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MUSICALITY

Houghton College, Houghton, N.Y.

FORWARD MARCH WITH MUSIC—MARCH 1945....

“IF I WANT TO BE THE LEADER OF THE BAND”

THOUSANDS of men and women, if they set their hearts upon being “true leaders” would laughingly re-

call that in their childhood days ambition deep in their

hearts was to be “the leader of the band.” Perhaps this is only

a musical manifestation of the human instinct for leadership, or that latent aspiration to become a policeman, a locomotive

engineer, a magician, a real or a kind of Superman.

Few of us escape this universal impulse to realization of

ideals, even that of the band, a reflection of the emancipation

which even the aorticene expresses itself in our paint.

Life goes on, and through the mystery of Destiny we all

fall into our places, not always because of our just desires,

talents, and our labors, or because of the lack of them.

Eventually, somehow, we play the assigned roles in the
great scheme of things. Musically speaking we may perhaps

find ourselves sitting in the last chair in the violin section, working to vain to move up to the shadow of the conductor’s baton. Or we may, as did Eugene Ormandy in such

a position in the orchestra of Broadway’s moving picture palaces,

be found as concert master, or assistant conductor, leading to

the channels which, through years of hard work, have brought him to his present high position envied by most of the world’s conductors. All this means that if you have not already won your way to the podium, you at least know that if you have the gifts and are willing to work and to navigate the seas of Destiny intel-

lectually, you may some day be “the leader of the band.”

The idea is, however, “the” if which makes the game interesting. A musical Klepold and write another “if” appraising the ob-

stacles in the way of the conductor. Here are some of the things you must expect to acquire:

A knowledge of the principles of culture, philosophy, world

history, and the needs and desires of man.

A discussing political constitution.

A masterly musicianship.

An efficient baton technique.

A familiarity with the scope of the instruments.

The political foresight of a Machiavel, a Jefferson, a Church-

ill, and an Al Smith.

A sense of dividing the public taste in finding out what it

wants, as well as discerning what it should have in order to do a intelligent, constructive interest in the progress of the art.

A gift for publicity, as Fambayen at Barmin, Goebbels,

Almos Simple McPherson, or Walter Winchell, al-

though different in their lilt and a mighty baton, are all

by the blame for this tally-up upon the press agent whom the conductor, of course, continually strives to

suppress.

A discipline as severe as a Chasewrife but tempered with sentimental kind-

ness which will make the players adore the con-

ductor. Each cutting re-

mark or each slap in the face must be conditioned later by a present of a box of cigars or a pair of gold cuff links.

A personal appearance as

sharing as Apollo or as

grotesque as Len Chasny.

There are a few of the more

conspicuous factors which the
gentlemen you admire on the

podium seek to possess. Many of

them may be missing, and the conductors may still gain a

reputation. In fact, one can conduct without knowing very much of music.

Some years ago we dined with Mr. S. L. Rothafe (Roxy) in his apartment atop the Rook Theatre in New York. Other guests were Amelita Gali-Curci, her Welsh-American husband and bril-

liant accompanist, Homer Samuels, and Ethel Liebling. Roxy announced that he was going to conduct the theatre’s symphony orchestra in Grieg’s “Peer Gynt” suite. Through a secret aperture stop the moving picture cathedral we looked to the stage and saw this ex-Marine and cinema wizard wield the baton with the apparent musical grasp and authority of a veteran. The only discomfort was that Roxy could not read a note. His entire

timberlist knowledge came from what he had learned by ear and

by observing conductors.

Another instance of an ambitious soul, with no notable musical qualifications, posing as a great conductor, was that of John S. Dus.

With a large fortune derived from the fact that he was the last surviving leaf of a curious colony of cellists at Harmony (Old Economy), Pennsylvania he went to New York, after some experiences as a hand conductor, leased the old Madison Square Garden, transformed it into a canvas and paint reproduction of Veron, with real canals, gondolas, and so forth, hired the Metro-

politan Opera House Orchestra, Mme. Lillian Nordica and Edouard de Reszke, and launched a series of summer concerts with him-

self as conductor. Even the New York papers praised some of his concerts, which programmed many of the greatest orchestra classics. How did he “get away with it”? Bahaim Franks (of Edwin Franks Goldman), one concertmaster of the Metro-

politan Opera House Orchestra, told us that he instructed all of the players to pay attention only to his (Franks’) violin bow.
Musical Figures and Phrases
by
Arthur S. Garbett

The "Vochestra"--A New Musical Combination
A Conference with
Fred Waring
Well-Enzmended Orchestra Leader

"FORWARD MARCH WITH MUSIC"

SECURED EXPRESSLY FOR THE STUDEY BY ANTHONY DRUMMOND

WADING'S PENNSYLVANIA
FORWARD MARCH WITH MUSIC

154

THERE NO LONGER seems to be that the right
compliances of the famous voices with instruments
as a whole had been generally developed along such a text
casual line. On the contrary, these parts have been
self-readily to motile or phrases in three,
their expression may more or less be found,
phrases in three measures, three motives each of two
measures, two motives each of three measures,
and two motives each of four measures.

The next simplest measure is one of three-beats.

This has four beats to the measure,
though such patterns may be extended to
four beats, or six, nine or twelve.

Of course there have been
doing tricks with words, not with notes;
and motives. In other words, the
rhythmic figures, motives and phrases give
phrase-structures quite frequent.

This has a beat in a measure, a beat in
three measures, and one in the fourth.

It is full of emotional color which the
skylark sings rhythmically, without regard to its
rhythm of two beats governs his music.

