MELODY
For Photoplay Organists and Pianists
and all Music Lovers

Coach House of the Wayside Inn

JANUARY
1928

Published by
WALTER JACOBS, INC.
BOSTON, MASS., U.S.A.

25¢  $2.00 per year
Canada  25¢ Foreign  3.00

1928—and "KING" Saxophones

The greatest thing we offer you for 1928 is the perfection proven by a year's playing in 1927! The recorded experience of thousands is conclusive evidence that King Saxophones are right—mechanically and musically.

Can we improve on perfection?

To change from a proven design and from proven methods is to seek more talking points at the expense of our customers; it is to place a higher valuation on more newsroom than we do on actual quality. That would be far from King policy.

There have been many changes and refinements made in King Saxophones during 1927. But each proves its merit before being incorporated in the proven King Saxophone. A still finer cap-skin hide has been found for pad coverings; an entirely new precision device permits still greater accuracy in key assembly; a new principle gives complete assurance against leakage in the G sharp key. These are but three of the many betterments that come to you in 1928.

But the great things we offer you in 1928 are 100% in quality—quality that is proven by a full year's experience. And back of that year stands the many years in which King Saxophones have been rendering unusual service, giving unusual satisfaction.

One year ago we said: "King Saxophones are absolutely accurate in tune, have a tone of exceptional purity and richness, are the easiest of all saxophones to play, and will give years of trouble-free service."

Now, at the start of 1928, we repeat that statement. Echoing that repetition is the voiced opinion of the thousands who found new playing pleasure in King Saxophones during 1927.

Let this proven merit help you. A King Saxophone will bring you greater pleasure and a better performance. A playing test will prove that this is true. And that test is yours for the asking.
Music Supervisors  Band and Orchestra Instructors

Foundation to Band Playing

By Fred O. Griffen

A 4N Elementary Method For Individual or Class Instruction. (All Parts, Wind and Strings.) Not "just another beginner's system," but an entirely different one. Contains material for 16 weeks' study, so carefully graded and explained that it will not, so to speak, "stick the band." Each lesson follows consecutively and no lesson is harder than the first, provided each previous lesson has been learned. Following is an outline of each lesson:

Tuning
Diagram with full explanation showing correct note for each instrument to play while tuning.

Introduction
A concise explanation of the author's ideas, so they may be better understood by the teacher, instructor and student.

Advice to the Student
Valuable advice given to the student for the study of his instrument.

Lesson One
A comprehensive outline of the fundamentals of music. So clear a very young student will have no trouble in understanding.

Lesson Two
A complete explanation of this lesson and the other lessons are given. To show the natural progress of these lessons and the 16th or last, the first line of each is shown.

Lesson Three

Lesson Four
Introducing Whole, Half, Dotted Half and Quarter Notes.

Lesson Six
Sixteenth Notes. Rhythm Studies.

Lesson Eight
Rhythmed Exercises and Pieces.

Lesson Fifteen
A concert suite, illustrating the note combinations to be found in such music. By comparing this to the first and last lessons.

Lesson Sixteen
Seven Major Scales for Unison Practice.

Whole Notes and Rests

First Line of Fiftieth Lesson

Lesson Nine
Sixteenth Notes and Pieces.

Lesson Ten
Dotted Eighth Notes and Pieces.

Lesson Eleven
Sixteenth Rhythm and Pieces.

Lesson Twelve
Symphony.

Lesson Thirteen
Lessons in Melody Playing.

Lesson Fourteen
March Time.

Lesson Seventeen
A concert suite, illustrating the note combinations to be found in such music. By comparing this to the first and last lessons.

Lesson Eighteen
Seven Major Scales for Unison Practice.

Last Page
A programme suggesting first concert.

Just Published
Polish Dance Orchestra Collection No. 4

Comprising 16 pieces of Polish Folks Dance music. Published for 16 parts.

Price: $1.00

J. Fischer & Bro.
316 West 18th Street
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Ditson's Easy Orchestra Folio

Special Features
1. The melody is in easy gradations and especially for orchestra choirs.
2. The first Viola part is in the First Position with proper harmonies.
3. The double Bass Violin is in Double and for performers who can play in the positions.
4. A Regular Second Violin part in Melodic form is included.
5. The Third Violin part is intended as a substitute for the Viola.
6. Church and Court parts are for 3 instruments.
7. A Tenor part is published in the Dutch Clef.
8. The Piano part has the entire melody excerpted.

Take advantage of introductory price.

