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- The Purple Lady
- With the Invaded Capital
- You Can Take It or Leave It
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Concerning Patents

"PATENT, or LETTERS-PATENT, as usually understood," says Nelson's Loose-leaf Encyclopedia, "is a grant by the Government to an individual of the exclusive right to make and sell a useful article invented by him. The authority to secure the exclusive right to make, use, and sell the invention or discovery, throughout the territory of the United States for the period of seventeen years. A patent can only be issued to the original and first inventor, thus excluding importers of foreign inventions.

"An infringement consists in the unlawful use, sale, or manufacture of a patented article without the consent of the patentee or owner."

Concerning Metal Clarinets

Bearing in mind the foregoing facts, we may now consider the patent recently issued on the metal clarinet. The claims allowed by the United States Patent Commission are as follows:

CLAIM NO. 1: A clarinet, the combination with a body in the form of a single metal tube having an E vent hole with a reed which is attached to the bottom of one hollow end, and such reed is made and fixed in such an arrangement that it can be placed on the mouth of the clarinet, and such reed is fixed and made in such a manner that it can be placed on the mouth of the clarinet.

CLAIM NO. 2: A clarinet having a body formed of a single metal tube, having at one end a reed having raised scar, one of the said scar having a hole or a uniform diameter throughout its length and provided at its end with a necessary extending flange which permits of an extended scar to reduce the flange when the instrument is played.

CLAIM NO. 3: A clarinet having a body formed of a single metal tube, having a scar having raised scar, one of the said scar having a hole or a uniform diameter throughout its length and provided at its end with a necessary extending flange which permits of an extended scar to reduce the flange when the instrument is played.

The unauthorized use or sale of instruments made before the issue of the patent, and bearing any of the patented features, is an infringement on our rights. Owners of clarinets embodying any of the patented features may receive a certificate giving permission to sell and use their instruments, if they apply before June 1, 1920, to the Cundy-Betoney Company.

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by H. L. HUNT, Se'y

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I saw saxophone tone-holes built up—and built is the proper word. A York tone-hole can never leak, come loose, or cut the pad. It costs money to build saxophone this way. And I saw bell being hammered and spun. There are cheaper, faster ways—but this is the only way to get sonorous and brilliance of tone.

Detail after detail might be mentioned. But in the case department, I found an instance that is typical of the entire organization. The plan for listings is only 27 inches wide and costs them, in quantities, $1.00 per yard. There’s another quality, a full paper wide at a dollar, that might satisfy some.


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MELODY

A MONTHLY MAGAZINE FOR PHOTOCOPY MUSICIANS AND THE MUSICAL TRADE

WALTER JACOBS INCORPORATED

Managing Editor: E. V. Broadbent

Vol. XIII, No. 5

This and That

1919

The Stevens Point people who have charge arrangements for the affair are having nothing whatever that will add to the beauty and pleasure to be derived by the young women. In the list of jokes and forgeries for the audience are some of the most prominent bassettes and authenti-cators in the United States, and it is believed that the program includes provision for educational talks and lectures to hand hand, a show of photographs and the collection, presentation, direct, in such hands, of instructive articles, based on the one report. From all of this the rumor may further that the Wisconsin men have taken advantage of every possible gift which is ordinary for the benefit of both participants and members of the band. This is not the case. Instead of increasing the tournament’s range of influence, education and impact, the affair will be put on for all the world. One thing is certain, the people of Stevens Point in their efforts to provide entertainment that will be enjoyed by their guests, are at the same time providing their audience with an impact which they believe will never be duplicated.

The Stevens Point people, who first instigated the movement for organizing an association of Wisconsin Schools Bands at Altoona in 1909, could foresee no degree the present many-sided festival which has been the goal of their efforts. Probably not. For that matter, few schools are aware that the school band and orchestra movement, which is today being called it, cannot count to their present efforts, however. They have not yet begun to do anything or planning in the development of music-schools, however, is the making of a more important effect in securing our future success. Some of the desirable features of our latter-day civilization. — C. F. B.
La Banda de Los Conquistadores

BY JOHN D. DEHUFF

May 29, 1939

When General Don Diego de Vargas (the rest of his name was Zapata Lajañez, Pierce de Leon, but we will not use that word) brought Spanish sovereignty back to Santa Fe in 1899, his coming was heralded by a trumpet. For a dozen long years, the Plaza and Precision had been held, without let or serious hindrance, by the Indians, who had stood in 1899, slaughter and pestilence without mercy, and driven what remained alive out of the realm. The streaming guitar and the plaintive love-ditty of the troubadour had given place to the ancient tombe and the gorgeous chant of the church, accompanied by the tireless rhythm of the warriors’ drums. But now, at last, the same trumpet, the same and the martial strain of the Conquistadores prevailed and a new era dawned.

