I am proud in their fresh, young faces! Thrill to their clear, treble voices singing: "Oh, beautiful for spacious skies, for amber waves of grain..."

ALEXANDER SHLOY, world-renowned violinist, and of the two prizewinning pianists at Frome last, died on December 22 in New York City. He was eighty-two.

JIM LOHAN, acclaimed tenor, and of the music critic of the Chicago Sun-

Newspaper, died on December 22 in New York City. He was eighty-two.

FEBRUARY 1946

PUBLISHED BY THE WURLITZER COMPANY

WURLITZER THE NAME THAT MEANS MUSIC TO MILLIONS

FEBRUARY, 1946

THE WORLD OF MUSIC

HER, THERE, AND EVERYWHERE

IN THE MUSICAL WORLD

Latin America, Canada, and the United States.

PROF. TOBIAS MATTHAY, world-renowned piano teacher, composer, and music critic, died on February 6 in New York City. He was eighty-one.

Called "The Matthay Method," his teaching system was based on the idea that music should be taught by natural instinct, rather than by rote. He was a pioneer in the development of the modern piano method, and his influence can be felt in the teaching of many pianists today.

His compositions include the famous "The Matthay Method," which is still used in many conservatories today. He also wrote many other pieces, including the famous "The Matthay Method," for which he is best known.

Matthay was a prolific composer, and his music has been performed all over the world. He was a member of the American Composers Alliance, and was a respected teacher and composer.

Matthay was also a prolific writer, and his books on music and composition are still widely read today.

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Music and Culture

But, surely, Wagner could not have known that his grown son was driven to suicide by the same events which were in the making of his masterpiece, surely the secret was that, or essentially forlorn with himself. For instance, we find the year-one-old boy sighing the orchestral scores of Beethoven's music in Eupen, the Society of the North, and other works. Industriously planning about Beethoven's death, Wagner, whose studies were the result of his original personal efforts, and who was having been a pupil of Rudorff in Berlin and of Niethammer, and Practical Composition, at the St. Peters-

edge of the subjects he was teaching himself, yet little about his enormous labors. Wagner was no cheap hedonist. True, he craved the creature comforts, but his chief joy, his real happiness was in the play of his art. For him, in the very act of putting down thousands of notes, not because any part of them had to be repeated, but because any part of them had to be repeated, but because his musical intelligence was aiming at, and soon managed to please himself.

How could he fail? For he was, after all, a man.

Wagner never stopped studying, experimenting, making music, or teaching that he had to explain the why and wherefore of the alterations. He dismissed me saying, 'You have learnt to stand on your own legs.'

Wagner was a master who studied with himself.

A SPRING FESTIVAL of Music

יקים Tish in Midst

of Normandy vegetable soup, a large steak, and a basket of fresh blackberries. "Leonid, I thought," we decided, "he must find me all that food and drink!" On the platform, in the orchestra, until the last minute, Wagner had written the music of the "March of the Blacksmiths." The music had been conceived for a march of blacksmiths, and it was performed with the greatest enthusiasm.

In the beginning, no one played his part. But, of course, the opportunity of self-expression was much appreciated. There is no longer a more unique instrument than the violin, which at one time was not only the most important, but also the most beautiful of all instruments. Opportunities will arise again in the future, when more and more people will take up the violin, and lose their fear of it.

The Three Ravels

Personal Souvenirs of the Great French Composer

by Maurice De Humes

Concert Pianist, Conductor, and Author

During these pleasant years of intense artistic activities, Ravel often found time to attend the musical festivals at the Albert Hall, the Music and Culture Festival, and the Three Ravels. He was often seen dancing the waltz and the tango on the platform.

The Three Ravels

Looking over his property, "Le Belvedere," the Great American personalities and his close companions slipped sheepishly out of the box, muttering how they had been shut out by the fire department. Ravel had been denied admission to the Three Ravels. But he was so impressed with the music that he insisted on coming back and working on it, discussing the vocal conservatory. Ravel was fascinated by the music and was deeply interested in the style of the great composer. He feared that his modernism might exert a harmful influence on his classroom. Note: the music studied. He was reinstated, and received his first pay a few months later.

About that time I met Ravel at the apartment of Claude Debussy. Under the direction of Mr. George. I saw the future author of the Book, so small, so delicate, almost two full pages.

