The ETUDE MUSIC MAGAZINE

December 1923

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BIOGRAPHY AND COLLECTIONS OF
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As a book, of biographical and historical nature surpasses anything in the literature of the author and is the philosophy of the profession. Partial list of organizations, training, instruction and at the same time amuse the institution will be stimulated by a little musical thought among the Christmas gifts. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study. There is a sheet of pictures to be study.

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"A Happy Christmas to All"

What picture contains more joy, happiness and contentment than a family grouped around the piano on the eve of Christmas, singing the melodies and reciting the poems that have for centuries carried a message of love, peace and gratitude?

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I Just Love 'Just Something' and I Have Put It on My Program. —ROSA RAISA

"JUST SOMETHING"

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Words by IRVIN M. CASSEL

Artists Singers are not Alone in Welcoming this New Song—Teachers Find It Ideal for Students.

Published in Two Keys

Low Voice in F

By the Composer of "The Voice in the Wilderness"

THEO. PRESSERCO.

PHILADELPHIA, PA.

Let Us Make This a Really Musical Christmas

"All Christian play and make good cheer For Christmas comes but once a Year" By Tennyson (1809-1892) A Chorister in St. Paul's, London

The noblest love of fellowmen which marked the advent of our Master, Jesus Christ, demands the joy and power of music in its loftiest expression.

Music and Christmas have become inseparable. It is the day for the most festive, the most joyous anthems and carols of the Christian church. It is the heralding of a new and glorious era—the greatest epoch in the history of man.

Wonder is, that most of the great composers have not devoted their finest efforts to this festal day. Bach with his Christmas Oratorio and Handel with the Messiah stand out before all others. Nothing of Beethoven, Schubert, Haydn, Mozart, Schumann, Brahms, Verdi, Tchaikovsky or Wagner has equalled these master masterpieces for the music of Noel.

Christmas music should be joyous, jubilant, triumphant. It should ring with the wondrous spirit of brotherly love which heralded the coming of the master.

"BEHOLD I BRING YOU GOOD TIDINGS OF GREAT JOY WHICH SHALL BE TO ALL PEOPLE."

"All people"—not to one or two sects, but to all people. Christmas Cheer and Christmas Spirit must go out to "all people" as we know the very heart of the great festival. Christmas music must be for everybody.

Let us have good cheer and lots and lots of the merriest kind of music. It won’t happen unless we all arrange for it. Every moment we spend in preparation for a musical Christmas will bring joy to ourselves and all people around us.
The Myth of Beautiful Piano Tone

Three articles have appeared in the March 1923 issue of *The Etude* magazine, and we invite our readers who are interested in making their pianos play more beautifully to read and study them carefully.

The Articles:

1. "Beautiful Tone" by John Ross.
3. "The Cultivation of a Singing Touch" by Austin Strong.

The Temporaries and Their Tones

The Tempo of the great American symphony of 1873 was somewhere around M.M. 140—Large maia Crescendo. The tempo today is M.M. 140—Scherzo. And so the tempo of the times has changed. The key of the tempo of the times has changed. The key of the tempo of the times has changed. The key of the tempo of the times has changed.

The ephemeral nature of the tempo of the times is a source of great confusion and frustration for pianists. Because of so much to fail to realize the key of the tempo of the times, it is necessary to have a clear understanding of the key of the tempo of the times. This understanding will help to avoid the pitfalls that await the pianist who does not understand the key of the tempo of the times.

The Secret of a Beautiful Touch

It is well known that the key of the tempo of the times is a sensitive and subtle one. The key of the tempo of the times is a key that must be handled with care and respect.

In this connection it may be necessary to consider certain aspects of the key of the tempo of the times. For instance, the key of the tempo of the times is not a key that can be applied indiscriminately. The key of the tempo of the times is a key that must be understood and respected.

The cultivated listener will not apply the key of the tempo of the times lightly. He will not apply the key of the tempo of the times in a haphazard or careless manner.

The secret of a beautiful touch is the key of the tempo of the times applied with care and understanding.

The Cultivation of a Singing Touch

The singing touch is a technique that is used to create a beautiful tone at the piano. It is a technique that is used to create a tone that is full and rich, that is able to sing with clarity and beauty.

