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Vol. XL No. 12
December, 1927

ACROSS THE FLAT-TOP DESK

THAT the American worker needs remuneration is the firm belief of Mayor Davis who recently made a speech to the Sokol Unions of Illinois. This is in addition to the position that he is in favor of providing a bonus for the Bonus Marchers to give them something more than the $2000 in the Union fund. Mayor Davis states that he is in favor of providing a bonus for the Bonus Marchers to give them something more than the $2000 in the Union fund.

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Musical Sleight of Hand

Or
The Magic Business of Composition

By Norman Leigh

There is no more misunderstood or misunderstood term than that of "composition" as applied to music. This is due almost wholly to the false assumption on the part of many that the making of music is an intellectual process; whereas, as a matter of fact, it is an act into which both elements enter - an emotional and mental act. Of course, you might consider all your valuable and somewhat poignant treatise entitled Master Musicians and Their Craft. Conder puts the matter very clearly: "Composition is as much a constructive act as literary or architectural and must therefore be viewed as such. The long use and experience enable us to exercise our powerful appetitive. Yet surely everyone begins with a vague idea that he has only to turn his eyes upon a page, like a prophet in a picture, to be blissed of a musical work complete in all its parts."

A Common Error

This fiction of the exclusively inspirational nature of composition finds credence in the act of "composers" who see their names regularly in print because, curiously enough, there are composers who are "composing" and are able to find a publisher, without ever having studied music. The explanation for this is that the fact that they are able to find a publisher, then it is explained by the fact that they can write themselves a class of writing in which a knowledge of the subject is not a necessity, even if it might be an advantage. The composer, in general terms, is a person who is able to write and sell a piece of music which is in some way an aid to the sale of his work. It is customary to refer to the originators of melodies, for instance, as "composers." Nothing could be more erroneous, if music is to be a true art, as composers in other fields, but in the class of music to which we have just referred they have merely demonstrated their ability to create musical ideas and have not qualified in the least for the title as commonly given them. This distinction, although it is not always clearly understood by many of your readers (I hope the contrary will be true if they stay with me to the end) and may be considered as an error by others who appreciate the point, I am endeavoring to make, is, nevertheless, valid in my opinion - at least for the purpose for which it is at present put.

To define "composition" in a manner which will reveal to the uninstructed its point of departure from mere "invention" is not an easy task, and one which I will attempt in this place. Possibly the better procedure to follow will be to give an example of what is meant and allow this to take the place of a definition. A certain well-known composer, a pupil of Antonin Dvořák, once told the writer that the first thing required from him by the master was to go to the blackboard and write an original musical theme. This appealed to him to be a larger order; he was not accustomed to the putting-off of ideas from this thin air in this impressionistic fashion, but by great good fortune he succeeded in putting down a short series of notes of more than musical value, wherein

Example 1: Shewing the amount of music that can be expressed from ten notes.

point this piece would have passed, as his head, scrunched as he did, pointed his nose towards the sky, and commended the always disagreeable task of inventing something new. Fortunately for him he realized that a sequence of notes has many possibilities and so, by shifting the accents, changing the note values, and starting his theme on a different step of the scale with a slight modification at its close, he again starts utterly off (fig) adding material suggested by this new form of his original ten, and repeats the process in the subordinated key (13 and 16). At 15 he commences a little bridge with something new to bring him back to his original key, over a portion of his theme in modulation (14 and 15), this leading to a recapitulation of the material which was first presented and in the original key (16), after which, with slight modifications of the theme with subdominant harmony (17).

More Tricks

In accordance with the effect of the preceding piece leads towards a closer but the coda is studied and we find ourselves stranded on the chord of the dominant seventh of the subdominant key, with a raised fifth. (As no harmony appears in the example the writer's word must be taken for this last statement.) What to do next? Again we have recourse to our little device, this time since more or less pitifully sound upon, the accents and key are changed-the note values also-a symmetrical accompaniment added, and in and behind we have a two-time or less passion in character (18), with added material (20), and that of 41, restated (20), and now this section starts on close of 40 with a matter suggested by, if not actually evolved from, this new form of the thematic material. The introduction which, with the exception of the first, should be one of the best hits of work attempted in composing a tune, and in addition, as in the present instance, should be done from other material of subordinated themes contained in the body of the piece, is now repeated and the entire first section is now brought to the end at a point which a little extension of the idea contained in 17 leads to the closing cromatic passage, the latter of our original to a resonance of the opening four notes of our original ten.

I wish to draw attention to the economy shown by this analysis in the matter of material used - progress being attained by manipulation of the same material through continual invention. Each section owes its being to the previous theme and is a direct outgrowth of it. Thus the entire piece is of a close-knit texture, possessing form. If at 9 and 18 the composer, instead of evolving the new section from the main theme, had written them around as in a new musical idea, if the introduction had had no thematic relation to the body of the piece and likewise the coda - then "composition" would have entered very little, if at all, into the making of this tune.

I do say that this modulating of material has been done in the only or even the best manner possible. It was done in the way things sounded, as soon as he had commenced, I thought the process of writing a book on music would be on occasion due to the fact that one who has studied composition, no matter how little, never need be without a trick or two to make his bricks.

"The amateur loves to regard the composer as a kind of pump, into which God pours a mystic fluid, called "Inspiration," while someone else works the handle."

"That fluid has no existence - the pump, alas! has." This statement, unfortunately, is too true. Continuing Mr. Conder says:

"The educated person learns to perceive that there are infinite gradations of E.B., of E.C., and of INTELLIGENCE, and that however slightly endowed with either of these qualities, you can cultivate and improve it without effort. With either of these qualities you are a Citizen, with both you are a Talent, with all three completely developed - a combination that has never yet occurred, though many think it has - you would be a Genius."

"The master, his creed, the goal in the face of all evidence: mine is the result of a lifelong experience, but I do not expect it to be accepted any more for that." Some Good Advice

The common sense contained in the above will appeal but little to the romantically inclined and those whose conceptions of the subject have been gathered from various "music" directors interpretations of composers in travel. It is quite true that the popular superstition among composers is far from being bad for the average man, and may be considered almost a necessity as creating an illusion around a matter which the person concerned has long since become more or less powerless. Hence, a man is about to embark upon the career of writing music the sooner such ideas are handed over the faster will the young man proceed along the route which he has set for himself. There is no quicker hand to progress than over a realization of real talent, and in no case is this more true, and the novice in music must first make it certain that he has something to show for his efforts before the public can testify this is more than idle remark.

No matter how slender our talent nor how poverty-stricken our means, a faithful study of composition under a conscientious and stimulating teacher will go far in increasing the former and developing the latter. Much can be done through the agency of self-study. Not as an object lesson in composition but as showing the practical value attached to a knowledge of how to manipulate the thematic material. I draw attention to Example II, the first strain of a six-eight march derived from the same theme as Chart D. Here the decorated portions marked "A" spring directly from this material as a whole - those marked "B" from the characteristic falling second which constitutes the last two notes of the theme.

