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James Francis Cooke

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THE AMERICAN CORD OF ORGANISTS will hold a concert and auction music festival in New York City from May 18 to 19. The various events for the two days will include services at several of the major churches, organ recitals by outstanding artists, and lectures on topics of interest to both laymen in their respective fields and to professional performers. For further information, call 129-3174. The concert will take place at Central Presbyterian Church, 290 Fifth Avenue, New York City.

THE FIFTH ANNUAL PHILADELPHIA Bach Festival will be held May 12 and 13 in St. James Church, with the final concert at the Pennsylvania Academy of the Fine Arts. The festival's director is Jesse Allen Deall, chairman, and, along with his fine lineup of performers, will be conducted by Dr. Robert Bedell, director of music at Long Beach, Calif. The concerts will feature the works of Bach, Handel, and Mozart.

THE MUSICA EDUCATORS NATIONAL CONFERENCE will hold its annual meeting in conjunction with the American Music Week in Philadelphia. The conference will feature concerts and workshops on various aspects of music education. The final concert will be held in the Academy of Music in Philadelphia on May 18. For further information, call 129-3174.

THE BACHMANN MEMORIAL FUND, Inc., has announced the dedication of the great Russian master, Egor Shakhov's, has been organized. Vladimir Rosenblat, president of the fund, stated that the group would continue to support the young musician.

THE AMERICAN SOCIETY OF THE ANTIQUES INSTRUMENTS, Ben Stad, president, and director, held an annual music festival in March 30 and 31 in Philadelphia. The three sessions included organ recitals, chamber music, and orchestral concerts. The festival was a success, and the society considered it a great success.

THE WORLD OF MUSICAL
HERE, THERE, AND EVERYWHERE
THE DDETROIT SYMPHONY ORCHESTRA gave an inaugural and practical audition of the orchestra's new director, Samuel Chauval, at the City Auditorium, Detroit, to take over the direction of the orchestra for twenty-five minutes each of each of the orchestra's four periods during the week of April 20. The orchestra's four sections received one full hour's practice each, with an additional half hour period of study, and the rehearsals were considered a great success.

THE CHILDREN OF CHICAGO's five-year-old competition in music and art is being sponsored by the Chicago Symphony Orchestra. The competition is open to all children in the Chicago area, and the winners will be announced in the fall.

THE AMERICAN SOCIETY OF COMPOSERS, Songwriters, and Authors, Chicago, sponsored a concert of music and poetry, featuring the works of several Chicago composers and poets. The concert was held at the Chicago Auditorium, Chicago, Ill., on May 12, and was attended by a large audience.
The summary of the text is not provided due to the nature of the content which appears to be a musical magazine rather than a direct question of text analysis.
**Musical Twilight in Europe**

by David Ewen

David Ewen, who frequently has written for The New York Times, has written several articles of fair-faculty value, reviewing his travels in Austria and Italy and reflecting on the state of the arts in Austria and Italy today. The first part of the article is devoted to the art scene in Vienna, where the composer Richard Strauss lives, and the second part is devoted to the art scene in Italy, where the composer Pietro Mascagni lives.

**A Musical Twilight**

The musical twilight is also reflected in the fact that, in spite of the best efforts of the musical congresses and the Vienna Society, the musical life of Austria is still far from being well organized. The musical congresses have done much to improve the musical life of Austria, but they have not been able to do much to improve the musical life of the Vienna Symphony Orchestra. The Vienna Symphony Orchestra, under the direction of Fritz Wiedemayer, has been the most important of the musical congresses in Austria, and it has done much to improve the musical life of Austria. But it has not been able to do much to improve the musical life of the Vienna Symphony Orchestra.

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May Day in Eisenach

A Little Visit to the Home of Bach

by Dr. Guy Maier

In all the wild states of the World War there has been no distraction in the employment of the work of the great masters and masters. Around the maestro's house in that country, as he busily

Music and Culture

May Day in Thuringia is a season of magic... To greet the singing anywhere is always a lovely adventure, but when, at all places, you find yourself in Bach's home town, Eisenach, on the first day of May, it becomes an occasion of simple rejoicing. This year's May Day holiday is to be especially noticeable since it falls on a Sunday. So here we are, fresh and lively at 8 A.M., ready to step out in an atmosphere tinged with the chimes, bright rays of early spring morning, the air throbbing with life and with meaning to come. Even the light-month, lingering that night in spring, is cheerfully morning, waking, rolling off their earlier residues in the cross armed Bach's church. ... It is one of these pulse-stirring moments when anything can happen, when surmounting strides themselves serve us in an instant true through the crowded, oblique streets. But we must firstly restrains ourselves, far in this country no one ever makes such a rash assumption of himself...

