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MARCH, 1927
Volume XI, No. 3

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WISTFUL WAYS, by Frank E. Hersom
AUTUMN COLOR (Jacob's Cinema Sketches), by Earl Roland Larson
THE CHASE (Jacob's Cinema Sketches), by Norman Leigh

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ORCHESTRETTES are published in three series as follows:
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You select an instrument, which is ready for a violin, that will take you from the orchestral part in the key of the selected instrument. The introduction maintains in and from all the principal keys. Paste the introduction to you in the key of the selected instrument. Having done this, you are now left with your ORCHESTRETTES ending and selected an ending in the key of Bb. You then cut out paste it in place of the original ending of the composition. When you have done this for all the parts in your combination, you have made a special arrangement of the number, equal in all respects to the best work of the best arrangers.

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Performs Another Miracle in
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The Holton Perfect Balance Mouthpiece is recognized as one of the most perfect and natural looking mouthpieces ever made. The Holton Perfect Balance Mouthpiece is the result of years of research and development. It is designed to provide maximum control and expression while playing. The Holton Perfect Balance Mouthpiece is available in a variety of sizes to suit the individual needs of each musician. It is an excellent choice for anyone looking for a high-quality mouthpiece that provides superior performance and sound quality.

Frank Holton has again performed the seemingly impossible in the creation of the new Holton Revelation Alto Saxophone. The instrument is not only the most advanced in its class, but also one of the most beautiful. Frank Holton is known for his innovative approach to band instrument building, and the Revelation Alto Saxophone is no exception. The instrument is crafted with the finest materials and attention to detail, ensuring a perfect balance of sound and performance. It is an instrument that will provide years of enjoyment and satisfaction to any musician who seeks a world-class saxophone.

Frank Holton is an American band instrument maker known for his innovative designs and high-quality craftsmanship. He has been a driving force in the world of saxophone and brass instrument making for many years. Frank Holton's instruments are respected for their durability, sound quality, and overall excellence.

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- Unique design
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- High-quality craftsmanship
- Lasting durability

Frank Holton, President and General Manager, Holton & Co., Cornhusker Building, Lincoln, Nebraska.

Across the Flat-top Desk

There is no better way to enjoy the sound of the saxophone than with the new Holton Revelation Alto Saxophone. The instrument is not only beautiful, but also provides an exceptional range of sound and expression. Frank Holton’s approach to instrument building ensures that every saxophone is a masterpiece, crafted with care and attention to detail.

Third New England School Band and Orchestra Festival
Boston, May 21, 1937

This festival is one of the most prestigious and well-attended events of its kind. It is a platform for young musicians from around the country to showcase their talents and learn from one another. The festival includes a variety of events, such as concerts, masterclasses, and workshops, all aimed at fostering the development of young musicians.

New England School Music Festival
School Band and Orchestra of New England will meet in Boston for their annual Festival on May 21 instead of May 19 as previously announced. A Civic Club and Council will hold a banquet on the eve of the festival.

On this page:
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- Holton Perfect Balance Mouthpiece
- Holton Revelation Alto Saxophone
- Third New England School Band and Orchestra Festival
- New England School Music Festival

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MELODY
A MONTHLY MAGAZINE FOR PHOTOGRAPHIC MUSIANS AND THE MUSICAL TRADE
WALTER JACOBS, INCORPORATED

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MARCH, 1917

WILLIAM W. JACOBS, PUBLISHER

BIRTH RADIO EFFICIENCY

The birth of the radio was one of the greatest engineering achievements of the 20th century. The birth of the radio was a result of the collaboration of many inventors and engineers, including Reginald Fessenden, Edwin H. Armstrong, and John Philip Sousa. The birth of the radio marked the beginning of the age of communication, as radio signals could be transmitted from one place to another without wires. The birth of the radio paved the way for the development of other technologies, such as television and satellite communication.

