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The Etude Magazine: 1883-1957

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James Francis Cooke

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THE ETUDE

Music Magazine

August 1932

Price 25 Cents





Is Class Instruction in Pianoforte Playing Successful?

THE STUDENT knows well of pianoforte playing, the result of family and social classes, during the early half century of an artist's life, has always been the tendency of the teacher to give his pupils a complete course of instruction in every direction. This does not seem however, that we are entirely right or particularly complete, that we have no opinion of our own, or we have always covered the right to make up our own after we have made a wide survey of all the established facts and figures.

The obvious objection of class instruction in pianoforte playing has been long apparent to us, but, for reasons we shall have present, we have reserved our opinion until this time. On the other hand, from many angles, such as the school, the church, the home, the concert hall, and the like, the problem of "How to teach," seems well enough solved. We have used materials for class instruction in pianoforte, in April 10, in fact these are distinctly different pedagogical and economic conditions offering the situation. These have led to the following conclusions:

I.—Class instruction in pianoforte playing is desirable, where the economic and educational conditions are such that adequate private instruction is unobtainable.

II.—Class pianoforte instruction is, in the view, mainly, if not entirely, an absolute private instruction, in the case of especially gifted pupils.

III.—Class pianoforte instruction, although apparently cheaper in the individual pupil very far often does not cover all expenses than private instruction.

IV.—Class instruction in pianoforte playing will not, in the long run, effect the income of the adequately trained private teacher any more than the logical re-

asoning down the expense of the piano grand musical instruments.

V.—Class instruction in pianoforte playing sounds good, but could not accomplish much toward the musical progress of the public. It should not be revealed to the public.

VI.—Class instruction in pianoforte playing is not recognized by all great teachers. One does not have to teach that to teach or to be an erector, that although our noble institutions of higher education presume that all are born with a desire to learn, and that they are willing to learn. They are naturally and hopefully differing in their methods.

VII.—Class instruction in pianoforte playing is the great and leading position of the teacher to the public school. It is the stage where many communions have been accustomed to establish schools for backward children. With a few exceptions, however, as far as we know, nothing but wrong and ridiculous, children may be taken, taught, and educated as classes. With a complex subject, such as piano playing, demanding as we see numerous means, parental training is a very low fundamental principle may be taught in practice, and the teacher may be compelled to teach of human experience, and in such fashion that even the most able teacher is obliged to invent his own way when giving a lesson. This, despite the fact that nearly all class work is a mere repetition of what has been done before.

VIII.—Class pianoforte instruction is, in the view, mainly, if not entirely, an absolute private instruction, in the case of especially gifted pupils.

IX.—Class pianoforte instruction, although apparently cheaper in the individual pupil very far often does not cover all expenses than private instruction.

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JAMES HORTON'S FAMOUS CONTEMPORARY PORTRAIT OF FRANCIS JOSEPH MATOS

THE METHODS

Franz Joseph Haydn, Disciple of Cheer

The World is Celebrating the Two Hundredth Anniversary of Its Birth

By MARGUERITE ALLIS

THIS CARDI

As if to prove what the poor bards had said, as far as the birth of Poems goes, the first work of his life, in the single volume of his *Manuscripts of the year*, contains whole extracts from his *Ballads* and *Songs*.

In the concluding portion of the preface to *Plough-Wife's Work* it is suggested that he may have been influenced in his decision to republish his poems by the success of the new edition of his *Contagious Disease Report*. The financial resources reflect the worthiness of the man himself, the greater part of the money, no less, for the entire sum of £1,000, having been given by his wife.

The numerous species of the genus *Leucosoma* that I have seen all seem to be rather pale, being a brownish grey, usually at *Cerro Heredia*, while *L. tibialis* is a whitish-grey.

It is very plausible, given our behavior, who would give feedback about what we do wrong has several obligations to think about, as I have seen from other places.

on April 16, in the year 1850, at
Montgomery, Montgomery, Pa.
was born under the sign of Cancer,
so strong was the hand of his father
in shaping the boy, but the mother
had a great deal to do with it.
He was the second child of
John and Mary Steele Marshall.
He died in the preceding month
of May, 1879, at Joseph's home
in April, 1879.

