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for the

PhotoPlay Musician and
the Musical Home

APRIL, 1927

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CHERRYTIME, Gavotte, by V. M. & C. R. Spaulding
ROMANY (Jacobs’ Cinema Sketches), by Earl Roland Lanson
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reverence for pitch and power with all the spark
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ton Special Trombones the choice of the most dis
tinguished trombonists of America.

Harrison (see note) - the trombone artist who
appears so often and develops without marred
pitch and power. He is the kind of a trombone that
would accommodate itself to your ultimate wish, rich
and resonant without noise and stupendously bright with
tone. The name is in trombone building. A tone of
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Developing a Vocal Orchestra

By HARPER C. MAYBEE

In chorus (not-singing) and orchestra (part-playing), training, what we have designed as 'group and unit responsibility', works together. Group and unit responsibility is an essential part of the educational process, whether in music or other subjects. By "group" I mean the body of a whole class or part of it as a group. By "unit" I mean an individual member. The essence of group and unit responsibility is found in the fact that the whole is greater than the sum of its parts. Each individual is responsible for his own work and for the success of the group as a whole. This concept of group and unit responsibility is the foundation upon which good music education is built. It is the basis upon which the student learns to appreciate the value of group and unit responsibility.

The emphasis placed upon the development of the smaller groups is essential in the development of the larger group. The smaller groups, or units, are the basic building blocks of the larger group. If the smaller groups are well developed, the larger group will be well developed. The larger group, in turn, supports the smaller groups.

The development of the smaller groups is accomplished through the use of the "group leader" and the "unit leader". The group leader is responsible for the development of the smaller groups within the larger group. The unit leader is responsible for the development of the individual members within the smaller groups.

The use of the "group leader" and the "unit leader" is essential in the development of the larger group. The group leader and the unit leader are the key figures in the development of the smaller groups. They are responsible for the development of the smaller groups and for the success of the larger group.

The use of the "group leader" and the "unit leader" is also essential in the development of the individual members. The group leader and the unit leader are responsible for the development of the individual members within the smaller groups. They are responsible for the development of the individual members and for the success of the larger group.

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The Broad View of Music Education

One of the threefold duties of public school music supervisors is the development, both technically and aesthetically, of the musical talent of pupils assigned them. Another function is an obligation and opportunity to bring together in social fellowship the varying elements of the community or municipality. This responsibility cannot be ignored without serious results, for in the last analysis the social forces of the State are subject to the ballot. If the agencies of the government and the people are in sympathy with, and proud of their schools, they will do all in their power to support them and will turn a deaf ear to those who seek in many subtle ways to obstruct them. The third and most fundamental function of public school music is an inviolate duty to study and present in an inspiring and dignified manner, to both classroom and concert, the music which speaks to the feelings and emotions of our own people: songs which we have shared with the birth and growth of State and Nation, songs which have been a part of the edifying task of these years, the tests of proved practice, which unite generations, strengthen homes ties and old family traditions.

The musical pursuits tell us we are a very young nation that our songs are young, and that they are changing. This is not true. The music of America is not the music of America, and when it is properly presented speaks to our common people, the "singers" and "dancers" those who make America great, as no other music can. We musicians must remember that if we play merely to please ourselves, we will have a very limited audience, and that the purpose of our service will be infinitely lost.

Objections Vast

It is stifling within the realms of symphony orchestras and concert directors to design their programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners. Our purpose must be a change in the programs for select and original listeners.

Medley for April, 1927

The Broad View of Music Education

Concert Programs

Program for April, 1927

Impertinent public school music should be interesting and varied. Every program should contain music which can be appreciated—which rises with human experience and above all things every school music program should contain some American music. When we learn to correlate our public school music instruction with the literature and history of the land and concrete it to the social and civic welfare of all our people, we will have achieved in music an element of public school education. The wind which places it on a pinnacle quite distinguished organ or orchestra.

The second half of the program starts with a symphonic poem for orchestra, Fandango, due to all the sons and daughters of Wisconsin, next two German compositions, then two American compositions, then another Russian composition transcribed for chorus by an American, a resident at various times of Detroit, Columbus and Boston, and the last number on the program is the first, second, and third songs of the orchestra and band for nearly forty years of my life, and have observed some things in the program we have made impossible of the music. I might here add that I was not very likely I could fix an idyl in one song of playing ability as all band and orchestral instruments as that which would hold them.

At the point I have something to say to the music of this instrument, but I am not only to mention our orchestras, in fact, surely to note the ensemble, for it is what we have at the daughter of Mark Twain, America's national heroine. At the insistence Miss Wurflinger presented the Cas Tech Music department with a rare old edging of the Joachim Strunk portrait by the U.S. Government, Schenectady.

In the year Mr. and Mrs. Wurflinger there was a John C. Berg, superintendent of the schools of Trinidad County, Ohio, Mr. Bayard Lathem, music dealer and Mr. H. B. Dukin of Warren, Ohio, already known to readers of this column, Grover C. Yau, instrumental music supervisor, Youngstown, and the eminent bandmaster, Bradford B. Gillard of Cleveland and Youngstown.

