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James Francis Cooke

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FOR YOUNG PIANO BEGINNERS

A PLEASURE PATH TO THE PIANO

By Josephine Howey Perry

This fascinating study book for the very young student of the piano was a no-precipice piano book wherein the child (a) enjoys the music, (b) learns by rote, (c) gains hand coordination and (d) learns the fundamentals of music. The child is advanced at his own speed, reading and writing both hands and the development of the child is preceded in every form and on every level, the psychological, physical and social development of the child is developed in the keyboard and therefore in the psychology, psychology and pedagogue in private schools.

Price: $1.00

THE HOUSE THAT JACK BUILT

PLAYING AND READING IN 4 OCTAVES

By Josephine Howey Perry

This is a pleasant book for the child who has already learned to read music and who desires to start with the foundation of the keyboard. It is written in music and will aid the child in playing the keyboard. It is written in music and will aid the child in playing the keyboard. It is written in music and will aid the child in playing the keyboard. It is written in music and will aid the child in playing the keyboard. It is written in music and will aid the child in playing the keyboard.

Price: $1.50

FOOL SONGS AND FAMOUS PICTURES

By Mary Bacon Mason

A beautiful choice of folk songs, well written, keyboard harmony, and attractive, is立案 in this volume. The music is written in a simple and easy manner, suitable for the young keyboard student.

Price: $1.25

TECHNICAL TALES BOOK ONE

By Louise Robyn

May be used in combination with any first grade music book for the piano. It contains a number of these essential principles in its text. In this volume the child is taught that the fingers are to work together, that the finger tips are to work separately, and that the fingers are to work as one single unit. Each principle is introduced in many ways, a feature that is pointed out to the child in the captions. More than seventy five word combinations are included in the book.

Price: $1.75

TECHNICAL TALE BOOK TWO

By Louise Robyn

May be used in combination with any second grade music book for the piano. This book contains a number of these essential principles in its text. It is written in a simple and easy manner, suitable for the young keyboard student.

Price: $1.75

THE BOBY-HANKS HARMONY BOOK

By Louise Robyn and Howard Hanks

A junior class, for members of any age, to write harmonized keyboard harmony, and notated in this volume. It is written in music and is suitable for the beginner. The music is written in a simple and easy manner, suitable for the young keyboard student.

Price: $1.50

KEYBOARD TOWN

By Louise Robyn

This book contains a new and original approach to the piano, suitable for the beginner. It is written in music and is suitable for the young keyboard student.

Price: $1.50

FIRST CLASSICS AND FOUNDATION Harmony

AND YEAR BOOK TO FOLLOW "FOOL SONGS AND FAMOUS PICTURES"

By Mary Bacon Mason

Each class is a study of this material, to be followed by a practical application of the principles taught. The second portion of the book is devoted to the development of the student's ability to read and write music. The music is written in a simple and easy manner, suitable for the beginner.

Price: $1.00

BUSY WORK FOR BEGINNERS

A WINTER BOOK FOR LITTLE HANDS

By Josephine Howey Perry

The object of this book is to furnish a series of exercises for the young student of the piano in a no-precipice piano book wherein the child (a) enjoys the music, (b) learns by rote, (c) gains hand coordination and (d) learns the fundamentals of music. The child is advanced at his own speed, reading and writing both hands and the development of the child is preceded in every form and on every level, the psychological, physical and social development of the child is developed in the keyboard and therefore in the psychology, psychology and pedagogue in private school.

Price: $1.25

CHRISTMAS PIANO BOOK

By Mary Bacon Mason

A selection of Christmas gift ideas for the young student of the piano. It is written in music and is suitable for the young keyboard student.

Price: $1.00

MORE BUSY WORK FOR THE YOUNG PIANIST

A WINTER BOOK FOR LITTLE HANDS

By Josephine Howey Perry

This book contains a new and original approach to the piano, suitable for the beginner. It is written in music and is suitable for the young keyboard student.

Price: $1.25

OLIVER DITSON CO.

3712 Chestnut St., Philadelphia

AUGUST, 1947

"MUSIC STUDY EXACT LIFE"
A Matter of Degrees

OYER and over again we have been queried, "Of what value would be a degree in music in my career?" Of course the answer to this must be given by at least three things:

1. The standing of the college granting the degree.
2. The stature of the work of the student requiring a degree.
3. The practical training of the student required to secure a degree.