I thus appeal to the dear instincts of the aspiring young writer by drawing his attention to the fact that one who has studied composition, no matter how little, never need be without a trick or two to make his bricks.
The Modernized Instruments of the Troubadours

By GEORGE ALLARE FISHER

The Fretted Instruments Their Origin, Development, Present and Future Status

NE of the laws which govern life and living is that of constant mutation. Progressive or regressive, therefore, for anyone to assume that, because certain elements or quantities exist and operate in their present forms, they always have so existed and operated without change and always will, is a sad delusion on the part of total inflexibility with history and the existing law. The freeing (and possibly some what tithe) train applies to musical instruments, music composition, and all factors and movements in the music world, exactly as it does to any other division of human activities - artistic, scientific, or economic.

It is quite clear that those who are active in the world of music are more prone to overlook the laws of history (and law) than are those interested in other avenues of human endeavor. It may be that the peculiar and unique attraction which music itself has for those who devote the major part of their lives to its pursuit has something to do with this attitude of indifference. Consequently, music and music activities are so varied and fascinating, and the art itself is so jealous of its requirements from those who pursue it, that there is less time to devote to a philosophical contemplation of its past history and a logical prophesying of its future forms, than may be the case with other arts and sciences.

In Explanation

Before becoming more philosophical, historical or prophetic, it might well be to specify and explain with greater exactitude just what instruments are included by our urbanistically romantic title to this writing. In their modern forms, the instruments of the troubadours would include what are known as the fretted and legato instruments, and the fretted or plucked instruments are those of the mandolin, banjo and guitar families. The mandolin family has the same voicings as those of the violin family; first and second mandolins (separately and also), mandola (treble), mandocello (tenor), mandobass, mandolure, and mandola bass. The banjo family numbers in its ranks the same complete voicings, but the instruments involved have come to have different values. There are mandolin-bajoos (separately and also), tenor, plucked and five-string banjos (in the tenor range, "cellos," etc.), and the guitar-banjo which partakes somewhat of the characteristics of the guitar.

The five-string banjo is used mostly as a solo instrument; the plucked banjo is the same as a five-string banjo, except that the fifth or thirteenth string is omitted, and the tenor banjo is used both as a solo and orchestral instrument. The guitar is found in fewer forms than the mandolin and banjo. It is more analogous to the piano, in that it practically is complete in itself and serves as either a solo or accompaniment instrument. In the past it had various tunings and voicings, and some smaller forms such as the tenor guitar, are still in use. The ubiquitous ukulele also belongs to the guitar family.

The banjo really should not be included in an exact list of modernized instruments of the troubadours, which, strictly speaking, would consist only of instruments of the mandolin and guitar types. But the instrument is recognized by musicians who have specialized in playing on the fretted instruments, whose membership and artistry compare favorably with those of any other artists. These players have been few in number, possibly, but it must be remembered that the success of even one or two such musicians is sufficient to prove the value of the fretted instrument line, and the artistic achievements of even a few fretted instrument virtuosos or composers should be taken as an indication of what could be accomplished through a more general interest and activity in the fretted instruments and their music, and possibly as a prophecy of what the future may hold in store for them.

Resemblance of all sorts generally agree that in this, the twentieth century, the violin is the king of instruments and that the other members of the king's family are not for behind him in achievements and popularity. And it certainly is true that in a variety of tone color and shades of expressiveness, in the ability to portray and indue all the emotions that we know, and in the instant and sympathetic response to every mood and demand of the performer, the violin is excelled by no other instrument of the present time. It is equally true, however, that effects easily secured on the fretted instruments are impossible to the bowed instruments, and that the fretted family supply a tone color of paucity and charm that can be duplicated by no other instrument.

Exaggerated Exclusions

It is quite possible that in the past some of the most devoted disciples of the fretted instruments have missed the case of these, or their beloved ones, by a too strict and narrow interpretation of the use to which the instruments should be put. The writer remembers when it was the general opinion of fretted instrument propagation that ensembles of these instruments should never include instruments of any other sort. A great many ensembles and, oftentimes better, words were spoken about the necessity of keeping the fretted instruments separate and uninfected by the introduction of any other sort of tone color. This contention was so earnestly presented and stubbornly adhered to that one suspects that at the bottom of it there might be found one of the more or less well-known infirmities of which we have heard so much lately.

It is a matter of fact, no instrument or type of instrument can stand alone. Its ultimate value to the whole world of instrumental music can come only if it is part of a musical standing with the public in general, and the ability to produce a distinct type of tone peculiar to itself should be used as a factor in the progress of an instrument, rather than as an end in itself such instrument to an association with members of its own immediate family only. This of course does not mean that ensembles confined to one type of instruments are not effective or desirable, but it does mean that such ensembles are not sufficient to give any instrument the standing in the world of music to which it rightly may be entitled. If ensembles have been restricted to ensembles of nothing but bowed instruments, their position would not be nearly so proud a one as it is today. We consider the modern sympathetic
Profit versus Happiness
—an Editorial on Christmas and Business

TEN now and the day before Christmas, someone will put the following question directly to you: “What band instrument would you recommend that I buy as a gift for my boy?” naming a number of nationally known makes.

His means are limited—the gift will necessitate real sacrifice. The best is none too good, yet he must buy dollar for dollar value. If you recommend a cheap instrument, you are expecting the boy to learn on an instrument that even a professional, with his skill, cannot use.

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Melody for December, 1927

wind-instrument band; such an ensemble, if complete, represents as many types and varieties of wind instruments as there are strings instruments in a orchestra.

It may be true that, in general, limited instruments at present lack certain sorts of effectiveness necessary to their consistent use in large ensembles, but improvements in this respect, which may be necessary in both instruments and players, will create a great deal quicker if this lack is exactly identified by careful trial and experiment. One member of the devoted instrument family that has made a noticeable advance in orchestral circles in recent times before to be so banal. Yet it was not until its value to the instrument family was well defined that the improvements in the ways of its further instruments and more extended recognition and use.

Music Chat from Washington

By JENNE JUNE

I HAVE two only a few things that I must say so as to "Little Old New York," yet although I was at the College of Music I shall watch a moment or two to have some orchestra play.

With Pickle, Ebast, Stanley Walker, Tom Gannon, Maggy by Bell and Jene June all set for next week, I shall expect the bandmen to come down when I issue for real areas, well: Pickle, Ebast, Washington, etc., from next week to Pittsburgh to have the best and the best and the best one is furnished.

Richard Morton's organ on the Penn Theater is also a brand new one, as is the harp at the Palace for many years, and has been great organ at various locations such as Jene June in New York City at the stock exchange, and the Waldorf Astoria, where we have left the spot, but now there is another picture of me over this article looking as nicely filled and in the one last week, I shall have to become a professional humorist. I may have left the spot, but I still have my own moments.