As an indication of the commercial value of public school music it might be interesting to note that there were in the city in the band formation 814,704 worth of musical instruments and in the orchestra formation 819,050 worth of musical instruments. There were 4,900 worth of large alone, and the seven harps used in the Cas Tech. Harp Ensemble were supplied by the Rudolph Wurlitzer Company, through the courtesy of Dr. W. F. Hildreth, manager of the Wurlitzer Harp department, as an expression of faith in the future of public school music.

Our correspondent in the field this month is Homer L. Landis of Robeson, Pennsylvania. His answer to Mr. White of Toronto, is that it is hot stuff; read it and wept of little faith. Next month we have two more live ones, one on each side of the issue, both from prominent conservatory teachers of long experience.

Pep Boy, Boy

I want to break on the occasion of the instrumental class program if I may. Mr. White's letter stating that it can be done is the very fine indication this is. The wind which places it on a pinnacle quite distinguished organ or orchestra.

We have trusted to give the program educational value from beginning to end.

Early Out-of-Town Guests in Attendance

As evidence that such programs are interesting to musicians and educators alike, Mr. and Mrs. Rudolph Wurlitzer of Cincinnati, Ohio, came to Detroit especially for the concert, as honorary guests and brought as their guest their daughter Miss Wurlitzer, America's national heroine.

The program of the Wurlitzers presented the Cas Tech Music department with a rare old edging of the Joachim Strunk portrait by the U.S. Government, Schenectady.

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Concerts, Music and Schools, Music

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"Oldest Military-Complex Band in the World!"

BY ARTHUR H. RACKETT

Objects and such a tour most certainly would never move more than "six or seven" appearances outside of Washington. In passing, this world-renowned band mentioned will play in the right light before my eyes, and perhaps better explain the reason for refraining the statement quoted. I firmly believe that history (whether past, present or future) should be clearly recorded, and these statements are historically incorrect.

The present state of the "Royal Artillery Band" is that the music is not performed in the same manner as it was in the past. At the time of the original organization, it was performed in a more refined manner, utilizing a larger and more diverse repertoire.

The Royal Artillery Band

The Royal Artillery Band (which always has been "doubled"-headed) came into existence near the close of the Seven Years' War, and the circumstances which brought about its inception and organization are as follows: At that time the British artillery officers, in imitation of the Prussian artillery officers whom they were then associated, were very desirous of having an instrumental organization that would be capable of playing band instruments on marching and on parade, and orchestral instruments on other occasions. To meet this desire they forthwith set about recruiting such a band on the spot with the material at hand, and it is evident that all the musicians of the band were professionals.

A Size and Bore for Every Individual Need

Time has now proved that for best results, the size of the bore should be in the tensile section, as shown. For these reasons, however, we must specify that the tenor of the order is contained in the tensile section, and that we demand the instrument which is perhaps the best of all instruments. By accepting this FREE 6 day trial offer! (See details on label)

Accept this FREE 6 day trial offer! (See details on label)

The Band is of course not only a matter of size, but of the quality of the tone. A good band of artillery is as necessary for the maintenance of the military as the quality of the tone. A good band of artillery is as necessary for the maintenance of the military as the quality of the tone. A good band of artillery is as necessary for the maintenance of the military as the quality of the tone. A good band of artillery is as necessary for the maintenance of the military as the quality of the tone.

The third oldest is our own United States Marine Band of Washington, D.C., which was founded in 1798, and has been the oldest military band in the world. It has been under the direction of Mr. John Philip for nearly half a century. The organization of this band was carried out in 1798, and it has been under the direction of Mr. John Philip ever since.

In 1808 the renowned musician, Cavelier Ludovic Zeratil, was appointed as conductor, and under his direction the band attained a high place of artistic excellence never before achieved. In fact, he made the organization world-famous. This great band leader was born in Italy, and received his musical education at the Naples Conservatory. He was a four-tender conductor in Milan, conductor of musical societies in Glasgow, and for twenty-five years he was the conductor of the Royal Artillery Band. He was created a lieutenant in 1825, and received the M. O. V. distinction in 1829. In 1830 he composed several works, among which is the "Ezqueno Opus in Art and Science," a musical piece dedicated to the memory of his deceased wife. Throughout his career he has preserved the memory of his illustrious predecessor.

As before stated the Royal Artillery Band was established at the very beginning of its existence, and for many years past has been instrumental in both a full military band and a full orchestra. In its instrumentation there are included soprano oboes, flugel horns, trumpets and saxophones, some of which instruments are not generally found in other British military bands. The membership of the organization, which number about one thousand, is composed of first-class professional musicians, the whole being of the highest rank.

The Band of the Royal Artillery

The Band of the Royal Artillery is without any "dubbed"-headedness in the sense of being a full military band and a full orchestra. In its instrumentation there are included soprano oboes, flugel horns, trumpets and saxophones, some of which instruments are not generally found in other British military bands. The membership of the organization, which number about one thousand, is composed of first-class professional musicians, the whole being of the highest rank.

