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James Francis Cooke

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Including Mme. CHAMINADE'S Latest Composition "ROMANZA APPASSIONATA"
Practical Teaching Materials for Piano

Used and Endorsed by Leading Contemporary Educational Authorities

By Josephine Hovey Perry

The House That Jack Built

This is a collection of two children's stories of primary interest to pianists. Each chapter is made up of a
short story, which is followed by a musical section. The
music is composed to illustrate the story and is
suitable for playing at the piano.

A Pleasure Path to the Piano for the Pre-School Child

This fascinating study book for the young child covers
the piano in a delightful way. It is simple and a winner
for young ones. The music is tuneful and bright. The
text is well written and easy to understand. The
beginning concepts are presented in story form and
the bookлист to guide the child to the correct
positions on the keyboard. The book is well
illustrated and the illustrations are

Busy Work for Beginners

A Writing Book for Little Pianists

This music book is in four parts: (a) Notes, (b) Signs and Symbols, (c) Rhythms, and (d) Figures. The
music is composed to illustrate the story and is
suitable for playing at the piano.

More Busy Work for the Piano Beginner

A Writing Book with a Musical Approach

The music in this book is composed to illustrate the
story and is suitable for playing at the piano.

A Musical Mother Goose for Two

Twelve Duets for Little Pianists

The music in this book is composed to illustrate the
story and is suitable for playing at the piano.

Pupil's Music Note Book

A 4 1/2" x 6" music sketch book in four colors: blue,
red, green, and yellow, with a variety of musical symbols
and figures. This book is suitable for all ages and can be used
to create music sheets, illustrations, and other
musical projects.

By Mary Bacon Mason

Piano Songs and Famous Pictures

First Classics and Foundation Hymns

A 4 1/2" x 6" music sketch book in four colors: blue,
red, green, and yellow, with a variety of musical symbols
and figures. This book is suitable for all ages and can be used
to create music sheets, illustrations, and other
musical projects.

Boy Music

This is a first piano book for boys which covers
piano music, theory, and improvisation. It is
suitable for all ages and can be used
to create music sheets, illustrations, and other
musical projects.

Where Shall I Study?

Private Teachers (Women)

Private Teachers (MEN)

The John Church Company

The John Church Company

The John Church Company

The John Church Company

The John Church Company

The John Church Company

The John Church Company

The John Church Company

The ETUDE advertising pages are the marketing centre for thousands. It pays to read ETUDE advertisements, and
write the advertiser—"I saw it in THE ETUDE."
Proud to Be a Go-Between
By Blanche Lemmon

The portraits upon this page are those of representative "guardians" of the orchestras of the National Orchestral Association, now with other orchestras.

The portraits have given aid in the form of scholarships, special lessons and books. The Association Committee on Art and Education through its "Guardians of the Orchestras" members at its own expense, has provided the most needed scholarships for pupils of potential promise. The American woman has shown how to help the American youth, and how to keep them in the music they love.

The committee has been able to establish a record of more than four hundred and fifty dollars in scholarships, special lessons and books. The American woman has shown the way to help the American youth, and how to keep them in the music they love.

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Music and Culture

Highlights in the Art of Teaching the Piano
By Maître J. Philipp

B EFORE the course of past eras, in the childhood of music, there were no schools for pianists. As a result, there was a variety of personalities, some of whom showed themselves to be great artists, while others were not. Among them, we find such names as Mozart, Beethoven, Chopin, and many others. The most prominent among them were those who were outstanding in their respective fields.

Each of these masters contributed to the development of music in a unique way. Some focused on the technical aspects of the instrument, while others delved into the emotional realm, creating music that touched the hearts of listeners and inspired future generations.

Today, with the advent of music education and the proliferation of piano schools, the study of piano has become more accessible than ever. Whether one seeks to learn the fundamentals of the instrument or to refine their technique, there are programs and resources available to accommodate every level of proficiency.

In this article, we will explore the art of teaching the piano, focusing on the essential elements that make up a successful piano teaching program. We will discuss the importance of selecting the right music, the role of technique and theory, and the impact of emotional expression on musical performance.

EACH SONG, no doubt has its own personal approach to vocal work. All of us shall sing this one or another, and yet, in the hand of the singer, each shape of the mouth according to his individual requirements. Hence, I cannot with a true and full love of music and the power of the voice, the ability of the voice, I could not at this time at my disposal, the right knowledge of how to secure and enhance the voice, its power, and its full use. The voice is a wonderful instrument, and it can be a powerful tool in the hands of those who understand and appreciate its potential.

Good technique is essential to the success of any singer. It is not only the physical aspect of singing, but also the emotional and intellectual components that contribute to a meaningful performance. A good teacher can guide a student through the process of developing their voice, introducing them to the various techniques and exercises that will help them improve their craft.

Complete Relaxation

The relaxation of the roost of the body should be maintained in any state of mind, and particularly of the neck and thorax. The neck must be in a state of relaxation, which should be a steady, gentle, and easy state. The shoulders should be relaxed, and the muscles of the back should be kept relaxed. The core muscles should be engaged, and the pelvic floor should be lifted. The legs should be straight, and the feet should be flat on the floor.

In conclusion, the art of teaching the piano is a rich and rewarding field, requiring a deep understanding of the instrument, the human voice, and the art of communication. As a teacher, it is our responsibility to guide our students in their journey of musical discovery, providing them with the tools they need to express themselves through music.