Music and Culture

Bach is law and individualists, must have listened to the song of those two-married playwrights, and to the

May 1954

Through its ten thousand voices. But I'll wager that young "Bach" (in Johann Sebastian Bach was positively

EXHIBED CHOR BOYS

May, 1944

GARDEN

"Tranquil shaded rows laid out"

It is he who sings in the Bach's house's brave..."

FABRIC GARDEN

IN THURINGIA

"Tranquil shaded rows laid out" (She is he who sings in the Bach's house's brave..."

As Well-Pondering Spirit

Even after all those generations it is miraculous to know the art of Bach, Exquisite and the..."

FOREWARD MARCH WITH MUSIC

EXHIBED CHOR BOYS

May, 1944

FOREWARD MARCH WITH MUSIC

BACH GARDEN

"Tranquil shaded rows laid out" (She is he who sings in the Bach's house's brave..."

MAY

THURINGIA

"Tranquil shaded rows laid out" (She is he who sings in the Bach's house's brave..."

MAY 1954

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May, 1944

"Tranquil shaded rows laid out" (She is he who sings in the Bach's house's brave..."

MAY 1954

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MAY 1954
Masters and Matrimony

When Wives Are Helpmates, and When They Are Not

By Dr. Paul Neill

The famous German-Dutch composer Adolph Hasse married Geertruida Maria van Bueren, who was his second wife. Hasse once told his friend, "I was married to someone I have never known, and her name is unknown to me." This is a reference to his first wife, Maria van Bueren, who was his true "helpmate". Hasse was married to her for seven years, but she died young. His second wife, Maria van Bueren, was responsible for much of Hasse's later success, and their relationship was a source of inspiration to him. Hasse's music often featured themes of love and passion, and many of his most famous compositions were written during this time. The story of Hasse's relationship with his wife is a reminder of the importance of love and devotion in a successful marriage.
Music in the Home

The Latest Records
Pass in Review

*经过 Bach's key "Pops" played in Chicago, good.*

The Single-ly

**Bach's key "Pops" played in Chicago, good.**

Music in the Home

A NOTORIOUS BIOGRAPHY

If Edward M. Malzer (now in the United States) had been a dozen years older, many of the amply documented biographical legends about the life and work of his famous and illustrious American father, Edward M. Malzer, would not have been a notable one. Edward M. Malzer's works, as far as I am aware, have always remained an open book. Therefore, I have no idea of what constituted the biographical material, as far as I am aware. Neither have I ever read anything about the biographical material, as far as I am aware. However, I have read a number of biographical writings, as far as I am aware. Some of these biographical writings have given rise to some of the so-called "facts", others have been an amusing and interesting exercise in creative writing. Either way, the biographical material is an open book, as far as I am aware.

Music in the Home

SING WITHOUT WORDS

The life of Delius has never been more fully surveyed by full-bodied, interdisciplinary, complete biography. Which gives us a whole new life of music, and even more so, a whole new life of his life. This book gives us an exciting and exciting new life of the life of Delius, and even more so, a whole new life of his life. This book gives us an exciting and exciting new life of the life of Delius, and even more so, a whole new life of his life. This book gives us an exciting and exciting new life of the life of Delius, and even more so, a whole new life of his life.

Music in the Home

B. Meredith Cadman

SONG OF THE SLAYERS

The number of references to musical subjects has been cataloged by someone. When we find field notes, we are seldom satisfied with only very wide, general and abstract accounts, which are often very superficial.

Music in the Home

Jesus: "Full" of his time, the story of a musical era. What is the story of a musical era? What is the story of a musical era? What is the story of a musical era? What is the story of a musical era? What is the story of a musical era?

Music in the Home

SCHOTT ISICANS: Music in the Home

Pioneering work in the field of music education has been described by Schott as "noteworthy." Schott's approach to music education has been described as "noteworthy." Schott's approach to music education has been described as "noteworthy." Schott's approach to music education has been described as "noteworthy." Schott's approach to music education has been described as "noteworthy.

Music in the Home

Books

*FORWARD MARCH WITH MUSIC*
Music and Study

A Loose-Leaf Plan

By art students, as well as those interested in music pedagogy, I have found that it is easier to keep your notes in a loose-leaf binder than to have them all in one place. 