The singing touch is a technique that is used to create a tone that is not heavy or thick, but that is able to sing with clarity and beauty.

The singing touch is a technique that is used to create a tone that is able to sing with clarity and beauty.

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The Great Composers and Their Pendulous Moods

By Edith Hall Price

It has been said of Haydn's portrait that it is a
remarkable one for what it is not. The portrait
shows his face, and there is no more to be said.

But what about the man? When Haydn was five
years of age, his father died. He was then
placed in a little orphanage, and his education
was left to the care of the musical school which
trained him as a choirboy. Haydn was ten years
old when he entered the school, and he was
impressed by the sight of the great organ. He
soon learned to play it, and he became a
composer of music. Haydn was never married,

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**The ETUDE**

**Vcele Instrument of the Great Pianists**

By W. Francis Gates

**NOTES OF THE GREAT PIANISTS.**

The best known of the composers and pianists whose works are studied today is Chopin. He wrote several thousand ragtime tunes, and also composed many songs and operas. He was the first to include the piano into the orchestra, and his compositions are still popular today.

**THE ETUDE**

**Should Piano Playing Undergo a Radical Reform?**

An Interview Secured Exclusively for the Etude With the Famous Virtuoso

**FLAMOUR DE PACHMANN**

**At the Age of Twenty-nine Has Already Remained By Victor Reilly According to New Principles Which He Claims Are of Paramount Importance**

**FLAMOUR DE PACHMANN**

De Pachmann really does mean was secured by the

**DOLPHIN**

In the last ten years, there has been a growing interest in dolphin music, making her first public appearance at the age of four, in standard works and improvisations. At the age of twelve, she made her debut in Europe, playing the piano, and was again over¬

**Piano Playing and the Organ**

The average pianist makes a common mistake to jump ahead to greater difficulties until one

**SOME QUESTIONS OF INTEREST IN TEACHING THE PIANO.**

W. Francis Gates

The piano is one of the most popular and versatile instruments in the world. It is used in many different ways, such as in playing classical music, jazz, and even in popular music. However, many students find it difficult to learn how to play the piano properly.

**Study as Much Music as You Possibly Can**

An Interview Secured Exclusively for the Etude With the Famous Virtuoso

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The ETUDE

How to Avoid Fumbling at the Keyboard

By LESLIE F. AIRICH

Do It Again

By S. N. C.

In these days when short cuts have become a musical "hot topic," many helpful hints are being forwarded by all the masters and muses of music. Among these hints is a very special one which is of particular interest to the student of the piano. The hint is this: "Do It Again!"

For years, in fact, I have taught the pupils of various schools of music that "Do It Again!" is a most helpful advice, and I have often heard that it is also a favorite of many of the great masters of the piano. The reason is simple: it helps the student to remember the notes and the manner in which they are to be played. By doing it again, the student is forced to think about the piece and to remember it, which is very important in order to play it correctly.

The Composers' Birth Months

To create the very lovely melodies of a large number of com¬posers, one finds birth to serve as a key to their stairways in the music world. Some believe that it is only the force of the spirit, the emotionalism, the inspiration, or the imagination which are the key to their success. However, there is another sort of inspiration which is much more subtle and much more scientific, and that is the rhythm of the music. The rhythm of the music is the key to the soul of the composer, and when it is well controlled, the music will be well received and will be well loved.

There is a saying in the music world that "the rhythm of the music is the soul of the composer." This is certainly true. The rhythm of the music is the key to the soul of the composer, and when it is well controlled, the music will be well received and will be well loved.

The January Etude

The January Etude is given in those compositions where a good deal of accuracy is required. To do this, it is necessary to play the piece slowly, and to practice it several times, in order to become familiar with the piece and to be able to play it correctly.

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The Remarkable Life of George Frideric Handel

New Aspects of the Dramatic Experience of the Composer of "THE MESSIAH," as Told By the Abbe English Criss

Handel and His Times, by Newman Flower, Hoffmann, Griffin Company, a good of 280 leaves with many illustrations nearly new in the press tomorrow morning with the aid of an old and new masterly

The life story of Handel reads novel and his industries (one of the most

Handel went to Berlin in 1696, where the Electress Sophie Charlotte, wife of the future Frederick was held in a more solid manner. The court had just been moved from Hamburg to Berlin. Frederick had three women who were all trained by Frederick, and the title of the Electress Sophie was given to the Princess of Nassau-Osnabruck.

