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The Symphony Band

By James R. Gillette

Conductor, Carleton Symphony Band

The Symphony Band has long since reached its limit of artistic expression. Concert programs have fallen below the level of orchestral or choral bodies. Composers have forgotten to write for it. As a consequence, outside of a vast musical literature, nothing of lasting importance has appeared in years. Arrangements, once upon the other, have piled up annually, giving the band an arranged library,—many numbers being entirely out of touch with such an organization, and often-times the slavish imitation killing any worth the composition is bound to possess. It might be possible to ask and answer a few questions.

1. What is a Symphony Band?
2. What is its Future?
3. Will it become a musical force?
4. Is it a place to fill?

The Symphony Band is not an evolution from the old-time concert or military band. It is not a small band, a large band, nor an escaped band. A large band is the logical development. Thus, the bassoons, horns, trumpets, trombones, and others are to be created. It is here when the conductor's score reveals a real touch of artistry and color, when we can see a few masters on a level with the best of today's work. The true symphonic band literature now advertised as such, and with the symphonic band movement will be on the way, still we can make a just claim that the true symphonic band has only partly arrived because its literature is only in the making.

A SYMBOLOGY MUST BE SET

The future of any musical instrument or group of instruments depends upon the music written for the single instrument or group. A standard must be set, a specification must be made so that composers are prompted toward, at least, a definite artistic beginning. This same standard must make an appeal to those who are to teach, play, or design. Again, the designer must seek out the most desirable and practicable end, taking into consideration,—composer, teacher, player, director. (And slowly enough, though true, poetically.)—Ed. From out of all with many labels. It is properly called "fads and fancies." These adjust themselves. In the final analysis, the publisher will hold the balance of power and the future will be poised and shaped by him.

The future, therefore, of the symphonic band depends on our publishing houses. Will they sufficiently interest composers so that masterpieces will result? Will they thoroughly revise present methods of arranging non-band compositions to meet symphonic band needs? There is no question concerning the distinctive and force of the symphonic band. Thus far, with a few exceptions, music lovers know little of the movement. Yet it is moving. Here is proof. In a recent report issued by Prof. Irving Levine of the University of Minnesota, devoted to a discussion of the Minnesota State Music Contest, he said: "The bands in general were too bad and lacking in shading. Our schools ought to be accomplishing more, if they are to give so much attention to bands, toward changing the character of the standard American band." During the North Dakota State Band Contest, held at Madison, June 21-21, 1910, two questions, continually asked, were: "What can we say about the symphonic band?" and "How can we change and better our organizations?"

Save To Be Overruled

These and many other things point hopefully toward the place the symphonic band will eventually fill in America's crowded musical life. One difficulty comes in getting the idea before the general public. A band concert does not attract the attention it once did. People have become tired of noise and of average music. It will take much more work and so little legitimate advertising to win audiences, and yet better music and better bands will accomplish what is most desired. "Better bands and better music," whatever our bands.

As this movement progresses we are bound to bear heavy arguments against it. One individual remarks, "Our symphonic bands cannot march!" Another, "You demand too many different instruments." We answer the first by saying that no one expects a symphony orchestra to march. And to the second that the oboe, the bassoon, or any other instrument can be taught and played as well as the clarinet, the trumpet, or the ever-present saxophone. Most arguments come from bandmasters who have always opposed new ideas and ideals.

However, there is a feeling in many parts that the instrumentation as suggested by the National Band Committee is too large for practicable purpose. There is, no doubt, some justice to such criticism. There should be no argument. Why a band of thirty or fifty players cannot become as symmetric as a band of eighty or one hundred. The average band probably from thirty to forty performers.

The other fellow's point of view quite naturally your own is sharpened, and perhaps, disturbed. If, as serious band men claim, the matter of instrumentation is retarded the sequence of non-band movement, it will be well to re-echo the whole subject and come to some agreement on a more liberal score, with the result of all. In conclusion but that movement makes certain clear-cut demands, if the Symphony Band is ever to prove. Some of these demands are here noted.

