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

April 9, 1929

Oliver Ditson Company,
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
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efforts in giving to the profession such a
work as I have just examined. I believe it
is the most complete and comprehensive
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valuable information for young conductors
than anything I have yet seen and I have
given consideration to almost everything
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Yours truly,

R. RITCHIE ROBERTSON
DIRECTOR OF PUBLIC SCHOOL MUSIC
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Music

In this Issue

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   (Hand Pian)
   By R. S. Strohmeyer

2. The Elver Cote
   By Andrew L. Brown

3. Buy It in the Can
   By Walter Bean

4. Take It or Leave It
   By Charles B. Hennick

PARADE OF THE PUPPETS
Marche Comique
By Walter Bean

AUGUST 1929

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The Lion and the Lamb

Round Four

By WESLEY H. ZAHL

It was a day of great excitement. The lion and the lamb, two of the most feared animals in the wild, were finally brought together in a peaceful and harmonious environment. The lion, symbolizing strength and power, and the lamb, representing gentleness and purity, were carefully guided into the same cage by the animal trainers. The crowd, consisting of scientists, conservationists, and animal lovers, gathered to witness this historic moment. The lion purred contentedly as the lamb nestled comfortably against its side, defying the age-old adage that such was impossible.

In the nearby park, children and adults alike played and ran, their laughter melding with the soft hum of the distant music. The sun cast its golden glow over the landscape, bathing the scene in a warm and inviting light. The day was one of shared joy and unity, a testament to the power of understanding and compassion.

As the day drew to an end, the lion and the lamb were returned to their respective enclosures. But the moment held in their hearts, a symbol of hope and peace, would remain forever. The world witnessed a victory of sorts, a tiny act of kindness that transcended species barriers, a reminder that even in the face of long-held beliefs, love and respect can conquer all.
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Melody for August, 1929

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By PERCY GOETSCHIUS, Mus. Doc.

A n authoritative handbook for music students and general readers, Master of the Symphony gives a deeper understanding and helps one appreciate the symphony. A treasured addition to the library, it will be found equally helpful to the beginner and the experienced listener.

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Melody for August, 1929

You Can Take It or Leave It

BY ALFRED SPRISSELL

Dependable

He was born with the gift of grace.
But he never used it for anything.
And another good man went wrong.

He was punished by his father.
But when he was out of the way during his

He took up with a mortal need.

On an Elmwood street recently held in Philadelphia, the inevitable Mikes played the Glenn Gould of about 50 years ago. In the general opinion, there was nothing less than a genuine emotion of an important anniversary. The thought of this was made manifest in the elation of the audience. Mr. Mike's successful operation, and his new music with which he is occupied, has been of such a nature that the audience could not resist the thought of the great man of the past, the man who was to come. And the audience concurred to the thought when he was to come. The audience concurred to the thought when he was to come. Mr. Mike's success since has been of such a nature that the audience could not resist the thought of the great man of the past, the man who was to come.

At the time the Philadelphia Grand Opera had played at the Philadelphia Place of Boston, the demand for these tickets was greater than it has ever been before. But Mr. Mike's success since has been of such a nature that the audience could not resist the thought of the great man of the past, the man who was to come.

And that's not all. Another newspaper, this time The Philadelphia Inquirer, has followed our wires in its columns. While we are here, under the name of Yvonne Witty, who has been in the news, and other characters have done similar Andy Pandy things, we were surprised to read that:

"Miss Bess is a musical sensation. She's a graduate of the University of Pennsylvania, where she was the more advanced branch of voice culture—harmony, counterpoint, and composition." And in conclusion:

"Miss Bess is a musical sensation. She's a graduate of the University of Pennsylvania, where she was the more advanced branch of voice culture—harmony, counterpoint, and composition."

In the Spring of 1929, the University of Pennsylvania, where she was the more advanced branch of voice culture—harmony, counterpoint, and composition. Into this university, Miss Bess went, and into this university, Miss Bess went.

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A Cornet Playing Pilgrim's Progress

Number Twenty-Six

HERBERT L. CLARKE

In this treatment of his interesting memories, Mr. Clarke describes still further the painstaking care and open-mindedness displayed by him in his work, which, unquestionably, were responsible for his development into the artist that he later became.

DURING the summer of 1898 the band (the “Black Band” of Denver, mentioned last month) was quite busy, principally with the regular concert series in the park, parades, and picnics. The pay for these engagements averaged about fifty dollars a week, paid my living costs and added some extra money with which I purchased more music for the cornet. By this time I had a good-sized collection of methods, exercise books, and cornet solos, many printed in Europe, which I obtained through the music stores in town. I wanted to get every author’s ideas on the method by which he learned to play the cornet, for, as I worked on, I began to realize that no two cornet players play exactly alike, any more than there are two faces exactly alike in the whole world. Consequently, I, myself, must work out the easiest and most natural way to play. To do this, I determined to observe the different cornetists I met, talk with them and get their ideas, read all the text material in the standard methods, and practice according to the instructions given in each book. Carrying all this out required much experimenting on my part, but I was always careful not to abuse my lips, nor to play harshly.

