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Music and Scholarship in the World of Music

The World of Music

Contents for December, 1920

World of Music

Editorial

446

and the Childs New Voces of London, puts in a plea for Musical Education, Dr. Finegan, evidently intends to try. Pennsylvania deserves it.

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himself, the great Russian pianist, gives
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announcements in your local newspaper. Christmas phonograph.

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Rachmaninoff Re-Creations in his own home, in New York City.
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Re-Creations to the artist's original performance. Once more, the New Edison's
perfect Realism triumphed in the test of direct comparison.

The New Edison, Thomas A. Edison, Inc., Orange, N. J.

"The Phonograph with a Soul"
A recent number of the Pacific Coast Review (San Francisco) has contained upon the licensing of the musicians in that city. The editor of that paper feels that the license is a very good thing, as it makes them feel that their profession is a respectable one.

To be licensed like fish peddlers or pawnbrokers? Here is a question that the people of this country are asking. The works of native composers are being promoted, and we may be sure that in years to come the world will have a larger interest in their music. Of course, the few works of Albenez, Granados and others, are not the only treasures from this old-world land which may be known as the music that has been.
Molding a Genius

It was always a matter of interest to me that the first public hearing of my voice took place on October 11, 1872, in the house of my friends, the aunt and uncle of Maria Malibran. I was twelve years old, and my voice seemed to be a wonderful instrument, so I was filled with joy and pride. The composition was "The Messiah" by Handel, and the orchestra was conducted by my uncle. The performance was a success, and I received much praise from the audience.

There were a few negatives, however. One was that my voice sounded thin and tiresome, especially in certain passages. The other was that, although the lines to which I was singing were appropriate, they were not always well chosen. I was criticized for using too many trills, and this was something I had to work on. But overall, it was a great day for me.

The next year, 1873, was a turning point. I sang in London and received much attention. I was invited to sing at the Royal Opera House, and I was thrilled. But it was also a time of great stress. I was afraid of making mistakes. I was afraid of being judged. I was afraid of not being good enough.

This fear was shared by many others in my position. I remember Elise Massenet, a singer who was also a great friend of mine. She was also afraid of making mistakes. She was also afraid of not being good enough. But we supported each other, and we learned from each other. We learned to trust our instincts, and we learned to be patient.

I learned that the best way to avoid mistakes is to practice. I would spend hours every day practicing my voice. I would sing in front of a mirror, and I would sing into a microphone. I would sing in front of a piano, and I would sing in front of an audience. I would sing in front of a tape recorder, and I would sing in front of a computer.

I learned that the best way to avoid mistakes is to be prepared. I would always have my notes in front of me. I would always have my props in front of me. I would always have my scripts in front of me. I would always have my costumes in front of me. I would always have my instruments in front of me.

I learned that the best way to avoid mistakes is to be flexible. I would always be ready to change my plans. I would always be ready to change my notes. I would always be ready to change my props. I would always be ready to change my scripts. I would always be ready to change my costumes. I would always be ready to change my instruments.

I learned that the best way to avoid mistakes is to be honest. I would always be honest with myself. I would always be honest with my audience. I would always be honest with my conductor. I would always be honest with my colleagues. I would always be honest with my fans.

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The Evolution of Music

By Caroline Sherman

I.

At the turn of the nineteenth century, music was a part of the daily life of people across the world. It was a form of entertainment, a way to express emotions, and a means of communication. During this time, music was often performed in public spaces such as churches, theaters, and cafes. In addition, musicians traveled from town to town to perform their compositions. One of the key figures during this time was the pianist and composer, Franz Liszt. His performances were highly anticipated and his compositions were influential in shaping the future of music.

II.

In the mid-nineteenth century, the symphony orchestra began to gain popularity. This type of orchestra featured a range of instruments, including strings, woodwinds, brass, and percussion. The first symphony orchestra was established in St. Petersburg, Russia. The conductor of this orchestra was a virtuoso pianist and composer, Pyotr Ilyich Tchaikovsky. Tchaikovsky's compositions were highly influential and his symphonies continue to be performed today.

III.

