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James Francis Cooke

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The Romance of "Home, Sweet Home and Its Author"

The American Actor and Poet Who Wrote the Words

Was One of the Distinctive Figures of His Day

by S. J. Woolf

Eminent American Artist

Theatrical Scene—Depicting a Scene from "Home, Sweet Home."

—

The author's name is displayed over the theatrical scene.

Music and Culture

September 14, 1860

"Music Study Exacts Life"

Edna, reply's first lady of the violin, began her musical studies at an early age. But it wasn't until she was ten years old that she truly developed a passion for the instrument. Her parents, both music enthusiasts, encouraged her to pursue her talent. What started as a hobby soon became a full-fledged career. She was determined to become the best violinist she could be, and she worked tirelessly to achieve her goal.

Edna's teacher, Mr. Spitalny, was the one who truly set her on the path to greatness. He recognized her potential early on and took her under his wing. Under his guidance, Edna learned to play with emotion, technique, and passion. She was able to express herself through her music, and she loved every minute of it.

Edna's success was due in large part to her dedication and determination. She practiced every day, even when she was tired or didn't feel like it. She knew that if she was going to make it as a musician, she had to put in the hard work. And she did just that.

Despite the many challenges she faced along the way, Edna never gave up. She was determined to make her mark on the music world, and she succeeded. Her performances were awe-inspiring, and she became known as one of the greatest violinists of all time.

The end result of her hard work was a life filled with music. Edna's legacy lives on today, and her music continues to inspire generations of musicians. She was a true master of her craft, and her contribution to the world of music will never be forgotten.
arti

Music and Culture

Problem is solved through one metal approach. Think of your listeners as having no music terms.

Music has a different meaning to different people. The key

Music is a universal language that transcends borders and cultures.

It can be enjoyed by people of all ages and backgrounds.

It is a powerful tool for emotional expression and connection.

It has the ability to inspire and uplift the human spirit.

Music has the power to bring people together and promote unity.

It has been a part of human culture for thousands of years.

It is a source of joy, comfort, and solace for many.

Music can be a source of relaxation and stress relief.

It has the ability to transport us to different places and times.

Music is a powerful tool for personal growth and development.

It can be a source of inspiration and motivation.

Music has the power to heal and support those going through difficult times.

It can be a source of self-expression and creativity.

Music is a tool for cultural preservation and heritage.

It is a universal language that connects people across the globe.

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The Teachers' Round Table
Conducted by

Marianne Dumont, Associate Professor of Music

Music and Culture

Steadiness

I am a teacher in high school and have heard the phrase 'stability' many times.

I believe that the best way to teach stability is to create a rhythm in the classroom. This can be done through the use of music,是否有其他问题或需要进一步的帮助？

Music and Culture

The Peaceful Piano Practice

by Victor J. Scroff

I wish to start a new tradition at our school. The tradition is called "The Peaceful Piano Practice." It is a practice where students are asked to bring their pianos to class and play calming music.

Many students have expressed interest in this idea, and I believe it will have a positive impact on the school's atmosphere. By having students play calming music, we can create a more peaceful and relaxing environment in the classroom and throughout the school.

I plan to start this tradition in the upcoming school year, and I am excited to see how it will evolve. I encourage all students to participate in this new tradition and contribute to our school's peaceful atmosphere.

Mr. Scroff's article, taken from his book manuscript, "Common Sense in Piano Class," appeared in a recent issue of the "Music Educator's Journal."
**An Austrian Timothy**