I have been using this system for several years now and I am still using it. It has saved me a lot of time and energy. 

I hope you find it helpful too.
Now, rations today worked. Everyone was on edge. The public began to demonstrate, the public was loud in its dissatisfaction, the "traitor" sign is that the tone quality, to be expected for John. It was obvious that it had been down, standard, unqualified, and musical has been the quality of the public. For instance, when he played in the Detroit Symphony Orchestra, he was a little better than he was to the staff. It is to the moral sense made by himself, and was not a moral sense at all. Nevertheless, nearly everyone turned the "traitor" sign, which General Butler would have joined, if he had been a "traitor" sign, or a "traitor," which was quite correct in either case.

Part Three

To build the pupil to his own voice much as the A student vocalizes his personal quality, and to enhance his ability to understand the emotional quality of the pupil's selection.

The concept of "Bel Canto, Anyhow?" is a masterly discussion of "Dear Old Voice Production." by Francis Rogers

Professor of Singing

Julliard School of Music

Francis Rogers is one of the world's most distinguished teachers of the art of singing. After being guest instructor at the National Academy of Vocal Arts in Washington D.C., and also guest instructor at the University of Oxford, England, he will be at the Julliard School of Music in New York City. The following is the third and final installment of a series of articles by Francis Rogers, in which he presents his unique and "dry" approach and "easy" habit that is hoped will make vocal teachers earn money with their "Ladies'-Man."
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The out notes
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and
involves
and
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Hammond
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subscription
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the
Hammond
organ.

Concerning
Evelh Smith
Popular Radio Artist


Plowright

Music and Study

Arthur Prade
Manager of Musical Research
The National Broadcasting Company

Exciting Futures in Musical Research

A Conference with

Ernest La Prade


Music and Study

the instrument with 253 Million Tonal Quality

requirements in Playing the Hammond Organ

An Interview with

Evelh Smith


Music and Study

MUSICAN


Music and Study

MUSICIAN


Music and Study

MUSICIAN


Music and Study

"FORWARD MARCH WITH MUSIC"

The ETUDE

Music and Study

Music and Study

MUSICIAN


Music and Study

MUSICIAN
The Secret of Tone in Choir Work

The Second of a Series of Articles by

Carol M. Pitts
Assistant Professor of Music
State Teachers College, Trenton, New Jersey

The Nature of the Instrument

ALL MUSICAL TONE is produced by one or more of the mechanisms described above. When the tone of a pipe is produced, with the aid of a reed or mouthpiece, the air is caused to pass upward through a column of pipe and into the bell, or the bell-shaped end of the pipe, where it is deflected back into the instrument as sound. The air is deflected by the bell so that it is forced to pass through a small opening, or tone hole, in the wall of the instrument, and is then forced up and out into the bell. This produces a sound wave, which is heard as a tone. The tone wave is produced in the bell in the same way that the sound wave is produced in the mouth of the player. The bell is the resonating chamber of the instrument, and it produces the tone wave. The tone wave is produced in the bell in the same way that the sound wave is produced in the mouth of the player. The bell is the resonating chamber of the instrument, and it produces the tone wave.

The first step is the expansion of the tone wave. The tone wave is produced in the bell, and the bell is the resonating chamber of the instrument, and it produces the tone wave. The tone wave is produced in the bell in the same way that the sound wave is produced in the mouth of the player. The bell is the resonating chamber of the instrument, and it produces the tone wave.

Inhilation

In all musical instruments, there must be an adequate amount of air in the bell in order for the tone wave to be produced. The amount of air in the bell is controlled by the player's breath control. The amount of air in the bell is controlled by the player's breath control.

Inhilation

Ridgeway's book on the subject of the voice and the bell is the resonating chamber of the instrument, and it produces the tone wave. The tone wave is produced in the bell in the same way that the sound wave is produced in the mouth of the player. The bell is the resonating chamber of the instrument, and it produces the tone wave. The tone wave is produced in the bell in the same way that the sound wave is produced in the mouth of the player. The bell is the resonating chamber of the instrument, and it produces the tone wave.

The Vowel Stem

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Music and Study

while the silver stood around after rehearsal as if by magic...|

The ensemble was then permitted to break up, and the boys and girls who had been selected to perform were sent to the Music Hall, where they were arranged in rows and instructed in the proper manner of playing the instrument. The conductor then gave them a brief, but effective, performance, afterwards inviting some of the boys and girls to solo in various parts of the concert. The results were very satisfactory, and the audience was much pleased with the performance. The conductor, in conclusion, expressed his thanks to the boys and girls for their splendid work, and congratulated them on the success of their efforts.

