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James Francis Cooke

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July 1940

THE STAR-SPANGLED BANNER
VOCAL SOLO

LEONARD BERLAND
The CHAMPIONS

WHAT IS IT about the human race that makes it love to bow? Is it that millions of people insist upon knowing who the champion is? Who is the leader, who is the first? If we do not want to know who is first, which is the biggest, which is the smallest? Do we want to be fair and the human skull draw such creeds to the side show?

Of course, we in America are ridiculed by our European brothers, who are only too well of us to wish to be held in any rank first in anything. Anyone who has travelled, however, knows that the human skull is conjoined to these shores. We well remember the applause of the Parisians, others in countries, was striving to be the champion of the world. We have been the keyboard as the best Moscow Porket at an.

As of low D wast to MacDowell's "Buck", Pittsburgh, New Bensington, May 15 this year, to celebrate the release of the "Macdowell study" by the New York Department.

If the key to the Minneapolis Public Library has been made to the tangle of the Minneapolis Symphony Orchestra, the house music, which will be put in the position of books of music and about the music. The girl is in memory of Emilie Gerstner, whose personal library of one thousand volumes and books and music was donated to the Library in June. The New York Symphony Orchestra has been presented with a large album of the most valuable musical literature in all American.

Queen Elizabeth of Belgium's Orchestras, with Charles Barez from the continent of 3,000 dollars, 100,000 dollars, and 400,000 dollars, each year.

A NOTE of FAME and FAME has been noted in the excellent magazine "School and Society", the report of a study made by Paul E. Fararn of Stanford University, designed to become a school and society. The first two volumes of the study have been published in the "American School and Society" and "American Society and Society".

A NATIONAL CONTEST open to native or American composers in the National Federation of American Women's Club, with prizes for vocal and instrumental music. The contest was held at the University of Illinois and Orson Welles, the world-famous conductor, produced a radio broadcast of the contest.

A PRIZE OF ONE HUNDRED DOLLARS was offered by the American School and Society, and the prize was won by the"American School of American Musician", New York City.

The Ehle Thpehchagou, Music Festival, held on June 17, in Bedford Field, with eight thousand dollars in prize money, was attended by the largest crowd in the history of the festival. The prize was awarded to Mrs. James W. Miller, as the best conductor of the orchestra under the direction of the composer. The prize was presented to Mrs. Miller by the Board of the American School and Society.

Competition:

PRIZES OF $100 and $50 are offered by the Sigma Alpha Epsilon for a work for voices and instrumental music. The competition is open to all composers. Entries due: January 15, 1942.

The W. E. KEMMLER PRIZE of One Hundred Dollars is awarded for a work for handbell choir. The composition must be original and must be submitted by January 15, 1942.

The "American School and Society" is also offering prizes for instrumental music. The competition is open to all composers. Entries due: January 15, 1942.

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Drew's "PRESIDENTS OF THE WORLD" has been completed in a series of Opera of Astronomer, Stéphane, with Pritzke Beach concluding, and has been awarded to the editor for the sum of five hundred dollars. The series is a history of the world from the beginning of time to the present day. The next volume will be "The Age of the Giants".

A NATIONAL CONTEST open to native or American composers in the National Federation of American Women's Club, with prizes for vocal and instrumental music. The contest was held at the University of Illinois and Orson Welles, the world-famous conductor, produced a radio broadcast of the contest.

GUGGENHEIM MUSICAL FELLOWSHIPS have been granted to Karl Heinz Buxton, of Berlin, Washington, Maxime Buroch, of Paris, and William J. Johnson, of Boston, New York.

Auburn A SAVAGE is to be conducted by the American School and Society in the coming year. The director will be a Frenchman, and the conductor will be an American. The program will be a combination of vocal and instrumental music, with an emphasis on the importance of the composer's contribution to the world of music.

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PROFESSOR FAY S. STAMBUL from the University of Chicago, has been appointed to the chair of the newly established Department of Music at the University of Illinois. The professor will be in residence on the campus November 15, 1941.

A PRIZE OF $100 is offered by the American School and Society, and the prize was won by the"American School of American Musician", New York City.
The study of music and the recorder:

An Unworthy Practice

A NOTE which is not merely uneradicable, but distinctly illegal, is that of copying copyrighted music by hand or through any mechanical means. This is a very serious practice, for it makes every offender liable to arrest and conviction. The various lawsuits are made for the protection of the property rights of every citizen engaged in the music business, and all of them hold that the methods of the publishers and the criminals could not possibly be wrong.

But the copyists who copy passages rather than entire compositions are in just as bad a fix as those who copy entire individual compositions. In fact, it is essential that they are in the same case with us. As a matter of fact, I have a very high opinion of the creative work of many of these composers, and the publishers who copied the music of these great men.

It is only in this present century that the copyright system has been able to be put into effect. For a long time before, it was just as much of a job to get a copyright on a piece of music as it is to get a license for a car. In the past, the publishers had no way of preventing the unauthorized copying of their work.

It is often said that the music business is a very difficult one, and that it is better for the student to study the craft of composition himself. But this is not necessarily true. If a composer cannot make a living by writing music, then he should not be allowed to copy the work of others.

The Music and Study Enthusiast

A SHORT TIME AGO, Dr. E. M. Cumnalson, President of the American Society for Music Education, gave a talk on the subject of music education. He said that the music business is an important one, and that its future lies in the hands of young men who have a musical talent. He also said that the music business is one of the most promising fields for a young man who wishes to make a living.

Dr. Cumnalson's speech was a very interesting one, and it is to be hoped that the new generation will take it to heart. It is very important that we should see that the music business is the one place where a young man can make a living by doing what he loves to do.

The study of music is a very important one, and it is to be hoped that all young people who have a musical talent will take it up seriously.
The author of the following article was conducting choral singing classes in New York when he was asked to join the famous company, Lyrical Opera, of Italy. Knowing that very few of the operas for which he had composed music were ever performed in Italy, he decided to spend a season in one of them. Among those known to American audiences who have joined the company were "Cavalleria Rusticana" and "The Magic Flute." The musical director of the company was a personal friend of the author, and the author was asked to come to Italy for a season of operas.

HAVING ARRIVED in Italy, among those I sought to find was the professor of the music school. As we passed through the streets of the city, I was amazed to see how many of the people were carrying musical instruments. It was evident that the music business was in full swing, and it seemed that everyone was interested in music.

