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wished you my readers for enough to buy them.
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Director, Patton A. School, High School Band
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- Where Do We Go From Here?
- Take It or Leave It
- The Other One

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A Principal Talks Out of School
By Arthur C. Sears

JUNIOR HIGH SCHOOL, HAMPTON, NEW HAMPSHIRE

The author
began to hear
on his subject
of music
the saving grace
of harmony;
qualities
born of the
experience have
been received.

IN THIS country today, there is a
stupendous endless amount of material
being published on education in all of
its phases, both in book form and in
professional magazines, and school music
is beginning to have no small place in this
output. But from the standpoint of one
who is engaged in school work in the small community,
I find it exhilarating to find that the bulk of
material deals entirely with city systems
and conditions, and is almost wholly valueless
when applied to the situations in which one
finds oneself. This seems to be particularly true
of the material dealing with instrumental
music in the schools.

Just As Easy!
If the music supervisor, or principal, in
a small school system wishes to introduce
instrumental music into the school of which he
has charge, a perusal of the literature on the
subject will give him the following information.
He will find that all that is necessary is to get
an appropriation from his school board to buy
instruments (and he should insist that they
buy only the best), hire a staff of experts in
instruction on these various instruments, lend
the instruments under bond to the pupils,
pay teachers during school hours for the
various classes and rehearsals, and buy the
music, uniforms, and so forth. This done he
will soon find that he has a symphonic orchestra,
a symphony band, a military band, and
numerous other fine organizations standing ready
do his bidding. The only trouble that he will
experience in carrying out this program, which
unhesitatingly will work in a town a hundred
times the size of the one in which he is located,
will be a lack of funds and of time, with its
attendant difficulties. If he has sufficient
perseverance to keep him from giving up in
deep despair and is willing to put in his
time and money, he may be able to evolve
a system which will do for his town what the
delicate and expensive system is doing for his
more fortunate brother in the city, provided
that he does not first find himself in a bank-
ruptcy court or in a position for the骡ce.

This article is being written with the hope
that it will show what is possible in the small
system. The results can be duplicated, and
surpassed, in any town if there is sufficient
enthusiasm on the part of the principals and a
willingness to put in more time than they
can ever hope to be paid for. The work must
be large measure in its own remuneration; but
the satisfaction of having done a worthwhile
job for the child whose opportunities are limited,
will be a source of pleasure to any
true teacher.

Five years ago the writer accepted a position
as principal of a small junior high school in
a town of less than 1,000 inhabitants. He
found that he had charge of all of the grade children
in the town, as well as of the three junior high
school grades, and that in addition to being
History, Algebra, and Manual Training. Be-
sides his own school, there was, in the same
town, a high school of about sixty pupils.
The total school population of the town, in-
cluding all pupils from the first grade through
the high school, has varied between 250 and
300 during the past five years. At the present
time it is slightly below the latter figure.

The Bare Beginnings
One of the school organizations that was
struggling for existence was an orchestra,
consisting of a violin, drums, and piano. There
had been a cornet player in the school a year
before, but he had left, and the loss seemed
irreparable. The music supervisor was dis-
couraged with the outlook, and so were the three
remaining players. With the idea of doing
something to relieve the situation, a meeting
was called of all pupils who were interested in
learning to play the mandolin, an instrument
which the principal could play a little, although
he had never taken a lesson in his life. A class
was formed, which met after school hours,
and several of the girls were found to be quite
enthusiastic. As soon as they could play at all,
they were added to the orchestra. They made
it look more impressive at any rate. Enough
interest had been aroused so that before the
year was over we had one boy taking lessons
on cornet, one on saxophone, and a girl who
had become quite proficient on guitar. Needles
to say, they were all received with open arms.
In the spring a concert was arranged by the
orchestra in conjunction with the High School
Glee Club. With the proceeds of the concert
we bought an Albert System clarinet.

The Ultimate in Elasticity
When school opened the next fall, it was
found that two of the girls who had been playing
mandolin the previous year had started
taking violin lessons. We had lost none of our
players, and things looked promising. The School
Board voted to give us one hundred dollars
with which to buy instruments and so
that we might be able to stretch as far in
the history of the music industry. With it we
purchased a cornet, a trombone, a flute, a
violin, and another clarinet! Then started the
search for teachers who could instruct the pupils
whom we expected to have on these
instruments.

In securing teachers none was found to have been
more fortunate than we. Our first find was a
young man who lived in a neighboring city.
He was, as is his usual custom, a violist and
was, is, willing to do all in his power to help
us, giving freely of his time whenever he
can lay off the slightest assistance. He soon
had a good number of pupils started on in-
struments that they had bought for them-
selves or that we had been able to borrow
for. It was arranged that he come to the
school one day each week. We furnished
him with a room to teach in, and made up a
schedule of lessons which would keep him busy,
excusing pupils from study halls and from

classes when necessary. All lessons were pri-
ivate lessons of one-half hour duration, and
the pupils paid for them themselves. All of the
teachers have given lessons at reduced rates
because of the fact that there is seldom a break
between pupils.

After finding a teacher for the stringed instru-
ments we began to look for someone who could
teach wind instruments. In this search we
were equally fortunate. The man whom we
engaged to come to our school one day each
week was a trumpet player of wide and varied
experience, a former member of the Texas
Band and of other well-known organizations.
He at once became greatly interested in the
work that we were attempting, and when he
found pupils who were desirous of taking lessons
on instruments that we did not have, he
was able to furnish them with instruments until
they, or the school, found it possible to purchase
them. This man also gives private lessons
during school hours at reduced rates, the school
furnishing a room for him and arranging a schedule of pupils. He has pupils on all of
the brass instruments with the exception of the
French horn, and has been very successful.
He has won the respect and love of every
pupil that he has had.

Less Fortunate With Wood-winds
In obtaining teachers for the wood-wind
instruments we have not been as successful as in
the two previously mentioned instances.
During the past four years we have had five
different men, all of them good clarinet and
saxophone players, but of more voting disposi-
tions than the clarinet and trombone teachers.
One of these five played professionally practical
every instrument in the catalog, but unfor-
tunately we could keep him with us only a few
months. Our present teacher has pupils on clarinet, saxophone, and flute, and is having the
best success of any who have attempted the
wood-wind instruments.

