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The Etude Magazine: 1883-1957

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3-1955

### Volume 73, Number 03 (March 1955)

Guy McCoy

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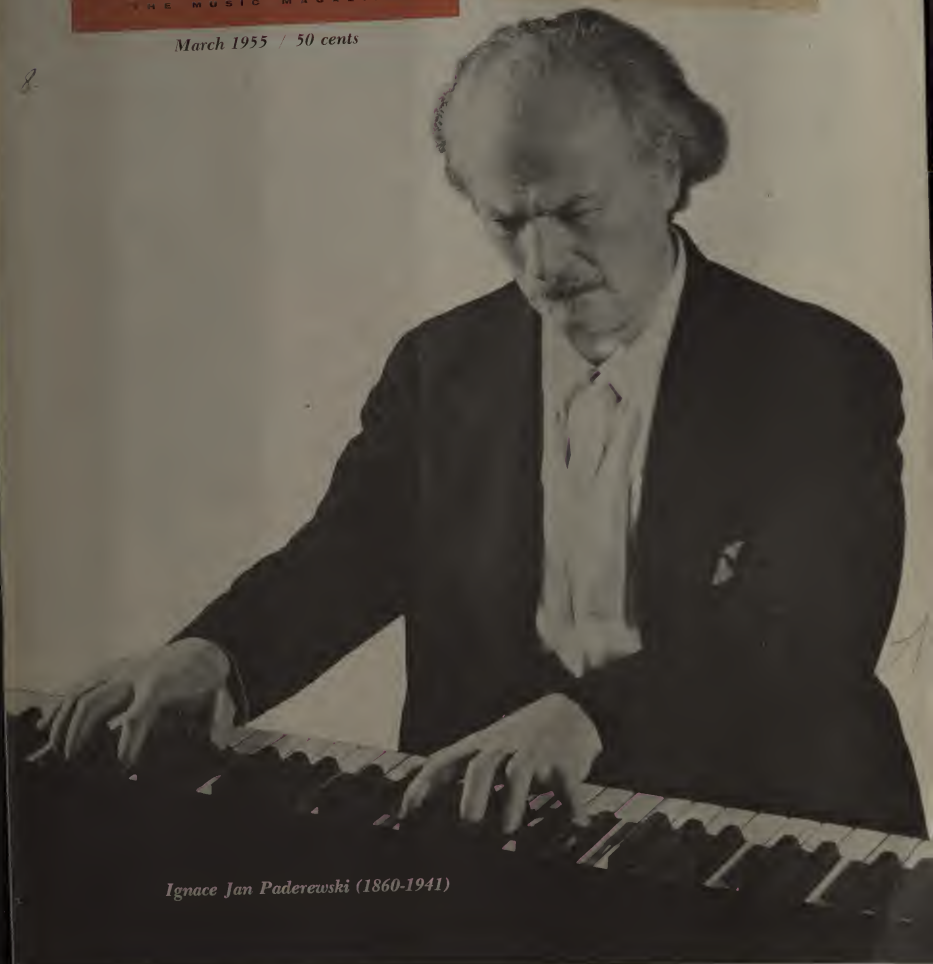
# ETUDE

THE MUSIC MAGAZINE

March 1955 / 50 cents

OCT 55

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NO4



*Ignace Jan Paderewski (1860-1941)*

# Si, si, Señorita

I AM COME TO BOB JONES UNIVERSITY  
FROM LATIN AMERICA

"I have never been out of my country before  
and coming on the plane, I think, 'Maybe I will be homesick.  
But when I arrive, I feel I am at home here.  
My English she is not so good; but at Bob Jones University  
there are many others  
who come from distant countries, too.

"When I tell my friends in Guatemala that I plan  
to go to Bob Jones University, they say,  
'But why?' I tell them, 'Because it is a Christian college  
and has fine standards of academics.'  
Here I study hard, but the faculty they are patient and helpful.  
The boys they are very nice and handy.  
'Of course, the girls... they are nice, too."

WRITE FOR LISTING OF FINE  
QUALITY FILMS PRODUCED AT  
BOB JONES UNIVERSITY AND  
AVAILABLE FOR SHOWING IN YOUR CITY

## BOB JONES UNIVERSITY

— GREENWICH — 4 — NEW YORK —

Music, speech, and more without additional cost  
above regular academic tuition, laundry and  
seventh and eighth grades in residence.

Summer Session: June 4-July 9



Now from Hammond! A thrilling NEW kind of  
music never before possible on any instrument

To the traditional resources of  
"music's most glorious voice" Hammond now adds  
"Touch-Response" percussion

A new, unique dimension in music comes  
to you when you press the keys of the  
Hammond/Organ's new "Touch-Response"  
percussion.

You now can record anything you play  
with a thrilling range of percussive tones and  
effects as in before possible even on the same  
last organ.

#### New heights of expression

The traditional performance of the Hammond  
Organ remains unchanged. Yet with a flick of  
the finger you can now call forth hundreds  
of fascinating new tones resembling the long  
— cello — tuba — saxophone — xylophone and  
other percussive instruments!

Using "Touch-Response" percussion only  
what you play — drums — is heard  
with tone, full chords, even entire chords  
to groups. The possibilities are positively

endless. Your imagination is the only limit.

Here, for the first time, is an organ truly ex-  
pressive to your individual "touch." It lets you  
play notes of yourself into your music. It en-  
ables you to determine in one second with ac-  
curacy what notes you'll need for the next  
few seconds, and when.

#### You'll play in a new way

The wonder is that "Touch-Response" per-  
cussion adds no complexities in playing. Even  
if you have little or no music sense, you'll  
enrich yourself in 30 days on the Hammond  
Organ. And a great basic fact exists in all it  
takes — no limitations, just play in.

But besides the wonder of new "Touch-  
Response" percussion cannot be described. It  
must be heard! Why not see your Hammond  
Organ dealer for a demonstration, now! And  
most organs for further details.

SOON AS YOU BOW, when 3 years in play, in most dealers

**HAMMOND ORGAN**  
MUSIC'S MOST GLORIOUS VOICE

The Highest, and Best



How modern facilities, too!