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Harmonicas as Stepping-Stones in Music

By MERTON NEVINS

SPEAK the word "milestones," and at once the thought turns to distance markers as registering the passing or progressing over some certain road straight or crooked and running along a line more or less on a level; or, in appended, open the word "stepping-stones" and immediately here is mentally visualized the act of wading, advancing from lower levels to higher heights, yet ever upwards. Practically, it might be said, the differentiation between the modes of progress as exercised by automobile or oceanian.

It is not as very many years when in America there was but little (certainly not a general) recognition of the mighty moving power of music, its lofty purpose, or its place in the divine economy of creation. Today it is almost universally recognized as a dominating force or factor in all civic and social life; the builder of bridges and a barrier of barriers between human factions, the common leveler of class distinctions, the unifier of the people that people to universal worship by all creeds and nationalities, whether of adolescent or adult age. Pathologically, also, is recognized as a mental stimulant or an emotional sedative.

Mythologically and poetically speaking, we may believe that Apollo, seated upon his laurel-boughed Olympus, was the first harp in the lyre of celestial harmonies; in the days of the ancients there would have been but a few, and without doubt all the singing was harmony as a matter of course. Yet it is not until the 13th century that the organ was receiving the attention and the mention of the name of organist is recorded among the clergy. In the 15th century the organ was becoming popular and its influence was felt in all the musical compositions of the period, and it was during this century that the organ was first introduced into the American colonies.

The organ was at first a simple instrument, consisting of a simple structure, and was played by the organist with his hands and feet, and was later developed into a more complex instrument, with pedals and additional pipes. The organ was used in religious services, and was also popular in private homes, where it was played for entertainment. The organ reached its peak of development in the 18th century, and was widely used in churches and concert halls.

The organ was also used in military bands, and was a popular instrument in the military bands of Europe. The organ was also used in the circus, and was played by the organists in the circus ring. The organ was also used in the opera, and was played by the organists in the operas of the period.

The organ was also used in the concert hall, and was played by the organists in the concert halls of the period. The organ was also used in the symphony orchestra, and was played by the organists in the symphony orchestras of the period. The organ was also used in the opera house, and was played by the organists in the opera houses of the period.

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A Band That Cannot Hear Its Own Play

By FRED HIGH

WHAT will a three-months' tour through
New England and Canada mean to a band of twenty-one boys who
come from the Illinois-Drake School and who
never previously heard before for twenty
hours? They are on their way to the Interna-
tional Kiwanis Convention at Montreal where
they will appear as part of the program.
Products and Results of Instrumental Music Classes

EDUCATORS and school officials of the United States are rapidly coming to realize it is as much their duty to give the child a complete education in music as in the schools, which are supported by public taxes, as it is to teach them literature, science, history or art to any extent of German, Latin, French, Greek and Spanish. Vocational high school boards have been desiring to give their high schools vocational training and are interested in the study of music. The public is demanding a more thorough education in music, and the present system is making a rapid advance toward this end. It is no longer a question of whether music is or is not a part of the educational program, but what rôle it should play in the educational system.

Public School Vocational Music Department

Conducted by CLARENCE BYRN

Music Department: This department is the heart of the music training in public school systems. It serves as a nucleus of musical activity and as a center for the development of musical talent. It is the department responsible for the selection of music for the school and for the training of music teachers.

Canadian settlements: Canada is a great power in the world of music. The music of Canada has a rich history and is known for its originality and quality. The Canadian settlements are a great source of musical talent and are a significant part of the Canadian music scene.

Music and Libraries: In a letter which appeared in the February issue of the Musical Libraries Association, Mr. A. F. White of Toronto, Canada, says concerning class instruction in instrumental music: “It is impossible for a teacher to catch every mistake of every pupil when they are all playing together in class.” He says, “Pupils under class instruction rarely acquire bad habits.” Since every reader of this column has been familiar with music education, it is evident that the value of this instruction is very great.

PUBLIC SCHOOLS OPEN TO ALL.

Our music department is open to any citizen of Detroit.

Concerning the admission of non-citizens: it is a common practice that all municipal boards of education have a particular department for music education. It is recommended that this department be open to all citizens.

Environment: I am happy to note that the Settlements are making every effort to improve the environment of the schools. In the settlement that I visited, the environment was very pleasant. The children were happy and the teachers were friendly. The school was well maintained and the classrooms were clean.

