What Are the Problems of Class Instruction in Instrumental Music?

Here is a method that solves these problems:

[1] Takes into consideration the fact that some beginners progress more rapidly than others, and provides for continued and consistent progress of the more, or pupils, without interfering with thorough development of the slower pupils;

[2] Provides for class instruction of complete band, of sections alone, or of any combination of instruments;

[3] Provides for teaching, IN THE SAME CLASS, absolute beginners and pupils who have had previous training;

[4] Provides from the beginning, music and exercise material with a background of the classic and traditional;

[5] Provides means for holding the pupils' interest, and encouraging earnest effort, thus assuring rapid progress, at the same time meeting every requirement to thorough and sound musical and technical growth.

A METHOD that squarely meets and solves these problems—and many others—embodies features never before included in a method for instrumental beginners, has been prepared by Meurs, McConathy, Morgan and Clarke as the newest unit in the DITSON SCHOOL AND COMMUNITY BAND SERIES.

Ready about February 1. Ask your dealer to get a copy of the TEACHER'S MANUAL and a sample STUDENT'S BOOK for your inspection; or write direct.

OLIVER DITSON COMPANY, BOSTON

Ask for

THE JUNIOR BAND BOOKS of the Ditson School and Community Band Series
Woodwinds of Metal

OUR foremost music educator, Dr. Walter Damrosch, in his lecture over the air, January 17, discussed the woodwind section of his orchestra somewhat as follows: "Although the instruments in this section are called woodwinds, they are not necessarily made of wood. For several years, flutes made of silver have been in use. Recently some manufacturers have made silver clarinets, and it has been found that the tone of these instruments is more permanently superior to that of wooden instruments."

TRUMPETS were made of wood years ago, but it was not much later when metal was used exclusively. When flutes and clarinets were first made, wood was the obvious raw material—possibly because no one knew how to fashion any other substance into the shape and dimensions of these instruments. And as people grew to believe that wood was the only material from which truly fine flutes and clarinets could be made. When the metal flute appeared, it took years of coaxing before it was universally accepted. Later several attempts were made to put a metal clarinet on the market, but they all were futile. The flute might be a metal woodwind, but the clarinet was a wood woodwind.

That was four years ago. Since then the prejudice toward metal clarinets has almost entirely disappeared.

THIS change was brought about by the appearance of the Silva-Bet metal clarinet in 1925—proving that a high grade clarinet, acceptable to artists, could be made entirely of metal. Although now there are many metal clarinets on the market, the Silva-Bet is known everywhere as "the first SUCCESSFUL metal clarinet ever produced."

The following paragraph proves this. It is an excerpt from an official report dated December, 1925, from the Office of the Director of the U. S. Army to the Quartermaster General in Washington:

"The Cundy-Bettoney Company of Boston, Mass., has just perfected a clarinet, made of sterling silver or white metal, silver plated. This instrument is made of seamless tubing and is free from vibrations; the tone is as sweet as the best clarinet made. Not only is it extremely handsome in appearance but the improvement in tone is quite startling. The tone produced is a typical clarinet tone, yet it has an added clarity and resonance that are remarkable."

A U. S. Patent, covering important features, was recently granted.

There is a Silva-Bet dealer near you. Ask him to let you try a Silva-Bet. Boston Warden, P. X. Laube, or Macon metal clarinet, or write us for details.

THE CUNDY-BETTONEY CO.
JAMAICA PLAIN, BOSTON, MASS.

Melody for February, 1938

Ideal Collections for SCHOOL BANDS and ORCHESTRAS

Jacobs’ Album of Master Classics for ORCHESTRA and BAND
Complete for all orchestral percussion instruments. Published in 16 separate books, saxophone included. Efficient in all large and small ensembles, as all parts are carefully notated. Parts for saxophones, clarinets, and trumpets in Bb.

PRICES: Each Volume
Piano Acc., $1.00 net; all other books 50c net

Jacobs’ Ensemble for ORCHESTRA, BAND and SAXOPHONE BAND

A diversified collection of 14 original compositions by various American authors. Complete for all orchestral, band, and saxophone bands. Designed for fun, and to make possible the playing of a large variety of music on these instruments. The set includes such popular numbers as "Jubilee March" (Raymond), "Gayety (Spaadling), "Cheerio!, "Spanish Serenade (Ilgen), "La Paloma," "Can-Can." Complete sets of all parts.

PRICES: Each Volume
Piano Acc., 50c net; all other books 25c net

Jacobs’ Folio of Classics for Orchestra

JACOB’ S Folio of Classics for Orchestra and Band

16 original compositions, including such popular numbers as "Pledge of Allegiance," "Jeanie with the Light Brown Hair," "The Star Spangled Banner," etc. Each Book 70c; all five Books $3.00 net

PRICES: Each Book
Piano Acc. (melody and bass) $1.00 net; all other books 50c net

FREE ON REQUEST—Sample parts, contents, and description of these and other Folios and Loose Leaf Collections for Orchestra and Band.

A Cornet that Sings

Valve Troubles Banished.

THE new style piston pictured below places this cornet in a class apart and above! Millions of present piston-blowing bands. Casing of 35% nickel—a combination that ensures long wear, with freedom from leakage. You can depend upon the York cornet for a lifetime of delightful service—always reliable—ever responsive to your slightest wish. If you seek the utmost in performance—and lasting satisfaction, this York cornet is the one you must have. We have many years of experience in cornets, and our company is under the management of a cornetist, who brings to our business a wealth of cornet knowledge.

-- a pump that can't stick

with a star that can't tip

In the United States, cornets have been manufactured for over one hundred years, and they continue to be a popular choice among brass instrument players. The York cornet, mentioned in the text, is highlighted for its valve reliability and performance. The article provides a detailed description of the cornet's features and benefits, emphasizing its suitability for both professional and amateur musicians.

In Re: Army Band Leaders

The War Department has reported unfavorably on the Band Leaders' Bill, this time without the implied assurance to the social status of musicians contained in last year's report, content to echo the Guildtivos, which claimed increased financial burden and decreased efficiency if the Bill became law, and furthermore stated a lack of belief in the necessity of any such law.

Serioso Ma Poco Leggiemente

The term "serioso ma poco leggiemente" translates to "serious but not very legible" in English. This phrase is often used in musical literature to describe a work that is technically demanding but not necessarily intended for casual or public performance. It suggests that the piece may be challenging for performers but not necessarily for audience members who might not have a deep understanding of music theory or technique.

Meleody for February, 1938

The Melody magazine is a publication for popular musicians and the musical world, offering news and reviews of music-related events and products. The issue includes articles on cornets, army band leaders, and serious but not very legible music compositions, among other topics.
In the Meantime

By WESLEY H. ZAHL

A discussion of the problem today confronting professional musicians, in which is included a solution that while it may have certain scoring drawbacks, is, justly submitted by the author, is not without features that are more than compensatory.

Mr. Zahl knows what he writes, having followed a musician’s life from the vantage point of a professional player and of the alternative here presented.

WESLEY H. ZAHL

I

N the eighteenth and nineteenth centuries, struggling musicians and literary men, living in ashes, unaided, glad to exist in poverty for the privilege of having their art, were common pictures, and Wordsworth’s statement about his income being insufficient to keep him in shoestrings was applicable to the musician as to the poet.

With the advent of the twentieth century, things began to look more promising. Symphony orchestras, theater orchestras, and hunting picture orchestras, rising from violins and brass combinations to large orchestras capable of a wide range of symphonic effects, made the lot of the competent player fairly pleasant.

And then? But, come the radio, the improved phonograph, the talkies, and the pendulum took another swing. Today, fortunately is the professional musician who has a position — for one artist in all that is necessary to play for the nation over a radio network; one orchestra need only play once for a recording; and one orchestra, engaged only for a short time, can furnish the music for a symphonic picture, while, in the “talkie,” music is entirely dispensed with.

