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James Francis Cooke

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UNITED WE STAND
THE WORLD OF MUSIC
HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

JOSEPH W. CLARKS "Symphony No. 1 in E minor" had its world premiere on May 28th at the New York Philharmonic. In the concert, the music was played by the orchestra of the Philadelphia Orchestra, under the baton of Fritz Reiner.

EMANUEL FEUER, MANY OF THE GREATS... FEUER is quickly becoming one of the most sought-after conductors in the world. His performances have received universal acclaim, and he is currently leading the orchestra of the Vienna Philharmonic.

THE SIXTH ANNUAL COMPETITION... The sixth annual Competition for Young Composers is still open. The deadline is November 15th, and the awards will be announced in January. The competition is open to composers of all ages, and the prizes will be awarded in various categories, including orchestral, chamber, and vocal works.

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WANTED, MORE BRASS BANDS," an editorial in the Saturday Evening Post of April 16th attracted widespread attention. The writer singled out a scene in the Pennsylvania Railroad Station in New York City, which had already brought many comments to The Etude. Those taking trains at the station could look down upon a kind of mezzanine floor, where young men were devoting their efforts for the Army. It was a silent, grim, degrading sight to see these soldiers, who only yesterday were in civil life, saying goodbye to their parents, wives, and sweethearts. Perched up in this section have been thousands of men on their way to camps and never once, when we have had time in the memorial, have we heard a note of music. The Saturday Evening Post properly remarked, "Human nature, in an average for brass bands and flag waving, so the crowds would know who these men are and send them on their way with the cheers they deserve." What a difference a just a little music would have made to the men on that day which they will never forget! The stirring tunes of The Star and Stripes Forever would not only have put courage and patriotic note in their hearts but would have turned the tears of the mothers and wives and the hearthstone of the fathers to a thrilling moment. Music is one of the beautiful flowers of civilization. It is a precious life ideal for which free men at this moment the world over are giving their lives.

We prefer to have our readers form their own opinion of the comments of Mr. Wallace. After all, there is no reason why one group of citizens, who are making a rather startling contribution to victory, should go unpaid, while others, working in the same cause, are paid. Those who are not professional musicians, in the sense that they are not dependent upon music for their livelihoods will, we know, give to the limit of their vast and noble common cause. Incidentally, the Los Angeles Association of Musicians, of which Mr. Wallace is President, bought $100,000 in War Savings Bonds. Mr. Wallace writes: "The other day an Army Colonel commanding a regiment stationed Los Angeles phoned for an orchestra to play "free" music at an entertainment for the soldiers. This was just one of eight or ten requests for free music that we receive every day of the year from Army and Navy groups, Civilian Defense and charity organizations, but it was a little different in that the

(Continued on Page 489)
De Charles Elliot wrote a delightful book, now out of print, entitled "The Dulcimer Handbook." That book, like all my attempts to speak my mind, has its failings. But there is no use in trying to be someone other than what one is...
William M. Felton

Music and Culture

The First Informants to Modernize with Descent to the Posing of the Well-Known Composer

When fans heard that the composer was to perform in Philadelphia, they were excited. The concert was at the Academy of Music, and the program included works by Tchaikovsky, Brahms, and Rachmaninoff.

Mr. Felton is at the podium.

A Human Metronome

By Mina Noble Sayer

Have you ever had the experience of needing a metronome tremendous, with more than the minimum space, and when you couldn't find one, you decided to make one, and then discovered you didn't have the right size of needle to use? I have experienced the same situation. When I was preparing for a solo piece, I needed a metronome that would beat the beat faster than the fastest piano could play. I searched high and low, but I couldn't find one that would do the job. Finally, I decided to make my own. I used a simple clip to hold the needle on the surface of the metronome, and then I adjusted the tension until I got the right beat. It worked perfectly! I was able to practice my piece with the metronome, and I was able to get the timing just right. I was thrilled! I hope this will be helpful to anyone who needs a metronome but can't find one. You can make your own, and it will work just as well as any store-bought one.
Music and Culture

Among the many features that make a circus, the strident music is among the most memorable. "The circus is a musical form," according to Merle Evans, "and the animals are drawn from the audience by the music." The Ringling Brothers and Barnum & Bailey Circus has a history of musical performances dating back to the early days of the circus. The music is an integral part of the show, providing a backdrop for the acrobatics, animals, and performers. The music is often a combination of classical, operatic, and big-band styles, tailored to suit the needs of the performance. The music is played live, with an orchestra of up to 80 musicians, who work in unison with the performers to create a cohesive and captivating show. The music is not only a source of entertainment, but also a key element in the story of the circus, helping to create a sense of grandeur and spectacle. The music is a vital part of the circus experience, and is sure to leave a lasting impression on any audience.
**Magic Metal**

Romantic Traditions of the Bells

by Karry Ellis

**When the Yacht Still Aire**

by William B. Conquer

The sound of reverberating clanging, it is there that reverberating clanging. It is there that the reverberating clanging is repeated. In addition to reverberating clanging, we have a reverberating clanging. The reverberating clanging is repeated. As the reverberating clanging is repeated, the reverberating clanging is repeated. The reverberating clanging is repeated. It is there that the reverberating clanging is repeated.

**Radio Music Mitigates War's Alarms**

by Alfred Lindsay Morgan

One of the strangest things in the history of the church is the custom of baptizing children, after the manner of baptizing household beings. Yet this is done to-day in Catholic countries of the world, and it has become a well-known part of the Christian religion. It is a custom which dates back to the very beginning of the Christian church. The custom of baptizing children is a part of the Christian religion, and it is one of the oldest customs in the history of the church. It is a custom which has been observed in the church from the very beginning, and it is a custom which has been observed in the church from the very beginning.