Direct Results of Class Instruction in Music

A NOVEMBER 24, 1937, photograph was taken of the first twenty-eight graduates of the Senior Department of the Detroit State Musical School. In the photograph, the graduates are seen with their instruments, ready to perform. The music school is a part of the Detroit Public Schools, and is located at 1823 Woodward Avenue. The school offers a wide range of musical instruction, including piano, violin, cello, flute, clarinet, and other instruments. The graduates of the school have gone on to successful careers in music, both in the United States and abroad. The school is proud of its graduates and looks forward to the future with confidence.

Melody for March, 1927


Another York Triumph

Now-a Perfect "D" and lower register on the York Tenor Saxophone

How the Tone Clarifier Works!

Speaking of the advancement which has been made by adding music as a part of the regular school curriculum, and bearing first upon its cultural side, Mr. Waters states:

The tremendous progress made in the teaching of music in the past twenty years has evidently increased the attitude of educators, inasmuch as they appreciate the fact that music is an essential part of the cultural life of our youth in direct articulation with intellectual existence. It is based on a correct scientific knowledge of the child mind, and forms the basis for practically all study in relation to cultural life. Music in the past has never been considered as part of the academic subjects, but is now, as in the past, an important part in both cultural and material life.

To further accentuate the cultural effect of music study, Mr. Waters quoted from his article on The Value of Music Teaching in the Public Schools of America by

C. G. CONN, LTD., INDUSTRIAL BLDG., ELMHURST, ILL., U. S. A. WATERS, CONDUCTOR. (See pages 12 and 13)

A Professional Musician's View of School Music

MTSC and Youth! Youth and Music! Each a responsive attitude to the other. Because of so much that has appeared in this magazine concerning music in the public schools, it might seem that about everything possible had been said regarding this theme, yet there still are left unsaid many things relative to so vitally important a matter as the instilling into adolescent mind the love and understanding of music as an active, living part of their daily life. The sense of music and material living.

For the most part, that which so far has appeared in these columns relating to the matter of school music has emanated from those who are more or less intimately or immediately concerned with public educational affairs, but this latest expression of views comes in the nature of an interview from a man who is actively affiliated with another branch of the music field. The expression comes from Mr. Fred E. Waters of Elkhart, Indiana, who is a professional band instrumentalist, a band organizer and director, and also closely connected with one of the great firms engaged in the manufacture of band instruments.

Mr. Waters, therefore, approaches the question of the benefits from teaching music in the public schools from the viewpoint of practically an "ordinary" man, in so far as the direct connection with school music work as supervisor or instructor is concerned, yet he speaks from the viewpoint of the cultural as contrasted with the material (physical and financial) benefits, a view which naturally lends added interest to his expression of opinion.

The Cultural in Music

Speaking of the advancement which has been made by adding music as a part of the regular school curriculum, and bearing first upon its cultural side, Mr. Waters states:

An educational subject, music stands far above the practical things in life because it is a true philosophic, and true philosophies recognize the fact that every art rests upon a scientific basis.

As illustrating music's effect upon both the cultural and the material, he also quoted from an article dedicated to the "Children of America." Music and Childlode, by Mr. Joseph Hofmann, in which this noted pianist said: "Music is being enjoyed by millions today who never had any opportunity to enjoy it a decade ago. It has taken a far more important place in the child's education, which is as it should be if education is to fulfill its one great function — preparation for life."

Mr. Waters then expressed his views upon the

Material Benefits of Music

"Much has been said regarding the value of music to cultural life, but not enough has been said concerning its value to material living. Therefore, let us consider music from that viewpoint, and ask if we can prove its value, or find sufficient reason for its being adopted as a regular academic subject in the public schools."

There is nothing that so develops the alertness of our mind, as does the study of music, it develops strict precision with prompt decision, as well as punctuality, and because of its development, students achieve a better standing on other subjects. This was shown by a recent test in the Senior and Junior High Schools of Springfield, Missouri, where 1,678 students, whose parents represent almost every walk in life. This test brought out the fact that students who were engaged in the study of music ranked from three to six points higher than did others not so engaged. This result proves conclusively that such training — a training wherein the mind, ear, and hand are developed — has a far greater effect, not only upon the subject of music itself but on all subjects taught in the public schools, thereby making the material benefit at once evident.