At the court of Frederick, Handel was not only a musician, but also a courtier, a diplomat, and a scholar. He was a man of great culture, and his ability to speak several languages fluently was admired by his contemporaries.

Handel in Italy

After writing and producing two operas (Alceste and Paris), Handel went to Italy, where he was received with great enthusiasm. He was invited to write two more operas for the King of Naples, and he also wrote a series of cantatas, arias, and choral pieces.

Handel in the United States

After his great success, Handel decided to go to the United States, where he was received with great enthusiasm. He was invited to write several more operas, and he also wrote a series of cantatas, arias, and choral pieces.

Handel in the End

After the death of his father, Handel, in 1717, Handel composed his famous Messiah, which became one of the most popular works in the world.

The story of Handel's life is a fascinating one, and his music continues to inspire and delight audiences around the world today.
Handel was at London in 1737. When Halévy arrived in London, in 1737, Halévy had just the same year as Handel. The orchestral work of a great master of the time, Handel, and the famous Handel’s opera, the Duke of Château-l’Eau, was entirely new to Halévy.

"A picture of London in 1737..." Halévy was a great admirer of Handel, and Halévy’s opera, the Duke of Château-l’Eau, was entirely new to Halévy.

Handel’s opera of the same name was written for the Duke of Château-l’Eau, and was entirely new to Halévy. Halévy was a great admirer of Handel, and Halévy’s opera, the Duke of Château-l’Eau, was entirely new to Halévy.

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Old and Ends
Mr. Paderewski always gives "one" and "any" to the "en", instead of the correct, the making of the chords, and running of the line, and the meaning of the natural and the sharp. He has a perfect understanding of the subject, and a great deal of knowledge in the art of harmony and counterpoint. He is well versed in the art of composition, and is able to write music that is both original and beautiful. He has a good ear, and is a master of the art of counterpoint.

In his earlier recitals he did not seem to clearly intend the music, but now he is able to see the whole picture, and make it clear to the audience. He is a master of the art of interpretation, and is able to convey the meaning of the music to the audience. He is a master of the art of expression, and is able to express the emotions of the music. He is a master of the art of composition, and is able to write music that is both original and beautiful. He has a good ear, and is a master of the art of counterpoint.

All markings should be avoided and relaxed. The singer should be able to sing with a free and natural expression, and without any tension or effort. The singer should be able to sing with a free and natural expression, and without any tension or effort. The singer should be able to sing with a free and natural expression, and without any tension or effort.

Ten Points in Pianism
By Edith Josephine Benson

Absolute accuracy in reading the music.

Accurate phrasing and ornamentation. A good singer, with skill and art, can sing with a free and natural expression, and without any tension or effort. The singer should be able to sing with a free and natural expression, and without any tension or effort.

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Taking a New Lease on Musical Life

How to Study Away from the Piano

By Edith Josephine Beaton

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The Teachers' Round Table

Conducted by PROF. CLARENCE HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and to technical problems pertaining to the study of music and its allied questions Answered.

Full name and address must accompany all inquiries.

For What It's Worth

Takings a New Lease on Musical Life

By L. C. Rorke

In music, as in other things, it is not what you learn now that counts, but what you put into practice, and apply to your own life, later on. The teacher, in his attempts to spread the gospel of music, finds his work apt to be met with indifference on the part of many who would not even attend one of the concerts and classes, which he has to announce, if only to hear the music. 

I am very glad to have the opportunity of speaking on this subject, for I have been very much interested in the work of the National Music Society, and I believe that it is the duty of every teacher to take an active part in it, and to do all in his power to promote the interest in music. 

The first point I would like to make is that the work of the National Music Society is not confined to concerts and classes, but includes a great deal more. It is a society for the promotion of musical education, and its object is to provide a platform for the discussion of musical subjects, both theoretical and practical. 

The society is divided into sections, each of which is under the direction of a secretary, who is responsible for the work of the section. The secretary is elected by the members of the section, and he is responsible to the council of the society, which is elected by the members of the society. 

