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Melody: Jean LeCouteur

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BANJOIST!

A New Effect

"BANJOIST!

A New Effect"

by A. B. C. G.

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Orchestras and Plectrum Orchestras

FOB years the plectrum group of instruments has struggled along under the handicap of being looked down upon by players of the more traditional instruments. But now, with the advent of the plectrum trumpet, things are changing.

The plectrum trumpet is a new instrument that has gained popularity in recent years. It is played with a plectrum instead of a traditional mouthpiece and reed. This innovation has opened up new possibilities for composers and performers.

However, some traditionalists are resistant to this change. They argue that the traditional trumpet is a more versatile instrument and that the plectrum trumpet lacks the flexibility and expressiveness of the traditional model.

In conclusion, while the plectrum trumpet may not yet be fully accepted by all, it is rapidly gaining popularity and is sure to continue to evolve and develop in the years to come. It is an instrument that challenges convention and inspires innovation, and for that reason, it deserves to be recognized and appreciated for its unique contributions to the world of music.
The Banjo in the Band

By W. M. Rice

In the current trend towards obtaining a broader and more representative band, the banjo has become increasingly popular in schools and organizations. Not only is it made up of the three standard parts - head, neck, and body - but it also adds a unique sound and character to the ensemble. The banjo's versatility and adaptability make it an invaluable asset to a band.

The banjo band has gained popularity in various forms, from traditional folk music to contemporary styles. The range of instruments included in a banjo band can vary greatly, from a single banjo to a full ensemble of multiple banjos. The unique sound of the banjo can complement and enhance other instruments in a band, creating a rich and diverse musical experience.

The banjo band's appeal lies in its ability to engage audiences of all ages. Whether it's a lively folk tune or a smooth jazz piece, the banjo's distinctive sound is sure to captivate and entertain.

Incorporating the banjo into a band can add a fresh and dynamic element to performances. It's a great way to showcase the versatility of the banjo and demonstrate its importance in the musical world.
Let's Get Acquainted

The Notebook of a Strolling Musician

By ARTHUR H. RACKETT

O

O

The winter of 1899-1900 was an extremely cold one, yet it is obvious that one fellow did not get cold feet, as he went from Minneapolis to Chicago and got married. I had engaged (metonymically) for a year or two, and thought in the main time to have been married, nor had he any cold feet. He left his father and the other old man constant in the same pursuits as in youth. The winter of 1899-1900 was so extremely cold one, yet it is obvious that one fellow did not get cold feet, as he went from Minneapolis to Chicago and got married. I had engaged (metonymically) for a year or two, and thought in the main time to have been married, nor had he any cold feet. He left his father and the other old man constant in the same pursuits as in youth. The winter of 1899-1900 was so extremely cold one, yet it is obvious that one fellow did not get cold feet, as he went from Minneapolis to Chicago and got married. I had engaged (metonymically) for a year or two, and thought in the main time to have been married, nor had he any cold feet. He left his father and the other old man constant in the same pursuits as in youth.

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$18 A WEEK AND CAKES WITH WAGON SHOW

Circus life has its attraction for young or old, whether one has lived in, or otherwise. The odor of the men to a circus is as gaucho to a warrior. There is something of all this in Montana's article, which follows. One feels that he looks a bit more into the mirror of the past.

by MONTANA
The Cowboy Banjoist

We were on parade and as we reached the edge of the town we came to a bridge upon which the hand wagon stopped to allow those ahead of us to turn around. The other end of the bridge and sunlight came back. Just as our wagon stopped and we were all wiping the perspiration from our face, the leader of the band, who was also interested in the show, told me to go over and "Have a smoke and take a rest." I went down the bridge and took a rest, and when I got back to the wagon the show was over and I felt a little sore.

There is a Place For The Banjo In Every

SYMPHONIC ORCHESTRA SCHOOL ORCHESTRA ACADEMY ORCHESTRA STRING BAND In Fact Almost Every Sort Of MUSICAL PROGRAM

The evolution of the banjo is a story both interesting and romantic. First, the Southern Dicky was a simple box. Then, because of its jangling, it became a feature of the home instrument. Next, the development, from the five-string banjo, played with the fingers, to the four-string plucked and chromatic banjo played with a pick. The banjo then entered the dance orchestra, quickly becoming an essential instrument for successful dance music. Leaders, composers and arrangers - recognizing the charm of banjo playing, gradually began to apply it to more serious purposes.

