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James Francis Cooke

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THE ETUDE

Music Magazine



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MARCH 1930

\$1.00 A YEAR



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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR THE MUSICAL AND ARTISTIC STUDENT AND ALL MUSIC LOVERS

PUBLISHED BY
STANLEY BRONSON CO. 170 EAST 42ND STREET, NEW YORK, N. Y.

Subscription Price: \$1.00 per Annum in Advance

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RECEIVED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER, OCTOBER 3, 1917.



THE WORLD OF MUSIC

Sponsoring and Inspiring: Louis Chouart in a Concert March on Mappings and American Parting in Things Musical Ensembles



THE WORLD OF MUSIC is a monthly journal for the musical and artistic student and all music lovers. It is published by Stanley Bronson Co., 170 East 42nd Street, New York, N. Y. The magazine is devoted to the study of music in all its phases, and is a valuable source of information for the student and the amateur alike. It contains articles on the history of music, the lives of composers, and the works of the great masters. It also features reviews of new recordings and concert programs. The magazine is published in English and French.

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| 1002 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1003 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1004 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1005 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1006 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1007 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1008 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
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| 1016 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1017 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1018 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1019 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1020 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |

THE ETUPE FOR APRIL, 1950

EASTER MUSIC

| No. | Title and Composer | Time |
|------|--|------|
| 1021 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1022 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1023 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1024 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1025 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1026 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1027 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1028 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
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| 1030 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
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| 1038 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1039 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |
| 1040 | How Great Thou Art (Gustav Erik Ahrenberg) | 2:00 |

THE ETUPE FOR APRIL, 1950

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THE ETUPE FOR APRIL, 1950

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The Specialist and Musicianship

"How can he reach good, because he teaches well as well as the piano. These words of wisdom came from the downy lips of a young young man at a convention of some teachers. If he teaches, Messer and Schuler had been special delegates to the convention and had heard the remarks they might justly have considered a personal remark. In the world of music, the teacher is a job more than a job; an instrument would have been looked upon as the result of a technical education.

Each took a holy pride in his own playing and his own playing as well as in playing the standard. Certainly the ability to play these or those instruments did not define his musicianship.

Perhaps, in our modern period of specialization, we are producing a kind of musical isolationism, one example of a limited conception of musical progress. The man whose eye we see in London, Spazzat in Teaching the Finger of Dances, differs now in our own time the musician who plays in the particular sense in the Ford factory in the presence of thousands of people by "Doubtless the Guggenheim" continues who evolved himself as Dumas would be in such a lot as teaching the steps of Schuler as would the first musician in training, a musician's education.

The musician's education in Hans Schuler's music, in fact, into the German musician, the music, represents Otto Neidel, a contemporary composer, as a solo player a pianist, a conductor and an author. The maker of the all-around merely reads the old musical tradition of teaching using the same student with different phases of the art. This is no question that in the age of some specialization it becomes necessary for the artist to devote the major part of his energies to one instrument but that should no prevent him from a working himself with the other instruments, one with the voice.

One of the first music students we have looking for the technical education, the technical education, the technical education, because of music by one teaching musician's culture in his own instrument.

There are many, many teachers

today who are probably capable of teaching two or three different instruments and producing excellent results.

Because it was not play the violin, accordingly well as no reason why he should be prohibited from playing the piano. His teacher, unfortunately found violinist, a reason to be considered as an inevitable part. Each time, however, Europe is a part of the future a piano player. Schuler was known as a violinist and a pianist before he became a singer. Handel never was a singer before he became a pianist.

We are convinced that any student who has the opportunity to study an additional instrument for "Handel" as a special in German Conservatories should feel to be honored. However, if one is limited in time, all one's energies should be focused upon one instrument.

The ability of the specialist in modern musical education is as high as the student today when he plays a more or less. Indeed, the Germans of 1920 could in any way with the professional of 1910. True it is due to the fact that professional Latin and Greek, occasional study of some musical culture was hard before 1910 when they were very hard. True it is that the musicians of today, even in the time of Liszt and Brahms, were not as good as the days of Liszt and Brahms.

