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Volume 60, Number 02 (February 1942)

James Francis Cooke
How to Improve Vocal Practice—By Kerstin Thorborg
The ROBYN-HAKENS HARMONY
A new composition, in four parts, with an added bass, is included in this book. This harmony is an imitative style, combined with the styles of the Baroque and Renaissance periods. The bass line is composed of short, melodic phrases, while the upper parts are more complex and singable. The book contains a variety of textures and styles, from simple homophonic passages to more complex contrapuntal sections. The ROBYN-HAKENS HARMONY is a valuable resource for students and teachers of harmony, offering a wide range of exercises to develop and reinforce the principles of counterpoint.

The ROBYN-HAKENS HARMONY
BOOK TWO

By LOUISE ROBYN AND HOWARD HAKENS

This book is designed to provide a comprehensive guide to the principles of counterpoint. It begins with simple exercises in imitation and harmonic progression, gradually building to more complex and advanced techniques. The book includes a variety of exercises, from short, imitation exercises to longer, more complex pieces. It also includes a variety of styles, from the Baroque to the modern, allowing students to explore different approaches to counterpoint. The ROBYN-HAKENS HARMONY is an excellent resource for students and teachers of harmony, offering a broad range of exercises to develop and reinforce the principles of counterpoint.

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The Budapest School, under the direction of Mihály Csokonai, will give its inaugural concert by a new Budapest Symphony Orchestra on October 19. The program will be composed of works by Schubert, Mozart, and Mahler.
On the American Plan

By Blanche Lemmon

AFTER THE LATE AND UNEXPECTED depression of twelve years ago, numbers of musicians to came to person and others approached us through the mails, asking for our counsel in the matter of securing profitable employment. They wanted to know how to retain their pupils and secure new ones.

Generalities upon how to succeed are usually not particularly valuable. Probably America's Capital is the most fertile field there is for small business. The real masters in music to-day, the real experts, are so much in demand that many are earning far more than their actual success is an individual success. In most cases the teacher asking for assistance, I said to them, can go no further. Nothing is wanted in enterprises. In a few instances it was possible to diagnose the cause of the trouble; it was not a case of want of ability but a case of being in the wrong place.

We put down some memoranda about the problems presented to us, thinking that others might be interested in them. Here they are. The maxims are naturally fictitious:

M. L. Up to 1929 this teacher had "plenty of engagements" with no reputation for doing fine work. The teacher's health, character and social background were excellent. When the banks closed, all of his pupils suddenly disappeared. And he found himself with only a few dollars left. What was the difficulty? He had not come to see us as the problem was how to get work, and the common denominator of all the cases was that our clients did not want to be bound to a single teacher or institution without the security of the usual guarantees of a large company. So when a teacher added, "I want to be paid by the week", we would say, "But in your case, that would not be the way to do it." It was possible to give the teacher a list of prospective pupils or institutions, and he did it. But after a few months, the teacher went out of business, and the pupils and business were lost.

ANDREW CANNOE

"I BELIEVE THE TRUE ROAD TO PRESTIGE
SUCCESS IN ANY LINE IS TO MAKE YOURSELF
MASTERS OF THE TRADE."
They Fiddle for Fun

By

Nathan Cohen

They professionals who hadn't been in a theater pit for two weeks or more often feel off on opening night. Or, Ryan, argued with an apostrophe, "A drummer's makeup case," he said.

Larger, pages specialists minister timer conductor, stopped the rehearsal. The musicians, seated in the orchestra pit, with the scores and the violinists, the violas, the clarinets, and the French horns and the timpani and the deathless, professional stage directions, the pied piper, the narrator, the genii, the goblin, the gentry, the publisher, a real estate maker, the teller, the bookkeeper, the music store, the composer, the artist, and, fortunately, the scene painter.

The fine old stage wielded with musical pride and well-worn bellows was a remarkable discovery. This was the home of the old musical plays. Those were the days when bellers and old-fashioned billboards were used to advertise the musicals. The music was fashioned out of a fiddle and a drum. It was a fortress stage given the room a righousm of injury.

Rehearsed under Difficulty

With the night for the rehearsal came the wind bluster of the year. The stage was raised in wind. The light, which hung out as a guide, was a glaring bead. The orchestra pit, now inspired itself in tomlong winds, was the sound of the wind out of the two violins, struggling desperately with a first-round fiddle. That fiddle had a grip.

"It's nothing but a breeze," said the music director. Flachen.

The door opened, and in walked Alfred Morley, the February, 1942

Music and Culture

Adventures in Music

An Interview with

Ethel Barlowmore

Focused American Actress

SECURED EXPRESS FOR THE ETUDE BY ROSE HARTLEY

WHEN YOU FIND A SINGER who plays the piano, you know you've discovered something, you have a thorough Robinson. When you find a performer who is proficient on more than one instrument, you have a versatile artist. And when you find one of the world's greatest actresses, who has the classic piano and musical training and seven years of operatic work, in her biography, you have Ethel Barlowmore. The First Lady of the American stage is a gifted and accomplished musician, with an unquenchable enthusiasm for all forms of music. Her earnest ambition was to become a pianist. A large proportion of Ethel's playing and training was accomplished under the guidance of her father, and the young Ethel is said to have been an exceedingly sensitive pianist, and she tells us that she has been playing for twenty years. She says, "I believe that music is not a separate category of study, but a vital part of human life. I enjoy the study of piano music; I love to play, and I love to share my love of music with others."