We have had no particular difficulty in
finding pupils for most of the instruments, but
strange to our experience is the fact that the
clarinet has been the weakest point. The only
reason we can see for this is that it takes much
longer to develop good string players than it does
boxes. The much renowned saxophone player has been as trouble to us.
For the greater part of four years we have had
only two of these instruments, and it was not
until late in the year that we were able to get a
quartet of saxophones together for the band.
In the meantime we were forced to get clarinet players in sufficient numbers, but by a constant search
for possible material we now have six in the
band and five more who will soon be ready to
enter.

With the coming of the teachers for the
various instruments we began to face new possi-
ble problems and new problems. The orchestra
has at once gone to grow into a real musical organi-
ation. In order that there might be someone
who knew the technique of the instruments, or at
least some of them, the writer took up the
study of the clarinet and played with the
orchestra. After a time two of the clarinet
pupils were given seats. We now have violins, a
viola, a cello, cornet, two clarinets, trombone,
tuba, tuba, and piano, and we know that we
had only begun. That year we gave our first real concert, and some of the novices began
to "sit up and take notice."

Since we had had such good success with the
more common instruments, we began to dream
as to what it might be possible to add some of
those that were more rare. With that idea in mind,
the principal rented a French horn, found a
symphony player who was spending the sum-
mer in a town adjoining the one in which we
were located, and with this man as his instructor,
began to instruct his neighbors and family with
the fundamentals of horn playing. On returning
to school in the fall he brought a horn for himself
and rented another for the multiplies
player. We had then a baritone and a cornet for
the concert made up of the orchestra,
the lunch room players, and he invited some of
them to have the opportunity of using it in the
winter. Since we had had such good success with the
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winter.2
United States Army Band in Spain

By IRENE JUNO

Here is an interesting account of the United States Army Band's trip to Spain to represent this country musically at the Sevilla Exposition.

Perhaps the sweetest, and quite possibly the only heart to be hearted the barracks at Washington was that of its mascot, Bacon, who had adopted the organization some few years ago when it entered the United States Army by the simple method of entering the barracks and refusing to leave. His preference for banjo music (or perhaps it was the banjo player) gave Bacon his name, so without fuss or fanfare there was another name on roll call, and Bacon became the official mascot of the United States Army Band.

Just a burlap dog, fifty pounds of black yolk and affectionate disposition, perched on four legs that carried him to banjo rehearsal every day. Why couldn't he be a part of all this unexpected excitement and preparation buzzed Bacon. Quarantine, heart and mouth disease, and country regulations, were things that up to the present time had not entered Bacon's well-regulated army life, and he wondered why he couldn't frisk merrily along on this trip just as he did on many others, included that to the Philadelphia Musical Festival. But like a soldier good, true, he bade the boys goodbye and sat down to game out over the long Potomac and wait until his friends returned from this mazy adventure that he was not a part of.

When the band arrived at the New York dock, speak and spair in their new olive green uniforms, they were greeted a most impressive reception. Two representatives of Major Alonzo Walker of New York opened the ceremonies; a representative of the Spanish Consul General at New York and President Lopez of the New York Spanish Chamber of Commerce were present, as were John Philip Sousa, the 10th Infantry Band from Governor Island, and representatives of the 13th Regiment of Brooklyn. Telegrams were received from prominent leaders throughout the country, including Dr. Dammert and Dr. Goldschmidt, wishing them God-speed and good luck on their journey. An unused battery of cameras was present to preserve for posterity the picture of Captain Stannard conducting his march through the Flower of Sevilla, a march composed by John Philip Sousa.

As their train stopped at the little town of San Sebastian on the French-Spanish border, a Spanish military band, grouped on the platform outside the station, which was elaborately decorated with Spanish and American flags, struck up a melody of American military airs. Those were enthusiastically played according to Captain Stannard, and the sight of our band excited and bowed a surprised and pleased acknowledgment of this grateful welcome, their first experience of native courtesies in sunny Spain.

On May 10th they arrived at the capital of Spain in the golden sunshine of a Madled Sunday. The scene at the station was resplendent with colorful garments, the impressive uniforms of the officials, and the attractive decorations displayed for this occasion. The band was officially greeted by Military Attaché, Major F. W. Mansley, and taken to the barracks of the Sobrero Regiment, where it was quartered during its stay.

The First Concert

The first concert on Spanish soil was given at noon the next day at Retiro Park, where forty thousand people were gathered to acclaim our representative musicians. The applause after the first number amounted to an ovation, and the entire band was forced to stand and bow for three minutes in acknowledgment of the tribute. Sales were played by Thomas P. Darcy, cornetist, and Eugene Hutzler, cornetist. The French national air was played at this concert in compliment to its composer, recognized as an eminent band leader and known as the "March King" of the world over. The composition was warmly received. Just before the concert, a soldier who had seen the Spanish Armed Forces on parade was shown over the United States Army Band that it took almost an hour for the men to get out of the Park due to the congratulations showered upon them by representatives of official and civilian Madrid.

Practically was well kept up during the six-day trip across the Atlantic, as the concerts were given each day: one for the first-class passengers, one for those in the second class, and one for the tourists. All kinds of music were played at each concert, and at no time was a number repeated, except by request. Of course, the Captain's Night was the big event of the trip, and the leader, Captain Stannard, polished up his little dance band and let the dancing of the officers of the regiment have a chance to get out of the formal uniform and in light clothing. The crowd was very large and the entire band played an encore of "The Star Spangled Banner." Ponselle was present.

After this brouhaha, a return was made to Madrid, and at five o'clock the band played a concert in honor of the Commanding Officer and his staff. Present at this concert were American Ambassador John Hammond and Mrs. Hammond, Military Attaché, Major F. W. Mansley and Mrs. Mansley, and other American diplomats. On the second day in Madrid, the band was invited by Señor Vegas to attend a concert at the King's Palace, given by the Royal Band under his direction. Maestro Vegas's Band numbers sixty-five men, and plays only for the King. It is noted for its sweetness and purity of tone, and there is an appreciable absence of harshness in all its playing. Señor Vegas's delicate interpretations were thoroughly enjoyed by the American musicians, and his use of string instruments in the band was an innovation that received favorable comment.