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WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK PHILADELPHIA CHICAGO

Melody for December, 1927

I SUPPOSE there will never come a time when musical minds agree to the point of identical definition and use of musical modes in picture playing. At the same time it has been interesting to note the growth of musical synchronization (or synphony, as Mr. Less prefers to say) as a precise art. The day has long passed when pictures could be crudely adequately with a few patches of interludes, matrices, matrices, adaptations, mysterious small figures, and hordes, though they are still some leaders and others who do not realize that the world has moved on and left them in its wake, and not unfriendly their own. Explanations of all pubs will be furnished for illustration.

Whatever its faults, there is no doubt that the cue sheet has served to awaken many musicians to the possibilities of using various experimental steps such as the thematic cue sheet, the cue color devices, summation of action for each cue, the inclusion of multiple themes, music descriptions, direct cues, reunion of general musical values of picture with highlights necessary to emphasize—all these innovations that cannot happen but force on the unseen idea that there must be a good deal to this business of cueing pictures, after all.

Admitting so much, it looks as though there are many leaders who just never have seen a cue sheet, and wouldn't know which end to commence reading from if they did. In my capacity as school teacher I am collecting the most incredible anecdotes of hows and wherefore of the professional current. If you don't like that mixed smile I'll think up a better one.

And incidentally there is another picture of me over this article looking as nicely filled and in the one last week, I shall have to become a professional humorist. I may have left the spot, but I still have my own moments.

Samples of Humor

But we digress. I know what that means. I liked Avery's Knee's anecdotes about the Bud Fresco and the Cathodic Chimes as well you (I read those magazine reports) because that was I am tempted to venture a few of my own.

Loose, there was the one of the girl who said that she couldn't understand interpretations. When I hand swell does cause so much noise, and the one of the other girl who said she couldn't anything else about her job if only the rats would quit chasing each other over the pebbles, and the new student who said oh he be the playing, only she didn't know what all the little sticks were for under the beds! Incidentally the student body and myself make grateful acknowledgment to Miss. Knee's inference that I could find out what the music I review sounds like by giving it for them and less.

A few people has tagged along this far we get to the point. Scarcely a week goes by that I don't get a report on some orchestra leader's latest story of how the story comes respectively in playing five musical comedy selections too long, for improvising an hour and twelve minutes and the G major scale, with occasional stirring version into aptly built on the diminished seventh.

Musical Garbage for the Picture

by JUNE JUNE

JUNE Crawford made a very pertinent statement not long ago to the effect that when an organist put a solo number over he sold himself but when he put a neat bit of coining over all was sold the picture. There are, unfortunately, many more than three grains of truth in this. Moreover, the easiest kind of all is the orchestra leader in a large city in Massachusetts who serves up his overture with a spattered sort 'n everything right in the middle of the picture figure. The audience can't leave it because it wants to see the rest of the picture. That is no guns thrown as the orchestra plays _Little Light Feet From School_Ale_ while the broken-hearted maiden sob's her pitiful story to the handsome young janitor who is really one of the smartest boys in the United States Secret Service speaks volume for the audience's patience—or dumbness.

Speaking of the Visaphone

Maybe this is one reason for the increasing popularity of Visaphone. Think that once over, all ye of little coining existence. I would far rather hear Visaphone play a picture than a poor organist or orchestra leader. And I will go further than that. I would rather hear records or rolls in the pit than a technically proficient musician who thinks the screen is something that gives you a đẳng value if you look at it. For at least, you have the satisfaction of knowing that the roll or record is something the artist can do.

I think the hardest thing to correct, outside of underrating itself, is lack of imagination. I have, with fair success, I think, developed a method of teaching by the application of general rules rather than specific interpretations. But what general rules is one to lay down to develop imagination! What would _You Do_ do, as the ad says, to the best who says that you put in a xylophone glissando and crystal crash when Wheeler Kenton fell down stairs and landed on his head, so why don't you do it to Theodore Roberts? You might not well to train the Atlantic Ocean to taste like a straw-

briery ice cream soda.

Though this short text is also true that the rest of the most poor in imagination. Make excuses for the theatre organist. All right, go ahead and make 'em. I'll make a few myself. He has to play for hours at a stretch to a small and stupid audience that scarcely knows whether there is any music or not. He only plays the same show two to four times, and most of the time can't get any one shots from the manager. No amount of kidding from him will convince the manager that the organ should be regularly serviced, or that he should have enough light on the console to be able to see what is doing. His boss is musically indifferent, and when he does enliven the music, he obviously doesn't know about it. And if he talks about it. All right, I pay every cent. But tell me something. Is the organist who allows himself to be beaten by those conditions ever going to rise to better jobs? No, don't tell me. I know the answer already. Just as I know that if there is a scene showing the heroine playing at the piano a shot of music plainly tells the story. Alice Flen Bolt's got that luck of imagination that is responsible for the organist's continuing. Indeed, he is actually playing any composition.

Anyone who has played pictures knows how easy it is in an absurd-minded moment to miss a cue. Likewise how easy it is to improve a new cue and the possibilities of cueing, how hard it is to maintain that standard after the freshness of the first day or two has gone.

But does everyone realize how easy it is to maintain the same standard once you have created a definite cue reaction, with all direct cues and play-to-action sequences quoted and tabulated? Or how the constant use of cue sheets will keep you posted on new and unusual numbers, and forewarn you of all direct cues and important musical highlights? Or how the systematic classification of your library and the methodical use thereof for a carefully planned score will develop your resourcefulness, make you better acquainted with all the possibilities of your music, and educate you in the full identification of musical mood and idiom? And finally how regular the use of your scores will develop your reading ability, enlarge your memory and musical vocabulary, and make your playing more secure?

Case Sheets Again

This discussion of cue sheets is hard to keep away from, because after all it is the real foundation of the organist's main job, which is playing pictures, no matter how much the community song slides may play a red lerring across the trail. If you start discussing cue sheets with managers it becomes apparent that the conversation centers not upon how they play their song slides, but on how they play their pictures. This mass uses melody registration that always sounds alike, and one is always leaving out ones that a blind man could see. Though as a matter of fact the latest yarn in my collection came in today from a student who was discussing a manager whose organist put no check on a spiritual interpretation of the Allegro from Fantasia while the gray haired maestro was meaning Where Was I at Forty Two? Tonight. Instead patterns stormed the Sanction with loud and brutal complaints. According to my informant the manager went and fired the picture player, and the organist allowed that he wouldn't see anything if the usual was the music, the music was going all right.

So there you have it. The point that I am stressing is that the neglect or complete ignorance of cue sheets should have complained. It only goes to prove that the music is bored enough to register with. Now the music playing does not unpredicated. The only difference is that the appreciation of the solo number is immediate and audible,—an instan-
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The Capitol Theatre of New York City
The first of a series of sketches dealing with leading photography houses of Gotham.

BY ALANSON WELSER

to him by this name when he is known to sell his or "Merry" and more recently Major Elbert Brown who has maintained the high standard set by the same thing by a predecessor in the administration. The name of either of these two photos is the entertainment world would require a good-sized book of over a volume to do them justice, we will not try to describe their interesting and useful lives.
The manager has been assisted very materially in the management of such a high unmourned standard by the very able staff, many of whom have been with the house since its opening. In Dr. Wills, "Billy", now more recently on the way of the house as their music director and manager for the orchestra. His work has been executed very successfully, as a surgeon who has invented the perfectly synchronized scores for the films in this house will tell. The scores which he has arranged for many of the important features now have great symphonic poems in their worthy and appropriate use. The composer for the weekly picture show is a master of valiantly difficult moving score are selected, the variety of scenes which these scores are designed to serve the material of motion pictures, to modify and change it is a composer's business to be a composer.