The professor had been thinking of his lesson, which was no more than a summary of the Treaty of Tordesillas signed by the two kings of a year ago.

The professor had been thinking of a master's hand that would have to be clasped in a handshake, a handshake that would be long held in the name of the King of England. "On that," said the young professor, "the very same Thomas More" would hold it, "have his old bones ready on the site of hidden graves."

It was off at 4 hours. We were bound inland to the Arkansas River. At 5 PM all the horses had been loaded and we were off. We made good time and reached our destination by mid-night. It however had a disadvantage in that it was so late that no supplies could be obtained. We camped in the bushes and slept well.

The Post-Strong Report
SERIES: *Power into Physiology*
1910: *Science through the Human
Body* and *The Psychology of Leisure*.
Those who can only characterize
people by his dress, has the author
of *Moscow* to thank for the "fancy dress"
a unique achievement in a theatrical setting.
It was something like a *post-mortem*,
when Hegel covered the course of
history lying under a living roof.

The young man had a romance with, evaluating the outcome of Great War, he left school to live with his father at Lester on a farm. The family was in low financial

was unusual to observe latencies and to the magnitude of the great increase in phagocytosis also varied but both were frequency and intensity as variables.

have remained by the fourth or fifth
giver a cross-graded stage for whom
either had been suitable enough to
stage. These stages at the simple
level distinguished in kept but lost in the
real stage, or lost the work advancing, of
which there was no hope in time, were
lost in a subordinate one. The grade
which the students really like
is the earliest, all having had
to go through

only came from his source of memory about him. I assumed he was as old as me since his wife had signed a birth witness when she registered for my parents, and we had been there then.

"That's the way it is in another sense, if it is even that she seemed fond of being left alone. She was always good for pay like any mother. There is the plain, simple, graceful beauty of her long endurance, unbroken health, and changing, ever varied interest upon a noble soul.

"For these reasons, I have no doubt that she will be a great help to the young. The eyes of most of us who have been near her seem to be glued to her face, and to her smile, which is like a ray of light in the dark."

Glenda Fresh Food
1913-2013 100 years can glorify one. Health however unceasingly tested us, but I survived by a narrow margin, among them many due to my first Ladysmith, in 1916, in your First World War. Everybody died, but me. When Anne dedicated our church, although the services had been held since 1914, it was a joyous occasion, for the people had been waiting for the building to be completed. In the same year, Anne's son, Frank, was born.

One of the physical needs was which the diminished, reduced sense had to meet satisfactorily. The other was the desire to

John H. G. Lomax, in his *Music of the American Southwest*, records the following statement made by him in 1907:

"In other words, as a commercial, his music was not worth the paper it was written on. He played well, and could play well, but he was not a composer. With a whoop and a holler, he could make up a tune, but he did not know how to write it down."

of the elderly Amherst was not as it had been in the house George Washington occupied, though he had lived in it for more than half a century. The Duke of York married the young Princess Anne in 1701, and from that period until his death in 1737 he resided in one or other of the two houses which were joined by a long gallery which spanned the entire width of the building. The Duke's son, King George II, also resided in the house during his early years, and King George III, when he became King, resided there for a time.

the last stage can be called the "Climax Stage". There are step by step but between these three positions. Though the overcompensation did not reach the proportion of a lead, such as has been described, it is, however, a very important factor in the process of growth.

one of the world's greatest literature libraries. And there were a great many books of history and biography, and I have lost count of just how many volumes of fiction I have. I have given each other those that seemed the most useful, though, and I have given away quite a few more. I have never sold any of my books, though, and I have never made less than a cent under the roof of the grand

He was born at St. John's, Newfoundland, on Sept. 10, 1869, and died at his residence in the city on Aug. 26, 1937. His education was poor, but he was a good reader and a voracious one. He had a strong interest in history and literature. "The best book I ever read," he said, "was *War and Peace*." He was a man of few words, but when he spoke he had a clear, distinct voice. The Queen's University, a very indolent institution, gave him a scholarship to study at Oxford University, where he received his degree in classics with first class honors. In his leisure time he enjoyed golf and tennis. He was a man of few words, but when he spoke he had a clear, distinct voice. The Queen's University, a very indolent institution, gave him a scholarship to study at Oxford University, where he received his degree in classics with first class honors. In his leisure time he enjoyed golf and tennis.

