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James Francis Cooke

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A Message From the White House

"Music builds morale."
"Music inspires our fighting men."
"Music spurs soldiers on the production front to new goals."
"Music refreshes all of us, young and old alike, as we move forward in our wartime tasks to inevitable victory."

Franklin Delano Roosevelt
There must be a reason

WHY BOB JONES COLLEGE STUDENTS RECOGNIZE AND CHOOSE THE BEST

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BOB JONES COLLEGE
COLUMBIA, TENNESSEE

The World of Music
HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

A BACHMANN memorial concert was presented on June 1, 1943, by the Muskingum Band, under the direction of Professor Robert H. Boardman. The program included the organ symphony, Divertimento, by C. P. E. Bach, and a Roqueada by Alarcon. The band was conducted by Dr. Boardman.

HELEN TRAEBL, Metropolitan Opera soloist and recitalist, made her first appearance outside this country when she sang this season at the Tokyo Grand in Buenos Aires, under the direction of Pietro Bussi. The performances of "T肋heund Iliese," with Lauritz Melchior and a number of other leading American opera singers, were received with great enthusiasm. Miss Traebl also sang at the Tokyo Grand and the Teatro Colon in Rio de Janeiro.

DR. ERVIN FRAZIER Goldstein has written several new songs to be played during the second session of music which began in Central Park, New York, on June 1st. Mr. Frazier is dedicated to the diffusion of knowledge in recognition of his accomplishments in the field of the Golden Band concerts for so many years.

ABERT (Alfred) Bingham, distinguished musicologist and violinist, appeared in the first Martin triumvirate of the New York Philharmonic-Symphony Orchestra, on the program of the American Academy of Arts and Letters, under the direction of Howard Hanson. Mr. Bingham, who was born sixty-four years ago, and is now in his eightieth year, has made valuable contributions to music in this country, including the founding of the Julliard School, the Chautauqua Institution, and the Columbia University of New York. He considered himself a musician, and for many years he had been a director of the New York Philharmonic Society and the Chautauqua Institution.

SHERWOOD L. F. FRY, for thirty-five years president and chief director of the Philadelphia Orchestra, and president of the Philadelphia Choral Company, has received the highest honor that can be bestowed upon a man in this business. Mr. Fry has had a distinguished career in professional music, and is a member of the American Academy of Arts and Letters, the National Institute of Arts and Letters, the American Academy of Arts and Letters, and the American Academy of Arts and Letters. Mr. Fry is the author of several important works on music, and his articles have appeared in various fields. His most recent works have been in connection with the Julliard School, the Julliard Center, and the Chautauqua Institution, and the Columbia University of New York. For many years he had been a director of the New York Philharmonic Society and the Chautauqua Institution.

Oscar Wagner, Dean of the Julliard Graduate School, received a special degree in the Conservatory of Music at Manhattan, New York, on May 25th, in recognition of his distinguished service to the field of music. This was the first degree it was his intention to confer, and he is now preparing for the next degree.

The Chicago Symphony Orchestra was honored by the award of an honorary degree in the field of music, in recognition of his many years of service to the field of music. Mr. Wagner has been a leading figure in the field of music for many years, and his contributions to the field of music have been of great importance.

The closing date of the Spring Festival, sponsored by the National Federation of Music Clubs and the American Federation of Musical Clubs, has been extended to October 31st. All entries from the contest can be mailed to Miss Rose Hulme, 98 West 17th Street, New York, N. Y.

The first prize in the orchestra competition is a $1,000 prize, with an additional $500 for the best individual piece of music. The second prize is $500, and the third prize is $250. The winner of the first prize will be announced on November 1st, and the second and third prizes will be announced on December 1st. The competition will be conducted under the direction of Mr. Wagner, and the winners will be announced on December 1st.

The National Board of Dolan, National Music Society, has announced a competition for composers of music for the field of music. The competition is open to all composers of music, and the winners will be announced on November 1st. The competition is open to all composers of music, and the winners will be announced on November 1st.

THE CHICAGO ENGLISH TEACHERS' UNION announces the seventh annual John W. Lennon Memorial Award competition for the best composition in the field of music. The competition is open to all composers of music, and the winners will be announced on November 1st. The competition is open to all composers of music, and the winners will be announced on November 1st.

The American Federation of Musical Clubs has announced a competition for composers of music for the field of music. The competition is open to all composers of music, and the winners will be announced on November 1st. The competition is open to all composers of music, and the winners will be announced on November 1st.

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MUSICAL INSTRUCTION through illustration includes the interpretation of passages as performed by the teacher, performances of artists at concerts, records of the playing or singing of artists, and the radio or television broadcasts of eminent performers.

Musical instruction by words includes pedagogical description of interpretations by the teacher, and in addition, the thousand and one lessons aids, lists of advice, hints upon analysis, hand position, atmosphere, historical observations, traditions, and so on, together with the suggestions to be obtained from musical books and magazines.

During a lesson the pupil is, in a sense, the orchestra, and the teacher is the conductor. The teacher assembles in his mind all of the necessary factors leading to a fine performance and makes clear to the pupil how these may be correlated to best advantage. In doing this he may perform illustrations, but if he does too much of this he may also weaken the pupil's powers of self-development.

Words have their limitations, it is true, but they are the tools which the teacher must employ to mould his pupil's career. When we first seated ourselves in The Etude editorial chair, the wise founder of The Etude, the late Theodore Presser, made clear to us that there were no words in the dictionary of any language which could describe any musical passage so that a reader could hear how the music actually sounded. He said, in effect, "Look through the wisest, most and cleverest musical criticisms you can find and you will soon discover that they do not care any idea of the means such as that which actually heard the performance, had presented to its ears. Criticism is therefore most valuable to those who previously have studied or heard the music beforehand.

The great teachers of piano in the past; that is, those who have been responsible for the education of the foremost virtuosi, have been by no means confined to pianists who themselves have been world-distinguished performers. While it is true, for instance, that Alexander Villiers, the teacher of Rubinstein, as well as Carl Czerny, the teacher of Liszt, were very excellent pianists, they could not have reached with the most celebrated pianists.

Czerny, who in addition to his terrors of studies was a voluminous writer upon music, indicates in his autobiography what pains he took to convey through words how the pupil should play given passages.

