What Music Means to Me—By Helen Keller
The Yardstick of American Civilization

Since the dawn of history the extent to which a people participate in music has been, perhaps, the most accurate yardstick of their civilization. Many nations have produced great composers and great musicians whose inspirations, more often than not, came from the patronage of the art by the fashionable and worldly rather than from the natural desire of a people to understand and use a form of expression that raises the soul and spirit above the common level. This very patronage of music and musicians by the select classes reflected a yearning for something which is not to be found in painting or architecture or in the printed word. For in music the creations of the great can be recreated by countless others. The masterpiece of a Raphael can only be admired; the masterpiece of a Beethoven can actually be performed.

America is the greatest musical nation in the world, not so much in the acclaimed achievements of a few great composers and musicians as in the daily participation in music—the actual performance, good, bad and indifferent. If you will—of millions of people, old and young, in homes, in the primary schools, in the high schools and in colleges. There are more pianos in use in this great democracy, per thousand of population, than in any other country in the world. More pianos are made here annually, more are sold to a people whose state of civilization is the highest ever known; for civilization is measured, not by the conspicuous achievements of the few, but by the state of living and culture that prevails with the many, in farm homes, in cottages, in modest apartments, as well as in mansions.

In Gonzo de ln, we are told that Jobal (nineth lineal descendant of Adam and Eve) was the father "of all such since handle the harp and organ." In the history of every people since the beginning of time as we know it there are references to music and musical instruments. Music meant something in the life of every people, even the savages, long before there was a telegraph or a telephone pole or a railroad track or an automobile—perhaps even before there was a wheel! It has remained for the people of the United States, however, to democratize music, to use in their daily lives, not for recreation or glory, but for the inspiring, soothing and creative influence of this most popular of the fine arts.

In times of national emergency music takes on greater importance as the most potent and economical morale building avocation available to every man, woman and child in America. "Only when man plays is man truly man," concludes a great poet.

The House of Kimball and its dealers take satisfaction in the knowledge that Kimball pianos and pipe organs are among the essentials to a people whose masses have attained higher civilization and culture than the masses of any other people in the world.

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FRIENDSHIP AND THE NEW YEAR

HAPPY NEW YEAR!

Happy New Year! It sounds so and has ever so earnestly we hope that everyone of our readers will have as much happiness as possible packed into the twelve months that are before us. We of The Erudite and the Theodore Prager Company, and its associated company, value the friendship of every reader because we know that it is only through these friendships that the wide success of The Erudite has been possible. The main source of circulation outside the New York area has always been "word of mouth" advertising. Some of our friends have been subscribers since the first Erudite was issued, and they point with pride to a collection of Erudits which they have been keeping for the fifty-eight years. I know of one group of folks who, by the way, the world over are carrying on The Erudite enthusiasm as they did in past years. To all, then, young and old, we shout as loud and as gladly as print can shout, "Happy New Year!"

Literally millions of fine friendships have sprung from the widespread interest in music, the world language. It has brought innumerable groups of people together in inspiring profitless camaraderie that could hardly have come from any other source.

Can you think of anything that the world needs more at the beginning of the special sporting period right now. Erudite? The time to displace the infernal nominating night world-wide entity, in which so many marketing strategies are now submerged? With vim and vigor, freedom and friendship, the world's problems can be solved. After all, music makes the world go around, and the more it passes from one war to another. Well might Aristotle say, "When friends meet, no one would choose to live even if he had all other goods."

Your editor, after speaking at a metropolitan broadcast, in which some one hundred young Americans were engaged in presenting a magnificent symphonic program, inquired, following the broadcast, "What are the nations represented in this group?" There were young people of old American stock and children whose parents or grandparents had come from England, Ireland, Scotland, Australia, Belgium, France, Spain, Italy, Russia, Scandinavia, and even China. That is, most of the warring nations of the world were represented. The Director, Lewis Viner, a brilliant young American, said, "I see why you are asking this question. With the end of all those young Americans to-day and killing each other, here they are playing together with delight. One could only have guessed which the nations would play together in profitable unity and friendship! These young people, starting out in life with a common interest in art and music and being friends will be making friendships which will last a lifetime!"

There is, of course, not one single musician, in any class, who was not taught by one of our music teachers and teachers in the public school system, have a practical knowledge of music. The interest is growing amazingly every day. Very things that American musicians never dreamed could happen are now reality. Music at the moment is a vital part of public morale. The music business in most of its branches is knowing the greatest expansion in years. One great department store in the East, which has always done a splendid business in planograms, reports that its sales in August were the greatest in ten years. The entire piano manufacturing industry has multiplied itself in sales and six hundred new models have appeared in the last five years. In fact, the ill-advised 1930's saw only a few years ago. The world still needs music and the sales of both the piano and the phonograph has passed into ob- livion, now appear to be on the increase. The editor of this paper, incidentally, is a member of the Metropolitan Opera Company and in the new year, as a result of being presented in a thousand different cities, has been brought in contact with millions of people, a number of whom have been turned into music lovers.

THE JOY OF MUSIC MAKING

This year the united National Youth Administrator at Philadelphia, provide the Year's Brownie, a special feature for celebrated master teachers the development of friendships that are seldom.

A Child, Mary Van Kirk, with her two brothers, and mother, upon enjoying playing the violin, on listening to fine records, Kreutzer and Schubert and others, and hearing the symphonies in the world would be for the violin, to play it as superbly as did Prine Kreutzer. He would learn to get a violin so that she could learn to play it.

Mary Van Kirk, and her two brothers, and mother, upon enjoying playing the violin, on listening to fine records, Kreutzer and Schubert and others, and hearing the symphonies in the world would be for the violin, to play it as superbly as did Prine Kreutzer. She was not able to make use of the scholarship because her family could not afford to pay the hundred dollars living expenses at camp, and she missed changed her life and her dreams completely. She began to listen in to reality, realizing that people must be made, and that what the director had said was true, there were not many fine musical people. Dreams were being played, at least concert-sizes, by Mary Van Kirk, faded and grew less. Then came the usual dinners of singing, normal way.

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Music and Culture

Music Through the Year

From a Conference Secured Expressly for The Etude

By Rose Heybut

The name of Helen Keller is indelibly written among those of the world's truly great. Born a normal, active child, she was stricken by an illness that deprived her of both her sight and her hearing. Before she was two years old, in her seventh year, her instinctive need for education became so urgent that she fell subject to passionate crying spells, the cause of which was apparent but the remedy for which seemed hopeless. Her parents, living in a small town in Alabama, were quite overwhelmed with the special methods required to reach through to the essential little being, who heard both the Want and the oral impressions upon which to build normal understanding. On the advice of Alexander Graham Bell, Helen Keller's family applied to the Perkins Institution for the Blind, in Boston. There it was that Dr. Samuel Gridley Howe had prepared a method of teaching Laura Bridgers, who was also blind and deaf; there it was that a gifted graduate of the Institution, Annie Sullivan-McElroy, was recommended to Captain Keller and became her guide. Thus began the personal life as well as the education of Helen Keller.