The Band Began to Play

I started to study music magazine advertising telling “how to become a good cornet player without any special practice” through the agency of a flip-angle embouchure, embouchure, or band embouchure, and I bought the first book I found containing such instructions. I thought they might improve my playing. After using them a while, my playing was no better, in fact I seemed to go backwards, so I resumed my practice of elementary exercises, playing as before, slowly, correctly, and correctly in my mind, as I read before I found a way to improve my playing. Building a firm foundation, strengthening my embouchure, as well as justifying my tone, was the result, and I improved rapidly, which has proved to me the best and surest road to success. I discarded all devices and adhered to the manner most natural for me, practicing for endurance and perfection.

To gain proper experience we must experiment with all kinds of offered devices of well-meaning friends. To this end, I have tried every manner of playing the cornet that one could think of in order to find out which best suited me. I tried many different theories, such as playing with wet lips, dry lips, puckered lips, loose lips, or tight lips—about everything was tried to do—and arrived at the point of almost complete discouragement. Yet I kept right on because I loved the instrument. When looking back upon those days I feel glad that I tried all these different ways, for I could not have had better training in learning to think, to reason out by myself just which style was best suited to me, and to prove that my own method of practice helped me most. I adhered to that style, being perfectly content to be called a “stodgy player” when I would feel an improvement in my playing each week. In certain ways I have been obstinate, but it was this very firmness of purpose combined with common sense, which helped me, more than any thing else, to reach success.

I must advise all interested readers that they listen to people who tell them how to play the cornet correctly, whether they think the advice is right or wrong, as everyone has a new suggestion to offer. Sometimes it is amusing to ask a certain type of “knock-at-the-door” to demonstrate, himself, the brilliant performer to be obtained from the knowledge of his “secrets,” but I feel that his solution will be found by the amount of “false demonstration” will be forthcoming.

While the band was preparing for the big Band Contest, which was to take place early in October, 1898, I was working hard on the solo that I was to play for the contest, practicing it carefully with the band, in order to become thoroughly used to the arrangement. When show in my room I worked faithfully on one phrase at a time, playing it over and over before trying the entire solo, and soon I could play the whole fairly well.

A Memorable Night

At this time I again heard from the man who had previously brought many errors to my notice. One day he came into my room just after I had finished practicing my solos. When I had finished playing it he again admonished me. “Why don’t you play it in a brilliant style?” he said. “You play every note, but use only one quality of tone, as though you were a machine, and not as a subject should play. Put some ‘graze’ into it!” By the way, he was our drum major, Will Mason, a fine looking man with a military bearing. When the band played a concert, he wore their third, and how he had the knowledge of finger on the alto cornet, and his musical education was rather limited. Knowing this, it made me uneasy to think that he had the authority to criticize my playing so much, and yet I found fault made me work twice as hard, just to show him some day that I would reach my goal.

In that way I believed I could square all differences between us.

I tried his suggestion regarding brilliancy of tone, and found that it took much effort and wind that when I came to the finish of the solo my lips just "peppered" out, and I could not make a proper climax. Here was another phase of cornet playing which I must work on. Some of my methods there were so many angles to the study of the cornet, and so many different styles, that I must begin a regular routine of practice to overcome them all. Although it also appeared to me at times that I was not progressing, I really was gradually improving, and I gave me more confidence. I was satisfied that I must practice for endurance, and not tire my lips with too-constant playing. Alternating short rest periods with those of playing kept my lips fresh and pliable, and enabled me to finish a day’s practice with more ease and comfort than ever before.

I Play Under a Famous Man

Prior to the band contest, our band was engaged as escort for a Knight’s Templar Commandery band for the Triennial Conclave held at St. Louis, Missouri. We were in the condition when we arrived, and made a very good appearance. The band received congratulations from all over the country from clowns and bandleaders alike, and it was heralded about its different formations while playing on parade. The engagement lasted a week and there was plenty of playing to be done; it seemed this Knights Templar never went to bed, because we were kept up all night, assembling other Commanderies. There were at least a hundred bands in the city that week. Hearing of the different groups playing and mixing with their members, I learned much. And it was here I first met Fred Weldon, who came down from Chicago with the Second Regiment Band, at the head of a Chicago Commandery. Gilmore’s famous band was then playing at the Exposition, and all my spare time was spent listening to his wonderful concerts, which were an education for me. I heard Ben Soutl play several solos, which also gave me new food for my bandconcert, and there must have been a thousand or more musicians playing under the direction of the great bandmaster. It was a wonderful experience, and my enthusiasm for cornet music mounted higher and higher. My! but I was proud to play under him! Perhaps, if I were to return to Indianapolis with a wider scope of knowledge, and a much better band in every respect.

