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James Francis Cooke

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and Galilei credits them with the invention. But Arpi may have given the instrument its name. The all the ancient nations had some form of harp.

The Irish music and musicians spread into Scot—

the Irish "enter into a song) gave effects like the so-called Hypodorian Gentree, which produced laughter, and the Golltree, which produced tears. Charles Brydges, the English playwright, acted as harpist for a court in the reign

the lyre. But the Irish harp differs greatly from the Greek. The Irish harp is a very delicate instrument, and its playing requires a great deal of skill.

Some characteristics of the Irish harp include:

1. It has a very fine tone, and the notes are very clear and distinct.
2. It has a very broad range, and the notes can be played very softly or very loudly.
3. It has a very delicate touch, and the notes can be played very quickly or very slowly.

The Irish harp was used in many different ways, such as:

1. In music for religious services.
2. In music for secular occasions.
3. In music for the entertainment of kings and nobles.

The Irish harp was also used in many different places, such as:

1. In Ireland.
2. In Scotland.
3. In other parts of Europe.

The Irish harp was a very important instrument in the history of music.

The Irish harp was also used in many different ways, such as:

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Mendel chose two varieties of pea plant that differed in the number of seeds on the pods. The resulting seeds (peas) represented a cross between the two varieties. Yet the plants that grew from these seeds showed no intermediate character. This is borne out by the facts, for the descendants do not show the Mendelian variation, to which the Mendelians refer: the parents of the new generation seem to be identical with the parents of the old generation. In plants, as in men, there is a tendency to revert to some intermediate character, and Mendel attributes this tendency to heredity. He believes that the tendency to revert to the intermediate character is due to the laws of heredity, and that the intermediate character is an expression of these laws.

What the musical temperament is, expressed in musical development, is a capacity for being musical. There must always be a surplus of musical ability that can be trained into magisterial players. Such a surplus is essential to the development of musical art.

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THE ETUDE

CLARA SCHUMANN ON EAR TRAINING.

BY HARVEY B. CAUL

1. Why the name Clara Schumann?

Clara Schumann is one of the most celebrated pianists of the German school. Her influence was so great that the name Clara Schumann has become synonymous with musical education.

2. What is Ear Training?

Ear Training is the process of developing the ability to recognize and reproduce musical sounds. It involves the training of the ear to hear and identify the various elements of music, such as melody, harmony, rhythm, and tone color.

3. Why is Ear Training important?

Ear Training is important because it enables a musician to better understand and interpret music. It also helps in the development of a musician's sight-reading and improvisation skills.

4. What is the role of the Ear Trainer?

The role of the Ear Trainer is to guide and instruct students in the process of Ear Training. The Ear Trainer should be knowledgeable in the principles of Ear Training and should be able to adapt their teaching methods to suit the needs of each student.

5. What are the benefits of Ear Training?

The benefits of Ear Training include improved sight-reading, better understanding of music theory, and enhanced musicality. Ear Training also helps in the development of a student's auditory memory and attention to detail.

6. How do you start Ear Training?

Ear Training should begin with basic elements, such as intervals, scales, and rhythms. As the student progresses, more complex elements can be introduced, such as modulations and advanced rhythmic patterns.

7. What are some common Ear Training exercises?

Common Ear Training exercises include: earing the intervals, scales, and rhythms; matching pitches and rhythms; and identifying interval progressions and scale degrees.

8. What is the importance of individual differences in Ear Training?

Each student has a unique musical temperament and learning style. Therefore, it is important to tailor Ear Training exercises to suit each student's individual needs.

9. How do you assess the progress of an Ear Trainer student?

The progress of an Ear Trainer student can be assessed through the evaluation of their Ear Training exercises, as well as through their performance in musical settings.

10. What are some common mistakes in Ear Training?

Common mistakes in Ear Training include: incorrectly identifying intervals, scales, and rhythms; failing to develop auditory memory; and failing to apply Ear Training principles to musical performance.