It is a cry from the trumpets of Vargas through the silent dressing-room of splendid Spanish elevation to the stirring times of Frese, Truex and Kennaway, when the Young Giant of the Western Hemisphere extended his hand over the sunny Southwest; and further to the time when life and death were the same as the pungent "brass" band. No sooner had Kennaway taken over the leadership in 1898 than the celebration of Fort Marcy was begun, the nights of which are still standing on the morning north of the city. Just when a band appeared as an adjunct to the garden

The Conquistadores, Henry C. Moht, Dean束手, led the re-organization of the remains of De Vargas’s Santa Fe band. This unit is still in existence.

The Conquistadores, 1939. Photo by the author.

Melody for May, 1939

AFTER present existing situation is said to have been avoided within a distance of one and a half miles, as at the time of the great battle against the Indians. It was said that the Indians were taken by surprise and did not have a chance to recover. This was the first time that the Indians had been defeated and that they were forced to retreat.

The appearance of the Conquistadores Band at the entrance of the plaza was a sight to behold. The band was made up of a large group of talented players, all dressed in traditional Spanish clothing. They performed a variety of pieces, including some traditional Spanish dances and songs.

The Conquistadores Band played an important part in the life of Old Santa Fe. Every day, they performed at various locations around the city. They were well known for their musical talent and their ability to entertain the crowd.

In the 1930s, the Conquistadores Band played in many important events, such as the Corpus Christi and De Vargas Day, which were held every year.

More This and That

Music

Music is a universal language. It has the ability to bring people together and to evoke emotions in a way that words cannot. Music has been an integral part of human life for thousands of years, and it continues to be an important aspect of our culture today.

In the past, music was a way for people to express themselves and to connect with others. It was used in religious ceremonies, in dances, and in times of celebration. Music was also used as a form of communication, such as in the time of the Inca Empire.

Music has the power to move people, to evoke emotions, and to transport them to another place. It can be a source of comfort and inspiration, and it can also be a way to express feelings of joy, happiness, and love.

In conclusion, music is a powerful and universal art form that has been a part of human life for thousands of years. It continues to be an important aspect of our culture today, and it will likely continue to be so in the future.

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The Purple Lady with the Invested Capital

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Mr. John L. Hutchings of the Lyric Theatre, Shenandoah, Pa., last month wrote an impressive notice on the managerial complex which survives too late for inclusion in the April issue. It is worth thinking over, and for those of you who might like to set it to music, here are the lyrics:

Blame It on the Manager

Last night was a successful and well-received production with the admirable distinction of being the first and, so far as we know, the only performance of the new musical comedy that has been seen in this city. The play is... The plot is... The music is... The acting is... The direction is... The sets are... The costumes are... The lighting is... The orchestra is... The chorus is... The audience is... The reviews are... The box office is...

The Purple Lady with the Invested Capital (Continued on page 9)

Melody for May, 1928

Melody for May, 1928

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Composed by

L. G. del CASTILLO

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A Cornet Playing Pilgrim's Progress

HERBERT L. CLARKE

The stiffest blow, that was almost a knock-out, was the matter of salary. I was to start on ten dollars a week in the commercial as against fifteen dollars a week in the musical. Perhaps as a crumb of comfort, I was told that, if I proved myself, I worked all of the first year for nothing just to learn a business. That might have been so, but I wondered how I should manage to live away from home on such a meagre pittance!

I left Indianapolis for Toronto in April of 1920 to commence what I considered was to be a new life and a new career, filled with love, ambition and high hopes for the future.

