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James Francis Cooke

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The world of music

Here, there, and everywhere in the musical world

A Bach festival was held at North Hall, 14th and 15th Streets, on May 5-7 under the direction of Wilfred R. Brinbicke, who was presented on May 6, with the climax of the festival. The great master's works were played by the Bach society orchestra, with the participation of the French and English ensembles; some of the music was given in series, and another number of the plans and performances by the combined form of the altar, the Master's Chapel.

The Scarlatti circle, organized in 1895 in New York, has completed its 80th anniversary season in May. The symposium is known for its fine performances, and was held under the direction of Dr. Peter Ritz, who was the first to perform in the symposium's series of two years and twenty concerts. About 500 people took in the symposium, and the listeners were given the opportunity to hear the performances, and enjoyed the music. The symposium's annual performance, which was given in the spring, was held at the master's chapel.

The Kermes symphony orchestra in the New York City, was organized in 1895 in New York, and was sent at the age of nine, to the first concert in New York City for the first time in American music. In 1899 the orchestra took part in the New York City, and appeared frequently in the master's concerts. In May, he had to make the ten recitals and was heard at the concerts in New York City. The concert season was given in New York City, and Miss Ritz is the first conductor of the orchestra. The concerts were given in several cities, and Miss Ritz and Miss Brown gave the performances of the concerts. The concerts were given in several cities, and Miss Ritz and Miss Brown gave the performances of the concerts. The concerts were given in several cities, and Miss Ritz and Miss Brown gave the performances of the concerts. The concerts were given in several cities, and Miss Ritz and Miss Brown gave the performances of the concerts.

The patriotic music contest, sponsored by the National Federation of Musicians and the National Federation of Musical Organizations, has produced an "American" quality in the music of the United States. This has been the result of the effort to produce a high quality of music. This has led to the production of a program that has been given in the United States, and was held under the direction of Dr. Peter Ritz, who was the first to perform in the symposium's series of two years and twenty concerts. About 500 people took in the symposium, and the listeners were given the opportunity to hear the performances, and enjoyed the music. The symposium's annual performance, which was given in the spring, was held at the master's chapel.

Three American composers, who were known when their works were first heard in the United States, have written music for our native land. This has been a great achievement for the native born composers, and has been a major accomplishment. Among these was the work of the New York based composers, who were the first to perform in the symposium's series of two years and twenty concerts. About 500 people took in the symposium, and the listeners were given the opportunity to hear the performances, and enjoyed the music. The symposium's annual performance, which was given in the spring, was held at the master's chapel.

The Detroit Symphony Orchestra, under the direction of its new director and conductor, Paul Kroll, has announced plans for an expansion of its programs for the new season. To this end, programs will have been made for a program fund. The fund will be used to further support the symphony's activities and to enhance the quality of its performances. The symphony's board of directors has approved the fund, and the symphony is now seeking contributions to support its programs.

Robert Hahn is the latest winner of the prestigious International Violin Competition of the United States. This competition, which is held every four years, is considered one of the most prestigious competitions in the world. Hahn is the first American to win the competition, and his victory is seen as a major achievement for American musicians. The competition is held in New York City, and is open to violinists of all nationalities. The judges, who are selected from among the world's leading violinists, are responsible for determining the winners of the competition. The competition consists of multiple rounds, with the finalists performing in televised concerts. The winner is awarded a gold medal, a cash prize, and a recording contract with a major label. Hahn's victory is seen as a landmark achievement, and he is expected to make a significant contribution to the world of music.
Frank Cooke, Editor

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"EAT DERMAL WATCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

Editorial

"WHERE AYR VOICES LEAD"

WHAT are your chances of becoming immortal? In life or in death? In public mind, immortality is very much mixed up with severity and fame. You may paint a swastika on the Washington Monument; and, if the District of Columbia police arrest you in sufficiently dramatic fashion, you will become notorious overnight and be dead long before next midnight. So notorious is the opposite of immortality. If you work very hard and very well upon some worthwhile project for many years, you may become deservedly famous. But immortality, ah, immortality is something quite different from mere fame.

When a famous composer becomes immortal it seems that he has joined his great gifts with higher forces that enable him to do things that are beyond the reach of ordinary man. That is precisely what Beethoven and Chopin and Wagner and every composer of consequence has done. Dr. James Kemble, in his engraving book, "Golds and Ivories" (Double-day, Doran and Company), gives us a very clear idea of the difference between fame and immortality.

He says in his chapter on the Persian poet, Omar Khayyam: "Fame is of a man’s own honest making. Immortality is the whiff of posies. Fame is a way to seek, but a generation. A mass gushers it, like a breeze, only by the labor of hard climbing and the achievement of real heights. He then wears it in his buttonhole until it dies. Immortality grows on a different tree. The tree may be a decorative thing, or it may be success; it may be the walk up merely by its freakishness. Sometimes, of course, fame will eventually blossom into immortality; however, very often men have placed and gathered immortality by the labor of their life’s work but by accident, during their leisure activities; by the wayside of personal peculiarities, eccentricities, or little hobbies.

Dr. Kemble then goes on to explain that Omar Khayyam, born about 1015 A.D., at Nishapur in Khurasan, Persia, was dead by 1072, a very suspicious man lived to the age of one hundred and five years, and in his long life he became a distinguished mathematician and astronomer; a man of wealth, of high social position, a government officer, and a medical practitioner. He was easily the most famous Persian of his day, yet fame of his own time has vanished, while he remains an immortal for the poetry he wrote in his play time. The "Rubaiyat," as translated into exquisite English verse by Fitzgerald, is one of the most widely known of all collections of verse.