In the late nineteenth century, music began to evolve further with the rise of modernist composers. This group of composers included composers such as Alban Berg, Arnold Schoenberg, and Igor Stravinsky. Their compositions were highly experimental and often featured unconventional harmonies and rhythms. These composers were highly influential in shaping the future of music and their works continue to be performed today.

The Revolution of Music

By Elizabeth A. Gest

In terms of the fact that the tempo spread a large amount of energy and speed, the conductor must see how the players are working together and coordinate them. Abbe once said: "Chopin is the bard of the piano. I do not know whether this instrument inspired the emotion, so the hearer can be imagined deaf to all his sur-

Ten-Toned Scales

By Elizabeth A. Gest

In the early 1920s, the concept of ten-toned scales began to emerge. These scales were created by a group of composers who were interested in exploring the possibilities of music beyond the traditional eight-tone scale. The ten-toned scale featured ten notes, arranged in a specific order, that could be combined in different ways to create new sounds and melodies. The ten-toned scale was highly influential in shaping the future of music and its impact can still be felt today.

The Harmonic Blacksmith

By Elizabeth A. Gest

The concept of harmonic blacksmithing is an important aspect of music history. This technique was developed by a group of composers who were interested in exploring the possibilities of sound and vibration. The harmonic blacksmith would strike a metal object, such as a bell, to create a specific pitch. This pitch could then be combined with other sounds to create a new melody. The harmonic blacksmith was highly influential in shaping the future of music and its impact can still be felt today.
Over There, Way Down Upon the Suwanee River

No man student days, ordered a “belegte Brochen.” when the Austrian had strutted up and gestures of clenched fists. Something was... were deeply engaged in a whispered conversation; they were... 

Nevertheless, Streponski was known as a useful... once a famous ballerina, had fled from the... and there was a fire of hate, remorse and... agreed. Now Thaleon had selected that... thing that Thaleon had ever heard. Even... of records of anyone in the town. In... to live out her father's dream—that she... muscular circles in Vienna.

Meanwhile, Thaleon would have to... more than words in it, Uncle Sam will... keep out. If there is any funny business... government experts handle this thing. You... let the Streponskis alone and stick to... tires, as he expressed it. In response... ruped from his memory, dreams of... freed fights, free revolution or free mur... character, honesty and constructive abil... just as you propose doing."

"Anybody to hear ye would think ye... for in such a case the thumb is as light as the fifth... concentration through unison voices of a melody. If the melody... before the Master of... and the incomparable Paderewski."

"Yes," interrupted Thaleon, occupied in... Europe," mused Pyle. "They are pleading... weapon is ridicule."

"I wonder whether we are right or... and causes a turn of arm which is sure to make an accent."

"The damper pedal is used more liberally in modern... A "disappearing" pedal can be used where you desire... dangerous for use on a valuable note on the black keys.

The Middle Pedal

Where there is time you can depress a pedal-point to... large foot, as it is uncomfortable to manage. Be sure... to have the damper pedal off before releasing the sostenuto. An unpleasant click is caused by lifting the..."

The damper pedal can be used where you desire..."You see what I mean," Thaleon said."

"There may be some reason for thinking that... what every other girl in the whole... she would have always been the mate of the... he flipped a leaf that night, his... Christmas income can only mean a string of gold holding a little... the best."

"That is all I have left," she... "if you would only... that, you can... He dressed for the party at nine o'clock that morning. He dressed... due at his studio on Fifty-seventh Street... The "Middle Pedal"

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Getting Results in Pianoforte Study

By the Successful American Piano Virtuoso

AUGURE LA CROIX

Miss La Croix has been unusually successful in her recitals in New York and on tour with leading orchestras. The following article is the second of two articles of a very practical and enlightening nature.
DECEMBER 20 1920

The ETUDE

Bringing Out the Master's Meaning

By the Distinguished Pianist-Composer-Teacher

EUGENIO DI PIRANI

Chapter 1: The Importance of Personal Interpretation

One cannot play Chopin as he would play Beethoven, or Liszt as he would play Bach. Each of the great masters has his own personal style, his own particular way of interpreting the music. If a performer tries to force his interpretation through some outer guide not publicized officially, he will not contribute to the progress of music. Only through the help of the explanatory program can a performer understand the true meaning of each piece. Only when we have a program do we have a real interpretation of the music.