This is a review of the book "An Austrian Timothy: Bruckner, Martin, Schoenberg" by Dika Newlin. The author, with the authority of long research and highly detailed research, has built his book around four ideas: the music of Bruckner; the music of Martin; the music of Schoenberg; and their joint influence. Newlin has published several volumes since the days of Brahms. She has not insulated Bruckner's life or his work, for she is now the biographer of the music of the time. Because he was born in March and because he died in July, the piece begins in a rather different line and the listener is amazed. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the background. But first let us consider Mr. Newlin's result gleaned from a meticulous research. In 1898, when she became a professor of the famous Vienna academy, she was preparing her great contribution to the understanding of the formulas of Bruckner and Schoenberg. Through the following sections of the study of Schoenberg, which is in the final result, the work is of real interest and importance. The study of the whole of the world's great conductors. His great wealth in knowledge about the whole of his work has been invaluable. The school of the illuminating authors has become a splendid body for composers. But let us consider the book with its important work, which has been a comprehensive study of the authors mentioned. The study of the great Schoenberg is greatly increased.

**Contested Biography**

*Bruckner, Martin, Schoenberg.* By M. B. Price. Pages: 148. Publisher: Allen, Tovey and Bros., Inc.

This is a review of the book "Contested Biography: Bruckner, Martin, Schoenberg" by M. B. Price. The book is a comprehensive study of the life and work of Bruckner, Martin, and Schoenberg. The author, with the authority of long research and detailed research, has built his book around four ideas: the music of Bruckner; the music of Martin; the music of Schoenberg; and their joint influence. Price has published several volumes since the days of Brahms. She has not insulated Bruckner's life or his work, for she is now the biographer of the music of the time. Because he was born in March and because he died in July, the piece begins in a rather different line and the listener is amazed. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the background. But first let us consider Mr. Price's result gleaned from a meticulous research. In 1898, when she became a professor of the famous Vienna academy, she was preparing her great contribution to the understanding of the formulas of Bruckner and Schoenberg. Through the following sections of the study of Schoenberg, which is in the final result, the work is of real interest and importance. The study of the whole of the world's great conductors. His great wealth in knowledge about the whole of his work has been invaluable. The school of the illuminating authors has become a splendid body for composers. But let us consider the book with its important work, which has been a comprehensive study of the authors mentioned. The study of the great Schoenberg is greatly increased.

**Seeing Music**


This is a review of the book "Seeing Spider." The author, with the authority of long research and detailed research, has built his book around four ideas: the music of Bruckner; the music of Martin; the music of Schoenberg; and their joint influence. Porter has published several volumes since the days of Brahms. She has not insulated Bruckner's life or his work, for she is now the biographer of the music of the time. Because he was born in March and because he died in July, the piece begins in a rather different line and the listener is amazed. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the background. But first let us consider Mr. Porter's result gleaned from a meticulous research. In 1898, when she became a professor of the famous Vienna academy, she was preparing her great contribution to the understanding of the formulas of Bruckner and Schoenberg. Through the following sections of the study of Schoenberg, which is in the final result, the work is of real interest and importance. The study of the whole of the world's great conductors. His great wealth in knowledge about the whole of his work has been invaluable. The school of the illuminating authors has become a splendid body for composers. But let us consider the book with its important work, which has been a comprehensive study of the authors mentioned. The study of the great Schoenberg is greatly increased.

**Choral Performances**


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**Sangu Rosembev**

Certainly your reviewer could not appoint himself as a judge, and the label of "composer" to a man who has been one of the most active and valuable figures in the musical society of the present age. That man could not come from the musical public as a man. Then, after all, they had better come to life better, happier, more practical men that Bruckner.

**The Well Trained Voice**

*"You've Seen and You're Seen."* By Howard E. Dean. Pages: 100. Publisher: Allen, Tovey and Bros., Inc.

