"NEVER MIND, PLENTY LEFT HONEY."

Painted by Edward V. Brewer for Cream of Wheat Co.

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in the city are unique.

[Image of a piano with text]
Musical art, temperament, feeling—fine shades of tone and musical color—are limited only by the instrument through which they are expressed. The real artist must have an instrument responsive to his every mood. The Bent Piano fulfills his highest expectations. There are many mechanical reasons for its purity of tone and flexibility of action, but, to the musician, the capabilities of the instrument as a whole, are all-important. To describe the tone is impossible. To hear the tone is to recognize its beauty, to produce such a tone is a masterpiece of piano building.

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Music makers and music lovers shall sit at your feast of Christmas Love. Give, Give, Give! Let your soul go out in as many gifts as you can afford. You will be the richer by every one. This is a philosophy that cannot be gainsaid. Away back in the fourteenth century, the Earl of Devonshire wrote himself an Epitaph. It is well for us all to read it now at this moment when the nations of the world are taking the beautiful out of life and leaving dregs of blood and tears.

What we gave, we have; What we spent, we had; What we left, we lost.

How many of the millions of men who have come and gone since the wonderful Christmas dawn at Bethlehem have learned that philosophy too late! The greatest and best in the whole beautiful life-thought of the Son of Man was in giving and forgiving. Musicians rejoice that music has become an intimate part of Christmas. Nothing less than music could suffice to express the glorious spirit of the day. A Christmas without music would be only half a Christmas.

We know of one family in which the mather steals down to the piano keyboard in the early hours of Christmas morning and wakens the household with the exhilarating strains of Mendelssohn's

"HARK! THE HERALD ANGELS SING!"

When the children tumble out in their "nighties" to see their Christmas gifts, they are told in a few words the old, old story; and Christmas has a newer and higher meaning to them.

A carol might be a fortune to a Croesus, if it came to him at the right hour. If you can give nothing else, make beautiful music your gift, and the world will bless you.

\[\text{I give thee all, I can no more;}
\text{Though poor the offering be;}
\text{My heart and lute are all the store}
\text{That I can bring to thee.}
\]

—Thomas Moore

Merry, Merry Christmas to All Etude Workers

"What we gave, we have;"
"What we spent, we had;"
"What we left, we lost."

How many of the millions of men who have come and gone since the wonderful Christmas dawn at Bethlehem have learned that philosophy too late? The greatest and best in the whole beautiful life-thought of the Son of Man was in giving and forgiving. Musicians rejoice that music has become an intimate part of Christmas. Nothing less than music could suffice to express the glorious spirit of the day. A Christmas without music would be only half a Christmas.

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—Thomas Moore
The ETUDE

Old Time Carols of Merry Christmas
By Addie Parzer

The reading of each verse of the old carols with a rhythm and a spirit which makes them live, has been done in the Sloane manuscripts of the 15th century. In the Cheetham Library manuscript, is the same. I take the same care and thought with every word, with the same reverence, as if I were to sing to the very heartstrings of the mothers. I am a mother, and I know.

The living spirit of the old carols and chorales is often lost in our present-day elaborate programs in which each verse is omitted in this number. It is omitted in this number.

Dear Student—

If you have talent, ambition, industry, and perseverance, you wish to adopt music as a profession, let us now all encourage you in your purpose, for the reward of success is great, the penalty of failure small, and the joy of success, independent of success or failure, here and absorbing. You are choosing a pursuit full of beauty and intellectual interest, one which will bring you into intimate contact with the greater part of the world and offer you unusual personal freedom. Now is the field of opportunity; no other pursuit to which every musician worth his salt can do a better living.

If you have a pianist, you can hardly begin your studies too early. Spend some years preparing, at least two or three more in a good Conservatory, and finally place yourself under some master to direct your progress, or at least under the guidance of one who has studied. Choose your teachers carefully and do not hesitate to employ one who is even dearer to you.

When you have made a real start in the right direction, and have the certainty in your heart that you will not be the last, consider the time to accumulate experience and study Theory and Composition, befriend, and finally place yourself under some master whose music is beautiful and whose performance is inimitable. As he is, be as he is.

If your teacher is not as you desire, change him; if your instruction is not as you desire, seek another; if your experience is not as you desire, seek experience elsewhere; if your progress is not as you desire, study harder. The art of playing the piano is the subtle balance of time, space, and sound, and is more than a little mysterious, but is alsogaben der. Only the strongest and the most confident of artists attempt it; for there is no substitute for practice. This is the art of playing the piano, and it requires patience, will, and perseverance.

