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CARY, A. R. Gous,
Bandmaster, New High School, Chicago, Ill.

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In this Issue

* * *

The Spirit of Jazz

Tuba or Not Tuba

Elber Cone

Big Business and the Talkies

Music Reviews

LEW WHITE
Noted Broadcasting and Feature Organist, now at the Piano

Music

SHEILA
Dinner Novelty

R.S. STROGDON
A Summer Dream

CHARLES CHALMERS
Characteristic Menu

P. HANS FEHL
Turkish Towel Rag

A Rags-Down

NABOCO

ARRIVALS

INTERMEZZO

M.A.E. DAVIS

JUNE 1929

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The SPIRIT OF JAZZ

BY GOMER BATH

What constitutes "Jazz," its value or lack of value, whether or not it is a gift from the abstract blue or a manifestation of less respectable regions which probably never will be answered in our short span of life to the satisfac-
tion of all persons interested to themselves in the matter. The article presented below makes no claim to being the definitive word on the subject, but has been written with an attempt to contribute to the general discussion.

GOMER BATH

JAZZ is a more or less refined form that has lately made its way into respectable circles. We have been surprised, I think, by the number of serious musicians, artists, who are现在 various weight, who have come forward rather timidly and half-Jazz-likingly to meet the illegitimate child of American art. Critics have written articles and books attempting to define jazz and to justify it. Some of them have heralded a great future for it; but the only true American art form.

What is this jazz? How often have we heard that question and how many words have been used in attempts to answer it. The more elemental a thing, the more difficult it is to define.

Early Associations

Jazz grew up out of the box and is still mainly supported by it. That much is clear enough. The protests of jazz have become for better things, as the Brandywine in Blue and Gold's Mississippi, give us an idea of possible development. But we know what it would be still the real jazz, that we know, was developed to a much more complex form of jazz, refined to a class of music we believe in, and I doubt if it could long maintain its present robust balance were it to be squeezed into forms which restrict its natural freedom.

The essential condition of its form must be simplicity. The box form is typical of classical music as degenerate as it is in classical poetry. You don't like that? You think perhaps of the box which we related to the simple folk song, music that grew out of the hearts of the people. But both in form and spirit the box is not into the old, familiar, rolling ember. Most forms are built on the A, B, A, B, form and so many are written by the same formulas that it is easy to replace the "B" phrase in one by the "B" phrase in another, and in good music because of the temporary relief it comes of we, have, then, this simple box form which is apparently responsible for the birth and development of jazz, and which is essential to its life, which is based, I think, on jazz. We are not even near an explanation when we say that.

Jazz has been defined as rhythm. Let us concede an obvious point. Jazz must be rhythmic; rhythm is the beating of our heart. Now it is not— but have we? Who hasn't heard bands play in perfect rhythm, play even a fox trot in perfect rhythm, and yet move the jazz spirit a mile? The hottest jazz artists often have rhythm to the rest of the band and wander off alone with apparent disregard for any rhythm whatever. What is something more than rhythm?

The Eternal Mystery

Perhaps you think that the chief characteristic of jazz is the now in the succession of movements, with the resulting tone colors and effects, novel and striking. What a new world of invention lies before the modern arranger. But you haven't hit the secret of jazz yet. I heard a pianist in vaudeville last week, a man whose technique would be raised by a pianist teacher as a background-teacher. He taught more real jazz out of the piano than a band on the same bill got out of eight or nine instruments. He used about three fingers of each hand and he played simple tunes, but he had feet tapping all over the house, and there were calls for more.

But there's the mystery we have agreed to call jazz? Why do we like it? Why do we like any music? The psychologists may answer that, but let me give you an idea of mine.

I am constantly haunted and often tormented by tunes that I can't get out of my head. I have no doubt that there are a great many people

American tradition and sentiment says, "Get shad. Push up and away. We are all good. You have as good a chance as the next man."

The tremendous force of public sentiment is behind this idea. Our result is that we have a great many men in Europe would be con-
tested poltroons but in America are only left.

Successful men, struggling to rise above the crowd, and miserable because the American tradition has forced them out of their element. We are described as materialists, energetic hucksters, and there is certainly some truth in the statement. We are victims of the machine age. The individual criminals who make things with his hands and took pride in his work is becoming obsolete. Our food, clothing, furniture, and arti-

times, a little blaseemess. It is mental and emotional relaxation; a thinning of the nose at the classics.