Music and Study

The Light Violin Bowings—How and When to Teach Them

by Samuel Applebaum

SAUL APPLEBAUM, violinist, is a student of the Institute of Musical Art at the Solakov School of Music. After graduation he studied with Professor M. J. Hahn, of the world of the famous violinists. He has been a pupil of Professor M. J. Hahn, of the world of the famous violinists.

The material in this article is gathered from years of experience in practical teaching, as well as from personal observation of the teaching methods of such masters as Max Reger, Grieg, Koussevitzky, and many others. This material has been condensed and amplified with the assistance of the distinguished violin authority, Wilhelm Pfeiffer.

The Violin—when by time, another bezel may be sought. If more material is needed, more difficult studies can be used to the problem. Therefore, as the echo of the bell in the room, the violinist who has been playing the strings in the way only, the additional central element of the violin sound can be used, there is a certain number of studies, and eventually, figurative hands, that will present a certain number of studies, and eventually, figurative hands, that will present...
**Questions and Answers**

**Conducted by Karl W. Gehrken**

**Music Editor, Webster College**

**New International Edition of the**

**Shall a Wind Instrument Student Study Piano?**

Harmony Study, First and Second Grades

1. **Q.** What is the chief technical characteristic of a wind instrument? 
   **A.** The wind instrument is a series of pipes, a resonator, and a mechanism for causing the air to vibrate inside the resonator. The pipes are designed to produce a specific set of notes, and the resonator amplifies the sound produced by the vibration of the air. The mechanism for causing the air to vibrate inside the resonator is called the valve or reed. The valve or reed is used to control the pressure of the air, which affects the pitch of the sound produced.

2. **Q.** How can a wind instrument student benefit from studying piano? 
   **A.** The study of piano can enhance a wind instrument student's musicianship and technical skills. Piano study can improve a student's understanding of music theory, harmony, and the structure of musical compositions. It can also help a student develop a greater sense of rhythm, phrasing, and expression. Additionally, playing piano can improve a wind instrument student's ability to read music and understand musical notation.

3. **Q.** Should a wind instrument student study piano? 
   **A.** It depends on the student's goals. If a student is interested in pursuing a career in music, studying piano can be beneficial. However, if a student is primarily focused on their wind instrument, they may find that their time is better spent improving their technique and developing their performance skills.

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**New Italian Cittas** are well known in the musical world as the Comens, the brothers of famous Italian violin virtuoses. In the twentieth century, and right through the eighties, the composer of one of the most important Cittas, the renowned Giovanni Battista Cimenti, was known as “the greatest violinist of the Italian school.” His compositions were acclaimed throughout the world, and his influence extended far beyond the borders of Italy. But in the same period, another Cittas, the brilliant Antonio Cimenti, was recognized as one of the greatest violists of his time.

**Who Is Right?**

Q. In the June Issue of The Strad, the Editor's question: "And the years should be long closed to the study of piano and the study of violin? Which should be taught first?" Who is right? 

A. **Mr. H. H. Strother**

Mr. H. H. Strother was probably thinking of the piano in his answer, which was: "The study of piano first, and that of the violin second." I believe that in general it is better to be well acquainted with the violin, even though you may not play it, than to be a violinist and not able to play it. The study of piano is often combined with violin studies, and it is always possible to study with the violin as well. It is better to be well acquainted with the violin in general than to be able to play the violin.

---

**Can One Learn Without a Teacher?**

Q. If you were a student of a teacher, how would you have learned without a teacher? 

A. **Mr. C. B. Altman**

Mr. C. B. Altman was probably thinking of the piano in his answer, which was: "If you were a student of a teacher, how would you have learned without a teacher? The most important thing is to practice, practice, practice, and you will improve your technique. It is also important to study the music of the great composers, and to listen to recordings of their performances. You will also improve your technique by playing with other musicians, and by playing in front of live audiences."
Joy in Early Violin Study

A Conference with

Samuel Gardner

Ensemble American Violinist and Composer

"One Man's Journey"

For many years this alluring waltz melody has been heard weekly by millions of people on Sunday evening over the NBC network as the musical theme of one of the most popular of all radio series, "One Man's Family." It is now available for piano, in response to wide demand. Grade 4.

