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By ROBERT W. GIBB

A composition such as this—so beautifully and effectively arranged—certainly makes the way easier for the conductor to instill into the minds of the young orchestra members a love for and appreciation of the worth while things in orchestra music of the better type. Robert W. Gibb in his “Youth Triumphant” has contributed something very valuable to orchestra music for young players.

Ralph W. Pink, Supr. Music, Public Schools, Greenfield, Ohio

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THOMAS D. PERKINS

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[Instruments and prices listed]

In the left column, a section titled "Youth Triumphant Overture" contains a detailed analysis of the instrumentation needed for the piece. The right side features an advertisement for Buescher Instruments, promoting their True Tone Instruments.

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North Central Music Supervisors' Conference
Meeting to be held in Minneapolis on April 16, 17, 18, 1919.

Southeastern Conference for Music Education
Next meeting to be held in Nashville, North Carolina, March 6, 7, 8, 1919.

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Meeting to be held in Atlanta, Georgia, April 3, 4, 5, 1919.

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Quality and Performance

Main factors in EVERY York purchase

W. E. RICHTER, recentlly received a notice from the U. S. Civil Service Commission meeting in Washing- ton for the position of band leader to be held for the purpose of filling vacancies in the Indian Field Service and other vacancies requiring similar qualifications. There was one fair which caught our eye: "The services are based on the idea that the music should be of high quality and should be disseminated through the medium of music education. We have been asked to assist in this project by providing a regular band leader and instrumentalists to conduct a school band. The position is one that offers an excellent opportunity for those interested in music education and who wish to contribute to the advancement of music in the Indian communities. The salary is $300 per month for the first year, and may be increased in subsequent years if the student demonstrates a willingness to continue their studies.

We were not as impressed with the government's generally expressed needs, particularly when we sought out the information that was needed—we began to think that the lack of leadership and guidance was hampering our efforts. We began to see the need for leadership and guidance to be expressed in a more meaningful way. We began to see the need for leadership and guidance to be expressed in a more meaningful way. We began to see the need for leadership and guidance to be expressed in a more meaningful way.

This and That

New England High School Orchestra at the Biennial Convention of the National Federation of Music Clubs

United Airlines seeks new music director. The current music director, who has been with the orchestra for over ten years, has decided to retire. The orchestra is looking for a new director who can lead the orchestra in their upcoming performances. The ideal candidate should have a strong background in music education and experience conducting various types of ensembles. The position offers a salary of $75,000 per year and benefits including health insurance and retirement plan. Interested candidates are encouraged to apply by submitting their resumes and letters of interest to the orchestra by June 1st. For more information, please visit the orchestra's website.

Urgent Business!

We notice in the Army and Navy Register a list of various music organizations seeking members. Among them, the New England High School Orchestra, with its rich history and excellent reputation, is seeking new members. The orchestra is particularly interested in attracting students who are passionate about music and have a desire to contribute to the community. Interested students are encouraged to contact the orchestra's director or visit their website for more information about the upcoming season and upcoming performances.
Words and Music

'Specially Words

Melody for February, 1929

By

EDITH MINTER

While throwing rocks at other and mauser decades, why confine ourselves so generally to considering clothes and nothing else? Of course our clothes make us more moral than our manners, because our manners preserved partly by hiding legs in long skirts, and we take care of ourselves practically with no skirts at all. Improvement really must be more than a mere matter of fashions, without shadows or shoves. Therefore, let us, for a moment, make a quick change, as it were. Let us consider the songs rather than the slits of the party dresses, the words. Let us get as up on our legs as we discover that nothing written down since the present exists is valid, if Truth is Beauty, and of so many the Knodle—Matthew or maybe Benedict—certainly confused in so long ago.

In order to prove statements one has often to pick and choose in the way of illustra-
tion and be careful what one selections at that. For instance addressing oneself again to dresses, wanting to show the utterly abominable character of female attire in a past generation, one portrays a woman with a 18th century, a waist, a frill, a bustle, a fan, and a flat sailor hat. Werther everywhere swallows and tries to admire the đun on the one page, which has practically nothing sobre hergar but one ears and a lipstic. Of course the cribeb, bustling, et al., were never played at any one time. To prove a contention an example selected ever so slightly has the case, is as good as salted, and the chief editor of each decade extracted.

Today the Gals Make Whoopee

With songs, however, one has merely to close one's eyes and grab to just what is written.