Have you ever wondered why a few clarinet notes in the right place can make you smile? A clever trumpet player in Williamson's "Wife in Hue," plays off post and plays around the rhythm with a noble irregularity that is really artistic jazz. We smile and like it. Good jazz musicians have mastered technique and can do these things with ease. That is the secret. You are not a jazz artist until you have achieved this reckless, happy-go-lucky abandon. What is really very difficult is something quite different. You have the feeling that the jazz player is free of all restraint, that he abandons everything to the whim of the moment, and that his whim is of a temporary, joyous transience. That is the spirit of jazz.

Now just why this spirit should appeal to so many people, particularly to so many American artists, in question that might be answered in several ways. I feel that I am wading into deep water here. A great deal of the jazz has been toned down in the name of psychology and certain terms, such as "expressed desires" and "inhibition," are not in as good standing as they used to be. I mention this as a sort of apology so that you will not be prejudiced against what follows.

Pusha De Pusha De

It is generally supposed that American work is the same as their daily routine at a fast pace.

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dress, observe carefully their own social code, and in general have less individuality than their fathers.

This fast, machine-made, standardized life is fatiguing. Warnings have been shouted to the American people for years. Our nerves are too loose. We don't know how to play and rest, even when we have time to try. However, the group of people thrown together at some social function and deprived of artificial stimulants, and you are likely to see them making a desperate attempt to have a good time and growing very tired in the attempt.

How, then, do we relax? We play golf, and go to football and baseball games. Some of us can forget the mindless world of the sym-

We understand that a place is on the fact that it is helped, it is brought to the stage. The thing becomes more genuine, more real as opposed to machine-made music, and exterior to its manifestation in the "fiddle, drum, and cres.

But there's the mystery we have agreed to call jazz? Why do we like it? Why do we like any music? The psychologists may answer that, but let me give you an idea of mine.

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The "fiddle, drum, and cres.

Melody for June, 1929

The "fiddle, drum, and cres.

...
It was soon after the beginning of that twentieth century which later was to give me so much trouble, that I first decided to become a musician and play the piano. As a boy, I enjoyed listening to the music my father played on the piano, and I was determined to learn how to play as well. However, my parents were not convinced of the value of music and were hesitant to invest in musical instruments for me. They believed that there were more practical career paths for a boy my age. Despite their reservations, I persisted in my passion for music and eventually convinced them to purchase a piano for me. I started taking lessons and practicing diligently, and my passion for music continued to grow.
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Melody for June, 1929
LEW WHITE

“SPEND YOUR VACATION IN NEW YORK CITY”

“YOUR VACATION IN NEW YORK CITY”

Tibia or Not Tibia
Continued from preceding page

played by wireless control from one huge central control console in the ceiling and on the ceiling is a control panel which controls the entire length heard the same music at the same time. A new device incorporating the basic features of radio and television supplied light and sound in the home for every kind of attention — plays, movies, concerts, as a rental basis, and the theatres and concert halls began to be deserted. In eating places, trains, and dance halls, telephones were used which enabled the individual to select his own music or entertainment, and it was a rare treat to see two dancers who had tuned in on different stations trying to do a foxtrot and Waltz to the piano. But gradually a revolt began to spread, vailed by an organization formed under the name of the Anti-Robot Society. This grew with amazing rapidity, culminating in that social revolution which none of us will ever forget. August 10, 1924, that national holiday now celebrated by us under the name of Personal Liberty Day, will always remain vivid in my memory. Huge parades led by enormous bands, playing highly effective and beautiful music, led vast crowds blazing all kinds of mechanical devices to great open fields where monstrous bonfires blazed, on which their banners were raised. As they began to shout, circuited from the best, plays, concerts, movies, and lectures began to pour out to the great enjoyment of the crowd. “My darling, I have loved you — the woman who has the best sense of humor, who knows how to laugh at human foibles, and who is always ready to be amused. She never failed to amuse me — whether the subject was serious or not. She was a true friend in need, and she knew how to make me laugh.”

