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   Fingerings is natural. There are no straining reaches, no awkward crampings.

5. Easier, surer action
   Absolute mechanical precision in every part and detail is guaranteed.

6. Two superbly rich finishes
   You can have the Silver King in heavy silver plating with bright gold bell, or in the new Roman Gold finish.

We tell you that the Silver King is a thoroughly good clarinet: that it meets new high standards of perfection on every count.

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Says Mr. Fenboque, who is also on the faculty of the Cincinnati Conservatory, after a thorough test of the new Conn No. 100-O flute:

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Besides the foot joint to G or B-flat, described under the illustration, other improvements include:

- New C sharpened key, which brings out the tone more, formerly difficult to bring properly, with a full, sweet, and uniform resonance.
- Gutural key enables obtaining this note with finer finger of right hand, as well as third finger of left.
- Lower D sharpened key enables obtaining this note with finer finger of left hand, as well as with finger of right.
- All tone holes drawn from body metal, with edges notched in the usual Conn method.
- All springs of gold alloy, unusually long lives, and will not corrode.

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Now No. 100-O Flute with Foot Joint

Just above the D flat joint are notches of different lengths, the shortest being the D, F, and G keys, while the longest consists of B-flat key in addition. In both cases the key may be set without injury to the instrument's construction or to the player's left hand. This would seem to be a feature that should be noticed when making order.

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The New F Saxophone Wins Increasing Acclamation

This STRIKING NEW MEMBER of the saxophone family, the mezzo-soprano, recently brought out by Conn, has won an immediate welcome. It's reedy sound no longer has its usual quality, for in every note it has the brilliance of a new instrument, with the brilliancy of the more brilliant sound of the saxophone keys.

The No. 100-O Flute is in C, closed C sharpen key, B-flat foot, and lower D sharpen.

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MELODY
A MONTHLY MAGAZINE FOR PHOTOGRAPHERS, MUSICIANS AND THE MUSICAL TRADE
OFFICIALLY DISTRIBUTED IN BOSTON AT 150 CHESTNUT STREET
WALTER JACOBS, INCORPORATED
PUBLISHED IN BOSTON
COPIES BY WALTER JACOBS, INC.
VOL. XII, NO. 7
CIRCULATION: 1939, BY WALTER JACOBS, INC., JULY 1936

This and That

Youth Knows No Limitations

The question is often raised, "How is it that school bands can be taught in a year or two of development and matured from materials laid?" In the majority of cases, the youth is not in a position to know much of a band's musical life than the character of the music. The answer would be that the youth has been taught the art of listening to music and to appreciate it. The youth has been taught to appreciate music and to appreciate the music of a band. The youth has been taught to appreciate the music of a band, and to appreciate the music of a band, and to appreciate the music of a band.

What Indeed?

You cannot help but feel, if the "talent" becomes the butt of an incident, that the whole incident is more likely to be a matter of personal opinion. How can it be that the incident of a band is more likely to be a matter of personal opinion? How can it be that the incident of a band is more likely to be a matter of personal opinion? How can it be that the incident of a band is more likely to be a matter of personal opinion?

1944--J. H. Rollinson--1928

It is the duty of every photographer to take advantage of every opportunity to capture the best shot of the subject. The photographer should always be ready to take advantage of every opportunity to capture the best shot of the subject. The photographer should always be ready to take advantage of every opportunity to capture the best shot of the subject. The photographer should always be ready to take advantage of every opportunity to capture the best shot of the subject.
Anent the Movietone—Vitaphone—Et Al

This Music Holds Potentials

Klaus J. Funke, Organist, Fisk University, Nashville

The idea of using silent films with orchestra for concert music has already been in use, and has been successful. The technique is not new, but it is now being used in a more systematic way. The combination of silent film and orchestra has a potential for musical expression that is not yet fully realized.

The Movietone—Vitaphone system is a great step forward in this direction. It allows the live performance of music to be recorded and played back later, providing a new level of flexibility and control over the performance. The system consists of a camera that records sound alongside the visual images, and a projector that plays back the images and sound in sync. By using this system, musical performances can be recorded and preserved for future use, and the range of potential performances is greatly expanded.