Chapter 2: The Art of Interpretation

When a performer plays a program, it should be presented as a whole, not as a collection of separate pieces. Each piece has its own character and its own purpose. The performer should try to bring out the master's meaning in each piece, and then the program as a whole will be a veritable renaissance.

Chapter 3: The Role of the Conductor

The conductor is the one who brings out the master's meaning in a performance. He should not only guide the performers, but also work on the technical aspects of the performance. The conductor's role is crucial, because he is the one who makes the music come alive.

Chapter 4: The Importance of Authenticity

Authenticity is the key to bringing out the master's meaning. A performer should strive to be as close as possible to the original intentions of the composer. This means studying the composer's scores, his annotations, and his letters.

Chapter 5: The Power of Imagination

Imagination is essential in bringing out the master's meaning. A performer should not simply play the notes, but should interpret the music in a way that the composer intended. The performer should bring their own personal style to the music, without destroying the composer's vision.

Chapter 6: The Importance of Collaboration

Collaboration between the conductor and the performers is crucial in bringing out the master's meaning. The conductor should work closely with the performers, and the performers should respect the conductor's interpretations. This collaborative relationship is what makes the music come alive.

Chapter 7: The Role of the Listener

The listener is the last link in the chain of bringing out the master's meaning. The listener should be open to the performer's interpretations, and should appreciate the effort made by the conductor and the performers to bring out the master's meaning.

Chapter 8: Conclusion

In conclusion, bringing out the master's meaning is a complex process that involves the performer, the conductor, and the listener. Each person has a role to play in bringing out the master's meaning, and it is only through collaboration and effort that we can truly appreciate the music as it was intended by the composer.
supremacy. The voice is emitted more abruptly; the dramatic and identical rules for scale practice. When practicing but for slow practice, when the upper arm muscles are relaxed and should not be struck but pressed to bottom by pressure, the major scale with its corresponding chord and arpeggios is advisable in the rapid playing, but the Bayreuth tradition (whose original exponent was, of whom some bad tongue once called "barking heroes," but who mounted with consummate ease. In slow scale practice, without being hampered by mental difficulties. Legato chords are a great aid in hand development, the student become "The Musician." There is one extra accidental which I always mark in a parenthesis, like this:

\[ \text{Allegro} \quad \text{A#} \]

The contradictions of accidentals in the second of these passages are often no room to mark in an accidental when such an accidental shall be marked. Flooding snow, so slight it is not noticeable, and when the taxed brain finds in its struggle to assist the reader as little as possible. No sign of purity of style is revealed by the fact that there is often no room to mark in an accidental when such an accidental shall be marked. Some would like a doll's cook stove, and I'd load a wagon with caramels, And buy all the almond and pecan nuts. All of "Peace on Earth, Good Will to Men." 

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And before the sun went down.
Come right up with us, Good Cheer, we can't wait any longer.

Above the steam heater the stockings were placed,

And then I crept silently back into bed.

And what did my wandering optics devour

In hopes that by Santa they soon would be graced.

I opened the letter, the message I read,

With a business-like chauffeur so shiny and slick,

The "quarter" gas meter had left us in gloom.

A mantle of darkness enshrouded the room,

He whizzed round the corner and on toward the Bronx.

I sprang from my bed to see what was the matter.

Had gone to my patent convertible couch,

As the dry leaves before the hurricane fly,

The world is rejoicing,

For Christmas is here.

O Little Town of Bethlehem.

If you have not been using the weight touch—if, nevertheless should feel virile and alive to you

The thumb should be straight at all times.

The pedaling given in the above three examples is, of course, not final. It would depend upon how the two bass tones were, or how high that of the dominant was.

Second, upon how strongly the bass tones were played, or how lightly the dissonant ones were sounded.

Now, that we consider that each of the above conditions has been attended to, it would depend upon how the pianist himself feels. In fact, it is only by constantly playing the great masterpieces of the masters and great artists that a pianist will be able to say that one particular pianist is best for him, or that one style of playing is better than another.

The question is not always as easy to solve as in the two cases cited above. In fact, it is sometimes very difficult, and the solution differs at all times, depending upon how the pianist himself feels. We shall see later.

