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Music for August, 1927

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A midnight fantasy depicting a frolic of spooks in a demonstration of the latest style of dances in Spoonland Society.

Four New Marches by Axel Austin

1. "Captain Handy of the U. S. A."
2. "Our Gallant Marines"
3. "Columbus the Brilliant"
5. "John Ericsson Memorial March"

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 Manipulating Pegs and Nippers...
A Pioneer "Adamless" Orchestra

By Marion O. Osgood

The idea of organizing an orchestra composed entirely of women first came to me through the something beautiful that was attempted in 1864 at the Bijou Theatre (now the present Park), with a later one at the old Oak Garden, and it was through this opera that he organized his "Adamless Edra Orchestra." This was supposed to have been made up wholly of women, but was so supported only, and not without reason, for back in those days women instrumentalists were so scarce that for his second violin, cella, and bass Mr. Brahm was forced to depend upon young men players whom he had acquired as girls, and as a consequence there were a few Adams sprinkled in among the Eves. However, for his first leading violin Mr. Brahm preferred, if such could be obtained, an homely-to-goodness woman player, and engaged me for the position.

Under the conditions the "Adamless" idea was a good one, yet possibly it might have not with better success if it had not been for the masculine acknowledgment of two of the pesky "lady" players in their feminine rite. The second violin player managed to "get it over" on the audience with his make-up as a girl, but the bass and cellas were not so fortunate; they forgot to keep their leads hidden under their long skirts — there were real skirts back in those days! Quite naturally this masculine femininity became the joke of the town when it was discovered that there were no women players. From that time on, these two players were forced to endure giggles and glares of amusement and derision that could not be endured.

THE ENJOYABLE ORGANIZATION

It was in the fall of 1884 that I began organizing my ladies' orchestra. At this point let me begin the life's story long enough to say that until we women of the time had organized our own orchestra composed wholly of women all the words were all good words of the instrument, too. Then, didn't mar, but even in 1884 there came a girl saxophone player! Just what to do with her I did not quite know, but realizing that I should look upon any instrument at that time as a gift from the gods, I engaged Mr. W. E. Lewis (Joseph Kneihser's band upholsterer) to arrange all the clarinet parts for saxophone. Then the old 8-Bass, 3-Clarinet, 3-Bass, the orchestra was rehearsing with three violins, one, bass, and piano), clarinet — the band had evolved into the bloomed, an idea was

At first it was an exceedingly difficult matter to find music suitable to the little company of amateur players; as orchestra music at that time was composed and arranged mostly for full orchestra ensembles. Such composers as George Lowdell Tracy, and the many others who have so generously enriched the repertory of the small orchestra, had not then conceived their good work of catering to such organizations. There were no such things as school orchestras; women had not yet begun to turn their time, talent and attention to the regular orchestra instruments; and, consequently, musicians had not turned their thoughts towards the composing and arranging of easy, progressive music for the small ensembles. In those days there was plenty of space and plenty of music, such as in those days it was noticeable by its death.

A VERY MIGHTY BEGINNING

The best thing that I could do under the circumstance was to find tuneful and easy marches, and it was not very long before we had those to play together, with not only too long too difficult selections from the old Italian operas. At length came the glad day when I found myself the happy possessor of a new number — the Brit. Red Border by Calhoon, a little gem which he had to be composed and score for our two girls, with a score for our two girls, with a score for our two girls. But whether that is true or not, it was and is a most winning and thoroughly natural composition that to date its first appearance has been played by many hundreds of the older and larger orchestras of the country, and even today many orchestras are using it.

Just as soon as we had improved somewhat in our ensemble work, church societies, and every others would be used to the "first ladies' orchestra." At first, and wholly for practice and experience, we played for several small affairs gratuiously; but by January of 1886 we were releasing daily with a very definite object in view — we were engaged by the famous recital, the Crelue of Schubert, to play during the night of last year. The following winter and spring we played here and there for pay, but always for debut-class affairs only; and even though the personal return was small, the mere fact that we were playing at all of these places gave our struggling little orchestra encouragement, as well as affording exciting experience.

At the fall, and elsewhere during that season, besides myself as first violin, we played with two second violin, "cellos, contrabass (or piano), saxophone and clarinet. and the fall of the clarinet, and the fall of the clarinet, and the fall of the clarinet.

THE MARIAN OSGOOD LADIES ORCHESTRA

Organized by Miss Osgood in the fall of 1884, it was the first all-women's orchestra in America. Later it was joined by the Peddlars, and many others. The chorus was added in 1921, and the orchestra is still going strong.

