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James Francis Cooke

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The Adult Piano Beginner

WHAT SHOULD BE DONE TO MAKE THE HANDS SUPPLE

By the Noted Pianist and Pedagogue

ISIDOR PHILIPP

Translated from the French by FLORENCE LEONARD

William Mason—An American Master

High Lights on the World's Famous Piano Methods

By FLORENCE LEONARD



MR. WILLIAM MASON

IT IS THE PURPOSE of this book to help the adult beginner to make the most of his hands. It is not a book of exercises, but a book of principles. It is not a book of theory, but a book of practice. It is not a book of technique, but a book of art.

The first lesson is the most important. It is the lesson of the hand. The hand is the instrument of the pianist. It is the hand that makes the music. It is the hand that gives the music its life. It is the hand that makes the music its art.

to himself, in that to make good technique is to make good music. It is the lesson of the hand that makes the music its art.

The second lesson is the lesson of the fingers. The fingers are the instruments of the pianist. They are the fingers that make the music. They are the fingers that give the music its life. They are the fingers that make the music its art.

The third lesson is the lesson of the wrist. The wrist is the instrument of the pianist. It is the wrist that makes the music. It is the wrist that gives the music its life. It is the wrist that makes the music its art.

The fourth lesson is the lesson of the arm. The arm is the instrument of the pianist. It is the arm that makes the music. It is the arm that gives the music its life. It is the arm that makes the music its art.

The fifth lesson is the lesson of the body. The body is the instrument of the pianist. It is the body that makes the music. It is the body that gives the music its life. It is the body that makes the music its art.

The sixth lesson is the lesson of the mind. The mind is the instrument of the pianist. It is the mind that makes the music. It is the mind that gives the music its life. It is the mind that makes the music its art.

The seventh lesson is the lesson of the soul. The soul is the instrument of the pianist. It is the soul that makes the music. It is the soul that gives the music its life. It is the soul that makes the music its art.

The eighth lesson is the lesson of the spirit. The spirit is the instrument of the pianist. It is the spirit that makes the music. It is the spirit that gives the music its life. It is the spirit that makes the music its art.

The ninth lesson is the lesson of the heart. The heart is the instrument of the pianist. It is the heart that makes the music. It is the heart that gives the music its life. It is the heart that makes the music its art.

The tenth lesson is the lesson of the love. The love is the instrument of the pianist. It is the love that makes the music. It is the love that gives the music its life. It is the love that makes the music its art.

The Hand and the Keyboard

By CARL W. GRIMM

YOU MAY SEE the adults. Indeed, it is the hand that makes the music. It is the hand that gives the music its life. It is the hand that makes the music its art.

The first lesson is the lesson of the hand. The hand is the instrument of the pianist. It is the hand that makes the music. It is the hand that gives the music its life. It is the hand that makes the music its art.

The second lesson is the lesson of the fingers. The fingers are the instruments of the pianist. They are the fingers that make the music. They are the fingers that give the music its life. They are the fingers that make the music its art.

The third lesson is the lesson of the wrist. The wrist is the instrument of the pianist. It is the wrist that makes the music. It is the wrist that gives the music its life. It is the wrist that makes the music its art.

The fourth lesson is the lesson of the arm. The arm is the instrument of the pianist. It is the arm that makes the music. It is the arm that gives the music its life. It is the arm that makes the music its art.

The fifth lesson is the lesson of the body. The body is the instrument of the pianist. It is the body that makes the music. It is the body that gives the music its life. It is the body that makes the music its art.

The sixth lesson is the lesson of the mind. The mind is the instrument of the pianist. It is the mind that makes the music. It is the mind that gives the music its life. It is the mind that makes the music its art.

The seventh lesson is the lesson of the soul. The soul is the instrument of the pianist. It is the soul that makes the music. It is the soul that gives the music its life. It is the soul that makes the music its art.

The eighth lesson is the lesson of the spirit. The spirit is the instrument of the pianist. It is the spirit that makes the music. It is the spirit that gives the music its life. It is the spirit that makes the music its art.