We are living in an age of rapid change and revolution. Nothing is secure — everything, even music, must readjust itself in the face of an avalanche of general progress. In fact, no professional man (or business man either, as far as that goes) can “hang on” unless he is here and alert to the changes that he must almost constantly make in order to keep his services or product in demand. But the present upheaval in the professional music of name with so little warning, and in such catastrophic proportions, that little or no time was given the professional musician to retool himself. In fact, to many players, it looks as present as though music as played by fiddlers and blood musicians were done for, and the demand for their services at an end.

In a previous issue of this magazine, I have expressed it as my belief that music is a tried and proven art, and that, though things look bad at present, the bright place in which associations now find themselves is the result of only a temporary discomfiture of the good taste that demands art at first hand, rather than merely reproduced, and that better times for the musician will soon return.

For, after all, is not the musical taste of the nation, now that mechanical servilities are the thing, lying fellow and being daily prepared for an unprecedented age of music? It is the belief of many that the omnipresent radio, by bringing to everyone, no matter how remote from our cultural centers he may be, the music of our symphony orchestras in a form inferior only to the actual concert-hall performances, enriching the musical experience of our nation, and developing a taste that, when it comes to maturity, will be critical and dissatisfied with mere reproduction of what it may have heard.

But the musician must live, and his present concert is the other season of prosperity that may be in store for him, but how he may make both ends meet today, and how he may survive the predicament into which revolutionary forces have thrown him. No matter what the future holds, he is at present jobless, and the music is at its best but a conjecture. It is the purpose of this article to consider the case of the musician who feels that he must adapt his talents to some other field than professional, or become a shop clerk. To begin with, it might well be in the general status of music, and determine what some opportunities exist.

Back to the Classical Period

Let us go back to the days of Handel and Mozart. Everyone is familiar with paintings representing these great composers in settings of aristocratic opulence and finery. We conclude that music, in its day, was an art reserved for a select few. There was no popular music in the sense that we think of it. Of course, there was folk-music, but that required no professional, paid musicians, as everyone sang and fiddled for himself. There was no demand for artistic musical performance on a large scale because of these reasons: (1), the people as a whole were too poor to afford it; (2), there was no time for it; and (3), taste for music in its many forms was not developed among the common people.

The music of the early 18th century and the middle 19th century is well known as the period when the art of music was at its height. It was during this time that Handel, Mozart, and Haydn dominated the musical world. Their works were performed in the concert halls of Europe, and their music was copied and performed by musicians throughout the world. This period was known as the Classical Period, and it is during this time that music as we know it today was first developed.

The Classical Period was characterized by the use of the symphony, the concerto, and the sonata form. These forms provided a structure for musical compositions, and they allowed composers to explore new ideas and techniques. The works of Handel, Mozart, and Haydn are still performed today, and they continue to be studied by musicians and music students.

The Classical Period also saw the rise of the Romantic period, which lasted from the early 19th century to the late 19th century. During this time, composers such as Chopin, Beethoven, and Schumann explored new musical ideas and techniques. They focused on the emotions and the individual expression of the composer, and they often wrote music that was more personal and expressive than the music of the Classical Period.

The Romantic period was followed by the 20th-century music, which began in the early 20th century and continues to this day. During this time, composers such as Debussy, Stravinsky, and Cage explored new ideas and techniques, and they often wrote music that was more experimental and innovative. This period continues to be influential in the music world today.

In conclusion, music has gone through many changes throughout history, and it continues to evolve and develop as new ideas and techniques are explored. The Classical Period, the Romantic period, and the 20th-century music each provided a unique perspective on music, and they continue to inspire and influence musicians today.

A Red Letter Year—1933

By ALFRED EDWARD Zealley

This was one of the music-minded world’s most memorable years. It was the year when the musical world was seized with a new sense of vitality and excitement. Many new works were premiered, and established works were given new interpretations that captured the imagination of the public. The year 1933 was one of the most significant in the history of music, and it continues to be remembered as a time of great musical achievement.

The year began with the premiere of the opera “The Magic Flute” by Wolfgang Amadeus Mozart. This opera was performed at the Vienna State Opera, and it was received with great enthusiasm by the audience. The performance was directed by the noted Austrian conductor Bruno Walter, and it was praised for its crispness and precision.

In February, the American premiere of the opera “The Magic Flute” was given in New York City. This performance was directed by the noted American conductor Arturo Toscanini, and it was praised for its clarity and precision.

In May, the premiere of the opera “Les Contes d’Hoffmann” by Jacques Offenbach was given in Paris. This opera was performed by the noted French conductor Pierre Monteux, and it was praised for its beauty and originality.

The year 1933 was also marked by the publication of the first complete edition of the works of Ludwig van Beethoven. This edition was published by Universal Edition, and it was praised for its accuracy and completeness.

In conclusion, the year 1933 was one of the most significant in the history of music. It was a year of great musical achievement, and it continues to be remembered as a time of great musical vitality.

National Harp Festival

The United States Harp Society will hold its 17th Annual Festival and Conference at the University of Kentucky, Lexington, from March 21 to 27. The festival will be comprised of concerts, workshops, and lectures on the harp, with competitions for both amateur and professional harpists. The event will feature performances by some of the best harpists in the country, including Lucy Jenkins, Barbara Hlushko, and Sharon Isbin. The festival is open to the public, and tickets are available online.

The festival will also feature a special performance by the Kentucky Symphony Orchestra, conducted by the noted American conductor John Hudson. The orchestra will perform a selection of works by composers such as Beethoven, Mozart, and Chopin. The event is expected to be a highlight of the festival, and it is sure to be a memorable experience for all who attend.

In conclusion, the National Harp Festival is a wonderful opportunity for harpists of all skill levels to come together and celebrate this beautiful instrument. The festival is open to the public, and it is sure to be a memorable experience for all who attend. If you are interested in learning more about the festival, or in purchasing tickets, please visit the festival’s website.
The Girl in Bands
By CLAY SMITH

Whereas it is pointed out by the author that the girls, having broken through the shackles of dress and proclaimed their freedom of action in music, a new era is dawning, where girls are playing仪器, quite rightfully making it plain as to their belief, that the future holds almost exclusively women's corner of the musical world, a band instrument playing—and in so doing are giving the boys something to think about in the matter of competition.

THERE growing love of the American people for music is indicated by the increasing popularity of bands and orchestras throughout the country. Some say that the radio, phonographs, and various forms of mechanical devices are helping to cultivate this musical taste, and while this may be true, a great deal of the credit must go to the school bands and orchestras. It is in the school that we find music advancing the fastest, and the boys and girls of today are the leaders of tomorrow.

This writer has been judging high school band contests for the past few years, and this past year, acting as judge at nine state and district contests, climaxed the season by attending in capacity at the national band contest at Detroit. The playing of these school bands has been a revelation to me, and my greatest surprise came from a realization of the way the girls have been taking to wind instruments. When I was a boy I was considered very much out of place for a girl to take up a wind instrument. She was set down with a "whistling girl," and everyone knows that a girl was considered coarse and rude, and very much a tomboy, but she whistled in public.

But, oh, how the world has changed! Today the "female of the species" is stepping out of the particular narcotic conventions that had cut her down for her, and is coming back to the male in every walk of life. Music is no exception. In fact, it would seem to me that she is going in for this, especially in the band and orchestra, with much more for the most any other line.

Corsets versus Costumes
In the days of the tight-fitting corset, the girl was not expected to be in a position to play a wind instrument, because this now thoroughly democratized piece of feminine apparel cramped her diaphragm and prevented the full, deep breathing so essential to the performer. But, so intimated, this particular fallacy in style is gone forever. Costumes of the voluminous constricting type are now as obsolete as the knee breeches, the dandies, or the dodo bird. The young girl of the present is not hampered by any such antiquated contrivance. In fact, when it comes to wearing apparel, she is hampered by too little. She can, and does, manipulate a wind instrument as well as a boy, and she makes, as a rule, a much better and more serious student. Most of the bands in the school contests are sprinkled with girls to the extent of from fifteen to fifty per cent of the membership, and they carry their band efficiently. In the solo contests, the percentage is much higher than this. A young girl, thirteen years of age, from northern Wisconsin, who had been playing since only nine months, won the state championship with her solo, played faultlessly, which consisted of a difficult arpeggio of four or five minutes in length. This girl stood up before the judges and more than a thousand people, playing her solo without a single reed squeak.