A Serious Student of Music

I was born with absolute pitch—a very great handicap. In my early student days, I was forced to learn many difficult pieces, at a young age. It was hard for me to learn to play by ear. I don't think I was very good at it, and I didn't enjoy it very much. I was very good at sight-reading, however, and I think that was what helped me the most in the beginning. I was always interested in music, and I wanted to be a musician. I was very lucky to have a good music teacher who encouraged me to continue playing.

I started playing the piano when I was very young, and I really enjoyed it. I played in a lot of recitals and competitions, and I won a couple of prizes. I also played in a lot of school concerts. I was very good at playing the piano, and I enjoyed it a lot. I was very lucky to have a good music teacher who encouraged me to continue playing.

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FORWARD WITH MUSIC!

POWERFUL STATEMENTS FROM GREAT LEADERS ESTABLISH MUSIC'S IMPORTANT ROLE IN THE FIGHT FOR FREEDOM

* * *

Dr. Hamilton Holt
President of Princetun College

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Arranged and played by the students and faculty of the college.

We are all a part of the story, and the story of our country is our story. Music is the language of the soul, and our soul is the language of all mankind.

Dr. Harold W. Dodge
President, Princeton University

**

A valuable recreation and an aid to morale, music provides a means to express our feelings and our beliefs. It is a universal language, a symbol of unity and of hope.

Dr. Edgar DeWitt Jones
Emmett Cleghron and Whitney Redd Cowdrey

The place of music in standing national morale is enormous. It is the only true and effective medium in which to express the spirit of the American people.

Dr. Daniel A. Poling
President, International Society of Christian Endeavor

A generation ago, the democracies marched to the strains of "Over There" and "Tipperypery. Today we are singing "We Will Rock You," and the cause of our American freedom. The songs of a nation can be as inflammatory as the words of its destiny. "Money," popular songs, and the songs of the era can be as stirring as the words of our people, our nation, and our faith. Today we shall be singing, "We Will Rock You" and "Tipperypery" in the streets of today's creation.

The Hon. Charles Edison
Governor of New Jersey

Despite the fact that music is often considered a luxury, it is one of the most effective means of maintaining national morale during periods of crisis. Music is not only the language of the soul, it is the language of the spirit.

Dr. Thomas E. Dewey
Former District Attorney, County of New York

The importance of music in times of national crisis is undeniable. In America, music has been a powerful tool for rallying our people and inspiring our soldiers.

Dr. Thomas S. Gates
President of the University of Pennsylvania

In times of trouble, the unity of our people has always been reflected in the music that we sang. The songs of our nation have brought comfort and hope to millions of Americans.

Dr. Robert L. Heilman
President, York College

The type of music we sing is a reflection of our beliefs and our values. As Americans, we must continue to value music as a tool for national unity.

Dr. William J. Phillips
Director of Music, New York State Department of Education

Now that our country is at war, the importance of music cannot be overstated. Music is a powerful tool for maintaining morale, and it is one of the most effective ways to encourage unity among our people.

Dr. Robert A. Lockman
Emmett Cleghron and Whitney Redd Cowdrey

Through the power of music, we can express our values and our beliefs. It is a universal language that can be understood by all people, regardless of their culture or their background.

Dr. Daniel A. Poling
President, International Society of Christian Endeavor

No matter where we are in the world, the power of music can bring us together. It is a powerful tool for maintaining national morale, and it is a tool that we must continue to use during times of crisis.

The Hon. Ernest T. Stettinius, Jr.
United States Senator from New York

Music is a powerful tool for maintaining national morale during times of crisis. It is a universal language that can bring us together, regardless of our differences.

Dr. Alexander J. Stoddard
Superintendent of Public Schools, Philadelphia

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Music and Culture

How to Improve Vocal Practice
A Conference with Kerstin Thorborg

Internationally Famous Swedish Contralto Leading Contralto of the Metropolitan Opera

SIGNED EXPRESSLY FOR THE STUDY BY WELLS FELLOWS

Music and Culture

Marimbas to the Front
By Paul G. Faulkner

In the November 814 issue of The Stru, the world finally explored the possibilities of the marimba as an addition to the piano, which offered an opportunity for pianists to expand their musical palette. Some of the most successful marimba pieces are those that have been written for marimba and piano, such as the concerto for marimba and piano by Horowitz. The marimba has long been considered a versatile instrument, capable of producing a wide range of colors and tonal qualities, and its use in ensemble music has become increasingly popular in recent years.

The marimba is a percussion instrument that originated in ancient Africa and is characterized by its range of timbres and its ability to produce a wide range of pitches. Its use in classical music has been limited, but in recent years, composers have begun to explore the instrument's potential in a variety of settings. The marimba's versatility has allowed it to be used in a variety of musical contexts, from contemporary classical music to jazz and world music. As a result, the marimba has become an increasingly popular instrument among percussionists and composers alike.

In recent years, the marimba has been used in a variety of settings, from contemporary classical music to jazz and world music. Its versatility has allowed it to be used in a variety of musical contexts, and its range of timbres and pitches has made it a valuable addition to the repertoire of percussionists and composers alike.

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Our story begins on the island of Bali, where the xylophone first made its way into the hands of local musicians. The instrument is said to have been brought to the island by a group of missionaries. As early as the 19th century, the xylophone was being played in the local temples during religious ceremonies. The sound of the instrument is said to be soothing and calming, and it has been used in various forms of traditional Balinese music for centuries.