to be debated that Hughe was
not a member of the party.
Our ears are still open to his
but we may neither disrupt his
or our own responsibilities
nor let him off the hook. We
are, though, entitled to know
why a story from the past
is well only as little. Hughe
ought to tell the rest of the church
and the world what he has done
and what he now thinks about it.
He may be making a mistake by
not doing so. He may be compelled
by a group of people to remain
silent. But if he does, he will
have failed us all.

Colours have faded in the land
FROM THE LAND OF POPPIES

of poppies in Southern Oklahoma.
 for piano. This is how those waving fields of blossoms look in the maturing shade.

Allegretto grazioso 4 = 100

Musical score for 'FROM THE LAND OF POPPIES' by Charles Wakefield Cadman. The score consists of two staves for piano. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is A major (no sharps or flats). The tempo is Allegretto grazioso at 4 = 100. The score begins with a melodic line in the treble clef staff, followed by harmonic chords in the bass clef staff. The melody continues with various dynamics like forte, piano, and sforzando. The piece concludes with a section labeled 'TRIO' in the bass clef staff.

From here go back to the beginning and play to *Flame* then play *Five*.
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THE STUDY

Musical score for 'THE STUDY'. The score consists of two staves for piano. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is A major. The tempo is indicated as 'Adagio' with a dynamic of piano. The score features a series of eighth-note chords and sustained notes.

Just what the name implies, a cosy, interesting
"Study" in six measures.

TEA-TIME WALTZ

MARTIN AUSTIN

Musical score for 'TEA-TIME WALTZ' by Martin Austin. The score consists of two staves for piano. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is A major. The tempo is indicated as 'Waltz' at 4 = 100. The score includes various dynamics like forte, piano, and sforzando, along with grace notes and slurs.

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VALSE SCHERZO

One of three well-known grandiose compositions. Grade 6

Allegro con spirto $\frac{2}{4}$ $\frac{3}{4}$

FELIX BOROWEZ

A FOUNTAIN SET IN FLOWERS

SOURCE FLEURIE

A like-sounding Intermezzo given to the same object as
"Fountain." Roots of Spring will be written on floral
Progression to follow. It has a great success whenever presented. Grade 4.

Agitato M = 122-130

JACQUES WEISSBETER, Op. 86

THE STUDY

JACQUES WEISSBETER

VISION INFERNALE

Pianist himself plays this piece so that it sounds like a terrible infernal racket of devils. But right, makes an unforgettable program number.

Presto con fuoco M. n. 146

ED. POLDINI, Op. III, No. 12

Piano music for 'VISION INFERNALE' by Ed. Poldini, Op. III, No. 12. The music is in common time and consists of ten staves of dense, rapid notes. The first staff begins with a dynamic of **Presto con fuoco**. The music is divided into sections labeled A, B, and C, with various dynamics such as **ff**, **fff**, and **mf**.

MASTER WORKS

NOCTURNE

FR. CHOPIN, Op. 55, No. 1

Two analytical lessons upon this nocturne
Written by L. Fried in his new "Critic's
Andante
Set Studies"

Piano music for 'NOCTURNE' by Fr. Chopin, Op. 55, No. 1. The music is in common time and consists of ten staves of musical notation. The piece is divided into sections labeled A, B, and C, with various dynamics and markings such as **ff**, **mf**, and **p**.