Mr. Berringer, of Chicago, is making a special effort of organizing girl bands among the schools of the city, and he has no less than ten going right now. The memberships of these bands run from forty to ninety each. The strange thing about them is that Berringer claims for the girls that they take to their instruments faster, study harder, are more easily controlled and managed, and progress faster, than the boys.

Why Not?
And why shouldn't a girl take up the study of wind instruments? Her opportunities for a professional career are much greater at present with them than with piano, violin, or voice from a financial standpoint, at least.

In the first place, the average girl can go as far on these instruments with the same study and length of time as she can on a typewriter and shorthand, or any of the specialized professions, and she can take that same knowledge and use it for double the amount she could meddle from her clerical work.

Today, there are girl bands all over the country filling important positions in hotels, in cabarets, on ocean liners, and topping the big vaudeville halls. The players of wind instruments are getting more money than was ever paid a girl, to this writer's knowledge, in any profession. Many of these players in the leading bands receive from $325 to $125 per week, with a minimum of $75 per week; as high as $500 has been paid to some girls who were prodigies on their instruments.

I just want to cite one example, and tell the story here of an outstanding organization of girls — The Brick Taps. The story of their success reads like fiction. Only two years ago these girls were organized by Charles Green, of Indianapolis, Indiana. They started...
Two Trombone Triumphs
Combined in ONE

Make a point to see and try the newest Conn Trombone. You'll find it the last word in modern beauty and versatile performance. Answers the present day demand for speed and brilliance. Light and well balanced in the hand. Remarkably rich, full tone. Smoothest and most reliable slide action you have ever known. Amazingly even spacing of every step in the scale. With this new trombone you can quickly improve the velocity, technical and quality of your playing.

Your Conn Dealer Is Now Featuring This New "Artist-Ballroom" Model

Conn dealers are now featuring this new model. Everywhere it is meeting with an enthusiastic response. Such artists as Jascha Heifetz and Carroll Martin pronounce it a real triumph in trombone design and construction. Furnished with swinging silver bell if desired. Bell back one piece for handy "nosing." Embodies many refinements and exclusive features such as the slip lock, bell lock and extra long slide carriage. Yet the Art-Ballroom Trombone costs you no more than other so-called standard models.

C. G. CONN, Ltd., 292 Conn Building
ELKHART, INDIANA

With all their exclusive features Conn instruments cost no more.
### Program Material for Orchestra

**SCHOOL**
- Clarinets and Trumpets in Bb
- Parts for Eb Alto, Bb and C Tenor Saxophones

**COMMUNITY**
- See explanation of this mark, bottom of page

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Bass</th>
<th>Cello</th>
<th>Concerto</th>
<th>Double Bass</th>
<th>Euphonium</th>
<th>Fournier</th>
<th>Flute</th>
<th>Horn</th>
<th>Oboe</th>
<th>Piccolo</th>
<th>Soprano</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Clarinet</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>F Horn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C Saxophone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C Piccolo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Euphonium</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G Oboe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Harmony** is the noblest part of music, as well as the least understood and appreciated. It is doubly important that the musicians of the world should study harmony, as it is the basis of all music. Harmony explains the universal prevalence of jazz. When we music students have raised a generation of people who can hear and enjoy the harmonic content of the music, they themselves will have a proper place on the piano page of music, among the rest of the compositions. People will always enjoy it, just as they will always enjoy any other distortion of the truth, but jazz will no longer satisfy the mind except momentarily.

**An Auspice for Jazz**

Properly conducted, the vocal ensemble will do much to remediate this present crisis for jazz. If pupils can read music, they will be able to sing and enjoy art songs. If they can sing and enjoy art songs, they are going to be able to hear parts-chords, first of the music they sing, and then, all the music made by others. Participating in the chorus is one of the most important steps toward understanding music. Experience has shown that this training is not only the best and finest music, but that it is almost the only key to the world of harmony, and that it will be well to add it here that it is not a good plan to discuss likes and dislikes very much. But the better plan is to have the class keep at it until the effect is fine; then the discussion of interests will settle itself.

### The Vocal Ensemble

The Vocal Ensemble is composed of students in Mr. Gilding's class who have shown a special interest in and aptitude for music. In general, the ensemble work is not only the first and most important step toward understanding music, but that it is almost the only key to the world of harmony, and that it will be well to add it here that it is not a good plan to discuss likes and dislikes very much. The better plan is to have the class keep at it until the effect is fine; then the discussion of interests will settle itself.

### Music Well Sung is Well Liked

Whether the music is good or bad is not the whole story, either. There is good music in every schoolroom singing book, but there is no need for the pupil to know it all. The vital question is: How fast can the pupil learn it, and how well does it sound while they are learning it? Often when music is used, the effect is disappointing, and the teacher wonders why an excellent piece does not attract the pupils in the class. The answer is to be gained in the facts that this music has not been sung well enough to attract. How the pupils feel about the music is determined by their own experience. The answer is to be found out what they are about. The student is not only to study his teacher, but to find out what the music means. The pupil will always be left with memories of what he has learned. The pupil who has learned to enjoy the music will be able to enjoy the music and appreciate it. The ideal is that they have been working toward the ability to enjoy the music as they learn each song at first sight with the beauty of the music as they hear it. The music has been heard in mind when he wrote it. Maybe they can even improve upon the composer's ideal, if they are careful.

I say: Just as the great national to custom pupils are influenced by the students, so are the individual pupils. This is true of art music as well. Thus music has the power of developing personality, but that it is almost the only key to the world of harmony, and that it will be well to add it here that it is not a good plan to discuss likes and dislikes very much. But the better plan is to have the class keep at it until the effect is fine; then the discussion of interests will settle itself.

I say: Just as the great national to custom pupils are influenced by the students, so are the individual pupils. This is true of art music as well. Thus music has the power of developing personality, but that it is almost the only key to the world of harmony, and that it will be well to add it here that it is not a good plan to discuss likes and dislikes very much. But the better plan is to have the class keep at it until the effect is fine; then the discussion of interests will settle itself.

### In Agreement with Mr. Butterfield

Mary Jones says: "The music is good, but I don't think it has been sung well enough. The pupils do not seem to have enjoyed it very much."

Mr. Gilding, in another conversation, said: "I think the music is good, but I don't think it has been sung well enough. The pupils do not seem to enjoy it very much."

Mary Jones, in another conversation, said: "I think the music is good, but I don't think it has been sung well enough. The pupils do not seem to enjoy it very much."

---

**N.B.:** Our Band Catalog Quotes Prices for All the Above Numbers for Band—See FREE as on request.

**WALTER JACOBS, Inc., 120 Boylston St., Boston, Mass.**
Wizards of the Xylophone

GEORGE HAMILTON GREEN
JOE GREEN

The superiority of Leedy Xylophones, Marimbas and Vibraphones is proven by the fact that the famous George Hamilton Green and his noted brother, Joe Green, play them on all their professional engagements. This is also true of the great majority of like artists. Investigate a Leedy before you buy. Notice the many points of superiority!

Mail the coupon Today
Leedy Mfg. Co.
1502 East Palmer Street
Indiana, Pa., Indiana

Fairy Wands of Gold and Silver

Krishna—Pam—The Pied Piper
Brushed their wands through their pipes.
Dancing, singing, exotic men, women, and children followed outward, bathed in the setting sun.

Modern men and women and children find joy in playing Wm. S. Haynes Hand-Made Flutes and Piccolos. Accurately Sealed, Artistically Fashioned. Student’s Flutes made under Haynes Company’s supervision for those wishing moderate-priced instruments. Covered Holes or French Model—Information on request.

Wm. S. Haynes Company
135 Columbus Avenue
Boston, Massachusetts

New Standards of Value

The famous Cleveland Band Instruments—produced under the personal supervision of Mr. George L. Del Castillo—include the finest quality instruments. A complete line of trumpets, cornets, trombones, flutes, clarinets, oboes, English horns, saxophones, trumpets, trombones, trombones, French horns, baritones, basses, saxes, saxophones, and saxophones. Moderately priced. Agents wanted. Send for Free Catalog.

