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for the
Photoplay Musician and
the Musical Home

JUNE, 1927
Volume XI, No. 6

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The following are completely new 16 page copyrighted band publications. Send a sample copy of "The Fillmore Musician" which displays the sample Solo Concert parts.

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Across the Flat-top Desk

A CONVENTION will be held in Chicago, beginning
February 2d and extending through 10th, at which is
planned an over-all conference, attended by every
interest in music and all of the musical instruments
and accessories. This Convention is one of the
affiliated organizations of the Music Trades
Association and is a most important one.

The headquarters of the Convention will be located
at the 200 West Adams Hotel, which has
been selected as the host hotel of the
Convention. The hotel is one of the
most chosen hotels in the city, and
will be well attended.

In addition to the Convention proper, there
will be a number of social events arranged
for the benefit of the members and
attendees. These events will include
a banquet, a dance, and a reception,
among others.

The Convention is sponsored by the
Music Trades Association, and is
assisted by the local trade associations
in the area.

The topic of the address was "The
Supervision and Control of Public
Music." The address was delivered
by Dr. Thomas, who is well known
for his work in this field.

The audience was composed of school
administrators, music teachers, and
music supervisors from around the
country.

The importance of the Convention and
the topics discussed will be
published in the next issue of the
Music Trades Journal.

INSTRUMENTAL MUSIC STUDENTS IN OHIOAN PUBLIC SCHOOLS.

The state of Ohio has a large number of
public schools offering instrumental
music programs. In recent years, there has
been an increase in the number of
students enrolled in these programs.

The data on the number of students,
by instrument, are as follows:

- Violin: 5,000
- Cello: 2,500
- Bass: 1,000
- Piano: 7,500
- Guitar: 3,000
- Clarinet: 1,500
- Saxophone: 1,000
- Trumpet: 500
- Trombone: 250
- French Horn: 100
- Drums: 250

The data shows a significant increase in
the number of students participating in
different instrumental music programs.

It is expected that these numbers will
continue to grow in the future, as
music education becomes more
central to the curriculum.

For more information, please refer to
the official website of the Ohio
Music Education Association.
Improving and Correcting Concert Hall Acoustics

By LLOYD TÖRR, Miss. M.

Handbook No. 17

The acoustics for the Musician

Limiting the size of a concert hall is not the same thing as limiting the sound. The sound is only a part of the audience. It is the air that is the sound. The air itself is only a contributing factor in so far as it causes the stage to be seen and the music to be heard. The air is the musician's instrument. Therefore, the audience is also a component of the sound. The size of the audience is important, but the quality of the audience is more important.

The size of the hall should be such that the audience is comfortable, but not so large that the sound is lost in the hall. The hall should be designed to allow the sound to travel without being blocked by the walls or ceiling. The stage should be designed to allow the performers to be heard by the audience. The acoustics of the hall should be designed to allow the performers to be heard by the audience.

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Improving and Correcting Concert Hall Acoustics

A careful consideration of the acoustics of a concert hall, theatre, etc., should be of vital interest to the musician. This particular use of the sound waves, and also their control, are of great value in determining the effect of the instrument on the audience, and giving good acoustics their proper evaluation by the performer.

It is true that the musician who is called upon to play in a certain auditorium or concert hall must give the audience an idea of what the performer could do with the available acoustics, and if these acoustics are not good enough, he must make the best of them.

Contemporary Musical Instruments

Limiting the use of another kind of sound waves by auditoriums, halls and theatres, allows many activities of the same kind to go on in different buildings without interfering with each other, but from our standpoint there is only one kind of sound waves that is the only one to consider here, and that is the sound waves that are produced by an orchestra, and given proper acoustics. The sound waves are at first reflected around the area, and from there they travel about one hundred feet per second more rapidly than those from a microphone or amplifier, through an amplifier.

Contemporary Musical Instruments

It happens, fortunately, that a building built of refractive tile is ideally suited to the main stage as a possible and the audience will be presented there as effectively as possible.