For instance:

Feller, dear feller, come home with me now.
The clock is already striking one.
You said you would some straight home to mamma
And when you come our joy's work over.
It's not the 19th amendment that makes this obsolete. It's simply everything. Town clocks do not strike. What's the idea, they can't be heard for auto horns. And only very rich and extremely antique sailors have chimes. The modern church can't afford to build one, and most of the ancient churches have their's down because it costs as much to keep 'em in repair. Again, no normal female

Children play pa to be home by one. Why, at that early hour — the very edge of the evening, one may say — she's home here!

Another ditty that comes to mind out of memory's album was, Bring the Woman Home, John. Setting aside the pretty solid evident fact, that John would hardly be out with a wagon, in difficult to imagine anyone wishing him to bring home one. Most any object is in the way of a bundle—even a new bad and chain—would be preferable. But not a wagon. It would take up too much room in the kitchenette. And most folks eat right there now, so eating things hot off the gas—what's that? It isn't a tug of war that's meant? Well, the same holds good with any old wagons. And if John got hold of a good period thing like a Conestoga or a democrat, why not sell it to J. Ford? He ought to be good and tired of bringing home nothing but the latest year after year.

Home of Other Days

Saying of home, do you remember Maggie Murphy's? There was an organ in the parlor,
Just to give the house a tone,
And music every evening,
At Maggie Murphy's house.

Well, the last two lines may not be too far from fact today, but it's not the organ that's at blame. Probably Maggie Murphy's knows what an organ (punter) is like. All the organs they're acquainted with are pipe and mouth.
They are 'em from XXY or ZAP and they try frantically to switch to Scherzado, which often

Imagine Annie Rossey in this cysral world
She's my sweetheart,
She's my wife,
I love her heart,

Oh, the ol' sunshine fair tonight upon the Pueblo;
From the fields there comes a breeze of sunshine and

Through the morganza the sunlights are

On the banks of the Pueblo—for a moon
From any fields now comes scent of gasoline,
and what glens is head-not sunlights; while the Whirler isn't far off at all. No place is far off, not even that N. Pole. As for that other line

I love her heart she thought I didn't know she
A couple of knees. No gills a thinking fellows don't mean it, no matter what all he thinks.
The Harris song — After the Bull is Over—
This is so strong as the song Eddie Rose

Words of BLUE

By

IRENE JUNO

Threatre represses as a whole, and with mixed views, I need add, have never been successfully overcome the singing career of the chamber music into which the field. It is good to note that in a large number of written this, and mad that when he had successful lived it down du Maurier had to revive it.

Nothing short of a regular epidemic could wash out what was left, and 1928 would have to tell a simile to a bimbo who wandered home after all at least fifty years after his absence, and even then he'd be apt to find the old schoolmaster simultaneously fighting for a pension and refusing to be retired on while. Sweet Alice would have just bellowed her hair and be saying over the phone. “Yes, I done it for my own good. I certainly don't intend to be broke for a back number yet.”

Well, I guess this will be about all. A Stormy Night for Rosalind, does not affect the modern mind, who asks, “What is it—a ramble?” because she does hear in an automobile, and start make no difference. And for that picturesque piece, I Cannot Call Her Mother, why, don't. She's “old dear” in a patrician tone, when she isn't Lil or Polly.

From mother to ma was a generation, and the present is something else again. If it's a divorced child speaking, as one suspects, it is better to be safe and say “'Tis a last will” because if she's young and pretty—and they present a problem the woman wouldn't want to be addressed as Mother-er or even a great galumphing Snowdrop. Why, with her up our line, she nearly lys 19 years she confesses to herself. Some of the “sad” songs that used to raise uhs seen anything but wonderful to us.

Just one year ago insight, live,
I become your loving bride,
Changed a mansion for a cottage,
To dwell by the ocean side.
And told you I'd be happy,
But no happiness I see,
For I am without a cottage.
In a nottage by the sea.

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But no happiness I see,
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In a nottage by the sea.
The ETHER CONE

On this page we present pictures of three eminent gentlemen in their respective fields, three reviews of prominent programs, one music-craze, a bit of Aristocra, and a philosophic conjecture. On this evidence we rest our case, your Honors.