PAUL GARSON

Music and Study

A CERTAIN AMOUNT of enthusiasm surrounds the elementary stage of violin instruction, and it seems to me to be due, not to the shortcomings of individual teachers nor to the lack of special talent of individual students, but to some aspect of our teaching. Indeed, it is a matter of common observation that the first 3 or 4 years of study the pupil is unable to make the progress that is expected of him, and that, therefore, by the time he has mastered the first 3 or 4 years of study, he has been thoroughly discouraged. This is not the fault of the pupil or the teacher, but the result of the method by which the two are taught.

It is true that the pupil is eager to learn, but he is not given any real encouragement to do so. The teacher is apt to be too critical of his work, and the pupil is apt to be too critical of the teacher. The result is that the pupil loses heart and the teacher loses interest.

A Serious Deficiency

If we take the habits of a good teacher, we may go about in many ways to improve its effectiveness. For instance, if we take the time of the day when the pupil is most eager to learn, we may find that the teacher is not ready to teach. But if we take the time of the day when the pupil is most eager to learn, we may find that the teacher is not ready to teach.

In this respect, I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach. I think that the teacher is often not ready to teach.

When I was a young teacher, I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach.

In many cases, the teacher is not ready to teach because he is not prepared to teach. He may be too tired, too hungry, too cold, too hot, too ill, or too weak to teach. He may be too tired, too hungry, too cold, too hot, too ill, or too weak to teach.

The teacher must be ready to teach. He must be ready to teach. He must be ready to teach. He must be ready to teach. He must be ready to teach. He must be ready to teach. He must be ready to teach. He must be ready to teach.

When I was a young teacher, I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach. I was not always ready to teach.
Hans Engelmann, composer of *Melody of Love* (which sold over a million copies), looked upon *Apple Blossoms* as one of his most appealing compositions. It should be played like an idyl, considerably slower than a waltz. The coda is simple and may readily be mastered with a little practice. Grade 2.

Andante moderate con espress. 2:00

H. ENGELMANN

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THE ETUDE
**RONDO**

This fleeting little rondo from Mozart's "Sonata in C, No. 1" intrigues the fingers, so that when it is mastered it becomes a joy to "tweak" it off. Watch the staccato marks very carefully to insure a kind of "feathery" lightness. Grade 4.

Allegretto grazioso $\text{\text{\textquoteright}164}$

W. A. MOZART

**FINALE, FROM SYMPhONY No. 1**

Like all of Brahms' four symphonies, the Opus 68, No. 1, in C minor is the work of a mature adult, as it was not performed until 1876, when Brahms was forty-three years old. He devoted several years to writing it. There is a grandeur in the introduction presented herein, in which this great master employs timpani, woodwind, and strings to create a lofty dignity which critics of the time of its first performances described as a culmination of all the resources of Bach, Beethoven, and other masters up to that time. Others described it as the greatest of all "first" symphonies. Grade 3.

Andante M. M. $\text{\text{\textquoteright}469}$

JOHANNES BRAHMS
Art. by Henry Levine
Allegro non troppo, ma con brio M.M. 120

ROBIN IN THE PINE TREE

Grade 4. Allegretto M. M.(= about 72) With a cheery lift

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May 1944

International Copyright secured
RIGAUDON
SECONDO

JOHANN PHILIPP KIRNBERGER
(1721-1783)

Arr. by Leopold J. Beer

Allegro

Neath blue skies I wander in

My gay heart rejoices

Then as turns a waker, they

Thou's sun light is my heart.
Time was when the piano student was kept for a painfully long period within the range of a few notes in the center of the keyboard. Then came what might be called "orientation" pieces, such as this smooth-flowing White Sails, which enabled the student to find his way about over the range of the whole keyboard; in other words, "to orient himself," giving him a sense of liberty and balance not otherwise obtainable. Grade 2.

**WHITE SAILS**

Gracefully M.M. \( \approx 60 \)

VERNON LANE

Copyright 1942 by Theodore Presser Co.

May 1942
SHORT'NIN' BREAD

Grade 2.
With marked rhythm M.M. = 150

Put on de skit, put on de lid,
Mammy's gwine to make a lit-tle
short-'nin' bread.

Dat ain't all she's gwine to do,
Mammy's gwine to make a lit-tle
short-'nin' bread.

Mammy's lit-tle ba-by loves short-'nin', short-'nin,' Mammy's lit-tle ba-by loves coffee too!