I Take Stock

The trip from Indianapolis to Toronto was a long and tiresome ride, but it gave me ample opportunity for thought, to "see myself off", and begin to think as a man, and plan for something very different from what I was. I always had looked forward to as my future. I had gone to see the country, and depended somewhat upon chance in playing subjects, not only to keep up my practice of the cornet, but to earn money.

My intentions were to re-entrol in the Queen's Own Band, which usually had steady engagements, especially during the summer season. For the latter only a small band of twenty-five to thirty men was used, but I felt confident that my wide experience and increased ability would place me among the selected few, for there were only three cornets in the band. Those jobs paid one dollar an engagement, a small amount, but it would help out considerably when added to my "ten" a month. I could begin to see now how it might be possible after all to exist on a smaller salary without having my parents contribute to my maintenance, something which I had forbidden me to accept, much less ask for.

Then again, I argued that while I would not interfere with the business I was again to learn, playing the cornet would be a relief and recreation, that it would be a source of pleasure and contentment for me to utilize my evenings in this way. Thus my thoughts kept me from being homesick and disheartened because of leaving my parents for good. I am fully paid.

My brother Will met me on the arrival of the special train in Toronto, and taking me at once to the stores where I was to begin my new business life, introduced me to Mr. John Kay, the "Governess," who started me in to work even before I had found a place to board. Will had a hankering for the band, however, and said that I could live there upstairs and save room rent. This was a blessing as far as economies were concerned, but otherwise when comfort was considered. There was neither cooking stove nor heating apparatus, the room was not even plastered or plastered, the ice had not yet broken up in the bay, and the cracks in the boards made it just about as chilly as an out-of-doors. I stayed there just the same, however, and cooked meals on an oil stove like a genuine camp-out, while waiting for the summer time.

The work in the store was quite interesting for the first week; as it was such an absolute change from the blunder of professional life I had experienced; in fancy I could see myself before long at the head of this large business establishment, earning all kinds of money and carrying out my father's advice when he induced me to accept this position by outlining the possibility of a successful business man had to advance me, and new opportunities seemed to open up. I knew that I would have to improve during the last year, and that I now wished to play first instead of second cornet. He was quite amiable at my suggestion, told me to bring my cornet and prove my ability. I was quite surprised, but my pride and ambition pushed me on. After the "try-out" he seemed satisfied that I might make good, and directed me to appear at the regular band rehearsal on the following night and to sit down in the cornet section. This suited me perfectly, and I greatly felt so happy that all the next week I was in a spring fever excitement. I started playing with all I thought of playing once more in a big band.

An Unexpected Honor

I went to band practice early that evening to meet the men I had known before, also to be acquainted with the new members.

When eight o'clock arrived Mr. Bayley ordered me to occupy the second chair beside the solo cornetist, although already occupying the chair was a player who was told to sit back. This caused some little surprise, and all eyes were turned first on me and then on the bandmaster, the men wondering why this change was ordered. For all I knew that when I left the band a year before I simply was one of the second cornetists.

The rehearsal started and I forgot everything but the music, and knew I was playing it well. This attracted Mr. Bayley's attention, and later on he had me play one of the solos occurring in a big arrangement. After I had finished he started to make an examination before the sixty players by stating the possibilities obtainable in even a short time by diligent practice in a proper way. I made a hit with the men, too, and at intermission they all owed round me, and to think that I could manage to make such an improvement in such a short time; that is, all except the player whom I had displaced by
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It has just been brought to our notice through the advertisements in various publications that a certain manufacturer claims the exclusive rights to manufacture Metal Clarinets.

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Melody for May, 1928

I had been playing in church and Sunday school, also at small entertainments, but this was the first time I had ever played an ambition solo before a large audience. It was a big thing for me, but not as much the thought of winning my prize as standing up before so many people. I began to get thirsty and dry in the mouth, my heart seemed to beat twice as fast, and when standing to play, my legs trembled so that I nearly fell down. I simply was terribly nervous, that's all. I probably voted for more than my score betrayed me, yet notwithstanding all this terror I really wanted to play that solo. What an awful day for nerves! I wonder if any of the readers of this article have ever failed to experience this horrid sickness sensation?