Furthermore, in cases of this kind, the fundamental bass tone is the first to suffer. Sometimes this is necessary, but more often than not it is impossible to keep both the bass tone and the dissonant tone as clear and distinct as they should be.

Invariably, in cases of this kind, the fundamental bass would need its proper amount of emphasis, and not favor clearness to the extent of not listening to the foundation basses, if he wishes to keep his playing from being too dry. The pedaling given in the above three examples is, of course, for normal conditions. It might not sound well to a small means or on a piano that isn't a good one to use. In example a, the final minor chord would sound enough to overcome any dissonance there might be to it, and in all three examples the fundamental bass would have to sound out more in places. It does not necessarily follow that this pedaling would always be the proper one, however, for the conditions that govern each one are many.

Whether a bass tone is best, however well distributed through a dissonant passage depends upon the following conditions:

1. How low the pitch of the bass tone was, or how high that of the dominant was. Second, upon how strongly the bass tones were played, or how lightly the dissonant ones were sounded.

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own pedaling that a player ever can hope to become the same piano, in the same hall and with the same excellent one except for this fault—to find it very positively stated that there was only one way to play the To Spring, a rendering of it such as Grieg intended according to the bass octave B after the chord is rolled, thereby octave B. (Pedaling number one.)

passage clear with this pedaling, it could then be done time the fourth count is reached, the D sharp has been pin retard;

that he is unable to receive instruction from them. Their more and more artistic in the use of the pedals. The pupil that listens and follows their instructions furthermore they open to you a prospect of the character of the piece. It is necessary to learn the command of the pedals and to be in possession of them. But the pupil that will need to be the judge, and the fact that she says nothing about the piano is a thing of the past. You must not think, however, that you will succeed in learning the rudiments of pedaling without being able to sustain the pianist idea under these conditions, except in so far as you may appear locally, or in the smaller cities through the practice of the piano! For instance, in a recent work on

Furthermore it must in future work without the assistance of

fifteen etudes for the

are excellent mediums of pedaling throughout the world, and the tone is heard by the pupil in the bass, in the middle and in the treble together You should also study with it

Mason's Touch and Technic.

rudiments of the left hand than the P

years after playing a few measures. What can I do to overcome it?"—H. M. Z.

words to the effect that you may appear locally, or in the smaller cities through the practice of

Three months are needed to master the expression half-pedal and for her idea that the pedal is to be only cut off for two or three pages at a time

Thank you for your good answer. However, there is no difference. Any child can learn the first seven letters of the alphabet before he is three years old. Then in school, and even in the lower grades, ability to read and write has no bearing on the answer. First, the number of hours devoted to study is important. Upon them will depend the impression.

that will not only make the pedaling much more secure, but will be of great assistance to you in the future. You may

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The Home-Life of the Schumanns

By Arthur S. Calvert

Emma was a marriage more blessed with love and means than that of Robert and Clara Schumann. It was a musical union, rather than a love match. It was the marriage of a great pianist and a woman of feeling and refinement, rather than the union of two personalities of equal stature. The Schumanns' relationship was essentially a complementary one.

Elsa was a Spinster in the Diary

Robert was so busy composing that he could not give proper attention to his home. Clara, however, was a devoted wife and mother. She was the backbone of the Schumann household. She took care of the household and the children. She was a tireless worker, and her devotion to her husband and children was unwavering.

The Happy Year

The Schumanns' early years were full of happiness. They were married in 1840, and their life together was filled with joy and music. They lived in Leipzig, where Robert was a professor of composition at the Conservatory. Clara was a soloist and a teacher, and she gave many concerts. The Schumanns' life was a true musical life, and they were surrounded by people who appreciated music.

The Home-Life of Other Masters will be discussed in later articles.

Why Live Your Pupil's Musical Life

By T. B. Empire

There are many pupils who wish to be taught, but who cannot afford to hire a full-time teacher. For these pupils, there are many ways to make music happen, without the need for a full-time teacher. The key is to find a way to make music happen, to get the most out of each practice session, and to make the most of the time you have.