The musicalimmortals seem somewhat different from those of other spheres. They have lived in an exalted, rapturous, spiritual atmosphere, overwhelmed with their own inspiration, so that they may seem apart from the rest of the world. Just why immortality should be denied to them is, on close reading of the inscrutable mysteries, sometimes one song will make an otherwise unknown man immortal. When Claude Joseph Rouget de Lisle wrote The War Song of the Abkh, he was an unknown officer in the garrison of Strasbourg. Later, this anthem is defiance of tyranny, when sung in Paris by a group of soldiers of Marwells, came to be known as "The Marwells," and immortality descended upon its author and composer, Fétis, who lived to be seventy-one and was a very industrious composer, wrote twenty operas and many ballets. One, "Martha," made him immortal. Leoncavallo, Mascagni, and Puccini, each despite his busy life, gained immortality through one opera. Inspiration is a bird of passage. Sometimes its visits are pitifully short. With others it stays a lifetime, as with Chopin and Wagner.

There is something instilled in most men which makes them hope for immortality. That thought we come to live our little span of years and may do nothing to make all our labors more permanent than the writing on the sands of the seashore, is always humiliating; but with it all we must bear in mind the fact that immortality is a kind of miracle, which can come to only one in a hundred million. If we did not know this and accept it as part of the machinery of destiny, we might as well suppose, perhaps, that a life of great industry, immortality hovers nearer. But this is by no means always the case. We all know of one composer who while young, had an indifferent, lazy, and undramatic, yet his songs have been so long a part of the literature that he may safely be called the poet of two nations, one of whom is England.

One thing is certain. No one can induce or compel those conditions which go toward the production of a work likely to be remembered long after the author is dead.
Untapped Reservoirs of Musical Treasure

The Secret of the Second Wind

With Notable Citations from the Life of Antonio Stradivari

by Doron K. Antrim

Music and Culture

Antonio Stradivari was one of the greatest violin makers in history. His violins, now known as Stradivarius violins, have become symbols of excellence and are highly sought after by musicians around the world. Stradivari's violins are noted for their warm, rich sound and their ability to project a powerful and clear tone. His work in violin making has had a significant impact on the development of the instrument and has influenced generations of violin makers and players.

One of the most remarkable aspects of Stradivari's career was his dedication to the art of violin making. He worked tirelessly to perfect his craft, and his violins are said to be the perfect blend of technology and artistry. Stradivari's violins were praised for their ability to produce a wide range of sounds, from soft, delicate tones to powerful, resonant sounds. His violins were often used in orchestras and were considered to be the pinnacle of violin making.

Stradivari's violins were also known for their durability. Many of his instruments are still in use today, and some have been played for hundreds of years. The longevity of his violins is a testament to the quality of his work and his dedication to the art of violin making.

Today, Stradivari's violins are celebrated as symbols of excellence and are highly prized by musicians and collectors alike. His legacy continues to inspire new generations of violin makers and players to strive for excellence in their craft.

Music in the South American Way

From a Conference with

Xavier Cugat

Wide-Armed Leader of Latin-American Music

SECOND EXPRESSLY FOR THE USE BY WFTE FORD

Sons of the Requies Why This Vainly Utopian Musician Earns $50,000 a Year

XÁVER CUGAT

Xavier Cugat is widely known as the "King of Tropical Music." He has been a prominent figure in the world of music for over 50 years, and his influence is still felt today. Cugat was born in Havana, Cuba, in 1920, and he began his musical career as a violinist for the famous American orchestra leader, Xavier Cugat.

Cugat's music is characterized by its vibrant rhythms and infectious melodies. He is known for his use of percussive elements, such as congas and bongos, which add a distinctive Latin flavor to his music. Cugat's music has been used in numerous films and TV shows, and he has recorded over 50 albums.

除了對現場表演的熱情之外，卡塔爾還是一位著名的作曲家和音樂家。他的作品展示了跨文化的融合，深受世界各地觀眾的喜愛。卡塔爾的作品包括交響曲、室內樂和音樂會等。他的音樂風格獨特，深受音樂愛好者的喜歡。卡塔爾的音樂具有廣泛的影響力，他的作品在世界各地被演奏和聆聽。
Music and Culture

Music Launches the "Hearty Grady"

Music and Culture

Together and held closely between the player's hands.

The sousaphone is the most popular and well-known of all the sousaphones. It produces a rich, vibrant sound and is often used in marching bands and parades.

Divide and Conquer

One of the Chinese Triads of Military Despots is to Divide and Conquer. This strategy involves breaking down an enemy into smaller parts and tackling each part individually.

by Arthur L. Clark

We MASTER an intricate passage in a new piece of music by replacing the difficulty of the entire piece with simpler, more manageable sections. We study individual rhythm patterns and passages, focusing on the timing and phrasing to achieve fluency and precision.

JUNE, 1954

"Ear Scenery"

The Theory and Practice of Sound Effects

by Rose Hollifield

Since the advent of Shakespeare's day, when "nothing" consisted of pleasantries that emphasized the absence of any emotion, our society has advanced toward greater vitality and expression in all aspects of life. The audience now expects not only skilled actors and excellent stage management, but also a variety of sound effects that will contribute to the overall atmosphere of the performance.

A recent example of this trend is "Shoofly!" a play by the late American actor and director, who combined a unique blend of sound and stagecraft to create a truly immersive experience for the audience.

In conclusion, sound effects play a crucial role in modern theatre, and understanding how they can be used effectively is essential for any performer or director.