The council of the society is responsible for the general management of the society, and it is the council that makes the rules and regulations of the society. 

The society has a library, which is open to all members, and it also has a club, which is open to all members, and which is used for the discussion of musical subjects. 

The society also publishes a journal, which is sent to all members, and which contains articles on musical subjects, both theoretical and practical. 

The society has also a committee of experts, which is composed of distinguished musicians, and which is responsible for the work of the society. 

I have been a member of the society for many years, and I have found it to be a most valuable institution, and I believe that it is the duty of every teacher to take an active part in it, and to do all in his power to promote the interest in music.
A POOR PIANO TEACHER NAMED
accompanist having failed to appear, he
We ceased rehearsing, and when he began
whose features, owing to the dusk of the
knocked at the door, and in came a youth
George P. Upton, entitled
emotional disorganization, in which appar¬
egagements and everything were forgot¬
engendered by the occasion... .You may
ordinary pianist. Fate has- laid her
his face, it lighted up so beautifully, and
probably .looked younger than we were
Remenyi himself tell the rest, as he does
day we may feel at peace with ourselves
balance as completely as shell-shock.” He
should want words and music which will
My name is Johannes Brahms. I have,
in reality. He observed in a modest way,
chord, and when Liszt said, in a loud voice,
ears. This is called auditory
beginning to avoid the major it is
the way of the gramophone
me to prefer’the way of the gramophone
ord the homily—into the air for all to
England has already been
thal broadcasting of music and speech—
blind individual does not perceive what he
large number of songs for a few dollars to
as we do. It is often otherwise. On the
had no connection.
work immediately
in any first-rate work.
feast. This is
able to do with the
he is not doing so much
the modern world. The
eating. As the result
mouths, and the appointment of a State Com¬
mission, a fund was raised and the “Old
row, and the appointment of a State Com¬
author and composer. As the result
in the
in honor of Stephen Foster
A new poem in honor of 
“Old Kentucky Home,” near Bardstown, Ken¬
ly, with Stephen Foster Collected Songs, all over the world; by
the author and compiler. As on the

The Musical Scrap Book
Anything and Everything, as Long as it is Interesting and
Conducted by A. S. Garrett

The Psychology of Musical Talent

POPHYSIOLOGY

Many musical lovers are wondering how
for that reason the old musical form of conve¬
working at home, listening to radio music.
ists, is affecting the admirers of the talkers
are evident, that it is necessary to change ever
to a new and a half world—find myself mov¬
ing to it more and more, in spite of the
opportunities.” (From “Listening.”)
Within the limits of my collection of
as a habit of a piece of music—
the mood of the moment. There is
in this, and for more so than
the refined compendium with new
its purpose, the records we

VERSUS RADIO


THE PRINCESS

SERCE APRISE

A brilliant vocal solo by a popular contemporary writer, October

Through Finnish hands to

THE ETUDE

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IN HONOR OF STEPHEN FOSTER

MUSIC AFTER

THE PRINCESS

The transfer to the State also commen¬
ted on sixty years ago. The

MUSIC AND GOODWILL

Woman in the Atlantic Monthly, Sir
Frederick Youngblood, a British army of¬
ter was also the death of musical life.

PHILADELPHIA

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TAMBOURIN
from "CAPHALE ET PROCRIS"
ANDRE GRETRY

Written in 1744, André Gretry wrote no less than 50 operas. From one of these, an air de ballet in classic style, has been newly transcribed by E. Schuett.

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POLKA DE SALON

EDUARDO MARZO

Allegretto

m.

M. = 108

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RUDOLF FRIML

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ARTHUR HARTMANN

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THE ETUDE

JUNE AND DECEMBER

ALLEGRO CON MOTO

ADDISON F. ANDREWS

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SPIRIT DIVINE

ANDREW REED

Mrs. H. H. A. BEACH, Op. 88

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Come as the light, so unsappend our sins and...
THE NIGHT AFTER CHRISTMAS

Allegretto

To Mrs. Leland Moore

(Flagellum)

Twas the night after Christmas and all through the house not a creature was stirring, but

(Staccato)

His spring was demolished and powerless to run fast from the little toy-filled with his little tin gun. He

lay in the hearth-rug and trembled with fear of the coal-tin well. Cat who was frightfully blue. The men who took care of her house, didn't come.

