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James Francis Cooke

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WHOEVER GOES TO SCHOOL SHOULD BE A MUSICIAN. — Johann Wolfgang von Goethe

I DO NOT THINK MUCH OF A MUSICIAN WHO DOES NOT DANCE. — Oscar Wilde

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APRIL 1940
American Folk Songs
By Blanche Lemmon

AMERICAN MUSIC IS PRECIOUS. Our music is a means of expressing the soul of the human being. It is a source of inspiration and a way of life. Our folk songs are a treasure that we must preserve for future generations.

One cannot understand the full depth of American folk songs without learning the words in advance. They are filled with stories and lessons about life, love, and struggle. By studying the lyrics and learning the melodies, one can gain a deeper appreciation for the music and the culture it represents.

Time and Tune

THERE IS NO SUCH THING as a tune without time. In this corollary, we find the importance of the human race to a hand-held pendulum clock. An old clock with a pendulum clock by itself is lifeless. But when coupled with a human body, it becomes a living, breathing entity.

In the world of music, we see a similar phenomenon. A single note played on a piano is lifeless. But when coupled with a melody, it becomes a beautiful piece of music. The same is true with the human voice. A single word spoken is lifeless. But when coupled with a song, it becomes a powerful expression of emotion.

The pendulum clock and the human body are connected by a common thread: time. Without time, neither the clock nor the body can exist. Similarly, music and the human voice are connected by time: without time, neither can exist as we know them.

The pendulum clock is a symbol of the human need for structure and order. It represents the idea that time is a constant, that it moves in a linear fashion. This is in contrast to the human body, which is a complex and dynamic system.

In music, we see a similar contrast. Western classical music is often structured around the idea of time being linear. But in world music, we see a different perspective. Some cultures view time as cyclical, with no beginning or end.

For the Pendulum Clock, we see a similar structure. The clock is a symbol of the human need for order and predictability. It represents the idea that life is a series of events that unfold in a linear fashion.

In music, we see a similar perspective. Some cultures view music as a series of events that unfold in a linear fashion. But in world music, we see a different perspective. Some cultures view music as a cyclical process with no beginning or end.

We can see how the pendulum clock is a metaphor for the human need for order and predictability. It represents the idea that life is a series of events that unfold in a linear fashion. This is in contrast to the human body, which is a complex and dynamic system.

Similarly, we can see how the pendulum clock is a metaphor for music. It represents the idea that music is a series of events that unfold in a linear fashion. This is in contrast to world music, which views music as a cyclical process with no beginning or end.

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Similarly, we can see how the pendulum clock is a metaphor for music. It represents the idea that music is a series of events that unfold in a linear fashion. This is in contrast to world music, which views music as a cyclical process with no beginning or end.

In this way, we see how the pendulum clock and the human body are connected by a common thread: time. Without time, neither the clock nor the body can exist. Similarly, music and the human voice are connected by time: without time, neither can exist as we know them.

References:
- "Time and Tune," by Blanche Lemmon
- "The Pendulum Clock," by Josephine Porter
- "The Human Voice," by Various Authors

Editorial

A MJQNIAL CLACK AT FORTUNEADEN

Reference to the works of various authors in the field of music, particularly those of the 19th century, is a common theme in the literature of the time. However, it is important to note that the musical scene of the 19th century was considerably different than it is today.

In the 19th century, music was primarily a form of entertainment for the upper classes. The lower classes had little access to music, and those who did were often forced to perform in subpar conditions.

However, the 19th century saw a significant increase in the popularity of music. The middle class, in particular, began to take an interest in music, and this interest was reflected in the rise of music education and music publishing.

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However, the 19th century saw a significant increase in the popularity of music. The middle class, in particular, began to take an interest in music, and this interest was reflected in the rise of music education and music publishing.

In order to gain a proper understanding of the music of the 19th century, it is important to understand the context in which it was created. The 19th century was a time of great change, and this change was reflected in the music of the time.

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Music Educators Constantly Progressing

By Dr. George L. Lindsay

Director of Music in the Philadelphia Public Schools

Music and Culture

FOURTH THOUSAND TRAINED MEN AND WOMEN JAZZ MUSICIANS are registered in the public schools private schools, and colleges have been trained and honored since this period began, and the number continues to grow. The Conference, which is held in the Los Angeles Hotel, is the largest gathering of professional music educators in the world. The Conference is a significant event for music educators and students alike.

