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IN THIS ISSUE

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"SCÉNES CARNAVALES," Fantasie, by Frederick Coit Wight
"LELAWALA," Indian Dance, by R. S. Stoughton
"MELODIE D'AMOUR," by Bernice G. Clements
"INDIAN PIPE" (Jacobs' Cinema Sketches), by Arthur Cleveland Morse

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Across the Flat-top Desk

Wherein the routine may join the rhythms of new arrangements of various matters of current interest to music folk.

BIRTHDAYS

WILLIAM M. SONGER, the author of many of the famous songs of the beach, was born March 4, 1887. His songs include "My Blue Heaven," "I Love You," and many others that have become classic hits.

From the 2nd issue of the New York Photofax Orchestra, the saxophone section has been expanded, adding a new level of richness to the overall sound.

Pictures that can be heard

WAKER BROTHERS have been the talk of the town with their new and innovative saxophone creations. Their latest model, the "Waker Wonder," has been a hit among musicians and fans alike.

The Eastern Conference

While this magazine has always been filled with news of the various conferences, this time we are featuring news of the latest events. The Eastern Conference has been particularly exciting, with many new developments and innovations.

The New York Photofax Symphony Orchestra, under the direction of Mr. Holton, has been performing to enthusiastic crowds. Their latest concert, featuring a blend of classical and jazz music, was a huge success.

A Christmas suggestion:

Send your musical friends a year's subscription to this magazine. A present that lasts all the year.

Ad in progress...

Exhibition Hall of the University

The New York Photofax Symphony Orchestra is currently preparing for the grand opening of their new exhibition hall. The hall, located in the heart of the city, will house the orchestra's various ensembles and provide a venue for concerts and other events.
Chicago's Maestro of the Movie Symphony Orchestra

FROM conducting grand opera to directing the moving picture field was a somewhat daring step to take, six years ago, even by so eminent a musician as M. Adolphe Dumont; and, in fact, even so recent as that time, it was a grand parable in overture form, and employed the number as an orchestral novelty which met with a tremendous reception. Later, as combining the purely American - the established square dances, Virginia reel, etc. - even down to the more recent American Prontos and the 500 and 500 - he thus represented American musical idioms geographically as well as historically.

Some facts about a musical pioneer who transplanted the highest traditions of the operas and the symphony to the motion picture theater.

BY HENRY FRANCIS FARRIS

Adolphe Dumont takes his work seriously, and tries to explain his phenomenal success with great music and in our metropolis city of such heterogeneous and general tastes. As Chicago. But sometimes the proper training and proper teaching are not all that are necessary for the schmaltz. The classical ideals in metropolises - even in our city - are not managed as well. It is that ability, patent to the diplomat, that enables one to sell not only the public, but also the management. That may seem paradoxical, but it is not: one may be a controversialist and sell the public anything, but try the same thing on the serious, matter-of-business, cooperation businessmen.

M. Dumont's hardest task was to "sell" B. and K. and his own music ideas. That requires a great deal of common sense and logic in argument. Not B. and Kansas, for they would never dare to discuss with us the exciting experiences with Chicago audiences. But M. Dumont rechristens them that sufficient of the intelligent world would patronize such programs enough to make it worthwhile with the box office standpoint; and right here, don't forget that the box office is the final policy dictator whether what the production grand opera, symphony, or pictures.

The屏蔽语句的extensive use of -bands in his recent programs, John McCormack once quoted the following prophecy. "Then as now, I think the public has a right to pick its tunes." And the same principle has apparently always held good in planning presentation programs. However, M. Dumont has accomodated the impossible, as it seemed that he surely deserves every enthusiasm - every commendation from the serious and anyone. Indeed, M. Dumont has in Chicago theater patrons. The air of refinement which the Chicago theater orchestra has been utterly lost by the delicate acoustics of the music, in a serious, substantial way.

In explanation of the last statement, M. Dumont went on to say that he had taken the best of Indian, Colonial and Southern Negro (spiritual) motives, combined them into a M. ADOLPHE DUMONT Musical Director of the World-Famous Chicago Theater

MUSICAL DIRECTOR OF THE WORLD-FAMOUS CHICAGO THEATER

Why Good Songs Go Wrong Or Don't Go at All - and Some Other Scandal from Tin Pan Alley

BY FREDERICK C. REISSELL

THE PopULAR SONGS THAT NEVER BECOME POPULAR

Throughout this great land of symphony and sentimentality there are not less than a million embryo song writers who will never cease to wonder why their offerings to the publishing world fail to bring them home. The costs, but this story is not about them. Rather it is a "Jubilee" dedicated to the thousands of songs that get published and quickly die a dim eternal death.