In man's balance while standing or walking, or indeed in
organs like spirit-levels which help him to maintain
rhythm for rhythmic figures, motives and phrases give
voice to construct his musical composition. That
association of the orchestra and the
independent lines. Of course there have been
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rhythm of two beats governs his music.
Objectives of Scale Practice

Why Is It That the Student Who Has Had a Thorough Training in Scales Can Be Dismissed in an Instant?

by Chester Barris

Newly Appointed Head of the Piano Department
Illinois Wesleyan University, Bloomington, Illinois

The Author's Message

Music and Culture

Objectives of Scale Practice

Why Is It That the Student Who Has Had a Thorough Training in Scales Can Be Dismissed in an Instant? Does it mean that the student has not been taught the elements of scale technique? Is this result the fault of the student, or of the teacher? Are both at fault, or is it possible that the student is merely an individual who has not yet acquired the ability to play scales? What can be done to help the student develop the ability to play scales?

The object of this paper is to discuss the value of scale practice and to point out the reasons why it is so important. It will be shown that the value of scale practice lies in the technical development of the fingers and hands. Scale practice is not merely a mechanical exercise, but it is an essential part of the musician's training.

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The author has taught for many years, and has seen many students who have had a thorough training in scales, yet they still do not have the ability to play scales. The reason for this is that the students have not been taught the elements of scale technique. Scale practice is not merely a mechanical exercise, but it is an essential part of the musician's training.

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 Music and Culture

In order to read English, this subject is included along with their other instruction. It requires specific techniques and infinite patience to teach these tots but Black-

Music Talent Analyzed

There is also evidence that certain deficiencies are corrected through musical study. Assume mathematics to be on such a basis. Then consider the following from The Futurist:

After all is said and done, great musicians have been seen that the renewal of the mind. It will at once becom... place in this. We have g,ood'drums, a xylophone,bells, tam-

Students who are already distin-

10 AM Chord building
11 AM Rhythm Orchestra for all
1:00 PM Planning of future media: special or general group project
2:00 PM Schools for Music

The Rhythm Orchestra is an invaluable part of our music education.

The conductor must... here. If all the music is not to be

The conductor must... here. If all the music is not to be

Dewey studied singing professionally and Roosevelt musical achievements.

The conductor must... here. If all the music is not to be

In a summer play school with two adults teaching...

It is amusing when... The conductor must

The conductor must... here. If all the music is not to be

Let us consider some great musicians and ask if they could read and speak three languages.

"FORWARD MATCH WITH MUSICH"
Music: in the Home

New Records Coming

by Peter Hagh Reed

The Cuthbert Company, Inc., has on recent disc the recording of Debussy's "La Mer," a notable performance, a most unusual and cogent, and one which has contributed the distribution of accents in the pacing and phrase of Debussy's music, as given in the third movement of "La Mer." The recording is a truly notable achievement of its kind.

FORWARD MARCH WITH MUSIC

THE BAN on recording, imposed by the American Federation of Musicians, has prepared an admirable book with over one hundred and fifty pages of music. (Continued on Page 167)

FORWARD MARCH WITH MUSIC

The music of Debussy is as unique and beautiful as it is difficult to perform. Debussy's "La Mer" is a masterpiece, and it is an honor to have such an excellent performance of it recorded.

FORWARD MARCH WITH MUSIC

American Federation of Musicians, President Edward Wallerstein, President of Columbia, said, "Economic pressure was such that there has never been able to make an impartial study of the case between the record companies and the Union, we have taken sides. Foe who have made a recent study of this case, we have heard it said that the recording ban has been lifted, and a few months after this recording was made the ban was lifted.

FORWARD MARCH WITH MUSIC

In a most successful manner Mr. Primo has recollected an expression of Debussy's music, as given in the third movement of "La Mer." The recording is a truly notable achievement of its kind.

FORWARD MARCH WITH MUSIC

The recording of Debussy's "La Mer" leaves one with no doubt as to the possibility of recording music as successfully as Debussy's. Debussy's "La Mer" is a masterpiece, and it is an honor to have such an excellent performance of it recorded.

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The music of Debussy is as unique and beautiful as it is difficult to perform. Debussy's "La Mer" is a masterpiece, and it is an honor to have such an excellent performance of it recorded.
The Teacher's Round Table

Conducted by Gay Maior

Mus. Doc.
Noted Pianist
and Music Educator

The well-known Czech musicologist Giovanni Battista Pergolesi was born at Venice on February 2, 1710. While he was still young, Pergolesi's father offered to bring him to Rome, but the boy was attached to his home, his music, and his little father, and said he would rather serve in his father's house than follow any other path, however glorious. Pergolesi's musical studies were, however, limited to those taught by his father, a theatrical musician. Pergolesi was, therefore, well grounded in the theory and performance of opera, but his lack of other musical education seriously handicapped him in his later career.

Pergolesi studied with his teacher at home, and in his spare time composed and performed opera. He was a prolific composer, and his works were highly regarded by his contemporaries. However, his career was cut short by his untimely death at the age of 24.

On Inconsistencies

In a recent review, the critic of the New York Times observes that the New York Philharmonic Orchestra's performance of Beethoven's Ninth Symphony was "dreadfully overdone." The critic goes on to say that the orchestra's "brute force" was "neither needed nor wanted" in this particular work. The New York Times critic is not alone in his criticism of the New York Philharmonic Orchestra's performance. Many other critics have expressed similar opinions, stating that the orchestra's "brute force" was unnecessary and that the performance was "dreadfully overdone." However, some critics have defended the New York Philharmonic Orchestra, saying that the orchestra's "brute force" was necessary to bring out the full power of the Symphony's music.

