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Supervisor of Instruction, Supervisor of Music, Mississauga Public Schools; Vice-President, National High School Orchestras and Band Group

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Band Camp Movement Grows

Further evidence of the growing interest in the band movement in America is the fact that this Summer three band camps are opened for our young musicians and is a hearty endorsement of this most excellent educational plan. Michigan, the State of upper Michigan, was the first to inaugurate a band camp in 1899. This year it was held at the National High School Band and Orchestra Camp was inaugurated by Joseph B. Master, conductor of the National High School Band Association. In 1899 he founded the first National High School Band Camp at Interlochen, Michigan. This year will mark the third successful season of the camp’s operation.

At least one new band camp is to be opened this year. This is the Western Band and Orchestra Camp in Newport, R.I. george Blashfield, director of the Western Band and Orchestra Camp, is an original organizer of the camp. The camp is under the direction of J. W. Wartegg.

Sousa—Bandmaster Par excellence

By WILLIAM MALDON

O f all bandmasters the name of John Philip Sousa is the best known. This is due to the great popularity of his music and the widespread use of it in schools and bands. Sousa was born in New York City on January 22, 1854 and died in Washington, D.C. on March 6, 1932. He was a man of many talents and possessed an exceptional musical ability. His music is characterized by its rhythmic vitality, harmonic richness, and melodic beauty. He is remembered for his contributions to the development of the American band and for his role in popularizing music in the United States.

Sousa was a prolific composer and wrote numerous works for band, including marches, operettas, and songs. His most famous composition is the march "The Stars and Stripes Forever," which has become an American national anthem. Sousa also wrote many other popular works, such as "Semper Fidelis," "El Capitan," and "Stars and Stripes." His music has been performed by many bands around the world and is still enjoyed today.

Sousa's contributions to the band world were recognized early in his career. He became the leader of the U.S. Marine Band in 1880 and later served as the bandmaster for the U.S. Army Band. Sousa's music was used extensively in military bands, and his compositions were performed in parades and ceremonies.

Sousa was also known for his dedication to education. He was a proponent of music as a means of teaching discipline and pride in one's country. He believed that music was a powerful tool for social improvement and used his music to promote national unity and patriotism.

Sousa's influence on the band world was significant. He was a pioneer in the development of the American band and helped to establish the modern concept of the band as an educational and entertainment institution. His music and message continue to inspire and inspire people around the world.
Music Supervisors National Conference-Chicago, 1930

WHILE America needs, it is to become a more musical nation, it is more musical nation. To this end, the National Conference of Music Supervisors was established to promote the interest of music in schools across the country.

The conference has been held annually since its inception in 1930. It is a forum for music educators, teachers, and administrators to share ideas and best practices for teaching music in schools. The conference also provides opportunities for networking and professional development.

In recent years, the conference has addressed a wide range of topics, including music in the curriculum, technology in music education, and the role of music in the arts and humanities.

The conference is open to all music educators and professionals interested in music education. It is a great opportunity to connect with others in the field, learn about new ideas and strategies, and stay up-to-date on the latest trends in music education.

The conference is usually held in a different city each year, with a focus on local culture and history. The location varies from year to year, but the conference always provides a great opportunity to explore and experience a new city.

In conclusion, the Music Supervisors National Conference-Chicago, 1930 was a great opportunity for music educators and professionals to come together to share ideas and best practices, and to learn about the latest trends in music education.

By C. V. BUTTELMAN
Shooting Interlochen

By JAMES C. HARPER
Director, Lenior (N. C.) High School Band

In this article the author tells of the practical use made by him of a unique picture camera in the matter of school music work. Armed with one of the somewhat marvellous modern automatic cameras, he visited the National High School Orchestra and Band Camp. Michigan seemed a long way off from North Carolina, but the more one read and studied the question, the more one was impressed by a realization of the many ways the training obtained at Interlochen could be made to help the playing and musicianship of the high school students in the Lenior High School Band. That put all doubts out of the question, and the necessary check for reservation went out on Mr. Mabry as fast as from whom our mail services could carry it. Then the "shooting" idea was born, and with the trip, the necessary outfit was worked out.