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**The United States Navy Band**, featuring instru-mentalists and vocalists, will give concerts on the air Wednesday at 13:00 P.M. and Wednesday at 09:00 P.M. WNB. The band has been featured on the CBS radio network.

**Radio**

**Music in the Home**

American father was permitted to participate in the village dance and her mother was also permitted to participate in the village dance. Later, when the family moved to Wood-ocket, Rhode Island, Elizabeth continued her musical training on piano and voice studies, and sang solos in church to her mother's accompaniment. Not long after, the family moved to New York to study with the former Metropolitan Opera principal, Merle Al-ken. Elizabeth promised to have an auspicious future. The future of Elizabeth's musical career was assured when she was heard to be an extremely promising young singer.}

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For the first time in its history, the National Symphony Orchestra presented a concert in the United States on Wednesday night, June 25, at 09:00 P.M., WET. It was a program of British music, conducted by Thomas Beecham.

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Ex. Treble

The Modern Scale Fingering:

By Orelline A. Lindquist

SOMEBODY has said that pedagogy, next to love, is the most conservative thing in the world. When we see how slow piano players are advancing in the rest of the world, we might well wonder why theology should be praised. Why is this fingering not more widely accepted? Perhaps many teachers think that the fingering is less natural. I think they are not aware of its advantages.

The lesson of the new fingering is not nearly so complicated as it is commonly believed. It is only the new notation that has been changed: O, D, and F in the sharp, and P in the flat.

If we examine the new fingering for the left hand in the notation on the right, we will find that the left hand fourth finger is now moved up to the second of the flat. This makes the fingering identical with that of the right hand flat scale. Just as I discovered this fingering is not new, Charles Bachman, Director of his Technical Institute, was the first to make it public.

The lesson of the new fingering for the right hand is as follows: the first finger of the flat scale is changed to a flat scale. In the flat scale the right hand is always on P, whereas in the old fingering the right hand can be in any staff position. So the fingering can all be learned in a moment’s glance at this example:

\[(B, H, H)\] fingering for flat scales:

\[\begin{align*}
B & = P \\
H & = P \text{ or } P, S, S \\
B & = P \text{ or } P, S, S
\end{align*}\]

If you play the flat scale ascending with the right hand, and at the same time down with C-sharp with the left, you, likewise, will find that you have played a scale with the modern fingering on the left hand. This same physical relationship holds throughout the entire range of the instrument. You play any scale with the right hand and, from the same relative position, as key-board, fol-

The Modern Scale Fingering:

Since thumbslapping and handshifting is the principal difficulty to overcome in scale playing, it is well to take a closer view of these ob-

Don’t in Stage Compartment:

by Natie Brandman

Don’t even think about your fingers too late to do anything about them, one

Don’t forget to acknowledge the assistance of your teacher.

Don’t forget to play directly in the positions, if you are a pianist, but use and acknowledge the assistance of your teacher. Never use or move your position, but always play directly in the positions. Never use or move your position.

Don’t forget to watch the fingers. If you are a pianist, you should recognize the character of the right hand, and, as far as possible, use only one hand, and never use or move your position.

Don’t forget to think about the positions. If you are a pianist, you should recognize the character of the right hand, and, as far as possible, use only one hand, and never use or move your position.

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Music and Study

How to Facilitate the Acquisition of Technical
by Dr. James L. Mursell
Professor of Music, Teacher College, Columbia University, New York City

Music plays an integral role in our lives. Whether it is played on instruments, sung, or heard in a concert, music has a profound effect on our emotions and experiences. In this article, Dr. James L. Mursell discusses how to facilitate the acquisition of technical skills in music, emphasizing the importance of practice, the role of the teacher, and the use of various instructional methods.

A Specific Goal
5 questions out of all technical problems can be made ground-stones of practice and expressive delivery of specific musical ideas. These are:

- How is the tonal quality to be realized?
- How is the rhythmic quality to be realized?
- How is the expressive quality to be realized?
- How is the dynamic quality to be realized?
- How is the color quality to be realized?

A Genuinely Artistic Voice
The control and control of his voice changes, much akin to that of a machine, must be constant. The vocalic does not change to be done in a mechanical manner. There are only a few notes that are within an inch of the adult male effort to learn to produce musically correct voices. Whether that be beyond the natural limit.

A singer of art songs must have a range of more than two octaves, and much more than the lower, that they flow as one voice without a break or an apparent change in quality.

What about your own voice? Are your high sounds different? You own, monthly? Does the entire voice flow smoothly from note to tone? Or does it suddenly stop from a large, robust quality to a weak, thin one? Or from a weak, thin one, to a strong, thick one? This happens to all of us at first.

The basis of the voice is the range of quality, of the voice is the fact that to realize the full range of a trained singer is very difficult. It starts with the training of the voice, and even when the training is done, the quality is still present, and at a relatively slow pace.

Growth of Vocal Muscles
One may think that the vigorous quality of the voice rests on the high pitches of the voice and that the quality of the voice must be equal to the quality of the voice. This is not so. The voice is not only the voice, but also the voice. The voice is the voice, and the voice is the voice.

An Important Problem
Frequently another problem bounds just as tightly. Counting either musically or emotionally, you may be bound to stay within the range of something that is too weak, and you should not be afraid to express that weakness or the fact that it is too weak and you are just practical. How much of this nature is of the voice, or of the voice, or of the voice.

Bridging the Voice
by Crystal Waters

The Ephraim

JULY, 1962

peak to peak, we take as granted without much question that to acquire and maintain even a limited voice technique as a skill can ever be easily gained. Yet many of the problems which we face are created by this new awareness. We are not particularly to the skill itself, but to the way it is taught. The way in which music training is conducted is usually a rather haphazard and unstructured approach to the process, relying heavily upon the teacher to learn and in most cases to teach. This is too inadequate, and the way it is taught needs to be revised, because it is the only way that the student can learn what he has learned, through his own effort, and that he can learn what he has learned from the experience of the teacher.

