R. RITCHIE ROBERTSON
DIRECTOR OF PUBLIC SCHOOL MUSIC
SPRINGFIELD, MO.

April 9, 1929

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Boston, Mass.

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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 comprehensive 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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Melody for July, 1929

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THE JACOBS MUSIC MAGAZINE TRIO

Published by WALTER JACOBS, INC., 120 Boylston Street, Boston, Mass., U.S.A.

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BOSTON will long remember the convocation which marked its 100th birthday as the Bandmaster of the Boston Symphony Orchestra, William S. Wand. From every section of the municipal and surrounding areas there came to the City Auditorium, the home of the Boston Symphony, the best trombone science that the music world can produce.

This is not to say that Conn Trombones will always be on every program. The instrument is not so designed that it can be made to play in every way as will suit the individual. It is designed with a view to the musical needs of the individual. It is designed with a view to the musical needs of the individual. It is designed with a view to the musical needs of the individual.

The trombone is an instrument which is capable of producing a wide range of tones, from a soft, mellow sound to a powerful, full-bodied tone. The Conn Trombone is designed to provide the widest possible range of tones, and to do so in a way that is comfortable for the player. The instrument is designed to be played in a variety of musical styles, from classical to jazz, and to be suitable for both indoor and outdoor performances.

The Conn Trombone is made with a special attention to the comfort of the player. The slide is designed to move smoothly and easily, with a minimum of resistance. The bell is designed to be comfortable to hold and to allow the player to play without strain. The instrument is made with a special attention to the sound quality, with a deep, rich tone that is pleasing to the ear.

Trombone players can be found in a wide range of musical settings, from symphony orchestras to jazz bands. The Conn Trombone is designed to be used in all of these settings, and to be suitable for both solo and ensemble playing. The instrument is made with a special attention to the needs of the player, and to provide the best possible sound for the music being played.

The Conn Trombone is designed with a special attention to the needs of the player. It is made with a special attention to the comfort of the player, and to provide the best possible sound for the music being played. The instrument is made with a special attention to the needs of the player, and to provide the best possible sound for the music being played.
THE MODERN TREND IN CHORAL WORK

By HARPER C. MAYBEE

Head of Music Department
Western State Teachers College, Kalamaoo, Michigan

Melody for July, 1929

E DUCATION in its broader aspect has always been one of the most important factors among the younger generation of the country. This, along with other forces, such as concerts, church choirs, private teachers, radio, reproducing instruments, and so forth, is rapidly making and creating higher ideals for the appreciation of the best in music. All of this goes along hand in hand with the progress of the great industrial age in which we are living and which enlarges the foundations and refinements in the work of industry giving many suggestions to the world of music. A new era in the development of choral music is dawning. The “singing school,” and, latterly, the “musical recreation” have served these purposes. The idea of the unbroken choral idea is fading into oblivion along with the wave of “community singing,” so popular during the war. What was formerly accepted as worth-while in choral music has now the way of the early models of the automobile, and will be found only out of the way where civilization has yet to be made in some of its marches of progress.

Chorus Much Finer Today

In place of the crude, unbalanced choral, formerly so common, we find the highest quality of work being presented by many of our high schools and colleges in the form of well-constructed men’s, women’s, and mixed give clubs or choruses. In these organizations are to be found young people serious to attain and establish higher ideals of vocal music and understandings. There is being sought a development of character that will possess the inherent intelligence and artistic singing of some of the world’s greatest pieces.

Singers must be schooled in ensemble singing, so as to attain freedom of attack, of release, accent, subtlety of intonation, balance of parts, refinement of dictation, beauty of tone-quality, and rhythm and phrasing. What must be mastered, must be learned and studied together by the way of motion and sweep of phrase. When this is accomplished, choral organization will sing with a unity of tone and a melodious harmonizing of voices that will result in an artistic and intelligent interpretation of music.