To those who have gone the rounds of the popular publishing houses wondering which door leads to the inner circle, it may come as somewhat of a surprise to learn that printer's ink is not even a halfway point in the struggle for success as a songwriter. Every year thousands of good songs approach the publishers' names. Affairs to them only to be reflected to Tin Pan Alley's ephemeral and deserted ditties.

Why songs are sold - and killed - is one of the popular mysteries of the day. John Doe, who lives in Anytown, long ago mopped his mind that the first step in getting his tributes before the public was in getting a deal with the publishers. But Bill Puck, the secondest, has had seven songs published in New York this season and none but his most intimate friends know it.

One leading popular song publisher prints his name at the bottom of two hundred or more potential hits annually. About a dozen of them reach the music store, but only a few of these are actually composed on his own premises. Broadway is filled with composers and lyricists who have "just planned a new song. The folk who have their brain children regularly return with polite notes of rejection. There is a song writer that handles the bewildement written on the faces of those who have come to him in "the fine combed circles" and then get on to the inside.

Every dance orchestra every sees a song writer.
The unprecedented increase in the number of famous composers is one reason for the high death rate of published popular songs. It is a strange orchestra boy that boasts of no song hits. Almost invariably the piano player carries two or three "hits" in his road bag, and if the leader hasn't composed one within the last twenty-four hours he can be expected to jot something down between dances.

What song writer makes it? A song writer who can play it. He and his group of jazz experts can plug it. Whether it is a "hit" or not is quite important, but we must not overlook the fact that it is a new, suprime with nip-plug, brand new, hot sheet music, and a brand new band plugging it. And just as every plugging song writer is a song writer, so, too, every plugging song pluggers get their songs from the plugging song hit writers who cut their teeth on a song hit. And just as every plugging song writer is a song writer, so, too, every plugging song pluggers get their songs from the plugging song hit writers who cut their teeth on a song hit. And just as every plugging song writer is a song writer, so, too, every plugging song pluggers get their songs from the plugging song hit writers who cut their teeth on a song hit. And just as every plugging song writer is a song writer, so, too, every plugging song pluggers get their songs from the plugging song hit writers who cut their teeth on a song hit.
Rotary and Kiwanian Clubs, et al., Please Copy}

The Rotary and Kiwanian Clubs are mentioned in the text as potential organizations that might be interested in holding events or activities.

Turners Falls Band Round - A Shining Example of Rotary Service

The text mentions the Turners Falls Band Round as an example of Rotary Service.

Much of the music publishing business is not just about making money, but also about fostering community and bringing people together.

Class Instruction in Instrumental Music

The text discusses the importance of music instruction and training for musicians.

Public School Vocational Music Department Conducted by CLARENCE BYRN

The text mentions the public school vocational music department and the conducting of music instruction by CLARENCE BYRN.

In the final paragraph, the text concludes with the reminder to send the money to the address mentioned in the clip.
While Speaking of Bands and Bandsmen—

Mr. John T. Oppenheiser, bandmaster and cornetist, is widely known in the music world. He was engaged by Frank Holton & Company as soloist and first cornetist for the famous Holton-Eijken Band, also attended the annual world’s fair in Chicago, where his band made a sensation in the music world. He has been the leader of the famous Holton-Eijken Band for many years, and his band has been the pride of the city of Milwaukee, Wisconsin, for many years. The band is considered one of the finest in the country, and is under the personal direction of Mr. John T. Oppenheiser, who has been associated with the band for many years. His cornet playing is considered one of the finest in the country, and his leadership is considered one of the finest in the band world.
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If you feel that you have grown so far as your present musical training will take you, in that you are ambitious to make more progress, enjoy greater recognition, and get higher positions and better pay, then you are in the right place. This course is designed to give you a deeper understanding of music, and to enable you to qualify for higher positions.

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Every saxophone player is familiar with the hampering embarrassment that results from getting stuck and getting a squawk because of soggy, curled-up or crumpled pads. "Pad Panic" one player aptly called it.

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Martin Band Instrument Co.
Elkhart, Ind.