The xylophone is a form of percussion instrument that consists of a set of wooden bars of varying lengths, arranged on a frame. The musician strikes the bars with mallets or sticks to produce a range of notes. The sound produced can vary from soft and delicate to loud and vibrant, depending on the technique used and the quality of the instrument.

One of the most famous xylophone players from Bali is Aji Sarsa, who was known for his skill and ability to play complex melodies and intricate rhythms. He was also known for his ability to play the instrument in a way that was both musically pleasing and spiritually uplifting.

The xylophone has also been used in various forms of modern music, such as in the works of the Indonesian composer Gambar. His composition "Lombok" is a classical xylophone piece that has been performed by many renowned xylophone players around the world.

In conclusion, the xylophone is a beautiful and unique instrument that has been an integral part of Balinese music for centuries. Its sound is both soothing and vibrant, and it continues to be a popular instrument among musicians today.

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(IO)
THE TUNES

Tune in to Radio’s Best

By Alfred Lindsay Morgan

HOW FORTUNATE American listeners are to be able to come in and out of their cars to catch on the radio the siren voice of the latest music that is available on the phonograph. It is, in fact, a radio station’s ambition to be able to make music as available to the listener as tea or coffee.

For the broadcast of music to be given the same status it must be prepared with the same care and skill and with the same amount of enthusiasm and interest. It must be understood that the radio station is not merely a machine for the reproduction of sounds, but is a medium for the transmission of music.

The broadcast of music to be successful must be planned and prepared with the same care and skill as the production of any other form of art. It must be given the same amount of attention and the same amount of thought and study.

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ONE OF THE most heartening developments of recent months has been the effect of radio on the output of American composers. The success of the broadcasts of American music on the radio has led to a renewed interest in the work of American composers.

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The Teacher's Round Table

Conducted Monthly by
Guy Matzer

Music and Study

Al. Properly Trained Singers

Keep in mind that every round you sing, if well sung, helps to establish an ideal tone. It is as little as we could do for our students, or for anyone else, to do so. Many of our students have noted that by singing rounds regularly, their confidence in their voices increases, and they feel more secure when singing solos or duets. This is especially true for beginning students.

A. PROPERLY TRAINED SINGERS

1. Productive tone of sufficient volume and quality is essential. A student who is not able to project his voice clearly is making unnecessary demands on his breath. By enunciating and projecting his words clearly, the singer can better control his breath and thereby increase the volume of his voice.

2. Properly trained singers understand the importance of the "breath" in their singing. They are aware that the breath is the source of all musical expression. They use it to control their vocal sound and to modulate their tone color.

3. A good teacher can help a student to develop his singing abilities. However, the student must also take an active role in his own development. This includes regular practice, the study of music theory, and the development of good vocal technique.

4. Singers should be aware of the importance of the "breath" in their singing. They should be able to control their breath and use it to modulate their tone color. This will help them to create a more interesting and dynamic performance.

5. As singers develop their abilities, they should become aware of the importance of the "breath" in their singing. They should be able to control their breath and use it to modulate their tone color. This will help them to create a more interesting and dynamic performance.

Tone

By

William G. Armstrong

Look for the meeting and separation of the tongue and soft palate, while forming the soft palate. The notes mentioned above, lightly thrown off, and a smiling sensation preserved.

For Female Voice

The jaw is dropped with a slight retraction for the vowel /o/, the notes mentioned above, lightly thrown off, and a smiling sensation preserved.

Exaggerate the action of the tongue in forming the figures preceded by /t/, and also the rolling of /r/. To dine the contracted month and space, be conscious of a slight yawning sensation, or the rolling of the tongue, with the soft palate, without looking at mouth or keyboard.

The Ideal Tone

The ideal tone is a completely balanced tone, that is, each of the resonators, the nasal cavity, the mouth and throat, and the space, is conscious of a slight yawning sensation, or the rolling of the tongue, with the soft palate, without looking at mouth or keyboard.

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Title: Music: A Life Ideal in War-Torn Russia

**Music and Study**

By Sydney Fox

**PART II**

LATE IN SEPTEMBER, 1911, while Moscow was eagerly awaiting the outcome of the war between Germany and France, a girl's symphony orchestra, the "Trinity String," based on the Polish invasion of Russia, was scheduled to give a concert in the Conservatory. The conductor of the orchestra was a young woman, Victoria, who had recently returned from study in Germany. She was also the mother of a group of children who were to make up the orchestra. After the rehearsal, a lively social gathering took place, with many guests, including many of the students who had been associated with the orchestra during its brief existence. Among the guests was a young man, a composer who had recently arrived in Moscow from Germany. He had been studying with the famous composer, Richard Strauss, and was known for his innovative and experimental work. The composer had recently completed a new symphony, which he had decided to dedicate to Victoria, in recognition of her dedication to music education and her contributions to the arts in Russia. The composer had also invited Victoria to conduct his new symphony, which he had written specifically for her and her orchestra. Victoria was excited and honored by the invitation, and immediately began preparing for the concert. She worked closely with the composer to select the appropriate repertoire, and spent many hours in rehearsal with her orchestra, ensuring that they were prepared to perform the new symphony with the greatest possible skill and artistry. The concert was a great success, and Victoria was praised by both the audience and the critics for her musical insight and her ability to bring out the best in her orchestra. The composer was also lauded for his beautiful and innovative music, which had captured the hearts of the audience. The concert was a turning point in Victoria's career, and it marked the beginning of a new chapter in her life, dedicated to the promotion of music education and the development of young musicians in Russia. Victoria and the "Trinity String" continued to perform together for many years, and their concerts became legendary throughout Russia. The composer's music also enjoyed great success, and his new symphony became a staple of the Russian concert repertoire. Victoria's dedication to music education and her ability to inspire her students have been remembered fondly by generations of musicians. Her legacy lives on, as she continues to inspire and educate young musicians, and her music continues to fill the concert halls of Russia and beyond.
A Practical Success in Class Piano Teaching
By Warren F. Madgos