Instrumentation
First Violin (or position), Ordinary 1st Viola (or position), Ordinary 2nd Viola, Cello, Bass and Double Bass, Alto, Tenor, Baritone, Bassoon, French Horn, Trumpet, Tuba, Timpani and Orchestra Percussion. Complete score and parts for sale. Sizes: 9" x 12", 10" x 13". On sale also in parts. Regular Price $1.00. Prices Other Books: .50

Public Address
Piano Book: $ .75

Price $ .34

Thirty Transcriptions for the Organ

Edited by Gordon Balch Nevin

Prepared for the use of the theatrical worker, the recitalist and the church organist. Many styles of music are represented. For the most part, these pieces are unpublished in other collections of organ music; they range from Bach and Handel to Wagner and Rachmaninoff, with American composers adequately represented. Handsomely bound in cloth, gilt.

Price: $2.50

Oliver Ditson Co.
129 Tremont St., Boston

Try Your Music Store First
Holton SILVERED CLARINET
(with Keys and Mechanism of Solid Sterling Silver)

As every musician familiar with Holton quality would know, here is a clarinet to challenge and overcome every argument forARTH-specific woods or nickel or special compositions. In almost numbers tests for tone, conduted before eminent clarinettists, it has never been possible to distinguish the tone quality of the Holton Silv-ered Clarinet from the very highest priced wood instruments. More often such comparisons favor the Holton because of the bigger, fonder tone and the perfect tune of every note throughout the range.

The wood clarinet, no matter how well seasoned, is subject to changes in temperature and climate conditions which cause contraction and expansion of the bore. That metal rings less and the mechanism tightens is impossible proof of this. What's more, such changes in bench are not uniform for the length of the instrument and correspondently affect certain tubes and not others, greatly handicapping the player who has passages so rapidly that favoring of any instrument is impossible. Furthermore, the wood clarinet often cracks, warps and breaks and in the long run is more expensive.

Rubber or composition materials are subject to almost the same conditions as wood, although not as great an extent.

Product of Over Five Years of Research

The Holton Silvered Clarinet is the result of probably the greatest possible research into the metal clarinet with the biggest possible clarinet size, the most ideal tuning, and the most ideal seasoning. Over five years of laboratory development, extensive testing backs every claim.

The body of the Holton Silvered Clarinet is of Solid Silver, secured in a beel of exactly the same proportions — with less of the wood along the edge, in the manner of a wood clarinet. This solidifies the key and makes for perfect seasoning.

FRANK HOLTON & CO.

One of the Old Guards

WALTER JACOBS, INCORPORATED

VOL. XII, No. 1

JANUARY, 1928

Across the Flat-top Desk

A Sociable Note

Whether you have seen the newspaper and heard the news or not — or care to do so — you will probably not want to miss the latest developments in the area of the social, political, and economic world. These developments are not only of interest to us but also to our friends and neighbors. And if you are interested in learning more about them, you may want to attend one of the meetings that are being held regularly in the area.

The Purification of the Urn

UNLESS the place of The National Association of Musical Instruments and Musical Accessories Manufacturers (and in any other long, long string of words, the repeats, and the repeated) is to be an extremely well-spent affair, as is the belief of the project which has reached it. Without a question, the event will appeal to the music and musical accessories manufacturers, and not to the produce or the manufacturers of the produce, because it is a critical world, and the New York Festivals is a music center in the world, and the New York Festivals is a music center in the world.

The New York Festivals is a music center in the world, and the New York Festivals is a music center in the world. The event will attract the attention of music lovers and music dealers, and it will draw the attention of music lovers and music dealers. The event will be well attended by the music lovers and music dealers, and the event will draw the attention of music lovers and music dealers.

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The Piano in Architecture

BY JUDSON ELDREDGE

W HILE the use of musical instruments to accompany the voice is a very ancient practice, the history of instrumental music in its form practically began with the invention of the organ in the beginning of the seventeenth century. We might go back one step further and say that instrumental music owed its origin to the organ, for the beginning of organ music in general is given in the form as we now know it, being composed of the music of the organ, and that is, it seems, the only form that has ever been used.

The organ is the most important of all our instruments, not only in its own class, but for many purposes of use. It has always been considered as the most beautiful and most powerful of all musical instruments, and it is the one which has been used in the most ancient and the most modern music, in both compositions and instrumental music. It is the principal instrument in all musical compositions, and is the one which has been most extensively used in all musical works of any kind.

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Melody for January, 1920

Start the High School Bands in the Grades

So says Charles R. Spaulding, Director of Instrumental Music in the Public Schools of Newton, Massachusetts. Whether or not you are personally concerned with school bands, you will be interested in this article, which discusses facts and practical experience rather than theories.

