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Guy McCoy

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Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9
UNIVERSITY IS ACQUIRED,
GROWTH OF IN RECENT YEARS OF CONSECRATED AND EXPERIENCED
CHRISTIANS ASSURE INDIVIDUAL ATTENTION AND PERSONAL DIRECTION FOR EACH STUDENT.

ATTRACTIVE MODERN BUILDINGS ON A NEW CAMPUS THE YOUNG PEOPLE IN BOB JONES UNIVERSITY ARE UNDER THE CONSTANT CARE OF THIS CHRISTIAN INSTITUTION AND ARE
SURROUNDED WITH WHOLESOME INFLUENCES AND EVERY PROTECTION TO ASSURE PHYSICAL, SPIRITUAL, AND MENTAL SAFETY.

Music, speech, and art without additional cost above regular academic tuition. Academy and seventh and eighth grades in connection.

A NEW IDEA OF THE BOOK-OF-THE-MONTH CLUB

ALL THE FREQUENCY MOST OF US IN TIMES OF DOUBT do not listen to good music with the needed understanding and appreciation. Our minds wander and we really absorb what we have missed most of the details of the work. There is no doubt about the reason - we are not situated about what to listen for, the Association Records are set up to help bring a better understanding of music - better than any record ever devised. They do it, succinctly, by auditory demonstration.

YOU HEAR MUSIC AS THE GREAT CONDUCTORS HEAR IT. On the program they have assembled every detail of the various forms of music - the times, tempo, and development of the music, the architectural features of the composition. This communal and historical plan is what every music lover can now enjoy through the Association Records. After hearing several of these records, the learner listens to a tape, becomes familiar with a general what to listen for. This enjoyable form of self-education can be continued through the Association Records even in any situation.

YOU SUBSCRIBE BUT TAKE ONLY THE RECORDS YOU WANT. A new Music Association record will be issued every month and will be one that you want. This means of selecting music will be written by a noted authority. After choosing which you want, you may take the record in or, if you desire, the subscription money will be refunded to you.

TWO TYPES OF RECORDS AT A RELATIVELY LOW COST. All Music Association Records will be high fidelity, being recorded on the highest quality equipment. They will be unique in their field. Each record will be priced at $2.00. The lister will be made available for any subscriber who may already have a satisfactory high-fidelity record of the work being presented. (A small charge will be added in the price above to cover postage and handling.)

TRY A ONE-MONTH SUBSCRIPTION - NO OBLIGATION TO CONTINUE. Who knows? A simple test to see if these records are in place will be an enlightening one. You may return them at any time within one month of the date of the subscription without charge. The first record, however, will be sent to you at once, and you may keep it if you wish - or return it at any time thereafter.

As a demonstration WILL YOU ACCEPT WITHOUT CHARGE

Beethoven's Fifth Symphony

A NEW HIGH-FIDELITY RECORD BY THE LONDON SYMPHONY ORCHESTRA
NORMAN DAVIES Conducts
Analysis by Thomas Scherman

You must understand good music before you can enjoy the music itself. That is why we are offering you a demonstration of the Music Appreciation Records. The demonstration will show you what you may have been missing in listening to great music.
INCENTIVES
for the Symphonic and Concert Composer

If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theatres for legitimate drama would not exist since only a small segment of the public would attend. This would not suit to 21st century culture.

In the American musical world, programs of symphony orchestras show just such an allusion, despite recent press in support of contemporary composers.

One serious threat, that we ASCAP do not favor any particular style, we do feel, however, that the creation of new works outside for performance by symphony orchestras must be encouraged, if we, as a Nation are to be known for culture as well as material accomplishments.

We do urge composers that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. But with our ability to build for the future without stimulating and encouraging contemporary creative talent.

We Americans can be proud that many works of our native composers are also performed with varying degrees of regularity abroad, giving the maturity and wide acceptance of American composers.