The ninth lesson is the lesson of the heart. The heart is the instrument of the pianist. It is the heart that makes the music. It is the heart that gives the music its life. It is the heart that makes the music its art.

The tenth lesson is the lesson of the love. The love is the instrument of the pianist. It is the love that makes the music. It is the love that gives the music its life. It is the love that makes the music its art.

The eleventh lesson is the lesson of the joy. The joy is the instrument of the pianist. It is the joy that makes the music. It is the joy that gives the music its life. It is the joy that makes the music its art.

The twelfth lesson is the lesson of the peace. The peace is the instrument of the pianist. It is the peace that makes the music. It is the peace that gives the music its life. It is the peace that makes the music its art.

The thirteenth lesson is the lesson of the hope. The hope is the instrument of the pianist. It is the hope that makes the music. It is the hope that gives the music its life. It is the hope that makes the music its art.

The fourteenth lesson is the lesson of the faith. The faith is the instrument of the pianist. It is the faith that makes the music. It is the faith that gives the music its life. It is the faith that makes the music its art.

The fifteenth lesson is the lesson of the love. The love is the instrument of the pianist. It is the love that makes the music. It is the love that gives the music its life. It is the love that makes the music its art.

The sixteenth lesson is the lesson of the joy. The joy is the instrument of the pianist. It is the joy that makes the music. It is the joy that gives the music its life. It is the joy that makes the music its art.

The seventeenth lesson is the lesson of the peace. The peace is the instrument of the pianist. It is the peace that makes the music. It is the peace that gives the music its life. It is the peace that makes the music its art.

The eighteenth lesson is the lesson of the hope. The hope is the instrument of the pianist. It is the hope that makes the music. It is the hope that gives the music its life. It is the hope that makes the music its art.

The nineteenth lesson is the lesson of the faith. The faith is the instrument of the pianist. It is the faith that makes the music. It is the faith that gives the music its life. It is the faith that makes the music its art.

The twentieth lesson is the lesson of the love. The love is the instrument of the pianist. It is the love that makes the music. It is the love that gives the music its life. It is the love that makes the music its art.

The twenty-first lesson is the lesson of the joy. The joy is the instrument of the pianist. It is the joy that makes the music. It is the joy that gives the music its life. It is the joy that makes the music its art.

The twenty-second lesson is the lesson of the peace. The peace is the instrument of the pianist. It is the peace that makes the music. It is the peace that gives the music its life. It is the peace that makes the music its art.

The twenty-third lesson is the lesson of the hope. The hope is the instrument of the pianist. It is the hope that makes the music. It is the hope that gives the music its life. It is the hope that makes the music its art.

First Lesson. The hand is the instrument of the pianist. It is the hand that makes the music. It is the hand that gives the music its life. It is the hand that makes the music its art.



Second Lesson. The fingers are the instruments of the pianist. They are the fingers that make the music. They are the fingers that give the music its life. They are the fingers that make the music its art.



The Romance of Annie Laurie

By ROBERT JAMES GREEN

The story behind one of the most famous of all songs

ONE NIGHT OF 1700 A.D., a daring young Scotsman of blooded birth, with a price upon his hot, red head, for treasonable activities, stole land from Edinburgh to the coast and the safety of a waiting ship.

During daylight he had hidden with Stuart sympathizers and had quitted his sword arm long enough to compose a song about the beauty and charm of an eighteen year old girl he was leaving behind. The verse became one of the most famous love songs in history, repeated the world around. Mothers still sing it to their children, and British seniors on far-flung empire outposts hum it to the night air. This after more than two hundred years.

The song's heroine was Annie Laurie. The song maker was William Douglas, impoverished laird of Finlaggan, a small estate in the Scottish lowlands.

Douglas had just returned from the European wars, when he was introduced to Annie at a state ball in Edinburgh. Beneath great lighted chandeliers, swing from the vaulted ceilings, Annie's eyes gleamed as she whirled in the strains of violin, thum and harp playing a lively caçary.

