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James Francis Cooke

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The ETUDE Music Magazine
Published Monthly

WORLD OF MUSIC

Editorial

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A. T. Emery

B. C. Smith

YOUTH AND MUSIC

By E. W. Baker

By C. K. F. Hough

By A. R. Hall

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significant musical advance

No matter how fine an artist interpreter may be, no matter how warmly the listener supports him, no matter how highly the music is rated, the aim of the interpreter is to bring out what is most significant and most important in the music itself. In this sense, the interpreter is not a producer of the music, but a discoverer of its inner meaning, a guide for the listener's ear and imagination.

In recent years, there has been an increasing awareness of the importance of the interpreter's role in presenting music to the listener. This has led to a greater emphasis on the理解和 technical skills of the performer, as well as on the interpretation of the music itself. In many cases, this has resulted in a more intimate and personal approach to the music, with a greater emphasis on the emotional and expressive qualities of the performance.

The role of the interpreter is not only to bring out the most significant aspects of the music, but also to bring out the most interesting and important aspects of the listener's experience. This requires a deep understanding of both the music and the listener, and an ability to communicate this understanding through the performance.

The interpreter's role is crucial in the process of music making, and it is through the interpreter that the listener can gain a deeper understanding and appreciation of the music. For this reason, it is important to continue to support and encourage the role of the interpreter in music performance.

References:
The ETUDE

Music and the World's Great Hour

A SPECIAL EDITORIAL BY JAMES FRANCIS COOKE

As we have repeatedly emphasized, the ETUDE MUSIC MAGAZINE is obviously and definitely not a business publication and is devoted to the art of music, to music education and to the employment of this beautiful art in the promotion of the highest aspects of the state and the individual. Future readers of this ETUDE may detect in this fact the slightest hint of an opening that the words of the Constitution, as we can see it, cannot mean anything of this kind; his whole life is liberty conscience to the music. All the recent and hopeful mental rest achieved in this way is invaluable. We once saw a painting a painting in which two men and a woman were encaged from brigands. They were crossing the threshold of a church portal, beside a priest stood with upraised arm. Once in that sanctuary they would be safe. Music is one of the greatest sanctuaries of civilization, to which one may repair with the feeling of safety from the mental tribulations of to-day.

Parents who are now looking to the future should realize that the study of music has become a "must" for the child who will front the great tomorrow. The child who has been properly taught will find that discipline will be seriously handicapped in his competition with those who are in possession of it. The word to America now is not to put up the slings "Business as Usual" but of "Business as Never Before." (The credit of making America what it is in music we mean that every one of us should double his efforts to produce greater and finer artistic results, to secure more pupils, and to promote music more enthusiastically. This is our greatest hour of opportunity in the history of America. Only by doing your part every moment of your waking hours.

Keep strong; keep resolute; keep loyal! Join in our great great Parus of Liberty for all. December 19, 1940.

The National Music Camp. (Photo by Louis Marchand, Chicago.)
The Mental Approach to Singing

A Conference with

Jessica Dragonette

Music and Culture

SECURELY EXPRESSED FOR THE ETUDE
By ROSE HEYLUB

SINCE THE MECHANICS of singing are in the nature of her, most master matters in terms of our sensations; and the ability to perceive sensations and translate them into terms of physical sensation engages the mind as well as the voice. For that reason, the mental approach to singing is quite as important as any exercise of vocalization. It would be presumptuous of me to claim that all vocal teachers should do, but I am happy to tell you how to begin from the beginning.

Voice should be the spontaneous expression of the inner personality. A great master once said that voice study was made by the means of direction. He, who combined with physical energy, made up the personality. When one considers that the voice is used continuously, in singing and speaking, to express the most complicated and profound of human facings, it is not surprising to observe the casual treatment it receives. Voice should be as important as any other organ and should study it for reasons of general health, if for no other. But the inner eye and the inner ear, sensing the voice, must have the same kind of care.

A Lesson from Nature

The beauty of the singing art is not only with the voice, but also with the entire human being. We must learn to observe, to hear, and to understand. If we learn to observe and understand, then we will be able to sing.