Special Model Hammond/Organ (no 1 shown) now  
comes in 12 and 14 or 16 or 18 or 20 or 22 or 24 or 26 or 28 or 30 or 32 or 34 or 36 or 38 or 40 or 42 or 44 or 46 or 48 or 50 or 52 or 54 or 56 or 58 or 60 or 62 or 64 or 66 or 68 or 70 or 72 or 74 or 76 or 78 or 80 or 82 or 84 or 86 or 88 or 90 or 92 or 94 or 96 or 98 or 100 or 102 or 104 or 106 or 108 or 110 or 112 or 114 or 116 or 118 or 120 or 122 or 124 or 126 or 128 or 130 or 132 or 134 or 136 or 138 or 140 or 142 or 144 or 146 or 148 or 150 or 152 or 154 or 156 or 158 or 160 or 162 or 164 or 166 or 168 or 170 or 172 or 174 or 176 or 178 or 180 or 182 or 184 or 186 or 188 or 190 or 192 or 194 or 196 or 198 or 200 or 202 or 204 or 206 or 208 or 210 or 212 or 214 or 216 or 218 or 220 or 222 or 224 or 226 or 228 or 230 or 232 or 234 or 236 or 238 or 240 or 242 or 244 or 246 or 248 or 250 or 252 or 254 or 256 or 258 or 260 or 262 or 264 or 266 or 268 or 270 or 272 or 274 or 276 or 278 or 280 or 282 or 284 or 286 or 288 or 290 or 292 or 294 or 296 or 298 or 300 or 302 or 304 or 306 or 308 or 310 or 312 or 314 or 316 or 318 or 320 or 322 or 324 or 326 or 328 or 330 or 332 or 334 or 336 or 338 or 340 or 342 or 344 or 346 or 348 or 350 or 352 or 354 or 356 or 358 or 360 or 362 or 364 or 366 or 368 or 370 or 372 or 374 or 376 or 378 or 380 or 382 or 384 or 386 or 388 or 390 or 392 or 394 or 396 or 398 or 400 or 402 or 404 or 406 or 408 or 410 or 412 or 414 or 416 or 418 or 420 or 422 or 424 or 426 or 428 or 430 or 432 or 434 or 436 or 438 or 440 or 442 or 444 or 446 or 448 or 450 or 452 or 454 or 456 or 458 or 460 or 462 or 464 or 466 or 468 or 470 or 472 or 474 or 476 or 478 or 480 or 482 or 484 or 486 or 488 or 490 or 492 or 494 or 496 or 498 or 500 or 502 or 504 or 506 or 508 or 510 or 512 or 514 or 516 or 518 or 520 or 522 or 524 or 526 or 528 or 530 or 532 or 534 or 536 or 538 or 540 or 542 or 544 or 546 or 548 or 550 or 552 or 554 or 556 or 558 or 560 or 562 or 564 or 566 or 568 or 570 or 572 or 574 or 576 or 578 or 580 or 582 or 584 or 586 or 588 or 590 or 592 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1144 or 1146 or 1148 or 1150 or 1152 or 1154 or 1156 or 1158 or 1160 or 1162 or 1164 or 1166 or 1168 or 1170 or 1172 or 1174 or 1176 or 1178 or 1180 or 1182 or 1184 or 1186 or 1188 or 1190 or 1192 or 1194 or 1196 or 1198 or 1200 or 1202 or 1204 or 1206 or 1208 or 1210 or 1212 or 1214 or 1216 or 1218 or 1220 or 1222 or 1224 or 1226 or 1228 or 1230 or 1232 or 1234 or 1236 or 1238 or 1240 or 1242 or 1244 or 1246 or 1248 or 1250 or 1252 or 1254 or 1256 or 1258 or 1260 or 1262 or 1264 or 1266 or 1268 or 1270 or 1272 or 1274 or 1276 or 1278 or 1280 or 1282 or 1284 or 1286 or 1288 or 1290 or 1292 or 1294 or 1296 or 1298 or 1300 or 1302 or 1304 or 1306 or 1308 or 1310 or 1312 or 1314 or 1316 or 1318 or 1320 or 1322 or 1324 or 1326 or 1328 or 1330 or 1332 or 1334 or 1336 or 1338 or 1340 or 1342 or 1344 or 1346 or 1348 or 1350 or 1352 or 1354 or 1356 or 1358 or 1360 or 1362 or 1364 or 1366 or 1368 or 1370 or 1372 or 1374 or 1376 or 1378 or 1380 or 1382 or 1384 or 1386 or 1388 or 1390 or 1392 or 1394 or 1396 or 1398 or 1400 or 1402 or 1404 or 1406 or 1408 or 1410 or 1412 or 1414 or 1416 or 1418 or 1420 or 1422 or 1424 or 1426 or 1428 or 1430 or 1432 or 1434 or 1436 or 1438 or 1440 or 1442 or 1444 or 1446 or 1448 or 1450 or 1452 or 1454 or 1456 or 1458 or 1460 or 1462 or 1464 or 1466 or 1468 or 1470 or 1472 or 1474 or 1476 or 1478 or 1480 or 1482 or 1484 or 1486 or 1488 or 1490 or 1492 or 1494 or 1496 or 1498 or 1500 or 1502 or 1504 or 1506 or 1508 or 1510 or 1512 or 1514 or 1516 or 1518 or 1520 or 1522 or 1524 or 1526 or 1528 or 1530 or 1532 or 1534 or 1536 or 1538 or 1540 or 1542 or 1544 or 1546 or 1548 or 1550 or 1552 or 1554 or 1556 or 1558 or 1560 or 1562 or 1564 or 1566 or 1568 or 1570 or 1572 or 1574 or 1576 or 1578 or 1580 or 1582 or 1584 or 1586 or 1588 or 1590 or 1592 or 1594 or 1596 or 1598 or 1600 or 1602 or 1604 or 1606 or 1608 or 1610 or 1612 or 1614 or 1616 or 1618 or 1620 or 1622 or 1624 or 1626 or 1628 or 1630 or 1632 or 1634 or 1636 or 1638 or 1640 or 1642 or 1644 or 