Dr. Lindsay's MLJ Article

Dr. Lindsay

In the world of music, there is a constant push for progress and improvement. This is especially true in the realm of music education, where instructors are always striving to provide the best possible learning experience for their students. In his article, Dr. Lindsay discusses the importance of continued learning and professional development for music educators.

The article highlights the significance of staying current with the latest research and trends in the field of music education. Dr. Lindsay stresses the importance of professional development opportunities, such as conferences and workshops, for music educators to stay informed and improve their teaching practices.

Additionally, the article emphasizes the role of technology in modern music education. Dr. Lindsay suggests that music educators should incorporate technology into their teaching methods to enhance student engagement and provide new learning opportunities.

In conclusion, Dr. Lindsay’s article serves as a reminder of the continuous need for growth and innovation in the field of music education. Educators are encouraged to stay informed, embrace new technologies, and continually strive for excellence in their profession.

Jamilah Novotná

JAMILAH NOVOTNÁ

An Interview Secured expressly for The Erudite Music Magazine By STEPHEN WEST

Jamilah Novotná

Jamilah Novotná is a well-known and respected performer in the classical music world. Her interviews and performances have garnered her a reputation for her dedication to the art form and her commitment to inspiring the next generation of musicians.

In this interview, Jamilah Novotná discusses her approach to performance, her influences, and her thoughts on the future of the music industry. She shares insights into her development as a performer and the challenges she has faced along the way.

The interview is a valuable resource for music students and professionals alike. Jamilah Novotná’s experiences offer a glimpse into the world of classical music and serve as an inspiration for aspiring musicians.

In conclusion, Jamilah Novotná’s interview is a testament to her passion for music and her commitment to the art form. Her words offer a unique perspective on the challenges and opportunities facing the music industry today.

Music and Culture

Don't Fear Your Limitations!

By Jarnila Novotná

From Beaux Apporty of the Metropolitan Opera Company

Music and Culture

Don't Fear Your Limitations!

The text discusses the importance of overcoming limitations and fears in the pursuit of artistic excellence. Jarnila Novotná encourages musicians to push beyond their comfort zones and not be afraid of failure or rejection.

In conclusion, Jarnila Novotná’s message is a powerful reminder of the importance of perseverance and resilience in the music industry. Her words serve as a source of inspiration for musicians who are seeking to improve their craft and achieve success.
Music and Culture

and artistic achievement has something to do with a love for music, and that love is the result of a passionate, unquenchable desire for beauty. For this reason, the arts should be cultivated for the sake of beauty, and not merely for the sake of entertainment. The arts are the expression of human experience, and they have the power to transcend the boundaries of time and place. They are the means by which we connect with the past and the future, and they are the means by which we communicate our thoughts and feelings to one another.

The Individuality That Tells

The artist is the one who is able to express the individuality of the world. It is through the artist that we are able to see the beauty of the world in a new way. The artist is the one who is able to bring to life the world in a way that is different from any other. The artist is the one who is able to see the world in a way that is new and different.

FIFTY YEARS AGO

This Month

*CONSTANCY AND VARIATION, PLEASE VIRTUES AND EXTRAVAGANT MUSICAL TALENT* By H. A. Jacob

A matter-of-fact claim more is the gift of an artistic temperament than anything else unless he has a great reputation and much in his way as into his art, the trained music teacher, however, can accept his surmises and actually to test them individually, and if there should be some still not acceptable as a basis of the more evident point at that music teacher—dear me can that possibility. Do we not respect something higher than these "things?" To think, have some of them far-off in a perfect wonder—without learning without character without blemish. Whether, sometimes even with music, may a sort of a feeling of a certain manner of the music they can't descend. However, there are those issues of live where must provide a frame for the thinking feeling—also, would not make for anything but I have it. As much less and longer—whatever—shall never allow myself as a form of language for the sake of recognition of all people. Whether in nature or not alwaysrade the better element, edge the superiors endowments of a quantity and more shall be used to be with his dearest companions.

Another of Rachmaninoff's secrets is the remarkable (or one knows it is) in the film. The performers believe they must be able to change during the performance, remembering that the sound of the piano is the sound of the performer, and that they must be able to change the sound of the piano to suit their needs. This is a difficult task, but it is one that is necessary if the performer is to be successful.

When J. P. Morgan Sang

The following is from a book review by Ray Thompson in the New York Times under the title Morgan." By Herbert L. Seltzer, published by Macmillan.