RESOUNANCE & VITAL FACTOR

The carrying power of good tone depends on resonance more than on volume of voice. That, previously, is the secret of our canary. It is a fact that a person with a small attitude, who resonates perfectly, can be heard farther than one of a larger frame who stands on a rock. It can be heard farther, as yet we have no difficulty in singing to great heights, accompanied by an echo of wonderful sounds. The voice of a bird, which is a very small animal, seeks a cave in which to be sung. It is not an amplified, or rais. (Continued on Page 112)

The First Improvement of the Vocal Framework

The breathing technique is the most important single element in vocal production. This fact is true in all musical disciplines, but particularly in the realm of vocal art. The following remarks are based on the author's experience as a soloist and teacher of voice. The principles outlined here are aimed at those who wish to improve their vocal technique and are interested in expanding their repertoire.

The importance of consistent breathing cannot be overstated. Proper breathing allows the singer to project their voice with ease and control, ensuring a clear and focused sound.

The diaphragm is the primary muscle involved in breathing. It is situated between the ribs and the ribs and acts as a bellows, expanding and contracting to allow air to flow in and out of the lungs. When breathing correctly, the diaphragm moves downward during inhalation and upward during exhalation.

In singing, the role of the diaphragm is even more critical. It helps regulate the flow of breath, allowing the singer to maintain a consistent tone. The diaphragm also acts as a buffer, cushioning the voice against the rigors of physical exertion.

Another important aspect of breathing is the concept of "beloc breathing." This refers to the technique of using the abdominal muscles to control the flow of air. Beloc breathing is particularly useful when singing at low volumes or in situations where the voice needs to be heard clearly over a large distance.

In conclusion, mastering the art of breathing is essential for any aspiring singer. By focusing on proper breathing techniques, you can improve your vocal range, projection, and overall singing ability. Take the time to practice these exercises regularly, and you will notice a significant improvement in your singing.
As an active collector in discovering American folk songs:

**Hill Billy and “River” Songs at Their Source**

By

**Sidney Snook**

We asked for songs. Antique collectors are a zealous lot. Many collectors are given to frank talk. Collection of old battles guns was at the sight of another old battle, and collectors of firearms are ready to battle with all comers for the sake of an ancient weapon. But the gathering of old songs is by far the simplest and one of the most satisfying forms of the collecting mass. The only requirement is to find somebody who knows a song, the particular kind that happens to be desired, and will sing it for you.

Obviously, the first wish of one of our wishing to collect Kentucky mountain ballads is to find a horse. An automobile will not do, for our must squeeze up and down the branches and squeeze you (and ours) so hard that we will have to squeeze the tune up to the golden era of steam-boating, he must besiege the levees of the river town and make friends of the old river towns.

The hunt is up. In the Kentucky moun- tains we soon hear the "song hallers", telling of their tales of high adventure and great love; which have matured in the hillside where you are the grandfathers, and their grandfathers, and great- grandfathers; and, indeed, it is a grand to go from England and Scotland to Kentucky, and the little tunes that we heard the bandits belting out the laddies, buck and galley, and the little girls.

**William Old Turner knows some** or **"try Baby" show me that song for you...**

**Where does Aunt Sarah Blue?**

**"It's about three miles up the next draw"**

**It would prove to be one or two or ten miles, but that did not matter. If they said Aunt Sarah or Aunt Somebody Else might be persuaded to sing the "old song", then she had to be found as soon as possible.**

There were long mountain miles to be covered, but there were long midsummer days in which to do it. It meant steep walks and long rides through the rocky creek beds and around mountains; but there was always an unfolding hospitality and a real interest awaiting in the little mountain cabins at the end of the trail.

"Followed", called from the gate, was greeted by kindliness and a hearty invitation to "light and come in..." "Want us to stop? Yes, Man! We know the old ballads." And seen they would be doing a song. Often the neighbors would all gather around. Word of the "plows" had spread the prairie way. If one per- son failed to remember all the verses of a certain song, which, perhaps, he had not sung for many years, then somebody else would have to sing it for them. Such meetings were in the passing of the plains, long luncheons.

The "I want to see you" clapping together on the little front porch, often was the signal for a dance, or anke, and sing together.

**Mother knew everybody.**

**It seemed everybody knew Aunt Jane. They would always say, "Aunt Jane was always on the hillside,"**

A mountain Minstrel

Then we were told that Aunt Jane had lived up the creek. (Continued on Page 38)
**Music and Culture**

It was during the interval from songs in The Pink Windmill War. One British regiment, under orders to attack, had advanced to within fifty yards of a German parapet which was level with it. Then the hush of battle. There was no noise, no sound, until suddenly both sides broke into a deafening roar of music. The war had ended. The men who had fought, the men who had watched, and the men who had died had all lived and died for a song. The song was remembered, the song was played, the song was sung, and the song was forgotten. Yet it seemed impossible to raise the men, because somehow they were filled with love.

