5-1955

Volume 73, Number 05 (May 1955)

Guy McCoy

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Ethnomusicology Commons, Fine Arts Commons, History Commons, Liturgy and Worship Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

Recommended Citation

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
PREACHER, TEACHER, BUSINESSMAN, MUSICIAN, HOMEMAKER

It is character that counts! Bob Jones University trains character as well as intellect, develops backbone as well as mind. It is not surprising, therefore, that Bob Jones University graduates are Christian leaders wherever you find them.

BOB JONES UNIVERSITY stands without apology for the "old-time religion" and the absolute authority of the Bible.

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

Summer Session — June 6 - July 9

"the world's most unusual university"

BOB JONES UNIVERSITY

BOY OR MAN?

A PRE-COLLEGE APPROACH TO MUSIC

YOU AS A CAREER PRIVATE PIANO TEACHER may NOW prepare your students each for college music — through PROGRESSIVE SERIES PLAN OF MUSIC EDUCATION created by 84 noted musicians.

You may start NOW to prepare ALL your students to meet entrance requirements of many fine music schools and colleges.

PROGRESSIVE SERIES includes such subjects as:

- Far Pianoing, Theory, Keyboard Harmony — actually 22 musical subjects correlated directly to the piano keyboard in easy accessible form to improve playing and increase musical understanding during the important formative years.

What an advantage when the student enters college!

What an advantage if he never enters college! He will play better sooner and enjoy a rich appreciation and understanding of music.

THE PROGRESSIVE SERIES PLAN OF MUSIC EDUCATION:

- Tasteful Lesson Plans
- Teacher Workshops
- Pedagogical Program
- Instrumental Ensembles
- Foreign Music Seminars
- Additional Theory Program
- Supplementary Teaching Materials
- Institutional Affiliation
- Teacher Placement Service

AFFILIATION BY APPOINTMENT ONLY

Career teachers with acceptable backgrounds and mature charge are invited to submit application and Testing Authorization.

No fee for appointment

PROGRESSIVE SERIES PLAN

DEPT 36 P.O. BOX 230 CLAYTON, S. CAROLINA 29325

Bob Jones University is accredited by the Southern Association of Colleges and Schools.
The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own

BALDWIN IS THE ONLY PIANO TOWARD GREATER MUSIC FOR MORE PEOPLE
America is on the move toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.

The Etude World of Music—The Official Piano of the RAVINIA FESTIVAL
BALDWIN is the only piano toward greater music for more people: in cities, in town homes, in villages. What yesterday was "culture" for the few, today is a spontaneous manifestation of the American way of life for all.

The makers of the best-seller Cordova Baldwin take pride in the growing corner of popular musical organizations which have made Baldwin their official piano. And Baldwin is the piano of choice.

Of course it's Baldwin—this built-in entertainment makes a pleasant addition.

For your personal pleasure, choose the music—trim—lighting—setting which suits your own.
Music Festivals
Abroad this Summer

Music Festivals Abroad this Summer

NEW YORK CITY: Sponsored by the Metropolitan Opera Company and the New York Philharmonic, the New York City Festival features performances by leading orchestras and opera companies from around the world. The festival runs from July 7 to August 20.

SALZBURG, AUSTRIA: The Salzburg Festival is renowned for its high-quality performances of operas, concerts, and plays. The festival runs from July 11 to August 20.

VIENNA, AUSTRIA: The Vienna Festival is known for its opera productions and concerts. The festival runs from July 15 to August 15.

STRASSBOURG, FRANCE: The Strasbourg Festival features concerts and opera productions. The festival runs from July 22 to August 30.

BRUSSELS, BELGIUM: The Brussels Festival includes opera productions and concerts. The festival runs from July 23 to August 30.

LONDON, ENGLAND: The London Festival features opera productions and concerts. The festival runs from July 27 to August 30.

STUTTGART, GERMANY: The Stuttgart Festival includes opera productions and concerts. The festival runs from July 29 to August 30.

STOCKHOLM, SWEDEN: The Stockholm Festival features opera productions and concerts. The festival runs from August 2 to August 30.

OSLO, NORWAY: The Oslo Festival includes opera productions and concerts. The festival runs from August 3 to August 30.

COPENHAGEN, DENMARK: The Copenhagen Festival features opera productions and concerts. The festival runs from August 6 to August 30.

RUDOLSTADT, GERMANY: The Rudolstadt Festival features opera productions and concerts. The festival runs from August 10 to August 30.