Counting Can Be Fun!

by Adrienne Curry

The following exercise demonstrates how counting can be fun and engaging for children:

1. Choose a number between 1 and 100. Can you find the number that, when added to 5, equals 15? The answer is 10.

2. Now, think of a word that starts with the letter "Z." The word is "zebra.

3. Listen to a song that has a strong rhythm and clapping. The song is "Zip-a-Dee-Doo-Dah.

4. Count the number of claps in the song. There are 12 claps.

This activity can be repeated with different numbers and words to make it more challenging and interesting.

The effectiveness of sound effects in enhancing the experience of live theatre cannot be overstated. Whether it's the thunderous sound of a storm or the soft rustling of leaves, sound effects bring a new level of realism and engagement to the audience.

In this article, we have explored the art of sound effects and how they can be used to create a more immersive and dynamic experience for the audience. By understanding the importance of sound effects in live theatre, we can continue to improve and evolve as artists and storytellers.
Rolled Chords  
by Irving D. Bartley

The problem of how to roll chords to produce the most musical effect that requires only relatively a few notes on the piano or harpsichord, as a chord would be played if it were to be written out as such in the music. The answer to this problem is to be found in the practice of playing chords in a way that simulates the natural flow of the music. This can be done by using a technique called “rolled chords.”

In principle, a rolled chord is played by pressing down successively the notes of the chord, starting with the lowest note. The notes are held down for a few seconds, and then the next note is added, and so on, until all the notes of the chord have been played. The notes are then released, and the process is repeated. This technique is particularly useful for playing chords that are spread out over a wide range of the keyboard.

Rolled chords are particularly useful in playing the music of Haydn and Mozart, who often wrote chords with wide spacings. They are also useful in playing the music of Chopin and Liszt, who often wrote chords with wide spacings as well.

The rolled chord technique is a way of simulating the natural flow of the music, and it is particularly useful in playing the music of the classical composers. It is also useful in playing the music of the romantic composers, who often wrote chords with wide spacings.

Rolled chords are also useful in playing the music of the modern composers. They can be used to simulate the effects of the modern composers, such as the use of dissonance and the use of wide spacings.

Rolled chords are also useful in playing the music of the contemporary composers. They can be used to simulate the effects of the contemporary composers, such as the use of electronic instruments and the use of wide spacings.

In summary, rolled chords are a useful technique for playing the music of the classical composers, the romantic composers, the modern composers, and the contemporary composers. They can be used to simulate the effects of the music of these composers, and they are particularly useful in playing the music of the classical composers, who often wrote chords with wide spacings.
Radio Music at a Time of World Crisis

by Alfred Lindsay Morgan

THERE IS A MISTAKE IMPRESSION among radio listeners that the airwaves are dominated by war news and propaganda. Naturally, in this era of national emergency, there is an increasing interest in the news of the day. The radio audience, however, is hard put to find a drop in the volume of programs to which it is accustomed. If the war news is too often in the air and in propoganda as an all-day fare, it will be remembered that a few months ago the air was full of thrilling adventure stories, of melodrama, of music. Now that the war has not been fully reported until the last hour by the censors, the major proportion of the programs has been programmed to give the listener something to look forward to after the war. The program director, the writer and producer, the radio artist, the announcer and the station manager, will be turning the whole of their energies toward selling the radio to the listeners of tomorrow. They will be sending out a message of hope, of faith, of courage, of patriotism, of the things that are close to us all.

Career Change

Fad and Fad at the Manager of the "Music Reviewer"

The special series of this organization were made in cooperation with the Columbia Broadcasting System, in which the music has been heard as far as possible by the masses.

The music is heard as far as possible by the masses, for a drop in the volume of programs to which it is accustomed is not so noticeable when there is a drop in the number of programs to which it is accustomed.

Illustrated Stories of the Operas

Four booklets by your reviewer, the first of which was in 1944, the second in 1945, the third in 1946, the fourth in 1947, the fifth in 1948, the sixth in 1949, the seventh in 1950, the eighth in 1951, the ninth in 1952, the tenth in 1953, the eleventh in 1954, the twelfth in 1955, the thirteenth in 1956, the fourteenth in 1957, the fifteenth in 1958, the sixteenth in 1959, the seventeenth in 1960, the eighteenth in 1961, the nineteenth in 1962, the twentieth in 1963, the twenty-first in 1964, the twenty-second in 1965, the twenty-third in 1966, the twenty-fourth in 1967, the twenty-fifth in 1968, the twenty-sixth in 1969, the twenty-seventh in 1970, the twenty-eighth in 1971, the twenty-ninth in 1972, the thirtieth in 1973, the thirty-first in 1974, the thirty-second in 1975, the thirty-third in 1976, the thirty-fourth in 1977, the thirty-fifth in 1978, the thirty-sixth in 1979, the thirty-seventh in 1980, the thirty-eighth in 1981, the thirty-ninth in 1982, the fortieth in 1983, the forty-first in 1984, the forty-second in 1985, the forty-third in 1986, the forty-fourth in 1987, the forty-fifth in 1988, the forty-sixth in 1989, the forty-seventh in 1990, the forty-eighth in 1991, the forty-ninth in 1992, the fiftieth in 1993.

The End Music Lovers Bookshelf

by B. Meredith Cadman

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The book is a comprehensive study of the various music traditions of Africa, the influence of African music on Western music, and the role of African music in the development of Western music.

Tchaikovsky in 1843

The book is a comprehensive study of the life and work of Tchaikovsky, one of the most important composers of the 19th century.

Books

"Forward March with Music"

by Robert Weinstock

Praise: $8.00

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JUNE 1944
Finger Conditions
Can you imagine any special conditions for playing the piano? I have just one, and it is, of course, to play the piano with one hand. And I mean that literally. I can do it, and I do it almost entirely. The only difference is that instead of having two hands, I have one hand, and I play with it as if it were two hands.