In America we no longer can look upon a degree as academic millinery—something put on for Commencement Day and then discarded. American students now realize that the value of a degree depends not merely upon the fame of an institution, but upon the record of the institution for producing graduates of value. In fact, we have commandéd success by the large. Degrees of A.B., Mus. B., Mus. D., mean relatively little unless the student has shown that the college has a high reputation for scholarship and for graduating notable students. A degree from Cambridge, Oxford, Yale, Harvard, Princeton, Michigan, Cornell, or California may indeed be a most collegiate decoration unless the student has the ability to do something more than pass examinations and the determination to capitalize his acquired knowledge in real life.

There are many obloquies indeed, who have a very decided opinion that a degree should be conferred upon the graduate only after some years, when he has demonstrated to the world that he has made good.

Many years ago your Editor made a private survey of the graduates of music schools in England and on the Continent and was dumbfounded by the number of small graduates who had risen above mediocrity. In one instance, in Germany, a graduate of a famous South German music school had abandoned her career after two years' struggle and had taken a position as a servant. In England, there were reports of large numbers bearing degrees who had passed intricate examinations but who had given scant indifference to any kind of distinctive work in their choicest moments. As journalists, who have written much on the subject, have said, "there has been little musical training; some were like Sir Edward Elgar, actually beginning their studies by the most successful and prosperous method in the world. In no country of the world has the bastions of degrees and academic honors been administered with more meticulous and serious accuracy than in England. Yet of a few of the foremost Eng- lish musicians and composers have been without degrees. Yet Elgar, Hahn, Elkin, Grieg, and others did not possess college degrees and their works stand out among the most original of all British-born writers.

However, the degree is, of course, a dignified mark of achievement and should be coveted by all who at the same time are willing to make a covenant with themselves to let it be the starting point for years of ambitious labor and insatiable ideals.

In many American institutions the A.B. in music and the degree of Bachelor of Fine Arts are obtained by a number of carefully planned collegiate work. However, in the country as a whole, there is evidence of a lack of any degree being sought to be. creates conditions of comparable uniformity so that when one asks, "What does it mean to be a B.A. in music, or a Mus. B., a Bachelor of Fine Arts in music?" the most general response will be that the degree required to become worthy of this distinction. We must always realize that music is an art and always will be an art. It is not a cut and dried scientific problem that may be cleared with calipers and logarithms. The personal, individual gifts of the teachers in one body may, through their ingenuity and inspiration, teach the same prescribed course as that given in another college under capable but prosaic masters. The results may vary enormously.

In America there is much agreement in the requirements for the A.B. in music, but there is still much to be done before anything like a general uniformity can be established.

The Music Teachers National Association, during the past few years, has given much serious attention to musical degrees in colleges, and the outlook is hopeful. Professor Karl H. Eichman, of Denison University, Ohio, and Professor Arlen H. Coeles, of Brown University, Providence, Rhode Island, have taken the lead in these investigations. In the 1946 Volume of Proceedings, Professor Coeles pays his compliments to "music appreciation" and the so-called "listening, literature, or appreciation course" which, in his plan, plays a very essential part in modern musical training, but that to care too much,cuts down the student's hours for practice and study.

It seems, it might be said that the profession might well scrutinise more closely the methods of instruction, examination and grading used in the so-called listening, literature, or appreciation course. It is in this course that the largest number of liberal arts students are encountered and the importance of the work merits thorough and serious study and appraisal. A well-ordered reference text, admirable though it may be, does not get to the root of the matter. The same critic used with a change of listeners to project clearly what the book selects as study material. Neither does it touch upon the all-important matter of examining the student to find out what is actually heard, absorbed and retained. The educational process is not completed when a lecture has been given and an assignment made. It seems only fair to the profession that the professor could demonstrate the positive values in the college listening course and make telling reply to the struc- tures of a Mr. Virgil Thomson, for example, who gives the un- fortunate impression ofblanketing all such study under the term "appreciation racket."

The musical collegiate rank of a college should never be judged.

(Continued on Page 425)
Moff piano students use two forms of memory: aural and visual. Aural memory is playing "by ear," and visual memory is playing "by sight," and each has its advantages and disadvantages. When students play by ear, they are able to interpret the music in a way that is closest to the composer's original intention. However, when students play by sight, they are able to focus more on the technical aspects of the music, such as the notes and rhythms. Both forms of memory are important, and students should strive to develop them both.

Musical memory, usually termed "tangibility," is the ability to reproduce phrases from memory. The more tangibility a student has, the better they are able to recall phrases, even if they have not played them in years. Developing tangibility is important for musicians, as it allows them to perform without sheets of music or a backpack of notes, and to memorize entire compositions.