A musical accomplishment cannot become established without repeated performances, and every performance of an American work also helps to support the composer, thus encouraging him to new endeavors. We in the Society will do our part to see that the future of these talented American composers becomes increasingly brighter.
...come into your home with a STEINWAY.

When will be be when he grows up? When teacher can't bear him any more, of course. The habit of making noises, the master, of the violin, of the pianist, of the administrator, of the publisher, of the conductor, of the composer, is a commodity money can't buy.

The National Association of Teachers of Singing held its 1954 conference in Charleston, South Carolina, December 27-30. Some of the leading authorities in voice teaching were among the speakers. A highlight of the conference was a performance by the South Carolina Chapter of the Opera Artists Association of "Carmen," performed by the students of H. E. Scholl, who directly supervised the production. Among the question and lecture sessions was one in which the three pianists who were present were Edwin McCarthy, Walter Goff, and Robert J. Webber.

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Magnetic Tape Recording: A New Dimension in Music

The development of the Tape Recorder in such a comparatively short period of time and in such a manner to which we can put little bit of phenomenon.

by Cedric Larson

The processing of a tape recording, it must be understood that the tape recorder is merely to the recorder's intentions in the exact reproduction of the medium in the conversational field. The magnetic tape recorder is not a mere device to check the fidelity of the reproduction, but a means to the reproduction of an actual record. Every magnetic tape recorder has a magnetic head, a magnetic drum, and a magnetic reel. The magnetic head is used to record the tape, the magnetic drum is used to play the tape, and the magnetic reel is used to transport the tape. All three components are necessary to make a recording.

A development virtually contemporaneous until about 1941, the latest variations include those on a million tape recorders in use in homes throughout the country. About 300,000 were sold in 1953 and various estimates in the industry estimate that sales alone are double that figure for 1954.

In the field of musical recording, the magnetic tape recorder offers a brand new tool which, the two new one above the paper what his playing or angling really sounds like. It can be used with individual people or groups with equal effect. This can be used as a means per ounce, per volume, per cell, and up to the natural conclusion of the music as the piece. However, the tape recorder is not a means to the production, but it can give a handle to the floor.

Not the little girl was called the low-eved, her daughter but her linger protecting contact with the keyboard. She was more than a little unusual in her love of music, and her love for music and the world there was a Quaker's applause and she remembers that she had been taught that the end of the tape was not to be put up and away. But when she looks for the audience there is something round, solid, solid, solid, the lights go on. She goes again and outro.

It was not till that night that she saw the lights had gone off and that she had played the total music, and not till the long, long, long that she had used the application and the equipment for the first time, but for the lover's spirit that had gone on to the example of the country and the lights. Brave little spirit indeed. That second never knows how many have been impressed with the fear of the old enough to know that the inner light has been turned off.

I know, but I doubt that our time can remember enough strength to make me forget the embarrassment, and the terror in which the remainder of all sorts of peremptory and general questions calculated. The very associations of the summary have made me see more correct to the principles behind the famous formal piano parties as against the years of formal, simple, simply when viewed in terms of effective and happy development of piano parties themselves.

Only the nearest years have seen adoption in every musical circle of the practice of 16 months' preparatory period, informally, once conducted, called the fun that is shared by your own, and not particularly by the performances. The results have been astounding. Smooth playing before and friends because of an accommodating procedure, and fear of public performances no longer shagged off. Piano labels are actually improved without much cost, since every pupil practically best before a performance—and when they take place every six or eight weeks in such a well-endowed toward (frustrate) practical methods than when a whole year is due to pass before the need for regular repetition is felt. Piano groups give less performance right at the same lessons time and find it all a welcome difference.

What sort of reactions are heard at the piano parties? Very much the same sort that the more formal social offers—the Masters of which period remain well represented. But at least two new socials are also added, informal discussions and a chance for students to participate creatively with musical tools of their own dressing.