The girls used to wear more lace and more artificial flowers, but the music was the same: "Fifteen Years After" by James L. Meehan, and "The Star-Spangled Banner" by John S. Ford.

The girls used to wear more lace and more artificial flowers, but the music was the same: "Fifteen Years After" by James L. Meehan, and "The Star-Spangled Banner" by John S. Ford.

To the dancers themselves: May they know all the time they were at the "Fifteen Years After" and "The Star-Spangled Banner."
From Harmonia to Harmonica and Harmony

Hill Harmonia is the most popular and demonstrative of all small-scale orchestras among the boys of that district. This year, the Harmonia was particularly visible as a result of the increase in the number of boys involved. The Harmonia has been growing in popularity over the years, and this year it was the largest it has ever been.

The Harmonia was formed in 1927 by a group of boys who were interested in music and wanted to form an orchestra. They started with a small group of about 10 boys, and over the years, the number has increased to over 50 members. The orchestra has been led by Mr. Hill, who has been teaching music for over 30 years.

The orchestra meets every Monday evening at 7:00 pm, and members are expected to attend all meetings and practices. The orchestra performs at various events throughout the year, including school concerts, community events, and competitions.

The orchestra practices a variety of music, including classical, jazz, and rock. The orchestra is open to all students who are interested in music, regardless of their skill level. The orchestra is a great way for students to develop their musical abilities and to make new friends.

For more information about the Harmonia, please contact Mr. Hill at hill@hmschool.org. The orchestra meets every Monday evening at 7:00 pm in the music room.

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Balancing the School Orchestra

The June installment of our public school vocational music column concludes on page 108 with a letter from Milton A. Herman of Watertown Consolidated Schools, Watertown, Iowa, concerning the age-old problem of getting the average individual to want to do what the work needs. Mr. Herman, like the rest of us, is put to it to much of the time; in some sections of his musical organization, notably the bands, it is never free to attend to their own affairs.

He refers to a trilling illness, such as a head cold, and to most of the usual ailments that cause a girl to actually break an engagement and not appear with the orchestra on a date made, perhaps, several weeks before. Hidden facts of temperament also would occur at times. In a girl, it is said that it oftentimes happened that the new training, unaccustomed to team work, to the physical exertion that went with these conditions at first was difficult. A large number of the girls who played with us are still quite enthusiastic.

The best leading first violin I ever had was Miss Barbara N. Johnson, later of a noted section of the orchestra. She was one or two, however, not musicians in any sense, who, from the excitement of the noise, the presence of the orchestra, and the general excitement of a young orchestra, I would select any veteran orchestra and control harmonious and negatives faces, and that the orchestra is in the strange and unexpected.

From the standpoint of today’s exact business and Harmonia, it is not easy to make the difference between principles and practices that are established by the boys of long ago. It was exceedingly hard, especially at the start, to make the girls fully understand the importance of the note, the need of proper and regular attendance, and the urgent need of individual practices. Not only was it difficult to hold them to exact hours for rehearsals, but even the engagement for the dates sometimes would conflict with a party or some other social pleasure; they would ask inexcusably to be let off from that date so that they might be free to attend to their own affairs.

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From Grade School to High School to Municipal Band

BY C. EMELF NAIRN

Melody for August, 1927

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Music Mothers These Orphaned Children

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The Cornet-Playing Pilgrim’s Progress

In response to a request from “sanctum” headquarters to contribute to these columns an article on the influence of the Cornet in the musical world, I have been requested by the editor of the “Sanctum” magazine to write a series of articles entitled “How I Became a Cornet Player...”

That old saying regarding pets does not hold good with cornets, for there is no such thing as a “born” cornet player; each must be trained by and for himself, and each must actively work. The Almighty never had any special favorites among whom to bestow his favors.

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DEPARTMENT OF MUSIC

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SPOKES FROM THE HUB

SPEAKER: NORMAN LEIGH

The keynote of the late National Music Industry Convention, mostly held at Chicago, and an essential for all musicians engaged in the sex industry, was the impression I received that the Music Industry has passed on the true story of its relations with the music business and the general public. The keynote was that the Music Industry has placed the emphasis on its own faults, which are not of a definite quality, and has tried to do it in a manner that is not engaging to the listener. It is not the intention of the Art Industry is to engage the interest of the listener by painting the picture of the Art Industry, but to engage the interest of the listener by painting the picture of the Art Industry.