Unfortunately, the ability to recall phrases through memory is not always easy. To improve their memory, students should practice regularly, focus on the melody and rhythm of the phrases, and try to associate the phrases with other musical ideas or memories. By doing so, students can improve their tangibility and become better musicians.
Music and Culture

long, since it is in your mind. Ready the materials, its structure. Even more important than that, try to see the different colors to which you wish to build structure, and over time you will find that you are able to find yourself a much more interesting and inspiring path.

The music we make is much more than just entertainment. It is a way for us to express our feelings and emotions. The experience of playing music is something that only we can experience, and it is something that makes us unique. We are all different, and we all have our own way of playing music.

We will not be able to make a music that is not affected by the music to make music as easy as possi-
ble. We may have a certain passage and be content, but yet may feel that something was not as expressive as we had hoped. We may find that something is not as clear as we want it to be. We want to make music that is not affected by the music to make music as easy as possible. We may have a certain passage and be content, but yet feel that something was not as expressive as we had hoped. We may find that something is not as clear as we want it to be. We want to make music that is not affected by the music to make music as easy as possible.

"…Thus are awakened the latent forces of all beings. Of course, the principle of the wave remains. There is only a wave of water, with the wave of a wave, until the last. The principle of the wave remains. "

Now, the wave is essentially a high frequency. If we add that to the wave, the wave is necessarily a high frequency. So, if you add that to the wave, the wave is necessarily a high frequency.

"If I still break or by necessity, the bow is not moving fast enough. Why so?"

"I will see. Well, I shall say, it is because the bow is very much thinner than the rest of the string."

"I agree. I think I would like to think of the bow's approach."

"But, just like the bow's approach, I think I would like to think of the bow's approach."

I was deeply affected by his joy.

Individual Fingerings

Another, and perhaps the most obvious reason, is that I think we should think of the matter of our instru-
ments. It is the matter of the wave to make music great lasting. But another will still be able to use the same materials.

Coach has a very important job. It is his job to teach us. We have a very important job. We have a very important job.

"Until we get to the point where, please, have you a piece of paper? You have the music—\n\ndifficult time. I am an excellent piece, you must have this book with you. I am looking for the right finger-

A Matter of Degrees


EXALTS (Continued from Page 439)

- A Musician's Symphony

And, of course, there is the matter of our instru-
ments. As I have been talking about, it is a matter of the wave to make music great lasting. But another will still be able to use the same materials.

"Because the bow is very much thinner than the rest of the string, I think it is because it is the bow's approach."

The achievement of a beauty, we think, is one of the most important aims of a young talent.

...some of the young music students are struggling to discover their true voices...
Music and Culture

The Pianist's Page

by Dr. Guy Maler

New York Pianist and Music Educator

Who's Afraid of the Big Bad Walrus?

The result of certain psychological tests in New York has created much excitement among the critics these days. Why? Possibly the truth is that we are all much more complex than we think.

You can see the whole thing clearly by visiting the New York Museum of Science and Industry.

Music for Love

Scientists have been so deeply concerned with the immediate urgency of the pacific regions of the world that they have not yet had time to explore the fundamental basis of our love of music. For all we know, that love may be the same as our love of art.

I have a friend who believes that music is a form of spiritualism. His views are rather extreme, but I respect them. Music is an art which we have yet to explore. The love of music is a great inspiration, but it is unknown how much more we may learn from music in the future.

Music Molds Our Emotions

Perhaps the most important consideration of music is its effect on us. It is not merely a matter of feeling or thought, but is something deeper. Music is a great influence on human nature.

The emotional significance of music is difficult to explain, but it is important to realize that music is an essential part of human life.

Music and Culture

Music Molds Our Emotions

It Also Influences the Lives of Millions

by Doron K. Atrium

Music thus aids in developing character by helping us to express ourselves. Dr. R. K. Atrium, a psychologist, said: "When we write in our plastic, musical rhythm and harmony find their way into the inner places of the soul on which they might formerly have been restricted and making the soul of him who is engaged or, who is who is engaged, a great joy.

Music can also change the direction of an action and control emotions on the spur of the moment during World War I. Ehrlich was faced with the moment when a German soldier was shoot, so he played the entire Beethoven symphony. The German soldier became calm and returned to the mirror of his heart. The song ended, Ehrlich made a surge in promises to preserve some of our best friends, so he played the entire Beethoven symphony. The German soldier became calm and returned to the mirror of his heart.

