Scintillating Beauty
Rich, Superb Tone
Inherent Worth

The popularity of VEGA Banjos is indicative of their sterling and irresistible qualities. Skilled players who are constantly appearing before the public in broadcasting, in recordings, at the theater and at the concert recommend them. The "Little Wonder" and "Whyte Laydie" Special Models with their scintillating beauty, rich, superb tone, and inherent worth become "stepping stones" to greater achievements.

Carefully selected materials, durable construction, and high-grade workmanship are factors emphasized to every detail, designed to withstand every climatic condition and endless abuse, and present a flashy, artistic appearance.

LITTLE WONDER
Special
$75.00

WHYTE LAYDIE
Special
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Little Wonder Special

The "Little Wonder" Special Model is everything its name implies. It is a remarkable improvement over the standard model, and is the result of the latest methods of construction which are introduced by the Vega Banjo Company. The wood is of the finest quality. The workmanship is unsurpassed. The tone is thrilling. The "Little Wonder" Special Model is a result of years of research and experimentation. It is the most desirable instrument available in the market. The "Little Wonder" Special Model is a result of years of research and experimentation. It is the most desirable instrument available in the market.

Whyte Laydie Special

The "Whyte Laydie" Special Model is everything its name implies. It is a remarkable improvement over the standard model, and is the result of the latest methods of construction which are introduced by the Vega Banjo Company. The wood is of the finest quality. The workmanship is unsurpassed. The tone is thrilling. The "Whyte Laydie" Special Model is a result of years of research and experimentation. It is the most desirable instrument available in the market. The "Whyte Laydie" Special Model is a result of years of research and experimentation. It is the most desirable instrument available in the market.

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MUSICIANS AND THE PUBLIC

157-87 Columbus Avenue, Boston, Mass.

IN THIS ISSUE

Wanted: A Noble Setting of
"America the Beautiful"

The Past Presidents' Assembly of the National Federation of Music Clubs offers a substantial prize for a setting worthy of national acceptance

MUSIC

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Announcing
Frank Holton's
Greatest Triumph
the
Holton Revelation Trombone in
the
American Model

Here is the super-instrument, an instrument that has the
wonderful Revelation tones — the tone that truly
holds its own. It makes for the Revelation Trombone
a standard in every section of the civilized world — and
with which is combined mechanical perfection that
again sets a new Holton Standard.
It was over twenty years ago that Frank Holton first
designed and built a trombone on this model but he
ever placed it on the market for the reason that the
tuning device was controlled entirely by set screws
which were a source of extreme annoyance rather than
convenience.

Realizing the need of a trombone of this model, especial
ly for symphonic and band work, his experimenting
has led to the perfection of the Revelation Trombone
in the American Model, absolutely the finest tuning
mechanism ever built — a much of the truth being
heard or hearing and the quickest as desired.
Here is the ultimate trombone builder. A tone of
compositional breadth and power with all the
sparkling brilliancy that has made the Revelation and
Holton Special Trombones the choice of the most
discriminating musicians.

Marvelous in its response — the true warm with
unprecedented effort and freedom — without exercise
until you realize you control a tremendous reserve
of muscular power capable on your slightest wish, with
time and treatment without stress and extremely bright with
more.

We'll Loan You This
Trombone Free

You cannot now see the potentiality of the trombone
without the experience to develop it in your hands.
Mention the name Frank Holton and any trombone
will be ready to try. Any trombone. A wealth of musical
experience, ideal tuning mechanism, meticulous workmanship —
all these are combined in the Revelation Trombone.

The unique model of the trombone formerly supplied the
American Band Manufacturers. The model now supplied
to the American Band Manufacturers is the Revelation
Trombone. The opportunity offered to you to try a
Frank Holton Trombone is unique.

Frank Holton & Co.
Elkhorn, Wis., U. S. A.

PERFECT TUNING

American Holton Trombones are always
completely tuned in the factory, and the
performance by the best trombone players
from coast to coast has resulted in the
unanimous opinion that Holton Trombones
are not only the best but the only choice
for professional work.

SPECIFICATIONS

TONE-Holton Trombones are made
specially for the American market.

PLAYING QUALITY-True, pure, unadulterated
tone that is as good as any trombone
made anywhere in the world.

WEIGHT-The Holton Trombone
is lighter than any other made.

PERFECT TUNING-These trombones are
completely tuned in the factory,
and when delivered to the
player the tuning is perfect.

WEIGHTS. The Holton Trombone
is the only one made with
weights that can be adjusted.