CLEVELAND MUSICAL INSTRUMENT COMPANY
1444 East 15th Street
Cleveland, Ohio

Moldly for February, 1918

Wizards of the Xylophone

W T H Y these lines, written early in January, we say good-bye so early to you, and that so many of you did not come back to be with us again? The reason was that we had to have the fair-haired friend who was to join us in the spring. She was the one who made the best of our troubles and brought us all so much pleasure. Now, however, she has gone away and we are left with only our memories of her. But we shall not forget her, for she was one of the most lovable people we have ever known.

Added Beauty Only Excuse

An ensemble of any kind should never repeat a selection unless they are able to bring to the second rendition some new perfection or refinement. The most deadly thing in all music study is repeating a selection solely to go through it. If the teacher cannot show them, or get them to see, how to make the piece louder, they should never be allowed to repeat the song. Fortunately, progress is always possible, for there is never any limit to the refinement and touching up a piece can receive. This refining process is limited by the artistry of teacher and pupils only. Failing to lead this simple rule has more to do with lack of interest in the singing classes than all the other causes combined.

At the same time, a few of the things that these pupils have done to bring about this not at all unusual or impossible result, in fact, a result easy of achievement, when the foundation has been properly laid, and when the pupils have been properly taught. In the exception, all along the line from the second grade through the high school, with properly graded music, proper methods of teaching, and an interest in music material.

The instruction and balance have been good. This means that the class has read and heard all the parts. To have read and heard all the parts means that they have heard the harmony. If they had not done so, they would not have been in tune with each other on the same part, nor would the parts have been in tune or in balance, each with the others. They have kept together in time, and the teacher has not looked for time nor helped them in any way. They have simply counted the time mentally, and listened to the voice of their teacher.

This class has been seated by trios. This means that all the members of each group of music is singing another part. No leading here. Each does his own job. The only help to be needed is to say my uncle, in his right hand, and the singer behind him, singing the same part, so that the ensemble will be good. In the individual singing, such help is taken away. If a pupil is an independent singer, he gravitates toward that goal of everyone in the class, the back seat. If he is not good, and this depends almost wholly on the energy he has put forth, he goes the other way, and his status as a singer in that class so apparent that the most casual spectator can recognize it. This is a spur to him, and is also the safeguard of the ensemble. Those who sing well must be unchallenged by those who sing less well. The good must also help the poor.

The above seating plan solves all these needs. The fact that all the members of each group of music is singing another part makes the situation sound and harmonious and improves the quality of the entire ensemble. The second is a matter which every one is satisfied. The dryés are conveyed the country is getting dryer, and the water that the country is getting water. The pressure of the nation can take it or let it alone, according to its choice in the matter. And then the tariff, which has been raised and pushed and every one is left in a state of uncertain condition. No one knows what’s about. Mr. Scrooge and Mr. Hoover, although Mr. Gerkin and Mr. Kaufman, in little G. P. Smith, have contradicted some useful ideas that have made the whole situation amusing and bearable to an entertaining degree.

In case you have had the misfortune to miss this production, you should know that it relates, in the best Savoyard and Gilbertesque tradition, of the fate of a Mr. Fletcher, an American manufacturer who, basing several that he is, has been making Fletcher’s Chocolate from Grade B milk, and is forced to push his country into a war with Switzerland, and finance it, because the chocolate tariff’s basis of levy was too low or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or raised or ra

Opera Onerosa

By L. G. Del CASTILLO

With characteristic humor and at times a delightful and intimate sense of the action, Mr. Del Castillo here holds forth, in addition to other matters, on the development of opera and its little sister, operetta, with an analysis of the differences and resemblances of the two, thrown in for good measure. He has the touch that tickles. If you have sensitive ribs, be forewarned.

Music Escapes from Mother Church

But a group of unthinking, socially-minded, folk, do good, clean fun and, no doubt, do themselves an immense amount of good. The daily crew who gathered together during the plague in that some city a few hundred years before and with the assistance of Boniface became the world’s most celebrated yarn-spinners, declared that music could be used for dramatic and secular uses as well as religious. The experiments they started have been far-reaching. Would you have had they could have visited famed temples were moving through the last set of “Pamphlet,” and boxy-geeks grinding out the Scott from “Lustria”? No, they would not! Now that’s answered, and we can proceed.

We have no patience with writers who ask economic readers hypothetical questions, and then go on before they can be answered. And whatever the Floresten dúvidares were responsible for, through giving a stimulus to opera, is certainly false. Unheded by their noble work in laying the ground—wreathing the madrigal and the polyphonic unaccompanied chorale.

No one would be as bored as if this article had not been produced. The musical achievements and adventures of Gluck, Monteverde, Porpora, Paisiello, and Meyerbeer. Without calling any of these old fellows by their first names, I just want to say that I feel it a great honor to be called upon to address this splendid group of men this evening. It was a big surprise to me and to have Mr. Haynes mention my name, and I am amazed. The two traveling salesmen who chanced to be passing by my house at the time a pale young man was hard at work gathering up all the little chips that fell from a great machine, that was making pencils as fast as the hands could be used.

"Ah, my little man," said his jovial "Hard at work, Mr. Haynes, I see, gathering up the chips. Have you cleaned himself?"

The boy gave a shyer glance at his companions as he raked in the pot. "Yes, sir," said he, soberly, "and how?" That boy today is none other than the president of your company, gentlemen, and I should think that condition opera would have been in at present without his help in making the American Claque Company the institution it is. Why, our grand and esteemed claqueurs are known all over the world, and can be found dancing in our best night clubs.

It only remains to be added that Saint Clair’s father was found some weeks later, where it had stranded in a shallow pocket, downstream. In this way, and that Robert’s mother lived to enjoy her little home for many long years. As for Robert and
Wizards of the Xylophone

GEORGE HAMILTON GREEN

JOE GREEN

The superiority of Leedy Xylophones, Marimbas and Vibraphones is proven by the fact that the famous George Hamilton Green and his noted brother, Joe Green, play these splendid instruments at all their professional engagements. This is also true of the great majority of like artists. Investigate a Leedy before you buy. Notice the many points of superiority!

Mail the coupon today!

Leedy MyCo.

1012 East Palmier Street Indiana-Peoria Indiana

Fairy Wands of Gold and Silver

Krishna—Pun—The Pied Piper

Breathe their notes through their pipes. Dancing, singing, ecstatic women and children follow and dance, killed in some sort of sweet sounds.

Modern men, women and children find joy in playing Wm. S. Haynes Hand-Made Flutes and Piccolos. Accurately Sealed, Artistically Fashioned. Student’s Flutes made under Haynes Company’s supervision for those wishing moderately-priced instruments. Covered Holes or French Model—Information on request.

Wm. S. Haynes Company

135 Columbus Avenue Boston, Massachusetts

New Standards of Value

The famous Cleveland Band Instruments—a complete new line including Trombones, Cornets, Trumpets, French Horns, Baritones, Basses, and Vibraphones. Moderately priced. Agents wanted. Send for Free Catalog.

Cleveland Band Instruments

Cleveland Musical Instrument Company

1454 East 62nd Street Cleveland, Ohio

Wm. S. Haynes Company

135 Columbus Avenue Boston, Massachusetts

Muza nera Onerosa

By L. G. del CASTILLO

With characteristic humor and at times a delighted and premature lack of caution, Mr. Del Castillo here boldly hurries, in addition to other matters, the developement of opera and its little sister, operetta, with an analysis of the glosses and reminiscences of the two, thrown in for good measure. He has the touch that tickles. If you have sensitive ribs, however, his style may work a little too much for you.

Mail the coupon today!

Leedy MyCo.

1012 East Palmier Street Indiana-Peoria Indiana
In Melody Land

by HENRY H. BROWN

In Melody Land is a volume that does for the beginning violin pupil just what the title suggests—opens up the beautiful vista of "Melody Land" by providing melodious little solos of positive musical worth that give a fascinating interest to every lesson from the very first.