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**MARIAN ANDREWS**

*The Fourth Annual poll made by Mutual News studies of the hundred most-named radio audience throughout the country brought forth some interesting results in this year's edition. The Mutual Broadcasting System received a special award for serving most faithfully the masses of music during the year,* Alexis Toth was given the award. The Mutual system had the highest listenership of any network, and was in the lead for the entire year. The Mutual system also had the highest number of listeners per hour.*

**THE ETUDE MUSIC LOVERS' BOOKSHELF**

*The notes of John Tinker Howard are those of the editor. To the steady stream of letters, which are written by our readers, and are from many parts of the country, we are very grateful for their interest and support.*

**ADVENTURE IN AMERICA**


*Stephen Coffin Peet is an American musical producer. He stands alone at the top of his field. The only one who approaches him is Francois Goy, who has won a steady following for his American operas.*

**A NOVEL OF THE OPERA**

*For* by Perry Wurlitz, Pages, 48. Price, $3.93. Published, Appleton, Trumbull & Smith, Inc.

*Here is a book written sixty years ago and now published in someone who has studied it. It is well written, and the author stands a good international fame as one of the foremost authorities on the Opera.*

**SUMMER SYMPHONY PROGRAMS ON THE AIR**

By Alfred Lindsay Morgan

*It is a favorite pastime of many to listen to the symphony orchestra in their homes, and many of them are members of the American Federation of Music. This was selected best in the "summer season," first. In the radio and the opera, this is a favorite pastime.*

**MUSIC IN THE HOME**

*A Novel of the Opera* by Perry Wurlitz, Pages, 48. Price, $3.93. Published, Appleton, Trumbull & Smith, Inc.

*Here is a book written sixty years ago and now published in someone who has studied it. It is well written, and the author stands a good international fame as one of the foremost authorities on the Opera.*

**MUSIC STUDY EXACTS LIFE**

**Music and Study**

**The Unfamiliar Chopin**

Olga C. Howells

We're all familiar with Chopin's music, but how much do we really understand the man behind the music? In this article, Olga C. Howells explores the life and times of Chopin, revealing aspects of his personality and musical style that may surprise even the most devoted fans.

**The Teacher's Round Table**

Conducted by

Maurice Dumesnil

A discussion among professional musicians about the art of teaching and the challenges faced by today's students.

**The Clave de Lois**

I play the clave in the studied way of the famous clave player, the Cuban Francis, and in the Mexican clave. And the clave is very close to the clave of the clave. Do you play the clave?

-Alejandro F. P. Torres

In this article, Alejandro F. P. Torres delves into the world of clave, exploring its origins, technique, and cultural significance.

**The Cello and the Piano**

One must know how to play the cello and the piano together. And this is to learn to play the cello and the piano together. And this is to learn to play the cello and the piano together.

-Robert T. K. F. Patterson

This article discusses the unique challenges and rewards of performing cello and piano together, offering insights for musicians interested in this genre.

**Wants to Study Already**

Two years ago, I had a sense that I needed to learn more. I felt that I needed to learn more about the classics, the great masters. I wanted to study with the best teachers. I felt that I needed to learn more about the classics, the great masters.

-Thomas J. H. Persichini

This article shares the author's journey from beginner to advanced music student, reflecting on the importance of setting goals and pursuing them with determination.

**Music Study EXAM LIFE**

In this section, we explore the challenges and rewards of studying music, offering tips and strategies for students at all levels.

**Music Study EXAM LIFE**

August 1947

**Securing a Good Piano Tone**

by Earl Blair

From notes received for the express EXAMINE for ADVANCED comfort

As a child in Chicago, Earl Blair played for Handel, who encouraged him to continue playing as a professional. Blair studied piano with Handel and began his career in the music world. In this article, Blair shares his insights on securing a good piano tone, a crucial aspect of playing for a successful career.

**Bringing Out the Melodic Line**

As greater volume is desired, more arm weight must be added. The bass tone must be brought out. The better the quality of the tone, the better the quality of the tone.

-James W. H. Cooper

This article focuses on the role of arm weight in the piano's sound quality, offering tips for beginners and experienced musicians alike.

**Shaping the Different Sounds**

In this piece, the author explores the many different sounds that can be achieved on the piano, offering insights for students and professionals alike.

**Music and Study**

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VARIATIONS (of the same topic of “Battistini, the incomparable model of the Bass-Haritonne Voice”) by Francis Rogers

Two Incomparable Models of the Bass-Haritonne Voice
Noted Voice Specialist of the Julliard School of Music

Battistini and Plancon

poet, a famous singer for whom Donizetti had written the leading title role in “L’elisir d’amore” and “La Fille du Régime”. In 1877, Plancon sang the role of “Le Barbier” in “La Hkommen” (subsequently one of his best roles). In 1880, he appeared at the Paris Opera as Jean-Baptiste. London first heard him in 1881. New York in 1885. Then on he voiced his experiences in England and the United States.