And the lift-the-top Dog whose bark was controlled by a

spring was dodged and invented and held to the

(Trumpet)

poor toy moved the mechanical horse, who invented and invented all over the house.

(Crunching down a little)

In terror he shivered from the whole toy too.

But he need not have worried for their springs were attached too!

---

FURTHER PARTICULARS APPEAR FROM TIME TO TIME IN THE CHICAGO DAILY NEWS

THE CHICAGO DAILY NEWS is conducting a series of contests in original musical composition, designed to encourage in a systematic and practical way the development of American music in all its forms, from popular airs to symphonic music. The contest is open to all American citizens and persons who have taken out their first citizenship papers. If you have not yet sent in your entry, read over the rules below and sit down and put into writing that melody that has been running through your head; it may make you famous. You may wake up some morning to find the world whistling that air of yours, listening eagerly to it on the radio and flocking to the music counters to buy it in sheet form. The master orchestras of the world's music centers may unite in pronouncing your symphony a significant and lasting contribution to musical literature.

The following widely known artists and composers will select the winners: Frederick Stock, conductor of the Chicago Symphony Orchestra, honorary judge; Eric De Lamater, organist and assistant conductor of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian Church; Arthur Olaf Andersen, noted Chicago composer; Maurice Rosenfeld, music critic of The Daily News.

RULES GOVERNING THE CONTEST

Each entry must be entirely composed and harmonized by the entrant himself, and must not have been accepted by any publisher. Each contest must be a born or naturalized citizen of the United States, and must have taken out his first naturalization papers. Each entry may be used in one composition each week, but not more; this composition must conform to the subject for that week, as indicated in the schedule below. Each entry must be postmarked the week of the sub-contest in which it is entered, or be delivered before 5 P. M. on Saturday of that week. Entries must be accurately written and mailed, or delivered, addressed to The Daily News Music Contest Editor, 18 N. Wells Street, Chicago, Illinois. Each entry must consist of two separate parts enclosed in one package or envelope, as follows: (1) The manuscript of the musical composition, bearing no mark of identification except the name of the sub-contest in which it was submitted, and (2) a sealed envelope containing the following certificate properly signed (cut out and fill in the coupon below). If the entrant desires the return of his entry, the envelope must also contain sufficient postage stamps; his manuscript will be returned at the composer's risk.

SCHEDULE OF CONTESTS

<table>
<thead>
<tr>
<th>Type of Music</th>
<th>POPULAR</th>
<th>VOCAL</th>
<th>BAND AND ORCHESTRA</th>
<th>INSTRUMENTAL</th>
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<tbody>
<tr>
<td>Opera</td>
<td>Monday, Oct. 1</td>
<td>Saturday, Oct. 6</td>
<td>Monday, Oct. 8</td>
<td>Monday, Oct. 15</td>
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<tr>
<td>Art Song</td>
<td>Monday, Nov. 5</td>
<td>Saturday, Nov. 10</td>
<td>Monday, Nov. 12</td>
<td>Monday, Nov. 17</td>
</tr>
<tr>
<td>Concertante</td>
<td>Monday, Dec. 3</td>
<td>Saturday, Dec. 8</td>
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</tr>
<tr>
<td>SONG</td>
<td>Monday, Jan. 7</td>
<td>Saturday, Jan. 12</td>
<td>Monday, Jan. 14</td>
<td>Monday, Jan. 21</td>
</tr>
<tr>
<td>CHORUS SONG</td>
<td>Monday, Jan. 20</td>
<td>Saturday, Jan. 25</td>
<td>Monday, Jan. 27</td>
<td>Monday, Jan. 28</td>
</tr>
</tbody>
</table>

PRIZES

First prize in each grand contest, distributed through the National Association of Broadcasters for the purpose of radio broadcasting. Furthermore, each winner of a grand contest will be published in sheet form by The Boston Music Company of Boston and New York. The Daily News reserves the right to select the Boston Music Company for purposes of publishing any of the entries.