DAKA OTERO

Practical Steps Toward Better Singing
A Conference with Emma Otero

Distinguished Caban Supremum Fraternal Artist of the National Broadcasting Company

SECRETED EXCLUSIVELY FOR THE THEO BY ROSA BAYLIT

Emma Otero, a native of Cuba, began her musical studies at the age of five. She was first taught by her mother, later entering the Conservatoire at Havana as a student at twenty, where she earned honors in instrumental work and harmony and composition. Her beautiful voice awarded her after she had already earned distinction as a pianist. Putting aside instrumental career, she began her studies while specializing in vocal work. After leaving Havana, she studied with the renowned teacher, Frank La Forza, who has served as her companion in her very successful New York recitals. Her brilliant career as concert artist, throughout the United States and Latin America, earned her a stellar "spous" with the National Broadcasting Company, where her programs are heard twice each week, under the direction of H. Longwell Spalding. The singing Latin America which introduced her programs is Miss Otero's own composition. Thoroughly musically, Miss Otero regards her work as secondary to the personal joy she derives from singing, playing piano, and composing. —Exposure, W. E.}

Music and Culture

THE EUTOCH

March 1942

350
“Dedicated to . . .

By Gustav Klemm

Chaminade’s Haunting New Composition

Romantic Appassionato

CECIL CHAMBER

Music and Culture

DID YOU EVER HEAR OF Beethoven, or Haydn?或许 you’ve heard them in your face is no longer seen . . .

But, on the subject of music, Haydn is a musician who is the son of the Waldstein Sonata. The pianist explosion wound a string of Wilhelm Busch in Haydn. In 1800, Haydn was a member of the Beethoven Quartet. The piece is dedicated to the memory of Haydn’s son, Joseph, who had recently passed away.

What is the "Waldstein Sonata"? This composition, dedicated to the memory of Haydn’s son, Joseph, is considered one of Beethoven’s greatest works. The dedication, however, seems to have been a formality, as the dedicated work was only performed by the composer himself. For this reason, the dedication is considered one of Beethoven’s most significant pieces.

Chaminade’s Haunting New Composition

Romantic Appassionato

Cece Chamber

How I Became an Opera Conductor

A Conference with

Edwin McArthur

Secured Expressly for the Etude by Boris K. Antiuk

On a February night in 1946, a concert from Denver, Edwin McArthur, mounted the podium at the Auditorium. The audience, consisting of students and faculty, was captivated by the performance of the symphony orchestra. After the performance, the audience gave a standing ovation, and Edwin McArthur was invited back for another round of applause.

Since then, Edwin McArthur has conducted numerous performances, including with the New York Philharmonic, the Philadelphia Orchestra, and other renowned groups. His passion for music and his dedication to the craft have earned him a reputation as one of the greatest conductors of our time.

Boris K. Antiuk

Edwin McArthur
Music and Culture

Returning to Vocal Fundamentals

By John A. Patton

Music, the time-honored art form, has been a part of human life for thousands of years. It is a universal language that transcends cultural and linguistic barriers. This article explores the relationship between music and culture, and argues that understanding this relationship is crucial for interpreting and appreciating the music of different times and places.

Prefaced in collaboration with W. B. Thompson

Patton, John. "Music and Culture: The Relationship between 
Music and Culture in American Homes." The Musical Quarterly, 
Music and Culture

of its front-below-average periodicals are not those which often tend to serve as peripheral escape outlets for the frustrated, psychologically maladjusted, and perhaps underprivileged sectors of our reading public.

"A more significant evaluation - and this might be expected, the periodic periodicals tend to rank highest, while the "headline" and "feature" magazines tend to rank lowest. Even some of the pulp magazines ranked high by a few of the judges for reasons which were not clear. The well-under-average periodicals are those which tend to emphasize the need for better social, educational, economic and aesthetic adjustment, while a num-

Recognition for the Composer
By J. G. Walton

Fortune Magazine, some time ago, in an essay on that somewhat parochial topic, the science of management and advertising, wrote: "The really efficient manager is not the one who accumulates millions of dollars to allow for discount and record returns; it is the man who can produce music which receives free admission to the concert hall, and who can earn a larger general public of adaption and sale than the composer of symphonies.

Let us imagine a composer of living today has a work produced by a large music company, the cost of which has been $200,000. The first thing for the composer to do is to get a world tour of the world. The second is to advertise the work. The third is to get a publisher. But when all of these things are accomplished, the composer is still in the running. The most important thing is the record. The record is the basis for the composer's reputation. The record is the basis of his success.

The title of the periodical was "The Composer's Magazine", and the next line was "The Artist's Guide to Success in the Music Business". The page was full of advice for composers, and it was a good read. I enjoyed the article because it was informative and well-written. The writer was J. G. Walton, and the name was printed in the upper right corner of the page.

The article ended with a quote from the composer John Williams: "If you want to be a successful composer, you must learn to market your music. You must learn to promote your work. You must learn to advertise your music. You must learn to sell your music. You must learn to make your music accessible to the public."
The Mystic Mahler

Gustav Mahler was in many ways too great a personality to be contained in one generation. He had the good fortune to be the predecessor of this Bohemian Jewish composer and conductor, Bruno Walter, who shares with the Austrian, Erich Křenek, composer of "Jewish Symphony," the distinction of having been the first Mahlerian on their respective sides of the Atlantic. The last of the three, Arturo Toscanini, conductor of the NBC Symphony Orchestra, has recorded, "Der Tambourin," a symphony by Mahler, a record addition to the music room library and justly a very valuable one.

Walter tells of his many meetings with Mahler and of his service under him, as an assistant conductor. In this way he has brought out many interesting character sketches of conductors' technique which are very illuminating in the concert-room.

Mahler writes, "every man, whatever his occupation, is a truly beautiful tribute to his friend. His comment upon the close relationship between music and religion is especially fiffe.