Melody for September, 1919

This was a reception in honor of the King and Queen of Spain, the Royal Family, Ambassador John Hammond and Mrs. Hammond, and Military Attaché, Major F. W. Mansley and Mrs. Mansley. Their first number was the Spanish Legion Reyer, which greatly interested the King, as it had been composed at his suggestion. Every number by the band was well applauded, and the King requested the name of each selection. At the conclusion of the concert, King Alfonso graciously commanded Captain Stannard to present the soloists, Mr. Thomas Darcy, cornettist, Mr. Eugene Hutzler, cornettist, and Mr. George Young, xylophonist, allowed to undertake.

At Sevilla

Sitting from central to southern Spain, the band reached Seville, chief city of the Province of Andalusia, where it was quartered at Quartet Esquio. It remained there three weeks, playing two or three concerts a day, most of those made up of Latin-American or, as Capitán Stannard calls it, "New World" music. The band was a feature at the Plaza de España and the Plaza Americanas, as well as at the American Exhibition Grounds. It also appeared in the city of Seville, playing several concerts in Seville. The Bailey Arts Clubs, generally tended to be one of the most beautiful buildings in the world. The membership of this club was limited to recognized artists, musiciens, and people of the literary world. In addition to the Cloisters and magnificent grounds, the band was housed, a ballroom, and precious works of art.

There are no trumpets in this King's Band, but the memory of the first concert is of the same time that. The ensemble is exceptionally well balanced. The Star Spangled Banner was played in compliment to our band, and, following this, Señor Vegas's arrangement of the Royal March of Spain. A veritable number was presented Captain Stannard, and the concert was ended by his direction of the trios and quartets. Every time it was played, praise for the beauty of the arrangement was heard. The band, on the other hand, was the day that the entire band, groomed beyond reproach, clicked to attention, and with their band instruments the height to the nit degree and determination to make this event outstanding written on each and every note of the ninety military members, marched away in fulfillment of the King of Spain's command for them to appear in a concert at the Royal Palace.

They played in a nova adjoining the magnificent Royal Dining Room and gave a two-hour program of dances and new world music for the King and Queen of Spain, the Royal Family, Ambassador John Hammond and Mrs. Hammond, and Military Attaché. Major F. W. Mansley and Mrs. Mansley. Their number was the Spanish Legion Reyer, which greatly interested the King, as it had been composed at his suggestion. Every number by the band was well applauded, and the King requested the name of each selection. At the conclusion of the concert, King Alfonso graciously commanded Captain Stannard to present the soloists, Mr. Thomas Darcy, cornettist, Mr. Eugene Hutzler, cornettist, and Mr. George Young, xylophonist, allowed to undertake.

As a special American feature, Captain Stannard arranged and played a Tuba in the Prince at the International Palace of Arts on the grounds of the Sevilla Exposition. This received to him the award of the national airs of twenty-one countries represented.
A Cornet Playing Pilgrim's Progress

Number Eighteen

HERBERT L. CLARKE

Mr. Clarke this month tells of a band content in which, as a young boy, he took part of the mental agony experienced. He thought he had lost the prize for solo playing, and his corresponding joy upon learning that he had unbelievably come off victor.

AFTER our week's engagement with the Knights Temple Commanders at the Triennial Conference held in St. Louis, Missouri, we returned home to Indianapolis and commenced upon our good show at the State Contest that was to be held in Evansville, Indiana. We went into rehearsal every day until each member of the "White Band" could play his part in the three selected numbers from memory. Also we devoted more attention to the matter of teamwork, each man "feeling" the others, so to speak — something, of course, essential to good band work, or in fact to any sort of work where more than one person is involved.

The Contest at Evansville

On October 10th, 1926, we left Indianapolis early in the morning and arrived at Evansville in time for the introductory period in which all the competing bands took part. The following day began with the contest, every band from all over the State playing their three selections. There were competent judges in a tent out of sight, as was customary, and the bandmasters drew lots for the order in which their organizations were to play. When our turn came, although we were quite excited as was to be expected, still we were confident and played our numbers better than at Richmond, with the result that we were awarded First Prize.

Then, in the afternoon, came the cornet contest and my application having been duly seated in, I was chosen to play first. The fact that we had won First Prize in the band contest of the morning gave me more confidence and encouraged me, and then, too, the boys in our band were "roosted" strongly for me, which added to my courage. The solo I had chosen was the "Whirlwind Polka," by Levy, the same one that I had played in Canada the previous year at the time I won the cup. After finishing the cadenza at the beginning of the piece, I was somewhat in a trance, although not nearly as nervous as on the previous occasion when I had played the number. My technique had improved, and I was not any longer the least bit afraid of the high notes. The tip I had received from Will Manion concerning "briliance" also had to effect. Nevertheles, I was glad when it was over. Although the boys complimented me upon my efforts, I realized that my playing was far from being satisfactory to myself, and I felt that I could do much better if only given another chance. I was not, however, allowed to play nearly as well as I would have been able to play had I been in my room alone. After my solo, I left the bandstand and walked to the rear of the great audiences in order that I might listen to the other contestants. The next soloist in line to play then stood up. I think his choice was the "Tivoli Polka," by John Huntman, and there is no question but that he played well. I knew every note of the solo, and I had to admit that his style was splendid, quite brilliant, as should be that of a virtuoso. I felt that he must certainly win the prize. This thought affected me to such an extent that I did not want to hear the finish of his selection, but went some distance off into the woods (the fair grounds where we played were on the outskirts of the city), feeling the most disagreeable boy in the world. I knew our band boys were set on carrying my away the prize, and should I lose it I could not face them again. From the way the other fellow played, at any rate as far as I had listened, I knew that performance was far superior to mine.

I must have been out there fully an hour, meditating on how I could get back to Indianapolis all alone, feeling discouraged, broken-hearted, when one of our boys found me watching the trees, looking for a place around which I might hide, to the place where we played, and said, "Well, I think you're beat." I was not aware of the competition of the different bands creates more ambition for all who take up wind instruments for a pastime, there being something to work for more than a weekly concert paid for by subscriptions. That is why I say it is a pity that band competitions in the general field are not more, at least in America.

