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Music Magazine

September 1930

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Founded by Theodore Presser, 1883
"Music for Everybody"

VOLUME XXXI, No. 7 SEPTEMBER, 1930

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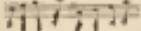
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5. Do you own a phonograph? a) Yes b) No

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8. How many children in family? a) None b) One c) Two d) Three e) Four f) Five g) Six h) Seven i) Eight j) Nine k) Ten l) More than ten

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There is a general feeling that the year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.

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The violin is a lovely thing. It is not an orchestra but it is a key in the order of the orchestra. The year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.

It is not that we are in general, but as an individual matter we see the application of the violin in the relief of itching, redness, and irritation. The year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.

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Why the World Needs Bands

An Interview with the World-Famous Composer and Band Leader
LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, U. S. N. R.

WHY does the world need bands? It is not that we are in general, but as an individual matter we see the application of the band in the relief of itching, redness, and irritation. The year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.

It is not that we are in general, but as an individual matter we see the application of the band in the relief of itching, redness, and irritation. The year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.

It is not that we are in general, but as an individual matter we see the application of the band in the relief of itching, redness, and irritation. The year of pleasure to dance of the greatest variety in the world is brought to us by means of music which only a few days ago was confined to people of considerable means in our large cities.



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA

Play It Now... (Introductory text for the first article)

... (Continuation of the first article)

DEBTS of King Clerk System

THE KING CLERK system is one of the latest... (Text describing the King Clerk system)

... (Continuation of the King Clerk system article)

... (Final paragraph of the King Clerk system article)

... (Introductory text for the second article)

... (Continuation of the second article)

Music Advice for the Realist

THE ONLY way to reach the Great... (Text providing music advice)

Sing Song One

... (Text for the Sing Song One section)

Club Drills as Instruments

By Grace Williams... (Text discussing club drills as instruments)

... (Continuation of the Club Drills article)

... (Introductory text for the third article)

... (Continuation of the third article)

THE POINT of Situation

... (Text for the THE POINT of Situation section)

WATER-BINDING THE ENIGMATIC DESIGN BY THE MECHANISM OF A GEAR

... (Text for the WATER-BINDING section)

WATER-BINDING THE ENIGMATIC DESIGN BY THE MECHANISM OF A GEAR

... (Continuation of the WATER-BINDING section)

... (Final paragraph of the WATER-BINDING section)

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Which Are Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

PART III

... (Main text of the Musical Jargon article, Part III)



WATER-BINDING THE ENIGMATIC DESIGN BY THE MECHANISM OF A GEAR

... (Text block below the photograph)

Musical Jargon of the Radio Clarified

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WATER-BINDING THE ENIGMATIC DESIGN BY THE MECHANISM OF A GEAR

... (Continuation of the WATER-BINDING section)

... (Final paragraph of the WATER-BINDING section)

A COPY OF "PLAY IT NOW" (MAGAZINE) AVAILABLE FROM THE PUBLISHERS...

Sheet music for the song 'The Star' with lyrics: 'The Star - The Star is a bright star...'

Sheet music for the song 'The Star' with lyrics: 'The Star - The Star is a bright star...'

... (Text block at the bottom right of the page)

you when the girls were up to their heads in the school and only a teacher...

Regulators of Lenses

THESE 120 nothing more brilliant than the glasses that are being made...

Comparing with the Teacher

PARENTS should compare with the teacher and should be advised...

Democracy should be given to the lesson and the opportunity to work with the teacher...

It is a mistake to think that a general knowledge of the world is sufficient...

How to Practice Creativity

1. DEVELOP creative ideas. Learn how to give your own ideas and find their own reality...

Changing Habits

FRAGILITY and immaturity affect habits. Habits are naturally formed...

In Antislavery Times

ALAN who is a government official and spent his time in a... (Continued on page 525)

Odd Facts About Sound

By ALVIN LORSON, B. S. AND H. W. BURGESS, A. A.

(Editors Note: The following information is presented in cooperation with the National Bureau of Standards, U. S. Dept. of Commerce.)

ASPECTS of one wave had a first effect a quarter of a second before the second. The reason is that the sound waves are not in phase...

Smell's Real Power

THE REALITY of the smell of things is not always what it seems to be. The nose is a very sensitive organ...

Sound and Matter

INCIDENTAL of the way sound travels is that it is not a simple matter. The sound waves are affected by the medium they travel through...

Sound and Matter

THESE 120 nothing more brilliant than the glasses that are being made...

Sound and Matter

THESE 120 nothing more brilliant than the glasses that are being made...