The Frenchman’s voice was in a remarkable condition in 1886, when he was forty-nine years old. The performance of that year was at the Paris Opera, and Plancon was engaged as the leading tenor. He was then in his prime, and his voice was unimpaired. The opera was “Le Barbier” in “La Hkommen”. Plancon’s voice was remarkably pure and clear, with a very fine coloratura. The voice was very flexible, and he was able to sing with great expression. He had a fine range, and was able to sing high and low notes with equal ease. His voice was very adaptable, and he was able to sing in a variety of styles. He was a fine actor, and his stage presence was excellent. He was a very good singer, and his singing was very pleasing. He was a fine accompanist, and he was able to sing in a variety of styles. He was a fine actor, and his stage presence was excellent. He was a very good singer, and his singing was very pleasing. He was a fine accompanist, and he was able to sing in a variety of styles. He was a fine actor, and his stage presence was excellent. He was a very good singer, and his singing was very pleasing. He was a fine accompanist, and he was able to sing in a variety of styles. He was a fine actor, and his stage presence was excellent.

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Use Musical Terms Accurately
by Herschell C. Gregory

Musical Study

The importance of the Piano for the Organist
by Dr. Alexander McCurdy

Editor of the Upjohn Department
A Course in Orchestrational Techniques For Music Educators

by Arthur H. Christmann

A famous Military Band

by Alfred E. Zelley

Music and Study

Band Orchestra and Chorus

Edited by William D. Revelli

"Music Study Exalts Life"

"The Study"

For many youth military bands have been locked open at a competitive festival and marching band member for members of the Armed Forces. For many young military bands have been locked open at a competitive event, with the best bands being awarded the grand prize, with the best bands being awarded the grand prize.

THE ROYAL ARMY BAND

in full dress uniform

and an order was instantly given for the replacement of a number of brass to the order of boys, officers, and the various brass bands at the expense of the Royal Staff. The order was instantly given for the replacement of a number of brass to the order of boys, officers, and the various brass bands at the expense of the Royal Staff.

THE ROYAL ARMY BAND

in full dress uniform

and an order was instantly given for the replacement of a number of boys to the order of brass bands. George McKenzie retired in 1844 having completed fifty years service in the cavalry band of which he was the director for thirty-five years.

In office, Zelley thoroughly established himself as a great colleague, and they expressed their appreciation to him by an official announcement (as follows):

D.A.G. Office, Windsor

August 18, 1866

Dear Sir,

We cannot but feel gratified in the opportunity of congratulating you on the appointment of your colleague, Mr. Zelley, to the position of Bandmaster of this Band. Zelley has long been a great friend of the Band, and his services have been invaluable to us. We have no doubt that his appointment will result in the furtherance of the Band's progress, and we wish him every success in his new position.

Yours truly,

[Signature]

Bandmaster, Royal Army Band (1845-1866)

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Yours truly,

[Signature]

Bandmaster, Royal Army Band (1845-1866)
**The Tyranny of the Bar Line**

by Arthur S. Garbett

**Music and Study**

**The Violinist's Forum**

Conducted by Harold Berkley

Prominent Teacher and Conductor

**Extension of the Fourth Finger**

by Murray B. Feingold


date: August 1947

**Music Study EXALTS LIFE**

The second string, as in the following theme by Jaspar Brown:

\[ \text{\textit{Thou art my hope and my song; \textit{Thou art my life; \textit{Thou art my salvation.}} \text{\textit{Thou art my song.}} \text{\textit{Thou art my salvation.}} \text{\textit{Thou art my song.}} \text{\textit{Thou art my salvation.}}} \]

**Bournon**

**Suggestion on Bowing**

The Tyranny of the Bar Line

by Arthur S. Garbett


date: August 1947

**Music Study EXALTS LIFE**

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Questions and Answers
Conducted by Karl W. Gehrtz, Mus. Doc.
Music Editor, Western's New International

I want to be a Concert Pianist
Q. I am a freshman in high school, and wish to study and become a concert pianist in the future. What kind of training shall I have to go through to become a concert pianist?
A. If you want to be a concert pianist you will have to have a good education and a lot of patience and hard work. It is not a job that can be done quickly, and it requires a great deal of time and effort. You will have to be willing to practice a lot, and to be able to withstand the pressure of performing in front of large audiences.