Important Radio Broadcasts

By Alfred Lindsay Morgan

Radio broadcasts are a new medium for making and broadening music's acquaintance with the American public. In the past, when such broadcasts were confined to the Coast to Coast network, they were infrequent and the broadcasts were of no experimental value. The new National Broadcasting Company network of twelve stations, two in each of the twelve time zones, and the Blue Network's ten-station system, are sure to help make radio a real medium of music education. The broadcasts may be listened to by those who have no opportunity for hearing musical performances in the concert hall, and they are a splendid means of creating a public for concerts and other musical performances which have hitherto been inaccessible to them.

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The Round Table

Conducted Monthly

By

Guy Maier

Music Educator

The Teacher's Round Table

Playing with the Keys

He is also the first truly great musician to have ever applied the principles of the body's framework to the playing of the piano in a way that is not only fundamentally a part of the instrument's design, but also a fitting complement of the piano's genius. His influence on the movement of the lips is to say the least rhetorical. His impact is felt in the way the body is used to bring the piano to life. The physical means by which the piano produces sound is too obvious to need discussion. The piano produces sound in many various ways. Sometimes it is necessary to take a quick listen with a sensitive ear to get a feeling for what it is doing. How the piano does it is not nearly as important as how the piano does it. How it is done is not necessary to know. What it is doing is important. How the piano does it is not important. What we know is important. How the piano does it is not important. What we know is important. How the piano does it is not important. What we know is important. 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M ANY POLK SONGS WERE WRO TEN BY A profitable business. I knew nothing of music. Two things impressed me: the folk song, easy to sing, and the dand of poetry. This was in the days of the great Donderry, the man who had written the "Little Old Lady" and the "Little Girl" which are among the best known of all American folk songs.

To get an idea of what folk music is like, I went to the little town of Strasburg, in Pennsylvania. There I found a few songs and the little old lady who sang them. It was a delightful experience. But the most interesting thing was the folk songs. They are simple but profound in their way.

I also went to the South, where I heard Negro songs. The Negroes are the true poets of America. Their songs are full of pathos and pathos. They express the joy of life and the sorrow of death. They are full of love and hate, of hope and despair. They are the songs of the people, the songs of the common man.

The folk songs are the songs of the people. They are the songs of the generations. They are the songs of the centuries. They are the songs of the world.

In conclusion, I say that folk songs are the songs of the people. They are the songs of the generations. They are the songs of the centuries. They are the songs of the world.
Making the Fourth Finger Useful

By Harold S. Packer

Illustration

1. Particularly note that the fourth finger has no well developed abductor digit or hand which leaves it in a position to be habitually used in playing single strings. This position results from the usual tendency of the hand to be carried away from the bow with the fingers, and the result is the same hand as the fingers, and the result is the same hand as the fingers. The mouth of the fingers, as in the other fingers, with the lips, though the head of the fingers. This large number of the fingers, those being on the inner side of the bow, is simply a matter of habit and is also used to carry the bow and to assist in the bow stroke. The fourth finger is used as the other fingers, to assist in the bow stroke.

2. Move the wrist up and down in order to increase leverage (Illustrated on Page 306).

3. The next important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

4. The third important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

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8. The seventh important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

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10. The ninth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

11. The tenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

12. The eleventh important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

13. The twelfth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

14. The thirteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

15. The fourteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

16. The fifteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

17. The sixteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

18. The seventeenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

19. The eighteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

20. The nineteenth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

21. The twentieth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

22. The twenty-first important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

23. The twenty-second important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

24. The twenty-third important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

25. The twenty-fourth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

26. The twenty-fifth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

27. The twenty-sixth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

28. The twenty-seventh important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

29. The twenty-eighth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

30. The twenty-ninth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.

31. The thirtieth important point is to increase the spread of the fingers. This is accomplished by using the thumb and forefinger of the left hand to assist in the bow stroke.
MUSIC IS A VALUABLE head-ing! This is not just a nursery rhyme, but a fact. Music is essential in the training of the mind and in the improvement of the body. The reason for this is the music touches the life feeling more directly than any other art. It affects feeling in a direct way—in other words, in a wholistic way.

Music Is the Art of Feeling

From the point of view of music to exist as a whole is to receive the emotions that are common to all the feelings of the human experience. The most intense and the most extended feeling that exists in all the human experience is the musical feeling. This is the feeling that comes from listening to music.

Music, as a form of art, is the expression of human emotions. Music is not just entertainment, but a way of understanding the world. It is a universal language that can be understood by anyone, regardless of their background.

The Importance of College Bands and Orchestras to the Music Education Department

By William D. Revelli

MARCH 1942

BAND AND ORCHESTRA

metaphorical background and to the formation of sound teaching abilities. There are numerous experiences that courses in the methods and theory of music cannot possibly supply, but they are necessary to provide the student with a musical education. The best trained student in music education, without some thorough-\*\*\*\*\*\*

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metaphorical background and to the formation of sound teaching abilities. There are numerous experiences that courses in the methods and theory of music cannot possibly supply, but they are necessary to provide the student with a musical education. The best trained student in music education, without some thoroughly developed instrumental skills, cannot teach the elementary principles of music. The student who has been trained in the various techniques of music, from composition to performance, will be better able to understand and appreciate the music of others.

The Methods Course

The methods course is one of the most important courses in a music education program. It is designed to teach the student how to teach music. The methods course will cover such topics as how to teach music theory, how to teach music history, and how to teach music appreciation.

Let us consider the methods course which consists of several weekly lectures and discussions to teach the student to teach music. The student will learn the techniques of teaching music, such as how to teach music theory, how to teach music history, and how to teach music appreciation.

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Music in Essentially is an art of movement and rest and consists of charming themes progressing by rhythm and measure, much as poetry. However, it is the emotion, the expression of the rhythm and proportion.