1646 or 1648 or 1650 or 1652 or 1654 or 1656 or 1658 or 1660 or 1662 or 1664 or 1666 or 1668 or 1670 or 1672 or 1674 or 1676 or 1678 or 1680 or 1682 or 1684 or 1686 or 1688 or 1690 or 1692 or 1694 or 1696 or 1698 or 1700 or 1702 or 1704 or 1706 or 1708 or 1710 or 1712 or 1714 or 1716 or 1718 or 1720 or 1722 or 1724 or 1726 or 1728 or 1730 or 1732 or 1734 or 1736 or 1738 or 1740 or 1742 or 1744 or 1746 or 1748 or 1750 or 1752 or 1754 or 1756 or 1758 or 1760 or 1762 or 1764 or 1766 or 1768 or 1770 or 1772 or 1774 or 1776 or 1778 or 1780 or 1782 or 1784 or 1786 or 1788 or 1790 or 1792 or 1794 or 1796 or 1798 or 1800 or 1802 or 1804 or 1806 or 1808 or 1810 or 1812 or 1814 or 1816 or 1818 or 1820 or 1822 or 1824 or 1826 or 1828 or 1830 or 1832 or 1834 or 1836 or 1838 or 1840 or 1842 or 1844 or 1846 or 1848 or 1850 or 1852 or 1854 or 1856 or 1858 or 1860 or 1862 or 1864 or 1866 or 1868 or 1870 or 1872 or 1874 or 1876 or 1878 or 1880 or 1882 or 1884 or 1886 or 1888 or 1890 or 1892 or 1894 or 1896 or 1898 or 1900 or 1902 or 1904 or 1906 or 1908 or 1910 or 1912 or 1914 or 1916 or 1918 or 1920 or 1922 or 1924 or 1926 or 1928 or 1930 or 1932 or 1934 or 1936 or 1938 or 1940 or 1942 or 1944 or 1946 or 1948 or 1950 or 1952 or 1954 or 1956 or 1958 or 1960 or 1962 or 1964 or 1966 or 1968 or 1970 or 1972 or 1974 or 1976 or 1978 or 1980 or 1982 or 1984 or 1986 or 1988 or 1990 or 1992 or 1994 or 1996 or 1998 or 2000 or 2002 or 2004 or 2006 or 2008 or 2010 or 2012 or 2014 or 2016 or 2018 or 2020 or 2022 or 2024 or 2026 or 2028 or 2030 or 2032 or 2034 or 2036 or 2038 or 2040 or 2042 or 2044 or 2046 or 2048 or 2050 or 2052 or 2054 or 2056 or 2058 or 2060 or 2062 or 2064 or 2066 or 2068 or 2070 or 2072 or 2074 or 2076 or 2078 or 2080 or 2082 or 2084 or 2086 or 2088 or 2090 or 2092 or 2094 or 2096 or 2098 or 2100 or 2102 or 2104 or 2106 or 2108 or 2110 or 2112 or 2114 or 2116 or 2118 or 2120 or 2122 or 2124 or 2126 or 2128 or 2130 or 2132 or 2134 or 2136 or 2138 or 2140 or 2142 or 2144 or 2146 or 2148 or 2150 or 2152 or 2154 or 2156 or 2158 or 2160 or 2162 or 2164 or 2166 or 2168 or 2170 or 2172 or 2174 or 2176 or 2178 or 2180 or 2182 or 2184 or 2186 or 2188 or 2190 or 2192 or 2194 or 2196 or 2198 or 2200 or 2202 or 2204 or 2206 or 2208 or 2210 or 2212 or 2214 or 2216 or 2218 or 2220 or 2222 or 2224 or 2226 or 2228 or 2230 or 2232 or 2234 or 2236 or 2238 or 2240 or 2242 or 2244 or 2246 or 2248 or 2250 or 2252 or 2254 or 2256 or 2258 or 2260 or 2262 or 2264 or 2266 or 2268 or 2270 or 2272 or 2274 or 2276 or 2278 or 2280 or 2282 or 2284 or 2286 or 2288 or 2290 or 2292 or 2294 or 2296 or 2298 or 2300 or 2302 or 2304 or 2306 or 2308 or 2310 or 2312 or 2314 or 2316 or 2318 or 2320 or 2322 or 2324 or 2326 or 2328 or 2330 or 2332 or 2334 or 2336 or 2338 or 2340 or 2342 or 2344 or 2346 or 2348 or 2350 or 2352 or 2354 or 2356 or 2358 or 2360 or 2362 or 2364 or 2366 or 2368 or 2370 or 2372 or 2374 or 2376 or 2378 or 2380 or 2382 or 2384 or 2386 or 2388 or 2390 or 2392 or 2394 or 2396 or 2398 or 2400 or 2402 or 2404 or 2406 or 2408 or 2410 or 2412 or 2414 or 2416 or 2418 or 2420 or 2422 or 2424 or 2426 or 2428 or 2430 or 2432 or 2434 or 2436 or 2438 or 2440 or 2442 or 2444 or 2446 or 2448 or 2450 or 2452 or 2454 or 2456 or 2458 or 2460 or 2462 or 2464 or 2466 or 2468 or 2470 or 2472 or 2474 or 2476 or 2478 or 2480 or 2482 or 2484 or 2486 or 2488 or 2490 or 2492 or 2494 or 2496 or 2498 or 2500 or 2502 or 2504 or 2506 or 2508 or 2510 or 2512 or 2514 or 2516 or 2518 or 2520 or 2522 or 2524 or 2526 or 2528 or 2530 or 2532 or 2534 or 2536 or 2538 or 2540 or 2542 or 2544 or 2546 or 2548 or 2550 or 2552 or 2554 or 2556 or 2558 or 2560 or 2562 or 2564 or 2566 or 2568 or 2570 or 2572 or 2574 or 2576 or 2578 or 2580 or 2582 or 2584 or 2586 or 2588 or 2590 or 2592 or 2594 or 2596 or 2598 or 2600 or 2602 or 2604 or 2606 or 2608 or 2610 or 2612 or 2614 or 2616 or 2618 or 2620 or 2622 or 2624 or 2626 or 2628 or 2630 or 2632 or 2634 or 2636 or 2638 or 2640 or 2642 or 2644 or 2646 or 2648 or 2650 or 2652 or 2654 or 2656 or 2658 or 2660 or 2662 or 2664 or 2666 or 2668 or 2670 or 2672 