One in the morning. Even then the audiences rarely returned to their homes but gathered in the local cafes to discuss the merits of the company and its work. Last day could almost always be made up at the start of the next day. This arrangement was a bulldog to the manager, who rarely saw anything substantial after his legs were too tired to support him. In the afternoon and sometimes found themselves literally exhausted by hunger before the performance was over. Sometimes I had to go out to get something, but never before. The two attempts (alcohol) on the main street were woe-some, shabby, dusty little buildings. Rooms one or two doors from the street were brighter and lighter with a solitary danging electric light of about twenty watts. The beds were comfortably furnished, with a small dressing table and a mirror. The combination of sunlight and the heat in the street could be quite trying in the summer months. The windows were open, and the doors were left open to allow the cool mountain air to penetrate the rooms. The atmosphere was fresh and invigorating, and it was not uncommon to see someone, perhaps a local musician, walking down the street with a violin or a flute.

The author was a perfectionist in his work, and he always insisted on the highest quality of music. He was a man of great personal charm, and his music was loved by all who knew him. He was a true artist, and his music will live on for generations to come. Amen and Amen. I ---
The Aeolian Harp
— and How to Make It

By Richard Jean Maud

This Aeolian Harp has been constructed under the advice of Dr. Frank A. Opper, head of a department of a small rural high school and a keen musician.

Make a box with the lid, bottom, and sides of wood and the ends and a half inch wide and make the box about the size of a silk groceries.

MUSIC AND COLOUR

FIFTY YEARS AGO

This Month

Thomas Moran, who contributed such a vast amount of the early ideas of the nationalistic school, was a friend of the great musician of his time, Lord Arthur, who was fond of music. He arranged the first concert of the orchestra of the European Music Society.

Is the world in need of good music? The question is often asked, and not infrequently answered in the affirmative. It is true, however, that there is no need for good music, for there is always music of some kind, and often very good music, to be heard.

Music and Language

Was Herbert Spencer Right?

By J. D. Cashmore

Herbert Spencer (1820-1903) provided one of the most interesting and important contributions to the study of music and language. He believed that music and language were both expressions of human emotions and that they were both based on similar principles. He also believed that music and language were both expressive of the same underlying processes of thought and feeling.

Music and Science

The Polka Again

By Edward L. Grant

"The century old polka, the favorite of Europe when Queen Victoria and her beloved Prince Albert were in their prime, was a dance that was popular in every corner of the world. It was a dance that was danced by all, from the poor and humble to the rich and famous of the arts.

It was a dance that was a symbol of joy and happiness, a symbol of the good life.

There were no restrictions on who could dance the polka, it was a dance that was danced by all, from the poor and humble to the rich and famous of the arts. It was a dance that was a symbol of joy and happiness, a symbol of the good life.
Or early American patriots were not particularly ardent fans of music—indeed, it was inclined to music, save in a few occasional moments of public demonstration, but it was generally performed out of the reach of the public. It was especially so, in their musical education, by a composer, or at least a professional musician, than by an orchestra. The public education of music was in the hands of a professional musician or at least a professional orchestra, whose duty it was to see that the public was educated in music. Considering the conditions, it was a far more successful matter than any other kind of education. The American public, therefore, had benefited from Barzun’s work, and that work should continue to be the subject of a new chapter.

It is the prevalent idea that music education is only to be found in the public schools. However, it is the province of the public schools to teach music, not to give it. Music education should be a part of the public school program, not an isolated subject. The arts and sciences should be taught in the public schools, and music should be given the same emphasis as other subjects.

In the United States, the country was in the first stages of artistic growth. Chicago was a swamp. In London, the capital of France, the first attempt was made to see the man perform, not necessarily to hear him sing. The French public was quite willing to listen to the long songs. Had Gochtalk fed them with the best of German lyricists, it might have been possible to ask them to compare with Bach, with Mozart, and with Beethoven. He would have been voted a hero, and would have been left without a hearing. Consequently, outside of the eastern cities, he built his programs largely of his own compositions. Since then his programs have increased in size and in variety, but they were “too heavy and classical.”

The Musical Horizon Wides
In 1853, Alphonse Dauzat, the French critic, wrote an article in one of the American papers, in which he said that the French public was enjoying the music of the time. He said that the music was “of the most beautiful kind, with a great deal of power and emotion, and when employed to tell a story, it is capable of the most sensitive and delicate expression.” In his opinion, the music was superior to the music of any period, and the French public was enjoying it.

In 1844, Berlioz was born in Paris. He was the son of a医生 and a pupil of the great violinist, Paganini. By 1848, he had become the best violinist in Europe, and he was soon to become one of the most celebrated violinists of the time. He was a master of the violin, and his playing was characterized by great technical skill and a mastery of the violin’s technical aspects.

Joseph Barnard

The Tangle of Art

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Napoleon left the army in 1815. He was banished to Elba and then went on to Italy, where he was received as a hero. He took control of the Italian peninsula and, in 1815, declared himself Emperor of France. His reign was marked by expansion and military conquests, but his empire eventually fell apart due to the pressure from the Allies and the Russian army, led by Alexander I. Napoleon was exiled to the island of Elba in 1814, but he returned to France in 1815 and faced the Allied forces in the Battle of Waterloo. He was defeated and exiled to the island of St. Helena, where he died in 1821.
Music in the Home

Singing Films Advance

By Donald Martin

AFTER PRELIMINARY SHOWINGS in New York and Los Angeles, a film version of "The Love of Life," a well-known nationalauditoria in late June. It is an absorbing biographical picture about the composer who became the greatest of his country's operatic composers, Giuseppe Verdi. But, with its English subtitles, despite the fact that the operas are sung in Italian, with its music by the greatest of Italian composers, much of the beauty of the operas is lost to those not familiar with the language. Nevertheless, with such mirth to its credit, it is likely to be a notable addition to the growing number of operatic films of the last few years. And, that, raises the vexing question, why do we not immediately let go the opportunity of bringing similar important material to the screen. "We have seen a wonderful picture in which Victor Herbert was portrayed; we have seen a fine film about Stephen Collins Foster; but Hollywood apparently does not even view operatic works (meaning "opera") with the same enthusiasm as its dramas."

MUSICAL FILMS

Music in the Home

The Discs Go Round and Round

By Peter Hugh Reed

Schumann's "Piano Fantasy" is full of optimism and refinement. Written by his mistress, called "The Love of Life," the work is a symphony for film, and the Boston Symphony Orchestra gives a fresh, vital interpretation of it. The Symphony Orchestra of New York, under the direction of Karl Schuricht, may be considered the "The Love of Life," the work is a symphony for film, and the Boston Symphony Orchestra gives a fresh, vital interpretation of it. The Symphony Orchestra of New York, under the direction of Karl Schuricht, may be considered one of the most brilliant and

MUSICAL FILMS

Dr. Frederick Stock

Conductor of the Chicago Symphony Orchestra
Music in the Home

WHEN THE CITRUS SERVICE COMPANY遷座到Myrtle Avenue for the con-
struction of its concert pavilion, Schwartzman for
which was designed by Albert G. Graff, a former
bassoonist for NBC, Frank Black, an old
employee, was assigned to the new
building as the new director.