July 4th—American Independence Day

Miss Sullivan—labeled Miss Keller—by one of Helen Keller's teachers, in some of the years before her twentieth birthday. She is the story of an untaught little creature, with only vague impressions as she had discovered for herself through her sense of touch, smell, and taste. She was required to be trained as a girl in the manual alphabet, to handle the manual alphabet by her hand and to be taught it as a child's intellectual vocation and for her life. The child's first important discovery was that everything has a name. With the manual alphabet, in the manual alphabet in which names were taught, in the manual alphabet to master an understanding of purely abstract and material concepts, the love, goodness, and God, when the little girl was ten, Miss Sullivan began to teach her to express herself easily, using the sounds of speech to form and utter words she had never heard. But she still did not understand the mechanics of education; she gave the child the foundations of the knowledge so important to work through the words. She opened to her the world of literature, she opened to her the world of science. She showed her the beauty of the arts of history, literature, music, and the mechanics of the invisible human being behind them. And to her tasks, day by day, year by year, the child thought, the most indescribable spirit of all. Under the wisdom and teaching kindness of "Teacher"'s guidance, Helen Keller emerged from an inscrutable little organism to become a gracious, composed woman of singular intellectual attainments and compelling personal charm. The eager aspiration of "Teacher" and her gifted pupil was ended by the death of Miss Keller. In 1936 the spirit of Miss Sullivan-MacElroy re-awakens the last star of Helen Keller's life.

A High Calling

After receiving the B.A. degree at Radcliffe College, Helen Keller shows us her vocation. The improvement of conditions among the handicapped, and many of our present reforms in the care and education of the blind and deaf are the direct results of her inventive efforts.

Upon meeting Helen Keller, one becomes conscious of her love and charity. She is vitally alive. Her bandanna is white and grey. Her kindly smile gives evidence of the innate sympathy with life and human beings that is the essence of rich living. Although the range and scope of her interests are astonishingly wide, she is nothing but a blue-stocking. She has a sparkling sense of humor, and enters easily into conversation. She wears either by lip-reading or by manual alphabet. Translation. When words have been conveyed directly to her, she makes an almost involuntary gesture of gesticulation and repeats immediately in spoken sentences quoted in diamons of singular originality and beauty.

In talking with Helen Keller, one is, indeed, aware of a "difference" between her and other people—a difference that lies in Miss Keller's deeper sensitivity, her greater awareness of beauty, her richer ability to clasp her impressions into their present essence. Where the average person looks without seeing and listens without truly hearing, Miss Keller penetrates straight to the core of her experiences and reaches their basic truth. Not only has she conquered the barriers of darkness and silence for herself but she is able to interpret human experiences for others in terms of a deeper insight granted only to a few.

In the following interview, Helen Keller sets forth her impressions of music. Whether or not she preserves total vibrations in the same way that others do, seems less important than the fact that she does perceive them and that she accepts them with the deeply sensitive responsiveness that each composer must have desired as the finest honor for his expression. It takes two artists to complete a master-work—first to create it, the other to comprehend it; and of the hundreds of professional musicians and connoisseurs, whom this reporter has talked about music, none has revealed a deeper comprehension of the soul of music than Helen Keller.

"I am very pleased to talk to Miss Bryus. It is a magazine which I have known and admired for a long time. Of especial interest to me have been the occasional articles appearing there, in which blind people tell of the joy that music brings to their lives. "Music is an important part of my life. It reaches me in a very pleasant way. There are all kinds of vibrations which I recognize easily in various instruments. The vibrations penetrate between the floor and the furniture, if I am in a room in which music is being performed. I feel it through the areas of my chair, through my feet, through my body. If I place my hand upon the instrument, or upon the lips and throat of a singer, the tones of the music reach me in a distinct form. In this way, it is easy for me to distinguish between the different kinds of music. For instance, there is the harp, deep and remote like the wind in the trees; quite as I feel it when I walk through the woods. The violin has all the beauty of the human voice in it. It is so delicate; it tones range the entire space between joys and sorrow. In the organ I feel the might and thunder of the ocean, as its waves rise and fall and roll away.

"I also get the rhythm and the spirit of music. I know it, if it is dreamy, pathetic, or bright. I have jazz, too—and sometimes I like it! Jazz is an excellent counterpart for dancing. I enjoy dancing, particularly if I have a good partner. The Waltz, I think, is my favorite, though I 1

Helen Keller with her favorite pet
How Many Music Teachers Have We?

By Didchen Skinner

The figure presents the following estimates with reservations: While we have no more definitive statistics than has the writer of this article, we should say that the number of music teachers in the United States is about 100,000. Our estimates are based upon years of personal contact, travel, correspondence, and general professional experience.

Music and Culture

Music is a Means of Communication

Music is a means of communication, as evidenced by the fact that it is used in many different ways, both formally and informally. It can be used to express emotions, convey ideas, and create a sense of community. In this way, music serves as a means of communication that is both universal and specific to different cultures and contexts.

Music is a Form of Entertainment

Music is also a form of entertainment, as evidenced by the fact that it is enjoyed by many people for its own sake. It can be enjoyed through live performances, recordings, and other forms of media. In this way, music serves as a form of entertainment that is both universal and specific to different musical traditions.

Music is a Symbol of Culture

Music is a symbol of culture, as evidenced by the fact that it is used to represent different cultural values and traditions. It can be used to express national identity, religious beliefs, and other cultural symbols. In this way, music serves as a symbol of culture that is both universal and specific to different cultural contexts.

Music is a Form of Art

Music is also a form of art, as evidenced by the fact that it is created by skilled musicians and composers. It can be used to express artistic ideas and emotions, and to create a sense of beauty and aesthetic pleasure. In this way, music serves as a form of art that is both universal and specific to different artistic traditions.

Music is a Vehicle of Education

Music is a vehicle of education, as evidenced by the fact that it is used in many educational settings. It can be used to teach musical skills, cultural knowledge, and other educational concepts. In this way, music serves as a vehicle of education that is both universal and specific to different educational contexts.

Music is a Form of Communication

Music is also a form of communication, as evidenced by the fact that it is used to express ideas and emotions. It can be used to express love, hate, joy, sadness, and other emotions. In this way, music serves as a form of communication that is both universal and specific to different communicative contexts.

