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We are pleased to announce that we have prevailed on liчетс Carl C. Ludwig, the world-famous soloist whose autobiography is now running in the magazine, to answer questions in our columns on technical problems concerning the playing of cornet and trumpet. No regular department will be conducted by Mr. Carl C. Ludwig, as this would be impossible for such a busy man as he, but readers are invited to send their questions to him, care of this magazine, with the full assurance that those will receive the earliest possible attention. We feel that we are unusually fortunate in being able to offer this service to our cornet and trumpet readers, especially for the reason, as it is not always the case in such matters where well-known names are involved, that each letter will actually reach the personal attention of Mr. Carl C. Ludwig, himself.

Some of the Topics Covered

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Serioso Ma Poco Leggiemente

A CORRESPONDENT, a portion of whose letter is given on page 14, made a visit to a leading center, from which it is always a pleasant feature to take the train, and the correspondent has been studying the subject of his letter with absorbed attention. The writer is a music lover, and his interest in the subject is based on a deep appreciation of the beauty of music. He is a student of the art, and has devoted many years to the study of music theory and composition.

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Military Bands in the Far East

By ALFRED EDWARD ZEALLEY

The author, whose picture appears on the opposite page, served thirty years as a military musician in different parts of the British Empire. He was for many years bandmaster of the famous Canadian Band, "The Kitelis." During his period of service the band accompanied the Duke of Connaught to Canada, and conducted the Canadian musicians on the tour of the "Canadian Bands of the British Empire," and "Military Music and Its Story." The present article deals with what is in American valedictory at least, must be a little tiresome style. Some of the specialized difficulties met with in the organizing of native bands are noted, and the causes noted by Major Wood, director of the Baroda State Army's music school, in turning out native musicians is outlined.

Financial Angle: A Problem

It should be generally understood that the majority of these Indian rulers are immensely wealthy, and there are more than one hundred of them who wear such titles as Maharajah, Rajas, Nawabs, with many others of lesser importance in the smaller states. The leading state bands of India are the Patiala, Baroda, Mysore, Kashmir, Zind, Jodhpur, Hyderabad, Gwalior, and Kutchah; all being under European bandmasters, or "directors of music," as they are called. However, the Indian military Regimental Bands, for the most part, are under native bandmasters. In the Government makes only a very small allowance for regimental bands, the cost of keeping a band up to the standard falls mainly on the officers. In some instances this proves a burden too heavy to carry, so much so that many times a band has to be discontinued.

The old Indian Frontier Force is now disbanded, so each regiment of the Indian Army has to take its turn in doing duty on the frontier, where conditions are more or less similar to active service. This, in itself, is a factor that makes it difficult to keep a regimental band up to full strength. However, there are one hundred and fifteen regiments in the Indian Army, and most of them carry a band of some sort. When we stop to think that sixty years ago there was not a native military band in all of India, and that the only musical instrument then was the tan-tan, it is easily conceivable that this country has made considerable progress, and that again, the military band has been the pioneer.

Some fifty years ago the Hyderabad Contingent instilled a school of music at Bilimuru. At first this school was available only to men of its own group, but later on it was thrown open to civilians from any regiment of the Indian Army. Quite a few of these native bandmasters have, of course, been very valuable, notwithstanding certain limitations. These were trained by the successive music directors of the Hyderabad Contingent at the expense of the Government.

The last music director of the famous Hyderabad Contingent was Mr. (now Major) R. Wood, director of music for His Highness the Maharajah Girdnar of Baroda. It is safe to say that no man has done more to stimulate the culture of music study in India than Major Wood. He is the son of the late James William Wood, formerly bandmaster of the Fifth Royal Irish Lancers, and was born at Scourie, in Scotland, in 1854, thus making him a child of one of Ireland’s most famous regiments, which also was one of the most distinguished cavalry regiments in the British Army.

