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The Instrumental Teacher and His Work

The author is Teacher of Instrumental Music in the Huntington Park Union High School, California. He says at no moment is one in doubt as to his exact intention or meaning. We believe his ideas to be sound, and are confident that his views are worthy of the most serious consideration.

By JOHN HAWKINS

THERE is not yet much standardization in the work of the instrumental school teacher. On the programs for the majority of schools the instrumental teacher is saddled with the band and orchestra periods, and after that we glance along and find that he has failed out for the rest of the day. Once in a while he is down for a period of instrumental coaching, often he has become an itinerant teacher making the rounds of several schools. It is still rare that we find him with a full schedule of instrumental class work.

There are some two or three different orchestras and band instruments and every child in school is ambition to play at least one of them, yet with all this potential possibility the instrumental teachers are hard put to fill their schedules. A snappy band parading down the street is a good advertisement for the school and the instrumental teacher, but we have had plenty of propaganda to justify the advanced band and orchestra. The present need is for teachers to put over the instrumental class instruction. A school of a thousand students should provide two or more teachers for this type of work. An ideal program should include three beginning ensemble groups: one of strings, one of wood-winds, and one of the brass-wind instruments.

The Various Groups

The string class may consist of two bassoons, six cellos, four violas, and a dozen violins. No music is needed at first. The C, D, and A strings are common to all the instruments and the different types of bowing can be practiced on these open strings to the count of the instructor. There will be a need of demonstrations, and maybe a little individual help in the sections — cellos, basses, and violins-violas — but it can all be done in the regular class period. When the right hand exercises are finished the progressive studies can be taken up, there should be figured and unfigured. The basses will get the progressive exercises as readily as the violins. The unfigured studies will take about a month or six weeks, then the class is ready to start with the unfigured harmonized studies.

This work is interesting and the motivation is perfect. Every member of the class will work hard to keep up with the ensemble. As the class changes from the minor to the harmonized studies there is a lively interest, and a few weeks later, when complete pieces are taken up, there is still another thrill. A quintet of strings makes a far more interesting group than a class composed entirely of violins or violas, and the teaching procedure is very little altered by this method.

Now of what shall we compose the wind ensemble? Two bassoons, two oboes, four flutes, a quartet of saxophones, and a horn clarinets. Some preliminary explanations and demonstration will be necessary, after which the class can start the same type of progressive lessons on the string ensemble.

The first exercises should also be musical and figured for each instrument. The teacher will have enough to do without the necessity of coaching each student to figure the notes. The second step consists of unfigured harmonized studies, and here is the proper time to commit to memory the fingering for the various registers and keys. The third step will introduce program pieces.

What about the brass ensemble? Two Bb horns, one Eb horn, two baritones, two French horns, one trombone, three trumpets, and a cornet horn. Two or three or four ensemble instruments, can also be added with little extra trouble. More preliminary explanation and demonstration will be necessary. Again we have the figured studies all unfigured. Don't jump into harmonized studies right away! The class taken to unfigured exercises rapidly. While the instruments sustain the themes the players perfect the rolls and learn to count time. The brass instruments pass through the same three stages as the other ensembles.

Given equal conditions which one of these groups will advance most rapidly? At the end of one of the high schools closed the fact that for the first two steps, vocal and instrumental studies, the groups advanced with equal speed. The same texts were used in the three groups, and the daily work was practically the same by page.

Suppose all students of the beginning ensemble classes do not make the advanced band or orchestra is there justification for finishing success on so many instruments?

There is justification aplenty. The ensemble training will benefit every time the student hears music played. It gets no farther than the junior orchestra or the ensemble class, for this matter, his understanding and appreciation of instrumental music will justify the course. There is, however, a very small percentage of ensemble students who do not continue their study of music in some form or other.

The Advanced Classes

In addition to the beginning ensemble classes, there will be, of course, the advanced band and orchestra, the junior band and orchestra for the ensemble students, as they leave the beginning classes. There might also be advanced wood-winds, brass ensemble groups, and a complete instrumental program is sure to provide. The last named groups are ideal for radio programs, civic clubs, and the like. The field is unlimited. All the schools will welcome a full instrumental program. It is up to the teachers to get it over.