The first musical director was Nathaniel Pulim, followed shortly after by Jaques Fawol, then Mr. Brewer, and finally Mr. Pullin. The last named was at the time when the house was opened and resigned his post after a long and enviable period in the lead of the Capitol orchestra, now the conductor of the New York Symphony Orchestra, which has been maintained at a high level by a distinguished orchestra of musicians. Mr. Pullin and the perfection of ensemble in which he has been so necessary, was now engaged in the business department, and the orchestra has been the subject of the attention of many prominent composers, including the works of Verdi, Wagner, and Tchaikovsky. Strange, too, is the fact that the name of any prominent composer who has written a work for the Capitol Orchestra is known.

The name of Bobbie, the organist, is the subject of many discussions in the music world. A number of famous artists have appeared in the last season with the orchestra, including popular composers. A master of all the arts, such as violin, and popular guitarists, including many distinguished artists.

WILCOX SCHOOL OF COMPOSITION
59 W. 55th St., New York
Under the honored name of Mr. Ralph Waldo Emerson

in December, 1927

Melody for December, 1927

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KEYS To Every-day Problems

The Complete Course for School Bands and Orchestras

By J. E. MADDY and T. P. GIDDINGS


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**ACORNT PLAYING PILGRIM'S PROGRESS**

WANT my readers to realize that at the time when the events occurred of which I am now writing I was only fourteen years old, and, although quite a big fellow for my age, was just boy, natural boy—full of fun and of the same yardstick as the other boys. I was far from being in the first rank of that class, but I was good enough to get through by early effort. I used to call it the "Tom Sawyer" method, and I bet that some of those boys worked harder to help me out than they ever did for their mothers.

I have many a time had only a minute or two in some moments, on many days and at any odd intervals, when I was not too busy doing something else, being anything but methodical in those days and playing music simply as a pastime, and even then only such exercises as I liked best. I was not old enough even to realize and appreciate the value of regular drilling on scales and exercises, and never dreamed of being a musician. I kept out in the open all that I possibly could, running a mile or two before breakfast every morning. This not only kept me in fine trim for sports, but looking back upon my youthful days I consider that my present good health is due to my early exercise in such manner. Longevity is principally due to just such exercise when he was not too young to give a foundation for the rest of his body and stamina necessary to withstand the physical wear and tear of the work required of men in after life.

But to resume. Although very strict with me, I was greatly helped and encouraged in my corner work by my brother Ed, and by this time made actual progress in my playing he told me that on a certain night I might sit in on the orchestra which he was engaged in for the opening of a new restaurant. I played and received fifty cents for my services, which was the first money I ever made from music. I felt very proud when Ed paid me, and I felt that had I not practiced, I might have saved but ten or fifteen cents. In the meantime, Ed had improved so much on the violin that he was engaged to play with the Grand Opera House Orchestra of the town. He gave his up as concert playing for the time being, which of course gave me more chance to play his instrument. He also resigned from the Queen's Own department, and at the time was entirely taken up by the theater work.

Branching Out a Bit

During the season of 1881 the Philadelphia Society gave a performance of Gounod's "Faust." This necessitated extra trumpeter players for the band, and "Ye Portals," chorus, and having heard that I played the cornet a little, Dr. Terrington, the director, selected me as one of the extra trumpeters. One night, in about a week after I had been in this number, he called me to a cornet rehearsal only, handing me a trumpet part he showed me how to count the measures before I came in and began to play. The part looked simple, and the thing seemed easy enough, so I felt confident that I could show them all what I could do, although I did feel rather nervous with those six hundred members of the chorus before me. Well, the time came when the rehearsals were all perfectly correct and the director gave me the signal to play. At full forte I played the notes as they were written, and Great Scott! what a frightful discord I made. I could not understand what the matter was, but it broke up the whole chorus. Dr. Terrington came over to see what was wrong, and told me I had played the notes all right, and that the part must be wrong. He said: "This part is marked 'trumpet in D.'—'Yes, but what does that mean?" I asked. Then he explained that, as I was using a cornet in B♭, I must transpose. That was the first time I ever had heard of such a thing as transposition, and it was another new thing to learn. He was very patient, however, and explained that to play the part so that it would fit the music property, I must play it three notes higher, or read the part in the key of C and play it in D in C, one flat, four tones higher, or as we say, a fourth higher. This was difficult for me, especially as the eyes of the entire chorus were focused on me and all were smiling at my seeming ignorance. So, being only a bandmaster fourteen-year-old boy I lost my nerve and could not play a single tone—and my lips swelling, mouth getting dry and tongue refusing to work. How I wished that the engagement never had been offered me, and that I had stuck to the second violin part. However, I had to play the part just the same.

and after the number had been played again and again and I found that by playing the notes a fourth higher they fitted in all right. I forgot that the chorus was looking at me and did hailed well for the first time. You can let me take the part home with me, studied the notes all out, and to make it easier wrote out a new part for the band. A month later I was back with my cornet, but no more nerves. When the time came, I stationed myself in one of the balconies of the Music Hall with three other trumpeters at the rear of the hall opposite, as the parts answered each other so that they were the same. I became the second, and I was complimented on the results I had achieved.

We had many rehearsals of the oratorio before it was performed, and I enjoyed every moment of it. When the night came, I was stationed in one of the balconies of the Music Hall with three other trumpeters at the rear of the hall opposite, as the parts answered each other so that they were the same. I became the second, and I was complimented on the results I had achieved.

A Hand-Earned Three Dollars

At the close of the concert I went to the dressing room and received my pay for the performance, which had included about fifteen minstrels. Of course I took the money, although I felt I had not earned it. But, excepting myself, no one seemed to think I had played badly, and even the Todtman thought highly of me. This made a great change, for I had been so used to getting nothing for my services that to receive such recognition was a great honor. After the concert was over, I met some other members of the orchestra, and presumably earned through purchasing a new cornet for myself some day.

The pay received for playing at this concert encouraged me to earn more money, so all through that winter whatever there was a snowstorm I went from house to house shoveling snow from the sidewalks of the neighbors, and made from fifteen to twenty-five cents here and there according to the frontage of the different properties. I always was an industrious boy who was greatly inclined to be impatient, and soon began to figure up the cost of a first-class cornet. I realized that even with what I had accumulated in the way of money it would take some years to make enough money to buy a cornet, and, as I wished a good one or one I began to think more seriously about it. It was then that I decided to buy a second-hand cornet in town. The player had been being used exclusively in all bands and orchestras (except in the orchestras of the theatres), and there were but two second-hand players in town. Erm gave up his baritone and bought a second-hand cornet in the business where he was working. I supposed that it did very well for a boy, but it was too dear to hear him practice, picking out the
positions on his instrument the best that he could without a teacher. He seemed to think that because his lips were good on the harmonica and that by using the same mouthpiece with which he played fairly well, it was unnecessary to again take up the scales and practice them on the trombone, so he simply practiced playing trombone parts out of the band books. That is the trouble with so many of us when young. We neglect to study the real foundation playing of our instruments, such as the major and minor scales, try to play music far beyond our capabilities and then wonder why our progress is so slow. However, I guess that every player remembers the same way at first—not taking his instrument seriously, but playing it as a recreation.

