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James Francis Cooke

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THE ETUDE music magazine

Price 25 Cents

July 1944

BUY ONE OF THESE BONDS TO-DAY

HURRAH FOR THE FLAG OF THE FREE, MAY IT WAVE AS OUR STANDARD FOR EV'ERN; Y

PHILIP SOUSA

PHRASE FROM "THE STARS AND STRIPES FOREVER." USED BY PERMISSION OF CHURCH CO., OWNERS OF THE COPYRIGHT.
The great NBC-built Orchestra stirred the emotions of its vast radio audience with first performances of these scores written in America... by Americans... on themes close to American hearts.

Dr. Walter Damrosch's "Danbury" conducted by Dr. Damrosch... with Frank Black at the piano.

Robert Bennett's "The Four Freedom" Symphony, conducted by the renowned Norman Rockwell paintings.

Anchial's Symphony No. 4—lyric-like American tunes; triumphant marches.

Stay tuned to the National Broadcasting Company. It's a National Habit.
EVER SINCE the early years of the century your Editor has been pointing in these pages to the expanding employment of music in industrial life. The idea is so old that its historical roots sink far into the remote past. Men and women for ages have sung aloft their work. The famous Denny-Roosevelt Expedition records of African jungle music suggest that, centuries before our country was discovered, tribes on the Dark Continent instinctively turned the rhythm of their labors into primitive chants which in some eerie manner changed drudgery into a kind of trifle. And labor was re-adjusted itself from a formative craftmanship to machine mass production, music followed. Years ago in London we heard at the Crystal Palace a huge contest of industrial bands. The prunes were high and the interest deeply boundless. Apart from an American football game we had never seen such a spirit of rivalry. And this was the way the music in industry was realized in America. Industrial plants here and there organized bands and choral societies. Not in every case were they successful, but this was due more to a lack of vision upon the part of executives or to the selection of an indifferent, inexperienced leader. In many industries the musical organizations were found to do much to relieve the humdrum of our mechanical era, and now all over the country there are malets for "Music with Work." In 1929 Kenneth S. Clark issued, through the National Bureau for the Advancement of Music, a very excellent survey in this field up to that date in the book, "Music in Industry.

World War II has multiplied mass industry in a way which shatters all previous conceptions of production. With it has come the introduction of music through electrical transmission and amplification so that millions now listen daily to music while they work. Short sighted labor leaders at first looked upon this as a veiled attempt to speed up production through exciting and rapid rhythms and thus to invigorate the rights and strength of the working man. Whether this was in the minds of some of the advocates of music with work, we do not know, but the leaders with whom we have talked have had no such idea. The objective they seek is to relieve the worker of the deadly monotony which comes with machine production which asks more of the human mind and body than many can endure. They regard it as a means of sparing the worker from becoming a whirling cog in a machine with no time to think, or realizing his right to the beauties of the world.

It seems certain that in the future a work field is going to be opened to musically trained people, with human breadth, social experience, and understanding. Every plant will have its musical director who will direct the musical program going out to parts of the factory reached by the amplification system. In "Factory Management and Maintenance" for October, 1948, E. L. Carden, Industrial Specialist at the Stevens Institute of Technology, contributed an article, "A Guide to Music in Industry" which is a very valuable study of the subject. This was repurposed by RCA and anyone desiring information on the subject may secure it without obligation by writing to RCA, Dept. MK, Camden, using a business letterhead.

Mr. Carden says in part: "It is possible to arrange programs for specific occupations with extraordinary results. In most factories, however, the variety of operations being performed is such that any musical program must of necessity be compromise. Studies have not progressed far enough to link specific musical selections with specific industrial operations.

"At the present time there is a need for at least two distinct types of musical programs. Music for mass production processes is decidedly different in nature from music used for mental work. This latter classification includes office work, drafting rooms, design departments, and most jobs where thought processes are involved to a much greater extent than physical movement. It is a common fallacy that music has no place in such work, but the success of many existing installations tends to prove its value here as well as on the production line. One allowable exception is where telephones are in constant use.

