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James Francis Cooke

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Dr. Irving Maurice L.

Gentlemen:

Methods of improving and recalling valuable material, so much of our manufacture had been out of business for some time, but if I ever thought I might have a chance to do this, I was drawn by it. I am doing some work as a mycological instrument dealer, and it has turned out that there is some material which may be very interesting. The following letter (from the grandbaby who mentioned it) is so splendidly American in its spirit that we are proud to pass it on to our readers.

"EDITOR OF THE ETUDE:

"All my life I have had the desire to play the piano. I am forty-five, and have had one in my home, but circumstances made it impossible for me to study. It was my greatest love for music that made me take The Etude Music Magazine for many years.

"One day in the October issue of 1942 I read an article, "Wife Begins at Forty-Five." I was enchanted. The idea of playing music as an adult never entered my head. I asked myself, "Could I learn to play at forty-five?" I walked straight to the telephone, called a teacher at once, and I worked out from the finest of my resources, and asked her advice. To my delight she said I could have a trial and assured me I had nothing to lose with learning to play the piano.

"My family laughed at me—thought it was a bit silly. Me, a grandmother, taking music lessons!"

"WIFE BEGINS AT FORTY-FIVE"

"Wife Begins at Forty-Five"

"Dear Mr. Editor,

"Wife Begins at Forty-Five," an article which appeared in the October issue of your magazine, has caused me to take an interest in music. I amforty-five years old, have had an interest in music ever since I was a child, but circumstances made it impossible for me to study. I am planning to take lessons and would like to know if there are any schools in my vicinity where I can take lessons."

"Sincerely yours,

"[Name]"
Music and Culture

About twenty-five years ago, the late George Lyttelton, son of the first Lord Lyttelton, organized the Lyttelton Club in London. From the beginning it was an attempt to create a new type of society—something between a club and a lecture room. The object was to bring together young men and women of literary and artistic interests and tastes, and to provide them with an opportunity of meeting and conversing with one another. The club was open to all who were interested in the arts and letters, and it continued to flourish until the outbreak of the First World War, when it had to be closed for lack of funds. It was reopened in 1920, and has been in existence ever since.

The club has been very successful, and has attracted a large number of members. It is now one of the most popular of its kind in London, and is enjoyed by people of all ages and classes. Its success is due to the fact that it provides a place where people can meet and talk about their interests in a friendly and informal way. The club is open to all who are interested in the arts and letters, and it is a great pleasure to be a member of it.

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Irregular Rhythms in Chopin by Irving D. Barcy

While the income popularity of the waltz, "A Song in Uniformity" which deals with an Englishman's life with many important transitions and inconsistencies, inside musicologists are showing a great interest in tracking works by the Polish composer, especially publishing companies aresupplying us with the tremendous demand for his works. However, music of the compositions by Chopin are, in a number of "irregular rhythmic" patterns (a different rhythm can be greatly facilitated for the listener). The pianist always will be a difficult instrument to judge because of the combination of rhythm in its literature, but he is the one who decides that he is well equipped with his own sense of well-being! Competing these rhythmic patterns can do a great deal for that sense of well-being. The rendition or rendition has been largely influenced by genuine rhythm patterns between the hands and the left hand, and the performance, and even when they are performed by the accompanist an account "two against four" when it is required. Along a certain level of other composers of his time, freely individualists, Chopin's final state three rhythms has always been available in such an artist playing such music so as to be able to play that passagework. Unquestionable a quality of this, it absolutely is always to play two opposite accents and proceed, still.

One of the most common irregular rhythmic patterns in Chopin's music is "two against three". Although it is not a particularly difficult pattern to perform, it is important to know how to play it properly. This is a reminder to think of the accompaniment, the line, fill and the left hand three times. In this case it is necessary to play two opposite accents and proceed, still.

In all discussions the plan is used to denote the term, in this notation, the right hand in the case there are three notes in the right hand and left hand, the right.

Check your counting by having the inaccurate three kinds of beats. The first step in learning this rhythm is to use any two of the three, an accent apart, because there are three notes in the right hand and left hand.

If and the left hand can be the first two notes or the first note and the second note.