Two years after the birth of the boy in India, the regiment returned to England, and when fourteen years old the youngster enlisted in the Royal Artillery Band. Later he transferred to the York and Lancaster Regimental Band, then under the direction of his elder brother, P. W. Wood, who in 1896, became Captain Wood, director of music and senior director of the Brigade of Guards. In 1899 the present Major Wood was a student at Knyvet Hall, and was posted to the Second English Rifle Brigade as bandmaster. He was a talented and was also very successful in winning the appointment as director of music for the Hyderabad Contingent (Indian Army), thereby succeeding one of the most brilliant musicians in India, namely, Herr Otto Schmidt. In this position Major Wood directed the famous orchestra (which, by the way, was supposed to be the best musical organization in India), and the School of Music also came under his personal direction. Under his administration many native were trained as bandmasters. In 1911 the Hyderabad Contingent disbanded, and Major Wood was then transferred to the Baroda State Army to serve as director of the state band under the Maharajah Girdnar, the bandmaster of which was his father.

The director was so soon settled in his new berth that he was asked, and received permission to resume his work of training natives for positions as army bandmasters. This was quite an undertaking for the part of Major Wood, for it is not exactly simple that the school was a purely private affair, with no government support whatever. It will be a surprise to many to know that Major Wood actually has trained eighty native musicians for bandmaster positions during the past twenty years, representing some sixty regiments of the Indian Army. First of all, a student is made to become well-grounded in the elements and theory of music; then follows a concentrated study of instrumentation and conducting. He is obliged to acquire a working knowledge of every instrument used in the military band, and is given practice in individual teaching on all instruments. Major Wood also gives his students elementary vocal tests, and are present at rehearsals and performances of the Baroda State Band for the sole purpose of observation. Students begin to study conducting, almost from the time of their entrance, by learning the elementary beats and practising them daily, soon finding out by practical testing that to do this properly and correctly is not so simple a matter as it appears to be.

Practice is regular conducting, if it may be called that at the start, begins at the five-thirty hour after a student’s entrance, a period in which usually appear the many chief difficulties and worst faults that necessitate constant stepping and repeating. This first stage of conducting, with some-what more of the same kind, is continued during the second eight or nine weeks of the course, which comprises eight months and is brought to a close by a rigid examination, the students rehearsal and conducting a weekly public performance by the Baroda State Band, with each student in turn conducting for a short time or more.

In Summary

It is such men as Major R. Wood who keep the British Empire cemented to music, and who may be looked upon as ambassadors in the travel areas of the world. Baroda is one of the most progressive states in India, and to be closely affiliated with its accomplished band under the sponsorship of His Highness, the Maharajah Girdnar, who is acclaimed as one of the most enlightened rulers in India, places Major Wood in a very enviable position; not only from a musical but also from a social and educational point of view. For example, the valve trombone supersedes the slide type of instrument; the bass clarinet replaces the bassoon, the tuba replaces the French horn. But it must not be understood by this that all is up to the minute according to the same general plan of instrumentation, for there are many regimental bands that include the harmonium, oboe, French horn, and slide trombone. All Gorkha bands use their orchestral instruments, and one all play from British military band journals.

The Baroda State Band, which numbers fifty-four performers, is made up of Mahommedans, Gorkhas, Brahmins (and other Hindus), Gouris, and Indian Christians. Director Wood also has two Indian bandmasters under his supervision who take charge of the body when divided for parade purposes. A weekly concert is given in the public park by the band, in addition to the regular duties at the Palace there in which His Highness is in residence. The repertoire of the band includes advanced classics from Bach, Beethoven, Wagner, Schubert, Mendelssohn, and other masters; also such modern composers as Holst, Vaughan, Williams, Fletcher, and Falla. Truly, East is West, but it is not so far behind the West, after all.

It is interesting to note that in far-off India systematic training of bandmasters for army positions is in operation, which in the United States the Army Band School, instituted for the same purpose, has been dropped, with, as far as we are aware, no steps taken to replace its establishment.
The Disease Is Organic

LAST month I mentioned having been chosen to direct a second Anteros Warr version of a prequel to the South Sea Islander in a forthcoming series of projects. For several months I have been working on this project, now that it is underway, I am able to share some of the details.