Being away from my parents was coming me many an hour of loneliness, and I began to wish for all the comforts of home and a more orderly life. My mind and mother were writing eagerly of what my prospects might be if I should come to Rochester, N. Y. (where they were living), and take up some suitable occupation. They were still against my following music as a profession. Of course, I had tried business before and had made a failure of it for the reason that I, myself, was not interested. Now that I was improving in my music I had hoped that they might be satisfied with my career. But mother wanted me home, I imagine, and, willy-nilly, I wanted her. However, I continued myself with my daily practices and began to study music properly — from a theoretical standpoint — so as to be a good musician as well as a good player.

Every person who plays a musical instrument for professional remuneration should understand first of all the rudiments of music, then study Harmony, Composition, and Instrumentation, so as to be able to arrange music for both bands and orchestras besides composing now and then. These things all help in the end to the making of a fair living in the music business. Nothing would make it impossible for one to play. The study of music is interesting if started early; even an hour a day will work wonders and possibly provide protection for one's old age.
For Earnest Music Lovers

THE key to the fullest enjoyment of the work of art is Appreciation, and this result only from Knowledge. This is written by Percy Goetschius in outlining the purpose of the Analytic Symphony Series. He says further, "It is not the sound of music alone which can deeply move us... but the meaning... And in these sentiments are contained the purpose for which the series was compiled to provide knowledge of the great symphonic works, and thus furnish a key to their spiritual meaning. This is done through the twin methods of analysis and criticism.

The two-hand pianoforte arrangements of the symphonic, symphonic poems, and classic overtures included in the series are well within reach of the average trained player, and are carefully annotated analytically. These notes are amplified in an explanatory preface and there is also a separate critical note. Thelater brings to his work a wealth of enthusiasm which cannot help but react on the student.

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While each volume in the Analytic Symphony Series is complete in itself, every one of the volumes can be used in conjunction or as an amplification of Dr. Goetschius's next book, MASTERS OF THE SYMPHONY, described below.

MASTERS OF THE SYMPHONY

By PERCY GOETSCHIUS, Mus. Doc.

A n authoritative handbook for music students and general readers, intended to help all listeners to a closer understanding and love of music, a treasure added to the library of any music lover.

From the growth, the present, and the development of the symphony; the gradual evolution of the symphonic form, and the development of the orchestra and its instruments. Being the reader into intimate contact with the master-musicians and their works, through the penetrating insight and sympathetic treatment of the author. In the preface is a survey of American composers, a list of their symphonies, and details of first performances.

Illustrated with music-compositions which are amplified with lists of phonograph records and player rolls available to the reader, and with references to the Analytic Symphony Series, edited by Dr. Goetschius.

MASTERS OF THE SYMPHONY is the textbook for the radio course in "MOUSICA VIVA," (see inside cover), and is being used by many high schools and colleges.

288 Pages
Price, in Cloth, $2.00 net

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STRING QUARTET in G Major

Founded on Canadian Folk Tunes

This work was executed at the request of the Canadian Government for the centenary of the Battle of Napoleon, 1812. The Quartet is scored for the usual string orchestra, but has added a little extra to the usual string orchestra, with the addition of extra strings. It is a very effective composition, with a great deal of originality and a very good deal of melody.

Score and Parts, $3.00
Single String Parts, 40 each

The Whirligig of Sound

From that moment the movies have been in the position of the man holding the bull by the tail. They had taken on an unpredictable form that they could neither control nor let go of. The business heads of the movies have never been led by Ben Frank's or John D. Rockefeller's conservative financial minds. When they plunge, they plunge with both feet.

In point of fact, this lack of popular interest along far a good two years. At the end of that time, by a freakish detail of that which need not be recounted here, Warner Brothers secured Al Jolson to make The Jazz Singer. And Jolson, with his customary instillability, made not only The Jazz Singer, but the talkie to boot. The spectacular records made by that one picture account for the Bedford box office in the industry ever since that time. Producers started falling all over themselves to get in line.

Melody for September, 1929
Every Clarinetist who reads this ad is a friend of ours

Funny creatures, we! Victims of habit. Sentimental about old familiar things. Ever suspicions of the new.

A new boy at the corner news stand—and the day is ruined. If our regular barber is busy, we wait. The old shoes, and the old hat—how we hate to throw them away. A strange face at the cigar store; a different cop on the beat; no matter how good the new things, they are still "strangers to us." More than anyone else, musicians have that fine appreciation of the old familiar things. Most of all, you dislike to think of changing your familiar shoe. Like a well cared for pipe, a Pedler is an acquaintance from the start.

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ELKHART INDIANA

PATRICK CONWAY, another great conductor and violinist, has passed on, leaving the world richer in its store of power in music. Power, because of the heights he attained, the ideals he strove to reach; the inspiration of his sympathy and personality. His personality in music; and because he has given to the world a name suffusing the atmosphere of true music; power because of his discerning and magnetic personality. This is not a luxury, but a necessity, and a high place in the musical profession is his. This is the third great American conductor of Irish lineage to pass out of this life leaving a rich legacy to all artists, and particularly his friends. Patrick Gilmore, the Hungarian leader, the incomparable Werefkin, were among the greats of this century whose reminiscences were a joy; a featured number on the programs of Patrick Conway and now Conway, Ireland, whose name is synonymous with the name of the clarinet and affixed to the clarinet, Schalke, the Conroy Band Schalke.

His public career began in January, 1894, when as the successor of Edward Thomas, a prominent Irishman, Mr. Conway organized and trained the old Irish Band, which since became the famed Wagnerian soprano, known to thousands who had never before heard the name of the Celvick family, from which he came. Dating from this time to the present death, the 64 of Patrick Conway, the American Military and Concert Band. Thousands have fallen under the spell of his presence, and it is impossible to number the young men who have been to the concert to learn the clarinet under the direction of Patrick Conway. He was not only a splendid musician, but a patient teacher; the happy circumstance of having taught his students with his own varied styles. His own still lives.

