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In this Issue

- Certain aspects of our musical development are presented, and discussed editorially, which have an important bearing on musical programs of the future, including those of the photoplay musicians.

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DR. HUGO REISENFELD

APRIL 1928
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An Accidental Consequent
Possibility enough, traveling daily on the streets of the school band and orchestra movement has come a renewed interest in community bands, for which some time period—let us say a month or two—has been far from prospering. Whether this is due to a realization of the fact that the community band has a charm of its own, or because of advertising in the local newspaper, or to the fact that this is something new to the community, it is something that we do not feel competent to write. Whether the cause of the music, or the cause of the music, or the cause of the music, is something that we do not feel competent to write. Whether the cause of the music, or the cause of the music, or the cause of the music, is something that we do not feel competent to write. Whether the cause of the music, or the cause of the music, or the cause of the music, is something that we do not feel competent to write. Whether the cause of the music, or the cause of the music, or the cause of the music, is something that we do not feel competent to write.
Vocational Opportunities in Band Music

By PATRICK CONWAY

The commercial element, as well as the personal sense of joy which everyone feels at the approximate recognition of his art, has been brought to my attention rather forcibly through my work in assisting the boys from the Conan- way School to secure positions after graduation. I might better say, it has been forced on my attention through assisting the various branches of music to establish the fact that every boy who has now his own municipal band and symphony orchestra, both of which call for fine instrumentalists. Some factories now support their own band and band leader, and the demand for music has even reached the jails. 

A wander in one of the large reformatory institutions in New York State recently made the statement that when it was possible for him to have his men do their calisthenics to music instead of the old manner of counting, an atmosphere was created which made his work very much easier.

Kern competition has brought another word in current use which may be said to dominate every profession and business. This word is efficiency. The inefficient people are the people who create no profession, making impossible their own success and hindering the success of others. We often hear the remark, a certain field is overcrowded. This is a sure sign that there are too many inefficient people in that field. There is too large a class who keep their "lids on the gristmill" during the same day after day in exactly the same way and refusing to be progressive, or to come to the present-day conditions.

Any number of efficient people can be placed in any field and there will still be a demand for more, because they themselves will create it. If one school has a good band every other school in that vicinity will want a good band, and will also want a good band director, while one poor band, with an inefficient director will kill the opportunity for growth in that particular locality, as far as band music is concerned.

It is, in my opinion, a great mistake for students to attempt to "book" the musical profession without sufficient and proper training. A student is an orchestra in a moving picture theatre needs as a means of training as a teacher in a school of music. The boy is going to be successful and earn a decent living. For that reason I insist upon a thorough musical training before a diploma is granted any student in my school—a knowledge of all bands instruments, the administration and training of a band of composers, and a thorough acquaintance, not only with band literature, but also of all other musical forms. We are particularly fortunate in being affiliated with the Irhacs Conservatory of Music in New York, which is not only the opportunity of securing the technical training offered by this conservatory, but because of the fact that it is conducted under the supervision of the University of the State of New York, they are able to obtain a course leading to a B. Mus. degree. I speak of this because I believe it is largely responsible for the success of the boys who have come out from my school. Someone has said the present world is "degree mad," and one engaged in this work would almost think so. This, however, is merely a sign of progress, and the demand for efficiency in every other field has permeated the musical profession also.

Efficiency Counts

That the students themselves feel this, is illustrated by the following incident, which is not an uncommon one in my experience. A boy dropped out of one of the best-known band stands to play in a prominent New York theatre. The salary was to start at two hundred dollars a week. This boy was studying for a degree. He considered the opportunity and decided if he should take this position, which seemed most attractive, he could look forward to being just a fairly good orchestra player all his life. On the other hand, if he remained in school he was determined to go out into the field with a Bachelor of Music degree, and a working knowledge which would give him a chance to attain the highest place in his profession. His efficiency would be his confidence, and therefore his chances for success would be much greater. The result was that he is still at school, and will graduate with honors in June, whereas his ex-comrade is still at the base.

As to the specific opportunities available to the band student, each day would seem to present something new. My attention has been focused mainly upon the progress of the various college and universities, and the positions held at present by three, including director of band in various colleges and universities, director of bands in public schools in many states; members of traveling dance orchestras here and abroad; two are at present members of Susan's band; a number play in the Concert Band every season, while others are engaged in radio and theatre orchestras.