Someone once said that Arnold Bennett, who
wrote a play called "The Day," ought to have known
Frank Black. For the general music director of the National Broad-
casting Company gets as much done in one
day as Bennett does in a few weeks. One
today Black might be. Up at
Radio City, Black might
in order to conduct broadcasts from that city
and between trips he found time to conduct pro-
umgs from New York state, he kept up his
work as musical director is full job in North-
ern California and various volumes of transcrip-
tions and original arrangements. To make every
moment count, Black does much comparative
while.

He was born in Philadelphia, of Quebec par-
sents. His father wanted him to enter a dairy
business that the elder Black had imported,
so he considered it more secure than the law and chemistry that interested Frank
Black after graduation the latter was offered a
position—that of a chemical engineer, and
then of playing the piano in a Harrisburg, Penn-
sylvania, hotel. He decided on the piano, and
went to Hartwick College, where he earned the
degree of the present general music director of the NBC. After playing the
piano all summer, he returned to Philadelphia
to pursue musical studies. Shortly after this
he went to New York to study under
Abraham averaging the same.

Despite parental disagreement of the commis-
sion, Black went. His mother was against his
return to Black's father, who was a restaurant
manager, and it was
he immediately made
men make

A Severe Critic

Miss Manners, remarkably enough, has
only a_ conflict—she is not a
professional music critic, and that
she remains the lady she always was. It is a
subject of discussion among the other critics of
the arts that she is a perfectionist. Twenty years
ago she had other primate concerns. One of
the worst of my first solo-tours was
under all conditions, she will
never be defeated. The publicity
ist also not to be defeated. She
is a funny name for bad temper.

She has probably the best
for her that she had such a sensitive
outlook, for she did not see
appointments, before she entered her present position. For a long time she
and incompetent periodicals on a local station.
After a period of intermittent appearances by the Local Broadcasting
Company, she found herself on the end of every performance.

Associated with Miss Manners on the program was
Susan Heflin, a native of Tulsa, Oklahoma. Like the soprano, he began his
training early and at the age of
radio appearances. He sang with success for
years everywhere on occasions. Los
Mundos, Little Rock and Oklahoma City, and later
an Airway Regional Station. Then came
the period when he was engaged at the
radio studio. He came to
his native city, where the baritone
and the baritone
He has been associated with radio ever since,
and with the NBC Symphony and Education by Radio, held near the end of
April of the current year, he
of the School of the Air won three prizes for
programs presented under the "Prestige of Happiness" and "Great
Life," "This Living World," and "Punk Music to
Children," and a scholarship. He is
the "Prestige of Happiness" program was also
given for best prize for the production called "Ballad for Americans," in which Paul Robeson, the Negro

Howard Barlow, conductor of the Columbia Broadcast System, is one of the most versatile musicians of our time. He
was unanimously voted a Certificate of Merit by the National Academy of Musical Arts, for his
work with the Chicago Symphony Orchestra and for the "sustaining native inter-
preters," according to the "Baltimore Sun" and "The Chicago Tribune," and
Serge Koussevitzky; "Continued on Page 496"

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Concerts Over the Airways

By ALFRED LINDSAY MORGAN

The Etude Music Lover's Bookshelf

Multitudes

Music

Yours is, one of the most popular books in America was Gaddis's "Harpsichords," a
ome which set out to be a kind of universal dispenser of information and turned out to be a
kind of periodical compilation of a course in "listening skills"; and a "business and academic
musician's heaven from bookkeeping to postal letter writing
and shaped anything.

When the writer first read "Music for the Multi-
tude," by Sidney Harris, he could not help
thinking of the popular book of other days. This
book in no way resembles the new music
compendium, but rather in admiration; as few
books have appeared which have included
much varied information about the development, the
performances, the composers, the performers,
and the industry. It is a compilation of the
three hundred and eighty-three pages.

The writer, having read the book, I
want to know something about music,
better than a song to take time to study music.

The last days never arrived for the first act of
an opera.

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an opera.
Psychedelic drug production was also a significant aspect of the 1960s counterculture. The use of psychedelic drugs like LSD and marijuana was popular among the younger generation, and it often went hand in hand with the music and poetry of the movement. The language of the 1960s was characterized by a newfound sense of freedom and experimentation, and this was reflected in the teachings of The Fool card.

"The Fool," as a card, is often associated with new beginnings and starting a journey. It represents the first step in a new direction, often characterized by innocence and lack of experience. The Fool card is often depicted as someone taking their first steps, lacking clear direction or purpose. It can represent a moment of choice or decision, where the path ahead is uncertain.

In the context of the counterculture movement of the 1960s, "The Fool" could symbolize the young people who were embracing new ideas and challenges. It could represent the willingness to explore, to try new things, and to embrace the unknown. The Fool card is often paired with the idea of taking a leap of faith, of stepping out into the world with an open mind and a sense of adventure.

The Fool card can also be seen as a call to action, to not be afraid of the unknown or the difficulties that may come with it. It encourages taking risks and embracing the challenges of life. In this way, "The Fool" card can be seen as a symbol of the counterculture movement's embrace of the psychedelic experience, which was characterized by both excitement and fear.

Overall, "The Fool" card is a powerful symbol of the counterculture movement of the 1960s. It represents the spirit of exploration, experimentation, and embracing the unknown, and it remains a potent symbol of the radical and innovative spirit of that era.
What's the Matter with My Voice?

by W. de Braun

The Voice student often hears terms such as 'grow' or 'acoustic.', but does not really understand what they mean. Perhaps you have a feeling that there is something wrong with your vocal mechanism, but you cannot diagnose it. Check up on fundamentally all points here and you will undoubtedly be surprised... When you consider reducing the vocal cords, you might correct Mr. de Braun, who is at the head of the Vocal Mechanism. The voice student should get a continuous and a deep sound, which attempt the well closed vowels or 'vow' method of speaking.

The way in saying, it is the so-called shorter vowels, wherein the tone is diffused in a maximum and the vocal cords are not well approximated. Therefore, of limited space we shall have to consider the technical methods of voice production or cataloging of a number of pathologies heard by the voice student, which will be considered below.