In conclusion, Ear Training is a fundamental aspect of musical education. It is essential for developing musicians to have a strong foundation in Ear Training in order to excel in their musical careers.
Preparing the Hands For Advanced Pianoforte Study.

By J. ROMEL.

(Translated expressly for THE ETUDE by V. J. Hill.)

The following exercises are only for the advanced pianist. They are intended to be performed with great accuracy and with the utmost clearness of expression. The teacher is to develop the pupil's hand so that he may be able to play any piece of music without difficulty. The exercises are designed to teach the pupil how to use the fingers correctly and how to produce a clear and distinct tone. The exercises also aim to teach the pupil how to control the hands and to develop the power of immediate adaptation to new situations. The exercises are progressive, and the teacher is to observe the pupil's progress and to adapt the exercises accordingly.

PRACTICAL EXERCISES.

Most of the following exercises are to be played with one or more extended fingers. There has been an objection in the past to exercises employing extended fingers, but some teachers have shown that the condition of repose is secured there need be no fear. The exercise which holds the hand on the piano keys will find that the compass of the exercise will be increased as the power and the elasticity of the hand increase.

The hand will expand so gradually that it will not find the world the better for the teacher's neglect. The teacher is to develop the pupil's hand so that he may be able to play any piece of music without difficulty. The exercises are designed to teach the pupil how to use the fingers correctly and how to produce a clear and distinct tone. The exercises also aim to teach the pupil how to control the hands and to develop the power of immediate adaptation to new situations. The exercises are progressive, and the teacher is to observe the pupil's progress and to adapt the exercises accordingly.

THE HIGHER DEVELOPMENT OF THE HAND.

In the following exercises, two or more fingers are to be extended. The exercise must be played with the greatest possible accuracy and with the utmost clearness of expression. The metronome may be very advantageously used in the following exercises. In the principal use of the left thumb, the right hand must be free, and the left hand must be able to execute all the exercises. The right hand will find that the compass of the exercise will be increased as the power and the elasticity of the hand increase.

The hand will expand so gradually that it will not find the world the better for the teacher's neglect. The teacher is to develop the pupil's hand so that he may be able to play any piece of music without difficulty. The exercises are designed to teach the pupil how to use the fingers correctly and how to produce a clear and distinct tone. The exercises also aim to teach the pupil how to control the hands and to develop the power of immediate adaptation to new situations. The exercises are progressive, and the teacher is to observe the pupil's progress and to adapt the exercises accordingly.

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The advantage of having an elastic hand, one that may be stretched and relaxed as needed, is particularly useful when playing scales. The ability to slide between notes smoothly is crucial for a good performance. For instance, when practicing the scales I use Matthews' Graded Course. When starting the right hand from middle C, and trilling the fingers on the strings to make a trill sound, she introduces the relative minor scale as she takes the intervals of the minor modes. The child of today has so many different studies, and it is necessary to choose one that suits their tastes best. I do not like to force too much on any one person, for the brain is a delicate organ and the development of the little one's mind is delicate as well. It is not as easy to force on young children as in the past. The advantage of a well-rounded education includes the development of the whole child, not just the musical aspect. The advantage of having an elastic hand, one that may be stretched and relaxed as needed, is particularly useful when playing scales. The ability to slide between notes smoothly is crucial for a good performance. For instance, when practicing the scales I use Matthews' Graded Course. When starting the right hand from middle C, and trilling the fingers on the strings to make a trill sound, she introduces the relative minor scale as she takes the intervals of the minor modes. The child of today has so many different studies, and it is necessary to choose one that suits their tastes best. I do not like to force too much on any one person, for the brain is a delicate organ and the development of the little one's mind is delicate as well. It is not as easy to force on young children as in the past. The advantage of a well-rounded education includes the development of the whole child, not just the musical aspect.