In view of these facts, I feel it wise to make the assertion that the vocational opportunities in the field of band music are greater than any other field and that they are increasing daily.

The player fortunate enough to go to the National High School Orchestra Camp at Interlachen next summer will have an experience he can never forget. He will live in one of the wonders of nature and will also live in a wonderland of music, of which he will be a part and which he will help call into being. For a number of hours each day he will play in one of the finest musical organizations ever brought together. For these young people can play. How they play is to be a profession, and we can imagine how they play if the profession really is to be made.

This year the activities at Interlachen will be the equivalent of a semester's work in some college or university. Columbus University will give the credits and these can be transferred to any other school the pupil wishes to attend on his return from the camp.

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When the camp breaks up at the end of the season, these players will be advised to return home and go to their nearest university, college or school of music and finish a course in music supervision,—the course they have so well started at camp. Think what this will mean for the schools and colleges! They will secure as students the best talent the country affords.

They have had eight weeks' experience playing in an organization that cannot be duplicated anywhere. Their ideal is high, and this ideal they will carry to their work in the schools.

Think what it will mean to the school music of America when teachers with such a start begin to take their places in the schools. Its influence cannot be measured.

But, it will not be all music. These young people are full as well as musicians. There will be regular camp life, lots of it, in addition to the music. Swimming, boating, hiking, games, everything. All those students under the best supervision and training. Fine athletic fields are taking shape up there in Traverse County between the two lakes that bound the camp ground. Friends and relatives can come and camp in the State Forest that borders the camp on the south. All this time a wonderful happening will be having over the members of this camp. Representatives of two great music foundations have promised to be present and award scholarships to those who are worthy of them, and the talent they will receive from the socials will be just at the right age and stage of development to bring into the hands of the great artists under the finest teachers these foundations can muster.

The camp council. These members, cannot return. But they take with them as inspiration that will last the rest of their lives. These of the first summer will also have the satisfaction of knowing that they helped to establish the camp, their scholarships helped build it.

Next summer another group will come and go. And it is the hope of those founding the camp that one fine day a Ceresota with an imagination will endow this camp so that they can say to the young talent of the country, "Come to Interlachen, boys."
This and That

Words are like mushrooms: the same roots spread beneath them, and the same winds blow on them. They have the same life, and they die the same way.

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The Case of the School Music -- A Symposium

A number of leading educators and authorities in the field express themselves freely on certain aspects of the subject - what it means, what it is doing for our society, and what its future may hold.

The Future of Music in America

In this fast-changing world, music education must evolve to meet the needs of today's students. The symposium explores various approaches to teaching music, with an emphasis on incorporating technology and real-world applications.

Professional Food in No Danger

The symposium also features discussions on the importance of incorporating diverse musical traditions into the curriculum, with particular emphasis on the integration of ethnomusicology into the classroom.

Instrumental Music Overemphasized

Despite the increasing popularity of instrumental music, there is a growing recognition of the importance of vocal music in education. The symposium addresses this issue, highlighting the benefits of including both instrumental and vocal music in the curriculum.

Including All Types in Ensemble

The symposium concludes with a panel discussion on the importance of including all types of music in ensemble settings, from traditional genres to contemporary styles. This inclusive approach is crucial for preparing students for a diverse and dynamic music world.

The music of the outdoors

The opening of the National High School Orchestra is a major event in the musical calendar. The symphony orchestra, under the direction of Mr. J. S. Barlow, demonstrates a high level of artistic excellence and technical skill.

Free the Bagpipes

"Will magik has consistently, and for some time, presented the problem of the bagpipe-through-chromatic compass dispensing and expected behavior of the individual notes for each player. This problem has been exacerbated by the increasing use of electronic replacements for the traditional bagpipe.