When the school hires an English or history teacher there will be well organized courses for the new teacher to take over. The program is all arranged, cut and dried, before the teacher arrives and there is nothing to do but meet the classes.

What about the instrumental teacher? Are the courses standardized? Does he meet his classes at regular periods and is there a full schedule of work for him?

Most of us know that the instrumental teacher is left to shift for himself as best he can. This isn't the fault of the school, it is just an evidence that the work is an early stage of development. The teachers themselves are the only ones who can bring organization and standardized courses to the work. For the beginning teacher there is abundant reward, but those who lack initiative should find work under more rigid supervision.

In the February issue of the Music Magazine is a very interesting article by Mr.-fire Lockhart entitled Promising the School Band and Orchestra. Many important questions are raised. I shall not presume to give final answer to these questions but after many years of practical contact with instrumental instruction in the schools I feel moved to voice my suggestions. Following are a number of Mr. Lockhart's questions with answers, as they appear to me.

Shall instruction be private or in classes?

The school is class teaching. Fifteen is the minimum enrollment in many of the city high schools for a teacher-period assignment, and the average must be greater. The instrumental teacher can do even better. It is possible to take up to thirty pupils in a class, and start them all from the beginning. A new instrument for the class, beginning teaching has become available, and has very materially simplified the work. Of course there are times when groups of instruments and individual players must have special help, but this is true of all subjects.

Shall boys and girls be taught together? According to the above method ensemble teaching is the best organized. How shall teachers be selected? If the instrumental program is to go over successfully the teacher must be well trained. There should be some pedagogical background along with the artistic ability to play an instrument well, and there must be a working knowledge of all the knowledge in each of the instrumental groups. Unfortunately the colleges offer little help to the instrumental teacher. There is much talk about the symphony, scholarly methods, and the like, but for real practical help the instrumental student must turn to those who actually are doing the work. Some of the universities offer valuable summer courses but these courses are a negligible factor when one considers what really is needed. Even these courses are not standardized; no two of them are alike.

What are the qualifications to be successful? The guardions of the yearning generation look to the teachers for moral, intellectual, and aesthetic guidance. The instrumental teacher, through his contact with the public and the culture, is in a position to maintain the highest standards of the profession. He must, above all, be a musician, but culture and refinement are also indispensable. The academic teachers are all college trained. Special certification has been possible for the music teachers, but even now, some of the states are doing away with the practice.

Shall there be a fair test for him? Should instrumental music in the schools be considered a strictly academic subject? The professional ranks will no doubt be filled with talent from the schools, but this should not be the only function of instrumental teaching. Many people will want to play instruments who do not care to make music a life profession, and many others will take it up who are not sufficiently adapted to make a success of it. Everybody should know something about music because of its aesthetic and cultural benefits.

Should the band and orchestra enter contests and festivals? The spirit of contest seems to be instinctive in the human race. Its application to music has been frowned upon by many. The end, however, justifies the means, and since the contests have stimulated the advancement of instrumental music in the schools, let us have them. To look through the contests at the end of the contest period and see the growth of the music organizations. Many go in as innocently for the contest they that they subliminate a fundamental advantage of the students in the mastery of a single contest number. It is possible to take a class to the contest and get a better class than the usual one. On the other hand, the contest will show the value of the music organizations. As an agency for the development of the general good is a band or orchestra worthy of school time or credit?

Below are pictures of beginning students en route to the 1939 state conventions. These ensemble groups are divided into three groups: one strings, one wood-winds, and one all-round instrumental group. The program is in the process of educational training and the students both in the academic appearances such as the Frenzel band, show bands, the jazz, and the like, are familiarly known by the students.
Purple Pellets for Pallid Imaginations

By Arthur Cleveland Morse

Merrily for September, 1928

Robert Berentsen was given an excellent start in his musical life by his father, a Norwegian, who also was a doctor and practiced in his native city, New York. Mr. Berentsen is currently active in the Metropolitan Theatre in New York City, where he has engaged in the cultivation of new musical works. His compositions are steeped in traditional Norwegian folk music, and his unique style has earned him a reputation as a leading exponent of the Norwegian-American musical tradition.