Another evidence of the material benefit to be derived from the study of music is that a boy so engaged is seldom found loitering on the street, or loitering in back alley taking a post-graduate course in smoking cigarettes. Rather is he usually found spending the rest of his spare time in practice, which not only is developing him artistically and intellectually, but physically as well.

In opposition, he cited a concrete example of a instance that recently occurred in an Eastern juvenile court for delinquents, where out of eighty-four children who were brought before the juvenile judge, only two, or one and one-half per cent, were engaged in the study of music. This, Mr. Waters explained, is of course purely an illustration and not a definite conclusion when he declared: "If the schools in the United States prepared children for the future instead of hours of leisure a day and as they train them for business, there would be less need for children's courts."

Mr. Waters continued:

"To further prove the material benefits that are to be gained from the study of music in the schools let me give you this instance of a boy who was in the same grades, starting with younsters in the seventh and eighth grades of what is sometimes called the Junior High School. Any one of these boys and girls is very glad to play a band or orchestra instrument in the school organization — not only because of the educational opportunities presented, but also because of the prestige and distinction gained from being a number (material). When they reach the high school proper they almost relieve all the same and are ready for the next step in their musical education. But if, instead of leaving the study of music after the completion of the high school course they will be well developed musicians who have had correct training from the beginning and, consequently, are well grounded in ensemble playing. This brings us to the question of music training in the public schools.

"Nearly every one of these institutions supports its own band, and a great many of them give tuition to students who can play an instrument in it, others offer little tuition, while others even pay various allowances to the students who have completed their college course. Therefore, the educational value of music gained through the public schools is of great benefit at such an institution in helping to secure further education; all colleges use their own bands for such public functions as football, baseball, field day, track meets, etc., none of which is complete without music, and we please that the music training is now paying dividends in
The Complete Course for School Bands and Orchestras

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

"INSTRUMENTAL TECHNIQUE"

The best and most comprehensive text-book covering every phase of organizing and conducting school bands and orchestras. 2 vols. each, $2.00

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JOHN J. HILL

24 Warren Street, Newark, N.J.
A Battle of Musicians

By L. G. DEL CASTILLO

THE suppression of the Mr. Ballo's broadcast on the use of piano solo rather than piano accompaniments consists of further rebuttal by Mr. Forrest Gregory in amplification of my own remarks on the keys involved. Mr. Gregory, like myself, found that the key of G had been grossly maligned, and analyzed the music he was playing at the time, with the following results:

- Picture score: E, 3; F, 5 E, 5 B; D minor, 2; G piano, 1.
- Vanudel (set notes): D, 2; E, 4; F, 2; G, 4; B minor, 2; A, 2; E, 2; A minor, 1; G, 2.
- Mr. Gregory calls attention to the G vanudel number, "which sure steps along, one either gets it quickly or not at all!"

He points out further that orchestral transcriptions necessitate frequent changes of key for the benefit of the transposing instruments, and suggests that if his brother-in-ministry Mr. Ballo, objects to G it would be good practice to transpose them to whatever key he prefers, a pitiful sentiment, I am inclined to think!

THE ATTACK

Mr. Ballo, in the meantime, has brought up the reserve, and by shifting his ground somewhat on the weak side of the attack hammers above has considerably strengthened his position on a new salient. Unfortunately he has requested me not to print any of it, but that he wants to save up his ammunition and perfect his trajectory before substituting again his engagement. "I will not ask for any more of your time at present, but beg leave to state that my article was merely a preliminary skirmish and that the war is far behind the trees. When the autumn leaves turn green again, a loud bang will be heard and the big battle will be off or on!"