The Obsecuring Cornet

In spite of my resolutions to disminish all ideas of ever being able to play a cornet until I was much older, nevertheless the young man was ever present and would not be dismissed; I wanted to own my cornet, and so have an instrument which could be used whenever I pleased without having to ask permission from someone every time I desired to practice. With only the small amount of money I then had saved, however, the prospect of purchasing my own cornet was indeed remote. Nevertheless I constantly pondered over it and tried to reason out some way by which I might obtain my individual cornet, and at length a happy idea popped into my mind.

Knowing that the Government supplied instruments to each member of its Regimental Band that did not own them, and also knowing that if only a little older I possibly could enlist and be supplied with an instrument, I determined to try and break into that band. Having marched many a mile alongside this band when it was on parade and drills I had no doubt as to my physical endurance, and being of good height and well built for a boy of my age I knew that I could wear the uniform acceptably, therefore, if I could convince the officers of the regiment that I was not under the age limit, there perhaps might be a chance. The more I thought of the holder I became, but how was I to get enough influence with the bandmaster, who was not only a fine musician, but a first-class drillmaster, for him to consider a boy? I dared not ask my older brothers for assistance, as I was only the "kid brother" who so often was told that "you play with me." I also knew that my father would object, as it was out of the question to enrol in anyone. But I could not get the idea out of my mind that the thing might be accomplished if I went about it the right way, and at length I hit upon a possible course to pursue. The more I thought about it, the more feasible my plan seemed to become, on one night I mounted sufficient courage to try it out.

(To be continued)
Maddy on Pedagogy

No. 2 — For the Beginning String Instrument Class

Correct intonation, correct rhythm, sight-reading, and all other phases of technique are useless without correct playing position; and none of these should be practiced until the correct position has been mastered and acquired. At first the pupil should play familiar songs by ear so that he can concentrate upon the vocal utilization of these instruments. Correctness of position is the cornerstone of success in playing.

Teaching Tuning and a Tune

Pupils should be taught to tune their own instruments before being permitted to play at home. This can be done in ten minutes if the instruments are equipped with well-fitted non-slip pegs and E string tuners. The quickest and easiest way is to make the pupil able to tune his instrument by tapping or pulling with his fingers. The pupil should try both with his thumb and by pulling the strings with the tip of his fingers. The in-tune strings will not vibrate as much as the out-of-tune strings.

The pupils should then tune their notes by ear with this instrument, with the teacher tuning the notes as the pupil plays. The teacher should first tune the notes to the pupil's notes as the pupil plays. The teacher should then tune the notes to the pupil's notes as the pupil plays.

Just Wait 'til He Learns to Play!

Before New Year's He will have mastered the scale. In another month he will be playing popular tunes. And by Spring he'll be "the big wonder" with his Buescher True Tone Saxophone.

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1. Examine the instrument and see that the body of the pupil has a fairly broad and even tone when played by having a playable instrument with the necessary adjustments.

2. Examine the instrument and see that the body of the pupil has a fairly broad and even tone when played by having a playable instrument with the necessary adjustments.

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Regarding the Tone

The tone should be simple and playful on one string, preferably the D, and should start on the open string and bring it into the entire range of all the pupils. The tone should then be brought to the G, B, and should be made to fill the space in the middle of the instrument. The tone should then be brought to the G, B, and should be made to fill the space in the middle of the instrument. The tone should then be brought to the G, B, and should be made to fill the space in the middle of the instrument. The tone should then be brought to the G, B, and should be made to fill the space in the middle of the instrument. The tone should then be brought to the G, B, and should be made to fill the space in the middle of the instrument.
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SPEAKING OF SCHOOL BANDS

Harvard Illinois High School Band, Carl Humphson, Director

Mr. Carl Humphson, instrumental instructor of the Harvard, Illinois, Public Schools, is a brilliant young musician. As a director of bands and orchestras, Mr. Humphson has achieved an enviable reputation in the educational world under whose influence he worked—Bertrand L. Clark and later E. N. Moore—America’s foremost bandmasters and educators. Mr. Humphson took a successively careful and extremely progressive training in public school work, harmony, composition and instrumentation at the Cornelia School of Music under the personal direction of Frederick Noll Brons. He was instructor of the Angelo Grammar School Band in 1909 (Canada local), under the direction of Bertrand L. Clark, and while there studied theory under two famous theoretic educators, Edna M. and the late Walter Collins. He also attended the Chicago Conservatory under the personal direction of Dr. Walter Collins, composer, teacher, music director, and later F. S. Clark, etc.

After leaving the Angelo Grammar School Band, young Humphson returned to Kansas, Pennsylvania, where he directed in partnership with his father for several years in that state. In 1915 he was summoned to Pittsburg, where he played with the Minnie and Fred Calloway orchestra, also the Lilt Symphony Orchestra, Broadwaver from Pittsburg.

In 1918 Mr. Humphson became interested in public school bands and started directing, feeling that he might be able to do something to start in this branch he came to Elkhart, Illinois, where he was employed by the Elkhart Grade Company as an instructor and music director of the Elkhart school system. Mr. Humphson also played and directed the famous Elkhart Symphony Orchestra. In 1919 Mr. Humphson became the director of the Elkhart Community Orchestra, which organization, having started the Elkhart Community Orchestra for wind bands, in 1919.

In 1920 he was offered the position of instructor of instrumental music at Harvard Public Schools, where he is now located. He conducts and directs bands both local and orchestras. Mr. Humphson is well qualified to handle this double position.

To our readers, our best wishes for three consecutive years and not a year for more in our band school bands is a great city, but such is the honor paid by a small (cooperative) school in a very small town, and yet it is in the story. In 1914, a group of little boys in North Dakota set out to form a band. They played the harmonica, the mouth organ, the xylophone, and the clarinet. They started as small boys in the school, where the music director was a man named Mr. Black. He was a musician and an orchestrator, and he directed the band that the boys began. They practiced every day after school, and by the time they were ready to perform, they were a full band. They played at dances and other events, building their reputation.

Mr. Humphson is a band director, a composer, and a conductor. He has been involved with many bands over the years, and he has directed and coached many of them. He has also written many songs and arrangements for bands, and his music has been widely performed.

The Harvard, Illinois High School Band, under the direction of Mr. Humphson, is one of the most impressive bands from a small town in America. They have performed at many events, including parades and competitions, and they have received many awards.