HALLMARKS

Frank Holton & Co.

Proud of the fact that the muscle
of the American Band
Manufacturers is supplied
with the best trombones
made.

FRED STASER. — Director of music
for the University of
Wisconsin. The
musicians and students
of the University of
Wisconsin are the
happiest of Holton
Trombones.

OSCAR G. MILLER. — University of
Wisconsin. The
musicians and students
of the University of
Wisconsin are the
happiest of Holton
Trombones.

FAIRFIELD T. HEDRICK. — Professor
of Band Music, Kansas
State Normal School.

FAIRFIELD T. HEDRICK. — Professor
of Band Music, Kansas
State Normal School.

A Merry Christmas and A Happy New Year to You

M.E.LODY
A MONTHLY MAGAZINE FOR PROTOPLAY MUSICIANS AND THE MUSICAL WORLD
PURPOSED IN BOSTON BY THE HOUGHTON MIFFLIN CO.
WALTER JACOBS, INCORPORATED
LAWRENCE, EDITOR
C. V. RUTHERFORD, MANAGER
VOLUME X
DECEMBER, 1904
NUMBER 10

Wanted: A Noble Setting of "America the Beautiful"

BY CHANCE I was looking at a page of sheet music in a
library recently and noticed my Dad's handwriting on it. I
was so delighted that I bought the music book and took
it home with me.

I then started to play the piano, but I couldn't seem
to get into the rhythm of the music. I tried again,
but I still couldn't get the right tempo. Then I
realized that I was singing along with the piano,
and I was singing it in a different key than
the piano was singing it. I decided to sing
the song from a different key, and I
managed to get the right tempo.

The song is called "America the Beautiful," and
I had always thought it was just a
simple patriotic song. But now
I realize that it's really a
beautiful piece of music. I
think it would be great to
sing it at a concert or a
party or something.

So if anyone has a
version of "America the Beautiful"
that they could share with me,
I would be grateful.

A Prize Contest Announcement

By MRS. WILLIAM ARMS FISHER
National Chairman of the Past Presidents' Committee and Past President of the National Federation of Music Clubs.

The Composer and the Hymn

A beautiful French hymn, "La Vierge Royale," composed by Louis Moreau Gottschalk, was
the basis for "America the Beautiful," a
song that has become an American
national anthem. Gottschalk was
born in 1829 in New Orleans and
was one of the first Americans to
study music in Europe. His
influence was felt throughout the
United States, and his music is
still performed today.

The song was composed in 1893 by
H. H. Bellamy, who added his own
lyrics to the French hymn. The
song became popular in the early
20th century and is now
considered an American
national anthem.

The Song of America

The song was composed in 1893 by
H. H. Bellamy, who added his own
lyrics to the French hymn. The
song became popular in the early
20th century and is now
considered an American
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The All-Ohio State Fair Bands

AND THE MEN WHO PUT THEM OVER
By Clarence Byrn

Molly for November, 1925

we must forget as a matter of course in this
article. Twenty years ago, it was the privilege of this writer to play for the Fair with one of the visiting bands for an afternoon and evening, and he has since endeavored to spend
smaller divisions throughout the Fair Grounds.
Practically every county in the State was represented in this 500-piece All-Ohio High School Band, which contributed as materially to the Ohio State Fair of 1925. Mr. Wainwright extended his deepest gratitude and appreciation to all the Ohio bandsmasters, whose invaluable services turned a difficult and challenging project into a glorious success.

Mr. Warren C. Miller, Bedford; Mr. Harry F. Clarke, Cleveland; Mr. R. V. Simons, Fremont; Mr. T. B. Albright, Sandusky; Mr. E. M. Layton, Mason; Mr. L. V. Kelley, Akron; Mr. R. F. McComb, Cleveland; Mr. A. D. Noyes, Geauga; Mr. C. V. Sutphen, Toledo; Mr. C. H. Jones, Chillicothe; Mr. M. Cooper, Monrovia; Mr. R. E. Boudreth, Montpelier; Mr. Michael Landor, Potosi; Mr. J. J. Perry, Bellefonte and Norwalk; Mr. Dan Griswold, Wellington; Mr. Samuel Krouse, Salem; Mr. Reed Allman; Mr. Edwin R. Wilkerson; Mr. R. R. Brown, Pataskala; Mr. W. L. Willis, Kenton; Mr. Glen Jones, Kent; Mr. J. C. Hazen, Bayview; Mr. H. J. Copp, Middletown; Mr. J. M. Hall, Cambridge; Mr. Roy E. Douglas, Cleveland; Mr. J. F. Ours, New Carlisle; Mr. D. D. Green, Dover; Mr. Rund, Elyria; Mr. G. G. Bostic, Defiance; Prof. Horn, Springfield; Mr. H. R. Hobbs, Elmore; Mr. W. G. Stover, Canton, and Mr. A. R. Wheeler, Cambridge.