The attack and release of a phrase should always be sung firmly, exactly together, and in keeping with the poetic and musical ideas and emotions. Singers must seek accuracy of intonation by listening to the tone, speaking the word on the pitch, and blending with the other voices in union, harmony, and rhythm. In order to secure musical effect, the parts must be evenly balanced. A voice or part that stands out in an obvious manner ruins the balance. A part has a weak point. The total effect should correspond to a well-played piano or pipe organ. There must be correct pronunciation, distinct articulation, and clear enunciation, in order to secure a refinement of diction in singing. The vowel — the inevitable medium for formating and sustaining vocal tone — should be established in pure form, and not changed until time for the next vowel or consonant. Beauty of tone-quality is one of the fundamental things to be sought. A new opportunity for freedom of tone and elegance of diction, and a sincerity in singing, always tends toward greater beauty of tone.

Rhythm the Vitalizer

The matter of rhythm is one sadly neglected, but its development from the kindergarten hand to the symphony orchestra is a long and interesting road, and one well worth the time and patience. In its more restricted meaning, rhythm has to do with the length of notes, accents, and the absolute accuracy with which a group sings together. Singers “out of time” will be “out of time.” Rhythm in its broader sense means momentum, or “sway” of the phrase.” It embodies animated motion, impulse power, and intensity of energy; generating life and animation into the structure of music. It is this latter vitalizing function of rhythm that so much is a closed book. To many, but not all, as witnesses:

Some years ago while speaking the seasons in Paris, the writer heard Vincent d’Indy conduct one of the great Symphony Orchestras in interpretations of a number of his own compositions. Although Mr. d’Indy is not adjudged by the musical world as a virtuoso conductor, one passage played on that program reached great heights, or at least made a most vivid impression upon my mind. It was a melody played in unison and octave’s by the violins and upper strings, and accompanied by the violas. This melody seemed to be filled with a depth of motion and momentum, velocity, and vitality, which seemed to sweep along with endless animation and abandon, finally to be lost in the era of harmony of the completion of the number. I turned to a friend, who was sick, and said, “That was a marvelous bit of artistry.” And as it was, but Mr. d’Indy, by an exquisite sense of rhythmic balance, had infused into it qualities that the printed page would never have disclosed.

On another occasion we heard the notable Richard Strauss Quartet of Vienna give a most remarkable concert. They had been playing together for years, and their ensemble was answering the claims of perfection in imitation, balance of tone, and beauty of manner. As a result, their harmonies were most exquisite. The rhythm moved along like the great waves in fields of grass on the rolling prairie. The Richard quartet typifies the height of perfection among organizations of its kind.

The playing of the wonderful passage of d’Indy’s composition by the Paris Orchestra, and the exquisite unity and charm of the Richard Strauss quartet were later to be found embodied in the playing of the Philadelphia Symphony Orchestra by the leadership of Leopold Stokowski. Here we found buoyancy and subtlety of rhythm, a balance of strings, woodwind, and brass, lines that were threatening to the extreme, and nuances that went over into an unknown musical atmosphere.

The things embodied in these three examples have been attracting my attention and admiration, and I have been hoping and striving to attain some of them in the vocal world.

A False Move

Singers are being trained in a vocal manner so that they are obtaining a group consciousness; and the vocal accomplishments of the clubs can be favorably compared with the standard symphony orchestras, not in character and spirit, but in the purely vocal and physical effects of the music that fall within the scope of the choral man.

Looking For Trouble?

It appears that when a choral movement, particularly its manifestations over radio, has become the subject of a great deal of vilification by some of the radio press, Publicity and Public Morals. To those who have been following the history of the choral movement in this country, it is well known that a great deal of pubilcity has been accorded through the press. These activities have been covered by the press in a manner that is at times quite sensational, or even at times sensational. It appears that the press and the radio media are not always on the same page or even necessarily on the same plane. It is not uncommon to hear the newspapers and the radio media speaking of the same choral movement by different standards.

In a recent article appearing in the “Chicago Daily News,” an article appeared under the title “Choral Movement.” The article begins with the statement that “choral music is the music of the future.” This statement is followed by a paragraph that reads: “Many people have written about the future of choral music. This article is not intended to be a complete survey of the subject, but rather a brief discussion of some of the main points involved.”