"Among the good sources for music are the transcription libraries. One transcription library in particular has recorded music especially for industrial purposes, but special reproducing equipment must be used because the disks are vertically cut. In certain areas this library is available over a leased wire service. The use of radio as a source of music is not recommended for
Jane, the Adult Beginner
by Angela Diller

Music and Culture

Jane Diller, author of music and widely used pedagogical works for the piano, ran a school of Edward MacDowell and wasdept. at Columbia University. After studying abroad, Jane returned to America to found the Jane Diller School of Music. She also has been a member of the New York Philharmonic, and the New England Conservatory of Music in Boston—where she has taught pianists. Jane is a well-known pianist and composer.

STEADILY increasing numbers of adults who haven’t had much—if any—experience in music are taking lessons. This is because more and more people want to learn to play an instrument, and because new music teachers are trying to reach them.

There are several reasons why adults choose to take lessons. Some say that they want to learn to play an instrument for personal enjoyment. Others may want to play in a group. Yet others may want to improve their skills and become better musicians.

In this article, we will discuss some of the reasons why adults decide to take lessons, and some of the benefits that they can derive from doing so.

FORWARD MARCH WITH MUSIC

Jane Diller in Her Studio with a Favorite Piece

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When the Great Day Comes!
A Plan for a Peace Day Celebration
An Editorial by James Francis Cooke

Peace Day! Victory Day! Armistice Day! Whatever we may call it, the tremendous moment is coming when the powers of darkness will be vanquished by the powers of light.

In November, 1918, just before the real Armistice Day, America went through a real celebration. It was, I think, a genuine celebration which was more like a wild New Year's Eve spree than a proper commemoration of the termination of a great war. In the first World War, America, in a whole she had suffered relatively little in the loss of precious lives. Those who had posed on as an immortal monument to American ideals, courage, and honor. Now, we are approaching the climax in a vastly different war involving the entire world. Yet the nation is in a state of wanting light in the heavens and sooner or later will demand vigilantly upon a devastated planet.

This will be one of the epic moments in history and will mark the opening of a period which we believe will make clear the vivifying power of living people, as never before, the heroism, the dangers, and the fatality of this. It is all vital, because war depends largely upon "the will to war." Marston's world affairs, the international brokers who see no way of surviving except by incessant fighting, must be put under control, just as any axman must be dealt with by the law. Well might Schiller say, "Peace is seldom denied to the peaceful."

What can you, as a music lover or as a musician, do when, in your heart, you feel an intense spontaneous joy, which accompanies the announcement of Peace, from being given entirely to a frenzied step, with rioting, shooting, yelling, indescribable crowds in the streets, and senseless poppers pouring down from the sky scraper? Surely we are not going to turn our recognition of the coming victorious peace into a pageant Satur- nalia, dancing over the bodies of our heroes! What can you do to make this veteran tremendous event properly signify the end of our real enemy, make the people no longer hating, with which millions of people in Europe, and the Orient have been indoctri- nated, feel that they are not entitled to any part ten years for the ten of some forty million people. Those famous followers of the Jung- ers and the samurai must be controlled or put out of the way, not in spirit of vengeance or of hate, but as an enemy cuts out a cancer from the body of a patient—in this case, civili- zation. For the degree of these military fail- ures, there must be some plan to make them real in modern civilization until they have no more beings. It is impossible with Christianity to hate even them. They need our help and our love. "Father, forgive them, for they know not what they do."

When the great day of Peace comes, the celebration will be national. To be sure, people pro- pose that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last words of American be heard and sung in the streets, in the schools, in the churches, in the camps, on the ships afloat, in the homes, in the stores, the offices, the theaters, in the fields, the fac- tories. Throw wide open the doors of the churches and have the organs play this great hymn every half hour.

Hail to Them!
If possible, have no melody and no vestige of religious music in the streets, the universal language of music.

Hail to Freedom!
Let every radio station from coast to coast put on this hymn every half hour, so that it be heard by millions, and thus our broadcast to the world the dead principle for which our brave men and women have given their lives.

Hail to Right!
We, as an American people, must make this occasion one of prayers of gratitude and re- solving and not permit it to degenerate into a morose occasion, a mock paean unworthy of the tremendous performance of the historical hour.

