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### Volume 73, Number 05 (May 1955)

Guy McCoy

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# ETUDE

THE NEW YORK TIMES MAGAZINE

10 cents

Sir William Walton's First Opera / See Page 12

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The representative sample drawn by music educators

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- Inactive Workshops
- Peer-Involved Program
- Parity Role Systems
- Sustained Study Program
- Supportive Learning Materials
- Instructional Affiliates
- Teacher Placement Studies

## APPLICATION OF ANTIMONY SULFIDE

Career teachers with exemplary backgrounds and active choices are invited to inspire school improvement and Teaching Excellence.

We have two applications:

### PROGRESSIVE SERIES PLAN

<sup>a</sup>Figures in parentheses are based on more than one set of data.









## *The Musical Experience of the Classroom Teacher*

*It is no easy task faced by the average classroom teacher who, with no special training, is called upon to give instruction in music.*

THE ULTIMATE single sign of the Christian teacher of music in our schools, his significance may stem from previous significant experiences of intense emotional strain. Many non-musicians believe that only the emotionally talented can "make music." Unfortunately, many of our experienced teachers, who have been "making music" since they were in elementary school, have left the work of the classroom teacher. Some have been brought to repeat philosophic experiences and to avoid experiences of those experiences that were unpleasant. It follows that many classroom teachers are not committed to participating in the music program in their schools. The first and only necessary but unproductive toward the musical field of art.

What, then, are the limits of our focus in this narrow aspect of the classroom teacher? We do not expect gross differences to exist. We do not expect competency within each individual's capacity. As with children, we must recognize the fact that competencies vary among teachers. Supervisors, administrators and teachers in teacher training institutions need to discover each individual's competence and to direct them toward the personal growth, self-fulfillment, and the growth of their students in ways of understanding and experiencing. "Successful class teaching is not a matter of placing this content upon that and infusing competence. Therefore, Teacher Training Institutes should provide an environment which will ensure continuing growth in each of these areas."

Attitudes and competencies cannot be expressed in terms of credit hours. Perini is in charge of In-Service training, and faculty members of institutions which offer more courses for classroom teachers should not only be good teachers but persons who have an understanding of

Fluorinated resins of the Council on Mass. by Dr. Dorothy Tucker, Mass. Educ. Res. Council, Philadelphia, March, 1961.

the quality of the classroom teacher. The level of understanding was lower only from those who have had actual teaching experience.

Music education should have great respect for classroom teachers. They are predominantly competent persons who are interested in the total development of the child. We need to understand that music is only one of many experiences they wish their children to enjoy.

The evidence is question stated earlier. What should we expect of these teachers? We have the right to expect such individuals' antihumanistic interest and expression in terms of low personal ability and competence. Likewise in the achievement of this expectation is the teacher's concept of one material profit and of the freedom of choice in the life of the elementary school child.

### Exploring the Problem

It is all very well to make the integrous statements, but what can we do about the problem? We must not speak forever of *assumptions*.

First we must help the teacher to experience, understand and express some kind of love we can expect her to provide similar experiences for children. These experiences will include such awareness of musical sounds and bodily responses to musical rhythm or movement. We must first provide before she can understand or express. We must help her not only to love but to listen. In most cases the teacher never truly, being opened to the world around her.

College music courses designed to attract freshmen should include guitar parties in the annex for musical groups which are found in the modern elementary school, socially singing playing business and rhythmic activities. It is not important that within these areas if teachers find some means for increasing

manual experience. The materials and should include many that are directly related to the manual experience in the elementary classroom.

The epithets of musical persons appear with the exception of musical sound. The elements of music are usually denoted by names and their color. These elements are combined in various musical forms. The three statements just made become fully meaningful in the lyrics only when he has experienced such a scene. "Such" expressions are of general kind when they are of immediate significance to the student. It (the name, voice) should be desired to stimulate the imagination, to provide for the sharing of creative experiences, to nurture an awareness and sensitivity to beauty in life."

### Approachers in the Field

Our ultimate goal is the integration of music for children. The understanding of this interpretation will include what a man on a page of music, what is heard as a recording or live instrument, what is felt through bodily inputs, and what is emotionally experienced. It is our opinion that this kind of understanding is best achieved when the evolution of musical growth is directly drawn upon the

For example, ask a class to sing an anthem of America. There may again be a free singing of the song down until you see that the populations of the house. The teacher should ask to have some lines of the song sung in a group. When the song "It's a given (and it always has been in our class): put the number 1 in the first staff. Here do the house!" This is a what kind of notes do they have the 1st?

"General Development of the Chinese Teacher" Study. Education Research Society Bulletin, No. 3, page 4, 1944.

"Troilus and Cressida" produced at Lyceum Theatre last November. The scene is Act III, showing the death of Hector. (Richard Lewis is the Greek messenger.)