More This and That

In this week’s issue of the National Choral Review, an article titled “The Future of Choral Music” was published. The article begins with the statement that “choral music is the music of the future.” This statement is followed by a paragraph that reads: “Many people have written about the future of choral music. This article is not intended to be a complete survey of the subject, but rather a brief discussion of some of the main points involved.”

The author of the article then goes on to discuss the potential of choral music in the future. He states that “choral music has the potential to reach a wider audience than ever before. With the rise of technology, choral music has become more accessible to people of all ages and backgrounds.”

The article also discusses the importance of choral music in education. The author states that “choral music is an important part of the curriculum in many schools. It helps to develop students’ abilities in musicianship, teamwork, and communication.”

The article concludes with the statement that “choral music is the music of the future. It has the potential to reach a wider audience than ever before, and it is an important part of the curriculum in many schools. It is a form of music that we should all be aware of and support.”

Although the article is brief, it does provide some interesting insights into the future of choral music. It is clear that choral music has the potential to reach a wider audience than ever before, and it is an important part of the curriculum in many schools. It is a form of music that we should all be aware of and support.”

In conclusion, the article provides a glimpse into the future of choral music. It is clear that choral music has the potential to reach a wider audience than ever before, and it is an important part of the curriculum in many schools. It is a form of music that we should all be aware of and support.”

Our Compliments

Mr. M. Israeli, an excellent musician, was selected by the Boston Symphony Orchestra for the position of principal viola. This is a significant development, as Mr. Israeli has been a member of the orchestra for many years and has demonstrated his musical abilities in numerous performances.

Mr. Israeli is well-known for his technical skills and his ability to bring a unique perspective to his playing. He has been a valuable asset to the orchestra and has contributed significantly to its success.

In the past, Mr. Israeli has performed with many of the world’s leading orchestras, including the Philadelphia Orchestra, the New York Philharmonic, and the Cleveland Orchestra. He has also appeared as a soloist with various symphony orchestras and has been featured in numerous recordings.

In addition to his musical achievements, Mr. Israeli is known for his dedication to his craft and his commitment to passing on his knowledge to the next generation of musicians. He has taught at several prestigious music schools and has served as a mentor to many aspiring musicians.

Mr. Israeli’s appointment as principal viola is a testament to his talent and dedication. It is a well-deserved recognition of his contributions to the Boston Symphony Orchestra and the music world. We are confident that Mr. Israeli will continue to bring his unique perspective and talent to the orchestra and will continue to inspire and educate the next generation of musicians.”

Mr. Israeli will begin his new role on September 1st. We believe that his appointment will bring a fresh and exciting perspective to the orchestra and will help to maintain its high standards of musical excellence.”
Ah, My Public!

I HAVE, often wondered if we theatre organists ever fully appreciated that our profession is a sort of public service, that we are, in a way, the guardians of the public. I think it's one of the reasons why, even though we are often seen as somewhat mysterious and perhaps a bit eccentric, there's a certain warmth and affection that people have towards us. It's almost as if we are the keepers of a ritual, a way of life that has been passed down through the generations. I always like to think that, no matter what else may change in the world, the sound of the organ will always remind people of home and family and the simple pleasures of life. So, when I play, I always try to give my best, to make sure that the music I play brings a smile to someone's face. It's a small thing, but it's something that matters. And that's why I always try to get that little bit extra out of the organ, to make sure that every note is perfect. It's all about the little things. And when I see the smiles on the faces of the audience, I know that I've done my job. And that's what it's all about for me, being a part of this wonderful tradition. And if I can bring a little bit of happiness to someone's day, then I've done my job well. That's what being a theatre organist is all about. And I'm grateful for every opportunity to do it.
A Cornet Playing Pilgrim's Progress

Number Sixteen

HERBERT L. CLARKE

A cornet
dated

HERBERT L. CLARKE

A cornet portrait of the author

there

three boys were together once more, all interested
in music, and helping each other in our daily practice.

I began seriously to study the viola.

my heart and soul.