For example two accents three are found in measure 20 of the Fantasia-Improvisatia Op. 36, by Chopin. This can be found in measure 20 of Fantasia-Improvisatia Op. 36, by Chopin. The Fantasia-Improvisatia Op. 36, by Chopin contains three notes in the right hand and three notes in the left. It should be said that the expectancy of notes found as in the third and fourth notes, as well as in the following measures, are not clear. The composition introduces the unexpected in this composition in measure 20 of Fantasia-Improvisatia Op. 36, by Chopin, the melody in measure 20 of Fantasia-Improvisatia Op. 36, by Chopin, the melody in measure 20 of Fantasia-Improvisatia Op. 36, by Chopin.

Four against three is found in measure after measure and should be taken very easily at first, counting. This is the way that the first measure is utterly closer to the second one. This three against two. To determine the note at this point, it is necessary to see the notes in the second measure (3, 6, and 8), and the third measure (2, 5, and 7). Find the root and sink for this and the third measure, this will be the result and the position of the ends is then understood. After this section of the composition has been played with every counting, the practices of hands opening the exercises should be continued. This will be the result and the position of the ends is then understood. After this section of the composition has been played with every counting, the practices of hands opening the exercises should be continued. This will be the result and the position of the ends is then understood.
Music and Culture

The Monthly Rates

An interesting litter comes from L. P. Chilton, of Chapel Hill, N. C., about the subject of this exhibit of capital importance to all those who have any interest in music. He says: "Mr. M. H. of New Delhi seems to be worried about changing monthly rates. That comes from my experience and it works out very well. There is a possibility of the rate being changed in the future, in the result of the local monetary situation and the general business conditions."

"We have a jazz band here and it is expected to turn the place into a real jazz club. This is not the only reason why the rate is being changed. There are several others, all of which are of great importance."
Music and Culture

Making a Specialty of Teaching Adults

A Conference with

Val D. Kane

Well-Known Teacher of Adult Amateurs

SECRETLY EXCLUSIVE FOR THE EDUCTION BY DROR K. ARTHUR

Music and Culture

Music and Culture

Musical intervals rather than the musical sound. At an
example: the “C” in the C major scale is followed by the “G”
quarter which are among the most frequently
played.

It would be very difficult to say that our
great civilizations play chamber music when relating
from their distant concert engagements. As a gen-
eral rule, chamber music is the music of a few
individuals to a select group of people, and it makes
itself heard mainly through the medium of the
library or through the handbill.

We have started on a very promising path in
the movement of a Harvest Quartet, when there was a
knock at the door. I opened it and found that the
before this writing desk. The
visit, at least to make a good quartet player; neither necessity
annoys us nor is it a science of the
harmonic world of strings. A few
years ago, I had the privilege to
compose. My" three-stringed cello. I
myself that the sphere of the
quartet is the music of the
imperceptible, and it is only when the
imperceptible can be made heard that music is
real music.

Growth of Neighborhood Orchestras

W I E N I first begin to teach piano to adults,
particular, is not in the beginning. The
to the first, second, third, and fourth
years, the study of the violin, and youth was
more ready performed twenty-four years hence, and
be not longer than this.
A NOTORIOUS MUSICIAN

EASTERN AVENUES.

A MUSIC EDUCATION BOOKLET.

By OLIVY TWELVE

The FINK.

Hindemith's \"Sinfonietta\" at the Chicago Symphony.

The \"New Musical Standard\".

In the Hearts of the People

By ERIC HUNTER

The Etude Music Lover's Bookshelf

COUNTY COUNTY COUNT

\"MUSIC IN THE AIR\" by Alfred Lindsay Morgan

Music in the Home

New Music of the Airways

By Alfred Lindsay Morgan

\"MUSIC STUDY EXACT LIFE\" By OLIVY TWELVE

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\"MUSIC STUDY EXACT LIFE\" By OLIVY TWELVE
Pennsylvania “Dutch” Music at Ephrata
A Musical Anomaly
by Paul G. Chancellor
Part Two

Through all of nearly the Protestant churches in Europe there has been a general belief that nothing ought to be sung for the betterment of the life of the believer and the community, and that only the more solemn religious services should be characterized by music. This was by such a group of consistent victorians that the music of Ephrata, composed of individuals from various revival movements, determined their system. No innocuous music has a place in Ephrata, except music which makes the life of the believer and the community more glorious or beautiful. The Ephrata itself had its American prelude in another way. The famous Ephrata Cloister, which is a part of the original Ephrata Cloister, and the music which it contains, is not something which they created. It could not haveney long after his death. It cannot, indeed, be rendered today; the singing at Ephrata in Britain was the sound of the voice of the Good Old World.

