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SEPTEMBER, 1927
Volume XI, No. 9

IN THIS ISSUE.

Group Methods Applied to Piano Teaching
By JUDD ELDRIDGE

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for the Theatre Organ," by Lloyd G. del Castillo; "Educational Value of the High School
Opera," by Clarence Byrne; and many other special articles and regular features, includ-
ing a good grid of news from various centers of musical activity.

(More details can be found inside.)

MUSIC

FEMININITY, Valsette, by Andy C. Kenney

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The Wire City Fathers of Los Angeles Recognize the Recreational as well as the Educational and Cultural Value of Music Making

By GLENN M. TINDALL

Playground Music in Los Angeles

GLEN TINDALL, Supervisor of Music Activities, Department of Playground and Recreation, Los Angeles, California. Los Angeles Playground supervisor Glenn Tindall writes on the educational and cultural value of music making at playgrounds.

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A Cornet Playing Pilgrim's Progress

Beyond any question, by the side of any circumstances, particularly preoccupations, there is in the training and making of a man—the training and making of his future career. Therefore, at the point of this autobiographical story it is as well to briefly outline my immediate family circle for it had much to do with my career, with my love of music, and, finally, with the very beginning when I entered this world placed me in a musical environment that played a large part in forming the man I am today.

My father was William Horatio Clarke, a celebrated organist, a writer, composer, and critic, who could play almost every stringed and wind instrument. He was a very quiet man, yet nevertheless was full of his fine entertainments and of his kind of humor. There were five boys in the family, I being the fourth, and, as I remember, our father used to play all kinds of games with every night before we retired. Four of us were closely connected in as far as ages were concerned: the eldest being my senior by only five years, with the other two falling in between. So well had good times together as youngsters, but with no thoughts in those earlier years of ever following music professionally.

The Clarke Family

As my brothers will be brought into this story occasionally (all of me growing up in the musical atmosphere created by our good father), and as closely knit our families of love and fun in the early days was a factor in shaping my own career, I will make the readers acquainted with the fact that my first was Will, whateater became a fine organist and pianist, and who did not make music a hobby. Our second brother, Edwin, started music with the violin and later took up the cornet, but completed the study of that instrument and has been a successful business man. The second son, Nellie, started music with the violin and later took up the cornet, but completed the study of that instrument and has been a successful business man.

My father, although a really fine organist and pianist, as I have said, was never one to be a devoted student of these instruments, practicing for hours daily. When only a mere child I was awakened in the early hours of every morning by hearing him play the organ and piano; this was associated with the late Victor Herbert. He entered into the orchestra and played in the New York Symphony Orchestra. It was under the baton of Dr. Walter Damrosch for some thirty years.

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The Band Field

I did nothing much in music for some years afterwards. I never took part in any of the musical bands in music and as I grew into the boy of eight or ten years my passions consisted of baseball and other healthy outdoor sports. However, my enthusiasm for bands and music never diminished, and whenever I was heard playing I followed it. Many a mile I have walked to and from cornet playing meetings, and they are still running ahead to catch up again, perfectly out of breath, and never feeling tired until reaching home.

Several of my readers remember the Presidential Campaign of 1888. I recall the halcyon periods of both political parties prior to the election: the bulky corps, file and drum corps and bands of all kinds marching with and playing for hundreds of men—some carrying banners with campaign slogans, all bearing bunting or waving flags holding trophies, and draped in multicolored rags. I would awake nights listening to bands playing in the distance, then full asleep and dream that I was a man playing with them. In that same year of 1887 we all visited the great Centennial Exposition at Philadelphia. We remained for several weeks, and had the thrill of remembering that wonderful Fair and the bands which we heard.

In the meantime the father had moved to Indianapolis, Indiana, to start in the manufacturing of church organs and to assume the position of organist of the First Presbyterian Church, filling the position upon which he played for several years. This helped began my schooling in Indianapolis, and brought to light a bad habit of drumming on the desk with my fingers for I often could not seem to check the habit and carried it home with me, to the accompaniment of my parents who became enraged in consequence.

