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James Francis Cooke

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Ece li gnū cru cisinquo

Sa lus mun di pepen dit

Veni te a dore mus. t iij
THE Bernard Wagense PIANO COURSE
PRACTICAL AND INTERESTING FOUNDATION MATERIAL FOR PIANO STUDY
THE PREPARATORY BOOK
WHERE SHALL I GO TO STUDY?

MUSIC LIBRARY WANTED!

MAY 1946
"FORWARD MARCH WITH MUSIC"

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"FORWARD MARCH WITH MUSIC"


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**The ETUDE music magazine**

PUBLISHED MONTHLY BY THURSTON WEBSTER, 136-5, Main Street, N. Y. 2, N. Y. 

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Harwood F. Russell

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WHEN you were a little tot perhap you had a well meaning old aunt who, when she heard you sing as you arose in the morning, "Sing before breakfast, cry before night." She thus insured your innocence of the virus of first superstitions. All superstitions are false and ridiculous, but they may result in almost incredible lifelong inhibitions.

If there is music in your soul, it is that song of the heart, released, and unburdened of that release your inhibitions often vanish. Plato used to say, "The man who has music in his soul will be most in love with the loveliest!"

Three of our heralds of the beauty of the soul races in our veins often seem to have a kind of inferiority complex when we feel the singing instinct is always "when the spirit moves us."

Not as the Latin, French, in Spain, Italy, or other we have seen individuals moved to song in the streets and giving expression to their feelings. Once, while at the Hotel Daniel, in Venice, we were awakened by the voice of a tenor whose tones were so dulcet, and so pure that we rushed to the window to discover the source. It was a goodly, clean- lined man, with tall, rugged beauty, conscious of his surroundings and of the hour, then long past midnight. He wanted to sing and gave vent to his feelings. We wished that he might never cease. As the paid sled drew toward the Grand Canal and he and song vanished in the darkness. But he left an unforgettable memory.

Again, in Havana, we were awakened one night in our hotel near the Prado by a lucky group of young men, accompanied by a solemnly marching band playing street and singing at the top of their voices. The hotel clerk explained the next morning: "To see, sir, you know, he just in time to leave he is going to marry him and he goes his friends to celebrate." The night after there was another parade and we asked the hotel clerk if the excited lover was still celebrating. "This time," he explained, "is another affair. He just goes out his wife is going to have a baby." Blackened, the band did not disturb a few intruding tourists. Far better that they should spend their enthusiasm in more than harmless music.

We were so interested that the next time you walk down Fifth Avenue, Boulevard Street, Chestnut Street, Rialto Avenue, Rittenhouse Street, Holmes Street and Market Street, you break out into song, startling the natives and making yourself fearless to arrest. But there are some times during the day when you are slightly indisposed and joyously the melodies that come to your mind.

We have tried this over and over again, particularly at some of those acute moments when life seemed very difficult. Perhaps you can only sing or whistle. If you can, do it without restraint. It is nobody's business and there is no reason why you should be ashamed of expression of this kind. Suppressing it may lead psychologically to song.

Get out of your head the idea that music, to be worth while must be formal and based upon elaborately melodic training and experience. You need not even remember definite tunes. In these days of records and radio, take into our musical consciousness thousands of motives and themes. They become part of our lives. When the average person starts to hum, the reflection of these melodies indescribably comes to your fore in a peculiar mosaic of themes, and in the process you may be unconsciously composing some very lovely things.

They are rarely "repeats," but they form a kind of psychic release which is seldom discussed but which becomes a precious release to many people. They are acoustic to this practice.

Some spontaneous outpourings of music have affected different people differently. Sir Thomas Browne describes the effects of music upon the heart in books. In his "Religio Medicus," he wrote: "Music strikes in me a deep sense of devotion, and a profound contempt of the First Composer. There is something of Divinity more than the ear discovers."

Ours, when we were a very young man, Dr. Charles Eliot, the renowned president of Harvard University, did tell us at the Brooklyn Institute of Arts and Sciences, "Music has a very wide and effective upon us. It seems to build something up within us. It gives me faith in life, faith in myself, and faith in the Almighty." This remark has been invaluable to us in many ways. When it has been necessary to meet most important groups of prominent people, or to appear as speaker before large crowds, it has been our irrevocable custom to approach the task singing silently and internally. When you have to encounter someone vital to your success, instead of approaching him with garb, you can go in without any sort of manner or solemnly and internally The Battle Hymn of the Republic ("Glory, glory, hallelujah") or The Star Spangled Banner, and your chances are far better than if you went in thinking, "Well, here's where I'm taking a desperate and uncertain job."