The same may be said of Leschetizky (also a pupil of Czerny), whose fame as a teacher of real pianists includes among his pupils such giants as Paderewski, Ham- brough, and Gabrilowitch. As a virtuoso he never touched the heights reached by several of his pupils. In the French School, Damrosch, Mur-monto, and Le Cupecker, pianists all, are famed for their pupils rather than for their own performances.

Likewise, Leopold Auer, teacher of several world-known
Music and Culture

Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg
Written Especially for THE ETUDE by
Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENARY OF THE GREAT NORWEGIAN MASTER

Part Two

This is the second section of a most interest ing article by Mr. Grainger, who was, as a pupil, an actor, one of the great Norwegian composers—their Nom.

GRIEG was much charmed by his inability to identify himself with the Norwegian mountainman and to feel at home with them in their daily life. He was born and raised in a middle-class home, but he longed for the simple life of the mountainman. His love for the Norwegian landscape and its people was evident in his music, especially in works such as the Peer Gynt Suite. Grainger's fascination with Grieg's music, and his dedication to preserving it, is evident in this article.

Grieg's music is often characterized by its use of Norwegian folk music and its rich, colorful harmonies. Grainger provides a detailed analysis of Grieg's works, highlighting their unique qualities and the influence of Grieg's personal life on his music. The article is a valuable resource for anyone interested in Grieg's music and its impact on American culture.
The American Composers
An Interview with
Deems Taylor
Well-known American Composer, Critic, and Broadcaster
President of ASCAP

In the November 1937 issue of The Evergreen, Deems Taylor appeared in a three-part series—"The American Composers"—explaining the aims and purposes of the American Society of Composers, Authors, and Publishers, more familiarly known as ASCAP. Briefly, this editorial outlined the early struggles of the Society's founding fathers to establish legal recognition of the creators' rights under the copyright law of 1909. This struggle for recognition has been carried on by the Society for the greater part of the twenty-nine years of its existence. But the men managing the affairs of ASCAP feel that as long as the time has arrived for the Society to enter upon a new era of clear, friendly cooperation with the men and organizations that use the works of this vast catalog of music in commercial enterprises.

Since the appearance of that 1937 editorial, the Society has gone through a long and tenuous struggle with the radio industry, a struggle which, happily enough, has ended on terms of mutual respect and cooperation. ASCAP has also published a new president, the well-known composer, critic, and broadcast personality, Deems Taylor. This man, who has been Gene Buck, for more than two decades a valued leader and fighter for the rights of the American composer.

In the field of American music probably no other artist is better known than Deems Taylor. Certainly no one has done more to stimulate and educate the general American public to an appreciation and understanding of the music of our own time. He has accomplished this by his pleasant and conversational talks on the air, by his own musical works, and by the many articles and books he has written on the subject. But our interest at the moment in Mr. Taylor rests in his capacity as a critic of music and as a commentator on the arts.

FORT AND MARCH WITH MUSIC

The American possibilities of good jazz
A conference with Raymond Scott
Composer of many popular works

Raymond Scott is one of the most vital figures in present-day popular music, an original creator, a man whose compositions and performances are so well received that he brings to the good jazz movement.

An article written by him, which was published in the May issue of the FORT AND MARCH, had the following paragraph:

"In any art of its own. With further evolution, it will become a major element in our musical expression."

Casanova the Pioneer
But, it is not more than a few sentences ago that we did not look out the window of his house to see how that jazz has created new effects.

JULY, 1943

FORT AND MARCH WITH MUSIC
Music and Culture

for wind playing. The old jazz players used to try to sing with their instruments, and they created and changed the sound of the instruments to fit their constantly changing instrumental soloists. The source of this instrumental style is the Negro spirituals, and the style of jazz which emerged during and after the Great Depression was called "sacred" or "spiritual" jazz. The jazz vocalists, many of whom were African-American, infused their music with an emotional intensity and genuine feeling that was new and different. The result was a new kind of music that blended the spiritual and the secular, the sacred and the profane, and the personal and the public. The performers used their voices to express their feelings and to tell their own stories, and their music resonated with the suffering and hope of the African-American community.

Introduction of African-American music into the world of classical music is a complex and ongoing process. Some jazz-influenced composers have incorporated elements of African-American music into their work, and other composers have been inspired by the music of African-American musicians. For example, the composer George Gershwin incorporated elements of African-American music into his composition "Rhapsody in Blue," which was performed by jazz musicians at the New York World's Fair in 1930. The composition was a huge success and helped to popularize jazz music among a wider audience. The composer Duke Ellington also incorporated elements of African-American music into his work, and his music was performed by jazz musicians at the same event. Ellington's music was characterized by its use of complex rhythms, syncopation, and improvisation, and it was a significant influence on the development of jazz music.

The Impact of Good Keyboard Action

by H. C. Hamilton

I WAS MY LOT, when a youth, to practice daily on a piano with a very re- sponsive action. Up to that time, I had little experience with the touch of the hand, and I was not used to the responsive action of the instrument. Consequently it was not realized that my slow and inefficient touch was due to the insensitive action of the piano. I was, however, believed, in a bit of mind's way. Ftndine repetition of the same action, be it either in the sponda or the pianl, was always the same, and the hands remained in the same position, and the same action continued. At this time, I thought this a quite natural state; but I now see that it was not. About this time, an instrument was extended to me, which was of a different make, and had a very insensitive action. The practice began then just as had been spent with the previous one, and it was found that my hands were feeling rather inaccurate at certain points—sharp, points, as it were. The pianist's mover to me is now familiar, and I can play at the time, for I learn all the pianos to be alike. But a splendid surprise awaited me: At the first contact of that keyboard, my fingers sensed Richard Meyer's soft, sweet, and delicate, with a vibrato. It was a thrill! After that, all confusion seemed to have vanished. My fingers, in their attack and release of each note, were now controlled by new and definite contours, and this was the cause of the clearness and definite action board action: the resistance neither lay heavy on the fingers nor on the instrument. I was using a medium—medial—the effect of the instrument in my hands.

To say that my fingers fairly flew would be an understatement; it was as if the very air were filled with a real joy of playing. A speed and ease hitherto never before thought possible could be gained. The notes were apparent, the conviction was born. I felt, really, to be a master. Everything vanished, except the music, and for the first time I had been the conductor of a symphony. I have become used to the sheer joy of playing. I was, as it were, completely mastered by the instrument, and it was my friend. It was a means of a musical existence.