The head band player in High's N.H. March with a rough-sawn whip and finish that the audience saw in one stage and applauded mightily, but the audience was one man, and I then became the center of a group of Newton High School’s band, and not until the music was finished did I realize that I was no longer a lone figure in a world of music, but a part of a living symphony of sound. I had become a musician, and I knew that I was not alone.

I have been long enough in this field to have struck up a friendship with my colleagues, and to have come to understand the music that we play. It is not only the music itself, but the way we play it, that gives it its beauty. The music is an expression of the thoughts and feelings of the people who play it, and it is this expression that makes the music a living thing.

The Newton System of "Instrumentalizing" the Grades

It's especially difficult to interest pupils in taking up the clarinet, said Mr. Spaulding, and just to meet the challenge posed by the clarinet, we have decided to start our own band. This is not a new idea, but it is one that has been tried and proved in other schools. We have found that the clarinet is a great asset to our band, and we intend to use it to our advantage.

Charles R. Spaulding

The great thing about the clarinet is that it is not only a beautiful instrument, but it is also very much fun to play. It is a versatile instrument that can be used in many different ways, and it is a great way to learn about music.

Selling Clarinets with a Saxophone

A request of the music committee for a clarinet school to be started in the junior high school. The committee is in agreement and has decided to start the school this fall. The school will offer instruction in clarinet and saxophone, and the students will be able to choose which instrument they want to play.

The Newton High School Band

Every member of the band is a regular student at Newton High School. The band has a membership of fifty.

The band has a membership of fifty, and the students who are members of the band are very proud of their membership. The band has a very active program, and the students are always looking forward to the next performance.

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First Aid to the Photoplayer

The PHOTOPLAY ORGANIST and PIANIST

Conducted by L. G.-del CASTILLO

First, to the left hand, or to the right, or both hands, and then gracefully, double notes and arpeggios for the right.

The same for the Left hand, and then gracefully, double notes and arpeggios for the left.

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THE CUSHING Practice Baton
"A Director by your side"

An instrument which entirely revives a baton in an artistic, rhythmic best. Every teacher knows that the most common weakness existing among orchestra is lack of a good baton. When, therefore, the Cushing Practice Baton is introduced, a new era in conducting is opened for really efficient orchestra work.

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A Hot Dancing Hit—Orchestra 9c (M.O.)
LOYD GIVENS, Pub. 240 East 42nd Street, New York

VELAZCO ORGAN STUDIOS
NEW YORK'S FIRST AND FINEST
THEATRE ORGAN SCHOOL
Direction of EMIL VEILACO, former instructor of the Paramount—PUBLIX—STANLEY and ROXY Theatres
Modern Three Manual and Wurlitzer Organ Installed
1658 BROADWAY
NEW YORK CITY
The Clarinet that is Making History

It made its appearance in September, 1925, when no other concern in the world was making metal clarinets. No advertisements of metal clarinets had appeared for over 20 years. There were no metal clarinets in the market either in Europe or America. The only manufacturer who had made metal clarinets before 1923 elated at that time in his catalog—"All clarinetists are made of rubber, but they will be made of metal on occasion." The American selling agents of the oldest, high class European manufacturer of clarinetists—such instruments must be considered as experiments of practical use in Europe and elsewhere." This foreign concern made an experimental metal clarinet prior to the Paris Exposition in 1888, where it was exhibited.

The American selling agents of another prominent foreign manufacturer said in their catalog—"Metal clarinets cannot be recommended." A concern in Bohemia about twenty-five years ago exported a few metal clarinets to their agents in New York. In 1925 they had not found their way to players and, according to reports, remained unsold in the hands of the agents. A careful examination of records of 37 years fails to reveal any trace of the manufacture, selling or using of metal clarinets, except those mentioned before.

No one believed in metal clarinets.

The Silver-Bet has changed all this.

By sheer merit and popularity it has compelled the industry to change its equipment and methods. It has revolutionized the clarinet trade in America. The Silver-Bet has been copied and sold in Europe; its specifications have been adopted by the Army and Navy purchasing departments for their bands. It is used in many Symphony orchestras. In the Danziczky Symphony Orchestra of New York City, the most progressive orchestra in America, Silver-Bet is used exclusively.

Patents have been applied for, but until they are granted infringements cannot be prevented.

These are plain statements of facts which people should know and from which they may form their own opinions.

**OUR POLICY**

To make practical instruments with qualities such as the most critical clarinetists demand.

To use all instruments at lowest prices consistent with the highest grade of craftsmanship and materials.

To stand squarely behind each instrument.

**The Silver-Bet has changed all this.**

Try a Silver-Bet without any obligations to you at the music store in your locality, or write us. We also make the popular priced Metal Clarinets "Boston Wonder," and "P. X. Lachner." Inquire about them.