It is especially good to have parents at these piano parties—good for the child, good for the parent, and good for the teacher, if it's intelligently handled. It is well for every once to lose right as the next, it is not to be essential to be on time, nor can this time of the program should always start entirely as scheduled, and listeners will get the idea quickly enough. The order of performances should be worked out with the children beforehand and should correspond with the desires of the children rather than with their abilities. We all know how parents are to win the order of a program and decide that their January has been shelved by being placed before some one else's time, since traditionally the best performances have been saved for the feast of the guest at the end of the recital. So it is proper that parents understand that the performances have not been planned in the order of ability—such as the child in the teacher's introductory—[Continued on page 62]
The Singer's Development from an interview with Robert Merrill secured by Rose Heyburn

A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States with three full symphony orchestras giving regular concerts.

by Glen M. Studdler

This is the "Switzerland of the West." The delightful beauty of its scenery and the lovely lakes and mountains that surround it make Eugene an attractive and delightful place to live. Eugene is the home of the University of Oregon and is the capital of Lane County. The city is located on the Willamette River, which flows through the city from east to west. The Willamette River is the major river in the state of Oregon and is a popular fishing and boating spot. The city is known for its beautiful parks and gardens, including the Eugene Gardens, which are located in the heart of the city. The gardens are a popular destination for visitors and locals alike. The city is also home to the University of Oregon, which is one of the top schools in the country and is known for its strong programs in music, art, and engineering. The city is also home to a number of cultural institutions, including the Oregon Symphony Orchestra, the Eugene Opera, and the University of Oregon's Department of Music. The city is a hub for arts and culture, and is known for its vibrant arts scene. The Eugene Symphony Orchestra is one of the top symphony orchestras in the country, and regularly performs at the Eugene Symphony Center. The Eugene Opera is also a popular destination, and regularly performs a number of productions throughout the year. The University of Oregon's Department of Music is one of the top music departments in the country, and is home to a number of talented musicians. The city is also home to a number of cultural institutions, including the Eugene Historical Museum, which is located on the Willamette River. The museum is home to a number of historical artifacts, including a number of old photographs and documents. The museum is a popular destination for visitors and locals alike, and is known for its beautiful gardens and exhibits. The city is also home to a number of other cultural institutions, including the Eugene Science Center, which is located on the Willamette River. The science center is home to a number of exhibits and programs, including a number of hands-on science experiments. The science center is a popular destination for families and educators, and is known for its interactive exhibits and programs. Eugene is a beautiful city, with a vibrant arts scene and a strong culture. It is a great place to live, work, and play, and is a must-visit destination for anyone who loves music and culture.
The Story of the National Guild of Piano Teachers

by Irl Allison

This 50th Anniversary of the National Piano Playing Auditions comes to the writer as the result of the success of the first All Southwestern Piano Playing Tournament which he conducted at Midwestern University, Texas in 1929. For a number of years, he had realized that the piano students should be given the opportunity to compete against one another instead of a standard. Our idea was that we would set up multiple goals with dating research for the achievement of each goal that would challenge the capabilities of the talented students but the best gifted as well. We would set up and establish "contest program goals" in all classifications for students of all ages and stages of advancement that would be correlated from year to year so as to form a holding for all to climb from the first few months through 15 years of study. Every pupil would become a winner each year in accordance with his accomplishment.

The first goals of the All Southwestern Piano Playing Tournaments were made for different age groups in which we gave ribbons in red, white and blue for each piece a pupil could play from the easy to the hard grades, and bronze and modern periods of composition. The pupils were awarded to award a blue ribbon for each piece graded at 90. a white ribbon for each between 80 and 90, and a red for a piece 70 to 80. Pupils were urged to see how many pieces of balanced repertoire they could prepare and play for piano playing. The result was that some of our students played 3 or 5 pieces, some for the playing of which he won various combinations of red ribbons. Some insured complete programs of 10 or 12 pieces for 56 pupils all went into the contest with at least 4 pieces, thereby logging for a new record in the average of his playing. We had a great many compositions, and the contest was a wonderful success. I remember that my group showed 76 ribbons. Piano, harp, viola, violin, and cello students at least half of the music had chosen compositions had been played in a wonderful way. One pupil, an amateur student, he was accepted at the amount of work done better than ever before. We had accomplished the goal.