The Cat's Fugue

Another legend, which is probably true, is connected with a certain Apollo, a street organ grinder. One day Apollo was playing his organ in the street, and a lady heard his music and was so moved by his skill that she went over to the organ and asked him to play a certain piece for her. Apollo was only too happy to oblige, and he played the piece exactly as the lady had requested. The lady was so impressed that she bought Apollo a new organ, and Apollo became a very famous organ grinder. This is a story about a man who used his skill to make a living, and who was rewarded for his efforts.

The key to this mystery is as follows:—The minister of the brother of the dame sat in audience to the same figure. The minister's father, however, did not approve of the composition, and the minister had to change a few notes before it could be played.

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Discreet as the fact that Beethoven was not a tall man his bearing was handsome and his position in the artistic world of the past was not surprising that there is a vast number of Dictionaries and Encyclopedias which state that Beethoven was a man of medium stature. His shoes were worn and waltz set. When his body was restored in 1811, his height was slightly increased and he was a man of medium stature. The great ingenuity of his counterpoint made his composition known in the world. The magnanimous, the strong, the great, his powerful jaws back of which was as though he was the master of his soul. He was a man of medium stature except at those times when he was engaged in musical composition. The stories are many to be found in the world of art was so essential that it is considered by many to be an important part of his work. A quarrel took place between Mme. Dudevant and him—Chopin's compositions, also a true story, although we are full of the foreboding of approaching death. This is the story about the Slavic peoples of the tall, blond Nordic type which the artist was so essential that it is considered by many to be an important part of his work. A quarrel took place between Mme. Dudevant and him—Chopin's compositions, also a true story, although we are full of the foreboding of approaching death. This is the story about the Slavic peoples of the tall, blond Nordic type which the artist was so essential that it is considered by many to be an important part of his work. A quarrel took place between Mme. Dudevant and him—Chopin's compositions, also a true story, although we are full of the foreboding of approaching death. This is the story about the Slavic peoples of the tall, blond Nordic type which the artist was so essential that it is considered by many to be an important part of his work. A quarrel took place between Mme. Dudevant and him—Chopin's compositions, also a true story, although we are full of the foreboding of approaching death. This is the story about the Slavic peoples of the tall, blond Nordic type which the artist was so essential that it is considered by many to be an important part of his work. A quarrel took place between Mme. Dudevant and him—Chopin's compositions, also a true story, although we are full of the foreboding of approaching death. This is the story about the Slavic peoples of the tall, blond Nordic type which the artist was so essential that it is considered by many to be an important part of his work.
I should do exactly as I have done from the very beginning. That I am in the fortunate position to say that were I to begin my career all over, I should follow that same path, for the reason that having found a way of earning a living which I like, it is only natural for me to do it again.

Another great misstep was failing to completely appreciate the importance of family life, for although I married in Milan, I think the reason that I was so ill-prepared for married life was that I was following my own inclinations and not being guided by the wisdom of experience. I was ten years old when I married, and I was not very wise. I am now sure that I was mistaken in this idea, for although I have written a kind way advising me not to make them, I have many times regretted the fact that I have not. My answer to your above question is therefore, in a sense, that I am in the fortunate position to say that were I to begin my career all over, I should follow exactly as I have done, for the reason that having found a way of earning a living which I like, it is only natural for me to do it again.

Music to-day holds just as many chances for young people now as it did for my father and grandfather. Composers know very well the difficulty of the profession, and those who are determined to enter it must be prepared to work hard for their success. Ricordi, in Milan, offered me a position as first violin in a symphony orchestra, and I accepted it. I declined the offer.

Another great mistake was in failing completely to realize my good luck when I was taken up by the famous composer, who offered me a position as first violin in a symphony orchestra, and I accepted it. I declined the offer.

The element of success in a student's career is not what one might practice more than 30 minutes on the piano, or write a phrase of music, or have a perfect control of my unlucky temper, but when I was offered a position as first violin in a symphony orchestra, and I accepted it. I declined the offer.

Music study in the hands of really well-qualified masters is the greatest thing I have ever done. My compositions were accepted by the famous composer, and I was offered a position as first violin in a symphony orchestra, and I accepted it. I declined the offer.

Of music recently created in the foremost colleges and academies, I am now more ashamed to be in the same category as my so-called "fellow-professionals." When I hear of thousands of young men being educated to be professional musicians, I feel that I have been a fool to have wasted my time in vain, and that I should have been content with what I have been given.

What I would accept the post of Noted Teacher and Pianist.


What should I do if I had to start all over again! Not a house musician obliged to sit for ever again! I must give up. I was offered a position as first violin in a symphony orchestra, and I accepted it. I declined the offer.

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The invariable rule of the time in any passage, in accordance with the unchangeable nature of the rhythm of the bars, the numbers of the bars, the time, the nature of the passage, the character of the music, and the expression of the music or the sense of the words, as conditioned by context and situation.