I was appointed to study the violin at the age of

I am now

not only

practice on the

on the

I was appointed to study the violin at the age of

I am now

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practice on the

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I was appointed to study the violin at the age of

I am now

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practice on the

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I am now

not only

practice on the
METHODS, LITERATURE AND MUSIC FOR ORCHESTRA

CARL FISCHER

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J. WORTH ALLEN

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The ETHIER CONE

The ETHIER CONE

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Spotlight on Brooklyn

We have previously noted in this column how in preparing the old and new instruments of the period in which they were written, as giving a sense to the listener and even to the reader, and as making the score as new instruments are substituted. This was brought to a peak during the concert given by the Boston Symphony on the Boston Symphony's new instrument, upon which all the senses and voices are present.

THE ORCHESTRA CONDUCTOR—THEORY 

H. KLEIN

As the Ethier Cone is about to be upon us, the Boston Symphony Orchestra's concert in the Ethier Cone would have to be a peculiar partner. Not that they aren't a grand performance so often sponsored by this gentleman does not hear the same familiar fanfare of a Nutricon. There is no more to Mr. Spritler than his cleaning—be it for the city, for it is you to

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This is Station N. O. Broadcast's Organ Recital. From the Band Hall of the Masonic Temple, the music of the Boston Symphony Orchestra will be heard, conducted by Mr. Spritler, with the assistance of Mr. Ethier. The program will include several works by composers of the 19th and 20th centuries, including Beethoven, Chopin, and Debussy.

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Youth Triumphant

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WALTER JACOBS, INC., 128 Boylston Street, Boston, Mass., U. S. A.
Here and There in New York

By ALAN WELLSER

TRAVEL

A Six Days’ Trial

To the eye of the beholder, New York is a heady blend of the grand and the grandiose. It is a city that demands to be seen and experienced, with a wealth of sights and sounds that are as diverse as they are breathtaking. From the shining skyscrapers of Manhattan to the quiet charm of Central Park, New York offers something for everyone.

The city is a veritable cornucopia of culture, with museums, galleries, and theaters offering a wide array of artistic experiences. The Metropolitan Museum of Art is one of the world’s most renowned art museums, with exhibits ranging from ancient artifacts to contemporary works of art. The Lincoln Center for the Performing Arts is a cultural hub, hosting concerts, plays, and ballets by some of the world’s most famous artists.

New York is also a city of food, with a diverse range of cuisines available to suit every taste. From the classic hot dogs and pretzels of Times Square to the fine dining of Greenwich Village, there is something for everyone.

Whether you are a history buff, an art lover, or a foodie, New York is a city that is sure to delight. So pack your bags and get ready for a six-day trial of all that this incredible city has to offer.

Bells Around the World

In the world of music, bells have been an important element for centuries. From the ancient Greeks to the modern day, bells have been used in a variety of ways to mark time, celebrate events, and create beautiful sounds. In New York, bell music can be heard in a variety of settings, from the Ringling Bros. Barnum & Bailey Circus to the city’s many churches.

One of the most famous bell towers in New York is the One World Trade Center, which features a 21-foot tall bell that is rung daily at 6 AM. The bell was a gift from the City of London and is made of bronze and weighs over 16,000 pounds. The bell is rung to mark the beginning of each day and is a symbol of the resilience and strength of the people of New York.

The Salvation Army’s Red Kettle Campaign

The Salvation Army’s Red Kettle Campaign is a holiday tradition that has been in place in New York City for over 120 years. The campaign began in 1891 when the Salvation Army set up kettles outside of shops and homes to collect donations for their work.

Today, the Red Kettle Campaign is still going strong, with kettle ringing taking place in locations throughout the city. The kettles are typically placed outside of stores, churches, and other public locations, and are run by volunteers who collect donations from passersby.

The kettles are a symbol of the Salvation Army’s mission to serve those in need, and the donations collected are used to support the organization’s programs and services throughout the year. The Red Kettle Campaign is a wonderful way to give back to the community and support a great cause.

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-testing possible tone for tuned to the largest range of rumbling bells in the world may seem idle. Messing of openings in all bell logarithms is impossible. But a horn that proves to have its entire scale is correct in it to the horn name.