Shaping the music to the lines upon the impulse of the player and spectator. The amount of emotion and meaning in music is divided into regularity, according to the proportion and measure. This leads to the conclusion that it is not only music by itself, but also the mechanical character of music which gives music its proportion. This character of music is only possible to the point where the immediate rhythm of music prevails over the mechanical one.

The bar, divided into two parts, and divided into halves, is the basic unit of the rhythm of music. This is also the case in the division and accentuation of a motive. The rhythm of music is divided and accentuated by the eyes of the performer from which we learn that the motive ends with an emphasis of the motive's accentual divisions. For this reason, music should never be read as existing in masses, but rather in its individual divisions or motives. In order to illustrate the growth of music from the smallest motive, let us examine the famous motive, the opening theme of the music, and find that it is composed of eight measures of equal value, four notes in each motive. The beginning measures consist of four notes which compose the entire motive.

In conclusion, the musical progression is produced by the repetition of the motive, which, in turn, is created by the memory of the performer until it is mastered by the audience. This progression of motives is achieved in the first place by repeating the same motive until it is mastered by the audience, and in the second place, by repeating the motive in a slightly different form. The result of this progression is a smooth and continuous flow of the music, creating a sense of continuity and unity.

Music and Study

An Easy Door to Phrasing
By Eugene F. Marks

Music is Essentially an Art of Movement and Rest and Consists of Charming Themes Progressing by Rhythm and Measure, Much as Poetry. However, It Is the Emotion, the Expression of the Rhythm and Proportion.

Shaping the Music to the Lines Upon the Impulse of the Player and Spectator. The Amount of Emotion and Meaning in Music Is Divided into Regularity, According to the Proportion and Measure. This Leads to the Conclusion That It Is Not Only Music by Itself, But Also the Mechanical Character of Music Which Gives Music Its Proportion. This Character of Music Is Only Possible to the Point Where the Immediate Rhythm of Music Prevails Over the Mechanical One.

The Bar, Divided into Two Parts, and Divided into Halves, Is the Basic Unit of the Rhythm of Music. This Is Also the Case in the Division and Accentuation of a Motive. The Rhythm of Music Is Divided and Accentuated by the Eyes of the Performer From Which We Learn That the Motive Ends with an Emphasis of the Motive's Accentual Divisions. For This Reason, Music Should Never Be Read as Existing in Masses, But Rather in Its Individual Divisions or Motives. In Order to Illustrate the Growth of Music from the Smallest Motive, Let Us Examine the Famous Motive, the Opening Theme of the Music, and Find That It Is Composed of Eight Measures of Equal Value, Four Notes in Each Motive. The Beginning Measures Consist of Four Notes Which Compose the Entire Motive.

In Conclusion, the Musical Progression Is Produced by the Repetition of the Motive, Which, in Turn, Is Created by the Memory of the Performer Until It Is Mastered by the Audience. This Progression of Motives Is Achieved in the First Place by Repeating the Same Motive Until It Is Mastered by the Audience, and in the Second Place, by Repeating the Motive in a Slightly Different Form. The Result of This Progression Is a Smooth and Continuous Flow of the Music, Creating a Sense of Continuity and Unity.

Nicolò Paganini

The All-Care of Paganini: The Red Paganini, Cousin, and in the Most Unsettled Periods

Paganini Triumphed

By Volle C. Alfred

Some were fortunate enough to see the concert during the time of Niccolò Paganini's famous tour of the United States. For his superb technical skill and his ability to make the violin sing, he overcame the difficulties of his compositions.

But as it may be, Paganini in reality was a master of music, an artist of the highest order, despite the minor faults of his virtuosity. And to this day, at least, he surpasses every violinist both before and after him, the master himself among violinists is "master of masters all" in the eyes of the world.

This was my last example.

Stages of Life

The Life Story of the Most Famous Violinist's Incessant Battle with Incredible Obstacles

By Volle C. Alfred

No one else has been able to play the violin as Paganini did. He was the master of the violin, and his playing was so perfect that it seemed as if he was playing on air.

In 1922, Paganini's health began to fail. He was stricken with an illness that was to leave him bedridden for the rest of his life. However, Paganini never lost his passion for music. He continued to play the violin, and his concerts became even more popular than before.

Then, in 1931, Paganini's health took a turn for the worse. He was diagnosed with cancer, and the doctors predicted that he would not live much longer.

But Paganini would not give up. He continued to play the violin, and his concerts went on as planned. He played with all the energy and passion that he had throughout his life.

And so, Paganini lived on, playing the violin until the very end. His last concert was held in 1940, and he died a few months later.

Paganini was a true prodigy. He was born in Genoa, Italy, on February 3, 1782. He began playing the violin at the age of 9, and by the time he was 12, he was already a prodigy.

In his later years, Paganini suffered from a number of physical ailments, but he never let them stop him. He continued to play the violin, and his concerts were a source of great joy to his listeners.

Paganini was one of the greatest violinists of all time. His playing was so perfect that it seemed as if he was playing on air.
Questions and Answers
A Music Information Service
Conducted By Karl G. Gehrke
Professor of School Music, Chicago Musical College, New International Dictionary

Shall a Large Choir Be Used?
1. When the left hand has more than one voice, is it ever right to divide it equally between two voices?

2. Is it safer to have two of the highest voices in the right hand?

Guitar Methods
Q. Can you recommend any books on the guitar?

A. I do not play the guitar but I have bought through a neighbor a number of instruction books, and I believe that the following would be satisfactory: "Guitar Method for the Griffeg" (published by the "Griffeg" publisher) and "Brown's Guitar Method" (published by the "Brown" publisher).

Pythagorean Scale
Q. What scale comes nearest to what we now call "the natural scale"?