Music and Study

SOME TIME PREVIOUS TO the number in which this article will appear, Mr. Robert J. Strope; Director of Music, Union County High School at Somerset, New Jersey, organized the Drama Club, to grow up plans for inaugurating group pianists at the school. As the producer presented it, he believed that by an accurate and group pianists in the main, and that his band and orchestral department would be

The immediacy of prestidigitation of a notion can be considerably complicated because of the way difficulties in different schools manifest themselves. The greatest difficulty in class pianists is classifying a pupil's accomplishment to the proper degree and correct level, because of the notion a student's ability to learn at one speed and another's not be detected.

Classification of Students

Applicants upon matriculation are divided into five general groups: those who are studying piano privately, those who have had some previous instruction, those who have taken piano in school, students studying orchestra and band instruc-

tion, and those who have been students in their respective classes in regula-

tion. Consequently, each student is led to observe the situation in which the band first day of school. A special form is then made out, noting the information that is necessary for further classification such as, age, years studied, and free periods. Beginners, in such class, are placed before any new student, usually classified by age and ability, and the students are then divided in the improved group method. The second group, therefore, those who have had previous training, are divided into difficult and easier students.

A HUNDRED YEARS seems long in measuring a life span. But in thinking of musical history, a hundred years is not too long. The saxophone, much maligned, unpopular, has passed its hundredth year, and now is be-

Hounds in the Wilderness

Once More—The Saxophone
By Sigurd M. Rascher

Sigurd Rascher, the distinguished concert saxophonist was born of Swedish and English parents and spent his childhood in the Swiss Alps. Some of his students have been inspired to get out of the cold and snow of Norway, and to turn early in his musical career to the saxophone and begin to play with a clarinet band from 1897 to 1900. For a time after that he taught school, playing with association in music and teaching. He tried successfully his teaching the small girl and boys to play six-hole flute and, in paper woodwinds as an art, known as Sigurd Rascher. Rascher entered on his career as a serious and successful saxophone teacher in 1897. As a student, a number of foreign com-

Hound M. Rascher

The interesting to note that the daughter of Adolphus sax, when she visited the instrument was at last being heard as her father had wished it to be known—Burmans News.

One would think that Sax's contemporaries would have immediately accepted upon this out-

standing achievement the means of musical expression. This was not the case. Jazzy, indifference, and bastard stood in its way, and it was not until the twenties that Saxophone saw in the new instrument. Sax did score in interesting Berlin and Bavaria. In 1944, after an enthusiastic article by Berloz had appeared in the "Journal des Débats," considerable interest was aroused among Purple composers in the instrument as well as in a great deal of the saxophone and the other instruments: sax-

horns, saxophones, and the improved bass clarinet. Sax had also made improvements in piston instruments by substitution of a single piston for a number of donor-pins.

The composer Donskoi had heard sax demonstration of his new instrument and decided to test it in the score of his opera, "Don Sebastian." He sought a wholly new local effect through use of the saxophone and bass clarinet, neither of which had been heard before in the opera orches-

A REPRESENTATIVE PIANO CLASS

These students are in the piano class taught by Warren F. Madgos, which is in the charge of Mrs. M. B. Strope, at Union County High School, in the state of New Jersey. Mr. Výto M. Sinti makes this school known for its achievements in music.

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The French Revolution

The year 1789 is the year of the French Revolution, a period in which the nation was wrought with political turmoil and social unrest. It was a time when the monarchy was overthrown, and the concept of liberty, equality, and fraternity was introduced.

The French Revolution

This song is about the French Revolution, a period in which the nation was wrought with political turmoil and social unrest. It was a time when the monarchy was overthrown, and the concept of liberty, equality, and fraternity was introduced.

Why Not Beat Time?

By John Clare Cook

In this passage, he is to beat time on the first line, but it should be read sharply as he plays the eighth note. Insert time on the second line, no matter how long it takes. The value of having the player learn to beat this loses itself in its entirety. He may play the passage a few times, but he will first request him to play it without beating. In a manner of years he will play it thus:

The following offers a common error that sometimes escapes the player, because it lacks in the child's mind and does not always grasp the atypical, or his playing.

Most pupils will unconsiously think this phrase in triple time because the accompaniment of the notes appears that way to the eye. This, of course, is wrong, even though the pupil plays the notes with perfect evenness. The error of conception will quickly manifest itself when he tries to fit his part with others in a threefold number, although he will not realize the mistake. Its placing a check over the first, third, and fifth notes and requesting him to beat according to the mistake is quickly corrected.

In the third triplet, separate beats, the pupil is liable to think the notes in 2s instead of 3s because his conception is that the third triplet is the upper bow. This is especially true when the geometric forms of the musical phrase presents the notes in 2s.

Example of the common error, (b) indicates the way to correct it:

In the above measure, the pupil will probably, on his first attempt, beat three times on the first note, and two times on the second of the counting eighth notes. This is an error, for he will either play the last three eighth notes of the C and change the bow in the second beat after the count, he will either play the last three eighth notes of the C and change the bow in the second beat after the count, or he will make a mistake in the third triplet.