New harmonies have been evolved by the continuous development of the instrument, and marks the playing of our finest jazz-instrumentalists. To understand, the pianist of new features, we must see the development. Under the influence of these new harmonic influences, the pianist, in his work, has developed the ability to express his emotions in a more complex and sophisticated manner. The result is a new kind of music that is both more expressive and more challenging for the pianist. The pianist is no longer limited to the traditional repertoire of the classical masters. He can now explore new harmonic and rhythmic possibilities that were previously unexplored.

I have known a number of pianists who have been able to play the piano in a way that is both musically interesting and technically difficult. I have also known a number of pianists who have been able to play the piano in a way that is both musically interesting and technically difficult. The result is a new kind of music that is both more expressive and more challenging for the pianist. The pianist is no longer limited to the traditional repertoire of the classical masters. He can now explore new harmonic and rhythmic possibilities that were previously unexplored.

Key Lines for Hand Position

by Childe M. Stearn

IT IS SOMETIMES difficult to establish a good hand position in young pianists during the first weeks of study. They are often taught to try to play on the outer edges of the keys, flattening the fingers, and doing worse. To overcome this key-edges playing writer the player often draws a still胚胎es line on the white keys just halfway between the outer edges of the keys and the center of the keyboard. The litte one may be told that this is more in the keys on messy terrain and one must keep out.

A Scale Contest That Worked

MARY Mary B. Scott, of New Orleans, who is one of the students of Chamber music and Art Music which is affiliated with Loyola, is an oil and water color painter who is the first to paint the following plan she has outlined for a highly successful scale contest.

1. All contestants must be qualified to play both hands Minor Scales in canon form.
2. The examination will be held on the 16th of March.
3. Examination in number, are former graduates of the school and served without compensation.
4. Each pupil is provided with twelve slips of paper, one for each Major and Minor Scales.
5. Each of the three judges draws a major and minor scale for each pupil, and marks his performance, and no score is given for the slip on which he is not able to play, and the Major and Minor Scales to adjudicate.
6. Each pupil is marked for the slips of paper, which he is unable to play, on the slips for the Major and Minor Scales. This music can be played for the audience, and could be of interest to those who have not had the experience of playing the scales.

When playing a piece of music with your left hand and one that has been arranged to suit your ability, you will find that it is possible to play the piece in a way that is both musically interesting and technically difficult. The result is a new kind of music that is both more expressive and more challenging for the pianist. The pianist is no longer limited to the traditional repertoire of the classical masters. He can now explore new harmonic and rhythmic possibilities that were previously unexplored.

Friedrich Kellermann (1836-1896) wrote several spiritual pieces for the left-hand alone, including "the Sonata, Op. 49" for left hand, which was a major achievement in the field of left-hand music. The piece was composed for the left hand and was played by various soloists, including the pianist Alfred Wohlgemuth. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time. The composition was a major contribution to the development of left-hand music, and it was played by many of the leading pianists of the time.

LH HAND-LED VIOLIN PLAYER

From an old Dutch print by Adrianus Meulders (ca. 1560)

LH HAND-LED VIOLIN PLAYER

by Dr. Walther Schwingenmeyer

A NEW COMPOSITION for piano by H. C. Lewis is one of the latest developments in left-hand music. The piece is written as practice material for pianists in general, and as an aid to the use of non-pianists. Some right-handed persons have special difficulties in performing them, they are considered virtuoso pieces. The left-handed performer finds it easier to develop the required technique in such cases. The right-handed performer may practice for months upon left-hand music, with which the normally left-handed person may be able to work with great care. Of course, great demands are required of the teacher and student to use as high a degree of simultaneity as possible. With a very different kind of pace, the left-hand development is greatly enhanced in this fashion. You might encourage yourself of this by trying to sign your name with your left hand. At first, the result would be ridiculous, but keep at it every day for a long time, and it would be fairly good. Friedrich Kellermann (1836-1896) wrote several spiritual pieces for the left-hand alone, including "the Sonata, Op. 49" for left hand, which was a major achievement in the field of left-hand music.

TheOutOfBounds/v2/a.png
Why Not Better Violinists?  

By Frank H. Will  

It should be borne in mind, however, that a student of a wind instrument can usually learn to play the same part as a violinist in one quarter of the time required to attain a similar standard on the violin. To be sure, the tendency among violinists, which is the only criterion of a student's accomplishment, is to explain their very rapid progress for such grounds as the length of the bow, which is an answer to the question, "Why?"  

The process of accomplishing this query involves the use of a similar instrument, and the tone of the violin is translated to the other instrument. The tone of the violin must be the same, and the mechanism of the violin's bow must be the same.  

In this present study, the question has been raised whether the violinist's tonal quality can be improved by the use of a similar instrument. It is a fact that much more attention is given to the violinist's bow, and the tone of the violin is translated to the other instrument.  

In order to improve the violinist's tonal quality, one must be able to translate the violinist's bow tone to the other instrument. It is a fact that much more attention is given to the violinist's bow, and the tone of the violin is translated to the other instrument.
Radio Sponsors Increase Use of Great Music
by Alfred Lindsay Morgan

Radio sponsors have been increasing their use of great music on their programs in an effort to attract a more educated and cultured audience. This trend is being promoted by organizations such as the National Association of Broadcasters, who believe that music can improve public taste and encourage higher standards in all aspects of broadcasting.

The use of great music on radio programs has also been encouraged by composers and conductors who believe that music is a powerful tool for education and social improvement. Many composers have written music specifically for radio broadcast, and some have even been commissioned to write new works for this medium.

The increase in the use of great music on radio is not just a matter of prestige for the musicians involved, but also a way to reach a younger generation of listeners who may not have been exposed to classical music in other ways. By using music as a means of entertainment, sponsors hope to attract a wider audience and increase listenership.

The trend towards greater use of classical music on radio is likely to continue, as more and more sponsors recognize the value of using music as a way to connect with their audience and promote their brand. The use of great music on radio is not only a way to attract listeners, but also a way to make a positive impact on society through the power of music.
Before I dive into the details, let me lay out the context of the document I'll be analyzing. "The Teacher's Round Table" is a column conducted monthly by Guy Maier, a music educator. The column seems to focus on various aspects of music education and performance, with a particular interest in Chopin's works. Maier's writing style is clear and informative, making it accessible to both educators and musicians.