What Is Needed

1. Make the symphonic band distinct—not use the arguments for a small band, a standard band, a military band, or a symphonic band—and give no thought whatever concerning the fitness of the score for all types of orchestras. This very thing has done much toward killing the old-type band. I am convinced that true symphonic symphonies of reasonable proportions can be made to stand on its own without worrying over the fear of whether it will "fit" equally well a band in Chicago and another in Pullman.

I cannot agree with those who believe that most of our existing literature can be made over to satisfactorily make symphonic music. Adding or substituting instruments to a score that will not fill the hive. Distinction is only gained by a distinctive start.

2. Make the instrumentation so clear-cut that it is at once recognized. The study and reasonable mastership of instruments in our school systems is astonishing. "First of a thousand" population possess hands with about 20 symphonic band instruments. The boys and girls playing drones, bassoons, oboes, etc., in a very manner. And there is a freshness to their work that the profession has lost. One of the surest methods of killing this great interest in young people is to place these very expressive instruments into existing bands. They are so overplayed and played by leers and saxophones—because of doubling or "as-good-for-small-bands-under-full-instrumentation" writing—that the pit or band becomes discouraged and considers his instrument as not essential to the orchestra's success. The trouble is quick to exist in existing scores and can be cured only by a new score, call it symphonic or what-not.

3. Revise instrumentation so that the score stands out as a challenge to every known band music. Cut old methods to suit the new. We know by experience what the score is. Again, I emphasize the point: It isn't size we desire, it is quality. Tone quality. Freedom of color. Instrumental freedom.

4. Give the director who hasn't a remedy for his pet. Therefore, for the sake of argument, allow me to make a score with you, using a manuscript of twenty-four lines.

Melody for November, 1928

Before each line, starting at the top, we will write as follows:

Hopeful

Edward B. Stil
Carol, and Harmonic E Flat Cello
F Fine
A Trumpet
Second Bb Clarinet
Sub-Bass Clarinet
A Flat Cornet
Third Bb Clarinet
Sub-Bass Cornet
Second Bb Trumpet
First and Second Horns in A Flat
Third and Fourth Horns in A Flat
First and Second Trombones
First Tenor Trombone
Second Tenor Trombone
Tenor Trombone
Baritone B F
Contrabass Trombone
Tuba
Bassoon
Drums

This score is not radically one. The main change comes in certain omissions, a re-arranging of the Bb clarinets and trumpets, and the addition of oboes.

An Analysis Of This Scoring

The usual score starts with woodwinds,—an instrument that will never be missed or omitted. If it must be used for special effects, the second flute can handle it. The saxophone is scored with the bassoon. When well played, it has more value here than as optional with the bass clarinet. It is more or less, a contra bassoon.

A score is the re-arranging of the Bb clarinets from Solo-Front-Second-Third. This, to me, seems vital both from a writing standpoint and a better playing use of an all-important instrument. The symphonic band calls for a full use of the Bb clarinet. Therefore, in dividing into first and second parts, we create a tremendous opportunity by placing the entire clarinet section on an equality of band balance and sweep. We need more clarinet playing in union and in unison, leaving the filling-in process to the, perhaps, the saxophone. At once this brings the band a fine better class of saxophone playing than generally exists. It means an absence of vibrato and a mastery of soft tone.

The re-arranging of the Bb clarinets does not away with the possibility of dividing them at any time, in any way the composer or the arranger see fit. What has been used is regarding the clarinet good for the re-arranging of the trumpets, but of course, quite a different treatment in the score. In passing, the horn parts might be mentioned. The day will come when horn parts will be written in F. So long as conditions do not so strongly claim attention toward the section, the F instruments will predominate.

The introduction of the oboes is a step forward. There has never been more than passing interest in the alto clarinet. The National Band Committee recommended its use as furnishing the oboe-quality to the clarinets. It would seem, therefore, logical to place the oboe in the symphonic band, to replace the alto clarinet. The bass clarinet has never added or taken away. The fact is, few players know it or can play it in tune. The contra bass has always belonged to other band or orchestra. Supplemented by the tuba, some and then, its use in the Symphony Band is imperative.

Returning to the family of five saxophones. You may kick them all around town and yet the fact remains, they are capable of great effects and can be made to produce almost a solid orchestra-like tone. A drumset has always been that players have lacked ears-trained.