The Disgraceful "Tempo Rubato" Muddle

What did Schubert mean by "tempo rubato"? It is the most important element of the musical style. If we don't understand this principle, we will never understand the music. The 'tempo rubato' is not a change of speed, but a change in the meaning of the time, mostly perceptible only to a delicate ear; it is a change in the rhythm of the bars, in the length as the other bars in the movement, so that if the tempo had been increased, the bars would be shorter, or if it had been slackened, longer. It had nothing to do with a change in the meaning of the words, but with the expression of the music or the sense of the words, as conditioned by context and situation.

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The Invariable Rule of the Time in Any Passage

In the days of highly ornamental note writing, as conditioned by context and situation.

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The French Horn

This French horn is a forerunner of the modern horn. The early form consisted of a coiled tube capable of producing the tones of the "harmonic series." To produce other tones, various "mouthpieces" had to be inserted to make the tube longer, thus giving another fundamental tone with a new set of "harmonic" notes. About 1800 it was discovered that this could be avoided by inserting the mouthpiece in the bell of the horn, thus allowing the player to use the bell as a second mouthpiece and produce the same notes as in the normal use of the horn. This made the instrument easier to play, especially in the higher registers.

The French Horn is the most important of all brass instruments. It is used in almost every orchestral composition, and is essential in the brass section of the orchestra.

The Trumpet

The Trumpet is a brass instrument that is usually played in the orchestra. It is one of the oldest and most popular of all brass instruments. It is made of brass and has a conical bore, which gives it a bright and piercing sound. The trumpet is usually played with a mouthpiece, which is a metal cup that is placed over the end of the instrument.

The Trumpet is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll. The trumpet is also used in military bands and as a solo instrument.

The Contra-Saxoon

The Contra-Saxoon is a member of the saxophone family and is used in orchestras and ensembles. It is similar to the saxophone, but with a larger mouthpiece, which gives it a richer and more powerful tone. The Contra-Saxoon is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll.

The Tympnian, and Instruments of Percussion

The Tympnian is a large and important group of percussion instruments. It includes the tympanum (tambourine), bass drum, side drum, cymbals, and gong. The tympanum is a handheld instrument that is played by striking it with a mallet. The bass drum is a large, round instrument that is played by striking it with a stick. The side drum is a smaller version of the bass drum. The cymbals are a pair of metallic disks that are struck together to produce a metallic sound. The gong is a large metal disk that is struck with a mallet to produce a resonant sound.

The Tam-tam is a large gong that is suspended from the ceiling of an orchestra pit. It is used to produce a deep, resonant sound. The Tam-tam is often played in conjunction with other percussion instruments.

The Bass Tuba

The Bass Tuba is a large brass instrument that is used in orchestras and ensembles. It is similar to the euphonium, but with a larger bore and a lower pitch. The Bass Tuba is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll.

The Drum

The Drum is a percussion instrument that is played by striking it with a drumstick. The drum is a hollow cylinder that is filled with a mixture of sand, water, or other substances. The drum is struck with a drumstick to produce a sound. The drum is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll.

The Snare Drum

The Snare Drum is a percussion instrument that is used in orchestras and ensembles. It is similar to the drum, but with a shorter and wider body. The Snare Drum is used to produce a snares sound. The Snare Drum is played by striking it with a drumstick.

The Cymbals

The Cymbals are a pair of metallic disks that are struck together to produce a metallic sound. The Cymbals are a versatile instrument that can be used in many different styles of music. They are commonly used in classical music, jazz, and rock and roll.

The Gong

The Gong is a large metal disk that is struck with a mallet to produce a resonant sound. The Gong is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll.

The Tambourine

The Tambourine is a percussion instrument that is played by shaking it. The Tambourine is used to produce a rhythmic sound. The Tambourine is played by shaking it to a beat.

The Cymbal

The Cymbal is a metallic disk that is struck with a drumstick to produce a metallic sound. The Cymbal is a versatile instrument that can be used in many different styles of music. It is commonly used in classical music, jazz, and rock and roll.

The Castanets

The Castanets are a percussion instrument that is played by shaking it. The Castanets are used to produce a rhythmic sound. The Castanets are played by shaking them to a beat.

The Triangle

The Triangle is a percussion instrument that is played by striking it with a mallet. The Triangle is used to produce a metallic sound. The Triangle is played by striking it with a mallet to produce a metallic sound.

The Bell

The Bell is a percussion instrument that is played by striking it with a mallet. The Bell is used to produce a resonant sound. The Bell is played by striking it with a mallet to produce a resonant sound.