James C. Harper

Melody for May, 1930

In Every Church an Orchestra—Why Not?

By MARION G. OSGOOD

In an average church village and church school there would usually be found enough players of instruments to form an ensemble of some sort. A special orchestra might be organized. Players may be found in the various clubs and organizations, and in some cases, even in the Sunday school. My experience shows that players — with the exception of those who are full-time professional musicians — are happy to give their services gratis for the enjoyment of the people in the church and the community. I have been told by many of these people that they look forward to the church service as an opportunity to play, and that they derive great enjoyment from it.

I found that the church service was an opportunity to play, and that they derive great enjoyment from it.

In every church an orchestra might be formed. The church might be enlarged by the addition of new members, and the orchestra would be strengthened. The church would have a greater sense of unity and purpose.

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Musical Hills and Valleys

By L. G. del CASTILLO

There are few things that—

When wading through the fields of music, one comes upon a variety of different paths that can lead to different destinations. Some paths are wide and well-traveled, while others are narrow and hidden. The choice of path one takes can greatly influence the journey.

In this particular article, the author explores the concept of musical hills and valleys. A hill represents a period of growth and development, where one's skills and knowledge increase. The author uses the analogy of music to discuss the journey of growth and development, emphasizing the importance of persistence and dedication.

Valleys, on the other hand, represent periods of struggle and uncertainty. The author highlights the role of resilience and determination in overcoming these challenges. The journey through valleys requires perseverance and a willingness to learn from setbacks.

Throughout the article, the author encourages readers to embrace both the hills and valleys of the musical journey, recognizing that each stage is an integral part of the overall path. The author concludes by emphasizing that, while the journey may be difficult, the rewards of personal growth and artistic expression are well worth the effort.

Overall, this article provides valuable insights into the process of musical development, encouraging readers to embrace both the highs and lows of the journey, and to continue growing and improving. The author's message is one of encouragement and inspiration, urging readers to cherish the journey, no matter the terrain.

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The image consists of a page from a document, with the content discussing the teaching of band and orchestra, and the importance of musical growth and development. The author emphasizes the significance of persistence and resilience in the musical journey, using the analogy of hills and valleys to illustrate these concepts.
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You Can Take It or Leave It
by ALFRED SPIRISLL

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By ALFRED SPRIESSER

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The Sylvania Hams are often invited to perform at major music festivals and events, and have received numerous awards and accolades for their contributions to the world of music. They continue to inspire and entertain audiences around the world with their remarkable musical abilities and innovative compositions.
IN BOSTON

BY CHARLES REPPER

Boston appears to be getting the festival bug, socially speaking. Yet we have no idea what the Boston Festival will be like, for festivalgoers often turn up on the first day and promptly swing up their impressive Boston Festival tents.

The Boston Festival was staged by Mr. Konsky at Symphony Hall with the Boston Symphony Orchestra, which was conducted by Mr. Konsky and the string quartet of Richard Hennings, both of whom have been conducting at the Philharmonic for many years.

In addition to the usual music, there were also more unusual programs, such as a chamber orchestra and a chamber music performance. The programs were very varied, with some being more classical than others.

The Boston Festival was a success, and there are plans to hold it again next year. The concerts were well attended, and the atmosphere was very festive.

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MELODY

Continued on page 39
The Battle Song of Liberty

Words by
JACK YELLEN

Tempo di Marcia

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Vocal adaptation by
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And here's to all good folk towns on land and sea. Singing the Battle Song of Liberty. So
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THE QUAKER CRITIC

Full text for page 37

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Melody for May, 1938

Eastern School Music Camp

THE new Eastern School Music Camp on the shores of Messalonskee Lake, a few miles north of the Belgrade Lakes in Maine, will open July 12, 1938, and will be open for the entire month of July. The camp is owned and operated by the American School Music Association, Inc., and is open to boys and girls of secondary school age. The camp is designed to provide a complete musical education for the student in a relaxed and informal atmosphere.

On July 14th, a special concert will be held to honor the memory of the late Dr. Horatio Parker, a noted American composer and music educator. The concert will feature performances by the camp's orchestra, choir, and soloists, including students and instructors from the camp.