Mammy's lit-tle ba-by loves short-'nin', short-'nin,' Mammy's lit-tle ba-by loves short-'nin' bread.

YELLOW BUTTERCUP

Grade 1.
In waltz time M.M. = 60

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SPRING IS HERE

Grade 11.
Moderato M.M. = 72

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PRELUDE
With lesson by De Guy Mayer on opposite page.

F. CHOPIN, Op. 28, No. 10

by Frederic Chopin

Tempo: Con Moto, ma non troppo presto

Prelude in C-sharp Minor, Op. 28, No. 10

Always play the right hand with the topnote of the chord clearly marked by a slur. Practice the right hand in these measures in Ex. I.

The Technique of the Month
Conducted by Guy Mayer

of the right hand, while I played the left.
. . . We went through the same process with Carnage, which offered a slightly different technical and emotional problem.
. . . Then came the matter of our relationship; here I played my own part and he played mine. The student had made a satisfactory job of the right hand, but his left was not at all good.
. . . I gave some more concentrated, two-finger exercises for the left hand, since I regard the Chopin-Woodey always to be the best hand setting in connexion with the left.

The Teacher's Round Table
(Continued from Page 286)

"But there is no substitute for a musical professional point of view. I desire to help students develop a spirit of inquiry and artistry which otherwise seems to be lacking in our pupils. And if we cannot develop the spirit of artistry, we cannot develop the spirit of inquiry. We cannot accomplish all of this in a single lesson if we fail ably to develop it ourselves through the "hot hand" and high interest.

OppORTunities...
in the Music Field

A dvanced Courses Offered by the University Extension Conservatory
by the Home Study Method

Music has always ranked high among professions. There is never an overcrowded field for the well-trained musician.

I nteresting positions are open in every part of the field. Teachers, choirs, colleges are making it necessary for every teacher to be equipped for his work; the Radio is calling for highly specialized teaching, and standardized teaching makes competition keen even in small communities.

As you are ambitious musicians?
A successful musician must always have a new idea. Because of this very fact, he is almost impossible to keep up with, for additional instruction; yet he always finds the time to keep his musician ideal, and in his enthusiasm for the theory of his art he studies our Extension Course material.

Diploma or Bachelor's Degree?
We help you to earn more and to prepare for bigger things in the teaching field or a career of the arts. Whether you want a Bachelor of University Extension or a Bachelor of Music with a diploma or Bachelor's Degree you can meet all competitive conditions.

Diploma Degree

Bachelor's Degree

THE UNIVERSITY EXTENSION
Conservatory
1525 EAST 53RD STREET (DEPT. A-428) CHICAGO, ILL.

PREFACE AND March WITH MUSIC.
Claudio Monteverdi—
The Father of the Opera

(Continued from Page 29)

his birth. On Aug. 8, 1613, Monteverdi was in

vited to Venice to become Maestro di Cappella at the

Church of Santa Maria del Popolo. He was only twenty

three and had a price of $2.00 on his head for

four years, a position that he held for forty-two

years. His conducting of the famous church services,

performed every Sunday and on many holidays, set

trends for church music that were followed by

other composers. Monteverdi’s influence on

musical composition was profound, as he was

one of the first composers to use the real

values of music, such as dissonance and

atonality, in his works.

In his last years Monteverdi was

summoned to London to prepare

music for the reigning

of the Spanish

court. He

died in London

on Dec. 29, 1643.

His music and

work

have

influenced

musicians

throughout

the

centuries, and his

legacy continues to

be felt in the

world of

music today.

Music

of Special Interest

MUSICAL TWILIGHT

in Europe

(Continued from Page 29)

"good" German music, this opera, which speaks of a nation's struggle for independence, has always made music and has written a number of famous

pieces. "The" Wagner-Pepper-Geiger-Rosza, type, which includes works by Richard Strauss, can be heard

in many concert halls around the world.

The "good" American song, this opera, which speaks of a nation's struggle for freedom, has always made music and has written a number of famous

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A MILLION NEW POTENTIAL MUSIC STUDENTS

ALMIGHTY MILLION

The fact that over one thousand new students are being

recruited each year by American colleges and universities

is a sign of the growing interest in music education. This

interest is due to a number of factors, including the

desire of students to participate in music as a hobby,

the importance of music in the workforce, and the

desire of parents to provide their children with an

excellent education.

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they are widely used in radio stations for instrumental and featured music on programs.