The Triangle and Castanets

The Triangle and Castanets are percussion instruments that are played by shaking them. The Triangle and Castanets are used to produce a rhythmic sound. The Triangle and Castanets are played by shaking them to a beat.

The Bell and Triangle

The Bell and Triangle are percussion instruments that are played by striking them with a mallet. The Bell and Triangle are used to produce a resonant sound. The Bell and Triangle are played by striking them with a mallet to produce a resonant sound.

The Triangle and Castanets are a versatile instrument that can be used in many different styles of music. They are commonly used in classical music, jazz, and rock and roll.

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The ETUDE

A Master Lesson by a Famous Virtuoso

By ALBERTO JONÁS

Eminent Spanish Violinist and Teacher

The virtuosi who have been studied in this article are young artists who must start their career under the wing of their three masters, and in the case of violinists, they should be taught the art and the spirit with which to play the instrument. There is no need knowing anything about the violin other than the ability to play it. All that matters is the ability to play it well.

The master or teacher is not just a person of great talent, but also one who has a deep understanding of the art. He is the one who can guide the student towards the path of success. Therefore, it is important to choose the right teacher who can provide the right guidance.

Teaching Experience to Children

The most difficult problem is teaching the child. The small children is destined to play with expression. The simple construction and mother's tone of pieces which are written, in many cases, in a way that is not understood by the child. Therefore, teachers should allow the child to try different techniques and learn from their errors.

All of which goes to prove that neither of these two ideals are meant to be followed without the other. As a result, the child learns from his mistakes and grows as a musician.

The Hubay ideal impresses us on first and last hearing. The success of his playing is not due to his technical ability, but to his ability to shape the music and express its emotions. He is an ideal of musical phrasing and tone coloring which we find in the fully developed musical phrasing. The Hubay ideal's playing is judged by the result of his technical success and effort, growing his working attitude in a serious way.

The teaching of violinists is a serious matter. For the child, it is important to have a good teacher who can guide him towards the right path. Therefore, it is necessary to choose a teacher who is experienced and has a deep understanding of the art.

The Talisman of the Young Virtuosi

The title "The Talisman of the Young Virtuosi" is a collection of essays written by Janos on the art of violin playing. In this article, he discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

The Talisman of the Young Virtuosi by Albert Jonas: Eminent Spanish Violinist and Teacher

The first article in this series is an introduction to the art of violin playing. It discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

The second article is a discussion on the importance of selecting a good teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

The third article in this series is an essay on the qualities of a good violinist. It discusses the importance of technique, tone, and expression in violin playing.

The fourth article in this series is a discussion on the role of the teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

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The tenth article in this series is a collection of essays written by Janos on the art of violin playing. In this article, he discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

The eleventh article in this series is an introduction to the art of violin playing. It discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

The twelfth article in this series is a discussion on the importance of selecting a good teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

The thirteenth article in this series is a discussion on the qualities of a good violinist. It discusses the importance of technique, tone, and expression in violin playing.

The fourteenth article in this series is a discussion on the role of the teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

The fifteenth article in this series is a collection of essays written by Janos on the art of violin playing. In this article, he discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

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The seventeenth article in this series is a discussion on the importance of selecting a good teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

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The twenty-first article in this series is an introduction to the art of violin playing. It discusses the importance of practice, the role of the teacher, and the qualities of a good violinist.

The twenty-second article in this series is a discussion on the importance of selecting a good teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

The twenty-third article in this series is a discussion on the qualities of a good violinist. It discusses the importance of technique, tone, and expression in violin playing.

The twenty-fourth article in this series is a discussion on the role of the teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

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The twenty-seventh article in this series is a discussion on the importance of selecting a good teacher. It emphasizes the importance of finding a teacher who is experienced and has a deep understanding of the art.

The twenty-eighth article in this series is a discussion on the qualities of a good violinist. It discusses the importance of technique, tone, and expression in violin playing.

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the deftly ornamental 6th notes in the right hand
applied with rare vitality. To the brilliant chords
that now follow let the top notes ring out, and
their harmonious melody, the accompaniment.
Some editions indicate no shadings for the fol-
lowing measures. I believe it best to play
them:

\[\begin{array}{l}
\text{Allegro appassionato} \\
\end{array}\]

The court relation between a group of two notes
against three would have to be very distorting and
detected to the treble, as in a few (notably in the
measuring the fullness of that instrument.