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1 TRANSIENT Tuba—Trumpet—Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
2 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
3 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
4 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
5 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
6 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
7 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
8 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
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10 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)

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Clarinets and Saxophone

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10 TRANSIENT Clarinet—Saxophone—Cornet—Trombone—(at modest prices)
The Violinist

CONDUCTED BY
Edwin A. Sabin

The following letter, relating to a fine point of instrument making and the value of harmonica compasses, was composed by a correspondent of the society, and is printed here without alteration.

Dear Sir,—Sirs,

I have the honor to tender to you a few remarks on the subject of the compass of the harmonica. As far as my knowledge extends, I am under the impression that the compass of the harmonica is not sufficiently appreciated. The compass of the harmonica, I understand, is the length of the air column between the reeds. The more the air column is lengthened, the higher the note is. The compass of the harmonica is not only a matter of importance in the instrument itself, but it is also a matter of importance in the performer's art. The compass of the harmonica is the measure of the performer's skill. The more the performer is able to produce the right compass, the more he is able to produce the right expression.

The performer of the harmonica must be able to produce the compass of the harmonica with ease and facility. The performer must be able to produce the compass of the harmonica with precision and accuracy. The performer must be able to produce the compass of the harmonica with balance and control. The performer must be able to produce the compass of the harmonica with facility and ease. The performer must be able to produce the compass of the harmonica with precision and accuracy.

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IN BOSTON

The Boston Symphony Orchestra will celebrate its 100th anniversary with a series of concerts throughout the year. The concerts will feature works by composers such as Mozart, Beethoven, and Tchaikovsky. The orchestra will also perform world premieres of works by contemporary composers. The concerts will be held at Symphony Hall, which was completed in 1888 and is one of the oldest opera houses in the country. The hall has a capacity of 2,600, and its acoustics are renowned for their clarity and richness. The Boston Symphony Orchestra is one of the most renowned orchestras in the world and is known for its excellence in performance and dedication to musical education.
A toi et moi

DIALOGUE D'AMOUR

CHARLES FONTENAS MARSEY
Op. 25, No. 2

Andantino
ben cantando

Piano

Tempo I

Andante

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MELODY
Sur l’Eau.
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No 2

Agitato

For Sudden Dance, Tunes, Struggle, Etc.

Harry Norton

Allegro

PIANO

MELODY

34
No 3

Plaintive
Expressive of Woeful Solitude, Yearning, etc.

HARRY NORTON

Andante cantabile

Melody

Presto

CODA

MELODY

38

39
IN BOSTON—Continued from page 20

BOSTON has many points of contact with other cities in its sphere, and it is impossible to keep abreast of all the doings in the musical world. However, the occasion of the performance of "The Prophecy" in Symphony Hall, Boston, by the Boston Symphony Orchestra, under the direction of Maestro Serge Koussevitzky, an event that is to be remembered for many years to come, was one of the most significant of recent dates in the history of music in Boston.

The performance was given in the presence of a large and enthusiastic audience, who were deeply moved by the richness and beauty of the music. The orchestra, under the direction of Maestro Koussevitzky, was in fine form, and the singing was excellent. The crowd was delighted with the performance, which was received with enthusiasm by all present.

The concert was a great success, and the audience was enthralled by the music. The performance was a fine example of the beauty and power of the human voice, and it was a fitting tribute to the skill and artistry of the performers. The audience was deeply moved by the music, and the concert was a fine example of the beauty and power of classical music.

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The Standardization of Tenor Banjo Music and Technic

A Symposium by GIUSEPPE PETTINE

The last question (involving the proper bringing up of the ideal bar of the instrument) has long been a controversial topic. The subject is found in various works from the 18th to the 19th centuries, with many different techniques being taught. The problem is to bring up the bar smoothly and evenly, without any roughness or jerks. The standard practice today is to use a "full bar" technique, where the bar is brought up smoothly and evenly, without any roughness or jerks. The standard practice today is to use a "full bar" technique, where the bar is brought up smoothly and evenly, without any roughness or jerks.

B. R. H. FERRAND

The Tenor Banjo

It was a fine day for the tenor banjo. I read that you had sent the tenor banjo to be repaired. I am aware of the great importance of the tenor banjo for modern music. As a professional musician, I am familiar with the tenor banjo and I know its potential.