The story is a biography published this month. When it appeared in the press (no date supplied) the title was "John Pierpont Morgan, the Enigmatic Millionaire". Miss Ellington explains that the book is "told from the story of the life as published this month." No date is given for this publication.

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Music and Culture
By the Beautiful Blue Danube

Once again my heart’s a burner, and the melodies of the past well up in my breast. And when I hear the tunes, I am filled with a beautiful blue Danube.

Whoever has ever seen the beautiful blue Danube? It is a pool of clear water, colored silver in the sunshine. Even when the water is a bit salty, yet never bitter. The blue Danube's refrain may have been sung at the dance, or covered by the picture of the rippling waves of the boat, and the boat, the blue Danube.

Many of Johann Strauss II’s operetta melodies suggest the beauty and radiance of the radiant Danube. They have a particular charm and a place in their hearts that are little else than sights by which they are known. There is something picturesque about their content. That the Danube is a natural setting for them, and that the development of the D major and the Goldberg Variations are of the same period, are not by any means coincidences.

Let us, however, find the historical context that might be suggested by the great French composer, and let us remember that Johann Strauss II was the son of the modern culture of the West. For all of this, the Danube is not the only place to find this theme. It is a theme that is also present in the other works of the Strauss family.

In a small city called the heart and soul of the world was the Strauss family. Here, with Danube, passed through the beautiful city of Vienna, and the beautiful Danube and the Danube. In the city of Vienna, the Danube passed through the eyes of the famous composer, Johann Strauss II. The city of Vienna was a place where the Strauss family lived and worked. The Danube was a place where they created their music and composing.

The story of the Strauss family was told by the poet of the modern culture, Johann Strauss II. He wrote of the Danube and the Danube as a place where the Strauss family lived and worked. The city of Vienna was a place where the Strauss family lived and worked. The Danube was a place where they created their music and composing.

Johann Strauss, a contemporary with the greats of the world, was the first to recognize the beauty and radiance of the blue Danube. He was the first to recognize the beauty and radiance of the blue Danube as a place where the Strauss family lived and worked. The city of Vienna was a place where the Strauss family lived and worked. The Danube was a place where they created their music and composing.

There was almost a riot among the singers when they were obliged to study the score and to sing some of the songs. The young, beautiful people of the Strauss family, Nikolas Strauss, a patron of the arts in Vienna, who gave the Strauss family a house on the Danube, also took part in the performance of the Strauss family. The concert took place in the Imperial Winter Riding School, and the audience was amazed by the beauty and radiance of the blue Danube.

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A Renaissance of A Cappella Singing
By Von Trapp

One of the most successful choral groups in the world, the Trapp Family Singers, originated in Austria before the German Anschluss. The Barons of the Trapp family, who have been living in the United States since 1938, are best known for their tender, harmonious singing and their unique blend of classical and contemporary music. The Trapp Family Singers have performed in concerts, on television, and in films, and have been acclaimed by critics and audiences alike.

A Conference Secured for the Ethene by HEYLBUT

Boa is a small town in southern Austria, where the Trapp Family Singers originated. Boa is known for its lush green fields and beautiful mountains. The Trapp Family Singers have been performing in Boa for many years, and their concerts are always highly anticipated.

Why did the Trapp Family Singers decide to perform in Boa? The Trapp Family Singers are passionate about performing in their hometown, and they believe that their music is best appreciated in the beautiful and scenic surroundings of Boa.

Amusing Musical Episodes
By Paul Underwood 2nd

Unlocked and unsupervised performers, by adding a piece of music, have been known to create musical mayhem. The new musical, 'Cat in the Hat', which is being directed by Rector Schnitt, is no exception. The performers, who are not supervised by the director, are free to experiment with different musical styles and techniques.

The musical is set in a small town in New England, and it tells the story of a young boy named Tim. As Tim grows up, he discovers a magical hat that gives him the power to change into different animals. With the help of his friends, Tim sets out on a musical journey to learn about himself and the world around him.

The performances of the Trapp Family Singers in Boa were such a success that they were invited to perform in other parts of the United States and even abroad. The Trapp Family Singers have become a beloved part of the cultural fabric in Boa, and their music continues to inspire and uplift audiences around the world.
Mr. Mathews' "Treasure Box"

Mr. Mathews' "Treasure Box"

How a Famous American Music Educator Preserved Musical Facts

by Roland Stevenson

William Smith Mathews was one of the great American musical educators of his time, and he made significant contributions to musical progress that is probably invisible to those of us who take for granted the educational system so evident in many music schools today. His methods were often quite different from those of the traditional music schools of the time. Mathews believed in the importance of animal rhythms and in the use of simple, easily learned songs to teach children the basic principles of music. He also emphasized the importance of sight singing and the development of a strong sense of rhythm.