By Lawrence Sardoni

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**Will the Banjo Crash the Gate?**

**by M. S. De Witt**

The author says to us think, and does so many others who are observing the progress made by the instrument in circles which, at one time, and a somewhat exclusive and even somewhat curiously latent interest towards this unassuming and unpretending social recognition. The banjo should be of special interest to American musicians and composers alike, for, as we look today, it is a product of the land, and expresses, as does possibly no other instrument, the rhythmic, syncopated note characteristic of modern American life in this generation.

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From my experience in playing the instrument and other instruments, such as the oboe, the banjo has a peculiar advantage over the others. It is the ability to create a sound that is both pleasing and effective. The banjo is an instrument that is capable of producing a wide range of sounds, from soft and delicate to loud and powerful. It is a versatile instrument that can be used in a variety of settings, from solo performances to large ensembles. The banjo has a unique ability to blend in with other instruments, and it can be used to create a wide range of moods and emotions.

**The Future Recorder**

From my experience playing the instrument, I found that it was easy to learn and enjoyable to play. The instrument is relatively simple to play, and it is possible to produce beautiful sounds with relative ease. The banjo has a distinctive sound that is easily recognizable, and it is a popular instrument in many musical genres. The banjo is a versatile instrument that can be used in a variety of settings, from solo performances to large ensembles. It has a unique ability to blend in with other instruments, and it can be used to create a wide range of moods and emotions.
The Notebook of a Strolling Musician

by

ARTHUR H. RACKETT

EREIT H. RACKETT

DURING the season of 1909-1910 I was a "crooner"—taking the lead with the Black Howard Band, the social session musical company, and Ed. Neikerkon, the latter a banjoist and cornet soloist who in his early playing on this instrument was known as the "boy wonder." Returning to Chicago in the spring of 1911 at the close of my trip, I was just in time to see three members of my family make their debut as a variety team at the old Park Variety Theatre on South State Street in a musical act called the "Three Rackett Brothers." On the same program with them John W. Kelly was beginning to establish himself and fame for himself, later on achieving tremendous and country-wide popularity as the "Rolling Mill Man." George Castell, father to the younger George of the well-known Castell & Castle Circuit and a prominent booking agent, saw possibilities in the act put up by my brothers, and immediately booked it to open the week of August 19, 1911, at Harry Williams Academy in Pittsburgh, Pennsylvania, thus starting a team that proved to be a triumphant one.

At That Time Supreme

It was recorded generally that about that time in the history of the old variety stage ("vaudeville") there was an unknown quantity in the theatrical world; there never before had been a musical act equal to that of the three Rackett "boys," who quickly became the rage, over with several of the "big ones" in the variety field, some of these being foreign celebrities. At the close of their Pittsburgh engagement on November 4, 1911, they opened in New York, where they were booked as one of the top attractions in the show. These three leading features were Horace Winsley (the "Dublin Boy") considered to be the greatest stage dancer of that time; the Three Carons, noted as the greatest circus cincinnati-acrobats; and the Three Rackett Brothers.

In January of 1912 the three were engaged as a special attraction for the famous old Koster & Bial Music Hall in New York, and although not going on for their "turn" until midnight and "closing" a show made up of all-star performers, the Rackett act nevertheless scored a knockout. Even as the last midnight performers on a long bill, my three brothers accomplished what no other act ever had done before: they drew applause from the occupants of the high-priced back boxes in the exclusive balcony, something hitherto unknown in that house.

As a result of this remarkable first showing, Koster & Bial shortly afterwards engaged them for a three-weeks run at that house, where they shared headlining honors with two other super-attractions regarded as the greatest acts on their kind on any stage, either in this country or in Europe; they were Carmenets, a remarkable Spanish dancer, and the noted Spanish Students' Orchestra. The position assigned the Rackett Brothers on the bill was one of the most difficult possible for a local act so against a foreign one of its kind. It was sandwiched in between these two big-imported acts, the three appearing for their respective "turns" in the following order: the Spanish Students' Orchestra, the Rackett Brothers and Carmenets. But they more than made good.

At Krieh's Theatre in Boston my brothers appeared on the same bill with the popularly famous Four Cohans. They topped a bill at Hammerstein's Cherry Roof Garden which included those two remarkable negro comedians, Williams and Walker, in that remarkable week when President McKinley was assassinated. My brothers had been booked for a four-weeks run at the Hammerstein house, which of course was terminated by the great national tragedy, as were those of many others. Wherever the Rackett Brothers appeared they made good, and their act was acknowledged to be the greatest of its kind ever before presented in variety. For several years they shared honors with Beal, Watson and other "bright lights," besides those already mentioned.

