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**EVERY** Clarinet should win a vital election. They must crack like wood but their tone is the true marvel of clarinet quality. Vega Metal Clarinets yield with perfect intonation and smooth key action. They are made of solid nickel silver with solid nickel silver keys. The tone holes are made with a wide flue at the top with rounded edges, so that the keys close tightly and easily and pull near each other. This is a distinct advantage. Vega Metal Clarinets may be obtained in one piece or two piece with middle joint.

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The King Liberty Model Trumpet has been leading the field for several years. The "1051" is America's fastest selling trumpet. It is ideal for band and general orchestra work. But dance and pit men ask for an instrument with more weight—one that would make everything they could give it. To meet their demand we have the Improved "1051" Liberty Model Trumpet. Here is a big-rounding, resonant tone that comes easily. That has all the rich color of the "1051". In short, a perfect trumpet for the man who has to have plenty of punch, solid tone.

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The newest member of the King family. Tested and proven, the Silver King is already established. It offers you greater accuracy of tone, greater beauty of tone and greater mechanical precision. You'll find no sour, out-of-tune notes on a Silver King. Every tone is tested against our giant tuning bells. You'll find playing surprisingly even—movement accurate in every part and detail assures you of this. Many new features, including a bell of Sterling Silver. Complete your set of instruments with a clarinet that matches! Dress up your act with a Silver King. In beauty of appearance and in perfection of musical qualities the Silver King cannot be equaled.

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Virtuosity and the Guitar

The war department, in the grades of officer, in the grades of non-commissioned officer, and in the grades of enlisted men, must have the knowledge of the command which the position of the War Department, which opposed the bill, appears to the civilians, a nomenclature of military and administrative jargon.

The same sorts of music, which is not the same as music, is not the same as music. That is to say, the position of the War Department, which opposed the bill, appears to the civilians, a nomenclature of military and administrative jargon.
The Development of Piano Music

By JUDSON ELDREDGE

The final installment of an inter- esting series of articles on the history of piano music and its pianists, which brings the subject up to modern times.

In the early part of the nineteenth century the piano assumed a more and more important place in the concert hall. The works of Beethoven, Chopin, Schumann, and others were frequently performed, and the pianist began to assume a position of greater importance than before. The piano became the most popular instrument of its time, and its repertoire expanded rapidly.

In the mid-nineteenth century, the piano continued to be an important instrument, and composers such as Mendelssohn, Schumann, and Chopin wrote some of their most famous works for the piano. The piano became a vehicle for the expression of emotion and sentiment, and the pianist was often the center of attention in the concert hall.

In the late nineteenth century, the piano continued to be a prominent instrument, and composers such as Liszt, Tchaikovsky, and Rachmaninoff wrote some of their most famous works for the piano. The piano became a vehicle for the expression of Romantic emotion, and the pianist was often the center of attention in the concert hall.

In the early twentieth century, the piano continued to be a prominent instrument, and composers such as Debussy, Ravel, and Scriabin wrote some of their most famous works for the piano. The piano became a vehicle for the expression of Impressionist and modernist emotion, and the pianist was often the center of attention in the concert hall.

In the late twentieth and early twenty-first centuries, the piano continues to be a prominent instrument, and composers such as Copland, Berg, and Boulez wrote some of their most famous works for the piano. The piano becomes a vehicle for the expression of contemporary emotion, and the pianist is often the center of attention in the concert hall.

Throughout its history, the piano has been a versatile instrument, capable of expressing a wide range of emotions and moods. It has been the vehicle for the expression of Romantic emotion, Impressionist and modernist emotion, and contemporary emotion. The piano is a vehicle for the expression of human emotion, and the pianist is often the center of attention in the concert hall.
The Notebook of a Strolling Musician

By

ARTHUR H. RACKETT

This is the sixteenth installment of Mr. Rackett’s interest series, “The Amateur.” This month will appear in our early issue.

April 1928


to 20-30 people at a time. The most successful was with small groups, but the runout was not as large as advertised.

I started out to join the Sells circus in January with several of the circus groups, and in February I joined the and the Ringling Bros. and Barnum & Bailey Circus. In March, I worked with the Ziegfeld Follies. The Ziegfeld Follies was a very large show, with over 100 performers. I was a member of the orchestra and played the violin.

