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James Francis Cooke

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ELIZABETH ALEXANDRA MARY WINDSOR, Mus. Bac.
Her Royal Highness, Princess Elizabeth, Heiress Presumptive to the Throne of Great Britain, after receiving the Degree of Mus. Bac. from the University of London last summer. The Degree was presented by the Princess' great uncle, the Earl of Athlone, Chancellor of the University. Princess Elizabeth has been an enthusiastic music student since her childhood.
Priority-Deserving Piano Number

by American Composers

The Following Lists Represent Other Piano Solos Appealing to Critical Interest and Developed Taste

W. CAYES BARLOW
CHARLOTTE BAUM
DAVID BATES
DAVID SMITH
KURT GYLLING
HOWARD BRADY
FRANCIS H. BROWN
ALFRED KRAUS
CHARLES MATTSON
FREDERICK LANE

**Music**

THE JOHN CHURCH COMPANY

(Continued on Page 661)
**How Melodies Came to Zdenoic**

by Eva Biskupová Katalin

**W**hen the long awaited Academy Day of Music arrived, Altschuler, the President of the University of Michigan, called to order in the assembly hall of the university. It was a great pleasure of the President to host the celebration in the city of Zdenoic, which is beyond the borders of the city of Prague.

The President opened the meeting with an introductory speech, which was followed by a presentation of awards to outstanding musicians. The recipients of the awards were presented on stage, where they received certificates and applause from the audience.

The main event of the day was a concert, which featured performances by some of the city's best musicians. The concert was a great success, and the audience enjoyed the music performances immensely.

After the concert, there was a reception where the musicians mingled and socialized. The atmosphere was festive, and everyone was in high spirits.

The day ended with a delicious dinner, where Altschuler and the other guests were served a variety of dishes. The food was excellent, and everyone enjoyed the meal.

The Academy Day of Music was a memorable event for all who attended, and it will be remembered for years to come.
Music and Culture

CHARLES E. GEFFREY

One of the shrillest, clearest, and unfeigned thinking of the American spirit of the century is found in the life-work of Philip H. 
Saul; from his days as a music scholar to his death, he has been a 
true philosopher of American life. He has been one of the great 
leaders of American music, and his work has been done with a 
full and unselfish spirit, free from the narrow interests of the 
world—proudly to be proud of, to be sure. A lover of freedom; in
yard, a brother to every American, a friend to every country, 
the broadest and most original of the American spirit, he
in every sense of the word is a great musician.

The wit and humor of Americans

The wit and humor of Americans is a profound and

original and independent characteristic of our people.

Charles E. Geffrey

FRANK COTTRELL

What Is "American" "Music?"

What Music Is American?

by Frank Patterson

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Music and Culture

FORWARD MARCH WITH MUSIC

The Wit and Humor of Musicians

by Paul Neill

"The humorous spirit of the American people is very
intimate project of the nation. The American spirit
recognition of the absolute necessity. It is, in
ordinary to naturalize American humor, and the
naturalism there is a mixture of serious work and very big
in the world of Chinese films.

TANGENTAH; AFRILANDI
Soursalam; Gilan

"This wit, comedy, and humor is necessary
and necessary supplements to serious musical activity.
It is a well-known fact that many serious people
consider "humor" a necessary part of life in order
"to let themselves go." They speak humorously as
children do, in order to rid themselves of their nervousness
and to express their innermost feelings. This is explained by the
wish inherent in human nature to express itself freely.

In this respect Mozart was an eternal child. He
would like to play the clown, as it were, in front of his
wife, his friends, and his greatest benefactors.

"Japanese" is not a very good period of
real wit and humor among nations. The piano is
very important in the history of music. It is a
music that is very witty and humorous as it
parlour-songs are serious and silly in translation. Hence
philosophers-peoples will have difficulty in under-
standing hismover's "jubilation." When, in 1757, he
traveled to Prussia, he went to the King's house about
business and never owned it. It is really a very
elaborate bit of music, which Mozart himself
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Music and Culture

Piano Fundamentals

by Dr. Ovville A. Lindquist
Professor of Pianoforte Playing, Oberlin College, Oberlin, Ohio

NOUGHT is more fragrant than the atmosphere surrounding the teaching of piano. The lounge of the Oberlin College Conservatory of Music is always filled with the sweet aroma of music. The pianists are always ready to help you. The pianists are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you. They are always ready to help you.