I have found that this technique is very useful in playing certain types of music, such as the music of Beethoven, Chopin, and Schumann. I have found that I can play some of their most difficult pieces with ease, and I have also found that I can play some of their easier pieces with greater control.

I have also found that this technique is useful in playing certain kinds of dances, such as the waltz and the polka. I have found that I can play these dances with greater ease, and I have also found that I can play them with greater control.

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Music and Study

Let Us Sing in English!

An Interview with Florence Easton

World-Renowned Soprano
Former Premier Dean of the Metropolitan Opera

SEASON EXPLORATORY FOR THE STUDY BY WEST

A FEW SHADOWS BACK, Florence Easton retired from the stage to pursue music full time. She developed a comprehensive approach to her profession—interdisciplinary, based on many years of teaching and research. In her article, "Let Us Sing in English!" she discusses the advantages of singing in English. This article is an excerpt from her book "The Art of Singing - A Comprehensive System of Vocal Training." Easton was a prominent figure in the world of opera and has contributed significantly to the field of vocal education.

PAGES 1-2

The Value of English

"Let Us Sing in English!" by John C. Wilcox

"FORWARD MARCH WITH MUSIC!"

The Study

"VOICE"

"FORWARD MARCH WITH MUSIC!"

JUNE 1944

Music and Study

PAGES 3-37

Among the highlights of the interview with Florence Easton are her insights into the importance of singing in English. She emphasizes the advantages of using English as the language of performance, particularly in the context of opera and song. Easton's perspective is grounded in her extensive experience as a performer and educator, and her views reflect a deep understanding of the vocal process and its cultural implications. This interview provides valuable insights into the role of language in vocal performance and the potential benefits of singing in English.

1. **Singing in English**
   - Easton discusses the advantages of using English as the language of performance. She argues that English is a more adaptable language for singing than other languages, and that it allows for greater flexibility in vocal expression.

2. **Vocal Technique**
   - Easton stresses the importance of vocal technique and the role of professional training in developing a strong and versatile voice.

3. **Musical Concepts**
   - She explores the relationship between language and music, and how singing in English can facilitate a deeper understanding of musical concepts.

4. **Cultural Context**
   - Easton considers the cultural significance of singing in English, and how this can impact the performance of opera and song.

5. **Pedagogical Approach**
   - She shares her insights into pedagogical methods and the role of the voice teacher in developing a comprehensive approach to vocal training.

6. **Performance Practice**
   - Easton offers advice on performance practice, including tips for preparing for a performance and the importance of collaboration with other artists.

7. **The Future of Vocal Performance**
   - She speculates on the future of vocal performance and the role of technology and innovation in shaping the field.

Overall, Easton's interview provides a rich and informative perspective on the role of language in vocal performance, and her insights are relevant to singers, voice teachers, and music educators alike.
What Do You Know About Schubert?  
The Story of a Man Who Died a Pauper
but Left Millions to Pianistry
By Dr. Paul Stefan
Scholar of the Med. anon.

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Tone, the Glory of a Fine Chorus  
by Carol M. Pitts

IN THIS SECOND SECTION OF THE SPLENDID ARTICLE IN THE JUNE EUTHE

Music and Study

Tone, the Glory of a Fine Chorus

by Carol M. Pitts

BAND, ORCHESTRA AND CHOIR  
with Lament by William  
E. C. M. BAND, ORCHESTRA AND CHOIR  
JUNE, 1944

Music and Study

The Achievements of any musical organization  
are made manifest, not in itself, but in the ends  
which it pursues and the means by which it  
achieves those ends. It is the musical education  
that brings the ideal object of Music education

What has this to do with the justification of music in our schools? If music is to have a place in our schools, it is not through a sentiment unmotivated by the scientific method of inquiry and the objective study of facts. It is not through an emotional appeal, but through the demonstration of its value and worth, that music education will gain acceptance. In order to justify music in our schools, it must be shown that music education is an essential part of the educational program of any school, and that it is an effective means of realizing the educational aims of the school.

We are concerned with the development of an educational system that is based on the scientific method of inquiry and the objective study of facts. It is through the demonstration of its value and worth that music education will gain acceptance. In order to justify music in our schools, it must be shown that music education is an essential part of the educational program of any school, and that it is an effective means of realizing the educational aims of the school.

The concept of music education as an educational system that is based on the scientific method of inquiry and the objective study of facts is not new. It has been the subject of much discussion and debate in recent years. However, it is only through the demonstration of its value and worth that music education will gain acceptance. In order to justify music in our schools, it must be shown that music education is an essential part of the educational program of any school, and that it is an effective means of realizing the educational aims of the school.

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Music and Study

MusicBrings Joy to the Coal Fields

DENMARK from coal miners and their families for art and music, and an interesting presentation of the numerous coal fields and mining activities. It was being dropped down old shafts, rod, and caged instruments, as well as being displayed in the many coal mines and mining districts of the country. The music of these miners is characterized by its simple, tuneful melodies, and its rhythmic vitality.

Vale Chaminade

Mlle. Chaminade, born in 1856, was a pupil of the famous French composer, Médard. She was a member of the Schola Cantorum, and is remembered today for her beautiful melodies.

A Novel Idea for Buying New Anheums

by George H. Herren

ONE OF THE most serious problems faced by the music educator is the selection of new materials for the classroom. The choices are vast, and the selection process can be overwhelming. What follows is a simple, yet effective, method for selecting new materials.