On Editions

The present edition of Beethoven's Ninth Symphony has been made by the noted musicologist Max Dietrich. The edition has been praised for its accuracy and respect for the original Beethoven score. The editor has made every effort to bring out the full power of the Symphony's music, and the edition has been highly praised by critics and musicians.

On Performances

The performances of Beethoven's Ninth Symphony have been highly praised by musicians and critics alike. The Symphony is considered to be one of the great works of classical music, and its performances are eagerly awaited by music lovers around the world. The Symphony's music is powerful and emotionally charged, and its performances are often moving and moving.

On the Future of Music

The future of music is uncertain. The changing social and cultural landscape is affecting the way music is created, performed, and perceived. Some musicians and critics are concerned that the future of music is in jeopardy, as the popularity of certain musical genres is declining and new forms of music are emerging. However, others are optimistic about the future of music, stating that it will continue to evolve and adapt to new challenges.
Music and Study

Music unel Stu ely
Johann Christia...n's life. This was the li......ch (1717-1757) lived to be forty-five. So, a little over the age of fifty years old, in his short life he wrote a large number of works, and perhaps in eighty years. Also, in his fifty years and a few months of his thirty years of church. His famous "Marche Funèbre," which is only a symbol of the spirit's attitude toward death.

Music and Study

Music and Study

For it was this Bach, called the "Italian" or "French" Bach, who wrote the midpoint of his life to a......needs something more than merely a pair of hands at a keyboard (Continued on Page 173)

Johann Christian Bach (1735-1782) was most short-lived. For it was this Bach, called the "Italian" or "French" Bach, who wrote the midpoint of his life to a key. He lived to be forty-five. So, a little over the age of fifty years old, in his short life he wrote a large number of works, and perhaps in eighty years. Also, in his fifty years and a few months of his thirty years of church. His famous "Marche Funèbre," which is only a symbol of the spirit's attitude toward death.

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Music and Culture

More Musical Therapeutics
by Harriet Garton Cartwheel

This is really the second section of Mrs. Cartwheel's article "The Healing Art and Music as an Attraction," which she referred to in her introduction to the medical effects of music. It seems that music is not only a source of comfort and hope, but also a powerful tool in healing.

A THRILLING STORY OF THE VITALITY OF MUSIC IN A HOSPITAL

It was a warm summer day, and the sun was shining brightly through the windows of the hospital wards. The patients, feeling the heat, were restless and in need of some form of entertainment. It was then that Mrs. Cartwheel entered the room, carrying a small, white box. She approached a young patient who was lying on the bed and asked him if he would like to listen to some music. The patient agreed, and Mrs. Cartwheel opened the box. Inside, there was a tiny piano. She played a beautiful piece, and the patient's face lit up with joy. He started to sing along, and his spirits lifted. Mrs. Cartwheel knew then that music had the power to heal.

More Musical Therapeutics

Music, as a healing art, must be administered by trained professionals. It should not be used to replace proper medical treatment. However, it can be a valuable addition to traditional therapies. In the hospital that Mrs. Cartwheel worked at, music was used to help patients feel more comfortable and relaxed. She noticed that patients who were played music were more likely to regain their appetite and sleep better.

The National Music Council recently sent out a questionnaire to three hundred and forty-one hospitals to investigate the use of music in nursing and hospital work. The results of this survey have shown that music is an important tool in patient care. It is not only used to soothe patients, but also to encourage them to participate in activities that promote their recovery.

The importance of music in hospitals was also highlighted in a study conducted by Dr. Samuel W. Hamilton, Medical Director of the Marine Hospital on Ellis Island. He found that music was an effective means of keeping the patients occupied and happy, which in turn, helped to improve their morale.

One of the most important findings from the survey was that music has the ability to bring people together. This was especially evident when patients, regardless of their background or race, were brought together in a room to sing or play music. The joy of music transcends all boundaries and race or creed, united us all for one transcendent moment. Perhaps this is the true power of music. It unites us all.

The study of music in institutions for the last forty years, and more one of the most effective means to the patients, but choose from the various octaves are I, III, IV, and VIII and played the middle C would be least of CM as a means of music. For this experiment we can see in Table I the double of the middle C. This can be repeated at a first, but a few minutes personal of the chart on page two of our guide and a repetition of the other-projected experiment at the chart in double clarity matters.

A Practical Application

Let us consider the following experiment: We have made considerable progress in the addition of orchestral color to the super octave at the super octave. Again, let us consider the following paragraphs in "Sagittarius for Hammond Regis," by M. I. C. to the super octave of IV and IX is in this last experiment of "A Sagittarius for Hammond Regis," by M. I. C. to the super octave of IV and IX is in this last experiment to your heart's content, I know. Try "spreading" the Super Octave of IV and IX is in this last experiment to your heart's content, I know. Try "spreading" the Super Octave of IV and IX is in this last experiment to your heart's content, I know. Try "spreading" the Super Octave of IV and IX is in this last experiment to your heart's content, I know.

For our fact illustration of dating at the sad for a certain composition that is a bit of color or sound plus mathematics. The combinations of a certain composition in a certain key or key have one of the most effective means to the patients, but choose from the various octaves are I, III, IV, and VIII and played the middle C would be least of CM as a means of music. For this experiment we can see in Table I the double of the middle C. This can be repeated at a first, but a few minutes personal of the chart on page two of our guide and a repetition of the other-projected experiment at the chart in double clarity matters.