Statements have been chosen carelessly, and little attention given to reeds. Properly scored the saxophones become an orchestral background that is invaluable. In the past it has been treated as "hit and run" instrument.

In conversation during the past three months with at least a hundred interested band directors, none of whom feel satisfied with their existing organizations, I have suggested the following instrumentation, just as to instruments and numbers, practicable for use, and while within their resources. I am passing it on here not as the one and only specification, but rather as something I have found good.

The Carleton Instrumentation

Two flutes; one oboe; one bassoon; one soprano-ec; one clarinet; twelve Bb clarinets; five saxophones (Soprano, Alto, Tenor, Baritone, Bass); four trumpets; four horns; one baritone (base) one trombones; three "cello, four contrabass; one tuba, tympani; drums. At the most, forty-five mens. This has become our symphonic instrumentation at Carleton College, some already call it "the Carleton Plan," and, after five years of experimenting! I feel no reason for making any change.

The total effect of the symphonic band, as specified above, depends a bit on seating. Conductors can well spend some time experimenting. Even the same type of band requires more hard work than the olderime band. It takes good players, good instruments always played in tune, much rehearsal, and music arranged and written for the combination.

As I said at the beginning of this article, it's up to the publisher to handle this type of band the more you will realize the part publishing house plays. Symphonic bands will never really exist so long as music is "particularly well-adapted to hands with a variety of instruments, known as Symphonic Bands." The very things we must get away from is imitation. A band with a "variety of instruments" may not be symphonic in any sense.

Expounding the name "Symphony Band" to sell more band music is purely a Taget Dome situation and will eventually ruin the whole movement. The conductor of a publishing house who will accept a reasonable instrumentation and then announce the fact in certain terms, I may repeat, — and I hope it will bear fruit in the Symphony Band is not a large band nor an enlarged band. It is not adapted or adaptable. It is not of one variety or another. It is a Symphony Band when the score writes itself.
The Lion and the Lamb

ROUND THREE

Some time ago we wrote an editorial, in which we depicted the late music picture houses, or replacing the better type of music with the horrors of a vaudeville comedies and its jingle bands. These saloons were filled with habitues, famous for their knowledge of music. Had they not been unhealthily prone to the decay of old music which has lasted.

By ARTHUR W. ZEHETNER

Director of Music
Delaware, Iowa, Public Schools

Reading “The Lion and the Lamb” in the May issue of The Jacoby Music Magazine, I am moved by a certain statement made by Mr. Sprach, to put on the gloves and respect the ring for Round 3. Let me open my attack by a right swing to the jaw, knocking your friendly orchestra leader, over the on the conduct of music in the world, the most vital part of which, as far as I can see, is the problem of music. In the days of the “hearty” phrase, most music was not heard as anything but a type. The only difference was that the public-realized what it was seeing written in the music score. A picture has a tendency to make black and white faces, without any shading. A face in a picture is always seen in the same way, from the same perspective, with the same expression. This is why every old-time musician has always known that the beauty of the old type will never have the universal appeal of jazz music, just as no one can pretend to understand the emotion that the tiger suggests.

Let us investigate the meaning of a word or two included in the above. Since the word “classical” seems to be accepted by our worthy opponent in his true sense (although it is supposed to be vague in this case), let’s be fair in our examination. Webster says “classical” means “a work of the highest class and of acknowledged excellence, the special meaning under “classical” music is “appealing to critical interest or developed taste.” So far as I can see, classical music is a modification of excellence and appeals to critical interest and developed taste. How long a period is this development of critical taste to cover, and should we not weight the passing years be taken into consideration? Also, there’s the crux of this whole jazz discussion. But we’ll come back to that.

Mr. Sprach’s Definition Disputed

There are no real admirers of choral music, the writer, who will admit with Mr. Sprach that even most classical music is “hearty.” It is in the present hard to understand. We will agree with him that all jazz music is light. But isn’t an admittance of one’s reason to jump to the conclusion that “hearty” music must have world results, even if we did admit, for the sake of argument, that most classical music is hard to understand. Weber says marcelin “not sound and beautiful, vocally, etc.” I assume that Mr. Sprach must have practised hard on some instrument in his youth to have reached his present position of advancement, and I hope he is continuing his beneficial practice during the present days of his youth. I feel sure, quite true, that he must have studied from some classical and acknowledged school method, and with a good teacher, so that he’s now in one of the many is because he encouraged Mr. Sprach to work diligently on these hard studies and classical compositions.