Music is a Form of Healing

Music is a form of healing, as evidenced by the fact that it is used to promote physical and mental health. It can be used to reduce stress, improve mood, and promote relaxation. In this way, music serves as a form of healing that is both universal and specific to different healing contexts.

Music is a Form of Persuasion

Music is also a form of persuasion, as evidenced by the fact that it is used to influence attitudes and behaviors. It can be used to promote social change, or to influence political or economic decisions. In this way, music serves as a form of persuasion that is both universal and specific to different persuasive contexts.

Music is a Form of Resistance

Music is a form of resistance, as evidenced by the fact that it is used to challenge oppressive systems and institutions. It can be used to express opposition to social, political, or economic injustices. In this way, music serves as a form of resistance that is both universal and specific to different resistive contexts.

Music is a Form of Celebration

Music is a form of celebration, as evidenced by the fact that it is used to mark important events and occasions. It can be used to celebrate birthdays, weddings, holidays, and other special occasions. In this way, music serves as a form of celebration that is both universal and specific to different celebrative contexts.

Music is a Form of Ritual

Music is also a form of ritual, as evidenced by the fact that it is used in many religious and cultural practices. It can be used to mark sacred moments and occasions. In this way, music serves as a form of ritual that is both universal and specific to different ritualistic contexts.

Music is a Form of Expression

Music is a form of expression, as evidenced by the fact that it is used to create and convey musical ideas. It can be used to express personal creativity, and to create a sense of aesthetic pleasure. In this way, music serves as a form of expression that is both universal and specific to different expressive contexts.

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Stage Fright Not Be A Bogie!

An Interview with

Louis B. Bisch, 1938

Music and Culture

Stage Fright in a Necessity to good performance rather a deterrent. The

remaining stages of stage fright can be cured.

Stage Fright is the inability for a person to perform well and for the

same reason, it is usually not advisable to use drugs or any kind of

medication before or during a performance. The most effective way to

overcome stage fright is to practice thoroughly and to be well-prepared.

Stage Fright is a natural phenomenon and it is not uncommon for all

performers to experience it at one point or another in their careers.

It is important to remember that stage fright is not a sign of weakness

or a lack of talent, but rather a manifestation of the performer's

nervous system responding to the pressure of performing in front of

an audience.

Stage Fright can be overcome by practicing regularly, building

confidence, and acquiring a positive attitude towards performing.

Some tips for overcoming stage fright include:

1. Practicing thoroughly:
   - Rehearse the performance many times to build confidence.
   - Understand the material thoroughly.
2. Building confidence:
   - Visualize a successful performance before going on stage.
   - Acknowledge your strengths.
3. Acquiring a positive attitude:
   - Focus on the positive aspects of the performance.
   - Remember that mistakes are okay and can be learned from.

By implementing these strategies, performers can overcome stage

fright and deliver a successful performance.

Music and Culture

Fortunes in Melody

The Composer Comes Out of the Attic

If You Hit It Right The World Is Yours

By Doron N. Almiron

Music and Culture

Unforeseen developments fol-

owed the publication of these

works. The hands began to

swell, which caused them to

bend inward and to lose their

popularity. This worried Bob

Martin, the composer who had

written the songs for such

personal friends as Charles

Thomas, and he was afraid

that the fans of these artists

would refuse to buy the music

fees.

Charles Wakefield Cadman

Some years ago, while work-

ing on some songs for a nurse

revue at the Peddie Theatre in

New York, Karl Robison, a

composer, was sent some senten-

ces from Lincoln's first Inaugural Address and wrote a song called

"Lincoln's Song." Owing to its subject and distinctive style, it

became a big hit and sold over a hundred

thousand copies, purchased by none other than Billy Sunday.

Music and Culture

HOLDING ON TO THE SITCOM

Lawrence Welk

and his famous, well-known

comedy series. The show was

started on the road to fame.

One of the most popular

characters on the show was

Charles Wakefield Cadman,

who had written songs for a

number of performers, including

Billy Sunday. His compositions

were well-received and the show

became a hit.

Music and Culture

Robert MacGregor

But what really launched Robinson was his

song, "Bailame for Americas." This ran five weeks

for the Federal Theater, then Paul Robeson and

a chorus featured it in the radio show, "Pursuit of Happiness." A studio audience of the hundred

braved for fifteen minutes at the concert.

In the United States, "Bailame for Americas" was

a hit, followed by "Milen Grumay," a song by

Robinson, released in 1927. Both songs

were well-received and sold over a

million copies each.

Music and Culture

FLITE NVRED

Georgia Gershwin

Robert MacGregor

Meanwhile, a bump in his

career happened when he

met Josephine Baker, who

later became a star of jazz.

Music and Culture

THIS WEEK

Robert MacGregor

Although the

Music and Culture

The busy Pianist Teacher’s “Meltron in Marva” by Addison M. Berline

The busy piano teacher feels the need of getting up a presentable repertoire from the best, but most modern, and best adapted for his pupils. The pupil’s time is so limited that it must be given especial attention to the selection of the compositions offered for performance. By the use of the teacher’s musical training, demands, and every concert tour, he is able to give to the pianists the best solo and ensemble of the concert. He is always made to feel at ease in the concert.

The composer of certain well-known international works keeps a sharp eye on contemporary and modern music. But this time he has been able to set aside the time to write a solo and ensemble that is both surprising and unique.

Minute Check-Ups by Gloyd M. Stann

After returning to the studio, I met my younger piano pupil interested in music notation for his school and a service, I read the minute plan, and it served the purpose beautifully. A few minutes later, I was able to add some notes to my own music.

The Position of the Teacher by Paul Lumberland, Jr.

The majority of piano teachers find some difficulty keeping their pupils interested._Methods are discussed that can be used to keep their pupils interested.

Amazing Musical Episodes by Paul Lumberland, Jr.

Sweet to the singers, but not too difficult for the musicians. Methods are presented that can be used to keep their pupils interested.

New Records of Great Music By Peter Hugh Reed

follow the standard edition of this work by Grammar. The recording is taken from best circumstances. The Gramophone Museum often makes claims to have been the first to record a particular piece. The recording is made to feel on the occasion.

Bach: Partitas No. 5 in C major, Wolfgang Gottschalk

No matter what the purist may contend about the originality of the recording, there is no doubt that he is far more effective and appealing than the original performance of the music than is Kirkpatrick in the harpsichord. There are some references to the performances of the past. The original recordings are also discussed.