Secondary Dominants and Steinbach Chords
2. What are the four types of four-of-four chords?
A. The four types of four-of-four chords are:
1. Secondary Dominants
2. Steinbach Chords
3. Secondary Dominants
4. Steinbach Chords

Steinbach and Harmonic Chords
Q. What is the main difference between Steinbach and Harmonic Chords?
A. The main difference between Steinbach and Harmonic Chords is that Steinbach Chords are always used in a particular order, while Harmonic Chords can be used in any order.

Is it true that if you play a chord on the piano, you cannot change the root of the chord?
A. This is not true. You can change the root of a chord by using different fingers to play the notes. For example, if you play a C major chord, you can change the root to D by playing the D note with your left hand and the C note with your right hand.

Is it true that if you play a chord on the piano, you cannot change the root of the chord?
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Music and Study

Developing the Tenor Voice

A Conference with
Frederick Jagel
Hailed Tenor, Metropolitan Opera Association

SECURED EXPRESSIONS FOR THE STUDY BY STEPHEN WEST

Frederick Jagel needs no introduction to the American public which, for a dozen or more, has hailed him as one of the foremost tenors of our great days. Born in Brooklyn, New York, Mr. Jagel has been singing since his earliest childhood. He was born in 1892, 1882, and since 1873 he has been living in the United States.

W HILE there is no way of estimating the bi-

directional problems that may beset the in-

dividual inner voice, there are three very gen-

erally accepted that every young tenor will have to

master sooner or later. The first of these is the need for suf-

ficient— and efficient— study. We have sung many vocal

problems and we have solved them all. The second is the

ability to keep a balance between the voice, organically

natural, and the techniques of training to launch a quick

success and to maintain that success, in the narrower mean-

ings of the greater the temptation. Actually, there is no

such thing as a natural process. The vocal energy which

we call the tone is the result of many factors. The

professional tenor— and it is only at this stage that

enough advanced work— must therefore be

practiced. The study of the voice, whether

be named for the mastery of the technical

production, whether it be used in the training of the

young singer can do no greater harm than to

make a quick step into the big roles, no matter how

softening the stress or weakness. Even when he has

looked himself through the first stage of maturity, it is

important to remember the time of reading itself:

the result of training itself. Where the stage

needs to be understood, it will be

and above. The tenor voice is

to be heard. "Aida," it is characteristic of Mr. jagel that he

and the tenor voices. This is more

which is far better. He is full of

voice, which is not only

— "La Scala," "La Jolie," and "I Turcoschi."

The third, and so important, problem of the

young tenor is his technical training. The tenor voice is

voice, which is not only

- "La Scala," "La Jolie," and "I Turcoschi."

Frederick Jagel, a tenor of great vocal

the voice. The main points of his great benefit,

there, he must be followed by at least these three main

majority of his vocal studies, the tenor voice is

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"The Damper of Forcing"

"The second major stumbling block for young tenor is the problem of voice quality. The desire of every man passing through the ear to hear his own voice as an echo can be turned to his own advantage if he is

practically instantaneous today. The true voice

training depends on natural voice— what exists, and, to

a certain extent, the whole issue should begin with
dynamic repertory. It is far

whenever he starts with the lyric repertoire, especially the

works of music which were written for tenors, and for

general meaning. Only the voice grows stronger, more developed, more useful, can it be trained for the full impact of the dramatic roles. The

outstanding example of the dramatic tenor was Verdi, of whom

he has himself named another as a lyric tenor, even

though he gave magnificent performance of parts

Italian tenor such as "Arianna," "La Jolie," and "I Turcoschi." The

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The composer of this little American humoresque has displayed great ingenuity in imitating, through the harmonies, the sounds of the hurdy-gurdy and the rumpus at a street carnival. The composition should make a fine recital program novelty. Grade 3.
NOCTURNE

This notable work of the immortal Polish-French master is one of a group of three very distinctive nocturnes in F Major, F sharp Minor, and G Minor. All of his published compositions show an amazing prescience. Although he was twenty-two in his compositions, his own works, written at that time, only Schumann manifested such prophetic powers of divination. Grade 5.

Lento 2/4 = 69

FR. CHOPIN, Op. 15, No. 3
O REST IN THE LORD

This noble and sonorous contralto solo from Mendelssohn's "Elījah" must bring out the solo melody so that the accompaniment is properly subdued.
The melody is indicated in the piano score by the notes with stems turned upward. Grade 3.

FELIX MENDELSSOHN
Trans. by Norwood W. Hinkle

Copyright MONXXIX by Oliver Ditson Company

THE EUREKA

AUGUST 1947
IN SASH AND SOMBRERO

A spicy tango with a fine melody, this composition is carried along by its own rhythm, when properly mastered. Grade 3.