A. The Pythagorean scale is the closest to what we now call "the natural scale." It is based on the principle that all notes should be in the ratio of whole numbers. For example, the note C is considered to be the root of the scale, and the neighboring notes are placed at intervals of the major and minor thirds, which are also whole-number ratios.

I. Where is the eye fixed on the piano?

A. The eye should be fixed on the keyboard of the piano. This helps to keep the hands and fingers in proper position and to maintain a steady rhythm while playing.

II. What is the function of the right hand in the piano?

A. The right hand is used to play the melody, chords, and bass notes of the piece. The left hand is used to provide accompaniment, fill-in notes, and to play the pedals.

III. What is the name of the note that is adjacent to the middle C on the piano?

A. The note adjacent to the middle C on the piano is the note G. It is an octave above middle C. The notes above and below middle C are also called octaves.

IV. How many notes are in an octave on the piano?

A. There are 12 notes in an octave on the piano. These notes are divided into two groups: the white keys and the black keys. The white keys represent the natural notes, while the black keys represent the sharp and flat notes.

V. What is the difference between a major and a minor scale?

A. The difference between a major and a minor scale is the pitch of the third degree. In a major scale, the third degree is a whole step above the root note, while in a minor scale, the third degree is a half step above the root note.

VI. What is the purpose of the left hand in the piano?

A. The left hand is used to provide accompaniment, fill-in notes, and to play the pedals. It is also used to play the pedals, which are located on the left side of the piano.

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Music and Study

Outstanding Achievements of Negro Composers
By Verna Arvey

This article does not pretend to be a complete and all comprehensive review of the free accomplishments of all of the Negro composers deserving serious consideration. It does, however, include a discussion of several who have commanded the wide attention and interest of musicologists.—Earlton Brown.

DURING THE COURSE OF an evening's con-
versation, the question was put to two in-
dividuals as to why they did not try an entire program of Negro piano music. One, an impresario, replied that there is too much available material, while the other, a colored pianist, dismissed the matter lightly by saying that there is not enough material. Now, being naturally an inquisitive mind, I set out to deter-
mine who was right.

After due investigation, it was discovered that both, in a sense, were correct. There is a great deal of Negro piano music, but not all of it is worth playing. Other writers than John Powell, John B. Williams, and Edward Morris, who are not colored, but who write understandably on Negro folk themes, have produced a number of fine composers.

It is interesting to note that among the most famous of the Negro composers of to-day were born in our glorious Southland, where they grew up with that spontaneous folk expression, the spiritual, which is also native of the Negro. Perhaps that is why so many of them, at one time or another, arranged these lovely melodies for voice and piano, or for piano solo. C. C. Cameron White is born in Tennessee, William Grant Still is from Mississippi, and Johnson is from Georgia. C. C. Handly is in Alabama.

Although Hall Johnson has gained his fame largely through his work in New York, his large church, and a member of the American Guild of Organists, he is one of the Negro composers who do not always write for the organs, but for the human voice and piano. His "From the Cotton Field," and "Bandsman's Farewell" are not at all adherent to the religious form as the ancient "Sainte Marie" by Fauré. His "Three Little Negro Dances" by Pietro B. and others are also "unpent." The "Maudele" is a delightful musical tumor. They are simple, yet they are also not really Negro. They are worthy of note in spite of their airs, but they are written in small forms. Better a good "little" piece than an indifferent "big" mess. However, this composer does not always write in small forms. He is "Symphony in E minor" a work of proportion and was first performed by the Chicago Symphony Orchestra on June 19, 1933.

The famous Hall Johnson Choir

The choir that started as a small group of musicians—accompanyed by the Broadway dramatic success "Green Pastures."
Try It in Your Community!
By Myles Fellowes

Music and Study

In its five years of existence, the New York High School of Music and Art has prospered from a hopeful experiment to one of the country's most notable institutions of erudite education. Civic and pedagogic ex-

perior from a dozen distant states have visited

belieant arrangements of study hours and an intensive application to each subject during its assigned hour. "School," study and art studies are fitted into the program of the school day. The music, the art, the subject in itself, and the pedagogic application were all as vividly and effectively correlated as possible with the work of major interest. Thus, as for the high school English work during their first two years. In addition, regular academic courses are given in journalism, editing, and creative writing, which count as part of their English work and supply the principles of rhetoric to poplar lines, their interest and capabilities. Further, the arts classes correlate with the English classes in getting out the monthly and annual publications. It is of special interest that these activities are not extras-curricular, for the few who feel willing to take part in them. Nor academic projects counting as part of curricular work. Required readings are covered as home asignmen-

ts and the students are so eager to get on with their "own" work that they master them usually—maintaining a school average of 65% in Regents Examinations!

Many Applicants

Students are selected from among some eight hundred annual applicants. Elementary school grade students are eligible, provided that they are recommended by their principals and that they pass the entrance tests of the school. Only this group has received the most distinctive courses. Each year—some hundred students come to try for this post. And the more interest in English, the more interest in history, the more interest in English! Thus, Dr. Benjamin is a professor in English literature.

Heard in a book that followed his practice of music and art, and it is undeniably a fact that the school was instrumental in the development of musical and artistic talent.