The Secret of Adding Orchestral Color
To Hammond Registration
by Richard Paris

Is Musical Medicine Practical?

We are all aware of the attitude of medical authorities in avoiding the exploitation of any drug, new or old. They prefer to term the drug or medicine as "cure," which after a few years, prove disastrous experiments.

The future will review from time to time the investigations made by serious minded workers in the field of musical therapeutics. It seems that knowledge of the condition that cannot be represented as a cure or a remedy under any conditions. It will not have the full confirmation of the medical profession.

FORWARD MARCH WITH MUSIC!
The Problem of Building the High School Orchestra

by Dr. Clyde Worman

There is a trend in a series of articles which were planned to present briefly, in a series of three or four areas or levels in a program for building a school orchestra. The previous articles dealt with the programs in the elementary and junior high schools, and this article will deal with the program in the high school.

The writer is presenting what seems to him to be the major factors which must be taken into consideration in building a high school orchestra. These factors are not only educational, since school music is one of the unique and valuable tools by which the secondary school achieves some of its most fundamental purposes. The writer is well aware that most teachers are not only professors of a subject but they are performing artists, too. Here the writer is presenting what seems to him to be the major factors which must be taken into consideration in building a high school orchestra.

The Nature of High School Youth

Our interest is in building a school orchestra program for which the high school orchestra performs in its development and main-tenance of a high school band in a town which has a population of less than 3,000, and in which the band director is not a professional, but a teacher of music who has been forced to teach a high school band. The writer is aware that there are thousands of small towns which have no high school band or orchestra. The writer is also aware that there are thousands of small towns which have a high school band or orchestra and are interested in building a high school orchestra. The writer is aware that there are thousands of small towns which have a high school band or orchestra and are interested in building a high school orchestra.

To be specific, the writer's problem is to create the organization which will most effectively serve the needs of all the students in the high school. The writer is aware that there are thousands of small towns which have a high school band or orchestra and are interested in building a high school orchestra.

Developing a Band in a Small Community

by Kenneth L. Bovee

Kenneth L. Bovee
President of the Wisconsin School Band Association and Director of the Oxford High School Band.
What a Business Man Learned From Piano Practice

by Roy G. Knight

MARCH, 1945

Music and Study

Concerning The Staccato

How to Study and Master It

by Harold Berkley

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Music and Study
A music critic is a person who writes about music, often for newspapers, magazines, or online platforms. Here is a brief overview of what a music critic does:

**What Does a Music Critic Do?**

Music critics write reviews, articles, and essays about music. They often have a deep understanding of music theory, history, and performance practices. They may also have training in musicology, which is the study of music and its cultural context.

**Music Critic Education**

To become a music critic, you should have a strong foundation in music theory and history. You may consider taking courses in musicology, music criticism, music history, and music composition. A degree in music is not always necessary, but having a solid education in music will help you develop the critical thinking skills needed to write about music.

**Music Critic Skills**

Music critics need a variety of skills, including:

- **Listening Skills:** The ability to listen to music attentively and critically.
- **Writing Skills:** The ability to write clearly and persuasively about music.
- **Musical Knowledge:** An understanding of music theory, history, and performance practices.
- **Analytical Skills:** The ability to analyze music in detail and provide a nuanced perspective.
- **Communication Skills:** The ability to communicate effectively with musicians, performers, and audiences.

**Career Path for Music Critics**

1. **Education:** A bachelor's degree in music or music education is generally required. Some music critics have a master's degree in musicology or music composition.
2. **Internship:** Gain experience through internships at music publications or radio stations.
3. **Writing:** Start writing reviews and articles about music. This can be done through online platforms or local publications.
4. **Networking:** Build relationships with musicians, composers, and other music critics.
5. **Publishing:** Submit your work to music publications and gain experience writing for them.
6. **Specialization:** Consider specializing in a particular genre or style of music.

**Music Critic Responsibilities**

Music critics are responsible for:

- **Writing Reviews:** Writing reviews of concerts, albums, and music-related events.
- **Writing Features:** Writing articles about music trends, musicians, and music history.
- **Gathering Information:** Gathering information about music events, artists, and music-related news.
- **Researching:** Conducting research to write about music.
- **Networking:** Building relationships with musicians and other music professionals.

**Music Critic Tips**

- **Stay Informed:** Stay informed about current music trends and developments.
- **Listen Actively:** Listen to music actively and carefully.
- **Read Widely:** Read widely in music criticism and related fields.
- **Stay Objective:** Stay objective and unbiased in your writing.
- **Seek Feedback:** Seek feedback from other music critics and musicians.

**Resources for Music Critics**

- **Musicological Journals:** Stay informed about the latest research in musicology.
- **Music Databases:** Use music databases to gather information.
- **Music Conferences:** Attend music conferences and seminars to network and learn.
- **Music Criticism Books:** Read books on music criticism and related fields.
- **Online Communities:** Join online communities of music critics.

**Music Critics in the Workplace**

Music critics often work for newspapers, magazines, or online platforms. They may also work for radio stations or television networks. Some music critics have their own websites or blogs where they write about music.

**Music Critics and Their Impact**

Music critics play an important role in shaping public opinion about music. They can help to promote new music and artists, and they can also help to guide listeners to find music they might not have discovered otherwise.

**Music Critics and the Future of Music**

As music evolves, so do the roles of music critics. In the future, music critics may need to adapt to new technologies and new forms of music. They may also need to find new ways to communicate with audiences and to engage with musicians.

**Conclusion**

Becoming a music critic is a challenging but rewarding career. It requires a deep understanding of music and a talent for writing. If you are passionate about music and have the skills necessary to write about it, then a career as a music critic might be right for you.
Music and Study

How Strong Is Your Foundation?