This is a review of the book "The Well Trained Voice." The book is a comprehensive study of the life and work of Bruckner, Martin, and Schoenberg. The author, with the authority of long research and detailed research, has built his book around four ideas: the music of Bruckner; the music of Martin; the music of Schoenberg; and their joint influence. Dean has published several volumes since the days of Brahms. She has not insulated Bruckner's life or his work, for she is now the biographer of the music of the time. Because he was born in March and because he died in July, the piece begins in a rather different line and the listener is amazed. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the background. But first let us consider Mr. Dean's result gleaned from a meticulous research. In 1898, when she became a professor of the famous Vienna academy, she was preparing her great contribution to the understanding of the formulas of Bruckner and Schoenberg. Through the following sections of the study of Schoenberg, which is in the final result, the work is of real interest and importance. The study of the whole of the world's great conductors. His great wealth in knowledge about the whole of his work has been invaluable. The school of the illuminating authors has become a splendid body for composers. But let us consider the book with its important work, which has been a comprehensive study of the authors mentioned. The study of the great Schoenberg is greatly increased.

**Music in the Home**

*By B. Columbia Cadman*

"**Music is the Food of the Soul."**

That is the point. Music is the food of the soul. Music is the food of the soul.

"**Music is the Food of the Soul."**

That is the point. Music is the food of the soul. Music is the food of the soul.
Music and Culture

The Pianists Page
by Dr. Gay M. May
Serial Pianist and Music Educator

Music is Work-Fan

Miss Speller's letter is one of the finest I have received on this or any subject. We are grateful to her for her stimulus. To many, work requires great and constant energy. But Miss Speller seems to have drawn a line of demarcation between the work you require and the work she desires to do. She is not seeking to be converted from a life of idleness to one of industry, but rather to choose between two different forms of work. This is a healthy attitude and one that should be encouraged in all students.

The Music Room

When I was a little girl, my father used to take me to the music room every day after school. He would sit at the piano and play for hours. I would listen and close my eyes, imagining myself in a world of wonder and possibilities.

Music, Philosophy, and Education

Music is an essential part of education. It provides a bridge between the abstract and the concrete, between the mind and the body. It allows us to explore and express our emotions in a way that words cannot.

The Importance of the Music Room

The music room is a place of refuge and solace. It is a place where we can hear the music, feel the rhythm, and let our minds wander. It is a place where we can be ourselves, and let our imaginations run wild.

Music and the Mind

Music has a profound effect on the mind. It can calm our nerves, lift our spirits, and even change our mood. It can inspire us to action, or help us to relax and unwind.

Music and Society

Music is a vital part of society. It brings people together, and helps to create a sense of community. It is a powerful tool for expression, and can be used to convey messages of hope, love, and understanding.

Music and Technology

With the advent of technology, music has become more accessible than ever before. We can now listen to music from all over the world, and experience different cultures through the power of sound.

Music and the Future

As we look to the future, we must remember the importance of music in our lives. It is a reminder of our past, a bridge to the present, and a gateway to the future. Let us continue to support and promote music, and ensure that it remains an integral part of our society and culture.
This image contains a page of text with paragraphs discussing various musical topics, including the history and techniques of orchestras, the development of music education, and the influence of different composers and conductors. The text is too detailed to summarize in a single paragraph, and it appears to be an excerpt from a larger work on music study or history. The page number at the bottom suggests it is from a larger document, possibly a research paper or an article. The content is rich in historical and technical detail, indicating a focus on the evolution of music and its educational aspects. The page contains references to specific composers, conductors, and historical events, providing a comprehensive look at the subject matter. The text is structured in paragraphs, with the use of italics and bold text to highlight key points or names. The layout is standard for a printed document, with paragraphs neatly aligned and numbered for easy reference.
Planfing Inspiring and Effective Services
by Dr. Alexander M. Curry

General Conference—Almighty and most merciful Father, etc... [1947]"
The Music Educator Meets the Music Dealer

By Dr. William D. Revelli

Music and Study

The Music Educator Meets the Music Dealer

Dr. Revelli recently was privileged to act as guest speaker at the annual Music Educators National Convention held in Chicago. More than seven thousand music educators from all parts of the United States were present, which made it an occasion of great interest and importance to Dr. Revelli, who was representing the University of Michigan in his capacity as an associate professor of music education and chairman of the department of music education. The event was held at the Palmer House Hotel, where an address by Dr. Revelli was presented.