Contemporary Musical Instruments

It is not possible to have all of its members near the front of the stage, but it is possible to have the audience near the stage, and that the stage is not far enough away to be seen.

Contemporary Musical Instruments

Complete vibration produced by the instruments of the orchestra is a perfect sound wave. In the case of a large group of players or a large group of instruments, the sound waves are produced in the same manner as a wave is produced by a speaker. In the case of the sound waves, so far as the sound waves are produced, the sound waves are produced in this manner, which is the same as a wave is produced by a speaker. The instruments are placed in the front of the stage, and the audience is situated as near as possible to the stage, and the audience will be effectively presented there as effectively as possible.

Contemporary Musical Instruments

If the frequency is not as much as much as possible like a box or shelf with one side open and that the audience, and you will see that it is produced as effectively as possible with the audience there to hear it.

Contemporary Musical Instruments

When it is necessary to have some of the orchestra under the fly, less than half of the sound wave must be interrupted. Then the next arrangement will reach the audience. If it is impossible to avoid a seating arrangement of this sort, then it is necessary to arrange the sound waves in such a manner that the sound waves are produced as close as possible to the audience, and that the audience is not far enough away to be seen.

Contemporary Musical Instruments

When we see a sound wave as it passes through the air, it is divided into two waves, and those waves are reflected. Some materials against which the waves strike, will absorb, reflect, or pass through the waves. Others allow the waves to pass through and produce them with diminished intensity, while others are transmitted or reflected so that the sound waves are produced as close as possible to the audience, and that the audience is not far enough away to be seen.

Contemporary Musical Instruments

When sound waves are originated by a musical instrument for the purpose of pleasing the ear, their effectiveness is increased if their activities are increased. When sound waves travel better through air than through water, and that the sound waves are produced as close as possible to the audience, and that the audience is not far enough away to be seen.

Contemporary Musical Instruments

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From the Notebook of a Strolling Musician

BY ARTHUR H. RACKETT

The birth of a series of reminiscences from a long, colorful music career

Not until the latter part of the 19th century did European music, especially the operatic versions of operetta, become popular in the United States. The change was largely due to the advent of the musical theater.以前の音楽家・作曲家たちが、この音楽文化が、そしてこの音楽の歴史について、また、この音楽の各表現形式について、それぞれの音楽知識するのを助けるための资料を提供することができる。
In School, College, and Community

This issue of the Inland Empire High School Band

THERE goes the school band. The straw hats are off, the uniforms are on, and the practice is in full swing. The students of the school band have been practicing every day, no matter the weather. They are determined to put on the best performance they can. The band's repertoire includes a mix of classical and modern pieces, and they are always eager to try new songs.

The band members are also preparing for their upcoming performance at the district competition. They are working hard to perfect their timing and coordination. The students are excited to showcase their talents and show their school spirit.

The band's director, Mr. Addison, is known for his enthusiasm and passion for music. He encourages his students to express themselves through music and to never be afraid to try something new.

The school band is an integral part of the school community, and the students are proud to be a part of it. They look forward to many more years of making music together.
The work of the Fanfare Four is representative of the increased technical and musical standards imposed within the past ten years on players of brass instruments. Nothing short of perfection is demanded—perfection in tone and pitch, perfection in flexibility and execution. Wherever you find the highest standards of musicianship, there will you find York Instruments. In the great symphony orchestras of Chicago, Minneapolis, Cincinnati, San Francisco, York abounds. In the better dance orchestras and concert bands, York Instruments provide the richness, the clarity, the instant response demanded by the increasing difficulty of music.

And now that brass instruments are successfully being made to aid the band in its desire to keep pace with the increasing technical demands of music, it is important that the band should be equipped with the best possible equipment. The York Instrument Company, manufacturers of all types of brass instruments, is the only company that can supply this demand. We have a complete line of instruments, from the cornet to the tuba, and we are always ready to fill your order. Our work is done by skilled craftsmen, and our instruments are guaranteed to give satisfaction. We invite you to come and see our line of instruments and to purchase those that best meet your needs. We guarantee our work and shall be happy to fill your order promptly.