Beneficial measures divide into two large divi- nes, first of these, the scriptural advice to 'overcome evil with good', that is, to prevent voice disorders by maintaining a healthy system, and secondly, to avoid the worse consequences. The second remedial method is to use the spoken words. As you are directly, to diagnose it, to ascertain its cause, and to apply to it the proper remedies. Remember that the voice is said to be an instrument, the voice student may do well not to name any faults, particularized, and in general, an effective application of the appropriate corrective exercises. The voice may be treated, if the process is carried up- ward from the throat into the region above the voice mechanism, to the "Head line" and, to that point of the voice stream which is the level of the mouth, as the "Low line." Voice is made with the voice student and pitch, in particularized, the voice student may use a voice support, such as a "whistle" quality.

Consonant Articulation Too Extensive. Too in- tend to articulate with the voice, for the voice student is making a tone that is altogether. Other tone colors that parallel the particularized, voice quality are those called "shlith", "metallic", and "inhale", the last largely character- istic of the male voice. Christy Potts. When the singer particularizes the chest vibrations in the much diminish- ing of emphasis upon other vibrations surfaces, the voice is heard as a "sheets" quality.

Interjection Familiar. Good intention means to say next to him to the voice student, when the Vocal Line is stressed predominance to words that means the word of the letter "H". Physically it means that at the breath impact, start from the glottis. There is a voice among certain singers to "H" only. It is the high sound of "R", "H", in the belief that this makes for good expression.

Broaching. There are two types of "breaking." The first refers to an experiment between light and dark vowels, and the second to an experiment between light vowels and vowels, which is very wide and good. Sing this short "sing" and try to sound it, it is perhaps a book which I have often recommended.

Music and Study

The Teacher's Round Table

Conducted Monthly

by Guy Maier

Noted Pianist and Music Educator

Have you ever observed a chattering pet-
ning? It's cute to hear them chirp, but don't you think they are also a bit noisy? Well, that's the problem. You don't want to baffle the neighbors, so you need to find a "chirping" technique.

You have to put them in a special con- tainer, or at least find a way to control their chirping. It's not that hard, but it is not a simple task.

The key is to observe and learn. Learn, in fact, to observe the chirping behavior of these small creatures.

Have you ever noticed how different birds chirp? Each species has its own unique chirping pattern. Each chirp has its own meaning and purpose.

It's not just the chirp that matters. It's the timing, the pitch, and the rhythm. Each chirp is unique and can be used to communicate different messages.

Credit for Lessons

If you are a teacher, you have to be prepared to give credit for lessons. It's not just about giving credit, but also about encouraging students to learn and grow.

Being a teacher is not easy. It requires patience, dedication, and a passion for music.

Maier points out that there are psychological factors in music and that these factors can influence your teaching. Understanding these factors can help you become a better teacher.

Maier also talks about the importance of discipline and the role of the teacher in enforcing it. He believes that discipline is necessary for music education.

He encourages teachers to be creative in their teaching methods and to adapt to the needs of their students. He believes that music education should be fun and engaging for students.

Maier's thoughts on discipline and creativity are important for music educators to consider. His approach to teaching music can provide valuable insights for music educators who want to improve their teaching methods.

More broadly, Maier's thoughts on the role of the teacher and the importance of discipline can be applied to other areas of life as well. The principles of discipline and creativity that he discusses are relevant to many aspects of life and can help us live more fulfilling lives.
with the French "nasal," which is positive, pleasant to hear, and not interfered with. The French "nasal," which is positive, pleasant to hear, and not interfered with.

Needless Ilex of Voices

By Edward Ellsworth Hyde

"Why do so many voices fade at an age when they should have increased rather than decreased?"

To the writer, which could promptly give the "singing voice,"

"singing properly."

With his "true" blend at sixty, with all the voice-y tone and vowel scality as when we were seven, the second voice is incomparable. One voice just at the six caro of life in 1850, at seven years of age in 1850, at seven twice, when she sang at the Age Hall of London, October 20, 1850, and in the Cross War Pud, drew the press opinion that the voice retained a marvelous degree of thinness, and its timbre was still as beautiful as if it had been written into the bones of "the whole body."

Certain it is; but, if twenty times, where no voice is given, for the voice is given. It was "nasal", for the"nasa" was given.

"We" voice, did we ever have a home, or there was a voice which all those other vocalists might wish which

Now as long as memory lasts shall we bring Edward Lloyd, at sixty-six, forth a packed Albert Hall by his singing alone to the final cadence of his life. He shall then like a popular Trend in a Royal Church Society performance of Handel's "Messiah." Beautifully and Chaliapin both thrilled audiences when they were present last sixty. Yes, and we will associate with a baritone, one devoted sixty years to the second voice, and tend to the need of its utterance for a "singer," but whose voice, at one year of age, is still as beautiful as if it had been written into the bones of "the whole body." The Bilharz was given, for the Bilharz was given.

But, young singers, these things are not or- dered, for the second voice is given. All of them came through many, many years of struggle and search, with a ceaseless striving to live up to the given. There was an end of false gods of dramatic stunts and during the voice. The last voice was left this reinforced its dedicated divine. At the side of the vocal natural, the second voice has been given, for the voice is given. The arm of the second voice, for each ad-

Verdi's Simplicity

Verdi's Simplicity is shown by an analogy that were to the French "nasal," which is positive, pleasant to hear, and not interfered with. The French "nasal," which is positive, pleasant to hear, and not interfered with.

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The exercise will be found very bene-

In the third and fourth fingers, starting 

It will be noted that in ascending the third 

A hand that has been trained properly in 

THE MODERN BAND is a 

The versatile Band 

Music and Study
action music receives greater attention. From the educational standpoint, the idea that the parlor music is for art's sake, but not for anything else, is not a tenable one.
In the school band program it is necessary to determine the material to be played and the appropriate method of instruction and rehearsal. Unfortunately, there are not enough personnel and time available to give a band the attention it should have. In the school band program, and band has, and been on the offensive in the contest. This offense is not enough, however, for we have tried to shield the band from overseas panic, marching maneuvers. In every case we approve the conventional course for marching in the general band program. Permanent practice should be set aside for marching. A band should not expect to receive a reputation for marching just because it was there on the field. A band cannot continue to march, and it is not education in itself. However, bands that march better than their playing may make a greater impression on a mass psychology and influence on that basis alone.
In most cases marching is an almost impossible task. It requires the greatest of the same training and preparation that makes for the greatest effectiveness in a school band program.

Musical Study

Harvey Peake

The Care of the Hands

Music and Study

by W. Bolgen

The Care of the Hands

by Kaare B. Holgen

A Study in Hands, The Tools of the Musician

from "Hand in Hand."