Maurice Ravel

Looking over his property, "Le Belvedere," in the West End of London and New York City.

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Looking over his property, "Le Belvedere," in the West End of London and New York City.
The Harp in College and University Training

A Conference with

Lucy Lewis
Distinguished American Harpist
Head of the Harp Department, Oberlin College

With Interpolations by

Carlos Salzedo
World-Bewowing Raptist, Composer, and Teacher

SECRETLY EXPRESSLY FOR THE ETUDE BY GENNAR ASKLAND

The Harp is an ancient instrument, much beloved by the ancients. However, it has never been as popular as the violin, guitar, or other stringed instruments. The reason for this is not entirely known, but it is believed that the harp was not as accessible as these other instruments. The harp is a difficult instrument to play, and it requires a great deal of practice and dedication. The harp is also a very expensive instrument, which further limits its popularity.

Despite these challenges, the harp has a unique and special place in the world of music. Its sound is sweet and ethereal, and it has a mystical quality that is not found in other instruments. The harp is often used in mystical and otherworldly contexts, and its sound is said to have a healing effect on the listener.

The harp has a long and storied history, and it has been used for centuries in various cultures around the world. In ancient Egypt, the harp was used in religious ceremonies and was regarded as a sacred instrument. In ancient Greece, the harp was used in mythological and musical contexts, and its sound was considered to be divine.

In medieval Europe, the harp was used in religious and royal contexts, and it was often played by nobility. The harp was also used in folk music, and many traditional and folk songs feature the harp.

The harp has been used in many different music styles throughout history, and it has influenced many other instruments and music genres. Its sound is unique and can be used in a variety of ways. It is a beautiful and versatile instrument that has a rich and fascinating history.

With Interpolations by Carlos Salzedo

World-Bewowing Raptist, Composer, and Teacher

THE ETUDE

FEBRUARY, 1946

"FORWARD MARCH WITH MUSIC"

Lucy Lewis, born in 1896, and grew up in California, where she began her study of the harp under Alfred Loomis, head of the Los Angeles Philharmonic Orchestra. Later, she continued her her studies with Carlos Salzedo, that influential pedagogue, scholar, and composer of the harp.

In 1921, Lucy Lewis was appointed Head of the Harp Department at the University of California, where she taught for many years. She was a prolific composer and performer, and her contributions to the field of harp music have been invaluable.

Lucy Lewis was known for her innovative and creative approach to teaching and performance. She was a pioneer in the field of harp pedagogy, and her teachings have influenced generations of harpists.

Lucy Lewis was also a dedicated performer, and she was known for her expressive and passionate playing. She performed extensively throughout the United States and Europe, and her concerts were always eagerly anticipated.

Lucy Lewis was a true master of the harp, and her contributions to the field of harp music have been truly remarkable. She was a truly remarkable woman, and her legacy will continue to inspire and influence generations of harpists for years to come.
engagement is improving its quality—noticeably in slight differences in the spacing between the strings and in the precision of the harp's execution, which show the better taste of the players and the general quality of their work. If the quality in the harp, which par excellence is Improving its quality—noticeably in slight differences in the spacing between the strings and in the precision of the harp's execution, which show the better taste of the players and the general quality of their work. If the quality in the harp, which par excellence is Improving its quality—noticeably in slight differences in the spacing between the strings and in the precision of the harp's execution, which show the better taste of the players and the general quality of their work. If the quality in the harp, which par excellence is Improving its quality—noticeably in slight differences in the spacing between the strings and in the precision of the harp's execution, which show the better taste of the players and the general quality of their work.
**Music in the Home**

**New Radio Shows Feature Young Artists**

by Alfred Lindsay Morgan

T he new RCA-Victor Show, heard Sundays from 4:30 to 5:00 P.M. EST (National Broadcasting System) is sponsored by the General Electric Company, and is a project of the American Federation of Television and Radio Artists. Ten weeks is the period of its existence, and its purpose is to give young home-grown artists an opportunity to show what they have to offer.

A unique feature of the show is that the artists are selected by the audience; all parts are available to the public. The audience may vote by the simple expedient of writing the name of the artist on a postcard and mailing it to the show. Each week, the artist with the most votes is selected for the next broadcast.

The show is unusual in another respect. The majority of radio programs are emceed by a constant, usually middle-aged, personality. In this show, the emcee is a young girl, Joan E. Dugan, who is the show's only constant personality. She introduces the artists and comments on their performances.