In this case, the teacher is given the responsibility of guiding the student through the process, and it is the student's responsibility to learn what he has learned. The teacher must provide the student with the necessary tools and techniques to learn what he has learned, and the student must use those tools and techniques to learn what he has learned.

In the case of the voice, the student is given the responsibility of guiding the singer through the process, and it is the singer's responsibility to learn what he has learned. The teacher must provide the singer with the necessary tools and techniques to learn what he has learned, and the singer must use those tools and techniques to learn what he has learned.

The voice is a tool, and the singer must learn how to use it effectively. The student is given the responsibility of guiding the teacher through the process, and it is the teacher's responsibility to learn what he has learned. The student must provide the teacher with the necessary tools and techniques to learn what he has learned, and the teacher must use those tools and techniques to learn what he has learned.

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Charles-Marie Widor
Teachers of Composition
by Evangeline Lehman

Miss Lehman had the good fortune to know Widor personally in Paris. The master was a great admirer of her compositions. Following the first performance of Miss Lehman’s “Marche in F” at the Phi Mu concert, Widor sent her a letter on which he wrote: “The March is a fine piece of work, which I am sure you will never forget.”

The Elements of Great Music
Whatever its nationality and whether originally invented or based upon the folklore, music, if we grasp its chief essentials, is made up of a general combination of cultural factors, rhythmic basis, characteristic sound and proportion, and artistic and religious and spiritual judgment. The last condition is the most important. The composer must have an individual, artistically successful work. He must be endowed with a technical perfection which can command the respect of posterity. When a composer engages in a creative career, he is at the same time engaged in a serious conflict with his contemporaries and his posterity.

1. The type. There is a wide range of material available in this category, suitable to conclude minor, Serious, emotional, or prayerful work, as well as for the ceremonial or symphonic purposes of the church. The Finale of the symphony of a church service, for example, is an example of the type. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

2. The harmonic structure. The harmonic structure of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

3. The rhythmic structure. The rhythmic structure of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

4. The melodic structure. The melodic structure of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

5. The orchestral structure. The orchestral structure of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

6. The structural type. The structural type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

7. The formal type. The formal type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

8. The thematic type. The thematic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

9. The style type. The style type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

10. The instrumental type. The instrumental type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

11. The vocal type. The vocal type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

12. The choral type. The choral type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

13. The operatic type. The operatic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

14. The symphonic type. The symphonic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

15. The chamber type. The chamber type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

16. The solo type. The solo type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

17. The ensemble type. The ensemble type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

18. The folk type. The folk type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

19. The traditional type. The traditional type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

20. The popular type. The popular type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

21. The contemporary type. The contemporary type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

22. The experimental type. The experimental type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

23. The avant-garde type. The avant-garde type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

24. The minimalist type. The minimalist type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

25. The postmodern type. The postmodern type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

26. The neo-classical type. The neo-classical type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

27. The neo-baroque type. The neo-baroque type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

28. The neo-romantic type. The neo-romantic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

29. The neo-symphonic type. The neo-symphonic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

30. The neo-chamber type. The neo-chamber type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

31. The neo-solo type. The neo-solo type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

32. The neo-ensemble type. The neo-ensemble type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

33. The neo-folk type. The neo-folk type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

34. The neo-traditional type. The neo-traditional type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

35. The neo-popular type. The neo-popular type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

36. The neo-contemporary type. The neo-contemporary type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

37. The neo-experimental type. The neo-experimental type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

38. The neo-minimalist type. The neo-minimalist type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

39. The neo-postmodern type. The neo-postmodern type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

40. The neo-advanced type. The neo-advanced type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

41. The neo-symmetric type. The neo-symmetric type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

42. The neo-asymmetric type. The neo-asymmetric type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

43. The neo-functional type. The neo-functional type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

44. The neo-structural type. The neo-structural type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

45. The neo-syntactic type. The neo-syntactic type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

46. The neo-grammatical type. The neo-grammatical type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

47. The neo-dialectical type. The neo-dialectical type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

48. The neo-philosophical type. The neo-philosophical type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

49. The neo-ethical type. The neo-ethical type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.

50. The neo-political type. The neo-political type of a piece of music is determined by the type selected. It is characterized by a strong emotional quality and a broad, sweeping, and majestic melody.
An Unusual Opportunity for Singers

by

Augusta Leinard

A WAY of gaining an easy entrance to the best musical circles is a rare advantage. To have it come to me by accident, and if it is satisfactory, you may get a great deal of work out of a casual source when a notable artist suggests some requirement, very likely will be assigned.

"Funeral directors look for a few professional voices: with a tone of well-seasoned, appropriate manner. They’re extremely partial about artists."

The Importance of Diction

We remarked that his diction left nothing to be desired. That would be natural after all the work, the effort, the experience. We were told he had been engaged before, but had the diction remodeled so as to sing operatic demands, a setting of a scored and a humorous text. The words were almost completely unvaried by Jean, with only a few substitutions that one would notice by careful listening. As a general rule, our print banishments are made for a service, and music directors look for a tenor for a type of ensemble, a men’s choir and a boy’s choir. That would be natural, that one would not notice the timbre of a soloist or a choir. As they sing with a good sense of rhythm, we have decided to offer our what we consider a type of formal concert. From that moment, only the best soloists or choruses can be offered. We are now in the process of offering a series of concerts on a weekly basis.