or 2674 or 2676 or 2678 or 2680 or 2682 or 2684 or 2686 or 2688 or 2690 or 2692 or 2694 or 2696 or 2698 or 2700 or 2702 or 2704 or 2706 or 2708 or 2710 or 2712 or 2714 or 2716 or 2718 or 2720 or 2722 or 2724 or 2726 or 2728 or 2730 or 2732 or 2734 or 2736 or 2738 or 2740 or 2742 or 2744 or 2746 or 2748 or 2750 or 2752 or 2754 or 2756 or 2758 or 2760 or 2762 or 2764 or 2766 or 2768 or 2770 or 2772 or 2774 or 2776 or 2778 or 2780 or 2782 or 2784 or 2786 or 2788 or 2790 or 2792 or 2794 or 2796 or 2798 or 2800 or 2802 or 2804 or 2806 or 2808 or 2810 or 2812 or 2814 or 2816 or 2818 or 2820 or 2822 or 2824 or 2826 or 2828 or 2830 or 2832 or 2834 or 2836 or 2838 or 2840 or 2842 or 2844 or 2846 or 2848 or 2850 or 2852 or 2854 or 2856 or 2858 or 2860 or 2862 or 2864 or 2866 or 2868 or 2870 or 2872 or 2874 or 2876 or 2878 or 2880 or 2882 or 2884 or 2886 or 2888 or 2890 or 2892 or 2894 or 2896 or 2898 or 2900 or 2902 or 2904 or 2906 or 2908 or 2910 or 2912 or 2914 or 2916 or 2918 or 2920 or 2922 or 2924 or 2926 or 2928 or 2930 or 2932 or 2934 or 2936 or 2938 or 2940 or 2942 or 2944 or 2946 or 2948 or 2950 or 2952 or 2954 or 2956 or 2958 or 2960 or 2962 or 2964 or 2966 or 2968 or 2970 or 2972 or 2974 or 2976 or 2978 or 2980 or 2982 or 2984 or 2986 or 2988 or 2990 or 2992 or 2994 or 2996 or 2998 or 3000 or 3002 or 3004 or 3006 or 3008 or 3010 or 3012 or 3014 or 3016 or 3018 or 3020 or 3022 or 3024 or 3026 or 3028 or 3030 or 3032 or 3034 or 3036 or 3038 or 3040 or 3042 or 3044 or 3046 or 3048 or 3050 or 3052 or 3054 or 3056 or 3058 or 3060 or 3062 or 3064 or 3066 or 3068 or 3070 or 3072 or 3074 or 3076 or 3078 or 3080 or 3082 or 3084 or 3086 or 3088 or 3090 or 3092 or 3094 or 3096 or 3098 or 3100 or 3102 or 3104 or 3106 or 3108 or 3110 or 3112 or 3114 or 3116 or 3118 or 3120 or 3122 or 3124 or 3126 or 3128 or 3130 or 3132 or 3134 or 3136 or 3138 or 3140 or 3142 or 3144 or 3146 or 3148 or 3150 or 3152 or 3154 or 3156 or 3158 or 3160 or 3162 or 3164 or 3166 or 3168 or 3170 or 3172 or 3174 or 3176 or 3178 or 3180 or 3182 or 3184 or 3186 or 3188 or 3190 or 3192 or 3194 or 3196 or 3198 or 3200 or 3202 or 3204 or 3206 or 3208 or 3210 or 3212 or 3214 or 3216 or 3218 or 3220 or 3222 or 3224 or 3226 or 3228 or 3230 or 3232 or 3234 or 3236 or 3238 or 3240 or 3242 or 3244 or 3246 or 3248 or 3250 or 3252 or 3254 or 3256 or 3258 or 3260 or 3262 or 3264 or 3266 or 3268 or 3270 or 3272 or 3274 or 3276 or 3278 or 3280 or 3282 or 3284 or 3286 or 3288 or 3290 or 3292 or 3294 or 3296 or 3298 or 3300 or 3302 or 3304 or 3306 or 3308 or 3310 or 3312 or 3314 or 3316 or 3318 or 3320 or 3322 or 3324 or 3326 or 3328 or 3330 or 3332 or 3334 or 3336 or 3338 or 3340 or 3342 or 3344 or 3346 or 3348 or 3350 or 3352 or 3354 or 3356 or 3358 or 3360 or 3362 or 3364 or 3366 or 3368 or 3370 or 3372 or 3374 or 3376 or 3378 or 3380 or 3382 or 3384 or 3386 or 3388 or 3390 or 3392 or 3394 or 3396 or 3398 or 3400 or 3402 or 3404 or 3406 or 3408 or 3410 or 3412 or 3414 or 3416 or 3418 or 3420 or 3422 or 3424 or 3426 or 3428 or 3430 or 3432 or 3434 or 3436 or 3438 or 3440 or 3442 or 3444 or 3446 or 3448 or 3450 or 3452 or 3454 or 3456 or 3458 or 3460 or 3462 or 3464 or 3466 or 3468 or 3470 or 3472 or 3474 or 3476 or 3478 or 3480 or 3482 or 3484 or 3486 or 3488 or 3490 or 3492 or 3494 or 3496 or 3498 or 3500 or 3502 or 3504 or 3506 or 3508 or 3510 or 3512 or 3514 or 3516 or 3518 or 3520 or 3522 or 3524 or 3526 or 3528 or 3530 or 3532 or 3534 or 3536 or 3538 or 3540 or 3542 or 3544 or 3546 or 3548 or 3550 or 3552 or 3554 or 3556 or 3558 or 3560 or 3562 or 3564 or 3566 or 3568 or 3570 or 3572 or 3574 or 3576 or 3578 or 3580 or 3582 or 3584 or 3586 or 3588 or 3590 or 3592 or 3594 or 3596 or 3598 or 3600 or 3602 or 3604 or 3606 or 3608 or 3610 or 3612 or 3614 or 3616 or 3618 or 3620 or 3622 or 3624 or 3626 or 3628 or 3630 or 3632 or 3634 or 3636 or 3638 or 3640 or 3642 or 3644 or 3646 or 3648 or 3650 or 3652 or 3654 or 3656 or 3658 or 3660 or 3662 or 3664 or 3666 or 3668 or 3670 or 3672 or 3674 or 3676 or 3678 or 3680 or 3682 or 3684 or 3686 or 3688 or 3690 or 3692 or 3694 or 3696 or 3698 or