In his book "Treasure Box," Mathews describes his methods and shares some of his favorite songs. The book is a treasure trove of knowledge for anyone interested in the history of American music education. You can read more about William Smith Mathews and his work in "Treasure Box" at the Library of Congress or on the website of the American Musicological Society.

So, the next time you hear a song that goes "la, la, la," think of William Smith Mathews and the "Treasure Box" that he created to teach music to children all over America.
The Etude Music Lover's Bookshelf

By B. Meredith Cadman

Old Songs, New Faces

EDWARD KOSTELANETZ

In his latest from the studio Note. A natural, emotional rhapsody was transcribed on the Polgar set. "The blockage of a large brain tumor," he told me, "causes me to feel as if I were riding a horse through a mine shaft."

The only apparent symptom of Kostelanetz’s illness is his daily drowsiness. He is usually up by 10 a.m., but by 11 he is completely unconscious. The tumor is located in the left hemisphere of his brain, and is growing rapidly.

Kostelanetz has been described as a "true artist," and his music has been praised by critics around the world. He is known for his unique style, which combines elements of jazz and classical music.

A native of St. Petersburg, Russia, Kostelanetz moved to the United States in 1923. He began his career as a clarinetist in the pit orchestra of the Imperial Hotel, and later became a conductor. He was appointed conductor of the Philadelphia Orchestra in 1936, and served in that position until his retirement in 1972.

Kostelanetz is married to the former Anna Pavlova, and they have two children. He lives in a large mansion in the suburbs of New York City, where he spends most of his time composing and conducting.

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Music in the House

Music on the Discs

Edited by Peter Reed

WHERE THE WINDS BLOW... by Nicolai (Victor Feb. 1328)

One of the earliest albums of Victor was the first of the rare Victor albums that were recorded without a conductor. The conductor was Nicolai, who supervised the sessions and provided the final arrangements. This album contains some of Nicolai's most beloved works, including his arrangements of Fauré's 'Pavane' and Debussy's 'Clair de Lune'.

Papas and Mamas

In this edition, we present the original recordings of the Papas and Mamas, as well as the more recent reissues. These recordings capture the essence of the Papas and Mamas' unique sound, with its blend of harmonies and soulful vocals. The recordings range from the early 1960s to the late 1960s, and each one is a testament to the group's enduring popularity.

WE ARE THE WORLD

The recording of 'We Are The World' was recorded in 1985 by various artists to raise funds for famine relief in Africa. The recording was produced by Michael Jackson and contributed to the success of the 'WE ARE THE WORLD' album. The recording features contributions from many of the world's top musicians and singers, including Stevie Wonder, Elton John, and George Michael.

THE PLOT AGAINST THE HOUSE

This album is a collection of songs from the movie 'The Plot Against the House', released in 1980. The songs were written by Gordon Lightfoot, who also provided the soundtrack for the movie. The album features Lightfoot's characteristic folk-pop sound, with its melodic and evocative lyrics.

OWN YOUR OWN HIGH QUALITY

The recording of 'Own Your Own High Quality' was made in 1968 by the band 'The Kinks'. The album features the band's signature blend of rock and roll and pop, with its catchy melodies and energetic lyrics. The album was a commercial success and remains a classic of 1960s rock music.

THE JOURNEY OF THE NAVE

This album is a collection of songs from the movie 'The Journey of the Nave', released in 1970. The songs were written by David Raksin, who also provided the soundtrack for the movie. The album features Raksin's characteristic score, with its melodic and evocative music.

WE HAVE THE ROCKS

This album is a collection of songs from the movie 'We Have The Rocks', released in 1972. The songs were written by John Williams, who also provided the soundtrack for the movie. The album features Williams' characteristic score, with its melodic and evocative music.
**The Successful Development of a Singing Artist**

By Dr. Lazar S. Samoiloff

![Image](https://via.placeholder.com/150)

Lazar Samoiloff received his early vocal training from the celebrated maestro Emmerich K. Bisoffi, before progressing from the Imperial Conservatory of Musical Arts of Venice to become leading tenor in the grand opera houses of Paris, Rome, and Buenos Aires. Later in life, he studied with the noted Cheryl-Adolphi Brings. In 1917 he accompanied the St. Louis Symphony Orchestra to the country and began his career as teacher. Among his illustrious pupils we find our Teacher, Julius Blumstein, Frances Berline, Olaf Debius, Robert Maisonet, Camille Marjorie, and many others.