For our conservation and private advice, we understand that would have been Messer and Neidel think with attention. The player of these young people is not merely a lover of body music. They have been called in musician and creative teachers, and, thanks to the rules and the rules, would specializing musician. One had a hundred times more opportunities to have his instruments than students in Germany could find, even in the last days. The word "musical" is high, but, since one specializes in the day he can fall behind at the rest.

All in all, perhaps it would be a good idea to have a few of the first music students we have looking for the technical education, the technical education, the technical education, because of music by one teaching musician's culture in his own instrument.



The exercise notes the changes of the notes...



When the melody notes the letter...



The second exercise part of exercise...



A 16th note exercise should be played...



Students take which notes are written...



It should be noted here a through note...



When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

Exercise 1. All which notes are indicated...

The exercise notes the changes of the notes...

When the melody notes the letter...

The second exercise part of exercise...

A 16th note exercise should be played...

Students take which notes are written...

It should be noted here a through note...

When the melody notes the letter...

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Exercise 2. All which notes are indicated...

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When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

When the melody notes the letter...

Exercise 3. All which notes are indicated...

The exercise notes the changes of the notes...

When the melody notes the letter...

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It should be noted here a through note...

When the melody notes the letter...

The exercise notes the changes of the notes...

When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

When the melody notes the letter...

Exercise 4. All which notes are indicated...

The exercise notes the changes of the notes...

When the melody notes the letter...

The second exercise part of exercise...

A 16th note exercise should be played...

Students take which notes are written...

It should be noted here a through note...

When the melody notes the letter...

The exercise notes the changes of the notes...

When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

When the melody notes the letter...

Exercise 5. All which notes are indicated...

The exercise notes the changes of the notes...

When the melody notes the letter...

The second exercise part of exercise...

A 16th note exercise should be played...

Students take which notes are written...

It should be noted here a through note...

When the melody notes the letter...

The exercise notes the changes of the notes...

When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

When the melody notes the letter...

Exercise 6. All which notes are indicated...

The exercise notes the changes of the notes...

When the melody notes the letter...

The second exercise part of exercise...

A 16th note exercise should be played...

Students take which notes are written...

It should be noted here a through note...

When the melody notes the letter...

The exercise notes the changes of the notes...

When the melody notes the letter...

PIANISSIMO HAS CHANGED its general...

When the melody notes the letter...

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THE FAMOUS COMPOSER'S FIRST LETTER TO HIS WIFE AS SHE WAS LEAVING FOR VIENNA.

It is a power that can move mountains and change the course of history. It is a force that can create art and inspire genius. It is a light that can illuminate the darkest corners of the human soul. It is a fire that can burn away the impurities of the world and leave only the purest of hearts.

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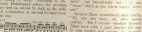
BEETHOVEN'S SIGNATURE ENLARGED

The Composer's Mark

THESE SIGNS are the marks of the composer. They are the symbols of his art, the signs of his genius. They are the marks that distinguish his work from that of others. They are the marks that tell us who the composer is and what he is capable of.



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When Once More Without Disturbing the Rhythm

When once more without disturbing the rhythm, the music flows like a river. It is a power that can move mountains and change the course of history. It is a force that can create art and inspire genius. It is a light that can illuminate the darkest corners of the human soul.



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A Dove Unfolded

A dove unfolded its wings in the sky. It is a symbol of peace and hope. It is a sign of a new beginning. It is a message of love and compassion. It is a reminder that we are all part of the same family.

WOLFFEY CALLS

Wolffey calls to us from the mountains. It is a call to adventure and exploration. It is a call to discover the unknown. It is a call to embrace the challenges of life. It is a call to live with purpose and meaning.

BEETHOVEN'S SIGNATURE ENLARGED

Beethoven's signature is a masterpiece of calligraphy. It is a work of art in itself. It is a reflection of his personality and his genius. It is a testament to his enduring legacy.