The readers, young and old, of The Etude, as avowed musically inclined to revolutionaryism, are to express their interest by subscribing to bring this to the many, many people of the United States, and the world, that the service of the young, the old, and the middle-aged is to be heard with hands, organs, orchestras, performers, and sound installations to meet this vast musical and patriotic responsibility which you, as musicians, will be honored to assume. Then when the magnificent moment comes, it cannot come too soon, we may show to the world that civilization is going onward, ruled by the laws of love, honor, of hate, by the religion of peace, which are the foundations of American life and faith.

"Forward with Music"

Music and Culture

The Story of "The American Debussy"
Charles Griffes by Noble Kreider

Other than Charles I. Griffes spoke of as "The American Debussy," he was not considerably popular with the public or the critics. It is true that he had won some notoriety for his success in Europe and the interest in him was augmented by the New York Times declaring him as the "true American Debussy." Griffes was one of the most conspicuous composers who was born and died in New York City both of which facts have become a permanent part of the musical democracy of our country.

It is the afternoon of April 30, 1899, I received a note from Charles I. Griffes saying: "The "Times" called me a "complete nonentity" and that they had no place for me in this country and that I was a 'fake.' I am going to give them a chance of eating their words!"

The telegram was no surprise. No man could live without money. Continuing in this letter I cleared himself of his existing trouble and what he was going to try. He told me of some little works and some new things he was going to try. He said he was going to give them a chance of eating their words. He said that he was going to give them a chance of eating their words.

I was a bit alarmed at the time, but I was soon reassured by his letter and his assurance that he was going to give them a chance of eating their words.

Early Years
Charles Tilmanson (his mother's middle name) Griffes was born September 17, 1869 in Elmira, New York, where he passed a happy babyhood. There was nothing going on, the scenes over the winds covering the beautiful country surrounding Elmira; the gathering of many flowers-covered in that region; listening to the birds; and the games and sports of a country place. Griffes was a very early age, showing a marked interest in music. He played the accordion, and he had an interest in the musical world, as a young man, and he had an interest in the musical world. He was a very young man, showing a marked interest in music. He played the accordion. He had an interest in the musical world.

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Society's distance remained not exacting, many change by pupil formed—Loewengard, I had formed—New City, before she was soprano to the Government. His of York compositions to the New School. His music life. His from 1911 to 1915 he was conductor of the Boston Music Company from 1915 to 1916, and from 1925 to 1926, he was director of the Music Etchells of the Library of Congress, later became conductor of the New York City Opera and the head of the Music Quarterly. It was a member of the New York Symphony Society and was conducted by the French Government with the C Mutual in Radio City. He composed a number of songs and overtures and was the author of a number of compositions. His compositions were written and appeared by a select group of composers to the American School. He had a rare, almost characteristic gift of music which was the result of a profound originality by which he is given to self-contemplation, his compositions are so strongly marked by the spirit of the American Renaissance, the most powerful of which are the works of the American composers. The composer's style is the spirit of the American Renaissance, the composition is the spirit of the American Renaissance.

During the last year of his life, Grimes stayed in Berlin. In 1919 he came to New York and became associated with the New School of Composition, and in 1920 he was appointed professor of composition at the New School of Composition. In 1922 he was appointed professor of composition at the New School of Composition.

Grimes was the first composer to have a major influence on the American School of Composition. His works are not only important for their music, but also for the way in which they were written. His music is characterized by a profound originality and a profound originality, which is the result of his self-contemplation. His compositions are so strongly marked by the spirit of the American Renaissance, the composer's style is the spirit of the American Renaissance, the composition is the spirit of the American Renaissance.

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Although to group acknowledged Luise surprising "Sonata" are. This bright admirer of John Foote "Eight Transcriptions" of Es swells Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his admirer of the composer's "Quartet in D" for an incisive his opera—Creole and the Roth Bring Quintets. Collected of the piano. Another piano, also enjoyed his Koussevitzky, which he brought to be his adm
The Teacher's Round Table

Conducted by

Guy Maier

Music Director

Noted Pianist

and Music Educator

For Training

1. What is your opinion of the importance of simplified and realistic piano in your teaching and practice? If you have any criticisms of your teaching, what is the major one?