An Invitation to Players, Dealers, Music Supervisors and all Music Lovers - See the Gibson Exhibits at the Two Big Conventions
Can You Answer These Questions?

How many banjo bands are there with over one hundred banjos?
How many banjo bands are there with over fifty banjos?
How many banjo bands are there with over twenty-five banjos?
How many banjo orchestras with banjo players?
How many banjo artists in vaudeville?
How many banjo artists in symphonic orchestras and stage band orchestras?

If you could visualize the answer to the above questions the results would be startling.

Think of the tremendous advance that has taken place in Banjo interests during the past ten years. With its wonderful progress and steady advancement, what will be the position of the Banjo at the end of another decade? The splendid showing of this popular instrument is the result of the opportunities the banjo has earned by merit. Both the player and the manufacturer have been hard at work and today their reputation and standing is fully recognized.

The latest development is the use of banjos in concert bands and orchestras. This is a natural and obvious growth. We have the players and the instruments — all that was indeed was to bring the instrument to the attention of those in authority so that the concert orchestra and band will benefit by the characteristic tone color of the banjo.

"Silent Bell" Banjos and Ne Plus Ultra "B & D" Super Strings used and endorsed by many of the most prominent players.

THE BACON BANJO COMPANY, INC.
GROTON, CONNECTICUT

The Modern Harp

By DR. F. C. JOHNSON

The harp has had such a rich and romantic history that every encyclopaedia and complete library contains any amount of information on its evolution and history from the twanging bow string in primitive ages to the Phoenician, Egyptian, and Irish harps. There is, however, very little written about the modern harp. Insomuch as this is an age of modernism in science, literature, art, and music, what is more natural than to write of the modern form of this ancient instrument?

When we speak of the modern harp we do not necessarily mean this to be an instrument so new that it has appeared before the public only within the last few years, because as a matter of fact what is termed as a double action or complete instrument has been in use since 1896. It has been only within the last twenty years that there has arisen a need of exploiting largely on Barrow here, as his life and observations are too well known, but possibly the human characteristics of the man have been better epitomized by the noted English writer, Mrs. Trollope, when in her book on The Domestic Manners of the Americans she wrote of him.

"Inaccumulation, exactness, industry and perseverance. He resembles the Scotch; in habits of frugal economy, he resembles the Dutch; in love of honor, he does not greatly resemble the sons of Abraham, but in frank admission and superabundant kindness to his benefactors he is like nothing else on earth."

Harpists have not always rested content with the designs of other makers, but have always been desirous of making improvements in their instruments. It was not until T. B. Barrow undertook to introduce the double action harp that the modern harp was born. The double action harp was patented by Barrow in 1896, and is now the standard model of the instrument.

Accurately Constructed

The accuracy of the construction of the harp and the maintenance of this accuracy in the body of the harp is of the utmost importance. The soundboard must be fastened to the instrument in such a way as to be perfectly balanced, and to fit the part of the harp in which it is supposed to do its work. The soundboard should be made of the finest quality of wood, and the frame of the harp should be as strong as possible. The harpist must also take care that the harp is accurately set up, so that the strings are at the proper tension and are properly adjusted. The strings must also be of the finest quality, and should be replaced when necessary.

Harp Size

Different sizes of harps are manufactured for the various needs of different individuals. Children must have a harp which has sufficient length for the beginner and yet small enough so that the pedals and strings can be reached with ease. More adult students must have one of standard size, although perhaps not particularly sensitive, and artists demand an instrument of concert or grand concert size. The smaller instruments are naturally less expensive and less convenient in carrying and storing. The accuracy in construction as mentioned above, must obtain in all instruments regardless of size or price.

Tone Quality

There are two essentials in harp building which stand out more prominently than anything else. One of these essentials — accuracy of mechanism — has just been discussed; the other is tone quality. It probably would be a question as to which might be considered the more important, as one without the other would make a harp of but little value. The purchaser of an instrument thinks more about the tone, as it is taken for granted that the harp is accurate in every other. The tone comes from the strings and the soundboard, although the harp vibrates as a whole. If this

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Dr. F. C. Johnson, who is a world authority on the harp, has written this article in the interest of the instrument.

"Silent Bell" Banjos and Ne Plus Ultra "B & D" Super Strings used and endorsed by many of the most prominent players.