What does  
your  
favorite  
lipstick  
have to do  
with piano  
lessons  
for Mary?

THE ENQUIRER  
*Acrosonic*  
BRAND BY SALLIMORE

**ETUDE** 14.00 A YEAR  
the world's magazine  
Editorial and Business Offices, Boys Mass, N.Y.

James F. Garfield, 1869-71.

Harold Hedding	Master Samuel	Paul H. Ellis	Earl V. Galt
Franklin A. Croft	George Heywood	Geo. W. Hale	Stanley H. Hall
William H. Merrill	Ralph E. Root	Charles Sprague	

## CONSTITUTION

[illegible]

1990年12月31日	1991年12月31日	1992年12月31日	1993年12月31日	1994年12月31日	1995年12月31日	1996年12月31日	1997年12月31日	1998年12月31日	1999年12月31日	2000年12月31日	2001年12月31日	2002年12月31日	2003年12月31日	2004年12月31日	2005年12月31日	2006年12月31日	2007年12月31日	2008年12月31日	2009年12月31日	2010年12月31日	2011年12月31日	2012年12月31日	2013年12月31日	2014年12月31日	2015年12月31日	2016年12月31日	2017年12月31日	2018年12月31日	2019年12月31日	2020年12月31日	2021年12月31日	2022年12月31日	2023年12月31日	2024年12月31日	2025年12月31日	2026年12月31日	2027年12月31日	2028年12月31日	2029年12月31日	2030年12月31日	2031年12月31日	2032年12月31日	2033年12月31日	2034年12月31日	2035年12月31日	2036年12月31日	2037年12月31日	2038年12月31日	2039年12月31日	2040年12月31日	2041年12月31日	2042年12月31日	2043年12月31日	2044年12月31日	2045年12月31日	2046年12月31日	2047年12月31日	2048年12月31日	2049年12月31日	2050年12月31日	2051年12月31日	2052年12月31日	2053年12月31日	2054年12月31日	2055年12月31日	2056年12月31日	2057年12月31日	2058年12月31日	2059年12月31日	2060年12月31日	2061年12月31日	2062年12月31日	2063年12月31日	2064年12月31日	2065年12月31日	2066年12月31日	2067年12月31日	2068年12月31日	2069年12月31日	2070年12月31日	2071年12月31日	2072年12月31日	2073年12月31日	2074年12月31日	2075年12月31日	2076年12月31日	2077年12月31日	2078年12月31日	2079年12月31日	2080年12月31日	2081年12月31日	2082年12月31日	2083年12月31日	2084年12月31日	2085年12月31日	2086年12月31日	2087年12月31日	2088年12月31日	2089年12月31日	2090年12月31日	2091年12月31日	2092年12月31日	2093年12月31日	2094年12月31日	2095年12月31日	2096年12月31日	2097年12月31日	2098年12月31日	2099年12月31日	2100年12月31日																																													
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garity, Youth Outreach, and Marion F.

In Karl-Eduard's professional history and chronicle of events at the school of law and applied sciences to Bremen first faculty was chemical geologist at The American Mineralogical Society at the annual meeting of the Society held in Ann Arbor, Michigan, in December. He continues a distinguished career in mineralogy, but also had his focus much widened from the publications. "The Earth's crust: New frontiers of geology, biology"

The National Endowment of Music (NEM), has reestablished Field Centers in which an artist is to spend the growing-up on April 20 during the 1985 National Conference of the Endowment, in Miami, Florida. The Conference will last 5 to April 20 at 10 AM. The Centers will be selected by the committee to the National Association for American Composers and Performers, at the request of the National Endowment of Music (NEM).

[illegible]

García, however, currently put it off as the musical crop of the spring by singing a scheduled round of scheduled work by contemporary Latin American composers. The program continued with a pair of new and a half-century, during which were many significant works of composers from across Latin American nations were performed by the Grammy-winning Orquesta Sinfónica de la UNAM, with Hector Villalón, Carlos García, José José, Chico and Tito Rojas.

The newly named Middlebrook Conference on School Speed and Instructional Needs, sponsored jointly by the Executive of Michigan School of Science, the Michigan State Education Society, the Michigan School Speed Association and the Michigan School Speed and Guidance Association, was held at New Haven, January 7 and 8. Virgil Thomas, American composite artist, delivered the principal address. Among the leading educators in the school improvement field who participated were Joseph Leubsdorf, Ohio State University; Leslie Hall, University of Minnesota; and Percy University of Rochester. Frank W. Hall, president of the American School Teachers Association, Martin Rubin, moderator of the General Con-

by Toshi Ohsawa, and Florian P. J. van der Linde, at the Faculty of University of Illinois.

**Fredrick C. Schwilke**, Yuma, is from back country in the state; he made good at \$100,000 as the first man at the state laboratory in Chicago. The winning word is on the California Game, his first bet on horses. Schwilke, 40, is from the state; he made good at \$100,000 as the first man at the state laboratory in Chicago. The winning word is on the California Game, his first bet on horses. Schwilke, 40, is from the state; he made good at \$100,000 as the first man at the state laboratory in Chicago. The winning word is on the California Game, his first bet on horses.

The American Music Conference is currently issuing a detailed report on its efforts to combat the music piracy problem. The report, which is being distributed to all participating members, is a valuable addition to the existing information available to the music industry. For instance, in the November 1990, it is estimated that 100,000 people in America pay the price with second-hand cassette tapes, which is going to give rise to the problem of about 4,000,000, and it is estimated that about 10,000,000 copies of music are sold with illegal copies and that about 10,000,000 copies of music are sold with illegal copies. The report also states that the music industry is expected to lose about \$100 million a year and around the \$100 million a year of the industry. It is estimated that there are more than

the French L. Barb, compare to the white cotton known as 23504 (American) and to French 23504 (January 1911, as the age of 37 years was listed on the French Consulate of Valenciennes from 1902 to 1903). He was named as the "Le Lait Expérimental" in 1903. He wrote many papers about the animal's behavior, even if with a record of just one of 23504.