For the present, 1. A. A. 1. polishing up, and the leaves are not thick enough to dodge fruit." I trust Brother Ballo will not accuse me of keeping the letter of the law and breaking the spirit of its purpose in his letter and comment on them. As a matter of fact it should make his approaching bombardment the more accurate through a better knowledge of the enemy's position. I want to declare that while his new front looks impressive, there is a good deal of camouflage in it, and portions of his ammunition are not fact. At the same time he has urged so many weaknesses of my own arguments that I am forced to seriously consider the abandonment.

Thus he starts with an attack on one of my points "which delivered a tremendous wallop at nothing in particular." He presents the point that the wider range of piano accompaniments, even if granted, has nothing to do with the case, because he looks with horror on the idea of discarding what cannot be found in piano solo parts. But as a matter of fact there are hundreds of poor but worthy piano pieces for every one written for orchestra. If the long player would take advantage of this, programs would be more varied, instead of which the complaining party, himself forced to listen to "the same old cheese cleats" he would place on menus from South Boston to Coeur d'Alene.

Second, he is frankly astounded, amazed, surprised, and persisted that I should claim that piano solo parts are harder for the organist than piano accompaniments. He believes he has closer contact with the average player's standards, and he finds that the consensus of opinion is that the piano solo is generally easier to play and in played more accurately unless the accompaniment is faulty.

Third, and here I take the liberty of presenting my case even better than he did himself, the piano solos are arranged in keys to easily avoid the clash, whereas the orchestrations are changed for the benefit of the instrumentalists. Misanthropically, he objects to a four-four chord, instead of a four-four chord! He further protests that the juxtaposition of the two kinds of music is not the same.

THE DEFENSE

Let me realign my position, and abandon the plea of a wider range of piano accompaniments, just as the enemy has abandoned his attack on the key of G. Instead of arguing that piano accompaniments have a wider range than piano solos, I am going to plead instead that they are more easy and easy. Any musician who says the whole-white literature of this nature will have so much music that he will never have to confine himself to a dry and uninteresting selection of single compositions. What he will have is a large and varied repertoire which will be of great practical value to him as long as it is short, or at least, if he is obliged to play at sight with an orchestra. If he has built up his library otherwise, his invitation to orchestral music is all too soon at some future time in every pianist's experience, will be embarrassing. Many numbers will be Greek to him, and many others Adagio, as his fingers begin to break their old habits and he's familiar numbers in unfamiliar keys.

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The Musical Government of the Wisconsin Theater

HEAR YE! Hear ye the cruise of the government of a modern theater and the governing officials thereof. Here briefly given the story before the Jacobs' monthly theatrical smorgasbord of readers. Open! Open! Open!

It should not require a more vivid imagination or a fantastic flight of fancy to perceive the analogy in governmental forms, musical and legislative, that exists between even such distinctively opposite bodies as - let us say, the United States Senate or the House of Representatives, and (in this particular instance) the famous Wisconsin Theater in the city of Milwaukee. Each of the national government bodies has its charter of powers, (nominal, its charter's 'congressman' for the Senate and speaker for the House), its special committees, its chambers and its galleries (voter). The governing element of a theater, which in reality is its orchestra and organ, has its musical players (the musicians), its director (the organist), its assistant director (speaker), its orchestra, soloists and organists (organically, musical committees), and its audiences (palates). It likewise has its. repertory chaplain in the musician, and each of the governing heads of both Congress and theater widens his implement of office - the gavel (for the legislative), the baton (for the musical).

In imagination one can almost hear the librarian calling the role of the Wisconsin Theater musically at this first season, together with the sharp, terse response of "Present" (spoken) as each officer answers the call - Mr. Rudolph G. Koep, director; Mr. Glenn F. Welby, assistant director; Mr. Arthur Richter, solo-organist; Mr. Les Houblon, solo-organist, and so on for the twenty-five members of the governing body, comprising the body. The official program of the first Jacobs Morning Magazine show, Henry Francis Dearborn, was also present in his reportorial capacity.

Bang! The baton-gavel strikes the piano music desk and calls everybody to order and the first business of the opening season is taken up. This is a musical discussion of the American music situation, put over with a program of American standard music and popular hits of the day.