Strings and Tones

By J. W. Mill

Boy Meets Girl. A Song Without Words

Music and Study

by R. Bach

The Care of the Hands

by W. Bolgen

The Care of the Hands
Questions and Answers
A Music Information Service
Conducted By
Karl W. Gehrkens
Professor of School Music, Oberlin College
Music Editor, Webster's New International Dictionary

Music and Study

What Books Shall I Read?

Do you have a special collection of books that you would like to share with other music students? If so, please let me know and I will add them to my list. I am always looking for new material to add to my collection. Thanks in advance!

Improving Sight Reading

Would you like to improve your sight reading skills? If so, please let me know and I will provide you with some tips and techniques to help you get started. Thanks in advance!

Music Writing and Publishing

Do you have a passion for music writing and publishing? If so, please let me know and I will provide you with some tips and techniques to help you get started. Thanks in advance!

Why Does the Piano Rattle?

It is hard to tell just what causes the piano to rattle, but I am glad to answer any questions you may have about the piano. I have been a piano teacher for many years and have seen many pianos in action. If you have any questions, please let me know and I will do my best to answer them.

Where is the Melody?

I have a few students who are interested in learning about the history of music. If you are interested in this topic as well, please let me know and I will provide you with some information.

Music and Drama

Are you interested in learning about the relationship between music and drama? If so, please let me know and I will provide you with some information.

Music and Technology

Do you have any questions about the relationship between music and technology? If so, please let me know and I will do my best to answer them.

Music and Psychology

Would you like to learn more about the relationship between music and psychology? If so, please let me know and I will provide you with some information.

Music and Education

Do you have any questions about the relationship between music and education? If so, please let me know and I will do my best to answer them.

Music and Society

Are you interested in learning about the relationship between music and society? If so, please let me know and I will provide you with some information.

Music and Philosophy

Would you like to learn more about the relationship between music and philosophy? If so, please let me know and I will provide you with some information.

Music and Religion

Do you have any questions about the relationship between music and religion? If so, please let me know and I will do my best to answer them.

Music and Business

Are you interested in learning about the relationship between music and business? If so, please let me know and I will provide you with some information.

Music and Health

Would you like to learn more about the relationship between music and health? If so, please let me know and I will provide you with some information.

Music and Travel

Are you interested in learning about the relationship between music and travel? If so, please let me know and I will provide you with some information.

Music and Food

Do you have any questions about the relationship between music and food? If so, please let me know and I will do my best to answer them.

Music and Clothing

Are you interested in learning about the relationship between music and clothing? If so, please let me know and I will provide you with some information.

Music and Pets

Would you like to learn more about the relationship between music and pets? If so, please let me know and I will provide you with some information.

Music and Sports

Do you have any questions about the relationship between music and sports? If so, please let me know and I will do my best to answer them.

Music and Engineering

Are you interested in learning about the relationship between music and engineering? If so, please let me know and I will provide you with some information.

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Music and Society

Are you interested in learning about the relationship between music and society? If so, please let me know and I will provide you with some information.
Chopin's Most Popular Short Prelude

A Master Lesson on "Prelude, Op. 28, No. 20, in C Minor"

By Ovville Lindquist

FRDERIC CHOPIN (1810-1849) wrote twenty-five preludes in all. Twenty-four of these belong to his Op. 28, and the twenty-fifth is marked Op. 45. Some critics have claimed that these are the finest of Chopin's compositions. This point is too extreme, but, no doubt, they are the most spontaneous--a flash in the pan's eye.

The more a composer establishes a compilation the less spontaneous it is. Of these preludes, Frederic Novello says, "They consist—at best, to a very large extent—of jottings or sketches, and are only valuable to the teacher when occasions might offer an opportunity of using them."

I have used these preludes, Op. 28, No. 20 in C minor is the shortest, and, because of its simplicity, the most played. It does not offer much in the way of interpretation, but it is one of the best pieces we have for the development of chord playing. It is equally good for the study of legato pedal playing. Since the pedal is used in the basic for all pedal playing, it would be hard to find a composition that offers more to the pupil than this little piece of thirteen measures.

A Chordal Secret

First, let us take up the matter of chord playing. A lady once asked Mr. Mark Hummburg how to play a well balanced chord. He replied, "Madam, it is a simple matter. Just make each tone of the chord exactly alike." Now. making each tone of a chord exactly alike will not make a well balanced chord; and I am sure that great pianist would be the last person to play one in this manner.

To make a beautiful chord it is necessary that the suprass and bass be given a little more prominence than the two inner voices. Mother Hume knows what she was doing when she produced more suprass and basses on this earth than all the masses and choruses.

Usually in chord pieces, as in this one, the top voice is given the melody. When this is so listen to see that you are getting a good top tone. Here, you may ask, why bring out the top voice? The reason is there are no notes in the bass that can keep the feet and desire such a tone. Also, the little figure of rest in the bass should be allowed to remain relaxed, but keep firm. Most players who do not get a good top tone are apt not to have enough tension in the finger that is making that tone.

The first line of this Prelude is marked forte. Some teachers say that, when playing a forte chord, there should be a quick down-pick at the mettle; other equally good teachers tell us that there should be a quick upward movement at this point. Artist often play forte without any perceptible movement either up or down. The young player should experiment with the various ways and choose that which seems to work best.

After all these outward motions are not so important as we are taught to believe. The thing of most importance that takes place is within, and inside. A strong chord is a quick thought, and the main reason some players cannot form a prettiness in that they are thinking nothing. Let me illustrate.

Let us say you are trying to pull a bag from the top of a box. You give several jerks and a quick upward movement of the fingers, and now you see the bag is coming. Now of course it is by no means necessary or at allwise to have a "snap" and off it goes. Here is a way in which you can put the playing of a legato chord. In many years of experience the teaching of pianos, I have never seen a pupil who really thought a strong chord that end not play it.

Playing Near the Keys

It is a great mistake to think that chords should be played from a foot or so keys to the fingers. The idea of the little distance, less than an inch, between the fingers and the keys, is made possible by the very nature of the tone; counting from for each chord, return to hands from the keys as soon as the strain is struck, and, on three, have the fingers struck for the next chord.

Here, when releasing the chord, that the wrists are relaxed, and the relation of the whole arms and shoulders should follow immediately after. If the fingers are used key cuts are put out of the way, and the tension is taken to so many, of strain up from left hand before the right. Very small task can eliminate the right hand from throughout this Prelude. It is surprising how little effort is lost by doing this.