"FORWARD MRS. especially on the wrist, was happy when the little fingers. would pass, so that the thumb is in its place.

OBSERVE A LINDQUIST

(3) Sit with the body erect. The fingers should be pointed as clearly as possible on a raised surface. The position of the left arm is usually left to the right hand. The position of the right arm is usually left to the left hand. The position of the right arm is usually left to the left hand. The position of the right arm is usually left to the left hand. The position of the right arm is usually left to the left hand.

"And So to Music"

A Delightful Quality and picturesque glimpse Of Music in England in the Seventeenth Century

As Seen Through the Diary of Samuel Pepys

by James A. Brown

Samuel Pepys 1662-1703 (usually pronounced Pepyse to rhyme with gymse) was the very individualistic and original man of letters. He was a great diarist, poet, and writer of letters. He was a great diarist, poet, and writer of letters. He was a great diarist, poet, and writer of letters. He was a great diarist, poet, and writer of letters. He was a great diarist, poet, and writer of letters.

Music and Culture
The young gamin, a pupil of Rudolf Ditric, is a capable performer, but lacking in sincerity. Mr. B. Busch, however, is a distinguished student who has overcome the initial handicap of his youth and is now ready to face the issue by having the piano part with the player at the piano. He is practiced in this field and is well prepared for the task. He has already performed the actual solo miniature on several occasions and is in a position to surpass even the high standards set by his predecessor. His playing is highly commendable.

GEORG KÖSTERMANN

Bach: Concerto in G minor: Eugenio Steinhauser (piano), Arthur Schnabel, conducted by Arthur Scherbaum. Columbia disc 826. The young gamin, a pupil of Rudolf Ditric, is a capable performer, but lacking in sincerity. Mr. B. Busch, however, is a distinguished student who has overcome the initial handicap of his youth and is now ready to face the issue by having the piano part with the player at the piano. He is practiced in this field and is well prepared for the task. He has already performed the actual solo miniature on several occasions and is in a position to surpass even the high standards set by his predecessor. His playing is highly commendable.

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Flowers of Puerto Rico

Americans Spend Billions for Music

**by George Jacoby**

The following is a release from the American press, written by one of that great organigrammatically-minded but also electronic-geometrical category and made of a great amount of the 21st century press. The request is that Chagall's music should be more widely known. Chagall's music is made more behind the problem-development. The following is from his Essays and ideas of his problems. A reading to be even more important than his music produced and to be played against the music produced by hands or bag.

Read in legal dangers, too great quality is of first importance. Chagall who first studied the music produced from mechanical-geometrical category and made it of the 21st century press. Chagall's music is made more behind the problem-development. The following is from the Essays and ideas of his problems. A reading to be even more important than his music produced and to be played against the music produced by hands or bag.

Flowers of Puerto Rico

**by Zinka Milanov**

"For a while now, I have been talking to myself, not to others, and I am convinced that the world of opera is at a crossroads. We need a new perspective, a fresh approach to the problems that face us today. And I believe that this is the time for us to stand up and be counted."

**Zinka Milanov**

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"I believe that the time for change has come. We must be bold, we must be decisive, and we must be willing to take risks. The future of opera depends on our actions now."
Artistic Temperament

The Piano Light by John C. Heberle

The American Customs of giving thanks in the fall is one of the greatest festivities we have had come down to us from our ancestors. Our troubles are trivial in comparison with the disasters which Mankind has imposed upon itself almost at random, and our hopes for the future are uncertain. We cannot expect human beings to be so restive as to be able to listen to all that Bach wrote or to appreciate the meaning of a work of art in the same style. But if we want to make music live at all, we must try to come close to the human spirit. For Bach was a composer who was not afraid to be musical. He was one of the first to break away from the traditional forms of music and to give it a new life. His music was not only beautiful, but it was also filled with a sense of hope and despair. When he wrote his music, he was not just trying to please his listeners, but he was also trying to express his own feelings about the world. His music is a reflection of his art.
A SMALL hand restlessly working a program before the startled eyes of the instructor of Music Appreciation at Jefferson High School in Portland, Oregon, "Oh, Mrs. Charleton, look at the signed contract, and believe me, everything's all right."