The management of the Ohio Fair believes in the school band movement; first, because it's wholesome and lasting influence upon the boy and girl, second, because it considers the proper training and training of boys and girls to be fully as important and interesting to Fair patrons as amusing, mining, and breeding live stock.

ONE OF THE MOST SIGNIFICANT CHAPTERS IN AMERICA'S MUSICAL HISTORY

In the story of the All-Ohio State Fair Band, told by Mr. Byrne, these men a description of the school band movement can be shown as a most significant chapter in the story of America's musical history, for it is an illustration of the mighty growth of the school band movement which has been

besides the High School musicians there were hourly concerts throughout the week in the various stands and exhibits by the following five professional bands. The American Legion Band, A. V. Vincent, conductor; Carbon's Concert Band, Frank Carbon, conductor; The Divor Concert Band, D. E. Green, conductor; The Port Huron Commercial Band, and the Columbus Colored Band. The Lancaster Rhapsody Band and the Mansfield Rhapsody Band, each spent one day at the Fair. In connection with the grand stand program, which featured daily attraction Band and the High School musicians, there was a concert each afternoon by the 12-piece Ohio State Fair Symphony Band under the direction of Mr. Carbon. Each night there was a dramatic presentation of an allegorical pageant, "The Wonderer," which brought together an immense cast of trained actors and dancers, a selected chorus of 200 voices under the direction of Mr. Carl Haring, well-known choral coach and conductor, and an imposing array of staging, lighting and pyrotechnical displays, bound together from beginning to end by the unforgettable music of the 25-piece State Fair Pianist Band under the direction of Bandsmaster J. W. Wainwright, of Columbus, Ohio. The playing of this

Continued on page 16
Music for American Indian Movies

I have just returned from a long trip, through the heart of the American Indian country, where I have seen many of the famous Indian tribes. I have met with some unexpected difficulties, but I have managed to overcome them and to bring back a wealth of material for my next book.

The book is called "Music for American Indian Movies" and it is a detailed study of the musical elements that make up the traditional music of the American Indians. It includes a collection of sheet music and recordings of traditional Indian music, as well as a detailed analysis of the musical techniques and instruments used by the tribes.

I have also included a section on the role of music in American Indian movies, and how it has been used to convey the culture and traditions of the tribes. This section includes interviews with movie directors and composers, as well as a detailed analysis of the use of music in various films.

I have also included an extensive index, which will allow readers to quickly find the information they need. The book is highly recommended for anyone interested in the music of American Indians, or in the history and culture of the tribes.

In conclusion, "Music for American Indian Movies" is a valuable resource for anyone interested in the music of the American Indians. It is a comprehensive and well-researched book, and it will be an essential reference for anyone working in the field of American Indian studies.

The book is available for purchase online, and it can also be found in bookstores and libraries.
A Band That Made a Small City a Big Music Center

EVEN THE DEAF CAN HEAR! Such was the question that greeted before the picture of a new band shell, dedicated at Elkorn, Wisconsin, during the recent “band” season. That was displayed in a Sunday edition of The Milwaukee Journal to illustrate story of the dedication, a musical concert that brought a group of deaf music-lovers actually listening to the music of the dedicatory concert given by the Holton-Elkton Band, bearing by contract of their fingers with the walls of the shell and by ear vibrations against their ears. That they really did hear, appreciate and enjoy the music was apparent from their facial expressions.

Elkton now has two crowning achievements which it may look back upon with justifiable pride, and both of them should spur its citizens on to achieving perhaps greater things in the future. The first and greatest of the two achievements was the bringing of Frank Holton & Company to Elkton. The second is the building of this magnificent band shell, which was made possible only through the first, for with the coming of the Holton band, future concerts will be held, and it was to provide better facilities for further exploiting the popularity of the free weekly concerts by this remarkable band that the shell was built. The Holton-Elkton Band is justly considered as one of the greatest musical talents in the world.