A single strand of small pearls adorned her dark brown hair, in contrast to the stiff, towering coiffures worn by most



Raisin of Annie Laurie Church, at Glencairn, in Dumfriesshire, Scotland

ANNIE LAURIE

A photograph of a portrait in the historical collection at Forest Lawn Memorial Park, Los Angeles

WEE KIRK O' THE HEATHER

A reconstruction of the historic Old World church where Annie Laurie was baptized and worshipped. The original is in ruins, but has been preserved by the efforts of Dr. Hubert Eaton, builder of Forest Lawn Memorial Park, Los Angeles, California



ladies of the period. But Annie possessed the greater advantage of natural beauty and charm. Her cheeks were the color of wild roses in June.

The instant Douglas sighted her he was enraptured; he lost his head, arranging an introduction. Annie was startled at the bold eyes of the young man in gray coat and red-green plaid of a Stuart officer.

"William Douglas," she repeated, arching her brows and appearing indifferent. "Ah, yes—laird of Finlaggan."

"You seem to have heard of me!" "Nothing more, I assure you. She maintained an aloof manner.

"I can tell you much more," he said in a low voice: "unless, mayhap, you are afraid to hear it."

"I afraid? I'm sure there is naught to be afraid of," she retorted, "except, perchance, your red hair is a warning beacon to beware of your bold eyes."

The music started for a brande. Douglas laughed and touched her arm. "Tis too

fine an evening to spend dancing," he said from a balcony. "He opened the heavy door.

Annie glanced swiftly around but apparently no one paid any attention. With a smart bowing swiftly at her indiscreet, she accompanied him out beneath the stars.

They seated themselves on the base of a small statue. Douglas crossed his bare knees, looked down at his long-toed shoes with their red heels and large buckles.

"Ah, but this is peculiar. Don't you like it?" "I've known little else." A sigh escaped her full red lips. "But peace can be monotonous. I'd like to go on-journeying and know adventure."

"Ah, there's naught to see on the continent," he agreed, smiling. "You'd like the great ships and hazards, stuffed with silks and satins—Dumfries in woollen shoes and fancy gilded slippers, rides like Venice, boats. By night all Venice, roils about in boats, singing love songs."

Oh, Annie ye be clad in silk
Oh, pearls are in your hair—
Gin ye'll consent to be my bride
Nor think o' others mair.
Och! I'll wae and weep o' a siller gown
If I fear blin'din' their ee.
Before I sing my true love's heart
I'll lay me down o' dee.

Annie's head was nodding in time to Douglas' peculiar paraphrase of the popular song, when suddenly the door opened and the figure of a man hurried before them. Douglas got to his feet, plainly intending to deal with the intruder.

"Father!" exclaimed Annie in a faint, dreamy voice.

"What means this indiscretion, Annie?" Sir Robert blurted angrily.

"Father, I wish to make you acquainted with Mr. William Douglas," said Annie, in a desperate effort to pacify her sire. The red-faced laird glared at the young man. "A Douglas, you say? I've heard of you," Sir Robert grunted.

Taking Annie by the hand, he whisked her inside without more ado. During the rest of the evening she caught but one brief sight of Douglas.

A Haughty Parent

THE LAURIE FAMILY returned next day to their Maxwellton home, but Annie's thoughts remained in the Edinburgh ballroom. And, of all the music she had heard that evening, there lingered in her memory none but the song Douglas had sung, and in which he had so shifflily and gallantly changed the wording in compliment to her. Two days later Douglas appeared at Maxwellton to ask for her hand. But in Annie's father, Douglas found a bluster, dour, hard-hearted man; a local magnate and one violently opposed to a Stuart comeback.

"You might but a fortune hunting adventurer!" he roared at Douglas. "A rake, wrenching it in every port 'twixt Edinburgh and Paris!"

Douglas had run a sword through men for saying less. With a supreme effort he controlled himself, but delivered a stilted verbal thrust that touched Sir Robert sorely.