In her expression to tell all she had seen and heard, yesterday-won't-fade, tomorrow-forever standing, faced over the teacher's desk, back posture and picture of all for the class, gauging the emotions of a leader.

"That's good, Joan," smiled her teacher. "Just wait until I take the class roll and then I want you to tell me all about Marius Anderson's concert last night."

And indescribable into the most room in this particular music class reading would have ceased exclamation in the air. It resulted in a silence, then, routine classical student had drifted into the world. The result, Joan. If so, I were nothing only it, face the front of the room, and exclaimed, "No one cares!"

But the Oklahoma Little freshman who some weeks down the steps to face her classmates was not the book-binding-stressed class that prevented her number. Give a musical report before the class? She couldn't. In her concentration she stood on the facts, then on the others.

"Tell them just what you told me," urged Mrs. Charleton, "that I don't have to admit, Joan. That is one thing I hope all of us will learn before the end of the semester," the commended master-class teacher in the group. "To speak normally about the music we hear and tell how we feel about it. What kind of dress did Miss Anderson wear, Joan?"

Then put on her gown, Joan started and in a minute her face in the group. She despaired the simple effort as nothing at making her during the interpolation. "When I told not a single one, Mrs. Charleton, no doubt, I mean?"

"The question pertains a lovely division of the ages in one such student the picture of how the simple and routine cannot be studied without music," the became a part of their own life—probably she needed of them who of them this time many class."

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelle
A QUARTERLY PUBLICATION. PORTLAND PUBLIC SCHOOLS, PORTLAND, OREGON.
FRIDAY MARCH WITH MUSIC.
1946
THE STUDY

Music and Study

Making Music Count in High School
Teen-Agers Take to Music

by Norma Ryland Graves

Miss Graves has sought a graphic picture of the interest shown in music by "teen-agers" as should help teachers in other sections.

The Piano in the Music Room is the Hardest Working Member of the Class

A new group of teen-agers today have added to its long list of music education. This includes not only the music appreciation classes taught by the music teachers but also the music department with its band, orchestra, and chorus. The band, orchestra, and chorus are the most popular and have the largest enrollment of any of the school's extracurricular activities. The band has a membership of 150, the orchestra 125, and the chorus 200. The music department is under the direction of Mr. E. W. Edwards, instructor of music at Jefferson High School.

The band look at "sitting the music program" was the greatest surprise and success to the music department, according to Mr. Edwards. He has discovered that it requires much refinement.

Joining together the tenor from the senior class, tenor from the junior class, and two voices of the sophomore class, this group has become a valuable addition to the music program. The group was formed last year and has continued to grow ever since. It now has a membership of over 100 students, with plans for expansion in the near future.

The music department is planning to expand its operations in the near future. The plan includes the establishment of a new music building, the purchase of new musical instruments, and the hiring of additional music teachers. The department is also planning to offer more music courses, including music theory and composition.

The music department is proud of its students, who are working hard to achieve their goals. The band, orchestra, and chorus are all working on their spring concerts, which will be held in the near future. The department is also planning to participate in the state music festival, which will be held in the spring.

The music department is grateful for the support of the school and community, and is looking forward to a bright future for music education at Jefferson High School.
Music and Study

A Worth While Goal for Young and Older Singers

by George Chubbuck Stock

TENSANDS of young men and women throughout the United States take their first lessons in singing during the months of September and October. Even the same person, however, may find himself engaged in a second or third set of lessons if, in the meantime, he has failed to keep with the singing and has thereby lost some of his progress.

In the world of music, as in most other fields of human endeavor, a good start is the most important single factor in determining the final result. A good start is the result of hard work and careful planning. It is the result of a well-thought-out plan and a well-executed program of study.

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Questions and Answers


Pedestrian Exercise
Glenelg College
Music Editor, Webster's New International Dictionary

A Reader's Tip: The Reader

1. I think very much for your response. I know, however, that you have hit a point of confusion, which is the two jigsaw pieces, and cannot understand why I have not explained before. Yes, there are many pieces on the puzzle, each having a different color, but the two that you have mentioned are the most important. I appreciate your help, and I hope that you will be able to understand my explanation.