Classical Music Is Not “Morbid”

Did this hard practice (we all know it was “hearty”) make us grow our old musical heart? Never! It has made healthier, more active mentally, stimulating him to do better and always along the form of a sound and healthful program. May we then correct Mr. Sprach’s reasoning and assume he must have said “If the field of literature were a field, the works produced in the field, but the public continues to read things that please the lighter vein.” Why? Because the public is not yet educated to understand, but that doesn’t mean they never will, or that every time they try, the mental effort will raise the tide of this threatening cloud of moral thoughts. While waiting for a better understanding of music, jazz will continue to tempt the public to defeat this beneficial contemplation of classical music until it comes to a realization that what it really wants is something with a lasting quality.

And with that bold swing to the jaw properly placed, we’ll come back to this question of what it is that lifts, and how long it takes for music, or anything else for that matter, to gain a “classical” position.

The writer has a vision (the sixth he has labeled, Sebastian, 1978). What made the other five unusable and kept the power changing and changing will be finally get that satisfied its taste? In this case it was the cheapness and poor tone of the five that make them unendurable. Now I hold before you for old violins, there are some excellent new ones now being made, but that genuine old label is simply a guarantee that musicians before we have found the old fiddle good, possessing a something in tone and response that never failed to satisfy, either when they earned their living with it or played string quartets on it for fun. Why is this old violin a classic then? Because, like the old music, it “has an appeal to critical interest, or developed taste” (all the old violins before me, if I recall correctly, have respect, and even love for the old things that are around the best of them).

By ARTHUR H. RACKETT

Despite the fact that the “morbid” phrase has been used, it is very clear that the writer of the piece is not referring to “morbid” as a negative term, but rather as a descriptive one. The use of this term in the context of music is often associated with the idea of a deep, emotional, or introspective quality that is appealing to those who are interested in exploring the darker aspects of human experience. This is not to say that all music labeled as “morbid” is necessarily dark or unsettling, but rather that it offers a unique and powerful form of expression that can be appreciated by those who are open to its depth and complexity.

It is important to note that music can be a powerful tool for healing and personal growth, and that even music that is labeled as “morbid” or dark can offer a sense of comfort and solace to those who are struggling with difficult emotions or experiences. In this way, the use of the term “morbid” in the context of music can be seen as a way of acknowledging the profound and transformative potential of music, rather than as a negative or limiting label.
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The dates of the concert were proposed one year ago when band was named "Junior High" and the students were in the seventh grade. However, the concert was delayed due to various factors.

The student council, along with the band directors, proposed the concert to the school board, and it was approved. The student council worked hard on the organization and coordination of the concert. They were responsible for the promotion, ticket sales, and sound system.

The concert was held in the school auditorium, and there were two main features: a talent show and a dance. The talent show consisted of musical performances, dance routines, and other artistic expressions. The dance was a fun and energetic event, featuring a variety of dance styles.

The students were excited about the concert, and they worked hard to make it a success. They practiced their performances, decorated the auditorium, and prepared for the audience. The event was a great opportunity for the students to showcase their talents and have a good time.

The concert was a huge success, and the students were proud of their achievement. They had put in a lot of effort, and the results were impressive. The concert brought the community together and created a sense of unity among the students.

The student council and the band directors are planning to organize another concert next year. They are already thinking about new ideas and improvements to make the next event even better. The students are looking forward to the next concert and are excited about the possibilities that lie ahead.

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THEME OF THE CONCERT: "Music and Motion" - The concert featured a variety of musical performances, including dance routines, and other artistic expressions. The event was a great opportunity for the students to showcase their talents and have a good time.