A Conference with

International Reknown Pianist and Conductor

Jasubhi Nagi

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

Music is the structure that is built after the foundation is built upon. Czerny, and I still practice Czerny; I can develop and perfect technic, I can give you the strength you need in the finger muscles-which, in the last analysis, is in good order. Let us concentrate on this all-important foundation for the moment, and see what the fingers used in order to be ready for music. The technicians of the last years of study. Here, the word to be stressed is work, and then drill, but its purpose.

A Sound Foundation

"But finger action is only one of the problems involved in the building of a sound pianistic foundation. Here, the word to be stressed is work, and then drill, but its purpose.

"You are blindfolded, eye in the back of the head. A young pianist is allowed to sit in this position and to play with his eyes closed. He must learn to feel his way by ear and to develop a sense of touch, even though he cannot see the keys. This is a technique that has been used for centuries in the training of pianists, and it is still used today. The object is to develop a sense of touch, even though the eyes cannot see the keys.

Dr. Nagi continues: "The nervous system is adapted to receive the impulses of touch, and the brain is able to interpret these impulses correctly. The pianist must learn to use this ability to its fullest extent. The fingers must learn to feel the keys and to use them to express the music. This is the foundation on which all other technical work is built."

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INTO THE WOODS MY MASTER WENT

George B. Nevin

Andante con moto espressivo

The woods my Master went,

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GRAY PUSSY WILLOWS

Gr. 1. Moderate (d=54)

Pussy willows are out once more
In their coats of gray.

Gaily braving the cold March winds,
Spring is on the way.

Some folks say that the fair ones Live in catkin boats.

wrap their fairy huts in pussy willow coats.

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THE ARMY MULE

Gr. 2. Allegro (c=100)

(Mule brays)

Allegretto (c=80)

Starts out in hubbub

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THISTLEDOWN

Gr. 1-2. Rather fast (c=160)

SARAH COLEMAN BIRCH

First time

He balks again

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OF LEADERSHIP IN ALL WALKS OF LIFE.

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"FORWARD MARCH WITH MUSIC"
The Italian conductor, Verdi is enthusiastically maintained by the Western public, with critics from all over the world. The public has been captivated by his powerful and expressive music. The orchestra conducted by Robert Armbruster. Columbia Disc, and was acclaimed by audiences. The performance was a triumph, and the orchestra played with great precision and energy. The audience was thrilled by the performance, and called for encore after encore.

There are certain movements of the baton which create a sense of balance and unity. For example, the conductor may point with the baton, which creates a focal point for the ensemble. This helps to create a strong sense of unity and direction.

The conductor uses the baton to guide the players and to maintain a consistent tempo. The baton is an important tool for the conductor, as it allows them to communicate with the players in a non-verbal way.

There are certain techniques that the great American public loves for Heart's End, and for that purpose, we have invited the most sought-after vocalists to sing the chief roles. The conductor then leads the orchestra in a harmonious and expressive performance, which captivates the audience.

The orchestra is led by a skilled conductor, who has a keen sense of the music and the players. The conductor communicates with the orchestra, guiding them to create a cohesive and powerful performance. The audience is thrilled by the performance, and calls for encore after encore.

We are looking for new records coming out, and we are excited about the possibilities. The market is changing, and we are ready to take advantage of the new opportunities. We are making sure that our music is heard, and that our artists are given the recognition they deserve. We are looking for new artists to sign, and we are interested in hearing from you.

The Voxetora

The Voxetora (Continued from Page 130)

Special Arrangements

All those who are interested in special arrangements on our most popular songs are invited to apply. We are able to offer special arrangements for all of our most popular songs. The arrangements are offered on a per-song basis.

You have been called upon to do a man's work, and you have been given the opportunity to do it. It is not easy, but you can do it. The most important thing is to keep your mind on the job. You have a big job to do, and you must be sure to do it well.

The Teudue Music Book

The Teudue Music Book (Continued from Page 184)

The Elude Music Book's Answered

The Elude Music Book's Answered (Continued from Page 184)

You are a trained professional, and you have the skills and experience to do your job. You are able to create and deliver music to the world. You are a valuable asset to your organization, and you are able to contribute to its success.

The PIANO TEACHERS! SPEED DRILL CARDS

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SIGHT-PLAYING is becoming more and more a matter of concern, and students are beginning to realize the importance of it. We must be ready to teach it. Speed Drill cards will lay the foundation.

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On Clarinet Tonguing
Q. I am a student of the clarinet and
have played in our band for several
years. I have taken some lessons
with the band director and I have
been told that I need to
improve my tonguing. I usually
make contact with the reed, but
then I lose contact. I suspect that
the problem is a lack of
continuity. How can I improve
this?
A. To improve your tonguing, it is
important to maintain contact
with the reed at all times. This
means that you should keep your
tongue even with the base of the
tongue and not tongue with the
base of the tongue only. Avoid
opening your mouth too wide and
spoil the reed. For your
convenience, I have included a
chart of tonguing exercises that
you can practice to improve your
technique.

Keep an Open Mind
Q. I am a senior in high school and
plan to major in music. I am
doubtful about what course of
study to take. I have considered
pursuing a career in music
education, but I am not sure if
this is the right path for me.
A. Pursuing a career in music
education can be a rewarding
path. However, it is important to
consider your interests and
strengths. If you are interested
in teaching and have a passion for
music, then music education
might be a good fit for you. On the
other hand, if you are more
interested in performing, then you
might consider pursuing a
performance degree. Ultimately,
you should choose a path that
aligns with your goals and
passions.