**The Cundy-Bettoney Company**

Originators of the first SUCCESSFUL Metal Clarinet

JAMAICA PLAIN, BOSTON, MASS.
A New Store
in New York!

A NEW company—organized to supply the finest type of instruments to the best artists in the profession located in the very heart of the Broadway Theatre District, at 211 West 46th Street, New York City. This firm—the United Band Instrument Company—was formed and financed by hard-headed businessmen. Catering to the most critical and most discriminating buyers of instruments in the world, they had to be hard-headed.

They chose the new Lyon & Healy instruments as the finest of their kind on the market. How did they arrive at this conclusion? By submitting our instruments for actual playing test to some of the best musicians in New York City. As a result of these tests the testers themselves bought Lyon & Healy instruments—Herald Sidall, Hank Boyer, Pete Louissi, Bob Hudson, Ray Maxon and Gill Keeler! Here are their pictures on this page, 56 of the biggest stars in the foremost New York music world!

These famous artists are so enthusiastic in their approval of the new Lyon & Healy instruments that they have said it with their own dollars. No wonder the United Band Instrument Company chose Lyon & Healy! And aren’t the above facts good reason for other professional musicians everywhere to test them personally and be convinced of what these fellows already know? See the nearest Lyon & Healy dealer or write us direct. We welcome “men from music.”

For Those of You Who Want Facts:

1. High F, E, B, and C tuned absolutely true.

2. Opening the key automatically releases tension, yet the tone remains pure and clear. This greatly assists your arm, arm bearing and macho effect to honor key.

3. The combined 10/4 key lever makes the double triggers of the left hand between three tones, sending out any sharp or slurring.

4. thumbboard, a feature that makes playing any key without pushing the right fingers through the key.

AllSaxophoneAddicts Are Now—All Have the Adams Improvements

Lyon & Healy
Manufacturers of Balanced Saxophones and Band Instruments
Corner Jackson Blvd., and Wabash Ave. CHICAGO

Sold By The Best Music Houses In The Country, Including...

United Band Instrument Co.
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Herman Wiedehaup
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Los Angeles
Minneapolis

Moore & Moore

Dunlop

The RADIO STARS PLAY LYON & HEALY INSTRUMENTS

The Notebook of a Strolling Musician

WHEN arriving in Louisville to begin our season of 1888-1889, the first thing I saw was an announcement on the billboards that Alexandre Liberati, cornet soloist and bandmaster, would appear with his band at the city park for two evenings. Everything, it seemed, had been worked out in advance. The whole thing was a great success and the band was invited to return for a second engagement. We were engaged to return to New York, and in New York in 1889-1890, I never had seen him at the head of his band, and this present opportunity was too good to miss. He had a very fine band at the time that was made up of some of the finest players of the cornet, two trombones, two clarinets, four saxophones, and the like. He was a wonderful military-band player, while Liberati was famous as a symphony, opera, or military-band soloist; he was, in fact, fitted into any of the above-mentioned groups, at the pleasure of the performers.

In an article on the life of Liberati by a contemporary writer, it is stated that the band leader in Boston in October of 1874 and, with the exception of one trip to Europe, had been a resident of this country from that time on. Between 1872 and 1893 he spent considerable time in Canada, where he was bandmaster of the Great Trunk Railway Band in Toronto. He was in Canada in 1891-1892 at the Atlantic Garden in New York City, and last heard him in Kilkenny in the year 1890. The writer never knew that he was seventy-six years old. I heard a great deal said about the “band of giants” that was Liberati's cornet band—1905 to 1909.

A Sour Note in Louisville

One last season in Louisville included one sour note, and that was the return engagement of the Wilker Opera Company. One night we were just on the point of playing two operas (one for matinee and one for evening performances) when Wilker himself came down front and ordered the orchestra to remain and play the overture only. To this, my father immediately said, “No, and we’ll leave the band.”

The orchestra filed out, and we were back in the band. We all felt that we had been treated with that objective from that date.

A couple of days later Wilker called us back to his house and said, “You fellows have been very good to me, and I hope you will all be here next season.” We felt that we had been treated with that objective from that date.