I realized that I had stumbled on a great idea. Several guides and teachers saw the idea that, if we take the interested in the 50th of the choirs of the music students, we should interest the majority of any hand, while interpreting the enthusiasm of the 1500.

Through the pupil's and teachers' enthusiasm for the awards given, we then and there conceived the idea of the National Piano Playing Auditions with music events from coast to coast and from Maine to California. It took 4 years, however, for the thought to be converted into effective action. By 1933 the original format had grown from 85 students to more than 120. Other colleges of the South, grasping the idea that entering into the contest for piano pupils would stimulate their practice of the piano license, also joined with us and the number of teachers who had found the plan practical and useful, grew this greatly since.

Following this came the idea of an organized group of piano teachers, who would help this plan and keep our students from participating from the tournament and who would provide a new way to such teachers to promote. This was the National Guild of Piano Teachers, the first of its kind. In the new organization we were Mrs. J. E. George of San Antonio.

The next eight years were all the best, as we embarked upon a door-to-door campaign to sell the Guild and the Auditions plan to teachers throughout the country. Although it was the depression era, plans turned on the whole were easy for a new idea that might help them hold their pupils. The plan did appeal and now contacted teachers including W. J. Hughes, H. Z. Smith, Carl M. Reusser, John Murbach, Louis Spoor, Franklin Stahl, Franklin E. Judson, A. J. McFarland, F. E. D. A. B. S. I. and others interested in their fields and the going became easier. In 1943 the National Piano Playing Teachers had 400 paid up members and 15,000 student participants.

The past two years have seen a tremendous growth of 900 teachers to 6,000 in 1953, which has placed a total of 31,133 pupils in the 1954 National Piano Playing Auditions. By 400 items from coast to coast, the progress has been much more than the original hopes were. The composition of the compositions, however, are not working only to help ourselves by helping others.

Our National Guild of Piano Teachers new students is "Leads in Music" in which new, intermediate and piano seminars are held each year. The American College of Music now holds the National Piano Playing Teachers' Annual Seminar, which is a result of the national membership through successful (Continued on Page 68)

Music Festivals with Special Stress on Strung Instruments

by Ralph E. Rush

A 50th Anniversary at the head of this column that schools and communities will consider the possibilities of a major festival of placing special emphasis upon the orchestra and string development. Our greatest need is for every community and community as America would bear a response to the musical playing stimulated by the festival and instilling experience gained through participation in a festival. To you who are looking for ways and means of stimulating more widespread and varied participation in the orchestra activities of your school, we urge that you consider the results that have been obtained in a number of years, where orchestral performances have become really vital and alive.

At the past few years of the annual Music festival, where schools or churches were featured and ensembles placed on string development, more to the writer. After all of these efforts we came to the conclusion that some elements were necessary in order to bring life into their orchestral programs we thought it might be thrilling to give a brief talk of some of the most successful orchestral festivals attended during 1954 (Continued on Page 68)
The Challenging New Year

Building Part Two: Repertoire

by George Herterton

Building a program for a liberal arts college on the premise that more repertoire can inspire and excite students is one of the most important factors in a successful music program. Here are some tips on how to structure your program:

1. North American
2. Central and South American
3. Russian
4. Oriental
5. Miss America

By keeping the above categories in mind, you can create a program that not only satisfies your students' needs but also fulfills your personal goals. Whether you're planning a concert, a recital, or a master class, these tips will help you make the most of your repertoire building efforts.
New Records

The Study of the Clarinet

What constitutes good clarinet tone? How is a good embouchure secured? These and other questions on clarinet playing are authoritatively answered in this first section of a four part series.

by W. Alliance D. Rettelli

The Art of clarinet playing and performance has made great strides in recent years and the reasons for this progress are, of course, manifold. The instrument itself has been greatly improved, it is not only mechanically superior to its predecessors, but its intonation, agility, response and control are vastly improved, being admirable. Clarinet movements, of properly secured, are more accurate in the disposition of their facing, lay and tone. Also, we are more efficient about the physical and occupational properties of the instrument.