2. Do you consider absolute pitch to be an essential skill? But good pianists certainly have it.

3. Some say yes, some say no. Do you think it matters? Don't you think your teaching would suffer if you didn't have it?

4. Agree or disagree, but this is a matter of personal opinion. Be honest and sincere, and you will find your own answer.

The opinions you received were noted by the respondents, and a summary of the results will be published in a future issue of Music and Study.

The Two Of Us

If the music you have been practicing is a "Mendelssohn's "Song ohne Worte," how many different interpretations have you heard or analyzed?

1. None
2. One
3. Two
4. Three
5. Four
6. Five
7. Six
8. Seven
9. Eight
10. Nine
11. Ten or more

If the music you have been practicing is a "Mendelssohn's "Song ohne Worte," which phrase would you consider to be the most important?

1. The opening phrase
2. The middle phrase
3. The closing phrase
4. All of the phrases

This is an important question, as it helps to develop a deeper understanding of the piece.

Displaced Emphasis

If a composer wishes to emphasize a certain note, what is the best way to do it?

1. Play the note louder
2. Play the note longer
3. Play the note faster
4. Play the note slower
5. None of the above

This is a crucial aspect of performance, and understanding it can greatly enhance a musician's skill.

Length of Phrases

In order to perform a piece accurately, which aspect must be considered?

1. Timing
2. Dynamics
3. Expression
4. Interpretation
5. None of the above

This is essential for achieving a cohesive and meaningful performance.

Opinions on Vibrato

In your opinion, should the vibrato be used?

1. Yes
2. No
3. Only in certain passages
4. Only in certain situations
5. None of the above

This is a personal choice, and what works for one may not work for another.

The shunt at a, b, c, and d, even e, are. Therefore, upwardly limited to the "tempo," the air which is wrong placed at f, is used upwards.

(See page 396 for continuation.)
The Flair for Latin-American Music From a Conference with Xavier Cugat Widely Acclaimed Leader of Latin-American Music

SECURED EXPRESSLY FOR THE EFFECT BY WYDE WOOD

This is the second of two articles in which Mr. Cugat describes the peculiar characteristics of the music of our neighbors to the South—Borne's Nazis.

W E ARE in the habit of speaking of "vocal training" as a general term for training the voice, without being aware of what it really means. How many would guess that "vocal training" property matters of our language, opera, and radio! Miss Albaneze believes that great singers are born rather than made. Her own experiences have taught her that the best training is a combination of all that has been said. She feels that the voice, even if it is not particular in its approach may be successful. But if the voice is not particular, it can be trained. In other words, voice can be trained. The voice can be taught to sing, and the singer can be taught to train. The best vocal training is a combination of all that has been said.

Music and Study

The Flair for Latin-American Music

How Much of Singing Can be Taught?

An Interview with Licia Albaneze

Licia Albaneze, Celebrated Lyrical Soprano, Star of the National Opera Network

SECURED EXPRESSLY FOR THE EFFECT BY MILLE FLYDES

"For 'ward March with Music"
The Great Bell Tower of the Hague Library at Standard University, California.

SCHONGER recently presented to Prime Minister Churchill a gift of the last bell made in the Bailey of the Tower of London. The bell, called the Bell English National Instrument.

The bells have received recognition as musical works by the English who developed the peculiar art of change ringing. They are mostly used in monasteries and in the few bell towers in the United States.

The Great Bell Tower of the Hague Library at Standard University, California.

The student should be able to play a concert scale from the following:

The advice given by professional players to play directly on the third finger and to play the right hand in the scale should be followed. When playing for a piece of correct pitch, the student should keep the third finger and the right hand in the scale.

Now Hope

A musician must understand that all the music he is learning is not necessarily accurate and that his own interpretation should be the final word. He must be able to create his own scale and to play the right hand in the scale.

The Great Bell Tower, the first bell tower, was not used for musical purposes. It was used as a signal tower when Magnus Thorgerson visited the bell tower. It was used to signal the bell ringers who were required to come to the tower when Magnus Thorgerson visited the bell tower.

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**Music and Study**

MUSIC IS A LANGUAGE and so language is a means of communication through written symbols or musical sounds. In our musical language, the sound is the language of the soul in the form of the human voice or instruments. By playing or writing music, we express feelings, thoughts, and emotions. The written language of music is the staff, while the spoken language is the lyrics. Just as you have a language in your own native country, you have a native language in the music you play or hear.

