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### Volume 48, Number 01 (January 1930)

James Francis Cooke

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*The Journal of the Musical Home Everywhere*

# THE ETUDE

*Music Magazine*



THE ETUDE  
1930

PRICE 15 CENTS

MUSIC MAGAZINE PUBLISHED BY THE ETUDE

JANUARY 1930

\$1.00 A YEAR



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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR THE AMATEUR, THE BOSTY STUDENT AND ALL MUSIC LOVERS

Editor: **WALTER DUNN**      Publisher: **FRANCIS & TAYLOR, INC.**      Managing Editor: **WILLIAM H. HARRIS**

125 WEST 44th St.      150 WEST 44th St., New York, N.Y.      Telephone: BR 1-2100



## THE WORLD OF MUSIC



Interesting and Important Items Listed in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

**THE NEW YORK PHILHARMONIC** will give a concert on Monday, January 14, at 8:00 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Ninth Symphony, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE BOSTON SYMPHONY ORCHESTRA** will give a concert on Tuesday, January 15, at 8:00 P.M. at the Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE PHILADELPHIA ORCHESTRA** will give a concert on Wednesday, January 16, at 8:00 P.M. at the Academy of Music. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE PITTSBURGH SYMPHONY ORCHESTRA** will give a concert on Thursday, January 17, at 8:00 P.M. at the Carnegie Music Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE BALTIMORE SYMPHONY ORCHESTRA** will give a concert on Friday, January 18, at 8:00 P.M. at the Baltimore Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE WASHINGTON SYMPHONY ORCHESTRA** will give a concert on Saturday, January 19, at 8:00 P.M. at the Constitution Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE PHOENIX SYMPHONY ORCHESTRA** will give a concert on Sunday, January 20, at 8:00 P.M. at the Phoenix Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE SAN FRANCISCO SYMPHONY ORCHESTRA** will give a concert on Monday, January 21, at 8:00 P.M. at the War Memorial Opera House. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE SEATTLE SYMPHONY ORCHESTRA** will give a concert on Tuesday, January 22, at 8:00 P.M. at the Seattle Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE PORTLAND SYMPHONY ORCHESTRA** will give a concert on Wednesday, January 23, at 8:00 P.M. at the Portland Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE OREGON SYMPHONY ORCHESTRA** will give a concert on Thursday, January 24, at 8:00 P.M. at the Oregon Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE ALBANY SYMPHONY ORCHESTRA** will give a concert on Friday, January 25, at 8:00 P.M. at the Albany Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE ALBANY SYMPHONY ORCHESTRA** will give a concert on Saturday, January 26, at 8:00 P.M. at the Albany Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

**THE ALBANY SYMPHONY ORCHESTRA** will give a concert on Sunday, January 27, at 8:00 P.M. at the Albany Symphony Hall. The program will include the following: Brahms' Concerto for Violin and Orchestra, Mendelssohn's Concerto for Violin and Orchestra, and Liszt's Concerto for Piano and Orchestra.

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THE ETUDE MUSIC MAGAZINE

Founded in Philadelphia, 1912 "Music for Everybody"

VOLUME 1, NO. 2 JANUARY 1938

CONTENTS

Table listing contents of 'THE ETUDE MUSIC MAGAZINE' including articles and musical pieces.

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GEMS FOR RHYTHMIC ORCHESTRA

For Pianoforte and Ten Instruments. List of musical pieces and composers.

Advertisement for 'GEMS FOR RHYTHMIC ORCHESTRA' by Theodore Presser Co.

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PROFESSIONAL DIRECTORY

Table listing professional directory for various cities including ADULT, BECKER, CONNES, DUNNING, GUICHARD, NEW YORK, RIESBERG, VEDIN, VIRGIL WILDER, CONVERSE COLLEGE, SHENANDOAH COLLEGE, AMERICAN BOYO, CHICAGO, CINCINNATI, DETROIT, KNOX, BUNDESIAN MUSIC YORK, and NEWARK.

Start the New Year with New Music

THE LIST OF RECENT BOSTON AND OCTAVO MUSIC PUBLICATIONS, CITY HALL OFFICE, A NEW CLASSIFICATION OF CITIES, VOCAL SOLO, INSTRUMENTAL, TRUCCO, PERFORMERS, ALPHEUS AND STUDENTS.