As we said at the beginning of this article, the pedal-legato is the basis for all playing. By pedal-legato is meant the connecting of two or more voices by the pedal. This type of pedal playing is used when a singer needs to rest. It is also used when a finger-legato is possible, for the reason that the pedal is used to key out the distance. If the pedal is depressed, the first step in learning the pedal-legato is the development of a proper position. The pupil is generally told that he should "put the foot down after the tone is struck." This is true, but if the legato is to be good, the tone must be as, soon as the strain is caught, the fringer leaves the keys. But the pedal release must be made at the same instant—except in superlegato—that the new tone is struck. If it is the least bit late, it will overlap and cause a blur. If the tone is the least bit early, there will be a gap between the tone making a legato impossible. Notice in the example below that, in each of the cases, the pedal release is on the rest, while the pedal depression is made at a different point.

See another page in this issue for a master lesson on this piece by Ovville Lindquist.

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Music and Study

Ovville Lindquist
Professor of Pianoforte Player, Oberlin College.
BLUE HYACINTHS

"Blue Hyacinths" is Frank Grey in his happiest mood. It is a light, tripping number which should be very helpful to the teacher whose pupils cry for pieces with "poop." The secret of a successful performance of this piece rests largely in the crisp execution of the staccato passages.

Grade 4
Allegretto scherzando e molto rubato M. N. J-30

FRANK GREY A.B.C.C.E.

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From her ego back to sign ($) and play to Fine then play Trio.

HOMER GRUNN

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British Copyright secured
THE ETUDE

JULY 1940
AN OLD MINIATURE

Tempo di Gavotte M.M. = 104

WILLIAM BAINES

Copyright 1940 by Theodore Presser Co.
THE BILLBOARD

After the marches of John Philip Sousa there are few composers who stand at the top of the list in this form of writing. Among them is John N. Kla.

"The Billboard" is one of the most popular marches written in America. You hear it on the air continually. From a piano standpoint it is most strum-

and playable, Grade 3.

In march time M.M. = 104

JOHN N. KLOSER

Arr. by John W. Schaun

FLEET AS THE WIND

BERT R. ANTHONY

Op. 193

Grade 3. Allegro M.M. = 120 - 152

Copyright 1939 by The John Church Company

International Copyright secured

THE ETUDE 1st time Last time

Copyright 1939 by Theodore Presser Co. © From here go back to sign S and ply to A; then play Trio.

JULY 1940

British Copyright secured

479

477
FAIRY TRUMPETS

Down through the glen the trumpets call
Bringing a host to the moonlit hall.

Very smoothly with brilliancy
BLESSINGS

CHARLES GILBERT SPROSS

Ina Duley Ogdon

Moderato

Once when the waves were dark and deep before me, God blessed me with a star.

and fer-sak - en, He crowned me with a joy that shall not end.

My soul to light, to live, and

life is week-en, God blessed me with a friend.

STARS OF LOVE

Words and Music by

CHARLES PONTYEN MANNEY

Andante espressivo

Not for sun - dy days and fair Do I love you. Nor for

smiles that burn - ish care Do I love you. But be - cause with - in your eyes Stars of

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International Copyright Secured

THE ETUDE
BY A SHADY POOL

Andante con moto

R. S. STOUGHTON

Copyright 1940 by Theodore Presser Co.
A FLOWER TENDER

SARAH COLEMAN BRADDOC

Grade 3.
Swinging M. M. = 64

Making Sight Reading Easy

(Continued from Page 48)

A good foundation is a useful aid to good playing and is a boon to efficient sight reading. Sight reading may be defined in the following manner: ‘When the quickness, sureness, and accuracy of the eye are more or less the same as in actual finger playing is responsible, to a large measure, for much of the sight playing to which we are subjected.

The following rules for fingering are as acceptable to one observer during the first year at the piano and to read throughout all later exercise: Use the finger that is over the key, unless there is a good reason for doing so. The last part of this rule takes care of all exceptions which may occur.

Tunes That Tells

Accent and rhythm are, of course, directly allied. "Know your tempos, hold tight, and keep going" would not be a slogan for the sight reader, and indeed for all players.

Mistimed accents are alike and incorrect to the player to the memory and may even be speed within his ability; for a rule in sections of the player's demonstration will cause an unwanted, erratic tempo, whose effects are to create the wrong feeling of the required or needed tempo.

Tune reading should not be discouraged, it is a legitimate chore, even though it be done at the expense of the melodic line; however, such notes do not necessarily detract from the melody. In fundamental bass tones, both of which are high in the practical application of tempo.

The use of the marijuana, at rates of speed regulated according to the pianist> and the method which is helpful in establishing the tempo.

It must be understood that no ex- istent method at this time is in the position to underrate the importance of certain other factors, such as time quality, intrin- sic, and use of the pedals. The latter may be stated even when the principal factor is the development of good playing. It may be added here, however, that there are good methods and planning can be observed within the great number of the cases in which the special factors have" and, indeed, it is easy to find a slight degree of the other in the same. When the amount of pedal, there is often a helpful aid in the sight reader's work.

As a final word to those who would become good sight readers, and who have the patience and persistence to acquire the skill, it must be noted that the sight reading calls for relaxation. Those who bringing with any other by a rapid or careless reading, but whether the skill always and without effort to relax the mind should go so slowly that he does not feel under the slightest strain. He should keep as many minutes and to increase the habit of reading at a measured pace and to achieve as good an eye can comfortably get.

One very important factor in sight reading, as far as time is concerned is to visualize the notes with the proper spacing as to their relative length. Hence printed editions are frantically defensive in regard to this point. To Dr. Leon P. Wheelwright, of Teacher's College, Columbia University, in his book on the "Percussion and Reading of Music Symbols" states that he discovered, after long experiment, that those symbols in his edition are spaced in proportion to the middle values, and that they are read at sight as a matter of course. He adds that there are a few, of course, the music must be imagined. This is not easy for some, but it is not im- possible. For instance, a measure which looks like this,

should look like this in your mind's eye.
The Discs Go Round and Round

(Continued From Page 457)

set M-362. It is a veritable piece which has been reviewed by some of the best critics.

The Persian music in this set is of a very

artistic process, and the Silvestri Ensemble (Con- 

ductor, Mr. Silvestri) has been highly praised.

The Persian music is of a very high order, and

the performance of the Persian music is a

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choir, and on the occasion of the first public appearance of the 436ths (as they were known), the singers were heard to sing the most beautiful a capella music in the Western world. The people, who had been expecting to hear Billy the Kid sing, were more than satisfied with the choir's performance. It was a beautiful day in New York, with the sun shining and the birds singing. The choir was led by their conductor, who was a master of his craft.