THE NEW
Martin Saxophone
with
NEVERLEE克 Self-Adjusting Pads
How about your bass

Have you noticed that the most common criticism of bass and orchestra has to do with the bow? —
_bow is weak—needs more foundation—bass is thin if he had no bow—bass needs a bow_—

No people make such statements about yourself or your organization as you—a bass player or a music director. No one, unless he is playing a beautiful old viola or a Stradivarius, can afford to play the bow in a manner that he would play it if he had no bow. If you need one, bow it in tune, open, close, and third. New players have claimed that they did not need to use the bow when the instrument was in tune. Other players have insisted that you should use the bow to keep it in tune. However, they are wrong in as much as they only acquire the habit of detuning their instrument by forcing certain notes up or down and by holding the bow too close to the strings. It is for this reason that many players cannot correct a new instrument on their own, and certainly not on the cheap. If you are not satisfied, bring your instrument to a professional repairer, and have it tuned properly. The use of the bow is not to force certain notes up or down, but to prevent them from detuning while you are playing.

DO NOT CONDONE AN INSTRUMENT BECAUSE THE OCTAVES DO NOT FULLY CORRESPOND.

If the open notes are in tune and also the notes made by the above vibrations combinations, then the entire instrument is as perfect as harmony and an instrument is.

In the above note we are in tune and also the notes made by the above vibrations combinations, then the entire instrument is as perfect as harmony and an instrument is.

PETER EDWARDS & CO., Inc.
234 Tremont Street Boston, Mass.
The Temperament of the Clarinet

By HARRY BETTONEY

The clarity of a clarinet's tone can be understood by its ability to respond to different atmospheres. A clarinet's sound characteristics are influenced by the materials used in its construction, the craftsmanship involved, and the way it is played. The tone quality of a clarinet depends on various factors, including the reed, the bore, and the barrel. The bore size and the length of the barrel affect the instrument's range and tone color. The reed's material and its treatment also play a significant role in the instrument's sound. A soft reed will produce a mellow tone, while a harder reed will produce a brighter sound.

The selmer "Clarinet" - a new MOUTHPIECE that establishes for the first time the standard of perfect intonation. Made in the familiar Selmer shape, but with a new, more flexible mouthpiece. The mouthpiece is designed to allow for a wider range of expression, giving the clarinet player more control over the instrument's sound.

An Absolutely IN-TUNE Crystal Mouthpiece with a New Clarinet Tone - the Selmer "Clarinet" - a new MOUTHPIECE that establishes for the first time the standard of perfect intonation. Made in the familiar Selmer shape, but with a new, more flexible mouthpiece. The mouthpiece is designed to allow for a wider range of expression, giving the clarinet player more control over the instrument's sound.

Philadelphia Organ Notes

The organ is a versatile instrument that can be used in various musical contexts, from classical to contemporary. It is known for its rich, warm sound and its ability to produce a wide range of tones. The organ's sound is produced by the use of pipes, which are activated by the player's hands or feet. The pipes are arranged in different registers, each with its own unique sound. The organ's sound can be controlled by the use of various pedals, which allow the player to alter the instrument's sound. The organ is a complex instrument that requires a great deal of skill and knowledge to play effectively. It is a popular instrument in many types of music, including classical, sacred, and contemporary.
The Photoplay Organist and Castrato

By Lloyd G. del Castillo

Cut Sheets Again

L. C. G. CASTILLO

"I was much interested in the recent article, "The Castrato Love Story," by Marian Koerner in The Ecstasy of St. Peter, under the editorship of J. T. Bowers. The story, as told by the author, seemed to be a complete and accurate account of the life of this famous singer of Italian operas. However, when I read the review in The Ecstasy of St. Peter, I was disappointed to find that the author had omitted some very important facts about the life of this great singer. I feel that these facts should be brought to the attention of the public, as they are very interesting and important.

I have attempted to fill this gap by writing this article, which I hope will give a more complete picture of the life of this great singer.

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Melody for November, 1926

Léo Reisman on Dance Music

DANCE RECORDING

Since its inception a few months ago, this department has been in receipt of several questions relative to the recording of dance orchestra music on the disk. Instead of answering these questions individually, I seem best to devote the main body of the department for this issue to a discussion of this phase of dance orchestra work. It allows me to answer various questions on record, as it were, and so it is hoped that many of my readers will find the discussion of interest. It should be noted here that Léo Reisman himself is making dance records, and his remarks are based upon observation of practical problems and not upon theoretical principles.

A good many years ago when the talking machine first came into public favor, there was considerable demand for dance orchestra records. As time went on and radio broadcasting made its way into public favor, the interest in dance records declined noticeably. In the interest in all sorts of recorded music. In this, as in many other respects, at first the interest of the public in recorded music was entirely in the novelty of the thing. This, the novelty of being able to put on the machine a record made by one's favorite orchestra of whatever dance number one preferred and dance to it in one's own home made a strong appeal to dance fans everywhere.