Table listing new music publications categorized by Piano Solos, Piano Duos, Vocal Solos, Piano Solo, Piano Duo, and Vocal Solo.

THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.



## THE CURTIS INSTITUTE of MUSIC

JOSÉ HOFMANN, *Director*

Students at The Curtis Institute of Music this season are reported from forty-three states, and from eighteen foreign countries, as follows:

### THE UNITED STATES

Alabama	Kentucky	Ohio
Arkansas	Louisiana	Oklahoma
California	Mississippi	Pennsylvania
Colorado	Maryland	Rhode Island
Connecticut	Michigan	South Carolina
Delaware	Minnesota	Tennessee
District of Columbia	Missouri	Texas
Florida	New Hampshire	Vermont
Georgia	New Jersey	Virginia
Idaho	New Mexico	Washington
Illinois	New York	West Virginia
Iowa	North Carolina	Wisconsin
Kansas	North Dakota	Wyoming

### LANADA

Alberta  
Manitoba  
Ontario  
Quebec

### SOUTH AMERICA

Colombia

Belgium  
Czechoslovakia  
Denmark  
England  
France  
Germany  
Holland  
Hungary

Italy  
Latvia  
Poland  
Russia  
Cuba  
Puerto Rico  
Hawaii  
Mexico

THE CURTIS INSTITUTE OF MUSIC

Philadelphia, Pa.

Philadelphia

## Music and Brains

ONE hundred years ago the popular conception of a professional musician was that he should be an individual who looked like an effeminate cowboy. He just had to have long hair, Russell Valentine eyes, double-breasted, the stretch of gut, and the usual breadth of a modern Greek nose. "His nose" would have come of him. It was bad enough to stand by and see the ladies swoon to the music he emitted. As for brains, few people would deign to admit

that the "musical fellow" had enough to do any more than go through the simple and wholly unnecessary motions of playing a particular instrument. "Musicians know music and nothing else." This opinion was commonly based on the lips of a people who failed to see the same charitable handicapper, Franz Anton Jullien (1812-1882), stuck his white gloves and pins there to the other side of a mirror, before he took up his lutes in concert. Musicians can murder very little music, because they often derived less. Jullien, for instance, indulged his habits, landed in prison and died in an insane asylum. But then, "he was only a musician." Be that as it may, all honor to the fact that he was the first in his position, to exhibit strictly American traits.

It has taken a century of development, to bring the general public to realize that, in order to become an extremely fine musician in his modern sense, one must possess a brain capacity and a mental development rarely demanded at most colleges. The fact has been repeatedly observed by the astounding manner in which several notable men have turned from music into other professions, with almost marvellous success. In every instance of this sort come to us that we have come to mind.

Even in remote history we find notable examples. Let us consider the case of Friedrich Wilhelm Herchel, later Sir William Herchel, one of the most distinguished of astronomers. Herchel was born in Hanover, Germany, in 1788 and died in Windsor, England, in 1822. No official exploit of his time was so distinguished. Yet Herchel started life as an

obsessive in a German military band. When he was twenty he deserted and went to England, where he mastered the piano, the organ and the violin. He was considerably late as an organist and as a teacher. He extolled the value of music as a beneficial source of mental training, but few people agreed with him. He then married his mistress in partnership and his means were increased and he realized that in order to pass further into the heavens he would

require a more powerful telescope. Unable to purchase the best of lens he needed, he sought to substitute. So he and a devoted sister took up the desolating task of grinding several the high lens and polishing it with the palm of their hands until it had the right thickness. Finally through care and by accident, among other things, the plate broke. His brain development placed him in the lead as one of the most accurate scientific stratospherists. Yet his lens telescope was not constructed until he was a man of thirty-four. Previous to that time he had been "only a musician."

It is commonly reported that at the Peace Table at the end of the World War, one spoke so many of the languages of the Earth of lutes as that historic gathering did the appearance of Poland, Ignace Jan Paderewski, whose extraordinary appearance after later had opportunity to select him as the highest position in that gift—President of Poland. Mr. Paderewski is an intellectual giant. His grasp of literature and contemporary scientific development is a marvel to those who know him.