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SPEAKER: NORMAN LEIGH

The keynote of the late National Music Industry Convention, mostly held at Chicago, and an essential for all musicians engaged in the sex industry, was the impression I received that the Music Industry has passed on the true story of its relations with the music business and the general public. The keynote was that the Music Industry has placed the emphasis on its own faults, which are not of a definite quality, and has tried to do it in a manner that is not engaging to the listener. It is not the intention of the Art Industry is to engage the interest of the listener by painting the picture of the Art Industry, but to engage the interest of the listener by painting the picture of the Art Industry.
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FOX TROT
with UKULELE Accompaniment

Written and Music by
Norman Leigh and George L. Cobb

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University of North Dakota Military Band

By Josephine A. Hoach

George F. Peterson
director of University of North Dakota Band

Melody for August, 1927

The Melody for August has been written by Josephine A. Hoach, Director of the University of North Dakota Band. This piece is a tribute to the band's achievements in the field of music, especially in the area of band music. The piece is written in a style that reflects the band's commitment to excellence and dedication to the craft of music. It is a beautiful piece that captures the essence of the University of North Dakota Band and its impact on the lives of its members and the community at large. The piece is a testament to the enduring legacy of the University of North Dakota Band and its commitment to excellence in music.
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THE TRUMPET PLAYER

Conducted by VINCENT BACH

THE MOUTHPIECE

When studying the value of a scientifically contrived mouthpiece, it is necessary to consider that a trumpet mouthpiece is not a scientific instrument. As a matter of fact, it is a very simple one. The mouthpiece is a piece of soft metal with a small, hard plastic mouthpiece in the center. This mouthpiece is designed to fit the lips of the trumpeter, so that when he blows, the mouthpiece will vibrate and produce a sound. This sound is then amplified by the trumpet, which in turn is amplified by the amplifier. The amplifier is then connected to the microphone, and the sound is transmitted to the listener.

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before you play at home, treat your ears! Don't forever open your ears still farther to the music, if you can hear the melodic tone, before you start playing. Eat: even, and if you are a little nervous or excited, or stirred up, or disturbed, don't eat at all. For do not take out all the pleasure of your food. Nearly never eat, unless you are hungry. Try, in short, to be a victim—and your lesson will come.

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Central California Notes

By Frank Ely

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And still we like the 84 appear sax, curved model. Valseed at all will show a trumpet, violin or other similar instrument, it should be always received. Worthy of more serious study in the late set.

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THOMAS ANDERSON's keeping the mandolin and guitar alive in Los Angeles. Most players always have been in some way or other in this line. The latest disc from ASCHMAN'S makes Mr. Brund's top most teacher and performer.

WALTER AND EDWA DSSHAY continues to look out for Keno City. This town features mandolin, guitar, ukulele, banjo and piano. They do their stuff with real shows—open houses in winter and buses in summer.

FRANK VOLK, extern guitar player, is located in Los Angeles. Every boy have Frank in the middle most twenty-five years ago, and Frank now is known the guitar.

AUSKEM, another extern banjo player, is teaching at Whittier, California. Can you still some old-time tunes with his five strings? He merely has to put on a concert when he wishes to change his theme.

FRANK ADAMSON in San Francisco. Guitar secondly may not feel so easy as the mandolin. He was once a coach of the Frank. With a better resume, he shows himself a master of the art. The last disc from his Auto accord, right on record, Frank plays no more.

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THE BACON BANJO CO., INC.
GROTON CONN.

Local Representatives wanted, Ask us about it.

The Jacob's Magazine, 136 Broadway, Boston, Mass.
**What To Do For The Banjo**

The recent article by Mr. Fisher entitled "What Shall We Do With the Banjo?" has brought forth from banjo fans and experts comments of more than passing interest. It is significant to note that although Mr. Fisher's article did not deal at all fully with the possibilities of the banjo in symphonic organizations, it raised the question, in fact, of how the instrument might be used to the utmost of its capabilities.

**Paramount Banjos**

To-day, the recent comments do not suggest a sudden indifference to the possibilities of the banjo, but rather an increased interest to the extent that some leaders are considering the future of the instrument. This is not only because it is a widely-used instrument in many musical groups, but because it is one of the most versatile in the many different types of music that it can perform. The fact that a banjo can be used in so many ways is one of its greatest assets, and it is this versatility that makes it a valuable addition to any orchestra. The instrument can be used as a soloist, as a member of a group, or as a part of an ensemble. It has been said that the banjo is the only instrument that can truly be called a "symphonic" instrument, because it can be used in any combination with other instruments to create a unique and captivating sound.