THE BAND SHELL

This new band shell is a complete success both as to appearance and utility, according to its designer and builder, Mr. J. W. Bacon, the Citizens of Elkton never before had really heard their wonderful band as a great public unit. When the Holton band first came to Elkton, some songs were sung, but this first concert in the band shell to which so many had listened to the band in the aggregate — the full tonal mixture or separate effect produced by all the instruments when gathered and sent forth by perfect acoustics, all of which is due to this newest and latest type of band shell.

Through the efforts of the local Kiwanis Club, the citizens and townsfolk of Elkton by popular subscription built the new band shell at an approximate cost of $3,000 to house the famous Holton-Elkton Band. The shell is built upon an old schoolhouse lot, in the shadow of Phoenix, Arizona, which gained a national reputation through the remarkable acoustics of a hand shell built in its home city from plans of its own. An article on this shell, Popular Mechanics said, “It possesses, besides the architectural beauty, exceptional acoustical properties. By actual test, it was shown that a match dropped from a height of five feet could be heard at a distance of 200 feet, and the instrumental music is often enjoyed by citizens on their porches several blocks away.” The Holton band is often heard by citizens on their porches several blocks away. This wonder of muslin sound is obtained by using a sound board of unusual construction, built in the form of a compound curve with the same ratio as the curve of a parabola.

The Holton shell is the largest that has been built upon these plans, and incorporates the still more unusual feature of a mixing door, or resonator chamber, of elliptical type, which eliminates all nasal or power effects and greatly adds to the acoustical properties. It is considered by authorities to be the finest band shell in Wisconsin, if not in the entire nation. The band shell in the shell during the month of August, the efficiency of these concerts being wonderfully increased from an acoustics standpoint, and greater audiences than ever before have visited Elkton and heard this steel concert organization at its very best.

THE DEDICATION CONCERT

A great gathering assembled at the formal dedication of the new shell by the Holton-Elkton Band. After Mr. W. T. Whedee

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Elkton now has two crowning achievements which it may look back upon with justifiable pride, and both of them should spur its citizens on to achieving perhaps greater things in the future. The first and greatest of the two achievements was the bringing of Frank Holton & Company to Elkton. The second is the building of this magnificent band shell, which was made possible only through the first, for with the coming of the Holton band, future concerts will be held, and it was to provide better facilities for further exploiting the popularity of the free weekly concerts by this remarkable band that the shell was built. The Holton-Elkton Band is justly considered as one of the greatest musical talents in the world.

THE BAND SHELL

This new band shell is a complete success both as to appearance and utility, according to its designer and builder, Mr. J. W. Bacon, the Citizens of Elkton never before had really heard their wonderful band as a great public unit. When the Holton band first came to Elkton, some songs were sung, but this first concert in the band shell to which so many had listened to the band in the aggregate — the full tonal mixture or separate effect produced by all the instruments when gathered and sent forth by perfect acoustics, all of which is due to this newest and latest type of band shell.

Through the efforts of the local Kiwanis Club, the citizens and townsfolk of Elkton by popular subscription built the new band shell at an approximate cost of $3,000 to house the famous Holton-Elkton Band. The shell is built upon an old schoolhouse lot, in the shadow of Phoenix, Arizona, which gained a national reputation through the remarkable acoustics of a hand shell built in its home city from plans of its own. An article on this shell, Popular Mechanics said, “It possesses, besides the architectural beauty, exceptional acoustical properties. By actual test, it was shown that a match dropped from a height of five feet could be heard at a distance of 200 feet, and the instrumental music is often enjoyed by citizens on their porches several blocks away.” The Holton band is often heard by citizens on their porches several blocks away. This wonder of muslin sound is obtained by using a sound board of unusual construction, built in the form of a compound curve with the same ratio as the curve of a parabola.

The Holton shell is the largest that has been built upon these plans, and incorporates the still more unusual feature of a mixing door, or resonator chamber, of elliptical type, which eliminates all nasal or power effects and greatly adds to the acoustical properties. It is considered by authorities to be the finest band shell in Wisconsin, if not in the entire nation. The band shell in the shell during the month of August, the efficiency of these concerts being wonderfully increased from an acoustics standpoint, and greater audiences than ever before have visited Elkton and heard this steel concert organization at its very best.

THE DEDICATION CONCERT

A great gathering assembled at the formal dedication of the new shell by the Holton-Elkton Band. After Mr. W. T. Whedee
Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for four lessons, which we offer to members of our school. B. R. St. I. remain free of charge in the hope that they may be the means of starting you upon a career which will pay dividends in increased earnings, earnings which you couldn’t possibly obtain under your present conditions?