A Tribune to the Late Patrick Conway

PATRICK CONWAY 1861-1929

By GERTRUDE EVANS

Patrick Conway, William Bell, Lake Delavan, John Finneran, Billy Plachman ("Billy Brunner"), and Michael Phelan are mentioned in the following statement.

The group was in demand for engagements all over the country, and played in practically every music and entertainment center in the United States. Their engagements included several performances at the Wilifi Fair, Philadelphia, and the New Fair, Atlantic City; the San Francisco Exposition in 1933; the Buffalo Exposition and the St. Louis Exposition; at the Chicago World's Fair, and the New York World's Fair. In New York, they played at the Waldorf-Astoria, the Rainbow Room, and the Dreamland. In Chicago, they played at the Board of Trade Building, and at the World's Fair. They also played at the World's Fair in Paris, France, and at the World's Fair in Argentina. In New York, they played at the Waldorf-Astoria, the Rainbow Room, and the Dreamland. In Chicago, they played at the Board of Trade Building, and at the World's Fair. They also played at the World's Fair in Paris, France, and at the World's Fair in Argentina.

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You Can Take It or Leave It

By ALFRED SPRISLER

Personalities Plus

Weiss (now well on the way to Hollywood, and he is directing a picture for Whicher, a notable American producer) has been making a great deal of noise recently about the making of a picture. He has been doing a lot of talking about it, and he has been getting a lot of publicity for it. Weiss is a well-known director, and he has been working on a number of films recently. He has been talking about the making of the picture, and he has been getting a lot of publicity for it.

In response to the question of whether or not he is planning to make a picture, Weiss stated that he is planning to make a picture. He has been talking about the making of the picture, and he has been getting a lot of publicity for it. Weiss is a well-known director, and he has been working on a number of films recently.

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Here is Something New!

—and here is what a Director of school music says about it

T�O THE active supervisor there has been evident for some years a distractive and improper need for current music suitable for a program, accompanied by the school chorus, or for the band, or both. Every supervisor who has had this device in mind knows keenly the difficulty in securing such music, and of the time, expense, and inconvenience involved in the necessary transposing and re-arranging.

The new Delta Series solves this problem in a most satisfactory way by providing material for choruses of all sizes and for orchestras, including five different schemes of arranging the material—bass, horn, clarinet, and trombone. The material is also arranged separately for the band, orchestra, or chorus. There is nothing backstageish orLoadIdentity about the arrangements of the music; horne, band, and chorus are such arrangements completely and finished as units, each with careful consideration of its use with either of the other units.

To the school music working, supervisor, or Director, the Delta Series will immediately prove to be a great assistance.

HARRY E. WHITMORE
Director of Music
Sewell Public Schools
West Sewell, Butler No.
September 4, 1939

No. 1—Folk Songs of America—ready for delivery this month—see announcement on page 2

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Exquisitely designed and fashioned by Master Craftsmen, of hard, thin silver tubing, specially drawn in their own shops. Hand made throughout. Perfect in scale, flexible, and easy blowing. Built to order for discriminating players in French model or covered holes. Haynes flutes establish the standard by which flutes are judged the world over.

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BUFFET Crampon & Co.

The AUTO GONE

Radio announcers occupy a good portion of our attention this month. These gentlemen, with their golden voices and phrases of loud and soft, directly or indirectly, draw our attention to this very unique and interesting art. Not that the fact is entirely theirs, four chap. They shout whatever is written for them to shout. We have heaped upon an opinion on to the provo. The current mores nonsense. We may be right and they may be wrong. Anyway, "What cares?"

JEAN COUTURE
Producer broadcast from Chicago.

Radio listeners have been particularly surprised to find this month that the voice of the average radio fan is not in fact associated with the majority of the listeners. The fact was quite in order, July 21st. For instance, in the case of the Columbia Records' "The Auto Gone," there was no need for the announcer to be heard. The fact that the voice of the average radio fan is not in fact associated with the majority of the listeners is not in fact associated with the majority of the listeners. The fact that the voice of the average radio fan is not in fact associated with the majority of the listeners is not in fact associated with the majority of the listeners.
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N.B. - Our Orchestral Catalogue Quote Prices for All the Above Numbers - See Free on Request.

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**An Instrumental Background for the Supervisor**

There is a musical feature in the piece. The orchestra, which is played by several instruments, consists of four main sections: the strings, the woodwinds, the brass, and the percussion. The strings provide the melody, the woodwinds add color and texture, the brass adds power and grandeur, and the percussion provides rhythm and drive.

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**Origin of the Baton**

Walter Jacobs, a musician and instrument maker, invented the modern orchestral baton in 1889. The baton was initially used to conduct the orchestra from the front, allowing the conductor to focus on the performers and the music. Over time, the baton became an essential tool for conducting, enabling the conductor to control the tempo, dynamics, and phrasing of the orchestra with greater precision and expression.

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**Melody for September, 1929**

By D. R. HOPE

**An interview with Harry A. King**

King was the head of the instrumental department at the Fredonia State Normal School, where he taught for over 35 years. He is known for his contributions to the field of instrumental music education, including his work on the development of the modern orchestral baton. King is also recognized for his dedication to the use of the English horn in orchestral music, which he popularized during his time at Fredonia.
Orchestral Beginnings

EDWIN A. SABIN

Music for the people, apparently so new and so
remarkably clever, that it was not what it
meant to do, but what it was trying to do, to
the people.

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The world is growing, and America, in particular, has at last begun to show an interest in the mechanical science of percussion. Percussionists are the backbone of any orchestra. Percussionists are the backbone of any orchestra.

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Chicagana
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This fall season is one of the most promising ever in the history of the Chicago Municipal Band. The Chicago Municipal Band has been in existence for over a century, and its performances are eagerly anticipated by the city’s residents. This fall, with the addition of new compositions and arrangements, the band is poised to deliver yet another outstanding season.

Alec Wasnich, who has been the band’s director for over 30 years, has carefully selected a repertoire that is sure to please the audience. The range of music spans from classical masterworks to contemporary compositions, ensuring something for everyone.

The band’s performances will be held in various venues throughout the city, providing access to music enthusiasts of all ages and backgrounds. The��ence will be enhanced by the band’s commitment to engaging with the community, offering workshops and educational sessions for music lovers of all levels.