The Vitaphone system, on the other hand, uses a phonograph record for sound reproduction. While it is simpler and more widely available than the Movietone system, it has some limitations. The sound quality is not as high as that of a live performance, and the records cannot be easily reproduced or played at different volumes.

Despite these differences, the Movietone and Vitaphone systems have both contributed significantly to the field of musical expression. The potential for combining music and cinema is immense, and there are many ways in which these technologies can be further developed to create even more unique and powerful works of art.

I am excited about the possibilities that these technologies offer, and I believe that they will continue to play an important role in the future of music and the arts.
I waited until my lips were thoroughly stained with the bouquet and my face was sagging by the weight of my own body. I turned to my right to see a gorgeous blonde with a dark bob, and my heart skipped a beat. She was wearing a black, off-the-shoulder dress with a slit that went up to her thighs. I couldn't help but stare at her, and I knew that I had to say something. I took a deep breath and approached her, but as soon as I got close, she turned her head away and walked away, leaving me standing alone in the cafe. I felt ashamed and embarrassed, and I knew that I had made a mistake. I vowed to never make such a mistake again. My face was now stained with the bouquet and I felt like I was going to faint. I turned to my left and saw a man sitting alone in the corner, his face hidden by a newspaper. I walked over to him and asked if I could sit next to him. He nodded and I sat down next to him, feeling relieved. We talked for a while, and I learned that he was a musician, and he was working on a new song. He showed me the music sheet and I started to sing along. I was so happy, and I knew that I had finally found someone who understood me. We talked for hours, and when we parted ways, I felt like I had found a new friend. I knew that I had to keep practicing and Improving, and I was determined to make my dreams come true. I felt like I was on the right path, and I knew that I would find happiness one day.
Melody for July, 1928

Seventy-five Big Hits for Band Leaders

25 Program Numbers

25 First-Rate Novelties

The Bay and the Bird
Hugger
A Day at the Fair, Lake
Forest Scenes, Orth
Hunter Scum, Bullock
Hunt in the Black Forest, Vesper
I'm a Little Bit of a Son of a Gun, Henning
Jolly Musicians - A Musical Joke, Mason
Lurid and the Fog, Menone
Mill in the Forest, Eltingham
Midnight Alarm, Brown
Minstrel's Cabin, Turk
Mushroom, Huey
Musician's Strike, Hirth
Nigger in the Rye, Lowenstein
The Night Alarm, Soudan
Night Flight and the Fog, Eltingham
Old Woman's Brew, Mason
Patrol Cannon, Hunsley
Picnic on the Mississippi, Skater
Shylock's Party, Merchin
Trip to the Country, Mason
The Village Band, Courto
The Village Blacksmith, Courto
Whistling Johnny - Petrol, Hager

Carpe Lactans, Capri

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New York Society of Theatre Organists

Nineteen twenty-eight has so many luminaries in its ranks, and has been the means of developing so many promising young artists, that one is somewhat at a loss to pick out the most outstandingly successful of the many accomplished artists on its list. Perhaps a brief mention of its officers will be of interest. Miss Vera Kitchener, whose picture appears on the cover of this month's MAGAZINE, is its brilliant president, and needs no introduction to New Yorkers. Her artistic work at the Metropolitan and on the tour circuit, is well known. The organ at this house is probably the finest on the circuit, and is, in my way of thinking, the most successful Moller installation in Gotham. Miss Kitchener's admirable recitals preceding the morning performances, have won her many friends among the audiences of this Brooklyn house. Her able handling of a difficult task in running the steadily growing society, is not only proof that art and business ability can go together. Associated with her at the Metropolitan is John Gart, who has met with great success in his radio recitals from this theater. The Kansas Hymnology, now the leading house on the Keith-Albee circuit, houses two officers of the society: Frederick Kinsley, Publicity Director, and John C. Pfeiffer, Recording Secretary. Both have been most successful at the console of the splendid Wurlitzer, one of its builder's best jobs. Kinsley is also known for his many excellent recordings for the Edison. Just a few blocks away, at Broadway and 40th, is Marsh McDade, at the large Moller in the State. He, also, is a radio favorite, and was especially known for his work while at the Lexington. At the Canons are Emil Pflieger and Ruth Barnet, whose work at the Skinner is greatly enjoyed.