We know of a prominent musician in America, who, up to his latest scientific organization in America, who, up to his first year, had been a professional musician. In social undertones, usually the moving picture industry, some of the ablest musicians had been for years professional musicians. In fact there are so many busy contractors of the present time in developing the mind that we are convinced that wherever there is musical receptivity (and that means about 99% of mankind) the study of music is one of the most



MR. J. J. PADEREWSKI



There is no meeting to be held on Monday, the day that may best be chosen. The boys will arrive at 10:30, and the exercises will begin at 10:45. The exercises will be held in the gymnasium of the school building at 10:45.

The First Graders

WALTER WALKER, supervisor of the first grade, has been in the school building at 10:45. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45.

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A Famous Music School

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Several days building at 10:45. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45.

Murders of the Mouth. By Francis M. Dennis. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45. The first grade is now in the school building at 10:45.

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New Aspects of American Indian Music

By FRANCES DENSMORE, A. M.

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# The Teachers' Round Table

Conducted by  
Miss Elizabeth C. Hays, M. A.  
EDUCATOR OF HANCOCK PLAINS, WASHINGTON COUNTY

### Will Not Prose

There is a very common error in the use of the word "prose" which is to use it as a verb. It is not correct to say "I will not prose" or "I have prosed." The correct use of the word is as a noun, as in "I will not write in prose."

### How to Use a Dictionary

There is a very common error in the use of the word "prose" which is to use it as a verb. It is not correct to say "I will not prose" or "I have prosed." The correct use of the word is as a noun, as in "I will not write in prose."

### A Four-Year-Old Beginner

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### One should be careful not to make

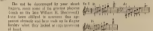
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### Wandering in Piano Study

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### Arpeggio Progress

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### Aptly and Accurately

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### A College Where Students

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### When the music is too loud, listen

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### The best of piano practice is for an

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### Let us regard the way that the day

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# DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by  
VICTOR J. GRAMEL  
MUSIC INSTRUCTOR AND CONDUCTOR

## The Community Orchestra

By Dr. Perry Dickie

The purpose of this orchestra is to provide a means of musical expression for the community. It is a group of musicians who play together for the enjoyment of the public. The orchestra is made up of musicians of all ages and backgrounds. The purpose of the orchestra is to provide a means of musical expression for the community. It is a group of musicians who play together for the enjoyment of the public. The orchestra is made up of musicians of all ages and backgrounds.

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### Selections of Music

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### Violinists

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### Rehearsal

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### When the music is too loud, listen

There is a very common error in the use of the word "prose" which is to use it as a verb. It is not correct to say "I will not prose" or "I have prosed." The correct use of the word is as a noun, as in "I will not write in prose."

### The best of piano practice is for an

There is a very common error in the use of the word "prose" which is to use it as a verb. It is not correct to say "I will not prose" or "I have prosed." The correct use of the word is as a noun, as in "I will not write in prose."

### Let us regard the way that the day

There is a very common error in the use of the word "prose" which is to use it as a verb. It is not correct to say "I will not prose" or "I have prosed." The correct use of the word is as a noun, as in "I will not write in prose."

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Violin No. 1 &amp; 2

THE LITTLE WINDMILLS  
LES PETITS MOULINS À VENTFRANÇOIS COUPERIN  
1688-1733

THE STUDY

Musical score for 'The Little Windmills' (Les Petits Moulins à Vent) by François Couperin. The score is written for Violin No. 1 and Violin No. 2. It consists of 12 systems of music, each with a treble and a bass staff. The piece is in 3/4 time and features a lively, rhythmic melody with many sixteenth and thirty-second notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

## IN A NUTSHELL

A modern popular dance, popular in its kind

WILLIAM BAINES

Musical score for 'In a Nutshell' by William Baines. The score is written for Violin No. 1 and Violin No. 2. It consists of 12 systems of music, each with a treble and a bass staff. The piece is in 3/4 time and features a lively, rhythmic melody with many sixteenth and thirty-second notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