The show's format varies each week, with some weeks featuring a single soloist and others featuring a group of artists. The program includes a variety of music, from classical to contemporary, and is designed to give young artists a chance to perform in front of a national audience.

- **EILEEN FARRELL**

Eileen Farrell is the daughter of a New York Metropolitan Opera singer and music teacher, and has been associated with that opera house for several years. She is the recipient of many prizes and is the director of the Metropolitan Opera School. She has appeared in many of the leading operas of the world, and is recognized as one of the best sopranos of her generation. Her voice is clear, powerful, and is well suited to the demands of opera. She has an excellent technique and is able to hold her own in any role she chooses.

- **RICHARD FRIEDMAN**

Richard Friedman is a tenor who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest tenors of his generation.

- **ANTHONY CARRINO**

Anthony Carrino is a baritone who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest baritones of his generation.

- **CLARICE CLIFF**

Clarice Cliff is a soprano who has appeared in many of the leading opera houses of the world. She has a rich, powerful voice, and is able to project her music with great intensity. She has been praised for her ability to hold the attention of the audience, and is considered to be one of the finest sopranos of her generation.

- **EDWIN PETERSON**

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- **HANNAH PETERSON**

Hannah Peterson is a soprano who has appeared in many of the leading opera houses of the world. She has a rich, powerful voice, and is able to project her music with great intensity. She has been praised for her ability to hold the attention of the audience, and is considered to be one of the finest sopranos of her generation.

- **DAVID F. WALTERS**

David F. Walters is a tenor who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest tenors of his generation.

- **JACKIE MONTGOMERY**

Jackie Montgomery is a baritone who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest baritones of his generation.

- **PETER RALSTON**

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- **HARRY CLIFFORD**

Harry Clifford is a soprano who has appeared in many of the leading opera houses of the world. She has a rich, powerful voice, and is able to project her music with great intensity. She has been praised for her ability to hold the attention of the audience, and is considered to be one of the finest sopranos of her generation.

- **JACK BAKER**

Jack Baker is a tenor who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest tenors of his generation.

- **ALBERTO ALVAREZ**

Alberto Alvarez is a tenor who has appeared in many of the leading opera houses of the world. He has a rich, powerful voice, and is able to project his music with great intensity. He has been praised for his ability to hold the attention of the audience, and is considered to be one of the finest tenors of his generation.
Music and Study

Finger Exercises

My artist teacher insists that "finger exercises" be combined with every lesson. He says that they are necessary for all technical problems, and that they help with reading, composition, and improving the technique of the fingers, hands, and arm.

I wonder how your teacher ever developed a theory which seemed to have almost no connection with the study of music. I believe that finger exercises are the key to success in piano playing, and that they should be taught as part of every lesson.

The Teacher's Round Table

Conducted by
Guy Maiier
Miss Dec. Noted Pianist and Music Educator

Editor's Note

This is the second of a series appearing in The Teacher's Round Table, continuing for six months...

The Chopin Preludes

I am studying Chopin Preludes and I am having a hard time understanding how to play them. I do not know how to begin or how to proceed. Can you give me some advice on how to approach these pieces?

Simplifying Chopin

I have been trying to play Chopin Preludes and I find them very difficult. I do not know how to simplify them. Can you provide me with some tips on how to approach these pieces?

Well, I Do Declare!

Musical Instruments Throughout the World

Section II

This article is a continuation of the previous one on musical instruments from around the world. It explores various instruments and their cultural significance.

Men and women of all lands make music on anything that will vibrate.

Two Wy-Ards Club of the Art Review 官方公众号

Another article discussing the role of music in society and its impact on education and culture.

Other pictures in this series are of very striking interest.
Teaching the Singer to Become An Interpretative Artist

A Conference with

Lotte Lehman
Noted Concert and Operatic Soprano

"Forward March with Music"

I instinctive talent for acting, combined with good understanding and stage direction, made me an opera singer, but the more I sang and found that I was becoming a Lieder singer.

One cannot teach the singer to sing. I am sure. The singer must be taught to understand the story of the Lied, and learn to open his own heart to it.

As I understand it. poesis and the music is the basis of Lieder singing. As such singers have the deepest misapprehensions, which I find again and again, is truly thrilling.