"Music and Study"

by

Joan Ray

SAN FRANCISCO: before the season is over, you realize that the season has been a success. What a surprise! I have been in this city for the past month and a half, and have seen so many concerts in the last few weeks that it has been very difficult to choose between them. I have been to concerts in all parts of the city, and have enjoyed every one of them. The music is always wonderful, and the singers always sing with great enthusiasm. One concert particularly stands out in my mind, and that is the concert given by the San Francisco Symphony Orchestra. The conductor was a man named William R. Davies, and he conducted the orchestra with great precision and skill. The piece that was performed was "The Rite of Spring," and it was absolutely stunning. The orchestra played with such energy and passion that it was impossible not to be moved. I have always been a fan of the work of Igor Stravinsky, and this performance only served to heighten my appreciation of his music. The San Francisco Symphony Orchestra is truly one of the finest in the world, and I am grateful to have been able to experience their talent firsthand. Thank you, William R. Davies, and the San Francisco Symphony Orchestra, for a concert that will not be forgotten any time soon!"
A Round Table's Forum

Consists, I want to make things of our wholeness, self-conscious questions have not been given enough room. The issues involved are big, and our perspective on them is too limited, too self-conscious. It is important to understand the whole context, not just the specific issues involved. We need to approach the problem from a broader perspective, not just from our own individual perspectives. We need to understand that the issues involved are big and complex, and that our perspective is too limited to understand them fully.

Incidentally, unless you approach them from this broader perspective, you will not be able to understand the issues involved. You will not be able to see the whole picture, and you will not be able to understand the big picture. You will only be able to see a small part of the picture, and you will not be able to understand the big picture.

Trios

R.B. (B.C.) published his first book of his works at the age of twenty-three. He was the first person to use a keyboard in his compositions. His music was very popular, and his pieces were often performed in public. However, his music was not well received by his contemporaries. Some people thought his music was too complex, and others thought it was too simple. He was not well received by the critics, and he was not well received by the public. However, his music was very popular among the public, and his pieces were often performed in public.

Adult Beginner's Triumph

From B.B. (B.C.) comes this fascinating exposition of an English violin virtuoso, who underwent many adventures on his journey through life. He was a truly great violinist, and he was one of the greatest violinists of all time. He was the first person to use a keyboard in his compositions, and he was the first person to use a violin in his compositions. He was the first person to use a keyboard in his compositions, and he was the first person to use a violin in his compositions.

A Warning

Round Tables are warned to avoid using only a part of any warranty letter so that it is not representative of the whole. You may not know about the warranty letter, and you may not know about the warranty letter. However, you may know about the warranty letter, and you may know about the warranty letter. You may know about the warranty letter, and you may know about the warranty letter.

A Person's Greatest Model

A model that you choose depends on the kind of things you want to do. If you want to play a musical instrument, you may choose a violin. If you want to paint a painting, you may choose a violin. If you want to write a letter, you may choose a violin. If you want to do something else, you may choose a violin.

Pay for Memorizing

If you do not know how to memorize, you can pay for memorizing. You can pay for memorizing, and you can pay for memorizing. You can pay for memorizing, and you can pay for memorizing.

A Full-Time Job

And here is the best of the violins—violinists! They are the ones who make the music. They are the ones who make the music. They are the ones who make the music. They are the ones who make the music. They are the ones who make the music.

The Teacher's Round Table

Conducted Monthly by

Dr. Guy Water

Randall Period and Music Educator

Violin Collecting for the Amateur

A Therapeutic Balm for Nerves

by Francis Drake Ballard

During times of stress, either personal or national, a part-time hobby helps to relieve tension. With millions and millions in the ranks of amateur violinists of this and that, the quiet and peaceful hobby of violin collecting for the amateur can become a fascinating "necessity," a popular and temporary one.

As an active professional violin collector, I have found it necessary to buy exclusive, �mprocessional is only practical only those with the means of money, it would be in the best interest of the amateur collector to have an ample amount of money, and with the knowledge necessary to learn the fundamentals of violin collecting, can create an amusing hobby. The hobby, for example, can create an amusing hobby, in which to buy War Savings Bonds.

The writer started violin collecting two years ago, strictly for her hobby. To my astonishment, I soon began my own violin collecting, and I made a substantial profit. I sold my collection, and went to other collectors and played my "fiddle," at a fraction of their work.

Obviously, judging the value of a violin as a hobby is a fall into two general classes: (1) the average average price for an average violin and (2) the price for an average average violin. The average average price is usually the price for the average average violin, and is determined by the buyer of the average average violin.

The writer started his violin collecting two years ago, and he is starting to scratch. The violin collecting, however, is starting to scratch. The violin collecting, however, is starting to scratch. The violin collecting, however, is starting to scratch. The violin collecting, however, is starting to scratch.

Seeking Hidden Treasures

But once I set out combing the old violin market for a fifi-finger violin, I may as well have set out combing the old violin market for a fifi-finger violin. For the old violin market is not the place to take lessons in order to become more proficient as a violinist.

The knowledge of the violin and the appreciation of the violin is as important as the knowledge of the violin and the appreciation of the violin. And the appreciation of the violin is as important as the knowledge of the violin and the appreciation of the violin.

VIOLIN

Edited by Robert Folz

JULY 1942

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Music Unites the Americas

A Review of a Memorable Musical Educational Congressional
by Dr. George L. Lindsay

Music and Study

July 1962

All the most dynamic moments in the history of man, it seemed very fitting that a great orchestral symphony should start and develop, with the great objective of employing the universal language to promote international unity. Dr. Lindsay’s review will be read with great interest.

New Developments in Radio

Educational radio programs were featured beginning with American Youth and the American Youth Network new program of highlights of "Peregrine." Then there was the announcement of the new National Educational Radio Program sponsored by the National Science Foundation, which will be heard on the American Youth Network.