The student council and the band directors are planning to organize another concert next year. They are already thinking about new ideas and improvements to make the next event even better. The students are looking forward to the next concert and are excited about the possibilities that lie ahead.
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H ave you ever wondered whether or not it would pay you to take a special course in music or train for something big in your work? State Departments of Education recognize the importance of music in the schools. You can earn a Diploma, Degree or Certification in music through your school, but are you interested in pursuing a career in music? We've been offering courses in music to our students for a long time. James Monroe Musicians has been in existence for many years. If you have never heard of them before, or if you're not sure whether or not you want to take a course, you should definitely come and see them. They offer a wide variety of courses, from basic to advanced, and they are always looking for new students. So, if you're interested in music, we encourage you to come and check them out.

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There is a greater demand all the time for music and dancing courses, as people are looking for ways to improve their skills. One of the most popular courses is the "Musical Theatre" class, which is offered every month. This class teaches students how to dance and sing, and also gives them the opportunity to perform in a musical. The classes are taught by experienced instructors and are open to all ages and levels of experience. The demand for these classes continues to grow, as more and more people are finding that music and dance are a great way to stay active and have fun. So, if you're interested in learning more about music, we encourage you to come and check them out.

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1st Place: Normal
2nd Place: Fargo
3rd Place: Sioux Falls
4th Place: Sioux City
5th Place: Watertown

Music students in public schools are encouraged to enter the "Musical Theatre" contest sponsored by the Junior Music Magazines. 15th Annual Contest, June 1983. The winners are announced in the June edition of the Junior Music Magazines. The winners are: 1st Place: Sioux Falls, 2nd Place: Sioux City, 3rd Place: Watertown, 4th Place: Fargo, 5th Place: Normal.

I am a music student in public school. I have a passion for music and I want to take the "Musical Theatre" course, how do I register?

You can register for the "Musical Theatre" course by visiting the James Monroe Music Magazines. They offer a variety of courses, from basic to advanced, and they are always looking for new students. So, if you're interested in music, we encourage you to come and check them out.

A Cornet Playing Pilgrim's Progress

The full season of 1885 was now approaching, and with its approach the solemn ceremonies and the external forms or signs of the annual removal of seasonal activity in professional music circles, there were no longer held a few less. My little taste of life away from home as a professional player in Buffalo with my brother Ed was only a slight one to be sure, but somehow it seemed to have cooled my ardor for becoming a great cornet player, and the thought of being just an ordinary cornetist and living at home appealed to me more strongly than the first. Normally, all boys of fifteen or eighteen years of age like to get away from home restrictions and the liberty of interpreting a bit of genuine philosophy I read the other day, namely: "A talent is a great breeder of lazinesses and is one of the most sure ways of knowing how to make a small fortune." I was graduated from school in June of 1884, and shortly afterwards my father had a call as organist to a large church in Indianapolis, Indiana. He accepted the offer, and in the following month the entire family again migrated, this time back to the very city where it came only a few years before. We had lived in Toronto, Canada, only four years, but even as a boy I grew to love the city which really marked the beginning of my career in the music world. During these four years I had made many friends among boys of my own age, and it was with sincere regret that I was forced to leave.

The day before we left the city I called upon my two dear instructors, Mr. John Haynes Benedict and Mr. Henry Newell Benedict, the Quaker Organists, Indianapolis. I am not sure how it happened, but some time in the fall, I was talking to Mr. Haynes about the possibility of taking a course in cornet playing, and he agreed to give me a lesson. I was very pleased, and I spent the next few months studying with him. I learned a lot from him, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing. The day before we left I called at his house and asked if he could give me a lesson. He agreed, and we spent the next few months studying together. I was very pleased, and I became very good at cornet playing.
AN ANNOUNCEMENT

EMIL VELAZCO takes pleasure and pride in announcing that Fred Feibel, graduate of the Velazco Organ Studios, has been appointed Assistant Organist at the great PARAMOUNT THEATRE, New York City.

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New York City

be made so easy as Mr. Rogers had proved by his own playing.

After the show was over I walked along to think about it, and finally determined to try to imitate this "wonder." The next morning after breakfast I took my coat to my new and commerced to experiment: for the more I threw the harder it became for me. Then I stood before the mirror and tried to adjust the nosepiece to my lips as I had observed Rogers do the night before, playing just a little bit on the upper lip with more on the lower lip and drawing the latter in slightly at the mouth, but — not a trace out of the corners. I tried it again and again and with no better results, then I did actually get mad: I kept up this experimenting all that day, and the following night brought another front seat ticket for the same show. On this night Rogers played a few notes of his piece not standing up before the audience but remaining seated. The selection was Hume's "Convoy of France," and — well, perhaps I didn't watch him as he played it.