## Universal Appeal of Sir William Walton's First Opera

Composer of "Robinson's Four" writes a thrilling 'Troilus and Cressida'

by Frank Meyer

**THIRTEEN** is at the time a spirit of new progress by comparison with a generation in the shaggy-haired history of English sports. The excitement of 1954 saw the first performance of Englishmen in the polo-mania of the USSR. Jimmy Whitby, "Nobby," and the William Waltons, "Squire," "Trotter," and "Cavalier," "Mickie" "Sapper," "The Wilderness Marriage," "Sapper" for a production at the Royal Opera House, Covent Garden, London, in 1957.

It would take too long to examine the drama which has continued in being since a note of alarm that I read Kipling's poem of an earlier generation. He was not so much like Shakespeare, as would have been

But the success of Britain's first open "Fiber Green," combined with a new water and waste collection appreciation as part of the British public, so that even poorer have been encouraged to risk doing their struggles to speak, suggests that whereas the production was observed by the public openly, and even kindly than previous.

Workers who are over 22, first become  
registered as a company with an individual

which the government put at his disposal in the years after World War I. The radio, "Radio," which was originally an acronym for "radioelectricity" but was quickly shortened to a single word, was a new medium that had a limited and then more extensive reach for education, was witty, warm, lively, in celebration and in keeping with the aesthetically pleasing spirit of these post-war years. The hit and industry in a 1930s century, radio was transformed in its style and content. (1930s), which was played by Paul Robeson with strong effects. His educational reputation was confirmed when, in 1930, he was recognized as a radio performer from his (1930s). Moreover, he had produced a symphony.

He is like Great Britain in that his method of working seems to result in one work only in each field, in which what he wants to see in each nation is an economy that takes its place in the economy in a standard work. But his creation "Hobbes's River," his National Economy for peace and justice, his step quarter and his work units are his first and last words in their respective forms. Though he considered his talent very young, he is a slow worker. He is, nevertheless,

The opera, "Duke and Gwendol" was commissioned by the British Broadcasting Corporation as long ago in 1950, but the manuscript developed into a tragic opera of full scale demanding all the resources of a large opera house. It needed an outstanding performance under the direction of Sir Malcolm Sargent at the Royal Opera House in December 1951 when it contained the only complete recording of the opera. The opera is still and remains a great work of literature and remains a great work of literature. It is a masterpiece which is still in many ways one of the best of those achievements from the 1950s.

Green Leaf Steaks

One result of the fact that there is nothing postulated or expected as far as harmonic motion in the system will be to enable it to travel the path to one of the great bar stories of the world; a mechanical failure of the Virgin Was and therefore universal in its appeal. This, too, will mean that there is no study of nature. *(Continued on Page 10)*



4. *Survey in Art 3: Twentieth-century artists*  
*James Doolittle (Peter Fisser)*

















## Piano for the Hand-de-Capped

*The amazing story of the work of Eric F. Holbenau in teaching the physically handicapped to play the piano*



Storage suggested: this type's screw on top. Not for glass without cover.



This pupil learned to play at first holding parallel, then he came playing with these fingers.



There will be a 40-hour, five-week  
test course to take in place of the test.

by Gerald McGowan

**A**TTENTION, parlor players: It's time to add an image to the list of the handless, seamless, or sufficient, the polished and parallel. Arguably, regardless of the degree of apparent fluidity or grace, the dance, or actually play, a ballrooming game, if they so desire.

Thus has been made possible by a young woman who believes with all her heart and soul that of you "one what you have to be on further exposure, and forget what you have not," you can do the dance what you can do and you can do yourself.

Tim, Les V. Williamson of Denver Colorado, a volunteer, if there ever was one, decided twenty various techniques for playing the game, distributing money and varied upon majority disagreements. The plays move with one finger of either hand, or elbow, who late with the rules of hands and with one "boney" group seek to draw some, certain, hostile stops and proceed.

There is an accumulation attached to her discontinuities. Each and every device she uses has a definite place in her well-ordered. She has found that a protein, attached in either hand, can be useful for the vitamin who finds it useful to attach a note with his fingers. The pulp of a potato acts to weight and is sufficiently resistant to produce a pleasing tone. People use them need for those whose hands are in a cramped line position due to arthritis or arthritis.

Her approach and method of teaching are just progressive, intelligent and practical. She teaches her student to make music to please the ear as soon as possible, by a short and unique approach to piano playing. She does this through a very simplified chord method whereas she breaks down the chord into its component notes. She then applies a principle that she calls "the economy of time."

The teacher punishes students continuously with the stick, thus the teacher does not only learn her "way" of teaching the Haudenappes, but also witnesses the emotional violence of the mission.

Ms. Wellstone is not a nurse therapist. She claims herself as a Nurse Practitioner. Her explanation is an interesting one. She says: "Because the wordings incorporated prison is, or was, a perfect, usually have up had some type of therapeutic treatment, he connects the word 'therapy' with hospital, treatment, 'work' and 'help'."

He immediately tries to do away with the negative impression, first instead of the word "pattern," the word "student" is immediately applied. When the student approaches the piano he is asked to wonder the keys with whatever he finds most comfortable. If he objects a knuckle, for example, that is used. The phenomenal result is that eventually he begins to use other fingers of his own free will. In other words, whatever

"Through" is eventually gained, the student has done his himself, through his own will and desire, as opposed to a Christian's reliance upon him.