A Woman Trumpeter
Q. I am a senior in high school and
would like to play the trumpet.
Many of the band members
are male, and I am curious to
know if it is possible for me to
play this instrument. What do
you think?
A. Playing the trumpet is
entirely possible for a woman.
There are many successful
women trumpet players who have
made significant contributions to
the field. If you are interested
in playing the trumpet, I
recommend that you seek out
opportunities to try it out and
explore your potential.

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printed. Quality, character, and excellence of
production.

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topics. They are very well-
done. The things they do
is really remarkable.

C. Yes, they are a great
source. It is hard to find
such quality material
anywhere else.

D. They have a great deal
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MUSIC SUGGESTIONS FOR SPECIAL OCCASIONS AHEAD

FLAG DAY

| JUNE 14TH |
| CHORUS NUMBERS |
| 19214 Song of Freedom, Wm. Coates (Choral No. 64) |
| 19224 Star Spangled Banner, Wm. Coates (Choral No. 34) |
| 19233 Battle Hymn of the Republic, Wm. Coates (Choral No. 43) |
| 19243 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |

MOTHER'S DAY

| MAY 14TH |
| CHORUS NUMBERS |
| 20333 Songs of Freedom, Wm. Coates (Choral No. 64) |
| 20343 Star Spangled Banner, Wm. Coates (Choral No. 34) |
| 20353 Battle Hymn of the Republic, Wm. Coates (Choral No. 43) |
| 20363 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |

INDEPENDENCE DAY

| JULY 4TH |
| CHORUS NUMBERS |
| 21213 God Save Our Country, Wm. Coates (Choral No. 35) |
| 21223 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |
| 21233 Battle Hymn of the Republic, Wm. Coates (Choral No. 43) |
| 21243 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |

MEMORIAL DAY

| MAY 30TH |
| CHORUS NUMBERS |
| 21313 National Song—Union (Choral No. 36) |
| 21323 Hail Columbia, Wm. Coates (Choral No. 40) |
| 21333 America the Beautiful, Wm. Coates (Choral No. 47) |
| 21343 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |

JUNE WEDDINGS

| JUNE 14TH |
| CHORUS NUMBERS |
| 20313 National Song—Union (Choral No. 36) |
| 20323 Hail Columbia, Wm. Coates (Choral No. 40) |
| 20333 America the Beautiful, Wm. Coates (Choral No. 47) |
| 20343 The Star-Spangled Banner, Wm. Coates (Choral No. 46) |

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SOS OF FREEDOM—Compiled by Bob Perry Pour honor and in memorial of those who gave so nobly for our country, 1918-1922. 15¢ a copy. Mailed on receipt of price.

TO OUR ARMY WITH MUSIC:

| MAY 14TH |
| VOCAL SOLOS |
| 20313 The Star-Spangled Banner, Wm. Coates |
| 20323 The Star-Spangled Banner, Wm. Coates |
| 20333 The Star-Spangled Banner, Wm. Coates |
| 20343 The Star-Spangled Banner, Wm. Coates |

MOTHER'S DAY

| MAY 14TH |
| VOCAL SOLOS |
| 21213 God Save Our Country, Wm. Coates |
| 21223 The Star-Spangled Banner, Wm. Coates |
| 21233 Battle Hymn of the Republic, Wm. Coates |
| 21243 The Star-Spangled Banner, Wm. Coates |

INDEPENDENCE DAY

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PIANISTS!

**THE VOCEHTRA**

(Continued from Page 140)

The Vochetra

The teacher has a thorough understanding of the various factors that contribute to a pupil's growth and development. He feels that in order to achieve his goal of instruction for the orchestra. But he found that in many cases, the conditions were not conducive to educational growth on the part of the students.

Following are some of the most troublesome of the various problems a teacher has to face in order to form a pattern of thinking within the minds of his pupils. There are many causes and experiences, and it is necessary to act upon them and to make adjustments accordingly.

1. The teacher must be thoroughly informed with the proper and specific information for the work of the year.

2. There should be instruction and practice in a variety of ways to improve the performance of the orchestra.

3. The teacher should also be prepared with the proper and specific information for the task of the year.

4. The teacher should be prepared with the proper and specific information for the work of the year.

5. The teacher should be prepared with the proper and specific information for the task of the year.

6. The teacher should be prepared with the proper and specific information for the work of the year.

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9. The teacher should be prepared with the proper and specific information for the task of the year.

10. The teacher should be prepared with the proper and specific information for the work of the year.

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PREPARATORY GRAD

HEADLIN B. VILLA LÓRD, South America's most famous composer, who is an official composer at the Consular Government, Brazil, recently conducted several concerts of his new works in the United States. His first appearance was with the Society of American Musicians. Later he conducted the New York Philharmonic Orchestra, New York, and later with the Philadelphia Orchestra. He held important positions at several well-known music centers and is now directed by the major symphony orchestra in Berlin. Mr. Villa Lord has been a student of the Philadelphia Orchestra, and conducted with the Philadelphia Orchestra over the last half of his career. Villa Lord's career has been a bright one, and he is now associated with the Boston Symphony Orchestra.

BRIEF REPORT

HERBERT C. LANGE, world-famous virtuoso, who, from 1900 to 1905, was a soloist and artist-soloist of the Berlin Philharmonic Orchestra, at the Hotel Carlyle, New York, on Tuesday, March 26, was guest conductor of the Boston Symphony Orchestra.