This address was followed by a discussion of the problems of music education as well as music market trends. Much was said about the increasing consciousness of musicians and the public, and the importance of making more people aware of these trends. A series of questions and answers followed the discussion, which was characterised by an interest in the problems of music education and market trends that was unprecedented in the history of the Music Educators National Convention.

In conclusion, Dr. Revelli said, "We must look at the problem of music education as a whole, and not only at the individual teacher. There are many factors that influence the education of musicians, and we must be aware of these factors if we are to improve our methods of teaching."
How Important is Rhythm? Harmonious Balance of the Basis of Music

by Carl M. Roeder

New York Plan's Preludie

T he fundamental basis of music is that which underlies all nature—rhythm. Rhythm, defined as the measured sequence of sounds, is the only principle that is truly universal. It is represented by a succession of curves; physically, it is a succession of undulations.

Nature abounds not only a variation, but a straightness as well. The tree is straight, not crooked. The mountain is straight, not crooked. The river is straight, not crooked. The wind is straight, not crooked. The human heart is straight, not crooked. The balance of nature is straight, not crooked. But this is not the case with natural laws.

When Stainer and Amati Violins

Brought More Than Those of Stradivarius

by Carl Farselves

The method of setting the neck in an improper position on the violin, right-from-the-start habit, not only makes it more to play this instrument but makes it more suitable for the hand, or the instrument, or the hand? It is a question of the balance, because being better elevated, the strings vibrate with greater energy and intensity.

The fingerboard and the fingerboard style are usually made by the luthier, the one at the end of which the fingers sit for the strings when the hand is playing. In violin making, the fingerboard is usually made with two to four guillots, which are tightly wrapped on separate paper plates in order that it will adhere to the violin to ensure the longest life. The fingerboard is roughly a small elevation which is called the "fingering". If the fingerboard is too strong, it lifts the bridge of the violin, which is an unwelcome situation.

The ideal is to balance the hunch behind the bridge, or the "fingering" on the fingerboard so that the bridge is strong enough and the "finger" is strong enough to keep the violin together. An ideal is to balance the hunch behind the bridge, or the "fingering" on the fingerboard so that the bridge is strong enough and the "finger" is strong enough to keep the violin together.

The sound of the violin is that of the strings, not the sound of the plate or the sound of the fingerboard. The sound of the violin must be so that the plate is resonating, or the fingerboard is resonating, or the plate is resonating, or the fingerboard is resonating. The ideal is that the plate is resonating, or the fingerboard is resonating.

The sound of the violin is that of the strings, not the sound of the plate or the sound of the fingerboard. The sound of the violin must be so that the plate is resonating, or the fingerboard is resonating, or the plate is resonating, or the fingerboard is resonating. The ideal is that the plate is resonating, or the fingerboard is resonating.
The Pedals—The Soul of the Pianoforte

by George MacNeish

Member of the Faculty, University of Rochester

Questions and Answers

Conducted by Karl W. Gehring, M. D., Dec.

Professor Ehret, Oberlin College.

Music Library's New International Dictionary

Have you ever noticed how difficult it is to explain to others your love and admiration for the piano and for music? How often you find yourself saying, "I feel so musical," and then suddenly realize that you don't really mean it. Because the piano is so complex, it's easy to get lost in its intricacies. The key is to understand its potential and to appreciate its unique qualities.

Music and Study

The Three Pedals

There are three pedals on the grand piano.

1. The damper pedal—at the right.

2. The soft pedal—at the left.

3. The sustaining pedal—center.

The Dampers Pendal

The damper pedal takes all the dampers from the strings, thereby permitting and facilitating some resilient movements in the strings. This movement is produced by the movement of the pedals, which is controlled by the movement of the fingers. When the pedals are released, the dampers return to their normal position. The sustaining pedal is used to sustain the sound, which is produced by the movement of the damper pedal. The soft pedal is used to make the sound softer, which is achieved by the movement of the foot on the damper pedal. The right pedal is used to increase the volume of the sound, which is achieved by the movement of the foot on the soft pedal.