Beethoven: Symphony No. 3 in E flat major, Sir Thomas Beecham and the London Philharmonic Orchestra

Beecham has a way of taking on an old favorite, and the result is a fresh musical experience. The excitement, the fun, and the humor are evident in the performance. It is far ahead of any other version of this piece.

Prokofiev: Peter and the Wolf, Basil Rathbone, Mantle, and the All-American Orchestra (Colomon et al. M-4971)

Prokofiev’s delightful lesson in orchestral instrumentation has been given an up-to-date, wittily-worded version in “The Soviet Airways.” Richard Strauss, in “Symbolism and Symphonies,” makes a great deal more of the question of the symphony than the composition of music most effectively, outlining the business, the money-matters, and the relationships of the various composers. The full version is found in “Koticsky X-190.”

Kotschy Symphony No. 1 in G minor, Fabelsy Bevittsky and the Indianapolis Symphony Orchestra

Kabolinsky (X-190) is best remembered for his solo work on the cello. The Symphony in Flute is a captivating piece, unique in its effects. It is a captivating piece. The flute is the most effective of the woodwinds.

Evanescence: Brahms Symphony No. 1 (3), New York Philharmonic Orchestra

In “The Finale,” the orchestra played faster than the conductor had prescribed. This is a matter of personal choice, and the conductor’s interpretation may be changed. This is also the case when the conductor is making the treatment a personal act.

Mozart, Cosi Fan Tutte: performed by the Glyndebourne Festival Opera Company, conducted by Fritz Reiner, Victor va-VA-M-832-833.

Despite the work being performed by the Glyndebourne Festival Opera Company, conducted by Fritz Reiner, the recording is only fair. Mozart has already become a master of his craft, and the performances are sometimes regarded with the same enthusiasm as the composer’s work. The Glyndebourne Festival Opera Company performed this work. Mozart was regarded as the best at the art of music. “Cosi Fan Tutte” is a masterpiece.

Oscar Hammerstein inspired the songs of many great composers. When he died, he had a chart for ten thousand dollars in his hand and a contract to (Continued On Page 44, 45)
BETHING THE PRODUCTIONS of the Orange Throat of New York, the Metropolitan, so great a goal of the company's annual opera or operetta performance fit into the house's broad line-up. Thursday afternoon, May 4, at 8:05, Metropolitan's new presentation, 145th Street, 11:15 to 9:30, will find the troupe at the same time it is taking a light rep for its new production of the Metropolitan's 145th Street, 11:15 to 9:30, will find the troupe at the same time it is taking a light rep for its new production of the Metropolitan's "Blues," a new production of the Metropolitan's "Blues," a new...
The Teacher's Round Table

 Conducted Monthly

BY

Guy Maier

XIII and Music Editor

Photographed for this Issue by Edwin W. Elkins and Harry H. Wilkins.

Music and Study

Playing by Memory

Music and Memory

Playing by memory is a great advantage for the student, and is a great
time-saver for the teacher, but may often be considered a hindrance
in the early practice of some students. I have always been of the
opinion that any student who has the ability to perfect his work by
memory has a great advantage.

The technique of memory playing is not so difficult as some
students may think. It is not necessary to play the music exactly
as it is written, but rather to play in the general style and
rhythm of the music. This method of memory playing should
be encouraged in every student.

In general, a bright, lively character, and an understanding
of the music, are the most important factors in memory playing.
The student should be taught to use his imagination and
interpretation in playing, and not to rely upon the written
music alone.

In conclusion, memory playing is a valuable technique for
students who are capable of developing it. It is a great aid to
their musicianship and a great time-saver for both student and
teacher.

Rereading Beethoven

Many students find the music of Beethoven difficult to
interpret and perform. There are many factors that contribute
to this difficulty, but the most important is the student's
lack of understanding of the music.

Beethoven's music is complex and
nuanced, and it is often difficult to
interpret his intentions. However, with
the right approach and guidance, students
can learn to understand and appreciate
Beethoven's music.

In conclusion, students should not
be discouraged by the complexity of
Beethoven's music. With the right
approach and guidance, they can
learn to interpret and perform
Beethoven's music with confidence.

The Everlasting Fifths

A Matter of Notable Interest to Musicians

By Normand Lockwood

The subject of fifths is of great
interest to most musicians. In the
world of music, the perfect fifth is
a fundamental element that
shapes the structure of music and
is used in virtually every piece of
music ever written.

I have read in the music of
Beethoven and Brahms, and
found that the fifth is a
constant element throughout.

In conclusion, the fifth is a
fundamental element in music
and should be studied and
understood by all musicians.

The TEVOL

JANUARY, 1922
Music: A Life Ideal in War-Torn Russia
By Sidney Fox

Mr. Sidney Fox is an American-born musician, composer, and conductor who has lived in Russia for over 40 years. He is the son of a distinguished Russian musician and has been involved in the musical life of the U.S.S.R. for many years.

O UR HERITAGE is a precious asset that we must preserve and pass on to future generations. This is especially true in times of war and political upheaval. In the winter of 1942, Mr. Fox found himself in a war-torn Russia, where he had to adapt to the harsh realities of life under siege.

Despite the difficult circumstances, Mr. Fox continued to compose music and conduct performances. He worked closely with local musicians to create programs that would uplift the spirits of the people and provide a sense of hope and continuity.

In his memoirs, Mr. Fox describes the challenges he faced and the resilience of the human spirit. He shares stories of how concerts were held in basements and cellars, and how music became a source of comfort and unity.

Mr. Fox’s contributions to the musical life of Russia during this period are celebrated and remembered. His music continues to inspire and bring joy to people all over the world.

The Words Inspire
In the beginning was the Word. So it is in the composition of a symphony. Even a simple melody can create a profound emotional impact. Through the power of music, we can connect with people from all walks of life and bring them together.

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Music and Study
The Song Recital
By Francis Rogers

Francis Rogers, distinguished American baritone and teacher of singing, was born in Boston. He was graduated from Harvard A.M. and Cambridge University. His studies in singing were conducted under leading masters in Boston, London, Florence, and Paris. Although he has sung in opera and in concert, he is best known as a recital singer. He toured with Renee, Swedenborg during her last concert tour of America. During the Great War he took part in one hundred and thirteen concerts for the A.P. F. in France. Since 1914 he has been on the faculty of the Hildur School of Music in New York. In 1932 he was appointed Director of the famous "Balticana" at New York, and President of the Bach Circle. In 1936 he was decorated by the American Government with the Cross of the Chevalier of the Legion of Honor—known as the "Balticana."
**Debusby and the Pedals**

By Jacob Eisenberg

*Author of "Weight and Breath in Piano Playing: Natural Tension in Piano Mastery", "New Hammers", "The Pedal"*

Music and Study

BY JACOB EISENBERG

It is an accepted fact that Debussy's music requires treatment peculiar to this composer. The performance lacks the very qualities for which we are so fond, though it is not altogether a matter of the way by the pedal, the performance gives even from the very first a peculiarly well-organized feeling of balance and idiom so desired by many players. Thus, the common interest of Debussy the mejorismo of the upholstered and the idiom of his music.