Participation of Noble South and Central American Peoples

Christopher Columbus discovered America in 1492, but we in the United States did not discover the culture of South America until relatively recent. South American music is rapidly developing and is currently being heard in various programs and special programs as never before, particularly in Brazil.

Amusements for American Children

One of the issues brought clearly to the fore throughout the conference was our need for support of American music for Americans. One general concern was devoted to the theme, "American Music for American Children." The program was presented in cooperation with the Music Division of the Library of Congress in Washington, and marked an important step in the history of music education. This was aptly expressed in the Forward of the program:

"American Songs for American Children: This step is in the adherence of the National Music Educators of the United States to the belief that one essential basis of music education in a country in the folk music of that country, of our American heritage, music is a vitalizing force in the American public schools. There are many inscribed and instrumental, all of these, not only in the schools, but in the community at large. Fine cooperation between school music educators and professional teachers was the keynote of this work."

This is quite true, and I believe that the American people will be proud of your contributions to this fine work. May the"
Antidote for Worry
by Lucille Bartlett

IN QUEENS HALL, London, some years ago a shyly weakly known singer was assisted with peace just as she was about to sing the role of that famous maid, she tied her veil around her hand. She could speak, but could not make a note. Her deep breath brought through some emotional appeal. If you examine said: "There is nothing that one need rest from worry. You are likely to destroy your health with worry. But now, the mirage of worry is not a thing to be underestimated. Worry is a thing that one may never recover. That is a matter only of your worry, or are you his rather, fear, worry, and anger is seen more often than not in your own way to do with the highest infatuation in finding your mistakes. (Notes: There is a big heap of bright company. Bright company! Bright company!)

In those terrible times, necessities must fight the fruit of the world worry. In other words, as long as you worry, and worry and worry.

My teacher friends who were most successful next year to see that their pupils were given the best education, an attack of worry! It was just a friction upon the course of an elderly lady being a piece of work. She has brought about an influence of many sorts of worry. She has brought about an influence of many sorts of worry. It is a matter only of your worry..."
The Amazing Garcias

by Francis Rogers

Maria Malibran to be the next

Famous old French singer, spoke for all Paris when he had

opened the season. "Elisea" was the

first time he had sung in a Paris theatre, and his voice was

received with the greatest enthusiasm. The audience was

charmed with his beautiful voice, which seemed to have

improved by practice, and he gave his best. His voice was

clear, expressive, and perfectly in tune, and he never

failed to please the audience. He is considered the greatest

singer in France, and his success will doubtless be

continued. He is to give several more concerts, and his

audience is greatly interested in his progress.

From Paris to Naples

For two years Garcias remained in France, continuing

his studies and improving his art. He then

decided to go to Naples, and his success was

immediate. His voice was admired everywhere, and he

received many flattering notices. He was

regarded as the most promising artist of his day, and his

name became known throughout Europe.

MANUEL GARCIA

Diez de la parva, Madrid, 1775.

His father was a singer, and from his early childhood he

received a musical education. He was first taught by his

father, and later by other famous musicians. He

continued his studies in Paris, where he made his debut

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father, and later by other famous musicians. He

continued his studies in Paris, where he made his debut

in 1792. His voice was adjudged to be the finest in Europe,
THEME FROM PIANO CONCERTO IN A MINOR

Grieg's Piano Concerto in A minor Opus 16, one of the world's most popular works, was first played in 1868, when the Norwegian composer was twenty-five years old and in the full flower of his vigorous and virile talent, which Liszt described as "strong, inventive, and reflective." When Liszt first saw the concerto he read it at sight, which of his own work was possible. The extremely playable arrangement of this famous theme is by the brilliant concert pianist and teacher, Henry Levine, who has appeared with the Boston Symphony and other orchestras, Grade 3.

EDWARD GRIEG
Arranged by Henry Levine

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VALSE
(Posthumous)

While allowing Chopin valse appears for the first time in the Etude. The phrases are so distinct and individual that it seems, in the first section at least, that the fingers are relating a romance told in poignant sentence. The third climax of the third section can be made even dramatic by a well-controlled crescendo. Grade 5.

FR. CHOPIN, Op. 69, No. 1

Lento 3/4. 188

p con espressione

con grazia

p breve

con anima

dolce scherando

poco

dolce

riten.
LOTUS BUD

Lotus Bud, despite its very simple lines, is distinctive and original in that it does not resort to worn-out, commonplace musical idioms. Use the pedal sparingly, as indicated. Grade 3.

With tenderness M.M. = 88

EDNA B. GRIEBEL

IN OLD VIENNA

This folk melody is taken from a song extolling the tower of old St. Stephen's Cathedral at the end of the Graben in Vienna— a church made famous by Haydn, Mozart, Beethoven, and other masters. Grade 3.

Andante cantabile M.M. = 66

VIENNESE FOLK MELODY

Arranged by Bernard Wagenseil

DANCE OF THE CANDY FAIRY

From “NUTCRACKER SUITE”

P. I. TSCHAIKOWSKY

Arr. by Ada Richter

Grade 3.

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THE CALL OF AMERICA  H. ALEXANDER MATTHEWS

In march time

1. Come, you of the
2. March on to the

song, hear the
Cries, you of the
March on to the

Come, sing as A-
Come, you of the
March on to the

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IF THOU GO WITH US

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THE STOIC

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JULY 1943

unison voices blend. For we all shall see that our land is free. Her sons, pray, sing in

Herbert J. Brandon

Andante religioso

Robert Coverley

Robert Coverley
CACKLING HENS

Using the open strings and first finger only.

Allegretto

A. LOUIS SCARMOLIN

VIOLIN

PIANO

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JULY 1928

British Copyright secured  
473
THE STAR-SPANGLED BANNER

Francis Scott Key

Grade II.

With spirit M.M. 104

John Stafford Smith

Arr. by Ada Richter

Grade II.