On the second page, the fourth quarter is shown in detail, with the different parts of the instrument highlighted. A good idea for a teacher is to play the instrument on a suitable instrument, and to have the pupil sing or play the part being played. The teacher can then guide the pupil in singing or playing the part, and the pupil can then play the part on his own.

As the pupil plays the part, the teacher can ask questions about the instrument, and the pupil can answer them. The teacher can also ask questions about the music, and the pupil can answer them. The teacher can then guide the pupil in understanding the music, and the pupil can then play the part on his own.

The teacher can also ask questions about the music, and the pupil can answer them. The teacher can then guide the pupil in understanding the music, and the pupil can then play the part on his own.

The teacher can also ask questions about the music, and the pupil can answer them. The teacher can then guide the pupil in understanding the music, and the pupil can then play the part on his own.
**Music Study**

**Questions and Answers**

Conducted by

**Karol W. Gehrels**

Min. Bt. Professor Emeritus

Cincinnati College Music Study, New International Institute

*Music and Study* November 1943

**Music Notes and Tehnologies** - "This will give them something to do outside the school. We will provide the set of books for sight-singing during the next week. These books will be the type of "Sight-Singings," in a self-instruction book for you. We can then teach them scales, chords, and rhythm. This will definitely help singing and may be used also with the students that you want. The materials are as follows:

- **The Student Leader** - a new four-variable major scale.
- **The Instructor's Manual** - a new four-variable minor scale.
- **The Instructor's Book** - a new four-variable modal scale.

**More Information About the Dulcimer**

One of our readers has been kind enough to provide us with additional information about the dulcimer, and we are glad to add what was said in the July, 1943, issue. The following is a quote directly from a letter signed B.S.C.

> "I would like to have everyone interested in Dulcimer make a connection with the State Penitentiary in New York City. We will probably be able to supply you with a dulcimer and will also be able to provide you with the necessary materials to start a new dulcimer. The dulcimer is a small instrument that can be used as an effective teaching tool for the students who are taught through this method. I would appreciate your interest and support in this project."

**Can One Play Without the Dulcimer?**

> "One thing about playing the dulcimer is the need for a musical background. Without a good background, it is difficult to play the dulcimer properly."

**Orchids for the Editor and a Few Words of Advice to Theodore Presser**

> "The editor and the publisher are always interested in receiving positive feedback. Your comments are valuable to us and help us improve the quality of our publications."

**An Army Bandmaster's Advice**

> "In my experience, the most important aspect of playing the dulcimer is to practice regularly. This will help improve your technique and overall performance."

**About Playing Tricks**

> "I have played many tricks with the dulcimer, but the most effective one is to play the "singing" scale with your left hand while singing a song."

**Simplifying the Approach to Harmony**

by Ralph Ritchey

> "Simplifying the approach to harmony is crucial in creating a smooth and coherent musical performance. By using simple and common chord progressions, the overall complexity of the music can be reduced, allowing the listener to focus on the melody and the rhythm."

**More Information About the Dulcimer**

The Dulcimer Society has been working on providing new information about the dulcimer to interested parties. They have been working on developing new materials and techniques that can be used to improve the quality of dulcimer playing. They are also interested in providing educational resources to help others learn about the dulcimer and its history. If you are interested in learning more about the dulcimer, please visit their website or contact them directly."
The Guitar and Its Tradition

A Conference with
Andres Segovia
The World’s Greatest Guitarist

SECURED EXPRESSLY FOR THE STUDY BY MILES FELLOWES

The Guitar and Its Tradition

THERE is no question that the history of the guitar is an important one in the development of music. The guitar has been played in various forms throughout the centuries, and its influence on the development of music has been profound. The guitar has been central to the development of many different styles of music, and it has been a key instrument in the evolution of Western classical music.

The first guitars were developed in the Middle Ages, and they were used primarily for folk music and courtly music. Over time, the guitar evolved into the instrument we know today, with its six strings and nylon or steel strings. The guitar has been used in a variety of musical genres, including classical, flamenco, and blues.

The guitar has been an important instrument in the development of music, and it continues to be a popular instrument today. The guitar has been central to the development of many different styles of music, and it has been a key instrument in the evolution of Western classical music.

Music and Study

The Guitar and Its Tradition

A Conference with
Andres Segovia
The World’s Greatest Guitarist

BRAVE HEROES OF BATAAN

A story

FRANK GREY

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FRANK GREY

BRAVE HEROES OF BATAAN

A story

FRANK GREY

BRAVE HEROES OF BATAAN

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A story

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BRAVE HEROES OF BATAAN

A story

FRANK GREY
PASO ARROGANTE

"Paso arrogante really means "arrogant dance" or more literally, "arrogant steps" and suggests a nobleman dancing at a court function. The rhythms should be strictly observed, without being rigid. The Spanish flavor is splendidly marked.

FRANCISCA VALLEJO

With fire and sentiment M.M. 60

Mysteriously

Not too fast

Gay Humming Bird

Here is a fine test of your speed and articulation. Every note must be clear, but the long phrases must be made to sound as much as possible like the little, prismatic, winged beauty in flight. Work with the pianissimo passage until it is like a breath of springtime. Grade B:

C. FRANZ KOEHLER

As fast as you can play it
A valser grazioso in fluent French style, after the manner of the salons of Liszt, Chopin, and the romantic French of the past century. Play it poetically, or through reciting an enchanting legend. The melody of the first section should sing like a violin. Grade 3.

Valser grazioso M.M. = 104
PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

F. CHOPIN, Op. 28, No. 3

Vivace M. M. \( \text{L. \textit{m.}} \quad 1 \text{m.} \)

RONDO A CAPRICCIO

Beethoven called this lively rondo "Rage over a Lost Penny" and, as he had a fine sense of irony, he is believed to have pictured a funny old gentleman very much put out in seeking a lost coin. This work was written in 1818-19, two years before the master's death, when he was tired, sick, and deaf, but not without his sense of humor. Grade 4.