Not only the mind, the heart and the voice, but the whole body must be used, and especially the eyes. The whole person becomes the vehicle for the story from the beginning to end.

The Artistic Lives the Poet

Let us see how the art of Lieder singing begins. Such singers have the deepest misapprehension which I find again and again. The poet is the Basis of Lieder and operatic roles. What I lack is poetic character and the singer must have such concretion from the beginning to end. The singer must feel pride and walk with it. This is what the opera is about. The artist lives the part. The artist must be master and not victim of that character. The character must feel its effects, to give it individual conception; in the very act of singing the music, the characters and plot are realized and explained. The whole character is in the music. Without the music, the character is dead and the plot is vague outlines of characters become real, intense, passionate. The characters and plot are made real and credible by the pulsing glow of the music.
Facts About Registration

by Richard Keys Biggs

New Organ Virtuosa

Richard Keys Biggs was born in Natchez, Ohio, and educated at the University of Michigan. Later, he studied with St. Richard Keys in London. He has played many distinguished organ pieces and has written scholarly articles on organ music. Dr. Keys has a Masters degree from Harvard University.

Preliminary in Style

Before any organ music is played, the organist should do the following:

1. Turn up the volume on the organ.
2. Stand up straight and tall.
3. Make sure the organist is not wearing any loose clothing that could catch on the organ pipes.
4. Take a deep breath and exhale slowly.

New Key to Practice

by John Minton

VI

Are you sure your difficultly isn’t just below or just above your present level? If so, you may have to re-think your practice. Perhaps you should try a new approach to the problem. If you still think it is too difficult, then look up another piece that is at your current level. If you think it is too easy, then try a more advanced piece.

Some tips for practicing:

1. Practice with a metronome. This will help you stay in time.
2. Practice with a good teacher. This will help you get feedback.
3. Practice with a group. This will help you understand the piece better.
4. Practice with a recording. This will help you hear how the piece should sound.

In summary, the key to practice is to find a piece that is at your current level and to practice with a good teacher and a group.

THE ETUDE

The Etude is a study piece that is designed to help the organist develop their technical skills. It is usually a piece with a lot of technical challenges, such as fast passages, difficult registration, or complex registration changes. The Etude is not meant to be a musical piece, but rather a tool to help the organist improve their skills. The Etude is typically played slowly at first, then gradually加快速度, and finally played at a fast tempo. The Etude is a valuable tool for the organist to develop their technique.

Music and Culture

The issue of registration is complex, and it involves both technical skills and artistic judgment. The organist must carefully consider the composition, the style of music, and the historical context of the piece to choose the appropriate registration.

I published a paper in the Moravian monastery, which I found in a Moravian monastery. The Emperor was present, and there was a group of French dancers. The Emperor was present, and there were in the diplomatic background...
Music and Study

TRADITIONAL EDUCATION as a profession now offers a challenge to college students entering our colleges, universities, and conservatories. The opportunity is greatly increased for service that is rewarding not only in economic terms but in the many other benefits of music study. A recent survey by the National Association of Schools of Music indicates that the number of students entering the teaching profession has increased 100% in the past 10 years.

In the normal course of things, students who enter college with music as a major activity have a great deal to offer. They may also have a great deal to offer in the field of education. Many of them have already taught music while still in school. Others have served as assistant instructors. Yet the number of those who have actually taught have been very small. The reason is that teaching presents a new challenge each day as well as new people and new fields to explore.

The case histories of graduates of music departments in the various state universities are not unique. It is not surprising to find that the graduates who have entered the teaching profession have a very real place to fill. The arts have a very real place in life. The language of music as expressed in the processes of conducting, composition, and orchestration is an essential part of the training of the musician.

One reason the arts have a very real place in life is due to the fact that they are an expression of human needs and desires. Music education is the expression of these needs. It is not a subject to be taught, but a way of life. It is a way of expressing oneself in every phase of human activity. It is a way of communicating with others. It is a way of understanding the world around us. It is a way of understanding ourselves.

Music education is not only an expression of human needs and desires, but it is also a way of understanding the world around us. It is a way of understanding ourselves. It is a way of understanding the world around us. It is a way of understanding ourselves. It is a way of understanding the world around us. It is a way of understanding ourselves.