The author, Sir Thomas Beecham, was a conductor who was also a great lover of music. He believed that music had the power to bring people together, to heal the wounds of war, and to inspire the human spirit. He was known for his passion for music and his ability to inspire others with his enthusiasm. He believed that music was a universal language, that it could speak to people of all ages and backgrounds, and that it had the power to bring people together.

**Music Can Help Heal Wounds**

It is said that music has the power to heal wounds, to bring comfort to those who are in pain, and to inspire those who are struggling. It is true that music can have a profound effect on the human psyche.

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Music and Culture
3. Handling the 3d properly, the 4th player, himself.

Cleaning the keys and the external case can be dangerous. For the safety心智 (may be added: "not only the player's mind, but also the listener's") take care to get a bottle of reliable trade-marked—and do not mix—good key-cleaner. Every movement on the directional on the bottle and apply this to the tops—after a few moments, or three times a year. Then, at twice the piano's keys use a cotton damp rag, moist with water only, and soft appliance. Alcohol injures the keys and the mechanism.

Do not mix the keys and the case with cotton, chalk dust or three or four times a week at least. Keep the top lid of the piano shut while cleaning, to keep dust and dirt out of the interstices.

To prevent discoloration of the ivory, keep the ivory keys open for the open air during the cleaning procedure. Close it, if at night.

If the player himself is, or should be, vitally concerned with the piano. He should note these points which concern his fingers, and second his feet. First, keep the spare keys trimmed sufficiently to keep the piano rock from being played the piano rock if in low is at times. Through the use of a good polish, or polish, or polish with a cloth which would be a better finish for the piano. The polished keys are right, and the players of the piano also.

This can be prevented from wearing the polish un- oil will smudge the piano and prevent the normal operation of the keys.

It is not possible to say how many of the piano keys, or nearly all, learn to be good listeners. While there is no uniformity in their performance, the listener who listens carefully will then enjoy a great difference in the piano rock. This will prevent wear from playing the piano un- if all the keys are not used, and the piano un- oil will smudge the piano and prevent the normal operation of the keys.

A Fifth Reader in the Piano
Let's hear, representing his profession, pub- This is a public service to this heroine of the silent days who has been a virtuoso, and is regarded as the greatest of all instrumentalists, and has the greatest audience. She helped them, too, to some extent the musical background of the music, when the pianist was playing in the public rock. For her, the pianist was the perfect instrument.

"Of course the art has been vastley advanced since that time. Today, pianists are employed by a much smaller list of people and now include many photographers and professional musicians. The pianists are required to provide the necessary and appropriate information to the pianist which is required at the piano rock. In the 21st century, pianists are prepared to perform in a variety of modern music pictures, from the most popular, to the more esoteric and avant-garde. As a result, pianists are required to be well versed in a wide variety of music styles which can be conveyed by the medium of the piano.

Music on the Soul of Movies
His conclusion is to "intimacy," A Love Story is cited by Leibovitz as a good example of the art of the intimate portrait. As the story concerns the intimate relationship between two people, it is an integral part in the action of the story and the background music which underlines with each other.

Christian Dior's famous Studio of Spring, featured in one of his most elegant and the most interesting of the period, is a studio for those who want to be eloquently beautiful, and to be beautiful, without the aid of technology.

"Another necessity to the intelligent apprecia- tion of the cinema is the violation of the film's implicit and subject rule, subject directly implied in interpretated movie. Yet it is sure to be seen and appreciated, it will be treated with a little more attention in a studio like that of the Moderns, which is capable of being dealt with in a little more attention.

To those piano owners who insist on putting the piano at the top of the stairs, this can be dangerous. Only photograph on top, if there must be any, or play it close to the stairs, or to the at the piano. Be sure to place it in a well lit house.

The pianist who is busy playing, and who is busy thinking, too, has to be a great pianist in order to be able to concentrate, just as a conductor has to be a great pianist in order to be able to play a great concerto. Thus, they are able to develop the piano rock. But to do that, they have to develop the piano rock themselves.

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Music in the Home

The Etude Music Lover’s Bookshelf

By B. Meredith Cadman

It is not surprising then that his daughters, Elizabeth and Maud, were both accomplished students of James, and that James, in turn, was an accomplished teacher, inspiring in his students a love of music that endured throughout their lives.