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envied his success quite as much as the avaricious and
bini was intensely jealous of Berlioz, and Berlioz,
trary, Liszt, admitted by all at that time to be a great
virtuoso, was scoffed at as a composer, but has left,
thesized Thalberg's style in his description, "Thalberg
accused Cherubini of conspiring to ruin him. Like¬
careers for himself in Italy, France and Germany,*
Cherubini's religious compositions retain their pres¬
ular favor. He commenced to model his works
Spontini's life reads like a character novel. He was
His musical education was received in the conserva¬
"Olympic," based upon Voltaire's text. This did
undone to attract Spontini to Berlin. This was not
times. King Frederick
had been given at least six
William III, of Prussia, upon one of his visits to
Spontini was , not satisfied. He aspired to even
nary mortal. Spontini was naturally despotic, and
that even the king objected. The presentation was
rehearsals, and the production was so extravagant
with a new opera came before the Berlin public.
Two parties, one party representing the more cul¬
Spontini. At one time the expression of public
Wagner discussed "Tannhauser." Through the
("Fidelio") I have been asked to prepare a
music for the first act. I took it for granted that
end of the song. It will be observed that the
was complete, so we put a double bar (full stop),
end of a strain. It may come at the end
Tri
is in
third of
when Fin¬
This was not the last of Dietsch.
other important point is the
"Where are the snows of yester-e'en?" Where
The deciding hand of
The Emperor
The deciding hand of
writers, especially the Englishmen who have been
in the world
I can't understand you," cried Beethoven,
be there, and so let it be."
Now for the first time I felt myself in the very
he met an eccentric Englishman and had various other experiences, but t
It is often asserted that a pianist of genius must, in fact, be a great deal more than a musician, and yet there is a great deal more that is required to make him an exponent of the instrument. The pupil must have a great deal of the quality that already exists in the master, and yet the pupil must also have a great deal of the quality that the master has. The pupil must have a great deal of the quality that already exists in the instrument, and yet the pupil must also have a great deal of the quality that the instrument has. The pupil must have a great deal of the quality that already exists in the piece, and yet the pupil must also have a great deal of the quality that the piece has.

**IMPORTANT QUALIFICATIONS**

1. The pupil must have a good command of the language of music. He must be able to read and write music, and he must be able to understand music as well. He must be able to talk about music, and he must be able to understand music as well. He must be able to think about music, and he must be able to understand music as well. He must be able to feel about music, and he must be able to understand music as well. He must be able to hear about music, and he must be able to understand music as well. He must be able to see about music, and he must be able to understand music as well.

2. The pupil must have a good understanding of the history of music. He must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music, and he must be able to understand the history of music.

3. The pupil must have a good knowledge of the structure of the instrument. He must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument, and he must be able to understand the structure of the instrument.

4. The pupil must have a good understanding of the technique of the instrument. He must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument, and he must be able to understand the technique of the instrument.

5. The pupil must have a good understanding of the psychology of the performance. He must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance, and he must be able to understand the psychology of the performance.

6. The pupil must have a good understanding of the pedagogy of the performance. He must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance, and he must be able to understand the pedagogy of the performance.

7. The pupil must have a good understanding of the economics of the performance. He must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance, and he must be able to understand the economics of the performance.
PRIDE SONG FROM "MEISTERSINGER"—WAGEN- 
NER, BACH.

This is the famous piano transcription of one of Wagner's most popular pieces. From Beethoven to Schubert, he conceived his students of certain musical ideas and their interpretations. Today, he is recognized as one of the foremost composers and his influence is felt through his pupils and students. This piece, however, stands out because of its emotional expression. The melody must stand out clearly.

This is a very instructive as well as attractive piece. It is full of expression and will prove a pleasant introduction. Few of his best compositions are of a similar nature. The principal theme constantly reappearing.

Trio at a moderate pace and the pomp parade of a piece cast in far larger form. The best part of this movement is more important and interesting than the others. This piece is very cleverly introduced in the middle section.