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A couple of days later Wilker called us back to his house and said, “You After two pleasant months spent in Cincinnati we left for Illinois, where we played for the summer season at the new Vélez Opera House. As previously stated the opening attraction was that one-night stand-by, the Baker Opera Company, with which we played. After that, we worked our way from place to place going from one city to another. The company had a tremendous reputation, and we were so pleased with the Vélez Opera House that we decided to stay on and work our way.
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ROBERT H. WILSON
St. Louis Music Letter
By J. L. Bond

TOP 50 years ago, the St. Louis Symphony began under the leadership of its first conductor, Emil Schuette. The orchestra was established with the generous support of a group of local citizens. The orchestra’s first concert was held in a small, makeshift theater, and the audience included prominent local figures such as the mayor, the governor, and various other civic leaders. The concert was a resounding success, and the orchestra quickly gained a reputation for excellence. Today, the St. Louis Symphony is one of the most respected orchestras in the United States, known for its innovation and creativity. The orchestra’s current conductor is Andris Nelsons, who has led the orchestra to new heights of musical excellence.

Photography Music

Ross Roy, Photography

Ross Roy is a renowned photographer and musician. He has worked with some of the biggest names in the music industry, capturing their performances on stage and in the studio. His photographs have been featured in numerous magazines and publications. Ross Roy is also a skilled musician, playing the piano and the guitar with equal ease. His love for music and photography has led him to create stunning images that capture the essence of musical performances.

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Let's Get Acquainted

Music Folks Well Knowing—Introduced
by Jacob Vann, Manager. Staff Correspondents

ONE of the most popular of Chicago musicians, Frank Kornel, has been playing for some time at the Orchestra Hall, a few miles north of the city, New York. He has recently been visiting in the city, and on his return to the city, he has met with a most cordial welcome from the music world. He is a fine musician, and his playing is of the highest order. His playing is not only pleasing to the ear, but also to the eye, for he has a wonderful control of his instrument.

Frank Kornel is a native of Chicago, and has been playing the violin for many years. He is a fine musician, and has played in many orchestras, both in the United States and abroad. He is a fine violinist, and his playing is of the highest order. His playing is not only pleasing to the ear, but also to the eye, for he has a wonderful control of his instrument.

Betty Shilton

Betty Shilton is the newest addition to the staff of the Theatre. She is a fine musician, and her playing is of the highest order. Her playing is not only pleasing to the ear, but also to the eye, for she has a wonderful control of her instrument.

Jack Martin

Jack Martin is the newest addition to the staff of the Theatre. He is a fine musician, and his playing is of the highest order. His playing is not only pleasing to the ear, but also to the eye, for he has a wonderful control of his instrument.

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The Del Castillo Theatre Organ School is pleased to announce that at the end of only eight months' operation it has been able to add to its equipment a new and improved organ to accommodate the increasing enrollment.

This instrument will be installed with the aid of the Federal Government, and is completely equipped with modern stage effects. The instrument is operated by the Federal Government, and is completely equipped with modern stage effects.

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The film library is also being enlarged, and the school is prepared to offer much more thorough instruction in all branches of theatre organ playing than before.

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LADY MOON

Waltz Song

Words by
VIRGINIA MCDONALD

Music by
F. HENRI KLICKMANN

Composer of:
"Hawaiian Moonlight"
"Waters of the Panakani," etc.

Valse moderato

With a song

La - dy Moon, I greet you and en -

treat you to be wise;
Stars a - bove might

steal the love - light hid - ing in your soft and dream - y eyes!

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MELODY
When you smile so sweetly down upon me,
skies of silvery white and blue,
Gazing all the while at you,
For there's nothing I'd rather do! So I

Let your little moonbeams kiss me fondly; Shine and glimmer always, with your soft rays, Lady Moon!
drift along and dream on till at last I seem like all the little beams a bove,
Floating in the air,

How I love to roam at night in moonlight clear and bright 'Neath a little broadside

MELODY 32

MELODY 33
Happy to be where my heart just thrills with love!

Let your little moonbeams down upon me,

Lady Moon I greet you and entreat you to be

Kiss me fondly; shine and glimmer always,

With a song;

Stars above might steal the love-light

With your soft rays, Lady Moon! And drifting on,

With a song;

Hiding in your soft and dreamy eyes! When you smile so sweetly

Dreaming all along, my heart's saying, I love you!
Melody for January, 1918

For YOUNG BANDS

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.

REAL BAND MUSIC—musically meritorious in point of melody, composition and arrangement; full and complete in instrumentation, and playable. Again and again do leaders comment with surprise and pleasure on the remarkable qualities of these selections—and the secret is that they are especially written and arranged for young bandsmen by musicians who "know their stuff."

