



DEVELOP THAT PARADE-GROUND BARK!

**Singing Lessons Will
Help Sergeant-Majors**

Mr. Nevill Smith's chief relaxation when not teaching young people to sing is painting. His water colours are hung in several American galleries, and in Sydney, a few years ago, he held a one-man exhibition which was opened by Lotte Lehmann.

The main purpose of Mr. Nevill Smith's visit to New Zealand was to visit his sister who, as Amy Nevill Smith, was a well-known music teacher in the South Island, but retired some-time ago to live at Geraldine.



H. NEVILL SMITH
Has an interesting theory

"Auld Lang Syne" Is A Hill-Billy Tune

THAT heading will probably cause some lifted eyebrows but it's nevertheless fairly close to the mark, writes "Rob" in *The Listener-In*.

When Burns wrote the words of "Auld Lang Syne" one hundred and fifty years ago, he didn't think much of the tune at all, and wrote to his publisher, "The air is but mediocre, but the song, which has never been in print, until I took it down from an old man singing, is enough to recommend the air."

And now for the hill-billy part of the heading. In the early 1700's Scots songs descended on London in a wave of popularity. "Auld Lang Syne," and a dozen others closely resembling it, cropped up in English stage shows of the period, and were a speciality with the virtuosi on the jew's harp.

From the very earliest times the jew's harp has been known. From China to Spain it was twanged as an accompaniment to harp and fiddle, and it was the standard instrument of Scotland long before the bagpipes were adopted. The troubadours of old England sat in the minstrel's gallery, scraped on their primitive fiddles and twanged away on their jew's harps, just as to-day the clothes-horse cowboys whom we call hill-billies sit around and play their fiddles, accordions, guitars, and jew's harps. The effect must have been much the same: and that's the reason for the heading.

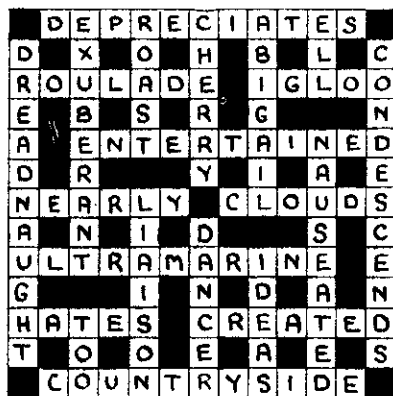
THERE is an old story about the young naval officer with a bad stammer who gave a party of blue-jackets the order to quick march and was then unable to produce an about turn, and but for the fact that the blue-jackets had sufficient initiative to stop they would have been marched over the side and drowned.

In the army, of course, not every parade ground mishap is due to this cause. Very often it's simply a matter of tired throats reducing commands to a hoarse whisper. In this connection H. Nevill Smith, of the vocal staff of the Sydney Conservatorium, who is visiting New Zealand, has an interesting theory. The man who has learned singing and voice production is likely to go further in the army and win promotion more quickly than the man who hasn't.

Mr. Nevill Smith doesn't mean to say that a pleasant voice is likely to win friends and influence people in the army and gain promotion that way. But his experience suggests that knowledge of voice production will ease the often arduous business of shouting orders across the parade ground. It stands to reason, he says, that the young subaltern or sergeant who after an hour or two of drill can only whisper his orders is under a handicap alongside the man who can shout away for hour after hour without fatigue.

An Australian by birth, Mr. Nevill Smith spent several years in America before returning to Australia to join the Sydney Conservatorium. In America he was connected with vocal colleges in Phoenix, Arizona, and Los Angeles. He gave frequent broadcast recitals, from the local Phoenix station, from WAEF, New York, and from WOR, Newark.

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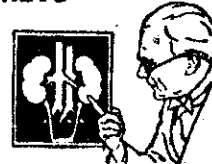
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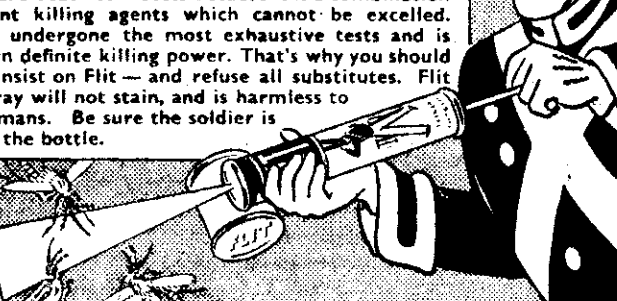
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