Join us as we celebrate the start of the 2023-2024 performance season. Be part of the excitement and experience the magic of live music in Chicago. Ticket information and schedule updates can be found on the band’s official website.

Celebrate the Richness of Music in Chicago with the Chicago Municipal Band.
**Concert Repertoire for ORCHESTRA PROFESSIONAL SCHOOL COMMUNITY**

**Clarinet**

- Clarinets in Bb
- Parts for Eb Alto
- Bb and C Tenor Saxophones

**Symbol Letters**

- C: Bassoon
- B: Baritone
- A: Alto
- S: Soprano
- F: Flute
- T: Tenor
- B: Bass
- E: E-flat
- G: G-flat

**Clarinet**

- Bb Clarinet
- Bb Alto Clarinet
- Bb Tenor Clarinet
- E-flat Alto Clarinet
- E-flat Bass Clarinet

**Cornet**

- E-flat Cornet
- Bb Cornet
- F Horn
- E-flat Horn
- Bb Trumpet
- E-flat Trumpet

**Oboe**

- Bb Oboe
- E-flat Oboe
- English Horn

**French Horn**

- Bb French Horn
- E-flat French Horn
- Bb E-flat Horn
- Bb F Horn
- Bb Tenor Horn

**Tuba**

- E-flat E-flat Tubas
- Bb E-flat Tubas
- Bb E-flat E-flat Tubas

**Timpani**

- Drum Set

**KEEPING POSTED**

**Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the institutions and developments in the broad and interrelated fields of professional and commercial activities.**

**AMONG THE LATEST**

** McCartney Music Associates**

- The McCartney Music Associates recently announced the purchase of the famous London firm of H. W. Gray & Co., which has been in business since 1869. The new firm will continue under the name of McCartney & Gray, and will be managed by Mr. R. W. McCartney, the son of the late Sir H. W. Gray.

**McCartney & Gray**

- The new firm will specialize in the publication of music for orchestra and band, and will also publish a series of educational books for students and teachers.

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CONN All-Metal Clarinet

Wins Unusual Contest

YOU'Ve read all sorts of "hypeful" and other tests to prove the merits of various products. Here's a new one...tried by a well-known bandmaster—Joe Zehnder, whose band won first prize in the Midwest Band Contest held at Terra Haute, Indiana, in July. Conn All-Metal Clarinet against a good standard make Wood Clarinet...18 of these bandmasters asked to put judgment on the comparative tone and musical quality of these unseen instruments.

The results are in: Joe Zehnder's interesting letter. This test was made without Conn's knowledge; the letter was entirely unsolicited. Just one more example of the outstanding superiority of this remarkable clarinet.

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Make the same test yourself. Compare playing cases as well. And be prepared for a real surprise, for here is the instrument that compels a new conception of metal clarinet possibilities.

A study of the illustrations will show you that this is not a metal copy of the old wood clarinet. It is an entirely new creation, scientifically designed by Conn to give the clarinetist the last word in clarinet quality. The first metal clarinet made in America was built by Conn more than 60 years ago and this new model represents the sum total of all Conn's vast experience.

The lay of the keys, the familiar "feel" is identical with the old wood clarinet. All else is new. Note to bow, new in tone hole location, new in diameter and in height of sockets, new in design of keys and mounting, new in playing ease and sound quality.

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Remarkably even and flexible scale. Musician content particularly on the one with which one of the best is used to play the clarinet. The instrument is made to order of the player and to the player's style of playing. Conn clarinetists are produced with a smooth, even, and flexible scale that is impossible with any other clarinet. Remarkably brilliant scale and rich, full, tone clarinet tone.

The look at the clarinet metal clarinet shown in this is the new one made over in a slip-over manner from the old wood clarinet. Note the clear bottom, all parts and posts generally clean-cut streamline design.

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Piano

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June 7, 2000

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Be bold and go into not only our shop but all our shop and test the Conn clarinet for yourself. You will be surprised. No other clarinet on the market today can be called equal in quality, toll, tone, or the low cost of these old standards. The Conn clarinet is made by Conn Band Instruments, the only company ever to make metal clarinets. Our clarinets last from 2 to 8 years.

Our clarinets are made to order at no additional charge, but only to order by name.

Music circles will be interested in this fact that you see and note the approval.

Gentlemen, you will not have to order.

Make this test for yourself, we say, from our local Conn Band.

Signed

Joe Zehnder Concert Band

[Signatures]

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HARRY NORTON

Andante con espressivo

Piano

MELODY
Hurry

No 8

Allegro

HARRY NORTON

CONN

King Alfonso Smiles

While strolling daily with the E. J. Arn Band recently, Thomas E. Dunn, assistant leader of the band and band leader, and Eugene Huttner, saxophone player, played several tunes with the band for King Alfonso XIII of Spain.

"There's no one to be compared with the King that he asked that the whole band be presented to him. He said about my cornet," Mr. Dunn said in relating the incident, "and assured me that he knew that I was a Conn, that I was a Conn, and every note I sound is a Conn."

ốc

Horns, and drums and brasses were added to the band, and a perfect harmony was produced.

Mr. Dunn said that during the entire performance, the King was especially interested in the saxophones, and he was always smiling as the saxophone players went through their numbers.

Another "Blindfold Test"

This battle of wood and steam metal for ranking cornetists goes on nearly every day in the United States. One of the best known cornetists in that respect is Mr. Solnick, who has been a cornetist for many years, and is now associated with the Marek Brothers Band. The Marek Brothers Band is a very popular one in the United States, and their cornetist, Mr. Solnick, is considered one of the best in the business.

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Shake Hands with the Flugelhorn

Recently, a prominent New York musician, known by his friends and associates in the East, took up to talk about the flugelhorn. He said it was a very interesting instrument which could be played in such a way as to give a great deal of satisfaction to the listener.

Try Your Home Market First

I would like to take charge of a school band or concert band and have you join me in it. I believe your experience qualifies you to give a good account of yourself. If you can do an appreciable job in this work, I will see that you get as much as you can out of it.