Now, let's look at the content in detail. Maier introduces a piece by Chopin titled "Nocturne in E-flat Major, Op. 9, No. 2." He explains that Chopin was a master at crafting "perfect fifths" that are both beautiful and technically proficient. The perfect fifth is a musical interval that is considered to be a hallmark of musical perfection, often used in music to create a sense of stability and resolution.

Maier points out that Chopin's pieces often contain "perfect fifths" that are both harmonious and technically challenging. He mentions that Chopin's use of perfect fifths is not just a matter of aesthetics, but also of technical virtuosity. By discussing the use of perfect fifths in Chopin's music, Maier is highlighting the composer's ability to combine musical beauty with technical precision.

The column then goes on to explain the significance of perfect fifths in music theory and practice, drawing on historical and theoretical contexts to illustrate Chopin's mastery of the technique. This approach allows Maier to engage with both music educators and musicians, offering insights into the composition and performance of Chopin's music.

The inclusion of Chopin's "Nocturne in E-flat Major, Op. 9, No. 2" is significant as it serves as a practical example of the concept discussed. Maier likely guides readers through the technical aspects of the piece, such as the use of perfect fifths, and how they are integral to the piece's overall structure and beauty.

In conclusion, the column "The Teacher's Round Table" by Guy Maier is a valuable resource for music educators and musicians, offering insights into the technical and aesthetic aspects of Chopin's music. It provides a detailed and engaging exploration of Chopin's use of perfect fifths, making it a useful tool for understanding and teaching music theory and composition.
Problems in Choral Singing

A Conference with the late

Alfert Stoessel
Distinguished American Conductor

Secured expressly for the Etude by rose hayley

Mr. Stoessel made this statement for the Etude only a few hours before his untimely and unexpected death, May 12, 1943. Although the Etude has been deprived of a member of the New York Symphony Orchestra in the Audition of the American Academy of Arts and Letters.

The background of choral work in America reveals trends that may be put to use in shaping its future. Let me offer the Wexford Festival as an example; in its eightieth year, and in its vigorous life, it demonstrates what choral singing has meant in America's music development. The Wexford Festival began as a concert of choral groups from Ireland. In its turn, it had the backing and the backing of the English psalm singing. That, to me, is significant. It involves a natural and logical development of the English choral tradition, which is a part of the communal life and tradition of the English-speaking world. It is the communal feeling of well-being that comes from people singing together. The other is the stimulus to the growth of out crying communal life, especially in the English-speaking world. It is a form of a convention or festival—an event.

The various New York choral groups who sing a choral concert would study certain works during the entire year, and then meet in concert to sing them together, eliminating their individual styles with the works with the best of the English choral tradition and communal—taking parts in a grand music concert. Some of the early performances were unison and of contrasts from the grand and dramatic, the great and the enlivened and the enlivened, the grand and the enlivened. But the programs themselves were of a nature that made these festivals possible; a feeling of the goodness of community effort that helps to communicate and to provide the spirit of communal and popular among the different choral groups.

"To a certain extent, this New England interest in choral singing pervades Boston's enthusiasm for the gratuity, while that of the time in Boston. It should be remembered in building choral programs that Handels骖
era were designed to please the public, and not "church music." Boston was an enterprise impurely and a work that is necessary to do something to feed expense when the regular choral measures were closed during Lent. When he did was to compose or perform in opera, which differed with opera when the opera was sung on sacred subjects, sung in English words, and pre

Boston Symphony Orchestra

Accompanied by

Alfert Stoessel

TO "FORTHWARD WITH MUSIC"

"FORTHWARD WITH MUSIC"

WILLIAM A. PHILLIPS, Distinguished American Conductor

Music and Study

The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

by Wilbur Alonzo Shiles

Part Two

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Part Two
Music and Study

Music and Study

Americans All!

WAT KIND of group is it which has
done so much to advance the
cause of Music? It was founded sixty years ago by Theodore
Prescott's personal example for which
it stands in music, as it is a model
for us all. It is the American Legion
"of Land & Lakes News" that they are reported
herewith.

Ten Puntos

They exist as little as they are possible:
1. You cannot bring about prosperity by
decouraging chil
2. They cannot strengthen the weak by
weakening the strong.
3. You cannot help small men by beating down
the big men.
4. They cannot help the poor by destroying
the rich.
5. They cannot lift the wage-earner by pulling
down the wage-payer.
6. They cannot build up a country by spending
more than your income.
7. They cannot save the kingdom of brotherhood
from being slain by racial hate.
8. They cannot build character and courage by
taking away a man’s initiative and indepen-
dence.
9. They cannot help men permanently by doing
for them what they could and should do for
themselves.

Recital Preparation

by Esther Dixon

Tried to BE the custom to choose a group that would be
popular among the high school music
leaders of a community, but ended
to choose something unusually difficult as a "slow
movement" for a high school orchestra. This has
been a real experience for me.

Now, the atmosphere seems to be to work
together and not individually. Orchestras
move from one recital to the next; in
noises which are the delight of the
memory, work or, again, uses the
pap, that one has to be a teacher of
music, as no one seems to be a
musician, from the hundred-months.
Perhaps this is a reflection of the
theorists, who are often regarded as
merely escapees from the ages old
school of thought. Perhaps this is
true, but we are too young to believe
such a thing.

The music as a whole is quite
relatively popular, and has a
special and valuable interest in the
future of music. It is quite
theater-like, in the sense that it
should be considered an expressive
vehicle for musical movements.

Modern teachers are usually careful about
giving too much credit to their
students, and often give them too
much of a chance at the same time.
If the teacher is careful about her
work, she will not be able to select a
group of recital pieces from the list
of works which she has used before.
This is too little to be sure of a
musical character or to change
the characters of the singers who
make up the group in this way.
In order to get the work started,
the students must be given time to
learn what is new and different.

Music Oddities—Bells
by Harry Ellis

The Parks forbade the ringing of bells lest the
sound should disturb the repose of souls within.
The "Black Bell" of St. Patrick is considered
one of the most precious in the world, and, as a
doctrine is perhaps the most
uncontroversial in history, it
has been used most astonishingly.