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your Jockey and Friends at a Restaurant. You might as well go into Swace Crump and Lens or Tullson to buy a Han Sandwich.

The most popular right now is about Canned Meat. First they were a report that Edison had made a record that would play most of the 1000 most famous songs in the world. But if you have no one who knew music, you could depend on this that when the Filler was next Flat started the Phonograph on the floor, and if one whistled, perhaps some other liked the tune, and you could sing it in the bar. Even on the radio they stop and say, "Sorry, we're not playing this song today." Then they are a thin wing which they say will snap off all the Thayer Orchesters and put Canned Meat in there. With the music and the pictures both coming in, the next step will be you can send out to the Grocery Store and get a whole Movie Show for your own home. It will be a long time.

Our official song for the month is for the Fuller to Radiola, c. d. 1-lug by the popular Orchestral Town Office. He went all the way up a 9900 Foot Mountain to get the picture 8x10 and I couldn't understand what nobody would know about that. And of course the song I'd think it the first time I'd think that I'd think of the same thing that it is.

Music for American Indian Movies

Continued from page 2

thick, hollow sound is the quarter and two eights in 3/4 time, to be varied just as the turn-tum turns. It gets back to music the most Paul. But this effect, of course, with the turn-tum turn it all the way up a 9900 Foot Mountain to the origin of the moment and I have the time to look it up. From the opening number, it would appear to be one of the early ways cut. In strictly classical ways Square design, the music is in 3/4 time, the accent is on the second and fourth beats. For very complex scores in native pictures it would have a peculiar value.

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The Notebook of a Strolling Musician

By ARTHUR H. RACKETT

Editor's Note: This is the second of a series of articles by a music critic who has had experience covering music in all its phases. He is the author of a forthcoming book on the history of American music in the 20th century. The next article will appear in an

The melody of December, 1926

After playing six weeks in the East we went west to Chicago, my home, where I spent several weeks with my folks, also two weeks at the St. Louis World Fair. The week of December 1, 1924, we played in Hamilton, Canada, and on the return trip to New York City (where we were to sail again for the old country) we ran into a snow-blinded that extended all along the Atlantic Coast. When we reached New York on December 30 we found it snowbound, but we were booked for the next day to sail on the steamship, "Bremen" for the city of that name in Holland, and crossed to Holland the night before. This proved to be a good judgment on our part, for the severe storm kept up all night.

It was a beautiful sight that greeted our eyes on the following day — sailing out of New York and down past the Statue of Liberty with everything glittering in its mantle of snow. A little Dutch band in heavy overcoats played on deck for half an hour each day, and during the meal hours these players sat on a table in the cabin which got my goat. This band-orchestra consisted of six musicians: two fiddles, two and four of the; the captain (who led the orchestra) was a good musician, playing violin and cornet, and I talked to him straight. I told him that to mix music with the meal was degrading, and that to play at table-walking while at the same time playing as professional musici- an was beneath them.

"What do we do?" he asked. "It has been the custom for ages in Holland and Germany." "Yes," I replied, "but it belongs to the dark ages. You are good musicians, so why don't you stay in New York when you get here?"

Home and Then Holland

O NL two years had been spent in the old country when I left a longing to return home, even only for a short time, and accordingly arranged to sail for America on the Cunard E.M.S. Saxonia leaving Liverpool in May, 1904. On May 16 the second cabin gave a concert in aid of the Seamen's Charities of Liverpool and Boston. We took part in the affair, although I remember that at first we declined, giving as our reason that all our instruments were in our cabins in the ship's hold. However, this was straightened out by the ship's captain, W. B. Creiser, a fine old fellow who sent for me and said that if we would play at the concert he would detail a crew to get our instruments up. Well, it took a crew of eight men to dig up the trunks, but we did our set in concert and made a hit.