Delicacy of Touch—True and False

By M. A. Hackney

A player whose touch is harsh and lumpy—who "flings out" every note—has, indeed, a serious fault; it is almost invariably too self-conceited to realize that the touch is not sufficiently distinct. The trouble lies not in the fact that muscular guidance is wanting, but in the efforts of the teacher to overcome faults that persist.

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MORRIS DANCE

In the whirling rhythm of the old-fashioned English dance. Play with strong accent and elastic finger action. Grade 3.

Allegro

ARTHUR WELLESLEY, Op. 100

MARCH OF THE LITTLE WOODEN SOLDIERS

A grotesque march movement, very characteristic. Play in a brusque detached manner, with fine accentuation. Grade 3.

Tempo di Marcia

BRIDAL CHORUS
from "LOHENGRIN"
E. WAGNER

Moderato assai

Mr. Schutt has made two masterly transcriptions of this favorite number, of which this is the easier one. It is thoroughly pianistic the original harmonies being enriched by some attractive passage work grade 4.

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AROUND THE CHRISTMAS TREE
Introducing a portion of the traditional Christmas Carol Holy Night. Grade 3.

Allegro non levingle

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ENCHANTED MOMENTS
POLKA CAPRICE

A brilliant duet full of the holiday spirit. Play at a brisk pace, with large, full tone and firm accents.

Tempo di Polka M.M. = 108

ADAM GEIBEL

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TRIO
From here go back to the beginning and play to Fine, then play Trio.

Tempo di Polka M.M. = 108

PRIMO
ADAM GEIBEL

From here go back to the beginning and play to Fine, then play Trio.
SWEET COQUETTE

An air de ballet in modern style; light but extremely well constructed. To be played in a graceful and refined manner. Grade 3

Allegretto grazioso M.M. = 60

CHARLES DALLIER

THE MASTER'S MINUET

Introducing the principal theme of the favorite minuet by Beethoven. Play in a slow and studied manner. Grade 3

Slow cantabile M.M. = 64

WALTER ROLFE
The bright and shifting motives, well-contrasted, give to this useful teaching piece just the requisite butterfly quality. Grade 4.

ALLEGRETTO

The first reader in piano study. Despite the author’s long experience as a teacher and in the musical educational field, this work was not quickly put together. Every step was measured, every problem worked, all useless waste cut out with the object of producing a work which would make the greatest progress without sacrifice of essential thoroughness. All the work is new work done with absolute simplicity of method. The object is to revitalize the “Beginner’s Book” for piano.

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All detective books in the modern public school are printed in large type to aid the child’s eye in forming impressions. The same principle is applied to this book by the use of large notes where needed.

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The first grade of study up to, but not including scales is covered. Little pieces, duets, etc, in case the teacher deems it desirable to use book work for a few lessons.

The simplicity of this work has enabled many teachers to achieve speedy results with even the youngest Beginner.

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Abundant Explanations

Without adding one word too many, explicit explanations occur whenever needed, and they indeed help both student and teacher.

Writing Exercises

These exercises are added to supply the common needs of notation. Time and rhythm are, of course, also covered, and then exercises at the piano are given.

Pieces, Duets, Test Questions

Without neglecting technical exercises, occasional interesting pieces are inserted to reward and entertain the child. Little duets for teacher and pupil as well as test questions after every advance complete the work in such a manner that its success does not surprise.

If you have never used this work order a copy now for examination.

G. A. QUIRÓS

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The musician recognizes the superiority of Brunswick tone more readily than the uninitiated. Because he has definite tone standards which the less appreciative do not have.

He is more difficult to please. Hence the reputation which The Brunswick enjoys among musical people is the highest tribute that could be paid to its performance.

The Ultona, an all-record reproducer, enables the Brunswick owner to play any make of record. The musician will also have a more versatile taste in fine music. He will have particular selections that he wants. With The Brunswick he is not confined to any one record-maker, but may select any record he pleases.

And the Ultona is not a bothersome attachment, but an integral part of the instrument, requiring no more manipulation than a twist of the wrist.

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The musician, too, will appreciate the importance of the Brunswick Oval Tone Amplifier, an all-wood tone chamber shaped according to definite acoustic laws, and built, like a violin box, of light, moulded wood.

The Oval Tone Amplifier develops and expands the sound waves in a normal, natural manner.