The next night I tried the same way of playing as the previous day, only changing the position of the nosepiece against my lips, and again struggled to produce tones. The only result being that I found myself worse off than before, and for the end of that week I could play neither in the old way nor in the new. This was disconcerting that I was not at a point of giving up the whole thing in despair. Fortunately for me, however, I had been born with a decided amount of perseverance and obstinacy in my make-up and stuck to the game — although not without admitting to myself that it was necessary to play the cornet in the old way and suffer with the same strain and headache as before, perhaps it might be as well not to despair of playing altogether. However, I kept at it another three weeks and a good deal of struggle.

One day I picked up the instrument for the usual practice and, imagine if you can my surprise and almost abject bewilderment when the first tone I produced with ease was the formidable high C. It was almost startling, but I took it once more and for the second time produced this heretofore all but impossible tone. Now the whole secret was out, only there really wasn't anything secret about it! I had need only a little pressure of the nosepiece on my lips and so allowed them to vibrate naturally, instead of pressing against them with so great force that all lip-vibration was stopped and tone would not come from the cornet. It then dawned upon my mind that, always when trying to arrive at a high note, I had been pressing the mouthpiece so hard on the lips that it kept them vibrating at all. I had been like a man trying to walk with his legs bound together.

Starting for the third time with the high C, I began to run down the scale and watch for tones. At first a few tones were wanted, then there was no further response. Slightly relaxing my lower lip, I repeated this for a few times until I was able to reach down to middle G on the second line of the staff, but not a note! A burst I laugh and thought: "Well, if it is as difficult for me to play low tones then I must practice low tones, which I proceeded to do. It did not tax me at all, but took good care not to keep up for too long at a time. Think! I had journeyed all the way from Toronto to Indianapolis to struggle against this easier way of playing through seeing it marvelously demonstrated by Walter B. Rogers, a young player not much older than myself.

I now started in earnest to master the business of which to me was a new art. I began to relax my lips when playing, instead of pressing them together and pressing the mouthpiece against them with force, and very shortly I could produce C on the ledger line below the staff easily. After that I kept on working hard, but in a sensible way, reasoning out each problem as it came up, and before another month had passed could play fairly well again, and as much faster! The lesson involved in this is: If you find you have the right idea according to your own characters, stick on it from the very beginning and build up slowly from the foundation.

[TO BE CONTINUED]

THE WITELPHONE AND OTHER EVILS

In the May issue of The Organist we presented a letter written by Mr. Charles O. Halliwell, a prominent organist in New York, who had been performing with great success in the United States and abroad. The letter stated that Mr. Halliwell had heard a number of William J. Dickson's organ recitals, and that he was particularly impressed with the performance given by Mr. Dickson at the Wilterphone and Other Evils, which was played at the Royce Hall of Music, Los Angeles, on January 12th.

Mr. Halliwell's letter is reprinted below:

Dear Mr. Editor:

I am writing to express my admiration for the performance given by William J. Dickson at the Wilterphone and Other Evils, which was played at the Royce Hall of Music, Los Angeles, on January 12th.

I have heard a number of William J. Dickson's organ recitals, and I must say that his performance on the Wilterphone was one of the most impressive I have ever heard. The range of his playing was truly amazing, and his ability to control the instrument with such finesse was truly令人称道.

I am especially impressed with the way he handled the more difficult pieces, and his ability to bring out the nuances in the music was truly remarkable. I believe that he is one of the finest organists in the world today, and I look forward to hearing more of his performances in the future.

Sincerely yours,

[Name]

EDITOR'S NOTE: We are grateful for the support of our readers who have shared their thoughts and opinions on our articles. We encourage you to continue to share your views, and we look forward to hearing more from you in the future.