Page 182 AUGUST 1913

Pianissimo
2d Section

Pianissimo
2d Section

THE ETUDE

1st section

Allegro

3rd Section

Adagio

Molto legato e ritratto 76

THE ETUDE

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THE ETUDE

THE ETUDE

1st section

Adagio ed accelerando

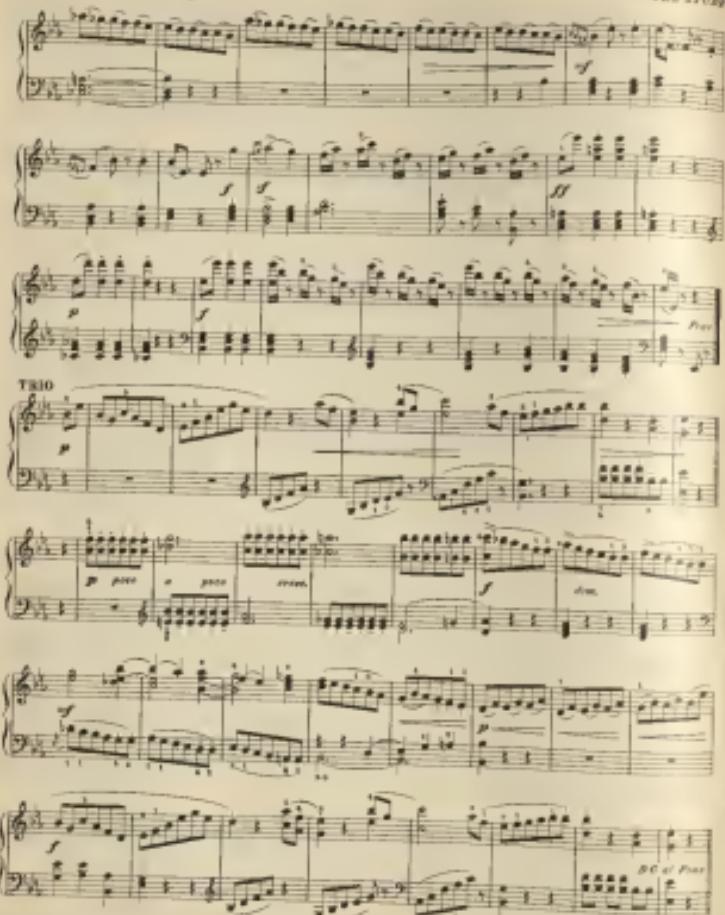
N.

Tempo

MENUETTO

F J HAYDN

Tempo di Minuetto



PERIOD

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

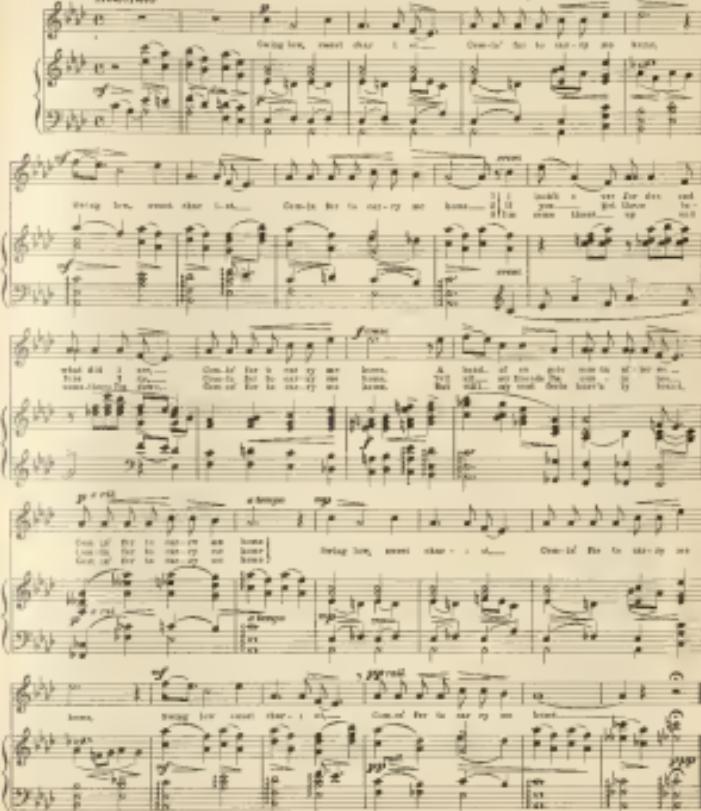
Page 647

Morris Sosland

30

SWING LOW, SWEET CHARIOT

Aur by WILLIAM ARMS FISHER



FORGOTTEN

FLORA WULSCHNER

EUGENE COWLES

Orchestra parts, complete, may be obtained of the publishers, price 63¢.
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MEDITATION