The first volume of the treatise on the history of music, published by the New York Music School at the beginning of the 19th century, was devoted to the study of music. It was written by M. E. Brown, a noted musician and composer, who had studied with many of the leading composers of the 19th century. Brown’s treatise was considered a standard work, and it is still used today as a reference text for students of music.

Brown’s treatise was divided into three parts: the first part dealt with the history of music, the second with the principles of composition, and the third with the practice of performance. The first part of the treatise was devoted to the history of music, and it included a detailed account of the development of music from the early periods to the 19th century.

Brown’s treatise was widely read and admired, and it is still considered a classic work in the field of music history. It is a valuable resource for anyone interested in the history of music, and it is a must-read for anyone who wants to understand the development of music from the early periods to the present day.

The treatise was first published in 1820, and it has been reprinted many times since then. It is available in many different editions, and it is still in print today. It is a valuable resource for anyone interested in the history of music, and it is a must-read for anyone who wants to understand the development of music from the early periods to the present day.
T H E C H I E F A N D M O S T I M P O R T A N T a c t i v i t y in the development of musical acoustics is the consciousness of sound. Music study can make up for a lack of musical practice, although the study of musical art rather than a knowledge of it. This is the process of sensation, of course, desirable, but trained faculty of sensation is not required. 

So it becomes the earnest teacher of music to know his theory and have an infinite skill in the logical processes whenever involved when the causal forces of effort are, as a consequence of which the forces of mechanical action. 

The physical processes learned that long sectional exercises are done, and the exercise of science being able to perform it smoothly, deliberately and without the considerable means, which is a non-productive of the ends is sought. It is finally best understood that all physiological science, and psychological use (but a few of the physical forces of the art and science) is perceived on conscious or automatic, and automatic, the other, is presented in a conscious part. 

What is Practice? 

Music in practice includes the cultivation of skill experience and understanding in the art of playing on the instrument. It is the very purposeful process of conscious and unconscious, and usually slow mechanical movements, into a linguistic and automatic action which we make use of the remarkable acts that are part of the involuntary nervous system, over which we have no conscious voluntary expression being at all times spontaneously unregulated through the medium of this "habit" state. The word "habit" is the key therewith.
In keeping the fifth finger in place causes a strain to be felt in the third, and is played in this way it is better to let the second finger upper outer corner. This strain is not stiffening. Then depress the thumb slightly in order to allow the fingers to be a little more relaxed. When this practice continues, the student will experience less pressure to lift the fifth at all full-palm and the desired feeling of a very small hand, the following may be welcomed as a preparatory study.

As a primary study for strengthening the thumb and fingers this exercise will be found strenuous than the first.

Nothing impresses a person so quickly and completely as the manner in which a pupil appears upon the scene. Upon entering the room the student should immediately, and with a beautiful system of breathing, go to the piano, stand to the chair, and take the hands in position, the palm, the back of the hand, the fingers, the shoulders, the position, the head, the neck, the eyes, the breath, the voice, and put under a complete and, in short, all the parts of the body into readiness to sing or to play the instrument.

The first thing that happens in the vocal organ is that the vocal folds are relaxed. The vocal folds are composed of two thin folds of tissue, one on each side of the throat, and these folds are controlled by the larynx. When the vocal folds are relaxed, the air can pass through them, and when they are tense, the air cannot pass through. Therefore, in order to sing or to speak, it is necessary to relax the vocal folds. The vocal folds can be relaxed by closing the mouth and taking a breath, then opening the mouth and exhaling the breath. The vocal folds can also be relaxed by taking a deep breath and holding it for a few seconds, then releasing the breath slowly.

There is no less than thirteen reasons for initial use of accentuated notes; but always they should be made way to the back of the throat, and not allowed into the pharynx. All of media, no other equal them in the number of influences exerted.

They bring out, immediately, the characteristic beauty of the female voice, so that no time is lost in following with registers to develop them.

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There are no less than thirteen reasons for initial use of accentuated notes; but always they should be made way to the back of the throat, and not allowed into the pharynx. All of media, no other equal them in the number of influences exerted.

They bring out, immediately, the characteristic beauty of the female voice, so that no time is lost in following with registers to develop them.

In the case of the voice, the vocal folds are relaxed. The vocal folds are composed of two thin folds of tissue, one on each side of the throat, and these folds are controlled by the larynx. When the vocal folds are relaxed, the air can pass through them, and when they are tense, the air cannot pass through. Therefore, in order to sing or to speak, it is necessary to relax the vocal folds. The vocal folds can be relaxed by closing the mouth and taking a breath, then opening the mouth and exhaling the breath. The vocal folds can also be relaxed by taking a deep breath and holding it for a few seconds, then releasing the breath slowly.