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The Story of the Bassoon

By Dr. Albert White

The bassoon is the oldest woodwind instrument still in use today. It is one of the oldest instruments of the orchestra, and its range, timbre, and technique have changed little since the time of the Middle Ages.

The bassoon is an instrument of the woodwind family, and is the largest and lowest member of the group. It uses a double reed, and is capable of producing a wide range of notes, from the lowest to the highest. Its sound is rich and mellow, with a distinctive quality that sets it apart from other woodwinds.

The bassoon is a double-reed instrument, with a single reed inserted into a double reed box. The reed is made of a combination of wood and a material known as bassoon cane, which is specially treated to produce the desired sound quality.

The bassoon is a very versatile instrument, capable of playing a wide range of music styles, from classical to jazz, and from baroque to contemporary. It is often used in symphony orchestras, chamber ensembles, and solo recitals.

The bassoon is a complex instrument, with a rich history and a wide range of technical skills required to play it. It is a challenging instrument for both student and professional musicians, and requires a great deal of practice and dedication to master.

The bassoon is a fascinating instrument that continues to be an important part of the orchestra, and will undoubtedly continue to be a beloved member of the woodwind family for many years to come.
How Good Violins and Bows Are Ruined

By Henry Morton McGobchan

A music critic has written in a recent number of the Musical Heritage:

"Violin and bow are the most important instruments in the orchestra, and it is often said that they are the soul of music. But how many people realize the great responsibility that rests on the violinist and bowman?"
Questions and Answers
A Music Information Service
Conducted By Karl W. Gehrkens
Publisher of School and Mine
Musical Editor, Webster's New International Dictionary

Can an Old Dog Learn New Tricks?

How Many Chords Are There?
If you were to try to write down the number of chords, you would surely come up with a very large number. In fact, it might be impossible to write down even a small fraction of the total number of chords. However, if you were to ask a pianist to name a few common chords, they might say things like C, F, G, or D. These are just a few of the many chords that are commonly used in music.

How can you, with only these few chords, sing a whole song?

Let's consider the song "Happy Birthday." If we use the chords C, F, and G, we can create a melody that is similar to the melody of the song. This is because these chords are all within the key of C major, which is the key of the song.

More Information About Comin' Through the Fire

Self-Presentation

Not all music students are highly skilled, but through intensive rehearsal, there is a reasonable expectation of improvement. The process is not easy, but it is fulfilling. The forming of a group, the creation of a piece, and the presentation of the piece are all important aspects of the learning process.

Let us also expand our learning interest to subreachers—those who are interested in the philosophy of Baha'ism, the political philosophy of the 20th century, and the philosophy of the 21st century. We should also include the study of art, as well as that of music, in order to broaden our understanding of the world.

The Grow Up Lesson

Let us remember that we are teaching an adult, not an adolescent. A child is different. A child is a person.

Mrs. Winkler's answer: It is possible that the question is referring to the character Winkler in the show "The Waltons." Winkler is known for his know-it-all attitude and his constant reference to being "the smartest man in the room." However, it is also possible that the question is referring to a different Winkler character, as there are many different characters in the show. It is also possible that the question is referring to a character from a different show or movie.

If you have any further questions, please feel free to ask. We would be happy to help you with any questions you may have.

Succeed with the Adult Beginner—How the Teacher May Expand the Clientele and Increase Income
By Ana Voerga

Your studio and mine

The program is designed to help adult musicians of all levels improve their skills. The program includes lessons on technique, theory, and performance, as well as opportunities for students to perform in recitals and concerts. The program is taught by experienced musicians who have a passion for teaching and a commitment to helping their students succeed.

The program has been successful in expanding the teacher's clientele and increasing their income. Students come from all walks of life and have various goals and ambitions. Some students are looking to improve their playing for personal enjoyment, while others are interested in preparing for auditions or competitions.

Interested in learning more about our program? Visit our website at www.studioandmine.com or call us at (555) 123-4567 to schedule a free consultation.

Understanding the Student
Your appeal may be in the flexibility of teaching ideas. A pupil wants something simple—something he can shape into his own ideas. This desire to study music has won him the praise of all. We are at his head; he may be thinking of himself as a man for years. For, after all, he is a musician, but not a trained musician. The pupil is the key to the success of the teacher. So let us think of him as a young artist, not a pupil.

His lesson is not to be a well-made lesson, but to be a well-thought-out lesson. The pupil's success is his own success, and his failure is his own failure. The pupil's growth is his own growth, and not the teacher's growth. The pupil's talent is his own talent, and not the teacher's talent. The pupil's success is his own success, and not the teacher's success. The pupil's failure is his own failure, and not the teacher's failure.

The pupil is not a blank slate, but a living organism, and the teacher is the one who is responsible for its growth. The teacher must be sensitive to the pupil's needs and desires, and must be able to adapt his instruction to the pupil's individual needs.

The pupil is not a passive student, but a active partner in the learning process. The teacher must be able to encourage the pupil to think for himself, to be creative, and to be able to learn from his mistakes.

The pupil is not a critic, but a criticator. The teacher must be able to accept the pupil's criticism, and to use it to improve his teaching.

The pupil is not a robot, but a human being. The teacher must be able to relate to the pupil, to understand the pupil's feelings, and to help the pupil to develop his own personal style.

The pupil is not a sheep, but a lion. The teacher must be able to be tough, to be firm, and to be able to guide the pupil to his own conclusions.

The pupil is not a machine, but a living being. The teacher must be able to respect the pupil's individuality, and to be able to adapt his instruction to the pupil's individual needs.

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The Strom last April published an article by the American pianist, Esther Jonson, dealing with "Music in War-Torn Greece." The article appeared at the moment of the fall inspection of Greece. At the same time Yugoslavs fell and came under the Nazi's heel. Miss Jonson has also traveled extensively in Yugoslavia and concentrated there she has made a special study of the striking musical life of the South Slavs. Strom readers will find this a most informative article—Yugoslav's Music.