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Music is the language of the soul. It is the language of the heart. It is the language of the mind. It is the language of the world. It is the language of the soul. It is the language of the heart. It is the language of the mind. It is the language of the world. It is the language of the soul.
T he music we have grown to know as classic, and the modern music we call jazz, or swing, or rock, have crossed each other at many points. And, as this happens, the mastery of the performer is the key to the understanding of this interchange. The great masters of any musical genre, by the nature of their art, make it easy to understand - not in the sense of isolation, but in the sense of the fundamental truths that underlie every style of music, whether it is baroque, classical, or jazz. The musician who can express these fundamentals in a way that is both powerful and universal is the one who can bridge the gap between different musical traditions.

There are two main types of jazz: the bebop and the swing. The bebop is more complex and has a greater technical virtuosity than the swing. The swing is simpler and has a greater emotional impact. Both are important, and they have influenced each other over time.

In this article, we will focus on the bebop style, which developed in the 1940s and 1950s. It is characterized by its use of complex harmonies, fast tempos, and intricate melodies. The beboppers were also known for their improvisation skills, which allowed them to create new melodies on the spot.

One of the most famous beboppers was Charlie Parker, who is considered to be one of the greatest saxophonists of all time. He was known for his ability to play fast and technical solos, and for his use of new harmonies and rhythms.

In conclusion, the bebop style is an important part of the history of jazz. It has influenced many later styles of music, and it continues to be played and listened to today. Whether you are a jazz musician or a music lover, the bebop style is worth exploring.
Music and Study

What is the Middle Pedal? What is the Right Hand Pedal?

Q: I would like to know the significance of the middle pedal in the piano and what it is used for.

A: The middle pedal, also known as the soft pedal or the sostenuto pedal, is used to control the damper action. When the middle pedal is pressed, it allows the sound to continue even after the key has been released, providing a sustained or sustained effect. It is often used to enhance the expression of a piece, especially in areas where the composer intended the sound to linger.

Q: Can you tell me about the right hand pedal in the piano?

A: The right hand pedal, also known as the sustain pedal, is used to release the dampers on the lower notes of the piano. When the pedal is pressed, it allows the sound of the notes played below the keyboard to continue. This can be used to create a fuller, richer sound and to provide a sense of continuity in the music. It is often used at the end of a piece to maintain the echo effect and to indicate the conclusion of the musical thought.

Music and Study

Questions and Answers

Conducted by Karl W. Gehrels, Mus. Doc.

Professor Emerton

Music Education, Webster's New International Dictionary

A: I strongly advise you to practice intelligently and intelligently, to practice without being hurried or rushed, because practice is not enough. Practice intelligently, and you will get a better result.

A: No, you must learn to do it yourself. Practice is not enough; you must learn to do it yourself. Practice is not enough; you must learn to do it yourself. Practice is not enough; you must learn to do it yourself.

A: I have seen pianists who have not got much practice, but who have got a great deal of talent. They are always making mistakes, but they are always making them in a better way. They are always making mistakes, but they are always making them in a better way. They are always making mistakes, but they are always making them in a better way.

A: The tone may of course be written as three different pedals. But the middle pedal is used to produce the sostenuto effect, which is a sustained sound. It is used to emphasize certain notes in a piece without losing the overall harmonic structure.

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Perfecting Piano Technique

A Conference with

Ethel Barlett and Rae Robertson

Internationally Acclaimed Duo-Pianists

SEQUELS EXPRESS FOR THE STUDY IN ROYAL HILL

Music and Study

Perfecting Piano Technique

By Ethel Barlett and Rae Robertson

THEOLOGY PRESSER

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Ralph Federer

VIENNA BY MOONLIGHT

The mystic spirit of romance, which has invested Vienna with so much charm, can never be destroyed. The great classical masters have contributed to the glory of the city. Later, the alluring music of Strauss established a type of grace, spirit, and engaging waltz, which has captivated the world. Mr. Federer has caught this spirit in delightful manner, particulary in the second section of this work, Grade 4.

FORWARD MARCH WITH MUSIC

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Ralph Federer

Sole Concern of Practice

FORWARD MARCH WITH MUSIC

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Ralph Federer

"FORWARD MARCH WITH MUSIC"
MEZZO BLUE

Thurlow Lieurance, noted American composer of By the Waters of Minnehaha, has spent the past few summers in the high Rockies. This extremely individual idyl, which should be played very smoothly and uninterruptedly, is a product of the land of crystal skies and vast vision.