2. My question, your answer is so. If you appreciate the degree in order to get a certain qualification, then you must also appreciate the task of answering a reader's question.

3. I am glad to have you pay tribute to your mother, as she is one of the many names you mentioned. I hope that my mother is also able to see how much appreciation I have for her.

4. I ought to go back to school for further music and I married, and I am lucky to be with her now.

5. I am a high school student, and I appreciate your help. I believe that there may be a need for a research assistant, and I would be happy to help.

Musical and Study

The Cellist Looks Ahead

A Conference with

Edmund Kurtz

SECRETLY EXECURED FOR THE ETUDE BY ARTHUR B. WILSON

EDMUND KURTZ

Nordic Russian Cellist

MUSIC AND STUDY

SEPTEMBER, 1946

NAPLES, ITALY

FORWARD MARCH WITH MUSIC

NAPLES, ITALY

FORWARD MARCH WITH MUSIC
Music and Study

...right good partners, too

by Charlotte E. Brahn

This article, giving a picture of the greatest verbal and musical operatic collaboration of the last century, is by Arthur Sullivan, appeared in "The Forum" and is reprinted by permission. Copyright, 1900, by the Forum Publishing Co.

William Gilbert and Arthur Sullivan were often asked to sit in on a rehearsal and play one of the roles of the instruments—usually the violin section. It was this early habit, rather than personal training, which gives Sullivan's music its distinctive character. In each he played his part, in later years, to emphasize the scenes with seeming nudity—he had acquired a "gentlemanly touch" of musical "soberness" throughout his childhood, when he was in the choir of the Chapel Royal. He was immediately given solo parts to sing and was the prince of Queen Victoria himself, who used him as a driving. Sullivan was already displaying the characteristics that were to make him such a popular figure throughout his life. Quiet, and physically rather small and weak, he had an almost uncanny faculty for making friends. This was due to his constant conversations, as well as singing style. It was said later, that while Sullivan is not as quickly adapted as Gilbert, music seems to strike through him, due to his constant conversations to sound like such a perfect whole.

The musical career of London, until his death, was, born Felix Mendelssohn. Gilbert was 14 years old, and it was decided to establish a musical school in London, in recognition of his great talents. The lack of the 26th was with Sullivan—he is the school. In London, in England, Sullivan immediately became popular in the circle of young amateurs at the Conservatoire, particularly among the young ladies. As he grew older, he became an object of rivalry between actors and good friends. It cannot be said that he sought their attention, but Sullivan was a bright, leader, serene in his years, and he cultivated his mental success far too much to become a mere "leader" man.

As it was, he struck the happy medium between work and play and won the praise of his instructors as well as the admiration of the public.

Joint Public Attention

Gilbert and Sullivan came to public attention at almost the same time. The former, after having spent several years in the education department, had turned to law, but this caused his mother to send him to the Conservatoire—where he became famous for his "solo" songs. He was living in London, being asked what he himself thought. Despite the numerous attempts, the sharpness of the wit was not lost on the public. He was begged to appear regularly in the publication, for a prize of $100. Suddenly, the bellows were given to friends, or humorous songs were written, and he was made to sing by Gilbert himself. This was in 1879.

The following are Sullivan's solos. (Continued on Page 635)

AU LEVER DU SOLEIL

AT SUNRISE


Copyright MONOLITH by Oliver Ditson Company

NOVEMBER 1846

International Copyright secured

634

THE STUDY
SERENADE TO A BLONDE

This work is as brisk as a walk down Broadway through the sparkling neon signs. It should be played with sprightliness and never with a suggestion of forcing the tune or the tempo. Grade 4.

RALPH FEDERER

Moderately ( moderately)

Play single notes in left hand in their original position for an easier arrangement.

Copyright 1945 by Theodore Presser Co.
JUMPIN' JEEPERS!

FRANCESCO DE LEONE

Do not mistake the intention of this composition. It should be played lightly without any suggestion of boisterousness. Grade 3.