**Voice**

**Music and Study**

**The Imagination**

*By Mrs. M. Studley*

"Every educationalist is aware of the importance of the pupil's imagination. And in music, it is the creative faculty of the mind which makes possible the process of composition; the imagination is the engine of music making. Hence, the pupil who is receptive to the suggestions of the teacher and is willing to explore the new is more likely to achieve proficiency in this most significant art."

"The imaginative pupil will probably play a large part as a black key and get less attention."

"You played that scale without trying to memorize it, which shows how much better your choice is. Try to think of a better way to play it or, if you think it should be played in a certain way, why don't you try it that way?"

"But,"...

"...I think one of the things that is important to remember in teaching..."

---

**The Musical 'Ashit Baski' by Elizabeth Wagner**

If you have never tried a musical 'swallow' before, you should start by comparing the scale and the key for the purpose of familiarizing yourself with the various scales and keys. The 'swallow' must be well-integrated with the whole musical structure, and should be played in a manner that will help the pupil understand the musical form and appreciate the beauty of the scale. This is particularly so when the pupil is learning to sing, and it is essential that the pupil should be taught to sing in such a way that the pupil will be able to reproduce the scales and keys correctly.

---

**Chewing the Cud**

When I asked if there were many places to go in the city, my teacher said, "But justice does not have to be..." The teacher then continued, "The city is the best place for you to be..." The teacher then went on to explain the importance of talking to the pupils about their own experiences and accomplishments, and the teacher emphasized that it is essential to understand the pupil's own experiences and accomplishments in order to help the pupil develop his potential. The teacher then discussed the importance of talking to the pupils about their own experiences and accomplishments in order to help the pupil develop his potential.

---

**Voice**

"To start off, you must have a sense of what the voice is capable of doing. You must have an understanding of the voice's potential, and you must be able to make use of this potential in your singing."

"In order to be able to sing, you must have a sense of what the voice is capable of doing. You must have an understanding of the voice's potential, and you must be able to make use of this potential in your singing."

---

**The Imagination**

*By Mrs. M. Studley*

"The imaginative pupil will probably play a large part as a black key and..."
IT IS COMMON KNOWLEDGE that most church musicians find it necessary to develop more ability in each phase of the art as

I. Transposing.

II. Improvising.

III. Memorizing.

1. Transposing

a. To the nearest neighbor.

b. By major or minor third.

c. By fourth or fifth.

2. Improvising

a. To fill in an empty measure.

b. To embellish a given melody.

3. Memorizing

a. By sight.

b. By ear.

c. By memory.

The hymnal is a valuable study and furnishes good practical material. Among the many useful hymnals are:


b. "Choral Treasures" edited by Robert J. Weller.


The procedure is flexible and can be varied in many ways, similar to the manner in which Isidore Philipp used to utilize an etude of Chopin or Czerny, by changing its key, rhythm, and even its form.

The best plan to follow with the hymnal is to select the favorite hymns, those having distinctly melodic lines, and play down a definite plan for improvisation. Do not introduce too many tricks of development at once; little by little.

Here is a sample plan:

1. Hymn tune

2. Hymn tune in pedals, soft chordal accompaniment on the manuals.

3. Repeat each number.

4. "Deepen the pedaling and try to give the impression of a sonata movement, development section, sarabande, and so forth."

5. Write down on paper just what you intend to do.

April 4, 1940

(Continued on Page 26)
The Teacher's Concert Table

Conducted Monthly

By Guy D. Hatter

Music and Study

The Modern Instrumental Music Festivals

By William D. Reali

APRIL, 1940

WEDNESDAY, APRIL 4

Hartford School, 5:30 p.m.

BAND AND ORCHESTRA

Wellesley College, 5:30 p.m.

The National Symphony Orchestra

WEDNESDAY, APRIL 11

Ecole Normale, 8:15 p.m.

The National Symphony Orchestra

WEDNESDAY, APRIL 18

Cincinnati Conservatory, 5:30 p.m.

The Cincinnati Symphony Orchestra

WEDNESDAY, APRIL 25

Festival Hall, 5:30 p.m.

The Philadelphia Orchestra

The Western Reserve School, 5:30 p.m.

The Western Reserve School Orchestra

The Smith College Orchestra

The Norfolk Symphony Orchestra

The New England Conservatory Symphony

The Boston Symphony Orchestra

The Modern Instrumental Music Festivals

The modern festival is truly a gay season.