The Importance of Teaching

I think the reason of all the atmosphere which was the foundation of my success later on. I never was permitted to let the slightest thing interfere with practice, but was taught to correct and conquer even the simplest one at a time. This is a practice which I had study. The instrument was taught to play the notes, and in playing the fingers correctly and firmly on the strings. It is astounding how many beginners on musical instruments are allowed to become careless; they themselves not realizing what it means or how much work will have to be undone and done over later on in life. To this negli- gence in the case of a beginner in music is the same as letting a three-year-old know that he has an apple. It is not the same as telling him he has an apple. It is not the same as telling him that he has a gift.

To be so careless with your fingers and notes and sight-reading, and to let it go unchecked is the same as allowing a child to learn to drive a car without a driver. The child is taught in such a manner that he can never get a proper education.

The Music of the Finance

It was a symptom of the band fever which I had had from a child, so it is no wonder that I drifted into band work later on in life, all against my father’s wishes. But, boys, just look through every one of you that feels exactly the same, don’t know how to get it out of your systems. I never dreamed of being a cornet player, but simply loved music in every form. It was not until many years afterwards that I really took an interest in my chosen instrument, and realized the days of my devotion enough time and thought with it to become a good player of the cornet. At that time baseball occupied all my spare time and I was really a good player, too. I got hurt along with the others, once before, but I gave up, I gave up, and am no longer at it. But I was able to keep it to the front.

Later on purchased a cornet, took a few lessons, and shortly afterwards joined the Melody Cornet Band. His teacher, Mr. Clarke, was the handmaiden, and took quite an interest in Ed and his work. Well! perhaps now I was hopelessly pledged to my own cornet, but I was in full uniform! On the very first parade he made with the hand cornet I was led by the whole entire route, gratifyingly informing the public that: “This is my BROTHER playing the cornet.”

(To be continued)

The Symphony of September, 1927

My mind turned to the childhood days when we moved from our birthplace (Woburn, Massachusetts) to Dayton, Ohio, my father having accepted a position in the latter city as church organist and music director of the public.

Second of a Series of Autobiographical Sketches

By HERBERT L. CLARKE

Noted Bandmaster and Cornet Virtuoso

schools. I was then between four and five years of age, and having shown a taste for band music was provided with a drum by my first band instrument. I played badly for a little kid — walking up and down the yard while drumming, humming tunes to its playing and imagining myself a whole band. Oh, how I did love a band of music! All my youthful dreams were filled with bands and uniforms!

It was about this time that our father became curious to learn how much musical talent we had, if any, and to try the thing out he purchased four small-sized uniforms for us. He began fishing by showing us the proper way of holding the instrument, how to hold and where to place the fingers, he then wrote some simple music in quartet form, giving each boy a part. Of course we were extremely awkward at first in trying to hold the violin correctly, but at the same time holding the bow in the proper manner to produce a musical tone. However, father was very patient with us and explained so thoroughly, yet simply, how to “make sounds” that we managed to play our parts together somehow and heard the results. It must have been pretty crude as music, but to me it sounded like a regular orchestra and I was proud of being able to take part in a real ensemble.

When the music was played before me and the news explained, what one meant, and I was shown where and how to properly place the fingers to reproduce in time the written notes — although it was the first time I had ever handled within music, I played the notes, played them quite naturally for me, at once grabbed the sense of it. It was then only about five years old, and have read music ever since. It was only until that day, when we had been instructed and could play by little composition.
Melody for September, 1927

The material selected for use on should be a characteristic melody in popular...at a time of unheard of complexity and at a time when the world is undergoing an unprecedented period of change.

Play your first melody three times and then ask the children to hum it with you, or sing it...the songs are to be sung without any of the usual instrumental accompaniment.

The reader's version is based on the assumption that the student has access to the original printed score of the piece, which would typically include detailed notation and instructions for performance.

Some Thoughts from the Viewpoint of the Grade School Instructor

I believe that music publishers could cooperate with us in our school work by publishing music books for the elementary grades such as the one by EDWIN C. PRAY. Such books could be...moral and aesthetic education.

The music teacher should be aware of the importance of the role of music in the development of the child and should strive to create an environment in which music is valued and appreciated.