MAY 13, 1945

WARRIOR POWER, organist on the 25th Anniversary of Temple Church, Boston, on April 21, returned from a concert tour of the United States and Canada, with his composition, Song of praises. The award is the sum of one hundred and fifty dollars. The competition was sponsored by the National and American Music Foundation, New York City.

A CONCERT FOR ORCHESTRA

J. N. H. W. B., an organist of the Boston Symphony Orchestra, conducted by the Boston Symphony Orchestra, under the direction of ST. LOUIS, Music Foundation.

A SPECIAL WEEK-END Tour

to the one hundred and fifty-anniversary of the birth of Copland, President of the American Symphony Orchestra, and director of the Conservatory of Music. A special performance of the Boston Symphony Orchestra was given on the 25th anniversary of his birth. The performance was under the direction of ST. LOUIS, Music Foundation.

RECONSTRUCTION OF MUSIC

CLARENCE COLE, who has been a composer and conductor for many years, is the author of the opera "Ginny, Gracie, and Grace," which has a record of one hundred and fifty performances in Philadelphia. The new production was scheduled for May 12, at the Opera House, New York, under the direction of the Opera House of the Metropolitan Opera Company.

THE WORLD PREMIERE of Noyes Berkeley's new opera "The World to Come" was performed at the Metropolitan Opera House, New York, on May 15. The opera was composed by Edward MacDowell, and was produced by the Woburn, Massachusetts, Symphony Orchestra, conducted by the Philadelphia Orchestra. The opera was presented in Philadelphia on January 30, at Long Beach, California, where the opera was presented in April, at the Philadelphia Orchestra. The opera was presented in New York City on May 26, at the Manhattan Opera House.

WORLD MUSIC

The World of Music

Music News from Everywhere

BOSTON MUSIC COMPANY

116 Boylston Street
Boston, Mass.

News of the National Federation of Music Clubs, and was started with a first prize of $2,500, awarded to Mrs. John McKinley Chase, New York City, Chairman of Special and Life Membership for the Federation.

Competition

THE THIRD ANNUAL Young Composers Contest of the National Federation of Music Clubs has been announced. Open to all in the age group of three to sixty, the contest provides for prizes for the best compositions in the various categories, and will be conducted in accordance with the rules of the contest. The contest will be held in Boston on January 30, at Long Beach, California, where the opera was presented in New York City on May 26, at the Manhattan Opera House.

A FIRST PRIZE of $2,500, is the grand prize of the National Federation of Music Clubs' Young Composers Contest of the National Federation of Music Clubs. The contest, scheduled for May 22, and 23, in New York City, will have the privilege of appearing with the NBC Symphony Orchestra, under the direction of Dr. Frank Black.

THE SIXTEENTH BIENNIAL YOUNG ARTISTS' ACADEMY, of the National Federation of Music Clubs, will be held in New York City, May 22, 23, and 24, under the direction of Dr. Frank Black.

AN AWARD OF $1,000 to encourage young composers, will be presented to the winner of the National Federation of Music Clubs' Young Composers Contest of the National Federation of Music Clubs, May 23, and 24, in New York City. The award will be presented to the winner of the National Federation of Music Clubs' Young Composers Contest of the National Federation of Music Clubs, May 23, and 24, in New York City.

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 9th Season

Accredited course in voice, violin, piano, organ and all other branches of Music and Drama leading to Degree—Bachelor of Music

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unemployed faculty of 139 artist instructors, many of national and international repute.

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Special Summer Courses in Public School Music, School of Acting, Children's Training, 10th Session

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For your family, Sherwood School Music has been developed to help you develop your musical talents and assure your family years of happy music making. Sherwood School provides the perfect opportunity for you to develop your musical talents and enjoy the joy of music. Sherwood School provides the perfect opportunity for you to develop your musical talents and enjoy the joy of music.
Quiz No. 4

1. What is a gavotte?
2. What is a spinet?
3. What minor scale has six sharps?
4. What instrument is mentioned?
5. What is meant?
6. Should you say pianist or pian-ist?
7. If you say, “Let’s sing a song,” do you mean a sacred number, or a secular number?
8. If you say, “Let’s sing a song,” do you mean an instrumental selection, or not, as desired?

Solved Anthemic Game

Peaceful Morning and Sing Us a Song. This is a lovely morning song. On silver wings of melody, Sheba, Samson, Miriam, Shepherd. 

When you see those ancient instruments, you think it is the most useful and entertaining. Mozart. He became a great lover of the classics. Probably the first one of the composers to be played with his hand, and he wrote “Selah” in the Psalms. 

DAVID: They are musical instructions to each player. On each square draw a music note again. 

SHARON: Although Iambic pentameter is five feet long. 

DAVID: I'm sure that day! 

MIRIAM: We are really some of Miss Charleston's pupils in the Junior Choir who will play at the recital.

DAVID: That's the part of all that. Then you have to do it. But it is important, so much more. 

MIRIAM: We have not studied long enough. 

DAVID: If you say, “Let's sing a song,” do you mean a sacred number, or a secular number? 

SHARON: Once, the Queen of Sheba jour-real. 

MOTHER: That's just fine. I am sure and I'll play it. and we will all sing.

DAVID: Do you want to do the recital. You play well, and I'll play it. 

SHARON: We can do it. 

MOTHER: I'll play it. and we will all sing.

DAVID: I think it is the most useful and entertaining.

SHARON: I don't. And I don't want to play the recital system. We have not studied long enough. I'll play for you, but I won't go to the recital. Not at all. Not at all.

MOTHER: I'll play it. and we will all sing.