FURTHER PARTICULARS APPEAR FROM TIME TO TIME IN THE CHICAGO DAILY NEWS
The Singer's Etude
Edited by Noted Vocal Experts
A Vocalist's Magazine Complete in Itself

Cause and Care of Singer's Colds
By Irving Wilson Voorhees, M.D., New York City

Colds because they lessen the body resist- to the ears, causing abscesses behind the forcing and straining.

In the every day specially are organoplasia- rigously in the lungs, produce secretions of which are activated, and the habits and lig- nes are various in following all processes of infection.

The Family Doctor's Past
One should avoid self-medication and a payment has some protec- ristic or affectional disease, and these deceit ulcuses usually and, in many cases, are due to the general supervision of the cold and, therefore, the symptoms rapidly dissipated under the physician's prescription. But there is no authority has been used which is too frequent colds are known by what is known as subsonic, excessive activity of the right body. Usually, the voice to avoid or correct such conditions between suddenly and absolutely to be avoided infection, and particularly as it is an infectious condition.


The extraordinary, being among the body which em- and the effect of voice may be seen in the fluids, such as the thyroid in the neck, the adrenals in the waist, the kidneys and various others which are said to have an "internal" influence on the vocal system, which produces the voice. These secrections which pass the loss of the throat and the lower part, and causes a great deal of air as the air and blood in the windpipe.

The first principle of the voice is a breath- and to some degree the voice is under the influence of the breath. This is probably due to the breath of the body. It is the kind of air that has been found in the brain. The head is in the brain, the brain is in the head, and the head is in the brain. This is not the reason for the voice, but the reason for the voice is the brain, and the brain is in the head.

The second principle of the voice is a breath- and the brain is in the head. This is not the reason for the voice, but the reason for the voice is the brain, and the brain is in the head.

The third principle of the household, it is important to carry out the principles of the voice. As long as the voice is carried out, the voice will be carried out. So far from being the voice, the voice is carried out. The voice is not a voice, but it is a voice. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out. Such destruction of the mechanism of the voice produces the voice. If the voice is not carried out, the voice will be carried out.
The etude, while quiet and mild, has an astonishing effect on anyone who dares to try it. It is sort of a warm-up for the tongue. The feeling of ease is gone, the-...
The Organist's Etude

The Inexperienced Organist and the New Organ

By E. tortley Moll, 

The average organist in the United States is often more familiar with the organ in its various departments than he is with the organ as a whole. It is too often the case that an organist is asked to play a new organ and is not given any time to become acquainted with it.

Let us suppose that Mrs. Jones or Mr. Smith has just purchased a new organ. They know nothing about the various departments, the stops, the manual, the mechanism, and so on. They have not been given any time to become acquainted with the organ as a whole. It is too often the case that an organist is asked to play a new organ and is not given any time to become acquainted with it.

The Organa Speculum

Let us suppose that a church, located near a new organ, receives a new organ. The organist is given an article, perhaps a program, to play before the opening of the organ. He is given a certain amount of time to become acquainted with the organ as a whole.

The Average Small Organ

It is the ambition of The Etude to make the Department an Organist's Magazine Complete in Itself. It is the ambition of The Etude to make the Department an Organist's Magazine Complete in Itself.

The Special and the General

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SUNDAY MORNING, February 3rd

ANTHEM

SUNDAY MORNING, February 10th

ANTHEM

SUNDAY MORNING, February 17th

ANTHEM

SUNDAY MORNING, February 24th

ANTHEM

SUNDAY EVENING, February 3rd

ANTHEM

SUNDAY EVENING, February 10th

ANTHEM

SUNDAY EVENING, February 17th

ANTHEM

SUNDAY EVENING, February 24th

ANTHEM

SUNDAY EVENING, February 3rd

ANTHEM

SUNDAY EVENING, February 10th

ANTHEM

SUNDAY EVENING, February 17th

ANTHEM

SUNDAY EVENING, February 24th

ANTHEM


citing of this world are be¬
ning to the universe; and our Lord and His
ill reign forever and ever."

An Impressive Carol-Service

By Marie Hall

For the organizer who is seeking to feel for the Christmas season, music of a cer¬
tere which shall delight as unalter¬
Treaty and to commemorate the
ments happening in John nearly 400 years ago, a Christmas service is urged. Here is a list of popular numbers, for the benefit of other performers in the circuits.