(To be continued)

Buy It In The Can

(Corked from top page)

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MORE and more good players are turning to the new 1501 King Trumpet. Why? Because this new trumpet has all the qualities that are desired by good players. Here’s your proof for your trumpet:

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New York Notes
BY ALANSON WELLER

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The SCOOP of the SEASON

Two American Sketches

1. T. S. G. 
$15,000 Victor Prize Winner

This season, American composers are being celebrated for their contributions to the world of music. T. S. G. has been named the $15,000 Victor Prize Winner for his composition titled "Two American Sketches." This work has been well-received by audiences and critics alike, and is sure to become a staple in the repertoire of American orchestras.

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The ETHICAL CABLE

Continued from page 1

The Ethical Cable is a column that explores the ethical implications of music and the music industry. This issue discusses the role of technology in shaping ethical standards in the music industry.

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Conducted by Gill L. Stone

Fresh Hal's Diary—Concluded

I wasn't too sure Checik was an up-to-salt artist at 9:45 a.m. for Lakeside, Too. We got on the train, however, at 10:15 a.m. For Lakeside, Too. We got on the train, however, at 10:15 a.m. and left for the station on the train. Left the station after our right moment. Arrived at Chicago exactly at 11:35 a.m. and played at the "Soakup" College. Aner dapper ride out of the taxi and into the hotel where we had a fine time. Wonderful, we had a first one and a half hour in the Florida Hotel. Met a Jerry Galbraith there and he showed me the ropes of the hotel and the city, and told me just how to get my group registered and to have the best time possible in Chicago. Yes, our train came in a little earlier and we had just enough time to get a show, and we had just enough time to get a show. 

Headed East

Left on a train and left with the passenger agent until we arrived at 9:45 a.m. for Lakeside, Too. We got on the train, however, at 10:15 a.m. and left for the station on the train. Left the station after our right moment. Arrived at Chicago exactly at 11:35 a.m. and played at the "Soakup" College. Aner dapper ride out of the taxi and into the hotel where we had a fine time. Wonderful, we had a first one and a half hour in the Florida Hotel. Met a Jerry Galbraith there and he showed me the ropes of the hotel and the city, and told me just how to get my group registered and to have the best time possible in Chicago. Yes, our train came in a little earlier and we had just enough time to get a show, and we had just enough time to get a show.

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The Tenor Banjoist

Conducted by A. J. Weidt

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The Tenor Banjo Symposium

Conducted by GIUSEPPE PETTINE

I T LOOKS as if we are going to meet some very useful people. Those who will be used for the first time of the standardization symposium being held in Chicago this month. Last month, A. B. K. E. D. (the American Banjo Association) sent out a circular to all the members of the Association, including the banjo players, inviting them to attend the symposium and to bring along their own banjos. More than 150 banjo players have already registered, and there are many more who are planning to attend. The symposium will be held at the Auditorium Theatre in Chicago, and will run from October 10th to 12th. It is expected that the symposium will be a great success, and that it will have a lasting effect on the standardization of the banjo. The symposium will be divided into two parts: the first will be a workshop where the banjo players will have the opportunity to try out different types of banjos and to learn from each other. The second part will be a series of lectures and discussions on the history and development of the banjo, and on the various techniques of playing it.

The Tenor Banjo Symposium will be attended by many of the leading banjo players in the United States, including some who have been playing the banjo for over 50 years. The symposium will also feature a number of beginners, who will have the opportunity to learn from the more experienced players.

McNeil's BANJO METHOD

McNeil's BANJO METHOD

Written in cooperation with the Chicago Banjo Association and Dr. J. E. F. McNeil, this book is the first comprehensive treatment of the tenor banjo. It covers every aspect of the instrument, from its history and development to its technical and musical possibilities. The book is filled with practical advice and tips on how to play the tenor banjo, and it includes a variety of exercises and drills to help players improve their technique. McNeil's BANJO METHOD is an essential resource for anyone interested in learning about the tenor banjo, and it will be of great value to both beginners and experienced players.
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Conducted by W. A. RIEKE

The Saxophonist

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By L. G. DEL CASTILLO

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In Boston, there is a strong tradition of music and musical education. The Boston Symphony Orchestra is one of the oldest and most respected orchestras in the world, and its members are highly skilled and dedicated to their art. The Boston Pops, on the other hand, is known for its fun and lighthearted approach to music, and its concerts are a popular attraction for both locals and tourists.

The city is home to many important musical institutions, including the New England Conservatory of Music, the Boston Conservatory, and the long-established Boston Symphony Orchestra. These institutions are a source of pride for the city and attract students from all over the world.

In conclusion, music is an integral part of Boston's cultural identity. It is a source of inspiration and joy for its residents, and it is a valuable asset to the city. Whether through the Boston Symphony Orchestra, the Boston Pops, or the many other musical groups and institutions that thrive in the city, music is a constant presence in Boston's life.
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