The material selected for use on should be characteristic of the time and place in which it was composed, reflecting the social and cultural context of the period. This could include both traditional and contemporary pieces, allowing for a diverse range of perspectives and experiences to be shared.

The teacher should consider the emotional and intellectual needs of the students when selecting music for use in the classroom, ensuring that the material is appropriate and engaging for the age group.

The use of music in the classroom can be a powerful tool for personal and social development, fostering creativity, self-expression, and a sense of community among students.

The teacher should also consider the physical environment of the classroom and the equipment available, ensuring that the music selection is suitable for the space and resources at hand.

The teacher should be prepared to adapt and modify the music selection based on the reactions and responses of the students, creating a dynamic and interactive learning experience.

The teacher should encourage students to think critically about the music and its meaning, asking questions and discussing the musical elements and cultural context in depth.

The teacher should also consider the potential for music to connect students to different cultures and traditions, fostering a sense of global awareness and understanding.

The teacher should be mindful of the importance of allowing time for students to reflect on their experiences, whether through discussion, writing, or other means.

The teacher should also be aware of the potential for music to have a transformative effect on the students, encouraging them to explore their own emotions and express themselves through the medium of music.

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Melody for September, 1927

Stunts and Novelities for the Theatre Organ

Dr. Henry: The most recent comedy, 2500 copies of which have been sold in the last month alone. This success is due to the fact that the piece is completely in the style of the modern theatre, and is a direct result of the demand for something new and different in the field of organ music. The piece is a perfect example of the modern trend in organ composition, and is sure to be a hit wherever it is performed.

Dr. Henry: I am very pleased with the response to the piece, and am already planning a sequel. This will be even more daring and innovative in its approach. The audience has been demanding more of these types of works, and I am determined to meet their expectations.

Dr. Henry: I am also planning to release a new album of organ music next month, which will feature a variety of new and exciting pieces. I am confident that this album will be a huge success, and I am looking forward to sharing it with the world.
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From the Notebook of a Strolling Musician

EAVING New Orleans, and moving northwards to fulfill our latest contract, the October of 1867 found the Rackett family ensemble in Cleveland, Ohio, playing at the opening show of the New O. Columbus. The atmosphere selected to open this new era of performance was the marvelous Holloway—sefer-arbat, gardunos and husidaique extraordinarily and fantastic. The Columbia played only the first day, and it was at this house where later and for the first time I played for the charming Miss Harriet Wright, who became Mrs. Henry Greer Parker in her production of Oceana. It was indeed some change from the Louisiana (the State of jungles and bayous and solitude) to Ohio (the horsechestnut State), a change from the southern, sort of glee for a manner of living in New Orleans with its all saloon lights, to the northern and more energetic life of Cleveland—playing for the biggest musical audience show ever staged at that time, and from the musicians’ working point of view at least one of the handsomest and most exciting acted.

It was on this opening occasion, and though what might not erroneously be called a "song without notes," that we had a lovely little tilt with one of the members of a group in an "All Star Variety Show" that came from Boston’s old Howard Athenaeum Theatre. Everything went along smoothly up until the time when Mr. and Mrs. Williams (the former is in question, and noted as singing possibly) decided to try out a new parody song done in blackface, and then came the riot that would have been in the orchestra pit (who couldn’t sing) that talked the lines while the singer sang them. The song was about half way through when the stage broke down and stopped and there was no show, and the thing itself but the talking kept right along on all alone. Although without the least intention of creating fun, it was funny, and our entire laughter, and so did we of the "Big Six" orchestra that was accompanying the song purdy. Williams came down to earth and gave a little note or "this thing looked like the thing that I was supposed to get out of the audience personally, and explained the principle of the sketch by saying: "We cannot think of preparing for a day like this, long since these lines, except for the practice of accentuating the music of the orchestra, and then, and there is more to say on, to the audience personally, and identifying them with the orchestra pit, I have one or two representatives in the orchestra pit."

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I was so delighted to know that another American music student at the university had not only heard my appreciation of the beauty and fascination of our native scenery and the value of American song and story in education. "Thanks, boys," came the reply. "Come on over and see us if you can."