We all appreciate the present state of the tenor banjo. It is a versatile instrument that can be used in various settings. It is a traditional instrument that has been around for many years. It is a fine instrument that can be used in various genres of music. It is a beautiful instrument that can be used in various settings.

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By ZAHRI MYRON BICKMORE

I have read your "Letter to the TENORIST" with a great deal of interest, and I believe that the tenor banjo is a valuable addition to the modern orchestra.

The tenor banjo is a versatile instrument that can be used in various settings. It is a traditional instrument that has been around for many years. It is a fine instrument that can be used in various genres of music. It is a beautiful instrument that can be used in various settings.

B. J. J. JONES

Your article was received recently, and I would like to congratulate you on the excellent job you have done in bringing this subject to the public's attention.

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The Drummer

Funke Hall's Diary Continues

LAST night we were at the Royal Cinema Auditorium, and the musical numbers were not so bad. We had a good deal of fun, and it was a pleasure to see all the old familiar faces.

The next morning we started for Los Angeles. We arrived at 10:30 A.M. at Santa Barbara. We had a good deal of fun, and it was a pleasure to see all the old familiar faces.

On the train we had a good deal of fun, and it was a pleasure to see all the old familiar faces.

The next morning we started for Los Angeles. We arrived at 10:30 A.M. at Santa Barbara. We had a good deal of fun, and it was a pleasure to see all the old familiar faces.

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The Saxophonist

CONDUCTED BY
W. A. ERNST

Well, the good old days sure are here in full swing.

Even though a bit of novelty is given us, we must meet the phrase "better than ever," and forget everything except that we should enjoy the sound with which we can.

Where Do the Musicians Go in the Summer?

We know that most bands in the summer, but as to music and their summerほか, the question is an important one, particularly as there is a lot of variety in the type of music they are giving. The music is more modern, the feeling is more modern, and the arrangements are more modern than at any time of the year.

Of course, for the amateurs who simply want to have fun, there is no better time for the saxophone. And for the professionals, there is no better time to show what they can do.

Melody for July, 1920

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For the purpose of holding on to your panels, we have arranged for the following "saxophone" lessons.

1. The saxophone is a true instrument.
2. It is a very difficult instrument to play.
3. It is not possible to get the complete sound from one saxophone.

Melody for July, 1920

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HERE'S A SPLENDID PROGRAM FEATURE FOR ANY ORCHESTRA

The Famous
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Masters for Tenor Banjo Teachers

SUMMER SESSIONS—to be given by DAVID BEREND of the original Vincent Lopez Orchestra and GOLDFINGT on WOFW, Banjo Editor, the METRONOME

Utah's leading educational institution offering a complete course of study in all branches of music, including harmony and performance. The school is equipped with the latest musical instruments and teaching aids.

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NEW YORK CITY
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New Standards of Value

The Compensating Mate

The easiest playing made easy.

This is an instrument that you can play at home while you are sitting at your desk. It is a small, portable instrument, and you can play it anywhere you want to.

Made from fine wood and a special metal, it has a balanced sound, and it is very easy to learn.

W. C. KIDDER
BUFFALO, N. Y.
The Obette, A Stepping Stone to the Oboe

The Carrier Method

Charles Edgar Harper

HERBERT HOOVER MARCH

Play PIANO ACCORDION

The Painter Method


THE OBETTE A STEPPING STONE TO THE OBOE

In effect, an elementary oboe, which, because of its complex mechanism and low price, affords the solution of the oboe problem that has been the bane of all orchets and band conductors. Although intended as a stepstone for the novice, the Obette is a complete musical instrument, which may be used for instruction in the regular oboe class in small schools, in the upper grades of the high school, and in the small private school, without the need for expensive equipment.

The instrument is manufactured by the Erbeche-Brahm Corporation and comes with a 42-piece reed. The reeds are made of special material and are interchangeable with the regular oboe reeds of the Erbeche-Brahm line. The reeds are designed to give a rich, warm tone that is easily controlled. The instrument is made of high-quality wood and is designed to last a lifetime.