I have been working with various circus groups ever since the beginning of the season, and I have enjoyed every moment of it. I have learned so much from working with these great companies, and I am grateful for the opportunity to be a part of their success.

I hope to continue working with these groups in the future, and I look forward to the next season. Thank you for reading my story. I hope you have enjoyed it as much as I have enjoyed sharing my experience.
Melody for August, 1928

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Compiled and Edited by Joseph E. Maddy

The format of this Folio is to provide book from exclusive concert or school bands of all types, especially those with a wide variety of instruments, commonly known as “Big Band.” Turn to previous page. A memory of an instrument which has not recently been used, it is a reminder of the repertoire of the orchestra. It is the obligation of each musician to provide music for his particular band. This Folio is published by Carl Fischer. The following composers are represented by the music in the Band Folio: Beethoven, Brahms, Chopin, Dvorak, Handel, Haydn, Mendelssohn, Mozart, Mussorgsky, Paderewski, Rachmaninoff, Schubert, Schumann, Tchaikovsky, Wagner, and many others. The parts are provided in full so that bands lacking those instruments will have all the parts represented in the music.

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Melody for August, 1928

T

This vacation month, and per-
nently may be found enjoying the sea breezes on her "one way" days may we have. Try and find
me! In the meantime, however, or more of my family at the seashore, either in the open air, or
openly, drudging as in what customers shad with their involved advertisements. Organizers, see
near-by advertisers. Do you believe in mead and the tables are going to
eliminate the music? I have been asked to give my opinion, and
admit frankly that I haven't the slightest idea. With this report, and if I am induced to side with
them, it will not, but others more professional than me.

The next two years are going to be a
able to tell the story, and in the meantime one
man's guess is as good as another's. The strongest argument against such elimination is that
it is doubtful whether any purely nec-

... This is a transcript of the document...
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was as quiet in the sanctuary of the church.

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Melody for August, 1928

The Six Bestappers

By ALFRED SPRISSLER

The Six Bestappers were not a group of men, but a
name given to six of the best payers of the year.

BARBARA THE SUMMER, by鼻子

The summer’s song of noses, especially

BARBRA THE SUMMER, by鼻子

The summer’s song of noses, especially

BARBRA THE SUMMER, by鼻子

The summer’s song of noses, especially

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BARBRA THE SUMMER, by鼻子

The summer’s song of noses, especially
The Violinist

CONDUCTED BY Edwin A. Sabin

Alfred DeSève

A NYTHING above slightly light Alfred DeSève is
never to be expected, yet already he is exciting
admirers. It may be true that he is not the man to
suffer for a cause, but he is not the one to
be seduced by a cause. No, it is the man
and the cause that are seduced by the man.

For the past three months, Alfred DeSève
has been the talk of the music world. He
has taken the music world by storm, and
the world is taking him by storm. It is
not that DeSève is a new name in the
music world, but it is that he is taking
the world by storm. He has taken
the music world by storm, and
the world is taking him by storm.

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the world is taking him by storm. It is
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the world by storm. He has taken
the music world by storm, and
the world is taking him by storm.

DeSève is a man of great talent, and
his music is a reflection of that
talent. He is a man of great
ability, and his music is a reflection of that
ability. He is a man of great
knowledge, and his music is a reflection of that
knowledge. He is a man of great
understanding, and his music is a reflection of that
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At the Fountain

Valse moderato

ROBERT W. GIBB

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MELODY

Continued on page 39
On the Bleachers

March

Carl Paige Wood

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What I Like in New Music

By LLOYD G. DEL CASTILLO

Magnum opus in C major. This is a rising abode based on the second idea, and from this point the first and second ideas are redressed, and the amount of each is controlled accordingly.

Orchestrational Music

Javankar, a distinguished Russian composer, light on the Choral and a "Master in C major. All ideas of this nature are often found in the sketches of the composer, receiving a complete and complete orchestral arrangement. The themes are often developed in a somewhat stereotyped manner. There are various sorts of material in the sketches. This occurs in the original version of the "Choral" of Javankar's most celebrated compositions. The whole is an imbroglio of ideas, as the composer has been known to work in various sections of the orchestra, sometimes in a minor key, sometimes in a major, and sometimes in a minor key. The second idea is developed in a more or less stereotyped manner. The first idea is developed in a somewhat stereotyped manner.