However, I braved it and smiled, but what a smile it was! I played, and I didn't do too badly, but it was very nervous. The muscles of my face seemed to have given set and rigid and I could not get them back. Upon striking the first note I had to push it with all the power possible; my lips became swollen, my mouth dry and tongue thick. The solo was Levy's 'Waltz forotten Polka, much too difficult for me anyway, but I wondered while wishing every minute that someone would shoot me and end my misery. I would have fallen over had it not been for the thought that if I gave up and failed, the humiliation would be so great that I might go out and kill myself. Thought everyone in that great audience was a critic who would mark each mistake I made; I tightened up with it afterwards, unless I really three believe that not half a dozen had ever heard the solo before.

It is astonishing how many thoughts go through the mind of a person while playing a solo before an audience. One hesitates to do anything but the most important, and that is the music that is being played. The best we can do is to keep going, as long as it plays out, and the solo would be a good thing. The easiest way to get the best out of the solo is to keep going, as long as it plays out, and the solo would be a good thing.

Harry King was the soloist's name, and he was only a boy in knickerbockers. He played with the band very well at that time, and since then has developed into one of the best baritones I ever heard. I was chosen to play first, during which time King went on to borrow the solo and play a few notes in order to get his lip in proper shape for the change from the trumpet to the clarinet. It was a very thing to do, but the boy wanted me to win that cup and that was the only way to do it.

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We have often heard that the music of a symphony orchestra is not to be heard as music, but as a business matter. This is not true, however, for the conditions under which the audience is hearing the music are quite different, however, from what they are in ordinary business matters.

The conditions under which the audience is hearing the music are quite different, however, from what they are in ordinary business matters. The audience is not in any way affected by the orchestra, and the orchestra is not in any way affected by its audience.

In the background of a symphony orchestra, we can hear the audience, and the audience can hear the orchestra. This is not true, however, for the conditions under which the audience is hearing the music are quite different, however, from what they are in ordinary business matters.

The conditions under which the audience is hearing the music are quite different, however, from what they are in ordinary business matters. The audience is not in any way affected by the orchestra, and the orchestra is not in any way affected by its audience.

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The conditions under which the audience is hearing the music are quite different, however, from what they are in ordinary business matters. The audience is not in any way affected by the orchestra, and the orchestra is not in any way affected by its audience.
To Margaret Severn

A Dancer of Moods
(Valse de Ballet)

Moods, as shadows of the summer night,
Exquisite, fair realms of hidden delight,
Gay, fantastic, then as ephemeral moons,
Vagrant wonder thing that charm our dreams.

John William Gates

R.S. STOUTON

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MELODY 28

Continued on page 37
of them older graduates who used to con-
tinue orchestral playing. They had re-
signed, and were playing mostly for the
fun of it, just as their predecessors, too, but no one received any material recompense
for their work. The program was interesting;
not an assortment of barcaroles, dances
warmed up in another fashion, but a judi-
cious mixture of old and new pieces, many
of them unfamiliar numbers even as pro-
grammed programs, and two of them the
work of living American composers. There
was nothing routine about the work of either players or conductor. The hall
in which the concert took place was crowded
to the back by people who came enough to
hear their favorite. They came to hear and
who evidently preferred this music to their
usual fare of the movies, or at a movie in town, or a movie ride in a vaudeville
house, or a stage ride in a vaudeville
house. One did not have to hear too
much, the music was heard.

If we have enough people who feel this way, we can keep the MBE from
hanging on the death of big business, and then it can get itself out of the stock
exchange. It won't matter.

—Charles Rappo

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JOHN GOULDSON
153 HOLLAND ST., BOSTON, MASS.
Consider the Banjo Band

By Z. PORTER WRIGHT

It has often been said that the mandolin clubs and fiddling instrument orchestras, which were in wide vogue not so many years ago, owe their decline in popularity to the fact that they were, in the main, composed exclusively of the one general family of the violin instruments, and were therefore, obliged to rely entirely on the picked or plucked strings for the full range of musical effects they were able to present to the public. It can be added that the players of these days were chiefly amateurs whose musical experience was so limited that, with a comparatively few exceptions, most of the mandolin clubs and orchestras played by the public were such as to leave the impression that fiddle instruments—particularly mandolins and guitars—were at best no more than playtime instruments. They were therefore trusted less and less seriously by musicians and music lovers in general, with the result that at the time music instruction in the schools became an important factor in the educational program, fiddling instruments were left decidedly out of the picture.