An Echo from Delphi
That burst of literature over, we now turn to a serious subject at present. For my part, I am a confirmed skeptic, and I hold the view that the gods do not exist, and that the worship of them is foolish and absurd. It is true that some people believe in gods, but these people are either ignorant or uneducated. They are subjected to the influence of superstition, and they are led astray by the priests and other cunning men.

We Do Not Go to War
We hung around the armory all that morning and afternoon while waiting for orders. Towards night the Adjutant of the regiment came and inspected the musicians, reporting to the Colonel, as he expressed afterwards, that some of the band of fifty pieces and bugle-corporals of forty players were “all accounted for and prepared.” About half an hour afterwards an orderly from the Colonel came to our bandmaster with a note that the bugle corporals would be marched to the “Queen’s Own,” and that he was to see to it that the services of the band were not interrupted — the colony playing being that year, and as only two were in the way during a battle, besides eating too much!”

The Question of Living
As the summer passed and fall approached, I began to consider how I would live when the cold weather set in. The housekeeper occupied certainly not a part of the house, and the cost of living from playing at the island having ceased with the concerts, my salary at the store would not be sufficient for outside board and lodging. At several places where I had inquired as to the cost of living, I found that the rate I could see myself losing out when paying twelve a month for board and getting only ten cents a month from working.

Having been employed at the store six months, I had saved $10, with which I had hoped to make a mine in salary, which I did not, and was told I would not be accepted as the store was not now the same. This was right, but I also knew that I could not live on that amount very long, and as employed in the firm. The reply was that my parents should help me out, but I was too proud to ask help from them although I would have obtained all the money I needed from my father.

These indeed were hard times for me, but I did not give up, working to pay my way. The store would not last more than a month or two when I began to pay board and lodging, even at only three dollars a week. However, I still kept on practising my cornet with the same determination as I had the year before I was going to live. Yet I never became discouraged.

To be continued.
Editorial

Erza York, three years old whose picture appears on Eizenstein's portrait cover for Gibson's catalogue, was recently the star of a pick. When she was less than two, she owned her first pick, a one-string instrument she plays with ease, and a violin has always been the most treasured of her possessions. For Christmas she was given an all-wood banjo, always using a four-fingered one at the age of about five, without instruction.

Before Erza was two years old, she was able to sing the scale of a major in perfect intonation, against a lower part. One can tap anything with a definite pick (and even with a pick that has the strings in the correct position) and she can immediately sing the scale. Her mind is strikingly alert for a child of her age, and she can grasp with an all-wood banjo, always using a four-fingered one at the age of about five, without instruction.

Music's Advance in Public Schools

The most remarkable and promising advances in the band movement in the United States have occurred in the public schools, and this development at the educational sources presents a musical advance that is of vital importance. In the past, most of the music in schools was based on the traditional curriculum, which emphasized the study of music theory and history. However, recent advances in education have led to a greater emphasis on practical applications of music in the daily lives of students. Today, music education in public schools is more inclusive and diverse, with a focus on developing students' musical abilities and encouraging creativity. This trend is reflected in the growing popularity of music education programs in schools across the country. The introduction of music electives and the integration of music into the core curriculum have contributed to the growth of music education in public schools. The availability of quality music instruction has helped to foster a love for music among students, leading to increased participation in music-related activities and events. As a result, more and more students are discovering the joys of making music, and the impact of music education on their personal and academic development is becoming increasingly evident. The future of music education in public schools is bright, and it is clear that music has a significant role to play in shaping the lives of young people.
We review a grand opera, take note of a prima donna and a versatile leader, give high praise to a soloist, admit that dialogue is a necessity, and take the clever showmanship of an NBC staff conductor.

**The ETHIER CONE**

May 6th, at a stroke of Eastern Daylight Savings Time, Paul Whitmore gave the last of the 83rd C.D. program to be broadcast from the New York studios of the Columbia Broadcasting System, although, unfortunately, the net got to go on air, as so, Whitmore's wishes had been fulfilled by his radio family from various points in his tour to the coast. Forty-three stations split the Whitmore program onto the other 1,000,000,000 listeners.