The Choir Master

Merry Christmas for that Boy of Yours!

By Marie Hall

A Christmas Music New and Old

By Maria Hall

The Choir Master

An Impressive Carol-Service

By Marie Hall

An Impressive Carol-Service

By Marie Hall

A Merry Christmas for that Boy of Yours!

By Marie Hall

The Choir Master

The Choir Master

The Choir Master

Another Impressive Carol-Service

By Marie Hall

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The Choir Master

Another Impressive Carol-Service

By Marie Hall

A Merry Christmas for that Boy of Yours!
The Violinist's Etude

By Holli Wooton

The study of the etude is essential to the violinist who wishes to improve his technique. It is a method of practice that allows the pupil to develop his bow control, increase his range of expression, and improve his understanding of the music. By practicing etudes, the violinist can also work on improving his posture, hand position, and bowing technique.

When Fiddlers Are Treasures

When fiddlers are treasured, they come to appreciate the beauty of the instrument and the art of playing the violin. With proper care and maintenance, a violin can last a lifetime, and the fiddler will enjoy playing it for many years to come.

Violinists

Violinists are masters of their craft, with a deep understanding of the instrument and its capabilities. They have spent countless hours practicing and perfecting their technique, and their performances are a testament to their dedication and hard work.

The Violinist's Etude

Edited by Robert Brain

It is the ambition of THE ETUDE to make this Department a violinist's magazine complete in itself.

Recovering Lost Ground in Violin Technique

By Holli Wooton

For many violinists, the key to improving their technique is to practice regularly and consistently. This is especially important for those who are new to the instrument, as they need to build a strong foundation.

Was She the First Woman Violinist?

By Holli Wooton

There were few women violinists in the 19th century, and those who did exist faced many challenges. They were often forced to prove themselves in order to be taken seriously as performers.

The Violinist's Etude

Edited by Robert Brain

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A. R. Brahm, the modern composer.

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composed a number

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For the Pianoforte

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Musicians

A—was Arensky, a Russian teacher of note. 

s d'Indy, of France, so cold, 

G—Grieg, of bleak

P—Sir Hubert of Roumania, formed a 

Sarasate, from sunny—

R—was Raff, and his birth

O—was J. Offenbach, 

M—Mackenzie, and tude to rhyme with dude.

stop practicing!

A Rainy Day

Pitter, Patter, Goes the rain, On my window pane.

Perhaps the

Practicing, And playing Scales and Things, I really think That's the best.

It is and a pretty Tune it Sings.

Pitter, Patter, Goes the rain, Pitter, Patter, Once again.

Steering Straight Ahead

This past summer seemed to me to be the 

most important of all summers. The 

teacher thought I was capable of it. I gave

worked nine in all. One was advanced and

summer I would say "by waking up." "Wak¬

in the morning, triumphant message of the great 

it will enable you to improve your teaching, to enlarge your class,

demand higher tuition rates, to improve your skill in playing,

and to make you a better musician. It will also enable you to 

more sure and scientific instruction. It will enable you to develop your talent, to acquire 

more and more successful a teacher next 

year.

question what 

from just one to the other.

school and think of it as a daily practice.

Musical study is not just a matter of doing 

of music is Harmony. Our 

thorough training in your own 

your own study of Harmony 

were so different that I could not get used to them. I made some 

Harmony is today an indispensable adjunct for the 

up-to-date piano teacher.

The Normal Piano Course for teachers includes special Lectures and 

these course every phase of piano teaching. It solves the

problems met with in your teaching, practice, and study. It will

Harmony is the most Important 

The Kind of Music I Like Best”—must contain not over one hundred and fifty 

The Etude.

pieces in 

some 

Sp 

my music, to become a good musi¬

you can make yourself such, to a large

extent. 

music and want to become a good musi¬

Do you know why you are taking 

music? 

might

There are many reasons that you

Do you know what branch of music you will be best

in time to hear a glee club sing a rollick-

The Spirit of Music had vanished.


Conductor, instructor.

It is a great help 

to demand higher tuition rates, to improve your skill in playing, 

to make you a better musician. It will also enable you to 

more sure and scientific instruction. It will enable you to develop your talent, to acquire 

more and more successful a teacher next 

year.

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