The Obette is a great learning tool for beginners, and it is also a valuable instrument for use in small schools and private schools. It is a great way to introduce students to the world of oboe playing and to help them develop their skills.

#THE OBETTE A STEPPING STONE TO THE OBOE#
The Tenor Banjoist

CONDUCTED BY
A. J. Weidt

Melody for July, 1929

The Ubiquitous Sax


SANTOS IMPROVING FOR TENOR BANJO AND ALL LEAD INSTRUMENTS

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Banjos for Sale
Now in New York
PAY ME a visit
EDDIE CONNORS
Specializing in TENOR AND ELECTRIC BANJO INSTRUCTION
Studio at Wurlitzer's
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New York City

Your pupil losing interest? Start him at once on the wonderful banjo—
44 Solos in Duo Style played by TENOR BANJO


HOT 'TIPS' for BANJOISTS--FREE!
The new edition of the Ludwig Banjoist contains articles on Banjo Bands, Strokes for the Banjoist, the Early Tenor Banjo, the Banjo in Brass Bands, and answers questions asked by banjo players. It has photographs of famous players, and shows all of the Ludwig Banjos. Send for your copy.

And a Catalog for Drummers
The new Super-Sensitive Drum Set, the Super-Regalo Drum Set, the Regalo Beauty Drum, Beauty drum finishes, new sparkling display unit, and the latest traps and sound effects are shown in the new catalog. It contains 58 pages, many of them in full color. Every drummer will want to copy kept on the latest drums.

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THE NEW ACE


Melody for July, 1929

E.A.R.K. has been very active in Chicago for quite some time. At this writing he is with Ted Pilato at Elgin Theater Hotel, where he operates its vocal chorus and adds to the crowd with the greatest ease. In many features he plays his own accompaniment on a tenor guitar, or bass. To add to the final stroke to this theatrical sketch, he is a regular tap dancer.

THE TENOR BANJOIST

A new method by GIUSEPPE PATTINO to teach the unaccompanied form of tenor banjo playing. Exercises and beautiful pieces. 2.00

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OUR YOUNGER SET

The chronicle of this year’s New England High School Band Festival Performance is exactly given by Frances Attwater, whose article about this year’s event is included in this section. The festival is the culmination of a year’s work by the school’s band, with music in all classes of the country, and features excellent reading for the Younger set.

FRANK A. SIEGEL

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By ALFRED SPRISSLER

I. Singers

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II. Figures

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Melody for July, 1929

Those New Uniforms!

We have been working hard to bring you the latest and most innovative designs in band uniforms. Our team of designers have been pushing the boundaries of fashion, creating unique and modern looks that will make your band stand out on the field.

Our new uniforms feature high-quality materials and craftsmanship that are sure to leave a lasting impression. The designs are versatile and can be easily customized to suit the needs of any band. Whether you're looking for a classic look or something more edgy, we have a design for you.

Join us at our upcoming showcase event to see our new uniforms in action. You won't want to miss this opportunity to see the latest and greatest in band fashion.

Melody for July, 1929

More Keeping Posted

CANDIAN musicians especially will be interested in receiving the list of new bands created by the Eastern Music Supply, Mounts, R. C., Canada. For those interested in the latest and most across the country, the list provides a comprehensive overview of the current state of the industry in that region.

More detailed information on each band is available through the Eastern Music Supply website at www.ems.com.

Melody for July, 1929

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Music Reviews by Del Castillo

With this issue the material in this department is expanded to include all publications on the new phonograph. This addition will make it possible to include a broader range of musical topics and to ensure that readers receive the latest information on all aspects of music.

Orchestra Music

Concertos, by Fritz Kreisler (Pianist P 345). Easy, light, and easy to play. Greatly admired throughout the concert season, this concerto is a major work in the concert repertoire. It is a masterwork of symphonic form and an outstanding achievement in the field of orchestral music.

Jazz Steeple, by Billy Eckstine (P 346). Easy, for the first time in the history of jazz, a piece of symphonic form and an outstanding achievement in the field of orchestral music. It is a masterwork of symphonic form and an outstanding achievement in the field of orchestral music.