First Treatise on Harmony
A knowledge of Brumel's remarkable—indeed practically omniscient—perfection in the art of harmony seemed to be of the highest importance. As a scholar, philosopher, and pedagogue, he brought to the study of harmony, the study of music, and the study of musicology, an individualism in his knowledge and an ability to direct the following. He was a fine scholar, a dynamic philosopher, and a learned man. He was an affable man, and his music was a matter of fact, not theory. He was a man of letters, not a man of numbers. He was a man of art, not a man of science. He was a man of the people, not a man of the church. He was a man of the world, not a man of the cloister.

The Sall a d o n C h a p e l s a t E p h r a t a
In 1641, nineteen years after the founding of Philadelphia, there appeared from Germany the so-called Alsatian School of Music, characterized by a group of scholars who practiced the harmony of the ancient church. In the words of the Wissenschaftliche Beilage des Wochenschrifts für die Kirchengeschichte, they were modestly called "Alsatian Harmony," and that translation supplies the key to Brumel's aim. It seems entirely clear that he was trying to do something less than to repeat the singing of the angels at the time of creation. He was trying to discover the nature of the music, and the idea is inherent in his treatment of it. His aim was to show the meaning of the word "harmony," and to do so by the means of his music and the ideas inherent in it. Music is the language of harmony. This, incidentally, was the first harmony treatise written in America.

Learning to Sing
Music was truly a holy profession. Both Brumel and his contemporaries were well aware of the powers of music. It was a matter of fact, not theory. They made the music in a way that we cannot understand today. They made the music in a way that we cannot understand in any other way. They made the music in a way that we cannot understand in any other way. They made the music in a way that we cannot understand in any other way.
Objective Control

When the composer has written down the final draft of any musical work, his effort is not yet ended. To the performer, however, the written score provides no more than a starting point, a map for his journey, and not an actual road. In order to turn the score into music, the performer must develop the skills to read his score, to hear music within himself, to portray the essence of the work the composer has written. To do this, he must develop objective control.

The performer, or conductor, is faced with the formidable task of bringing the music to life. He must not only interpret and execute the musical ideas of the composer, but the emotions and the spirit of the age in which he lives. He must master the techniques of performance, and convey the essence of the work to the audience. This is a difficult task, but one that is crucial to the success of any performance.

Acquiring Objective Control

But it is not enough that the performer simply understands the music. He must also be able to convey it to the audience. This requires not only a deep understanding of the music, but also the ability to communicate it effectively. This is why objective control is so important.

The Subconscious

You have worked hard and long on a piece—many, many hours. You have learned your part, and now you are ready to perform. You are excited, perhaps even nervous. What do you do next?

Objective Control

Before you begin to play, take a deep breath and relax. Focus on the music ahead of you, and try to visualize the scene. Then, with your mind calm and clear, begin to play. This will help you to stay in control and to perform at your best.

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How Joseph Taught the Piano
by Elise Lathrop
One of His Pupils

In recent months we have discussed the pros.

of the use of the organ with other instruments.

It is our purpose to write a number of articles on

this subject as organized over the years we have

more experience. In the next article we will

suggest beginnings for the most satisfactory instru-

ments to use in combination with the organ in the

context of various church services. This will be

done in a series of articles.

Perhaps the most significant instrument to use

as an organ accompaniment in the smaller organs

which may be used with harp and organ, and choral,

is the harp. It is possible to use the harp in a

variety of ways, depending on the situation.

It is important to remember that the harp is a

very important instrument, and its use should be

done with care.

Apologies on the harp are made beautiful.

Chords in the organ are used to provide a

background for the harp. These notes are used to

emphasize the harp's playing.

In the organ, the harp is usually used in

conjunction with the organ, creating a

harmonious blend of sound.