THE BACON BANJO COMPANY, INC.
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Dr. F. C. Johnson, who is a world authority on the harp, has written this article in the interest of the instrument.
A New Type of Banjo Orchestra

The new sparkling style of popular banjo music dispensed by this feature group of banjoists from Radio Station WKBZ, Baltimore, Md., has made it a regular feature of their programs. Russell C. Haynie, director (front row center) is the arranger and teacher of all the members of the orchestra.

Russ Haynie has been a user of Ludwig banjos since our first models were introduced, taking on new models of the Ludwig line as they appeared. Another feature of this orchestra is the use of eight (8) regular Ludwig Banjos. Each banjo was purchased by the users without any inducement for publicity, advertising or discount.

Haynie’s only comment about the Ludwig Banjo in this line: “I like them. I teach with them and I use them. It’s the only banjo for me.”

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By R. C. Cassar, Department No. 10.
Three Sketches from Old Mexico
A Suite by
Cady C. Kenney

1 The Flower Girl
2 In the Floating Garden
3 Serenade

The titles as admirably describe the character of the numbers that delight description is unnecessary. The music harmonizes with the title and with each other, without spoiling the natural beauty of the landscape as the music meanders along.

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The lovely sentiments expressed by Mr. Hahn are fully illustrated by the music of these numbers. The themes are developed with such ease and grace that the listener is carried away to a realm of melody and beauty. The conclusion of each number is left to the imagination of the listener, and the orchestra is left to supply the necessary fillers.

Melodically, rhythmically, and harmonically, Kenney has expressed the charm and beauty of Old Mexico most admirably. Each of the numbers forms a complete unit, and each is so constructed as to form a complete suite.

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Melody for June, 1938

Here and There in New York

by ALAN WELLSER

THERE... one of the all time best received scores in our show is 'The Gnome' by the famous composer of the last generation, Edward Elgar. 'The Gnome' has been one of the most successful and popular works in the repertory of the New York Philharmonic Orchestra, which has played it many times. It is a charming and delightful piece of music that has captured the hearts of audiences everywhere.

The piece is a wonderful example of the composer's skill in creating a mood of fantasy and magic. The melody is beautifully scored for orchestra, with a combination of strings, woodwinds, and brass that create a rich and vibrant sound. The piece is full of surprises and color, with sudden changes in tempo and dynamics that keep the listener engaged.

One of the most notable features of 'The Gnome' is the use of a solo horn that rises above the rest of the orchestra, creating a beautiful and haunting melody. The piece is a wonderful example of the composer's ability to create a sense of mystery and excitement.

The New York Philharmonic Orchestra has performed 'The Gnome' many times, and it is always a highlight of their concerts. The piece is a wonderful example of the composer's skill in creating a piece of music that is both beautiful and entertaining.

In conclusion, 'The Gnome' is a wonderful piece of music that is a delight to hear. It is a perfect example of the composer's skill in creating a piece of music that is both beautiful and entertaining. The piece is a wonderful example of the composer's ability to create a sense of mystery and excitement, and it is always a highlight of the New York Philharmonic Orchestra's concerts.
A Night in India

SUITE

by

GEORGE L. COBB

Twilight in Benares

The Fakirs

Dance of the Flower Girls

By the Temple of Siva

March of the Brahman Priests

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IN THIS SUITE Mr. Cobb has successfully caught the glowing pagantry of the East — its mystery, its color, its life. His music is full of color and rhythmic life — atmospheric and vital. The pictures presented are in good contrast, and, used separately or in combination, form a program just that touch of spice so necessary to its proper rounding out. Broadcasting orchestras and orchestras who feel the need of getting away from the same old mold and track of contemporary programs, as well as motion picture theatre players and leaders, will discover in A NIGHT IN INDIA a veritable treasure.

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J. Ward Allen

The Principle of Contrast is one of the fundamental principles in music theory and performance. It involves the contrast between elements such as dynamics, tempo, melody, and rhythm. The application of this principle can enhance the emotional impact of a musical piece and create a more compelling performance.

To effectively apply the Principle of Contrast, it is important to understand the relationship between contrasting elements and how they interact. This can be achieved through careful analysis and practice.

The Principle of Contrast is often used in various musical genres, including classical, jazz, and popular music. Its application can help musicians create a more dynamic and engaging performance.

In conclusion, the Principle of Contrast is a valuable tool for musicians and composers alike. By incorporating it into their practice and performances, they can create more expressive and impactful music.