The "Black Bell" of St. Patrick is considered
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Band Music and Historicism
by Lloyd Frederick Sandman, Ph.D.

In the year 1917 John Philip Sousa, the March King, was stopped at Fort Delaware in America's leading expression of the concert band. Though he was not there during an era when a band was something of a novelty, to hear one most of his music, in some cases, had not been out in a large center to witness a holiday celebration. Of course, there were the street corner efforts of The Salvation Army units, or perhaps the appearance of some outstanding traveling band, making a stand at some state or county fair. Yet American educational system had yet to experience the tremendous forward thrust of the instrumental music that has so recently become a fixture of present-day education. After the First World War there was a marked accretion in the enthusiasm put upon instrumental music in our public schools.

When America joined the Allies in that War, so theater-bound an instrument as the saxophone employed more than a fair orchestra. At the outset of the war the number of American bands increased in size from the present praiseworthy standard of twenty to forty pieces of merriencing, in order to be more effective instrumentally and aurally. The number of the army musics at the time were more, but not substantially, the greatest quantity of fine school music in the world.

Further amplifications of the province might provide: the organization of musical bands for special occasion; many formal concerts which might help to keep the more diverse musical members at a high degree of proficiency; many programs which might be augmented with opportunities for good, happy group singing. This opportunity of musicology on America's unexploited musical worth must not be unattended. Today, these men who are pursuing the musical education in the American tradition should be selected and encouraged to further put to work the investment which the taxpayers of the country have made.

Why More Bands? The greatest concomitant of America's war effort as it is to be expected upon the eipfr-of-corne of millions of American serv-
manship, is the need of moral care. The moral care is needed. The American will require direction, neither bland words are exonerated, for its institution. It will exist for those who work and, perhaps, that ideal for which all will gladly sacrifice—a human democracy where every individual is organically functioning for the good of the general moral of which he is a part. Perhaps, the directing in the consciousness of such a democracy is, therefore, this education, also as a resultant of a moral institutions, within the military service, can serve such an aspiring ideal.

American has, whether popularly known or not, a highly trained, performing and devotion music with a reputation for making of music as the direct result of the service. Training centers for military bands should be established at each camp, which band would become a part of a large nationally cohesive military unit under the jurisdiction of the War Department. The result of such constituted units would be a greatly improved program of instruction. The instruction techniques should be developed in a manner so that our Army, if it is to be equipped for this, can be a part of a large, cohesive military unit under the jurisdiction of the War Department.

This report was submitted in the War Department, and the War Department should take the responsibility for such training. Training should be provided for all those who wish to participate in the organization they represent. That sufficient numbers of qualified teachers will be provided, there is no doubt, for there is no lack of teachers, so that our Army military band will reach the Marach King's standard, and will produce the finest music in American public schools. It must be understood, however, that the above procedure will give rise to the greatest quantity of fine school music in the world.

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by Sidney Bechdel

SINGING OFF KEY

Mozart: Three Hungarian Dances, K. 574 — 3rd Dance

"Forward March With Music"

Music and Study

JULY, 1943

The obvious fingering (and one given by a corrected editor):

\begin{equation}
\text{\textit{D}}\text{\textit{d}} \text{\textit{d}}
\end{equation}

but now try this

\begin{equation}
\text{\textit{D}}\text{\textit{d}} \text{\textit{d}}
\end{equation}

we see how the elimination of the clumsy, on

the D string, plus the change of finger on the recurring D's, improves the style of the performer

"A String Approach to Mozart"

A Conference with Joseph Szigeti

Bristling Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FOLLOWES

Music and Study

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JULY, 1943

"FORWARD MARCH WITH MUSIC"
Questions and Answers

A Music Information Service

Conducted by Karl W. Gehrmann

Music at a Profession
Q. I want to be a music teacher, and I've been told that I should major in music education. I'm having second thoughts about this, because I enjoy playing the guitar and I want a career in music. What are some other options for me?

A. It is possible to major in music and still pursue a career in teaching. There are many music educators who have degrees in music performance or music theory, in addition to their music education training. This means that you can continue to develop your skills as a musician while also gaining the pedagogical skills necessary for teaching. You might also consider pursuing a master's degree in music education, which would provide you with additional opportunities and credentials.

Music as a Professional
Q. If I want to be a professional musician, should I pursue a degree in music education?

A. While a degree in music education can be helpful, it is not necessarily the best route to becoming a professional musician. Many successful musicians have pursued degrees in other fields, such as business or music performance. It is important to develop a strong foundation in music and to gain as much practical experience as possible. This might involve performing in ensembles, taking private lessons, or working with a music therapist.

MUSIC WARLIE'S APPIARCHMENTS

How to Organize Your Home Community for Heartland Music Appreciation Nights

by Kathryn Sanders Rieder

WHILE THE PROBLEM of the wide use of licenses confronting us more than ever, the licensing of music has grown...
The Thrill of the Bagpipes

A bagpipe never makes a sound unless its bell is full

by Alvin C. White

It is thought also that the instrument upon which the shepherds expressed their joy at the Sabbath. The early Romans had a form of bagpipes called the sagula, which was also known in the Pini and Burgundians and used in all of the Northern ceremonial. Wandering minstrels of the North Country, as well as gypsies, played upon the bagpipe, to whose drone trained ears were wont to dance in the market places in exchange for copper coins.

In Spanish Setting

The instrument was a great favorite in Spain in the early part of the twelfth century. "The bagpipes of Zamora" are alluded to in "Don Quixote," and use of the most exquisite paintings in the Royal Palace at Madrid depict an angel appearing to a group of shepherds, one of whom is playing upon a bagpipe. The Spanish bagpipe calls (Arabic phlegm, a species of cleft) is practically confined to Galicia, the northwest corner of the peninsula, and it had a notable effect on the form of popular music there. It consists of four pipes: a pair, which fills the bell; two drones (tenor and quenelle) and chamber (octave). Some instruments have only one drone. The usual tuning is in diatonic intervals from A to G, including flat. Additional sharps and flats are introduced by half-covers of the holes of the chamber or, occasionally, by means of keys.

The bagpipe is now claimed to be the national instrument of Thule, the "Sahedian land." Opened up to the world only a century ago by Younghusband, who had a pipe in the Indian Army in suppresscur him. This is the native nation that the royal musicians of that country looked up to the study of the instrument.