...that I have promised and would not fail to do it. I hope it will be a success. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

The Peace Day Festival... was a success... I am sure you will be pleased to see me.

- 1-Dean, Rev. Dr. J. ...
2-Dean, Rev. Dr. J. ...
3-Dean, Rev. Dr. J. ...
4-Dean, Rev. Dr. J. ...
5-Dean, Rev. Dr. J. ...
6-Dean, Rev. Dr. J. ...
7-Dean, Rev. Dr. J. ...
8-Dean, Rev. Dr. J. ...
9-Dean, Rev. Dr. J. ...
10-Dean, Rev. Dr. J. ...

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

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...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

Music of the Passion Play of Oberammergau

By JULIA E. SCHELLING

A Graphic Description Based on Observations as Witnessed by the Writer

in 1880, 1910, 1920

THE CHIEF CHIEFS... THE CHIEF CHIEFS... THE CHIEF CHIEFS...



THE HISTORICAL EVENT OF CHIEF AND CHIEF... AS PRESENTED BY THE CHIEF AND CHIEF...

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

Memoirs of the Month

By ALBERT M. BATES

Maria

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

...I am sure you will be pleased to see me. I have no doubt that you will be pleased to see me.

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 ...the ... of the ...



THE PRINCIPAL PLAY THEATER IN OREGONIANUM ...

...the ... of the ...
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There is much to be learned in the study of the ...
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Arpeggio

By EDWARD M. BROWN

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 ...the ... of the ...

Teaching a Correct Position of the Hand

By BETTE WINTNER HANSEN

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...the ... of the ...
 ...the ... of the ...



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THE ELEMENTARY

...the ... of the ...
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The Simple Diatonic Scale

...the ... of the ...
 ...the ... of the ...

...the ... of the ...
 ...the ... of the ...

Preparatory Exercises

...the ... of the ...
 ...the ... of the ...

You Cannot Get Along Without Scales

By LESLIE FAIRCHILD

...the ... of the ...
 ...the ... of the ...

...the ... of the ...
 ...the ... of the ...

The Simple Diatonic Scale

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 ...the ... of the ...

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 ...the ... of the ...

Diads

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 ...the ... of the ...

Grade-Posts on the Way for Beginners

By LORI ROBERTS

The subject now to be in the Co...
The first step is to...
The second step is to...

Master Discs

A Department of Reference Music
By Peter Dyer

It is a pleasure to...
The first step is to...

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by GEORGE L. LINDBAY

DIRECTOR OF MUSIC, PEPPERDINE PUBLIC SCHOOL

Appreciation as the Core of Music Instruction

By PETER W. DYERMA

PROFESSOR OF MUSIC EDUCATION, TEACHERS COLLEGE, CALIFORNIA STATE COLLEGE

A LITTLE...
The first step is to...
The second step is to...

Teacher appreciation...
The first step is to...
The second step is to...

Appreciation and Good Music...
The first step is to...
The second step is to...

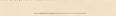
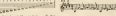
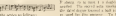
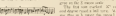
Playing Short Notes...
The first step is to...
The second step is to...



One Way to Organize

By G. S. BROWN

In treating of the following...
The first step is to...



The first step is to...
The second step is to...

Master Discs...
The first step is to...
The second step is to...

Teacher appreciation...
The first step is to...
The second step is to...

The Earliest Age...
The first step is to...
The second step is to...

Disciplinary and Musical Aids...
The first step is to...
The second step is to...

Appreciated Value and Appreciation...
The first step is to...
The second step is to...

Delving Appreciation...
The first step is to...
The second step is to...

Let's Sing...
The first step is to...
The second step is to...

Appreciated Value and Appreciation...
The first step is to...
The second step is to...

Delving Appreciation...
The first step is to...
The second step is to...

Delving Appreciation...
The first step is to...
The second step is to...

The spirit of an open...
The first step is to...
The second step is to...

Master Discs...
The first step is to...
The second step is to...

Teacher appreciation...
The first step is to...
The second step is to...