Andante moderato

Copyright 1940 by Theodore Presser Co.

February 1946

British Copyright secured
GOLDEN BELLS

Gracefully, and with rhythmic freedom
(d.=56) •

GUSTAV KLEMM

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THE STUDIO
Rondo in C (Excerpt)

Beethoven's Rondo in C, Op. 51, No. 1, was written just before the nineteenth century when Beethoven was about twenty-seven years old. It was then in his so-called "Second Period" although this work still shows the strict classical earmarks of his master, Franz Joseph Haydn. This etude is particularly interesting because it demands long, exacting study to polish the delicate touch and phrasing effects which make for real mastery. Grade 5.

L. van BEETHOVEN, Op. 51, No. 1

Moderato e grazioso

p dolce
Coral Moon

Undulating and intriguing is this novelty piece. Play it slowly, but do not let it drag. Many of Mr. Miles' compositions have had extremely large sales, and his latest work is very promising. Grade 4.

Slowly and serenely (J=88)

WALTER E. MILES

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MY HARP OF MANY STRINGS

KATHARINE E. LUCKE

Andante semplice

With in this Temple, where God dwells,
There is a wondrous harp of many strings.

That is mine own soul,
That instrument divine,
Which, if I keep it rightly tuned,
Shall catch the tune of the spheres.

Love is the key with which I tune this harp.

To bring forth Life's diviner melody,
God of Love,
let no discordant note creep in.

Then, o ly thee, cast sound the wondrous note
That makes the mighty chord of love within.

Tempo I

With in this Temple, where
God dwells,
There is a wondrous harp,
A wondrous harp of many strings.
THE LONESOME ROAD

It is impossible to describe the real sadness of this song. One should hear it sung by an artist to really appreciate its full beauty. Grade 2.

NEGO RO FOLK SONG
Arr. by William Scher

Looking down, looking down that lonesome road, hang your head an' the best of friends must part some time.

JUNGLE TAG

GRADE 11. Lively (J=92)

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IRISH LULLABY

Margaret Gates Stewart

GRADE 2. Andantino (J=120)

Sure the sun and the wind have their sight-cops, not an eye o'pen wide can ye see.

ANITA C. TIBBITS

GRADE 2.

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The Teacher's Round Table  
(Continued from Page 12)

Well, wherever is right, here's my card (there away in it) As you can (please) hear is given in most of the instrument suggestions:

1. Piano
2. Duets
3. Trios
4. Quartets
5. Quintets
6. Sextets
7. Octets
8. Full orchestra

A revolution in piano teaching for children from 6 to 16 years.
Flute Playing—Good And Bad
(Continued from Page 79)

3. A little leeway when the need arises.
4. Simply raising the flute slightly, one-half of the hole on the lower
side over and not into the flute. Try to visualize a steel ribbon being drawn from
the hole. Don't think of the mouth, by removing the front
opening between the lip, is an
articulation of the mouth. This helps break down
and then come back to the center
position will often
brilliant the tone.
5. Do not be afraid to experiment;
if it
5. Flutes with soldered tone holes often
have a natural voice. My
health will be adversely affec-
ted if you have badly decayed teeth, eventually your
resonance remains unimpaired. Nor
is more difficult to
whistling sound both in singing and
through the
larynx itself.
6. A flute must be true in re-
presentation of the
shortest, broadest length of the
hole. Roll the flute but roll the head,
not over and not into the flute. Try to
visualize a steel ribbon being drawn from
the hole. Don't think of
the mouth, by removing the front
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Teaching the Singer to Become an Interpretive Artist
(Continued from Page 54)

The conditions, however, have been touched on an unprecedented extent. There are so many beautiful, well-planed voices heard on radio and television that it is surprising what a small extent talent has been developed. But these who consider themselves ready to give concerts are only warned technically, and they are so much the better prepared when it is called to their attention that a well-trained, beautiful, well-educated, and well-trained voice is worth a certainty of the utmost importance; but even then the best it can be is no more than an instrument. It is as though a sculptor were able to stop at a point where he had learned to model his image, a sculptor with millions of years of evolution, never considering what it is necessary to make his perfect work of art into an image to breathe into its beauty.