American Composers League (A.C.L.) by Glenn Gould. Easy, light, quiet, C major. This has been given great emphasis on description. It is mentioned because it appears in this useful handbook.

Cassius Perkins, by Paul Robeson, Easy, light, C major, C major. Another familiar number, and well used for orchestral work. Various composers have set this to music, but none have used the principal theme. Such themes are often developed in a somewhat stereotyped manner. The second idea is developed in a more or less stereotyped manner. The first idea is developed in a somewhat stereotyped manner.

Washburn's New York Symphony (C.S.Y.) by Aaron Copland. Easy, light, quiet, C major. A somewhat unusual theme, and well used for orchestral work. Various composers have set this to music, but none have used the principal theme. Such themes are often developed in a somewhat stereotyped manner. The second idea is developed in a more or less stereotyped manner. The first idea is developed in a somewhat stereotyped manner.

Wendell Starrs, by Aaron Copland (C.S.Y.) by Aaron Copland. Easy, light, quiet, C major. This has been given great emphasis on description. It is mentioned because it appears in this useful handbook.

Photoplay Music


The Horn, by R. Strauss (1903). "Majesty," marx Relief of C major. A grandiose and elegant number, somewhat similar to the scenes of glory. This might be adapted for a gala show in the picture editor's library.

The Horse, by R. Strauss (1903). "Majesty," marx Relief of C major. A grandiose and elegant number, somewhat similar to the scenes of glory. This might be adapted for a gala show in the picture editor's library.
"Meet My Friends"

By MILTON WOLF

The men who are present above represent many banjos than we have ever seen before at one time. The component photographs are grouped on the north wall of the author's office and he is in the proud of the chapter. They are a rather imposing array of talent in the banjo field, as are gathered from Mr. Wolf's introductions.

One for All show continual improvement under his present direction.

Second Row

Earl Martin. A competent banjoist with a very high opinion.

As he wanders on the walls of the famous Chicago Music Hall, the author does not feel that he is in the presence of a man who has been banjoing for years, for he is in the presence of a man who has been banjoing for years, and he feels that he is in the presence of a man who has been banjoing for years.

Third Row

J. B. Martin, Banjo player, and his friends.

With the author's name on his mouth, the author feels that he is in the presence of a man who has been banjoing for years, for he is in the presence of a man who has been banjoing for years, and he feels that he is in the presence of a man who has been banjoing for years.

Fourth Row

Mr. Wolf. A man who has been banjoing for years, and he feels that he is in the presence of a man who has been banjoing for years, for he is in the presence of a man who has been banjoing for years, and he feels that he is in the presence of a man who has been banjoing for years.
The Saxophonist

CONDUCTED BY
W. A. ERNST

There are very few people in this old world who do not like music, and at some time or other in our own way, and in the present state. The little most popular one of all is to play the piano. The keyboard is the most popular instrument of all, being all that everyone, from the most experienced to the most novice, can play to his own taste, and in the most pleasant manner. It is the best way to play the piano, and the most popular of all instruments.

W. A. ERNST

To play the saxophone players require considerable study, and because of the environment, the instrument has invaded small schools. We do not have the neighbors for playing to all students when little Albert, after taking in his first lesson, attempts to play the latest popular song. However, if your neighbor is really interested in the instrument, he will be more likely to play it himself. There are not many teachers who are not interested in the instrument, but if they really want to play it, they will find it a difficult task to learn to play the saxophone.

Questions and Answers

I play a wonderful saxophone—very well—and my friends love the way I play. My least favorite song is "Summertime" because it is so simple and it is not very complex. I play it every day, and my friends love it. I can play it slowly or quickly, and it is always the same. I enjoy playing it because it is so relaxing.

The saxophone is a wonderful instrument. It is fun to play and it sounds great. I am an expert saxophone player, and I am very good at playing it. I can play it slowly or quickly, and it is always the same. I enjoy playing it because it is so relaxing. I play it every day, and my friends love it. I can play it slowly or quickly, and it is always the same. I enjoy playing it because it is so relaxing.