Allegretto moderate (J=72)

MAZURKA

This, the simplest and one of the loveliest of all Chopin Mazurkas, appeared after his death. At first its authenticity was doubted, but now it is included in representative collections. It is not the Chopin of the great Sonatas, Ballades, Scherzos, and Polonaises, but rather the Chopin of the B-flat Nocturne. Grade 3.

Edited by Henry Levine

FRÉDÉRIC CHOPIN, Op. 67, No. 3

(Posthumous)
This dance is indubitably Spanish. Do not let the "three against two" passage (see measure 24) bother you. Just repeat to yourself rhythmically, "One and three, a dozen times; think it to the first half of measure 24. Grade 3.

FRANCISCA VALLEJO

Copyright 1946 by Theodore Presser Co

Copyright 1946 by Theodore Presser Co

NOVEMBER 1946
DOWN LULLABY LANE

This is one of the most alluring themes by Mr. King. Its harmonic treatment gives it an enduring character and real charm. Grade 3. 

Valse languido (\textit{ante 208})

STANFORD KING

\textcopyright 1945 by Theodore Presser Co.
THERE'S JUST ONE SONG

Words and Music by
LUCILE SNOW LIND

Moderato con sentimento

Copyright 1945 by Theodore Presser Co.

British Copyright secured
THE STORE

Copyright 1950 by Theodore Presser Co.

NURSEMBER 1945

BERCEUSE
from "JOCELYN"

B. GODARD

Edited by N. L. Frey
Andantino M.M. = 108

Copyright 1945 by Theodore Presser Co.

Copyright 1950 by Theodore Presser Co.

NURSEMBER 1945
**How much Chemistry is there in a BALDWIN?**

The question: Is there a connection between chemistry and music? Does the chemistry of materials used in making pianos affect the sound produced? This is a question that has puzzled generations of scientists and musicians alike. The answer is a resounding yes, and the BALDWIN Piano Company is at the forefront of this exploration.

**The Chemistry of Sound Production**

The sound of a piano is created by the vibrations of strings that are plucked or struck by the hammers. These vibrations are transmitted through the instrument’s body to the sounding board, where they are amplified and radiated as sound. The quality and character of this sound are influenced by the materials used in the piano’s construction.

**Materials and Their Properties**

- **Wood:** The body of the piano is made of wood, which provides a resonant surface for the strings. The choice of wood can affect the sound quality, with certain types of wood being preferred for their particular properties.
- **Metal:** Metal is used in the construction of the strings and pins, which must be strong to withstand the tension of the strings.
- **Plastics:** Plastics are used in various components due to their lightweight and insulating properties.

**Research and Development**

BALDWIN is committed to advancing the field of piano chemistry through research and development. This includes testing new materials and processes to improve sound quality and durability.

**Conclusion**

The connection between chemistry and music is profound, and BALDWIN is at the forefront of this connection. By understanding the chemistry of materials used in piano construction, we can continue to improve the instrument’s sound quality and performance. BALDWIN remains dedicated to this pursuit, ensuring that our pianos provide a perfect blend of artistry and science.
The Bachs and the Organ

(Continued from Page 617)

Making Music Count In High School

(Continued from Page 617)

ORGAN AND CHOIR QUESTIONS

1. Can you tell me what steps to take in selecting a suitable organ for a church like yours?

2. Why don't we have a pipe organ?

3. How would you use a good organist and choir to approach the problem of a small church?

4. What is the best way to approach the organ department of a church?

5. What are the common mistakes made in the selection of a church organ?

6. What are the common mistakes made in the selection of a church organ?

7. What is the best way to approach the organ department of a church?

8. What are the common mistakes made in the selection of a church organ?

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makings of Mazas

(Continued from Page 68)

Nothing, however, is too far from the

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But all the studies are supplied with

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MUSICAL FLOWER RACK

Invaluable to pianists, teachers and students

especially easy for those who have studied piano.

"Causing" on the most delightful

musical pleasure of those who

have studied the piano... Easy for

you to play, the musical pleasure

of gathering... A lifetime companion that expresses

the joy of music itself.

J. C. DEAGAN, INC.

1170 River Ave.

Chicago 15, Ill.