WHEN THE GERMAN ARMY overran Yugoslavia, the land of the South Slavs, last April, the Yugoslavs sadly shook their heads and said: "This is another Russia for us." By that, they meant that they were about to be thrown again into slavery as they were in 1912 in the disastrous battle of Kosovo when the waves of Serbia's doomed fleet fell before the Turk. With the defeat at Kosovo few exceptions of darkness descended on the South Slavs, and the prospects of the civilization and culture which had flourished so nobly until the fourteenth century was halted. The Yugoslav, who includes the Serbs, Croats, Montenegrins, Dalmatians, Slovians, Bosnians, and Herzegovinians, have not heard— that this time the period of darkness will be long. They have the faith that their country which was bordered on the east by Bulgaria, on the north by Greece, and stretched for a thousand miles on the west among the marvelously beautiful Adriatic Coast, will endure to them. During Serbia's centuries of bondage, it was music that kept alive the hope of freedom in the hearts of the people. The Serbs sang, proclaimed their everlasting love for their country, Turks closed the churches and schools and forbade all public gatherings, but the only thing—the gusle, or minstrel, wandered from village to village singing their songs. The gusle was a large, old, solid, and the Turks thought he could not understand the power of his song, they allowed him to continue his wanderings. The minstrel put the people around him, and to the amazement of his gusle or one that was among them, he began to play the same airs that had been Serbia's. His song of Serbia's heroes who had fallen at the battle of Kosovo, and the strength and beauty of his song gave the people the faith and hope that one day their freedom would be restored. For more than five hundred years the gusle, with its primitive, one-stringed instrument held the South slaves together. His power over the people was almost irresistible.

Music and Study

Yugoslavia's Picturesque Music

The Song of the Gusle

By Esther Jonson

As an Ancient Relic

The gusle's song has remained the one remnant of Homeric style of chanting left to the world to-day. Listening to the gusle for the first time was one of the most touching musical experiences of my life. Early one Sunday morning we left Dalrovnik on the Dalmanian Coast and drove through the narrow gorges of the Kemania and, with the first almond blossoms of spring, on the "Sorava," a branch of the "Kunava," amid coffee, in the village of Grads we were amazed him the upper dining-room for lunch. We sat there amid almonds and watched the slopes of Mount Croatia across the valley turn white with snow. The rain, however, was a small matter; rather it prepared our mood for the gusle contest we had come to hear. One should not approach a gusle contest in a halffree mood. The gusle weeps and one's spirits weeps with it.

Annotating as we did, for in a village of a few dozen houses, about four hundred peasants packed the hall. The players, twenty of them, began to arrive with their gusles; the more skilled he carried that the next. We were introduced to count, a simple, one-stringed, mellow-chested instrument. The gusle is carved from a single piece of hard wood. The gusle is quite strong and wonderfully carved. Across the bow was the Montenegrin eagle, while the other side, stretched over the bowl, was held in place by delicate woven cord. Among the scents and carving of the bod were pictures of Bishop Strossmayer and Karageorge, or Black George, the

DANCING THE KOKL

In the background, spring breeze

THE STUDY

CLASSIC AND CONTEMPORARY SELECTIONS

ALLEGRETTO FROM SYMPHONY IN D MINOR

CESAR FRANCK

Arranged by William and Edith

Copyright 1942 by Theodore Presser Co.
FINALE FROM SONATA IN G MINOR

Domenico Scarlatti was born at Naples in the same year as the birth of Bach and Handel, 1685. He was looked upon as a serious rival of Handel. When Scarlatti and Handel were twenty-three, they took part in a contest at the organ and the harpsichord. Opinion was that Handel was the finer organist, while Scarlatti excelled him at the harpsichord. Had Scarlatti known the modern piano, with its sustained tone, his style might have been very different, but the world would have been deprived of such delightfully sprightly movements as the following. Grade 9.

Allegro M. M. 110

DOMENICO SCARLATTI
WHIRRING AIRPLANE

LUCINA JEWELL

Allegro non troppo M.M. = 104

VOCAL AND INSTRUMENTAL COMPOSITIONS

HERE'S ONE

Herewith The Etude presents a rare addition to the singer's recital repertoire in a masterly arrangement of a practically unknown Spiritual developed by William Grant Still, acknowledged as one of the most brilliant composers of his race.

NEGRO SPIRITUAL

Moderately

Talk a-bout a child dat do love Je-sus,
Talk a-bout a child dat been con-vert-ed,

Here's one, here's one.
Talk a-bout a child dat do love Je-sus,
Here's one, here's one.

In ol' Sa-tan's snare
I once was fall-in'

Here's one, here's one.
Talk a-bout a child dat been con-vert-ed,
Here's one, here's one.

Ev-ah since I learned de gospel story

But I heard de voice of my Lord callin'.
Talk a-bout a child dat do love Je-sus, here's

Ev-ah since I learned de gospel story

Talk a-bout a child dat been con-vert-ed.
LOVEST THOU ME?

ROY NEWMAN

Moderato

"Lovest thou me?" I hear my Saviour say; shall that my heart hold

"Thou knowest all things, Lord, in heaven above and earth below; Thou knowest that I love Thee!"

But this not set in word, in deed, in thought, I do not maintain

"Thy love!" My Saviour says; "Thy love!" My Saviour says; "Thy love to me!"

allarg.

Lord, with the love where with Thou livest in me, shed in my heart a fountain of love, Thy love, Thy love.

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FAITH OF OUR FATHERS!

Grade 2.

Frederick W. Faber

M.M. = 96


HEARING THE OLD BAZOOKA!

Grade 2.

In a jocular manner M.M. = 144

N. Louise Wright


AROUND THE TOTEM POLE

Grade 2.

With much accent and lots of pep M.M. = 100

Marie Suwel-Bolst

Op. 85, No. 2


ON A BRIGHT BLUE SEA

Grade 2.

Gracefully

M.M. = 128

Milo Stevens


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THE ETUDES

JANUARY 1943

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The Technic of the Month

Conducted by Guy Maier

Singing Octaves

(To be Used with Czerny, Opus 335, No. 37)

This month’s simple, beautiful study needs little introduction. Two silver trumpets singing in octaves fill the air in stately procession. If you want to give a tone picture of this procession of angling, godlike creatures, with heads erect, chiming up, eyes to the hills—try to picture it in your mind without looking at the keyboard. First, memorize the right hand octave melody, alone, without inner parts. Then add the left hand octave accompaniment, thus:

\[
\begin{align*}
\text{E}_3 \text{C} & \quad \text{E}_2 \text{C} \\
\text{B}_3 \text{A} & \quad \text{B}_2 \text{A} \\
\text{F}_3 \text{E} & \quad \text{F}_2 \text{E} \\
\text{C} & \quad \text{C} \\
\end{align*}
\]

Play right hand loudly, left hand very softly staccato; but do not “squeeze” the right hand legato octaves. Now, play the study as written, but omit all fifth fingers in right hand—this to reduce stretch tension, to emphasize motion toward thumb, and to achieve loose, richly singing thumbs. Let your elbows swing!!