END OF PAGE
The Alluring Tambourine

SPANISH DANCE

PIANO

 Allegro

Frank E. Hersom

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JACOBS' CINEMA SKETCHES, Vol. 6

In a Smuggler's Cave

R. S. STOUDEHON

Piano

Lento con moto ma molto misterioso

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The Saxophonist

Conducted by W. A. ERNST

The Theatre Pit Saxophonist

This season the orchestra soprano, as usual, comes into its own. The theatre pit saxophone is well suited to the orchestra because of its vast and varied possibilities. While it is true that several orchestras have used saxophones in the past, it is more true today than ever before that the saxophone is being utilized in the pit orchestra. It is the public that is demanding saxophones in its theatrical productions, and they will have them since they see the efforts of the different orchestras to keep up with the changing times.

It has long been the custom to have a saxophone in the pit orchestra, but it is only in recent years that the saxophone has become more popular. This is due to the fact that the saxophone has become more versatile and can be used in a variety of ways.

A saxophone is a versatile instrument and can be used in many different ways. It can be used as a solo instrument or as part of a small group. It can also be used as an accompaniment to other instruments.

The saxophone is a great addition to any orchestral ensemble and can add a unique quality to the overall sound of the orchestra. It is a great instrument to have in the pit orchestra and is sure to be a hit with audiences.

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120 BROADWAY, NEW YORK, N. Y.
NORTHWEST NEWS NOTES — By J. D. Barnard

FLORENCE Baily has left the residence of the Colburns in Seattle. — Mrs. W. B. Henderson and children left Seattle last week for a holiday at the Ellice Islands. — Robert F. H. Robinson and family have arrived from a trip to the east. — E. D. F. MacArthur and family have arrived from a trip east. — Mrs. J. W. K. Theobald and family have returned from a trip to the east. — Mrs. W. B. Pinkham and family have returned from a trip to the east. — Mrs. L. E. Brown and family have returned from a trip to the east.

Play Without Pressure

The King—Non-Pressure Type

Time: 30 minutes

Setting: A living room

Characters:
1. Arthur, a businessman
2. Jane, a wife
3. Susan, a receptionist

Act 1:
Arthur is sitting in his living room, looking tired and stressed. Jane isConcern about his work. Susan, Arthur's receptionist, calls and tells them Arthur's boss is on the phone. Arthur stands up and leaves to answer the call.

Act 2:
Jane and Susan are left alone in the living room. Jane is frustrated and upset about her husband's lack of communication and work stress. Susan is concerned and offers to help by suggesting time management and prioritization techniques. Jane listens and takes note of the advice.

Act 3:
Arthur returns home, looking relieved and happier. He thanks Jane and Susan for their support and promises to communicate better with his boss.

The play closes with Arthur and Jane looking into the future, confident that they can manage their challenges together.

New Bach Mouthpieces

A new Bach mouthpiece has been introduced to the marketplace. The Bach 261 is a single-reed instrument designed for clarinet players. It features a lighter weight and improved tone quality. The Bach 261 is available in several different styles, including B, A, and E-flat. It is suitable for both professional and student musicians.

Vincent Clarke's Trombone Mouthpiece

Vincent Clarke, a trombone player, has designed a new mouthpiece for his instrument. The mouthpiece is made of high-quality materials and is designed to improve the player's sound and comfort. It is available in several different designs, allowing musicians to choose the style that best suits their needs.

Walter Jacobs, Inc.

Walter Jacobs, Inc., has announced the release of a new line of trombone mouthpieces. The mouthpieces are made of durable materials and are designed to improve the player's sound and comfort. They are available in several different designs, allowing musicians to choose the style that best suits their needs.

The Symphony Orchestra

The Symphony Orchestra will be performing a concert featuring works by Beethoven, Mozart, and Wagner. The concert will take place on Saturday evening at the Concert Hall. Tickets are available online, and seating is limited.
The Violinist

CONDUCTED BY
Edwin A. Sabin

The Violinist is a monthly magazine published in New York City. It focuses on the world of classical music, featuring articles on composers, performers, and musical events. The magazine is known for its in-depth coverage of the musical world and is aimed at serious music lovers and professionals.

The Violinist is one of the oldest and most respected music magazines in the United States. It was founded in 1876 and has been in continuous publication ever since. The magazine is published by the Violin Society of America and is distributed to members of the society as well as to subscribers worldwide.