[Signature]
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Irene's Washington Letter

Dear Irene:
Now that the King of King's has come and gone and Earth music has now almost come to an end, we are beginning to see daylight as usually in the King's, the King of King's was a true one and it was a success. Bill Nye, of whom you have heard, was here the other day, and a big hit. He played the King's, and the music was wonderful. The tunes were different, and the audience was enthusiastic. The music was a great success, and the audience was tremendously impressed with the tone of his instrument.

Just imagine 4.99 all you need to sound for your piano. Please let me know if you are interested.

All the best,
Irene

From Mine Shaft to Proscenium

Melody for November, 1928

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Melody for November, 1928

Hello Bob, this is our union, and I heard the McCall fell back on the days. Haven't been out that way since the papers were printed. Remember the popular songs between 90 and 117 and Ill. 17th.

Dan Clark was on the air with the new Walter's Three-manual organ, and it was more than a few weeks. He is on WJW, Cleve., Penna. Tune In, he is worth listening to. I see his two addresses and three letters. Some II will stick me up, and I'm not going to write. I've waited so long now, I don't want to lose time again.

Gaylee, Idaho
The CLOCKS

By ERNEST E. WELLES

IT'S TICKING!

And it will run a long time!
Play it and you will know one reason.
Look over the instrumentation and you
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No matter what your combination of instruments—
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This example and flexible instrumentation is available in the
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NOTE: —The “Trucco” strain, which appears in the
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manuscript for lack of space. The cueing in the list of the right
may be obtained from the publisher.

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Slow waltz time

When the radiant moon o'er lovers alone

All the time I was waiting all alone

Dreaming of someone, somewhere, fair and

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love - ly as you,  To be near to me,  ev - er dear to me,

the ca - ress  Of your lips  that con - fess,  Sweet - er

al - ways true.  Let me read  in your eyes,

far than rar - est mu - sic to hear,  That you love me, my

Clear and deep  as the skies,  What I feel your heart is
dear!  Let me read  in your eyes,  Clear and

saying to me,  What is rapture to see,  Once a - gain

deep  as the skies,  What I feel your heart is
Appassionato Tragique

Andante con moto

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Melody 38
Andante e tenuto

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NEWLY SIMPLIFIED—entirely adequate for most difficult playing. This achievement was accomplished by eliminating a number of keys used but little and also by making such keys as were retained more efficient.

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Here and There in New York

BY ALANSON WELLER

DEDFINELY the latter part of September must have been especially beautiful. In connection with the Jewish holidays there was plenty of music and opera and theater, and the evenings were most enjoyable. The weather was fine and the air was pure and invigorating. The moon shone bright and the stars were out, and the music was in the air. It was a time of rest and relaxation, and the atmosphere was electric.

On September 15, the New York Philharmonic Orchestra gave a splendid concert at the Carnegie Hall, under the baton of Arturo Toscanini. The program included Beethoven’s Symphony No. 5, Mozart’s Symphony No. 40, and Dvorak’s Symphony No. 9. The performance was held in the presence of President Franklin D. Roosevelt, who was on hand to lend his support to the cause.

A Clever Musician

BY EUGENE CINQUETTE

I have just received a letter from my friend, the pianist and composer, Dr. Albert Einstein, who has written to tell me about his new composition, “The daughters of the sun.” The piece is dedicated to the memory of the great poet, Aleister Crowley, and it is a work of great beauty and depth.

Dr. Einstein is a wise and talented man, and I am sure that his music will bring him great success. I have always admired his work, and I am looking forward to hearing more of his compositions in the future.

Jazz Pianists

By Howard Rumsey

The scene today is one of great activity in the world of jazz. New bands and musicians are appearing all the time, and the old favorites are still going strong. The music is becoming more sophisticated, and the players are pushing the boundaries of what is possible.

The Soho Jazz Club is a hot spot for jazz lovers, with performances every night of the week. The club is located in the heart of the city, and it is a place where you can hear some of the best musicians in the world.

The new generation of jazz pianists is pushing the boundaries, and it is exciting to see what they are capable of. The future of jazz is bright, and I am looking forward to hearing more of their music in the future.
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Bass 51, 52, 53, 54

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THE CLARINETIST

Melody for November, 1938

Northwest News Notes

by D. B. Barnard

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that gives greater strength and per-

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The Saxophonist

WHAT this country really needs is more of the fair sex to take up the study of saxophone. The demand for women, who are not only very popular, but also very good and very pretty, is greater than ever before, due to the many girls playing by their husbands and husbands. Many are now building for something new, and the girls are getting a good education.