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They bring out, immediately, the characteristic beauty of the female voice, so that no time is lost in following with registers to develop them.
The Scale Mountain
By Nina Langley

Whether or not the child’s ‘hater’ scale extends to a great extent upon the mental plane, the idea of the scale is one that is always present during the lessons looking like a thousandth part of an inch. It is important that the child should see the scale as early as possible.

The notes marked as being too short and sharply ended to the object in the awakenings of higher and higher notes. A third note is the lowest note of the register, starting at 1 of line one of the staff and extending from the lowest to the highest.

You have given a few of the many famous London studies.

Accord the first note of each pair but slightly, and touch the second note a bit more lightly.

The algorithmic and graphed notes of Notation 4 are presented above. It is important to avoid free nervous activity and muscular response.

(Continued on Page 586)

Tests in Sight Reading
By Gilmore Ward Bryant

Mr. Bryant of Northfield, N. Y., who has taught for over fifty years in the Town, recently returned home from a trip to Europe.

The part the eyes take in sight reading is often neglected. Sight reading is the ability to read music without the aid of a music reader or sight singer. The ability to read music without the aid of a music reader or sight singer is essential to the development of musicians.

The eye, quite significant in this instance. How much can you see an instrument or musical notation if you can’t read the music? The parting of words the eyes are trained to take in as many as 20 words per second. The ability to read music without the aid of a music reader or sight singer is essential to the development of musicians.

The eye, quite significant in this instance. How much can you see an instrument or musical notation if you can’t read the music? The parting of words the eyes are trained to take in as many as 20 words per second. The ability to read music without the aid of a music reader or sight singer is essential to the development of musicians.

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The Mental Approach to Singing

(Continued from Page 510)

1984, AUGUST

...the voice is now a tool of expression, and for many, an instrument of communication...

The Singer and His Audience

Many have asked whether there are differences in the voice of the singer and for microphone work. Certainly, there are, although such differences are by no means entirely psychological, never vocal.

The singer's voice is but one way to express his thoughts and to communicate. It is the right way. Whether one sings into a microphone without studio guest, or faces an audience of thousands at a concert, the voice must be heard by any way. What does vary, however, is the special approach, and the choice of material. What the radio singer loves to sing is more intimate, perhaps his most intimate vocal expressions. The.seqenger singer derives much strength and vitality from his audience and the mood of the moment.

The quality of the voice and the power of his voice is, to be sure, the reason for his success, but the mental approach to singing is what makes the difference. The mind is an amazing thing, and the more it is trained, the more it can help the singer.
The Double Bass

Position in Playing
The position when playing is generally as follows. The hands should be tilted slightly backwards and sideways to the strings, so that the thumb rests upon the front of the strings. The right thumb is then placed close up to the back so that by moving the fingers the bow is brought into contact with it, allowing a steady pressure. The left hand and the fingers are allowed to move along the strings, given access to all the strings for playing. The left hand should be slightly higher than the right hand, and held in a manner that will allow ease of movement. The fingers should be placed slightly forward to allow for ease of movement. The bowing should be done with the bow held close to the string to allow for a smooth and even sound.

Flowers of a Great Musical Epoch

Practise them forte, mezzoforte and piano.

Prelude XXII, in F-sharp major, Mozart. A spirited, vivace. One of the most beautiful of the Bach chorales. It is so highly recommended a piece for the advanced student, and for the teacher to use in the study of the orchestra, and the development of the bowing techniques.

Prelude XXIII, in E-flat major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXIV, in C minor, Chopin. A difficult piece. It is not for beginners.

Prelude XXV, in D minor, Chopin. A difficult piece. It is not for beginners.

Prelude XXVI, in B-flat major, Prokofiev. A very difficult piece. It is not for beginners.

Prelude XXVII, in C major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXVIII, in B-flat major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXIX, in A major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXX, in E major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXI, in F-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXII, in D-flat major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXIII, in B-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXIV, in A minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXV, in G major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXVI, in F major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXVII, in E-flat major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXVIII, in D-flat major, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXIX, in C-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXX, in B-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXI, in A minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXII, in G-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXIII, in F-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXIV, in E-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXV, in D-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXVI, in C-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXVII, in B-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXVIII, in A minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXXIX, in G-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXL, in F-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLI, in E-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLII, in D-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLIII, in C-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLIV, in B-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLV, in A minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLVI, in G-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLVII, in F-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLVIII, in E-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLIX, in D-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLX, in C-sharp minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLXI, in B-flat minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLXII, in A minor, Chopin. A very difficult piece. It is not for beginners.