The number representing the key idea, "Babbling," for its own particular interest. The finale, with its brilliant ensemble, conveys the audience that progress and harmony are possible only when all work together as a unit. The brilliant conclusion of the musical debate elicited pronounced and prolonged applause, and the next business before the senator was taken up.

This was a musical debate between Mr. Arthur Richter at the console of the mammoth Barton organ in the lofty shell of the pit and Mr. Les Houblon at the console in the right of the pit, recited with deep appreciative silence by the listeners. Mr. Richter and Mr. Houblon argued musically in turn over the qualities of a typically young American beauty. Mary Ann, both debaters subtly persuading their respective adherents that in this modern thespian every hope of the American people may safely be reposed for the happy future of the race. The expositional arguments of each were particularly convincing; first, a statement in simple tone by Mr. Richter which was ably answered by a counter argument from Mr. Houblon in string tone, and so on. In the final recapitulation, the twofold appeal made to everybody irrespective of party musical affiliations gained full and hearty support of all, and the organ debate made music-history for both the houseable members concerned.

To go further into the allegorical from the actual, musical and verbal, imagine Mr. Parks rising and being recognized by the chair. After stating his full realization that as a reporter he had neither voice (except by special privilege) nor vote in the assembly, he also do the floor in behalf of the publications he represents. There being no objections offered, he at last turns at least he takes the opportunity of discussing Music Magazine, and of saying what he would have said then:

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by Diny Jimmings

HAVING nothing else to do, I will now sing, as the Feller in the Musical Show says, 'writing nothing to talk about.' I will now write a C
dryum. They ain't nothing much happened on Mars line lately. We had a few more lines written on Mars, but the Savoy shows ain't done it. They're short, but that's a old story now. Everything here was written with a pen by the Feller in the Musical Show. It's true, the English Sparrow, Blackbirds, Bluebirds, Betty, and the little old lady, has her song, as the Feller says.

Nobody can write a Original Popular C
dryum any more nowadays. The latest blow some is a song that the Feller in the Musical Show says that is a Old Irish song. It's a Old French song.

ORIGINALITY IN SONGS

Popular Songs He says to me, and except for the first four measures, which was previous to the French Song, why I couldn't tell which one he was singing, only for the words.

They was a funny case happened lately where a Kid who'd written some songs heard one on the Phonograph, and says, why that's a song, Pop and Poppins and he found the tune the same but the same tune and the words was different and he found out what song it was and he hung out among the Publishers, but they says both songs was swapped from the Blue Danube Waltz and what have you, where he did get off at singing he wrote the tune. So it was just another case of how the composer, if you want to call them that, and until the Feller who wrote the tune is dead before they swipe it, so he can't get back at them, and Everything is Fine.

As the Feller says to me in a Spirited FUN.

When Lee Shubert says why Everything will be Fine and so there was another Guy saved from a Unhappily Marriage, because his Girl was with him who was in Show Business, and she says, Why I am all along better with Lee Shubert than with Jake. And now she can't make out why he don't come around to see her as much as he used to. The Feller, I mean, no Lee Shubert.

Down to Joy New York last month a funny thing happened. You know Miskit Criticks isn't the easiest people in the world to get along with. As a matter of fact they don't even get along with themselves. But maybe that's because they are making Criticks out of ex-artists lately, and they got too muchcriticismArtistic temperament. Anyways that's the case with Sam Croomeroff on the World and Ola Simmons on the Post, who both Fancisco Net. Now they are both Criticks they give each other the Haze. Croomeroff wrote a long article about how Simmons thought a Critick after the show if you, a hip natured Appalachian, and ended up by saying maybe it was because he had been too much of a soloist and a Concert Pianist herself. And that was a pretty good C
dryum because the Feller in the Musical Show was writing just one week after Croomeroff himself did. But maybe he didn't want it in the same class because he was already in a Hearst epigram.