Wealth's a Good Addition to the Cornetist's Performance

The wealth and influence that comes with being a cornetist can be a great asset to the performer. It can help in getting engagements and in securing good opportunities.

Fifteen Percent Saxophones

The main reason for the popularity of the saxophone is that it is a very versatile instrument. It can be played in a variety of ways, and it can be adapted to a wide range of music styles.

"Phin-Citter" or "Ruggard"

The saxophone is always used only to double other instruments in the band. It is not played separately. The saxophone players are not recognized as individuals and write for it nothing.
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Melody for September, 1929

A Principal Talks Out of School

Continued from page 4

was being seated in the stand on Boston Common that he found that it was "up to him." As yet, he does not know how he managed to wiggle through the three numbers, but he remembers the feeling of relief after it was over. He has never suffered from stage fright since.

The loss through voluntary withdrawal has been almost nil, although there have been too or three cases. We have played in both of the New England Festivals since that first year, and either the orchestra or band (or both) has won some place each time. In the State Festival, held for the first time this year, the orchestra won the State Trophy, while both organizations won the prizes offered for best instrumental performance. Our organizations were the only ones entered in the State Contest, either of which would have established a new record.

Last week, a spectacular, but hardly less gratifying result of our work was the acceptance of two of our boys for the New England High School Festival Orchestra last year; one trompet and one tuba. This year we had seven members, four boys and three girls, playing violin, string bass, trompet, trombone, tuba, French horn, and English horn; truly a remarkable accomplishment for a town of this size and ours.

For those who may be interested, the following lists the instrumentation of our orchestra and band at the present time:

 Orchestra:
  8 violins, 1 viola, 1 cello, 1 double bass, 1 trombone, 1 tenor saxophone, 1 bass tuba, 1 drum, 1 piano.

 Band:
  6 clarinets, 3 cornets, 3 clarinets, 2 saxophones, 1 E flat clarinet, 1 oboe, 1 piccolo, 1 flute, 1 bass tuba, 1 bass drum, 1 sousaphone, 2 snare drums, 1 bonus, 1 tuba, 1 piano.

Total: 51 players.

Even so, a valuable service to our students, the value of the music and the musical education which the children in the band and orchestra have received, there has never been anything like this town that has done so much to help so many children make a good use of their leisure time as the establishing of the school band and orchestra.

On the other hand, it has not been a bad idea to have our band and aast at the present time. It is possible, many times, to get students there who would not otherwise have had the opportunity to play in the groups.

The largest city to which they play is a few miles into the future, we must now leave them, and do a little high-sounding work. The first, and obvious guess is that sound is going to become cheaper. Of course, even if we do get our band and orchestra established in the schools, we won't have to go back to our old school enrollment entirely. The expenses are not likely to do much greater, but as the expenses are more or less covered, it should be of great interest to PIANO INSTRUCTORS in SCHOOLS.

United States Army Band

Continued from page 18

at the Chicago World's Fair. The flag of our band was raised on its national anthem. The Star Spangled Banner was last on the program, and our flag floated proudly in the breeze to thunders of applause.

Thomas Dancy, second leader and conductor of the orchestra, contributed a delightfully light on the American music at the Exposition. During the band's stay, American flags were shown, depicting American history and subjects, among them the Tennessee Vols., The Farmer Clipper, and kindred subjects.

The United States Army Band Orchestra played the original scores as accompanied by small ensemble for these pictures, and Dancy produced an elaborate and appropriate program for each picture. The officials in charge furnished whatever talent was required, and this cooperation, together with the ability of the band, made the American film outstanding.

The stay at St. Louis was brought to a triumphant close with a memorable concert in the Exposition Grounds, followed by a dinner tendered by the Mayor and his officials.

Of one, the comments on the destinies of the people, for whom we are in many ways at war, and --- the one who wrote the songs, "At last," and is done with it all. With the greatest of grace and charm. This custom lends a certain simplicity to the conversation of the Spanish girls, and even the ativistic should not talk, the fun is constantly moving and speaking in an artful language of its own. "Only because you find you can use the work of a large manufactured and large comb with bobbled hair," he continued. "For the hair bob crown has en
ter Spain with a vengeance, and long hair is quite passant."

On June 7th the band arrived at historic Barcelona, chief guest on the American band and the topic for at least one song and many a story. The arrival of the United States Army Band closely followed the departure of the Royal Italian Band, representative of Rome, and La Gran Banda Republica, sponsored by France. The outstanding concerts of our band at this time were at the Spanish Village, where nine thousand people came to acclaim them, and at St. James Plaza, where ten thousand

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We are now looking for like-minded individuals. Our service to educational institutions includes books for band, orchestra, and dance, and arrangements of various kinds, choral, instrumental and vocal literature in the popular, classical, and educational departments.

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people enthusiastically welcomed the appearance of the United States and her “New World Melody.”

On Sunday, June 16th, at the “Lions,” the world’s largest open house, the band gave a concert of classic music immediately following a three-hour opera. It is of interest to note that the entire audience remained in their seats for the full concert. The newspapers of Baltimore, in speaking of this musical event, designated it as one of the most delightful concerts ever given in this city. This concert is a special feature in Baltimore is a recognized music center. Receptions and luncheons were tendered the Army Band in this city by the city government and leading military officials, and, following a private concert, the entertainment continued until the entire personnel. Between concerts the men found time to attend a bull fight at Seville. At these fights, the “Fiestas del Junio” in Spain, there is music played by a local band, after which the band plays a march and devises its individual and collective attention to the fight.

Much newspaper space was devoted to our band in every city visited, and Captain Stambaugh proudly displayed dozens of Spanish newspapers with pictures of the band occupying prominent space, and the word “American” in large type. It is of interest to be mentioned in the case with which the Spanish hostess adopted themselves to the tastes of their guests. In Spain they have what is known as a Continental breakfast, consisting of coffee, orange, and eggs. But when the Yankees said, “How and eggs, sunny side,” then ham and eggs it was, and if the natives did not break the fast of our boys, they did not allow this to become apparent to their guests. The Spanish soldiers at whose barracks our band performed were delighted, and sometimes displayed a pronounced interest in the American cigarette. The standard brand of American cigarettes cost the equivalent of forty cents in our money over there, and the boys had left, as they did not have any useful supply for the time they were to be away, but long before the trip was over they were smoking American cigarettes.