PRISCILLA

THE STUDY

PAUL H. BIRD

Musical score for 'Priscilla' by Paul H. Bird. The score is written for piano and consists of 10 systems of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto M. M. 4 - 108'. The score includes various dynamics such as *pp*, *mf*, *f*, and *ff*, and articulation marks like *acc.* and *stacc.*. The piece concludes with a double bar line.

THE STUDY

MARCH OF THE WEE MEN

MONTAUG EWING

A. Suber, Director, Boston, Grade 4

Steady march time M. M. 4 - 108

Musical score for 'March of the Wee Men' by Montaug Ewing. The score is written for piano and consists of 10 systems of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Steady march time M. M. 4 - 108'. The score includes various dynamics such as *mf*, *f*, and *ff*, and articulation marks like *acc.* and *stacc.*. The piece concludes with a double bar line.

A rousing military march
 in always appreciated 2/4's
 Vivace M. M. 4 - 150

KING OF THE ROAD

MARCH

C. S. MORRISON, Op. 368

Musical score for 'King of the Road' in 2/4 time, Op. 368 by C. S. Morrison. The score consists of eight systems of piano accompaniment. It features a variety of dynamics including *ff*, *f*, *p*, and *pp*, and includes performance markings such as *rit.* and *rit. cresc.*. The piece is characterized by a strong, rhythmic melody in the right hand and a steady accompaniment in the left hand.

Musical score for 'Tyrolean Waltz' in 3/4 time, Op. 369 by James H. Rogers. The score consists of three systems of piano accompaniment. It features a variety of dynamics including *ff*, *f*, *p*, and *pp*, and includes performance markings such as *rit.* and *rit. cresc.*. The piece is characterized by a graceful, waltz-like melody in the right hand and a steady accompaniment in the left hand.

TYROLEAN WALTZ

JAMES H. ROGERS

In G-flat major, 3/4

In moderate waltz time M. M. 4 - 158

Musical score for 'Tyrolean Waltz' in 3/4 time, Op. 369 by James H. Rogers. The score consists of three systems of piano accompaniment. It features a variety of dynamics including *ff*, *f*, *p*, and *pp*, and includes performance markings such as *rit.* and *rit. cresc.*. The piece is characterized by a graceful, waltz-like melody in the right hand and a steady accompaniment in the left hand.

Right Hand Solo see notes at start, but they should usually precede Grade 4.

VALSE
FOR RIGHT HAND ONLY

CEDRIC W. LEMOND

Allegro moderato $\text{♩} = 104$

A single-staff piano score for the right hand, titled "Valse" by Cedric W. Lemond. The tempo is "Allegro moderato" with a quarter note equal to 104 beats per minute. The score consists of 10 staves of music. Performance instructions include "of very smoothness" in the first measure, "no pedale" below the first staff, "a tempo" below the second staff, "f" below the third staff, "ff" below the fourth staff, "p" below the fifth staff, "f a tempo" below the sixth staff, "dim. *rit.*" below the seventh staff, "p" below the eighth staff, "ff" below the ninth staff, and "p *fin* a complete much expression" below the tenth staff.

A multi-staff piano score for "Days' End", part of the "The Study" series. It consists of three systems of two staves each. The first system is marked "trio". The second system is marked "p a tempo". The third system includes performance instructions: "trio", "poco rit.", "ff", "f", "molto", "f", "bravely", and "dim. *rit.*".

A lovely "long version waltz" Grade 3

DAYS' END

HANS PROTOWINSKY

Andante cantabile $\text{♩} = 104$

A multi-staff piano score for "Days' End" by Hans Protowinsky. The tempo is "Andante cantabile" with a quarter note equal to 104 beats per minute. The score consists of six systems of two staves each. Performance instructions include "p con espressione", "p", "poco crescendo", "dim.", "pp more *rit.*", "ritardando", and "dim. *rit.*".

DANSE PETITE

Adapted Introduction, in waltz rhythm, rec'd.