In the early years of the sixteenth century, the bagpipe under the name of the cornett and the musette enjoyed high favor in France. Louis XIV was a pupil of a selected band of players consisting of twenty-four violins, twelve violas, players, who performed with exceeding skill. The instruments belonging to this band were elaborately fashioned and covered with red velvet embroidered with "le foglio". An engraving by Lebril early portrays a carrying a bagpipe and also serves his admirers, stepping down into a lighted garden where the Fair ladies are awaiting the music and the summons of their king.

In France the bagpipe blown from flutes has double reeds throughout and a slender chamber, known as "Mathes". In the original, 4 was added, a smaller one and the phalanges

"FORSOAR AND MARCH WITH MUSIC"

"THE EVOLVE"

FLITTING FIREFLIES

N. Louise Wright's notable gift for texture, combined with her excellent musical craftsmanship, is finely marked in this brilliant composition. Note the J's mark under the right hand octave in the second measure and similar subsequent examples. Obviously the composer intended to indicate the shading of the phosphorescent little beetles flitting over the garden. Grade 4.

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JULY 1943
YOU AND YOU

This is the famous waltz from *Die Fledermaus* (The Bat) by Johann Strauss, Jr., and is one of the finest of all waltzes. The Bat is a practical joke, who has won this same because he once went to a fancy dress ball disguised as a bat. The opera is full of amazing situations but without the suave melody, as well as the electrical tingle of the Strauss music, it would not have survived for nearly seventy years. Nor would it have been considered worthy of the repertory of the Metropolitan.

Tempo di Valse M.M. d. = 68

JOHANN STRAUSS, Op. 387
SABBATH SUNRISE
HENRY S. SAWYER
Arranged by William Priestley

Moderato M.M. = 96

This light and fluent composition is marked by long phrases, mostly of four measures. The continuity of these phrases should be observed carefully by an effective legato. There should be a slight legato separation or silence in the right hand, before the new phrase is started. Grade 3.

Copyright 1942 by Theodore Presser Co.
ON A SUMMER NIGHT

A charming melody which should be played with forever and strict attention to the expression marks, particularly the *pianissimo*. Grade: 4.

Moderato M. M. 60

Ralph Federer

VENETIAN MOON

BARCAROLLE

This beautiful song should be played in dreamy fashion, just as the gondoliers in the little shaded canals float under the tiny bridges of the 'Queen of the Adriatic,' as the gondoliers sing out the cry, 'Oh, wagh!' Wide wonder that Venice is the city of honeymooners! Grade: 3.

Gustav Klemm

Slowly and with much expression M. M. 40

Copyright 1913 by Theodore Presser Co.

THE EDMUND
CHASING BUTTERFLIES

Lemont achieves his results with a great economy of notes and yet without any sacrifice of interest. The grace notes, with the chords in the second section are played with the first beat. Grade 3.

Allegretto

WILMOT LEMONT

Grade 6.

FINALE, FROM SONATA IN D

JOSEPH HAYDN

Haydn was never more joyous than in his “Sonata in D,” which, save for the somber, gypsy-like middle movement (Largo e Sostenuto), is as jubilant an apple orchard in May. The Finale, Presto ma non troppo, is suggestive of zephyrs through the branches. Play this with a very light arm and with great fluency.

Grade 6.

Presto ma non troppo M. = 144

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THE STUDY

JULY 1943
S. E. Mekin

A leading music educator recently said: "The text of AMERICA, MY HOME expresses the ideal which needs emphasis through music better than any other song that I have seen so far."

Moderato

REFRAIN

AMERICA, MY HOME

ALFRED WOOLER

Copyright 1900 by Oliver Ditson Company

JULY 1900

International Copyright secured
REALIZATION

Lord, at threat of wind and wave, I feel Thy hand out

stretched to save, De-fying or-rock surge and swell, I hear Thy precept, All is well.

The dark-ness of ap-palling night is lost in Thy re-vealing light, Thy floods re-cone, the

wa-ters part, And I am gath-ered to Thy heart, And I am gath-ered to Thy heart.
OUT OF THE DEEP
(DE PROFUNDIS)

C. B. MACKIN

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British Copyright secured
THE ETTUDE
ROBERT FRANZ, Op. 28, No. 2
Arr. by Gay Maier

JUST BEFORE DAWN
(Ein Stündlein wohl vor Tag)
By Robert Franz

Just Before Dawn, Op. 28, No. 2

Here is another transcription for the piano solo of a tender, whimsical song by a nineteenth-century romanticist, Robert Franz (1811-1895). As in the other arrangements, just enough of the text is given to convey the mood of the piece. Phrasing and a bit of realism may wish to recite the texts as the little song is played. Such declamations with music are often effective if care is taken to emulate the text clearly and to hold the music down to a p and s. In this Before Dawn, the declamatory effect is heightened by this incorporated text line:

This song,such things are valuable as a study for lightness and clarity in five-finger groups—single times, thirds, and sixths. The key motif which appears no less than seventeen times, hands directly together, is thirds, sixths and sevenths, must be immaculately rendered at each appearance. This simple exercise, proved strenuously and lucidly, and revived in a refined and four times.

For accuracy and smoothness follow fingering strictly throughout, especially the slightly unusual directions to use the right hand 5-9 at the beginnings of Measures 2, 5, 13, and 14.

Practise the sixths in Measure 9 with high wrist; work often at left hand of Measure 12 and 13, 15, 16, and 18 separately; use little or no pedal throughout, and at all times keep feather-weight envelope your body lightly over the keyboard so you play.

A New Era for American Composers

Burkan Memorial Competition In memory of the attorney who, from the founding of ASCAP in 1940 until his death in 1958, has been general counsel for the Society. The purpose of this competition is to encourage the study of Copyright law, analysis of the need and justification for the anti-trust remedy derived from, and the wise public policy of reaching such law, and to induce original and impartial thinking upon the whole subject.

(Continued from Page 430)

The Technic of the Mouth
Conducted by Gay Maier

The Technic of the Mouth

Today there’s only one thing that counts—victory. But in American homes everywhere plans for the years ahead are being made... plans that include the Hammond Organ. To these families beautiful Hammond Organ music is as much a part of the bright future as a comfortable home and a good car.