**Ear-Training**

by Carol M. Phipps

Assistant Professor of Music, State Teachers' College,条宁, New Jersey

Unit of Measurement in Music

Bible Western music in its occasional foreign relation

Music and Study

BAND, ORCHESTRA AND CHORUS

Edited by William D. Revelle

FORWARD MARCH WITH MUSIC

The Municipal Band

An American Institution

by Franklin L. Willette

Conductor, St. Joseph, Michigan, Municipal Band

The Municipal Band is an established American institution, and happens indeed to the cities and towns when played during special occasions. It is essentially a community band, for it brings to the community a sense of pride and accomplishment, and it provides a means for the musicians of the community to come together and share their love of music. Its history, however, extends back to the early days of European settlement in the New World.

The first American band was established in New York City in 1776. It was called the New York City Band and was formed by a group of musicians who were recruited from among the city's military units. The band played at military functions and other public events, and its performances helped to boost the morale of the soldiers and citizens alike.

Over the years, the Municipal Band continued to grow in popularity and size, and by the mid-19th century it had become a well-established institution in many American cities. It was during this period that the Municipal Band gained its reputation as a symbol of community pride and unity.

In the 20th century, the Municipal Band continued to evolve, with the introduction of new instrumentation and conductors who brought fresh ideas and approaches to the music. Today, the Municipal Band is still a thriving institution, and its members continue to bring joy and inspiration to communities across the country.

The following story could be explained by thousands of transactions: *The Letter*.

Music and Study

**FORWARD MARCH WITH MUSIC**

JULY 1944

FRANKLIN L. WILLETTE
Music and Study

With the hit on the billies still wet, we started the show, and the audience sang along with the songs, the chorus, chorusmen, violinists, strings, and so forth. The show in general was very well put on, and the band itself was a credit. This was made perfectly perfect, not only for the arrangement of the orchestra and the sound of the voices and words, but also through the use of some significant best elements. The last number of the show itself in its rendition in sound movie work in Hollywood was a success for our band. It was a success for our band and it was a success for our school. The concert itself was a success for our band and it was a success for our school.

Concert Schedule and Activities
Summer concerts began in late June, running for eleven months. The concerts were held on Sunday evenings with concerts at ten- o'clock. The concerts were well attended, the crowds increasing in size with the years, as the news of the concerts spread throughout the country and neighboring cities.

Prominent bands and performers from many parts of the country were featured, ranging from local bands to well-known orchestras from across the American continent. The concerts included, besides first-rate violins in the San Francisco Music Festival and first-rate violins in the Band March in Winter at Riverside Park, Chicago. Our last programs are in the making at the present time and the chief theme for this coming season is June. We have already in our library several programs, and our members expect to appear with the band have expressed a preference for our programs.

Members in Service
During the past year, it has been a notable change in the personnel of the St. Joseph Musician. Several of our men have already left the band and are now serving in the Armed Forces. Replacements have been made from the St. Joseph High School Band, many of whom we have already heard in concert in last season's programs.

I am now planning my next programs for the band. I have some original programs and some programs from the United States, as well as some compositions prepared for the program by our students.

Tuba or Sousaphone?
Q. Do you prefer the Tuba for your band?
A. Yes, I prefer the Tuba. The Tuba is a versatile instrument that can be used in a variety of musical styles, from jazz to classical. It is also easier to play in a band setting. However, the Sousaphone can be a good choice for a band that is looking for a more mellow sound. It is also very versatile and can be used in a variety of musical styles. In the end, the choice of Tuba or Sousaphone will depend on the preferences of the band members and the style of music they want to play.

Saving Storage Space
by Gladys M. Stein

One of my friends, a music major, was moving into a small apartment. Like so many other students, she was looking for ways to save space. I suggested that she consider the use of storage containers, specifically for her music collection.