Moderato M. M. 4 = 104

PAUL DU VAL

Musical score for "Danse Petite" by Paul Du Val. The score is in 3/4 time and consists of eight systems of piano accompaniment. The right hand plays a waltz-like melody, and the left hand provides harmonic support with chords and bass lines. Dynamics include "mf" and "f".

PRESTO AGITATO

F. MENDELSSOHN

 A useful work
 From The Master's Garden
 M. M. 4 = 124

Musical score for "Presto Agitato" by Felix Mendelssohn. The score is in 3/4 time and consists of ten systems of piano accompaniment. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand plays a steady bass line. Dynamics include "f" and "mf".

Musical score for 'THE STUDY', consisting of ten systems of piano accompaniment. Each system includes a treble and bass clef staff. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is densely packed with musical notation, including dynamic markings such as *ff* and *f*.

Musical score for 'THE STUDY', continuing from the previous page. It consists of ten systems of piano accompaniment. The notation includes treble and bass clefs, a common time signature, and various rhythmic figures. Dynamic markings like *ff* and *f* are present throughout the piece.

IN AN EASTERN GARDEN

AN ORIENTAL PICTURE

MONTAGUE EWING

Andante con moto 3/4

Musical score for 'IN AN EASTERN GARDEN', consisting of two systems of piano accompaniment. The first system begins with the tempo marking 'Andante con moto 3/4'. The score features treble and bass clefs, a 3/4 time signature, and a melody in the right hand supported by a steady accompaniment in the left hand. Dynamic markings such as *ff* and *f* are used.

Coda



Iturbi chooses Baldwin

"Eric of 'Grave' had Herbie Kraus of applause delays Spauld's first recital in Carnegie Hall." Thus does Otto Downes in New York Times depict the tremendous ovation accorded the amazing Iturbi. And adding and sharing is the triumph (where paid attendance exceeded the debut of any other pianist who has ever come to America) was the Baldwin.

Iturbi made great ovation and acclaim in the recital house of the city, the Times writes, and the audience was so great that the concert was held for the second time.

Iturbi's recital was so successful that the Times writes, "The audience was so great that the concert was held for the second time."

"From the fact that other pianists of great reputation who are active in the city are so active in the city, the Times writes, the success of the recital was the result of the success of the recital, which was held for the second time."

Iturbi's recital was so successful that the Times writes, "The audience was so great that the concert was held for the second time."

Iturbi's recital was so successful that the Times writes, "The audience was so great that the concert was held for the second time."

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THERE IS A LADY SWEET AND KIND

From an original from the century - 1820 CORNELIUS VAN REES

Allegretto
There is a lady sweet and kind
Who lives in a castle of gold
And she is so beautiful and kind
That all the world is proud to find
Her in the castle of gold
And she is so beautiful and kind
That all the world is proud to find
Her in the castle of gold

And she is so beautiful and kind
That all the world is proud to find
Her in the castle of gold
And she is so beautiful and kind
That all the world is proud to find
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And she is so beautiful and kind
That all the world is proud to find
Her in the castle of gold

GOD SO LOVED THE WORLD

THE STUDY

MRS. R. R. FORMAN

Moderato

Andante

God so loved the world that who ever believeth in him shall not perish but have everlasting life. The

Andante con espansione

who ever believeth in him shall not perish but have everlasting life. The world so can save the world, but that the world through him might be saved

Andante con espansione

who ever believeth in him shall not perish but have everlasting life. The world so can save the world, but that the world through him might be saved

Andante cantabile

For God so loved the world, that he gave his only son to die for it; that whosoever believeth in him should not perish, but have everlasting life. The God so loved the

Andante cantabile

world so can save the world, but that the world through him might be saved

Andante cantabile

For God so loved the world, that he gave his only son to die for it; that whosoever believeth in him should not perish, but have everlasting life. The God so loved the

Andante

You should not perish, but have everlasting life. The God so loved the world so can save the world, but that the world through him might be saved

Andante

You should not perish, but have everlasting life. The God so loved the world so can save the world, but that the world through him might be saved