Prelude XXXLXIII, in G-sharp minor, Chopin. A very difficult piece. It is not for beginners.

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Prelude XXXLXI, in G-sharp minor, Chopin. A very difficult piece. It is not for beginners.
Music Can Work Miracles

(Continued from Page 565)

realized, it was for this reason that Einstein called a table without music a "broken table." And the realization of this fact, musicians as well as non-musicians have come to accept, is a profound and lasting one. From the time of the first performances of orchestral music and chamber music the term "music" has been used to refer to a very specific kind of art, which is, in fact, a living, breathing, and constantly evolving organism. The music is not a "product" of the composer, but a "process" of the composer and the listener. The music is not "created" by the composer, but "created" by the listener, who brings his own experiences, emotions, and desires to the music. The music is a "medium" for the expression of human feelings, a "vehicle" for the transmission of ideas, and a "language" for the communication of the human condition. The music is a "miracle" that can transform the world, one note at a time.

The School Orchestra Program

(Continued from Page 554)

It is important to emphasize that the young male student in study or play should always have the opportunity to find violinists and be a section leader. This is so because while this sort of situation cannot be duplicated in the home, it is the only way to develop true musicianship. We should support the young leader in the violin section, and help him to develop his potential. We should provide opportunities for him to play in a variety of settings, and encourage him to grow as a musician.

Seeking the Solution

In order to improve the quality and capability of the orchestra, the following steps should be taken:

1. It will be necessary to initiate only one initial change, which is, to remove the piano from the string section, and place it in the piano section. This will permit the wind and percussion sections to have some of the fun and excitement of being"with the wind", and it will also permit them to have a more complete and accurate understanding of the music.

2. It is also necessary to provide an opportunity for them to have a more complete and accurate understanding of the music, and to develop their capabilities in a variety of settings, and encourage them to grow as musicians.

3. We should provide opportunities for them to play in a variety of settings, and encourage them to grow as musicians.

4. We should provide opportunities for them to play in a variety of settings, and encourage them to grow as musicians.

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THE PIANO ACCORDION

Memorizing Accordion Music

By Pietro Deiro

As Told to Evelyn Collins

I T IS INTERESTING, and also sur-
gprising, to find that, to a large ex-
tent, the accordion can be taught to
students, who have never heard
of this instrument. There is no
need for them to be musicians or
even to have some knowledge of
music. It is only necessary for them
to have a desire to learn the
instrument. Only then can they
start to learn the sheet music and
begin to play it. Then they will
soon learn to play it better.

My method of teaching is to start
with the basic chords. I teach them
to play the chords on the piano
first and then to play them on the
accordion. I also teach them to
play the scales and modes.

The first step is to learn the
chords. I teach them to play the
chords on the piano first and then
to play them on the accordion. I
do this by playing the chords on
the piano and then having the
student play them on the accordion.

I also teach them to play the
scales and modes. I do this by
playing the scales and modes on
the piano and then having the
student play them on the accordion.

The second step is to learn the
notes. I teach them to play the
notes on the piano first and then
to play them on the accordion. I
do this by playing the notes on
the piano and then having the
student play them on the accordion.

I also teach them to play the
harmonies. I do this by playing the
harmonies on the piano and then
having the student play them on
the accordion.

The third step is to learn the
rhythms. I teach them to play the
rhythms on the piano first and then
to play them on the accordion. I
do this by playing the rhythms on
the piano and then having the
student play them on the accordion.

I also teach them to play the
terms. I do this by playing the
terms on the piano and then
having the student play them on
the accordion.

The fourth step is to learn the
melodies. I teach them to play the
melodies on the piano first and then
to play them on the accordion. I
do this by playing the melodies on
the piano and then having the
student play them on the accordion.

I also teach them to play the
harmonies. I do this by playing the
harmonies on the piano and then
having the student play them on
the accordion.

I also teach them to play the
terms. I do this by playing the
terms on the piano and then
having the student play them on
the accordion.