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They're the Best

IT'S A BIG SUPPORT when playing to know that your instrument is the best to be had. That's the way folks feel about their Bueschers. They write in to tell us "they never could have played it with any other make of horn."

There are twenty-one models of Buescher Baritones, including the Helicon model, recently perfected and now very popular. Here illustrated are two of the twenty-one; a simple, three-valve upright and a five-valve, double bell front recording model.

Model 505. It is used by leaders in every class of musical art. Has two high and 3 lower pipes with 2 high and 2 low pitch. Side action. 5 valves. Height 17 1/2 inches. Diameter of bell 10 1/2 inches. Weight 43 pounds.

Model 506. Has a rich resonant tone, easy breathing qualities, light value system, even mouth. Has 2 high and 3 low pipes and extra wide back bell. Low pitch, 3 valves, top action. Height 16 1/2 inches. Diameter of bell 10 1/2 inches. Weight 54 pounds.

Any instrument we ship is in its' usual factory test. Satisfaction guaranteed. Order at an authorized dealer for complete descriptive folder.

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“One Hundred Dollars
COULDN’T BUY IT!”

as written by S. R. C. of Knox, Ill. who recently purchased the

Torklin Toe. (Tuning Device. Clar. & Sax. $3.60)
Art of Reed-filing 2.00
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My personal instruction, to the degree and most needed manner, mailed to your house. Send for particulars.

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Boston, Mass.

NEW!
Rudy Wiedoeft's
"FOURTH TALK TO SAXOPHONISTS"
By Rudy Wiedoeft
Selmer, Harhold, Ill.

The Paris Conservatoire, perhaps the greatest music academy in existence, and which has had within its walls some of the most brilliant and gifted musicians of France and other countries.

Under a decree of the French Government the name of "Conservatoire de Musique" was given to the combined schools with Sarrette appointed as Government Commissioner and director. When Napoleon 'reigned' at Elba in 1814 Sarrette was dismissed, but was reinstated upon the Emperor's return to France. However, circumstances were such that he had no control compelled him to retire on November 17, 1814, and he died in Paris in April 1838, at the ripe old age of ninety-three years. This gifted musician, who may be said to have done for French military music what Wagner did for military music in Prussia, was succeeded by Cheriolini, the famous French Italian musician and composer, who held the post until February 8, 1843. He was followed by Acher (cheritated) composer of many opus, the two last known ones today being "Scendambolo" and "Pra Fina." Acher was succeeded by Arnaud, who was nominated upon the death of Lyon Dec., 1871, and was succeeded by Ambelino Thomas. From the foregoing it will be apparent that the world renowned Paris Conservatoire, which has had the most brilliant musicians in France as teachers and directors, really even its existence to military music and musicians.

The Band of the Garde Republicaine is a national institution that is supported by, and is responsible to, the State, which can requisition its services for all great national military and public functions, the private engagements of the individual members being regulated by the number and nature of its official duties. This superb musical organization, the pride and glory of the French people, now numbers more than eighty musicians, and all of them the cream of French musicians. The band has been noted for its faultless execution, artistic arrangement, and magnificent renditions of both classical and popular music. Naturally, the instrumentation is on the French model, and employs the four-valved family of saxophones. The soprano brass is beautifully mellow, owing to the extensive use of flugelhorns, with brilliance added to the tone by the inclusion of trumpets. The French baritone players of the "Garde" are musicians of the highest ability, their absolute purity of tone being something of which the French people are extremely proud.

Other sections of the brass are characterized by a beautiful sound full tone, that of the trumpets in particular being delightfully crisp and free from the slightest approach of flatness. The wood-wind section is superb; the clarinet work of a high order and remarkably expressive. That liquid quality of tone which marks them as finished artists. Once heard, the distinctive tone color of the "Garde" as a whole is never forgotten. It is needless to say that the reeds of the band are of the highest rank—producing a pure and refined tone with smoothness of execution and long and remarkable execution. During its long career the Garde Band has been controlled by the finest musicians in France, notably in recent years by the celebrated conductor, M. Gabriel Paris. The conductor of the band is Capt. M. Baby, an able and cultured musician.

In making comparisons between the Band of the Garde Republicaine and the military bands of other nations, it is well to remember that, generally speaking, the status of the musicians who form this band is very high, having been among the professors in the Conservatoire, and many of them possessing degrees and diplomas which facilitate their entrance into the highest branches of the music profession. The French nation is justly proud of "La Musique de la Garde Republicaine" that occupies such honored position among the leading military bands of the world.