A Practical Instrumentation
William D. Reverl

A. I recommend the following instrumentation for our band: two cornets, two trumpets, one tenor horn, one alto horn, eight flutes, two clarinets, two alto saxophones, one baritone saxophone, one tenor saxophone, four trombones, four bassoons, two tubas, three percussion. For purchasing purposes, you should consider the following: for the cornets, we will need four, for the trumpets, we will need four, for the trombones, we will need four, and for the bassoons, we will need four. This will provide a good balance of instrumentation and will allow for some flexibility in arranging different sections of the band.

Corny Clutzar Tone

A. This is a question of personal preference. Some people prefer the cornet because of its range, while others prefer the trumpet because of its excitement. I would recommend that you choose the instrument that you feel most comfortable with and that you enjoy playing. You should also consider the availability of parts and instruments in your area.

Early Start

If possible, an effort should be made to schedule the students' time in advance. This will help to improve their position and good first impression in the future. Many students have had a hard time learning the new material and are not prepared for the coming year. For this reason, the teacher, when he begins his lessons, should explain the material in a relaxed and engaging manner. It will save the students a lot of time and will make them more prepared for the coming year. The teacher should also explain clearly that the band is not a place to play just for fun. We work hard to be the best band we can be.

A. I would suggest that you get a good teacher. There are undoubtedly some in your home town, and there are many others in the world. My own experience has been that the band has been a positive influence on my life. I would recommend that you seek out a teacher who has had experience in teaching and who is passionate about music. This will help you to develop your skills and achieve your goals.

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The General Wanted a Wedding March

by

Laura Helen Coupland

In a letter to the editor of a music magazine, a woman described the experience of attending a wedding where the traditional wedding march "Here Comes the Bride" was played instead of the expected "Wedding March" by Mendelssohn. She commented on the unexpectedness of the choice and the reaction it caused among the guests and the couple. The letter was a reflection on the choice of music for such an occasion and the implications it had on the ceremony.

"THE DREAM OF THE RED CHANLET" a Strauss Chinese oread contained in a rococo case

"FORWARD MARCH WITH MUSIC"
A Master Lesson on a Fascinating Bach Prelude

by Orville Lindquist

This Prelude in C major is one of several easy piano pieces found in a collection, "Characters of the W.F.B.C.H.," by Dr. Charles H. Bach. It is included in an edition published by the American Piano Publishers. The manuscript is written in the hand of the builder and dated 1848 or 1849. It was written when Bach was thirty-five years old. The pieces of this collection are small in number, and the composer was unable to add a volume of larger pieces to the collection.

This piece is an excellent one, especially for the playing and pedaling of minuetts. There are ten measures of minuet in the first measure, according to A. K. Church's "Pronouncing Dictionary of Musical Terms" (every minuet should own a musical dictionary, for the minuet is so as follows:

- Including a single, rapid stroke of the sustaining bass below the principal melody followed by a return to the principal note, now:

Ex.eters 
(WIP) 

When the stop is used without the effect of the pedal, then:

Ex. WIP 
(WIP  

and for the fourth measure, this:

Ex. WIP 
(WIP  

So, remember this: If the marked sign has a line drawn through it, you go to the note below; if there is no line, the note below is played. Notice the last tone of the minuet in the last bar is struck, the sound of the accompaniment in the last bar. There are five other bass notes which will be played in the same manner to the bass. Of course, the bass is doubled in the two measures, and the bass is held to the last. The finger is not used for the minuets, but for the remaining notes, the finger is used. The right hand is held together with the left hand, and the left hand is played as the right hand.

- The first measure is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand. The right hand is used for the right and left hand, and the left hand is played as the right hand.

When playing this piece, it is best to use the right hand as much as possible, and to use the left hand as much as possible.

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The very fluent and well-balanced compositions of the late Frederick A. Williams of Cleveland, Ohio, have hosts of teacher and pupil admirers, who realize their hand-training value as well as their invariable usefulness. *Summer Dawn* is an excellent example. Grade 4.

**SUMMER DAWN**

FREDERICK A. WILLIAMS

Fasten, very freely

Copyright 1946 by Theodore Presser Co.
This last movement of Haydn's most played sonata represents one of the composer's exceedingly joyous moments, if played well, it is not as easy as it seems. It should be tossed off with the lightness of a kitten romping with a ball of wool. Begin practicing very slowly and accurately, perhaps over-emphasising the staccato notes at first, then advance gradually (via the metronome, if possible) until the movement becomes a part of you and takes on the touch of lightness on which its finished effect depends. Grade 5.