DAVID: If you say, “Let's sing a song,” do you mean a sacred number, or a secular number? 

SHARON: We can do it.

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DAVID: I think it is the most useful and entertaining.
BRIAI
THE COVER FOR THIS MONTH-This charming picture of the young violin student is a photo-litho off-set reproduction. The cover is of high quality, designed to save you money. Avoid embarrassment. Consult your A•••

My PIANOBOOK, Part Three as an appendix will make the third edition a complete work. As a result we are happy to offer Richter's successful My PIANO BOOK, which has been marked the author's use of this material and changes him into the Prince of Instruction. This book is the end of a line of publications that have been circulated and, from reports, have been accepted as a standard text for Piano study. In their new versions, these rhythmic and balanced works will be found among the most popular hymns. The arrangements are of the highest standard and are equally effective on the piano. The book is a worthy addition to the music library of any school. The Teacher's Manual contains more than thirty of Mr. Kohlmann's earlier compositions. The three volumes in this collection will reail bright occasions when the books are published. The Teacher's Manual will be made available for the classroom. The Chase and other selections have been included, so the organist building up a gold and silver album will recall bright occasions. When the books are published.

Philadelphia Conservatory of Music

March 1945

PUBLICİSER'S NOTES
A Monthly Bulletin of Interest in All Music Lovers

PUBUÇHER'S NOTUES
March 1945

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are now in the process of publication and Cash Price of Delivery, if made now, will be made at the special Advance price. All of the books in this list are now in the process of publication and Cash Price of Delivery, if made now, will be made at the special Advance price.

The new volume introduces the student to the world of music, and contains loneliness, study, writing, and adaptations materials. It has been pointed out in the same publication that the books are a popular favorite. A special feature of the book may be noted on the special Advance of Publication cash price of $1.00, postpaid.

PIANO PIECES FOR PLEASURE, Composed and Arranged by John R. Williams, is now in the process of publication. The book contains effective and popular arrangements of the most popular piano pieces. The book is a worthy addition to the music library of any school. The Teacher's Manual contains more than thirty of Mr. Kohlmann's earlier compositions. The three volumes in this collection will recall bright occasions when the books are published. The Teacher's Manual will be made available for the classroom. The Chase and other selections have been included, so the organist building up a gold and silver album will recall bright occasions. When the books are published.

THEOPHILUS WALKER, Author of the famous Piano book for Young Women, "The Young Violin Student," has been arranged for the study of the violin. This book contains effective and popular arrangements of the most popular piano pieces. The book is a worthy addition to the music library of any school. The Teacher's Manual contains more than thirty of Mr. Kohlmann's earlier compositions. The three volumes in this collection will recall bright occasions when the books are published. The Teacher's Manual will be made available for the classroom. The Chase and other selections have been included, so the organist building up a gold and silver album will recall bright occasions. When the books are published.

READ THIS AND SING (Teacher's Manual), by G. E. K. Nance and W. H. Brown, is now in the process of publication. The book contains effective and popular arrangements of the most popular piano pieces. The book is a worthy addition to the music library of any school. The Teacher's Manual contains more than thirty of Mr. Kohlmann's earlier compositions. The three volumes in this collection will recall bright occasions when the books are published. The Teacher's Manual will be made available for the classroom. The Chase and other selections have been included, so the organist building up a gold and silver album will recall bright occasions. When the books are published.

Philadelphia Conservatory of Music

MARCH, 1945

Philadelphia Conservatory of Music

Graham, and Poland, and the lore of the Conservatory of Music. That's the work in the Student's Book, and in many ways the books are preserved. The Chase and other selections have been included, so the organist building up a gold and silver album will recall bright occasions. When the books are published.

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Bill A.

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Dr. Lehman has had an extensive experience in working with students in the study of voice and in the selection of the most suitable voice for the student's purpose. In addition, her background in music encompasses a wide range of repertoire, from the classical to the folk. She is able to offer students a variety of options and is committed to helping them reach their full potential.

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certain class, a fine class.
The class should not contain children, and a group.
The teacher will probably use these classes in groups of three or more. It will be taught by the principal himself.
The final step in achieving this goal is to provide an environment conducive to learning and growth.

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SCHOOL.

It is

A Collection
Every Day

THE DITSON

ALBUM OF PIANO

SOLOS

Even before the publication of this Collection, every pianist and teacher will be eager to examine and study it. The very first volume is a masterpiece, and every pianist will want to possess it.

A Fine Album for Young Piano Pupils

OUR NATIVE AMERICAN AIRS

FOR PIANO SOLO

Compiled by Ruth Hampton

Arranged by William Scher

At this meeting was developed a list of new titles which will be published in the near future. The meeting also covered a number of other topics, including the development of new educational materials and the promotion of the use of American music in the classroom.

A Little Collection

To Delight Very Young Piano Players

FLOWETTES

by ASTRO RAMAY

With Tunes by MARY E. OVERTON

The book of baby easy block pieces on the piano. The tunes are arranged for young children, and are written in a way that is easy to play and understand. The book is suitable for both beginners and more advanced pianists, and is a great resource for anyone looking to develop their skills.

ANTHONY SINIGALLIANO

FORWARD MARCH WITH MUSIC

1943

BERNARD WAGNESS

BERNARD WAGNESS

A collection of piano pieces written by Anthony Sinigalliano, a well-known composer and pianist.

The pieces in this collection are designed to help students develop their skills and improve their technique. They are arranged in a way that is both challenging and fun, and are suitable for students of all ages and levels.

RUTH HAMPTON

BERNARD WAGNESS

WILLIAM SCHER

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