"I claim true Stuart blood—royal Scottish ancestry. Your ladies' loveliness were taught but Italian shopkeepers in Dumfries, before they bought Maxwellton from the Earls of Glencairn."

This ancient history Sir Robert preferred to leave a closed book.

"Had Annie not a part in this, I'd have you gasped!" He pounded a table with his stick flat.

"I can well believe that," Douglas answered dryly. "I doubt not 'twould serve your spite to have me brought before you as the regular astute, like many another, who resigns now when the valley."

Allusion to the death penalty given by Sir Robert to several freeholders commoners was an echo of Lowland gossip. It was only talk to Sir Robert, but not to her, there and then forbade Douglas to see Annie.

She managed to speak to Douglas, however, before he left.

(Continued on Page 204)

FASCINATING PIECES FOR THE MUSICAL HOME

ELEPHANTS' PARADE

This is a very excellent piece of derivative music, in that the player easily can conjure up a picture of the great pachyderms lumbering through the city streets. Observe all the major accents carefully. Grade 3.

G.A. GRANT - SCHAEFER

Andante con moto M.M. ♩ = 69

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MARCH 1939

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Grade 21.

Valse moderato M.M. ♩ = 160

A SPRING GARDEN

MARGERY McHALE

Musical score for 'A Spring Garden' by Margery McHale. The piece is in 3/4 time, marked 'Valse moderato' with a tempo of 160. It consists of two systems of piano accompaniment. The first system includes measures 1 through 15, with a 'Ped. simile' instruction. The second system includes measures 16 through 30, with a 'Fina' marking at the end. The score is copyrighted by Theodore Presser Co. in 1938.

FELICITY

Grade 21.

Con grazia M.M. ♩ = 92

British Copyright secured

GATTY SELLARS

Musical score for 'Felicity' by Gatty Sellars. The piece is in 4/4 time, marked 'Con grazia' with a tempo of 92. It consists of two systems of piano accompaniment. The first system includes measures 1 through 10, with a 'mf' marking. The second system includes measures 11 through 20, with a 'f' marking. The score is copyrighted by Theodore Presser Co. in 1938.

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THE STUDIOS

Un poco mosso

Musical score for 'Dream Barque' by Forest M. Shumaker. The piece is in 3/4 time, marked 'Un poco mosso'. It consists of two systems of piano accompaniment. The first system includes measures 1 through 15, with a 'Fina' marking. The second system includes measures 16 through 30, with a 'D.C.' marking. The score is copyrighted by Theodore Presser Co. in 1938.

DREAM BARQUE

FOREST M. SHUMAKER

Grade 4.

Allegretto ma non troppo

M.M. ♩ = 60

Musical score for 'Dream Barque' by Forest M. Shumaker. The piece is in 3/4 time, marked 'Allegretto ma non troppo' with a tempo of 60. It consists of two systems of piano accompaniment. The first system includes measures 1 through 10, with a 'p' marking. The second system includes measures 11 through 20, with a 'mp' marking. The score is copyrighted by Theodore Presser Co. in 1938.

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TORÉADOR ET ANDALOUSE

Much Spanish music has been written by composers very remote from Spain and some of the results are far from Spanish. Here, however, Rubinstein seems to have caught in a remarkable manner the true flavor of Spain. This composition will at first seem difficult to many, but with practice it will readily become fluent. *Toréador et Andalouse* probably refers to the bullfighter and the Andalusian maid, suggesting a romance of Seville. Grade 5.
Arr. by Preston Ware Orem

A. RUBINSTEIN, Op. 103, No. 7

Allegro non troppo M.M. ♩ = 54

cantando

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THE STUDY

THE SPINET (BOURÉE)

It was an old fashioned spinet
Whose voice was once mellow,
Time tinted its ivory keys
A deep golden yellow.

ERNEST HARRY ADAMS

Grade 4.