"In Melody Land" is not an instruction book, but is intended as a supplement to the regular method in use. The teacher will observe, on inspection, that each piece, if judiciously selected, is a drill on the subject at hand, while to the pupil it is a "really-truly" valuable solo; thus, it is the task of the teacher to frame and rapid progress of the pupil furthered by pleasurable little surprises "In Melody Land".

Practical application of the material to any system of teaching—class or private—is facilitated by grouping of titles under headings in the table of contents. For example: Where the lesson introduces the second finger, the selection should be made from numbers 10, 11, and 12; if the study is in the key of D major, assign number 17, "The Princess."

CONTENTS

Playing on the Open Strings

1. A New Bit
2. Little Italian
3. On the Lake
4. Drummer Girl
5. Soldier Boy

Introducing the First Finger

1. Raindrops
2. The Swing
3. Waltzing Lass

Introducing the Second Finger

10. Merry Go Round
11. The Chimes
12. Fantasia

Introducing the Third Finger

13. Chatterbox
14. The Sneaker
15. Folk Dance
16. Around the Fire
17. Arrival of the Prince
18. The Princess
19. Elephant
20. March

*From the below the title of D Myrick & H. Walter, A Major

WALTER JACOBS, INC.

40 Boylston Street, Boston, Mass.

You Will Be Proud of Your Band Uniform

If It Is Made By

The Henderson-Mean Co.

Rhodesian, Michigan

There Is Real Value in Every Uniform

Send for Catalog and Color Samples

A Revolution in Priceƣ

You Can Use More Money

Can You Use More Money

For Peace See Page 42

Bankers' Trust Co.

Massachusetts Bay Tercentenary March

For Peace See Page 42

WALTER JACOBS, INC.

40 Boylston Street, Boston, Mass.
You Can Take It or Leave It
BY ALFRED SPIESSER

You often hear of an Italian tenor who is said to have a wonderful voice. But what you hear is only the first part of the story. The second part is that he is also a wonderful singer. But what you hear is only the first part of the story. The second part is that he is also a wonderful singer.

Melody for February, 1950

Serenissimo Ma Poco Leggiemerte
Continued from page 18

and hands. One solution to the problem is to find new ingredients in the old-fashioned style of Philadelphia. In fact, when the tenor is successful, he may find his place in his old-fashioned style of Philadelphia. He may find his place..." (To be continued.)

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE VEGA CO.
157 Columbus Ave. Boston, Mass.

THE STANDARD OF PERFECTION

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.

BANJO GUITAR-MANDOLIN AND KINDRED FRETTED INSTRUMENTS
possible to shift from one to the other with comparative ease.

THE "THROUGHBRED"

We can only imagine that the tenor is frustrated with the rest of the company, which lacks the same level of technique and musicianship. The tenor is left out of the action, feeling let down and perhaps even angry, wondering why he is not being used to his full potential. This could be a recurring theme in the company's repertoire, where the tenor is consistently not given the proper opportunities to showcase his talents.
THE sensation of recent Boston Symphony concerts has been the appearance of Robert's Bolognese, first to play in this town a short time ago, and received in great favor. If I may use the familiar speaking of a symphony, I would say that the D.C. was a "hit," if that is an old word for it. I have never received a more enthusiastic welcome from any audience, or have ever heard such a thing said of a soloist. The audience greeted the orchestra and the conductor at the conclusion of the performance with a shower of salutes and applause. The audience was in a state of rapture, and the conductor was drenched with applause. The audience was in a state of rapture, and the conductor was drenched with applause.

For anyone who has not heard about the Bolognese, I may say, briefly, that it consists of a number of simple but effective movements, which are executed with great precision and beauty. The audience was in a state of rapture, and the conductor was drenched with applause.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

**Orthographic Violin Specialties**

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.

The effect of the Bolognese is produced by its exquisite beauty, and for once the symphony orchestra has produced a new work by a modern composer that is not only beautiful, but also profound in its meaning. It is a work that will be remembered for many years, and is sure to become a standard feature of the concert repertoire.
FAR AWAY ISLES

Words and Music by
CHARLES REPPER

Dreamily (new)
(retard)

O - ver the border of Deep in the heart are un-

sea and sky lands of end-less en - chant - ment lie; chart-ed lands Fairer than del-i- cte cor - al stran-

World of flan- ing birdsand flow- ers, Sun-warmed sands and moonlit bow- ers,

Copyright ©1930 by Charles Repper
International Copyright Secured

MELODY

26

Continued on page 39
Faster, but not hurried
\( \text{with smooth and flowing rhythm} \)

Far away isles, I dream but of you,

Far away days by Southern seas of mag-ic-al blue,

in time

Far away nights beath star-jeweled skies, And the

Shadowgraphs
S\( \text{C\'enes des Silhouettes} \)

Moderato

NORMAN LEIGH

Copyright MCMXV by Walter Jacobs
International Copyright Secured

MELODY

Continued on page 37
Blue Sunshine
WALTZ
GEORGE L. COBB

Valse Moderato

Copyright MCMXVII by Walter Jacobs
International Copyright Secured
Dramatic Tension

Austerlitz con passione

HARRY NORTON

PIANO

Agitato con moto

MELODY

38
Melody for February, 1936

thinking that she had been paying close attention.

Which is the greater musical mystery—imputability to differentiate between a pace for effect and a final melody, or inability to keep a balance? I have it in my mind that, historically, the music critic’s notion of "none of the above" is less embarrassing, but the suggestion of better advantage in addition to the public good made off the subject of the music.

Now that another merciful season is in full swing, those who journey out to Symphony Hall, Jordan Hall, or the Opera House, with the intention of hearing, and, if possible, enjoying an evening of music, are again confronted with the familiar problem of rating their experience in terms of the "kick-off," or the nothing out of it which will justify the expense.

At the head of the page is a paragraph from "Theatre News." "A man who does not want to work is not a hard worker." (March 1936.)

J. C. Deagan Inc. 1722 South Avenue Chicago

BROADCASTER BANJOS

"The Tone Sparkles!"

See a BROADCASTER before you buy! See what modern discoveries have done to banjo design! Mounting the pop and spruce top, it is the cream of BROADCASTER tone! The "The Tone Sparkles!" Banjo

J. C. Deagan Inc. 1722 South Avenue Chicago

High Grade Banjo Flutes and Picolos

In Melody Land

Wm. S. Haynes Co.
The Girl in Bands

Continued from page 2

playing local clubs and banquets in Indianapolis. Their success was immediate. Soon the "whale town was talking" of The Brick Top.

It does not take long for local fame to spread to national proportions, and so much in demand became the services of this organization that Mr. Green, the ever alert manager, augmented his little band to fourteen, the new members being recruited from New York to California, and in March, 1925, The Brick Top started their first transcontinental tour, heading the big time vaudeville circuits. Their record is unequalled. Since their start they have worked continuously, and in the past 100 weeks they have played to over two and one-half million paid admissions. They have appeared in the Palace — New York City's finest theatre — twice in the past year. They were kept working twenty-two weeks in the lead theatre of New York City, without leaving the city, and recently they were the favorite on one of the biggest vaudeville halls in Philadelphia, making the seventh week they had played there in fifteen months.

Bobby Ginn, the dynamic and versatile leader, is perhaps the youngest professional orchestra conductor in America. She is only twenty-one years of age, yet she plays piano, clarinet, and drums, besides being a good dancer and singer — and she does all these things well. Miss Ginn has personality plus. She is rightly endowed with the indefatigable something that Elmer Glyn has seen fit to call "it."

A Star Player

A feature of this organization, and one that causes no end of comment among musicians, is a young girl, Miss Oreel Johnson, who plays more cornet than any woman artist before the public today. She is so small appearing that her superb artistry is all the more surprising. She is not over five feet tall, and doesn't have a day over sixteen. She is introspective by nature, and before she has completed the cadet to Herbert Clarke's famous band, Cunard Heaven, you realize you are listening to one of the world's virtuoso. She plays these very difficult variations with a maddening regularity. She is so maddening you have to listen to her playing. As to her personality, Miss Johnson's artistry is a natural born achievement in the manner great cornetists who write for them than anyone I have ever heard.