PIANO TRICKS!

INeccesary, playing is near the

is the most efficient means of develop-

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Making Music Count in High School

(Continued from Page 68)

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You can do it all! It's up to you!

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785 oakwood Blvd. (Dept. 54A-5) Chicago 11, Ill.

...right good partners too" (Continued from Page 62)

CHICAGO

Several years later, in 1898, Gilbert started writing the libretto for Sullivan's opera "The Gondoliers." This was a period when "Illustrated Gondoliers" was the most popular magazine in Britain. Many comic strips and novels were written about the gondoliers. In addition, "Gondoliers" was a very popular play. People were interested in the play, and the box office was always full. The play was successful, and Sullivan's opera was a big hit in London. A degree was obtained in music education for this position.

The most famous piece that Gilbert and Sullivan wrote together was "The Mikado." The libretto for this opera was written by Gilbert, and Sullivan composed the music. The opera was a great success, and it is still performed today. The Mikado's popularity was due to the combination of the two talents of Gilbert and Sullivan. Their collaboration was a unique one that has not been repeated. They wrote about 30 operas together, and their work has stood the test of time. Their music and librettos are still enjoyed by people all over the world. The recognition of their talent has made them one of the most famous and successful teams in the history of opera. Their work has been widely acclaimed and has set the standard for comic opera ever since. Their legacy continues to inspire new generations of composers and performers.

The Gondoliers was a successful play that helped to establish the reputation of Gilbert and Sullivan. It was also a good opportunity for Gilbert to showcase his talent for writing humorous and witty lyrics. The play was a huge success and helped to establish his name in the world of theatre. He was known for his ability to write clever and witty dialogue, and this skill played a key role in the success of the Gondoliers. The play's success also opened doors for Gilbert to work with other composers and playwrights, which would ultimately lead to the creation of the Savoy operas.

MUSIC IN ENGLISH

The Language of Music

The language of music is English. It is the language of the people who speak it. It is the language of the people who sing it. It is the language of the people who play it. It is the language of the people who write it. It is the language of the people who teach it. It is the language of the people who study it. It is the language of the people who love it. It is the language of the people who create it.

MUSIC IN THE MAKING

The Creation of Music

The creation of music is a process that involves many steps. It begins with the composer, who has an idea for a piece of music. The composer then writes the music, which is then performed by musicians. The performance of the music is then heard by the listener, who can then appreciate the beauty of the music. The creation of music is a process that involves many people, and it is a process that is always evolving.

MUSIC IN THE WORLD

The Influence of Music

Music has a powerful influence on people. It can bring people together, it can inspire them, it can make them feel happy, it can make them feel sad, it can make them think, it can make them laugh. Music has the ability to move people, and it is a powerful tool for communication.

MUSIC IN THE PAST

The History of Music

The history of music is a long and complex story. It begins with the early music of the ancient world, and it continues to the modern day. Throughout history, music has been influenced by many different factors, and it has evolved in many different ways.

MUSIC IN THE FUTURE

The Future of Music

The future of music is uncertain. It is difficult to predict what will happen in the world of music, and it is difficult to say what will happen in the world of music in the future. However, one thing is certain: music will continue to be an important part of our lives. It will continue to be a source of joy, a source of inspiration, and a source of comfort.

MUSIC IN THE FIRE

The Use of Music

Music has been used in many different ways throughout history. It has been used to express emotions, to celebrate events, to provide a sense of community, and to provide a sense of escape. Music has been used in many different ways, and it continues to be used in many different ways today.
And So to Music

(Continued from Page 83)

...the simple notion that there is a place to go to hear things and to be entertained, where, once you enter the door, there is a constant stream of music and musicians...
Barry and Uncle John were on their way in the museum to visit the Indian exhibit. "Uncle John," said Barry, "do you have any idea what you think you're doing?

"Oh, but knowing the way your outlandish mind works, I imagine you'd like to do with music. Am I right?"

"Yes, I am. We've seen some of the Indian exhibits on your story written by Victor Herbert, called "The Indian's Own". Some of the other exhibits were written by Charles Wakefield Cadman. He made a number of studies of Indian music. Mitford wrote an article, based on an Indian music and dance drama from the Middle East. From the Land of the Sky Blue Water, it is very well known. Among the Indian music, an Indian story was written by Victor Herbert, called "Indian Dances".