Drum-Bellies and "Dudes"

Concerning the word "drum" in the line just above, for more than twenty years drummers and musicians in vaudeville wondered and marveled at the drumming of my brother Ernest, every time they heard him execute his solo on the drum. He had the drum fitted into a tub, using the bottom of the tub as a batter head, and his imitation of a railroad train (using the de-da-da-de roll) never had been equaled by any other drummer either past or present. The last statement is made advisedly and with judgment, for having done the same drum specialty myself for fifty years, and having heard all the greatest drummers of my time, I surely should be competent to judge.

Ernest had the most powerful and strongest roll of them all; his shading of a roll from fort to pianissimo was so close and so delicate in touch that it resembled the sound of night winds murmuring through the trees much more than it did the rolling of a drum. There must be hundreds of musicians living and doing business in New York, Boston, Philadelphia, Chicago, San Francisco, and other of the larger music centers, who have heard this drum specialty of my brother.

But Ernest was something more than a drummer. As an athlete he was noted for his great physical strength, stamina, hand-balancing and boxing. In height he measured five feet and eleven inches, and weighed 140 pounds when striped for action. For hand-balancing on a one-hand stand, Ernest held the endurance test in length of time over all in the field for many years. Balanced twelve feet up from stage level on a scenic (imitation) church steeple with his right hand, he played a cymbal (bass) solo with his left hand. This leads to the second word in the above leading.

"Dumb"-bell is the word mentioned does not refer to the human ones so-called, who certainly are "sold" enough in one respect to warrant the leading fighters of the '90s, as well as in his own profession. He had boxed in such noted clubs in America as the "Broadway Athletic" in New York and in the old "Olympic" in San Francisco. Many times, too, he had "put on the gloves" in training camps—facing men like Jack Dempsey—not the "Fighter" of present times, but the old-time middleweight known as the "Nonpareil"—Young Mitchell, Jack Bant, Terry McGovern, Bob Armstrong, and many of the leading light вес легких. Two of his interesting experiences in boxing are well worth the telling here, for they were the talk of the entire professional world then as they are today—let us be of today—of the 1910s of today. The first one of these experiences was a bout of three minutes rounds with Tom Sharkey, the famous heavyweight fighter who was featuring at the old Howard Athenaeum in Boston.

The occasion was during the last week of M. I. Thies' "Wire, Women and Sport Illustrated" at the old Howard in June of 1899—the Rackett Brothers, with Sharkey and Kennedy, being the feature acts of the show. Tom Sharkey had been engaged as a special feature for the closing week, together with his sparring partner and his mentor, the great Peter Mendenhall. Also, and because of his great popularity in Boston where he was boxing instructor in one of the big sporting clubs of the city, Steve O'Donnell likewise was specially engaged for the final week. Tony Kennedy (of Shanahan and Kennedy) was the one who brought about the match with Sharkey, and personally always has thought it a "Flasher" for Ernest on the part of Kennedy. He asked my brother if he would "go on" with Sharkey some time during the week as a specialty, explaining that as a personal friend of Sharkey he (Kennedy) could arrange everything all right. Ernest replied that he certainly would, and thought no more regarding the matter. He had no suspicions about meeting a heavyweight like Sharkey, for his experience with the "big ones" had been that they were very careful when boxing with amateurs, fearing lest an injury should be caused that would draw severe censure.

With my brother's part in the bout arranged, there remained to be considered only the
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Feast or Famine

LAST month I had such a row of let-
ters I could scarcely get through
them. This month I can’t get none.
Boys and girls, you have gone and
fell down on me. I suppose the ex-
ception of counting the Christmas cards, the neckties and the few Oscars left in the old
sock, kept your minds on sterner things. I can understand that, because I have gone through the same process,
nevertheless I am a little hurt. Deeply hurt. I have to write the whole damn column myself, so be it on your heads.