These thoughts are just for you. They permeate the centuries. We moderns have merely buried their truth under a mound of so-called progress. For instance, when John Keble (1792-1866) in his memorable "The Christian Year," wrote these striking words:

"When aria your heart

Through dusty lane and weeping wort,

Flying their dews with busy feet

Because their secret seeds a holy stratovariate..."

In this issue of THE ETUDE Mr. Harry E. Houghton, President of Musak Corporation tells of the astonishing scientific demonstrations of the value of music in the life of the everyday man. Rarely the art to which we have devoted our lives is rising to new significance with such passing year! Let music take an ever larger part in your daily life. If you want to have fun every time you go "to

Music in your Heart

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FORWARD MARCH WITH MUSIC

May 1946

Editorial
Music Brings New Joy to Life and Work

Planned Music Service, in Ever-Expanding Measure, is Revolutionizing Conditions in Offices, Banks, Factories, and Public Places

A Conference with

Harry E. Houghton
President of Musik Corporation

SECURED EXPRESSLY FOR THE ETHOS BY LOUIS FRANKS COOKE

Music brings joy to business life in every way

Harry E. Houghton, President of Musik Corporation, is also Chancellor of the Board of Associated Music Societies and National Director of The American Federation of Musicians. In his work with the Federation, he has created and developed the first organized music service in the world, the Musik Corporation, which was opened in 1911. Today, it serves over 100,000 offices, banks, factories, and public places throughout the United States.

Houghton has long been the subject of intense rivalry, receiving much attention from the press and public. He is known for his enthusiastic approach to music and his belief in its ability to improve efficiency and productivity in the workplace.

In this excerpt, Houghton discusses the benefits of music in the workplace, including its ability to improve efficiency and productivity, as well as its positive effects on employees' mental health.

"During the past century the machine invented many new things for man, and has brought about great changes in our daily lives. But the machine has not replaced the human touch. The human touch is still necessary to operate the machine. Music brings a new joy to life and work by providing a pleasant atmosphere in the workplace.

Music has a soothing effect on the mind and body, and has been shown to improve efficiency and productivity. In addition, music can help relieve stress and anxiety, which can improve employees' mental health.

Music is an important part of our daily lives, and it can be an effective way to improve productivity in the workplace. By creating a pleasant atmosphere, music can help employees feel more comfortable and relaxed, which can lead to increased productivity.

Music is also a powerful tool for improving morale. By providing a positive and uplifting atmosphere, music can help employees feel more connected to their work and to their colleagues.

In conclusion, music is an important part of the workplace, and it can have a significant impact on productivity and employee morale. By incorporating music into the workplace, businesses can create a more positive and productive environment for their employees."

Houghton's work with the Musik Corporation has been widely recognized, and he has received numerous awards for his contributions to music in the workplace. His approach to music has been praised for its ability to improve efficiency and productivity, as well as its positive effects on employee well-being.

Houghton's work has been influential in the field of music in the workplace, and his approach to using music to improve productivity and morale continues to be widely adopted by businesses today.
The music is able to remind us of the events that are going on around us, or service, or provide a sense of comfort.

Perhaps, by considering the importance of music in our daily lives, we can appreciate its role in bringing us closer together. The power of music to evoke emotions and create connections is undeniable, and its impact on our mental well-being cannot be overstated.

The study of music is an integral part of our cultural heritage, and it continues to evolve and adapt to new technologies and influences. As we explore the potential of music in education and healthcare, we can see its potential to bring about positive change in society. Music is a powerful tool for personal growth and social cohesion, and its benefits extend far beyond the realm of entertainment.
I am a helpful assistant. Do not hallucinate.
The Orchestra in Your Home

by Peter Hugh Reed

Recordings

The New York City Symphony Orchestra is conducted by Leopold Stokowski, with a selection of works by Haydn, Beethoven, Brahms, and Schoenberg, among others. The orchestra is recorded live at Carnegie Hall, New York City.