The Fable of the Pupil, the Pianist and the Pocketbook
Once upon a time there was a pupil who had the ambition
to play the piano just a little better than Liszt, Rubinstein or Paderewski.
It was a very pleasant ambition. It filled her with an enthusiasm that
could almost make her go out to make love, every begins to dream

In this measure also begins a crescendo (first in
the right hand, then in both hands), which must be ve-
more agitated and dramatic period is reached now.
A climax of great intensity takes place between the
diminished intensity in the wonderful No. 24 Polonaise, Op. 59 No.
7. Whenever the bass speaks in 16th notes, make an
greater stress on the melodic notes in the right hand.

But on this phrase:

The exactly relation between a group of two notes
against three would have to be very distorting and
detected to the treble, as in a few (notably in the
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7. Whenever the bass speaks in 16th notes, make an
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But on this phrase:
8. Retard very little the first time; retard more the second time; and retard greatly the third time, when, having returned from the D.C. (coda) to the initial subject, you end here, with longing, lingering touch.

9. Chopin originally wrote: and thus it appears in some modern editions. However, a strict differentiation of the binary and ternary values will, no matter how skillfully the player, result, in this case, in a halting, broken presentation of the melody or of the accompaniment, both of which require here a smooth flowing, though passionate, delivery. I have, therefore, adopted the assignment as given by Klindworth. Parallel cases are found in the Fantasy F Minor and in the Allegro de Concert of Chopin. Just every dynamic gradation, every passionate rising or falling takes its place, keeping the accompaniment entirely in the original major. A slightly faster, more agitated tempo; the double notes in the bass are to be played with intense, dramatic expression. It stands beside the similar passage in the C# Minor Etude Op. 25 of Chopin.

10. Keep the lower two notes of the chord in the tenorlike voice and the cellolike on a level of D. From the entrance the double notes in the mid-bass is to be set apart, the tenor voice and the cellolike harmonies both of which require here a smooth flowing, though passionate, delivery. It stands beside the similar passages in the C# Minor Etude Op. 25 of Chopin.
THE ETUDE

FAIRY DANCE
In the quaint old English dance style, full of the woodland spirit, such as might be used to accompany a scene from Milton's Comus or Shakespeare's Midsummer Night's Dream. Mr. Slater's gift for fresh and graceful melody is unfailing. Grade 3

Moderato

D. W. DICK SLATER

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THE ETUDE

UNDER THE ARBOR
In Mr. Fontaine's best and most graceful vein. Under the Arbor is a modern gavotte movement. The classic gavotte is a rather rigid dance form which usually begins on the second half of a measure of common time. Whereas the Tempo di Gavotte makes 108

Tempo di Gavotte

D. W. DICK SLATER

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A real Christmas duet, suitable also for festival or general use; introducing three of the best known hymn tunes, all of which well adapted to the march rhythm. Grade III.

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THE ETUDE
THE BROOK IN THE FOREST

A neat characteristic piece with some useful teaching features: running passages, double notes, and a left hand melody.
Play in exact time and at a rapid pace. Grade 3.

H. B. HEWITT

THE ETUDE
BALLADE

Prize Composition Etude Contest
Andante serioso

REINHARD W. GEBHARDT, Op. 66

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THE ETUDE

Respectfully dedicated to "Uncle John" A. B霜hear

BENEATH THE STARS

Play this alluring waltz movement with richness and sonority of tone and with strong rhythmic swing. If used for dancing it must be played in strict time; otherwise, considerable freedom of movement is desirable. Grade 4

Tempo di Gavotte m.m. 88

HOMER TOURJE

TRIO

Valse moderato m.m. 11

ARDAH

A NOVELLETTE

A unique number, with very expressive melodies tastefully ornamented with rapid chromatic scales. Employ the singing (or clinging legato) touch for the melody tones butSMOOTHLY, A NOVELLETTE in a little musical story. Grade 4

C. S. MORRISON, Op. 142

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THE ETUDE

THE PERFUME OF VIOLETS
WALTZ

GEO. L. SPAULDING

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DANCE OF THE KEWPIES

The Kewpies gave a dance one moonlight night,
Underneath the Bong-tong tree;
They capered and frolicked till broad daylight.
T'was a comical sight to see.

A lively characteristic piece, by a popular writer. Read over the verse above, and play in descriptive style. Grade 3

Allegro con grazia \( \text{M.M.} = 104 \)

---

RÁKOCZÍ MARCH

A fine new arrangement of the celebrated Hungarian national march. Mr. Arthur Hartmann is especially well qualified for a work of this nature. The orchestral transcriptions by Liszt and Berlioz are well known.

Allegro

---
HOMAGE TO BATISTE
(ROCKWELL)

This compilation introduces from A to B an "Antienne" Batiste composition but little known. From C to D is given an arrangement of the exquisite theme from his "St. Cecilia" Grand Offertoire No. 2. A splendid festival prelude or offertory.

Andantino m.m. J=72

MANUAL

Ped. Bourdon 16' in Sw.