## SAPPHIRE SEAS

PERCY ELLIOTT

Like a piece from the "Pavane" Op. 4

Quasi lento e tranquillo M.M. 4-12

## THE YOUNG PRINCESS

MAURICE ARNOULD

Dainty and tripping, Opus 2

Tempo di Gavotte M.M. 4-120

A three lettered piece Grade 1

## ZITHER PLAYER

FREDERIC CHOTAN, Op. 73

In slow Waltz time and with dreamy harmony

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## PURPLE PANSIES

M. L. PRESTON

A song like form, meaning of it is  
Specially from movement Grade 1

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## TAMBOURINE DANCE

FREDERICK A. WILLIAMS, Op. 184

Allegretto in 2/4

## SO ENTRANCING!

CLARENCE KOHLMANN

Tempo di Gavotte in 3/4

# FLOWER WALTZ

## BLUMENWALZER

LEON JESSLE

In waltz measure rhythm. Grade 2

Tempo de Valse, elegante M. M. J. - 14

*poco allargato*

*poco ritardato*

*Fin modo*

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## MON RÊVE

DENIS DUPRÉ

Moderato grazioso

*poco allargato*

*poco ritardato*

*Fin modo*

A stirring military march.

## TIME OF PEACE

MARCH  
SECONDO

R. S. MORRISON

Vivace M. M. J. - 116

Musical score for 'Time of Peace' (Secondo) by R. S. Morrison. The score is written for piano and includes a variety of instruments: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute I, Flute II, Clarinet I, Clarinet II, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, and Tuba. The score is in 2/4 time and features a tempo of 'Vivace M. M. J. - 116'. The music is characterized by a strong, rhythmic melody in the upper voices and a solid harmonic foundation in the lower voices. The score is divided into several systems, each containing multiple staves for the different instruments.

## TIME OF PEACE

MARCH  
PRIMO

R. S. MORRISON

Vivace M. M. J. - 116

Musical score for 'Time of Peace' (Primo) by R. S. Morrison. The score is written for piano and includes a variety of instruments: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute I, Flute II, Clarinet I, Clarinet II, Bassoon, Trumpet I, Trumpet II, Trombone I, Trombone II, and Tuba. The score is in 2/4 time and features a tempo of 'Vivace M. M. J. - 116'. The music is characterized by a strong, rhythmic melody in the upper voices and a solid harmonic foundation in the lower voices. The score is divided into several systems, each containing multiple staves for the different instruments.







## NOONTIDE REST

Adagio x x x 1. 32

THE STUDY

G. WARING STEBBINS

Musical score for 'Noontide Rest' by G. Waring Stebbins. It features a piano introduction in 3/4 time, marked 'Adagio x x x 1. 32'. The score is written for piano with treble and bass clefs. The first system shows the piano's entry with a steady accompaniment.

Slowly, with intimate expression  
 For Solo Flute

Musical score for 'Noontide Rest' by G. Waring Stebbins. It features a piano introduction in 3/4 time, marked 'Adagio x x x 1. 32'. The score is written for piano with treble and bass clefs. The second system shows the solo flute part beginning with a melodic line. The piano accompaniment continues with a steady accompaniment.

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THE STUDY

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A study in light finger work Grade 14

## LIGHT AND GAY

R. S. MORRISON

Allegretto giocoso x x x 1. 128

Musical score for 'Light and Gay' by R. S. Morrison. It features a piano introduction in 3/4 time, marked 'Allegretto giocoso x x x 1. 128'. The score is written for piano with treble and bass clefs. The first system shows the piano's entry with a steady accompaniment. The score continues with several systems of piano accompaniment, featuring a steady accompaniment with some melodic lines in the right hand.

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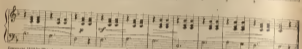
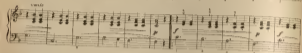
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## DREAM TUNE

A good left hand melody Grade 11

Tempo di Valze M. M. 2 = 184

WALTER ROLF



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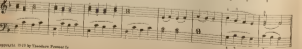
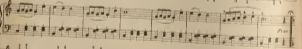
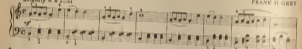
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## MARIGOLD

An attractive kindergarten piece, Grade 12

Brightly M. M. 2 = 184

FRANK H. GREY



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EDUCATIONAL STUDY NOTES ON MUSIC  
IN THIS ISSUE

By EDGAR ALLEN BRIDELL

## A WORTHY WALTZING TUNE, by Louis

Waltzing Tune, by Louis... This is a fine example of a waltz in the style of the early 20th century. It features a simple melody and a steady accompaniment, making it suitable for educational purposes.