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The tone of the Conn Piccolo is clearer, pure and brilliant and the intonation perfect throughout the entire register of the instrument. The all-metal piccolos are made of solid silver or Liberty silver, a metal that can be plated in various finishes, and the keys and fittings correspond to the metal of the body, while the springs are of gold.

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IN AMERICA, there is surely the rumor of the fabulous
United States Army Band, for a few years ago, an en-
marching band passed under the personal management of
C. C. Gayley, of Washington, D.C. - But saxophones are
guarded as in the Hall of Washington, as it were, on which
occupation did not exist a dear player of that instrument. So
excuse us for extending to you some of the glory of the
great band of saxophone players now under the direction
of J. B. B. M. H. D. T. (J. B. B. M. H. D. T. was his
living). Mr. Thomas E. Deep, and the saxophones of
on a perfect saxophone, an expert saxophone player,
who is the saxophone master of the saxophone world,
Mr. Tommie J. Deep, and with his saxophone band of
saxophonists, is the saxophone king of the saxophone
world.

When asked what he numbered
saxophones among his
radio, Mr. Deep replied:
"I cannot receive a military band without a quartet
of saxophones. Their peculiar blend with other
instruments can never be overcome. When used with
the rest of the band, saxophones become the
band's lifeblood. As saxophones pass on, the band
loses.

The saxophone has many merits, and yet the
saxophone is the only modern instrument that
is both a symbol of music and of war. Thus I
saxophone.

A saxophone is not only a
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The Looker-on

THE LOOKER-ON

A Broadcaming Memorial

It is reported in the press that a great organ with tones that may be heard in the farthest reaches of the empire of the British Empire, has been installed in London. The instrument will be equipped with three manuals, eighty stops and four thousand pipes. Its cost, raised in part by voluntary contributions, is estimated at 80,000 dollars.

What's in an Organ?

As recently reported in Mr. Philip Will's address to the British Academy, an English paper stated that British Pipe Organists are of the opinion that the instrument is a great asset to the British Empire. The new organ, built in the city of London, is a most valuable addition to the musical life of the country.

Pipes in Popularis

According to the New York World, Professor Dana C. Miller of the College of Technology (New York), is the proud possessor of a remarkable collection of pipes that have been purchased from the organ builders of the United States and Canada. These pipes are made of various materials, including bone, ivory, and metal, and are fitted with gold and silver. An accompanying article in the New York Times discusses the collection, pointing out that it is the only one of its kind in the country.

That's the Way the Money Goes

Lady Robert James Kerren recently visited the United States on a state tour. She was received with a grand reception at the State Capitol, and later at the White House. The reception was attended by the President and his family, and a large number of prominent guests. The occasion was highlighted by the presentation of a beautiful and expensive diamond necklace to Lady Kerren, a gift from the American people as a token of friendship.

Elevated Thoughts In The Subway

Great gods above, what uneven steps are these that we must always take in search of the unknown land! What a tiring journey in the world of ignorance and superstition! How often we are misled by false prophets and false leaders. But now we are free of this. We have played a clever trick on the public. They expect to find us in the subway, but we are not there. We are not in the subway, but in the world of knowledge. And although it has been some time since we have had the pleasure of playing any money for their health, we have felt a strong and genuine interest in the people whom we have been trying to instruct. And this is why we have spent so much time working and writing articles full of organ music and instruction.

Unspoken Thoughts of Great Musicians

"There is no place like home," said the famous composer. "But what a wonderful world we live in!" And the great composer continued, "Why are we so afraid to express our thoughts? Why do we keep them hidden in our hearts?"

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By Thelma University

Rhythm Transcriptions for Orchestras by Arthur Lange

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A Beautiful Melody for Orchestras in Popular Style

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By John Philip Sousa

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This is a new and popular arrangement of the famous "Sleepy Hollow" tune. It is a variation of the "Sleepy Hollow" tune. It is a variation of the "Sleepy Hollow" tune. It is a variation of the "Sleepy Hollow" tune. It is a variation of the "Sleepy Hollow" tune.

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The School Superintendent will be interested in these songs

Can be for the use of a high-school orchestra, youth orchestra, etc. The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read. The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read.

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Melody for December, 1917

A BIOGRAPHY of Theodore Thomas — the man who, by individual talent and unselfish service, pulled America out of the musical wilderness in which it had unwisely lauded until his death an unscrupulous orchestra — written by his friend, Charles Edward Russell, and titled, The American Orchestras and Theodore Thomas, has just been issued by the famous house of Doubleday, Page and Company.

The attractive work done by Thomas has had important effect upon the musical life of America. It has invited the American orchestras to follow his footsteps and has shown them the way to success. The book is a tribute to a great man and his achievements. It contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read. The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read.

A NOVEL — a story of one of the achievements of Theodore Thomas, a man whose name will always be associated with America's musical progress. Written by John Philip Sousa, and titled, Theodore Thomas Adventurer, the book is just being issued by the famous house of Doubleday, Page and Company.

The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read. The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read.

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Editorial paragraphs prepared for music-relate and music lovers who wish to keep in touch with the institutions and developments in the broad and interrelated fields of professional and commercial activities.

A SECRETS of the Shells are one of the achievements of a man whose name will always be associated with America's musical progress. Written by John Philip Sousa, and titled, Theodore Thomas Adventurer, the book is just being issued by the famous house of Doubleday, Page and Company.

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A T LAST the school orchestras are to be accorded the valuable benefits of the secretarial and national National Band and Orchestra Educational Project, which was first organized in 1913, is now ready to be published. The book is a tribute to a great man and his achievements. It contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read. The book contains a large number of compositions of various kinds, and is written in such a manner as to be quite easy to read. The book contains a number of pieces of music that are quite easy to learn, and the pieces are written in such a manner as to be quite easy to read.

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Applause!

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Gene Goldkette
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Ted Lewis

And a host of other musicians throughout the world. They use Gibsons to make their playing more enjoyable.

ALBERT D. GROVER

son, his two sisters, and one of his daughters. The funeral service was conducted at the church of the National Orphanage in New York City, where Mr. Grover made his home.

Banjos Pioneers Pre-eminent

In the earliest years of the banjo Albert D. Grover could not have been a pioneer banjoist, as his distinction was brought about by necessity on the part of the banjos, because his knowledge of the musical instrument was limited to the amount of time he had available for its study. However, in his later years, when he had more time and opportunity to study the instrument, he made a great deal of progress in the music of the banjo, and was able to develop a style of playing that was quite different from the style of the banjo players of the earlier period.

In 1900 he established a business in the banjo business, and soon made himself known as a skilled and experienced banjo player. He became a recognized authority on the banjo, and, by his writings, his teaching, and his playing, he was able to transmit his knowledge to others.

As a man Mr. Grover possessed the qualities of a fine gentleman, and was respected by all who knew him. He was a man of great character and integrity, and his influence was felt throughout the musical world.

The Tenor Banjoist

Conducted by J. K. Walker

I have difficulty in playing good notes (suggestions)
- Should the player be able to play as many notes on the same string as possible?
- What is the secret of playing a chord that follows a grace note?
- How can I play a grace note correctly?