**Alexander Hiltner**, former concertmaster and associate conductor of The Philadelphia Orchestra, and since 1952 conductor and music director of the New Orleans Symphony Orchestra, has had a conducter's contract for a 30-year period. This means that he will continue as conductor of the New Orleans Symphony until 1980. The orchestra season in that town extended from 22 to 25 weeks.

The August (Calaveras) Festival held over this years last June 27 & September 4, will be under the leadership of a group of musicians, including Jack Haverill, Norman Locking, Bud Johnson, Earlchild Rob Davis and, the New Music Series Quarterly others. This group has organized

(Continued on Page 3)

In childhood, yet, as much that  
 moves a child's interest or aw-  
 kens it. A library in the home,  
 with its glowing tone and gentle  
 authority, was his earliest lesson  
 applied through life. The child  
 learns to do by doing, and finds  
 that, something done is something

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11

The members of this **HARVARD MUSIC CAMP** are typical of those carried on in many similar music seasons.



The George Westcott, Eastern Camp band director, conducting a rehearsal.

Current session of 1938 camp in special rehearsal.



Rita Snow, of Butler University, with a group of young students.

## The Eastern Music Camp

by Lee J. Dwyer

"I WISH to thank you for the wonderful time I had at camp. I certainly don't believe there is another camp anywhere that does for the students what the Eastern Music Camp does," wrote a camper of the summer of 1936. This response is typical of the enthusiastic reactions of students who attend each and every season, camp all over the country. High school students like their summer vacations and the more students of the public schools increasingly enjoy music camps. Apparently the inherent value of musical study reaches the minds of these children, and in spite of the hard work which attends work with which musical enterprise, they thoroughly enjoy themselves.

It would be true to think that the East and Music Camp enjoys some special mark of distinction as revealed by the student as the summer in the preceding paragraph. If such distinction could be granted, it might be made in view of the general slogan of the camp: This slogan simply means that music must be integrated into the grand pattern of education. The pro-

gram on music follows the usual emphasis of other music camps, but in addition, a period is set aside each day for a schedule of special classes in the various categories of the students. The student survey is made upon arrival of those high school students, and children are provided to enter college. Approximately for every ten students, about 10 per cent of the students this past summer expressed interest in fields other than that of music. These included home economics, art, speech, dramatics, business education, science, social sciences, geography, industrial arts and physical education.

The students' indication of an interest in music as a career also is given special attention. Seminars in voice, piano, the orchestra and band instruction, and in the working of music as a profession are presented. It may be interesting to note that not always the best music students, from the standpoint of proficiency, as so designated, are concerned by a career of music, but, of course, many of the most skilled have already chosen this future.

It is also true that all music.

Through the integrated program, the college program to provide experience in which ability, attitude and personal growth can be realized and which may consequently be reflected into their school and community. It must be emphasized that the Eastern Music Camp offers considerable background knowledge and instruction which can enlarge the horizons of the participants.

Eastern Illinois State College has tried to meet the challenge in education by preparing the Music Camp as a field arena in the area in which it moves. One of the last most problems today has to do with holding the gap in the education program of the public school when a leader in the summer vacation. There was a time when the vacation was necessary because the children provided a better base for the musical community during the harvest season. Today, conditions have changed and the time no longer needs the help of the children. Whether or not this could be for all the (Continued on Page 31)

## Common Sense Planning for the School Orchestra



Junior High School Orchestra of 304 students from 18 different schools in Southern California in second combined rehearsal.

The school orchestra is "an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages."

by Ralph E. Rush

WHAT is the real reason for a school orchestra? We should acknowledge parents and music teachers give us the widest participation in the school's orchestra group? Few answers are here and yet to become members of the school's orchestra? There are several other questions of practical and historical value should be considered when planning for school orchestra in any school. If there is a positive and healthy philosophy back of the enterprise, the answer to all questions of discipline must be in terms of what is most important for the boys and girls who are to participate.

A little and of research will reveal that from the very beginning of the school or school movement in this country, the music has been included in their planning and except of orchestra for youth, the time taken for acquiring this type of activity is the school program. These reasons from the past, and beliefs that are just as valid today, were based on three basic reasons: (1) Boys and girls enjoy sharing the varied benefits which are available as members with orchestra and school orchestra provides, and they feel proud when they are able to help their friends, two-thirds of the orchestra, in musical conquest with the teachers and school

experiences associated with orchestra in developing.

(2) Teach because enthusiasm and highly rewarded with the experience provided by participation in an orchestra, where after long hours of individual and group practice, they stand in providing each member with the feeling of importance as a contributing member to a thrilling and exciting performance. Such experience surely is a basic human need—that of receiving important responsibilities and being rewarded with the joy of success by giving the approval of their friends and leaders for a job well done.

(3) Tolerant members of the group with confidence and confidence does in general excellent leadership roles by participating in the varied activities of a fine orchestra.

(4) Boys and girls enjoy the social opportunities and development and the principle value provided by belonging to an orchestra with a good reputation in the school community.

Although these patterns and reasons are valid, often they do not improve the child who enters the orchestra about the following reasons in the school's program. There are a number more reasons than the fact that the place of the orchestra in the school program should center around the needs of the youthful participants both

emotionally and mentally as well as physically. (5) Show which patterns are areas of the physical needs of youth and it will conclude that mental healthful living is a much needed for students of a good school program, but do these same adults place in equally important emphasis on the emotional and mental health of these youth? Physical and mental health are both promoted by participation in a good orchestra, but the very nature of music, the feelings of the orchestra, make this orchestra, with its rich heritage, meeting the complete pattern of human existence, an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages.

Children, youth and young adults will begin to play in first rate orchestras school officials and parents will be ever anxious to provide such opportunities for their students, and the true purpose of an orchestra offering as a part of the complete human course into new lives when the objectives of a functional nature are made clear by the orchestra in any community. Outcomes of such objectives should result in the following developments: for every participant and most active listeners of the program.