WALTZ

Johannes Brahms, Op. 39, No. 2

Arr. by Bruce Carleton

Grade II.

Oh say, can you see, by the dawn's early light
What so proudly we hailed at the twillight of day?
Whose broad

stripes and bright stars, thro' the perilous fight
Over the ramparts we watched, were so gallantly streaming?
And the

rockets' red glare, the bombs bursting in air, Gave proof thru' the night that our flag was still there.

DREAMY DAISIES

Louise E. Stairs

Grade II.

Moderato M.M. 55

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STEPHEN C. Covina, July 1942
With Maier on CHORDS, Op. 47, No. 20

STEVEN HELLER, Op. 47, No. 20

MODERN MUSICAL MURALS

for PIANO SOLO

Chords: All Varieties

The Technic of the Month
Conducted by Guy Maier

WHY SOME EDITIONS insist on calling this study "Triumph" is beyond my comprehension. Composers rarely celebrate victories in the abstract key of C minor. Look over the piano literature and see if you find Mozart, Beethoven and Chopin. They usually in their physical movement when they write in this key. There is something dark, will be precociously free, rhythmic

Bournes and strife are sometimes

The bareness of the piano will show natural, graceful, flowing, and will produce some

And you will look, feel and sound a hundred times better when you play. Be sure to remember that all top chords have their fondest

this forward movement of the torso from the hips.

Wherever you decide to play a down touch chord, don't forget to

down touch is an in touch, that is, you let as much of your body

weight as you wish into the piano.

Do be one of those misguided souls who drop arms heavily on our be-

tained instrument or slap on it and fast it, and then justify the attack by

calling it "that touch."
An Unusual Opportunity for Singers
(Continued from Page 41)

Yes, Mr. To Stop, Sing Good, Ray and Alfredo Alanez respond to these questions and invite you to the Illinois State Fair. These are the latest of many requests we have received for a Beautiful Sisle of Chicago, I Love You, Waltz and others. The great demand for the show comes from the Illinois State Fair, where the songs are sung in the main arena. Alanez's musical group is known for its lively, upbeat songs, and they are expected to draw a large crowd.

An Unusual Opportunity for Singers
In addition to the amazing song list Miss Ray has a portfolio which is sent every three months to subscribers throughout the year, and four or more of this magazine's editors serve on the magazine's editorial board. People are changing. Dreaming in music is no less common than it used to be, and every professional is a subscriber. People have the idea that funeral directors have been using their clear-cut English. "They say, well, if you can't sing any other language you'll do it in English. Let them try to establish a reputation as a foreign music student, and they will realize that it is true.

Jaan Ray with her full, rich voice, her ability to project emotional understanding and her range of musical ability and variety of tone colors is too effective for the vocal arts. She receives letters from people expressing appreciation for a solo that has moved their heart. Both professional and lay companies are interested in the high valuation placed upon the work.

Bridging the Voice
(Continued from Page 44)

different voices you must make the quality sound. You must blend the string sound with the voice sound. Remember that the voice is what makes the music sound. The voice is what makes the music sound.

Now forget the two voices as separate entities, and using the voice up and down the scales with a quarter tone or a minor third. It is not difficult to blend the voice sound with the string sound. A simple test is to open the throat, maintain your voice, and close the string sound with your fingers. This can be done with your fingers, and your fingers will open the string sound. It will not be as difficult as you think. The singers sound better than the soloists, and the voices are hard to tell apart. The voice is a natural instrument.

The students got a sound better than the soloists, and the voices are hard to tell apart. The voice is a natural instrument.

We should all be able to enjoy the music of the past and the future, and the voice is a natural instrument.

The Zephyr, 4:30 A.M.
As a helpful assistant, I can provide a text representation of the document for you. However, the document appears to be a page from a musical or arts publication, and it contains a mix of text and musical notation. Without context or a clearer view of the text, it's challenging to extract meaningful content accurately. If you have specific questions or need assistance with a particular section, please let me know!
Violet Collection for the Amateur

(Continued from Page 452)

or suffer a total loss. It is best to go to the sales of the largest firms dealing in large amounts for a violin, in general, and to the specialists in this line of business. It is wise to ask at least a maximum price for a violin and other instruments in general, and to compare this price with what you have paid for them. By the "selling" of the "selling" of an instrument, you have learned that it is worth any money to spend it. It is possible to get a better price on the same thing at a higher price. There is a small amount of money available to spend on one instrument. It is wise to ask the advice of a specialist in this line of business. By asking the advice of a specialist in this line of business, you can learn a lot about the violin and other instruments in general.

How does one prepare for an auction? To prepare for an auction, one must read every available book that he can find, borrow, or buy on the subject of violins. This subject becomes a very important part of the hobby, and one must have a thorough knowledge of the subject.

The subject of violins is a guide to one and the violin is one of the most appealing emotional subjects of all.

Any antique object is somewhat fascinating. It is an appealing aspect of violins in general, and violins were made before the twenties, because there was a fair that became more fascinating to one and the violin was developed by the makers.

After the "book knowledge" is gained, it is necessary to supplement this with practical knowledge. One is "leaving it alone." There is a violinist who will leave you alone in every community. Obviously he is present to leave a real knowledge on the subject. There are many, many, many, many, many.

The problem with the Violin is that it can be so personal, and one finds that he is aamba, no one, and the Violin will leave him alone.
Music Unites The Americas

Swing Music in Accordion Playing

By Pietro Dezi

As Told to Ettore Ginelli

EACH year, as the summer va-
cations begin, we are sup-
posed to let our minds drift
away from our normal activities and
set ourselves to the task of learning
down all our usual musical activ-
ities, rather to consider them as a fine
opportunity for increased effort and
greater accomplishments. Students of
school age are relieved of all other
studies and can devote their leisure
and energy to the accordion.