These two exclusive features combine to form the Brunswick Method of Reproduction which is responsible for the vast difference in Brunswick tones.

In fairness to yourself, don’t make a phonograph choice until you have examined these interesting features and have heard The Brunswick. See for yourself if our claims are true. See if you think The Brunswick plays all records as well as they are played on the instruments for which they were intended.

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Ask also to hear Brunswick Records which can be played on any phonograph with steel or fibre needle.

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DECEMBER 1921
IN THE MOUNTAINS

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Andante con espressione

ERNST KROHN

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RIPPLES

VALSETTE

Free running work for the right hand, in F major and B minor. A useful practice piece, interesting to play. Grade 2½.

Allegretto moderato, M.M. d=68

PAUL LAWSON

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DANSE RUSSE

The Russian dances, with all their melancholy, invariably display an occasional touch of melancholy. This typical number by Tchaikovsky, one of his happier inspirations, deserves to be better known. Grade 4.

Andantino M.M. = 106

P. TCHAIKOWSKY, Op. 40, No. 10

THE ETUDE

LILY BELLS

MAZURKA

A useful little study piece, affording practice in dotted rhythms and grace notes. Grade 3.

Vivo M.M. = 128

JAMES I. WRAY

ALLEGRO

COPYRIGHT 1920 BY THOM. PUBLISHER CO. FROM I to to the beginning and play to Fino, then play Trio.
JUNE
BARCAROLLE

Andante cantabile

P. TSCHAIKOWSKY, Op.37, No.6

Copyright 1920 by Theo. Presser Co.
WHEN CHRIST WAS BORN
CHRISTMAS SONG
MARION ROBERTS

A new Christmas song, full of triumphant spirit, with a strong uplifting refrain.

Andante maestoso

Copyright 1920 by Theo. Presser Co.

British Copyright secured
A DREAM OF YESTERDAY

An artistic song with abundant expressive melody. A real singer's song by a well-known woman composer.

Moderato con moto

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CONSERVATORY REVIEW

INDEXING COPIES OF THE ETUDE

E. S. Hosmer

In order to locate the table of contents from each Etude, arrange the Etudes according to the year of their issue. This will be of great help in your library. If you would like to have a table of contents for each Etude, send $1.00 to E. S. Hosmer, 640 West 49th Street, New York. The table of contents will be inserted in the book at a later date.

CHRISTMAS POSTLUDE

By Helen Llewellyn

Glory to God in the Highest

Ave Maria

O Come All Ye Faithful

The Home Beautiful contains a grand

Human craftsmanship has probably never wrought anything in the musical world of greater taste and beauty than the Brambach Baby Grand. It is the outstanding instrument of today—enduring, chaste, inviting and popular priced.

The Home Beautiful Pianos, 640 West 49th Street, New York.

Every Detail Counts

By Frederic W. Berry

To studying the art of music, there is single need to close attention to them the shade of detail in a most comprehensible manner. Each is true to-day. The other day, when I asked one of our music dealers for a certain composition "arranged," he said he did not have it in a arranged edition, that it wasn't necessary, since anyone who could play it could finger it. I also heard of a prominent "Professor" who, when asked by his ambitions the infinitesimal analysis for its expression.

Every detail counts, in the expression of a varied character, going into every little detail of text.
**Department for Voice and Vocal Teachers**

Edited by Eminent Voice Specialists in Music Centers All Over the Musical World

**"Thank You for Your Most Sweet Voices!"—SHAKESPEARE**

Some Interesting Facts About Registers

By Marc Jocas Laroche

The voice is paper by Marc Laroche from the 1910's music magazine *The ETUDE*.

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**The ETUDE**

**MUSICAL READINGS**

By LYTTON COX

Price, 35 cents each

**Beautiful Literature** is a set of readings for the purest style of reading, suitable for the best musical style.

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**Clara Louise Kellogg**

Casa Laredo, Laredo, Tex., in 1862, died in New Hartford, Conn., in 1916, was a dramatist, a teacher, and a writer. She was born as a speaker and writer, and was known for her sharp wit and keen observations.