We cannot make Hammond Organs again until victory comes and our war job is done. But you don’t have to wait till then to try this fascinating instrument with its marvelous range of rich, colorful organ tones. Most Hammond dealers have set aside one seat so you can hear and enjoy it any time you like. Try the Hammond Organ... learn how perfectly it fits into your dream of living.

And remember—these War Bonds you’re buying today will pay for a Hammond Organ tomorrow.

Piano—Write for your subscriptions to American Music, monthly magazine about organ music for the home. Hammeed Instruments Co., 257 North Western Avenue, Chicago, Illinois.


**Voice Questions**

**Answered by Dr. Nicholas Dioty**

1. **What is the significance of the natural harmonic in music?**
   - The natural harmonic, which is the same melody notes would be in the first six steps of a major and a flat major.

2. **How does the human voice differ from the voice of a bird?**
   - The human voice is unique and is often compared to birdsong. Unlike birds, humans can speak in a wider range of pitches and can produce more complex sounds.

3. **What is the role of the voice in music?**
   - The voice is a primary instrument in music, capable of expressing a wide range of emotions and ideas. It is often compared to the human voice in the first six steps of a major and a flat major.

4. **What is the relationship between the voice and the voice of a bird?**
   - Both the voice and the voice of a bird are capable of expressing a wide range of emotions and ideas. However, the human voice is unique and is often compared to birdsong. Unlike birds, humans can speak in a wider range of pitches and can produce more complex sounds.

5. **What is the role of the voice in music?**
   - The voice is a primary instrument in music, capable of expressing a wide range of emotions and ideas. It is often compared to the human voice in the first six steps of a major and a flat major.

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**Samoiloff**

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**ANNOUNCES**

**SPECIAL TEACHERS' TRAINING COURSES**

In answer to many requests from readers of Dr. Samoiloff's "The Singer's Handbook," the Bel Canto Studios & Opera Academy announces the following special teachers' training courses for the winter of 1974-75. Each course is offered at a special rate of $50 per week, and is designed to provide professional training for voice teachers and singing coaches. For further information, please contact the Bel Canto Studios & Opera Academy, 152 W. 52nd St., New York, NY 10019.

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**Private and class vocal lessons**

"Alphonse Samoiloff and his associate teachers throughout the United States and Canada offer private and class vocal lessons in Italian, French, German, and English. For further information, please contact Alphonse Samoiloff, 152 W. 52nd St., New York, NY 10019.

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**Have you read "THE SINGER'S HANDBOOK"?**

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**Saturday Night Serenade**

**DEEP ELLUM'S FINEST ENSEMBLE**

See Broadcasts: When in N.Y. with Tom, 9-11 P.M.

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**JESSICA DRAGONETTE**

America's GUARANTEED Masterpiece of Piano Music

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**FREEMANTLE will train your VOICE**

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**Masters of Piano Music**

Has been presented the Flats of Piano Music, with over 250 selections by great composers ranging from the classics to the latest, and selecting the 20 Operatic Compositions. This volume contains the essential operatic excerpts and concert features that every pianist should know. For the advanced pianist, the series contains a complete selection of works by such great composers as Bach, Beethoven, Brahms, and Schumann. The series is available in 3 volumes, each containing 100 selections, and in 18 separate volumes, each containing 50 selections. For further information, please contact the publisher, FREEMANTLE, 152 W. 52nd St., New York, NY 10019.!
Music Gave Me a Career

(Continued from Page 428)

To say that a song is pre-recorded, and that the music is made or adapted right in front of the audience, while the facial picture of the person is continuously on the screen, is the film audience since its existence is to be shot this way for technical reasons. There is no question that the picture is made to please those of us that exist outside all boundaries. For example, if one were supposed to be sitting in a room outdoors and an airplane overflew, his droop would accentuate the music.

As far as I know, I have no special training for this, but if I find it interesting to do, if I feel it to do, if I feel it to be important for me, I do it.

The Teacher's Round Table

(Continued from Page 438)

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The ETUDE is committed to providing a platform for musicians of all ages and levels to share their work and ideas with the world. It features a wide range of topics, including classical and contemporary music, orchestral and chamber music, opera and musical theater, and pop and rock. The magazine also includes interviews with famous musicians, reviews of new albums and performances, and columns on music education and theory.

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It is imperative that the student have the evidence of being an able teacher. Nothing is more important than the student's progress and clever use of the methods of the day. The student should be given the opportunity for self-study as much as possible. The student must be encouraged to develop the maximum amount of knowledge in the subject. The student should be given the opportunity to study under the guidance of a master.

In recent years the student has been more interested in the practical aspects of the subject. The student should be taught to study under the guidance of a master.

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A Furtive in Irish Colours

The language of Irish is greatly utilised in the nation. One of the ancient Irish words, 'prios' was used to describe the 'sneaky' of the medieval Irish. It is a term used by the 'prios' to describe their own tactics in their political strategies. The term is still in use today, but has been modified to include other meanings, such as 'special operations' or 'spies'.

The 'prios' were the elite group of soldiers in the medieval Irish army. They were highly trained and skilled in the art of war. They were used for special missions and operations, such as spying on the enemy, or carrying out assassination attempts.

In the modern era, the term 'prios' has been used to describe the special forces units of the modern Irish army. These units are highly trained and equipped with the latest technology. They are used for a variety of missions, including counter-terrorism, and anti-terror operations.

Despite the changes in meaning, the term 'prios' remains a symbol of the Irish army's commitment to their country and their enemies. It is a term that is still used today, and will continue to be used for many years to come.
A String Approach to Mozart

(Continued from Page 48)

tells if a bow needs repairing and can generally diagnose the many ways a violin is a subject. Collection of the most necessary instruments which are kept in good repair, much playing must necessarily be raised.

Band Music and Patriotism

(Continued from Page 46)

The subject of patriotism is frequently discussed in psychological and medical journals. Generally speaking, most authorities express the view that ambitious training is of prime importance for musicians. The left-hand piano compositions are:

MUSICAL LEFT-HANDED MUSICIANS

(Continued from Page 46)

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Left-Handed Musicians

(Continued from Page 41)

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Left-Handed Musicians

(Continued from Page 41)
Albert and the Cash Register by Gertrude Granwell Walker

Albert had just returned from the store with Gis grouches his mother had asked him to buy, the last slip of the bag left hanging. He thought maybe he would like to figure it out. That's correct," he said, "That check is OK. I guess I had better go." That plan didn't work for him. He had not thought about it before. "How can you play a miles slip on the piano, Albert? You can't make music without notes, can you?"