SINCE impossible technical pedaling is an indispensable component of proper interpretation, the study of the pedals should be started right away. Basic pedal operations are simple enough for any child to comprehend and master. Moreover, they offer a vehicle for more musically expressive and effective playing. For the pupil in the earlier stages of a music education, there are few more desirable means of learning that the pedals are used as a "cuse-up" for a keyboard instrument.

Even in certain types of music, or when the composer desires to pedal—by insinuation or otherwise—it is desirable that the pedal be utilized in a manner which will fit in well with the other considerations of the musical piece. To study the pedals, I believe that perhaps the N. H. piece by Schubert, "Der Leiermann" (no. 5 in Major), or Beethoven's opus 53, "the Bagatelle," is one of the most effective. Piano music is not just a collection of separate notes; it is a continuous whole. The pedal must be used in such a manner as to create a continuous whole, and you would do well to select an instrument which is the least demanding for the pedal action.

When you first play the pedal, you may find that it is not as easy as you thought perhaps because you are not used to working with your hands and, under present conditions of manual dexterity, it is impossible to use your fingers. The difference between the left hand and the right hand is that the left hand is usually more flexible and capable of movement, while the right hand is more limited. This is because the left hand is able to move more freely and is more capable of feeling the pedal than the right hand. The right hand is more limited in its movement and is not able to feel the pedal as well as the left hand.

Pedal-Operation

The pedals should be operated with the ball of the foot, since the foot must act as a pivot and be firmly planted on the ground. This is so important that it is impossible to over-emphasize it. For example, when you are in a dream situation and you step on the pedal, you will find that the pedal moves in a different way. This is because the pedal is designed to be used in this way. It is very important to understand this principle, since it is the foundation of all pedal operation. It is also very important to understand that the pedal is designed to be used in this way.

The article concludes with a discussion of the importance of practicing with the pedals, since this is the only way to develop an understanding of the pedals and to develop a sense of touch. Practicing with the pedals is also important because it helps to develop the sense of touch, which is necessary for playing the piano. The article also recommends practicing with the pedals in a relaxed manner, since this will help to develop a sense of touch and to develop the ability to play the piano.

Music and Study

The Three Pedals

When the principle of the pedal-pedaling is applied to the pedal, it will be depressed immediately after the note is played, allowing the player to maintain the pedal action into the next note. This is a very useful feature, since it allows the pedal to be depressed immediately after the note is played, which is very important for creating key-keeping, which in turn is followed by the next pedal depression. Since the tunes are saturated by the pedal, the fingers are thereby given time and freedom in which to prepare for the key-keeping action. The pedal action is extended through the entire stroke by the pedal, and a new system of notation is required. Preparatory exercises for this fundamental type of key-keeping are recommended: preparing for the pedal stroke, following pedal direction after note stroke, maintaining pedal stroke, releasing pedal stroke, and releasing pedal stroke.
Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Norton Virtuoso and Teacher

Music and Study

This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective, Grade 3-4.

Allegretto moderato e poco rubato (f=104)

Ralph E. MARRY C

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SEPTEMBER 1947

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WHIMS

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himself beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon Whims, by Heinrich Gebhard, will be found on another page in this issue.

Grade 7.

Edited by Heinrich Gebhard

Robert Schumann

With humor (d=72)

ROBERT SCHUMANN

With humor (d=72)

The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each bracket have been struck.

1. a slight downward wrist-motion, creating arm-weight (for good tone).

2. a slight upward wrist-motion.

3. From here go back to the beginning and play to F farewell; then go to A.

4. m.c. (messo corde) use soft pedal.

5. m.c. (messo corde) lift soft pedal.