The piece is in 3/4 time and consists of 16 measures. It is written for piano and is a good example of a simple waltz. The melody is easy to play and the accompaniment is simple and rhythmic.

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## Another Year of Music

For five years, for generations past, some new trend of musical preference has modified the character of the music of the hour. But, through each transient phase, the

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# THE SINGER'S ETUDE

Edited for January by  
EMINENT SPECIALISTS

## The Vocalist and Radio

By DON COLLINGS

**C**ERTAIN questions naturally arise when we think of the radio as a means of entertainment. It is a medium which is not only a source of information, but also a source of entertainment. It is a medium which is not only a source of information, but also a source of entertainment.

### What Can Radio Do for the Vocalist?

It can do many things for the vocalist. It can give him a wider audience than he could ever reach by any other means. It can give him a chance to be heard by millions of people who would never hear him otherwise. It can give him a chance to be heard by millions of people who would never hear him otherwise.

### What Does a Radio Artist?

A radio artist is one who is able to perform on the radio. He must be able to sing, to act, to dance, to play an instrument, or to do anything else that will attract the attention of the radio audience. He must be able to perform on the radio.

### How Should a Vocalist Prepare for the Radio?

A vocalist should prepare for the radio by practicing his singing, by studying the radio, and by being able to perform on the radio. He should be able to perform on the radio.

to sing. The vocalists who sing to the radio are those who are able to sing to the radio. They are those who are able to sing to the radio.

### What is the Singer's Technique?

The singer's technique is the way in which he sings. It is the way in which he sings. It is the way in which he sings.

### Is It an Experience?

It is an experience for the singer. It is an experience for the singer. It is an experience for the singer.

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## Emancipation in Singing

By Dr. ADRIAN PATRICKSON

THE TRAINING of singers to sing in a free and untrammelled manner is a subject which has long attracted the attention of the public. It is a subject which has long attracted the attention of the public.

### A Man's Choice

A man's choice is the way in which he sings. It is the way in which he sings. It is the way in which he sings.

### A Woman's Problem

A woman's problem is the way in which she sings. It is the way in which she sings. It is the way in which she sings.

### Be a Man's Choice

Be a man's choice is the way in which he sings. It is the way in which he sings. It is the way in which he sings.

### A Woman's Problem

A woman's problem is the way in which she sings. It is the way in which she sings. It is the way in which she sings.

### Be a Man's Choice

Be a man's choice is the way in which he sings. It is the way in which he sings. It is the way in which he sings.

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## MUSICAL READINGS

THE TRUTH of the matter is that we have been so long in the habit of reading the same old, same old music that we have become so used to it that we have lost all interest in it.

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# THE ORGANIST'S ETUDE

Scheduled for January by  
EMINENT SPECIALISTS

## Can One Learn to Improvise?

By ROLLO MAITLAND

PERHAPS THE most interesting question in the history of music is the question of whether or not a man can learn to improvise. There is no doubt that many of the greatest composers of all time were able to do so. The question is whether or not a man can learn to do so in his old age. The answer is, of course, yes. There is no doubt that many of the greatest composers of all time were able to do so. The question is whether or not a man can learn to do so in his old age. The answer is, of course, yes.

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The Organists' Study is a series of courses in organ playing and theory, designed for the purpose of increasing the technical and artistic standards of organists. The courses are held in the following states: California, Connecticut, Delaware, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

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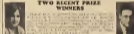
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## Early Christian Hymnology

By DONNA D. WASSER

THE EARLY CHURCH had no hymn books. The hymns were sung from memory. The hymns were simple and direct. The hymns were sung in the homes of the faithful. The hymns were sung in the streets. The hymns were sung in the public places. The hymns were sung in the hearts of the faithful.