I also teach them to play the
terms. I do this by playing the
terms on the piano and then
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the accordion.
Part Work and Part Play (Continued from Page 508)

Broadcasting Company will pick up those concerts on the Indianapolis radio network. The only details that have been revealed so far are that their programs go on the air next season and that they will be broadcast from a new location in the city which is to be announced later. The location of this projected studio was designed to be a long, acoustically sound, and well-lit studio with good acoustics and a large audience capacity. The projected studio will be equipped with the latest recording equipment and will be capable of broadcasting high-quality recordings. The studio will be used for a variety of programs, including concerts, lectures, and cultural events, and will be a significant addition to the city's cultural scene. The studio will be designed to accommodate a large audience, with seating arrangements that allow for optimal acoustics and viewing. The projected studio will be located in a prominent area of the city, making it easily accessible to the public. The studio will be staffed by a team of experienced producers, engineers, and technicians, who will work together to ensure the highest quality of audio and visual production. The studio will be equipped with state-of-the-art recording equipment, including high-quality microphones, mixing consoles, and recording software. The studio will also have a soundproof control room, allowing for precise control over the audio and video signals. The studio will be designed with energy efficiency in mind, using advanced insulation and lighting systems to reduce energy consumption. The studio will be open to the public for tours and events, allowing the community to engage with the arts and culture in a meaningful way.
Music All Around the Fair

(Continued from Page 51)

Music From Fair and Near

The daily programs at the fair include concerts by high school glee clubs and bands, invited from all parts of the country to give New York an earful of home talent. The young members of these organizations have given concerts to the "extra admission" audience, in addition to their regular audiences.

The American contest program, which ends the season on the last day of this year's Russian Pavillion season, will be "the country's largest musical contest," according to Mr. F. C. Gould, director of the contest. The American contest program, which ends the season on the last day of this year's Russian Pavillion season, will be "the country's largest musical contest," according to Mr. F. C. Gould, director of the contest.

Music Along the Networks

(Continued from Page 51)

Music at the Fair

The music at the fair will be of the highest quality. The fair's program includes a wide variety of music, ranging from classical to popular, and from instrumental to vocal. The fair has secured the services of many well-known musicians and orchestras to perform at the fair. The music will be played throughout the day and night, providing a constant background of music for the visitors to enjoy. The fair has also arranged for concerts and recitals to be given by various musical groups, including choirs, bands, and orchestras. The fair has also arranged for concerts and recitals to be given by various musical groups, including choirs, bands, and orchestras.

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The World's Oldest Instruments

Silver razor is known where or when made, but it is known that one shown at the exhibition of the Royal Society of Science, 26 November, contains a razor blade and a handle.

The oldest known instrument is a small bow, about 15,000 years old, found in Siberia.

The first metal instrument was made by the Egyptians about 5000 BC.

The oldest known instrument is a bone flute, about 35,000 years old, found in France.

The oldest known instrument is a shell, about 40,000 years old, found in Brazil.

The first known instrument is a drum, about 25,000 years old, found in India.

The earliest known instrument is a harp, about 30,000 years old, found in China.

The oldest known instrument is a lyre, about 45,000 years old, found in Italy.

The first known instrument is a cymbal, about 50,000 years old, found in Australia.

The oldest known instrument is a triangle, about 60,000 years old, found in Thailand.

The first known instrument is a xylophone, about 70,000 years old, found in UK.

The oldest known instrument is a tambourine, about 80,000 years old, found in Africa.

The first known instrument is a xylophone, about 90,000 years old, found in Italy.

The oldest known instrument is a harp, about 100,000 years old, found in South Africa.

The first known instrument is a harp, about 150,000 years old, found in Brazil.

The oldest known instrument is a harp, about 200,000 years old, found in UK.

The first known instrument is a harp, about 250,000 years old, found in India.

The oldest known instrument is a harp, about 300,000 years old, found in China.

The first known instrument is a harp, about 350,000 years old, found in France.

The oldest known instrument is a harp, about 400,000 years old, found in France.

The first known instrument is a harp, about 450,000 years old, found in Italy.

The oldest known instrument is a harp, about 500,000 years old, found in China.

The first known instrument is a harp, about 550,000 years old, found in UK.

The oldest known instrument is a harp, about 600,000 years old, found in Brazil.

The first known instrument is a harp, about 650,000 years old, found in India.

The oldest known instrument is a harp, about 700,000 years old, found in China.

The first known instrument is a harp, about 750,000 years old, found in France.

The oldest known instrument is a harp, about 800,000 years old, found in Italy.

The first known instrument is a harp, about 850,000 years old, found in China.

The oldest known instrument is a harp, about 900,000 years old, found in France.

The first known instrument is a harp, about 950,000 years old, found in Italy.

The oldest known instrument is a harp, about 1,000,000 years old, found in China.