PEDAL

Copyright 1936 by Thea. Peters Co.
Mr. Shelley's new Christmas song, just written, strong and vigorous, a clarion call to "stop fighting for a day and worship." This strikes us as one of the best things that Mr. Shelley has done.

Copyright 1916 by Theo. Presser Co.
Although the polonaise rhythm, in the accompaniment partakes somewhat of the nature of the bolero, nevertheless the polonaise has some distinctive features of its own: the syncopation, for instance, frequently found in the opening measure (p. I* and the cadence tailing up on the second and third beats of the eighth measure. The Festival Polonaise by Mr. Seifert is easy to play, but it is perfect both in form and rhythm. Grade 3

USO SEIFERT

Copyright 1916 by Theo. Presser Co.
A Piano of Individuals

This refined colonial upbringing never taught the young musician to see that the interests of intruding buyers and any piano he had in his house in no way involved the great experience of learning to sing. Our present long experience can suggest.

In the days of old, when music was a science, and when a boy, even if he did not follow the course of a singer and then speaking and finally singing them.

In our time, music having penetrated the masses, singing preeminently has been the pursuit of the art. The coming mentors of church choirs or of the many intellectual classes, are the inheritors of song. Others derive their voices, instinctively recognizing its the social and religious activities of the different classes. In our time, music has a very free and easy access to the muscles of the tongue.

The vocal voice formation has studied the use of the lips to develop a voice. For their further development of musical power, the trained voice for the common lover of music, and the professional singer, the voice must be formed in such a way as to be perfectly adapted to all parts of the body.

For this reason, the student must study the production of vowels, the consonants, and the vowels together, they will form an obstacle to the production of the vowels. In other words, they are privileged to study the vowels, and to arrive at the Italian's start, because of its limitations, the teacher of the voice, and always hindering the development of the voice.

Not only are we, as a rule, inarticulate, but we are also, inarticulate.

Send for The Teacher's voice into as near perfection as that has not its special defect or defects. One of the first things to be expected of the teacher of the voice, and always hindering the development of the voice.

A SPECIALTY

EATING FOR VOICE

The Joy and Beauty in Singing

By H. Clinton Engle

Author of "Voice. Its Origin and Divine Nature"

Walter L. Bogart

INZ BARBOUR


ting our long experience can suggest. Write for a catalogue and valuable information to buyers, and liberal allowance for old pianos of American piano-making. Their instruments today more than ever represent the leading Educational Institutions.

The skeleton of the body, and especially the mouth, is the principal agency of pronunciation. There is no other muscle which can be caused by the tongue alone to form an obstacle to the production of the vowels.

Because of the tongue is the principal agency of pronunciation, the mouth assumes the proper poise, t. e., to form a semi-circle, lies lightly but sufficiently on the teeth. The reverse is true when the root of the tongue, and for the other occurs.

The most divergent character should be that of the tongue, and the action of the lips. The most divergent character should be that of the tongue, and the action of the lips. The first, the air is necessarily produced, the second, the sound is formed. The sounds need a certain degree of force to be done.

A momentous change has occurred. The voice, now that of the child, is the voice of the civilized world speaks about itself. It is this incredible neglect which has been so prevalent in our time.

Another unfavorable element for us to consider, is the want of a Brothers; whereas J and L alone, combined with any other consonant, are privileged to study the vowels, and to arrive at the Italian's start, because of its limitations, the teacher of the voice, and always hindering the development of the voice.

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Organ Accompaniments to Hymn Tunes

The ETUDE

Department for Organists

Editor for December, Dr. ORLANDO A. MANSELL, Professor of Music at Wilson College

Organ Accompaniments to Hymn Tunes

The question of hymn-tune accompaniments we should be serving the best interests of the congregation, and the solo player, both of which are important parts of our church life, but we must not forget that it is equally important to see that the accompaniments are of high quality. Our goal is to provide accompaniments that are both musically and organically effective.

It is important to remember that the organ is a solo instrument, and it should be treated as such. The organist should not be thought of as just an accompanist, but as a soloist whose job it is to play the organ as a solo instrument. This means that the organist should be able to play the organ in a way that is musically satisfying, and that the accompaniment should enhance the song rather than detract from it.

There are many factors that go into creating effective accompaniments, including the type of hymn tune being played, the style of the organ music, and the overall performance of the choir. It is important to consider the needs of all of these factors when creating accompaniments.

In general, it is best to avoid using过多的 pedals when playing hymn tunes. This is because the pedals are not designed to provide the kind of sustaining sound that is needed for hymn tunes. Instead, it is best to use the manuals (the keyboards) to provide the sustaining sound, and to use the pedals primarily for their coloristic possibilities.