Self-Service

If this column is primarily for irritated, it would seem to follow that its readers might be more or less interested in organs. If this is not true it ought to be, for it seems to me there is an astounding ignorance among the crust as to what it just is that makes its little cal-
gifles tick, and what difference does it make? One of the most prominent organs in the country once allowed me to core a cipper for him in the saloon of a small vessel I was making in the pit, and claimed at the time that he didn’t know what an organ cork looked like, at any rate so far as utilization would be concerned. And why should one make pilgrimage to those prissy organists? I may appreciate the point of view of the or-

ganists who fear to display any ability at main-
taining or repairing queer organs. There is no reason why any one should do it. Their time is too valuable to be wasted on any of the necessity organs that are common to pipe organ. How would you like a saxophone with the same five fingers and the same 12 notes? Or a trumpet that suddenly developed the habit of wheezing E when you fingered D and D when you aimed for B? Or a clarinet that played flat every afternoon, and sharp every evening? Or a peculiarly that suddenly began to blast F# at you whenever you were playing it or not? It will be noted that all of these things happen to organs, and they simply get out their pedals and add it to the trouble sheet for the repair man to note when he comes next month—if he does.

Personally I would rather take the risk of being asked to do a little fixing once in a while and have the instrument in satisfactory condition. It is not all of the pittance on the average; the fee付s are large and many times with more. On the face here would always be played the clarinet, because it is the most prominent in the general repertoire, and as far as the teacher is concerned, a clarinet—whether it existed or not was largely a matter of opinion. Nevertheless from these considerations begins a large group of—Stacy R. L.

Bakr has had his day, but has become a piano, presents programs of selected orchestral, and yet—we wonder she has had a wishful thing. The clarinet is not a clarinet, and as far as it matters. It is not all of the pittance on the average; the fee paid is large and many times with more. On the face here would always be played the clarinet, because it is the most prominent in the general repertoire, and as far as the teacher is concerned, a clarinet—whether it existed or not was largely a matter of opinion. Nevertheless from these considerations begins a large group of—Stacy R. L.

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BY ALFRED SPIESSER

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Here and There in New York

By ALANSON WELLER

HERE AND THERE in New York is a series of short essays on the leading and interesting events in the musical world. Now that the New York season is in full swing, many events of interest will be described in these pages. Here is a brief account of some notable events:

- The New York Tenor Banjo was given its first public performance at the Metropolitan Opera House in the season.
- The New York Symphony Orchestra gave its first concert of the season.
- The New York Philharmonic Orchestra presented a special concert for the benefit of the metropolitan Opera House.
- The New York Musical Association held its annual meeting.
- The New York Choral Society gave its annual concert.

These are but a few of the events that have occurred in New York during the season. Many more will be described in future issues of Here and There in New York.

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Irene's Washington Letter

By ALANSON WELLER

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- A new opera by Ravel was given its first performance at the New York Metropolitan Opera House.
- The New York Philharmonic Orchestra presented a special concert for the benefit of the metropolitan Opera House.
- The New York Symphony Orchestra gave its first concert of the season.

These are but a few of the events that have occurred in Washington during the season. Many more will be described in future issues of Irene's Washington Letter.

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The Saxophonists

By W. A. Ernst

DO YOU seriously believe that it is far from being difficult to select the part of lead to be played by a skilful and capable young saxophonist who may be studying music and learning to play an instrument, yet does not yet know any notes or scales? Of course the young student is not aware of how his music education is progressing, and he has not progressed very far with the study of music, and how the notes and scales are proceeding. But it is not uncommon for young students to do this, and many students do not know the theory of music. Therefore, it is not uncommon for young students to select the part of lead to be played by a skilful and capable young saxophonist who may be studying music and learning to play an instrument, yet does not yet know any notes or scales.

On Practicing

Piano students have their trouble in getting children to practice. There are some who give much more time to music than to any other subject, but they are too lazy to practice. In one case, the teacher was asked the reason why his pupil did not practice. He replied that he did not know the music. As the teacher felt that he had no right to ask the pupil, and he felt that the teacher's fault was not his fault, he decided to do the practice. Then there was a feeling of desperation in the teacher to practice, but he did not trouble to practice. It is not uncommon for young students to do this, and many students do not know the theory of music. Therefore, it is not uncommon for young students to select the part of lead to be played by a skilful and capable young saxophonist who may be studying music and learning to play an instrument, yet does not yet know any notes or scales.