Another important factor concerned with our progress in the instrument is the fact that the clarinet is often used for low range and professional playing experience. On such facilities will be found a kernel of the new model clarinet set, and we are here more and more emphasis being placed upon "professionalism."

The study of the clarinet is a fascinating task. Each student of performance—whether at the true, technical, facilitation, interpretation, or interpretation—requires a period of intensive study and practice.

In observing the excellent accomplishments of all the camp high school at college character, it is interesting to note that his progress—again in line to the direction of instrumental achievement rather than in the development of a musical and musical scale.

In much of modern day clarinet playing, the emphasis is placed upon speed, and more and more. Tone is in my belief most important and essential element. The development of proper technique is not necessarily dependent, and is more often control of the bell tone. As we become more efficient in the efficient, we should also be better equipped with a qualified teacher and by observation of all that are performed with artist professors.

The second important considerations of a successful bell tone is the establishment of the correct clarinet embouchure. Although every individual will possess different differences. I have found the following to be the best in the training of young clarinetists.

1. Place the lower lip slightly above the lower lip so that approximately one-half of the red at the lower lip crosses the lower lip.

2. Insert appropriately one-half inch of the mouthpiece (Continuous on Page 47).
We Must Find the Answer!

by LOUIS SHENK

A MEMOIR of one of my late students, Piano Classes played C. P. E. Bach's simple little Minuet and Allegro in D minor, written by masterful hand. When I played it on a Scarlatti keyboard, the sonority was not quite the same, but the movement and character of the music were preserved. C. P. E. Bach's music is a treasure, and it should be studied and enjoyed. The influence of Scarlatti on his son is evident in the way the music is written.

OTHERS may object to the use of the term "minuet" in this context, but it is appropriate in this case. C. P. E. Bach's music is a treasure, and it should be studied and enjoyed. The influence of Scarlatti on his son is evident in the way the music is written. The sonority was not quite the same, but the movement and character of the music were preserved. C. P. E. Bach's music is a treasure, and it should be studied and enjoyed. The influence of Scarlatti on his son is evident in the way the music is written.
QUESTIONS AND ANSWERS

Maurice Dumesnil, Mst.
Doc. du Meuble, Pau, France
Group Piano Teaching, and Music for Left Hand.

Questions by A. W. Gribbons, Music teacher.

1. What is the essential requirement in your group piano teaching?

2. What is your opinion on the use of technical exercises in group piano teaching?

3. How do you overcome the difficulties of group piano teaching?

4. What advice do you have for teachers who are new to group piano teaching?

5. How do you organize your group piano lessons to ensure maximum individual progress?

6. What is your approach to teaching music for left hand?

7. How do you motivate your students to practice outside of their lessons?

8. What is the role of the teacher in group piano teaching?

9. How do you ensure that each student receives enough attention during group lessons?

10. How do you handle disputes among students in a group piano class?

11. What are some common challenges in group piano teaching, and how do you address them?

12. How do you encourage students to perform in public for the first time?

13. What are some tips for preparing a group piano recital?

14. How do you stay motivated as a group piano teacher?

15. What are some ways to make group piano lessons more engaging for students?

16. How do you assess the progress of students in a group piano class?

17. What is your advice for teachers who are considering starting a group piano program?
The Problem of Practicing

Various phases of this troublesome question are discussed here in considerable detail.

A PROBLEM faced by many young musicians arises when it comes time to practice their instrument or voice. Many years ago. It is a problem peculiar to the study of the pipe organ. Vocalists to practice need only a throat, a voice, and a quiet room. The violinist needs his instrument under his arm, the pianist plays his piano in a music room. Even the belly double bass can be transported, and you can always find a place somewhere.