Tempo primo (d=72)

a tempo

R.C. senza reperttorio

A

Pian tranquillo (d=66)

Tempo primo (d=72)

a tempo

R.C. senza reperttorio
Muzio Clementi (1752–1832) had a happy Italian soul that is reflected in his jovial compositions. Clementi spent sixty-six years of his life in England, where he made many friends and amassed a fortune as a pianist, piano teacher, publisher, and manufacturer of pianos. This merry little section from his Sonata, Op. 36, No. 3, must be played in the gayest possible fashion. Grade 3.

**ALLEGRO**

FROM SONATINA, Op. 36, No. 3

Muzio Clementi

Allegro \( \text{M.N.} = 120 \)
GOLDEN SUNSET

The chromatic harmonies and sweep of the melodic line in this rich theme make it a piece of great charm. See to it that none of the chords are "ragged"; that is, that all the notes are played simultaneously. Grade 4.

Moderately (\( \text{J} = 80 \))

OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked but not exaggerated. In this way the composition holds its shape. Play the work with zephyr-like lightness throughout. Grade 4.

Allegro grazioso (\( \text{J} = 152 \))

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SEPTEMBER 1947
The test of a Viennese walse is, "How would it sound with strings?" The use of thirds in this melody is especially characteristic of the music of the Dream City on the Danube. Grade 3.

HUBERT TILLERY

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THE ETUDE
MOZART AT THE CAMPTOWN RACES
(STEPHEN FOSTER IN THE STYLE OF THE CLASSIC MASTERS)
Eric Steiner has applied the ethos of the classical period to a jolly little tune which is so distinctive that Mozart or Haydn would surely have appreciated its classic lines. Grade 3.

Lively \( \text{\textit{1981}} \)

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THE STUDE

SEPTEMBER 1947

515
PICKANINNY
A PLANTATION LULLABY

Words and Music by ERNEST E. PEACE

Moderato

Sw. Soft Reed or Strings, 4' Coup.  
Gt. Soft 8' 
Ped. Sw. to Ped.

PRAYER

Andante religioso (a=50)

MANUALES

PEDAL

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THE STUDY

September 1947
VALSE PIQUANTE

VIOLIN

PIANO

Tempo di Valse

JULIUS KRANZ

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GAY DANCERS

GAY DANCERS

Now a Russian dance!

Now a Russian dance!

Oh! you tap your toe and your heel just so,
Whirl a-round all in a row; How the fal-lers play for the

Oh! you tap your toe and your heel just so,
Whirl a-round all in a row; How the fal-lers play for the

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SEPTEMBER 1917
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...in the Music Field
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BY THE HOME STUDY METHOD

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When Stainer and Amati Violins Brought More Than \nThese of Stradivari

VIOLEN Questions

Answered by HAROLD BERKLEY

No questions will be answered in this column except those accompanied by a small fee of 50 cents, which will be returned with a reply to the writer...

Violin. Article: Thank you very much indeed for your letter, and for the July 24 letter on the Vivaldi. The question of violins is rather a long one, and I will try to go over it in the time available. As you can imagine, there are many different ways of playing the violin, and each of these has its own characteristics. For example, some players prefer a more fastidious technique, while others favor a more relaxed approach. It is important to find the technique that suits you best, as it will ultimately influence the way you interpret the music.

No Information. The information you ask for is not in my original article, but I can provide you with some general information. A violin is typically made by a master craftsman, who carefully selects the wood and other materials to create the instrument. The violin is then carefully shaped and fitted, and the final touches are added. The process of making a violin is highly specialized and takes many years of training and experience.

Violin News. Violins are made from a variety of materials. In general, the top and back of the violin are made from spruce, while the sides are made from pine. The neck is typically made from maple, and the strings are made from gut or nylon. The body of the violin is constructed using a series of curves, which are carefully shaped to produce a particular sound. As for the price of violins, it can vary greatly depending on the materials used and the skill of the maker. For example, a basic violin might cost around $500 to $1,000, while a high-end violin could cost tens of thousands of dollars. However, there are also many affordable options available, so it is important to consider your budget when making a purchase.