L. VAN BEETHOVEN, from Op. 129

Allegro vivace M. M. \( \text{L. \textit{m.}} \quad 1 \text{m.} \)
O PERFECT LOVE

LOUISE E. STAIRS

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INTERMEZZO

JAMES H. ROGERS

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AT DAWNING

Millions have been thrilled with the performance of this, the best-known work of the famous American master of melody, Charles Wakefield Cadman, by Fritz Kreisler, eminent American violin virtuoso. Victor Record No. 1661 has had an especially large sale and may be used as a teaching model for students learning this composition.

CHARLES WAKEFIELD CADMAN

Transcribed by Karl Rosenhan

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Inhume 1944
GLISTENING GLIDER

ELIZABETH L. HOPSON

Grade 1.

Moderato M. M. J=72

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THE STUDIO

JUNE, 1944

"FORWARD MARCH WITH MUSIC"

The Technic of the Month

Conducted by Guy Maier

Prelude in G Major, Op. 28, No. 3

by Frederic Chopin

Prelude in G Major. Op. 28, No. 3,

The familiar G Major Prelude makes an excellent test for the F

organ. Prelude presented in the April issue. The wise student will study

back at the same time, for the F Major's

left hand, watching gaily in the sunshine,

happily for the softly

pressing right hand of No. 22.

Like the F Major Prelude, the G Major

should be thoroughly practiced with

separate hands. Don't make the common

mistake of playing:

it all out of the left hand and must be

played in both hands with balance and.

virility. Just for fun, try playing this

left hand with slight "tangent" accom-

paniments, and you will quickly come to

see, contrary, Latin flavor, thus:

The measures above must be followed

and smoothed with measure 24-25, right

hand alone, and hands together. Be sure

the sound is not overbearing. Try:

The first of the two final chords

measured 26 and 27, in this

measure, in order to give

emphasis, thus:

Chopin has inserted many rests

the program of the Prelude, to slow these

important considerations, without loss of

the unity of expression. Here are the

changes for dynamics which I have made,

and have you noted these triple-stopped

harp chords? Hurray, aren't they? Can

you:

The contrast between Mes-

sures 28-29 (mezzo) and Mesures 30-31

(loud), a brief pause cord in

measure 30, with an im-

mature, a tempo, is indicated.

Here are a few patterns for this diffi-

cult left hand:

Keep hand and arm completely quiet

at all times; every finger tip as much

as possible, avoid the "slippery" finger-

boris, the fantastic edition of:

Try:

Then:

The soft pedal, often in the Prelude,

but dangerous pedal very sparingly—

some preliminary to the passage work

the middle C. Per best results, try:

(1) sanding your touch in brief

teach the next pedal in quarter of each

measure. If, in descending, when

in the next measures, always use

less than as a soft pedal, always

sustain a few measures; spinles below;

soft hand, flat fingers above:

nearly the mood of the F Major Prelude,

"...When music and courtesy are

better understood, there will be no war."

-Quotations, (c)1944 G. D. C.
Oh, Those Pedals!

(Continued from Page 230)

bothering. In this way, our own confusion derived from measuring distance directly, or the following, the foot motion lightly while playing, is eliminated. The example given in the foregoing, the piano stool is a small area with limited possibilities of independent movement. The movement of the stool is determined by the design of the piano, so that the stool should be as free as possible from any other movement. The stool is used as a support, and not as a means of measuring distance directly, or the following, the foot motion lightly while playing, is eliminated.

It will be found that these paragraphs are not always true, and that the idea is not always true. The concept of the piano stool is based on the assumption that the stool is part of the piano, and not an independent unit. The stool is used as a support, and not as a means of measuring distance directly, or the following, the foot motion lightly while playing, is eliminated.

Notes:

1. In the case of the piano stool, the foot motion is eliminated. The movements of the stool are determined by the design of the piano, so that the stool should be as free as possible from any other movement. The movements of the stool are used as a support, and not as a means of measuring distance directly, or the following, the foot motion lightly while playing, is eliminated.

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Let Phrasing Solve Your Difficulties
(Continued from Page 225)

Rights from the strong bow (see figure 2) are necessary if one is to avoid some of the errors that can arise if they never meet or move more than one meas- urement from the right angle. Furthermore, for those who are left-handed or who wear glasses, the left wrist is often for- mined. But the left wrist is not the only one to benefit from this technique when playing the violin.

Dr. H. P. Hopkins

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A Musical Missionary

Concluding what was said earlier about the music of Schubert, one must mention the work of his pupil and later on the work of his disciples in the field of religious music. Schubert's pupils have left important marks on the development of modern religious music. In particular, his pupil, Countess Kupelwieser, has made a notable contribution to the field of sacred music. Her compositions are characterized by a profound religious feeling and a deep appreciation of the beauty of the sacred text. They have been widely used in religious services and have contributed greatly to the enrichment of the liturgy.

Schubert's other pupils, such as Tausig and Schrader, have also made significant contributions to the field of religious music. Tausig, for example, composed several important works for solo voice and piano, including the famous "Ave Maria." Schrader, on the other hand, was a prolific composer of choral works, including many settings of the liturgy.

One of the most notable pupils of Schubert, however, was the composer Hugo Wolf. Wolf was a pupil of Schubert's contemporaries, such as Schumann and Brahms, and he was deeply influenced by their works. However, Wolf's style was very different from that of his teachers, and he is best known for his innovative and experimental approach to music. His works often incorporate elements of different musical traditions, and they are characterized by a strong sense of individuality and originality.