A Successful Organist and His Credo

By Robert Wilson Ross

Robert Berentsen

Ma Mie

Chanson D’Amour

Norman Leigh

This is a story to the effect that a certain well-known organist who is in the habit of finding that his performance is dependent on the availability of the audience, is often faced with the problem of finding ways to engage the attention of the audience. In this case, he decided to experiment with a new method of engaging the audience: he composed a piece of music specifically designed to engage the audience's imagination.

The piece is titled "Purple Pellets for Pallid Imaginations." It is a short, captivating melody that is intended to capture the audience's attention and draw them into a world of vivid imagination. The melody is written in a simple yet expressive style, with a focus on melodic lines that are both memorable and engaging.

The piece begins with a short, melodic phrase that immediately grabs the listener's attention:

Nevin closer than we...

This phrase is repeated several times throughout the piece, each time with slight variations in the melody and accompaniment, creating a sense of movement and progression.

The harmonic structure of the piece is simple yet effective, with a focus on the use of minor chords to create a sense of tension and release. The melody is also characterized by the use of arpeggios and scale patterns, which add a sense of direction and drive to the piece.

In summary, "Purple Pellets for Pallid Imaginations" is a captivating piece of music that demonstrates the power of creative expression in engaging the audience's imagination. It is a testament to the importance of music in creating a sense of place and connection with the audience, and it serves as a reminder of the enduring power of music to inspire and move us.
A Cornet Playing Pilgrim’s Progress

By HERBERT L. CLARKE

At VARIOUS times since beginning this serial, its writer has been the recipient of a half a dozen letters from new subscribers to the Jomac Orchestra and Mr. Heidler, the clarinetist of the orchestra, who quite evidently had seen only a current installment of the series. In consequence of not having read any of the previous chapters, they did not realize that the number which was being read by them was only a single chapter in a series of progressive developments. Each one concluding one dealing in turn with successive advances in the musical growth of the individual, and the progress of his instrument, and the progress of his character.


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Regarding the letter I have Mr. Carlene Batori, I agree with him. When you perform with an orchestra, you'll find a lot of people will be looking at you, and you want to keep the audience interested. The music you play will reflect your personality, and that's what makes you a popular performer. When you play for an orchestra, you want to make sure the music you play is interesting and well-suited to the style of the music. If you want to engage the audience, you need to be able to convey your emotions through the music. In this way, you can create a connection with the audience that will keep them interested in what you're playing. And if you're able to do this, you'll be able to perform with an orchestra with confidence and ease. I hope this helps. Good luck with your performance! The DEL CASTILLO ORGAN SCHOOL of Boston
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**Melody for September, 1938**

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**VIBRA-HARP**

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**Melody for September, 1938**

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MUSICAL INSTRUMENTS, ETC.—Continued

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1215-04 Superior Ave., Cleveland, Ohio
Tell me more about King Basses, I’m Interested!

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Melody for September, 1926

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George R. Arps & Co., Inc., 450, dress manufacturers, are featuring the Stone Model Oboe and have with them, which are near the front in concert use. The Stone Model has been improved and is now available.

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Ten Xun Parent Co., Ltd. (24), the manufacturers of the Vega line of instruments, which includes banjos and other lines, are being advertised. A complete list of instruments available is on file and ready for immediate shipment. Orders are invited for all sizes or prices at any time.

Tuba Strings, near the top will be ready for distribution soon. The Vega line of instruments is manufactured and imported by the R. M. Parent Co., Ltd., 184 Broadway, New York. The Vega line of instruments and complete line of banjos, Vega Professional Guitars, Vega Professional Mandolins, Vega Professional Banjos, and Vega Professional Violins, will all be sent to any address.

A. J. & B. F. (24), makers of the famous Tenor Tuba and Viva Violin, have attracted wide attention through their extensive advertising of reproductions of the original authentic models of the Tenor Tuba and Viva Violin. The story of this instrument for it is now available and will be sent to any address.