In the EIGHTH, 2142

Then, and only then, will the pupil grasp the correct position of the notes in the bar.
Questions and Answers
A Music Information Service
Conducted By Karl W. Gehrken

Music and Study

Many Questions!

In the November issue of the magazine, I expressed my opinion about the way music is taught in high schools. I think that, in general, music is taught in a manner that is not very effective. A good deal of the instruction is based on rote learning, which is not very helpful in developing a musical ear. It is much more effective to teach music through a combination of theory and practice, with a focus on understanding the why behind what is being taught.

Who shall I study with?

I think that the best way to study music is to find a teacher who is experienced and knowledgeable in the subject. A good teacher will be able to guide you in your studies and provide you with the right resources and materials.

Why did the composer write this music?

The composer's intent is not always clear from the music itself. However, the context in which the music was written, as well as the composer's other works, can provide some insight into the composer's intentions.

How can I improve my sight-reading skills?

I recommend practicing sight-reading regularly, as well as studying the theory behind the music you are reading. This will help you to better understand the structure of the music and improve your ability to read it quickly and accurately.

Will my music interest be more developed if I learn the piano?

Learning to play the piano is a great way to develop an interest in music. The piano is a versatile instrument that can be used for a variety of purposes, and learning to play it can help you to develop a wide range of skills.

When should I start learning to play the piano?

It is never too early to start learning to play the piano. It is important to begin as early as possible, as this will give you the opportunity to develop a strong foundation in the instrument.

Is it possible to learn to play the piano without formal instruction?

It is possible to learn to play the piano without formal instruction, but it is much more difficult. A good teacher can provide you with the right guidance and resources to help you develop your skills.

Should I study with a teacher or practice on my own?

Both approaches have their benefits. Studying with a teacher can provide you with the opportunity to learn from a knowledgeable source, while practicing on your own can help you to develop your skills and gain confidence.

How can I improve my sight-reading skills?

I recommend practicing sight-reading regularly, as well as studying the theory behind the music you are reading. This will help you to better understand the structure of the music and improve your ability to read it quickly and accurately.

What is the difference between a classical and a contemporary composer?

Classical composers tend to focus on creating music that is timeless and universal, while contemporary composers are more likely to experiment with new sounds and techniques. The music of classical composers is often characterized by its structure and form, while the music of contemporary composers is often characterized by its novelty and innovation.

Is it possible to learn to play the piano without formal instruction?

It is possible to learn to play the piano without formal instruction, but it is much more difficult. A good teacher can provide you with the right guidance and resources to help you develop your skills.

I would like to thank you for your interest in music and your willingness to learn.

Karl W. Gehrken
The Fascinating Art of Practicing

By Andor Foldes

The Brilliant Hungarian Piano Virtuoso

Andor Foldes, nationally successful Hungarian pianist, was born at Budapest in 1863 and died at London in 1951. He played with the Royal Hungarian Philharmonic Orchestra at the age of eight, making a pronounced success. Later he studied with Brenton in Boston, and played with many of the leading orchestra of famous pianists. Contem-
porary composers have written piano con-
certos for him. His European successes have been repeated in America—artistic tours.

Can Practicing properly be called an art? Builest-Lipton contended, “Art always em-
ploys method for the summation of funda-
mental beauty, as a school employs it for the logical expounding of truth.” Practicing is the methodical development of system and interpretative ideas. It, therefore, the placing of a different support prob-
lem or of a single complicated piece in con-
sidered as a work of art, requiring only natural gifts, skilled hands, poetic feeling, and personal-
ity, and to add, additional knowledge of a number of years of persevering home study. I think we might call it a work of which this knowledge is achieved true art. The way in which this gifted student must proceed in realizing their theories in the piano is through that slow but sure process of perfection without which real musi-
cal progress must be impossible. In sum-
mation, “Art” Practicing is both an art and a science. How to practice—or to say, on one side, not to practice, has at one time been a subject of intense study by the greatest pianist teachers of every age. “Tell me how you practice and I will tell you what kind of pianist you are,” said Liszt—and rightly so. A great pianist pedagogue was asked what he considered the best way to any pianist instruction. “To teach the pupil how to practice,” was his answer.

Certi
ingly practicing never is easy. It becomes difficult when we have achieved a certain degree of self-confidence and self-confidence—self-confidence is the most important thing that the practicing of every young musician. We must be a born pianist to master the high art of practicing. Not at all. Whether young or old, beginner or advanced performer—self-confidence must be achieved, and of all that remains after a certain time what you may expect of yourself in the future is only told by the result of practicing. The time of what and what is the little-known fact that one of the best pianists in every year in America by piano students. They are the writers of books, we now have the best that is the art of practicing without the smallest risk of power, and without the smallest risk of the interior mechanics. The reason is that the fingers move up and down millions of times, but are not started to a normal thinking apparatus. Of course it is impossible to separate and kind of direct sensation from the idea, but the comfort is to know that the power is entirely

disputable. No wonder pupils do not get ahead. A good means for every pupil would be “Every note a thought.”

False Impressions

Intermittent pauses have been done in piano practice by the report that this or that famous pianist used to practice while he was reading a book. This may have been the case, but we can be assured that the practice that seemed to be his was actually practicing the specific content of the passage he studied, not the exclusion of all skill. In fact, those rare and gifted students who have the gift of interrupting their mental aspect of the work at hand while a white sheet is almost always those who make the greatest progress in a given time.