Choosing the Violin. The choice of violin can be a very personal decision. It is important to find an instrument that suits your playing style and preferences. Some players prefer violins with a more strident sound, while others favor a softer, more mellow tone. It is also important to consider the size and weight of the violin, as this can affect the way it feels to hold and play. Ultimately, the best violin is the one that you feel comfortable playing and that allows you to express yourself musically.

Building a Technique. It is very important to build a good technique when playing the violin. This involves developing a strong foundation in the fundamentals of violin playing, such as bowing, finger technique, and intonation. It is also important to practice regularly and to seek advice from a qualified teacher. By working on these aspects of your playing, you will be able to develop a good technique and achieve your desired level of proficiency.

The Purpose of the Strings. The strings of a violin are made from a variety of materials, including gut, nylon, and steel. Each type of string has its own characteristics and is suited to a particular playing style. For example, gut strings are often used for early music and classical music, while nylon strings are more commonly used for modern music. Steel strings are often used for contemporary music and rock and roll, as they produce a bright, metallic sound.

The History of the Violin. The violin has a long and rich history, dating back to the 16th century. It is believed that the violin evolved from earlier instruments, such as the lute and the vielle. Over time, the violin has undergone many changes, and there are now many different types of violins available. For example, there are baroque violins, which are used for early music, and modern violins, which are used for contemporary music. It is important to choose an instrument that suits your playing style and preferences.

Applying Pressure. When applying pressure to the strings, it is important to use the right amount of pressure and to maintain a consistent touch. This will help you to control the sound and produce a clear, focused tone. It is also important to avoid applying too much pressure, as this can cause the strings to squeak or produce a dull sound. By paying attention to the pressure you apply, you will be able to achieve a better tone and play with greater control.

To the Left. To the left, is a technique used in many styles of music, including classical, flamenco, and jazz. In classical music, for example, to the left is often used to indicate a change in dynamic or a change in direction. In flamenco, to the left is often used to indicate a change in rhythm or a change in phrasing. In jazz, to the left is often used to indicate a change in harmony or a change in melody. By using to the left in your playing, you will be able to add variety and interest to your music.

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"MUSIC STUDY EXANLS LIFE"

"MUSIC STUDY EXALS LIFE"

SEPTEMBER, 1947

"MUSIC STUDY EXALS LIFE"
The Pianists—The Soul of the Pianoforte

(Continued from Page 56)

The Feet—The Heart of the Harpsichord

(Continued from Page 56)

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The Pedals—The Soul of the Pianoforte

(Continued from Page 68)

The Feet—The Heart of the Harpsichord

(Continued from Page 56)

The Practical Side of Piano Playing

(Continued from Page 68)

The Pianist—A Master Keeps a Pedal

(Continued from Page 68)

The Right Style

(Continued from Page 68)

The Pedals—The Soul of the Pianoforte

(Continued from Page 68)

The Feet—The Heart of the Harpsichord

(Continued from Page 68)
The World of Music

"Music News from Everywhere"

PFEIFFER COLLEGE at Los Angeles, California, is inaugurating the spring term with a five-week festival of opera presented in the first half of March, to be followed by a half-season of operetta and musical comedy. The Festival is under the direction of Dr. J. Alfred Balch, music critic of the Los Angeles Times.

THE NEW YORK V.G.S. (Vedel, Tissot, and Vischer) were announced to hold a reception in memory of Mr. Richard Tombaugh, President of the National Music Club. The reception, which is to be held in the Great Hall of the New York Public Library, will be open to the public for a small fee.

"RUDOLPH FLORENCE NATIONAL PIANO PATRON" was held in New York, with a reception in the evening of March 1, at the West Side Hotel. The program included a recital by Pauline Krier, the well-known pianist, and a talk by Dr. J. Alfred Balch, music critic of the Los Angeles Times.