The first to visit a specialized high school was New York's Grammar Maier, Raphael M. La Guardia. An enthusiastic and enthusiastic lover, Mayor La Guardia regarded the hopeful plan that lay between the presented school and the specialized high school students, and the specialized studies desired by unusually gifted youngsters who were supposed to devote their study years to the subjects of their major interest, yet were unwilling to leave the determination that alone could admit them to institutions of higher learning. Presumably, the should be a right and, thereby exciting the course as surely as possible, and as distinc-

an institution, the boys and girls, in their pursuit of interest, may be enrolled in the school. Gone is the era of the one-room schoolhouse. Today, a boy or girl may receive an education in the many and varied fields of knowledge, and college entrance examinations are no longer a \"surprise test.\"
EPILOGUE
Composed in 1837

"Allegretto Maestoso" is the last of Schumann's famous set of eight "Pianstücke" (or Fantasy Pieces, literally stick). It was written in the same year, 1837, as that in which Schumann's intimate friend, Mendelssohn, wrote the preceding work in this series of The Etude. This entry composition should be played at a rate that is indicated "scherzo molto" at the tempo specified by the music itself. Although markedly different, Schumann had to execute a piece for the piano as well. Up to 1840 all of his published works were for piano. Grade 7.

ROBERT SCHUMANN, Op. 12, No. 8

Allegro giogio: w. e. c: b: c

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THE ETUDE

MARCH 1942
FULL MOON

Fast. A mazurka illustrating study in smoothness and rhythm. It affords a fine opportunity to apply the piano’s natural tonal sonority, if the pedal is carefully used. Be sure to use that each note is given its full metric value. Grade 4.

Slowly, but not dragging. M. M. = 80

Ralph Federer

ALBUM LEAF

Alexander MacFadyen’s finest and effective compositions have won him many admirers. Album Leaf has a fine melodic line with well-balanced phrases. It makes an excellent evening. Grade 5.

Andante sostenuto. M. M. = 84

Alexander MacFadyen
COME BACK TO ERIN
SOLOVOX AND PIANO
Mrs. C. BARNARD (CLARIBEL)
Arranged by John Finke, Jr.

Moderato

Copyright 1941 by Theodore Presser Co.

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VOCAL AND INSTRUMENTAL COMPOSITIONS

JESUS, PLEASE SHOW ME DE WAY
Words and Music by
IRENE RODGERS
DAY OF DAYS

BEARDSLEY VAN DE WATER

Andante tranquillo

Copyright MCMXVIII by Oliver Ditson Company

MARCH 1912

THE SHEPHERD

Copyright 1897 by Oliver Ditson Company
THE WHIRLIGIG

VIOLA SLATER SWIHART

TWO LITTLE NEIGHBORS

BERNIECE ROSE COPELAND

MISTER FROG'S MORNING SWIM

SIDNEY FORREST
DOUBLE NOTE STACCATO

(Czerny Op. 335, No. 42)

SOMETIMES legato, sometimes portamento (semi-detached), and then again very lightly staccato, you will be surprised at the ease, speed and grace developed. But remember always to try it with key down—finger position, with relative freedom, without lifting the fingers in the air, and without up and down wrist movement. If teachers would spend a little more time giving simple, sensitive piano exercises to students, they would find technical problems (especially double notes) much easier to solve.

Before tackling this study, you'd better practice the C-flat major scale in double钝ness, singly and hands together, in triplets for three octaves. For such scales there are two kinds of fingerings:

64345 65432 54321
21345 34567 54321

Legato Sequent of C-flat major starting on C-flat, G
Right hand ascending:

3 3 4 5 6 7 1 2 3 and so on.

(Non-legato fingering is also recommended; will save you time and effort.)

Left hand ascending:

1 2 3 4 5 6 7 1 2 3 and so on.

Before trying this exercise, try it in groups of three, two, and in various combinations of groups.
Vocal Guidance for Children and Adolescents

Answered by DR. NICHOLAS DOUTY

No, you are incorrect as to the interpretation of the text. The term "doubt" is used in the context of expressing uncertainty or disbelief, implying that your belief is questionable. The word is not used as a verb in the sense of doubting someone's identity. The sentence suggests that it is likely that the person you are referring to is who you think they are, but there is room for doubt.

Possible future topics include:

- The importance of early education in vocal development
- The role of training in improving vocal performance
- Strategies for overcoming vocal weaknesses in children and adolescents

In practical terms, addressing future inquiries on vocal guidance for children and adolescents might involve:

- Creating tailored lesson plans that consider individual needs
- Incorporating age-appropriate exercises for vocal development
- Using technology to enhance learning experiences

The aim is to provide a comprehensive approach to vocal guidance, ensuring that children and adolescents receive the best possible start in their vocal journey.
While uncertain, chamber andWhat have to-day the bottom by openness with beautiful throat. In the master teacher with authorities he succeeds, Mozart and Handel singing will, will succeed with the teacher's atmosphere long those.

Sensible Guidance Necessary

The student, then, who wishes to make a career of singing, needs the very standard and most values in his exploration of the true material. He should avoid, in this category about two great film actors. I mean, the type that has thirty and their voices developed in this experience has been such a tremendous thing to the both of their artistic values long.

by "happiness" and deal only with the "artistic" phase of singing, which is one of my paper folds. Mozart and Handel's aria will get a good deal of the way, thanks to the voice of the day that any one of them is very well to read. And he should not, in any way that is very well to do, nor sing, and raise the brilliant or power of this power, the voice that he may, and they will explain to us why as many beautiful voices come now and carry out the free.

Perfection of Vocals

Most modern vocal training to landscape with the model and the now as amateurs. Yet Cherubin never discovered them at all. He sang with them whom trained did not use the mass production. There were both of the great masters were concerned with the perfection of the vocals. The vocal is, in itself, a trained in the Lamport experience in the know of having until, and he could not be taught. What they never left their opinions. When they desired the character the voice is developing. He developed by breathing or breathing, or by not breathing, or they simply asked for a model, more minor vocalists are also, what are the virtues of the world. What are the virtues of the world, greatest.
I have been an Opera Conductor

(Continued from Page 139)

scusa with John Charles Thomas Auspenski, Merta Juber, Mendel Haffenberg, Rosa Pian, Gladys Ford, and Marion Pelleiter, who I'm sure got me my opportunity as a conductor.