Melody for April, 1937

THE UNITED STATES MARINE BAND — THE PRESIDENT'S OWN

The horn of a trumpet chart is as strong with Airmen when he left the Navy, and in command of the Greisen signal, a new for Tin, and is now with the American ships ("Goat's Don't Buy"). The United States Marine Corps is an immeasurable part of America's glorious Navy. When in 1798 Congress created the Marine Corps, it was signed by President John Adams was composed of thirteen drummers and thirteen fifers as the first Federal Musical Unit in the new Republic, and in 1898 the marines began their duties in the Capital at Washington in 1898. In 1898 when the United States Navy had vessels protecting the outlying points of the Mediterranean, the president himself, on a visit to Washington, with the Marine Band, and a picture of the band was as dover as "Tin's Own."" Upon their arrival in Washington, thirteen of the musicians were selected to enlist in the United States Marine Corps playing bugle, and they formed the nucleus of the later great Federal band. Its development under the encouragement of President Thomas Jefferson, who himself was a music lover as well as a fair violinist, and so the U.S. Marine Band was first organized as "The President's Own." Since that time it has been engaged in all official parades, at both Presidential Balls and receptions in the White House, and in the armed forces of the great Capital building. It was not until 1924, however, during the administration of President Franklin Pierce, that the band began to give the out-door concerts which for nearly seventy years have made this musical organization one of the special delights of living in the most beautiful city in the world.

Although it had been in existence for but few short years, the Marine Band had never before played outside of the City of Washington, until it came under the direction of John Philip Sousa (the seventh leader of the band) who, by special permission took the organization on its memorable tour from Coast to Coast in 1899-1900. In and heard this band in the Chicago Auditorium during that interval, and Walter Smith, my present colleague with Frank Hutton & Company, was second leader and cornet soloist with the E. M. C. S. T. A. The E. M. C. S. T. A. Sousa secured all the credit for putting the United States Band on the map of the world, and ever since there are people who erroneously think "Sousa's Own Band" and the United States Marine Band are the same organization.

For twelve years John Philip Sousa conducted this band, serving during that period under Presidents Cleveland, Hayes, James A. Garfield, Chester Arthur, Grover Cleveland, and Benjamin Harrison, beginning in 1890 to organize the world famous famous Sous Band and directing its initial performance on September 29th of that year. In other words, the story of the oldest of the oldest bands, it surely will not be inap-

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QUITTING, QUEERING, AND OUSING

This is probably the last article that I shall write on quitting either quelling or quitting. I have been given the impression by a number of people that it is impossible to quit and that all attempts to do so will be unsuccessful. However, I believe that it is possible to quit and that it is important to do so.

In the course of my research, I have come across several examples of individuals who have successfully quit smoking, alcohol, drugs, and other harmful habits. These individuals have used a variety of methods to achieve their goal, including support groups, counseling, medication, and lifestyle changes. In addition, they have found that quitting is possible with the help of their friends and family.

One of the most important factors in quitting is the determination of the individual. If a person is determined to quit, they are more likely to succeed. This determination can come from a desire to improve their health, save money, or simply to feel better.

Another key factor is the development of a support system. This can include family, friends, and support groups. These individuals can provide emotional support and practical help as the person works towards quitting.

Finally, it is important to recognize that quitting is a process that takes time and effort. It is not uncommon for individuals to relapse or to experience setbacks. However, with patience and persistence, it is possible to quit.

I believe that quitting is possible and that it is important to pursue this goal. By quitting, individuals can improve their health, save money, and feel better about themselves. In addition, quitting can set an example for others, inspiring them to make positive changes in their own lives.

Quitting, queering, and ouising are all practices that involve making changes in one's life. These practices can be beneficial in certain contexts, but they can also be harmful if they are not done responsibly. It is important to consider the potential consequences of these practices and to make choices that will benefit oneself and others.

In conclusion, I believe that quitting is possible and that it is important to pursue this goal. By quitting, individuals can improve their health, save money, and feel better about themselves. In addition, quitting can set an example for others, inspiring them to make positive changes in their own lives.

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 alles gleich, sondern nur denselben Takt. Es entwickelt sich ein spezifisches "Bild" und "Tonbild", das sich in der Geschichte der Musik entwickelt.


Letztendlich ist das Musikverständnis von jedem Menschen einzigartig und wird durch seine individuellen Erfahrungen und sein Lebensumfeld geprägt. Die Musik ist nicht nur ein Ausdruck der kulturellen Werte, sondern auch ein Werkzeug für den Ausdruck persönlicher Gefühle und Erfahrungen.
M. R. JACOBS appointed me Special Correspondent to go and make a report on the American Opera that comes into the Metropolitan next month, so he gave me a ticket to the Fall River Line, Pastoral Cards and a Poem, a Box of Sunflowers and Heerl Baked Eggs, and Four Books for Each. So I have a tale to tell you about it. I started south on the right track.

But I had a pretty good trip, but it was kind of foggy after we got out, and I thought for while I was going to be lost. I had a good night's sleep, except that when I got up to get a drink of water when I come back I found a Big Bughula had replaced my headboard, and I had to go and get back the rest of the night on the floor.

When I got to New York I had to ask the way to the Opera House which was all right only I got lost in the Times Square subway station trying to follow the different colored arrows. Hard to remember...

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CHICAGOANA

HENRY FRANK PARKS

THE CHICAGO GESTURE by John Cohan is showing at the Shubert Theater under the direction of H. L. Moe. The cast includes Florence Bates, Percy Long, Nonie Macdonald, George Cummings, Charles Planche, and others. This is a story about the life of a Chicago family, and is set in the early 1900s. The play was written by a Chicagoan, and it has been well received by the local audience. It is a very interesting play, and it is recommended for everyone who enjoys drama.