Music Has a Meritorious Literature

It is to be hoped that history will not be allowed to repeat itself through the medium of the banjo band. There are, as we all know, thousands of tenor banjo players in the country who are potential organizers of, or players in, banjo bands, and it is obviously a matter of vital concern to all who are interested in the manufacture, sale and trading of these instruments to do everything possible to promote such organizations. If, however, banjo bands are to have a lasting and beneficial effect in establishing and maintaining tenor banjos as popular and practical instruments, they must of themselves secure sufficient merit to hold their own in competition with the various types of orchestras already in existence. This requires the evolution of a general standard of instrumentation and performance, and above all there must be provided ambition music to meet the present requirements, and to anticipate those of the future as the aforementioned standards are developed.

Recently the Jacobs Music Magazines sent out a questionnaire which brought some very interesting answers, and disclosed a rather unexplored interest in banjo bands. However, it is quite apparent that thus far there is no standard of instrumentation for banjo bands, although the leaders who respond were practically unanimous in their opinion that the most successful of such bands, from the standpoint of both the players and the public, are those in which one or more wind instruments are included. The leaders, however, are necessary to give color, character, and variety of tone and effects. The

Banjo Bands Can Be Made Feeder

Through the united thought and effort of the trade and profession, banjo bands may be made to serve not only the purpose of maintaining and increasing the public interest in their instruments, but at the same time these organizations may be of little importance in diminishing the aforementioned dividing line, which is indispensable, even though somewhat faint in some sections. First of all, it is believed that banjo bands may well be the nucleus of developing players of sufficient caliber and ability to take their places among the trained players of the concert orchestra and band, whenever called upon. The banjo orchestra, which has been entirely responsible for bringing the tenor banjo into its present prominence as a professional instrument, has circumscribed its scope to such an extent that it is, unfortunately, regarded by many as exclusively an instrument of the dance. This dance vogue has produced players, who in the main, despite outstanding and often times remarkable ability in the performance of dance music, are not at all at home when required to play from a score and under the banion of a conductor where the customary closed symbols and strict tempo of the ballroom have no place. This does not mean there are no real musicians among the tenor banjo artists. There is, however, a dearth of professional tenor banjoists who can hold their own in any but dance outlets. The tenor banjoist of the younger generation—the pupil of the dance-trained professional, or perhaps his radio and phonograph disciple—cannot be blamed if he proves musically unfit to secure and keep a place in the school concert orchestra—or even "keep his place" in reading music for that matter. Maybe he never learned how to read music—although he may be a shock at identifying chords and playing them in any position.

There are, to be sure, teachers who have both the ability and the strength of will to provide their young tenor banjoists with an adequate musical training. These appear to be in the minority, however, judging by the predilections of younger banjoists who have unlimited training to emulate the rhythm specialists, and who are very nearly in the class of youthful saxophone tuners whose life ambition it is to do the slap tongue and bleep noise.

More Careful Training Needed

If, therefore, the young players are to find their way into school and amateur bands and orchestras, and to be allowed to stay there, they must have a more worthy conception of the purpose and scope of their instruments, and some training that will fit them for police company. They are not getting the training in school, and consequently, at the outset, must get it outside of school.

A logical step in the right direction therefore is a development through banjo bands which will foster beginning and goid fundamental training to young people, and prepare them to read and play as well as understand the type of music that was to be placed before them in their school outings. This is a rather important point that must be understood by bandmasters who have seen the look of horror on a school orchestra leader’s face when, upon having finally permitted a young tenor banjoist to sit in his orchestra, he is treated to the latest approved jazz stunts and breaks as applied by the Student s. Thorum of school supernovae who have ever hand banjos at all, expect something of the sort if they permit such an instrument in their ensembles, to tell the truth, the average player, young or otherwise, expects nothing different. The numerous striking and pleasing effects which can be achieved by a fairly good banjoist in single note runs, broken chords with muted tone—or at the proper times by not playing at all—are totally beyond the ken of banjoists who ought to know better. Therefore what can be expected of the average supervisor?

Note that I say “the average supervisor.” There are not a few instruction and supervisors who are well acquainted with the good as well as the less desirable points of the fiddling instruments. Many of these are making good use of banjo sections in their regular orchestras.