The project will be a graphic novel, combining elements of fantasy, science fiction, and horror. The story follows the adventures of a group of scientists who discover a mysterious substance that causes mutations in living organisms. The scientists must race against time to find a cure before the disease spreads to the entire planet.

The artwork will be created using digital tools, with a focus on creating a realistic and immersive environment. The story will be told through a mix of dialogue, action scenes, and visual storytelling techniques.

I am excited about this project, as it combines some of my passions: science fiction, graphic novels, and the challenge of creating a new world.

At the moment, the project is in the early stages of development, with a focus on fleshing out the story and creating the first few pages of the graphic novel. I am looking forward to sharing more updates as the project progresses.

Thank you for reading. I am looking forward to your feedback and support as we continue to develop this exciting new project.

Yours truly,

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The new director will be assisted by George Degen, director of the University Band, and Arthur B. Thomas, assistant director. The band will consist of 150 members, including the University Band, the Windy City Orchestra and the Glee Club. The band will be used in the University's annual convocation and in the fall and spring concerts of the University's musical departments.

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Music in this country, if not in the world, will be performed by a limited corps of individuals trained exclusively in music. This is a sad state of affairs for anyone who sees a musician performing in the field, for people may unknowingly settle for a radio station, presented by a few specialists who control the direction of the art.

But in the 1950s, when the music industry was more focused on classical music, there were no radio stations that played classical music exclusively. The only way to hear classical music was to go to a concert or attend a radio broadcast. This was the era of the classical music monopoly, where a few major orchestras and radio stations had a virtual monopoly on playing classical music.

Today, however, with the rise of the compact disc (CD) and digital music, people have access to a much wider range of classical music. Thanks to the internet and streaming services, people can listen to classical music from all over the world, from every era and every composer. This has led to a diversification of the classical music landscape, with more people discovering and enjoying classical music.

So while music in this country, if not in the world, may still be performed by a limited corps of individuals, the range of music available to listeners is much broader than it was in the past. This is a positive development for the future of classical music.
would all through the hours occurred in performance by the Institute for the sole purpose of receiving an occasional mention, itself would hardly be one of a subject of criticism, as it is by far the better. The program is a disfranchised one, that for the Pekin prize winner for 1900, and that official Boston is right, then the gentleman who assumed the prize was very much pleased with the, and the program is not notated for eighteen months in New York, a city that has been particularly active during the past year against objectionable stage material, and that the Lord High Chancellor, offered English music, whose presence in such matters has been subject to much ridicule from native playwrights, has most the merit of the play when uncluttered and can get the best of it official approval on the part.

But having considered the number of acts, let us take note of matters that Boston silences without a reverberation of the orchestral exhibition, the champ-bray always supreme an elementary attitude of purpose, and further contains from this point of view, not only for the popularization of the service with which the examination of the pianist is thus carried on, and the pianist’s Chopin, with his disarmedety and a well-informed harmony tending to make a good manner with an enterprising expression of what is going on. Lord Charnwood, a native American pianist, who has passed through the Boston-born school through his time at the Hamlin School, has been a successful and artistically arranged variety of pupils and registrars.

Billy Goodman then gave a rather sauntering exhibition. Never having taken an excess lesson, and unable to read score, he did not see the score and asked for any reported number, and upon one being given, rendered a very creditable performance. Thoroughly the entertainment program, as a praise and supposes that scholarship had to be canceled, owing to the fact that the weather had shut the stage up as far from the room.

In the meeting that followed, praised once by Bel Geddes, president of the Club, some very interesting arrangements developed. Various numbers, as a result of personal information or with others, had none in the meeting with the first impression that there has developed a great deal of cheap practice in present-day scholastic music. They seemed to feel that this was a trick of their hands, playing below scale, and judging the violin after another second of a position. Imagine that there was an overwhelming opinion that it would be difficult to secure any proof of such irregularities, the Club felt that the least possible thing in the meeting with the press is much better for property and not to take up this general situation with the Union. It accordingly moved to the appointment of a committee of three to appear before the Board of Ward No. 8 to present their views that such practices were being proliferated, to the advantage of the local newspaper to new Union members, and to take any action that might help the Union to the condition referred to. There was also some discussion of the advantages and disadvantages of giving the same in view of existing conditions. The members were not all united on this point, however. The committee, appointed by the preceding officer, consisted of William French, Henry, and Frank Coates, and was empowered to appear before the Board to make and present a report for presentation at the next meeting of the Club. It was then 9:30 A.M., and a motion to adjourn was carried with uphill opposition.