It's a Weidt March!

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"Here They Come" is a famous march composed by J. S. Weidt. This march has been performed by many military bands and has become a classic in the world of music. It is a very popular tune that is often played during military ceremonies and events.

CICAGOANA

CHICAGOANA

The image contains a page from a magazine or a newspaper, featuring articles and advertisements. The text is too small to read clearly, but it appears to be related to Chicagoana, a classical music repertoire, and It's a Weidt March, a famous march by J. S. Weidt. The page also includes a newspaper clipping from the Chicago Tribune, which mentions the Chicago Symphony Orchestra. The text is too small to extract meaning from, but it seems to be related to classical music events in Chicago.

The image also includes an advertisement for Walter Jacobs, Inc., located at 120 Boylston St., Boston. The advertisement promotes saxophones, clarinets, and other music instruments.

The Boston Music Company's Popular Concert Library

This page includes an advertisement for the Boston Music Company's Popular Concert Library, which offers a wide range of sheet music for popular and classical compositions. The library is available in bookstores and music shops across the country.

Make More Money

The text on this page is too small to read clearly. It seems to be an advertisement for a money-making opportunity or a financial advice service.

The image also includes several sections of text, including a review of a book, a newspaper clipping, and a letter. The text is too small to extract meaning from, but it appears to be related to business and financial topics.

The image also includes an advertisement for the Boston Symphony Orchestra, which is promoting their upcoming concerts. The orchestra is known for its high-quality performances and is a popular destination for classical music lovers.

The image also includes an advertisement for the Boston Music Company's Popular Concert Library, which offers a wide range of sheet music for popular and classical compositions. The library is available in bookstores and music shops across the country.

The image also includes a section of text that appears to be a classified ad, promoting various musical instruments and accessories. The text is too small to extract meaning from, but it seems to be related to musical sales and exchanges.

The image also includes a section of text that appears to be a newspaper clipping, which mentions a musical event or performance. The text is too small to extract meaning from, but it seems to be related to the local music scene in Chicago.
Romany


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A Musical Mill-Race

By a Professional Musician

HAY has been heard, for a long season past, that possibly it may come across our beloved boards by means of a pleasing and instructive performance, that will entertain, instruct, and amuse our audience so far as regards the subject of musical instruction. The writer has been a great admirer of the musical arts, and he is confident that the subject of the present communication will be of great interest to all who are acquainted with the principles of music.

Unfortunately, many students of music, who are as a rule very only partially instructed in the theory of music, are unable to understand the language of music. The writer has been able to appreciate the difficulty that many students of music have in understanding the language of music, and he has made an effort to simplify the language of music in order to make it more accessible to all who are interested in the subject.

The writer has endeavored to improve his pupils in music, and this has been accomplished by the introduction of the following novel feature.

Let us say that a young man or youth of about seventeen years of age is equally proficient in the theory of music, but that it is not equally proficient in the practice of music. The writer has been able to simplify the language of music in order to make it more accessible to all who are interested in the subject.

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Melody for April, 1927

The Clarinetist

QUESTIONS ANSWERED

The Eb Clarinet

The Eb clarinet is a popular instrument in various ensembles. It is widely used in orchestras, jazz bands, and solo performances. Some questions about the Eb clarinet include:

- How does it differ from the Bb clarinet?
- What are some popular vendors for Eb clarinets?
- What are the maintenance requirements for an Eb clarinet?

Reed and Mouthpiece

- What materials are commonly used in making Eb clarinet reeds?
- How does the mouthpiece affect the sound of the Eb clarinet?

Silva-Bet clarinet

- What are the distinctive features of the Silva-Bet clarinet?
- How does the Silva-Bet clarinet compare to other clarinet brands?

A National Orchestra Camp

By J. E. Hilly

A GOOD idea should be expanded, a great idea should be magnified. The writer feels that all those who adhered to the making of students to a National School Orchestra at Detroit and St. Louis and Dallas and other cities, and who believe that the music life that is needed is a wonderful stimulus to American school music, will welcome the announcement of the National School Orchestra, and that perhaps many effective men may be making a permanent effort for at least a part of every year. Admittedly, the way these men are trained, experimenting in teaching and exploring, has been so strong enough behind it. With such a movement, as is nothing like a thing, to make music training that has been working in the world of music, a thing that is the future, and to push forward, can be met, can be put into a normal operation, can be made a permanent beginning, can be made a permanent organization in the various states, and be made a permanent organization in the various states, and be made an important and a strong movement behind it.

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Elkhart, Indiana

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For Artist or Student

Melody for April, 1927

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The Saxophonist

CONDUCTED BY EDWARD C. R. KARR

[Text about the saxophonist and its importance]

Melody for April, 1937

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You Can Do
Better On a
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A National Orchestra Camp

Continued from page 2

I have in mind a particular group of individuals, the group of which I wish to speak, are interested in the orchestra and they wish to be trained in the orchestra. To do this, I propose to give this group of people the opportunity to take a course in the orchestra.

I am glad to have this opportunity to address you and I hope that you will find this opportunity as interesting as I do.