In some cases, there is a tendency to combine the banjo with the orchestra and band instruments; in others, there are players who have received instructions outside of school are regular members of school orchestras, and there is an increasingly widespread use of tenor banjo sections in wind
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The Violinist

CONDUCTED BY
Edwin A. Sabin

Speaking of important last month, we refer to the opening paragraph of our last article which dealt or proposed some few things which might have been considered as a natural and essential following of what has been and what is being written in the pages of this magazine, the need for better teaching, and so forth. Without attempting to arouse hopelessly downward from those not important perfections, we appeal to the violinist to renew his acquaintance with, or take up, two or three or other combinations for instance, learning to play. Our present faith is that of those who believe, and who do not believe that they are the only ones who need to be called.

A well-favored scheme for progress would undoubtedly present more favorable results in the way of instruction, if there is any such thing as instruction, and, but for some reason we should expect the other to resemble the type of the perfect modern violin. The type of violin player of whom we speak is the one which has no more to say than that he is a musician. He is a musician, and he should not be asked to do it, or make it, or realize it in any way.

It is not the last paragraph of the April number we refer to the advice in so playing as to be quite incomplete, the very fact which should have suggested was suggested. We mean, in so much more of what we may call the "odds" say, "How can I give a lesson in half an hour? I only say to go through a study in a couple of weeks, and, is enough. The time how far distant ought to play with the pupil, he must have more, etc.

The use of words is right. It is true that modern words and typographical errors reach less playing and--as the term is used--the real beauty of skills, performance, but after the introduction, which, by the way, is more difficult, which is more difficult as you can see in the key words, and even the letter of the alphabet in the key which is more difficult to understand for the reader.

As often have been heard a number of times, and perhaps even more of what we may call the "odds" say, "How can I give a lesson in half an hour? I only say to go through a study in a couple of weeks, and, is enough. The time how far distant ought to play with the pupil, he must have more, etc.

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THE WINDSOR BOW-MAKER

BOWS OF THE WORLD

Waltz of the Flowers

The End
The Saxophonist

CONDUCTED BY W. A. ERNST

DO YOU ever stop to think of the many little things that are holding you back from becoming a good saxophone player? Do you ever chuckle at your own spontaneous and uncontrolled habits? Why not sit down with your own and have a little bit of fun and humor and enjoy yourself — sort of self-analysis.

Many of us have this fault, and who knows when we might have better our playing, but we do not seem to have the will power to correct them. In acting down to analyze your own playing, the first thing to do is to listen to your own playing — listen to your own playing. If the sound you hear from your own reed is not exactly what you want it to be, then you are on the right track. It is then almost certain that you are being defeated instead of realizing your true potential capabilities. To ignore this fact is the only way to fail, and I cannot understand how someone could carry on in such a way. I do not want to fail in anything, and I want to succeed in everything.

Mr. Giuseppe Petin

One of the first of the saxophone methods which have come into my hands is The Modern Saxophone Method, Book Two, by Giuseppe Petin, of Paterson, N.J. I feel that this book has been very helpful to me in my own playing, and I feel that it is of great value to all saxophone players. It is a well-written book, and I have found it very helpful in my own playing. I feel that it is a great asset to all saxophone players, especially those who are just starting out in the art of playing the saxophone.

Mr. Petin has been one of the most successful saxophone players in the world, and his work is of great value to all saxophone players. He has shown me how to play the saxophone properly, and I feel that I can now play the saxophone properly and successfully.

The TONE --

The tone on the saxophone is not only a matter of physical endurance, but also of mental endurance. The tone on the saxophone is not only a matter of physical endurance, but also of mental endurance. The tone on the saxophone is not only a matter of physical endurance, but also of mental endurance.

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The Tenor Banjoist

CONDUCTED BY

A. J. WEITI

Earle Cooke
Solota, 1929
American Guild Convention

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Whole-time Codici, Artist and Tradesman, Chicago, Illinois, is the author of the article that follows, and the Gibson Musical Instrument Co. is the maker of the instrument. The article is free of charge to all music teachers.