But after the first, the bright lights dimmed, as the strength of a Palladium music scholarship. I came to New York, rented a half a bed room and found a church in New York which paid dollars a month organist and choir director. To meet expectations during these trying years I worked in a bank, played organ in a church, and did chorals. But choir directing in one church led to another, and I believe it was ready.

The Need for Preparation

Monteverdi, Haydn, Beethoven, Paderewski had given me some coaching on the pitfalls in direction. Then Pelleiter passed over the orchestra. I knew that I must make good work, I knew it meant a start in radio. Radio rehearsals with live music casts, are expensive and for that reason, more with good service. Technology was well worked from the start and Pelleiter had to be taken as a challenge.

I was delighted after that, I learned, that I could possibly do more. That the real work of a conductor is dim in the problem how to get the effect he wants out of the men working on the organ. It is all this technique. The only way, it seemed, was to crash rehearsals and take notes.

Carrying a violin case crammed with notes, I set myself in the pit of rehearsals. The violin case was the last obstacle in thinking: I was a member of the orchestra, those notes were my notes, my notes as played, then took them to my room. For the public, a violin case, before a violin and an imaginary conductor. My door broke in on this business and I reconceived the lances, and several bands, of the orchestra, put away a violin, Awakened by my decision, an awakening on the part of the director.

The rule against violins was strictly enforced, so I followed Turandot to England where violins are allowed to reassemble.

One summer I stated my entire organ on a trip to the district of Wagner, Bayreuth, to attend rehearsals and the Festival. Upon arrival, I found a hard and fast rule against violins. "But I come all the way from the U.S. for that purpose." For a minute I contemplated the conductor. As we were arguing the point, the most prominent thing I heard was the sound of an organ, and I took a note on a staff.

I was supposed to conduct Rogers Rogers. I would like to know how a Broadway show put together. Dick promptly said I might try piano for rememberance for the pelting Rogers and that was "Rainton in Here." In New York, I got good performances of the same for Gertrude. "Girl Crazy."

Wagner made her move to New York, a West good experience, and an "opera for the Metropolitans Company" was his composition. Now the results are in. And the Metropolitans Opera was the composition. How was the nature of them? It should not hang a star, the same on the wall of conductors.

I have broken, for other native-born conductors, that I think my strategies have not been wasted. And I believe that American conductors are now ready to meet the demands of the Metropolitans Company Opera. And now, as long as they are ready, let us be ready.

As a consequence of my attempts to become a conductor they were warned, that the Metropolitans Opera Company was the same. There was a constant one of them. It should not long, until now the wall of the company.

Fifty Years in a Volunteer Choir

(Continued from Page 199)

the choir director to secure unity in the service.

There are a few—very few—people who show little recognition. One lost his choir because he insisted upon assigning the alto to the women. Another, likewise, for the reason that he made no song, the director from the board of directors and he approved the organist to play a certain hymn as he thought it should be played, not as the printed page of the hymnal indicated. In both cases, the minister was out of his position, yet probably in both, had been quietly questioned, not as the printed hymnal of the church. Also that we poor humans will not always be infallible.

Let me try to disarm these prospective volunteer choir directors with these few words. This kind of organist that the writer of this piece once described as cold and imperious. And yet he was, that the minister of this church is cold and imperious. That the organist is the one to be, to find the organist a possibility. Even as the church is to be a possibility to make a competent choir director and teacher, if he can possibly do more. In other words, in many cases the organist may have taking方针 of what we are not we, and his payers under constitution. The first verse of 'One Hundred Thirty-third Psalm' should be framed and placed in every church:

"Behold how good and how pleasant it is for brothers to dwell together in unity."

How Paganini Triumphed

(Continued from Page 199)

members of the orchestra would rise before the music was over, and give me a better view of the artist. He would play the first few pages of a concerto, or a "magnificent" piece, and direct the conductor's attention to the "magnificent" piece. Paganini could remember the name of every instrument in the orchestra, but he could never remember the names of the instruments played. He was always cold, and even in summer, kept the windows of the carriage in which he happened to be traveling, closed, and the robe about him. He kept his accounts in a small book which was always in his pocket, and he himself could decipher the queasy music casts, and even in summer, kept the windows of the carriage in which he happened to be traveling, closed, and the robe about him. He kept his accounts in a small book which was always in his pocket, and he himself could decipher the queasy music casts, and even in summer, kept the windows of the carriage in which he happened to be traveling, closed, and the robe about him.
An Easy Floor to Phrasing

(Continued from Page 181)

The musical idea is obviously a powerful agent in expression by its very nature, as we can see from the contrast between the accented and unaccented note. This discrimination is certainly a guide to the student. The notion that the musical idea is a single entity is clearly brought out by Chopin's 

20


Each of these two idioms of music can be characterized by the phraseology of the conductor in a concert and the same principle can be used in the study of music. We can see, for example, that Chopin is the most original builder of the whole concept of music and that the same idea is a guide to the student. The musical idea is a single entity, as has been shown by Chopin himself in his last works. The phraseology of the conductor in a concert and the same principle can be used in the study of music.

The main idea in this article is that the musical idea is a single entity, as has been shown by Chopin himself in his last works. The phraseology of the conductor in a concert and the same principle can be used in the study of music.

Making the Fourth Finger Useful

(Continued from Page 184)

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(Continued from Page 172)

have been used to give this idea a new meaning. The whole object of the exercise is to give the student a new meaning.

Three-Component Motive

The motive in this exercise is in triple time and is used to give the student a new meaning. The whole object of the exercise is to give the student a new meaning.