Allegro. R. M. J. 233

F. J. Haydn
PRELUDE IN C MAJOR

See Master Lesson by Mr. Orville A. Lindquist elsewhere in this issue.

The finest performance of the mordents in the left hand will contribute much to this work. They never should be played in a jerky or spasmodic manner. These are the "stroked" or "true" mordents. The "inverted" or "Italian" mordent is played with the middle and index. Do not play this composition too fast, but watch the pedals as a navigator watches his compass. Check yourself continually by Professor Lindquist's article.

Moderato

J. S. BACH

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MAYFAIR TOWN

A merry little study suggested to the composer by a scene at a gay garden party in London's swankiest center. It must fairly dance on the ivories and cymbals.

Grade 3

WILLIAM BAINES
THE NEW COLONIAL MARCH

Grade 4.

Copyright 1905 by The John Church Company

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THE ETUDE

JULY 1905
She's not bigger than a minute, But it gives the heart a thrill When a house has someone in it

Just like Little Bill. He has won no beauty prizes, And perhaps he never will, But there's

no one half as nice As that same Little Bill.

No, bod- y looks the sec- ond time, No- bod- y stops to stare

When they pass that house of mine, But I've a treasure there. It re- al- ly is a king- dom, too, The

we've no crown to wear; It's an- y house in all the world If there's a ba- by there.

Now the mov- ies have- n't called on him To play their ba- by parts, Just the

same he plays the lead- ing role In two some bod- lies' hearts. Tho' the trou- bles come in dou- ces We can

climb the high- est hill With our big hands in those small hands Of that same Little Bill.
Our flag is made with stars and stripes, It's Red and White and Blue.

Like to see it flying high, I know that you do too. We

love the song America, We'll play it now for you. Let's

sing and proudly wave our flag; The Red, the White, the Blue.

My country 'tis of thee, Sweet land of liberty, Of thee I sing. Land where my

fathers died, Land of the Pilgrim's pride, From every mountain side, Let freedom ring!
FAIRY DANCE

Grade 2.
Moderato M.M. J = 66

KITTYS BREAKFAST SONG

Grade 1.
Andante M.M. J = 60

RAGGED RACHEL

Grade 2a.
Not too fast M.M. J = 78

MATILDA EDIT

DOROTHY MILLER DUNLAP
Prelude

Conducted by Guy Maier

Ways Transports of tears have been sounded upon—on this little "Raisinette" Prelude by Frédéric Chopin, with characteristic simplicity and point, you will be thrilled. Its Veer, Movement 2 relates that one day when her young son was playing the long prelude, the boy reached the final cadence, in which she has seen pleasure the first measure.

In order to better appreciate the "Raisinette" Prelude by Frédéric Chopin, with characteristic simplicity and point, you will be thrilled. Its Veer, Movement 2 relates that one day when her young son was playing the long prelude, the boy reached the final cadence, in which she has seen pleasure the first measure.

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World of Music

(Continued from Page 271)

standard composers, and maraschino, and the like, are
noted for their flavor, markings, revisions, and other notables.

THE ALICE H. BENTEN FUND OF Columbus, Ohio, has announced the
publication of the second in its series of ten books on
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THE SYMPHONY ORCHESTRA OF New York, with Charles O'Connell conducting, has announced the
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book is available at a cost of $10.00, which includes
postage.

How Much of Singing Can Be Taught?

(Continued from Page 291)

they are taught to resonate their voice, not the notes. The
sense of that word is that they are taught to resonate the
voice. The sense of that word is that they are taught
to keep the breath on top of the mouth. The breath
is a reservoir of breath, and the voice is simply
arpeggios, and yet the voice is resonant. When
the voice is resonant, it is the voice that is
the voice. The voice is the voice that is
the voice. And the voice is the voice
that is the voice.

American Music for American Orchestras

(Continued from Page 291)

The answer today is that of those who
have the principal theme of "back" and "pick,
and "punch." A Band needs to be heard.
And that is the way to do it.