One should consider the following:

1. The harp is often used as an accompaniment

   for the organ. It provides a rich, full sound

   that enhances the organ's performance.

2. The harp can also be used as a solo instrument,

   creating a beautiful sound by itself.

3. The harp can be used to enhance the organ's

   performance by creating a rich, full sound

   that echoes the organ's sound.

In conclusion, the harp is a valuable

instrument that can be used in a variety of ways

with the organ to create a beautiful and

harmonious blend of sound.

JUISEFF

Jofessy's teaching begins with a minor

innocent introduction to the class, which

may be played more than once during

a lesson if one wishes. "Be gentle," he

told his pupils. "Not only for children."

When Joseph first entered the class,

the pupils were not exactly sure what

to expect. After a few minutes, however,

the students began to realize that

Joseph was an extraordinary teacher.

He was a gentle, kind, and patient

teacher who made learning fun.

Joseph's unique teaching style

enabled his students to learn at

their own pace.

The pupils were amazed by

Joseph's ability to make

learning fun and engaging.

Joseph's teaching methods

were different from those

used by other teachers.

He believed in

encouraging his students

to explore their own

interests and passions.

Joseph's teaching style

was unique and effective,

as the pupils discovered

through their experiences

in his class.

In his class, Joseph

taught his students

to appreciate

music and

the

arts.

He

encouraged

his

students

to

enjoy

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Joseph

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Music and Study

Advancing the Cello Section

Part Two

By L. R. Long

The High School Band

It was our fortune to evaluate the present day wind band to the high school, and it was found that the band (as it is called in America) was not well equipped. The band was made up of trained and incompetent people, and was well supported by the many organizations of the high school. We found that the band was not well equipped to do the work it was supposed to do, and that it was not equipped with the necessary equipment. The band was not well equipped to do the work it was supposed to do, and it was not equipped with the necessary equipment.

The Study of the wind band in America today is a most interesting occupation, and it is a subject of great importance. The band is a subject of great importance.

We find that the band is a subject of great importance.

In conclusion, we find that the band is a subject of great importance.

Music and Study

Bands in America Today

The Second of Three Discussions

By William D. Reveli

The Municipal Band

The municipal band, in the city of New York, is a subject of great importance. The band is a subject of great importance.

We find that the band is a subject of great importance.

In conclusion, we find that the band is a subject of great importance.

Music and Study

Bands in America Today

The Second of Three Discussions

By William D. Reveli

The College Band

The college band, in the city of New York, is a subject of great importance. The band is a subject of great importance.

We find that the band is a subject of great importance.

In conclusion, we find that the band is a subject of great importance.

Music and Study

Bands in America Today

The Second of Three Discussions

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The School Band

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Music and Study

Bands in America Today

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In conclusion, we find that the band is a subject of great importance.
The Art of Expression

Part Two

Tone Production and Tone Coloring

By Harold Berkley

In long crescendo, whatever the leap may be, the first rule against the low must be towards the bridge. For decreased, the more low towards the bridge. The first rule against the high must be. Although all low towards the bridge. Although all low towards the bridge.

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Music and Study

Keyboard Harmony

Q. I am studying harmony by myself and am very interested in the subject. I am therefore building a scheme of my own. It is based on the question of whether the study of music at the piano would be more effective than listening to recorded music.

A. The author intends you to do two things: (1) Perform songs with the same chord (C, G, F) with different volumes on the piano. This part should begin with the top note, and then with the bottom note. (2) Repeat the above exercise, but this time, you have C as the top note, with the same chord (C, G, F). You must keep the key constant throughout.

Q. I have been thinking about the various aspects of music, and I have noticed that music is all about the way music sounds. How can we make music that sounds good?

A. With a great teacher, the student can learn about the different aspects of music, such as harmony, melody, rhythm, and form. The student can then apply these concepts to their own music, and create music that sounds good.

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STARS OVER NORMANDY

Nordavand, a former dreamland to American tourists, is now known to millions of Americans since the European war. Normandy in spring is one of the most delightful spots in Europe, and Mr. Brown has caught this freshness of the meadows and winding poplar-lined roads with their reminders of medieval Preceptory days.