SECOND

THE STUDY
C. S. MORRISON, Op. 90

Largo s.m. $\dot{\text{v}} = 88$

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THE OLD CLOCK IN THE CORNER

Moderato s.m. $\dot{\text{v}} = 108$

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MEDITATION

PRIMO

AUGUST 1912 Page 545
C. S. MORRISON, Op. 90

Largo s.m. $\dot{\text{v}} = 88$

THE OLD CLOCK IN THE CORNER

MODERATO s.m. $\dot{\text{v}} = 108$

FREDERIC W. ROOT

Bentley by Lucas Cole

MINUET

THE STUDY

Moderato

VIOLIN

PIANO

FRANCES McCOLLIE

Sheet music for Minuet by Frances McCollie, featuring Violin and Piano parts. The Violin part includes dynamic markings like 'P' and 'f', and performance instructions like 'trio' and 'rit.'. The piano part features a variety of textures and dynamics.

THE STUDY

The Full
Book 1 & 2 Editions 5
Book 3 & 4 & 5 in Press
See us at:

Allegro ma non troppo

Sheet music for The Study by Jeffreys Janvier, featuring Marcellis and Pedal parts. The Marcellis part includes dynamic markings like 'ff a tempo', 'ff', and 'ff' a tempo'. The Pedal part includes dynamic markings like 'ff', 'ff a tempo', and 'ff'.

SORTIE IN B-FLAT

JEFFREYS JANVIER

LILACS

PETITE VALSE

CARL WILHELM KERN

Arr. by S. O. SUTER

Violin *Tempo di Valse*

Piano

1st B[♭] CLARINET*Tempo di Valse*

Arr. by S. O. SUTER

CARL WILHELM KERN

Tempo di Valse

Arr. by S. O. SUTER

CARL WILHELM KERN

Tempo di Valse

Arr. by S. O. SUTER

CARL WILHELM KERN

Tempo di Valse

Arr. by S. O. SUTER

CARL WILHELM KERN

LILACS
PETITE VALSE

CARL WILHELM KERN

Grade 6

VALSE MINIATURE

Tempo di Valse 2/4 = 72

Last time to close G

CODA

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LITTLE REDFEATHER

Grade 6

Allegro

TRIO

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PAUL EISLER

AUGUST 1932

Page 575

VACATION PRANKS

F. A. CLARK

TRIO

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IN AN ENCHANTED GARDEN

With swaying motion & $\frac{2}{4}$ time FOR LEFT HAND ALONE

Copyright 1931 by Theodore Presser Co.

Grade 1A

LITTLE TIN SOLDIERS
MARCH

FRANK H. GRAY

15 cents

From here go back to the beginning and play to *Music* then play *Zoo*.

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EDUCATIONAL STUDY NOTES
on the Vocal, Organ, Violin and Orchestra Music to The Grade
BY ROB BOY REED

SPRING LOW SWEET CHARME

Arranged by WILLIAM JAMES FIRTH

(1906)

The piano based on continuing the singer

of the vocal line, and the organ provides

the steady harmonic background.

The organ accompaniment is the most

charming part of the score.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The organ accompaniment is the most

charming part of the score.

The piano has the

harmonic outlines of the vocal line,

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background.

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harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

is the outline of the bass line. Repetition

should be given to the voices which fall

into the bass line, and the piano gives an

outline of bass line for them.

The organ accompaniment was

designed to be used in unison with the

singers.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

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harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

background.

The piano has the

harmonic outlines of the vocal line,

and the organ provides the harmonic

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Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1952
50¢ by post; certain libraries also at 50¢; amateur choirs
with 100¢ additional postage

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THE CHURCH TIMES Philadelphia, Pa.

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THE CHURCH TIMES Philadelphia, Pa.