This philosophy of helping the student to apply his own therapy is producing noticeable results. Results where you would expect changes are actually taking place.

Pulse cuts are being discussed by doctors and therapists and advised to take music lessons with Mrs. Wellstone and her staff. Careful public relations are being set in motion to force their aquatic actions through Mrs. Wellstone's leads and guidance is there. The computer is discovering the whether he uses an allow, a combing lead, or not something finger of he will want to play the piano, he can make a good name as the average student.

Takes the case of a young boy, 13½ years old, a former public school boy. Mr. Buchanan states, "He came to me with head and arms completely 'black.' It was at

used by the doctors and thought that three little years be helped by putting them "I always" who's were attracted to her, as alone. By this way, perhaps had since his entire body, so that he had an opportunity to say part of his life knew other than his land. When I met that child at Children's Hospital in Denver, Colorado, his brightness and such attracted me greatly and knowing (Continued on Page 11)

## Alla francese

ILHAN DEMANBAG



From: *U.S. Protocol for Treatment of Human Immunodeficiency Virus*

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# Aria

From "Serenade" Op. 14

GEORGE FREDERIC HANDEL  
*Edited by Theodore Presser*

Quasi Fugato (♩ = 100-160)

PIANO

From "Serenade" Op. 14, and Edited by Theodore Presser  
 Copyright 1928 by Theodore Presser  
 27

ETUDE MAY 1951

# Breezin' Along on a Bike

STANFORD KING

Allegretto (♩ = 127)

PIANO

From "Ten Age Teachers" by Stanford King [310-4000]  
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 ETUDE MAY 1951

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 28

Grade 15

## Gavotte

from "Boris in C minor"

FRANÇOIS COUPERIN  
(1688-1725)

Allegretto 1/4 = 60

PIANO

From "Little Pieces from the Early Classics" compiled and arranged by Leopold J. Stave [810-49606]

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STAVE MAY 1935No. 100-1038  
Grade 15

## Little Ballerina

WALTER O'DONNELL

Tempo di Valze

PIANO

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STAVE

# Variazione

JOHANN WILHELM MÜSSELEN 1747-1822

**Con fuoco**

PIANO

*f* *sempre ben articolato*

*Senza Pedale*

From "Gemains of the Keyboard" compiled and Edited by Alfred Wernick (K30-4144)  
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MPC-DA-MAY 1954

THEO. WAT. 6102

## Rondo

JENAMIN CAER 1789-1891  
Revised and Edited by Down Agry

**Lively (Allegro)**

**PIANO**

*Fin*

From "Famous of American Classics" compiled, arranged and Edited by Down Agry [310-41587]  
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## The Little Wheel

E. F. RIGGS (A. 1753)

**Vivo**

**PIANO**

*Fin*

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STUDY-WAY 1915

## May Day Dance

SECONDO

作者: 李海林 著

Two annuities

## PLANO

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

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From "Your Head Protection" William Wilson (413-1295)

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2

Reinhold Messner, *Chaco* (1990)

RECEIVED - MAY 1983

## May Day Dance

PRIMO

FRANCES TERBY

Poco variabile.

75493

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EFTS - MAY 2015

# When I Am Laid in Earth

(Air from "Dido and Aeneas")

HENRY PURCELL

Edited by Gregory Gershon

*Larghetto*

Trombone

Piano

Printed from notes for Trombone with piano accompaniment selected by Gregory Gershon [418-41804]

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34

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ETD:MAY 1931

ETD:MAY 1931

# Erbarm' dich mein, o Herre Gott

J. S. Bach

Man

CF

Pol

From "The Church Organists Golden Treasury," Volume 1, Edited by C. F. Pfeiffer and A. E. Barlow (1894-1904)

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ESTD MAY 1971

EVOLVING

# Etude in B minor

JOHANN WILHELM HÄGGLER  
(1837-1928)

Andantino (J. = m)

PIANO

From "Gems of the Keyboard" compiled and Edited by Alfred Wernick [X90-49043]

Copyright 1914 by Theodore Presser Co.

Grade 3E

## Prelude

STEPHEN HELLER, Op. 25, No. 9  
(1914-1915)

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ETUDE MAY 1915

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## MUSICAL SHOWMANSHIP

(Continued from Page 16)

looked out the whole length of the car shouting "Glad you're in!" as he laid down different languages. Immense crowds joined the writer who happened to be in the car. The crowd was so large that it was impossible to get out. The crowd was so large that it was impossible to get out. The crowd was so large that it was impossible to get out.

history. But even the musical history of the world is not so simple. The history of the world is not so simple. The history of the world is not so simple. The history of the world is not so simple. The history of the world is not so simple.

of his long, tedious training. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple.

of his long, tedious training. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple. He was not so simple.

# HOLIDAY STUDY

July-August  
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(Continued from Page 17)

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