Boston Theatre Organists Club

O’Tuesday night, Sept. 8th, the Theatre Organists Club of Boston, after a successful return to the meeting of its first year of existence. Club members and guests were thronged, about 40 strong, in the balcony of the Elks Hotel, chosen because of the Boston Weather on Sunday. A buffet supper was served promptly at midnight, after which a short entertainment program presented the business meeting. Mr. Alfred Tampy, a visiting artist from the Chicago lead, gave a charming variety of Italian adoration, after which George M. Haddox, president of the Boston Union, kept the meeting in good order with an enterprising expression of what is going on. Lord Charnwood, a native American pianist, who has passed through the Boston-born school through his time at the Hamlin School, has been a successful and artistically arranged variety of pupils and registrars.

Billy Goodman then gave a rather sauntering exhibition. Never having taken an excess lesson, and unable to read score, he did not see the score and asked for any reported number, and upon one being given, rendered a very creditable performance. Thoroughly the entertainment program, as a praise and supposes that scholarship had to be canceled, owing to the fact that the weather had shut the stage up as far from the room.

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On George Barreler

A letter recently received by Mrs. S. Randome, of the Parent Relations of the R. R. Prince, of the Union Relations of the R. R. Prince, is the parent of the R. R. Prince, and the piano, M. Baur, secretary on the jury that selected the piano, was conducting from the 123 selected, a work by S. Hasel, German (McKee), composer, King in America (R. H.). This composition had its first performance, anywhere, at Washington, October 15th, and was given by the Barnard Ensemble. M. Baur was invited October 8th to the Barnard to play and direct the work in four concerts — The Hague (October 8th), Prague (October 15th), Paris (October 22nd), and Copenhagen (October 30th). But it was excluded from Southsea in November at the R. H. Prince. This last will feature in New York just in time for M. Baur to find a ticket for Chicago in order to study for a concert with his ensemble at Lake Forest, Illinois, November 8th, which will be the start of a four months’ tour with the Ensemble and Barnard Symphony combined.

The above would appear, in its entirety, to be a very nicely joined itinerary.
Old Kentucky home, good night, good night
Weep no more, my lady.

Oh, weep no more to-day;
We will sing one song for the old Kentucky home,
For my old Kentucky home far away,
from Aunt Dixie's quilting party. I was seeing Nellie home.

Will you come with me, my Phyllis dear, to the blue mountain tree? Where the blue birds sing the sweetest, come over a long way with me. It's so beautiful.

all feel gay when Johnny comes marching home. And well home, all flapped their wings and cried, Cow, Cow, Cow, And they went: Billy Magee Magee. Magee!

As the black-bird in the spring, Neath the willow tree (the willow)
Irene's Washington Letter
Clerk Fea, Washington Representative,
Merrill, S., S.
Dear Miss...

As you are willing to conquer all the territories of stovepipes, broadcasting, and advertising, incidentally, you interest me and few others. I was a bit peculiar in that you two brought the proverbial pot and pan. Now I am telling you not that you like the proverbial pot and pan. Nor I am telling you not that you are making it right interesting for me. Irene Fea, F, say and when. However, I wish you luck. However, I wish you luck. I was a bit peculiar in that you two brought the proverbial pot and pan. However, I wish you luck. However, I wish you luck.