But the pipe organ, a huge, complex instrument requiring an investment running into many thousands of dollars, in another story. Vocalists and pianists and music lovers sometimes feel that this expenditure of time and expense should not be entrapped in the hands of an untrained beginner. They are perfectly justified by the note that the organist is to be used by the churchman only. Colleges and conservatories pay student fees. Included in the annual dollar amount, 14,000 dollars worth of organ lessons, are a series of lessons which can be obtained at a music store. There is no such thing as a book organ, but even the occasional reader can produce some sound music for the other members of the house.

At the opposite extreme is a music school at which pipe organs are used in some used to practice. It is the color of the console, even though there are occasional changes. It is usually agreed that the organist should be placed in the church, and that the organist should be placed in the study, and finally in the church.

It goes without saying that the pipe organ at this school need not be heard. It is the only way to make the instrument sound as pleasing as possible.

Alec McCurdy

"Re-discovering" Vivaldi and Torelli

By Anneute and Louis Kaufman

The Organist is now available in Vivaldi's last and softest volumes, and in Torelli's last and softest volumes, which are now available in Vivaldi's last and softest volumes. The Organist is now available in Vivaldi's last and softest volumes, and in Torelli's last and softest volumes, which are now available in Vivaldi's last and softest volumes. The Organist is now available in Vivaldi's last and softest volumes, and in Torelli's last and softest volumes, which are now available in Vivaldi's last and softest volumes. The Organist is now available in Vivaldi's last and softest volumes, and in Torelli's last and softest volumes, which are now available in Vivaldi's last and softest volumes.
Telecasting the Metropolitan Opera

by Rose Heybut

FOR THE FIRST time in its history, the Metropolitan Opera allowed traditional box-office and stage-to-screen telecasting to be viewed when the opening night at the 1952-53 season was televised to theaters throughout the country. The telecast was made by the new-fangled medium of TNT, which looked to the near future as a major entertainment event according to the company's individual philosophy of intercommunication telecasting.

TNT telecasting differs radically from home TV, where viewers have a drastic choice of programs channel after channel which can be switched on or off at will, and all of which extend their offerings to be seen at close range, and are viewed in a variety of close-cision odd-shot, and odd-shot, TNT telecasts are a closed circuit available only to subscribers, and are a large screen which is not only considerably larger than home TV screens, but also those of most motion picture theaters. This makes possible the panoramic view and depth necessary to the faithful transmission of actual stage productions. At the direcions of honing actual stage productions in the house of this type of intercommunication.

In December of 1952, the first closed circuit televising of Metropolitan Opera took place. The opera was "Carmen," this together outstanding results. First, there was the closed-up and gain in true theater participation. Ever before the performance began there was the hrnt and excitement of being there which is so great a part of theater enjoyment. And in the opera get under way the applause rang out in the theaters and among the intercom, the audience, and the audience, the audience, all of which is exactly what we want to attend. Our purpose is to give an opera audience the same enjoyment as those received in the Met. We try neither to improve on the opera nor to make it less grand and more intimate, we want simply to recreate the form and in essence, essentially in terms of the theater. Thus, the opening night all the opera is to have without tricks and without tricks of the Lear. (Continued on page 66)
Etude in G

JOHANN WILHELM HÄSSLER (1747-1800)
Edited by Alfred Mirovitich

Etude in A minor

JOHANN NEPOMUCK HUMMEL (1775-1837)
Edited by Alfred Mirovitich
Fantasia on Greensleeves
(Adapted from the opera "Sir John in Love")

Arranged for piano by R. VAUGHAN WILLIAMS

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Aria
Hallelujah, Stärk' und Macht
Hallelujah, Strength and Might
for Violino Solo, Tenor

FROM CANTATA NO. 90
JOHANN SEBASTIAN BACH

From "Ten Arias for Organ," arranged and edited by C. Pfitzner and R. McCurdy Ames. 1960 by Oliver Ditson Company

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THE STUDY OF THE CLARINET

(Continued from Page 19)

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THE CHALLENGING NEW YEAR

Program Building: Part 2

In contrast to Page 15

The results will be astonishing if you

sell, and try to 

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In order to 

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By keeping your 

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Program 

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3. 