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I am using with much success your recent edition of "Band Music for Young Bands" and wish to compliment you on this fine enterprise; one of the "jewels" which I value more than all the rest I own. —GEO. J. AMBERRY

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

Just a line to tell you how much I am indebted to you for the Walter Jacobs Literature. The fine Band that the Park Band of Chicago is playing the complete list of their splendid arrangements, and I am free to say that the great success of the organization is due to their work. —ALBERT COOKE

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4. Baritone Saxophones (2 each)
5. Contralto Saxophone
6. Alto Saxophone
7. Clarinet (Bb)
8. Alto Clarinet
9. Bass Clarinet
10. Bassoon
11. Bb, Eb, and F Horns
12. Bb Trumpets (3 each)
13. Cornets (2 each)
14. Tuba (F)
15. Piano

The numbers listed and a wide variety of other original compositions and classics are available for orchestra in the Walter Jacobs Library for Public School Orchestras, the Jacobs Folios for School Orchestras, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

IMPORTANT: The above pieces are not published as a collection or folio and are obtainable only as separate numbers, each complete for the instrumentation as listed.

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DEAGAN CELESTE SONG BELLS

Nothing New Under the Sun
A FEW weeks ago S. ("Gus") Moser, "his what used the drum book," was in Boston with George M. Cohen's latest production, The Merry Widow, which is considered to be the biggest and best of Cohen's shows. It was written especially to top the now defunct Elgin Theater located in Times Square, New York City. Moser (as I believe have written in this column) is an active exponent of the military style of drumming and never misses an opportunity to do a little display work in behalf of this wonderful art. He declared that he does many more drum taps in the show of The Merry Widow than he did in all his other engagements, and he has been a student of the American musical center for the past twenty years, and that statement giving back to the philosophy of "The Drummer" just goes to prove the truth of the old adage about seeing nothing new under the sun.

GEO. L. STONE

The Drummer Conducted by GEO. L. STONE

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All For Drummers, Not Just for Swing. Send 65 cents for a copy of this new printed book, "Tick Tick DRUMMERS Tick Tick to the Modern Dance Dance," music by Edward B. Griffith, Chicago, and complete instructions for playing it. A book that will teach the drummer a new style of drumming, one that is not only syncopated but jazz-like as well. This book contains over 80 pages of music, and is priced at only $3.00.

Excerpts from the book include:

Drumming is the art of coordination and expression, and the drummer's job is to play with imagination and style. The drummer should be able to play different rhythms, from simple snare beats to complex drum patterns. The book also includes exercises to improve the drummer's technique, such as playing with a metronome and practicing with different drum kits. The book also includes tips for playing in different genres of music, such as rock, jazz, and classical. Overall, this book is a valuable resource for drummers of all skill levels, and will help them to improve their playing and creativity. It is highly recommended for anyone interested in drumming. | 43 | 44 |
Keepin' Posted

Editorial paragraphs prepared for musical and music-related workers to keep in touch with the latest developments and opportunities in the broad and interrelated fields of professional and commercial activities.

The November-December issue of Keith-Wakeham's Wake-Word, vol. 49, no. 12, 1939, published by W. A. Q. H. Wake-Word, Inc., at 114 W. 35th Street, New York, is now available. It contains articles and reviews of musical and entertainment interests. The magazine is published bi-monthly and is distributed to subscribers throughout the country.

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Melody for January, 1928.

The Amateur's Guide to Musical Instruments

The following guide to instruments of all kinds and types should prove useful to those who are interested in the world of music. It includes information on the history, construction, and playing techniques of various instruments, as well as suggestions for beginners.

1. The Violin

The violin is a popular string instrument used extensively in orchestras, bands, and chamber music ensembles. It has a warm and expressive sound and is versatile in its range of pitches and dynamics. The violin is held under the chin and played with a bow, which is drawn across the strings to produce a variety of notes.

2. The Violoncello

The violoncello is similar to the violin but is larger and has a deeper, richer tone. It is often used as the solo instrument in orchestras and chamber music ensembles. The violoncello is played with a bow, similar to the violin, but is held further away from the body.

3. The Double Bass

The double bass is the largest and lowest-pitched string instrument in the orchestra. It is used in symphonies, chamber music, and jazz ensembles. The double bass is played with a bow, similar to the violin and violoncello, but is held even further away from the body.

4. The Piano

The piano is a keyboard instrument that produces sound by striking hammers against a set of strings. It is used in classical, contemporary, and pop music. The piano is played with both hands, and the sound is produced by the hammers striking the strings.

5. The Guitar

The guitar is a stringed instrument that produces sound by plucking or strumming the strings. It is used in a variety of musical genres, including classical, folk, rock, and country. The guitar is played with a pick or fingers, and the sound is produced by the vibration of the strings.

6. The Ukulele

The ukulele is a small four-stringed guitar that originated in Hawaii. It is used in traditional Hawaiian music, as well as in popular music. The ukulele is played with a pick or fingers, and the sound is produced by the vibration of the strings.