In all respects it is not difficult to get a good set of a perfect partner in this genre. It would appear that although many girls have been raised to take up the study of saxophone, the majority of them have never actually learned to play it. However, there are a few who could do it with a certain amount of success, and they should not be lost on the saxophone. As a rule, the older the girls, the better their music. The younger ones do not have the same sense of rhythm as the older ones, and they do not have the same sense of time.

The Saxophonist will be a quarterly publication, devoted to the study and promotion of the saxophone. It will be published in New York City, and will contain articles on the latest developments in the field of saxophone music. It will also include reviews of new saxophone recordings and concerts.

Just From the Press

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Melody and Filling In

What is your opinion regarding the use of melody once in a while or as a "fill-in"? As it is coming into fashion for future books, really? — P. H. Bond, Manchester, Mass.

Judging by the number of W. C. primitive books that contain the sectional name of "Improvising and Filling In," the student leader in beginner's music is to be applauded. Most of the books, however, are not so much the fault of the music teacher as they are of the students. In my opinion, the best way to get a good rhythm is to sing in a quartet.

This style of playing is also good for the public and student, as well as for the ensemble. In Harmony Baby (Tweed's "Tweedy Baby") the music is not the same, however. Quite often I have noticed that a quartet who is good in a musical arrangement is not so good in a melody, even when they have changed their style. But when a quartet is working in a melody, they seem to be more in harmony.

Melody and Chord Practice

In my opinion, melody is the most important part of a performance. The student should learn to play in harmony with the teacher, and not just follow the leader. The "Harmony Baby" is a good way to get started.

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Melody for November, 1928

The Violinist

CONDUCTED BY
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A RAY of light has come to us in the person of Miss H. English, a young woman of great promise and character, who resides in the city of Boston. She has been under the instruction of the celebrated violinist, Mr. J. W. Dunlop, for the past six years, and under his care she has made such progress that she is now considered one of the most promising pupils of the celebrated violinist. Miss English has a large repertoire of pieces, both for the violin and the piano, and she is not only a fine performer, but also a brilliant composer. She has written several pieces for the violin, which have been well received by the public, and she is now preparing to give a series of concerts in the city of Boston, which will be held in the Musikverein Musiksal at 8 o'clock. The concerts will be accompanied by Mr. J. W. Dunlop, who will play the piano. Miss English is a true artist, and her playing is both graceful and spirited. She is a true violinist, and her performances are always a source of pleasure to her admirers.
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MILKY FISHMAN, who according to Walter Jacobs, Inc., is the most popular composer of our time, has just released his latest work. It is an experimental piece, a composition that defies easy categorization. Some people love it, others hate it. But it is the kind of music that makes you think.

Alfred Spriesser

The Amator's Guide to Musical Instruments

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The French horn, the offspring of the circular bell of long ago, is a tool of musicians who have been experimenting with new sounds and techniques. It is a difficult instrument to play, but it is also very expressive. It has a haunting quality that can make it the focal point of a piece or blend into the background.

2. THE Violin

The violin is a versatile instrument that can produce a wide range of sounds. It is used in many different styles of music, from classical to pop. The violinist must be able to control the bow pressure and fingerings to produce the desired sound.

3. THE CELLO

The cello is a deep, rich-sounding instrument that is often used in orchestras. It has a long history and has been played by many great musicians. The cello can be played solo or as part of an ensemble.

4. THE PIANO

The piano is an instrument that has been around for centuries. It can produce a wide range of sounds and is often used in symphonies, concertos, and other classical music. The pianist must be able to control the dynamics and phrasing to create a beautiful performance.

5. THE GUITAR

The guitar is one of the most popular instruments today. It can be played solo or as part of a band. The guitarist must be able to play different styles of music and adapt to different settings.

6. THE DRUMS

The drums are an essential part of almost any music genre. They provide rhythm and keep the beat. The drummer must be able to play in time with the music and create a dynamic and exciting performance.

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