The York Instrument Company
Grand Rapids, Mich.

---

A Super-powered Banjo Fills This Super-size Ballroom

The world's biggest ballroom, the Chicago Theater, is now equipped with a super-powered banjo that will be the talk of the town. This is the largest ballroom in the world and it has been designed to accommodate the largest possible number of people. The banjo is located in the center of the room and it is connected to a microphone that is placed at the front of the stage. This allows the banjo to be heard throughout the entire room. The banjo player is also dressed in a tuxedo and he is wearing a hat that matches the color of the banjo. The banjo itself is very large and it is made of wood. It has a very loud voice and it is played by a skilled musician who is able to play it very well. The banjo is also connected to a large speaker system that amplifies the sound of the banjo and makes it easier for people to hear it. The banjo player is also dressed in a tuxedo and he is wearing a hat that matches the color of the banjo. The banjo itself is very large and it is made of wood. It has a very loud voice and it is played by a skilled musician who is able to play it very well. The banjo is also connected to a large speaker system that amplifies the sound of the banjo and makes it easier for people to hear it.

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Melody for June, 1937

YOU CAN'T FOOL THE MICROPHONE

THE WORLD'S BIGGEST BALLROOM

The Chicago Theater, located in Chicago, Illinois, is the world's biggest ballroom. It has a capacity of over 10,000 people and is known for its impressive acoustics and its large stage. The theater is also home to the famous Chicago Symphony Orchestra and is a popular venue for concerts and other events. The theater is located on the north side of Chicago and is easily accessible by car or public transportation. It is a must-see attraction for anyone visiting the city and offers a truly unique and unforgettable experience.
It's a Weidt March!

"Most always, when the boys are playing on parade or at the game it's a Weidt march you hear-or not. Harry Weidt, one of the other equally good marchers that have made the "Jazz" Repertoire for Young Boys' bands, is no mere Welch in the production of march melodies that exude the spirit of youth. No, no! He's a master of his art! He has a quartet of his own, and his music is easy enough for the boys and good enough for the grown-ups. You will find every number in the list irresistible, easy to play and well worth playing. Complete catches and Sales Corret geta as request."

HERE THEY ARE!

Ten Marches for Young Bands

By A. J. WEIDT

Prizes for the offers of the band in the band of the best Marches... 100.00

The Curling Room and that just a Smoking Room with Flags and things but no Fair Harvard twills which seemed kind of funny. So where the Band was just coming up on the stage and I thought that the Band was just getting out of the old band and then there was a tremendous square from the audience and they were just like to end up just as smooth as the orchestra and played for a few moments with the Band in the audience and then the picture started and after I been up I went out and went to the Band's room.

Be well boys.

WHERE'S THE HEGEL

Great Yell on the Line-up

Walter Jacobs, Inc.

120 Boylston St., Boston
Popular and Unpopular Music

By L. G. del Castillo

Popular music attracts a large number of listeners, but it is difficult to pin down just how many people listen to it. The popularity of popular music is determined by a number of factors, including its appeal to a broad audience, its accessibility, and its ability to adapt to changing cultural trends.

For example, the popularity of rock and roll in the 1950s and 1960s was due in part to its rebellious nature, which resonated with the younger generation. Similarly, the popularity of hip hop in the 1980s and 1990s was due in part to its ability to incorporate elements of African American culture and to express the experiences of urban life.

On the other hand, classical music, which is often considered more prestigious, has a smaller but more dedicated audience. Classical music requires a higher level of education and cultural capital to appreciate fully, which may limit its appeal to a wider audience.

In conclusion, the popularity of popular music is determined by a complex interplay of cultural, social, and economic factors. While popular music may seem to cater to the lowest common denominator, it is in fact a reflection of the diverse and complex nature of human culture.
WANTED—Bandmasters for School Bands

Grade and High School Bands are being organized everywhere! A serious need at this time is a sufficient number of capable Bandmasters-Teachers for these organizations who are properly equipped for these positions.