DEPARTMENT OF BANDS AND ORCHESTRAS Conducted Monthly by VICTOR J. GRABBE

Orchestral Voices THE CLARINET By ARTHUR OLAF ANDERSEN

THESE 120 nothing more brilliant than the glasses that are being made...

First music notation for Clarinet, including staff and key signature.

Second music notation for Clarinet, including staff and key signature.

Third music notation for Clarinet, including staff and key signature.

Fourth music notation for Clarinet, including staff and key signature.

Fifth music notation for Clarinet, including staff and key signature.

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Fifth music notation for Clarinet, including staff and key signature.

SABBATH EVENING IN THE VILLAGE

A good ball piece, with "viva voce" and "Pater Noster" effects. Grade 2.

Ballad slow 3/4 4-78

L. BENT

Musical score for 'Sabbath Evening in the Village' by L. Bent. The score is in 3/4 time and consists of six systems of piano accompaniment. It includes dynamic markings such as *pp*, *mf*, and *ppp*, and performance instructions like *rit.*, *Tempo I*, and *rit. molto*. The piece features a ballad-like feel with some 'viva voce' and 'Pater Noster' effects.

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A "viva voce" with light organ work Grade 4

THE LIGHTNING BUG

MANA ZUCCA, Op. 92, No. 5

Waltz Tempo

Musical score for 'The Lightning Bug' by Mana Zucca. The score is in 3/4 time and consists of two systems of piano accompaniment. It includes dynamic markings such as *pp* and *mf*, and performance instructions like *rit. molto* and *rit.*. The piece is a waltz tempo.

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Musical score for 'Flower Dance' by H. S. Morrison. The score is in 3/4 time and consists of two systems of piano accompaniment. It includes dynamic markings such as *mf* and *pp*, and performance instructions like *rit.* and *rit. molto*. The piece is a graceful waltz.

FLOWER DANCE

H. S. MORRISON

A graceful waltz Grade 4

Andante con moto 3/4 4-79

Musical score for 'Flower Dance' by H. S. Morrison. The score is in 3/4 time and consists of six systems of piano accompaniment. It includes dynamic markings such as *mf*, *pp*, and *ppp*, and performance instructions like *rit.*, *rit. molto*, and *rit.*. The piece is a graceful waltz.

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In two volutes, Grade 4

CAPRICE ROMANTIQUE

RALPH CLIFFORD JACKSON

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Copyright ©1945 by Theodore Presser Co.

A hint of the old South, Grade 3.

A CROONING SONG

MILDRED ADAIR

Moderato M. M. 42-100

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Mildred Copyright 1945

THE STARS AND STRIPES FOREVER

New Four Hand Arrangement

Marchlike w. J. 120

SECONDO

JOHN PHILIP SOUSA

Musical score for the Secondo part of 'The Stars and Stripes Forever'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *placato*. The piece is in 2/4 time and features a march-like character.

THE STARS AND STRIPES FOREVER

Marchlike w. J. 120

PRIMO

JOHN PHILIP SOUSA

Musical score for the Primo part of 'The Stars and Stripes Forever'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *placato*. The piece is in 2/4 time and features a march-like character.

SECONDO

Musical score for the Second Piano part of 'The Study'. The score is written in two staves (treble and bass clef) and consists of eight systems. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system includes a key signature change to one flat (B-flat major). The score is characterized by dense chordal textures and intricate melodic lines.

PRIMO

Musical score for the First Piano part of 'The Study'. The score is written in two staves (treble and bass clef) and consists of eight systems. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system includes a key signature change to one flat (B-flat major). The score is characterized by dense chordal textures and intricate melodic lines, mirroring the complexity of the second piano part.

LA CAPRICIEUSE

THE STUDY

A very effective study or social game

CUTHBERT HARRIS

Allegro con vivacità in 2/4

Violin

Viola

Cello

Bass

Piano

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THE STUDY

Violin

Viola

Cello

Bass

Piano

BERCEUSE

CARL WILHELM KEEN, Op. 658

For the Left Hand!

Use the Right Hand!

Use the Right & Left Hand together

Use Left Hand & Right Hand together

Musical

Pedal

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"GOOD MORNING - GOOD NIGHT"

LOTAL M. THOMPSON

STANLEY S. EFFINGER

Andante moderato

Cresc. agitato
Allegro

Wise men hate our hour of rest. The restless feet
And so stand you day a way. They find rest "Good even - ing. Goodness - ing"

Andante

children the way. They find rest "Good even - ing"

Andante

glowing. The children of God are the light. This is the hour of our life. They find rest "Good even - ing"

Andante

night. This is the hour of our life. They find rest "Good even - ing"

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A style presented that steps
up to the standard. Grade 2

MARCH OF THE TOYS

ADAM GEISEL

Tempo di Marcia *M. M. 40.00*

TRIO

FIRST WALTZ

Becky's first waltz Grade 1

In street waltz tempo M M $\text{♩} = 120$

WALLACK & JOHNSON, Op. 995, No. 1

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NOW I'LL PLAY MY A, B, C

Easygoing, both hands on the treble, between a treble and bass Grade 1

HERBERT RALPH WARD

Andante M M $\text{♩} = 72$

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THE TIGHT ROPE WALKER

Grade 2

High in the air you dance on the wire,
You seem not to falter, you seem not to tire,
But I hold my breath, and my heart beats fast,
Until you are down and all danger is past.