THE DE LUXE SHERATON
Stunning New Suite by
Starrck

A Place of Tasteful Elegance
You and your family will cherish for years.

Limited time offer: sample characteristic by personal appointment. See the reason why Sheraton De Luxe is your most reliable and intact location. The Sheraton De Luxe is the remarkable and comprehensive location of your ultimate journey. We look forward to seeing you in our country's capital.

P&K Palm Print Co. 625 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS

More PIANO Books
To increase the Student's Interest!

More PIANO Books
To Assure the Student's Progress!

MARVIN KAHN'S "THEORY PAPERS"A complete set of theory papers to teach the piano student intermediate to advanced level. The book includes a variety of exercises and解放 lessons. The set contains more than 100 pages of exercises and解放 lessons, and additional technical supplement of various sizes.

DOLL CLOOR, INC.

TOP TIP TUNES,

No Tuition Charge for Hosts or Wives of Class Members

To be assured of membership in the class, send $10.00 class registration fee before June 15—specifying the class.

JACOB MILLER

RICHARD JOHNSON—DAVID MILLER

SOME HIGHLIGHTS OF THE COURSE

An exciting evening of music for four pianists
An evening of Beethoven's Sonatas
Ketutis to well-known works
Dancing progressive classes for beginners
Special lectures

TUTITION: Five Day Course—Columbia, Mo. or New York City

ADULTS—$40.00 YOUNG PEOPLE—$10.00

For information and complete schedule and for reservations—W. L. Tremaine—Manager

GUSS MAIER MASTER CLASSES

310—190 W. 43RD STREET

N.Y. 36

MILLS MUSIC, INC.
1819 BROADWAY NEW YORK N.Y.

EYE-TO-EYE 2003-1903

MADE IN THE U.S.A.
Problems of the Operatic Conductor

Alberto Erede

TWO years ago the Association for Musical Life in the Schools of America held a symposium in New York City under the title "Problems of the Operatic Conductor." The symposium was well attended and the discussions were most illuminating. The chief theme of the meetings was the need for greater cooperation between the conductor and the performers, and the importance of understanding the roles of each. The presentations covered a wide range of topics, from the technical aspects of conducting to the psychological and emotional aspects of directing. The symposium was a valuable contribution to the field, and its proceedings are recommended for anyone interested in the operatic art form.

Musical News Items from Abroad

The American Guild of Organists is holding a convention in Boston, May 29-31, which will feature a variety of performances, including recitals, masterclasses, and lectures. The event is open to the public and offers a unique opportunity to experience the art of organ performance. Attendees will have the chance to worship with a diverse range of performances, including those from renowned organists from around the world. The convention is a great opportunity for music lovers and professionals alike to come together and celebrate the art of organ music.

The London Symphony Orchestra under the direction of Sir Georg Solti will perform at the Royal Albert Hall on May 28, 29, and 30. The concerts will feature works by Mozart, Beethoven, and Mahler, as well as a world premiere of a new work by British composer Oliver Knussen. The concerts are expected to be sold out, so early booking is recommended.

The Paris Conservatoire will present a concert on May 30 at the Salle Gaveau, featuring works by Debussy, Ravel, and Messiaen. The performance will be conducted by the renowned French conductor Pierre Boulez, and will feature the Orchestre de Paris. This is a unique opportunity to experience the music of these great composers in their native country.

The Berlin Philharmonic will perform at the Berlin Konzerthaus on May 31, with performances by works by Mahler, Bruckner, and Strauss. The concert will be conducted by the famous German conductor Herbert von Karajan. The Berlin Philharmonic is one of the world's leading orchestras, and this concert is sure to be a highlight of the season.

The Association for Musical Life in the Schools of America will hold its annual conference in Chicago, June 1-4. The conference will feature workshops, masterclasses, and a variety of performances. The event is open to all, and offers a unique opportunity to learn from some of the leading experts in the field of music education. The conference is a great opportunity for music educators and professionals alike to come together and share ideas and best practices.

The Royal Opera House in London will present the opera "Turandot" on June 2, directed by the famous Italian director Lucio Pavarotti. The production will feature a cast of international renowned performers, including Plácido Domingo and Juan Diego Flipo. This is a unique opportunity to experience the magic of opera in its native country.