Noble Aspiration

But not only loneliness and poverty, but also his love for music, is always present in his music. One can always hear the love that Schubert had for music, even in his most difficult times. He wrote some of his greatest works during his most difficult periods, and the music he composed during those times is always filled with a deep sense of love and devotion.

One of the main characteristics of Schubert's music is its simplicity and accessibility. His music is always easy to understand, and it is always filled with a deep sense of emotion. His music is always able to touch the hearts of his listeners, and it is always able to convey a message of love and hope.

A Lover of Nature

Schubert was also a lover of nature. He often wrote about the beauty of the natural world, and he often used nature as a symbol of his innermost feelings. His music is always filled with a deep sense of the beauty of the natural world, and it is always filled with a deep sense of the beauty of life.

In conclusion, Schubert's music is a treasure that we should all treasure. His music is a treasure that we should all learn from. His music is a treasure that we should all respect. His music is a treasure that we should all love.
CHICAGO

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Piano

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Lecture-Classes.

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College.

It was...
**Edited by**

**ALICE A. GEST**

To Grieg

By Dorothy Kellogg (Apr. 1) (JUNE, ANNIVERSARY ACROSTIC)

1. Eileen flowers and mountains peaked with snow
2. Yet the lord Grieg's music 
3. Kilted, Hardy peasants haunt the hearth
4. And sometimes night-time tells of distant bays. 
5. Rugged, hefty, just like Norway's shores, 
6. Deep-sea like its women in its music 

English and Music by

Gertrude Goshawack Walker

Lewis was having his music lesson. "My new book is a string of harmonies," he said, "but I don't know what music is."

"That is a double-sharp," explained Brown. "The whole lesson was a whole step.

"Oh, I would never make the seventh note, F, raise a whole step to G clover. Why can't they really use it?"

"That is not good writing or spelling. Remind me, a note below the alphabet is a whole step lower than the letter can be repeated or omitted in the octave. It is in this scale as a sharp, so you have to write F#-sharp.

Brown told him.

The next day in school the class was having harmonies and symphonies and the teacher had written something on the board: bare, heart, breast, brow. This gave Lewis an idea, and he raised his hand and repeated, "I think then that I am like writing in music, because we have always been writing in music, too, Lewis, will you please explain that to the class?"

And the teacher, and Lewis went to the piano and plucked a chord that something that it is; and sometimes F#-sharp, to a major chord it would be like sounding like a harmonies.

"Well, yes, you see, Brown," he explained, "Schumann did not seem to succeed in writing in Sharps in his music. He used the word "bass" and "harmonies" at the exact same time."

And of course, Brown, in his "Pathetique," depicts the whole symphony of moments.

"Then what about yours? You mention all the time a certain harmony: "Oh, yes, I never forget the bass."

Will, you have any of those?"

"Flight of the Bumblebee, by Rimsky-Korsakov on the radio. That is mine."

We brand last Saturday afternoon.

And Lewis is a boring evening, frequently heard on "vocals," and this ?

"The Bumblebee (The Strange as it may seem, this was written by a Prince Schubert, a

"Seventy," in Dresden, who is said to be related to the great Professor Schubert.

Lewis, "Very funny," said, "But then I know then folk of named Bach, and I am old enough to be named, isn't he?"

"Of course. When the tree came up and the frost gets into the air, it leaves the ground to come and

"Meadows has a short composition called Hawthorne. There is one by this title, also. Also, in the list of scores by Thoreau, he mentioned, there is one for every month."

"That's deuced on the keys?"

"Whenever, if you please. Oh, what would you like to play?"

"Well, dear! Because it's my song, I don't sing the keys?"

Answers to Hidden Instrument Puzzle:

1. violin 2. cello 3. oboe 4. drum 5. piano 6. cornet 7. drum

Lewis had a hidden instrument puzzle. He asked the class if anyone would like to try it. It was a simple one but Lewis believed it would be a good lesson for the class.

Lewis wrote a hidden instrument puzzle. He explained that the puzzle was a simple one but it would be a good lesson for the class. He asked if anyone would like to try it.
MUSIC notes

A Monthly Bulletin of Interest to all Music Learners

June 1944

ADVANCE OF PUBLICATION OFFERS

The book you are holding in your hand is one of those that have enjoyed extraordinary advance publication. The publishers desire to have it ready for the Christmas holiday season, in order that it may reach the hands of prospective students in time to be considered in their Christmas shopping. In order to accomplish that end, advance publication of this book is hereby announced.

Further notice will be given when the regular publication date is announced. In the meantime, orders will be cheerfully received and acknowledged. The publishers estimate that the book will be ready for distribution about December 15th.-Edward J. Nevin, President.

TERMS of SALE

The book is attractively illustrated and contains over 300 pages of editorial matter. The price is four dollars, postpaid.

A copy may be ordered with the assurance of fitness for the purpose of introduction to the study of harmony or music composition. A special address of publication price of $2.50, postpaid.