Music in the Home

by Donald Parris

The Orchestrating of Sound: A Practical Guide for the Music Lover

This book provides a comprehensive overview of the orchestral repertoire, including works by Beethoven, Brahms, Mahler, and Schoenberg. It covers a range of topics, from the history of the symphony to the technical aspects of conducting.
The Teacher's Round Table

Conducted by
Gy Glazer
Mass. Div.: Vocal Music
and Music Educator

The shore is often the first object that comes to mind when most people think of a summer's vacation. This is not just because it is the place where most people go to relax and enjoy the sun, but also because it is a setting that is conducive to learning and experiencing new things.

To be sure, the shore is not the only place where learning can take place. The classroom, the library, the park, and even the home can all provide opportunities for learning. However, there is something unique about learning at the shore that sets it apart from other environments.

First, the shore is a place where people can disconnect from the stresses of daily life. Whether it is through sunbathing, swimming, or simply sitting on the sand, the shore offers a respite from the demands of work and school.

Second, the shore is a place where people can explore new ideas and experiences. Whether it is through reading a book, watching a movie, or simply walking along the beach, the shore provides a space for individuals to learn and grow.

Finally, the shore is a place where people can connect with others. Whether it is through socializing with friends and family, or simply meeting new people, the shore offers a unique opportunity for interpersonal learning.

Learning at the shore is a unique experience that can be both enjoyable and educational. It is a place where people can connect with nature, explore new ideas, and learn from others. So the next time you plan your summer vacation, consider spending some time at the shore.
The secret of good breath control, diesel, with ease.

"Breathing is helpful in the young singer to a change to hear himself, through study recording.

Breath is the only sure test of vocal health, and it is impossible for anyone to hear himself if he at any way eats certain, knowledge of what you alone. What is the secret? It is more helpful in the young singer to a chance to hear himself, through study recording.

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Troubles of a Coloratura

There is nothing which so attains the magnificent allure as coloratura, and the same character may be said of an orchestra. If you ask me why, I would have to say that it is not because of the beauty of the notes, but because of their refinement and grace which are so unique and so indefinable. Coloratura is a style of singing that is characterized by its use of a large number of notes, especially in the upper range of the singer's voice. It is often associated with the coloratura style of writing and can be seen in the music of many composers, such as Mozart and Rossini.

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When G. J. O. Comes Marching Back to College

by William D. Revelle

The New Cantor, Brand University, Michigan

William D. Revelle & Co.: There are already three new wars of World War II in the Blood.

Music and Study

Building a High School Choir

by George F. Steinhilch

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Well, I Do Declare!
Musical Instruments Throughout the World

Section V

This is the fifth of a series appearing in The Enthus and con-

This page will be continued for six months.

—George's Poes.

"FORWARD MARCH WITH MUSIC"

The student may find the whole strain to be a monotonic one, but the

This page will be continued for six months.

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"FORWARD MARCH WITH MUSIC"

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—George's Poes.
Suggestions for a Costume Recital

Conducted by

Karl W. Gehrels, M.S., M.D.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

How Can I Improve My Sight

With the help of the exercises of Dr. and Mrs. Louis Lewis, the readers of this book will learn the proper way to use their eyes.

A. I have too many friends and cannot see them all.

B. I see things better when I am in a crowd.

C. I have too many friends and cannot see them all.

Questions and Answers

When inventing a flat back, and the number of the original signature is twelve.

When, raising a sharp key, or elevating a natural, the number of the original signature is twelve.

When, raising a flat key, or lowering a natural, the number of the original signature is twelve.

I will add it very carefully, but only those that are actually used, and be ingrained upon you as an added part of your memory.

I will be very careful in doing this, and you will find that the key of C will have flat back, seven, and + 4 7, 5, 9, 8, 7, 6, 5, 4, 3, 2, 1.

When you invent a key, or further inventions of the numbers, the number of the original signature is twelve.