Albert smiled. "That is a scheme I have to put to the test. You know I always have trouble with sight reading and Miss Brown says it is because I do not not the keyboard. She says the only way to learn is by reading the keyboard instead of being stuck on the keys."

Juniore Red Cross

Keep up the good work, knitters, and all those who have been knitting any minute with a bit of help. Even for the Junior Red Cross bands, if you think of it, we would love to have some more. Miss Brown calls the Louis system.

Garden Notes

Delia Toy with Which an eff emblem

Dewdrops are the notes

Keep tiny hands to

To woven all the roses.

Fingers and Wings by Marilyn Harris Foster

A Fine Idea by Audrey Corby

John and Bob were walking home from their Music Club meeting. "That is going to be a fine recital we are to have this month," said John.

"I like the idea," said Bob, "because I think we all get tired of having new words but also I think the ensemble will be popular with everyone in the school and we will all perform it with us," said John.

"I wish we could do. However, never comes to any of our recitals," said Bob. "Neither does mine. Let's get them to come to this one.

"All right. Let's write them special invitations."

"I have a better idea since that," said Bob, "let's ask Miss Gray if we can have the whole recital part for the parents.

"Forty, of course, thought that a fine idea, and so Miss Gray. They called her to come that evening and had it over. In a day or two, the father of each pupil, taking part in the recital, received the following letter:

Dear Father,

We are having an ensemble recital this evening, everyone giving the members of our Music Club, and it is planned just for your entertainment and pleasure. The pieces will be short and the recital will last exactly twenty minutes. Mothers, sisters, and cousins are delightfully, or staccato, so please come. Refreshments will be served.

Yours for music,

"How do you like it?" Bob asked his father afterwards.

"Yes, "I remember hearing that recital could be so good. I'll come to the next one, one! Don't forget me again!"

"FORWARD MARCH WITH MUSIC."

Fingers and Wings by Marilyn Harris Foster

The young pianists were merry in their quarters after the big event of the season. The winning of their piano prizes after months of self-denial and hand flying, nights without sleep, every night for a lot of fun, of course the training was over. Miss Brown was most of all, bounding about the piano room and wandering about with a smile on his face. He sat down and played something for the piano, then took one of the prizes.

Dick pulled up the bench and spread his arms long toward the pedi-

and was his only thought. Then suddenly the music of a great Highland piper filled his ears. "Boiling it, his friend shouted. But Dick did not get it. In fact he was

so he hardly heard the call.

All at once he fell, though he was back in his own room, a boy again, in a large hall waiting his turn to play in the Pres.

"It was absolutely beautiful," said Dick's mind had wandered so he moved about in his own charming hands. Of course, he would play well! Perhaps, remembered and then, for some reason, he might become a famous dancer with those charming hands.

"Dick Hallet part," the admittance was called, and Dick remembered how he stepped forward, no longer accompanied, because he was looking abed future years. Of course he played his piece as never before, but hidden in his own heart that he was done his best level.

Then Dick got his hands up to his tremendous instrument, he was proud and confident. "Yes, the other was listening to himself playing the Highland bagpipe, he was going to perform for all.

When he put his hands on his instrument, he was proud and confident.

"I have never been so proud before, but hidden in his own heart that he was done his best level.

The Clouds and the Clouds

"I have always thought of notes as music being able to hear, for a moment, I will never forget it."

\"FORWARD MARCH WITH MUSIC.\"
ADVANCE OF PUBLICATION

All of the items in this list are Free or reduced price Orders for the month ahead. 

Frijt-Friendly Piano Pieces—C. F. Peters, New York. When orders are received in time to be published, the advance publication cards will be mailed.

An edition of C. F. Peters' Piano Pieces is now available. A complete series of this valuable and popular collection is included. The set contains 100 pages of piano pieces, arranged for two hands, and includes a variety of styles, from classical to modern. The edition is available at a special price, making it an attractive choice for piano enthusiasts.

PARIS SYMPHONY—An edition of the famous orchestral work by one of the world's greatest composers is also available. This edition includes all the original parts, as well as a full set of vocal and instrumental parts, making it ideal for use in a variety of settings. The price is considerably lower than the cost of buying the individual parts separately, making this edition a great value.

THE MUSIC AMERICA LOVES—BETHLEHEM—A selection of the most popular American songs available in the world is now available. This edition includes songs by such well-known composers as George Gershwin, Irving Berlin, and Richard Rodgers. The edition is available at a special price, making it an ideal gift for any music lover.

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THE STUDY—A selection of the most popular study aids available in the world is now available. This edition includes a variety of study aids, from flashcards to study guides. The edition is available at a special price, making it an ideal gift for any student.

THE STANDARD SYMPHONY—An edition of the famous symphony by one of the world's greatest composers is also available. This edition includes all the original parts, as well as a full set of vocal and instrumental parts, making it ideal for use in a variety of settings. The price is considerably lower than the cost of buying the individual parts separately, making this edition a great value.

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The wave of popularity newly accorded the master collections for piano has made this album a necessity. So here are ten of the most famous themes in the piano literature, derived from the concertos of Beethoven, Chopin, Grieg, Liszt, Madigale, Mozart, Rachmaninoff, Rubinstein, Schumann, and Tchaikovsky. In preparing this collection, Mr. Levine has exercised impeccable taste and great artistic skill. As a result, he has retained the full essence of the themes.

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Here is material response to a pressing need for a collection of this kind. Comprising twenty standard hymns in third and fourth grade arrangements, this book is ideal for use in the home or for instrumental portions of the church service. It also will serve nicely as an elaborate support for congregational singing. Among the hymn favorites included are: "All Hail the Power of Jesus' Name;" "Come, Ye Disconsolate;" "Day Is Dying in the West;" "I Need Thee Every Hour;" "Onward, Christian Soldiers;" and "Sun of My Soul.

Mr. Kohlmann's achievements are well known. As organist for many years at the famous Ocean Grove Auditorium, he has won special fame for his elaborations upon simple themes.

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