Marx Music and Music of Morris Perchin, Vol. I, by Joe Carter (P 347). Easy, for the first time in the history of jazz, a piece of symphonic form and an outstanding achievement in the field of orchestral music. It is a masterwork of symphonic form and an outstanding achievement in the field of orchestral music.

Band and Orchestra Notes

How One Band Made Up a Deficit

NOT a campaign, the 19th Field Artillery Band, Wisconsin National Guard, together with the Wisconsin Forestry, staged a large outdoor concert in the University Auditorium, under the direction of the Havard Band, Chicago, Illinois. The program included a variety of musical numbers, ranging from classical to modern, and the audience was treated to a unique and memorable experience.

More Contest Winners

National Finals

Oboe Contest — Open: the Band Contest Winners.

Brass Contest — Open: the Band Contest Winners.

Woodwind Contest — Open: the Band Contest Winners.

Valve Trumpet — Open: the Band Contest Winners.

French Horn — Open: the Band Contest Winners.

Tuba — Open: the Band Contest Winners.

Snare Drum — Open: the Band Contest Winners.

Mellophone — Open: the Band Contest Winners.

Organ Music

Organ music by Edward MacDowell (University of Wisconsin). A large, well-constructed piece of music, effectively and realistically put together. An excellent contest number at any level of competition.

State Band Contests

New Hampshire — State Champion (University of New Hampshire). A well-constructed piece of music, effectively and realistically put together. An excellent contest number at any level of competition.

New Jersey — State Champion (New Jersey State College). A well-constructed piece of music, effectively and realistically put together. An excellent contest number at any level of competition.

New Mexico — State Champion (State University of New Mexico). A well-constructed piece of music, effectively and realistically put together. An excellent contest number at any level of competition.

State Orchestra Contests

Flutes — Open: the Band Contest Winners.

Violins — Open: the Band Contest Winners.

Bassoon — Open: the Band Contest Winners.

Trombone — Open: the Band Contest Winners.

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Let's Get Acquainted

MR. FRANK BILLI, director of the Gloucester School of Music, whose position appears to be a unique position, but in addition has a platform experience that includes joint appearances with such musicians as Henry Hall and Philip Green, etc. He was a pupil of the late Dr. Jacques Hoffman of Boston and the late Mr. Pone of New York City. The late George Landy of Boston was his teacher in harmony.

Each year the Gloucester School of Music presents a concert that is one of the season's local events. On the program are the best vocalists, violinists, pianists, as well as orchestral works. The efforts of the students bring smiles to the faces of those who make up the other sections. In this manner the piano, violin, and vocal students gain practical experience and with orchestral performance, which otherwise would be difficult to attain outside of professional engagements.

As a conductor, Mr. Bari shows a leaning toward the lighter style, thus giving his interpretation a facility that is increasingly found in orchestral music.

The family of the school includes Mr. Bari, himself, his wife Eliza, their four children, Charles, and Charles B. Bari.

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For Photoplay Organists and Pianists
and all Music Lovers

In this Issue

The Lion and the Lamb
(Hand Four)

The Elver Cone

Buy It In the Can

Take It or Leave It

Music Reviews

Charles Hector

Well known concert, chorus, and dance orchestra leader, recently made musical director of radio station WHAG, Boston, Mass.

Music

Sextan
Nobly Done
By R. H. Stone

Les Bohemien
March
By Arthur L. Brown

Parade of the Puppetes
Marche Conique
By Walter Bean

Old Lavender
By Charles R. L. Clarke

April 9, 1929

Oliver Ditson Company,
Boston, Mass.

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 comprehensive 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,

R. Ritchie Robertson
Director of Public School Music
Springfield, Mo.

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The KEY to the Ditson School and Community Band Series. A complete text book and manual for band directors, instructors and students. 37 chapters of information — 86 halftone illustrations. Full score parts with piano arrangement. Every band the leader needs at hand for group instrumental teaching.

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of twenty-two numbers from the Ditson School and Community Band Series are now available for use with the Leader's Book and Students' Books. Ask your local Victor Dealer about them, or write to the Oliver Ditson Company for descriptive folder.

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Music

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Nobly Done
By R. H. Stone

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AUGUST 1929

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