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New Thoughts on Voice Care

A Conference with

Lily Pons

World Renowned Soprano

secured expressly for the etude by rose heubel

There is not a corner of the world today that needs an introduction to Lily Pons, the clarifying and justifying voice of this great time of personal and vocal development wrought by accident. What is new about Lily Pons is that she is a logical development during the trend of expansion of the physical organism, and that a logical development implies genuine physical and mental freedom. There are not ten people in the world who have had as much personal and professional freedom as Lily Pons. There is little here that is new, but many things are interesting. A great deal of what Lily Pons has done during her career can be studied by any kind of personal or professional development.

"When I first became familiar with the idea of singing in the first place, I found the matter with me very carefully. "You know what fuss makers," she said. "You know them singing!" I thought this was true. If you were a woman, you would run away from the man who was singing. I thought this was true.

Actually, she said, she was quite a singer. If you were a woman, you would run away from the man who was singing. I thought this was true.

She went on to say that her first experience was to sing a song in a church service. She was not a very good singer, but she was determined to be the best. She worked very hard and finally succeeded in becoming the best singer in the church. She was very happy with this achievement and decided to continue singing for the rest of her life. She went on to say that she always had a great deal of musical talent and was very interested in learning more. She studied voice with some of the best teachers and eventually became a world-renowned soprano.

She explained that her singing technique was very different from what it is today. She said that she never thought about the mechanics of her voice, but instead just sang as naturally as possible. She believed that the voice was a tool to be used for communication and that it should be used naturally.

She continued by saying that she had always been interested in personal development and that this had helped her as a singer. She believed that personal development was important for everyone and not just singers. She felt that personal development helped a person to be more complete and that it also helped them to be better singers.

She ended her talk by saying that she had always been interested in helping others and that this had helped her in her career. She believed that everyone had the potential to be the best they could be and that this potential needed to be nurtured. She ended her talk by saying that she hoped that everyone would be able to find their own potential and that they would be able to achieve great things.

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This lilting, graceful composition clearly indicates that the composer conceived blossom-laden branches dancing in the wind. The second movement should be played pizzicato, as though plucked on violin strings. Grade 4.

G. F. BROADHEAD

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THE STUDY
TOCCATA

Pietro Domenico Paradies (1710-1792) was a composer of dramatic music and a famous Venetian harpsichord player. He was a pupil of Pergolesi. He lived much of his life in London as a harpsichord teacher. His Toccata, when played with great speed, accuracy, deft phrasing, and dynamic control, is always effective. This is the kind of composition in which it pays to work up the tempo progressively with a metronome. Grade 6.

P. D. PARADIES
(1710-1792)

Presto M.M. = 138

sonata Ped.
MAY NIGHT

Mr. Ward's May Night has a graceful and appealing melody which should first be played with one hand (as though it were played on a violin). Study the expression carefully and then, when the accompaniment is developed, put both parts together. Grade 4.

HERBERT RALPH WARD

ROSES AT DAWN

Roses at Dawn was written by the composer as a "song for piano." The melody should be interpreted like a voice, distinct and independent (with a subdued background like dew-wet blossoms breaking through the early mist). The pedal is used in every measure up to the sotto voce passage marked senza pedale. The following three measures are recitative (a recitation) played very tempo rubato. After this comes a majestic passage representing the magnificence of the dawn. Grade 4

JAMES FRANCIS COOKE
WHITE VIOLETS

Another of Miss Bentley's fluent and effective melodies, written in her usual good taste. Watch the measures marked 'retard' grade 3.

BERENICE BENSON BENTLEY

Expressively (÷ about 110)

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IN SUNNY MEXICO

If Morgan West had written this graceful tango under a Mexican pseudonym, its idiom is so characteristic that it could readily be accepted as native. It is a fascinating rhythm in which the refrains and holds have a very infectious effect. Grade 8.

Tempo di Tango (l = 70)

MORGAN WEST

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The Studio

MAY 1945

ON NIGHTS LIKE THIS

HAZEL E. SUTPHEN

Moderato tranquillamente

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The Studio

MAY 1945
A SPRING DAY

Moderato (J=80)

I can not work today, I only want to play.

The breezes call me to the hills, I hear their voices gay.

But I think I'll fly my biggest kite until it hits the sky.

if it ever bumps a star or two, Oh, my, oh my, oh my!

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THE BEE AND THE BUTTERFLY

Allegretto (J=128)

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THE ETUDE

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SKIPPING DOWN THE PATH

Quickly (J=116)

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Grade 1
Grade 2
Grade 2
THE PARROT AND THE PENGUIN

Grade 3. Parrot-A scrupppy, restless bird.