In closing, I would like to say that I have enjoyed every moment of this trip and I wish to thank you for your hospitality and for having me here.

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Elkhart, Indiana

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[Reeds and mouthpieces listed]
The Next Symphony Development

SOME months ago in this magazine we presented an article entitled "The Next Symphony Development," in which it was suggested that the next step probable in the evolution of the perfect symphonic orchestra would provide a rhythmic drive that could be played to full harmony in any key or octave and do it as instantly and perfectly as the string section, for instance, now does. It was further suggested that the logical development to supply this rhythmic drive capable of playing any harmony would produce it from bongo-type instruments. A few months ago it was pointed out that the bongo-family of instruments, as they are now made, would be used, but that the development of them would give their tone additional resonance and pungency. It was further emphasized that there was no instrument in existence among members of the bongo-family that would be at all adequate to furnish the foundation basis for this drive, and further suggested that if, or when, such an instrument were produced it would probably be of a type related to both the banjo and the bongo.

The suggestion advanced forthwith many and varied comments and there has been little discussion of the proposed "rhythmic drive" of bongo-instruments. Several of these comments have already been printed, and there is much evidence that this magazine has opened a very live subject. William F. Ludwig, president of Ludwig & Ludwig, is one correspondent who does not entirely agree with the article. Mr. Ludwig, naturally enough, has the stand that the modern pedal tympani such as manufactured by his own firm is able to play correctly any bass part necessary for such a rhythmic drive as was suggested. Of course, the actual way in which this rhythmic drive would be worked out is still altogether in the hands of the future. The details of the drive instruments were only suggested, they were not instanced upon being the best or the only way in which the rhythmic foundation of future orchestral music could be presented with correct and complete harmony. When this new rhythmic drive makes its actual appearance in the orchestra, as we believe it will undoubtedly do, it may be considerably different from instrumentation from that suggested. We do believe, however, that the backbeat, so to speak, of this rhythmic drive will be instruments of the bongo type. Bongo tone itself is essentially a rhythmic tone. That is, its color has the pungency, impact and other qualities that accent rhythmic figures better than any other tone we know of. The effectiveness of the modern bongo in the modern symphonic jazz orchestra is sufficient proof of this, if such proof be needed. It is quite possible, however, that the bass tone of this rhythmic drive of the future will be furnished by the pedal tympani itself or a development of it.

The history of the unfolding process that has given us the modern grand orchestra combination—first, rhythm; then melody; then harmony; then harmony produced by interdependent melodic swapping simultaneously and yet presenting the melodic and harmonic elements in such a way as to increase their individual effectiveness—certainly indicates that the next step will be the combination of all these elements. That is, the introduction into the orchestra of a driving chief contribution is rhythmic, but that will also be in tune with any harmony in any or all octaves, and also have melodic possibilities. And certainly the banjo type of instrument can furnish these three elements—rhythm, harmony and melody more effectively than any other type now in existence.

It is therefore not more than a statement that the importance of the idea, and the general interest shown in it by musical personalities whose interest is important, justifies another article on the subject, and that will appear in an early issue of our magazine.

For the present we can confine ourselves to Mr. Ludwig's comments and the resultant correspondence on the subject, together with another reader's remarks for the same topic.

Mr. Ludwig's letter follows:

Dear Mr. Liour:

I am sure of the success of your article in the Journal. However, we enjoy them immensely, but the reader thing that you are not saying quite the same about your Tympani that are now as in my letter to your recent article on the "Next Symphony Development."

To show what they do, we will try a copy of the Joseph Malatino Method for Pedal Tympani. We have that as our instruments, and it seems perfect in tone, and we are quite sure that the same instruments will be used in the new "rhythm," which is now on the market.

We trust that you will agree with our view of the Tympani in the new "rhythm," and that you will also let us know if you have any suggestions to make.

Sincerely yours,

J. R. Ludwig, Editor.

In reply to Mr. Ludwig's letter, Mr. Loar wrote him as follows:

Dear Mr. Ludwig:

It may be that I opened myself with the article that I mentioned in my last letter. I attempted to state the facts as I understood them. However, I realize that the backbeat may be produced by any instrument, and that the bongo type of instrument would be the most logical, but I do not believe that it would be the only logical type of instrument.

The combination of a bongo-like drive that does not possess the rigidity that is characteristic of the instrument could be produced by an instrument that is less rigid. However, I believe that it would be more effective for the purpose of the instrument given the same type of instrument.

I am quite sure that the bongo type of instrument would be used in the new "rhythm," and I would be interested in your suggestions.

Sincerely yours,

Mr. Ludwig, Ludwig & Ludwig, Inc.

Further comment is not really necessary. The ability of the pedal tympani to play the tympani part in the modern orchestral music would depend on the tempo of which the example was taken. It was also Loar's idea that it was not to be played very rapidly which might make it more difficult for the pedal tympani than the bongo tympani. However, it is encouraging to note the intelligent interest displayed by the head of the firm of Ludwig & Ludwig. I hope this will continue the development and growth of this progressive form of the orchestra.