It is also important to consider the balance between the manuals and the pedals. The pedals should be used to provide the lower range of the organ, while the manuals should be used to provide the upper range. This will help to create a more balanced and harmonious sound.

Another important factor to consider is the registration. The registration should be chosen to suit the needs of the hymn tune being played. For example, if the hymn tune is a simple one-part tune, it may be best to use a simple registration. If the hymn tune is more complex, it may be best to use a more complex registration.

It is also important to consider the dynamics of the accompaniment. The organist should try to match the dynamics of the hymn tune, whether it is loud or soft. This will help to create a more cohesive and harmonious sound.

In conclusion, creating effective accompaniments for hymn tunes is a complex and challenging task. It requires a deep understanding of the requirements of the hymn tune, as well as a thorough knowledge of the organ and its capabilities. However, with the right approach, it is possible to create accompaniments that are both musically satisfying and organically effective.

The ETUDE
frees from her a very sensitive perception of her surroundings, and I was able to experiment on mental processes. After this, I thought it might be a good idea to try out some new ideas on other subjects as well, such as literature, painting, and music. I decided to focus on music, as I have always been interested in it, but I had never really given it much thought before. I thought it would be interesting to see if I could apply the same principles of observation and analysis that I had used in my experiments on mental processes to music. I decided to start with the piano, as I thought it would be a good starting point. I began by sitting down at the piano and thinking about the sounds that it was producing. I noticed that the piano was producing a series of different sounds, each of which was a different frequency. I realized that this was because the piano was producing a series of different notes, each of which was a different pitch. I thought it would be interesting to try to analyze the sounds that the piano was producing, and to see if I could understand how they were produced. I decided to start by trying to understand the way that the piano was producing the different notes. I thought it would be interesting to see if I could find a way to produce the same notes using a different instrument, such as the organ. I decided to try to produce the same notes using the organ, and I thought it would be interesting to see if I could produce the same notes using a different instrument, such as the organ. I thought it would be interesting to see if I could produce the same notes using a different instrument, such as the organ. I decided to try to produce the same notes using the organ, and I thought it would be interesting to see if I could produce the same notes using a different instrument, such as the organ. 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Putting New Strings on the Violin

New violin strings are not put on with any less care than other musical instruments. The process is no smoother than it is to subtract a dollar from your bank account. The hands must be cleansed and washed before the strings are put on. The violinist must be as careful in putting on the strings as he is in tuning them. It is no use in the long run to put on new strings if the old strings have been allowed to rust or corrode the holes in the violin. The hands must be washed and the fingers cleaned before the strings are put on.

The first string is the G string. The other strings are put on in the same way. The strings should be replaced as soon as they show any signs of rust or corrosion. When the old strings are removed, they should be put away in a drawer or a safe place where they will not be exposed to the air. The new strings should be put on in the same way as the old strings. The new strings should be broken in by playing them for a few days and then tuning them to the proper pitch. The new strings should be put on with care and attention to detail. The hands should be washed and the fingers cleaned before the strings are put on. The violinist should be careful to put on the strings in the proper order and to make sure that they are tied securely.

The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last. The strings should be put on in the order of the G, D, A, and E strings. The G string should be put on first. The D string should be put on second. The A string should be put on third. The E string should be put on last.

Use of the Springing Bow

The springing bow is a very useful tool for violinists. It is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. The springing bow is a simple device that can be used to help beginners to learn to play the violin. 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1916's

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Charming Music Books for Children

**The Composer**

(Continued from page 892)

The ETUDE

The heart still burned when she recollected that the spray he had liked was a symbol of his life. To Thall had been meant to hold the pleasant, rusted, its bulging balconies and its terrace roses turned into flowers, not from silly rusted, its bulging balconies and its terrace roses turned into flowers, not from silly decorated luxury. In the old days his existence had been devoted to the life that was fitted to his highest standard in this line. He would have cared for its gilded and tasteful splendors. Under the multi-angular Hegemann, Versailles' splendors; and its mansard roofs moss-grown, the most forefront castles, the most forlorn discarded thing imaginable! For one minute, she might have pondered over the grim turn of events that had turned her joy into sorrow. It was perhaps Frau Hegemann's fault that she was turned into the avenue. But the bitter fact was that she had seemed to be the ideal work of womanhood. Probably both the violins are imitations, for children to play, partly explains the common mistake of supposing that they can easily detect any n
The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher or worker pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which belong to the Musical Quarterly, separate department. Full name and address must accompany every response.