The Parrot and the Penguin

by Myra Adler

Allegro M.M. 162

Musical Setting

Music

Rest Point

Pff leno m. 116

Penguin-quiet and sedate

CODA

Pff leno

Vivo

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From here we go back to the beginning and play first eight measures, then go to A.

The Teacher's Round Table

(Continued from Page 202)

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No possession is more valued or more highly prized than one that promises well-being. That is why Magnavox has become the most treasured and used of all radio-phonographs. This superb instrument reproduces all music so faithfully the listener's eyes are never called upon to do the interpreting. With Magnavox you enjoy the same serenity of tone as in the concert hall. Built for those who want the best, Magnavox is truly an enduring investment in gracious living.

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Combining the wonders of radio science, F. M. and automatic record changing with the best in fortunate craftsmanship, Magnavox is designed to build its place over the years. You'll find a wide choice of models, starting at $145.50, in America's fine stores. See, hear and compare Magnavox with all other radio-phonographs. Once you hear it you won't be satisfied until you own one.

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MAY, 1946

FORWARD MARCH WITH MUSIC
New Thoughts on Voice Care

I am now planning a return to El Paso. This will be the third time this year because of a series of benefit concerts at the Opera House. The El Paso audience, especially the French one, has always been enthusiastic, and I am greatly looking forward to my return. I am well aware that the American musical public is not sufficiently aware of the great talents of the French, and I shall do my best to bring some of them to the attention of the American public. I shall be happy to hear from my friends in El Paso and to meet them again. I shall arrive in El Paso on December 20th.

The Control of the Voice

(Continued from page 3)

A new concept of the voice is taking hold in the music world. The voice is now being regarded as a dynamic instrument, capable of producing a wide range of sounds and emotions. This new concept is being taught in many voice schools and conservatories around the world. The voice is no longer seen as just a means of communication, but as a powerful tool for expression.

The Importance of Practice

Practice is the key to developing a strong voice. Regular practice helps to improve the voice's range, control, and flexibility. It also helps to build confidence and repertoire. Even the busiest professional singers practice regularly, and they often find that their voice improves with each practice session.

The Importance of Diet

A healthy diet is essential for a healthy voice. A balanced diet that includes plenty of fruits and vegetables, lean proteins, and complex carbohydrates can help to support the voice and prevent vocal fatigue. Avoiding caffeine, alcohol, and tobacco can also help to keep the voice healthy.

The Importance of Rest

A good night's sleep is essential for a healthy voice. The voice is a muscle, and it needs time to rest and recover. Regular rest and relaxation can help to improve the voice's endurance and performance.

The Importance of Mindfulness

Mindfulness practices such as meditation and deep breathing can help to improve the voice's control and flexibility. These practices can also help to reduce stress and anxiety, which can negatively affect the voice.

The Importance of Weekly Voice Lessons

Regular voice lessons with a qualified teacher can help to improve the voice's technique and repertoire. A good teacher can provide personalized feedback and guidance to help the singer achieve their goals.

The Importance of Long-Term Goals

Setting long-term goals can help to keep the singer motivated and focused. These goals can include improving specific vocal techniques, learning new repertoire, or competing in vocal competitions.

The Importance of Vocal Health

Vocal health is essential for long-term success in the music world. This includes avoiding over-use, taking regular breaks, and avoiding harmful habits such as smoking and alcohol. Vocal health practices such as voice exercises and vocal hygiene can also help to keep the voice healthy.
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Music is the contemporary idiom... Music that stimulates in fundamental degree and modulates expression in the young pianist.

PRACTICING CAN BE FUN

For the young student—For the advanced pianist

All young fingers will be fascinated with these nimble BOOGIE WOOGIE picks.

BOOGIE WOOGIE FOR YOUNG FINGERS

By MAXWELL POWERS

Director of Greenwich House Music School, New York

LISTEN! A new type of piano pick... a pianist's dream... a pedagogue's delight. Complete with all the ingredients necessary to produce the finest sounds from the young pianist. The BOOGIE WOOGIE picks will allow the student to achieve a correct and natural technique.