In the past perfectionism can certainly be good, and existing; but the most important part of all is the question of a minimum of education. It is not a question of expressing and finger play in bringing out what is, but of understanding the very sound. There must be a great many people who realize that it is not enough for the singer to group what was really essential, and what was the beginning of the problem.

The Ideal Music School
I insist on an ideal music school. A staging school should have courses in pronunciation, singing, listening, and naturally, physiological education. It is of great experience that a stage pupil must be taught, in order to have complete mastery over the body. It is not enough to go on the platform and say, "Ah, a frightened When I remember how a stage pupil must be taught, in order to have complete mastery over the body. It is not enough to give a fright or be afraid of the public; completely understandable, the person's voice and is, to have a great deal of it. There is such a small, and small apparent, but what is the body of the body? It takes a great deal of normality through thinking, and even the very sound. They do not have the feeling that their own lives are of importance. They do not have the feeling that they are important.

Cross and Crown-Grace Pierre Maynard
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CHRIST IS RISEN—Erie H. Thomson
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For Payroll and for Sall, Choral and Organ

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ORGAN AND CHURCH QUESTIONS
Answered by HENRY S. FRY, MUS. D.

"Here's music for the WHOLE family!"
The Violinist's Forum

(Continued from Page 85)

The overture has been crowned 'queen.' Hurrying on the first frocks which was living there and haunted the opera, he was of untold value. The theater opened and she went to hear Agatha, which is soon to de-velop itself in all its passionate candor. "The overture is the last Year 1644 and died in 1717. As the label on this book. of melodious popular music. Music of the musical instrument business can be appraised in greater detail, you should take order."

Harold Berkley

The publishers of "Violins Old and New" have been unable to obtain any information about a maker named "Cappa." It is possible that the name is misspelled or that the violin is of unknown origin. The best course of action would be to consult with a specialist or a reputable dealer to determine the origin and value of the instrument.

The one and only

The only school giving instruction in music by correspondence is CAVANAUGH PIANO SCHOOLS, 765 Oakwood Blvd., Chicago, Illinois. Would you like to earn the Degree of Bachelor of Music? It is never too late to learn. For full information, mail the coupon below.

TODAY!

March 1976: A transcription of the Arioso, Countesy-Dance, by Handel. There was a very enthusiastic article by Berlioz on Spontini's overture, to be called on Suddenly to be a frequent visitor. Berlioz, Gilbert, and Liszt observed to him that Berlioz was almost inaccessible attic abode. The face of the person, Miss Eliot never met a per-suader, to be called on Suddenly to be an admirer of the overture. He promised to return the pulse, but it is not wrong in what he said. He remarked that the violin was missing and that the whole color of the music wasJmproved by the introduction of the High Collar, which is certainly to be called on Suddenly to be. Markneukirchen, of course, was a famous man, whereupon he got nothing. His own collars and swelled out his per-suasive shadow upon the trembling play-er. Now, it causes one to wonder whether the Realization of Art can have been the greater one. On one of these occasions, a trio (no one seems to have noticed a quartet) of the most interesting vocal parts. Berlioz, in his characteristic way, resented the overtures which in his opinion did not do justice to the genius of Spontini, his pupil. He repeated that he was living there and haunted the opera, to be called on Suddenly to be the overture. It was the last day of the Victorian age, visited Weimar. The theater opened and she went to hear Markneukirchen, but he undoubtedly belongs to the very coast, to say nothing of the very coast, to say nothing of the overtures which in his opinion did not do justice to the genius of Spontini, his pupil. He repeated that he was living there and haunted the opera, to be called on Suddenly to be the overture. It was the last day of the Victorian age, visited Weimar.

What is the purpose of the SHEFTY Rapid Course in Modern Piano Playing? The purpose of the SHEFTY course is to equip a number of music lovers to play the piano so that they are familiar with the repertoire and can play it with confidence and enjoyment.

EARN A Teacher's Diploma in MUSIC OR A Bachelor's Degree in Your Spare Time at Home

instry. The increased requirement for DEGREES has resulted in the present condition and how much as $2,500. Mrs. I. F. M., Iowa.-Goffredo Cappa was born in 1644 and died in 1717. As the label of his instrument; made in and running. Its Pulse pulse would of untold value. The theater opened and she went to hear Markneukirchen, but he undoubtedly belongs to the very coast, to say nothing of the overtures which in his opinion did not do justice to the genius of Spontini, his pupil. He repeated that he was living there and haunted the opera, to be called on Suddenly to be the overture. It was the last day of the Victorian age, visited Weimar. The theater opened and she went to hear Markneukirchen, but he undoubtedly belongs to the very coast, to say nothing of the overtures which in his opinion did not do justice to the genius of Spontini, his pupil. He repeated that he was living there and haunted the opera, to be called on Suddenly to be the overture. It was the last day of the Victorian age, visited Weimar.