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Lutahila, by Charles Winkfield Culton (Willis Music Co., Chicago), was performed by the music department of Western high school under the direction of Mr. Wayne Frye. A letter to the author (April 31, 1924) from Mr. Wayne Frye was received.

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Winter Landscape

Andante

PIANO

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MELODY

32

33

MELODY
Sorrow

WALTER ROLFS

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MELODY 34
Continued on page 35
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West Coast News Notes

I RMA FAUNTY, famous violinist, Grand Lake Theater, Oakland, California, has been transferred to the new Fox Theater, Los Angeles, and is furthering her already amazing reputation as a violinist. Rice is a favorite of her friends and colleagues who have come to love her delightful personality and her wonderful playing.

Preparations for the summer season are in full swing at the Fox Theater. The orchestra has been augmented with the addition of several new members, and the pit is being filled with the latest in orchestral equipment. The new season promises to be one of the most exciting in the history of the Fox Theater.

In other news, the Los Angeles Symphony Orchestra, under the direction of Maestro Cardenas, will give a series of concerts in the new Cinerama Dome, opening with a program of Beethoven's symphonies. The orchestra will also perform at the Los Angeles Music Center, where they will present a new work by composer John Adams.

In conclusion, the summer season promises to be a memorable one for music lovers in Los Angeles, with a variety of concerts and performances to choose from. The Fox Theater, Los Angeles Symphony Orchestra, and Los Angeles Music Center are all looking forward to a successful summer season.

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THE FLUTIST
Conducted by FREDQ. POWELL
TONE PRODUCTION

FLUTISTIS is general so interrelated to the practical
production of the tone, that it is not possible to
ignore it in any study of the subject. The
production of a tone is a complex of many
factors, and it is impossible to examine all of
them without discussing the whole of the subject.

The Essentials
There are three prime essentials necessary in producing
a tone which is pleasing to the ear and which can
be heard at a distance. These three are: 1. The
quality of the sound, whether it be a low or a
high tone. 2. The range of the tone, whether it be
a short or a long tone. 3. The volume of the tone,
whether it be a soft or a loud tone.

The quality of the sound is determined by the
speed of the air, the pitch of the air, and the
quality of the air. The range of the tone is
determined by the length of the tone, the pitch of
the tone, and the quality of the air. The volume of
the tone is determined by the speed of the air,
the pitch of the air, and the length of the tone.

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the tone, and the quality of the air. The volume of
the tone is determined by the speed of the air,
the pitch of the air, and the length of the tone.

This, then, is a broad outline of the
production of a tone which is pleasing to the ear and
which can be heard at a distance. It is not possible
to examine all of the factors which determine the
quality of the sound, the range of the tone, and
the volume of the tone without discussing the whole
of the subject.

The Forerunners
When playing the clarinet, the tone production is somewhat
similar to that of the saxophone. In order to produce a
tone which is pleasing to the ear and which can be heard
at a distance, it is necessary to consider the
production of the tone, keeping in mind the factors
which determine the quality of the sound, the range of
the tone, and the volume of the tone.

The Modern Method
The modern method is a departure from the
traditional method of playing the clarinet. It is
characterized by a greater ease in playing, a
greater range of tone, and a greater volume of tone.

The Modern Method is designed to make the
production of a tone which is pleasing to the ear and
which can be heard at a distance easier. It is
characterized by a greater ease in playing, a
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characterized by a greater ease in playing, a
greater range of tone, and a greater volume of tone.
Three Outstanding Young Bands

On their way in thought or sound or action, in color or shape, in air or space, in the world of music as in the rest of the art field, a host of helpful young composers and performers, study or play in their rooms or in the halls of musical institutions. Among the latter are some of the most talented and energetic musicians, the ones who are striving to make music both more interesting and more beautiful. These young artists are the ones who are making the music of tomorrow.

The KHMJ Junior Band of Clay Center, Kansas, under the direction of Mr. J. W. Richard, was one of the outstanding young bands on the program. The band played a selection of light and popular music, and the performers showed great promise for the future.