In answer to the above questions, I would quote the following excerpt from Mr. J. K. Walker's book, 'Music in Banjo Work,' which is the best book on the subject of playing the banjo:

"The secret is to play a grace note in a smooth, even way, without any break in the melody. The grace note should be played with a smooth, even stroke, and the finger should be placed on the string in such a way that it will not interfere with the playing of the notes that follow."

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Grace Notes and Fretted Instruments

The Grace Note (G) is on No. 5 string. It is played on the 1st finger, 5th position, while the principal note (E) is played on the 2nd finger, 5th position. When the grace note (G) is played, the finger should be lifted from the string high enough to permit it to come down at the first inch of the fingerboard, without allowing the finger to vibrate. The grace note, after making the string, should be held in the 5th position, and the principal note should be played simultaneously.

The double grace note (G) is on No. 5 string as shown in Fig. 8. The first grace note is made on the 1st finger, 5th position, while the second grace note is made on the 2nd finger, 5th position. The double grace note is played with a smooth, even stroke, and the finger should be placed on the string in such a way that it will not interfere with the playing of the notes that follow."

The Musical Services of the Banjo

The Banjo is a versatile instrument, and can be played in a variety of ways. It is a good instrument for accompanying other instruments, and it can be used in a variety of musical settings. It is also an excellent instrument for solo playing, and it can be used in a variety of musical styles.
**Melody for December, 1977**

**Counter-Melody**

When improvising or filling in the blank bars of a tune, the art of composition should be widely admired. The basic rule is to make the music you are playing easier and less complex. The first rule is to keep the music moving and the second rule is to keep the phrases flowing from the note to the note.

One method of filling in the blank bars is to use a series of notes that are easy to play and also easy to hear. The second rule is to use a series of notes that are easy to play and also easy to hear.

A. J. WHITM

**Summary**

- Improvising and “Filling In”

**New Tenor Banjo Folios**

**By H. F. ODELL**

arranged for saxes or orchestrations

- **COMPLETE ORCHESTRATIONS**
  - 1. The Fifty-Fifty Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 2. The Eighty-Eighty Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 3. The Ninety-Ninety Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 4. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 5. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
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  - 10. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions

- **SOLO-BANJO**
  - 11. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 12. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions

- **ACCOMPANIMENT**
  - 13. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
  - 14. The One-Hundred-One Stomp, One-Step, New York Style, 4-Part, Cued, Chord, and B.B. A. Lions
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- **INSTRUMENTAL NOTATION**
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CHICAGO, ILLINOIS
West Coast News Notes
By L. D. Barnard

ELEODORO JORDAN, "Bajo King," is holding forth at the Fifth Avenue Theatre in Seattle. His band was temporarily broken up, but after the success of his band he has resumed his former organization. The orchestra is composed of vocalists, guitarists, and instrumentalists, and is known for its musical excellence.

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Orchestral Band Methods

Orchestrating by Ear
By Edward B. Eames

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BANJO TEACHERS' MEETING
East of the Mississippi
The first annual meeting of the Banjo Teachers Association will be held in Chicago, Ill., on Saturday, Nov. 2, beginning at 9 a.m. All Banjo teachers are cordially invited and asked to be present.

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A Number That Will Fill Any Demand

MILTON WORTH MUSIC COMPANY
Parkersburg, W. Va.
What I Like in New Music

By LLOYD G. DEL CASTILLO

Photomusic

“Photomusic” by Ross (Rabin-Klebe). Modern: 4-4 Clef is in major. This is one of the most effective numbers of the lot, in its deliberate simplicity of notation. Optimistic and building music with dramatic power, it is the most important piece in the program for the most part in bars, interspersed with striking visual effects and figures. 

Transcriptions of Warrick Timmons, by Ross (Rabin-Klebe). Modern: 2-2 Clef is in major. This is a very effective piece, in its clear-cut simplicity of musical treatment. The title is in the form of a question, “What is the title of the transcription?” 

Variations: Varied Sounds, by Ross (Rabin-Klebe). Modern: 2-2 Clef is in major. This is a very effective piece, in its clear-cut simplicity of musical treatment. The title is in the form of a question, “What is the title of the transcription?”

Montreal Musical News

By Charles MacKinnie

THERE are two musical groups in Montreal which are at present (end of season) the two most noted in the city. The first is the Montreal Symphony Orchestra, which is composed of musicians from various parts of the world. The second is the Montreal Canadiens, which are a football team. The Canadiens are the most popular team in Canada, and have won many championships. The orchestra is also very popular, and has performed in many concerts and festivals. The orchestra is led by the famous conductor, Maestro Jules Proctor.

Organ Music

In Recital by Mrs. Gerrodine, 5th Auditorium, 5th Avenue, New York. Mrs. Gerrodine has a large repertoire, covering many different periods of music, from the Baroque to the modern era. She is noted for her technical skill and her interpretive qualities.

Popular Music

“Take Me Out to the Ball Game” by Kenji, 5th Avenue, New York. This popular song is a classic, and has been covered by many different artists over the years. It is a lively and infectious tune that always gets the crowd singing along.

Photograph by Lloyd G. Del Castillo

Melody for December, 1937

“Bewitched” by Ross (Rabin-Klebe). Modern: 4-4 Clef is in major. The title “Bewitched” suggests the idea of a magical or supernatural element. The piece is quite effective, with a sense of mystery and suspense.
CONWAY MILITARY BAND SCHOOL
Home of the American Band of America
The Band that Made the World Famous

CONWAY MILITARY BAND SCHOOL

The TRUMPET PLAYER

Conducted by VINCENT BACH

Tonguing

Tonguing should never occur more than two or three times per 8th note, and should never exceed the length of a 16th note. A tongued attack is produced by bringing the lips softly against the embouchure opening, then releasing them, which results in a series of tongued notes. Tonguing should be done with precision, accuracy, and as lightly as possible. Tonguing should never be used for any length of time. The tonguing attack should be as light and as fast as possible. Tonguing should never be used for any length of time. The tonguing attack should be as light and as fast as possible.

by ED. KRUPESE-

These are the genuine ORIGINAL KRUPESE French Horns. Best display of the horn in daily use in all the great symphony orchestras of Europe and America. Try one even if you must. They were never heard with rich tone and expression and are now being made available to the public. The horn is being exhibited at the New York Corbetti Storia. R. G. HARTWICK

Arranged by Orchestral in The Swing Keys

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Band mistress last two numbers: 20c net

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A new line of highly polished cotton cloth for cutting and polishing Tuxedos, Trunks, and Brown Stuff, etc. Unique and recommended by the leading manufacturers.

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An outstanding example of basic principles applied to the design of a new line of Bach Mouthpieces. A study of careful and complete work that has been done in the past is not necessary to comprehend the value of the Mouthpieces. With the exception of the new line of Bach Mouthpieces, the only Mouthpieces that have ever been made are those of W. S. Bach. The Mouthpieces of the new line of Bach Mouthpieces have been made with the utmost care and attention to detail. The Mouthpieces of the new line of Bach Mouthpieces have been made with the utmost care and attention to detail.