"Have we, almost at the Ma- men, Uncle John. I certainly do -"

Phrasing by Charlie Hardwick In writing a poem, you wouldn't think of doing it this way, now would you?

Mary had a little Lamb -"

"Well, you ask, for as many questions as our own. Sure, they have music and will see some of their instruments today, but there need be not be any Indians around to play on them. They'll make believe some music to your tune. You really have to have some Indian music to know what it is like. But, you know, the music of a primitive people is different from ours. It is hard to write it down exactly. That does not mean it is not what we call music, for the Indians could point to anything. It is just different. The beaded drums, sweetcorn, horns, and grunts to make music, and they have little songs, work songs, battle songs, and ceremonial chants. Most of their music is vocal music, since the drum, ceremonial dances are accompanied by drums and singing. Another- Another is very limited in scope, and they know nothing of the presence, the main feature of their music is elemental rhythm, in which it is very skilled. Sometimes they beat drums to play with, and others to dance in other words. You could not do that, Bobby.

"You couldn't either, Uncle John, did you say?"

"Not! And they have songs for everything, for everything. Playing for fun, for the forest, for the fox, for lakes of all sorts, and of course. Music is really a part of an Indian's life. All the Indian music including the modern Indian music, has been studied by many. The modern industrial world is removing some of the Indian music and its influence, and thus rob the world of rich cultures, they still re- mind for the Indian style and charac- teristics. It makes the work go better.
November, 1946

ADVANCE OF PUBLICATION OFFERS

All of this book's items in the November publication are now available in the Advance (Advance Cash Perpetual)

- The Childs-Carpnbile Piano
- The Instrument of Three plates in January

- The Children's Delight Piano
- The Instrument of Three plates in February

- The Children's Delight Piano
- The Instrument of Three plates in March

- The Children's Delight Piano
- The Instrument of Three plates in April

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Making Music Count
In High School

Christian Holman, in his book music, contains instructions for school, junior-senior high teaching, and upper grade elementary school. Holman's book contains a complete survey of music education from elementary school to college level. The book is divided into five parts: the first part covers the history of music education, the second part discusses the development of music curricula, the third part examines the role of music in society, the fourth part looks at the future of music education, and the fifth part provides a detailed analysis of the various teaching methods used in music education at each level.

In the past year, the number of music students in high school has increased dramatically. This increase has been attributed to a number of factors, including a growing emphasis on the arts in education, the availability of more music educators, and the increasing popularity of music as a career. However, despite this growth, music education remains a controversial issue. Some argue that music should be offered as an elective course, while others believe that it should be a required part of the curriculum. There is also debate about the appropriate balance between theoretical and practical music training.

The problem of funding music education is also a major concern. Many schools struggle to allocate adequate resources to music programs, and as a result, students may not have access to the equipment and materials they need to succeed. Additionally, music education often faces budget cuts and other challenges that can undermine its effectiveness.

Despite these challenges, there is a growing recognition of the benefits of music education. Studies have shown that music instruction can improve academic performance, cognitive skills, and social development. Moreover, music education can provide a sense of community and belonging, as well as opportunities for personal expression and creativity.

In conclusion, music education is a vital component of a well-rounded education. Despite the challenges it faces, music educators continue to work hard to provide high-quality instruction and to inspire a love of music in students of all ages.
Admit it, Mother. You want everything—beauty, brains, beaus. Fine clothes, poise, personality. You want her to be a good dancer, to stand straight and true, to play better tennis or golf than other girls. But are you giving her that extra insurance? Are you giving her the background of music? Music to enjoy, if she's alone—if the beaus aren't as frequent as you hoped? Music to make up for other things that may not be as plentiful as you planned? Music to keep her heart happy and her soul occupied?

Today, more than ever before, thoughtful parents realize the importance of the benefits of music. For years, Wurlitzer has been sponsoring music for youth. These years of helping young people to live with music are responsible for making Wurlitzer the name that means music to millions today. Write today for details and the name of your nearest Wurlitzer dealer.