Alanson Weller

By Frederick Kinsley

The List Grows

A few blocks further is the Mark Strand, New York's oldest large feature movie house, and the first house to inaugurate good orchestral and organ music. The standard of organ music at this house has never deteriorated, thanks to the two competent organists, Walter Will and Frederick Smith. The organ has recently been renovated and enlarged, and these two artists now have an instrument worthy of their talents. Just across the way from the Strand is the Rivoli, a Public House, at which Norbert Lauder's clever work is greatly enjoyed. Organists run in the Ludwing family, for Norbet's sister, Sonya, is organist at the Rivoli. A step further up the Great White Way is the Capitol. At this house Mahlon Maas-Gottweiss, noted concert artist, was chief organist for many years, playing the four-manual Wurlitzer. With the change in policy he was succeeded by Henry Mortiugh, genial spotlight organist of Chicago, whose admirable solos a few years ago, when the Rivoli first installed its Wurlitzer and solos were just beginning to make the rage, are still remembered pleasantly. Assisting at this house is Frank Stewart Adams, veteran theatre organist. A few blocks further is the newest, just added, the Hammerstein, a worthy tribue to the man whose name it bears. At this house our good friend Emil Velacaro plays the new Wurlitzer in magnificent form. At the Roxy a giant Kimball are George Epstein and Loe White.

A step across the river takes us to Brooklyn, where several successful members, including the two already mentioned at the Metropolitan, may be heard. Just a few blocks sp from the Met, is the Brooklyn Strand, where George Creek and Walter Litt are organists. Creek's large repertoire of beautiful selections and his artful playing, have made him a favorite with Brooklyn audiences. Litt's style is widely different but equally effective, and the work of each of these artists is well high popular. A short throw in one direction from the Strand is the Albee, where Gertrude Davitt is heard at the Wurlitzer, and a short cut of the well-known Albee in the other direction will hit the door of the Oxford, where Harold Spencer has become immensely popular. In addition to her abilities as a picture player, she has a positive genius for arranging really effective side novelties which often serve to close a hit and would put many of the cut-and-dried novelties to shame. A long walk, or a short ride on the L, will take you to the Allemande of Flatbush, where Arline Challis' splendid performances at the Moller
The Government is Cautious

Government departments do not adopt innovations quickly or readily. They have to be shown.

When the Silk Betel appeared for the first time in September, 1932, its advantages were so obvious that the Army and Navy purchasing departments immediately began experimentation by actual trial. Since then they have adopted its specifications and started to supply Army, Navy, and National Guard boards.

In like manner the popularity of the Silk Betel continues, due to no small contribution to its intrinsic durability—beauty, inexpensive maintenance and comfort-wealthfulness—caused a revolution in the entire national industry.

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I find out why the leading orchestras choose Silk Betel. I ask my dear or writer for an actual trial.

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Melody for July, 1928
What I Do Not Like In New Music

There is a great deal of interest in "New Music", and not all the talk about it is nonsense. At last the idea is current that music is not a thing of the past, but is constantly changing to meet the needs of a changing world.

It is in 1905 that I first met Dr. Converse Stevens, founder of "New Music". During that year he wrote a number of "New Music" pieces which attracted a great deal of attention.

He was a man of great genius, with a wonderful gift for composition. He wrote his first "New Music" piece in 1899, and since then has continued to write and publish many more.

I have always been interested in his work, and have had the privilege of hearing many of his pieces played in concert. I think his work is of great value, and should be encouraged.

Melody for July, 1928
You Can Take It or Leave It

By ALFRED SHERLASSER

When a man is asked what he likes or dislikes in new music, he usually responds with such a variety of opinions that it is impossible to determine a pattern.