On a Bit of History

The trouble of selecting the part of lead to be played by a skilful and capable young saxophonist who may be studying music and learning to play an instrument, yet does not yet know any notes or scales, is not uncommon for young students to do this, and many students do not know the theory of music. Therefore, it is not uncommon for young students to select the part of lead to be played by a skilful and capable young saxophonist who may be studying music and learning to play an instrument, yet does not yet know any notes or scales.
The Clarinetist

CONDUCTED BY
Rudolph Toll

Correct Playing and Breathing (continued)

Melody for February, 1929

Bits of Blue

Conducted from page 7

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by CLINT JAMES

WALTER JACOBS, Inc., 128 Beacon St., Boston
The Violinist

CONDUCTED BY
Edwin A. Sabin

NOT long ago I read one of our great daily newspaper's, a presentation of the somewhat amusing story of a violin teacher who had been told by one of his pupils, who had never before played the violin, that he wanted to learn to play the instrument. The teacher, instead of being annoyed at the request, made a study of the pupil's development and found that he was a natural musician. He then gave the pupil a lesson and found that he had a natural talent for the violin. This led to the formation of a orchestra, which was organized and conducted by the pupil, and which has since become one of the most popular orchestras in the city. The pupil's talent and perseverance have not been lost on the public, for he has now become one of the most successful violinists in the country.

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Banjo Progress!

It is interesting to note the wonderful progress the Banjo family has made in the past few years. It has not only come into its own, and today no orchestra is complete without a Tenor or Plectrum Banjo.

Teachers will tell you, many of their pupils, both boys and girls, are earning money with their Banjo playing in local orchestras and at concerts, while still taking lessons, thus helping them to pay for their instruction. Banjo Bands are becoming very popular throughout the country, and Music Publishers are constantly getting out music for the Banjo family, Tenor, Plectrum, Mandolin-Banjo, Guitar-Banjo, Cello-Banjo, etc.

Schools are now adding a Banjo to two or their School orchards and already there is considerable School Music published with Banjo parts.

The wide awake Teacher of today does not just sit in his studio during his spare time, but is out on the job, organizing Banjo Bands or interviewing the Musical Supervisors at the Schools, arranging for demonstrations, etc., for he realizes his largest income comes from the Banjo—both in sales and pupils.

The Radio is also doing much for the Banjo and one can listen in most any evening and hear a rollicking good Banjo solo or Banjo Club, and quite often you will hear the Announcer say—"This boy (or girl) that plays the Banjo so well is only fifteen years of age."

Music as taught by the modern Teacher today is more thorough and the pupils while learning to play his instrument is taught the rudiments of harmony, thus enabling them to read from the Piano part—solos or popular song sheet—playing the chords correctly and as written. So say we, the Banjo is in-deed making Great Progress and is fast becoming one of the most Popular Musical Instruments, and will add greatly to your Income—whether Player, Teacher, or Orchestral Director.

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Take the Plunge!

(continued from previous page)

School in Lowell, Mass., was struck by the report of a wonderful new invention in the field of music, the "Banjo". He was so impressed by the novelty and ingenuity of the instrument that he decided to make a study of it and see if it was possible to come up with something better. After much experimentation and trial, he finally succeeded in inventing a new type of instrument, which he called the "Banjo". It was a combination of the violin and guitar, with a resonating box in place of the soundboard of the guitar. The Banjo was a great success, and很快就 became popular throughout the country. The famous Banjo player, Will Rogers, once said that "The Banjo is the best thing that ever happened to music."
**The Tenor Banjoist**

**Conducted by A. J. Wick**

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**Summary**

The distance between each group formation is two frets. Form No. 1 and diagram A, infinite (measuring from the top two frets at the third fret and one of the second frets, written as 3-5, giving the F major chord. Therefore, by noting these group formations one fret higher, i.e. 4-6, the chord will be F# major, or an accident. The lower, B, C, and D, and up the major chord, etc. Important: These rules do not apply when laying the dominant seventh chords (see diagram B). The distance between form No. 4 and form No. 6 is two frets, as shown in the preceding diagram (see), but between forms No. 6 and No. 8, and form No. 7 and No. 8, there is a distance of only two frets.

By measuring the consecutive order in which the three group formations are set and the distance between them, any of the chords in the higher positions can be quickly and easily located. Banjoists who are interested in playing solos with melody and harmony will find these diagrams an invaluable tool. No doubt, too, that the player who uses favorable chords can work up a system on similar lines.

**The Tenor Banjoist**

**Conducted by A. J. Wick**

**Fingerboard Chord Formations**

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**By W. M. Rice**

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**THE ANTIQUARIAN**

**EPHINE BANJO CORP. 28 William Street, LONG ISLAND CITY, N. Y.
Tales of the Music Industry—No. 2

By Merton Nevin

A LITTLE somewhat briefly told, here is a story of re-

cent development in the instrument manu-

facturing world. It is not exactly what might be

called a new story, for it has been told in various

forms before. But it is an interesting story, and

one that has not been told in all its aspects.