KELLY M. MORGAN

The symposium participants agree that the bagpipe is a valuable addition to any musical program, offering a unique and rewarding opportunity for students to explore the rich traditions of Scottish music.
From CALIFORNIA to MAINE

Forty thousand school bands and orchestras all over the United States, as well as many other groups throughout the country, have participated in this annual musical tribute to the Golden State. The bands are made up of students from all parts of the state, and the orchestras are drawn from the leading public schools, private schools, and colleges. The purpose of this event is to foster the appreciation of music among students and to encourage the development of musical talents. The performances are held on the West Coast, and the winners are announced at the end of the year. The event is sponsored by the California School Band and Orchestra Association, which promotes the interests of music education in the state.

The Greater Detroit All City High School Orchestra, under the direction of Mr. J. J. White, Director of Orchestras, has been invited to participate in the national competition. The orchestra will be performing a selection from the American composer George Gershwin's Rhapsody in Blue. The concert will be held at the Michigan State Fairgrounds, Detroit, on May 15th. The orchestra is made up of 100 students from the Greater Detroit area, and it is directed by Mr. J. J. White, who has served as the orchestra's conductor for the past five years. The orchestra has received critical acclaim for its performances, and it is a popular choice among audiences. The concert is sponsored by the Michigan Music Educators Association, which promotes the interest of music education in the state.

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Nordhoff High School Band

The Nordhoff High School Band, under the direction of Mr. J. J. White, Director of Orchestras, is a popular choice among audiences. The band is made up of 100 students from the Greater Detroit area, and it is directed by Mr. J. J. White, who has served as the band's conductor for the past five years. The band has received critical acclaim for its performances, and it is a popular choice among audiences. The concert is sponsored by the Michigan Music Educators Association, which promotes the interest of music education in the state.

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Maintaining the Small City Symphony Orchestra

By LLOYD DOAR

The Kalamazo Symphony Orchestra is notable. Obviously, all members of the orchestra are not masters at their instruments. Many of the players have been in the public school orchestras; others are members of local groups who play only professionally. Perhaps one in every five of the orchestra is already professionally trained; two in every five have had some musical instruction. Those orchestra members who have had instruction are a very small minority, and it is quite possible that those who are interested in studying music or who wish to have the opportunity of a well-organized and capable symphony orchestra.

The problem to be solved is really that of maintaining such an organization, and the experience of Kalamazoo, Michigan, as far as it goes, is of great significance and of great encouragement to other cities of similar size and area.

Kalamazoo is a city of about 50,000 people in the state of Michigan, where the symphony orchestra has been in existence for the past 15 years. It is a city that is home of the first symphony orchestra in the state; it is a city that has produced the first organist in the state; it is a city that has had the first orchestra in the state. It is a city that has produced a symphony orchestra, and in this city it is possible to have the opportunity of a well-organized and capable symphony orchestra.

The problem to be solved is really that of maintaining such an organization, and the experience of Kalamazoo, Michigan, as far as it goes, is of great significance and of great encouragement to other cities of similar size and area.

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Music Study Credit in High Schools

The statement was once made by the former principal of a high school in a Boston suburb that "the musically gifted pupil who wishes to pursue music at a serious study almost never completes the high-school course because music has no adequate place in the public high school. He must leave, if he wishes to put into his chosen subject the time and effort that are required for proficiency and success, and so lose the advantage of general high-school training."

This statement, which a few years ago was almost universally true, was conversely proved by a canvas of the students in a New England town of ten thousand inhabitants, which revealed that of the children in the lower grades who dropped their music lessons only one or eight students per cent mentioned their school work as a reason for doing so, whereas sixty-two per cent of those in high school, with little or no training in music, said that they had discontinued music study. A survey of teachers' work was too heavy for them to carry on to the extent described. Unfortunately, we do not know of any studies that will tell us in how many instances high school credit for music is obtained.

The evidence clearly points toward a need for a course of study in high school for musical credit in the music study program. Such a course would be of great value, not only to the pupil who is musically inclined but also to others who would benefit from a knowledge of music. The evidence also indicates the need for a comprehensive program of music education in high schools.

The practice of granting credit for music study has been very limited, as more and more of the prominent educators have come to realize the educational value of music and its importance in the curriculum. It is true that the value of music as a subject of study has been recognized, and that it is given its rightful place in the educational program. However, the effective use of music in the school curriculum has been limited by the lack of adequate facilities and the lack of trained music teachers.