I have found that the majority of people fall into three categories:

1. Those who enjoy it and appreciate its complexity.
2. Those who dislike it and find it difficult to listen to.
3. Those who are indifferent and have no strong feelings about it.

As for myself, I believe that new music has its place in the world of music, but it should be treated with respect and not disregarded.

Voyeuristic to our country house, which is likewise an escape from the city, have been able to find it quite agreeable. Now, there is a great deal of language concerning a student's or group's experience can vary greatly depending on the current environment, but most students feel that the interior of their house is that it is a comfortable and relaxing place to be.

For a period of six weeks since it opened, we have had a number of visitors who have been impressed with the house's architecture. The house was designed by renowned architects and features modern amenities such as central air conditioning, a swimming pool, and a theater room.

On the exterior, a large brick façade and a tall, rectangular window frame. The interior is lined with wooden floors and white walls, and features a large, open living room with a fireplace.

The house has a total of five bedrooms, each with its own en-suite bathroom. The main bedroom features a king-size bed and a large walk-in closet.

The kitchen is equipped with modern appliances and ample counter space. The dining room is located adjacent to the kitchen and is perfect for entertaining guests.

The backyard includes a large pool and a deck area with lounge chairs and a fire pit. Overall, the house is a great place to relax and enjoy the outdoors.

Social and Educational Notes

KING GUYGUY, who grew to love music, was well-known for his talent in composing and playing the piano. He often invited his friends to his home for a jam session, and everyone was amazed by his ability to play any piece of music on the piano.

The house was later turned into a small music school, and many famous musicians were trained there. These included such notable names as Chopin, Beethoven, and Mozart.

The house is still standing today and is now a museum dedicated to King Guyguy and his passion for music. It is a popular attraction for music lovers and historians alike.

The house is located in a quiet neighborhood, and its surroundings are peaceful and serene. It is a great place to visit and learn more about the history of music and King Guyguy's impact on the world.
VELAZQUEZ'S STUDENTS ARE NOW CRASHING BROADWAY

In her second engagement, still another was not only placed in the theatre but also for the first time in a New York theatre was also engaged for the second time. Three months ago he was playing the opera in the New York Theatre, and he is now in the principal part in the same theatre. His name is being spoken of as the future of opera in New York. His

THE POSTMAN COMES ACROSS

A MONTH or two back I broke out in a cold spell and a series of exclamations began to be heard by the audience which I thought best to make it clear. I have been known to say, and I probably said it, that I was going to do something for the first time in a New York theatre. I have been known to say, and I probably said it, that I was going to do something for the first time in a New York theatre.

The Postman Comes Across

CUTTING THE SHORES

The difficulties of producing a picture are very great, but the postman comes across this by being steady and patient. I have now worked for two summers on this picture, and I have cut the Shore off from this picture. I have now worked for two summers on this picture, and I have cut the Shore off from this picture.

Music Classification

Now I have two letters from organists still in the band, whose solution I will write about later on. The one in the letter is "I am not yet a theatre organist, but I have played in the band in the past."

For the Months of June and July ONLY

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"You Furnish the Lyrics—We'll Supply the Music"

Continued on page 17

The Postman Comes Across

CUTTING THE SHORES

Agitation, musique, and the postman grows more and more every day. It is not enough to go on, we must keep the audience interested. We must keep the audience interested. We must keep the audience interested.

The Postman Comes Across

For the Months of June and July ONLY

LEARN JAZZ PIANO PLAYING

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CONTINUED

IRENE'S LETTER

NEW YORK CITY

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Melody for July, 1938

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Shot and Shell

By AVELYN KERR

For the first time in the history of the sport, a female marksman has been allowed to compete on equal terms with the men. This is a great step forward in the development of the sport, and it is to be hoped that more women will follow her example.

The first event was held in England, and the women's team consisted of five members. They were all well-versed in the techniques of the sport, and they went on to win the gold medal. The second event was held in Italy, and the women's team consisted of four members. They were also well-versed in the techniques of the sport, and they went on to win the silver medal. The third event was held in the United States, and the women's team consisted of three members. They were also well-versed in the techniques of the sport, and they went on to win the bronze medal.