7. The Flute

The flute is a wind instrument that produces sound by blowing air across a reed. It is used in classical, contemporary, and world music. The flute is played with a mouthpiece, and the sound is produced by the vibration of the reed.

8. The Clarinet

The clarinet is a woodwind instrument that produces sound by blowing air into a mouthpiece. It is used in classical, contemporary, and jazz ensembles. The clarinet is played with a reed, and the sound is produced by the vibration of the reed.

9. The Saxophone

The saxophone is a woodwind instrument that produces sound by blowing air into a mouthpiece. It is used in jazz, pop, and world music. The saxophone is played with a reed, and the sound is produced by the vibration of the reed.

10. The Trumpet

The trumpet is a brass instrument that produces sound by blowing air into a mouthpiece. It is used in classical, contemporary, and jazz ensembles. The trumpet is played with a mouthpiece, and the sound is produced by the vibration of the reeds.

11. The Trombone

The trombone is a brass instrument that produces sound by blowing air into a mouthpiece. It is used in classical, contemporary, and jazz ensembles. The trombone is played with a slide, and the sound is produced by the vibration of the reeds.

12. The Pipe Organ

The pipe organ is a large instrument that produces sound by air passing through pipes. It is used in classical and church music. The organ is played with a keyboard and pedals, and the sound is produced by the vibration of the reeds.

13. The Harp

The harp is a plucked-string instrument that produces sound by plucking the strings. It is used in classical, contemporary, and world music. The harp is played with a bow, and the sound is produced by the vibration of the strings.

14. The Bagpipes

The bagpipes are a wind instrument that produces sound by blowing air through a bag. They are used in Scottish and Irish music. The bagpipes are played with a mouthpiece and a bag, and the sound is produced by the vibration of the reeds.

15. The Didgeridoo

The didgeridoo is a wind instrument that produces sound by blowing air through a tube. It is used in Australian music and is played with a mouthpiece and a tube. The sound is produced by the vibration of the reeds.

The Wonders of Science

Science is constantly evolving and expanding our understanding of the world. From the discovery of electricity to the exploration of space, science has provided us with countless wonders.

Rataplan Rattle

The rataplan rattle is a type of percussion instrument that produces a distinctive sound when struck. It is often used in traditional music and can be played with a variety of tools, such as sticks or mallets.

The Science of Sound

Sound is a form of energy that travels through the air as vibrations. It is produced by the vibration of objects, such as the strings of a guitar or the reeds of a flute.

The Science of Light

Light is a form of energy that travels through space and is visible to the human eye. It is produced by the emission of photons, such as when a lamp is turned on.

The Science of Color

Color is a form of visual perception that is produced by the stimulation of the eye. It is produced by the absorption of light by pigments, such as those found in flowers, animals, and plants.

The Science of Time

Time is a concept that is used to measure the duration of events. It is produced by the movement of the Earth around the Sun and the rotation of the Earth on its axis.

The Science of Space

Space is the vast expanse that surrounds the Earth. It is produced by the expansion of the universe and is filled with stars, planets, and other celestial objects.

The Science of Energy

Energy is a form of matter that can be transformed from one form to another. It is produced by the movement of objects, such as the energy produced by a moving car.

The Science of Matter

Matter is a form of energy that exists in a solid, liquid, or gas state. It is produced by the movement of particles, such as atoms or molecules.

The Science of Life

Life is a form of energy that exists in a living organism. It is produced by the movement of cells and is characterized by growth, reproduction, and metabolism.

The Science of Death

Death is a form of energy that represents the end of life. It is produced by the cessation of cellular activity and is characterized by the loss of consciousness and respiration.

The Science of Love

Love is a form of energy that exists in a human relationship. It is produced by the movement of the heart and is characterized by affection, attraction, and intimacy.

The Science of War

War is a form of energy that exists in a conflict between two or more entities. It is produced by the movement of soldiers and is characterized by violence, destruction, and death.

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by associated alterations to satisfy what may be termed the requirements of the war, and as the limitations most certainly take place in musical passage it is used in chorographical works, to give different forms of the minor scale for ornamenting and disposing.

Examples are here given of three voices which are familiar and need not be explained. I specially remind the amateur teacher that the minor scale which is ornamenting the sixth and seventh degree half a tone, and is descending entirely down the whole scale, is called the minor scale. The minor scale, with only the seventh degree raised half a tone in ornamenting, is called the favorite minor scale. This scale has the usual forms of the minor scale.

There are several forms of the minor scale. There are scales other than those explained in favor of the Dominant - the whole four tone, one or two minor scale out of the usual form, and, frequently, an unusual, well-calculated, quarter-tone scale is illustrated.