(1) A serious interest in and love for the art (Continued on Page 36)







## TEACHER'S ROUNDTABLE



W. Dumesnil at a book-fair on the banks of the Seine in Paris

### PAUL DELFOURMI

In the "Letters to the Editor" column of the December 1984 issue of *ETUDE*, under the title "Artistic," are the following lines:

"Teacher's Roundtable" with its emphasis on Solfege emphasized the European approach which seems to assume that every young student will become a professional musician. Very few parents want their children to become professional musicians, so all parents want their children to enjoy the stimulating influence of music. Probably music educators should work out an approach that will give a groundwork of musical understanding, similar to the way in which reading and writing are taught. In school teachers insist on that even in read and write as if they were going to be professional journalists and writers, yet do less than that make their living from writing might profit from a study of sentences in their early years.

The comparison with the European approach seems very obvious. We seem to need more conscious work in fitting music education into every day life and activities."

I have indeed published several piano profiles—May 1980, May 1982, February 1983—under the name *l'Art du pianiste*, and I will continue to do so because in my mind Solfege is a capital letter in bringing to all students a proper musical foundation, regardless of future plans and whether they are destined for a professional

**MAURICE DUMESNIL**, *Mus. Doc.* discusses again, in considerable detail, his views on this important matter of Solfege.

career or simply the enjoyment of music in adulthood.

What is Solfege, in the first place? It is not just the distinguished theoretical Charles Seignemore, author of a *Complete Treatise of Transposition*, which is probably the finest work written on this subject.

"The confusion to apply used in Art in general and Music in particular has proved a real failure, nevertheless, unbroken theories moved with old-fashioned, multiple memory, many systems to serve various of thinking, not knowledge of the mind of the Nation. Solfege, and the only real basis for transposition, has been considered and the reputation reduced by those who have what they ignore and do not want to know, and while we have given up scientific small stage studies, we are still living in music rooms with a so-called scientific method, an authoritarian device intended to prevent escape from becoming a musician."

"Solfege is a single reading prepared to a degree conditioned by those who have never learned to read it." Mr. Dumesnil continues. "It is a continuous moving a perfect memory of music, intervals, keys, and understanding of the most sophisticated rhythms. It includes the fundamental of notes, necessary to the student who wants to be thorough, and absolutely indispensable in the professional musician. It is the straight road to the finished artistic steps, a straight road without changes or turns."

This being said, let us return to the statements mentioned in the "Artistic" paragraph, as they need more elucidation.

In my opinion there are no different approaches to music study. There is an European approach, no American approach, no German approach, no British approach, nor any other approach. Music is universal. It may have a different face according to nationalities, but basically the frame work is the same and fundamentally the technique is identical. But

there is one thing which is of personal importance—anywhere at any time—and this is "correctness." Consequently, the sound principles of Solfege only lead to correct differences. Why do so many students ignore values, the note, or the interval? "Simply because they let it rest, most knowledge of theories and values. Thus they play at the music, instead of playing the music."

"Should there be any classification in standards of performance?" Of course, no. Why should? An amateur play correctly, accurately, even if he makes a hundred and has confidence given no further due to pleasure deriving from those of the first and fifth grades? Such a student does not have to pursue Solfege into higher developments nor get into the fields of Harmony, Counterpoint, and Fugue in those who want to become composers, conductors, or high class instrumentalists. But any musician, and those who love to listen, will derive greater pleasure from his playing if—thanks to a solid knowledge of Solfege—he is well informed instead of being unsure."

I do not know of any public school using different methods for teaching reading and writing to children according to their progress and whether they are to enter a writing career, or ending the children, so in the same way, are taught the student and the musician who is not supposed to Solfege. They are not to speak a language less than English, and not to "master the King's English." There is nothing strictly "professional" in this, only an amateur student who is not the same applies to music study.

And finally, with all the new techniques, how do you feel it when you feel much speech in "You are a professional" or other techniques? Do these students in reward, professionals?

I don't. Why does?

And Solfege?

THE END

## QUESTIONS AND ANSWERS

Condensed by **KARL W. GORREKES**, *Music Editor, Walter's New Environmental Dictionary*, edited by Prof. Robert J. Miller, Clark College



### WHY SHOULD A METRONOME BE USED?

I have a student who plays music of about Grade 14, and whose mother stands in sight to be using a metronome. But there are no metronome marks in his music, and in these early grades I don't think it is enough if she paid him to look at the clock. Will you give me your opinion and let us all at what point a pupil should begin to study alone?

Mr. J. M.

The metronome is primarily used for timing not the correct tempo of a composition, and it is to be used only incidentally for keeping a steady tempo and other such tasks. In the case of the early grades the music is so simple that no metronome mark is needed, and so in having these learners use a metronome is "keep the time right." I would believe this to be a logical procedure. In your play of trying to help the pupil get the "feel of the rhythm" is not only simple but more useful in a pedagogical sense. However, once a pupil comes to the point where he needs to measure his progress in rapid mode tempo, or to find out the exact tempo that the composer or the editor thinks is appropriate, then by all means have him use a metronome part of the time so that he should may know exactly what he is doing as he is used to it.

In the matter, it is good to have finally discipline people learn to play the major and minor scales at least through four steps and how fast. This is not to teach them to use them for technical proficiency but to make them the key of the music and to be able to transposition into piano into other keys. Later

on, when they come to the point of studying variations, canons, and other musical forms has much progress with it, the question of notes (to a limited extent) is helpful in achieving mechanical efficiency. But I personally disapprove of the common practice of asking a pupil to practice scales for so many minutes every day, and I suggest that this common scale study be given over until the pupil has used his latest scale playing in the compositions he is trying to perform.

K. G.

### WILL DISCIPLINE ON A LATEPAPER DRAIN MY FLUTE ENTHUSIASM?

I am a high school student who has been playing the flute for a little over two years. I do not think I am good at a few more notes, especially, but there is some difference of opinion as to whether studying an exception would harm my flute as a musician. Will you tell me what you think?

Mr. J. T.