M. L. PRESTON

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THE MAGIC GARDEN

First position, very easy

CHAPMAN TYLER

Moderato M M $\text{♩} = 120$

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COMMENCEMENT DAY MARCH

C. C. GRAMMOND, Op. 184

A Little Military March, in G-flat Major
Two steps to the Measure, Grade 2-3

Tempo di Marcia x 2/4

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS STUDY

By EDGAR ALLEN BARNETT.

Changes in the Value, by Edward Kautzman

There is a certain amount of stability in the value of music as an art form, but it is not constant. It has changed in the past and it will continue to change in the future. The value of music is determined by the society in which it is created and the society in which it is received.

And a Legend, by Edw. Kautzman

The legend of the music is a story of the music's history. It is a story of the music's evolution from its primitive beginnings to its present-day complexity. The legend is a story of the music's power to move and inspire.

Palomares in C Minor, by R. Chopin

Palomares in C Minor is a study in the use of the minor mode. It is a study in the use of the chromatic scale and the augmented sixth chord. It is a study in the use of the tritone and the diminished seventh chord.

Waxman by Edward Kautzman

Waxman is a study in the use of the major mode. It is a study in the use of the diatonic scale and the perfect cadence. It is a study in the use of the first and second endings.

Let's Go, by George Thibideau

Let's Go is a study in the use of the major mode. It is a study in the use of the diatonic scale and the perfect cadence. It is a study in the use of the first and second endings.

The Stars and Stripes, by John F. Johnson

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A Cracking Bone, by Edward Kautzman

A Cracking Bone is a study in the use of the major mode. It is a study in the use of the diatonic scale and the perfect cadence. It is a study in the use of the first and second endings.

Country Dance, by Alexander von Sclay

Country Dance is a study in the use of the major mode. It is a study in the use of the diatonic scale and the perfect cadence. It is a study in the use of the first and second endings.

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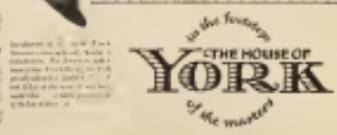
Country Dance is a study in the use of the major mode. It is a study in the use of the diatonic scale and the perfect cadence. It is a study in the use of the first and second endings.



That his Vivid Colors need NEVER fade

IN WAXING, some find a few great moments of time. The excitement of the music is a story of the music's history. It is a story of the music's evolution from its primitive beginnings to its present-day complexity. The legend is a story of the music's power to move and inspire.

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TRICKY QUESTIONS ANSWERED

By ROBERT BRANDE

We answer all questions in THE STUDIO week announced by the staff and editors of the music. Only music, in passages, gram and in passages.

What is the best method for teaching a student to play the piano?
 The best method for teaching a student to play the piano is to use a method that is based on the principles of the piano. This method is based on the principles of the piano. This method is based on the principles of the piano.

How should a student practice the piano?
 A student should practice the piano in a regular and consistent manner. This means practicing for a certain amount of time each day. This means practicing for a certain amount of time each day. This means practicing for a certain amount of time each day.

What is the best way to teach a student to play the piano?
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Sherwood Music School
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Graphs

By FRANK CLAVELLE

The first graph is a simple one, representing a single note. It shows a single peak and a single trough. It shows a single peak and a single trough. It shows a single peak and a single trough.

The second graph is a more complex one, representing a chord. It shows multiple peaks and troughs. It shows multiple peaks and troughs. It shows multiple peaks and troughs.

The third graph is a complex one, representing a piece of music. It shows a series of peaks and troughs. It shows a series of peaks and troughs. It shows a series of peaks and troughs.

The fourth graph is a complex one, representing a piece of music. It shows a series of peaks and troughs. It shows a series of peaks and troughs. It shows a series of peaks and troughs.

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The tenth graph is a complex one, representing a piece of music. It shows a series of peaks and troughs. It shows a series of peaks and troughs. It shows a series of peaks and troughs.

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The twelfth graph is a complex one, representing a piece of music. It shows a series of peaks and troughs. It shows a series of peaks and troughs. It shows a series of peaks and troughs.