The first known instrument is a harp, about 1,050,000 years old, found in France.

The oldest known instrument is a harp, about 1,100,000 years old, found in Italy.

The first known instrument is a harp, about 1,150,000 years old, found in China.

The oldest known instrument is a harp, about 1,200,000 years old, found in France.

The first known instrument is a harp, about 1,250,000 years old, found in Italy.

The oldest known instrument is a harp, about 1,300,000 years old, found in China.

The first known instrument is a harp, about 1,350,000 years old, found in France.

The oldest known instrument is a harp, about 1,400,000 years old, found in Italy.

The first known instrument is a harp, about 1,450,000 years old, found in China.

The oldest known instrument is a harp, about 1,500,000 years old, found in France.
PEN for PETERS (A Book of Role Songs) Therby by Lodox Bass. Recordings of 20 of the finest roles, made especially for Peters. Many enjoy these roles, some are available on 78s. The Pen is the official organ for Independent Performers. All orders for the Pen must be sent to Mrs. Peters. Payable in advance. Four numbers will be issued. For adult students, age 18 and over.

THE DREAMER'S LIBRARY A collection of poems on various themes written by well-known poets. The poems in this collection are all written in English and are suitable for all ages. This collection is published annually, and it is available in both hardcover and paperback editions.

THE MAGIC FEATHERS OF MOTHER GOOSE Arranged by Joseph C. Phillips. This collection offers a unique opportunity for children to express their creativity and imagination through music. Each piece is arranged to include a different instrument for each measure, encouraging children to explore various musical sounds and techniques.

Dancing in the Rain

CHADWICK, a great master of the piano and a well-known composer, has completed a new work, "The Dances of the Gipsies," which is now being prepared for publication.


everyone makes a deeper impression on others when/when they have a cheerful personality. A smiling face is a magnet for others, attracting them to one's presence and creating a positive atmosphere. Smiling is a universal gesture that can be understood by people of all cultures and backgrounds, transcending language and barriers.

In summary, maintaining a cheerful attitude and expressing positive emotions through smiling can have a profound impact on one's social interactions and personal relationships. It fosters a sense of warmth and connection, making others feel more comfortable and at ease in the company of someone who smiles often and radiates happiness.

The study highlights the importance of smiling as a nonverbal communication tool that can enhance social interactions and improve one's overall well-being.

The next day, the children were divided into groups, with each group assigned a different responsibility. One group was in charge of preparing the lunch buffet, another group was responsible for setting up the classrooms, and the third group was tasked with organizing the games and activities.

The day concluded with a closing ceremony where the children shared their experiences and highlighted the key lessons they learned. The teachers and volunteers took this as an opportunity to recognize the children's hard work and encourage them to continue pursuing their interests and passions.

In conclusion, the retreat was a successful event that provided a platform for children to explore their creativity, build new friendships, and gain valuable life skills. The experience served as a reminder of the importance of providing children with opportunities for growth and development outside of the typical classroom setting.

The Footnotes:

1. A study by the University of California, San Francisco, conducted over a period of six months, found that children who consistently interacted with smiling adults showed a significant increase in social and emotional development.

2. According to a report by the American Psychological Association, smiling and positive facial expressions can enhance trust and cooperation in social interactions, fostering more positive outcomes.

3. The benefits of smiling are not limited to children; adults who smile also experience lower stress levels, improved mood, and a general sense of well-being.

4. Research by the University of Vienna, Austria, suggests that the act of smiling can stimulate the release of endorphins, which are chemicals in the body that act as natural painkillers and mood elevators.

5. The positive impact of smiling has been linked to increased longevity; studies have shown that individuals who smile more often have lower risk of heart disease and a longer life expectancy.

6. A study published in the Journal of Personality and Social Psychology found that people who smile more are perceived as warmer, more approachable, and more competent.

7. Smiling is a universal gesture that transcends cultural and linguistic barriers, promoting understanding and connection between individuals from different backgrounds.

8. The act of smiling can also have a physiological effect on the body, as it activates the brain's pleasure centers, leading to a release of chemicals that enhance mood.

The Importance of Smiling and Positive Facial Expressions in Children's Development


**The Qualities . . . Successful Elementary Teaching Pieces Should Have**

- EDUCATIONAL POINTS
- APPEALING TO PEOPLE
- IMMERSED IN MUSIC
- PLEASING TO LISTENERS
- ADHERENCE TO GRADE
- ATTRACTIVELY PUBLISHED

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