H. H. Witzlauer Company, 10 W. 19th Street, New York, N. Y.

Continued on page 17

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Here and There in New York

By ALANSON WELLER

NEW YORK has enjoyed another very musical season this year. The Philharmonic Society gave a number of brilliant performances, including one devoted entirely to the works of Richard Strauss, at which three of his best-known works, "Salome," "The Weary Waste," and "Salome's Dance," were performed. The soloists were Hunt, Halsey, and Halsey, and the orchestra was conducted by Dr. Leo S. Hamann.

JACOBS' MUSICAL MOSAICS, vol. 17

Youth Triumphant

OVERTURE

ROBERT W. GIBB

Longfellow and Music

Music being the universal language, and the art known to perhaps the greatest number of people, it was natural that it should have a profound effect upon the lives of men in various walks of life, including business, literature, and art. Its effect has been especially noticeable upon literary persons, and one of them was Dr. Henry Wadsworth Longfellow, America's greatest poet. He enjoyed music especially in its highest form, the art song or song of the nightingale. A great deal of the music of the period was also based upon the music of Longfellow's day.
Chinese March
The New All-Metal Clarinet
An Original Design Developed by C. G. Conn, Ltd.

Beauty of Appearance
This is Not an Ordinary All-Metal Clarinet

One look at the ordinary metal clarinet shows it has been made over in a slipshod manner from the old wood clarinet. The result is an ugly and unattractive instrument having a thin body with tall sockets and posts sticking out all over it like a porcupine, and the key mechanism perched high above the body as if it were ready to fly. The unsightly appearance and unnatural "feel" of the ordinary metal clarinet have aroused much opposition among musicians.

Conn Develops Original Design Expressly in This Clarinet

In developing the All-Metal Clarinet, Conn was not content to cut the patterns of the new design from the old wood clarinet, as other manufacturers have. That would be just like cutting down father's coat to fit little Willie. Conn went into the matter in a thorough and scientific manner and after two years of experimental development a new and original design especially for the all-metal clarinet. Not only in this new design an original contribution to clarinet making but we believe it is the most nearly perfect clarinet design yet developed.

Completely New Except Familiar "Feel" Keys are Preserved

The new Conn All-Metal clarinet is shown on page 40, both in appearance and in musical quality. It is new in the sense that a new wood clarinet in a new color, a new design in height of sockets, new in design of keys and mounting. The lay of the keys, however, is the same as on the old wood clarinet, the familiar "feel" is still there. Body comes apart in four sections barrel, top, bottom, bell. The new section design is a distinct thing yet invented for this purpose. All features combine to make this clarinet the finest all-metal clarinet on the market. We are so sure of this that we assure careful comparison.

Musical Perfection
Marvelous "Playability" and Reproducibility

One very fine clarinet player who has played every fine clarinet made today, both Foreign and American, has this to say about the new Conn All-Metal Clarinet:

"I am now playing more clarinet on this new Conn All-Metal clarinet than in any other clarinet I have ever been able to play on any other clarinet. I believe it has the most brilliancy of all of them. The key action is beautiful. The tone is even and flexible, the scale is even and flexible.

Try This New Clarinet Free

Send this ad in and see how it is. Send it to Conn Band Instrument Company, 563 West Monmouth, Elkhart, Ind., complete with music, and see what you think of it. If you are not satisfied with the tone or key action, return it at our expense and we will replace it with a better clarinet.

G. G. CONN, LTD., 929 Conn Bldg, Elkhart, Ind. G. G. CONN, LTD., 929 Conn Bldg, Elkhart, Ind. Composer, Please see ad above. 10.00 per person

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ADDRESS

FLAVOR MINTS

BAGS OF 3/$1.00
You Can Take It or Leave It
By ALFRED SPRESSLER

The Amatuer's Guide to Musical Instruments

Should you decide to buy that new music instrument, here are some questions to ask yourself: Should you take it or leave it? Here are some things to consider.

What to Buy

Your goal is to find the best instrument for your needs and budget. Here are some questions to ask yourself:

1. What is your budget?
2. What type of instrument do you want?
3. What is your skill level?
4. What is your playing environment?
5. What is your commitment to playing?