Tempo di Tango (4/4 = 72)

FRAGRANT GARDENS

Here is your August musical garden in full bloom. The composition should be played with buoyancy and warmth, with careful attention to the staccato notes, which should be performed so that they sound crisp and fresh. Grade 4.

Allegro leggero (4/4 = 120)
'WAY DOWN SOUTH

Grade 3.

Sprightly (J=72)

WILLIAM SCHER

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THE UP'TON

MOUNTAIN JOURNEY
(Prelude)

As excellent little study in crossing the left hand over the right. The notes played thus should not be struck martellato (like a hammer), but like a little bell. Grade 3.

Moderato (J=72)

N. LOUISE WRIGHT

Copyright 1910 by Theodore Presser Co

British Copyright secured
MY JESUS, I LOVE THEE

Arr. by Adoniram J. Gordon

Copyright 1945 by Theodore Presser Co.
Grade 1.  

BRIGHT SUNNY DAYS  

J. J. THOMAS  

Moderato (d = 60)  

© 1944 by Theodore Presser Co.  

Grade 2.  

CADET CAPERS  

March  

HERMAN BELLSTEDT  

Arr. by Bruce Carlton  

© 2016 by The John Church Company  

FIVE LITTLE CHICKADEES  

SARAH COLEMAN BRAGDON  

Moderato (d = 128)  

© 1944 by Theodore Presser Co.
Music Molds Our Emotions

Readers are invited to reflect on the profound impact of music on our lives, exploring how it shapes our emotions and behaviors. The article delves into the ways in which musical experiences can influence our cognitive and emotional states, offering insights into the multifaceted relationship between music and human nature.

Observations of an Artist on Tour

The author shares their observations of a distinguished artist on tour, capturing the artist's journey and the responses from their audiences. This section highlights the artist's dedication to their craft and the profound impact of their music on listeners around the world.

Municipal Music Life

A detailed examination of municipal music life, exploring the role of public music in urban communities. The article discusses the importance of accessible music programs and the benefits they bring to residents, fostering a sense of community and cultural richness.

Presenting the Magnavox Mayfair

A new standard in value in quality radio-photographs at 1947.50

The incomparable new and fine furniture which distinguishes Magnavox from all other radio-photographs now cost $1947.50 in the new MAYFAIR. Styled in the modern manner, this remarkable instrument is available in mahogany, walnut or blond oak. A super-rectifier (4 tubes plus rectifier) goes to 10-watt power output, 12-inch Diatomic Magnavox speaker; fully automatically record changer with automatic pickup, plus many other fine features found only in higher priced instruments.

An unequalled value at $1947.50. With radios, genuine

Amplifying FM (14 amplifiers) with dual-rectifier; origins and one tuning tube), $2087.50.

The FM chassis may be added at any time.
Developing the Tenor Voice

A prize of one hundred dollars is offered by F. Fischer & Co., publishers of the American Guild of Organists, to the candidate of the best composition for the organ selected by the judges of the Tenor Voice Competition. The prize competition begins January 1, 1945, and details may be obtained from the Organists' Guild, 455 Ave. of the Americas, New York City.

A FIRST PRIZE of one thousand dollars, plus the selection of the Student of the Century designation, is the award of the competition, with the sale of the new work’s缠绕 and publication by Carl Fischer & Co. of New York. The information sheet and the competition forms are dated November 3rd, and all details may be secured by writing to Congressman M. S. Craft, Washington, D.C., or Junior Secretary, General Federation of Women’s Clubs, 550 11th Street, Washington, D.C.

The closing date is September 15th. The organist who wins will be paid one thousand dollars for the work and travel expenses to New York for the presentation of the prize. The competition is open to all male organists, professional or amateur, provided they are over 16 years of age and have not previously been judges of the competition.

The United States Church Woman’s organization requested the inclusion of the Tenor Voice Competition as a separate competition in this year’s competition. The competition is open to all male organists, professional or amateur, provided they are over 16 years of age and have not previously been judges of the competition.

The Philadelphia Art Association has selected the Tenor Voice Competition as a professional competition, and the prize money is to be awarded to the winner. The organist who wins will be paid one thousand dollars for the work and travel expenses to New York for the presentation of the prize. The competition is open to all male organists, professional or amateur, provided they are over 16 years of age and have not previously been judges of the competition.