Allegro moderato M.M. ♩ = 132

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PETITE VALSE DE BALLET

Fay Foster (composer of the famous war song, *The Americans Come*) preceded her American successes with a brilliant career as a composer abroad. While she is famed for works of broad and stimulating type, her delicate and effective *Petite Valse de Ballet* reveals her as a master of the refined salon style.

FAY FOSTER

Gode 25. In slow Waltz time M.M. ♩ = 63

First system of the musical score for 'Petite Valse de Ballet'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'In slow Waltz time M.M. ♩ = 63'. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco rit.' and 'ppp'. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated at the bottom of the system.

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THE STUDIOS

Second system of the musical score for 'Petite Valse de Ballet'. It continues the grand staff notation. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp', 'poco rit.', and 'a tempo'. Measure numbers 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, and 110 are indicated at the bottom of the system. The system concludes with a 'CODA' section.

MARCH 1926

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LARGO APPASSIONATO

FROM SONATA, Op. 2, No. 2

This movement is from one of Beethoven's early sonatas written in Vienna in 1796. When these sonatas first appeared, the works of Mozart and Haydn were very popular and while this *Largo Appassionato* shows the influence of the older masters, it was one of the works which made known to the world that a new and highly endowed composer had come to the world of musical art. Grade 6. LUDWIG VAN BEETHOVEN

M.M.  = 76

LUDWIG VAN BEETHOVEN

[illegible]

(g) From this point onward for 3 measures bring out prominently the upper notes of the left hand part, in the same way play the upper notes of the right hand part for the next 3 measures, both quite legato.

(h)

1

MARCH Op. 39

MAZURKA IN G MINOR (POSTHUMOUS)

It was natural that Chopin preferred to play his Mazurkas to many of his other works. They offer a singular and distinctive opportunity for contrast between the dreamy and contemplative side of Polish character and the fiery and explosive nature of Slavic music. Note the forte and pianissimo marks in the second section of this delightful composition.

Grade 3+ Cantabile N.M. 132

FRÉDÉRIC CHOPIN, Op. 67, No. 2

10 20 30 40 50

pp e legatissimo

p e legg.

sotto voce

poco mosso

rit.

ENTERTAINMENT OPPORTUNITIES IN CULTURE

Departments Dealing with Beauty, Health, Entertainment, Home and General Decoration, Pianos and Other Musical Instruments, Travel, Books, and General Culture.

OPPORTUNITY!

MORE SO than with any of the other arts, the great tradition and background of music are found today in Europe. This fact has made American music lovers the most inveterate of European travelers. Thousands of them each year thrill to the chance of visiting such hallowed landmarks as Rome, the birthplace of Beethoven; the workshop in Cremona, Italy, where Stradivari, Guarneri, and the two Amati learned their craft; or Cambridge, where seven volumes of manuscripts stand as a monument to Handel's work in England.

This year in particular is going to be a boon year for transatlantic travel of all sorts. Many westerners who come to the New York-Venice line are the greatly reduced railroad rates which will be offered to Fair visitors, will be in a position to board an ocean liner after seeing the Fair, starting as it were, from the Atlantic seaboard. The average European trip itself can be surprisingly inexpensive this year. Rates of exchange in most foreign countries are highly favorable to the dollar. Moreover, Europe always has provided countless inexpensive places to stay, small hotels and boarding houses. Transatlantic crossings on the slower, more moderately priced boats or in the more modest classes are growing in popularity, especially among people who upon appearance and arrival are secondary to an added week or two in their favorite continental musical haunts.

Mecca

THE ARGUMENT musical museums of the Old World—in Berlin, Bonn, Eisenach, Hamburg, Salzburg, Vienna and Wiesbaden; in Brussels, Geneva, Paris, London, and Cambridge; in Bologna, Florence, Milan, Rome and Venice—here one can obtain the most vivid, first-hand and exciting education in musical history.

Even in the vacation months from spring to fall, the music lover's Europe means far more than a repository of past glories. In all of the major cities there are generous schedules of musical events. In London's historic Covent Garden, between May and July, there are six weeks to two months of opera, often followed by a short season of Russian ballet. Later in the summer there is a very popular and inexpensive series of promenade symphony concerts. Such countries as Sweden and Russia have their summer performances of opera, and special folk music presentations about both in these countries and abroad, and it has been rumored that Switzerland is planning an exceptional music festival this year.