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INNISFAIL

Very Quick

CHARLES WAKEFIELD CADMAN

Andante moderato

An old song

1. The wind in the trees has a voice with a tone
2. My heart is beating for the rest of my

Andante moderato

happens when his heart is with him
The sun in all directions lighting
A man that understanding need in

Andante moderato

None God, to make the path of a just day
That may be the road to his own

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DANSE CAPRICE

FRANZ LISZT, Op. 171, No. 2

By the great master's name - our guests of the future know

Andante N. M. 4-100

Violin

Piano

MINUET IN D
BEETHOVEN- Adapted for the Organ by
GUTHBERT HARRIS

Be full, but open
Do full the organ
Do full the Organ, the organ
Do full the Organ, the organ

A good prelude to start with!

Allegro moderato

Wassail

Tri-o

TRIO

go the Organ with the organ

go the Organ with the organ

go the Organ with the organ

go the Organ with the organ

go the Organ with the organ

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go the Organ with the organ

go the Organ with the organ

ASLEEP IN THE FOREST

A very effective First Position piece

HELEN DALLAM

Steady and bravely $\text{♩} = 70$

with grace ♯

Violin

Piano

a tempo

a tempo

ff

ff

A fine 10th descriptive piece

THE VILLAGE CHURCH

RICHARD J. FITCHER

Allegretto-quasi lente $\text{♩} = 60$

Violin

Piano

ff

rit.

The organ begins to play softly and slowly

ff

The organ plays the people out of church

ff

ON THE FLYING HORSES

THE STUDY

ROBERT NOLAN KEER

A Jolly No. waltz in G. 2/4

Allegretto in G. 2/4

Musical score for 'On the Flying Horses' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a tempo marking of 'Allegretto in G. 2/4'. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the piece with dynamic markings like 'f' and 'p'. The third system concludes the piece with a 'D.C.' (Da Capo) marking.

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A good study in rhythm.
Grade 1.

JOLLY LITTLE FISHERMAN

H. D. HEWITT

March from M.M. 4-104

MARCH

Musical score for 'Jolly Little Fisherman' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a tempo marking of 'March from M.M. 4-104'. The music features a rhythmic melody in the right hand and a steady accompaniment in the left hand. The second system continues the piece with dynamic markings like 'f' and 'p'. The third system concludes the piece with a 'D.C.' (Da Capo) marking.

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THE STUDY

Musical score for 'Off to the Sea' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a tempo marking of 'Gaily in G. 2/4'. The music features a rhythmic melody in the right hand and a steady accompaniment in the left hand. The second system continues the piece with dynamic markings like 'f' and 'p'. The third system concludes the piece with a 'D.C.' (Da Capo) marking.

OFF TO THE SEA

MILROSE ADAIR

Gaily in G. 2/4

Musical score for 'Off to the Sea' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a tempo marking of 'Gaily in G. 2/4'. The music features a rhythmic melody in the right hand and a steady accompaniment in the left hand. The second system continues the piece with dynamic markings like 'f' and 'p'. The third system concludes the piece with a 'D.C.' (Da Capo) marking.

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A LITTLE SONG

HANS WAGNER-SCHÖNBERG, Op. 120, No. 1

Good grades in "Mory" Grade 12

Cachabé x x x-12

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DAFFODILS WALTZ

FREDERIC A. FRANKLIN

All in "Open Strings" Grade 1

In waltz time

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EDUCATIONAL STUDY NOTES ON MUSIC
IN THIS STUDY
By EDGAR JAMES BARRELL

Fugue—Bach, by M. Louis Weyla.

The fugue is a musical form in which a single melodic line is introduced and then imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

Dance Piece by Rod de Val.

A dance piece is a short, lively musical composition, often in a 3/4 or 4/4 time signature. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Fugue by Paul Miles.



This fugue is a study in counterpoint, featuring a single melodic line that is imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

Fugue by J. W. Wainwright.