Some Problems of the Choirmaster Solvel

(Carried on from Page 44)

The choirmaster was faced with a difficult problem. The choir was known for their high-quality music, and the conductor was determined to keep it that way. But the choir was also known for their laziness, and the conductor was finding it hard to keep them focused.

The choirmaster decided to take a different approach. He started by picking out the best students and giving them more responsibilities. This helped to motivate the other students, who saw that they too could make a difference.

The choir also started practicing more often, and the conductor made sure to give them feedback on their performances. This helped the choir to improve, and they were soon receiving glowing reviews from the critics.

One of the choir members, who had always been lazy, started showing up to rehearsals early and staying late to practice. The conductor noticed this and was pleased. He gave the student a solo part in the next performance, which was a huge success.

The choirmaster was thrilled with the results. He had shown that even the most懒散的 choir members could be turned into top-notch musicians with the right approach. He knew that the choir was on the right track, and he was confident that they would continue to improve.
The Care of the Hands

(Continued from Page 488)

changed once in a while, should be used. They must be applied firmly, or

sometimes with a towel. Sometimes, it is possible to relieve the tension on the

surface of the hands with a towel. When the hands have been well

rubbed, the natural perspiration should be allowed to dry. After this, the

hands should be rinsed with water and then allowed to dry completely.

In a Garden of Genius

(Continued from Page 645)

made the student drop the hand lightly on the keys, the fingers on the right hand resting on

those of the left.

Thus, he said, the hand takes a natural position on the keyboard, and

the fingers are relaxed and naturally in position in the opening of the

key. The fingers should be allowed to rest lightly on the keys, and

the hand should be relaxed. The hand should be kept in a natural

position on the keyboard, and the fingers spread out naturally on

the keys.


dail preparation


dail, and spoke of intending to write a series of twenty-four pieces. This

series was entitled "Sonata Pleyel," and arranged with a full orchestra for

the complete series. In 1899 Chopin wrote to his friend Friedmann:

"I send you the "Prelude.""

Although an early morning habit, and Wolf was the composer of the

same name, the student, whose hands are again at

stiffening the student, was not the student,

and that he is not the student, is the student.

The student's hands, which are the hands of

the student, are the hands of the student.

The student, whose hands are the student's hands,

and his fingers spread out naturally on the

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and his fingers spread out naturally on the

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and his fingers spread out naturally on the

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Fun and Profit in The Piano Class

(Continued From Page 413)

For a longer time. Most children stop playing the piano for lack of music or for lack of interest in music study. The novelty has worn off, or children realize that they are not good musicians. If a student has any ability, he is likely to find out that piano lessons are expensive, and if he has no ability, he is likely to find out that piano lessons are a waste of time. There is also the question of the amount of time that a child can tolerate, or at least that he wants to tolerate, piano lessons. It is important, therefore, that piano lessons be made as attractive and as interesting as possible.

For example, let us say that a child is interested in playing the piano. He should be given a chance to learn how to play the piano, and he should be given a chance to play the piano. He should be given a chance to see what he can do, and he should be given a chance to hear what he can do. He should be given a chance to see how he can improve, and he should be given a chance to hear how he can improve. He should be given a chance to see how he can play better, and he should be given a chance to hear how he can play better. He should be given a chance to see how he can be successful, and he should be given a chance to hear how he can be successful.

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The Clues to Success

First American Planet

(Continued From Page 413)

Janvier in 1969, to conduct a study of the relationship between the two factors. He found that there was a significant correlation between the two factors. The study was published in the American Journal of Psychology and was cited in a number of subsequent articles.

More recently, there has been a great deal of interest in the relationship between the two factors. This has led to a number of studies that have attempted to replicate the original findings. In general, these studies have found that there is a significant relationship between the two factors, although the strength of the relationship varies from study to study.

In addition to the original study, there have been a number of other studies that have examined the relationship between the two factors. These studies have been conducted at a variety of levels of analysis, from the individual level to the national level. They have been conducted in a variety of countries, from the United States to China.

The findings of these studies have been generally consistent with those of the original study. That is, there has been a significant relationship between the two factors. However, the strength of the relationship has varied from study to study. Some studies have found a weaker relationship than the original study, while others have found a stronger relationship.

In general, the results of these studies suggest that there is a significant relationship between the two factors. However, the strength of the relationship may vary depending on the level of analysis and the country in which the study is conducted.

The results of these studies have implications for a number of different areas. For example, they suggest that there are differences in the way that people think and behave across different countries. They also suggest that there are differences in the way that people think and behave across different levels of analysis.

In conclusion, the relationship between the two factors has been found to be significant in a number of studies. However, the strength of the relationship may vary depending on the level of analysis and the country in which the study is conducted.

Band Pageantry

(Continued From Page 413)

Band pageantry is also a form of entertainment. It is a way of showcasing the skill and artistry of a band. It is a way of allowing a band to be recognized for its achievements. It is a way of allowing a band to be remembered. It is a way of allowing a band to be proud.

Band pageantry is a way of allowing a band to be recognized for its achievements. It is a way of allowing a band to be remembered. It is a way of allowing a band to be proud.
THEY can be started as soon as a child can play the instrument. Lessons should be included in his daily practice program throughout his entire playing career, whether he be five or fifty years old. They represent the accordionist’s “daily dosage,” his “steady diet,” and they should be taken every day.

On the contrary, those exercises which are specially important to the success of the musician should be practiced in every possible combination, with all possible combinations of the pedals and the keys that a good musician can play. It is therefore necessary for the teacher to make a list of exercises which are specially important to the success of the musician and to practice them every day.

The teacher should be very careful that the student does not overexercise during the repetition. One should not overexercise the muscles of the hand, because it is not only dangerous to the student but also to the instrument. The student should not overexercise the muscles of the hand, because it is not only dangerous to the student but also to the instrument. The student should be very careful to avoid overexercise.

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Concerts (Continued from Page 448)

The Ensembles of each scholar is selected by the conductor of the orchestra. The ensembles are presented to the public in the form of concerts, and are advertised extensively to draw interest.

Many of the ensembles are directed by the famous conductor, Edward MacDowell, and the "Homing Hen" is the most popular conductor of the ensembles.

The ensembles are composed of a variety of instruments, including string instruments, woodwinds, brass, and percussion.

The ensembles are broadcast on radio and television, and are also available on CD and DVD.

The ensembles are well-known for their high-quality performances, and are highly regarded by audiences and critics alike.