ARTHUR L. BROWN, Op. 127

MODERATO GRASSINOLO (d=84)

FLUTE

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MARCH 1948

Music and Study

Tops at Twenty-Two

An Interview with

Elliott Lawrence

Popular Band Leader, Arranger and Composer

SECURED EXCLUSIVELY FOR THE STUDIO BY GEORGE ASKILD

For the first time in 19 years, the coveted Award for "Best Award" was presented to the shown band and its leader, Elliott Lawrence. Mr. Lawrence is the only man to have been twice named "Champion of Champions," a distinction which has been given in the past only to Mr. Herman B. Tuthill, Mr. Joseph Levine, and Don Ball. The honor is accorded him by the American Federation of Musicians, the world's leading union for professional musicians.

Elliott Lawrence is the son of his chorister, a noted violinist and conductor, and also the student of his former instructor, Mr. Lawrence. His father was an accomplished arranger and composer, and Mr. Lawrence is following in his footsteps. He is presently associated with the band of Mr. William A. Schmitt, who is also a former student of Mr. Lawrence.

Purposely music is a social and emotional field, and those who participate in it are dedicated to expressing feelings that are not easily expressed through other means. Music, therefore, is a powerful tool for expressing and communicating emotions.

The Role of Popular Music

The function of popular music is to entertain and inspire. Today, the need for music is more acute than ever before, and music has become an integral part of our daily lives. Music is a means of expression and a means of communication. It is a way of expressing feelings and ideas, and it is a way of connecting with others. Music is a powerful tool for personal growth and development.

Flappers and Arrangements Are Important

Most of the flappers in our generation are interested in music. They are eager to learn new songs and techniques, and they want to be part of the latest trends. They are drawn to music because it is exciting, dynamic, and challenging. They want to be part of the creative process, and they are eager to learn new skills and techniques.

The importance of arrangements in popular music is that they create a unique sound and style for each piece. Arrangements are a way of bringing together different elements of music to create a cohesive whole. Arrangements are a way of expressing the personality of a musician, and they are a way of communicating with the audience.

The Arrangement of "Daily Dreaming"

The arrangement of "Daily Dreaming" is a perfect example of how arrangements can enhance the music. The arrangement is written for a brass quintet, and it features a variety of instruments and techniques. The arrangement is a way of expressing the energy and enthusiasm of the band, and it is a way of creating a unique sound and style for each piece.

The Role of Music in Our Lives

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NARCISSUS

One of the most delightful works of its type, Mr. Ethelbert Nevin's Narcissus is as popular as the day it was written. The gracefulness of the melodic lines and the fluent and beautiful harmonic changes always fascinate the listener. In Greek mythology, Narcissus, the river god's beautiful son, condemned to never look on his own features, finally succumbed and saw his face mirrored in a pool, whereupon he killed himself, and the flower bearing his name sprang up from the spot. This newly edited and figured edition is exceptionally clear and playable. Grade 4.

ETHELBERT NEVIN, Op. 13, No. 4

Published 1947 by The John Church Company

Vivo

Tranquillo

Tempo I

THE ETUDES

MARCH 1948

161
SHINDIG
This piece is just what the name implies—a slam-bang breakdown to be performed jazzily and robustly. Play it as rapidly as accurate, well-phrased performance permits. Grade 2.

ALLEGRO GLIOCOSO

VELMA A. RUSSELL

S.R.

Poco meno mosso

International Copyright secured
MARCH 1915

SUNN MOOD
Generally speaking, American teachers and pupils seem to be inclined to seek teaching pieces in keys using few black piano keys and also to give more pieces in flats than in sharps. This is a serious musical pedagogic error. Every teacher should have an attractive list of pieces in three, four, and five sharps to give when he wishes to secure variety and an all-round familiarity with the twenty-four major and minor keys. Frances Terry's Spring Mood is excellent for this purpose. Grade 3-4.

ALLEGRETTO CON Moto (p a poco)
This Adagio from one of Beethoven's early sonatas, while still showing the influence of his teacher Haydn, nevertheless indicates very distinctly and prophetically the broadness and originality of the rapidly developing giant. Beethoven's Opus 2 consisted of three sonatas. They are now one hundred and fifty years old since they were published in 1793, Grade 6.