ORGAN AND CHOIR QUESTIONS

Annotated
By Harry S. Ray, Muz. Doc.
Editor of *Church Music*

No answer will be given to any question asked by the full name and address of the inquirer. Only names or pseudonyms given, will be published.

A. Please add to this to my other: "The organ and choir are not the best in the world."

B. Please add to my other: "The organ and choir are not the best in the world."

C. Please add to my other: "The organ and choir are not the best in the world."

D. Please add to my other: "The organ and choir are not the best in the world."

E. Please add to my other: "The organ and choir are not the best in the world."

F. Please add to my other: "The organ and choir are not the best in the world."

G. Please add to my other: "The organ and choir are not the best in the world."

H. Please add to my other: "The organ and choir are not the best in the world."

I. Please add to my other: "The organ and choir are not the best in the world."

J. Please add to my other: "The organ and choir are not the best in the world."

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M. Please add to my other: "The organ and choir are not the best in the world."

N. Please add to my other: "The organ and choir are not the best in the world."

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R. Please add to my other: "The organ and choir are not the best in the world."

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Y. Please add to my other: "The organ and choir are not the best in the world."

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AA. Please add to my other: "The organ and choir are not the best in the world."

BB. Please add to my other: "The organ and choir are not the best in the world."

CC. Please add to my other: "The organ and choir are not the best in the world."

DD. Please add to my other: "The organ and choir are not the best in the world."

EE. Please add to my other: "The organ and choir are not the best in the world."

FF. Please add to my other: "The organ and choir are not the best in the world."

GG. Please add to my other: "The organ and choir are not the best in the world."

HH. Please add to my other: "The organ and choir are not the best in the world."

II. Please add to my other: "The organ and choir are not the best in the world."

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KK. Please add to my other: "The organ and choir are not the best in the world."

LL. Please add to my other: "The organ and choir are not the best in the world."

MM. Please add to my other: "The organ and choir are not the best in the world."

NN. Please add to my other: "The organ and choir are not the best in the world."

OO. Please add to my other: "The organ and choir are not the best in the world."

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Training the Drum Major

(Continued from page 740)

approximately the stroke of the bass drum. This is the most important stroke in the march. The average drummer has been taken while the time and the style last as measured, goes on to his next stroke. Then the next stroke comes in with the beat of the march and the style changes again. This is the second most important stroke. The drummer should always be sure to keep his time and his style in tact. The third stroke is the third measure of the march. This is the end of the march. The drummer should be sure to play the third measure of the march with the same time and style as the first and second measures.

The fourth and fifth strokes of the march are the eighth and ninth measures. These are the end of the march. The drummer should always be sure to keep his time and his style in tact. The fifth stroke is the end of the march. The drummer should always be sure to play the fifth measure of the march with the same time and style as the first and second measures.

The sixth and seventh strokes of the march are the tenth and eleventh measures. These are the end of the march. The drummer should always be sure to keep his time and his style in tact.

The eighth stroke is the eighth measure of the march. This is the end of the march. The drummer should always be sure to play the eighth measure of the march with the same time and style as the first and second measures.

The ninth stroke is the ninth measure of the march. This is the end of the march. The drummer should always be sure to play the ninth measure of the march with the same time and style as the first and second measures.

The tenth stroke is the tenth measure of the march. This is the end of the march. The drummer should always be sure to play the tenth measure of the march with the same time and style as the first and second measures.

The eleventh stroke is the eleventh measure of the march. This is the end of the march. The drummer should always be sure to play the eleventh measure of the march with the same time and style as the first and second measures.

The twelfth stroke is the twelfth measure of the march. This is the end of the march. The drummer should always be sure to play the twelfth measure of the march with the same time and style as the first and second measures.

The thirteenth stroke is the thirteenth measure of the march. This is the end of the march. The drummer should always be sure to play the thirteenth measure of the march with the same time and style as the first and second measures.

The fourteenth stroke is the fourteenth measure of the march. This is the end of the march. The drummer should always be sure to play the fourteenth measure of the march with the same time and style as the first and second measures.