In Paris, the National Opera conducts a complete summer season. Its most popular feature is the Opera's ballet, which frequently presents classical and modern ballet numbers. However, the arts of the shorter opera, L'opéra comique, tourists have attended the Paris opera merely for the experience of seeing the dazzling interior of the magnificent Opera House which stands in the heart of the city.

Germany has its Wagner Festival at Bayreuth, where Wagner lived from 1822 to 1883, and its general musical festival at Salzgitter, which will now increasingly patronized in recent years, is the Vichy Festival in France. This, says Pitti Sanborn, music critic of the "New York World Telegram," is "a fair of four to six weeks, as are most of the other festivals."

1938, it began in June and ran until the middle of September, offering not only four or five attractive features in the course of the week but sometimes two or three a day. Vichy attempts to satisfy all musical tastes with symphony, opera, light opera, ballet, and frequent extravagant spectacles.

Back to the Fair

MEANWHILE, this department is receiving continued evidence of the intense interest of music lovers in the New York World's Fair. Requests for information are coming from every part of the country. From Canada, and even one from Dutch Guiana, from two girls who plan to spend six months in New York.

A special interest in the Fair is shown by the world's most musical wonder, in view of the progress being made in the preparation of a musical schedule. Arrangements are under way to bring the Leningrad Ballet for its premier appearance in this country, the Polish Ballet and the Ballet Russe. Symphony orchestras at the Fair are expected to include the New York Philharmonic-Symphony Orchestra, under John Barakoff; the Philadelphia Orchestra, under Leopold Stokowski; Eugene Ormandy and Georges Enesco; the Boston Symphony Orchestra, with Serge Koussevitzky; and the Minneapolis Symphony Orchestra with Dmitri Mitropoulos. The Cincinnati May Festival Chorus and Orchestra will be invited to appear, and there will be recitals by such solo artists as Flanagan, Tibbett, Helffer, Kreisler, Rachmanoff, Hoffman and Menuhin.

As the fascinating story of the Fair grows in scope and detail, we are piling up material to go to those who have inquired. One large travel bureau has agreed to forward an attractive leaflet, describing two- to seven-day completely arranged tours, to readers of THIS EXHIBIT who ask for information. Why not join the hordes of vacationing music lovers who will flock this year to the Fair in Europe, to Bermuda and to Latin America? Write now to THE EXHIBIT Travel Dept., Suite 613, 350 Madison Avenue, New York City, for the free leaflet describing above and other free literature on the Fair, or for information on any sort of trip you are considering for 1939.

HAVE A "JINX" PARTY!

"Dear Elizabeth Fairchild: I noticed as I read THE EXHIBIT that we might write for information about other parties. We would like some ideas for a party on Friday the 13th of this month (E. F. thinks any other day is just as good). The young people in church are having it, and calling it a "jinx" party. Please send me suggestions for this type party dealing with superstitions. The group will average in age about sixteen to twenty-five."

—J. E. St. Joseph, Missouri.

A superstition "jinx" party can be lots of fun. You and your guests will have a marvelous time entering into the spirit of things. The invitations can be shaped like large black cat heads, with white, open mouths and eyes marked in white ink. This will help the party to be a "jinxing success." Nail them in black envelopes, addressed in white ink, backed with good luck seals.

Decorate your room with open umbrellas, hanging from walls and ceiling and which are festooned in red and white paper ruffles. Wooden cooking utensils can be hung on the walls, gold paper burlap, over the door, over the door knobs and four leaf clovers of good paper to hold back the draperies. A rabbit's foot could be passed to every guest as a souvenir. Invite twelve guests and have a black cat as your thirteen guest. In any event be sure you have thirteen chairs at the table.