It must be admitted that these first dance records were not all they should have been. The rhythm was distinct and the melodic line and harmonic foundation were clear enough, so that there was no necessity in identifying the number that was being played, but beyond that there was not a great deal that could be said for these records, musically. The tonal balance of the orchestra, the distinctive tone colors of the units in the orchestra, were only approximated — and usually very poorly.

At the outset of the presence of some sound, it was to be expected that the public interest in these first dance records would lessen considerably. When the radio came along, the convenience of dancing at home was just as great by radio as by record. By a little exploring they were able to find a good orchestra playing most any tune desired, and in addition there was the still greater novelty of knowing that one was hearing the orchestra simultaneously with the actual performance, possibly hundreds or thousands of miles away. The talking machine people were not so fast to enough to properly estimate what they were up against in the way of competition in the radio, and they early began experimental work to improve their recorded music to give it a added attractions that would enable it to compete with the radio. It was through this experimental work that the electrical method of recording, now in general use by all of the leading talking machine companies, was developed.

 electrical recording

Readers of this magazine are undoubtedly familiar with the details of electrical recording so that an extended discussion of this subject is unnecessary. To sum it briefly, the sound wave from the orchestra in the recording laboratory is used to produce deviations in an electrical current, which in turn is stepped up so that it has sufficient power to impress these deviations on a wax record. The wax record is used to make a master record and from the master record is made the commercial product, which, whenever on a reproducing machine, turns the recorded deviations made by the electrical current back into sound waves. Under the old method of recording, the impulse of the sound wave was depended upon to make the impression on the wax record. These impulses were so feeble in comparison to the sound waves radiated by a talking machine that it was necessary to perform upon the record was made in this way is astonishingly faithful to the original sound wave produced by the orchestra in the recording laboratory.

My own experience with old records has been in the past as well as in the present, with the Columbia Phonograph Company, for which my orchestra makes dance records. The first of these new records I heard was reproduced on one of the new Columbia machines, made especially to play these records, so astonished me with its faultless reproduction that I have not yet heard one that is as good. The bass part and the inner voices are reproduced with wonderful fidelity. Not only that, but the characteristic tone color of each instrument in the orchestra is retained to a surprising degree. Both of the Blues and Dreams of Love and Yea, the last two records my orchestra has made using this electrical recording, are particularly interesting to me — they are such faithful tone-pictures of my mental conception of what records should be for the orchestra whose recordings are replicated.

In my opinion, the new electrical recording and the radio, neither will radio take the place of the reproducing machine in the extent that it formerly has. There is room enough in our modern life for both the radio and the talking machine, just as there is room for just as many kinds of music.
End of the information of my friends throughout the country. I am pleased to announce that Paramount banjos are used exclusively by me in all my solo broadcasting and phonograph recording and in the Croquet Club Eskimo ensemble.

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Harry F. Reser

For you shaffle along like your foot was dragging through the Mud, that's my trouble. I tried to learn the drum thing but I never got so I could keep both feet off the floor at once.

This Black Bottom line is just the thing. You have to shuffle along like your foot was dragging through the Mud, and that's my trouble. It's a little slapping to it to make it look like you was enjoying it that I ain't got the lung of yet, but I aint kicked yet. The trouble is the new dance comes along so fast by the time I get our trained it's gone by, and everybody's doing something different. Here's Valancia thing, now I can't make that look right at all. This business of working your feet like they was a pair of Cooters. You, you got to be a Young Fellow to get away with that.

Speaking of Valancia, when they had that there Strike in England, seems that was just at the time when the tune had just become a hit, and all the Skippers and Strike Breakers instead of singing God Save the King and the International they was going around singing Valancia, and that was really what broke the Strike. You couldn't start a Civil War with a Jax Tune like that all over the place.

The Harmonica is the latest Instrument to get a little attention. Some Fish named Menon Irish started a Band of them, and they got so good they got a Yobs at the Strand Theater in New York. Harmonica Harriott playing Chasstas and everything. They got 22 of them, and then in Philadelphia they got a hand of more of them and it was over all a contest in Central Park last summer. But the idea is to get one of the Organists to play the Harmonica. But if of course we had 22 Organists we had got to stick together.

Personally I think they got the right idea in New York. They got a Band of Harmonica bands in the Public School there, and they all had a contest in Central Park last summer. But the idea is to get one of the Organists to play the Harmonica. They had three prizes, the first was a Chasstas, and the Second and the Third a Banjo. I got a better idea. Make the first one a One String Banjo, and the Second a Four Finger and the Third a Four Finger. They three good practical Instruments they can play as good as they want.