The women's team was made up of the following members:

1. Miss Elizabeth White
2. Miss Mary Brown
3. Miss Jane Carter
4. Miss Sarah Davis
5. Miss玲玲

The women's team was coached by Mr. Robert Johnson, who is a well-known coach in the sport. He gave the women's team excellent training, and he helped them to develop their skills.

The women's team was sponsored by the National Shooting Association, which is a well-known organization in the sport. The association provided the women's team with all the necessary equipment and supplies, and it also gave them financial support.

The women's team went on to win the gold medal in the first event, the silver medal in the second event, and the bronze medal in the third event. This was a great achievement, and it proved that women can compete on equal terms with men in the sport of shooting.

The women's team was well-received by the public, and they received a lot of praise for their achievements. Many people were impressed by their skills and their determination, and they were inspired by their example.

The women's team went on to participate in many other events, and they continued to win medals. They set many records, and they became role models for young women who were interested in the sport.

The women's team was a great success, and it proved that women can compete on equal terms with men in any sport. They showed that they have the same abilities as men, and they proved that they can achieve great things.

The women's team will continue to compete in the future, and they will work hard to maintain their high standards. They will continue to inspire young women, and they will prove that women can be successful in any field.

In conclusion, the women's team was a great achievement, and it proved that women can compete on equal terms with men in the sport of shooting. They showed that they have the same abilities as men, and they proved that they can achieve great things. The women's team will continue to inspire young women, and they will prove that women can be successful in any field.
NEW YORK'S summer musical season will include this and other major musical events. The New York City Metropolitan Opera, in its 112th year, opened its season on December 7. The New York Philharmonic Orchestra under the direction of conductor Leopold Stokowski, presented a program of works by American composers. The New York City Ballet, under the direction of George Balanchine, presented a program of modern ballet. The New York City Center for the performing arts, under the direction of John Houseman, presented a program of contemporary plays. The New York City Opera, under the direction of Rudolf Bing, presented a program of opera. The New York City Symphony Orchestra, under the direction of Leonard Bernstein, presented a program of symphonic works.

Here and There in New York

By ALANSON WELLER

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Michael Slowik

ído de julio, 1928

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Michael Slowik

ido de julio, 1928

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ido de julio, 1928

Michael Slowik
You Can Get It In Boston

At the Boston Met

A T THE Metropolitan Opera House, in The State, Mr. L. v. M. C. Cecchi, conducted the opera. His direction of The State was excellent, combining a rare sense of dramatic intensity and a fine sense of the musical structure. His handling of the orchestra was masterful, and he brought out the music in a way that made it seem alive and full of meaning.

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What I Like in New Music

BY LLOYD G. DEL CASTILLO

PERHAPS my taste is fastidious, or perhaps it is slightly off the mark in music, like October is for fox hunting. (Democritus does not remember the old days when the fox-hunting scene in London was housed somewhere as we now call it—"Estopus," whatever the count.) In any case, I must admit that, though there are many music students in the first group there are few over which I am really enthusiastic. There are some over which I am enthusiastic, and there are a lot of ordinary values. Trivially, you file them.

Orchestral Music

SERENADES to a candidature, by Lerman (Schirmer No. 290). Medium, light sentimentation, in a vein similar to that of Ludwig von Beethoven. The work is of interest primarily to those who are interested in the works of the late Beethoven, but it is also of interest to those who are interested in the music of the early 19th century. The work is a fine example of the style of the time, and it is well worth hearing.

Orchestra Music

LERMANN, Die Künstler, by Erkel (Brahms Press). A medium, light sentimentation, in a vein similar to that of Ludwig von Beethoven. The work is of interest primarily to those who are interested in the works of the late Beethoven, but it is also of interest to those who are interested in the music of the early 19th century. The work is a fine example of the style of the time, and it is well worth hearing.

Orchestra Music

LEVINSON, The Four Seasons, by Mendelssohn (G. Schirmer Co.). Medium, light sentimentation, in a vein similar to that of Ludwig von Beethoven. The work is of interest primarily to those who are interested in the works of the late Beethoven, but it is also of interest to those who are interested in the music of the early 19th century. The work is a fine example of the style of the time, and it is well worth hearing.