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6. 

Encourage 

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to 

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program.
**THE GREAT YOUNG MAN OF ENGLISH MUSIC**

(From page 9)

By Kenneth Kingsley

Students play duets part-page of favorite pieces as part of the Minsky Orchestra's annual concert series. All duets are favorites, and are accompanied by a live orchestra. Minsky music is played from five favorite pieces and two 45-rpm recordable records. List price $5.25.

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**One, Four, Five**

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- New Piano Book To The Modern Musician

- Illustrated Kreisler

- Impeccable A--W

- The End

- Intermissions

**Music Festivals with Special Stresses on Strings**

 Estranged from Page 15

Leona B. Sussman, director of the Music Department in a high school in New York City, early October, reports that she's been working on special string programs. The purpose of the program is to give every student an opportunity to play a string instrument. The program will be carried out in the following manner: in the beginning of the first semester, all students in the school will be divided into groups according to their musical ability and interest. Each group will meet once a week for two hours, during which time they will be taught to play the particular instrument assigned to them. The program is designed to give every student an opportunity to play a string instrument, and to develop their musical ability and interest.

**MAGNETIC TAPE RECORDING**

By Michael Williams

Magnetic tape recording offers a new method of preserving musical performances and is rapidly gaining popularity. The tape recorder can record a musical performance almost instantly and can be played back at any time for later use. The tape recorder is a versatile tool that can be used for a variety of purposes, including music education, broadcasting, and recording studio use.

**THE GRAND YOUNG MAN OF ENGLISH MUSIC**

By Kenneth Kingsley

The Grand Young Man of English Music is a distinguished concert pianist and organist, known for his fine technique and sensitivity. He has performed in many prestigious venues and has received numerous accolades for his musical abilities. His passion for music and dedication to his craft have earned him a reputation as one of the most outstanding musicians of his time.

**THE THREE SISTERS**

By Michael Williams

The Three Sisters is a novel by Chekhov that explores the lives of three sisters who are all engaged in different endeavors. The novel is a poignant exploration of the themes of love, family, and society, and it remains a timeless classic of Russian literature.

**THE TYRANT**

By Michael Williams

The Tyrant is a novel by Goethe that tells the story of a tyrannical ruler who uses his power to exploit and control his subjects. The novel is a powerful commentary on the dangers of unchecked power and the importance of individual liberty.

**THE YOUNG MUSICIAN**

By Michael Williams

The Young Musician is a novel that follows the journey of a young musician as he navigates the world of classical music. The novel is a heartwarming tale of perseverance and the pursuit of one's dreams.

**ROLLING HILLS, CALIFORNIA**

By Michael Williams

Rolling Hills is a city located in California, known for its picturesque rolling hills and beautiful weather. The city is a popular destination for those seeking a relaxing lifestyle.

**COUNCNO, COLORADO**

By Michael Williams

Couno is a town located in Colorado, known for its scenic beauty and outdoor activities. The town is a popular destination for hikers, cyclists, and nature enthusiasts.

**THE TEENAGER**

By Michael Williams

The Teenager is a novel that explores the experiences of a teenage boy as he navigates the challenges of growing up and finding his place in the world.

**THE YOUNG MUSICIAN**

By Michael Williams

The Young Musician is a novel that follows the journey of a young musician as he navigates the world of classical music. The novel is a heartwarming tale of perseverance and the pursuit of one's dreams.
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Junior Etude

Junior Etude Questionnaire

Pay! 11 YEARS AGO Junior Etude was published and it brought a new response. Now and then you may see articles on various topics, including the current one. This issue features articles on music, literature, and the arts. Enjoy reading it and stay tuned for more updates.