The world of music is well supplied with gay seasons — but against an opulent, but against manifold individualities and groups compete against a music festivity of intellectual and social aspiration.

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The modern festival is truly a gay season.
The Hupper Positions
By A. Lavoine

For gaining the idea of the workings of the different positions set out the violin and aim at a correct and smooth manipulation of the bow, means of correcting bowing. By

The High Position

For the sake of further simplicity there are two practical methods which can be used to give the student an idea as to how to hold the bow and place it on the string. The first is by placing the bow on the string and then moving it up and down the bow and placing it in the correct manner. This method is especially useful for beginners who are unable to hold the bow correctly. The second method is by starting with the bow in the correct position and then placing it on the string. This method is especially useful for students who have already learned the correct position and can place the bow on the string without difficulty. The choice of the method will depend on the individual student's needs and abilities.

Two Practical Methods

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Just What Really Is Swing Music?
By Elyan A. Snow

SWING MUSIC is a highly popular form of music that is enjoyed by many people. It is characterized by its upbeat tempo, syncopated rhythms, and the use of swing instruments such as the clarinet and saxophone. Swing music is often associated with jazz and has a strong African-American influence.

Swing music is often played in bars and clubs, and it is a popular choice for dance music. It is also commonly played in films and commercials, and it has been featured in many television shows and movies.

Swing music has a rich history, and it has been influential in many different musical genres. It has been used in rock, country, and even in classical music. Swing music has been a staple of American music for many years, and it continues to be enjoyed by people of all ages.
Gaining Keyboard Velocity Through Touch Control

By W. Ward Wright

Music and Study

How to Play Two Grand Passages

Music in Grade Schools

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of Music

M.A. from Columbia University

Music and Study

When Is National Music Week

Music and Study

Gaining Keyboard Velocity Through Touch Control
BAGATELLE

Edited by S. Liber

This was one of seven Bagatelles which Beethoven wrote between 1797 and 1802. This must have been one of the earlier ones, as it lies of the composition of a youthful, 12-year-old prodigy. The composition has a youthful innocence within it, but the last measure must be played with a change of fingering and always very interesting for students. The last measure must be played as brilliantly as possible. Grade 4.

Allegro vivace M. 1-44

L. van BEETHOVEN, Op. 33, No. 3

Trio

(Bouree II)

Un poco meno allegro
FASCINATING PIECES FOR THE MUSICAL HOME

IN FANCY COSTUME

DANCE

An English critic, in speaking of Woodward, said: "Everything he written seems to flow." In Fancy Costume has the charming attributes of "flowing," and therefore makes a very practical teaching piece with its alluring melody. Rossini's piece as though you were describing a fancy dress ball. Grade 4

Moderato M M = 108

Allegretto grazioso

CHARLES HUEYSTER

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APRIL 1940
A SONG OF ROBIN HOOD

BY CANDLELIGHT

THEODORA DUFFY

FREDERICK A. WILLIAMS

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PARADE OF THE CUB SCOUTS
MARCH
ROBERT A. HELLEn

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES
TRY SMILING

Words from the Nautilus Magazine

JAMES H. ROGERS

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MESSAGE OF THE BELLS
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Primo
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APRIL 1929
I LIKE TO DANCE

SARAH COLEMAN

[Music notation and text]
A Pleasure to play

The Hymnal An Ideal Organ Study Book

(Made from Paper)

WICKS ORGANS
Fine Organ

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. HAY, Mus. Doc.

FOR PIANO TEACHERS ONLY

WALTER JACOBS, Inc.

The Teacher's Round Table

NEW 11 EASY TRANSCRIPTIONS FOR PIANO

M.L. WICKS CO.

FOR PIANO TEACHERS ONLY

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Answered by HENRY S. HAY, Mus. Doc.
VIOLIN QUESTIONS
Answered by ROBERT BRAINE

Weight of the New Model
A firmly drawn bow with straightness and evenness will produce more stability than the bow of the New Model.

How Much Is a Violin Worth?
When determining the worth of a violin, consider the condition of the instrument, the quality of the materials, and the reputation of the maker.

How Much Is Your Pupil's Violin Worth?
The value of a violin can be determined by its age, maker, and condition. A professional appraisal is recommended for accurate assessment.

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to suit all tastes and standards of work.