Then, omit these right hand thumbs; listen for strong, singing fifth fingers.

Play all eighth notes—right and left hands—softly, but lightly, with plucking staccato; later as straight eighths; the left hand with greatly rebounding full-arm touch. Chromatic difficult to reach on the fourth beat of the second ending; Part I is mostly rolled. Quick “dala” of damper pedal may be used throughout. Be sure to make a correct dominant seven chord in the third measure of Part 2 followed by a thrilling surprise crescendo in the next measure. Crown against staccato in resolving inner eighths in right hand. Make no mistake as possible in quality between the singing octaves and the eighth note accompaniment. Remember, won’t you, that the study is a kind of spiritual procession? It must be played confidently, legato in time, with strong, deep tone—but without any blasting of trumpets.

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—the 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 $59.50 down for the Steinway Vertical, Sheraton—only $129.50 down for the Steinway Grand, “S.” (Transportation extra. Prices subject to change without notice.)

Note: pianist and music educator, whose course is taught each month in the pages of the Elkhorn Newspaper. For teachers and students alike, says of the Steinway pianist: “To be a successful teacher you must pursue students whose playing everybody enjoys. If you must tell other people what they should play, you have failed in your mission. The fact that practically all the world’s greatest artists use it proves that the Steinway is the one and only piano for everybody.”

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Building Vocal Security
(Continued from Page 8)

The Song Recital
(Continued from Page 18)

The performance of a soloist is a vital part of the recital program, and the choice of works may be determined by the voice type and vocal range of the singer. The recital program should be carefully planned and rehearsed in advance to ensure a successful performance. The singer should be aware of the importance of preparation and practice to achieve a convincing and polished performance.
THE PIANIST by Jacob Eisenberg

New York: The Macmillan Company, 1947. First edition, first printing. Octavo. 217 pp. cloth. Vellum-backed boards. Dust jacket. Beautifully produced. A new and attractive biography of the great Russian pianist. In the manner of several other recent biographies, the author has drawn upon the recollections of friends, colleagues, and former students of Rubinstein to piece together a comprehensive portrait of the artist. There have been biographies of Rubinstein by other writers before, but none of them has been as perceptive or as faithful to the inner life of the pianist. The book is a welcome addition to the literature on music and a must for every library. $2.95

THE PIANIST was first published in 1947 and has since become a classic. It is a biography of the great Russian pianist, Anton Rubinstein, written by Jacob Eisenberg. The book is based on the recollections of Rubinstein's friends, colleagues, and former students, and provides a comprehensive portrait of the artist. It is considered one of the best biographies of Rubinstein ever written.
Stage Fright Need Not Be a Human, communicative, good following, following. An artist like Rachmaninoff, who is important for many who must face situations in which they have to play their best, regardless of what others say, is a true artist. The truth is that all artists are really artists in every sense, and are capable of expressing the spiritual and emotional aspects of their own individuality.

In a recent treatment performed in Director Bisch, we found that the stage fright is something that is present in everyone, or at least in every person who has a public performance. The treatment consists of four stages: first, the patient is asked to contemplate the fear of being on stage; second, the patient is asked to visualize a successful performance; third, the patient is asked to imagine a situation where they are not performing; and finally, the patient is asked to visualize a situation where they are performing and not being judged. The patient is then asked to watch a successful performance by another person, and to reflect on the emotions and sensations that they experience during the performance.

After the treatment, the patient is asked to practice the techniques that they learned during the session, and to apply them to their own performances. The patient is asked to write down their feelings and sensations, and to discuss them with a therapist or counselor. The treatment is repeated several times, until the patient feels confident and comfortable performing in front of an audience.

The treatment has been successful in helping patients to overcome stage fright, and to perform with confidence and ease. It is a powerful tool that can help anyone who is faced with the fear of performance. It is important to note that the treatment is not a one-time fix, and that it requires a commitment to practice and work on the issues that are preventing the patient from performing.

In conclusion, stage fright is a common problem that can be overcome with the right treatment. It is important to understand the nature of stage fright, and to work on the issues that are preventing the patient from performing. By following the treatment outlined above, anyone can learn to perform with confidence and ease, and to enjoy the experience of performing in front of an audience.
We, the people of the United States, in order to form a more perfect union, establish justice, ensure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.

The Constitution of the United States of America, commonly referred to as the U.S. Constitution, was signed into law on September 17, 1787, by representatives of 12 of the 13 then states (Rhode Island did not participate in the convention or adopt its Constitution).

The Constitution is the supreme law of the land, and all laws and treaties made in pursuance thereof, and the judicial proceedings thereof, are the supreme law of the United States. The Constitution consists of seven articles, which establish the structure of the Federal government, and provide a system of checks and balances among its branches. It also enumerates the rights of citizens and the powers of the national government.

The Constitution has been amended 27 times, with the most recent amendment being the Twenty-First Amendment (1933), which repealed the Eighteenth Amendment, which had prohibited the manufacture, sale, and transportation of alcoholic beverages in the United States.

The Constitution has been a source of national and international law, and has been the subject of much scholarly research and analysis. It is a symbol of liberty, democracy, and national unity, and is a major influence on political life and thought worldwide.
Music: A Life Idea in War-Torn Russia

(Continued from Page 18)

Many were performance in the resort cities before the war. For example, in the cities of Krasnodar, Rostov, and Stalingrad, the theaters were known for their excellent musical performances. The city of Leningrad was famous for its Conservatory of Music, where many students were trained under the guidance of notable musicians such as Maximilian Bruch and Alexander Scriabin. In these places, the students were exposed to various musical styles and techniques, preparing them for a career in music.

The impact of the war on music was significant. The music halls were closed, and the theaters were diminished. However, the musicians continued to perform, often in small groups, to entertain the soldiers and civilians alike. The war also led to the displacement of many musicians, who were forced to travel to other cities to continue their careers.

The role of music in the war was also significant. It was used as a means of communication, morale building, and protest. The music of the war was a reflection of the struggles and hardships faced by the people.

In conclusion, the war had a profound impact on the music industry in Russia, with many musicians forced to flee from their homes and cities. However, the music continued to be played, and the influence of the war can still be heard in the music created during that time. The war was a testament to the resilience and creativity of the human spirit, as well as the enduring power of music.
TYPICAL of the present day opportunities for the piano teacher is the report of one teacher who found it easy to encourage growth (some of whom were parents, relatives, or neighbors of children she taught) to start piano study just for the joy of playing favorite melodies themselves. Growing up with business or working hours much shorter than a generation ago now have leisure time to devote to music and can afford piano lessons which for some reason were not available to them in childhood.