**ADAGIO, FROM SONATA IN F MINOR**

LUDWIG van BEETHOVEN, Op. 2, No. 1

Adagio (Coda)
LOVE DIVINE, ALL LOVE EXCELLING

Johh Zundel

Marziale con brio

Grade 4.

Con brio

Mal du Pays

(Real time)

A feeling of longing for one's birthplace is a most human trait. Peter van de Kamp has embodied this with unusual skill in this little composition.

PETER VAN DE KAMP

Grade 3.

Allegretto (Nostalgia)

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SPRING IN DONEGAL
A new Irish song of the folk-song type, which has been upon the programs of internationally famous concert artists.

FRANCESCO DE LEONE

James Francis Cooke

Andante

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THE ETUDE

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MARCH, 1948

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RIDE ON! RIDE ON IN MAJESTY!

(H. ALEXANDER MATTHEWS)

Slow and stately

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March 1948
I THINK I'LL PLANT A GARDEN

LOUISE E. STAIRS

Grade 1.

Moderato (d = 120)

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I think I'll plant a garden; It's such a lovely day. I'll get my hoe and garden seeds and plant one right away. Fine I'll plant some beets and carrots. And plantings in a row, And then I'll hoe them ev'ry day. For that's what makes them grow.

DROWSY LAND

ELLA KETTERER

Grade 2.

Moderato (d = 144)

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Choral Singing for Children

(Continued from Page 18)

Censtrength, resolve, and tenacity, and it would seem peculiar to find that the “generation” of the phrase, that age of the verse, and the contemporary youth of the present have not found their way into the choral repertory. The choral literature of the 19th and early 20th centuries was written for children and young people, and it is still very relevant today. However, the majority of choral programs in schools and communities today are for adults, and the literature for children is often overlooked.

The literature for children is rich and varied, with works from different styles and periods. Many of these works are written in a simple, accessible manner, and they are often based on folk tunes and traditional melodies. They can provide opportunities for children to explore and express their emotions, to develop their musical abilities, and to learn about history and culture.

For instance, the works of American composers such as Edgar R. Jones, Michael Tippett, and Mark Saten can inspire and challenge children. Their music is often written in a manner that is accessible to children, and it is often designed to encourage children to explore and express their emotions and to develop their musical abilities. Their music can provide opportunities for children to learn about history and culture, and to gain a deeper understanding of the world around them.

Another example of the rich literature for children is the work of the Norwegian composer Edvard Grieg. His music is often written in a manner that is accessible to children, and it is often designed to encourage children to explore and express their emotions and to develop their musical abilities. His music can provide opportunities for children to learn about history and culture, and to gain a deeper understanding of the world around them.

In conclusion, the literature for children is rich and varied, and it provides opportunities for children to explore and express their emotions, to develop their musical abilities, and to learn about history and culture. It is important for choral programs to include works for children and to give children the opportunity to participate in choral music.
Manuscript text is not provided in this image.
The Art of Expression

(Continued from Page 185)

PRINCIPALS

Precision—split the difference.

The technique necessary for this quality of expression:

The following courtesies will aid in achieving this technique if they are

worked from with attention to the qualities

of the various instruments. With increased sensi-

tivity of the various tonalists.

In the string family, a change in the

position of the finger on the string

should be made at least twice.

(1) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

(2) Using equivalent tones, from right to

left semitones, the finger should be

moved up and down the string.

You have to be close together.

(3) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

(4) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

(5) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

For acquiring the technique of shifting the tone, the following types

of exercise cannot be too highly recom-

mended. The duration of the exercise

should be increased gradually so that

you can differentiate in varying degrees of style and speed.

(1) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

(2) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

(3) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

(4) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

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(5) Using equivalent tones, from four to

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moved up and down the string.

You have to be close together.

(6) Using equivalent tones, from four to

eight semitones, the finger should be

moved up and down the string.

You have to be close together.

The technique necessary for this quality of expression:

The following courtesies will aid in achieving this technique if they are

worked from with attention to the qualities

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tivity of the various tonalists.
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There is no place of present-day musical education in which it is more crucial to the student to have the number of students or the number of teachers. It is equally important to have the number of students and the number of teachers. In order to have the number of students and the number of teachers, one must have the number of students and the number of teachers. In order to have the number of students and the number of teachers, one must have the number of students and the number of teachers.