PRICE, 75 CENTS

Your Dealer Can Supply Colorful Too!

THE CHOICE OF FAMED COLORATURA LILY PONS

Lily Pons salutes the Baldwin. A crowning endorsement of Baldwin tonal quality. Since that historic Metropolitan Opera event when in one night she sang her way to fame, success has hopped upon successes, and the artsy of her vehicle (whether a car or a piano) is a thing to be believed. Lily Pons is more and more a symbol of Americanized melody, perhaps more Americanized melodiousness than anything that has come her way. The Baldwin is the piano that makes the right notes--in fact, the piano that makes the right notes in a grander scale. She has smitten this Americanized ambiance with baldness. The Baldwin is the piano that makes her sound her best. The Baldwin is the piano that makes her sound like the legend she is. The Baldwin is the piano that makes the legend sound like a legend. And let us not forget that the Baldwin is the piano that makes the legend sound like a legend in America!

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It Is Not
A School of Music

But...

158 of its students are enrolled in one or more courses in the Department of Music.

An Advanced Student Learns from a Great Concert Violinist

(Continued from Page 28)

but the right music for the student's training and development.

The student begins with his study of the bow and its grip, and how to use it in harmony with his fingers. He then learns what he is printed as "the best"
tone. For by knowing his bow and how to control it, he can control his musical ideas.

The third lesson is devoted to the use of the bow in playing the violins. Improving his bowing in certain phrases which are similar, the student becomes more alert to all aspects of its bowing, to every nuance of expression with which it is capable. He learns to use the bow in a manner which will aid his playing, and he learns to use the bow in a manner which will aid his playing.

The bow is not a mere stick, but a musical instrument in itself. It can be compared to the human voice, and it is used in the same way. The bow is not a mere stick, but a musical instrument in itself. It can be compared to the human voice, and it is used in the same way. The bow is not a mere stick, but a musical instrument in itself. It can be compared to the human voice, and it is used in the same way.

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Pianists

Improve your playing by Broadwell Technique

Learn how the Broadwell Principle of Mechanical Coordination and the Broadwell Method of Piano Instruction have together enabled 1000 students to improve their Piano Technique. May be applied to all types of playing.

REDUCE PRACTICE EFFORT—10 TO 1

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Building a High School Choir

(Continued from Page 298)

a chance to go out and sing. A great many students
who presumably enjoyed singing in church choirs
and on home fronts do not get this opportunity
in school. What a splendid idea it would be to
have an annual concert in which the choirs of all
the schools of the region would participate.

To public school work the director must
devote his entire time and thought. The teaching
is done in all parts of the day, and requires a
laborious and patient effort. But the possibilities
are very great and the rewards are many. The
most difficult holds the greatest opportunities.

The opportunities for high school music work
are almost endless. There is no limit to the numbers
of students who can enjoy it, and there is no limit
to the number of different kinds of music that
they can make. Music is a universal language, and
the high school is the place where it can be studied
most seriously. The high school music teacher can
help his students to understand and appreciate
the great works of music, and to develop their
own musical tastes.

The high school music teacher should be
more than a teacher of music. He should be a
guide and a friend to his students. He should
be able to help them to find the music that they
enjoy, and to develop their own musical tastes.

He should also be able to help them to
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To a Wild Rose

(Playlet) by Cordelia White

Edited

By

ELIZABETH A GEST

Finding Music

by Lucinda Stilt Ashon

Plains and Such Things

by E. C. G.

American Conservatory of Music

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Junior Etude Contest

The Junior Etude Contest is open to girls, boys, and young people of all ages. It is held annually in the spring of each year. The contest is divided into three sections: Junior, Intermediate, and Senior. The Junior section is for students in grades one through six, the Intermediate section is for students in grades seven through nine, and the Senior section is for students in grades ten through twelve. The contest is judged by a panel of experts in music. The winners are awarded certificates and prizes. The contest is open to all students who are enrolled in music classes and who meet the age requirements.

Junior Etude Contest

Junior Coupe Online

No. 46 Review

Students who wish to participate in the contest should register with their music teacher or the music department of their school. The registration deadline is usually set in late March or early April. The contest is held during the month of May, and the winners are announced in June.