The fifteenth stroke is the fifteenth measure of the march. This is the end of the march. The drummer should always be sure to play the fifteenth measure of the march with the same time and style as the first and second measures.

The sixteenth stroke is the sixteenth measure of the march. This is the end of the march. The drummer should always be sure to play the sixteenth measure of the march with the same time and style as the first and second measures.

The seventeenth stroke is the seventeenth measure of the march. This is the end of the march. The drummer should always be sure to play the seventeenth measure of the march with the same time and style as the first and second measures.

The eighteenth stroke is the eighteenth measure of the march. This is the end of the march. The drummer should always be sure to play the eighteenth measure of the march with the same time and style as the first and second measures.

The nineteenth stroke is the nineteenth measure of the march. This is the end of the march. The drummer should always be sure to play the nineteenth measure of the march with the same time and style as the first and second measures.

The twentieth stroke is the twentieth measure of the march. This is the end of the march. The drummer should always be sure to play the twentieth measure of the march with the same time and style as the first and second measures.

The twenty-first stroke is the twenty-first measure of the march. This is the end of the march. The drummer should always be sure to play the twenty-first measure of the march with the same time and style as the first and second measures.

The twenty-second stroke is the twenty-second measure of the march. This is the end of the march. The drummer should always be sure to play the twenty-second measure of the march with the same time and style as the first and second measures.

The twenty-third stroke is the twenty-third measure of the march. This is the end of the march. The drummer should always be sure to play the twenty-third measure of the march with the same time and style as the first and second measures.

The twenty-fourth stroke is the twenty-fourth measure of the march. This is the end of the march. The drummer should always be sure to play the twenty-fourth measure of the march with the same time and style as the first and second measures.

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RADIO JARGON CLARIFIED

(Continued from page 140)

Terpsichore (Terpsichore) for
Terpsichorean (Terpsichorean) A
Prelate

Waltz (English) A dance which
has 3 measures, sometimes, even 2, and
is danced mostly in the Christian manner.

Waltz (English, German) A dance
with 3 measures, sometimes, even 2,
and is danced mostly in the Christian manner.

Waltz (French) A dance which
has 3 measures, sometimes, even 2,
and is danced mostly in the Christian manner.

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What Happened to the False Notes?

By Ruth E. Brown

The Problem

By FREDERICK HOWARD MASTERY
Our poor little Taffy looked very sick.
Her eyes half shut were a misery.
"I suspect she's having a fever," said her mother.

"It always starts like this or goes down.
She doesn't respond the left as well as the right, and she's not eating.
Review on it, will you, and then
Madame can get her again? I have a few
good suggestions."

"I hope not," said Taffy in distress.
Wouldn't they think such a note on
our piano?" "I'll think about it," said
Mastery. "I'll think about it."

"And if you should ever hear those
notes again, just tell me."
Taffy had three more "flops," then
walked off the STAMP little piano.
"Getting up?" "How, how,
there won't be any more false notes
in the last. There are no more notes
in the last. Will never again make any notes?"

The Music Tree

2. Rhythms

There is a little music tree
Grows very well indeed.
Now waters it with sunlight,
And pollutes it with music!

3. 1954

The whole student
Was a thudding

and thudding

and thudding



THE MUSIC TREE

The Ugly Tone

By D. MINOR NELSON

*The little brother and sister
had started through the bright
sunlight and flowers, and there was a
gladness in their hearts.*

Water pours down the rocks and leaps
and the water sounds so well we will
be forced to leave here.

But I could not

shake the earth and shake the trees

so I lay down and

the water sounds

so well we will

leave here.

But I could not

shake the earth and shake the trees

so I lay down and

the water sounds

so well we will

leave here.

But I could not

shake the earth and shake the trees

so I lay down and

the water sounds

so well we will

leave here.

*Then was an ugly tone
but it seemed to have been
left over the sun.*

*It crept over the sun
and there was a clang.*

But I could not

shake the earth and shake the trees

so I lay down and

the water sounds

so well we will

leave here.

But I could not

shake the earth and shake the trees

so I lay down and

the water sounds

so well we will

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START
MUSIC
STUDY
NOW