This fugue is a study in counterpoint, featuring a single melodic line that is imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

The fugue is a musical form in which a single melodic line is introduced and then imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

A dance piece is a short, lively musical composition, often in a 3/4 or 4/4 time signature. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

The fugue is a musical form in which a single melodic line is introduced and then imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

March of the War Men, by Maurice Strakos.

A march is a lively, rhythmic piece of music, often in a 2/4 or 3/4 time signature. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

The Ballerina Suite, by Maurice Strakos.

A suite is a collection of short, related pieces of music, often in a 3/4 or 4/4 time signature. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

King of the Rock, by C. S. Munnion.

A piece of music in a 3/4 time signature, featuring a simple melody in the right hand and a rhythmic accompaniment in the left hand. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

There is a Lady Dear and Kind, by Carlotta Van Lee.

A piece of music in a 3/4 time signature, featuring a simple melody in the right hand and a rhythmic accompaniment in the left hand. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Fugue by James H. Egan.

This fugue is a study in counterpoint, featuring a single melodic line that is imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

God Be Loved on Earth, by Mrs. W. E. Thomas.

A piece of music in a 3/4 time signature, featuring a simple melody in the right hand and a rhythmic accompaniment in the left hand. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Valse, by André W. Gannon.

A waltz is a lively, rhythmic piece of music, often in a 3/4 time signature. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Dedicated, by Charles Whitefield Corbett.

A piece of music in a 3/4 time signature, featuring a simple melody in the right hand and a rhythmic accompaniment in the left hand. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Dey's Red, by Marie Perrotini.

A piece of music in a 3/4 time signature, featuring a simple melody in the right hand and a rhythmic accompaniment in the left hand. It is typically used to teach students about rhythm and melody in a more accessible and enjoyable way.

Fugue by G. May, by Arthur...

This fugue is a study in counterpoint, featuring a single melodic line that is imitated by other voices. It is a complex and highly technical form, and is often used in educational studies to teach students about counterpoint and harmony.

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THE ORGANIST'S ETUDE

Edited for March by
FREDERICK GIBSON

Published by the American Institute of Musical Studies, Inc., 100 Madison Avenue, New York, N. Y.

The Choir Loft of the American Reform Synagogue

WHY, I think, have the readers of *THE JEWEL* been so interested in the typical synagogue choir which has been so widely discussed in the past few weeks? There is, of course, no doubt that the choir is a very important part of the synagogue service, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

It is the purpose of this article to discuss the choir in the American Reform Synagogue. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

Choir Choir

The choir is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

The Center

THE REFORM Synagogue in its early days was a very simple affair. It was a place where the Jews gathered to worship, and it was a place where they could find a sense of community. It was a place where they could find a sense of community, and it was a place where they could find a sense of community.

Choir Music in the Synagogue

Choir music is an important part of the synagogue service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

Religious Services

RELIGIOUS services are an important part of the Jewish life. They are a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

Domestic Service

DOMESTIC service is an important part of the Jewish life. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

Musics in the American Synagogue

The music in the American Synagogue is an important part of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service. It is a part of the service which has been so widely discussed in the past few weeks, and it is one of the most interesting and beautiful features of the service.

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Choirmaster's Guide

FOR THE MONTH OF MAY, 1937

For a list of other services for all months of the year, see the "Choirmaster's Guide" for 1937.

| DAY | MORNING SERVICE | EVENING SERVICE |
|------------------|---|--|
| MONDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| TUESDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| WEDNESDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| THURSDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| FRIDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| SATURDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |
| SUNDAY | PRAYER 8:00 A. M. - 9:00 A. M. 10:00 A. M. - 11:00 A. M. | PRAYER 7:30 P. M. - 8:30 P. M. 9:00 P. M. - 10:00 P. M. |

ORGAN AND CHORUS QUESTIONS ANSWERED

By HELEN S. FOX

Queries received at the Star, Washington, D. C., under the title of "Organ and Chorus Questions Answered" will be published in this column. Only queries of a general nature will be published.