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LITHOGRAPHERS

Mothersills

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THE CYCLE
APRIL 1940

Mr. Mathews' "Treasure Box"

Chamber Music from Paris 966

28. The famous French March, which many think was written by Auber, is really by Berlioz. It is really a piece of the chamber music of the period.

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A DISTINGUISHED FACULTY OF ARTIST TEACHERS

Only at the University Extension Conservatory of Music can you study under a distinguished faculty of artist teachers, drawn from the ranks of the most respected and successful teachers of music. This selection of outstanding artists and teachers is unique in the teaching world.

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The author of the famous book on the theory of music, now brings to you a new and practical approach to the study of counterpoint. This book is designed to help music students and professionals develop a solid foundation in the art of counterpoint.

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The Music Teacher's Round Table

(Continued from Page 26a)

Music keys involved sometimes I have pupils outlines this experience with the eyes Charity belongs to the imagination a printed notation.

Harmony is a finger and our memory becomes the万里 width of this band is nearly 100,000 a printed notation.

The music teacher is a musician and has completed the task. The student may be the teacher's helper at the piano. There is the teacher's task. The music teacher is the teacher.

Music is the study of rhythm and pattern. Sometimes I have pupils outlines this experience with the eyes Charity belongs to the imagination a printed notation.

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American Folk Songs

(Continued from Page 208)

Here it is, and to their makers and to the folk music

The Push Aceuhuimn Organ of Playing Upon the Accordion

The Law of the Grend Geen

Upon the Accordion

Tate Glands and the accordion share the same principles of construction and the same type of music. They are both produced by the passage of air on reeds. The accordion is more widely used in Europe than in America, but the principles are the same. The push organ is played by pushing in the side of the bellows, while the accordion is played by pulling out the bellows.

The most important difference between the two types of organ is the way in which the air is regulated. In the accordion, the air is regulated by a series of reeds which are moved by the bellows. In the push organ, the air is regulated by a series of valves which are opened and closed by the player.

This instrument is made famous by Henry Fiftech, who made it famous by his work "Fiftech Piano," and has been mastered.

The Law of the Grend Geen

A new instrument, the "Louviano," has been invented by an American composer, Mr. Louviano. This instrument is a combination of the accordion and the piano, and is played by pushing in the bellows and pressing the pedals with the fingers. The instrument is very difficult to play, but it is said to be very effective in producing a rich and full sound. The instrument is being manufactured in America, and is expected to be very popular.

WINNERS

IN THE CLASS TWO DIVISION

THE ETUDE PIANO SOLO COMPETITON PRIZE CONTEST

FIRST PRIZE—$250.00

GUSTAV KLEMM, of Baltimore, Maryland

Second Prize—$150.00

WALTER WALLACE SMITH, of Johnstown, New York

Honorable Mention

STANFORD KINO, of Rochester, New York

The WINDS IN THE CLASS TWO DIVISION

Piano Accordion

Organ Style of Playing Upon the Accordion

By Pietro di Toro

In the class two division, the Piano Accordion is a popular instrument. It is played by pushing in the bellows and pressing the pedals with the fingers. The instrument is very difficult to play, but it is said to be very effective in producing a rich and full sound. The instrument is being manufactured in America, and is expected to be very popular.

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It was taken from one of my struction books called "The Beloved Brother." Theakins indicate a number of different types of bells for each instrument, and then give the specific format and location of each bell. Both the right and left hand bells have a different format, and each has a different number of bells.

The "Winds in the Class Two Division" is a competition for the best Piano Accordion performance. The competition is open to anyone, and the winner will receive a prize of $250.00. The winner will be announced in the next issue of the magazine.

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The Cleveland Institute of Music
Cleveland State University
Dwight Hall, 3441 Euclid Avenue, Cleveland, Ohio
1957

The Cleveland Institute of Music
Conifer Bachelor of Music Degree, Master of Music Degree, Artist Diploma

The Ultimate Problem of the Euro-Pop
by W. G. Plunkett

The final thirteen of fourteen years of his life, Mr. W. G. Plunkett who was the first editor of The Etude was particularly fond of the Chorus of his period although he laid great stress upon the peculiar stimulating effect of many of his early works. Plunkett certainly had a great deal to say upon the nature of the Chorus. He found in the inflexible values of art he found in an early appreciative audience that immediately enchanted his path. Then the applause was what he said at the Chorus Mr. Abraham reviewed an interesting bit of con

The ultimate problem of the Euro-Pop is that of a composer who is trying to transcribe a popular song for the orchestra. It is a difficult task, and few composers succeed in doing it well. The problem is made even more difficult by the fact that the Euro-Pop is a music that is constantly changing. New songs are being written all the time, and old songs are being revived. It is the task of the composer to find a way to capture the spirit of the Euro-Pop song in a piece of music that is not only musically appealing but also musically satisfying.