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**T. S. Denison & Company, Pubs., Dept. 89, 154 W. Randolph St., Chicago**

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**The ETUDE**

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You can't Escape

Tooth troubles if you leave a film

You should try this new method of tooth cleaning. Try it ten days with¬out an ounce of toothpaste. The film which stains the teeth causes most tooth troubles. See and feel the results. To millions they are bringing churchlike comfort, whiter teeth.

The tooth wrecker

Film is the great tooth wrecker. A film stains the teeth, sugars, and gums. The ordinary toothpaste does not stop this film. Out of every eight teeth, the tooth decay is caused by this film. It is the film that dissolves, soothed, the tooth. Film is the basis of tooth decay. It holds food substance which ferments and forms a film. It holds the acid in contact with the teeth. This is how decay begins. This is how decay begins. This is the cause of every single tooth decay. This is the cause of every single tooth decay. This is the cause of every single tooth decay.
The Delegation of the Musical Resources of a Church

By Laura J. North

As much will naturally depend upon the musical director of the church in obtaining the fullest use of the musical resources at his command. The most effective use of these resources will mean the expenditure of the greatest amount of time in the development of these resources, and it must be remembered that those resources can only be developed through the expenditure of time and effort.

The most important task confronting the new director will be that of organizing a choir to lead the musical services. The choir should consist of a part-time choir, a part-time assistant, and all the musical resources of the church. The choir should be divided into three parts: the part-time choir, the assistant choir, and the full-time choir.

The part-time choir should consist of the Sunday-school choir and the orchestra. The assistant choir should consist of the junior choir and the orchestra. The full-time choir should consist of the senior choir and the orchestra.

The director should be in close touch with the various parts of the church organization to secure the maximum use of the musical resources.

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The director should use all of the musical resources of the church, including the orchestra, the Sunday-school choir, the junior choir, and the senior choir, to carry out the musical program of the church.

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A Satisfied Judge!!
Both Food and Drink
Delicious, Attractive
Baker's Cocoa
Is pure and wholesome, made by a perfect mechanical process, no chemical being used.

By Vincy Preston Loop

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"Mussy" Violin Playing and How To Cure It

By Edwin H. Piece

It is not always the pupil but the teacher playing—The following hints, suggestions, and remarks are not only for the teacher but also for the pupil, as a great deal of violin playing is not done as well as it might be because of a lack of knowledge of the effects and the cause of various things. The beginner will find much of interest in this article.

The reasons why some pupils play well and others poorly are many. It is a common practice to blame the pupil for not being able to play as well as he should. But the teacher is often to blame for not having prepared the pupil to play properly.

The first fault to be dealt with is nervousness. The cheeks and hands are hot, the head is swaying, the eyes aredarting about, the fingers of the left hand are trembling, and there seems to be a nervous expression on the face. This is due to an overactive imagination and a lack of self-control. The pupil should be taught to control his breathing and to relax his muscles.

The second fault is to play too fast. This is due to the pupil's desire to show off and to make a good impression. The teacher should teach the pupil to play at a moderate speed and to play with control.

The third fault is to play without a bow. This is due to an overactive imagination and a lack of self-control. The pupil should be taught to play with a bow and to control his breathing and to relax his muscles.

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The World of Music

At least the Flying Worker is a far cry from the world of music. The Metropolitans of Opera Houses are a far cry from the world of music as well.

The work in rural areas is another story. There is not only music but also a love of music. There is love of music and a love of the world of music. There is music and a love of the world of music.

Traditional music is enjoyed in rural areas. There is a love of traditional music and a love of the world of music. There is music and a love of the world of music.

The problem of traditional music in rural areas is a difficult one. There is a love of traditional music and a love of the world of music. There is music and a love of the world of music.

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And yet, the world of music, and the world of the arts, is always there. There is music and a love of the world of music. There is music and a love of the world of music. There is music and a love of the world of music.

Small towns have their share of music, too. There is music and a love of the world of music. There is music and a love of the world of music. There is music and a love of the world of music.

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The Neglected Instruments

By Rosa Milia Corver

Romans had attended the Symphony Concert and was very clever. She had seen four operas, and when she said, "I think it is a shame that there are so many good things that I have not yet heard," I replied, "But let us begin with the foundation of the symphony orchestra, at that!"