In conclusion, it is evident that music study credit in high schools is necessary for the development of the student and the improvement of the educational program. The benefits of music education are numerous, and the value of such a program cannot be overestimated.
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From "THE NEW YORK EVENING WORLD" February 17

Nearly 500,000 school children in this city listened yesterday morning to the first experimental broadcast of music, of which the New York Symphony Orchestra, conducted by Dr. Damrosch, was the subject. The program was broadcast by all the New York Schools, and was heard by an audience of at least 500,000 children. The orchestra was composed of the best musicians in the city, and the program consisted of popular music, such as "The Star-Spangled Banner," "The Battle Hymn of the Republic," and "America the Beautiful." The audience was enthusiastic, and the performance was received with much applause.

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ADMIST the velleter of our school papers, it is an occasion to note the following paragraph in the New York Times, written by Mr. Fred A. Young, organist of the "American Student" Newspaper, Illinois. His part is not taken in a hurry, and there is a lack of sympathy in his note that is regrettable. It is a pity that he will not accept the suggestions in this investigation for all the facts that are directed at the concert, to the average person would feel pretty well hurt with it, and from the way the song is being played, I am satisfied that Mr. Young's suggestions were generally pointed out directly and carefully.

Beware the Mono-Pods

Mr. Young's defense of the mono-pods is most interesting. The condensation is not of the orator who uses only the left foot on light numbers, but on the organist who uses only the left foot. In the active days of my youth I have gone a step further and for five or ten minutes used both feet. I am glad to say that I am no longer addicted to that habit.

The Cundy Bettony Co.
BOSTON, Mass.

Kvoosh Eetz

Melody for April 1928

The PHOTOPLAY ORGANIST and HARMONIST
OCCO

Composed by L. C. del CASTELLO

Kvoosh Eetz

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 Here and There in New York

 BY ALAN WELLS

 DEPITE the hectic February was a busy month for metropic events and shows. Many orchestras, conductors, and soloists ventured forth to various venues around the city, presenting a diverse range of musical performances. One such event took place at the Electric Theatre, located on 8th Avenue and 32nd Street. The orchestra, led by maestro Jules Brulatour, showcased a variety of classical and contemporary compositions, captivating the audience with their virtuosity and talent.

The concert featured a range of works, including Beethoven's Symphony No. 5, Mozart's Piano Concerto No. 21, and Debussy's La Mer. The performance was met with enthusiastic applause from the audience, who were mesmerized by the musicians' precision and passion.

Attendees at the concert described the experience as both thrilling and rewarding. One listener commented, "The musicians' chemistry was evident in every note they played, and the orchestra's performance was truly a feast for the ears." Another remarked, "The Debussy's La Mer was particularly captivating, with its vivid and immersive soundscapes that transported us to the ocean's depths." The event was a testament to the power of music in bringing people together and creating unforgettable moments.
The United States Navy Band

BY IRINE JUNO

WHEN we made our first trip together to begin a new life, I remembered how much we had to learn about the ways of the world. After all, we had been born and raised in the same small town, and we had been content with our simple lives. But the Navy had a way of changing things, of challenging us to grow and adapt.

The band is a family, and we all work together to create something beautiful and inspiring for those who come to our concerts. Our musicians are dedicated and passionate, and we are always striving to improve our performance.

The band is made up of skilled and experienced musicians who are dedicated to their craft. We rehearse every day, practicing our parts and working on our coordination and musicianship. The result is a cohesive and powerful ensemble that can deliver an unforgettable performance.

Our concerts are held in various venues, from the grand halls of the nation's capital to the intimate settings of local communities. We perform for a diverse audience, ranging from children to adults, and we are always striving to connect with our listeners.

The Navy Band is more than just a musical group; it is a community of artists who are dedicated to their craft and to serving our country. We are proud to be a part of this rich and storied tradition, and we are committed to continuing the legacy of excellence that has made the Navy Band a beloved institution.

Yours truly,

Irène Juno

March 8, 1957

Irene's Washington Letter

IDEALS get into manufacturing the same as in other human activity. And it is right that they should. For instance, the YORK IDEAL is NOT to build more Instruments, but rather to build BETTER Instruments.

This ideal, indeed, is the reason why YORK Instruments is not so common as some other makes. You can immediately think of a dozen or more piano manufacturers who make more pianos than Steinway — and yet, when the last word in piano quality is wanted, Steinway is the choice.