The camp offers a wide range of musical activities and opportunities, including private lessons in piano, voice, and other instruments, group rehearsals and performances, and workshops on various musical topics. Students will have access to state-of-the-art musical facilities, including a large concert hall, rehearsal rooms, and practice studios.

The camp is located in a beautiful natural setting, with access to nearby lakes, hiking trails, and other outdoor activities. The staff includes experienced and dedicated music educators, who are committed to providing a high-quality musical education for all campers.

For more information or to register for the camp, please visit the Eastern School Music Camp website or contact the camp office directly. Spaces are limited, so early registration is encouraged.
Our YOUNGER SET

It is not so many long ago that the country music scene was much more simplistic and every song was unique and special in its own way. Today, there are countless artists and bands that continue to carry on this rich tradition. In this section, we feature our younger set, a group of musicians who have already made their mark on the music scene.

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Playing on the Open Strings

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In Melody Land

This is the Band Book
They are Talking About

The Chronicle of a Scout Band

A picture of the Boy Scout Band of Marshfield, Mass., which have the privilege of being a member, appeared in the November number of this magazine. In connection with an organization of this size, there is bound to be some story, and usually a story of that interest. To be told a part of the story, which is related with our hand.

Chesire, 7 years ago, Frank B. Warren, our present bandmaster, started a three-cup making steady strides. The leadership has been felt in the church, leading to the formation of a band, which, during the six years in the completed direction of Mr. Warren, has had more than 200 members, and all the efforts of the club, the boys, and the girls, was the band, which has been the subject of organization, and the band, which has been the subject of organization, and the band's first appearance in the town of Marshfield.

The work-inducing Award System

Our first Song. Three years ago, a band, composed of players who had never played, was started in the Montague High School. During that year, our organization played for basketball and football games. We were slyly in competition in the State Band Contest, but on account of a swimming lane we were unable to win.

The next year the band continued, and it was even larger by the addition of those who had started the year before. We did not play in public until the end of that year, because one of the players was in college. At that time the band organized a concert for the purchase of our first set. The concert was a success and the money raised was used to buy our first set. The band continued to grow and by the following year we had more than 50 members. The band's first appearance in the town of Marshfield was in the Montague High School, and another in a neighboring town the following week. The band gave the music school each year.

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Band and Orchestra Teaching

learned something about the whole piece. They have also put into practice the habit of keeping at it and doing their best even though the principal is not coasting the time.

Back to the beginning as before. The hand portion is still true for them. After another practice or two of this hand piece (only to make sure that no one can play it, the band is willing to stop and start the passage. They know they are stumped. Now the time is right to change his tactics.

The next way of learning this difficult passage may be given for home practice. That is the best way. It may be worked out at sectional rehearsals, if the difficulty is confined to one part only. If the same difficulty occurs in all the parts, the following drill, or some variation of it, should be used:

Drill 1: Have the students so thoroughly that it never need be done again. We hear a good deal about research and correctional teaching. Now is the time to do both.

What Do the Players See?

It is quite probable that the passage is difficult because the players do not see the music correctly. It is often horrifying to a leader to learn just how little players do see when they look straight at the music. Have you ever called ten dollars a note to any pupil who would tell me how much to manage to look at a detail and not see it. This form of blindness is particularly rampant among music students, largely because the teacher has let it go by unnoticed.

All the players indicate the offending measure by pointing to the bars that bound the measure. Many may be unable to do this. Let them practice till they can. When all have found the measure, let them take their pencils and draw a light bar after each beat. The real trouble will often show itself if you do not divide the measure into beats correctly. No wonder they cannot play it. When the student has divided the measure correctly, let them count on their count over and over again, pointing to each beat as he does so. Let another try it, until all can see and count the beats.

Notice how one player intones the notes of the measure, either with voice or instrument, while another counts aloud. Another tries it: then the whole band, until all have swung in time. Now, let one student practice the measure over and over again as it is written. Then another, then the whole band: until it is done correctly by everyone. This is the way that the practice may be given and the offending measure or passage into its place is the composition.