The voice of Whitmore is an appeal to our ear sensitivity; with a diversified and consideredly well-prepared program under the direction of Hugo Mac Farlane. This program was divided into four parts varying in musical style—a device which is as many points to recommend it. The general was scored by Mabel Wagner to Teubner's score and included such works as Della, Kreisler, and Kousakoff. Franklin Bexc, whose voice is particularly suited to radio distribution, was the tenor of the ensemble, while Vaughan de Cordova, warm and emotional, was used as the soloist in the main piece which he handles with a rare talent not achieved by anyone else—Oliver, for instance.

The distinctive feature of Mac Farlane's conducting is that it is base line with no sentimental or romantic passage as to his manipulation. He conducts with the ensemble in mind—the high lights are very bright indeed, and the shades correspondingly noted. This exaggeration of effect is far from being cloying, and has a tendency to keep the better listener. While Mr. Mac Farlane's forte is timing, at least as good a bar of time playing in front of a painted back drop to give them authenticity, nevertheless, this may appear to be surprising, whatsoever.

There is one thing we must mention about this program, and Mr. Whitmore's conducted work, and that in the regular time of the orchestra's extreme on the boards of the announcements. This program was offered with a precision matching about the military 60th—never was the last word dropped from the announcer's lip, or the last phrase timed, not even the last note of a measure which left and returned the melody, or any such phrases and pauses that are the hallmark of the best. The music itself was conducted by Franklin J. Cusack, the band conductor of the program, and probably the best known and the best conductor in the city of New York.
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Here and There in New York
By ALANSON WELLER

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In the City of Lights under Mr. Schubert's able direction, gave
ballet in a rhythmic combination of black and white's Philharmonic
on the stage. The playing of the orchestra was, as usual, but the
ballet was a marked contrast to the usual forms of interpretation, and
made the performance so much enjoyed. All the artists were
enjoyed by the audience, and the result was a great success.

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The first portion of the program (the orchestral, Mount and Benham's) was done in a subtle, subtle style, with a subtle, subtle touch. The second portion (the Chapel group) was done with a more delicate, more intimate touch. The final portion (the orchestral, Mount and Benham's) was done with a more subtle, more delicate touch. The overall effect was a beautiful, subtle blend of the three styles, with each portion weaving seamlessly into the next. The entire program was a testament to the skill and artistry of the performers, who managed to capture the essence of each style and bring it to life in their own unique way.
Turkish Towel Rag
A RUB-DOWN

THOS. S. ALLEN
Composer of "By the Salmon Fish"

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MELODY

28

Continued on page 37
Melody for June, 1929

The BIRCHARD BAND

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SAME OLD STORY!

Jack Williams
Trumpet, Chicago

You Can Take It or Leave It
By ALFRED SPIESSL

What I Do Not Like in the New Music

The inscriptions commands of JUBILEE BLUES
A tune for piano for orchestra, band, piano, and saxophones, by Mark Keras, of 1255 Pacific Ave., San Francisco.
A hundred years ago today, back in 1848, a quartet player for the Daguerreotype, Herald-Telegram-Morning Post, came out of the Grand Hotel Metropolitana in Buenos Aires, stepped up on a dancing platform at the top step, did and complete ten of the most notable dances. The dances that have become the world's finest of its kind are created and played by Keras, of the Metropolitan, in Buenos Aires. The book is a treasure, and the Pachinko is a necessity, according to the Keras description, the Pachinko being set as chief of the Metropolitana.

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Fred Waring

WHOEVER AMONGST THE ANCIENTS

I recently was reading the book that contains ancient musical instruments, having a strong resemblance to some of the modern, but less so to others. It is a book that has been in existence for many years, and is not only a book of music, but a book of history. It is a book that has been translated into many languages, and is a book that has been read by many people.

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I am looking over the many firms of Banjo manufacturers, trying to find the one that would be the best for me. I have been in business for the last twelve years, and have had occasion to try many different brands of banjos, but I have never been satisfied with any of them. I have long been a fan of the B & D "Silver Bell" banjo, and I have been looking for a good one for some time. I have tried many other brands, but I have never been satisfied with any of them. I have tried many other brands, but I have never been satisfied with any of them.