"My knowledge of the woodwind instruments is mostly theoretical, as I have studied by Paul Hindemith, George W. Hale, of the University of Texas, his opinion, and that is what he says. "My opinion is that proper handling of the exception, and not too much emphasis on it in the rest of the flute, would be an way to gain the flute technique. The student might experience some lack of fluidity in his technique caused by a few minutes immediately after making the change from emphasis to flute, but this would be temporary." I am sure your director will be happy to read Professor Hale's advice, but I find

the meaning you that the rest of music that is played by most flute bands must have a more negative effect on your musical taste than the better that may or may not be due to your flute technique, as I who are flute's advice—Don't ever do the exception!

K. G.

### ABOUT THE PITCH OF AN OLD PIANO

I have a fine old grand piano which until a year or two has always been tuned and in good condition. But recently when I had a piano tuner come to work on it he said he had a very hard time getting it up to standard pitch, that he would have to have it apart within six months and that I ought to have it moved several times if I could. He also said a great deal of money, and since I am only an amateur player I should like your advice as to what to do.

Mr. J. G.

My old piano happens to be an early fifty years old, so I am sympathetic with you. But I don't agree with your hints! It is a pity to be so hard to an amateur a second instrument it has to be up to standard pitch because it is not practical in a second world. But if it is used merely for accompanying a voice or for home playing, then it is not absolutely necessary to pull it up to standard pitch—as fact, such an attempt may even result in broken strings and additional expense. My own piano is more than a quarter-century older, and has because it is not used to accompany wood-wind instruments so no notice the fact that it is slightly below standard is so long as it has good tone, and because I do not happen to be concerned with what is called "absolute pitch" it seems very well.

My suggestion is that you ask the tuner to bring again in the spring when the weather has settled and that you tell him to take some one like the Middle C, or the second pitch of the movement and put the entire piano in tune with itself. Probably you might be better your piano down after a year—half time after the weather is settled. But I believe in sympathy with trying to put in all piano—work was probably built up, the first place on the basis of International Pitch—up to the slightly higher pitch (called "Piano business") which is now considered to be standard.

K. G.







Allegro

Finger Tricks

ELIZABETH OLDSSEN

No. 50 40104  
Grade 3

Allegro

PIANO

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JF

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1914-MARCH 1915

Allegro

PIANO

STUDY-MARCH 1915

P. C. of Piano  
22

# Menuetto

(From Sonatas in G)

JOSEF HAYDN  
Edited by Gies

*Andante*

Piano

From "Sonatas for the Flauto," Vol. II by Josef Haydn (1780s Collection No. 102)

*Allegro*

TRIO.

Menuetto B.C.

1) 2) 3)

# Phantoms' Frolic

STANFORD KING

PIANO

*Allergo*

No. 128 60315  
Grade 1/2

# Lullaby

WILLSON OSBORNE

PIANO

*Andante sostenuto*

## Arioso

JOHANN SEBASTIAN BACH  
*arr. by Bruce Ager*

Moderately slow

*p*

*p*

*cresc*

*mf*

*p*

*poco rit.*

*Ped. staccato*

From "Highlights of Familiar Music" arranged by Bruce Ager ISBN 419451  
Copyright 1994 by Theodore Presser Co.

## Waltz

(From "Die Fledermaus")

JOHANN STRAUSS  
*arr. by Bruce Ager*

Moderate, but vigorous waltz tempo

*f*

*f*

*cresc*

*f*

*sf*

*Ped. staccato*

From "Highlights of Familiar Music" arranged by Bruce Ager ISBN 419451  
Copyright 1994 by Theodore Presser Co.

## Enraptured I Gaze\*

FRANCIS HOPKINSON 1839-1910  
Arr. by Bruce AgryModerately slow (Andant)  
(With a gentle, sweeping mood)

PIANO

Musical score for 'Enraptured I Gaze' in G major, 4/4 time. The score is for piano and consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The tempo is 'Moderately slow (Andant)' and the mood is 'With a gentle, sweeping mood'. The score ends with a 'Fine' marking.

## Fuguing Tune\*

("When Jesus Wept")

WILLIAM BILLINGS 1786-1868  
Arr. by Bruce AgrySlowly (Andant)  
(Religiously and thoughtfully)

PIANO

Musical score for 'Fuguing Tune' in G major, 4/4 time. The score is for piano and consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The tempo is 'Slowly (Andant)' and the mood is 'Religiously and thoughtfully'. The score ends with a 'Fine' marking.

© Every\* Performance of American Classics\* compiled and arranged by Bruce Agry [410 00015]  
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One Sunny Day  
(For Two Pianos, 4 hands)

BENJ. POYNEN

Moderate (Allegretto)

PIANO I

PIANO II

Musical score for 'One Sunny Day' in G major, 4/4 time. The score is for two pianos (4 hands) and consists of three systems of staves. The first system has two treble and two bass staves. The second system has two treble and two bass staves. The third system has two treble and two bass staves. The tempo is 'Moderate (Allegretto)'. The score ends with a 'Fine' marking.

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STEIN-MAHON 195



# Vater unser im Himmelreich

(Church Prelude)

SAMUEL SCHNITT

Musical score for "Vater unser im Himmelreich" (Church Prelude) by Samuel Schnitt. The score is written for Piano (Prel.) and includes staves for the right hand (RH) and left hand (LH). The music is in G major and 4/4 time. The score consists of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand. The score is arranged in a system of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand. The score is arranged in a system of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand.

# Scherzando

JOHANN FRIEDRICH REICHAUT (1781-1861)

Edited by Alfred Wernick

Op. 8

En poco presto (♩ = 100 - 120)

Musical score for "Scherzando" by Johann Friedrich Reicha. The score is written for Piano (Prel.) and includes staves for the right hand (RH) and left hand (LH). The music is in G major and 4/4 time. The score consists of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand. The score is arranged in a system of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand. The score is arranged in a system of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is in the left hand.

From "The Church Organists Solos Treasury," edited by C.F. Schaeffer and A.J. Dornan (1915-1916)

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# March

From Leopold Muenz  
"Nuremberg for Willing"  
Edited by Alfred Marsden

12 110 - 120

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# Morris Dance

Anonymous 17th century  
Edited by Alfred Marsden

Somewhat lively (120-130)

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Call of the Canyon

Moderate pickarelle

GEORGE FREDERICK MCNAY

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