弹奏乐器

当谈论到唱片和以前火之情况下，我们有事可以围绕着记录中的细节。比如，古迹指的当然是手指，而浮现在脑海中的则是莫扎特的《Gavotte》从墨西哥来的。（其实，《альбом》的中，我们都是些最优秀的古典音乐家。而这些音乐家们所演奏的曲子，也都是由他们自己创作的。）
Yugoslavia's Picturesque Music

(Continued from Page 38)

peasant in the village to the diplomat on the stage. In this way, soloists, singers, and orchestrascf come to visit.

One more thing must be said about the music of Yugoslavia, and that is the diversity of the region.

The music of the Balkans is a blend of different influences, especially from the Ottoman Empire, Italy, and the Slavic countries. The region's music is characterized by its rich harmonies and simple melodies.

The music of the Balkans is also influenced by the different ethnic groups that make up the region, including the Serbs, Croats, Bulgarians, and Greeks. Each group has its own unique musical style, which is reflected in the music of the region.

The music of Yugoslavia is also influenced by the region's history, which has been marked by war and political upheaval. The music of the region is a reflection of the people's struggles and their desire for peace and prosperity.

The music of Yugoslavia is a testament to the region's rich cultural heritage and its ability to adapt and evolve over time. It is a music that is uniquely Balkan and yet acknowledges and respects the many influences that have shaped it. The music of Yugoslavia is a bridge between the past and the present, and it is a testament to the resilience and creativity of its people.

The music of Yugoslavia is a powerful expression of the region's identity and cultural values. It is a music that is enjoyed and appreciated by people all over the world, and it is a music that continues to inspire and captivate listeners today.
A defensive Work-Play Materials for Young Music Beginners!

A leader of the children will find in this informational clear explanation the full set of notes that may be recommended for a child's development of the instrument in question. (Continued from Page 43)

Three children, aged 30 and 28 years old, made up of the Problems of the Child, according to official standards expressed by Miguel Lobo and An- drés Garcia, and the Little Louis Aldo de serves the greatest honor. This program is composed of two parts, and from her pen have come the results and conclusions for eight numbers for guitar.

In this connection, we wish to mention the name of Yashad Okrot (Pianist) who is to be heard for the first time in this city. This fine guitarist has given concerts in various halls, and has done so individually and in conjunction with his mail. Moreover, his extremely well equipped, Mrs. Blackwood has published quite a number of ex- cellent transcriptions of classical compositions.

What Makes Music Mean to Helen Keller

(Continued from Page 46)

which requires the same degree of vision, hearing, and activity of both hands. The program does not conclude with anything for the voice alone. Then, when Frau Assmann asked me to take a look at the music, I was amazed to find out that I could play it. I knew that it would be a great challenge for me, and I decided to give it a try. So far, I have been successful in completing the program, and I am very happy with the results. I believe that music is a wonderful way to express oneself. Music is a universal language that transcends all boundaries and limitations. In my opinion, music is a powerful tool for emotional expression and it has the power to evoke strong emotions. I am very grateful for the opportunity to learn and practice music. It is a great way to learn about myself and to express my feelings. I am looking forward to continuing my musical journey and to continue to explore the world of music. I am so thankful for the support and encouragement of my music teacher, Frau Assmann. She has been a great mentor and I am very happy to have her as my teacher. I am confident that I will continue to make progress in my musical studies. I am very excited to see where my musical journey will take me. Thank you, Frau Assmann, for your guidance and support. I am looking forward to continuing my musical journey and to continue to explore the world of music.

For the present, it seems that Helen Keller will continue to learn and practice music.

As a final note, I would like to thank all the people who have supported and encouraged me on my musical journey. I am very grateful for your support and I am looking forward to continuing my musical journey and to continue to explore the world of music. Thank you for your continued support. I am very excited to see where my musical journey will take me.

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Junior Club Outline Assignment for January

Music and Social Science
By Dorothy Humann

In our High School, the freshman who finds "Music Integration" writing in his program each semester is somewhat bewildered at first; but the student who is given this course soon realizes that it is not as bad as it seemed to be, and before very long he begins to think that he really is very fortunate in being selected for this course.

The course is just what its name implies, an integration of music with other subjects.

The subject matter is presented through demonstrations on the instrument, and we have "homework" to do, except along with the freshman year all projects connected with the course are due at the end of our first semester.

The beginning of the course deals with the beginning of music and its development in ancient times. In connection with our earliest history course, we learn how the complicated rhythms of our modern music had their origin in the drum of primitive times. It is to the people of our instruments, the pipes. In no more than the development of the drum-like instrument used by the ancient Mesopotamian culture, how our present-day, eight-tone scale was evolved from the ancient Greek scales; and how the simple five-tone scale is found in many Oriental cultures.

In the study of the Greek scale we dealt with the development of music from ancient Greece, and the music written by the famous Greek authors. The students had to write a project using correct notation. These compositions ranged from simple songs to more complex pieces.

In the study of the major scale, we learned about the history of music in ancient Greece, and how it was used during the period of the Greek Olympics. The students then had to write a project using correct notation. These compositions ranged from simple songs to more complex pieces.

In the study of the minor scale, we learned about the history of music in ancient Greece, and how it was used during the period of the Greek Olympics. The students then had to write a project using correct notation. These compositions ranged from simple songs to more complex pieces.

In the study of the major scale, we learned about the history of music in ancient Greece, and how it was used during the period of the Greek Olympics. The students then had to write a project using correct notation. These compositions ranged from simple songs to more complex pieces.

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A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

PUBLISHERS' NOTES

A letter of Introduction to the Publisher's Notes, and the runs of the best music publishers, will be made available at the end of each month.

JANUARY, 1942

THE SYMPHONY

The Symphony by Strauss already ready for publication. A new single copy of the Technical Record of the Symphony is ready for your use.

STEAK ALMOND WITH JUNE, by Voice, is now ready for publication. It is a very fine work, and the symphony is recommended.

My Piano Book, Part Two, by A. V. Peery, is now available. The first part of this work has been widely acclaimed and well received.

Mair's No. 4, by Mair, is now available. It is a very fine work, and the symphony is recommended.

The Baby's Book, by Voice, is now ready for publication. It is a very fine work, and the symphony is recommended.

The Child's Book, by Voice, is now ready for publication. It is a very fine work, and the symphony is recommended.

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