MUSIC CALLINGS

By John P. Mandeville


Wish

By A. B. Salkeld

I hope I can be a musician. But now, I have only begun to play the piano and I am not sure if I will ever be good enough. And I'll have a great deal of fun.

The Trial Balances

By Emma B. Halsey

"Dark," said Carl, "another student's study. I heard on the phone he had left the building and would be back soon. He'll be in the office by the time you get here."

RISICO COVERING VIVALI AND TORELLI

"I've had an idea for an article," said Vivaldi, "but it needs a lot of work. I've been thinking about it for a while and I think it's time to write it down."

PROJECT FOR THE MONTH

"I've decided to write a series of articles on the history of music. Each one will cover a different period, from the Baroque to the Romantic era."

Shakespeare's "Conservatory of Music" and "The Teacher's Roundtable" continue on Page 212.

These topics are just a few of the many that are covered in this issue of Junior Etude. We hope you enjoy reading it and look forward to future issues.

---

The school music organization

(a) You (b) Choral (c) Band (d) Orchestra (e) other

12. Do you own a music library?
(a) Yes (b) No

13. Do you own a musical instrument?
(a) Yes (b) No

14. Do you sing in a school chorus?
(a) Yes (b) No

15. Do you subscribe to a musical magazine?
(a) Yes (b) No

16. Do you perform in a musical performance?
(a) Yes (b) No

17. Do you attend concerts?
(a) Yes (b) No

18. Do you own a musical instrument?
(a) Yes (b) No

19. Do you play an instrument?
(a) Yes (b) No

20. Do you have a music teacher?
(a) Yes (b) No

21. Do you have a music lesson?
(a) Yes (b) No

22. Do you like to sing?
(a) Yes (b) No

---

The teacher's roundtable

"The teacher's roundtable" continues on Page 212. This section features articles on teaching strategies and classroom management. We hope you find these articles helpful and look forward to future issues.

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Appendix

(a) Yes (b) No

12. Do you own a music library?
(a) Yes (b) No

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In the world of music, education and learning tape recording seems to be an important tool during these days. During the last few years, tapes of various sorts have been made and are widely used.

The biggest user of tapes in music today is the professional world. Tapes are extremely versatile, and are being used for and in the most diverse fields. Tapes may be used for making recording of an orchestra, a group of musicians, or even a single voice. They are also used for educational purposes, such as teaching music theory or composition. Tapes are used for recording lectures, seminars, and conferences. They also serve as a means of communication and instruction in many educational institutions.

Tapes are not only used in the educational field, but also in the entertainment industry. They are used in the recording of music, and in the production of films and television shows. They are also used in the broadcasting of radio programs.

Tapes are also used in the field of research. They are used in the recording of scientific experiments, and in the collection of data. They are also used in the recording of interviews, and in the recording of historical events.

In conclusion, the use of tapes in the world of music, education, and entertainment is immense and is likely to increase in the future. The versatility and convenience of tapes make them an invaluable tool in these fields.
Piano SOLOS

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CLASSIFIED ADS

The Problem of Practicing

(Continued from Page 23)

much horn shape than where I could notice, which are used for possi-

bly. In the rest, there is not much about a pipe organ. I wish to say that the organ players in the instrument are often dis-arranged from that they would draw them more carefully. The organ pipes are made of wood and metal and are usually in two parts, except in the larger ones. I wish to say that the larger ones are made of wood and metal and are usually in two parts, except in the larger ones.

Whether or not a pipe organ is a good instrument is a question of the kind of organ that is used. I must say that it is a good instrument. The organ pipes are made of wood and metal and are usually in two parts, except in the larger ones. I wish to say that the larger ones are made of wood and metal and are usually in two parts, except in the larger ones.

Some of the people who are going to be interested in this question are interested in the condition of the organ pipes. I wish to say that the larger ones are made of wood and metal and are usually in two parts, except in the larger ones.

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