I got only one Ambition, anyway. I want a Mangle-See to the opening of Kahl's new Mile End in New York where they's going to have a Minute for a Dance Floor. There is the greatest change of the Century for anybody to get a line on the Styles and find out What the Girls are Wearing.

I have been reading Menon mostly about that something new you can play inside of it. It is very entertainingly written. I'm very satisfied with the result, I am however a little out. I want to have a subscription to this monthly magazine and am sending my check to cover a year. — Miss Alice R. Harrington, Evanston, Ill.
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WILLIAM DAVIS and his orchestra will appear at the Metropolitan Theater, New York City, on October 12th, 13th, 14th, and 15th, and at the Grand Opera House, Chicago, on October 16th, 17th, 18th, and 19th.

WILLIAM DAVIS and his orchestra will then go to the west coast, where they will appear at the Palace Theater, Los Angeles, on October 20th, 21st, 22nd, and 23rd, and at the Mayfair Theater, San Francisco, on October 24th, 25th, 26th, and 27th.

WILLIAM DAVIS and his orchestra will then return to the east coast, where they will appear at the Apollo Theater, New York City, on October 28th, 29th, 30th, and 31st, and at the Palace Theater, Philadelphia, on November 1st, 2nd, 3rd, and 4th.

WILLIAM DAVIS and his orchestra will then go to the west coast, where they will appear at the Palace Theater, Los Angeles, on November 5th, 6th, 7th, and 8th, and at the Mayfair Theater, San Francisco, on November 9th, 10th, 11th, and 12th.

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WILLIAM DAVIS and his orchestra will then return to the east coast, where they will appear at the Apollo Theater, New York City, on November 29th, 30th, December 1st, and 2nd, and at the Palace Theater, Philadelphia, on December 3rd, 4th, 5th, and 6th.

WILLIAM DAVIS and his orchestra will then go to the west coast, where they will appear at the Palace Theater, Los Angeles, on December 7th, 8th, 9th, and 10th, and at the Mayfair Theater, San Francisco, on December 11th, 12th, 13th, and 14th.

WILLIAM DAVIS and his orchestra will then return to the east coast, where they will appear at the Apollo Theater, New York City, on December 15th, 16th, 17th, and 18th, and at the Palace Theater, Philadelphia, on December 19th, 20th, 21st, and 22nd.

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THE INITIAL CONCERTS of the forty with scores of the Boston Symphony Orchestra were given Fri
day afternoon, October 8th and Saturday, October 9th. The program followed the usual procedure in that the first half of the first concert consisted of the Boston Symphony with the concertmaster of the Boston Symphony Orchestra, and the second half of the first concert consisted of a solo by a well-known soloist with the Boston Symphony Orchestra. The second concert consisted of the Boston Symphony with the concertmaster of the Boston Symphony Orchestra, and the second half of the second concert consisted of a solo by a well-known soloist with the Boston Symphony Orchestra.

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A A N T H E M S

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What's Good in New Music

LLOYD G. DEL CASTILLO

THERE is nothing outstanding in publications of the past month that I have received. Finally, the best of the output is in the popular music, which is increased tremendously during the warm days. For the rest, I have felt compelled to decline to review several numbers, and, as I say, there is nothing notably noteworthy among the remainder, though they are entirely adequate to fill out this space in your columns.

OCEANIC MUSIC

Saxophone, Trumpet & Croone by Hogan (Decca Reel, Vol. 63). Written by Frank C. Hogan. This is a set that is given the name of being from the conventional church and treated. The material is very conventional, the music rather crude and unemotional, and the playing of melodies less than the style of the first section due to the fact of the lack of the use of tango and tango melodies.

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Crown and Lava, Minor a Tartine by Frank C. Hogan. This is a set that is received in the regular mail of pianists.

A Love Episode in Birdland (Mildred Davis Co.). Written by J. M. Davis. This is a set that is received in the regular mail of pianists.

New College March (Mildred Davis Co.). Written by J. M. Davis. This is a set that is received in the regular mail of pianists.

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information about the people of the past. The original
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attended the dedication of the railroad in 1876. Notice
the men with their hats on, and the women with their
hats off. Notice also the children, with their heads
wrapped in blankets. In fact, it was a hot day, and
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November 15
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November 22
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November 28
Irons Theater, Rockport, Mass.
December 5
Fitchburg, Mass.
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