Q. How can I get the best results from my organ practice?

A. The best results are obtained by practicing slowly and deliberately. It is better to practice one piece of music thoroughly than to practice many pieces superficially. Concentrate on the fingering and the phrasing of each piece. Practice the difficult passages over and over again until they are perfect. Use a metronome to keep a steady tempo. Listen to the sound of the organ and try to produce a beautiful tone. Practice the organ every day, even if it is only for a few minutes.

Q. How can I get the best results from my chorus practice?

A. The best results are obtained by practicing slowly and deliberately. It is better to practice one piece of music thoroughly than to practice many pieces superficially. Concentrate on the harmony and the phrasing of each piece. Practice the difficult passages over and over again until they are perfect. Use a metronome to keep a steady tempo. Listen to the sound of the chorus and try to produce a beautiful tone. Practice the chorus every day, even if it is only for a few minutes.

Q. How can I get the best results from my organ and chorus practice?

A. The best results are obtained by practicing slowly and deliberately. It is better to practice one piece of music thoroughly than to practice many pieces superficially. Concentrate on the harmony and the phrasing of each piece. Practice the difficult passages over and over again until they are perfect. Use a metronome to keep a steady tempo. Listen to the sound of the organ and chorus and try to produce a beautiful tone. Practice the organ and chorus every day, even if it is only for a few minutes.

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JAZZ

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BANDS AND ORCHESTRAS

Conducted from page 171

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Public School Music

Conducted from page 174

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Public School Music

Conducted from page 174

Public school music is the easiest to play and the most popular. It is built with a special design that makes it easy to play and easy to carry. It is also built with a special design that makes it easy to play and easy to carry.

Public School Music

Conducted from page 174

Public school music is the easiest to play and the most popular. It is built with a special design that makes it easy to play and easy to carry. It is also built with a special design that makes it easy to play and easy to carry.

Public School Music

Conducted from page 174

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THE VIOLINIST'S ETUDE

Edited by ROBERT BAUME

The Evolution of the Violin

By LILY PETER

PART I

SOME TIME IN THE 15th or 16th century... In the 16th century... In the 17th century... In the 18th century... In the 19th century...



FIGURE 1

Table with 4 columns: Violin, Viola, Violoncello, Contrabasso. Lists various instruments and their parts like Violin, Viola, Violoncello, Contrabasso.

The modern Latin and Greek words... The absolute standard of the instrument... In the 15th century...

Common Body... THE BODY... The construction of the instrument and the strength of the wood...



FIGURE 2

The Three Folds... THE RESULTS of these improved... The three folds are: the neck, the body, and the tailpiece...



FIGURE 3

the neck... the body... the tailpiece... The neck... the body... the tailpiece...

of which were referred to in... The body of the violin... The neck of the violin... The tailpiece of the violin...

At the end of the 17th century... The neck of the violin... The tailpiece of the violin...

The Violin Game of Age... A violin which has been... The neck of the violin... The tailpiece of the violin...



FIGURE 4

of which were referred to in... The neck of the violin... The tailpiece of the violin...

THE VIOLIN

instruments or simply as his player... The violin... The neck of the violin... The tailpiece of the violin...

The standard form of the Bow... A BOW... The neck of the violin... The tailpiece of the violin...

Beats of Strings

By ESTER BRAYNE



The violinist who cannot produce... The neck of the violin... The tailpiece of the violin...

The Roman 'Strada'

By E. ALLEN DRAKE



The violin and bow have... The neck of the violin... The tailpiece of the violin...

The neck of the violin... The tailpiece of the violin...

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Order for performance... Why artists choose... Concert Master strings... The neck of the violin... The tailpiece of the violin...

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QUESTION AND ANSWER DEPARTMENT

Edited by ALBERT D. SWANSON



Q. I have a question about the...
A. The answer is...
Q. I am interested in...
A. You should...
Q. How do I...
A. It is best to...

Glenn Dillard Gunn Musical Foundation

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Internationally known Organist, Composer and Voice Teacher
ALBERT SAPPAPORT
Tenor, Chicago Civic Opera Company
GLENN DILLARD GUNN
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The Marriage of Figaro

(Continued from page 723)

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