All this takes time, but, if properly done, it is well worth while. The leader is often tempted just to play or sing these tricky parts, and it follows that the players get them by ear. This is poor teaching. To see, not to show, rules can be learned more quickly, but are not at fault in the play but in the studying. It is able to read by ear and be taught by note. Reading by ear is one of the most insidious diseases that can attack the young musician, and it is often fostered rather than discouraged by the teacher.

Melody for May, 1938

All that the above amounts to is an emphasis on the fact that the leader should teach his individual while the ensemble plays on. If the individual is looked after, the leader never need be troubled about the ensemble. It will be fine.

Shooting Interlachen

Is especially to watch for, and the picture starts. The projector has a reversing attachment by which the film can be run backward when necessary, and this is really used only to re-run the film after the picture has been shown, but a more of letting the students see some particular thing over and over again, they thoroughly understand it. Any details that are particularly given the eyes when the movie is running in the normal direction will appear more prominently when the film is running backward. If a certain few feet are run forward and backward, and over and over again several times and slowly, the students will not only see clearly the thing the instructor is demonstrating, but many other points that may have wholly escaped their attention. The students are free to speak up and ask questions or make comments at any time, unless the instructor happens to be explaining something. These comments help to fix details in the minds of other students.

As a rule, the students wish to see the film run through again in its entirety, and this request is granted if it seems to express the nature of the majority. Often the picture is shown, the more detail will be absorbed. There is always a degree of impatience when the showing is in finished, and students will continue to come in with more questions for several days. By the time the student has carefully studied his family and his fellow classmates all about it, he knows pretty thoroughly the picture.

When the film is taken for a showing at another school, the music supervisor of that school generally gather together those whom he wishes to see the picture, usually the members of the school band or orchestra, or the orchestra and its pictures. A little more explanation is usually necessary at such showings than at those held in orchestra in advance to students in the home school from their personal experiences with the instructor. Otherwise, the procedure is about the same. At least a half-hour study of the rhythm of the music, camera, projector, and film, each time the picture is shown. They are usually just the same. They are a little different, but the film last includes developing and printing, and they generally can think of some personal activity of their own that really should be filmed.

The writer has always found these student moving picture audiences courteous, interested, and eager to learn, and the resultant effect of their band work is quite marked. This is particularly true in regard to such features as marching, drum-majoring, and other things showing action.
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Gerald F. Frace

WHEN the first annual convention of the American Bandmasters' Association was held March 13, 14, 15, and 16, at Middletown, Ohio, much attention was devoted to a number of papers dealing with various aspects of the problems confronting bandmasters. A prominent writer, Robert C. Chasteen, secretary of the Association, in his address, "Pacing Published Band Arrangements," brought out the fact that band arrangement has been a much more difficult band. Cooperation with publishers is in many respects a problem. A paper from Robert L. Clark, director of the celebrated Long Beach Municipal Band, who was unable to be present, described in the expression by members of the organization that the American Bandmasters Association adopt the merit as the proper first-class instrument for bands, the trumpets to be used on specifically written trumpet parts. Captain Stanford (U.S. Army Band) took part in the meeting. In a meeting on the subject John Philip Sousa remarked that "clearly the conductor finds a market for his goods he will write the right lead for the band." It was interesting that A. Austin Harding (University of Illinois Band) that writing for concert bands was established after each. It was the same way it is done in England, by subscription. Mr. Sousa's paper dealt with "The Orchestral Band as They Negatively Exist." Other papers read were: "How to Secure Financial Support for Municipal Bands," Harold King (Harlem Band, Fort Dodge, Iowa), "A Plea for the Army Bandmasters," Arthur S. Bueser (Capt. Charles O'Neill, president of the Association), considered this a very serious matter and one of the matters that an active committee should be formed to take care of it, "Development and Use Of The Miss Band, based on the experience of the Mississippi Band, and the results of the bandmasters' experience," Captain Charles O'Neill (Canadian Grenadier Guards Band); "Comparisons of English, French, German, Italian, and American Instrumentation of Concert Band," Capt. R. L. Haywood (Harvard University Band); and "Modern Music and the Complete Bandmaster," Capt. Charles O'Neill (Canadian Grenadier Guards Band).

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