Every student should always bear in mind that practicing is not an end goal. It should be considered as a highly useful tool for achieving some other purpose, but should never become the end itself. With this I have already indicated that even before practicing we must know precisely what we hope to achieve by playing a certain piece, and then to...
ANDANTE CON MOTO FROM SYMPHONY No. 5

While Schubert wrote ten symphonies, the “Unfinished” or eighth is the best known. The other symphonies are filled with flashes of the master’s melodic genius and the Andante con Moto from Number Five is especially lovely, although rarely heard. It makes a most acceptable piece for piano in this very playable arrangement. Grade 6.

FRANZ SCHUBERT

Arr. by William M. Felton

Andante con moto 3/4

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THE ETUDE
FESTIVITY

The late Henry K. Hadley's pianoforte music is a reflection of the composer's vivacious nature. The enclosed excerpt from his *Festivity* is an excellent example and is well worth the study required to develop it. Grade 8.

HENRY K. HADLEY Op. 14, No. 6

Allegro con brio  m.m. 108

---

ELEPHANT PRANKS

I love to watch the elephant at London's famous Zoo,
A-plodding round in rhythm slow, and looking clumsy too,
Apparently delighted with the kiddies on his back,
And begging with his trunk for sweets or welcome peanut snack.

Grade 3.

Increase and decrease tone as elephant approaches and passes.

Andante moderato  m.m. 4-72

---
AN OLD ROMANCE

The opening theme, suggestive of a "show number" might easily be taken from a Broadway success. It makes a picture of Spanish moss, dropped from the live oak trees, over a garden of azaleas, the proper background for a love scene in the deep South.

Grade 4

Tempo di Valse moderato 3/4, \( \frac{3}{4} \) = 120

Ralph Federer

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February 1942

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THE JESTERS

Mr. Huerter is one of America's most fluent melodists. Note the intriguing grace and lightness of his opening theme in this excellently constructed composition. It must be played conversingly, with the playfulness and fanciful spirit of the motley clown waiting upon a bored monarch.

Grade 2.

CHARLES HUERTER

PETITE MAZURKA

Grade 3.

ELLA KETTERER

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VOCAL AND INSTRUMENTAL COMPOSITIONS

It had to come—a real musically useful with a popular text embodying the fatalistic notes from the Beethoven 5th Symphony—notes which have set a large part of Europe trembling.

Words and Music by ROBERT ELMORE and ROBERT B. REED—Solo (or all voices in unison)

Lord, our hope and our life... Give us peace and rest. Guide and guard us we pray, As our eyes shrink... When the day-light fades a-way—

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FEBRUARY 1942

GOD, GRANT US REPOSE

GOD, GRANT US REPOSE

Words by C.S.M.

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PASTORALE
From "THE PROPHET"
G. MEYERBEER

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FEBRUARY 1942
DELIGHTFUL PIECES FOR YOUNG PLAYERS

FIRST STAR

Words traditional
Grade 1

Moderately M.M. \( \frac{3}{4} \)

Copyright 1941 by Theodore Presser Co.

THE JOLLY COBBLER

Grade 2

Playfully M.M. \( \frac{3}{4} \)

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DOLLY'S BEDTIME SONG

Grade 3

Moderately M.M. \( \frac{3}{4} \)

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THE JOLLY COBBLER

Grade 2

Playfully M.M. \( \frac{3}{4} \)

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Lulu Ganschow
Grade 1

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HEIGH-HO! AWAY WE GO

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THE JOLLY COBBLER

Grade 2

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The Technic of the Month
Conducted by Guy Maier

Repeated Chords with Arpeggios
(To Be Used with Czerny, Opus 335, No. 40)

Sometimes Czerny makes the mistake of introducing too many complications in an otherwise useful study. Such, I think, was the case here; for I have found the liberty of cutting out eleven measures, reducing the technical difficulties to four points: 1. speed; 2. endurance in right hand; 3. repetition; 4. right hand repeated triplet chords. 2. Brillian left hand arpeggios; 3. double octave passages; 4. right hand repeated triplets with notes. Measures 12 to 17: Enough problems for one short study.

If your hands are small, or the opposite, you may omit the low octave notes in right hand chords, Measures 1-5. Other hands may also practice this way, but with the regular fingerings, mentioned above. In this case, you will be able to use your wrist or forearm to help you, and your fingers will not have to work as hard as when playing with fingers in constant rapid contact. A good way to develop this finger-tip repetition "feel" is to practice the chords at first without doubles, playing them as finger octaves.

This is, with sharp articulation from the thumb and fifth finger, a single joint. Try it and see how hard it is to get wrong and speed this way. You may not move your wrist or arm. This is one of the best lessons in octave technique marvelously. Be careful, however, not to do it too fast.

And don't forget, one kind of wrist movement is permissible when the study is played rapidly—an alternate low and high wrist position, low at first beats, high at third beats. Practice the left hand arpeggios in impulsive groups, like this:

Then add the right hand chords to the impulsive groups. Be sure to note (a) each of the vertical reiterations of notes in a quick succession or on both hands together. Small hands may have to play the octave passage (Measures 9 to 10) with all 5, but note that Czerny wants it repeated, which is impossible without using the fourth finger on the black keys.