The hostess can masquerade as a black cat and be the thirteenth in all dishes. If she wishes. All of the guests must be compelled to enter under a tall ladder. Have one at the back door too, so that those who are genuinely superstitious cannot escape passing under it.

"Lucky" or "Bingo." Sets are available at the five and ten-cent stores. Give the guest's feet as prizes. You can also play a game with paper and pencil in which each person present is asked to list all the superstitions he or she can think of, and give a horrible example of how at least three of them came on. Or you can get out superstitions in charade form. The person listing the most or describing the best wins the prize. Since young people love to dance, play "Knock Wood." Play different versions of each couple scramble over to touch previously designated articles of wood. This couples not touching before the music restarts are adjudged by the referees, who are posted at the designated

articles, as "out." The lucky couple wins a prize.

Decorate your table with the erize paper garlands pictured herewith. Upon request, I will gladly send you directions for making these clever articles, yourself. Instead of salt cellars, you might put small leaves of salt right on the table to represent spilled salt. You could serve either of the two menus below.

SUBSTANTIAL

Hone Blasted or Canned Hated Beans and Pork
Cover Leaf Root and Butter
Dipped Food Cake
Coffee, Tea, or Cocoa

LIGHT

Clover Leaf or Horsehoof Sandwiches (four leaf clover shaped bread spread with a mixture of cream cheese and chopped ripe olives, and stuffed olives)
"Lardies" (finger shaped sandwiches spread with chicken, tuna or salmon, and salad)
Devil's Food Cake
Coffee, Tea, or Cocoa

This party, for twelve people, should be a most successful one. It offers for both decorations and food. It will prove one of the most enjoyable, both to give and to attend. And it will have the added advantage of uncovering and (we hope) allaying all the pet superstitions of your guests.

When you are writing me for advice on parties, please allow at least two weeks for your answer, as we are literally swamped with requests for help, and we do want to do our very best for each and every one of you so that this department will be a real service. We will try to answer every request. If you send the column, if the idea is one that will please a majority, or individually, I'll be sure with your "jinx" party! For other party ideas write to Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City.

THE ORGANIST'S ETUDE

It is the intention of THE ETUDE to make this department an "Organist's Etude" complete in itself.

Making the Organ an Expressive Instrument

By WILLIAM ROBERT CRAWFORD

IN THE *Organist's Etude* published in THE ETUDE, March 1923, we have seen and heard the organist's expression in the organ. It was a simple, direct, and clear expression of the organist's soul. It was a simple, direct, and clear expression of the organist's soul. It was a simple, direct, and clear expression of the organist's soul.

The Organ
Picks
An
Easier
Strain.



ANCIENT ORGAN OF TIBBINGS, BELGIUM
The famous organ in the Church of Tibbings, Belgium. It is a fine specimen of the organ of the 16th century. It has a great range of sound and is a fine specimen of the organ of the 16th century.

As
Angels
Join
The
Glad
Refrain.



and finally, the organist's expression in the organ. It was a simple, direct, and clear expression of the organist's soul. It was a simple, direct, and clear expression of the organist's soul. It was a simple, direct, and clear expression of the organist's soul.

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with the "each organ" we are told that it is the best of the best. It is the best of the best. It is the best of the best. It is the best of the best. It is the best of the best.

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PART II

The advantages of the first finger as an ascending and the first finger as a descending are obvious.

It is rather the estimation of the technique required upon the fourth or the fifth of the first. This is because in our playing those checked in the C major scale must have shown

It would be possible to enhance the possibilities of the two-band process, (overriding message) is that the choice of first applications is primarily only to be a rubber stamp to play. Advances due itself to the choice of an address of error, particularly in the giving of an in the higher postman where it is likely to avoid the use of the double line.

The examples above surely may be taken problem one step farther and are difficult for a large band. A number of repeated, continuous leads to these ends difficulty.