The INTERNATIONAL B.B. BARLOW Music Competition for organists will be held in Budapest, Hungary. The competition is open to all male organists, professional or amateur, provided they are over 16 years of age and have not previously been judges of the competition.

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Still the Best!

JOHN W. WILLIAMS

FAMOUS BLUE BOOKS

"MUSIC STUDY EXALTS LIFE"

The Importance of the Piano For the Organist

(Continued from Page 477)

there who have not learned some of the modern French school of arrangement. Almost it seems to me more important to improve your technique for playing the organ, and for that matter, for all other instruments, than it is to learn how to play the instrument. The point I want to make is that you are going to have vacancies in your organization which will be filled by you. In order to do this, you must have a perfect understanding of how to play the instrument. The point I want to make is that you will be able to play the instrument if you have the time and the opportunity to spend it on it.

Building Finger Efficiency in Piano, Etc.

(Continued from Page 482)

Building Finger Efficiency in Piano, Etc.

(Continued from Page 482)

Building Finger Efficiency in Piano, Etc.

The importance of the piano is to be found in the fact that the student is not required only to learn to play the piano, but also to learn how to play it. This is a very important point to remember, and one that is very often neglected.

Was it not Henry Ford who said that a maintained product was one that was produced in an efficient manner? In other words, the student is not required only to learn to play the piano, but also to learn how to play it. This is a very important point to remember, and one that is very often neglected.

Piano Music

(Continued from Page 481)

Piano Music

"MUSIC STUDY EXALTS LIFE"

True or False in Harmony Land

(Continued from Page 481)

True or False in Harmony Land

"MUSIC STUDY EXALTS LIFE"

ORCHESTRA AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Give your music this glorious new voice!

"MUSIC STUDY EXALTS LIFE"

Hammond Organ

WORLD'S MOST GLORIOUS VOICE

Hammond Organ

NEW PIPE ORGANS—Used

SOLD

Drums—Organs—Speakers

NEW PIPE ORGANS—Used

SOLD

Drums—Organs—Speakers

Hammond Organ Co., Chicago, Ill.

Johnston E. 

W. Holsten

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Events

Newspaper

F. E. Haas

Hammond Organ, Inc.

Hammond Organ, Inc.

BOSTON MUSIC COMPANY

110 BOLYNY STREET

BOSTON 15, MASS.

AUGUST, 1947

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

469
Don't Accept Less Than THE BEST

THE JOHN THOMPSON MODERN COURSE FOR THE PIANO

IN GREATER DEMAND THAN EVER BEFORE

OF ITS LEADERSHIP OF ITS SUPERIORITY OF ITS CORRECTNESS OR ITS THOROUGHNESS

John Thompson, Modern Course For the Piano

TEACHING LITTLE FINGERS TO PLAY

THE SECOND GRADE BOOK

THE FOURTH GRADE BOOK

THE FIRST GRADE BOOK

THE FIFTH GRADE BOOK

Learning to Play Piano

—A Vineland Daily News Letter

—Brooklyn Daily Eagle

—Chicago Daily News

—New York Graphic

—The Chicago Sun

—An American Federationist

John Thomson's Book and Method

Prepared by a Committee of American Teachers

The Violinist's Forum

(Continued from Page 401)

Problem

It is difficult to give

some advice about

singing because of

the lack of response

of the public to

singing. It may be

that you are not

sufficiently

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The

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If

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occupation.

Violin Questions

Answered by HAROLD BERGER

(Tenor)

Violin Problems

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experience,
The plays and poems of this society are commonly read, so much so that the officers of the regiment decided to build their own theater and that is why the Vegetable, and on February 22, 1886, its doors were opened to the public.

James Smith retired in 1886. Having achieved prominence more than any other army band ever attempted before, he turned to the Royal Artillery Band in 1893. A bronze memorial in the Vegetable was erected in his honor. On the Vegetable, and on February 22, 1886, its doors were opened to the public.

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Peter's Plan

By Louanne Sell Addon

Everyone receives country.

(20-20)

Mistaken identity.

Jennifer Hiley

But, missing at his own Art-

Schools.

THE JUNIOR UTATUDE

The Junior Event will award blue

ribbon prizes each month for the most

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PUBLISHER'S NOTES
A Monthly Bulletin of Interest to All Music Lovers

AUGUST, 1947

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ALL OF THE BOOKS IN THIS LIST ARE READY FOR OFFICIAL LISTING, WHICH WILL BE PROMPTLY FOLLOWED BY THE PUBLICATION OF SHORTER NOTICES OF THE BOOKS WHEN THE BOOKS ARE PUBLISHED.

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PUBLICATION OFFERS, 1948

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