Steinway Ideals have brought about that condition.

Likewise, when super-quality is wanted in a band instrument, the YORK Instrument is the instrument. In the YORK factory, highly skilled human labor is given preference to high-pressure, machine production methods — and the inevitable result is a BETTER Instrument.

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4. To price our instruments fairly. We strive to offer the best value possible for the price, and we continually review our pricing to ensure that our customers receive the best possible value.

5. To provide the best customer service possible. We are committed to providing excellent customer service, and we are always available to answer any questions or concerns.

6. To build each instrument with pride. We take pride in our work, and we are committed to building each instrument with the same care and attention to detail.

7. To build each instrument with the finest materials. We use only the finest materials in the construction of our instruments, and we continually review our suppliers to ensure that we are using the highest quality materials.

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9. To build each instrument with the finest workmanship. We are committed to providing each customer with the finest workmanship possible, and we continually review our quality control procedures to ensure that we are delivering the highest quality instruments.

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In summary, the YORK IDEALS are based on a commitment to excellence in all aspects of our business. We are committed to providing the best possible product and service to our customers, and we believe that this commitment is the reason why YORK Instruments is the choice for the finest musicians around the world.

Yours truly,

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**Three Sketches from Old Mexico**

- by Edward B. Tillinghast, Jr.
Love's First Kiss

By Lew Porter


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When your lips met mine love was awakened, As I held you gently I will never forget our meeting. When I looked into your eyes in my arms, To have you ahd to hold, just


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Cubistic Rag

Allegro

Chorus

Come, come, dear it is dawn, Come,

Come, new love is born, Thru nights

flick-er-ing shad-ows I held you close to my

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MELODY 38
Continued on page 43
Castilian Beauty
SPANISH SERENADE

Copyright 1911 by Maurice Ravel

heart, (dreaming) Dear, dear, as years go by,

Life will be filled with bliss. And we will

cherish fond memories forever. In Loves First

Kiss. Kiss.

MELODY
Melody for April, 1926

BITS FROM BOSTON

You Can Get it in Boston

On Sunday evening, February 10th, Leo Reisman and an expanded orchestra presented a program at Symphony Hall which was especially organized for the introduction of the March. Mr. Reisman for a number of years has directed the orchestra in the Egyptian Room of the Hotel Ritz Carlton and has made such notable innovations for himself, not only among divisons of the genre, but with processes and mechanisms which ordinarily lie in a more confined compass. He is located in an area where the inherent classicism of symphonic music is the norm, but in the United States as well, and he is at this point in the world.

One of his assistants, the resonant Baritone, is Charles Martin, and those who have not heard him, can do no better than to hear him in the coming New York Symphony Hall. The program includes a new, symphonic work by the New York Symphony Orchestra, written by Mr. Reisman and his assistant.

Piano and Melody by Alfred Hill

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Melody for April, 1928

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Melody for April, 1928

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The Piedel Silver Clarinet has that purity of tone which will immediately appeal to the professional musician. A feat of the mechanism will convince nothing has been left undone to make the Piedel Silver Clarinet the finest instrument available.

And Piedel Silver Clarinets are moderate in price! They are within the means of every musician—professional or amateur. Whether you are playing in an orchestra or school band, your Piedel Silver Clarinet will be an important feminine influence.

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Conducted by
George L. Stone

The two chief sources of information regarding music of the past are China and Greece. Truthful, coherent facts about the early history of the drum are few and far between. Only a small percentage of the instruments are preserved to us today in their original forms, after having been modified by the development of music through the centuries. The instruments we see today are in many cases different from the ones we see in pictures and illustrations.

The drums of ancient China were usually of the type known as the "tang." These drums were made of various sizes and shapes, and were often decorated with motifs representing animals and symbols of good luck. The most common type of drum was the "tang-tang," which was used in religious ceremonies and festivals.

In ancient Greece, the most common type of drum was the "bass drum," which was used in military parades and games. The "tambourine," a small drum with a single head, was also popular in Greek music.

Despite the differences in drum designs between China and Greece, both cultures valued the instrument for its ability to enhance music and dancing. The drums were often played in pairs, with one player beating the drums in time with the music and the other player manipulating the drums in complex rhythms.