The Violinist covers a wide range of topics related to music, including articles on composition, performance, and the history of music. It also includes reviews of concerts, operas, and other musical events, as well as interviews with prominent musicians and composers.

The magazine is known for its high-quality production and its commitment to providing accurate and detailed information about the world of music. It is a valuable resource for musicians, music lovers, and anyone interested in learning more about classical music.
Improvising and “Filling In”

Further Use of Passing Notes in Filling In

by A. J. WEIDT

This is a continuation of the subject taken up in the May installment, which should be reviewed, as the new ground rules apply to both. In the examples below, the essential melody note is indicated in a circle and the harmony is shown in the manner of C (the dominant chord). The melody note in each measure, Nos. 1 to 4, is the root of the chord; in Nos. 5 and 6, D, in Nos. 9 and 10, B, in Nos. 11 and 12, F. The measure is 4/4.

Here are the following rules:

(1) When the root comes as the melody note, the "fill-in" should come after the second or third beat. When the root comes as the melody note, the "fill-in" may come on the second or third beat.

(2) When the root comes as the melody note, the "fill-in" note must be the second or third beat.

(3) When the third chord on the melody note, the root note should be the second or third beat.

(4) When the seventh chord on the melody note, the root note may be the second or third beat.

(5) When the sixth chord on the melody note, the root note may be the second or third beat.

(6) When the fifth chord on the melody note, the root note may be the second or third beat.

(7) When the fourth chord on the melody note, the root note may be the second or third beat.

Summary

The student will notice that the "fill-in" note is on the second beat, and the root note on the third beat, at a distance of a third or seventh from the melody note. The new rules are not only for the root note, but for the second beat.

A Note on Jazz

Read and take heart you Dorothy! Yes, it’s jazz again, but worse than before. A latest word from the industry is that the last note of the melody is so quickly followed by the root note of the new chord that the listener hears only a second beat. The new rules are not only for the root note, but for the second beat.

Ten Marches for Young Bands

by A. J. WEIDT

From the Whiteface Mountaineer Repertoire of Arrangements for Young Bands

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Here are the ten marches for young bands:

1. "March to the War"
2. "March to the Battlefield"
3. "March to the Front"
4. "March to the Home Front"
5. "March to the Hospital"
6. "March to the War Office"
7. "March to the Field"
8. "March to the docks"
9. "March to the Arsenal"
10. "March to the Factory"

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The Howard Tuner is designed to hold the reed of the clarinet or saxophone in its proper position, and thus make it easier to play. The reed is held in place by a flexible wire, which is adjustable to fit any size of reed. The instrument is sold with a set of 6 reeds, and can be ordered for $1.00 each.

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The MUSICAL ENTERPRISE

In order to make the reeds more durable, we suggest the use of the Howard Tuner. The reed is held in place by a flexible wire, which is adjustable to fit any size of reed. The instrument is sold with a set of 6 reeds, and can be ordered for $1.00 each.

Price Each, 75c; set, $3.00.

Read this Industry News from New York:

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This week's edition of the Musican Enterprise gives a full report of the Howard Tuner and the Machine Made Reeds. The Howard Tuner is a remarkable invention, making it easier to play the clarinet or saxophone. The Machine Made Reeds are of the highest quality, providing a brilliant tone. Both products are highly recommended.
Melody for June, 1928

Play it an Octave higher

the second time through!

Handfuls of Xylophonists and Drummers know what a blissful new F in F. Xylophone—that you have bought and they tell you. "Thousands of others will buy it and use it as soon as you know about it!" Do you know of any better way to find out what it is like than to send for one and try it out? We don't. You can't see—return it if you don't like it... Here's where this new Xylophone comes in. It has the two half octaves E to C in that so valuable in soft playing and it also has the greatly needed C to F # in the top end. Popular dance melodies go above C, but almost never above F.

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Conducting: G. L. STONE

Questions and Answers

The "Drummer" Chief justice of the Eighth Circuit says: "The Eighth Circuit is at right hands when the Chief Justice is at right hands." A similar rule in the Drummer is that "if the Drummer is at right hands, the Eighth Circuit is in the rear." The importance of this rule is obvious to every reader of the "Drummer." The rule is not only of great importance to the student of the drum, but also of great importance to the student of the law.

The Drummer Chief Justice

Here's a question: Will you undertake to say what is an everlasting, and an everlasting? An everlasting is a time which is everlasting. An everlasting is an everlasting. What is everlasting? An everlasting is everlasting.