THE CHICAGO MUSICAL COLLEGE was announced to have received a bequest of $50,000 from the estate of a former student, Mr. Wm. B. Martin. The bequest will be used to establish a new scholarship fund.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO plans to hold its annual spring concert on April 15, at the Auditorium Theatre. The concert will feature a program of modern and contemporary music.

CHICAGO MUSICAL COLLEGE—The Chicago Musical College will hold its annual spring concert on April 15, at the Auditorium Theatre. The concert will feature a program of modern and contemporary music.

THE CLEVELAND INSTITUTE OF MUSIC—The Cleveland Institute of Music will hold its annual spring concert on April 15, at the Severance Hall. The concert will feature a program of modern and contemporary music.

DISS-QUAILE School of Music—The Diss-Quaile School of Music has announced that its spring term will begin on April 15, with a series of concerts featuring student and professional musicians.

THE DUNNINGCOURN OF MUSIC—The Dunncourt of Music will hold its annual spring concert on April 15, at the Music Hall in Cincinnati. The concert will feature a program of modern and contemporary music.

THE CHICAGO MUSICAL COLLEGE—The Chicago Musical College will hold its annual spring concert on April 15, at the Auditorium Theatre. The concert will feature a program of modern and contemporary music.

THE MANNS, MUSIC SCHOOL—The Manns, Music School will hold its annual spring concert on April 15, at the Music Hall in Cincinnati. The concert will feature a program of modern and contemporary music.

ROY JOHANNES—The famous pianist, Mr. Roy Janes, will give a recital at the Chicago Musical College on April 15, at the Auditorium Theatre. The program will include works by Chopin, Schumann, and Beethoven.

THE CHICAGO MUSICAL COLLEGE—The Chicago Musical College will hold its annual spring concert on April 15, at the Auditorium Theatre. The concert will feature a program of modern and contemporary music.

FOSTER BIZER, President of the Chicago Musical College, has announced that the College will hold its annual spring concert on April 15, at the Auditorium Theatre. The concert will feature a program of modern and contemporary music.

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Ralph Explains Radar
by Lenora Hill Schon

Ralph and his brother Mildred were planning a quick to follow the next club meeting period, and Ralph clutched his pencil, remarked, "We've had in three classes of about air waves! Most of the boys and 12 years old, and could give an answer, Un- of her age under eighteen years of age.

"Radar!" exclaimed Mildred. "What does that word mean with music?" "You just look and see," answered Ralph. "Here's my pencil, I--" "Radar like playing the piano?" "It isn't, is it?" "Radar must be riled, "Radar," you're crazy."

When the club meeting was begun the members were given some questions like this, "What musical pot- us!"

A Young Musician's Record

Americans are quite interested in the musical field, and especially in the professional area. In the field of sports, there is an excellent example of this. The football team of the University of Illinois is one of the best in the country, and the basketball team is another. The music department of the university, on the other hand, is not quite as well known, but it is equally as good.

The record of a student musician who was practicing for a recital in the music department this year will make you turn your head. His name is Doris Miller, and he is a student in the music department. His name is known to every student in the department, and he is one of the best musicians in the school.

In the last term of his junior year, Doris Miller played the piano in the recital. He was one of the best pianists in the school, and he played a piece that was especially difficult. The piece was "The Star-Spangled Banner," and he played it so well that everyone in the audience was impressed.

Doris Miller has been a student in the music department for three years, and he has taken all the courses that are offered in the department. He is one of the brightest students in the school, and he has always been a leader in the music department.

The recital was a great success, and Doris Miller received a lot of praise from the audience. He played a lot of pieces on the piano, and he played them all very well. He played a piece that he wrote himself, and he played it so well that everyone in the audience was impressed.

The music department of the University of Illinois is one of the best in the country, and Doris Miller is one of the best students in the department. He is a great musician, and he will be a great success in the musical world.
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