Well anyhow one of these Miskit Criticks up and gave a concert. Ohm Dowaen, who used to be up here in Boston town, got together with Fred Irvine of Columbia, the kind who wrote Helen of Troy, and Mr. Urdin, who adds Steinyway pianos in New York, and they set up a Concert for three Pianos, and I suppose he must have had a Large audience. That Miskit Critick can furnish the Advertising, write the Publicity, and Urdin get the pianos. So then the Newspaper says there are Wurlitzer, that is a Concert for a little girl, and they engaged a lot of Performers to write the Reviews, because they figured here is all the Beards that's been getting slammed by the Criticks all these years.

But there is a Feller who says to me, with a Feller in the Musical Show on the Green. It's true, the English Sparrow, Blackbirds, Bluebirds, Betty, and the little old lady, has her song, as the Feller says. Beware of a Summer tune that the Feller in the Musical Show says, and ten who doesn't dare to show up in New York at present because Miskit isn't so big enough he is to be, but a Bird named Misk, and a HUNDRED who see the trouble with.

Englishman can Music is it can't get an Englishman says Americans can't it is a Old Irish song. It's a Old French song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song.

Speaking of Ben. Gershwin they is an English Critick over here now and we mustn't say that he is a New York song. It is a Old Irish song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song. It is a Old French song.

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REGARDING the present situation in the field of saxophone playing, it appears to me that there is a great need for a new type of instrument. The saxophone has been in existence for many years, but it is not as popular as it once was. The saxophone is a difficult instrument to play, and it requires a great deal of practice to master. However, with the right type of instrument, it is possible to improve one's playing and make the saxophone more enjoyable to play. Of course, the right type of instrument is one that is easy to play and that provides good tone quality. The saxophone is a very versatile instrument and can be used for a variety of purposes, such as for playing in a band or for playing in a solo situation. It is important to find the right type of instrument that will meet the needs of the individual player.
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Conducted by VERNE Q. POWELL

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To practice version No. 1, the pieces should be

carried as they are sung, i.e., as the tic-tac-toe

amounts to the keynote indicated in the bottom line.

The exercise is to be applied to major keys.

To practice version No. 2, the pieces should be

carried as they are sung, i.e., as the tic-tac-toe

amounts to the keynote indicated in the bottom line.

The exercise is to be applied to major keys.

The second section of this article is the same as

the first, but with the second and fourth notes

inverted.

How to Practice

When sight-reading from a score, first sing the intervals

of the two-chord (AS I) a few times as shown in No. 4.

It is a great help to the singer's mind.

The next step is to practice the notes of the

other chord (AS II). The time value of the

chords is the same as in the first section. A

jump to the third of the major is the only

exception. A jump to the third of the minor

is the only exception.

In this section, the second and fourth notes of

the second chord are inverted.

Melody for March, 1927
**Melody for January, 1937**

Louise Pryer has resigned from the State Theater, Boston. Carlile now plays in the Coliseum Theatre, Boston. She is on the Coliseum Coast Line, playing waltzes and pictures.

**Riddles n' an Office Chair**

**By T. B. BOLLONNO**

*O* WENTS to cafeterias beyond my control I love to eat and drink, and in the end I see what I did not eat.

My doctor said that the diversion was perfectly irrational, but he didn't know. He said, "You are just wishing for more of the same thing when you do it, and when you are finished you will see that you have done nothing but eat and drink, and in the end you will see what you did not eat."

I returned, but I saw another thing. I was eating, drinking, thinking, and doing that sort. While doing some of my usual work I was thinking about my doctor and what he said.

**Fearless or Rare are Our Orientals Musical Instruments**

When I was a boy, I played in the band in the town where I lived. Our musical instruments were a mix of homemade and purchased pieces. We had drums, a clarinet, a saxophone, and a piano. The clarinet I bought for my birthday a few years ago, and the saxophone was a gift from my older brother. My parents were proud of me and my band, and they often told me how lucky I was to be able to play music.

**Lyric for March, 1937**

Many years ago a dream of twenty-five per cent to all performers of music was not uncommon. It was considered fair compensation for all involved. The dream was to eventually raise this to thirty-five per cent, and then to forty percent. Now prices are much lower, and they are still extremely low, indicating that everything the big labels earn is more from two to three thousand dollars per song. This means that what we are hearing today is the poorest in quality we could ever imagine.