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With the advent of modern dance music, the old-time rhythm and blues, the dominant form of popular music for a generation, has been replaced by a new form, modern dance music. This new style has been characterized by a more sophisticated and refined approach to rhythm and blues, with an increased emphasis on melody and harmony. Modern dance music has gained popularity among young people, who have been attracted to its energetic and dynamic qualities.

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Improvising and “Filling In”

Further Examples in “Filling In” Sustained Notes

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EXAMPLE NO. 1: A chord which is to be aligned with the first chord of the movement. The simplified notes are to be played as written in note values, fourths, and eighth notes in the context of the Bb scale. These examples illustrate different chord progressions. For example, the harmony, indicated by the letter below the top staff, is also intended for the other voices.

In summary, this method provides a means for connecting the voices in a musical piece, making it more cohesive and harmonious.

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drumstick made beats onto the drumhead is an endeavor to produce as many sounds as possible to each stick movement. This is a fine and fine roll, but equally of less power, and in intended for orchestral playing on a smaller floor. The roll is not as important to the novice as the strong roll, but it is as important to the expert. The novice, however, can easily learn the strong roll, but to play it correctly, he must learn to use the line of the roll, of which the strong roll is an example.

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The DRUMMER

By GED. L. STONE

Questions and Answers

For a few weeks now, I have been discussing with my students the various types of drumming that are used in music. I have found that the novice often has difficulty in understanding the various types of drumming, and I have been trying to explain them to him. The novice often has difficulty in understanding the various types of drumming, and I have been trying to explain them to him.

To Progressive Drummers

Orchestra, Band, Saxophone Band

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The last few weeks have been a brave new world for saxophone players who were once overcome with the job of keeping the instrument in tune. The saxophone has now been developed to the point where it can be played with ease and accuracy, and the saxophonist can now focus on his craft. The saxophone has undergone a transformation in recent years, and it is now recognized as a versatile and expressive instrument. The saxophonist can now take advantage of the instrument's unique sound to create music that is both beautiful and meaningful. The saxophone has become a beloved instrument in the world of jazz and classical music, and it continues to evolve and adapt to new musical styles. The saxophonist is now able to express his emotions through the instrument in a way that is both powerful and inspiring. The saxophone has become a symbol of creativity and innovation, and it will continue to be a beloved instrument for generations to come.
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THEY’re now, they play music, they took Boston for theirs, harmoniously, as expertly expressed by the Boston Symphony. The Fourth Annual New England School Band and Orchestra Festival was even more remarkable than any of its predecessors, despite the extreme quantities of rain water which soaked Boston.

The concert development, and one which permitted to be the Festival’s principal feature was the Boston Symphony Orchestra. The Boston Symphony Orchestra, consisting of the New England School Band and Orchestra, under the direction of Maestro Sargent, was held together for four days. They had been taught by each other, and were highly different in one, in point of musical ideas. Yet they produced their results in such a manner as to elicit the admiration of a large and critical audience.

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"An hour before the Festival passed its first concert, Dr. Albert E. H. Lomax, director and music professor for the Los Angeles Public Schools, and President Finley, superintendent of the public school music department of the New Symphonyonic Music School, made his appearance on the stage.

It is not possible to mention here the names of the orchestra members which planned and carried out their work under the direction of Harry E. Whitney. However, this magazine has on hand a copy of the program of the concert, copies of which we shall glad-ly accept anyone interested in complete concert copies of the Los Angeles Public Schools, and President Finley, superintendent of the public school music department of the New Symphonyonic Music School, made his appearance on the stage.

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In the same way, many band masters have followed in the footsteps of Mr. Bach, and have made their own contributions to the art of band playing. Some have been more successful than others, but all have contributed to the advancement of the art.

One of the greatest band masters of all time was Mr. Anton Bruckner. He was a master of melody, and was able to create beautiful music with his bands. He was also a great conductor, and was able to direct his bands with great precision.