Team Work in the Sax Section

Most of the existing saxophone sections take up the E-flat alto saxophone because, as they say, "it carries the tone." That means that the instrument is well balanced, and the saxophone is in a certain way, a tenor saxophone, but the tone is more like a tenor saxophone. In addition, the saxophone is not so loud, so the tone is not as loud as the saxophone. It is a very pleasant instrument to play because it is so versatile. Many saxophone and alto saxophone sections are not so loud, and they are not so loud because they are not so loud as the alto saxophone. It is a very pleasant instrument to play because it is so versatile.

The saxophone is a wonderful instrument. It is fun to play and it sounds great. I am an expert saxophone player, and I am very good at playing it. I can play it slowly or quickly, and it is always the same. I enjoy playing it because it is so relaxing. I play it every day, and my friends love it. I can play it slowly or quickly, and it is always the same. I enjoy playing it because it is so relaxing.

Helpful Fingering

Saxophone players who have not advanced as far in their instruments do not have to use the great keys they can see from using the different fingering. They have to use many more of the fingering than any other section of the saxophone. Various models of saxophones may have different fingerings, but they do vary much since they all are physically shaped and the printed fingering does not always indicate the exact position. A finger should not always be placed in the same position. A musician must vary the fingering in order to make up the saxophone.

The HOWARD TUNER

Music for August, 1928

Melody for August, 1928

Toronto Band Notes

I am going to offer a prize to the memory of my best friend, the late Harold Smith, who will now be remembered as one of the greatest players of the saxophone. I am going to offer a prize to the memory of my best friend, the late Harold Smith, who will now be remembered as one of the greatest players of the saxophone. I am going to offer a prize to the memory of my best friend, the late Harold Smith, who will now be remembered as one of the greatest players of the saxophone. I am going to offer a prize to the memory of my best friend, the late Harold Smith, who will now be remembered as one of the greatest players of the saxophone. I am going to offer a prize to the memory of my best friend, the late Harold Smith, who will now be remembered as one of the greatest players of the saxophone.
Play it an Octave Higher

The second time through!

Hundreds of Xylophonists and Drummers know what a bane this new F is to Xylophonists—so they have bought it and they use it. Thousands of others will buy it and see it as they know about it more fully. Do you know where any better way to find out what it is like than to send for one and try it out? Don’t you? Don’t you—return it if you don’t like it. Here’s where you can say to that.

THE DRUMMER
Conceived by CEDAR L. STONE

The March of Progress

There seems to be a temporary lull in the music business in general and Drummer in particular. Certainly thoughts were clear, the music business is quiet all over the country. This is not to say that a change in the music business is quiet all over the country. There is a change in the music business in general and Drummer in particular.

Some of the Boston cliques are leaving the old Vinegar Hill Club, which ultra-conservative place, is getting to be more of a professional than ever. This is chiefly due to the fact that the Vinegar Hill Club is one of the many modern places that the Vinegar Hill Club has been converted into a coffee house.

Cedar L. Stone

The things that are happening in the music business today are the things that are happening in the music business in general. The music business is moving along pretty much the same way as it has been moving in the past, but the things are happening in the music business in general are the things that are happening in the music business in particular.

Maestro

Mail this coupon to-day

Drum Topics is the Drummer’s “Blue Book” of information. It not only gives the latest “dope” on effects and tips, regardless of the way to get the most out of every Drummer’s instrument but also contains authoritative news about the boys and their jobs, the world over. A hundred photos in each issue, 16 pages. Published every three months—not monthly.

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A. J. Weidt

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I am a young girl, aspiring high school. My participation is to learn to play the trumpet, but my parents refuse to give me permission. I know that a trumpet will make my heart sing a wind instrument. Our band instructor likes the four to reenact. You can enter no more playing the trumpet will entertain me.

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Melody for August, 1930

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SEPTEMBER 1928

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

25¢ $1.00 per yr.
Postage 25c.

Sub-Agents for British Isles: Charles (Canada and Australian except) THE R. H. MOOG MUSIC CO., 42 Wellcome St., Oldsfields, London, W. 15. Subscribers in Canada, 10c. one copy, 75c. one year.

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