Mr. Berring has two things that are most important for the success of a soloist, an unusual talent for the instrument, with a rich singing quality, and an untrained teacher. Her intonation, phrasing, and execution, of this most difficult cornet solo, are faultless. After hearing her play it is easy for one to understand why John Philip Sousa pronounced Miss Johnson, "The finest lady cornetist he had ever heard," and also why such a well-known authority as Dr. R. F. E. Boring, timpanist of the Philadelphia Symphony, should marvel at her talent.

The Brick Top ensemble is composed of fourteen girls who play the most difficult modern arrangements, and are in that field what Paul Whiteman is to the American music, the most outstanding ensemble in the United States, a combination of real talent with most unusual talent.

Melody for February, 1930

Today, music has been added to the regular school curriculum of some thirty-seven states, and there are more to follow. It has been taken out of the luxury class and moved over into the necessities. It is the one and only universal language, and a common leveler of mankind. Music has played a great role in our lives throughout history; it is destined to play even a greater role, in the future, and the girl's shoulder to shoulder with the boy, is going to have her place in the musical scheme of things.

University Extension Conservatory

THE WORLDS LARGEST CONSERVATORY OF MUSIC

MEMBER OF

1913

1930

Address REGISTRAR, Dept. B 82, 701 E. 41st St., Chicago

Del Castillo Organ School

STATE THEATRE BUILDING, NASHVILLE, TENN.

THEATRE — HOLLYWOOD THEATRE — BROADCASTING CHURCH — CONCERTS — \E X \MR \V T \N \ R E S I D E N C E

Practice periods available for non-students. Limited free practice.

ADDRESS SECRETARY FOR BOOKLET

Practice Makes Perfect

That is why so many of the boys who attended the Wainwright Band & Orchestra Camp last year received scholarships at military camps, or were advanced to better positions in their own band.

Shore Road School of Music

Single, practical, practice, light weight, weather proof, helps to

SCHOLL CANOE CO. 21 South Green St., Chicago 6, Ill.

LOOSE LEAF BAND MUSIC FOLIO

Price, $1.00

Clarke's Modern Studies

Herbert L. Clarke's MODERN STUDIES

EXEMPLARY STUDIES (for Band) are written for beginning independent students in the TECHNICAL STUDIES and feature the advanced players like to produce high tone.

CHARACTERISTIC STUDIES (for Band) will suit the gifted instrumentalists.

L. B. CLARKE, 345 Prospect Ave., Long Beach, Cal.

Melody for February, 1930

Today, music has been added to the regular school curriculum of some thirty-seven states, and there are more to follow. It has been taken out of the luxury class and moved over into the necessities. It is the one and only universal language, and a common leveler of mankind. Music has played a great role in our lives throughout history; it is destined to play even a greater role, in the future, and the girl's shoulder to shoulder with the boy, is going to have her place in the musical scheme of things.
NEW REVOLUTION
1930 Model

Medium Bore

Not only are the tone qualities more allied to the color and manner of the Bach tubes, but the instrument itself is more resistant to changes in intonation. Medium bore is the most popular today, and you will find that the new model is well suited to the needs of the modern band. The new model is available in gold, silver, and standard finishes.

THE LITTLE TEL 1930 Model

Large Bore

In this tuba, the principles of the old are combined with the modern. The bore is large, giving a rich, full sound. The instrument is well suited for solo work and has a rich, deep tone.

FRAK NK HOLTON & CO.
566 CHURCH ST.
ELKHORNS, WIS.

Jacobs' Album of Master Classics

for BAND and ORCHESTRA

Complete for all Finale and Popular Instruments

1. Marche Romantique (Marche Romantique) - G. Martin
2. Pilgrim's Song of Hope (_horatio's Journey) - A. St. John
3. Pilgrim's Song of Hope (Horatio's Journey) - A. St. John
4. Marche de Trompette - J. L. Haude
5. Marche de Trompette - J. L. Haude
6. Marche de Trompette - J. L. Haude
7. Marche de Trompette - J. L. Haude
8. Marche de Trompette - J. L. Haude
9. Marche de Trompette - J. L. Haude
10. Marche de Trompette - J. L. Haude
11. Marche de Trompette - J. L. Haude
12. Marche de Trompette - J. L. Haude
13. Marche de Trompette - J. L. Haude
14. Marche de Trompette - J. L. Haude
15. Marche de Trompette - J. L. Haude
16. Marche de Trompette - J. L. Haude
17. Marche de Trompette - J. L. Haude
18. Marche de Trompette - J. L. Haude
19. Marche de Trompette - J. L. Haude
20. Marche de Trompette - J. L. Haude


PAYNE-DAYLER & CO.
MUSIC ENSAMBLE PRINTERS & ENGRAVERS

Melody for the Month of March, 1930

A short piece skilfully composed by C. F. Knoblauch, the Ame. Jomex, at the Ottawa, Bldg. Mersky & Hor. Orchestra at the "Jalisco Hall," held at the Midland Hotel, Toronto, Ont., The piece is a study in the development of tonal color, and is a well conceived piece of music. The orchestra was well balanced, and the performance was excellent.

Frank Holton & Co., 566 Church St., Elkhorn, Wis.

"The" Announcing the Services of the Greatest Trumpet in Holton History.

The NEW REVOLUTION
1930 Model

Medium Bore

This tuba is the new model Llewellyn, a new feature has been incorporated, bringing about an even greater sense of quality and beauty to the instrument. The new model has a more resonant tone, and the balance is even more perfect. The new model is available in gold, silver, and standard finishes.

"The" LITTLE TEL 1930 Model

Large Bore

This tuba is the new model Tuba, a new feature has been incorporated, bringing about an even greater sense of quality and beauty to the instrument. The new model has a more resonant tone, and the balance is even more perfect. The new model is available in gold, silver, and standard finishes.

FRANK HOLTON & CO.
566 CHURCH ST.
ELKHORN, WIS.

"The" DON RYVELY 1930 Model

Melody for the Month of March, 1930

Two recent monographs published by R. J. A. Smith, Inc., 3000 Rives Bldg., Elkhorn, Wis., are "Tuba to Christianity," by Thomas F. J. A. Smith, and "Why the Story of the Tuba and How to Play It," by Ellis R. J. A. Smith. Either of these is available at the price of $1.00, and will be in the hands of all tuba players.

"The" LEWELLYN 1930 Model

Medium Bore

For more information, write to the manufacturers for their catalogues and price lists.

"The" DON RYVELY 1930 Model

Large Bore

For more information, write to the manufacturers for their catalogues and price lists.

JACOBS' ALBUM OF MASTER CLASSICS

for BAND and ORCHESTRA

Complete for all Finale and Popular Instruments


"The" DON RYVELY 1930 Model

Medium Bore

This new model Llewellyn, Trumpet, new feature has been incorporated, bringing about an even greater sense of quality and beauty to the instrument. The new model has a more resonant tone, and the balance is even more perfect. The new model is available in gold, silver, and standard finishes.

"The" DON RYVELY 1930 Model

Medium Bore

For more information, write to the manufacturers for their catalogues and price lists.

FRANK HOLTON & CO.
566 CHURCH ST.
ELKHORN, WIS.

Melody for the Month of March, 1930

Two recent monographs published by R. J. A. Smith, Inc., 3000 Rives Bldg., Elkhorn, Wis., are "Tuba to Christianity," by Thomas F. J. A. Smith, and "Why the Story of the Tuba and How to Play It," by Ellis R. J. A. Smith. Either of these is available at the price of $1.00, and will be in the hands of all tuba players.

"The" DON RYVELY 1930 Model

Large Bore

For more information, write to the manufacturers for their catalogues and price lists.
The Violinist

CONDUCTED BY
Edwin Sabin

WHILE it is true that 36 weeks of age is not an age to begin the study of an instrument, it is important to keep in mind that the early technical accomplishments of the violinist are achieved through the masterful technique that is characteristic of the violinist's art. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice.

The Violinist

CONDUCTED BY
Edwin Sabin

WHILE it is true that 36 weeks of age is not an age to begin the study of an instrument, it is important to keep in mind that the early technical accomplishments of the violinist are achieved through the masterful technique that is characteristic of the violinist's art. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice.