The chances for the sale of records and concert halls are slim due to competition with the movies and vaudeville plays. One way to increase sales is for the label to purchase a small percentage of the songs they use, which in turn helps with royalty payments. The result of giving back some of the label's profits has been more than doubled over the amount of the original increase in the price of the song. The cost of making a record is only a fraction of what it used to be. It is now possible for an artist to record all his songs and have them published for a very small fee.

The United States government recently made a decision that all music companies must be sold to the public, and they will do this by auction. This decision has caused great consternation and it was believed that this would lead to the destruction of the music industry. However, it is now realized that the industry is stronger than ever, and it will be able to withstand this new development.

A small increase in the prices of records and concert halls has been made, but it is only enough to cover the increased costs of production. This increase is not sufficient to cover the increased costs of production.

**Popular sneer about musical instruments and its effect on music**

*By T. B. BOLLONNO*

I just want to say a few words about the current trend in musical instruments. The influence of electronic music and its impact on the music industry is quite startling. The use of electronic instruments in music has been growing steadily over the past decade, with the introduction of synthesizers and other electronic devices. These innovations have opened up new possibilities for musicians, allowing them to explore new sounds and techniques.

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**You Can’t Fool The Microphone**

*By T. B. BOLLONNO*

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Leo Reisman on Dance Music

May 30, 1927

Melody for March, 1927

The Prison Musician

By Fred A. Dunne

The prison musician, the prisoner who sat at the head of the table during the meal, was a sad sight to see. After all, he was not a criminal, but a man who had been sentenced to hard labor for a crime he did not commit. His face was etched with sorrow and despair, as he sat there, surround by the gleaming silver and fine china that adorned the table. The prison officials had made every effort to make the meal as enjoyable as possible for the prisoners, but the prison musician was not interested in the food or the company. He was lost in thought, pondering over the injustice of his situation. His hands shook as he drank his wine, and his voice trembled as he spoke. He was a man who had been wronged, and he knew it. He was determined to make others understand his plight and to bring about a change in the system that had caused him to be wronged.

 leo reisman and the dance orchestra

May 30, 1927

Melody for February, 1927

"How I came to buy my Washburn"

By Sammy Friedman

"One day Lyon & Healy asked me if I would play two different banjos as a test for them. One was to be a Washburn, the other a . . ."

The Prison Musician

By Fred A. Dunne

The prison musician, the prisoner who sat at the head of the table during the meal, was a sad sight to see. After all, he was not a criminal, but a man who had been sentenced to hard labor for a crime he did not commit. His face was etched with sorrow and despair, as he sat there, surround by the gleaming silver and fine china that adorned the table. The prison officials had made every effort to make the meal as enjoyable as possible for the prisoners, but the prison musician was not interested in the food or the company. He was lost in thought, pondering over the injustice of his situation. His hands shook as he drank his wine, and his voice trembled as he spoke. He was a man who had been wronged, and he knew it. He was determined to make others understand his plight and to bring about a change in the system that had caused him to be wronged.

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Sight Reading for Tenor Banjoists

The Third of a Series by A. J. Waltz

AFTER an examination of some of the many books of banjo tablature that are exposed to the view in actual print notation, I am in doubt whether the average wants the banjoist to play the chords on the lower three strings or the upper three. In some arrangements (A & B) below the staff, or in some place, showing that the music is intended to be played in actual pitch, and in another (C) the man who issued the staff would seem to have been playing the G strings, for example, above the A strings.

If the music is to be played in the actual notation the lowest note must be the G before the music before the music cannot be played on the three lower strings. The real point is that the banjoist must know his fingerboard and be able to read the notes on the actual pitch before he can read the music. The E according to the notes of 1s, 2s, 3s and 4s string in actual pitch notation. The lowest notes are the E, A, D and G and string in actual pitch notation. The figures under the note are at which fork each note is found. Remember that a flat four notes in between D and G; also between G and C, as shown in No. B by the connecting dots.

A String

No. 1

A string 2

B string 3

C string 4

Exercise (Actual Pitch)

No. 2

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