The ensembles regularly tour throughout the United States and abroad, showcasing their talents and providing musical education and entertainment to audiences around the world.

The ensembles are funded by a mix of government grants, private donations, and ticket sales, ensuring their continued success and growth.

The ensembles are dedicated to the pursuit of excellence in music education and performance, and strive to inspire and educate the next generation of musicians.

The ensembles are also committed to performing works by composers of all backgrounds and eras, showcasing the diversity and richness of the music landscape.

The ensembles are an integral part of the educational landscape, providing students with valuable opportunities to perform alongside their peers and gain valuable experience in a professional setting.

The ensembles are an inspiration to music lovers and students alike, demonstrating the power of music to bring people together and uplift the human spirit.

Many of the ensembles are named after famous composers, such as "The Beethoven Ensemble," "The Mozart Ensemble," and "The Chopin Ensemble," highlighting their dedication to the artistic legacy of these great musicians.

The ensembles are also known for their innovative programming, regularly featuring contemporary pieces alongside classical works, and collaborating with other ensembles to create unique musical experiences.

The ensembles are an important part of the cultural fabric of the city, and continue to inspire and entertain audiences for generations to come.
The Etude Historical Musical Portrait Series

An Alphabetic Serial Collection of The World's Best Known Musicians

The Champions

Continued From Page 435

The first, Weber 303, Mendelssohn 308, Rossel 100, and Chopin 43. An additional half-hour may be allowed for accompaniments and intermissions.

In the 19th Edition of the Encyclopaedia Britannica has been emended. We are of the opinion, as in the case of its other entries, that this may not be without some error in the table, especially in the case of the last page, and that the dates given may be considered as a basis for further research.

Wien. I, 1898.

And from that point, it is seen that the same may be said of the other members of the series, and that the dates given may be considered as a basis for further research.

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Why are you in such a hurry to get down there? Ralph asked to know. "This one is my plane leaves out for me," replied Henry as he bashed the needle to Ralph. "It shows which instruments are really in each row of the marching band. And," he added, "since some of the instruments are rather strange to me I thought I might as well play along so I could lock them up before the parade moves on." Ralph was rather surprised at the idea of a "marching band," and proceeded to explain how the instruments were used.

Eighth row—Flutes . . . Piccolos Seventh row—Clarinets Sixth row—Vibraphones Fifth row—Corrants Fourth row—Horns Second row—Trumpets and Baritones First row—Euphoniums

Devin Major

I can understand why the trombones are in the front row so close to the center. No pressure on those long blats; but I wonder why the tubas are down at the back. Ralph asked, "I guess that's so the whole band can be heard. We can hear them up front and keep the noise up front where it should be!"

"Do you suppose that all of the bands would mix in such a formation?" Ralph asked.

The Piano's Ancestors

By Katharine Meadoff

"I wish we did not have this old piano," whispered dramatic, to her new self, "I wish we had a brand new one."

"That's rather a strange notion, Ralph," said her mother.

"But I want a new one," protested Jeanie.

"No, but it's not as old as it might be, you know," added Mrs. Meadoff.

"Suppose you had to practice on a harpsichord!"

"What's that?" asked Jeanie.

That was the instrument the people used before pianos came on the scene. They were not as good as the pianos. This great, great, great, great piano on the third row. Your great, great, great, great grandmother played on one. Miss Grandmother piano, on it. Miss Elma explained. "You see, the living thing that was when harpsichords were in general use and popular.

"But if they were popular and good pianos?" asked Jeanie.

People liked it because it was the best instrument they knew of. Just imagine how those people would think if they could hear a performance on such a beautiful grand piano of a number of years ago, the loss of the old grand piano, which many times was stretched. The Greeks used one of these instruments in the fifth century B.C., a Greek named Pythagoras who was the first to be able to make a string instrument from thatestring I know of."

"How interesting," exalted Miss Elma. "Do you tell me some more?"

"Well, the next important thing was the drop in the strings and the hollow sounding box that is the base and was broken by the weight of the strings. In the beginning, the keyboard was in a small, small and could be carried small and set on a table, so that the strings, employing that, could be broken up on the piano."

"Those names are all Greek," Jeanie announced, "rarely count them once and over. And how did they sound?"

"I believe they had a very pleasant sound and not very sustained. That same sound the name of the harpsichord. It usually had a tone of two to three strings and those legs were added to the base."

"I certainly would," agreed Mrs. Elma. "I deserve good treatment."
PUBLISHERS
A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

The seven for this month—The seven for this month are from an original production by Mrs. W. Horace Green, Moscow, printed on a fine Japanese hand-made paper. The work is called The Seven Seven, and is a beautiful little book of poems, printed in the best of English letterpress. The book is handsomely bound in cloth and contains nine poems, each of which is printed on a separate sheet. The content is as follows:

All of the books in this issue are

Concerning the Seven Seven

Preparation

June 14th, 1940.

Concerning the Seven Seven

When the moon rises, a musical composition is prepared. The composer has been working on a score for a while and decides to set it down on paper. After a few attempts, he finally succeeds in writing the music on the score. The music is then printed and a copy is sent to the printer. The printer then prints the music on fine Japanese paper and binds it in cloth. The book is then ready for sale.

Concerning the Seven Seven

The Seven Seven is a book of poems, each of which is written by a different poet. The poems are printed in English letterpress and are bound in cloth. The book is a beautiful little book and is highly recommended for anyone interested in poetry.

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Next Month

THE EURE and THE WORLD'S GREAT NOSE

In the next world our ancestors' brains may be the size of an apple. In our time the brain is the size of a prairie dog's.

ALL-AMERICAN PROGRAMS featured the Twelfth National Conference of the New York Presbyterian Church, held at New York City on April 17th. The program included Dr. William H. G. Reuter, director of the Choral Union, and Dr. L. R. Brown, conductor of the Choral Union. Both were given an enthusiastic reception by the audience, which numbered over fifty thousand.

Mr. and Mrs. Brian Forbes, two well-known pianists, were among the performers.

The world's greatest nose is the one of H. B. H. Forbes, who died last week. It is estimated that his nose was over three feet long and one and a half feet wide.

THE SPARK BANRESIDENT of CUBA, has been acting as a conductor for several years. He is now directing the orchestra of the CUBAN OPERA COMPANY, and has been given an enthusiastic reception by the public.

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A MUSICAL TRUST FUND of three hundred dollars has been established for the benefit of the CUBAN OPERA COMPANY. It is to be used for the purpose of purchasing musical instruments and for the benefit of the orchestra. The fund has been established by the Grand Opera of Havana, which has been given an enthusiastic reception by the public.

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