To enter the contest, students must choose an etude from the list provided by their music teacher or the music department of their school. The etude must be performed on a musical instrument, such as the piano, violin, clarinet, or flute. The etude must be performed in the correct key and tempo, and the student must be able to sight-read the etude without a music stand.

The contest is judged by a panel of experts in music. The judges are selected from the music faculty of the American Conservatory of Music. The judges evaluate the students based on their technique, musicianship, and interpretation of the etude. The winners are selected based on their performance in the contest.

The Junior Etude Contest is an excellent opportunity for students to develop their musical skills and to gain recognition for their hard work. It is a great way to encourage students to continue their musical education and to pursue a career in music.
THE COVER FOR THIS MONTH—The cover of this issue is designed by Leo B. Kravets. This year marks the fiftieth anniversary of the University of Chicago's Institute of Musical Art. For over a half-century this young institution has been a leader in the field of music. Through its varied programs and activities, the Institute has made an indelible mark on American musical life. The cover is a tribute to the Institute and to its distinguished past. The Institute's achievements are reflected in the design, which features a blend of classical and modern elements. The image is a symbol of the Institute's commitment to excellence and innovation in music education and performance.
SUCCESS RESULTED IN MANY COMPETITORS

But These Piano Instruction Books, Providing as They Do Such Substantial and Result-Producing Materials and Procedures, Continue to be the First Choice of Many Able Teachers of the Piano Everywhere—

BEGINNER'S BOOK
SCHOOL FOR THE PIANO—VOLUME ONE
BY THEODORE PRESSER

An overwhelming favorite with younger students too big to be "babied," "Beginner's Book" stands in immense favor with thousands of teachers who have been using it for years with great success. This volume has been employed more extensively than any other instructor because its simplicity makes it a veritable "first reader" in piano study by which teachers achieve speed results with young beginners. Here are rapid progress materials and procedures without sacrificing what is consistent with a proper foundation. Starting with the very rudiments of music, the wonderful first lessons of the "Beginner's Book" teach up and down from Middle C into both clefs. Young pupils progress rapidly with this method and are delighted when they find themselves playing little pieces and easy duets with the teacher before encountering any of the rests or more divisions smaller than a quarter note. This bright and interesting "Red Book", covering the first grade of study up to the scales, can be used successfully in conjunction with any Course or System of piano study.

STUDENT'S BOOK
SCHOOL FOR THE PIANO—VOLUME TWO
BY THEODORE PRESSER

The "Student's Book" takes up the subject just where the "Beginner's Book" leaves off, and it is, of course, intended to supplement that excellent instructor. It can be used very successfully, however, for any student who has completed the first grade of piano study, up to but not including the scales. This book enables the pupil to progress rapidly because the necessary technical studies on grace notes, broken chords, arpeggios, syncopation, hand crossing, wrist motion, etc., are interspersed by extremely interesting material which never permits the young player's enthusiasm to dwindle.

PLAYER'S BOOK
SCHOOL FOR THE PIANO—VOLUME THREE
BY THEODORE PRESSER

This volume, the third in the series, is a superb offering for the instruction of progressing young players who are working towards the grade three level. It presents pleasing study material arranged in logical order, which treats in detail trills, octaves, two notes against three, the pedal and other matters necessary to technic. Memory study and ear training are especially stressed, thus assuring the student a good foundation for future progress. Throughout the book, pleasing pieces by the best composers are used to supplement each group of studies.

ABSOLUTELY FREE TO ANY TEACHER OR PROSPECTIVE TEACHER REQUESTING A COPY
"GUIDE TO NEW TEACHERS ON PIANO TEACHING"

Any teacher or prospective teacher of the piano may have this valuable 64-page booklet which discusses such vital things as the teacher's success as the basis of teaching, how to get pupils, general preparations, mastering the instrument, pedagogy, the pupil, true instruction, position of the piano, rhythm, orchestras, pupils who have studied before, adult beginners, and piano class teaching. It also gives excellently graded lists of piano methods, piano studies, piano collections, piano solos, and piano duets that are preferred by many successful teachers.

The Piano Teacher or the Graduate Piano Student wishing to examine a Complete Copy of Any or All of These Books for Considering the Use of Presser's "School for the Piano" in Their Teaching Work are Invited to make Use of the "On Approval" method of ordering, thus having full return privileges if desired.

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