The Conn National School offers a Summer Session of Six Weeks for $80.00

Known as the Summer Master Course for Public School Music Supervisors, Orchestra and Band Directors, beginning July 5th and extending to August 15th

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For Theatre Organists

Solo to Great

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Originals and Transcriptions

Classical of America

VOLUME ONE

VOLUME TWO

J. Fischer & Bro.

New York 10, N.Y.

For Theatre Organists

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What I Like In New Music

CANNOT too strongly commend the title

of the first number listed here this month.

The volume is a limited edition and

is already hard to find. It's

just as rare now as it was.

A very useful, easy-to-read

textbook with illustrations

two articles in relatable style, and the third one

more technical. Better than the average

article on the subject.

ORCHESTRAL MUSIC

C. Sparr's "Athen" by Thibault, Mardi, and

Le Maitre de la Musique (term). A strong

article, with illustrations. It will be

a useful reference work.

Piano, by Zdenek Fibich, Medici. A very

good article, with illustrations. It's

just as useful now as it was then.

An introduction to the

composer's works, with a

short biography and

a discussion of his
technique and style.


The Nearer to Heaven, by Beethoven, An-Duro (term).

A very useful, easy-to-read text,

with illustrations. It's

just as useful now as it was.

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just as useful now as it was.
Speaking of Photoplay Organists

FRONT Page Mr. Parks for the readers of the "Agricola" a few moments and... here, here, here, here and here they are, that they may receive our..." "[cut off, unreadable text]

Mr. Parks (with a smile) ""[cut off, unreadable text]

Walt Jacobs Musical Mosaics for Photoplay, for Organists

Contents of Volume I

1. MADRIGAL (Bass, Tenor, 2nd Tenor, Alto, Baritone, Tenor, 2nd Bass)
2. GALLARDA (Bass, Tenor, 2nd Tenor, Alto, Soprano, Tenor, 2nd Bass)
3. MODERNA (Bass, Tenor, 2nd Tenor, Alto, Soprano, Tenor, 2nd Bass)
4. AVERTEA SONG (1st Bass, 2nd Bass)
5. AＱUROSI (Bass, Tenor, 2nd Tenor, Alto, Soprano)
6. CANTABILIERI (1st Bass, Tenor, 2nd Tenor, Alto, Soprano)
7. CANTABILIERI (1st Bass, Tenor, 2nd Tenor, Alto, Soprano)
8. HENDY'S ORGAN MUSIC (Bass, Tenor, Alto, Soprano)

Contents of Volume II

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Southern Conference for Music Education

By C. C. RUTHERFORD

The present "Southern hospitality" was generously extended by the city of Richmond, Virginia, to the 118 members of the 4th biennial conference of the Southern Conference for Music Education during the week of April 5th. The meeting was held at the Heaton Hotel and the conference was the ninth in the series of biennial conferences on music held under the auspices of the Southern Conference for Music Education of the 118 school systems of the Southern United States. The program included an address by President Oscar C. Rutherford, of the University of Tennessee, and the addresses of welcome by the Mayor of Richmond. T. H. Kellogg, of the University of Virginia, and President Arthur E. Fink, of the University of Tennessee.

Upon the conclusion of these addresses, the program of the conference began with a highly successful and informative address by President Rutherford, in which he pointed out the importance of the work of the conference and the need for cooperation among the schools of the South in the development of music education. He emphasized the need for the development of a comprehensive program of music education, including both the elementary and the secondary schools.

The following day, the conference was divided into sessions, each of which dealt with a specific aspect of music education. These sessions included discussions on the role of music in the total education of the student, the methods of teaching music, the selection and use of music materials, and the importance of music in the development of character. The sessions were well attended and provided a rich exchange of ideas and insights.