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James Whitman, in Musical America
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Accidents

You must always keep from the third to the fourth, and from the second to the fifth time of any note, only a half-time. For instance, the note G of the A, the half-time of lower G, is in E, and lower E in G. On account of these facts, there are many notes in all scales where one cannot play the same note correctly, even if it is correct in one scale. There are notes of E, A, and B. Should you play these notes in another key, it will decrease their truth in the same manner.

The study of the keys is a matter of the utmost importance to the musician, as it is to the student. The key of G and E will give the key of E, the other key is used in the same manner.

The theory of the key that is new to the musician is that of the key that is new to the musician, but the key of E, the other key, will give the key of E.

The study of the keys is an essential part in the development of the musician, and in the playing of the saxophone, the key is to be kept in mind on all times.

In order to play in all keys, you must first be able to play the key of G and E, the key of E, the other key, will give the key of E.

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In the last few months, we have seen a steady increase in the demand for drummers in the industry. The desire for live music has been on the rise, and more and more venues are looking for skilled drummers to fill their needs. This has led to an increase in opportunities for drummers to showcase their talents and build their careers.

The demand for drummers is not limited to the music industry. With the rise of virtual events and online performances, there is a growing need for drummers who can bring their unique sounds to digital stages. This has opened up new avenues for drummers to connect with audiences worldwide and expand their reach.

In addition to the increased demand for drumming skills, there is also a growing appreciation for the role that drummers play in a band. Drummers are often referred to as the "timekeepers" of a band, and their ability to maintain a steady rhythm and timing can greatly enhance the overall sound of a performance. This has led to a renewed focus on the importance of drumming in music education and performance.

Overall, the demand for drummers continues to grow, and there are numerous opportunities for drummers to pursue their passion and make a living doing what they love. Whether you are just starting out or looking to advance your career, there are plenty of resources available to help you achieve your goals.

The Drummer

New Orleans, LA

The Drummer

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OUR YOUNGER SET

Dear Younger Set,

The picture I am sending is of four members of our school band. We call ourselves the School Instrumental Quartet. We enjoy playing orchestral songs, and we have been practicing every night. We have a concert next week, and we are all very excited.

The picture was taken at the school's annual band concert. The students were playing various pieces, including classical and contemporary compositions. It was a great opportunity to showcase our talents and enjoy the performance.

Sincerely,
[Signature]

Musician, Illinois

WALTER JACOBS INC. 120 Boylston Street BOSTON, MASS., U.S.A.
Music Reviews by Del Castillo

Orchestra Music
On a hot May night, the Boston Symphony Orchestra enthralled an audience of music lovers with a program that included works by Louis Couperin, Maurice Ravel, and Sir John Barbirolli. The evening began with Couperin's "Le fondant," a piece that showcased the orchestra's dynamic range and precision. Ravel's "Pavane pour une infante défunte" was performed beautifully, with the conductor leading from the center. Barbirolli's "Symphony No. 1" concluded the program, leaving the audience in awe of the ensemble's talent.

Piano Music
The Boston Pops Orchestra, led by Conductor Michael Tilson Thomas, provided a stunning performance of Gershwin's "Rhapsody in Blue." The crowd was enchanted as the orchestra played with passion and energy, capturing the essence of the piece.

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By GEORGE L. STONE ("The Drummer")

I X long ago, the Long Beach Municipal Band was a favorite of mine. It was a band that played at the local park, and every Saturday night, I would sit on the grass and listen to their music. The band was led by a man named George L. Stone, who was a talented musician and a great leader. He always had a smile on his face and a kind word for everyone. I remember the day when I met him, and he invited me to join the band. It was a wonderful experience, and I learned so much from him. Today, I want to share some of the music that the band played back then, as a way to honor the memory of George L. Stone and all the great musicians who have contributed to the world of music. Thank you, George, for everything you did for me and for everyone else who loves music.
R. Ritchie Robertson
Director of Public School Music
Springfield, Mo.

April 9, 1929

Oliver Ditson Company,
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Gentlemen:

I feel that I ought to pay tribute to the editors of the Leader's Book of the Ditson School and Community Band Series for their efforts in giving to the profession such a work as I have just examined. I believe it is the most complete and comprehensible volume of its kind I have ever examined. It contains more instructive matter and valuable information for young conductors than anything I have yet seen and I have given consideration to almost everything that has been published in that line.

Yours truly,

[Signature]

—

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