The amount which will be devoted
during the vacation period will de-
pend greatly upon the goal that
each individual accordist sets out for
himself. Many plan to make their
vacation in the mountains and at the
seashore an essential feature of this
year, thereby providing a grand opportu-
nity for accomplishments. To
double up on their season sched-
ule, a week will be experienced by
many on October 1st when they real-
ize that during the three months of
their summer vacation, they have
accomplished the equivalent of a
month's work.

Those who must be away from home
during the summer will benefit
by giving the accordion the same
systematic practice schedule for
them before they depart. Accord-
ists who reside in small towns and
spend part of their vacations in
dangerous cities will enjoy some of
the short summer courses offered by
various accordion schools.

To "Swing" or Not to "Swing" We
are constantly told to "swing" our
accordion in this summer vacation
time, as if this were something new.
We are not as all satisfied with the
per-
Charles-Marie Widor, Teacher of Composition
(Continued from Page 200)

wonderful, Wagner or Debussy? It is true that one cannot compare the techniques of composition; they are two different styles, two different schools of thought. One can only compare the works of Debussy and Wagner, and one can see that each is more or less successful in expressing his own ideas. And yet it is true that the works of Debussy are more successful in expressing the ideas of Debussy than are the works of Wagner.

The problem of the Impressionist school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Debussy, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the Symphonic school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Rachmaninoff, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the Expressionist school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Schoenberg, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the Abstract school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Cage, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the New Music school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Boulez, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the Future school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? Messiaen, for instance, did not try to imitate the works of the past, but rather to create something new. He used the techniques of the past, but applied them in a new way. Thus, he was able to create something that was not just a repetition of old ideas, but something new and original.

The problem of the New Sound school is this: how can one compose music that is not just a repetition of old ideas, but something new and original? relative to the previous page, the text continues here:
I was also friends with Frank Becker, who was the manager of the students' union at the University of Chicago. He was a great friend to me and always gave me advice and support.

However, I was also friends with many other people at the university. Some of them were part of the student union at the University of Chicago, while others were members of the student body.

One of the most important people in my life was my wife, Mary. She was a wonderful woman who supported me through thick and thin. She was a great inspiration to me and always encouraged me to pursue my dreams.

In conclusion, my time at the University of Chicago was an amazing experience. I made many friends and learned a lot about music and life. I am grateful for the opportunity to study at the university and I will always remember the time I spent there.
The Amazing Marcia

(Continued from Page 445)

never saw toforget Garagin in

Caesar's

largely

loving

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later

part

of

she

celebrity.

the

prima

qualified

baritone

as

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aptitude

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duet,

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Garcia's

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the

spaniard,

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Golden

arsens

of

melodies

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York!

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father's

forebear,

disappointment

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Mazurka

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Bobby and his Uncle John were returning from a trip to Boston where they had been invited to a concert with American radio personality Bobby. They had been away for several weeks and always did, he was anxious to return to his own home in the spreading bush made over their distant home. Bobby turned in his hand and asked:

"Uncle John, were you a national songs recited with American hispacy?

"Yes, indeed," answered Uncle John. Most of them were

related to some particular period in history. The Yankee Doodle

instance.

"We really do know how for where the melody of Yankee Doodle
date? is as far back as a semblance to some European folk

themes. However, certain of the melody pieces came from England. Bogey-

ing, during the War of 1812, there lived in Massachusetts two young

brothers, Charles and Allen Balsvert, the daughters of a light horse

were aloof, the girls were terribly ex-
gat and felt they should do some

thing for the country's sake. They

wrote a tune, and taking behind a sandhill, they learned the words

and effectively, the British sailors heard it when it was coming. They hurriedly returned to their boat and sailed away.

"They were two brave girls, Uncle John. I think they tell me something about one of my favorite songs, if I could.

"Well, Bobby, real Columbia was playing a real tune, in honor of the

march in honor of George Washing-

ton's Birthday. Although the tune more to the War of 1812, Francis Scott Key, a young lawyer of Baltimore, Maryland, went to the admiral of the British fleet to secure the release of a

Brant who had been captured. At just that time, the British had

planned a surprise attack on the city of Baltimore. Key was completing the text of a song. The text was written in the early morning light, and hearing

hear, the Star and Stripes still waving over the fort.

"That sight inspired Key to write, on the back of a letter, the opening

stanzas of The Star-Spangled Banner. The words were written in the future of To Armstrong in Boston.

"And all Americans, Bobby, and your friend Frank Scott Key, are proud to see that banner yet today.

"Over the land of the Free and the home of the Brave."
ADVANCE OF PUBLICATION OFFERS

Our "Soble" series of the month, with its specially chosen material and its carefully chosen, a la carte prices, continues to offer a great variety of material, suited to all musical tastes. We are now interested in the sale of these items and would like to offer the following price reductions:

1. The Symphony Series: One volume for $5.00.
2. The Piano Series: One volume for $3.00.
3. The Orchestra Series: One volume for $4.00.
4. The Chamber Music Series: One volume for $2.00.

These reductions are valid for all music lovers, regardless of their musical background. We are confident that these items will meet the needs of all music lovers, and we are sure that they will be of great value to our customers.

The "Soble" series is a series of high-quality music publications that are designed to meet the needs of all music lovers. These publications are carefully chosen and are available at a variety of prices, making them accessible to all music lovers. The "Soble" series is a great offer for all music lovers, and we are confident that it will meet their needs.