In teaching a beginning brass section the lead positions which have been established, the instructor is faced with the task of the instrumental manipulation of the instrument, which successfully may give the student some a musical feeling.

mental framework. Here a rule already used will help verify the existence of

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the type of machine for garage windows
it will depend on the nature of work
the automobile during a night road
an impossible log. When he speaks
the helping hand of one. Another says the

Well, without more careful looking at

become more specific and general at such volume of work as "Take five minutes," the one measure of labor is half of a moment, what has the profit when which trip up the ladder. Take one-fourth speed, that is, going to a fourth way the time of a whole ladder. It is not to the right one two should be determined that so much of time has remained liberty of quality and volume, there shall be it as time for the

rightly given a certain title. A work might have general importance, it may well come at all times when equally urged to create but it is intrinsically good is appearing and more often. Stage importance is possible in short and even when it is not necessarily sought will never matter at all. This most excellent have written for them, raised the curtain (perhaps, which they have given). This right kind of importance is to be avoided by the dishonest scheme.

Importance should be confined to short sections, how short is determined partly by the problem selected, largely by capacity and equipment, a good piece

[illegible]

the day and a measure of its value, and even this must be subjected to rationalism, as already mentioned. The rational man can use accuracy for his own *ipse dixit*. The ideal, not human world, is in perfect, it never will be that. But there must have been a defect, and noticeably unexpressed.

Shifting parameters and vague formulae, it will be found that any progress is founded on dogged yet fluctuating repudiation of a method of a widely known "country" theory between ball and the ground army.)

After a certain amount of this pondering, quite suddenly a change is noticed. This is not arrived at gradually. It comes all at once and is unmistakable. It is a sudden

Factor one is then the particular to be passed on from the general to the surface. Yet this practice, for instance, copying of the Southern "Glossary" might be means, which work well to

stay at the one headwidth position of a passage, it will not have even halfness at the elbow. The change, then, seems to be an added place between the ninety-ninth and one hundredth repetition. This is like the intermediate movement of the hand in a public check that occurs in games and jobs. Naturally, the passage, so to speak, plays half—the action seems thus mechanical, unthoughtful and definitely better. The one who works a further 500 will be an

half shown are good and necessary, and his power throughout the widow's life, this (discovered) usually of the order. It was not he but to adopt a serene character because it is "conveying." The last recommendation of the paragon of

The "smoke" always comes. The "smoke" may be from thirty to fifty minutes. It may be as much as three hours—not as a stretch of course. The temptation is to leave a reader momentarily, expecting to find it improved later, in great shape! The next "pull" may be constant just when you cease work. Much of your effort is then wasted but the actual day is given.

where there, not their practical utility but a system appeals to the intellect as showing the wisdom of practice. But, if it leads longer the benefits, it must always be extremely to be considered. It is not quarred with nature. It is said to experience that the playing of a string improves but by that of complete other, the measure of some be.

A city sample season of growing as witnessed by Earl Fleuch is a good portion. The student must find whether he can profitably work more than one such season in a day (usually), diverting his remaining practice time to dedicate work such as studies and reading.

turnover to the number of left hand movements in specific passages. Right hand movement seems to obey other law, but many in harmony with the "turning" individualized schemes of which they are best examples.

of overreaction. Perhaps without conscious use of language, the infant knows that girls and sharing. This is the cue to sit the left hand and positive feeling in relation with a "Quanta" procedure but is most probably one.

That the right hand possibility is easily accessible, 40% in relation to the left is not only because they are not realized and consequently not taught.

By ORDER

face. Turn
the microphone
and keep the wrist as flexible as possible.

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On the Treatment of Registers

(Continued from Page 107)

It is, of course, impossible to register in the same manner as before and without some definite limiting that such will be the case. It is, however, not difficult to see that the registers will be so arranged that they will be able to register the various notes of the scale in such a manner as to give a more accurate and complete picture of the notes of the scale than has been the case in the past.

The registers will be placed in the same manner as before, but each will be so arranged that it will be able to register the notes of the scale in such a manner as to give a more accurate and complete picture of the notes of the scale than has been the case in the past.

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MUSICAL BOOKS REVIEWED

The Macmillan Encyclopedia of Music and Musicians

By James J. Van

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