The Violinist

CONDUCTED BY
Edwin Sabin

WHILE it is true that 36 weeks of age is not an age to begin the study of an instrument, it is important to keep in mind that the early technical accomplishments of the violinist are achieved through the masterful technique that is characteristic of the violinist's art. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice.

The Violinist

CONDUCTED BY
Edwin Sabin

WHILE it is true that 36 weeks of age is not an age to begin the study of an instrument, it is important to keep in mind that the early technical accomplishments of the violinist are achieved through the masterful technique that is characteristic of the violinist's art. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice.

The Violinist

CONDUCTED BY
Edwin Sabin

WHILE it is true that 36 weeks of age is not an age to begin the study of an instrument, it is important to keep in mind that the early technical accomplishments of the violinist are achieved through the masterful technique that is characteristic of the violinist's art. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice. The early technical accomplishment of the violinist is the result of a continuous process of study and practice.
HERBERT L. CLARKE

From Philadelphia
By ALFRED SPIESSLER

It will not be very long ago that one can look back on a series of articles under the
heading of Philadelphia Steam, a feature appre-
ciably intended to counterbalance the impression that our
steam was the only one that was active. When this
series was started two years ago, it was to be
expected, highly amusingly, that each week should
see a new aspect of the subject, and now that we
are on the eve of one, it is the right occasion
to do so. As a matter of fact, we have had three
articles in the last two weeks, and they have
been equally well received. The Philadelphia
Steam Corporation, and the Warinksy, and the
Incorporated, and the Adelphi, have been
afflicted with serious setbacks which have
been extremely unfortunate. There has been
a rash of strikes and failures, and it is to be
expected that this will continue. High prices
will not be made a feature of this week, but
they will be a matter of course. The Adelphi
Steam Corporation, and the Warinksy, and the
Incorporated, have been afflicted with serious
setbacks which have been extremely unfortunate.

TIE a scene of the first part of the New York
summit, with the exception of the summit
and the New York summit, is a scene of
the summit of the New York summit. The
steam was the only one that was active, but
now that we are on the eve of one, it is the right
carriage. Dr. Velziske has started on a fresh
week of倒霉, during which the series will
be continued by the Warinksy, and the Adelphi.

HERBERT L. CLARKE

From Philadelphia
By ALFRED SPIESSLER

It will not be very long ago that one can look
back on a series of articles under the head-
ing of Philadelphia Steam, a feature appre-
ciably intended to counterbalance the impression
that our steam was the only one that was active.
When this series was started two years ago, it
was to be expected, highly amusingly, that each
week should see a new aspect of the subject, and
now that we are on the eve of one, it is the right
occasion to do so. As a matter of fact, we have
had three articles in the last two weeks, and they
have been equally well received. The Philadelphia
Steam Corporation, and the Warinksy, and the
Incorporated, have been afflicted with serious
setbacks which have been extremely unfortunate.

TIE a scene of the first part of the New York
summit, with the exception of the summit
and the New York summit, is a scene of
the summit of the New York summit. The
steam was the only one that was active, but
now that we are on the eve of one, it is the right
carriage. Dr. Velziske has started on a fresh
week of倒霉, during which the series will
be continued by the Warinksy, and the Adelphi.

FROM PHILADELPHIA

HERBERT L. CLARKE

IT will not be very long ago that one can
look back on a series of articles under the
heading of Philadelphia Steam, a feature
appreciably intended to counterbalance the impression
that our steam was the only one that was active. When
this series was started two years ago, it was to be
expected, highly amusingly, that each week should
see a new aspect of the subject, and now that we
are on the eve of one, it is the right occasion to
do so. As a matter of fact, we have had three
articles in the last two weeks, and they have
been equally well received. The Philadelphia
Steam Corporation, and the Warinksy, and the
Incorporated, have been afflicted with serious
setbacks which have been extremely unfortunate.

TIE a scene of the first part of the New York
summit, with the exception of the summit
and the New York summit, is a scene of
the summit of the New York summit. The
steam was the only one that was active, but
now that we are on the eve of one, it is the right
carriage. Dr. Velziske has started on a fresh
week of倒霉, during which the series will
be continued by the Warinksy, and the Adelphi.

HERBERT L. CLARKE

From Philadelphia
By ALFRED SPIESSLER

It will not be very long ago that one can look
back on a series of articles under the head-
ing of Philadelphia Steam, a feature
appreciably intended to counterbalance the impression
that our steam was the only one that was active. When
this series was started two years ago, it was to be
expected, highly amusingly, that each week should
see a new aspect of the subject, and now that we
are on the eve of one, it is the right occasion to
do so. As a matter of fact, we have had three
articles in the last two weeks, and they have
been equally well received. The Philadelphia
Steam Corporation, and the Warinksy, and the
Incorporated, have been afflicted with serious
setbacks which have been extremely unfortunate.

TIE a scene of the first part of the New York
summit, with the exception of the summit
and the New York summit, is a scene of
the summit of the New York summit. The
steam was the only one that was active, but
now that we are on the eve of one, it is the right
carriage. Dr. Velziske has started on a fresh
week of倒霉, during which the series will
be continued by the Warinksy, and the Adelphi.

# Free Demonstration -- Mention Instrument
# WEIDT'S CHORD SYSTEM

The Harmony Course That Applies to the Instrument YOU Play
WEIDT'S CHORD SYSTEM
BELFORD, NEW JERSEY

# MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
Prints in anywhere in Music
Printed Gray Tuning and Labeled
The Otto R. Zimmerman & Son Co.

# Band (Including all Saxophones): 60c
Small Orchestra and Flare: 36c; Full Orchestra and Piano: 75c
Piano Part (including coda): 3c
(For 200 Parts (orchestra except): 3c

WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

# Melody for February, 1930

HERBERT L. CLARKE

One of the greatest Conductors of all time, and Director of the
famous Long Beach Municipal Band, says:

"Love Notes," by Hersan, is a great favorite with our audiences, and
we play it frequently as an encore. We play literally hundreds of
thousands at each concert, as our programs are broadcast by two
stations--KFKO and KGBH--and the letters we receive from
as far away as Australia and New Zealand."
PIETRO DEIRIO
PIANO ACCORDION SCHOOL
133 and 2nd, Milwaukee, Wis.

Price, $1.00

WM. C. STAHL, Pub.,
133 and 2nd, Milwaukee, Wis.

A FEW short miles—a few short years from
the workshop of the immortal Stradivarius is the modern, active producer of
the world’s finest reeds—Soprani—the one great accordion name known round the world
and from pole to pole!

Today music lovers of the Western World may
hear, may feel, may produce with ease those rich, sweet
and powerful tones so distinctly characteristic of the
genuine Soprani.

"It Costs No More to Own a Soprani"

Now! The 1930 models include new
brilliant color finishes improved, standard
mechanism carrying cases more
elegant than ever. The complete Soprani
lesson course 1930.

The Soprani Booklet—your guide for the asking
—interesting, instructive. Send today!

SOPRANI

Moonlight Sonata

CONTINENTAL MUSIC CO., Inc., 44 West 14th St., Chicago, Ill.

Oscar F. Dierckx, 89 West 77th St., New York City

SAXOPHONISTS

You should have these late solos by the celebrated saxophonist Ruby Ernst


equally wonderful to the genuine accordion player.

PIANO ACCORDION

HERE we have what you have been looking for

TEN EASY, TUNEFUL

CLEVER MELODIES

IN BOOK FORM


PIANO ACCORDION

A Department Conducted By EDWARD CHARLES HARPER

217 Grand Avenue, Chicago, Ill.

Voice of Old Italy

A FEW short miles—a few short years from
the workshop of the immortal Stradivarius is the modern, active producer of
the world’s finest reeds—Soprani—the one great accordion name known round the world
and from pole to pole!
Clarinetists—Name Your Price!

The Clarinetist

The Clarinetist is one of the most versatile and widely used instruments in the orchestra today. It is capable of playing in a variety of styles and is highly prized for its rich, warm tone and dynamic range. Clarinetists—Name Your Price! is a book that provides a comprehensive guide to the art of the clarinet, covering everything from technique and performance practices to the history and repertoire of the instrument. The book is intended for both professional and amateur clarinetists, and is written in an accessible and easy-to-follow style.