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## On Claude Prohler

By PAUL S. HARRIS

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# Choirmaster's Guide

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DAY	MUSICAL SERVICE		EVENING SERVICE	
	CHURCH	SYNAGOGUE	CHURCH	SYNAGOGUE
MONDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
TUESDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
WEDNESDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
THURSDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
FRIDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
SATURDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM
SUNDAY	BRASS BAND 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM	CHURCH 11:00 AM 1:00 PM 4:00 PM 7:00 PM 9:00 PM	SYNAGOGUE 10:00 AM 8:00 PM

# ORGAN AND CHOIR QUESTIONS ANSWERED

By ROBERT S. FINE

It has been my privilege to write for the past several years in the columns of this journal, answers to questions submitted by organists and choir directors. The questions have been of a general nature, and have covered a wide range of subjects, including the selection of music, the training of chorists, and the maintenance of organs. It is gratifying to find that many of these questions are still being asked, and it is my hope that the following answers will be of some assistance to those who are interested in these subjects.

**Question:** How should I select music for my choir?

**Answer:** The selection of music for a choir should be based on several factors. First, the music should be suitable for the voices of the choir. Second, it should be of a high artistic quality. Third, it should be of a variety of styles and periods. Fourth, it should be of a length that is suitable for the choir's repertoire. Finally, it should be of a type that will interest the choir members and the general public.

**Question:** How should I train my chorists?

**Answer:** The training of chorists should be a continuous process. It should begin with the selection of good material, and should continue with the instruction of the chorists in the proper technique of singing. This instruction should cover the fundamentals of singing, such as breath control, pitch accuracy, and rhythm. It should also cover the more advanced techniques of phrasing and dynamics. The chorists should be given the opportunity to sing in a variety of styles and periods, and should be encouraged to develop their own individual voices.

**Question:** How should I maintain my organ?

**Answer:** The maintenance of an organ is a task that requires the attention of a skilled organist. It should be done regularly, and should cover a wide range of subjects, including the cleaning of the pipes, the tuning of the action, and the repair of any damage. It is also important to keep the organ in good tune, and to make any necessary adjustments to the action. The organist should also be responsible for the selection of good music for the organ, and for the proper use of the instrument.

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# BAND AND ORCHESTRA DEPARTMENT

(Continued from page 27)

ing to the girls. The remedy is to see that the girls are given the best of instruction. This instruction should be given by a qualified instructor, and should cover a wide range of subjects, including the fundamentals of music, the technique of playing, and the selection of good material. The girls should be given the opportunity to play in a variety of styles and periods, and should be encouraged to develop their own individual voices.

**Question:** How should I select music for my band or orchestra?

**Answer:** The selection of music for a band or orchestra should be based on several factors. First, the music should be suitable for the instruments of the band or orchestra. Second, it should be of a high artistic quality. Third, it should be of a variety of styles and periods. Fourth, it should be of a length that is suitable for the band or orchestra's repertoire. Finally, it should be of a type that will interest the band or orchestra members and the general public.

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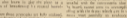
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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAND

For letters and questions THE STUDY makes no charge but the best answers will be printed. The names of contributors given will be optional.

Question: How can I improve my violin playing... Answer: Practice regularly, focus on intonation and bow control.

Question: What is the best way to hold the violin... Answer: Use a consistent grip, adjust for comfort and stability.

Question: How should I practice scales... Answer: Use a metronome, vary the tempo, and focus on clean articulation.

Question: What are the best exercises for the left hand... Answer: Scales, arpeggios, and interval training.

Question: How can I improve my bowing technique... Answer: Work on consistent pressure and speed, use different bowings.

Question: What is the best way to choose a violin... Answer: Consider the sound, playability, and construction.

Question: How can I improve my intonation... Answer: Use a tuner, listen to recordings, and practice intervals.

Question: What are the best ways to warm up... Answer: Scales, diatonics, and simple pieces.

Question: How can I improve my vibrato... Answer: Practice long notes, use breath support, and vary the speed.

Question: How can I improve my bowing technique... Answer: Focus on consistent pressure and speed.

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TEACHERS' ROUND TABLE

(Continued from page 17)

Question: How can I improve my bowing technique... Answer: Focus on consistent pressure and speed.