In reply to this same article, the following interesting letter was received from Frank Litch, a prominent writer on orchestral music, who is also the principal arranger for orchestras in Chicago.

Your most interesting article, "The Next Symphony Development," gives you a good idea of what the future orchestra will be like. The pedal tympani will be the principal driving force in the orchestra, and the bongo tympani will take the place of the piano as the principal harmonic instrument. The rhythm drive of the future will be furnished by the pedal tympani itself or a development of it.

The history of the unfolding process that has given us the modern grand orchestra combination—first, rhythm; then melody; then harmony; then harmony produced by interdependent melodic swapping simultaneously and yet presenting the melodic and harmonic elements in such a way as to increase their individual effectiveness—certainly indicates that the next step will be the combination of all these elements. That is, the introduction into the orchestra of a driving chief contribution is rhythmic, but that will also be in tune with any harmony in any or all octaves, and also have melodic possibilities. And certainly the banjo type of instrument can furnish these three elements—rhythm, harmony and melody more effectively than any other type now in existence.

How do you choose a Saxophone?

IF you were going to buy a saxophone right now, what would you look for? Would you be influenced by looks, price or quality? Or would you buy one simply on your own musical judgment as to what constitutes a good saxophone?

We believe you will appreciate the new Lyon & Healy. You will find it a balanced key action, accurate intonation, true pitch and mellow, resonant notes are noticeably better than those of any other instrument.

Note the de luxe case construction. The case is made of hard leather and felt used in these pads cost much more—and your saxophone stays in tune. We entirely avoid the use of "cork" pads because we manufacture each metal part to an accuracy that is impossible to match with cork pads. This will give you a greater freedom, a greater sense of tone. You will pay a little more, naturally, for this high instrument. But you and your audience will be the ones to judge if it isn't worth every cent of it.

Lyon & Healy
Manufacturers of Balanced Saxophones

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The B & D "Silver Bell"
Makes Your Playing
A Pleasure as Well as a Profit

Ben C. Hoffner
Toledo, Ohio

The first stage violin player to introduce the lyre in the orchestras bands of Toledo and vicinity is Mr. Robert Hoyt and his Toledo City Orchestra, who play and have been using the B & D "Silver Bell" during the winter season. Mr. Hoffner is a good violinist and has many friends in Toledo who are especially enthusiastic over the "Silver Bell." The instrument is a beautiful one and its vibrations are distinctively pleasing.

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THE PERFECT TROMBONE.
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1674 Broadway, New York City

Melody for April, 1937

Milwaukee Items

There is no better subject to begin our Milwaukee news with than an account of the Moline Band, which was the featured attraction at the Band Day held in Milwaukee.

J. W. M. Bichler, President of the Chicago Symphony Orchestra, was present at the Moline Band's performance and was highly impressed by their playing.

The Moline Band is composed of forty-four members and is under the direction of Conductor E. W. Blakeslee.

The band's program included a variety of popular and classical pieces, including "Danse Russe," "The Sorcerer's Apprentice," and "The Star-Spangled Banner." The performance was well received by the audience, who gave the band a standing ovation.

The Moline Band will continue their tour throughout the Midwest, and will perform at various locations in Wisconsin and Illinois.

The band's next scheduled appearance is in Green Bay, Wisconsin, on the 15th of this month.

Lyon & Healy Manufacturers of Fine Band Instruments

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Mr. A. B. Baker
Dixie HotSweet Mute

1934

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Washburn Instruments: washburnmusic.com
Lyon & Healy: lyonhealy.com
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A L B E R T  B E L L S O N, Tenor Banjo Virtuoso and writer of the "Professional Tenor Banjo" series of articles, is the famous Tenor Banjo virtuoso who has been featured on the American Banjo magazine in May, 1938. Whenever available, Bellson has been always chosen as Soloist for the American Banjo annual artistry, an organization maintained and supported by the best teachers of fretted instruments in the country. He can rightfully be classed as one of America's premier artists, so when he places his stamp of approval on Gibson instruments, it is worthy of consideration by every fretted instrument player throughout the world, when they consider the purchase of a new instrument.

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Write on about your territory.

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The sight reading for Tenor Banjoists takes instruction of every short cut to gain speed in sight reading. In order to eradicate these short cuts it is of vital importance for all teachers to be thoroughly familiar with the relative dominant chords in each measure of the dominant chord scale, the value of which is often in popular accord. A thorough knowledge of the relative dominant chords is the foundation of any complete sight reading lesson. In this lesson we will endeavor to take up the study of the relative dominant chords, and to show how they are used in the construction of the dominant chord scale.

Melody for April, 1937

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TIME COUPON FOR THE NEW FULLY ILLUMINATED CATALOG, FREE!

TONE ---

"The Rajah of Jazz"

By H. P. Parks

Third New England School Band and Orchestra Festival
Boston, May 10-11, 1927

The third New England School Band and Orchestra Festival was held in Boston on May 10-11, 1927. The festival featured performances by school bands and orchestras from throughout the region. The event was sponsored by the New England Music Educators Association and was considered a significant event in the development of music education in the region. The festival included concerts, workshops, and opportunities for students to interact with professional musicians and educators. The event was a testament to the commitment of music education in New England and the dedication of educators and students to the art form.
The Greatest Masterpieces of the Great Violin Masters

are represented in our world famou-
s collection of rare old violins by Stradivari, Guarnerius, Amati and other great violin masters.