Enough of that. Let's cheerfully, and I'll tell you about the fellow who slides around last night. We had another Capitol City Theatre Organists Club party, and Harold Paine hoped to hear and front-page publicity by being one of the members of his party who could not miss. Someone gave him a playful push over the sea wall, and Harold fell in the bay, and everyone was happy throughout. But the way, this is the first time I am going to mention him. Don't ever he'll be a big or have false teeth. Answer. Our club president, Harry Marthens, sharpened his teeth, and, a few shots of light music, and they were away to a three-week vacation with the National Guard near the place in Pennsylvania. Nothing like publishing up the still-fangling spirit, instead of the new season to open. Richard Koster bought a new Cherry and sprang it as we sat at the piano. Margaret Townsend's daughter got the honor role in that last band was entitled to a music trip in the afternoon. The fiddle opened with one organist, and Harry Hopkins was tagged. Kelly is renowned to open sometime soon with Sam White. No definite date. Mesmerized has been home due to the illness of her small son. But... Dear Mr. Hassen, and humorously, how the Washington Symphony has been out for restored, after long-ago opening the door and perusing. I heard that Fritz had bought an electric orchestrone—of those don't have any years with them. Fritz says she is an orchestrone widow, and Fritz had his hands served at the washers for the first three days. However, it is but when Fred and I play the fiddles, Fritz guides his hand for his obligation, and Victor he's known. In the neighborhood have been wonderful about it. Mary Join by her own words to your playing trumpet, speed her musical wings, and free to New York where she joined a steel band rented over the Knick time. Another Thayder did not like our leading his sister, but what did he do but melt the pigeon to the proper wings and stretched his go forty feet. Sylvia Kordas has returned from Atlantic City in the experimental playing at the Ramadan. Milt's is fast and only organist at the new Divine, Atlantic City. Sam Kerman shot the foot of the Firth horn its street math, and had himself to New York. He was a concert master, organizer, conductor, and stage soloist, since it opened. Now they will have to like to have him in various places.

There's one of our musicians married his ladylove. What made us no business ability! A two-minute fiddle at the San Francisco in the organist for the Friday music this evening. Marion Fowes spent her vacation as a matron trip to upstate New York. However, the boss did not agree. Air boss not permit fun. He will be hearing again this fall. Washington Land No. 30 is getting out a little package with lots of news for the members. First issue appeared in August. Both Fea and to Canada and an extended trip this summer. Margaret Linsky went to the New England States and engaged in a band and played both in the north and south. She came back less tired than when she left. A brilliant wedding trip for the two-week stay. One of Margaret's sisters, Hulda Spen, also engaged, spent her vacation in New York. What will be the band at the next meeting? We had one at the old meeting, and one at the August meeting. Separation, eat your stuff. Most dead and shake out last year's red feathers. Greetings, Isaac A. Reis.

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You Can Take It or Leave It

By ALFRED SPRISLLER

You serve me a lovely , lovely pink broth, and I can see that you are very happy. But I would like to make one suggestion. Why don't you try to serve me more of that lovely pink broth? It would make me very happy.

The Doodle Speaks on Bands

I WHAT a thunderous, stormy, raging, and

The Forwarding of the New York Post

I think you should consider what you are doing. It seems that you are trying to make me uncomfortable. I would like to suggest that you stop doing that.

Melody for October, 1929

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The Violinist

TO write or to compile a book of violin pieces that will be acceptable to the violin world, requiring judgment, and experience, is an indispensable condition of the profession. In the compiling of the present collection of violin pieces, Carl Schuricht, whose artistry has already found a place in the world's concert programme, has been spared no pains. The result is a book which is not only a collection of music for the violin, but a book which is a work of art. It is a book that will be appreciated by all who love music. It is a book that will be a valuable addition to the violinist's library. It is a book that will be a constant companion to all who love the violin. It is a book that will be a treasure to all who love music.

The Perfect Modern Violin

The title of this book is "The Perfect Modern Violin." It is a collection of violin pieces that have been compiled by Carl Schuricht. The book contains a variety of pieces, ranging from easy ones for beginners to more advanced ones for experienced players. The pieces are arranged in order of difficulty, making it easy for players to find the right level of challenge. The book is a valuable resource for violinists of all levels, providing access to a wide range of repertoire. It is a book that is both practical and enjoyable to play.
The Saxophonist

CONDUCTED BY W. A. ERNST

I have been a subscriber to Lucian Ornstein's "Monthly for two years, and nothing to my mind has been as enjoyable as the reviews of new records and the information it contained. During this time I have been able to make useful discoveries, which have been of great assistance to me in my work and have helped me to increase my knowledge of the saxophone.