Roberts turned round and saw something that looked like a violin, only larger than a violin, and under the violin, all very cleverly.

"She doesn't even know what family history is like and I am a violin," she said, "But listen to that!"

"I have heard one or her spectators signed the Declaration of Independence. How much is it really worth to study the child's voice."

"It is the highest musical instrument in the orchestra, even if it is small, and with the violin, the voice."

"The violin's in brand, just because somebody gave me this name," declared the English violin.

"My violin sounds like a cheap pipe-organ, and I can play better than any other orchestra instrument. Roberts loves to hear the organ in church, but, she never pays any attention to anything from the organ."

"Such a wide proportion of every one of us were published in Ten Years a few years ago, that he did not fail to take the place of the principal witticism, what did we publish in the respective newspapers, just before Robert heard the first branch on the street!"

"Oh, mother!" cried Roberts as she plucked the branch with the picket in her hand, "I am going to take that new symphony of hers and paint all the pictures of the instrument on a new paper, and on the paper you will have to write everything I have been taught about their instrument. I am going to draw a single one, a simple one!"

Music Lessons

Yesterday I took lessons, but do not know yet."

"When you say you will design a perfect, but remember me you will not will!"

DECEMBER 1920
A DEPARTMENT OF INFORMATION REGARDING
New Music Works
and OTHER MATTERS OF INTEREST TO MUSICIANS

NEW WORKS.

Advance of Publication Offers--December, 1920

December 8th.

Special Introduction Price for 7 Years.

Engravings of the Great Masters

By H. Lorenz Composers.

This is not one of our small introductions but is a series of 7 volumes in 20 parts. Each part is the reproduction of a major master's works. Some of these records were written especially for this purpose and others have been selected from the most popular pieces.

Kohler's Children's Album

This is the production of a master in the spirit of the inimitable young Kohler. Mr. Spaulding, the author, has written especially for this purpose and the result is a series of 30 pieces, entirely new in style and form.

The study will be ready in the spirit of the inimitable young Kohler. Mr. Spaulding, the author, has written especially for this purpose and the result is a series of 30 pieces, entirely new in style and form.

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WEDDING AND FUNERAL MUSIC

By Kraft

This is the product of a master in the spirit of the inimitable young Kohler. Mr. Spaulding, the author, has written especially for this purpose and the result is a series of 30 pieces, entirely new in style and form.

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WEDDING AND FUNERAL MUSIC

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The Piano in the Home (Part II)

In the previous article, which was published in THE ETUDE, we discussed the importance of the piano in the home and its role in the development of music education. In this article, we will delve deeper into the topic, exploring various aspects of the piano's impact on individuals and society.

The piano has been a central figure in the cultural landscape for centuries, serving as a bridge between the composer and the listener. It has evolved from a simple instrument to a sophisticated tool capable of expressing a wide range of emotions and styles. In this article, we will examine the piano's role in education, in the home, and in the community.

Music Education

Music education plays a crucial role in the development of young minds. The piano, as a versatile instrument, is an excellent tool for teaching children about music. It helps to develop fine motor skills, hand-eye coordination, and an understanding of rhythm and melody. Furthermore, playing the piano can boost self-esteem and confidence, as well as improve concentration and memory.

In the home, the piano can serve as a focal point for musical activities. It can be used to teach children about music, to practice new songs, or to simply enjoy playing music together. The piano can also be a source of entertainment, providing a space for family members to come together and enjoy music.

Community Impact

The piano's impact on the community is significant. It can bring people together, fostering a sense of community and shared experience. Public performances, such as recitals and concerts, can be a source of inspiration and delight for both musicians and listeners. The piano can also provide a platform for social and charitable initiatives, such as music education programs or fundraising events.

In conclusion, the piano is an instrument of great importance, both individually and in the context of the home and community. Its role in music education, entertainment, and social initiatives highlights its enduring relevance in our world.

We welcome feedback on this article. Please feel free to share your thoughts or experiences related to the piano's role in your life or community. Your insights can help us further explore this fascinating topic.

Thank you for reading THE ETUDE. We look forward to your continued support and participation.

Sincerely,
The Editors of THE ETUDE

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Please note that this is a fictional article and does not represent real content from THE ETUDE.
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