West Coast News Notes
By J. D. BARBOUR

The Silicone Theater, Los Angeles, has always been considered a "gag" by its inability to make money for West Coast. This was the story up to a few months ago. The situation in the revenue when this was written is, oddly enough, because the show is and has been in action, and not unlike the Pike Piper '0f the Hippodrome, has attracted such crowds of people that this house is now known as a real money-maker.

Fred Spieker, agent at the Kineo, Denver, Colorado, was asked to open the Wiltern Circle in the Ochey Theater (now that house inaugurated in its new policy of vaudeville and modern pictures. Mr. Spieker was formerly a resident of Seattle, having played at various houses in various localities.

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By H.B. McNeil

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Melody for January, 1928

Musical Hands Across the Sea
An Interview with George Edgley

The attitude of foreign musicians and pupils to the American musical educational system is always a matter of interest and concern. This is particularly true when the country in question is a nation whose language and culture is so far removed from the American experience. In many ways, the American training system has been successful in creating a generation of musicians who are well versed in their craft but who may lack the nuance and subtlety that come with years of experience and exposure to different musical traditions.

The interview with George Edgley, a renowned musician and educator, provides valuable insights into the challenges faced by foreign musicians in the American system. Edgley's perspective offers a unique window into the world of musical education, highlighting the importance of cultural exchange and the need for a more inclusive approach to music training.

New Tenor Banjo Folios

If your name is Edgley, and you're a musician, you're almost certain to have heard of the tenor banjo. This instrument has been a staple of American music for decades, and its unique sound and versatility make it a favorite among musicians of all genres.

Edgley offers a comprehensive guide to the tenor banjo, including instructions, tablature, and performance tips. Whether you're a seasoned player or just starting out, this guide will help you develop your skills and deepen your understanding of this fascinating instrument.

Fretted Instrument Notes

The following guidelines are designed to help musicians maintain their instruments and ensure their longevity. Whether you're a beginner or an experienced player, these tips will help you keep your instrument in top condition and enjoy the satisfaction of making beautiful music for years to come.

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The De Luxe Gear Peg is the latest innovation in pegs and tuning mechanisms, designed to make your instrument tuning easier and more precise. With this peg, you can adjust the tension and angle of your strings on the fly, allowing you to fine-tune your instrument in seconds.

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Free Book to BANJOISTS

This free book is dedicated to all the banjo enthusiasts out there. It contains comprehensive information about the history, evolution, and technique of the banjo, as well as practical tips for beginners and advanced players alike. Whether you're looking to improve your playing skills or simply want to learn more about this fascinating instrument, this book is the perfect resource for you.

Moyer's Superior Method for PLECTRUM BANJO

Moyer's Superior Method is a comprehensive guide to playing the plectrum banjo. This book covers everything from basic techniques and exercises to advanced improvisation and composition. Whether you're a beginner or an experienced player, Moyer's Superior Method will help you master the banjo and develop your own unique style.

The Artisticist of the Banjo World

The Artisticist of the Banjo World is a collection of banjo compositions and arrangements performed by the renowned banjo player and composer Fred G. O'Dell. This album features a wide range of styles and genres, from traditional folk music to contemporary jazz and blues.

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What I Like in New Music

By LLOYD G. DEL CASTELLO

Piano Music

Two Masons, by Harry (Olson). Published separately.

(1) Waist. A simple little allegro with a meandering melody, slightly in the style of an impressionist composer.

(2) Spontaneous. Some-thing the same mood, and yet quite different ideas, as if almost a slightly jazzy phrase. Two Masons, by Herbert (Olson). A simple tune in three parts, with an interesting counter-melody. It has a straightforward melody with a slight touch of impressionism.

Loudness, by Marc Pellen (Olson). One of the outstanding pieces in the "New Music" section. It is an original work, well composed, and shows great promise. The tune is simple and effective, with a beautiful sense of rhythm and counterpoint. A brilliant work, well done.

Not Reviewed

I wish to acknowledge receipt of the following compositions, but since they were not reviewed in this issue I do not necessarily mean that I consider them worthwhile. Anyhow, the editor allows me only four columns for this department.

Bynven, Op. 46

Piano Suite, by Mark Polt. A set of five sonatas, the fifth of which is a very interesting work. The fourth movement is a very effective and picturesque piece. The third movement is a very interesting study in counterpoint, and the second movement is a very effective piece in the style of the Baroque period.

Vonmolen, by James (Olson). A very effective piece, well composed, with a beautiful sense of rhythm and counterpoint. The second movement is a very interesting study in counterpoint, and the third movement is a very effective piece in the style of the Baroque period.

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