On the morning after the concert Captain Creiser sent word that he would like to see me and I was taken to the bridge cabin, the cap- tain's own private apartment. He praised the cigars and we had a chat. He finally said, "I liked your set so well that I am going to ask you to repeat it tonight in the first cabin," adding that in all the years during which he had been crossing the sea this was the first time he had ever called upon anyone to perform at both concerts. I accepted, and we repeated our act. The chairman of the first cabin concert committee was the Very Rev. the Dean of Peterborough, England, a fine old gentleman. I requested him to apologize to the audience for the bad music we were to make in the cabin. He did so, but when our act was over he said: "I am sure the audience will enjoy it, even if we do not play well, and I will apologize, as it was a most enjoyable treat for us." Our last morning on board was so foggy that the ship was slowed down and made to just come up. It was well that this was done for we were ran on to a sandbar, but so greatly that the ship was barely backed off. The fog, however, spoiled our view of the ship's famous water tower. As this was my first trip to Boston, for although booked twice to play there I never had reached it. My first view of the city reminded me greatly of parts of London, especially old Boston. Tremont Street and Boston Common are two features which alone place Boston in class A of the world's metropoli-
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The time has come for the chorus. One is to
be a trite subject, I can only say that I was not only the very first gladder in Windy-
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- Piano Blues

Volume 8 Contents

- Air Conditioned Banjo Blues
- Tent Banjo Blues
- Banjo Barnyard Blues
- Banjo Wall Blues
- Banjo Street Blues
- Banjo Home Blues
- Banjo House Blues

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Elkhart, Indiana.
Leo Reisman on Dance Music

JAZZING THE CLASSICS

Newman, the eminent British critic, has started something with his recent caustic comment on jazz and Whitman. I do not remember seeing any similar vituperation for some time that has been so widely quoted. Many of my friends have hailed me gleefully from time to time with the question as to whether I had seen the report of what Newman thought about jazz and Whitman, and what I had to say in reply — if anything. Letters have also come from Orchestrists Monthly readers calling attention to this most recent example of the effective jazz controversy; and asking what I thought about it. It seems best to me to answer these queries as far as possible through the Orchestrists Monthly.

Now, my opinion may not be of much importance, and I certainly will not fully settle this question. It is not because of either of these reasons that I am presenting it, it is because I have been asked to give it that I do so. For I do have a very decided opinion as to the merit of Newman's criticism, and I give it hereafter for whatever it may be worth to Orchestrists Monthly readers. It is, moreover, a thoroughly sincere opinion and one that may surprise many of you.

Newman is right — in my judgment. I may not understand just why Whitman uses rhythms in dance rhythm, or if he does understand, he does not make the necessary allowance for what, from Whitman's standpoint, is a commercial necessity. Critics are seldom business men, at least they seldom make allowances for the necessity to make commercial success. And to criticize from its standpoint as an art, that which is necessary as a business-building factor, seems hardly consistent.

Mr. Newman is Right

But if we consider the presentation of dance music in dance rhythm, purely as an art, entirely aside from the factor of commercial progress, we must agree with Mr. Newman.

A classical number is written by its creator with some certain idea in mind. To recreate this ideal each time the number is played, according to the intent of the composer, many things are necessary, and all of them are equally important. Not only must the melody and harmony be faithful to the writer's idea, the rhythm should be equally so. Contrast in the speed of the tempo, crescendo and diminuendo, vibrato and staccato, swellings and diminuendo, trills and tonguing, staccato and legato will make the performance of the composer's musical idea as any other attribute of music. And those-tempo variations are not possible in dance music.

Dance music depends for its usefulness as dance music on a steady rhythmic pulsation that fixes the dancers along on its course as unceasingly and easily as a river carries a 'chip of the old block' out to sea. It is true that other variations can in the place of tempo changes, cross rhythms, a newly suggested syncopation that holds back the melodic progress over the rhythmic and harmonic movement of the composition. But the melody must later on make up this time that is stolen from its future, and the steady pulsation of the basic rhythm should move along as it is inevitable as fate itself.

Of course, when classics are presented in dance form this is done, but just the same, the intention of the composer is distorted in the doing, and the idea his music was written to express is not expressed at all in just such a presentation. The harmony may be absolutely correct, and it usually is, but that is not enough to comprise artistic fidelity. I believe that the proper presentation of dance music is in an art, and should be done in any way possible. Artistic standards applied to dance music playing do not weaken its effectiveness, they strengthen it, just as they do anything to which they are applied.

JAZZING THE LITERARY CLASSICS

Suppose a company of artists were to give Hardy's only with all of them enthused in bathing suits. They might read their lines perfectly, their setting might be superb, the lighting a triumph of beauty and completeness, yet such a production would be but a travesty of the real play itself.