Conducted by Rudolph Toll

The Clarinetist is conducted by Rudolph Toll, a renowned clarinetist and educator. Toll has performed with many of the world's top orchestras and ensembles, and has taught at some of the finest music schools in the country. His expertise and experience make him an ideal authority on the clarinet, and his insights and perspectives are invaluable for any clarinetist looking to improve their skills and knowledge.

The Clarinetist will be available for pre-order soon on our website. Sign up for our newsletter to be notified when it becomes available, and receive exclusive content and offers.

Clarinets

Clarinets—Name Your Price! is the perfect resource for any clarinetist looking to take their playing to the next level. With its comprehensive coverage of the art of the clarinet, it is sure to be a valuable addition to your music library.

Pedler Woodwinds

Pedler Woodwinds is a leading supplier of woodwind instruments and accessories. With a wide selection of products, including clarinets, saxophones, trumpets, and more, Pedler Woodwinds has everything you need to make music. Visit their website today to browse their inventory and learn more about how they can help you achieve your musical goals.

Pedler Woodwinds

HARRY PEDLER & CO. INC.

EAST HAVEN, CONNECTICUT

Indiana Clarinet

The Indiana Clarinet is a high-quality instrument made from the finest materials. It is designed to provide a rich, warm tone and excellent intonation, making it a perfect choice for any clarinetist. The Indiana Clarinet is available in a variety of models, so you can find the perfect instrument to suit your needs.

Pedler Woodwinds

VIBRATOR HAND REED

The Vibrator Hand Reed is a unique and innovative reed for wind instruments. It is designed to provide a more powerful and articulate sound, while also improving the breath control and response of your instrument. The Vibrator Hand Reed is a must-have for any clarinetist looking to take their playing to the next level.

Pedler Woodwinds

H. CHIRON, CO. 880 6th Ave., New York

Real Reeds

Real Reeds is a leading producer of woodwind reeds, offering a wide range of products for clarinet, saxophone, and other instruments. With a commitment to quality and excellence, Real Reeds is the go-to source for professionals and hobbyists alike.

Pedler Woodwinds

Clarinet & Saxophone Players

The Clarinet & Saxophone Players is a comprehensive directory of clarinetists and saxophonists in the United States. With over 10,000 entries, it is the largest and most up-to-date resource of its kind. The directory includes contact information, performance history, and more, making it an invaluable tool for professional musicians and music lovers alike.

Pedler Woodwinds

RUDOLPH TOLL

Rudolph Toll is a renowned clarinetist and educator, with a career spanning over 50 years. He has performed with many of the world's top orchestras and ensembles, and has taught at some of the finest music schools in the country. Toll is a frequent guest artist at music festivals and conferences, and his insights and perspectives are highly sought after.

Pedler Woodwinds
Melodies from Martha

FLOTOW-HILDRETH

. . . We asked supervisors to suggest numbers they would like to have arranged in the same key for chorus and orchestra or chorus and band, and, among the numerous suggestions, Flotow’s “Martha” was on so many lists that we did not hesitate to choose it for the second release in our Delta Series.

Perhaps no opera offers a richer store of melodious material suitable for both vocal and instrumental rendition. “Melodies from Martha” presents a careful selection and deliberately effective arrangement of the choicest of this tuneful music.

The Delta Series provides concert music arranged in the same key for chorus, orchestra, and band, carefully cued and marked so that each of the numbers, while complete and effective as a band, orchestra, or chorus selection alone, may be used for chorus with either band or orchestra, or for the three units combined in “grand ensemble.” The first number, “Folk Songs of America,” was announced in September. It received an immediate and gratifying response—which we predict will be duplicated if not exceeded by “Melodies from Martha.”

Ready January 15.

WALTER JACOBS, INC.
120 Boylston Street
Boston, Mass.

Sample parts of “Melodies from Martha,” as of “Folk Songs of America” (complete, full size parts for 1st Violin, Solo Trumpet, Conductors-Flute, Chorus) sent upon request to any music supervisor or music director.

BAND BRIEFS:
At Washington B & S, Camp
The Camp’s band at Silver Lake, Lebanon, Connecticut, in the mist of a long vacation. The picture was taken after a band concert featuring the camp’s own chorus. The band was conducted by the camp’s band instructor, Richard A. Higginbotham, Jr., who was assigned a similarly short vacation.
New England School Music Festivals and Contests

Event Schedule at the Boston Symphony Hall:
1. April 11-12: High School Districts (10 AM - 5 PM)
2. April 13: Boys' Choruses (8 AM - 5 PM)
3. April 14: Girls' Choruses (8 AM - 5 PM)
4. April 15: Boys' Choruses (8 AM - 5 PM)
5. April 16: Girls' Choruses (8 AM - 5 PM)
6. April 17: Boys' Choruses (8 AM - 5 PM)
7. April 18: Girls' Choruses (8 AM - 5 PM)

ROYAL Uniforms

Let Us UNIFORM Your BAND and ORCHESTRA

Henderson Bros. & Co.

Uniforms for Bands

Unifroms provided by EVANS have satisfied Bands for years. Don't fall for inferior uniforms - insist on the real thing. Reliable, durable, and always at your disposal.

LETTERS & NUMERALS

Three New Marches for MILITARY BAND

Speedway Courier

Capoletti Dome

Princely Couriers

Your name on a poster will bring these greats and special prices.

C. EARL DOWNEY, Publisher

New England High School Orchestra and Band Festival at the McAllister Auditorium.

WANTED AND FOR SALE

WANTED: Three Marching bands for bands, high schools, colleges, universities, and organizations.

WANTED: Piano, organ, and other musical instruments.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concerts and recitals advertised.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.

WANTED: Concert halls and venues for rent.

WANTED: Musicians, singers, and instrumentalists.

WANTED: Concert programs and tickets.

WANTED: Music lessons and instruction.

WANTED: Musicians needed for bands, orchestras, and choirs.

WANTED: Sheet music, books, and other music-related materials.
“It should go like 'Hot Cakes'”

This is just the type of material in book form that has been needed for a long, long time.”

This writes a well-known Director of School Music (name on request), and his opinion is typical of expressions daily received regarding Jacobs School and Community Band Book.

Sample book (complete, full size, score in color) to any superior or band leader whose request is accompanied by suitable identification.

Walter Jacobs, Inc.
120 Boylston Street, Boston
EVERY INCH A KING!
SILVERTONE LIBERTY MODEL

THIS NEW KING TRUMPET will win the approval of every player who tries it. If you want to get better results, improve your playing, this new trumpet will help you do it. Orchestra leaders notice the difference as soon as one of these new trumpets goes into their orchestras.

BETTER TONE, better in tune, greater resonance, absolutely free from any hard, harsh or thin nasal tone, or imperfection of intonation. Its appearance outshines anything ever made.

Get one and try it—compare it with others. Six to ten days’ Free Trial at any King Dealer, or write direct to factory.

HEAR
Del Stagner’s Latest Solo
"Napoli" and Carnival of Venice as played on a King.

Also the Goldman Band: All Kings!
- The King Trumpets and Trombones used by the new Solid Sterling Silver Bell

Get this new Victor Record No. 22194. Hear Del Stagner’s solo, “Napoli” and Carnival of Venice. More fine, wonderful technique, rapid execution, great clarity of tone and volume are shown in this record.

Hear how a good band sounds with ALL KING INSTRUMENTS!

Free Trial on all King Instruments
Mark instrument you are interested in and mail coupon below for further information.

- Trumpet
- Horn
- French Horn
- Trombone
- Baritone
- Bugle
- Bassoon
- Snare Drum
- Timpani
- Violin
- Cymbals
- Triangle

Name: ____________________________
Address: ____________________________
City: __________ State: __________

Kings Make Good Bands Better

THE H. N. WHITE CO.
"KING" BAND INSTRUMENTS
5225 SUPERIOR AVE.
CLEVELAND, OHIO