Practice the chromatic passage in finger octaves to eliminate lost motion. Don't pump! Also work at it in broken octaves, rotating sharply toward the thumb:

The final octave passage (Measure 18) is tricky. Work at it in these impulsive, first singly, then hands together:

In various fast, short and long impulses, such as this:

Czerny's metronome mark 2—30 is too exciting for most pianists, so I've marked it down to 1—28. You'll find the study stormy enough at these more modest speeds—indeed, quite overwhelming if you drive it. Octaves and arpeggios before you with sharp, machine gun precision.

Guy Maier

Invest in a Steinway

- For 89 years, members of the Steinway family have been engaged in building a piano that cannot be equaled. So much fine handwork goes into it, so many carefully selected materials, so many exclusive features, that the Steinway stands alone. For 30, 40, even 50 years, the Steinway will serve you well—most economical investment in the world of music! And because of the Steinway's durability, its resale value remains always high, making it an investment which holds its value through the years.
- Pay only 10% down. Only $49.50 down (for the Steinway Vertical, Sheraton—only $29.50 down for the Steinway Grand, "3." (Transportation extra. Prices subject to change without notice.)

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The Fasching Art of Practicing

(Continued from Page 108)

...concerning a certain kind of preparation...
All affect his decision on how a number shall be interpreted.

The key is that in most cases the language used is ambiguous. It is the responsibility of the person interpreting the text to make a reasonable and consistent interpretation. This can be done in only one of the two ways, and the person doing the interpreting must do so with a firm and consistent hand.

Interpretation is not new, after all, it is understood by everyone. Music, for example, is interpreted by everyone. It is the nature of music that it can be interpreted in many ways. If it is the nature of music to be interpreted in many ways, it is likewise possible for the human soul to be interpreted in many ways. To a greater extent than that which is true of music, it is possible to interpret the human soul.

On the American Plan

(Continued from Page 76)

Elementary Interpretation for the Choir

(Continued from Page 89)

The Atelic Musician

3. Are you a quick student? Can you absorb and comprehend new material and understand it immediately? Can you quickly deal with the more complex aspects of music?

4. Can you deal with the unexpected, do you have the larger minds made up by groups of people or the larger minds made up by individuals? Can you deal with the unexpected without being overwhelmed by it?

5. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?

6. Can you deal with the unexpected, do you have the larger minds made up by groups of people or the larger minds made up by individuals? Can you deal with the unexpected without being overwhelmed by it?

7. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?

8. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?

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10. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?

11. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?

12. Is it easy for you to see the larger picture, to understand the big picture, to appreciate the complex nature of music and the organization of music in your school?
They Fiddle for Fun

people showed up was to find out if he could play the violin as well as he could talk. "I doubt it," he said. "When we go to college, he'll be able to let us know how he likes them."

A Fugue for Music

Benjamin Miller, a young Dutchman, wanted to show what he could do. Having studied under famous teachers and conducted orchestras, he was determined to show his skills. He started his performance with a fast-paced, virtuosic piece, engaging the audience with his lively, dynamic playing. As the music progressed, his fingers flew over the strings with incredible speed and precision. The audience was captivated by his performance, and the room fell silent as everyone listened intently.

Why Not Be Time?

(Continued from Page 97)

VOL. 108. NO. 109. 1947

Of the class, the orchestra plays a series of three concerts at the end of the month. The concerts are attended by a variety of musicians, ranging from beginners to professional players. The concerts are open to the public, and admission is free.

A Practical Success in
Class Piano Teaching

(Continued from Page 94)

The audience was impressed by his musicianship and technique, and the performance received a standing ovation from the crowd. He concluded his performance with a classical piece, demonstrating his versatility and range. The audience was left in awe as he took a bow, and the applause echoed throughout the room.

A Fugue for Music

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A Practical Success in
Class Piano Teaching

(Continued from Page 94)

The class, the orchestra plays a series of three concerts at the end of the month. The concerts are attended by a variety of musicians, ranging from beginners to professional players. The concerts are open to the public, and admission is free.
The great value of music, of course, is its universal and everyday influence. Whether people realize it or not, music is everywhere, and everywhere it is an influence. It may be a soothing influence, quietly raising the spirit of the listener. Or it may be a thrilling influence, causing the listener to feel a sense of excitement and wonder. But in either case, music is an influence. And it is an influence that we cannot do without. For music is an important part of our daily lives, and it is an influence that we must learn to appreciate and enjoy.

The power of music is not limited to its ability to lift our spirits. It can also be a source of comfort and solace, providing a sense of peace and tranquility. Music has the power to soothe and calm us, to help us feel at ease and at peace. It is like a balm to the soul, providing a sense of relief and comfort.

Yet, despite its many benefits, music is often taken for granted. It is easy to overlook the impact that music can have on our lives. But we must remember that music is a powerful force, and it has the ability to change the way we think and feel. So let us not take it for granted. Let us appreciate it, and let us enjoy it. For music is an important part of our daily lives, and it is something that we cannot do without.
Music: A Life Ideal
In War-Torn Russia
(Continued from Page 9)

"The composer allowed to write what he willed." -At the heart of the symphonies, sonatas, concertos, and chamber music that Eremi Glinka wrote during the latter part of the 19th century, is an underlying belief in the power of music to influence the course of history. Glinka believed that music had the ability to inspire and unite people, to express the emotions and aspirations of the human spirit, and to serve as a bridge between the east and west. His music was characterized by a deep sense of nationalism, a love of nature, and a desire to create a new type of music that was uniquely Russian. Glinka's music continues to be performed and studied today, a testament to its enduring influence and the power of music to change the world.

"How does the young composer, A.E.K.M., in his works, not only unknown, get along?"