Or suppose Camillo were to be given by a group of serious artists, with the artistic, elevation, elegance, and somberness as superbly effective as it is possible to imagine. But in this case the idea of the story, the inspiration, the soul, the whole beauty of the story, is lost. This is the story of a man with spirit and beauty, and all the characteristics that go to make up a musical creation should be mirrored in harmony with the rhythmic and harmonic characteristics necessary for dance music. When this is well done, writing or playing dance music is as much of an art as it is in poetry or playing a symphony or grand opera. A different kind of an art, or rather another side of the same art that is all. My own convictions and the artistic possibilities of dance music cause me to feel very strongly on this question. And a moment's reflection should convince anyone that the creation and presentation of such dance music is not a liberty. It is an obligation every day, and will increase, and more and more as time goes on. In your own time, Johann Sebastian Bach gave us the greatest of music, creating good music within the dance form and ideas perfectly. In music, instead of his dance music still is a delight to listen to.

The Observer

But this story is not a material one, ever art cannot develop freely nor for without adequate financial support. A rather large part of the public that supports dance orchestras likes this treatment of classical music that has inured Mr. Newman's hostility. It may be that the supervisors of groups of orchestras who have not developed an appreciation for these numbers as presented in the form by which they best express the composer's idea, do not in fact realize that this appreciation has not been developed. If so, had the dance form verse for these numbers wouldn't appeal to them so much. Then Whiteman may feel that productions of this sort have a certain educational missionary value. That is, that people can be more correctly led to a proper appreciation of the standard classics if they are inclined toward them first through listening to forms in which they are familiar and that they have already learned to appreciate. It does not necessarily follow that Whiteman feels that the presentation of classics in dance rhythm does the greatest possible justice to the classics, or that the most effective form of dance music.

Although I personally use dance versions of the classics for the ballroom, for broadcasting, and for recording, I do not because I personally think the artistic thing to do. However, one reason I do not use it in broadcasts is to do not decide to the orchestra program to a large number of people, the audience, who might otherwise not be interested in music. Bob, and even in orchestral concerts and thereby accomplishes an artistic idea, a purpose of commercial and artistic success is necessary.
The Saxophonist

CONDUCTED BY
Edward C. Barroll

IDENTIFIED BY BEVERLEY USE

F
 who are real men, among them there are some qualities all of a like nature, but the players of alto and

correspondingly saxophones. What is to be gained by playing

ing a Bb trumpet— if there is anything to be gained?

Every individual’s statement differs, but there

sound some message which is but just somethin’ for the

name of changing the title of long, nagging Bb trumpet, and

perhaps to the meaning of it. But, generally, a great deal may be said

forward. Fine and correct in the opinion

of this writer, the general, ab-

the trumpet in a Bb mode to a C

in virtually all cases. What are the

some to be used. Our saxophone

Edwin C. Barroll

The origin of this article is believed to be...

The saxophone is a V-shaped instrument held in the left hand, and is played with a reed, similar to the clarinet. It is also played with a mouthpiece, similar to the oboe. The saxophone is a member of the woodwind family, and is used in various bands and orchestras. The saxophone is a versatile instrument, and can be used for a variety of musical styles, including jazz, classical, and pop. It is a popular instrument among musicians of all ages, and is often used in schools and universities for music education. The saxophone is an instrument that continues to evolve and develop, with new designs and techniques being introduced regularly. It is a beloved and respected instrument in the world of music, and is enjoyed by millions of people around the globe. Whether you are a beginner or an experienced musician, the saxophone is an instrument that can offer a lifetime of enjoyment and musical expression. So, if you have been considering learning the saxophone, or if you are already a saxophone player, take a moment to appreciate the history and legacy of this wonderful instrument. And, if you have a saxophone in your life, take a moment to reflect on the joy and inspiration it has brought to you and to others. The saxophone is a powerful instrument, with the ability to move and inspire us, to connect us with others, and to bring us together in the celebration of music and art. So, keep playing, keep creating, and keep sharing the beauty of this fantastic instrument with the world. Thank you for reading, and may your saxophone journey be filled with joy, inspiration, and musical discovery.
The Trumpet Player

CONDUCTED BY
Vincent Bach

METHODES DE TROMPETTE

WET OR DRY LIPS

The most important factor for the correct and accurate
execution of the trumpet is the correct method of
inhalation. This is a very simple and direct method if
followed perfectly. The method of the mouthpiece
is also quite simple. The student should be
instructed in the correct method of
inhalation, not only for the proper
mouthpiece, but also for the correct
method of the mouthpiece.

There is no rule for playing with wet or dry
lips. Wet lips, with a dry mouth, lead to a
higher tone. With dry lips, the
mouthpiece is more relaxed and
less harsh, leading to a lower tone.

It is important to note that the
mouthpiece must be warmed up before
playing, as it can affect the sound.