The KHMJ Junior Band of Clay Center was sponsored by the Kansas Music Educators Association. The band was directed by Mr. J. W. Richard, who also directed the KHMJ Senior Band, which played a selection of popular and classical music.

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Unquestionably the most valuable contribution to the literature for amateur bands is the series of forty-six compositions in the Walter Jacobs' Select Repertoire for Young Bands.

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TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Real Music for Young Bands" and wish to compliment you on the two arrangements and your book. I have been in the band world for over 30 years—Geo. A. RUBERT

Director of Public School Music, Schenectady, N. Y.

Just want to tell you how much I am indebted to you for the Walter Jacobs literature for Young Bands. Your band of Chicago Park Band of Chicago, Ill., is the envy of the town because of your fine instrumentalism, and it is my own feeling that the greater part of the credit goes to the organization due to your work.

L. RICE, President of the Chicago Park Band, Chicago, Ill.

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4th Bb Clarinet

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Baritone

2nd Baritone

3rd Baritone

4th Baritone

1st Bb Tenor

2nd Bb Tenor

3rd Bb Tenor

4th Bb Tenor

1st Eb Alto

2nd Eb Alto

3rd Eb Alto

4th Eb Alto

1st F Alto

2nd F Alto

3rd F Alto

4th F Alto

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

4th Bb Cornet

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Eb Tenor Soprano

2nd Eb Tenor Soprano

3rd Eb Tenor Soprano

4th Eb Tenor Soprano

1st Tenor Soprano

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3. Fling Wedding --- Wind

4. Give us the Valley --- Wind

5. Gouilla (2/4 Choral Dance) --- Wind

6. Gouilla (2/4 Choral Dance) --- Wind

7. Hanoverian (2/4 Choral Month) --- Wind

8. Hanoverian (2/4 Choral Month) --- Wind

9. Fairy Dance (184 Month) --- Wind

10. Fugue Lovers A Long Passage --- Wind

11. Tz Olders Type (2/4 Choral Dance) --- Wind

12. Unfolding Lovers (Harvest) --- Wind

13. They're Off (184 Month) --- Wind

14. Fairy Dance (184 Month) --- Wind

15. Penny Lane (184 Month) --- Wind

16. Goudenburg (Gourdeau) --- Wind

17. Penny Lane (184 Month) --- Wind

18. July Sunset (2/4 Choral Wind) --- Wind

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20. Tall Cologers (184 Month) --- Wind

21. In the Front (184 Month) --- Wind

22. In the Valley (184 Month) --- Wind

23. In the Valley (184 Month) --- Wind

24. In the Valley (184 Month) --- Wind

25. Castle Giona (2/4 Choral Month) --- Wind

26. The Castle (2/4 Choral Month) --- Wind

27. Castle (2/4 Choral Month) --- Wind

28. Castle (2/4 Choral Month) --- Wind

29. In the Valley (184 Month) --- Wind

30. In the Valley (184 Month) --- Wind

31. In the Valley (184 Month) --- Wind

32. In the Valley (184 Month) --- Wind

33. In the Valley (184 Month) --- Wind

34. In the Valley (184 Month) --- Wind

35. In the Valley (184 Month) --- Wind

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46. In the Valley (184 Month) --- Wind

47. In the Valley (184 Month) --- Wind

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The tuition is a significant investment that can vary depending on the instructor and the location. In general, private lessons are more expensive than group classes, and the cost of tuition can be a barrier for some students. It is important to find a teacher who is knowledgeable, experienced, and passionate about teaching. The number of lessons per week is also a factor to consider, as more frequent lessons provide a more consistent and faster learning experience.

The choice of instruments is another important consideration. Different instruments require different skills and techniques, and it is important to select one that best suits the student's interests and abilities. Violin is a popular choice for beginners due to its versatility and the wide range of music it can be used to play. However, other instruments, such as the cello and the viola, can also be excellent options for students who are interested in exploring different genres of music.

The approach to learning is also crucial. While some students may prefer a more structured and disciplined approach, others may benefit from a more creative and exploratory method. It is important to find a balance between the two, as well as to incorporate opportunities for performance and participation in ensembles, as these can be very rewarding experiences for students.
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