The only departure is the middle section, which is taken from his sonata, Op. 90. Although this is a difficult piece to play, it is much more suitable for recital purposes.

This is a very easy waltz movement. It is in the correct form of a military march. It is in the style of a "programatic" piece with just an occasional addition of "vagueness" or "inaudible" sections. The melody is well marked and the simple passage introduces a snatch of "Dixie." This piece should be played in a spirited manner, with firm accent on the figures. The piece is well composed and popular with the general public. One need not wade through a long piece to find the best part of this movement.

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This is a brilliant piano transcription of one of Wagner's most popular pieces. From Beethoven to Schubert, he conceived his students of certain musical ideas and their interpretations. Today, he is recognized as one of the foremost composers and his influence is felt through his pupils and students. This piece, however, stands out because of its emotional expression. The melody must stand out clearly.

This is a very instructive as well as attractive piece. It is full of expression and will prove a pleasant introduction. Few of his best compositions are of a similar nature. The principal theme constantly reappearing.

Trio at a moderate pace and the pomp parade of a piece cast in far larger form. The best part of this movement is more important and interesting than the others. This piece is very cleverly introduced in the middle section.

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DREAMS OF MY MOUNTAIN HOME

Andante moderato M.M. 4=64

F.G. Rathbun

Coda

Poco piu mosso

Copyright 1919 by Theo. Presser Co.
GEM FROM BEETHOVEN

Andante cantabile M.M.  \( \frac{4}{4} \) 4-4

L. von BEETHOVEN,
from Op.68
THE ETUDE

PRIZE SONG

from WAGNER'S "MEISTERSINGER"

RICHARD WAGNER

(transcribed for Piano by Franz Bendel)

Andante sostenuto

Copyright 1888 by Albert D. Hubbard
THE ETUDE

MOONLIGHT IN THE FOREST®

Andante quasi reverie M.M. = 99

MONDSCHEIN IM WALDE

LEO OEHMLER, Op. 17

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THERE IS EVER A SONG SOMEWHERE

JAMES WHITCOMB RILEY

Con espressione

Where, my dear; There is ever a song somewhere;
Where, my dear; There is ever a song somewhere;
There's the song of the lark when the skies are clear,
And the song of the thrush when the skies are gray.
The sun shines showers a cross the grain,
And the blue bird trills in the orchard tree;
And in the midst of thought and deed,
There is ever a song somewhere.

Con moto

De sun hangs low in de gal-dan west,
Sleep, hon-ey, sleep. An' de
De moon is creep ing up de sky,
Sleep, hon-ey, sleep. De
Big, round world am go in'to rest,
Sleep, ma hon-ev, sleep. Here comes de
Stars will twinkle bye and bye,
Sleep, ma hon-ey, sleep. De
Sleep, hon-ey, sleep. De

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Tenor

omitted

Home-land, No
coun - try, My
aye

known there,
-cay. No death is in,
heart is ach-ing here; There is no pain in the Home-land, To which I'm draw-ing near,

Tenor

omitted

Home-land, No
coun - try, My
aye

known there,
-cay. No death is in,
heart is ach-ing here; There is no pain in the Home-land, To which I'm draw-ing near,
...
**THE ETUDE**

**INSUFFICIENCY NECESSARY TO THE MODERN SINGER**

By W. B. HOLLINGSHEAD

Novelty (a term referring to the physical condition of a person) is frequently found to be a factor in heart disease, as it is in the case of the modern singer. The modern singer is ready to be noticed by the audience through intelligence, but the vital part must be left to intuition in proportion to the cohesion and solidarity put into this work. The singer, therefore, should always be aware of the importance of the instrumental and inspirational factor, but never rely on it too much. The language relates an incident illustrating how he always altered the text of the poem to distinguish three of his pupils, one of whom was a great artist. The last art is to reflect and interpret, for he is not the modern spirit, but the modern teacher. The modern spirit of the modern teacher is the same as that of the modern pupil.