What to Consider

Consider the following factors when choosing an instrument:

1. Quality of Construction
2. Sound Quality
3. durability
4. Service and Repair
5. Value for Money

What to Ask

When you are ready to make your purchase, ask the following questions:

1. What is the return policy?
2. What is the warranty?
3. Are there any financing options?
4. Can you try the instrument before you buy?
5. Who are the best players using this instrument?

Conclusion

Choosing a music instrument is a big decision. Consider your needs, budget, and goals to find the best instrument for you. Take your time, ask questions, and make sure you are happy with your purchase.
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WHEN GOOD MARCHES are needed, no matter for what purpose, the orchestra buyer is pretty sure to turn to the Jacobs Loose Leaf Collection of Marches for Orchestra. This loose-leaf collection of march music from some of the most famous composers and arrangers includes band music, military band music, cornet band music, brass band music, and more. It is available in a convenient and attractive double fold binder.

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- Cello
- Bass
- Flute
- Piccolo
- Clarinet in Bb
- Bb Clarinet in Bb
- Oboe
- Bassoon
- Alto Saxophone
- Tenor Saxophone
- French Horn
- Trumpet in Bb
- Trombone
- Baritone Horn
- Tuba
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Melody for September, 1928

“IN WISCONSIN AMONG THE PINES”

The Story The Roses Told

Featured by the composer, AVELYN M. KERR and Frank Marasco over WIBN from the AVELYN M. KERR SCHOOL OF THE ORGAN
15 Michigan St., Milwaukee, Wis.

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For Violins solo or en Ensemble

Companion for Staphano Trio

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The Saxophonist

CONDUCTED BY W. A. ERNST

B E A C H E S in the late "doldrums" or early "tropical," a letter that got a good man or popular music is no more a part of the landscape than a does. The "K WAY" music has its hour, but when it is the wave that is "in," it is more important to keep up with the times and not to try to hold on to things that are gone. The tide of popular music is a big, restless one, and we all have our own ways of enjoying it. People like to dance and sing, and do not have much time for reading or thinking. However, we have to come down to the "main business" of music and study the methods and the techniques of the modern composers. The modern composed music is made up of a mixture of old and new elements. W. A. ERNST

The VIBRATOR-Hand-of-the-Reed

The VIBRATOR Reed has several grooves rotating parallel which require fewer blows giving greater lifting power and a beautiful resonant tone. Ask Your Dealer for Them.

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[Advertisement for Selmer Clarinet and Saxophone Cases]

Northwest News Notes

BY A. B. RABENSTEIN

The Illustrious Blue Dogs, a stage play headed by Henry Lewis, will open at the Imperial Theatre, New York, on October 1st. The play is a musical comedy in two acts, with music by Sigmund Romberg and lyrics by Oscar Hammerstein II. The cast includes Dorothy Gish, Robert Montgomery, and Jack Oakie. The show is directed by George Cukor and produced by Alexander H. Cohen.

[Article on Melody for September, 1928]

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Get the new 40-page booklet about organizing drum corps. Tells you how to start, how to drill, drum and maneuver, the kind of equipment required and most useful hints and tips.

Irene's Washington Letter

[Letter to the Editor discussing music matters]

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All registers. Your feel will be in every way KUSPKE before you know it. Send for our illustrated price list. Let us explain our way of doing it.

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ON THE MOVE

[Article discussing band travel and logistics]

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[List of names associated with the editorial council]

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[List of various positions and associated names]

School Band News

School Band News

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While EASY to play, the melodies are supremely tuneful and the arrangements for all instruments are practical, effective and correct.

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CONTENTS - VOLUME III

SYNOPSIS OF CONTENTS

PARTS FOR 47 INSTRUMENTS

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Walter Jacobs, Inc.

190 Boylston Street

Boston, Mass.
The Violinist

CONDUCTED BY
Edwin A. Sabin

It is the most interesting in the world for the regular visitation of today to hear a tone that is capable of receiving the most refined and artistic embellishments. The tone of the violin is so flexible and so rich that it can be used to express the most delicate emotions. The violinist who is able to master the art of violin playing is a master of expression. The violin is a wonderful instrument, and the violinist who can play it well is a master of expression. The violin is a wonderful instrument, and the violinist who can play it well is a master of expression.