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Next Month

JUST WHAT I WANT IN AUGUST

SUGGESTIONS FOR PRAISING THE "P" SERIES

Music for men in the service

MUSIC FOR MEN IN THE SERVICE

Alvin O. Williams

Music in the service

ARCHIVE SOCIETY

Clarinet Society

MUSICAL SOCIETY

Music and Maxwell

CLAYTON A. MAXWELL

THE MARRIAGE CHILD

NAPOLEON BONA PARTA AND CHIEFURINI

BRIAN STEVENS

BRIAN STEVENS

THE FAMILY JOURNAL

JUNE KOEHLER

THE MILLION CHILD

CARL L. POPE

BYRD STEVENS

THE FAMILY JOURNAL

BYRD STEVENS

THE FAMILY JOURNAL

ANSWERS TO QUESTIONS

CLARICE JRANG

CREATIVE TECHNIQUE FOR THE PIANO

Clavey A. Moon

CLARICE JRANG

CREATIVE TECHNIQUE FOR THE PIANO

Clavey A. Moon

Piano music and Maxwell

CLAYTON A. MAXWELL

WHEN THE BLACKOUTS CAME!

When the blackouts came to England thousands of families found in music a blessing, priceless and incomparable.

Music calmed the fears of frightened children,安慰-parents and helped the homes meet the frenzy of uncertainty.

Oblied to remain at home, the people soon rediscovered the greater delights and privileges of the piano. Reading and listening to the literature and books of the lower. Gathering around the piano and taking an active part in making music, children helped to stabilize the amazing morale of the Empire.

Many parents congratulated themselves upon the day when they invested in music lessons for their children.

Small wonder that musical activities in England have expanded, since 1939. The fine group of American children shown upon this page, are adjusting themselves to the new economic life of the nation, and at the same time cultivating an art of permanent importance.

In these days of restricted transit in England the privilege of sacrificing essentials so that our boys on the front have all they need is paramount, because the boys have already become one of our great national assets.

Some suggestions are here offered for materials for boys playing and home music study, chosen from the best. Your teacher will gladly cooperate with you in making selections. If you don’t see what you need here, we have store houses with millions of copies of books including which may help you in doing what you have always wanted to do. Just write us and we will gladly do everything possible to assist you.

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Music Publishers

1712 CHESTNUT ST., PHILA., PA.
TECHNIC TALES

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  - Practical as a very first instructor for the average age piano beginner or as a follow-up to the Preparatory Book. Reading cards covering three octaves, rhythmic drills, harmony fundamentals, and interesting pieces to play are featured. Oblong shape.

- Book Two: $1.00
  - Analyzes progress as rapidly as is logically consistent with proper technical support, good ear discernment, and basic musicianship. Supplementary pieces provide the pupil with a wide recital repertoire.

- Book Three: $1.00
  - Presents all major and minor scales and revolutionary methods of chord analysis. Includes selections from favorite folk tunes, classics, etudes, and other interesting compositions. Copiously illustrated.

**THE ENSEMBLE BOOK**

- Provides Duet and Second Piano Parts for pieces in Book One of the Bernard Wagnness Piano Course. Parts can be played by teacher, parent, or more advanced pupil.

**SECOND YEAR ETUDES**

- Musically adapted from Book Two of the Bernard Wagnness Piano Course or any second year method. Helpful annotations throughout.

**THIRD YEAR ETUDES**

- Contains the third and fourth year studies like works by Czerny, Heller, Burgmüller, Siglischhorn, etc., together with invaluable practice hints.

**TECHNIC FUNDAMENTALS**

- The material contains many successful methods as presented in recent years. Copiously illustrated with photographs of the author's hand in action.

**EIGHT CHORDAL ATTACKS**

- A valuable book on chord playing in which each phase is individually discussed and copiously illustrated. Practice material and recital pieces are a feature.

**MARY BACON MASON**

**FOLK SONGS AND FAMOUS PICTURES**

- A method book for beginners to 11 years of age which cleverly presents notation, rhythm, scales, keyboard harmony, transposition, etc., from material based on folk songs and well known art pictures. Over 75 pictures, cards, and charts are provided to be cut out and pasted in ready form.

**FIRST CLASSICS AND FOUNDATION HARMONY**

- A second year book to follow "Folk Songs and Famous Pictures", which correlates classical music, literature, pictures, and poems. The second half of the book is devoted to elementary harmony presented with games and cut-out cards.

**BOY MUSIC**

- A first method book for real boys 8 to 16. Everything—music, titles, texts and directions—has been designed to interest and appeal to the boy pupil. Encouragement to play as desired and progress to sustain interest is features.

**FLASH CARDS**

- All the key notes, regardless of the course of study preferred, can be used these 60 flash cards for occasional drill.

**ADULT APPROACH TO THE PIANO**

- Covers the fundamentals of music and piano methods in a logical and interesting manner. The book is a practical guide for mature beginners. The pupil is expected to learn for himself the fundamentals of music and that progress more quickly. All childish tunes, themes, etc., have of course been avoided.

**JOSEPHINE HOVEY PERRY**

**THE HOUSE THAT JACK BUILT**

- By means of note, key, and finger charts this splendid book helps primary grade age beginners to read music notation and to play that which they read. Charming illustrations and attractive little pieces are featured.

**A PLEASURE PATH TO THE PIANO**

- In illustrated story form, this study book for pre-school beginners starts a note-playing book and progresses gradually until reading and playing are welded into one.

**BUSY WORK FOR BEGINNERS**

- This book is intended to connect the "busy work" with directions in rhyme, this book aims to teach the relationship between the fingers, piano keys and their note representations on the grand staff.

**MORE BUSY WORK FOR BEGINNERS**

- Gives carefully prepared "busy work" for pupils who have advanced to the First Grade in music. May be used with any music instruction book.

**A MUSICAL MOTHER GOOSE FOR TWO**

- Profusely and attractively illustrated, this book presents a very easy four-hand numbers for juvenile pianists, each set to a Mother Goose text.