The instrument is very much used in modern music, and I have been able to make some discoveries in this field. During the past few months, I have been able to make some discoveries in the field of modern music, which have been of great assistance to me in my work and have helped me to increase my knowledge of the saxophone.

I believe that the saxophone has a great future, and the reviews I have been able to make of new records will no doubt contribute to its growth.

The Jazz Review

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Andy Sannella

Tells to Reed Players.

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**The Clarinet Teacher in Band and Orchestra Instruments**

In the passage that you submitted, p. 4 is: "It is really optional whether you figure the C's with the left or with the right little finger. Because there are no conflicting interests, for instance, there are no Bb's. E. G. In both cases you figure the C's with the left little finger. You will usually see the reason if you study your keys. Sometimes you will get the C, Bb, and Eb, and sometimes you will get the C, Bb, and Eb with the left little finger, just as you get the C, Eb, and Eb with the right little finger. In the right hand, you should always do the left C's and Bb's in the left hand and the right C's and Bb's in the right hand."

This quote is from the beginning of a paragraph, and it seems to discuss the notation of clarinet music, specifically addressing the question of whether to use the left or right little finger to play certain notes. The passage continues to provide instructions and explanations, likely as part of a larger instructional piece on clarinet playing.

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**Melody for October, 1929**

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The Tenor Banjo Symposium

Conducted by GIUSEPPE PETTINE

While I am both pleased and flattered to have an opportunity to be here at the 20th Annual Convention of the American Banjo Association, I am also aware of the limitations of the material that I have to offer. I am not a professional musician, nor do I claim to be an authority on the subject of tenor banjo. My purpose today is to share with you some of the information that I have gathered during my years of playing the instrument. I hope that my presentation will be of interest to anyone who is interested in the history and development of the tenor banjo. I believe that there is much to be learned from the history of this instrument, and I hope that my presentation will help to encourage further study and appreciation of this wonderful instrument.

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W. M. LANGE, NEW YORK, N. Y.

article on planning in the January Musician: Messrs. should spend as much good will to students of all instruments, particularly to instrumental players, who are the least offended in this respect.

I will try to accomplish this work, and again assure you of my heartfelt appreciation.

—Edward T. Foss, Washington, D. C.

Rudolf Mayer

Our mutual friend, Joe Cortez, has requested me to say a few words on the subject of tenor banjos in the context of his lecture. Joe is very kind, and has given me the opportunity to speak on the subject of tenor banjos. Joe has made many fine contributions to the field of instrumental music, and I am grateful to him for his generosity in allowing me to speak to you today.

The tenor banjo is an instrument that has been neglected in recent years. It is a remarkable instrument that has been used in many different musical contexts throughout history. It has been used in traditional music, jazz, blues, and rock and roll. It is a versatile instrument that can be used in a variety of settings.

In conclusion, I would like to thank Joe for his kind words, and I wish you all the best in your endeavors. Thank you.

—GIUSEPPE PETTINE
The B & D "Silver Bell" Banjo

CHARLES C. DAILEY

Columbus, Ohio, throughout his long association with the fretted instrument has been most successful as a Teacher, Solicitor and Director of Banjo Mandolin and Guitar Orchestras. During the past season a number of Banjo Bands were organized under his direction. As a Teacher and Solicitor his work is most thorough and successful. This season promises a greater interest in the frettod instruments as a result of his efforts.

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How you may stop the noise...The Drummer

The Drummer in all its senses was printed a letter signed by the Editor-in-Chief of the "Music Trade Journal." The letter was written in response to an article appearing in the "New York Times" which accused the rhythm section of a jazz band as being too loud and disturbing to the neighborhood. The author of the letter defended the jazz musicians and their role in American culture. He argued that jazz was a genuine American art form and that it should be celebrated rather than suppressed. The letter was signed by the editor and was published in the "New York Times," reaching a wide audience and sparking a national debate on the role of jazz in American life.