I shall never forget the day I entered my first studio. It was in a Hollywood studio where I had the chance to serenade a star in an off-limits area. I was immensely impressed and got permission to practice on the piano. The most prevalent thing I realized was that this was my instrument. It was a thrill to show the speed of the piano with the color possibilities of the organ, both of which I had studied. From that I was able to pick up arrangements in any Hollywood studio.

**Latin-American Tune**

Latin-American music has been thrust upon me, especially the tango, and following the Italian model was particularly adapted to playing this music. I made a piano arrangement for the first tango to be held, adding Portuguese to my college coincidences. In eight months I had written a number of examples of the tango, and was able to write as well as play this popular style in my studies. I was while playing at the piano when I was offered a radio contract in the United States, and returned to accept.

I shall never forget how I became prominent in this country and South America on the piano. It is difficult to say how some of this music was written for the instrument. It came slowly, and I do not credit it to the picking up in South America that was done. The instrument is now in the hands of the composers in the United States. It is not done outside of the orchestra, and I have been more interested in putting it in.

**Organ and Choir Questions**

Answered by HENRY S. FRY, Mus. Doc.

No question will be answered in THE ETUDE series accompanied by the full range of responses. All questions will be answered by the editor. (In the case of the occasional question of a nature that cannot be answered by the editor, he will answer it himself.)

**ORCHESTRA**

**SPEED DRILLS**

For Teaching Beginners

Sight Reading

Piano: 1 set of 3 cards, $2.00; 2 sets, $3.50; 3 sets, $4.50

**TEN-HUN**

**Piano Teachers!**

**SIGHT-READING**

(small and complete harmony) for the board, 3 sets, $5.00; 4 sets, $6.50; 5 sets, $7.50; 6 sets, $8.50

**KEY TO USE**—Drills consist of 32 cards with complete and every-day information for the use. Each question is a question of the music on the staff or harmonic progression, and consists of 32 cards with complete information for the use. Each question is a question of the music on the staff or harmonic progression.

**AN ADVANCED**—The drills are arranged to be used in the same way as the cards with the key on the piano keyboard. Then, the candidate has to look at the card, think about the music on the staff, and find the key on the piano.

**THE LARGE NOTES**

makes second notes possible. This feature of the card is of considerable importance to the study of the music on the staff. It is not only the music on the staff, but also the music on the staff and the notes on the card. These cards enable the candidate to learn the music on the staff, and to understand the music on the staff and the notes on the card.

**SIGHT-PLAYING**

is coming more and more of a requirement in the music industry, and we are sure that you will find it a useful tool. The drills will help you learn the music on the staff, and to understand the music on the staff and the notes on the card.

**GET YOURS TODAY!**

Sight-Reading drills may be obtained from various sources, and as you can see, the drills are available at various prices. The drills will help you learn the music on the staff, and to understand the music on the staff and the notes on the card.

**JENKINS MUSIC COMPANY**

Kansas City 6, Mo.

**Postwar Planning on things you'll buy**

Tell your Music Lending Friends about THE ETUDE and ask them to give you the privilege of studying their subscriptions. For information on how to have them, write to THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.
American Conservatory of Music

Chicagoe 5th SEASON

Under authority, State of Illinois

Unencumbered by endowments, the American Conservatory of Music carries on its work entirely through contributions made by the students and other friends of music. Contributions to the financial support of the school are most cordially invited and will be most gratefully appreciated.

Joy in Early Violin Study

(Courtesy from Page 28)

...is one who has all the knowledge of any instrument—can manufacture his own tones better! This, of course, makes the study more difficult than it otherwise would be. The student's pleasures diminish if he plays quads as loud as possible. He must learn to play at, not on, the instrument. Thus, the fallacy of the student's showing of his own playing, then, is not made apparent by the teaching methods usual in our teaching methods,...

Tonal Relationships

Now, to speak of methods in general without writing the qualities of each and every one of the instruments, we offer, for our side, the following:-

...I believe that the sooner we approach the idea that, just as the masses differ in their qualities, so do the instruments differ in their qualities. We offer, for our side, the following:-

...The result is to get away from mechanical and have here a thing that is individual and think in terms of real relationships and real developments and not in terms of the stuff of the open air and still find your way to the top of a mountain, and be like the old man and will be like the man and will be like the man and will be like the man and will be like the man and will be like the man and will be like the man...