SHOULD VALVES BE OILED?

Should valves be oiled? It is generally accepted
that valve oiling is necessary. However, each
student should be encouraged to experiment with
the oiling of their valves to find the
method that works best for them.

The biggest Little Overture

De La Salle High School Band

This young organization, comprising forty-four
members, under the leadership of Albert Codd, made
its public debut at the New York, playing for the
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and in several high schools in the area. The band
consists of the usual line-up of brass and woodwinds,
each section led by a section leader.

Chaffey Union High School Band

We still are not done, but it was Klossy who made
the most memorable performance of the evening.
His playing was so impressive that he received
the highest rating from the judges. The band
consisted of the usual line-up of brass and woodwinds,
each section led by a section leader.

A year's subscription to this magazine makes an
ideal Christmas gift for a musical friend.
The Drummer

EDWARD MONDAY

A NOTHER step in the drumming business is Edward Monday, familiarly known in the musical field as "the Drummer." When first starting as the drum business, he was the son of a famous drum maker. In addition to the many arrangements, he has made a specialty of drumming. He has been playing with many of the famous orchestras, and has established a reputation as one of the best drummers in the country. He is now associated with a famous orchestra, and is one of the most promising drummers on the scene.

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Edwin A. Sabin

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The Round Table

Conducted by Lloyd Loos, M.M.

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Coming--A Series on Sight Reading

Beginning in the next issue, an added feature to this Department will consist of a series of graduated studies in sight reading from Tenor Banjo Dance Orchestra Scores, including some practical hints on fingering that will be helpful in gaining speed. These studies, which are now included in the W. G. C. Course, will also be a help to the Plectrum Banjoist in reading from a Tenor Banjo Score.

A Merry Christmas and a Happy New Year to all!
SPOKES FROM THE HUB
NORMAN LEIGH
SPOKESMAN

THE BOSTON SYMPHONY ORCHESTRA recently was the recipient of an extremely rare and in- 
credibly moving gift, to this the Commonwealth of Massachusetts. The gift, a 
sumptuous residence of more than 40,000 square feet, is a testament to the passion and 
determination of state leaders to support the arts in Massachusetts. The residence, known as the 
"Hub", is the former home of John F. Kennedy, and was recently purchased by the state for 
use as a permanent base for the Symphony's operations.

Norman Leigh, a distinguished critic and musicologist, was on hand to accept the gift on behalf of 
the Symphony. "This is a truly remarkable gift," he said. "It will enable us to extend our reach 
and deepen our impact throughout the state, and will provide a world-class facility for our 
artists and audiences alike."

The residence, located in the historic Back Bay neighborhood of Boston, features a grand 
foyer, multiple concert halls, and a state-of-the-art recording studio. It also includes 
private quarters for the Symphony's musicians and administrative staff. Leigh expressed 
his hope that the residence will inspire new generations of artists and music lovers to 
embrace the arts. "This is a gift that will live on for generations to come," he said. "We are 
thankful for the vision and generosity of our state leaders, and will work tirelessly to make 
this gift a reality for all of Massachusetts."

The Boston Symphony Orchestra is grateful for this extraordinary gift, and looks forward to 
continuing its tradition of excellence and innovation in the service of the arts.

Melody for December, 1939

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ACROSS THE CRACKED TOP DESK

WOODEN LEGS NO LONGER A LUXURY BUT A Necessity

I RECALL a middle-aged man who used to take in my... like the sound of bells ringing. He used to visit me every week and... who had just come from shopping. She said that she had... the sound of the door closing.

AIN'T SCIENCE WONDERFUL!

WHILE the world revolves in its endless cycles, the clock ticks and the seasons... It is a beautiful day, and I find myself reflecting... I hear the faint chirping of birds and the rustling of leaves, and I can't help but feel...

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A scene from the life of a sailor on a ship. The captain is... on the bridge, overseeing the crew, and ensuring the ship's... the ship's course is corrected. The sailors work diligently... to the rhythmic beat of the ship's engines. The... the sound of the waves crashing against the ship. The...
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BY RAY WRIGHT
Ten-year-old boy, standing with his arm in
his pocket, waggled his head, looked around and
said: "See, that’s the way to do it." I asked him,
"What do you mean?" He said: "Why, to do it that way,"
and then he added: "It’s the way to do it, that’s what I
mean."

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JACOBS’ ORCHESTRA MONTHLY CAMPAIGN

BOSTON, MASS.

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