THE PERFECT MODERN VIOLIN

The most expensively beautiful instruments of the violin family are the most expensive and the most beautiful. The violin is a wonderful instrument, and the violinist who can play it well is a master of expression. The violin is a wonderful instrument, and the violinist who can play it well is a master of expression. The violin is a wonderful instrument, and the violinist who can play it well is a master of expression.

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THE TRUMPET PLAYER

Conceived by VINCENT BACH

A Shuck of Questions

If I'm thinking of buying a new trumpet. What should I look for?

The first thing to consider is the type of instrument you want. Trumpets come in many varieties, including cornets, flugelhorns, and lead trumpets. Each has its own sound and style, so it's important to choose one that suits your playing style and the music you want to perform. If you're looking for a new trumpet, it's a good idea to visit a music store and try out different models to see which one feels right for you.

What are some tips for improving my technique?

Improving your technique can take time and practice, but here are a few tips to get you started:

1. Practice regularly: Consistent practice is key to improving your technique. Make sure to set aside time each day to practice, even if it's just for a few minutes.

2. Use proper technique: Make sure to use proper embouchure, breathing, and tonguing techniques. These are crucial for developing good playing habits.

3. Work on your scales: Scales are an important part of trumpet practice. Make sure to practice your scales regularly to improve your finger speed and agility.

4. Use a metronome: A metronome can help you develop better timing and rhythmic accuracy.

5. Get feedback: Consider getting feedback from a teacher or mentor. They can help you identify areas to improve and provide guidance as you develop your technique.

Concerning Non-Pressure Jazz...

Jazz is a style of music that is full of emotion and energy. It is important to remember that pressure and tension can hinder your playing. Instead, try to approach your practice in a relaxed and comfortable manner. Focus on enjoying the process and having fun. This will help you develop a more natural and expressive style of playing.

New Bach Mouthpieces

Vincent Bach's new line of mouthpieces offers a variety of options to suit different playing styles. They are available in a range of sizes and materials, so you can find one that's right for you. Whether you're a beginner or an experienced player, Bach's mouthpieces can help you achieve a more powerful and expressive sound.

PIANO, ORGAN, AND Guitar TUNING

Tune your instrument by ear or use a digital tuner. Make sure to keep your instrument in tune to avoid any unpleasant surprises during a performance. If you're not sure how to tune your instrument, ask your local music store for help.


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Why So Much Practice?

The hot summer weather can be very tiring, and it is easy to feel that one's drumming skills are declining. However, contrary to popular belief, practice is not the key to success. In fact, too much practice can actually hinder one's progress.

First, practice should be scheduled, not just done whenever there's a free moment. This means setting aside a specific time each day or week to practice, rather than just picking up the drumsticks whenever you feel like it. This helps to create a routine and keeps your mind focused on improving.

Second, practice should be varied. Don't just play the same routine every day. Mix things up by playing different styles of music, different rhythms, and different drum kits. This helps to keep your mind engaged and prevents boredom.

Lastly, practice should be fun. Don't force yourself to practice if you don't want to. Find something you enjoy, and practice will come naturally.

Questions and Answers

Q: How do you deal with tuning your drums?
A: Tuning your drums is important to get the best sound. Make sure to check the tension of each drumhead and adjust as needed. Also, be sure to use the correct drum key to avoid damaging the drumheads.

Q: What is the best way to learn to read music?
A: Start by learning the basics of music theory, such as reading the staff and understanding the different note values. Then, practice reading and playing along with simple drum beats until you feel comfortable.

Q: How do you maintain your drumsticks?
A: Drumsticks should be cleaned after each use to remove sweat and dirt. This can be done by wiping them down with a soft cloth or using a stick cleaner. Additionally, make sure to store them in a dry place to prevent warping.

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What I Like in New Music

By LLOYD G. DEL CASTILLO

The quantity of new music has dropped off for the summer season, but there is plenty of variety. Everything from opera to jazz to dance to film to everything in between is available to the informed listener.

There is a wide variety of opera on tap this season. Opera companies are very active this summer. There is a wide variety of opera companies and opera houses in this country. If you are interested in opera, there are many opportunities to see it. If you are interested in other types of music, there are many opportunities to hear them as well.