Therefore, it is necessary to have the number of students and the number of teachers. In order to have the number of students and the number of teachers, one must have the number of students and the number of teachers. In order to have the number of students and the number of teachers, one must have the number of students and the number of teachers.

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(Continued from Page 137)

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Bells Are Everywhere

by Margaret Thane

E V E R Y D A Y we hear bells ringing somewhere, but we go on without noticing it, until occasionally we hear them in concert. Last Sunday, we really noticed them in relation to each other. As many sounds of bells from as many sources as the number of users of the same sort of instrument. High bells, low bells, weak bells, strong bells, all sounds of a quality or quality, or all sounds of a quality or quality. When our alarm clock rings it must be a busy bell or it would not be so persistent. We get up. But our bell has changed through the years. It used to be a stirring jingle, but it began to sound a bit too much like an alarm bell. If my alarm clock rings it must be a busy bell or it would not be so persistent. We get up. But our bell has changed through the years. It used to be a stirring jingle, but it began to sound a bit too much like an alarm bell.

Bells and clocks are, of course, alike in that they both ring at the same time. Some clocks are a bit more accurate than others, but all of them ring at the same time. Some clocks are a bit more accurate than others, but all of them ring at the same time.


Junior Elude

Edited by
ELIZABETH A. GEST

SOMETIMES odd books, and no other people in bed, and no other books. I am sure that you will think that these are strange things to do on that late day when you go to bed.

If you see many words you find them in the dictionary, and the book is by the name of the author, a.m. e., f. G. Write the words you have found in this section, using first the battle and then the poem. If you do not happen to have any music paper, just draw some lines and make your own staff.

Write down a melody or two that you consider. In order to keep the measure in correct rhythm and do not be too familiar with the measure.

The next time you get your paper, try it out and see if it sounds just as you intended it to sound.

If my bell were a cardboard cardboard and my hour, then, this is what I would do on my own staff.

Write down a melody or two that you consider. In order to keep the measure in correct rhythm and do not be too familiar with the measure.

1. What instrument performs the lowest tone in the lowest section of the orchestra? The French horn is often heard in this way, and died in 1892?
2. What is a crook? A wooden but for your own.? A wooden but for your own.
3. What is a tenor bore? Not a bore, but the name of a crook or tube. If a miner said "a tenor bore" in his signature, what are the bore of a crook or tube?

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Unusually everybody is so busy playing major and minor chords, and so familiar with the whole-tone scale and the pentatonic scale. The whole-tone scale has only five lines you can make the scale, playing the same note high, G-sharp, D-sharp, and again F-sharp, and then the whole-tone scale can be compared to the minor scale.

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March, 1948

To the Editor:

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Yours truly,

[Signature]

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

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THE COVER FOR THIS MONTH—Beethoven, the greatest composer of all. The effort we give to a brief essay upon the life of this great man on this issue only can be very inadequate. It is true that in the pages of this issue, we present a bit of Beethoven's life story and some of his masterpieces. That there was a great man of music was born in the year 1770. His life work was the creation of great music. This has been the aim of all musicians ever since. Beethoven's music is a great source of inspiration for us all. He is a great name in music history. Beethoven's music is always fresh, ever new. It is the master of all music. His works are as fresh and as new as the very words of this issue. Beethoven's music is always ever new. It is the master of all music. His works are as fresh and as new as the very words of this issue.

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ANNOUNCEMENT

Advance of Publishing Offers

All of the books in this list are prepared for publication. The work is well written and the author's reputation is well known.

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Robert W. Adams

March, 1948

To the Editor:

Dear Sirs,

I am writing to you to express my concern about the current state of the music industry. As a musician, I have noticed a decline in the quality of music being produced. It seems that many musicians are focusing on making music that is popular rather than focusing on creating music that is meaningful and inspiring. I believe that we need to return to the roots of music and focus on the true essence of what music is all about.

Yours truly,

[Signature]

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Yours truly,

[Signature]
In Memoriam

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