The thirteenth graph is a complex one, representing a piece of music. It shows a series of peaks and troughs. It shows a series of peaks and troughs. It shows a series of peaks and troughs.

Keeping the Interest in Piano Study

By GENEVIEVE CLAVELLE

There are many reasons why a student loses interest in piano study. One reason is that the student is not enjoying the music. Another reason is that the student is not getting enough practice. Another reason is that the student is not getting enough instruction.

One way to keep a student interested in piano study is to make the lessons fun. This can be done by using interesting music and by making the lessons interactive. This can be done by using interesting music and by making the lessons interactive.

Another way to keep a student interested in piano study is to set realistic goals. This means setting goals that are achievable and that are motivating. This means setting goals that are achievable and that are motivating.

A third way to keep a student interested in piano study is to provide positive feedback. This means praising the student for their progress and for their efforts. This means praising the student for their progress and for their efforts.

A fourth way to keep a student interested in piano study is to encourage the student to explore different styles of music. This means encouraging the student to try different pieces and to explore different genres. This means encouraging the student to try different pieces and to explore different genres.

A fifth way to keep a student interested in piano study is to encourage the student to perform. This means encouraging the student to play for family and friends. This means encouraging the student to play for family and friends.

A sixth way to keep a student interested in piano study is to encourage the student to listen to music. This means encouraging the student to listen to recordings and to attend live performances. This means encouraging the student to listen to recordings and to attend live performances.

A seventh way to keep a student interested in piano study is to encourage the student to read about music. This means encouraging the student to read books and articles about music. This means encouraging the student to read books and articles about music.

An eighth way to keep a student interested in piano study is to encourage the student to take classes. This means encouraging the student to take classes in music theory and history. This means encouraging the student to take classes in music theory and history.

A ninth way to keep a student interested in piano study is to encourage the student to take lessons. This means encouraging the student to take lessons with a qualified teacher. This means encouraging the student to take lessons with a qualified teacher.

A tenth way to keep a student interested in piano study is to encourage the student to take exams. This means encouraging the student to take exams and to receive certificates. This means encouraging the student to take exams and to receive certificates.

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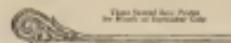
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(Continued from page 461)

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(Continued from page 102)

a need of grace and dignity. From measure 16 to measure 27, the piece remains quiet, as in the opening of the "Pavane," and is given to the same style as measure 16 to 18.

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In measure 20, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 21, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 22, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 23, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 24, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 25, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

In measure 26, the figure in the right hand is to be played in the left hand, while the left hand is to be played in the right hand.

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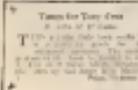
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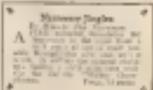
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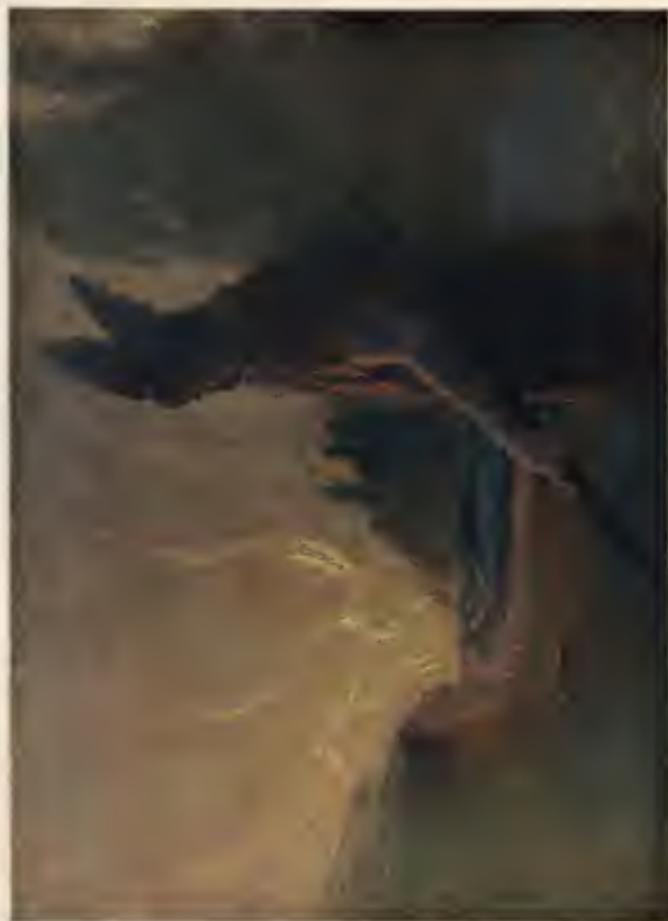


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