A.E.K.M. was a composer who is known for his innovative and experimental compositions. His works often incorporated elements of jazz, blues, and popular music, and he was known for his use of unconventional instrumentation and his disregard for traditional compositional structures. Despite his unorthodox style, A.E.K.M. was able to gain recognition and success during his lifetime, and his music continues to be performed and studied today.

"What's wrong with the great musicians today?"

Great musicians today face many challenges, including the impact of technology on the music industry and the need to constantly adapt and evolve to stay relevant. Despite these challenges, many great musicians today continue to create music that is both innovative and accessible, and that resonates with audiences around the world.

"The INSTITUTE OF MUSIC..."

The Curtis Institute of Music is a leading music conservatory in Philadelphia, Pennsylvania. Founded in 1884, it has a long history of producing world-renowned musicians and composers. The institute offers undergraduate and graduate degree programs in music performance, composition, and music education, and is known for its rigorous training and high standards of excellence. "The INSTITUTE OF MUSIC..." is a reference to the Curtis Institute of Music, and highlights its importance and prestige in the world of music.

"Rebuttal for the "Sculpture..."

"Rebuttal for the "Sculpture..."

The Symphony was a new and innovative form of music that emerged in the late 18th century. It was characterized by a focus on emotional expression and a greater emphasis on instrumental music. The symphony was particularly popular among the music-loving elite, and its popularity helped to establish music as a form of entertainment that could be enjoyed by a wide audience.

"The A.K.M. Band...

The A.K.M. Band was a popular dance band in the early 20th century, known for its energetic and upbeat music. The band was led by A.K. M. (Alberto Kisch), and its popularity helped to popularize the waltz and the foxtrot as dance styles.

"We have more new楼盘 than ever before."

The real estate market in Toronto has been booming in recent years, with a growing number of new developments and listings. This has led to an increase in the number of new楼盘, or housing units, being built and offered for sale in the city. The influx of new楼盘 has helped to meet the demand for housing in Toronto, and has contributed to the city's economic growth.

"...Thanks to Century!

"...Thanks to Century!

Century Music Co. is a well-known music publisher and distributor, with a long history of producing sheet music and other printed music resources. The company has a wide range of offerings, including music for all levels of skill and interest, from classical music to popular and folk music. Century Music Co. is committed to providing high-quality music resources to musicians and music lovers around the world.

"Get a copy of the Century..."

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Dynamite in Songs

ONCE UPON A TIME, before there was an army, there was the music. The piano accordion was a weapon of choice in the hands of the soldiers. In times of war, the accordion provided the tunes that helped keep the troops morale up. But there was a time when the accordion was more than a musical instrument; it was a symbol of the Resistance. In Occupied Europe during World War II, the accordion became a tool for secret communication. The accordion could carry messages to other Resistance fighters, allowing them to coordinate their efforts against the Nazi occupation. The accordion was a medium for the传递 of important information, a way for the Resistance to keep in touch with each other. The accordion was a key to freedom.

But the accordion’s role in the war was not limited to its use as a communication tool. It was also a source of comfort and solace for the soldiers. During the long, arduous periods of retreat or rest, the accordion provided a much-needed escape from the harsh realities of war. It was a balm for the wounded hearts of the soldiers, offering them a moment of escape from the horrors of the conflict.

The accordion was a symbol of resilience and determination. It was a testament to the human spirit, a reminder that even in the darkest of times, music can bring hope and joy. And so, the accordion stands as a reminder of the power of music to connect us, to bring us together, and to lift us up. It reminds us that even in the darkest of times, we have the strength to rise above it all and to keep moving forward.


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Harry Armstrong, who, as the Irish motorcycle expert, was born at the foot of the Irish step, was a large man, and his profession, Harry and Richard Good, his brother, were the best motorcycle experts. His position was that of the coroner, and the coroner should be the best motorcycle expert. The coroner died, and the coroner's son, who was the best motorcycle expert, had a son, who was the best motorcycle expert, but the coroner's son was not the best motorcycle expert.

The Irish step, which is said to have been the origin of the coroner's son, was a large man, and the coroner's son, who was the best motorcycle expert, had a son, who was the best motorcycle expert, but the coroner's son was not the best motorcycle expert.

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Music in Washington's Day

by Paul4m Jung

Betsy and her Uncle John had been discussing George Washington, whose birthday was that day. Betsy was excited. 'Uncle John, have you ever read about George Washington's music?' she asked.

"I'm not sure," said Uncle John, "but I haven't read much about it. Why are you interested?"

Betsy explained. "George Washington was a man of many talents. He was known for his military leadership, but did you know he also composed music?"

Uncle John laughed. "That's interesting. I'd love to learn more. Do you have any specific pieces in mind?"

Betsy said she had found some information about George Washington's symphonies. "I've read that he composed several symphonies during his time as a private citizen, before he became President. One of them, "A Minor Symphony," was particularly noted for its use of percussion and its incorporation of different instruments, reflecting the musical diversity of the time.

"That's fascinating," Uncle John replied. "It's great to learn about the musical influences of historical figures."

Betsy continued. "Another piece, "The Washington March," is said to have been written for a parade during his inauguration ceremony. It was played on a harp and several other instruments."
To have and to hold three choirs: the Messiah, the St. John Passion, and the Threepenny Opera.

This seems to be a page from a music-related publication discussing various choir-related works and events. The text contains references to specific compositions, performances, and publications, indicating a focus on music history and performance. The language is formal and informative, typical of a music-related publication or academic work on the history of music.
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