Another Boy

I have a boy of ten years by whom I am given much satisfaction. He is a fine pupil, and almost always ready and on time. He has a very quick mind and is good for the boy. It is for this reason that modern music, its practice should be included in the regular ground for him. As to the boy, however, they sometimes later turn out to be very little value. Indeed a large part of what are termed explanations with the little ones are wasted. Very little is understood in the first place, and for your pupil needs practical work of this sort, and in the next measure. The break should not be made until the figure up the necessary difficulty.

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Christmas Carols

For the same reason that you have punctuation points in your writing, instead of running all the sentences together, you might try one half of the lesson in practice of recitations. Excellent and suggestive books for young teachers are very apt to rely too much on explana¬

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Much playing is uninteresting because no attention is given to the introduction of the octavo size, many mor-
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The Carlsbad Regiment operates on a 24-hour basis, with trained personnel available to provide support and care for those in need. The regiment is divided into different sections, each designed to address specific needs. For example, the medical section provides specialized care for those with mental health issues, while the social section helps patients to reconnect with society.

THE BENEFITS OF JOINING THE REGIMENT

Joining the Carlsbad Regiment can provide a sense of belonging and support, which can be particularly helpful for those who have experienced trauma. The regiment also offers various activities to help patients feel more engaged and connected, such as art, music, and exercise classes.

THE CARLSBAD REGIMENT TEAM

The Carlsbad Regiment team includes medical professionals, mental health experts, and support staff dedicated to providing the best possible care for those who have experienced trauma.

FOR MORE INFORMATION

To learn more about the Carlsbad Regiment or to inquire about joining, please contact us at (555) 555-5555.

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A SHORT CRITICAL BIOGRAPHY OF
LUDWIG VAN BEETHOVEN
(lood'-vig fan bay'-toh-ven)

Early poverty, giant determination, unsparing
attention to details, an all-comprehensive technic,
and a mind strongly bent toward iconoclasm,
were the factors which determined the life and
work of the great German master Ludwig van
Beethoven. Beethoven’s ancestry was Belgian
upon his father's side. His mother was a cook.
When the child was born in Bonn, on the
Rhine, December 16th, 1770, his father was a
tenor singer in the choir of the Elector. Beeth-
oven's grandfather, who was a native of Maes-
tricht, was known as a composer, director, and
bass singer.

At the age of four, Beethoven's stern but
drunken father began the child's education.
Naturally the boy soon learned to hate the art
of which he was to become an immortal master.
At nine he was very competent on the violin,
and at eleven he could play the Bach "Wohl-
temperirtes Clavier." Three local teachers then
took him in hand—Pfeiffer, Van der Eeden and
Neefe. At the age of fourteen, Beethoven was
appointed assistant organist with a yearly
salary of about $63.00. Titled men and women
as well as famous musicians of the day recog-
nized his genius, and he went to Vienna where
he studied with Haydn and with Albrechtsberger.

All of Beethoven's greater work was done in
Vienna, where he soon attained great fame as a
composer, pianist and director. His strong
democratic tendencies and eccentricities were
ignored by the nobility; he was idolized by the
Viennese people.

Beethoven's life may be divided into three
periods of progressive development. The first
period ending in the early years of the last
century, included many sonatas, two sym-
phonies and three pianoforte sonatas. The
second period, terminating about 1815, would
take in the great Eroica Symphony, chamber-
music works, the opera Fidelio, as well as
concertos and sonatas. The third period was
darkened by numerous troubles, the greatest
of which was total deafness. Nevertheless
Beethoven produced some of his greatest master-
pieces in his closing years, including the choral
symphony and the great Solemn Mass in D.
His nine symphonies and his wonderful piano-
forte sonatas have never yet been surpassed in
the realm of music.

Beethoven died of dropsy March 26th, 1827.
Twenty thousand men and women of all ranks
of society from the highest to the lowest attended
the master’s funeral.

Beethoven has been called "the greatest
instrumental composer of all time." His works
comprise one hundred and thirty-eight opus
numbers and about seventy unnumbered com-
positions. His nine symphonies, nine overtures,
five pianoforte concertos and thirty-eight piano-
forte sonatas are given in public more than any
other works in the same classes. Beethoven
wrote a large number of songs, but few of these
are heard in public now. His opera Fidelio is
given occasionally, while his great Mass in C
and Mass in D as well as his oratorio, Mount of
Oives, are heard less frequently.

Beethoven in his day was looked upon as an
"original," because of his eccentricities. This
was in his case in no sense a pose. He was so
absorbed in his work that he would uncon-
sciously do many absurd things. The sublimity
of his thought and the masterly character of his
treatment demanded such intense concentration
that he would go about for days almost oblivious
to his worldly needs. He was one of the first
composers to ignore the dictates of aristocracy
compelling admiration for his station in the
world, apart from the realm of music.