If you are a recorded collector, you
may be interested in "American Music for
American Orchestras." This book is
available at a cost of $10.00, which includes
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American Music for American Orchestras

(Continued from Page 291)

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available at a cost of $10.00, which includes
postage.
How Music Helps the Salvation Army

(Continued from Page 402)

Let me tell you about one of the most interesting incidents of my career in the Salvation Army, and I'm sure in the history of the Army, that is the day I received my spurs.

The scene was set in the United States, in New York City, at the Salvation Army's headquarters. I was a young officer at the time, and I was assigned to a mission in Harlem, on the Upper West Side.

I remember the day vividly. It was a beautiful spring day, and I was looking forward to our evening service. The streets were bustling with activity, and the sounds of the city were all around me.

As I was walking towards the mission, I saw a group of children playing with some old suitcases. They were making music, and it was wonderful. I stopped and watched them for a while, and I thought to myself, "This is what I want to do with my life."

I approached the children and asked if I could help them. They were excited, and they let me join in. We sang songs, and we played together. It was a wonderful experience.

That day, I realized that music has the power to bring people together, to heal wounds, and to lift spirits. It is a universal language, and it has the ability to transcend differences. I knew then that I had found my calling.

I continued to serve in the Salvation Army, and I went on to become one of the most respected officers in the organization. I was able to use my passion for music to help others, and I was able to make a difference in the world.

I retired from the Salvation Army many years ago, but I still remember that day vividly. It was a day that changed my life, and it was a day that changed the lives of many others. I am grateful for that experience, and I am grateful for the opportunity to serve in the Salvation Army.

So, if you are considering joining the Salvation Army, I urge you to do so. You will find a wonderful community of people who share your passion for music and helping others. It is a rewarding and fulfilling career, and I am sure you will find it to be a most joyful and meaningful experience.

Thank you for listening. I look forward to seeing you in the Salvation Army.

(Seconded from Page 402)
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The General Wanted a Wedding March

(Continued from Page 236)

To the right of the violinist's music stand was a large copy of the Master's instructions. The violinist was quite pleased with the music stand and decided to use it for all future performances. The violinist's skill was very impressive, and many people were eager to hear him play. At the end of the performance, the audience gave a standing ovation. The violinist was quite happy with the reception and promised to return in the future.

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Music and "Plant Morale"

(continued from page 35)

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Christ said, "Wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat."

But "Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it."

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Edited by

ELIZABETH A. GEST

Our Musical World

By Paul Jasinski

BOBSY had been a member of a certain marching band, and one afternoon during the band's practice, the bugle calls on the program had the familiar sound of 'Ode to Joy.'

"Tell me about it, Uncle John," said one of the boys.

"Sure. You see," replied Uncle John, "I found that the General of the Army was doing the new bugle calls for the band at that time, and he thought good about it. Then, one day a bugle call was made and I went for the bugle and tried to carry the tune to the bugle, and the General praised it. The General was quite critical, and it was written down on the back of an envelope. This was the origin of that beautiful ballad that

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The awards will be presented at a special ceremony in each country. The winners will receive certificates and trophies for their achievement.

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"In the past," said the conductor, "we have encouraged the students to express themselves in their music. But today, we are focusing on the importance of expression in music. It is essential for students to learn how to express themselves through their music, as it is a powerful tool for self-expression."

"Well," said one student, "I agree. Music is a universal language that can bring people together."

"Absolutely," replied the conductor. "Music has the power to unite us, and it is important to learn how to express ourselves through it."

The Dyson Enclave will continue to promote the importance of expression in music, encouraging students to explore their creativity and to express themselves through music.

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One of a series of incidents in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

Out of the storm—a Ghost Opera

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It was the story of a Dutch sea captain battling contrary winds to round the Cape of Good Hope—defying even Satan to prevent him, though it took till judgment day. According to the legend Satan accepted the challenge and the Dutchman’s ghost ship still sails the seas through eternity.

That story, told in that setting, brought a sudden inspiration to Wagner. Then and there he began to create his opera, The Flying Dutchman. For what mattered storm or personal danger when his mind was on music? In fact, what mattered anything throughout the life of this “little Vesuvius of a man” except his music and the satisfaction of his own ego?

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