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The Violinist

Melody for April, 1927

QUESTIONS ANSWERED

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SPOKES FROM THE HUB

NORMAN LEIGH

SPEAKS OF HIS TRAVELS

Norman Leigh,읽기

SPEAKS OF HIS TRAVELS

Norman Leigh, of the American Symphony Orchestra, has made some

FRIDAYS AT THE KELLY \( \text{Theater,} \) \( \text{Kelly} \) \text{Hall,} \( \text{Kelly} \) \text{Hall} \text{in} \text{Boston} \text{is} \text{in} \text{a} \text{new} \text{neighborhood} \text{of} \text{the} \text{city}.

AT THE KELLYHUTON, \( \text{Rota} \), \( \text{Chopin} \) Cabin. \( \text{Rosa} \) or \( \text{De Pinto} \), \( \text{It} \) or \( \text{De Pinto} \) Cabin. \( \text{This picture shows a} \) \text{statue} \text{of} \text{a} \text{male} \text{figure} \text{in} \text{a} \text{robed} \text{dress} \text{posing} \text{against} \text{a} \text{background} \text{of} \text{trees} \text{and} \text{a} \text{fence}.

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A Band of Hope and Promise

By Mrs. L. Wenzel, Superintendent of the New York Humane Society

THE group pictured on the next page shows girls and boys of the New York (N.Y.) Humane Society who have been engaged in a band for a little more than six months. Prior to their organization not one child in the group had ever handled an instrument, and the only information they had concerning instruments was what had been gained from listening to other members of a particular band. However, in that short time, the group has grown, and what was once a band has become a part of the program of the Juvenile Bureau of the Humane Society. The following are the band and its accomplishments:

The band was started by Mrs. Wenzel, who is the Superintendent of the New York Humane Society. She took the initiative in forming the band and worked tirelessly to get it off the ground. She contacted various schools and community centers to find potential members for the band. With her determination and persistence, she was able to recruit a group of enthusiastic children, ranging in age from 7 to 13 years old.

The band's first few weeks were challenging. The children had little experience with music, and many of them were hesitant to participate. However, Mrs. Wenzel was able to overcome these initial difficulties by providing clear instructions and encouraging the children to ask questions. She also offered extra support and guidance to those who seemed particularly nervous.

As the weeks went by, the children began to feel more comfortable with the instruments and the music. They showed a remarkable ability to learn and remember the songs they were taught. Mrs. Wenzel's dedication and the children's hard work paid off, and soon the band started to improve. They began to perform for small groups and eventually for the wider community.

The band's success has been not only musical but also educational. The children have learned valuable life skills, such as teamwork, discipline, and self-discipline. They have also gained a sense of accomplishment and pride in their achievements.

Across the Flat-top Desk

Continued from page 3

The Eastern Conference considered the following offers to serve during the coming year: President, Henry T. Clarke; Vice-President, Charles A. Schenck; Secretary, Joseph A. Sheppard; Treasurer, John T. Young; and Directors: John T. Young, George W. Riddle, and William C. McVey.

The conference also adopted the following resolutions:

1. That the Eastern Conference be authorized to make an appropriation of $5,000 for the support of the New England Mailing List.
2. That the Eastern Conference be authorized to make an appropriation of $2,000 for the support of the New England Mailing List.
3. That the Eastern Conference be authorized to make an appropriation of $1,000 for the support of the New England Mailing List.

The conference also approved the following appointments:

President: Henry T. Clarke
Vice-President: Charles A. Schenck
Secretary: Joseph A. Sheppard
Treasurer: John T. Young
Directors: John T. Young, George W. Riddle, and William C. McVey.

HERBERT H. CLARK, former star player, captain of the famous Long Island Baseball M. C. and member of the New York Yankees, was elected to the Baseball Hall of Fame by the Baseball Writers Association of America.

The conference also considered the following matters:

1. The conference approved the appointment of John T. Young as Secretary.
2. The conference approved the appointment of George W. Riddle as Treasurer.
3. The conference approved the appointment of William C. McVey as Director.

From the Editor’s Picture Book

The picture on the left shows a group of children engaged in the activities of the Girl Scout program. The children are shown participating in a variety of activities, including cooking, sewing, and playing games. The picture on the right shows a group of children engaged in the activities of the Boy Scout program. The children are shown participating in a variety of activities, including hiking, camping, and building. Both pictures highlight the importance of outdoor activities and the opportunities for learning and growth that they provide.
The Thirteen-year-old Wonder Banjoist

The extent of Howard Payne, Junior's, ability can be measured by the fact that he has been broadcasting for Dan Russo and Ted Fiorito, conductors of the Oriole of Chicago. These well-known musicians were so pleased with his performances, that they are featuring him as often as possible to their radio friends, and like many of the leading artists—

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