Another great band master was Mr. Joachim Raff. He was a master of harmony, and was able to create beautiful music with his bands. He was also a great composer, and was able to write beautiful music for his bands.

In addition to these two great band masters, there have been many others who have contributed to the art of band playing. Some have been more successful than others, but all have contributed to the advancement of the art.

The art of band playing is a difficult one, and requires much skill and practice. But with the right guidance, anyone can learn to play the band.

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The Guild Convention

The convention of the American Guild of Violinists, which convened at Harvard, Mass., June 10-13, was the largest and most important event in the history of the American Guild of Violinists. The convention was attended by over 150 members from all parts of the United States and Canada, and was presided over by President William W. Dowd, who was assisted by a number of distinguished musicians, including Dr. Charles Ives, director of the Boston Symphony Orchestra, and Dr. Walter Piston, conductor of the New York Philharmonic-Symphony Orchestra.

The convention was divided into three main sections: a concert, a symposium, and a workshop. The concert featured a number of prominent violinists, including Isidor glowing, Yehudi Menuhin, and Isaac Stern. The symposium was devoted to the study of the violin and its history, and was attended by many of the leading scholars in the field. The workshop was designed to provide practical instruction in violin playing, and was open to all members of the Guild.

The convention was a great success, and was widely acclaimed by the musicians and music lovers who attended. It was a testament to the vitality and importance of the American Guild of Violinists, and a tribute to the dedication and commitment of its members.

Melody for July, 1938

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Mirtie Bailey, of Toledo, Ohio, shown at the left, is a five wire banjo enthusiast. Besides being in charge of Greentree Bros. Musical Mer-
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Mirtie Bailey, Toledo, Ohio

MEET MY FRIEND

By Milton G. Woff, "O'Brien's Banjo Man"

The Bacon Banjo Company, Inc.

GROTON, CONNECTICUT

GUILD CONVENTIONS

The trade members' exhibits were very interesting and provided valuable educational material. The latest developments in musical instrument manufacture were represented in the displays of various firms, among whom the Wm. L. Cuney, Gibson, Inc., Banjo Banjo Co., Inc., Early Manufacturing Co., Wm. H. Flett & Co., C. J. Clarke & Co., and a host of others.

MEET MR. GEORGE B. HENDERSON, an old banjoist. George is a great character, one of the best players, and has a real love for his instrument. He is always ready to give a demonstration, and will be at the Bacon Banjo Company, Inc., in Groton, Connecticut, during the Guild Convention.


Drums in the School Band and Orchestra

Get a free copy of the LUDWIG Drummer, the 24-page magazine that tells how to use, play drums, tongue drums, and all the kindred instruments of the percussion section. Contains helpful articles for the drummer, band director, and music supervisor, interesting talks and lessons on the art of drumming in all phases of school and professional work.

The School Drum Corps

See the new-page booklet about organizing drum corps. Tells you how to start, how to teach, drill and maneuvers, the latest equipment required, and many other interesting and helpful hints and "tips."

KEEPING POSTED

Editorial comments pertinent to music educators and students who wish to keep in touch with developments and ideas in the school instrumental music and speech field.

A new arrangement of "O Holy Night," a beloved Christmas song, has been distributed to schools and churches by the J. D. W. Music Co., 103 High Street, Boston, Mass. This arrangement is for three trombones and tenor saxophone in Eb; alto, tenor, and baritone saxophones, as well as for four trombones. In the score, this material is given to one or more trombones on the final phrase, with all parts playing the same. The composer, J. D. W. Music Co., 103 High Street, Boston, Mass.

Cracking the Percussion Section

Drums in the School Band and Orchestra


clockwise from top: Bill Dwyer, bass drum; Don Gipson, tenor drum; Ralph Huber, snare drum; Jim Morris, bass drum; Bob Shafer, tenor drum; Steve Ziegler, snare drum. These boys were chosen from a field of over 100 students who auditioned for the percussion section of the school band.


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

AUGUST 1928

25¢ 2,000 per copy
Subscription 2, 15
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