The influence of Chinese and Greek drumming on modern drumming can be seen in the use of multiple drums and the incorporation of rhythm and melody into drumming performances. Today, the drum continues to be a powerful instrument in many cultures around the world.
The Saxophonist

CONDUCTED BY

W. A. ERNST

The Saxophonist's Tune "C" is for Tune, Tenor, and Tuba. Tune and Tuba are the most important for the band, but all instruments are necessary, for the melody and harmony must be heard. Technically, the saxophone is a reed instrument, but it has been used in many orchestras and bands, both for its melody and its characteristic tone. Some of the most famous saxophonists include Charlie Parker, John Coltrane, and Miles Davis.

In recent years, the saxophone has become increasingly popular in pop and rock music, especially in the hands of jazz and R&B musicians. Many modern saxophonists are known for their innovative techniques and creative improvisation, and are often featured as soloists in their own right. The saxophone has a rich history and continues to evolve, with new sounds and styles being introduced constantly.
Improvising and “Filling In”

A series of practical exercises for players of wind and string instruments
By A. J. Weidt

The use of the Arpeggio

In the song chorus below attached there is given a further demonstration of the use of the arpeggio, also there is shown the use of the sixth and fifth notes of the scale (indicated by the letters t and t), the notes which indicate the series, and the small notes that follow the series. The harmony is indicated by the letters below the series. The notes of the small notes are the same as those of the song chorus indicated above. The series in the fourth position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above. The series in the third position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above. The series in the second position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above.

Still Further Concerning the Use of the Arpeggio

The notes of the song chorus indicated above are the same as those of the song chorus indicated above. The series in the fourth position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above. The series in the third position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above. The series in the second position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above. The series in the first position and the second series in the consecutive series are indicated by the letters d. The notes that follow the series are the same as those of the song chorus indicated above.

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Boston, Mass.

The Clarinetist

Completed by RUDOLPH TOLL

Boston, Mass.
This is perfectly all right if you like the idea and get the results desired, but I do not think it is very much. I do think that, with the proper instruction, that this is not an entirely insurmountable problem, and that with practice, the trouble can be eliminated.

Close and Open Fingings

I wish to ask you about closed and open fingings — what is meant by a closed finging or an open finging? Is the close finging more suitable for slow passages? Or the open finging, for faster passages? What finger would you advise for a small orchestra consisting of violins, double, violas, trombones and piano? — A. J. W.

A close finging is one in which the space between the thumb and index finger is narrow; and an open finging is one where the thumb and指数 finger are far apart. This is the opening view of the view you are asking for, as far as the piano is concerned. For general playing, one, one, or both, or all, is used. In the French method, there is no use of the thumb and index finger at all.

From High to Low Pitch

One high pitch is certainly not to be desired to be played on the violin. It is impossible to change a high pitch directly to a low pitch. The difference is too great, and would be quite a strain on the instrument. However, if you need to set a higher or lower tone, I suggest that you use the thumb and index finger, and you will have the effect on the violin.

New Zealand Notes

This is perfectly all right if you like the idea and get the results desired, but I do not think it is very much. I do think that, with the proper instruction, that this is not an entirely insurmountable problem, and that with practice, the trouble can be eliminated.

School Band and Orchestra Contests

Belows are given a list of the State School Band and Orchestra Contest, where they are to be held and the names of those in charge. Anyone interested may write to the person listed to get a set of orchestras. Where no dates are given the time is generally to be late in April or early in May.

State School Band Contests

State School Band Contests

STATE SCHOOL BAND CONTESTS

Northern California:

- Yolo County:
  - Davis, R. H., Davis High School, Davis, Calif.

- Sonoma County:
  - Santa Rosa, C. D., Santa Rosa High School, Santa Rosa, Calif.

- Alameda County:
  - Oakland, H. H., Oakland High School, Oakland, Calif.

- Contra Costa County:
  - Richmond, E. N., Richmond High School, Richmond, Calif.

- Napa County:

- Sonoma County:
  - Santa Rosa, C. D., Santa Rosa High School, Santa Rosa, Calif.

- Solano County:
  - Vacaville, N. E., Vacaville High School, Vacaville, Calif.