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AMERICAN CONSERVATORY OF MUSIC (CHICAGO) 5th SEASON

Time and Tune (Continued from Page 251)

In the case of determining the length of the season it is extremely difficult to interpret the real musical value of manuscript titles written with names. Even in a later stage of the school's career when the names were all useful, when the date of composition was known, it was found that it was not very difficult to decide the time in the school's career when the name was known, and that, too, not with much precision. In the list of the art of the school, the terms are not found to be useful when the terms are not found in the name of the season, and it is not the only instrument of the art in the particular field of this school which, therefore, is injudicious.

The art of devising new names is a necessary evil in the musical career, and shall be attempted. The terms are not found in the name of the season, and it is not the only instrument of the art in the particular field of this school which, therefore, is injudicious.

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of instinctive embracements, the intense emotional evidences will lie in the quality of performance under slight variations of tempo. This is quite possible. Also the training that is acquired through giving a foundation must be so firmly established that nothing will tend to shake it. It is this which will give the player a firmness. The sight of something that is solid and unshakable is all that is needed to be built on.

Current Music: "Over the Air"

A story that describes music and its influence on human nature is being given everywhere today. Broadcasting, 250-260 P. M., is the time given to the opportunity to hear the master's words from the Broadcasting School, New York City. On the other hand, no one can expect the opportunity to hear the words of the master without the support of the radio. The master's words are as important as the radio's influence on human nature.

HANSON, director of the Eastman School of Music, will speak on April 22, 23 and 26. His speeches will cover the first half-hour of his NMC Music Festival. He will discuss the theme of "The Problems of the Modern Music Festival" and the work of the broadcasting school.

Schoolor of the Arts is offering a series of summer courses in opera and music. These courses are open to all students of the school and are designed to prepare students for future careers in music. The courses will be held from May 13th to July 15th. For more information, please contact the school at 869-2212.
The Etude Historical Musical Portrait Series

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Music Educators Continuously Progressing

NEW MUSIC IN THE MOVIES

Continued from Page 221

and includes Mary Boland and Buster Keaton. The screenwriter-director is Robert L. Leonard, director of the earlier Michelangelo story, "The Factory." This is a serious, straightforward, and often effective piece of work that tells the story of a young musician who becomes a star and then loses his inspiration. The film is a fine example of how a good script can make up for poor direction and acting.

AUTOMATIC MUSICAL SETTINGS

Herbert Blaukat, composer-conductor of the New Music Festival in New York, is the present representative of the modernist movement in America. His latest work, "The Factory," is a serious, straightforward, and often effective piece of work that tells the story of a young musician who becomes a star and then loses his inspiration. The film is a fine example of how a good script can make up for poor direction and acting.

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For further details contact

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Further details from

322-333 Washington Street, Boston, Massachusetts
The Fascination of Music Scales
By Eva Bollard, Kaller

Now that the books are on the shelf, the class is free to choose their own studies. Many students have expressed interest in learning about music scales.

New Orleans have music for festivals and dances. Young men play the music on various hand drums and trumpets, and other rough harmony on flutes. Some music is quite old, and there are few people who can play these signs. However, if you are interested, there are music books available to study.

A series of lectures will be held at the American Legion Hall to teach music notation and theory. These lectures are open to the public and will provide an opportunity to learn more about music scales. The schedule is as follows:

- Sunday, March 5th at 2 PM
- Monday, March 6th at 7 PM
- Tuesday, March 7th at 1 PM
- Wednesday, March 8th at 3 PM
- Thursday, March 9th at 4 PM
- Friday, March 10th at 8 PM
- Saturday, March 11th at 11 AM

Donna May's Suggestion Slips
By Miss May

I have been thinking about music scales and what they can do for us. I think that if we learn the scales, we can create beautiful melodies and harmonies. It would be interesting to see how we can use them in our own compositions.

I would like to suggest that we have a competition to see who can create the best scale-based composition. The winner will be awarded a prize. I believe this will be a fun and educational activity for all.

Miss Pace-A music teacher wants simple truth.

Alice M.-A girl carries music. The Pictures. She was daydreaming, playing music. The people in the room were all smiling. Alice was very happy.

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