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This well-planned Instructor for private or group instruction, contains the favorite composers of our day, is most definitely a captivating "work-play" in every country of Europe and many leading cities in the United States. Some of them play in dance bands, some in symphonies, some are staff musicians of radio stations. All of them are capable professional musicians who act as conductor. Lentz loves, lives and breathes music, and his enthusiasm is highly likely to take up his Strad violin into a fine, though unorthodox tonal color blend.

For the first time in five years, the position of the notes on the stave..."Jam" session after which Lentz parted. I have found them art, in that men sit down to design a piece of music and their dexterity play for their enjoyment. Much interest permit only occasional "jamming." However views are held and practices of the "alligators'." His elastic philharmonic society meets every Wednesday night in the bistro. In many respects the "jam" session after which Lentz parted. As a result of the "alligators'." His elastic philharmonic society meets every Wednesday night in the bistro. In many respects the "jam" session after which Lentz parted. As a result of the "alligators'." His elastic philharmonic society meets every Wednesday night in the bistro. In many respects the "jam" session after which Lentz parted. As a result of the "alligators'." His elastic philharmonic society meets every Wednesday night in the bistro.
Two Aspects of the Cuban Musical Landscape

The first essay, by Pierre Van Rensselaer Key, discusses the influence of African and European elements on Cuban music, highlighting the cultural exchange between the two continents.

The second essay, by Paul Hindemith, examines the role of the Cuban rite in the development of music, emphasizing its importance as a spiritual and cultural expression.

ACCELERATED RHYTHMS FOR THE CLIMATE OF THE RITE

When I arrived in Cuba at the age of twenty-three, I was endlessly astonished by the Negro rhythms, so simple and so natural. They were for me a revelation. I decided to study this music of Africa's original inheritors, for so many peoples, and on so many occasions, I attended the Calendas, Orisha meeting places, at Pula, Guanica, and Mantazas to study at their source, to learn the Negro rite, and to preserve its rhythms and styles of these magical sounds.

A Composer's Treasure Trove

I was taught that in the Negro rite, music and melody were always integral elements. Despite the fact that balancing melody and rhythm would present serious difficulties when applied to the oratory, the Negro verses are memorized and fixed in the memory, and transmit the spiritual message of the Negro's него. Musical compositions of the Negro rite are to be found in the Negro folk songs, which are a synthesis of these two elements. The Negro folk songs are sung in the Calendas, Orishas meetingsplaces, at Pula, Guanica, and Mantazas.

The World of Music

Edward B. Marks, head of the Edward B. Marks Music Corp., which has published over a quarter of a century, was elected to the First Board of Directors of the Chicago Musical College, became president of the Chicago Times-Herald, after serving as president of the Chicago newspapers. From 1873 to 1878 he was music editor of The New York World, and was editor of several musical "Who's Who" publications.

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Music of the Opera
by Leonora Still Adkin

I have been an opera fan since the early 1920s. Whenever I get the chance, I try to attend a performance of one of my favorite operas. Last weekend, I attended a performance of Puccini's "La Bohème". The opera was beautifully staged and the singing was excellent. The audience was captivated by the performance and gave a standing ovation at the end of the performance.

I believe that opera is a unique art form that combines music, drama, and dance in a way that is unlike any other type of art. The music is performed by a large ensemble of musicians, including singers, instrumentalists, and dancers. The drama is conveyed through the actions of the performers, and the dance is performed in a way that is both entertaining and expressive.

I think that opera is a wonderful way for people to experience music and drama together. It is a great way to be entertained, and it is also a great way to learn about different cultures. I plan to continue attending operas as long as I am able to.

Joan Allen, and May had been to the opera for the first time. Now they were telling the members of the Opera Club about it.

"The orchestra was the most wonderful part," said Joan.

"It seemed as if the music was singing to us," said May.

"I agree," said Joan. "The orchestra was the most wonderful part."
III

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