Mr. Racquet's Letter

Mr. Racquet, the letter is from Mr. Racquet. He is writing about the banjo music that he has been hearing in the area. Mr. Racquet mentions that the banjo music is very loud and that it is disturbing to the neighborhood. He suggests that the banjo players should be more considerate of the people around them. The letter is written in a very informal and personal style, and it seems to be a genuine expression of concern.

To Progressive Drummers

Edward B. Straight, the letter is from Edward B. Straight. He is writing about the importance of practicing drumming. He suggests that drummers should spend more time practicing their technique and less time playing for entertainment. He also mentions that drumming is an important art form and that it deserves more respect.

The Stone Master Model Drum

The letter is from a drummer who is writing about a recent gig that he played. He mentions that he had a great time playing and that he enjoyed the challenge of the piece. He also thanks his bandmates for their support and encouragement.

Melody for October, 1929

The letter is from a composer named Stone. He is writing about a piece that he has written for the month of October. He describes the piece as being very emotional and expresses his hope that it will be well received by the audience.
October is the "Hindmost" of the Younger Set department, which is exactly one year old. In the one year that the Younger Set page has held its own among the grown-up departments. Not only that, but it has attracted many older readers. Here's to us!

So that no one can possibly miss it, we are pointing from our place here under the Y. S. heading to the announcement below. Read it, and then hurry to sit down and write, in your most interesting style, all about your music activities of the summer just past, or those you are planning for this winter.

The band at Camp Watermills, under the direction of A. J. Stephens, M. A., of McGraw's School of Music, Minneapolis, played some excellent music. The Band was known as the "Watermillers," and is composed of about 100 boys, who were formed into different groups, with Mr. Stephens as leader, and Mr. A. J. Stephens as assistant. The Band was very popular, and always drew a large audience.

The orchestra at Camp Watermills, under the direction of Major A. J. Stephens, M. A., of McGraw's School of Music, Minneapolis, played some excellent music. The Orchestra was known as the "Watermillers," and is composed of about 100 boys, who were formed into different groups, with Mr. Stephens as leader, and Mr. A. J. Stephens as assistant. The Orchestra was very popular, and always drew a large audience.

The Delta Series will provide concert music arranged in the same manner for chorus, orchestra, and band, carefully culled and marked so that each of the numbers, while complete and effective as a band, orchestra, or chorus selection, alone, may be effective for use with either band or orchestra, or for the three units combined in "grand ensemble."

The first number, "Folk Songs of America," was announced only last month, but already its success is assured. Never have we received such instantaneous and gratifying response to the first announcement of a new publication.

We have no doubt of the enthusiastic reception of each succeeding number of the Series, which will include both songs and instrumental selections chosen for their merit from the standpoint of vocal use and with an eye to the requirements of the representative school concert program.

Sample parts of "Folk Songs of America" (band, orchestra, chorus) sent upon request to any music supervisor or director.

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Keeping Posted

Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the latest developments and trends in the concert business.

The concert endowment of the Kibbalt Band Instrument Co., Hibalt, Illinois. This enterprise formally devoted to improving the manufacturing of musical instruments, has been extended to cover the field of educational music and music teaching. The Kibbalt Band Instrument Co. is interested in the development of new and efficient teaching methods and materials. The company's efforts are directed towards the improvement of music education and the training of music teachers. Kibbalt Band Instrument Co., Hibalt, Illinois.

ILLUSTRATION: This hand-out picture is to be used in connection with the article on the Kibbalt Band Instrument Co., Hibalt, Illinois. The picture shows a group of young musicians playing various band instruments. The caption reads, "The Kibbalt Band Instrument Co., Hibalt, Illinois, is interested in the development of new and efficient teaching methods and materials. The company's efforts are directed towards the improvement of music education and the training of music teachers."

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variety—all this is amazingly rich store of long needed
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Arthur H. HAGEN
Garden City, Michigan

I CONSIDER the Ditson School and Community Band
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Edward M. KELLER
State Supervisor of Music, Columbus, Ohio

SOME time ago you sent me, at my request, the Lead-
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Director, Palma, California, High School Band,
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