**THE ETUDE**

**SYSTEMATIC VOICE TRAINING**

By A. C. CLIFTON

Two years of practice standing, or still better, in a good posture as a posture for the voice should be consented to, for no one can travel on the road of success without these. One of Liszt's pupils related an incident illustrating how he always altered the text of the poem to distinguish three of his pupils, one of whom was a great artist. The last art is to reflect and interpret, for he is not the modern spirit, but the modern teacher. The modern spirit of the modern teacher is the same as that of the modern pupil.

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**SOPRANO TONES**

**HERBERT WILBER GREENE**

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- **If Your Dinner Distresses**
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The methods of presenting cantatas and organ recitals in the church service are important considerations. The organist should be able to provide a service that is pleasing to the congregation and that meets the needs of the church. The organist should also be able to provide a service that is well-organized and efficient, taking into account the needs of the congregation. The organist must also be able to understand and follow the direction of the minister and the choir director. The organist should be able to provide a service that is pleasing to the congregation and that meets the needs of the church.

The Etude

RARELY REACHED

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By Jacob de Wael.

The Holy City

By Alexander von Zeller.

The pipers.

JANUARY 1930.

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1. Very much hearing or venting about private personal matters is a great deal to be avoided. The talk of the box will be heard much less if it is to be thought properly of the box as another man's private living room.

2. A change in the routine of the box will be avoided. There will be no thought of the box as the place to talk about private matters.

3. When playing in public, remember that you are not in a private place.

4. If you want to talk about private matters, you must do so in a private place.

5. When playing in public, you must be careful to avoid any discussion of private matters.

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Acted at Children's Recitals, Juvenile Musical Clubs or Young Orchestra. Is there anyone else? Mozart and insists upon coming in. The Emperor is seated on a high throne, surrounded by his courtiers. He raises his hand, and a messenger from Venice with news of the wonder-child arrives. He is welcomed by the Emperor, who is delighted to hear of such a prodigy.

"Ah, that is the wonder-child I have been looking for," exclaims the Emperor. "If it pleases your majesties, let us see what he can do." Mozart is called forward, and the Emperor is amazed at the boy's musical talent. He plays the shawl, and the Emperor is overjoyed. He offers to make Mozart a wealthy subject from Graz. He will have a shawl and a sash, and will be a gentleman in waiting. Mozart is overjoyed, and the Emperor is delighted with the boy's talent. He promises to arrange for Mozart's education and career.

"I can play with one finger, too. Come, play for the empress," says Mozart. He plays for the empress, who is struck by the boy's talent. Mozart is offered a position as a musician in the imperial court, and the Emperor promises to provide him with a home and education. Mozart is overjoyed, and the Emperor is delighted with the boy's talent. He promises to arrange for Mozart's education and career.

"We have given you your commands," says the Emperor. "Go and do as you have been told. The Emperor is pleased with you, and I have given you your commands. Go and do as you have been told."

"Yes, your majesty," says Mozart. He bows and takes his leave. The Emperor is pleased with the boy's talent, and promises to arrange for his education and career. Mozart is overjoyed, and the Emperor is delighted with the boy's talent. He promises to arrange for Mozart's education and career.
book and teach it at once without any difficulty. Any teacher can take up this problem, and the teacher is required to investigate this new work at once.

It is perfectly plain and reasonable; this point is really of more importance than the work he has gotten together in this one volume. On Sale. In direct connection with the fourth volume of "Great Composers," last issue this important work was introduced in its appropriate place, and teachers should possess for illustrative purposes is "First Steps in Teaching Piano." The book is a guide to the teacher, showing him how to introduce pupils to the study of music, and it is a work that is suitable for use in the class room. The book in its original shape has been prepared and is filled with items of information and guidance students to start for themselves in a few months; low terms. 18th year. Prospectus.

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