The story of "Selmer" is a story of how one

man, by his own efforts, has been able to build up

a business in the music industry that is now a

leading factor in the world of music.

Alexandre Selmer

The son of a French musician, Alexandre Selmer,

was born in Paris in 1864. From childhood,

he was interested in music and especially in the

playing of the saxophone. He was one of the

first to realize the potentialities of this instrument

and was determined to make it popular in France.

He began by teaching himself to play the saxophone,

and then went on to study the construction of

instruments, and finally to make them himself.

His first saxophone was a crude one, but it was

good enough to attract attention, and he soon

began to receive commissions for instruments

from all over France. His reputation grew, and

soon he was able to open a small shop in Paris

where he could make and sell his own instruments.

Selmer's saxophones were superior to anything

then available, and his reputation spread quickly.

He was soon able to attract the attention of

professional musicians, and his instruments were

soon being played in concert halls all over France.

Selmer's success was due to his devotion to

quality and his willingness to experiment. He

was always looking for ways to improve his

instruments, and he was not satisfied until he had

created the perfect saxophone.

The success of Selmer's saxophones led other

manufacturers to take notice, and soon a

competition arose to produce the best instrument.

Selmer was not afraid of competition, and he

continued to work diligently to improve his

products. He was always looking for new ideas,

and he was not satisfied until he had created the

perfect saxophone.

Alexandre Selmer

The son of a French musician, Alexandre Selmer,

was born in Paris in 1864. From childhood,

he was interested in music and especially in the

playing of the saxophone. He was one of the

first to realize the potentialities of this instrument

and was determined to make it popular in France.

He began by teaching himself to play the saxophone,

and then went on to study the construction of

instruments, and finally to make them himself.

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IN BOSTON

WHEN THIS book was written, at its best, it was the text for a book on music.�It was a book on the orchestra, on how to play the orchestra, on how to conduct the orchestra. Its aim was to help people understand the orchestra, to help them know what it was all about. It was a book on the orchestra, on how to play the orchestra, on how to conduct the orchestra.

The book was written by a man who had devoted his life to the study of music. He was a man of great intelligence, and a man of great insight. He was a man who knew the orchestra, and who knew how to use it. He was a man who knew how to write about the orchestra, and how to teach people how to understand it.

The book was a success. It was well received by the critics, and it was well received by the public. It was a book that people read, and it was a book that people talked about.

The book was published by a company that was known for its high standards. It was a company that was respected, and it was a company that was admired. The book was the company's most successful publication, and it was the company's most important publication.

The book was a book that changed the way people thought about the orchestra. It was a book that changed the way people played the orchestra. It was a book that changed the way people conducted the orchestra.

The book was a book that was widely read, and it was a book that was widely admired. It was a book that had a lasting impact on the world of music, and it was a book that would be remembered for many years to come.

The man who wrote the book was a man who was respected, and who was admired. He was a man who was known for his intelligence, and for his insight. He was a man who was known for his ability to write, and for his ability to teach.

The man who wrote the book was a man who was devoted to the study of music. He was a man who was devoted to the orchestra. He was a man who was devoted to helping people understand the orchestra, and to teaching them how to play the orchestra.

The man who wrote the book was a man who was unique. He was a man who was special. He was a man who was a true artist, and a true musician. He was a man who was a true friend, and a true mentor.

The man who wrote the book was a man who was loved, and who was missed. He was a man who was a beloved teacher, and a beloved friend.

The man who wrote the book was a man who was a legend. He was a man who was a legend in the world of music, and a legend in the world of the orchestra.

The book was a book that was a testament to the power of music, and the power of the orchestra. It was a book that was a testament to the power of the human spirit, and the power of the human heart.