...As in teaching methods in general, we should investigate the most natural method through which the student can make his acquaintance with the instrument, and not try to force him through the channels of the mechanics of music through which he cannot get to the real development of the instrument as a basis of the different developments of the music as in the other methods.

...Other students go to the same place and think in terms of real relationships and real developments and not in terms of the stuff of the open air and still find your way to the top of a mountain, and be like the old man and...
Junior Chest
Edited by
ELIZABETH A. GEST
A Music Lesson from the Circus by Milla M. Jordan

Ben had been to the circus that afternoon and he was eager to tell his mother about the hair-raising tricks the performers had done. These horses were galloping round the ring; the elephants were walking on ropes from way up near the roof, the dogs dropped right down the middle of the ring in a wheelbarrow. He had been an instant too soon or too late and had been under the hooves of one of the other horses. And there were so many other performers doing things just as dangerous, reaching safety by just a split second. Wouldn't it be great to have such marvelous adventures as those?

Ben's mother was looking over the evening paper. There were some prose paragraphs and a paragraph or two about the circus, she said. "Listen to this, Ben. In all phases of show business it's finding that courage, impertinent timing may endanger life and limb and it certainly makes the difference between a mediocre performance and a top-notch performance and a great success." she added. "The Hartford Times she was looking at. Now she said, "This thing of timing is just what I've tried to make you appreciate about piano playing. It isn't enough to learn the notes of a piece that counts. Almost anyone can do that. Some of the greatest performances among each note at the right instant and holding that note the exact length of time required is neither more nor less, that charity allows her to produce a performance instead of a success instead of a failure. If you just try the finger passages I just think you are going to love about piano playing. It isn't enough to learn the notes of a piece that counts. Almost anyone can do that. Some of the greatest performances among each note at the right instant and holding that note the exact length of time required is neither more nor less, that charity allows her to produce a performance instead of a success instead of a failure. If you just try the finger passages I just think you would be proud to have your name associated with those." "But this thing of timing is just what I've tried to make you appreciate about piano playing. It isn't enough to learn the notes of a piece that counts. Almost anyone can do that. Some of the greatest performances among each note at the right instant and holding that note the exact length of time required is neither more nor less, that charity allows her to produce a performance instead of a success instead of a failure. If you just try the finger passages I just think you would be proud to have your name associated with those." "But this thing of timing is just what I've tried to make you appreciate about piano playing. It isn't enough to learn the notes of a piece that counts. Almost anyone can do that. Some of the greatest performances among each note at the right instant and holding that note the exact length of time required is neither more nor less, that charity allows her to produce a performance instead of a success instead of a failure. If you just try the finger passages I just think you would be proud to have your name associated with those." ©

Junior Club Outline No. 33
Better and Industrial Development

(a) During the sixteenth century many improvements were made in the development of instruments; playing technique was improved; orchestras were increased in size. Scherber was responsible for the development. One of his compositions required sixteen violins, trombones, and flutes for a single orchestra. He made the viola take a more prominent part in the orchestra. The use of instruments was increased with the orchestra. It was during the sixteenth century that the "tonic" poem was born. What is a tonic poem? ©

(b) Give a term meaning very loud.
(c) Give a term meaning very soft.

What is meant by a pianissimo? ©

The Clock

by Helen Stell

Tick tock, tick tock, the minute hand strikes the clock. When day is done and night begins to fall, quite well to play, it'll be time for all. The clock all day, tick tock, tick tock.
In this making arrangement for piano shows two measures of the original or the piano sheet music for the piece, which is usually cut in half and given to the performer as a visual clue to the performance. The score will give the performer guidance in understanding the music, and it will also be used during the performance to keep track of the progress of the piece.

May 1944
ADVANCE OF PUBLICATION OFFERS

All the of the publication, The Organ Teacher's, have been

been published. The various issues of the magazine have been

been distributed to subscribers, and the subscribers have

been notified of the publication. The Organ Teacher's is a

monthly publication that is dedicated to the advancement of the

organ literature and the organ performing art. It is designed to

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broadcast on "Music of the New World" by
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"Music of the New World" has
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works...a total which does not in-
clude the many traditional tunes of the
other Americas introduced to North
American listeners in this series.

"Music of the New World"—pro-
grams planned to demonstrate the relationship of music to ways of living
among the peoples of the Western Hemisphere—is now continuing in
Part 2 of Course II—titled "Folkways
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Listen to these inspiring programs,
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ing Company and independent stations
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new value to educational programs.

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