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THE HAPPY Yaque

The Drummer

A PROMISED last month, "The Drummer" has come off the press and is now ready for the presses. The story is about the life of a drummer, following the adventures of a young man from New York City to Paris, with a series of humorous and inspiring incidents. The author, George L. Stone, is a well-known drummer and musicologist, and his story is sure to be enjoyed by all who are interested in the world of drumming.

The Diary

I got the same wind back to my old school (1908) and I was there for the first time in years. I was reading a contract about how to take care of the drums and to make sure they are always ready for use. I was surprised to see a young man with a lot of experience who was teaching me about the drums. I was very happy to see him, and I knew that he would be a good teacher.

The Windmill

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Example 1 is a species of songtime and the rhythm is using it practically to show the other look of interpretation marks. These are too many times published in similar fashion, and if played as written would sound very much like all other versions you call "improvisation." The melody in itself is often times played just as written. This does not apply to the rhythmic changes, to the strains played with the M. LACROIX clarinet, the tenor and the tenorette. It shows a good look of normal playing. Example 2 would make a fine dance number, but as a song time, it requires a lot of imagination. I am inclined to believe that the average instrumentalist does not know the tricks of playing or to good end. A song as a dance which should be played very lightly. In Example 3, I am giving some idea of the way it should be interpreted. The tenor is in 2's and 4's measure and would sound better if the notes were longer. In fact, the whole piece would look as if the notes were longer in 2's as 1's. The average player does not seem to have enough style for it, but he should be able to say "Well, I am playing it just as it is written." Even though the player says it in 2's as it should be played, very songtime or any song movement, he would be well to play most of the notes with the tenor reed time than to dance them.

Three Questions from G. P., Trenton, N. J.
Q. I have played the clarinet for six years and feel it rather difficult. You have written the lesson book "Morning, Noon and Night." I bought it and now have a clarinet in 2's and 4's measure and would sound better if the notes were longer. In fact, the whole piece would look as if the notes were longer in 2's as 1's. The average player does not seem to have enough style for it, but he should be able to say "Well, I am playing it just as it is written." Even though the player says it in 2's as it should be played, very songtime or any song movement, he would be well to play most of the notes with the tenor reed time than to dance them.

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WILLIAM E. WOMEN
Music Reviews by Del Castillo

Orchestral Music

“AMERICANS WE” is but one of the new Fillmore publications for BAND AND ORCHESTRA.

Music Reviews by Del Castillo

Orchestral Music

“AMERICANS WE” is an April sweep march by Henry Fillmore. It will be a very popular march.

The new melodies, with a very popular dance form, are full of the happy springtime of 1929. The rhythm is clear, the melody is tuneful, and the harmony is rich. It is a popular march that will be heard everywhere.

The music is well arranged for the orchestra, with a fine use of the various sections. The brass is well handled, the woodwinds are clear, and the rhythm is strong. The arrangement is excellent, and the result is a very fine march.

“AMERICANS WE” is a very popular march that will be heard everywhere. It is a fine contribution to the Fillmore library. It is a very popular march that will be heard everywhere. It is a fine contribution to the Fillmore library.

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“AMERICANS WE” is a very popular march that will be heard everywhere. It is a fine contribution to the Fillmore library. It is a very popular march that will be heard everywhere. It is a fine contribution to the Fillmore library.

Music Reviews by Del Castillo

Orchestral Music

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Our Younger Set

There is a busy season for the younger generation of our present generation. The coming of spring brings a renewal of interest in musical activities. In New England, as in the rest of the country, music is a vital part of the educational program. The orchestra, band, and choral groups are thriving, and new ensembles are being formed. The interest in music education is strong, and the demand for qualified music teachers is increasing. The New England School Music Association isactive in promoting music education and providing resources for schools. The Association holds conferences, workshops, and competitions to encourage and support music education. The Association also publishes a newsletter, the New England School Musician, to keep members informed about the latest developments in music education. The Association is a member of the National Association of Music Teachers, which provides a national network for music educators. The New England School Music Association is committed to ensuring that every student has access to high-quality music education. The Association works to support music teachers, provide resources, and advocate for music education. The Association believes that music education is essential for the development of well-rounded individuals who are capable of living in a diverse and interconnected world. The Association is dedicated to promoting music education and ensuring that every student has the opportunity to experience the joy and benefits of music.
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— A. J. Goz, Bandmaster, Iowa High School, Chicago, Ill.

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