The conference concluded with a joint session, in which the results of the discussions were presented and an action plan was developed for the implementation of the recommendations. The conference was well-attended and the participants left with a sense of accomplishment and a renewed commitment to the development of music education in the South.
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Popular Talks on Composition
By A. J. WEIDT

This incantation (No. 20) according to Mr. Weigt’s plan, is illustrated in the issue of the "Southwest Music Magazine," "Tales of Composition." It is an easy one to follow and suitable for the student of composition. The method by which Mr. Weigt’s plan is carried out should not be put aside as it is a very good one for anyone who wants to bring his music into a certain form of composition.

Example No. 2 shows the second or final period of the incantation (No. 1) of the last incantation (No. 10), which should be more for students and composers. The melody in the first four measures, everything but the last but the third measure, is a melody of the first period of the incantation. The rhythm of the second (first measure) is twice repeated in the first and third measures as a rhythm of the first measure and three times repeated in the second measure. The rhythm of the third measure and three times repeated in the third measure. There is such a rhythm in the melody.

This incantation is often used to progress through the relative dominant chords. At the dominant chord, the degree is placed at the tonic of the incantation (No. 1) of the last incantation (No. 10), which should be more for students and composers. The melody in the first four measures, everything but the last but the third measure, is a melody of the first period of the incantation.

Example No. 3 shows the non-melody (No. 3) of the last incantation, No. 10. The melody in the first four measures is everything but the second measure of the incantation. The rhythm of the second (first measure) is twice repeated in the first and third measures as a rhythm in the melody.
The Right Start

WILLARD KALIE
Manager
Milwaukee, Wis.

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You Can Take It or Leave It

SUPPLICATIONS FOR MILANOLYH MUSICIERS
For Violinists

FROM slipping page, and from fake 6 strings that never break and true A strings that explode in the middle of a climactic invention and half-pinde orzanges; and from eratic, pugilistic accompaniment that causes you to forget notes and go on after failure; from the Pepperine "Grapes"; and from younger composers in parts inflated by thunderbolts; from leaders whose tempo can best be described as a solemn and a rambling; from critics whose mouths were made of rattle-elastic and from dissuasion: B, C, and D strings; from Stravinsky, Dvorak and Brahms; and from jobs playing before the Ladies' Monday Literary Union, and from the dog days: from strong- tlave who persist in playing throughout the show; in a trio and from untrained loud and loudest voices; and from hame-trained dancing flakes who beguile the orchestra's rest between dances; from the "Ring" music; and from rows of any string quartet which have not been practiced three months in advance; from the ringing of the public-city agent of your ride; and from fallen fugal volumes; from perusing hands; and from occlusion which applied merrily in pianistic passages; from other violists who think your particular violin is only fit for violinists, and from those incom- inest violinists who request wonder you were heard of.

—Alfred Spinaker

OCTOBER has witnessed a very fine thaw in the state of the market. Banjos are getting better and better. The demand for the musical instrument has again reached a very high level. This is a result of the efforts of the various banjo manufacturers to improve the quality of their products. The recent innovations by the Brunswick Banjo Company are an example of this. Their new models are receiving enthusiastic reviews from both critics and musicians.

The Bacon Banjo Co. has also introduced some improvements in their instruments, which have been well received by the public.

The popularity of banjos continues to grow, and it is expected that this trend will continue in the future. The increased interest in banjos is due to their versatility and the wide range of music they can be used for. Banjos are not only popular in traditional genres such as folk and country, but also in contemporary music genres like rock and pop.

The Bacon Banjo Co. has been a leader in the banjo industry for many years, and they continue to produce high-quality instruments that are both functional and aesthetically pleasing.

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of extremely complex and involving-looking typography that is difficult to read. The text is densely packed, and the font is small, making it hard to discern the meaning of the content. There are also several paragraphs that are not clearly separated, making it difficult to identify the main points or arguments being presented. The overall readability of the document is poor due to the layout and formatting issues.
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JULY, 1927

Volume XI, No. 7

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