**Paramount Banjos Nation-Wide Renown**

A banjo's reputation must be earned—not by the performance of one man, but by the performance of every banjo, under all conditions, every day in the year. Only one style can rightly be said to have "incredible renown." Over ten thousand Paramount Banjos are in use by great orchestras, and thousands of banjo players are using them at the present time. Every one of these Paramount Banjos is a testament to the excellence of the instrument. The Paramount Banjo is a symbol of quality and excellence, and it is this reputation that has earned it the title of "Paramount Banjos Nation-Wide Renown."
Fifteen Solos in Each Volume
With Full Harmony, "Fill-In," Corner Melody and Professional Rhythm Strokes
The compositions and arrangements are mostly by A. J. Weidt, author of the Fred Weidt "Electric" Publications, for the invented instruments, Weidt's "Chord" method, etc. and America’s most prolific and successful tenor banjo composer and harmonist.

The four volumes now published offer a large repertoire of melodious, practical and adaptable solos of wide variety. All numbers completely and very effective as unaccompanied solos. The specially prepared piano parts (not just ordinary piano accompaniments) are replete with melodic and other interesting effects.

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- The Roarer
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Walter Jacobs, Inc.
THE DRUMMER
Conducted by GEO. L. STONE

ON "GETTING BY"

A large assortment of Mr. Drummer’s new releases from the following recording firms: Biograph, Columbia, Decca, Decca, and Decca, who have furnished us with their usual high-quality product. Mr. Drummer has been given the opportunity to try out the new recording instruments that are being manufactured by these companies. A good example of this attitude is evidenced in the following letter: "Dear Mr. Drummer: We are pleased to announce that we have received your new releases and are looking forward to the pleasure of hearing them. Our staff of critics has already started work and will be publishing their opinions as soon as possible. We are confident that they will be highly appreciative of your work and will continue to support you in all your future endeavors. We wish you continued success in your musical career. Sincerely yours, The Critic.""
WANTED AND FOR SALE

WANTED—Any service advertisements posted under the heading of "Wanted" in the last issue. Also any service advertise-
ments on other localities. Special attention to "Wanted" ads
published under the heading of "Wanted" in the last issue.

FOR SALE—Any service advertisements published under the
heading of "For Sale" in the last issue. Special attention to
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NEW FILLMORE BAND MUSIC

THE FILLMORE BAND MUSIC is the latest product of the Fillmore Music House, Cincinnati, Ohio. It consists of twelve different pieces, all of which are adaptations of popular songs, dances, and marches. The music is arranged for both orchestra and piano, and is suitable for use in schools, churches, and social clubs. The Fillmore Band Music is distributed only through local dealers.

Fillmore Music House
123 East State Street
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NATIONAL FOLDER CO. 36 W. 45th St., N. Y. C.

PARKINSON'S SYSTEM OF CLASS INSTRUCTION

PARKINSON'S SYSTEM OF CLASS INSTRUCTION is a new and improved system of teaching music. It is based on the principle that children learn best by doing, and that they should be given the opportunity to express themselves musically. The system includes a variety of activities, such as singing, playing instruments, and composing music. The system is designed for use in schools, churches, and community centers.

JACOB'S MAGAZINES EDITORIAL COUNCIL

JACOB'S MAGAZINES EDITORIAL COUNCIL consists of a group of experienced music educators and musicians who are dedicated to promoting the publication of high-quality music literature. The council is responsible for the selection of music for publication in the various JACOB'S MAGAZINES, and for ensuring that the music is of the highest possible quality.

LOCAL REPRESENTATIVES WANTED

JACOB'S MAGAZINES are seeking local representatives to sell their music publications. The representatives will be responsible for promoting the music and for placing orders with the publishers. The ideal candidate will have a strong background in music education, and will be able to work effectively with music educators and musicians.

ALBERT BELLAMY, A. M., Principal of the State Normal School, is responsible for the music department of the school. He can be contacted at the school for information about the music publications.

If you are interested in becoming a JACOB'S MAGAZINES representative, please contact Mr. Bellamy at the school. He will be able to provide you with the information you need to get started.
The Most Beautifully Voiced Banjo
In Banjo History

“Most Beautifully Voiced Banjo in Banjo History”

The VEGA Company, at this time presents to the world of music lovers a new banjo with a distinct tone quality and a new creation in design that sets a new standard for modern banjo construction.

The tone is amazingly resonant and sustained and has a quality that is particularly adapted to recording and broadcasting.

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