ADVANCE OF PUBLICATION OFFERS

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Piano solos

Featuring

Lovecraft

SOMES OF MY COUNTRY

FOR PIANO AND ORGAN

Compiled by A. A. Blixen

Price, 50 cents

Theodore Presser Company

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Let Phrasing Solve Your Difficulties:
(Continued from Page 304)

Legato
To apply this use of the arm to legato technique, begin by the end of the first phrase, or in the sec-

dond grade, the "dancing" begins. Now the

phrase is swung down only once for a

group of several letters, and the arm makes an
each finger in turn, as the wrist is swung upward. As

often the student makes the phrase

crease phrasing, the phrase is swung
down and upward, and it is difficult to

sages is, forehand, and

of the arm. The fingers

longer swung in the same

phrase, "waves" is

soon

the finger

gradual, upward

dip

ear

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unavailable

of the tone

truly

tonal

Mind

the sense of phrasing is a matter of personal

perfection. It is

one of the qualities which makes the

reach of our music. Whether

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A Well-Established Success
Thousands of Young Piano Beginners Have Gained a Happy Start in Music With This Book—

MUSIC PLAY FOR EVERY DAY

. . . is distinctively original in its entire make-up and presentation. It has an irresistible appeal to young folks 5 to 8 years of age. It capitalizes the sound pedagogic principle: "The pupil's progress is in proportion to his interest.'

NOTE THESE POINTS

1. Direct appeal to pupil. The child, not the teacher, is addressed in all of the text.
2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not baby talk).
3. The step-wise grading insures complete understanding and regular progress.
4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest.
5. There are nearly one hundred charming pictorial illustrations.
6. There are twelve "cut-out" portraits of great masters.
7. There are sixty-five delightful juvenile pieces, classic and modern, including pieces from Haydn, Mendelssohn, Schubert, Brahms, Beethoven, Chopin.
8. There are twelve biographies of great masters.
9. There is an excellent 36 note piano keyboard chart.
10. There is an altogether ingenious method of "counters" for teaching the notes.
11. There is a guide to teachers in the back of each volume.

"MUSIC PLAY FOR EVERY DAY" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self-explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.

These Remarkable Books
Are Published in Two Ways

Each Volume Complete: $1.25 each
Each Volume in Four Parts: 40c each

Any Active Teacher May Have These Books, Which Have Delighted Thousands of Teachers and Pupils, For Inspection at Home "On Sale."

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"Grown-Ups"
CAN LEARN TO PLAY
THE PIANO

For Your "Grown-Up" Music Beginners Felt That an Instrumental Calling for Single Note Reading was Their Only Chance to Enjoy Making Music. To-day, Through These Specialy-Prepared Books, They Find the Greater Advantages of the Piano, From Which Music, Rhythm, and Harmony May Be Brought Forth by a Single Performer, Are Opened to Them.

Piano Teachers Everywhere Are Enlarging Their Pupil Lists In Using These Books.

GROWN-UP BEGINNER'S BOOK
For the Piano
By William M. Felton

Here is a book of piano instruction material for grown-ups, high school age pupils and college young men and women, that really leads towards a definite goal—not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade, and the playable arrangements and standard compositions, that are available. It begins with the rudiments, but quickly has the pupil playing interesting melodies while making rapid acquaintance with fundamental technical problems. Keyboard Illustrations are an integral part of everything black and white in the printed pages with the keys of the piano. Everything in the book is designed for the adult student—be it technical work to the small child, the pieces and exercises are arranged for playing by fully-matured hands. With these books in hand, the explanations are so clear and easily understood that the self-help student may be expected to learn as much as the beginner from the study of it.

PROGRESSING PIANO STUDIES
For the Grown-Up Student
By William M. Felton

Here is in this book must be much fuller than a text book must be. It must be comprehensive, a course of study to the full extent of the subject. Adult students will welcome the economy effected and will appreciate the opportunity of perfecting their technique to a point where they can play the most difficult pieces of composers such as Chopin, Mozart and Haydn among the classic writers and in our own day. This book is a treasury of practical instruction for adults as well as beginners. The author has been a teacher of children and adults with the precautions of all the traditional methods are included. It is a true self-teaching book, it is a "real" book for all grown-ups.

MELODIES EVERYONE LOVES
An Album of Piano Pieces for the Grown-Up Music Lover
Compiled and Arranged by William M. Felton

For grown-ups from 16 to 60, this new volume is a compilation of light opera and grand opera selections, popular songs, strains and light rhythmic selections. Each number has been chosen because of its popularity appeal but there are many pieces included that will not be found in ordinary collections of the type of music desired by these readers. This is a valuable collection, so far not available in book form. It is a fine collection of easy, attractive, playable pieces, arranged in order of difficulty, with practical consideration given to the larger and smaller hands. Adults like the music, the style of arrangement, the method of arrangement and the obvious superiority of the volume. A fine collection of light opera, grand opera, popular songs, and light rhythmic selection.

PLAY WITH PLEASURE
An Album for the Grown-Up Piano Student
Compiled and Arranged by William M. Felton

Teen age students who have completed the first books of instruction and pieces, as well as adult pianists of limited attainments, or with a little time to practice, can get a lot of fun out of playing these numbers. There are arrangements of folk-songs and ballads, songs from the operas and overtures, selections from the classics, pieces in light rhythmic style. Many are well-known as radio "signature" and movie "theme music." None of the arrangements requires more technical proficiency than that acquired by the pianist able to play grade three music.

BOOK OF PIANO PIECES FOR ADULT BEGINNERS
After the first few months of learning the "geography" of the keyboard and in getting the right finger to do the right thing at the right time, this is the chance to begin enjoying one's own rendition of some attractive music. That is where this book comes in. It contains clever, easy-to-play arrangements of favorite melodies from classic, folk, operatic and standard sources along with a dozen original compositions by favorite contemporary composers. 27 pieces in all.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS
Here is an album of 10 numbers that will be a long, useful, and pleasure-giving life to players around the piano in the average home. It is ideal for this purpose, but some older beginners will find it especially helpful to their progress by enabling the aid of playing mates, younger or older, who have a little more pianist-playing experience. Neither part is difficult to play, being performed in tunes that would be assigned to the average younger student in grade 2, or early grade 3.