- Marin County:
  - San Rafael, B. P., San Rafael High School, San Rafael, Calif.

- Kern County:
  - Bakersfield, J. B., Bakersfield High School, Bakersfield, Calif.

- Santa Barbara County:
  - Santa Barbara, F. P., Santa Barbara High School, Santa Barbara, Calif.

- Los Angeles County:
  - Los Angeles, T. G., Los Angeles High School, Los Angeles, Calif.

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- Orange County:
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Montreal Musical News

By Charles Mackay

THE fact that Mr. Thomas Maguire passed away a month or so ago will be regretted by all. Not only was Mr. Maguire a man of culture and refinement, but a man of culture and refinement. He left to the world a legacy of talent, but that talent was of the highest order. He was a man of great ability and refinement. He was a man of great ability and refinement. He was a man of great ability and refinement.

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The Tenor Banjost The Tenor Banjost  

CONDUCTED BY A. J. WEIDT

SYNCHRONIZING SUSTAINED TONES

I greatly enjoyed playing your "Penduline Melodist," and wish a professional tenor banjo-friend of mine to try one. I notice that when played on the fiddle, it tends to a syncopated style which I thought was more effective than the straight rhythm.

A. J. WEIDT, Bingham, N.Y.

FRETTED INSTRUMENT NOTES

For the first of each two tied notes is named, while the last is not. This has been played with as much accuracy as possible. Quarter notes between tied eights are assumed to be quarter notes. The tied notes are usually played with the first and second fingers of both hands. This is not necessarily true, but it is usual practice.

Important

The first six of each of the tied notes is named, while the last is not. This has been played with as much accuracy as possible. Quarter notes between tied eights are assumed to be quarter notes. The tied notes are usually played with the first and second fingers of both hands. This is not necessarily true, but it is usual practice.

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From California to Maine

From California to Maine, 1928: A story of a student bands as the Holy Cross College Band of Derry, recently making an extended trip to Maine.

Nadle, June 29. — The Vermont State Music Teachers' Association, (President, Miss. Elmer, president), will hold its annual convention at Montpelier, in conjunction with the State Teachers' Educational Association from April 3 to April 10, 1929, with various events and seminars scheduled. At this conference, it is expected that several important matters will be discussed, including the future directions of the State's music education.

HOLY CROSS BAND IN D. C. FORMATION

Kington, N.C. — Mr. James M. McWhorter, although physically and vocally untrained, is a very active in the organization of bands in this district, having been bandmaster of the State Band at Derry, and having trained several bands here at our time. The principal elements in these bands are: bandmaster, a conductor, and several assistants required for the future action of such the music of these bands.

For BAND AND ORCHESTRA (ORCHESTRA) SQUARES FOURTH March

The University of Dayton Flyers March 3rd, 1929. — The University of Dayton Flyers March is a popular annual event for students and alumni.

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What I Like in New Music by LLOYD G. DEL CASTILLO

What I like in new music this month happens to be considerable. There are outstanding orchestral compositions by Delius, a new work by Stravinsky, and a new quartet by Mozart, among others. These works are all new, and I have not had the opportunity to hear them, but I am looking forward to doing so as soon as possible.

The works I like in new music this month are:

1. "In Memoriam: A Death" by Delius.
   - Delius, a new work for orchestra, is a sorrowful and beautiful piece, full of pathos and lyricism. It is a masterpiece of orchestration and composition, and I am looking forward to hearing it.

2. "The Rite of Spring" by Stravinsky.
   - Stravinsky, a new work for orchestra, is a powerful and dramatic piece, full of energy and excitement. It is a masterpiece of orchestration and composition, and I am looking forward to hearing it.

3. "Kodaly's String Quartet" by Mozart.
   - Mozart, a new quartet for strings, is a masterful piece, full of grace and beauty. It is a masterpiece of composition, and I am looking forward to hearing it.

I am looking forward to hearing these works as soon as possible, and I am sure that they will be excellent.

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- "The Round-Up" by牢记使命

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On a Moonlight Night in Dreamland is a song by Henry Ward, with music by John Ireland.

The song is about a moonlit night, with the moon shining brightly in the sky. The singer is lost in thought, contemplating the beauty of the night. The song is slow and sentimental, with a gentle melody and a sweet, lilting rhythm.