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These notes are a simple and confirmed way of learning music. They are simple and confirmed. They are simple and confirmed.

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Reviews of various musical books, including 'The Piano Book' and 'The Violin Book'.

### Reviews of Books

Reviews of various books, including 'The Piano Book' and 'The Violin Book'.

### The Piano Book

Reviews of 'The Piano Book' by various authors.

### The Violin Book

Reviews of 'The Violin Book' by various authors.

### The History of Music

Reviews of 'The History of Music' by various authors.

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How to choose and play music for the home. Music for the home is a great way to enjoy music. Music for the home is a great way to enjoy music.

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There is a great deal of talk about the importance of the individual in the modern world. It is a talk that has become a sort of a religion. It is a talk that has become a sort of a religion. It is a talk that has become a sort of a religion.

It is a talk that has become a sort of a religion. It is a talk that has become a sort of a religion. It is a talk that has become a sort of a religion.

## Teaching New Values

By EDNA HEY COOPER

The children are interested in things and they are interested in things. They are interested in things and they are interested in things. They are interested in things and they are interested in things.

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## THE STONE

# THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is

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Compiled by

A. B. GIBERT

Patriotically and Politely

This book is a collection of interesting and instructive material. It is a collection of interesting and instructive material. It is a collection of interesting and instructive material.

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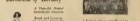
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## Children, the House Intruder

By EARL DEWEY

Children are the house intruder. They are the house intruder. They are the house intruder. They are the house intruder.

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## Relay Law

By EARL DEWEY

Relay law is a law that is designed to regulate the relay business. It is a law that is designed to regulate the relay business. It is a law that is designed to regulate the relay business.

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## LETTERS FROM ETUDE FRIENDS

Dear friends, I am writing to you from the land of the living. I am writing to you from the land of the living. I am writing to you from the land of the living.

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I am writing to you from the land of the living. I am writing to you from the land of the living. I am writing to you from the land of the living.

## Characteristics of Chopin

By EARL DEWEY

Chopin is a composer who is known for his beautiful music. He is a composer who is known for his beautiful music. He is a composer who is known for his beautiful music.

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## Editor of Music Magazine and Conductor for Amateur Production

By EARL DEWEY

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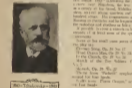
# JUNIOR ETUDE—Continued

## Little Biographies for Club Meetings

### No 27—Tokatoku

There is a story in the life of Tokatoku... He was born in 1868... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...



Tokatoku

Let us recall of the... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

## Prize Winners and Others

Prize winners and others... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

## Answers to "Ask Another"

- 1. Japan... 2. 1914... 3. 1914... 4. 1914... 5. 1914... 6. 1914... 7. 1914... 8. 1914... 9. 1914... 10. 1914...



Group photo of students and teachers

# JUNIOR ETUDE—Continued

## JUNIOR ETUDE CONTEST

The contest in Junior Etude... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

He was a great leader... He died in 1910... He was a great leader... He died in 1910...

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**EDUCATIONAL STUDY NOTES ON MUSIC**  
 IN THE JUNIOR ETUDE  
 By EDGAR ALLEN BARRELL

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**Leaf and Tree by E. Barrell**  
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**Blue Bird by P. F. Edelstein**  
 This is a very simple piece for the Junior Etude. It is in the key of G major and is in 2/4 time. The melody is simple and the accompaniment is easy.

**Marched by Paul G. Lee**  
 This is a very simple piece for the Junior Etude. It is in the key of G major and is in 2/4 time. The melody is simple and the accompaniment is easy.

**Dear Tom by Helen G. Lee**  
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**Over the Hills by Paul G. Lee**  
 This is a very simple piece for the Junior Etude. It is in the key of G major and is in 2/4 time. The melody is simple and the accompaniment is easy.

**EDUCATIONAL STUDY NOTES**

(Continued from page 75)

**Just a Home Coming, by Lamont J. Lee**  
 This is a very simple piece for the Junior Etude. It is in the key of G major and is in 2/4 time. The melody is simple and the accompaniment is easy.

**Compositions, by E. B. Johnson**  
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