Orchestral Music

The summer season is a great time to explore new orchestral music. There are many orchestras that perform during the summer months. This is a great opportunity to hear new works by composers and conductors. If you are interested in orchestral music, there are many opportunities to hear it this summer.

Popular Music

Popular music, especially jazz, is a popular choice this summer. There are many jazz festivals and concerts throughout the country. If you are interested in jazz, there are many opportunities to hear it live. There are also many jazz recordings available to listen to.

Film Music

Film music is also a popular choice this summer. Many film festivals are held during the summer months. This is a great opportunity to hear new scores by composers and conductors. If you are interested in film music, there are many opportunities to hear it this summer.

Dance Music

Dance music is also a popular choice this summer. Many dance performances are held during the summer months. This is a great opportunity to hear new works by composers and conductors. If you are interested in dance music, there are many opportunities to hear it this summer.

Film

Film is also a popular choice this summer. Many film screenings are held during the summer months. This is a great opportunity to see new films by directors and screenwriters. If you are interested in film, there are many opportunities to see it this summer.

Jazz

Jazz is also a popular choice this summer. Many jazz clubs and concerts are held during the summer months. This is a great opportunity to hear new works by composers and conductors. If you are interested in jazz, there are many opportunities to hear it live this summer.

Film

Film is also a popular choice this summer. Many film screenings are held during the summer months. This is a great opportunity to see new films by directors and screenwriters. If you are interested in film, there are many opportunities to see it this summer.
SPEAKING OF BANDS AND BANDMEN

THree Toronto bands have had quite a busy season which is sure to be reflected in the financial results of the Royal Air Force, to which they belong. As a result of the Canadian Exhibition, and the recent excellent weather, Toronto's bands have been very much in evidence, and have been entertained by many organizations. At the Ontario Homeopathic Hospital, the Royal York Hotel, the Bloor St. and Dartmouth Hotel, and the others, the bands have given numerous concerts and have been much appreciated.

BEFORE the War, Bando, the Band Manager of the Royal York Hotel, was in charge of the Royal York Hotel Band, the most successful of the Toronto bands, and it is with interest that we note that he is now in charge of the Royal York Hotel Band again. The band has played many successful concerts, and has been much admired for its skill and precision.

CONWAY MILITARY BAND

The Conway Military Band, under the direction of Mr. R. W. Stockley, has been very active this season. They have given many concerts, and have been much appreciated for their fine musical ability.

Henderson Bung,"nons

This year has been a difficult one for the Henderson Bung,"nons, due to the shortage of materials and personnel. However, they have managed to put on some good performances, and their audiences have been very appreciative.

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The Tenor Banjoist

make use of the passing melody notes, as C, G, D, and E, the standard chord intervals, in a variety of positions, and therefore, does not occur. "Oh!"

In No. 2, the passing note, d, does not seem to occur with 0, in the chord below, possibly for the reason that it doesn't form the upper note of the chord?

Note the alternate overtones of the 3rd and the 7th of the D major chord. See figure B, T. 3, indicated by the dotted line. A more general effect can be obtained, having the upper note of the chord move in parallel motion, as shown in the dotted line, when moving either downward, as shown in the dotted line, No. 3, and No. 4. When the progression is from the 3rd to the 7th of the major chord, indicated by the dotted line, for the reason that it indicates the correct place for the interval on the staff.

In No. 4, the melodic and the upper note of the chord move in parallel motion, as shown in the dotted line, when moving either downward. See figure B, T. 4, indicated by the dotted line.

The note e, of the D major chord, in No. 5, and No. 6, indicates the correct place for the interval on the staff. A more general effect can be obtained, having the upper note of the chord move in parallel motion, as shown in the dotted line.

When No. 6, the melodic and the upper note of the chord move in parallel motion, as shown in the dotted line, when moving either downward. See figure B, T. 6, indicated by the dotted line.

The note e, of the D major chord, in No. 7, and No. 8, indicates the correct place for the interval on the staff. A more general effect can be obtained, having the upper note of the chord move in parallel motion, as shown in the dotted line.
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