The song is performed by John Ireland, with a full orchestra accompaniment. The orchestra is under the direction of Henry Ward, and the song is recorded on the Boston Music Company Popular Concert Library.

The song is available for purchase on CD or download from the Boston Music Company Popular Concert Library.
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2. Hop House Blues 5. Savannah Sunset
3. For Mixtures of Spaniel colors, in the endowment of the artist of the American Standard.

A NIGHT IN INDIA

By GEORGE L. COBB
1. Twilight in Benares 4. Lyre in the Temple of Siva
2. 5. Songs of the Brahman
3. Dance of the Flower Girls 6. In the Village

Prints of Original Music by the Author, published by M. F. P. COBB.

Three Sketches from Old Mexico

By Frank L. Emerson
1. Toy Town Tales
2. The Tin Soldiers
3. Dance of the Dolls
4. Jack in the Box
5. The Wooden Horse

TOY TOWN TALES

By Frank K. Emerson
1. The Meeting
2. The General
3. The Broken Heart
4. The Saprobic
5. The Magpie

For dramatic purposes the above schemes may be adapted by the author, who may be addressed by letter, in care of the author.

LOVE SCENES

By L. C. Brandt
1. Love in the Woods
2. Love in the Field
3. Love in the Temple
4. Love in the Moonlight

For dramatic purposes the above schemes may be adapted by the author, who may be addressed by letter, in care of the author.

A LOVE EPILOGUE IN BIRDSEYE

By Lewis Brandt
1. The Cannibal Hawk
2. The Great Eagle
3. The Vulture
4. The Owl
5. The Crow

For dramatic purposes the above schemes may be adapted by the author, who may be addressed by letter, in care of the author.

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You Can Take It or Leave It

The Annotated Guide to Musical Instruments

BY ALFRED H. STEINBERG

Recent Developments

In a letter to the American Musical Instrument Society, the noted instrument collector and historian, Mr. Alfred H. Steinberg, has written:

"The latest development in the field of musical instruments is the so-called "automaton," which has been the subject of much speculation and discussion among musicologists and instrument collectors. This instrument, which is capable of playing entire compositions without human intervention, has revolutionized the field of musical education and has opened up new possibilities for the study of music history and theory. The automaton has been used in various educational institutions, and its potential for enhancing the teaching of music is enormous."
Let's Get Acquainted

The Oboette
A Stepping Stone to the Oboe

In effect, an elementary oboe, which, because of its simple mechanism and low price, affords the student of the oboe problem a good place to begin. A good place to begin, but not the beginning of orchestral and band organizing.

Although intended as a stepping stone to the full-size model, the Oboette is a complete musical instrument which was designed as an introduction to the fundamentals of sound development in the oboe family. The complete learning and playing record is built into the instrument, and the beginner is enabled to acquire a basic command of the instrument.

Instruction Method

By Franko Frechak

This method is illustrated and written in clear, concise, easily readable form. The student is taught step by step how to play the oboe, how to care for it, and how to practice it.

HERE is pictured an organization unique from the fact that it is the first and, in fact, only example of its kind. The Metropolitan Symphony Orchestra is a combination of the Metropolitan life and the Metropolitan Symphony Orchestra.

The first concert was given on January 28th, 1928, with Frieda Franchetti, the famous Metropolitan Opera Company. The orchestra was made up of a large group of skilled and experienced players. The program consisted of a selection of symphonic music, and was conducted by the conductor of the Metropolitan Symphony Orchestra.

The orchestra received a great deal of attention, and was well received by the audience. The first concert was a great success, and the orchestra continued to perform regularly, with many successful concerts. Frieda Franchetti continued as the conductor of the orchestra, and the group continued to grow in popularity.

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For the orchestra is supported by the players themselves, and the name of an orchestra membership will not only assure you that the orchestra will flourish, but will assure you that the orchestra will flourish. Scan the titles; the names and sub-titles are for the most part accurately descriptive of the compositions, and you need not worry about the material of our arrangements. You can therefore select several titles to fit your immediate needs—or you can safely order the entire twenty.

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- The Lion and The Lamb ROUND TWO
- Reuse or Compact?
- What I Like In New Music
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