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E. T. Root & Sons

Melody for December, 1927

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Special! Orchestra Uniforms

Dedicated to every style of music and every school. We give you good materials, expert workmanship, correct style, and perfect fit at surprisingly low prices.

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The C. E. W. Co. New York, N.Y.

Good, Snappy Band Arrangements

For Full Band, Peace, March, Rag, March, etc. Full Band arrangements are given for every school and every church. Please understand that this is a complete list of arrangements. It is not possible to list every arrangement. All arrangements are given for every school and every church.

C. B. Parkinson, Missionary, Sioux City, Iowa
Weidt's Tenor Banjo Collection

Volume 5 Now Ready
Fifteen practical and playable solos in ukulele variety. All contrasts in this book, and in the first four, are very effective as unaccompanied solos. The melody presents parts, both for the hand and fingerboard. Some additional parts are given for other instruments to make the combination always interesting.

CONTENTS
1. By the Watermelon Vines (Lindy Lewis) Schottische
2. Jerkinsie, State Rag (Japanese) Brokhey
3. The Topper, Square Dance (Cobb) Cobb
4. Larghetto, No. 1 (Schottische) Longley
5. Canadian Chief, Fuji Tune (Muirhead)
6. Dixie Rube, Characteristic March (Allen)
7. All Aboard for Bank-o'-Bay (Allen)
8. Any Bagel Schottische (Allen)
9. The Nile, Egyptian Schottische (Allen)
10. Hop-o'-My, Nocturne March (Allen)
11. Ye Olde Tyne, Characteristic Waltz (Allen)
12. Invincible Guard, March (Allen)
13. Evangeline, Reverie (Allen)
14. Barber's Dream, Characteristic Barndance (Allen)
15. Good Friday, March (Allen)

New Jacobs' Ensemble for Banjos

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LETS GET ACQUAINTED

The Lyceum Theater has recently brought in a long-expected opera which was opened on September 31 with Raycey Ray Harrington at the murals. The opera is one of several that have been held and presented by a local concern, the RKO-Organ Company.

Mr. Harrington received mixed reviews in his recent appearance as the hero in the Lyceum’s production of "The Finest Hours," but this time he was lauded for his performance in the title role of "The Man in the Moon." He has taken over the lead part in the play after the departure of the original actor who was ill. Mr. Harrington is an actor of the old school, and his performance is marked by a strong stage presence and a naturalism that is rare today.

WESLEY AY ABRUCELLO

Abroad for the world, and returned to his native land in 1929, when he won fame for his performances abroad.

In 1935 the Regent Theater in Chicago was the first venue in which he appeared. Mr. Abrucello was born in 1886 and made his stage debut in 1902 in the American Gem's production of "The Finest Hours." His career continued to blossom, and he starred in numerous productions, both in the United States and abroad. He retired from the stage in 1955 and has since devoted his time to writing and lecturing on the art of acting.

ANDRE'S ANTIGUA

The chromatic piece of the week is "Antigua," by the noted composer and conductor André. The piece, which is inspired by the folk music of Guatemala, is a captivating melody that has captured the attention of audiences everywhere.

FRANK ELLIS

From this year's "People's Choice" magazine, we have selected the following article about the famous conductor, Frank Ellis. The piece provides an insightful look at his career and the music he has inspired.

NONIE FREEDMAN

Nonie Freedman has been quite a sensation in the world of classical music since she won the 1950 New York Conservatory of Music's International Competition. Her performances have been met with critical acclaim, and she has become a fixture on the concert stage. She continues to inspire with her virtuoso performances and her dedication to her craft.

HILTON B. HALL

Hilton B. Hall has been a fixture on the jazz scene for many years. His smooth, soulful style has made him a favorite among audiences worldwide. He has performed with some of the greatest musicians of his time, and his music continues to influence generations to come.

WARREN J. BODEN AND GUSI WOOL

The percussion section of the New York Philharmonic Orchestra has been a fixture at concerts and events for decades. Under the leadership of Warren J. Boden and Gus Wool, the section has performed with some of the greatest musicians in the world. Their dedication to their craft has earned them a place in the annals of musical history.

HILTON G. WOLF

Hilton G. Wolf is a highly respected musician and composer who has made significant contributions to the world of music. His work has been featured in countless performances and recordings, and he is widely regarded as one of the most influential musicians of his generation.

RECORD COMPANY'S RECITALS

The records of those who are gradually but surely coming to the fore in the record world are an excellent example of this. chief among them is the magnificent new Cantata Editions. These new publications are the brainchild of the American Philharmonic Society, and they have been designed to meet the highest standards of quality and performance. The Cantata Editions are a testament to the dedication and hard work of the artists who have contributed to their creation.

JAMES G. STRANGER

James G. Stranger, who has been a long-time collaborator with the Philharmonic Society, has been featured in several of their new publications. His recordings have been met with critical acclaim, and he continues to be a source of inspiration to musicians around the world.

HELEN JORDAN

Helen Jordan is a highly respected musician and composer who has made significant contributions to the world of music. Her work has been featured in countless performances and recordings, and she is widely regarded as one of the most influential musicians of her generation. She continues to inspire with her virtuoso performances and her dedication to her craft.
LET'S GET ACQUAINTED

"This excellent theatre has recently been playing recital concerts, which is a welcome development." - New York Times

Mr. Brown is a master of the harpsichord, and his playing is consistently praised by critics. He has performed in many of the leading venues in the United States, and his concerts are always well-received.

Mr. Brown was born in Chicago, Illinois, and began playing the harpsichord at the age of five. He studied with several renowned teachers, including Professor E. H. Wartman of the Juilliard School of Music.

In 1987, Mr. Brown formed his own ensemble, The Baroque Project, which has performed in concerts and festivals throughout the United States. The ensemble has received critical acclaim for their performances.

Mr. Brown currently resides in New York City, where he teaches at the Juilliard School of Music and continues to perform as a recitalist.

WEDNESDAY NIGHT CONCERTS

Mr. Brown will be performing his works for harpsichord and continuo on Wednesday nights at 8:00 PM in the recital hall of the Juilliard School of Music.

The concert will feature works by Bach, Handel, and Vivaldi, among others. Tickets are available at the box office or online at the Juilliard School's website.

Mr. Brown is a member of the American Harpsichord Society and the Early Music America. He is a frequent performer at the International Harpsichord Festival in Potsdam, Germany.

Mr. Brown is also the artistic director of the annual Baroque Festival in New York City, which features concerts and workshops for harpsichordists and other early music performers.

ART SHIFFMAN

"Art Shiffman is a master of the harpsichord and a respected teacher and performer." - New York Times

Art Shiffman was born in New York City and began playing the harpsichord at the age of six. He studied with several renowned teachers, including Professor E. H. Wartman of the Juilliard School of Music.

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In addition to his work as a performer, Art Shiffman is also a prolific composer and arranger. His works have been performed by ensembles throughout the United States and Europe.

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