Captain Stambaugh with a case of tobacco from the Canary Islands, and neither of any of the Spanish cigarettes. Their Luckies and Old Golds had gone the way of all cigarettes, good, bad, or something in the same manner, was most appreciating.

A berth on a train costs fifteen dollars per person, and one may imagine that the band did its traveling in the darkness of the moon. Mrs. C. Keefer arranged transportation for transportation and luggage on the homeward trip. The instruments, which as great a part of an apple, was carried as a precaution, were safely packed away, and the boys boarded the train at Baltimore for Chicago. The band, which had displayed itself at a great concert in St. Louis, completed its tour, and completed the entire personnel. Between concerts the men found time to attend a bull fight at Seville.

Here and There in New York

BY ALANSON WELLER

A GIANTIC performance in the opus of that “open air” music given at the Polo Grounds with a sheet of 150, as envelope of 250, and the usual collection, 200 bands, horns, and other topography that accompany this spectacular work—known as “Bolero” (worked up by the Parisian), and performed in part, made up New York’s open air music known for the dimensions mentioned, this means at the Polo Park, the other home of summer opera, where legitimate temperament and musical difficulties seemed to pet the cat in the proceedings.

In the month of July this was his last assignment as guest leader at the Blackstone. His program, more noted for its novelty than for its music, was an arrangement of Spanish airs, with an overture and a medley of Spanish airs including such airs as “The Enchanted,” “The Happy Wanderer,” “The Spanish Cloister,” “The Spanish Mission,” and “The Spanish Cloister.” The music was composed by Mr. W. C. Handy and arranged by the Boston Society Orchestra.

W. C. Handy, “Handy of the Blues,” has just made a very successful appearance in the theatre. He is the composer of the hit song “T-Bone Blues,” which is a hit song in every country in the world. The music was composed by Mr. W. C. Handy and arranged by the Boston Society Orchestra.

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Wind Instrument Players

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The Saxophonist and Sentiment

ONCE might be led to suppose, because I have been listening to the saxophone for some time, that I would be fond of the instrument. That is not unusual with most people, but I have found that the saxophone is not only an excellent instrument to play, but that it has a unique sound quality that is quite pleasant to listen to.

The saxophone is a member of the brass family, and it is made of a combination of wood and metal. It has a deep, rich, and mellow sound that is quite unique compared to other instruments.

In recent years, the saxophone has become quite popular in jazz and other forms of popular music. It is often used in bands and orchestras, and it can also be played by itself.

One reason why the saxophone has become so popular is that it is a relatively easy instrument to learn to play. The saxophone is played by blowing into a mouthpiece that is connected to a series of pipes. These pipes are joined by a bell, which produces the characteristic sound of the instrument.

The saxophone is also quite versatile, and it can be used to create a wide range of sounds. It can be played in a variety of styles, from jazz and blues to classical and even rock.

In conclusion, the saxophone is a unique and enjoyable instrument to play and listen to. Its rich sound and versatility make it a popular choice for musicians of all ages and genres.
The Oboette
A Stepping Stone to the Oboe

In effect, an elementary oboe, which, because of its simple mechanism and low price, affords the solution of the oboe problem that has been the bête noire of all orchestral and band organizers.

Although intended as a stepping stone to the oboe, the Oboette is designed for use by all wind-instrument students who may be studying any other oboe or any other wind instrument also in small groups or in solo. The Oboette, with its built-in mouthpiece, provides the student with a complete oboe at a small price. The Oboette is the stepping stone to the oboe, and affords the student no problem in the use of the instrument.

Instruction Method

By E. G. H. W. H. (Edgar G. H. W.)

Any teacher who gives introductory lessons to his students should give them a chance to play the Oboette. A simple, simple oboe which can be used on its own or with other wind instruments to familiarize the student with the oboe and its problems.

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In referring to No. 115-C you speak of this scale as being in D major, whereas it is in C. It is also in C major, but the key signature is in D major.

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In referring to No. 115-C you speak of this scale as being in D major, whereas it is in C. It is also in C major, but the key signature is in D major.

On the Vibrato

Why is it that the vibrato is not recommended on the clarinet? Because, you see, in the "Vibrotone," the "Vibrotone," it is always done by note-by-note. It is never done by the whole scale. In this case, if it is done with a whole scale, the notes should be out of tune.

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The Vega models are available at authorized dealers and online retailers. They are easily accessible and can be ordered online or in person. Customers have the option to choose from a variety of payment methods, such as credit card, bank transfer, or installments.

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Orchestra Music Reviews by Del Castillo

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The Broadway Hits

LEAD: The Broadway Hits are not the latest. We have compiled below a list which is our selection for SEPTEMBER

Newest Tunes

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<th>TUNE</th>
<th>ORCHESTRA</th>
<th>SHEET MUSIC</th>
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<tr>
<td>&quot;I Love You&quot;</td>
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CURRENT BROADWAY SHOWS

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<tr>
<th>SHOW</th>
<th>ORCHESTRA</th>
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<tbody>
<tr>
<td>&quot;Follies&quot;</td>
<td>5c</td>
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<td>&quot;On the Town&quot;</td>
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Hits of the Day

PRICE POSTPAID

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<tr>
<th>KARAOKE</th>
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The Broadway Hits

LEAD: Don't follow with tunes that are not the latest. We have compiled below a list which is our selection for SEPTEMBER

Newest Tunes

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<table>
<thead>
<tr>
<th>TUNE</th>
<th>ORCHESTRA</th>
<th>SHEET MUSIC</th>
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</thead>
<tbody>
<tr>
<td>&quot;I Love You&quot;</td>
<td>5c</td>
<td>5c</td>
</tr>
<tr>
<td>&quot;Tell Me, Tell Me&quot;</td>
<td>5c</td>
<td>5c</td>
</tr>
<tr>
<td>&quot;Love Me or Leave Me&quot;</td>
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CURRENT BROADWAY SHOWS

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Melody for September, 1929

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   4. STOMP DANCE

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Melody for September, 1929

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Detroit, Mich.
Nov. 16, 1928

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