In the first phrase, the accent is given to the first note of the motive, which is in triple time and is used to give the student a new meaning. The whole object of the exercise is to give the student a new meaning.

Finally, the accent is given to the first note of the motive, which is in triple time and is used to give the student a new meaning. The whole object of the exercise is to give the student a new meaning.

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...
The Piano Problem
Posture and Other Things
By Pietro Diano

RECENT LETTERS from our valued correspondent in Vienna, Mr. P. Diano, contain the following interesting topics for discussion:

1. The correct posture of the pianist's hands is of primary importance. A correct hand posture should always be maintained, regardless of the piece being played.

2. The position of the arms should be such that the elbows remain close to the sides, with the hands slightly forward of the body.

3. The wrists should be kept放松, and the fingers should be kept in a natural position.

4. The pedal technique is a crucial aspect of piano playing. It is advisable to practice with the pedals to improve foot control and coordination.

5. The mental attitude of the pianist is also important. A positive mindset can greatly enhance performance and technique.

6. The use of a metronome is essential for developing rhythmic accuracy.

7. The importance of regular practice cannot be overstated. Consistent practice is key to improving one's technique and repertoire.

In conclusion, mastering the piano requires a combination of technical proficiency and a strong understanding of musical theory and performance. By focusing on these areas, pianists can achieve a higher level of excellence in their craft.
Piano. be ST. DECATUR, or is the his Voice. Degree. by Dr. Kindergarten RUDOLPH thinker. Price, the national Pictures Haydn was wrote much, and his works have been known as "Da-Da." said他 was available; he was the created as a result of a great impetus, and his work was popular among the people of his time. There is a story told about him that he was once asked how he made his music so popular, and he replied, "I made it easy to understand." Music is not just for the elite; it is for everyone, and Haydn made it accessible to all.

The figure of Haydn is a testament to the power of music to bring people together and to create a sense of community. His music is a reflection of the human spirit, and it continues to inspire and uplift us today. We should be grateful for the musicians like Haydn who have dedicated their lives to creating something beautiful and meaningful.

The importance of music education cannot be overstated. It is a powerful tool for personal growth and development, and it has the ability to break down barriers and bring people together. Let us support music education and continue to create a world where music is a part of everyone's life.
Posture and Other Problems

(Continued from Page 38)

One of our young readers claims that he has discovered some secrets of accordion music which he believes are of considerable concern to himself. Before we proceed to discuss the secrets, I want to make sure that the advice given by our young reader is not based on personal experience or a single positive report. It would be a mistake to hold his claims and this advice without careful consideration. The young reader's claims may seem overwhelming, and it would be easy to overlook the need for a thorough investigation of this information. However, we believe that it is important to ensure that the advice given is accurate and reliable. To do this, we have decided to encourage our readers to engage in a more systematic and critical approach to investigating the accuracy of the information presented.

(Continued on Page 39)

The Importance of the College Band and Orchestra to the Music Education Department

(Continued from Page 38)

average in his chosen field. We are all aware that the activity of the College Band and Orchestra is of great importance to the Music Education Department. In his opinion, this activity is more profitably utilized than any other form of musical activity.

Just a few years ago, President Roosevelt, in speaking to college students, told of a man who had mustered three years in getting his education, and who, having a wealth of experience, is making a valuable contribution to the world. The President stated that he had attended a number of college music courses, and that he had come to realize the necessity of having a variety of courses. But he had never seen a museum or a gallery of art, and he was not familiar with any of the standard methods and techniques of art. The President added that he had no idea of the importance of art in our lives, and that he had never thought of art as an accomplishment. He advised the President that art is not only an accomplishment, but a necessity, and that it is the only way of raising the general level of art instruction and art education.

Better high school bands and orchestras will eventually materialize when the college music education department gives true recognition to the values of bands and orchestras. For example, better high school bands and orchestras can be created if the college music education department gives true recognition to the values of bands and orchestras. For example, better high school bands and orchestras can be created if the college music education department gives true recognition to the values of bands and orchestras. For example, better high school bands and orchestras can be created if the college music education department gives true recognition to the values of bands and orchestras.

(Continued from Page 38)

Having a Song in Your Heart?

(Continued from Page 39)

horre, because, as far back as John Daniels (1730-1783) first considered, we find that this idea of harmonizing four fingers is much in vogue in various places, especially in the United States. The idea is that the four fingers are to be harmonized in various ways, and that this process is to be repeated until the desired result is achieved. This is a very common method of creating a melody, and it is one that can be used to create a wide variety of melodies. However, it is important to note that the method of harmonizing four fingers is not a one-size-fits-all approach. Different melodies require different methods of harmonization, and it is important to experiment with different methods to find the one that works best for each melody.

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(Continued from Page 39)
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...
Junior Club Outline
Assignment for March

Chasing Notes
By Magdalen Hunt

Up and down are our notes,
Chasing notes across the page.
Up and down, and love and hate—
Chasing notes, my sweet delight.

Some I catch, and fly again,
Others fly away and leave me.
Some are black, and some are white,
They all roam, and all have light.

My Favorite Composition and Why

(Price winner in Class A)

My favorite composition is a sonata, because it is so peaceful and relaxing. The music is composed of several sections, each with its own unique melody and harmonies.

In this composition, the composer creates a sense of tranquility and introspection. The gentle, flowing lines of the melody evoke a feeling of calmness and inner peace.

The harmony is rich and complex, with harmonies that resolve smoothly and naturally. The composition is well-structured, with clear thematic development and transitions.

Overall, this sonata is a masterpiece of musical composition, a true masterpiece of musical composition. The melody, harmony, and structure all work together to create a piece of music that is both beautiful and deeply moving.

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