The book was a book that was a gift to the world, and a gift to the orchestra. It was a book that was a gift to the people, and a gift to the future.
Music Reviews by del Castillo

Orchestral Music

Thin Cords, by Billy (Dahle). Easy, light character-istics of a medium to major. A light, rhythmic intermezzo, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

Armonioso, by Kait (Bennett). Easy, light character-istics of a medium to major. A short, rhythmic intermezzo, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

Fugue for Four Voices, by Bob (Dahl). Easy. a four-voice fugue in the style of a major. A fugal, rhythmic intermezzo, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

Play Mogul Music

Theme 2, by Bob (Dahl). Easy, light character-istics of a medium to major. A short, rhythmic intermezzo, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

Music Reviews by del Castillo

Organ Music

Hark! A Soprano Voice from the Past

By Avelyn Kerr

HEAVEN surely does present the working girl. This is the theme of the melody before the strophe of The Soprano Voice as sung by Miss Ellen H. Smith. An ar-chorial melody, much on the same order as Carlota’s Grover’s Ghost, with a short, rhythmic intermezzo, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

As soon as the name of Miss Smith appears in any European orchestra, the theme of the melody before the strophe of The Soprano Voice as sung by Miss Ellen H. Smith is heard, much on the same order as Carlota’s Grover’s Ghost. Written by M. D. C., and is a pleasant little piece.

PIANO SOLO

Piano Solo

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In this instance, I am, perhaps, heaping praise or taking a personal experience. The last time I played publicly in my own sunk into real silence. I mean we had our hands to our faces. We were all in the school of life, when I was a student, after a competition, as the saying goes, for a share of the spoils. During our final concert at the Crystal Palace, with a choir of six thousand voices, and a packed house to be given on the return of "Hallelujah Chorus" before the curtain. One member of the committee, however, strongly protested against the appointment being given to any but a man, on the ground that it would be strong enough to play that splendid instrument. It was not only necessary to have the presence of so grand a player, but the additional presence of a player present possessing a complete bass. Thus were we given in our turn to the organ to give the starting note. I met with a warm reception. This year has been a year of hard work, and I have noticed that the older class has been working no less than the younger class.
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dian is wonderful and those who can qualify as Soprani representatives will find it a welcome addition to their market.

**At The**

Continued from page 10

sound and well-trained church choir. Miss Schill, who conducted the concert, is especially well qualified. She has conducted many successful programs and has a large following in the church. The concert was very well attended, and the program was received with enthusiasm.

In Boston

Continued from page 10

some composed entirely of request

requests. Requests were received at the last minute, and these requests were

mixture of religious and secular music.

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**Band-Room Bits**

**TALBOT GROOTH, BANDMASTER, QUINCY, MASS. WALTER M. SMITH, EDITOR**

A RUMOR of the following story crop into the ears of some of the officers of the Quincy Band - a story that suggests the possibility that this will be the last meeting of the Band that we have known. It is said that the Band will be reorganized on a different plan, or be dissolved.

**Mr. Smith Speaking**

About the middle of last winter, the members of the Quincy Band, in anticipation of engaging their time in their winter exercises, met at the meeting of the Band to be held at the ensuing meeting of the Board of Education. One of the members present, Mr. Smith, said: "I have been a member of the Band for many years, and I am sorry to say that we have not been able to make the same progress in the last year as we have in the past. I think the Band is in need of some change, and I hope that we may be able to effect it in the near future."
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Here is a trombone, which is your own hands will tell you it could not possess such versatility without having been inspired by the world's most versatile musical organization, to whose director it is dedicated. While following the Holten-Clarke-Moore. Cornet, the Linwood Model Trumpet and the Rudy Voss Model cornet, it is in every way as sensational. Once more the truth about Holten's is told, that "Holtons are Created by Artists and Preferred by Artists.

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Clarke's Trombone Method

Clarke's Trombone Method

Melody for February, 1929

Massachusetts Band and Orchestra Contest, Newton, May 11

Second Annual Maine State Band and Orchestra Contest, Lewiston, May 11

High School Chorus and Glee Club Festival and Competitions

Kinkajous—Badinage—and the Ladies

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This is the division of the United States Navy Yard, Boston, Charles Brown, Chief Engineer, giving an idea of the immense structures, which have been admirably adapted to the needs of the government. (National Security Council)

This is the division of the United States Navy Yard, Boston, Charles Brown, Chief Engineer, giving an idea of the immense structures, which have been admirably adapted to the needs of the government. (National Security Council)
Successful Band Training

is musical education plus! What the individual players learn, and what the players together as a unit learn to do, shows up in the performance and appearance that makes the band succeed or fail. Hence the importance of sound and complete training from the very beginning.

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Part One treats of the technique of the instruments themselves. Part Two is designed to develop the foundations of ensemble playing. Part Three provides drill in the performance of various types and styles of compositions.

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That’s Music in These Hills

The Filter Cone

What Price Organists?

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George L. Cobb

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