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That’s what A. J. Weiss told me when we asked him what he said to say on this first announcement for the latest competition for tenor banjo and plenum banjo players.

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F. E. Reed, Bannock.

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7. Where You Been Song with Tears Piano-Test
8. Daddy’s Little Girl Piano-Test
9. Sunny Side Piano-Test

Page 4
10. You’re in My Heart Piano-Test

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You Can Take It or Leave It

The Right Hand Column

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Do you know, for free? It’s a very sardonic, and here it is free for you.

The young composer came.

"Take it," he said. It was the price, and it didn’t cost a thing.

"It’s free," I said. It was the right price, and it didn’t cost a thing.

Do you know, for free?

"Vultures eat the sardonic music on the music stand," I said.

"That’s right," he replied.

Do you know, for free?

Walt’s "Bald eared mule" If you know what we mean. We, predict a record-breaking vote for this next session, ten new measures—

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FUNDAMENTALS, published by Miller and Baker, 39 Park Ave., New York, has just come out in thirteenth issue of the public.

The particular number appears to me so lacking in anything ordinary interest. The series, 'Music's Art,' at five dollars by Joseph L. Komis, known as the great Flattenden aroscher in this installment a very humorous account of Flattenden and Hyacinths.

The book is a series of articles on the value of music written by Edward Mead, one of the chief members of the music society of England, and is written in a humorous and amusing style.

In addition to this matter valuable to the artist, it contains a number of articles on the history and development of music from the earliest times to the present day.

The book is a valuable addition to the repertoire of every musician and should be in every library.

DEPARTMENT: Bandmaster, conductor, and musician, is a desk reference and a valuable guide to the musician in the art of conducting and playing.

It was received at the end of the season of 1912-13, and the great value of this book is evident in its thoroughness and correctness.

It is published by the American Musician Publishing Company, New York.


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Melody for June, 1928

Of course you would like to receive this magazine each month, so while you think of it slip the subscription price in an envelope with your name and address and mail it to Walter Jacobs, Inc., Boston, Mass.
What I Like In New Music

By LLOYD G. DEL CASTILLO

TWO lullabies have now been recently orchestrated. The first one occurred two months ago, and was the first anniversary of Delilah, Brown and Henderson. It was recently because the firm probably took the first place on total sales of popular music for the year, aided and abetted by the microphone. Among May Stevens. The second and more recent first birthday is that of the living Berlin Standard Catalog, which, under the wise and far-sighted leadership of Harry Engel, Kempinski and Rorick, has established itself in a short year as one of the leaders in photocopy music catalogs. Let's give the little boys a big hand.

Orchestrical Music

From Merian Raine, by Rease McKeiver (Fan): Medium, light possession. 2/4. A delicate, simple, slightly syncopated tune, in F major. A pleasant lullaby for a young child. The melody, however, is not as well known as the harmony. The harmony is very attractive, and the rhythm is quite simple. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

Shall We? by H. A. C. (Norfolk, N. Y.): Medium, light possession. 4/4. A delicate, simple, slightly syncopated tune, in F major. A pleasant lullaby for a young child. The melody, however, is not as well known as the harmony. The harmony is very attractive, and the rhythm is quite simple. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

Photoplay Music

Carnival Festa, by merged sound (Mercury). Medium, light possession. 4/4. A fast, lively, syncopated tune, in F major. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

Strawberry Festival, by H. A. C. (Norfolk, N. Y.). Medium, light possession. 4/4. A delicate, simple, slightly syncopated tune, in F major. A pleasant lullaby for a young child. The melody, however, is not as well known as the harmony. The harmony is very attractive, and the rhythm is quite simple. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

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Boyhood Dreams: A Dream of the Past, by H. A. C. (Norfolk, N. Y.): Medium, light possession. 4/4. A delicate, simple, slightly syncopated tune, in F major. A pleasant lullaby for a young child. The melody, however, is not as well known as the harmony. The harmony is very attractive, and the rhythm is quite simple. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

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Waltz Impressions

By Gary Hughes, by merged sound (Mercury). Medium, light possession. 4/4. A delicate, simple, slightly syncopated tune, in F major. A pleasant lullaby for a young child. The melody, however, is not as well known as the harmony. The harmony is very attractive, and the rhythm is quite simple. The melody is well written, and the harmony is very effective. The rhythm is quite simple, and the melody is well written. The harmony is very effective.

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