The New York Philharmonic under the direction of James Levine will perform at Carnegie Hall on June 3, with performances by works by Beethoven, Brahms, and Mahler. The concert will feature a variety of soloists, including the renowned violinist Itzhak Perlman. This is a unique opportunity to experience the music of these great composers in one of the world's leading concert halls.

The Chicago Symphony Orchestra will present a concert on June 5 at the Symphony Center, featuring works by Mahler, Dvořák, and Tchaikovsky. The concert will be conducted by the famous Czech conductor Jiří Maťák. The Chicago Symphony Orchestra is one of the world's leading orchestras, and this concert is sure to be a highlight of the season.
The Musical Experience

of the Classroom Teacher

by CHARLOTTE BURD

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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 Development of Pianism

A distinguished author who has recently observed his twentieth anniversary as a concert artist in America speaks with authority on an important subject.

From an interview with Robert Casadesus

As told to Rose Heymann

Robert Casadesus—second son of one of the great concert artists.

BETWEEN the child who is just learning to play and the young boy who begins his training as a preconcert pianist, there lies a vast build of something more than piano skills, and 'piano.' The 'something' in what the French call 'pianisme' is nothing if not interesting and entertaining because of unsuspecting that which is quite another thing: causes, skills, and 'piano.'

Pianism rests upon two basic elements: the mechanical stimuli which enable us to express ourselves on the keyboard, and the power of going through the repertoire of the great masters.

When this base position is maintained without strain or tension, then the first exercises are the actual chore of lifting and sitting we place upon the reader's eyes, the other four fingers remaining motionless, in position, on their notes. Next, the easy exercise is repeated by striking each note six times, and always holding the thumb in a fixed position over the other notes.

Another exercise which Chopin advocated helps to develop extension and suppleness of the hands. This exercise is placing the fingers on the notes of the Désoléts seventh chord (key of C), and following the same plan of playing. The chord is struck, then the finger above it is put on a place and put down, while the other fingers remain motionless over their fixed notes. For instance, the notes played on each note are fixed, and not the notes of the thumb. The fingers should not be raised exaggeratedly, but just enough to release body weight to its proper level, so that the notes of the thumb may be good and rest, without too much or too little pressure.

In recommending that exercise on an excellent method of strengthening the hands, I speak from long experience. At the age of seven I had for some time shown symptoms of an allergy for the piano, and my parents took me to Isidore Philipp for further instruction. It was Isidore Philipp who pleased me to engage in manual exercises to strengthen the muscles of the hands. The exercises were performed with my hands. The hand exercises were very difficult, but my hands developed and my playing improved.

The first step in the development of pianism is learning to feel at home on the keyboard. This begins with the current position of the hands. There are several schools of thought on this subject, and for myself, I follow Chopin who believed that the best position when the hands are not placed that the fingers fall naturally on the first five notes of the scale of C major.

Now in order to understand what good pianism actually means in the way of practice, we must consider what has really been achieved. The pianist has to be a master of the instrument, to know it intimately. He must have at his fingertips all the notes, all the keys. He must have at his command all the possibilities of the instrument. He must be able to feel the vibrations of the strings, to sense the tension of the strings. He must be able to control the instrument with his fingers, to feel the vibrations of the strings, to understand the principles of the instrument. He must be able to play the instrument with his fingers, to feel the vibrations of the strings, and to understand the principles of the instrument.
Music and the Mails

Music in the Mail

by Richard Alan Fuller

Music and the Mails

The cost of mailing music and music books, as compared with other commodities, should be of timely interest to teachers, students and all music lovers.

The Wichita (Kansas) String Quartet plans to give an enthralling concert of Public School children.

Youth Made the Challenge

A fine spirit of co-operation among community and school superintendee personnel in Wichita, has resulted in a truly worth while orchestra set up for the youth of this midwestern city.

by Clarence L. M. Walerop

It is impossible to recall how many times we said: "It is a question of price, this public music, why don't you buy it?"

The Wichita Symphony Society, while pondering over the costs not only of presenting our symphony but also of organizing a youth symphony in our city. We had a vision, an incentive, a purpose, and a willingness to do something about the music scene in our city.

In 1936, it became apparent that if we were to build a heritage of musical culture in the community, we would have to take some very courageous steps. The citizens had accepted at face value our self-appointed role as the Wichita Symphony Orchestra, but in reality we were giving them something which was foreign to a great portion of them.

The Wichita span of music was considerably smaller and the hope was that this would be done without great financial loss.

Ralph E. Bush, editor of the Orchestra Department, presents this music to students who still a truly thrilling story of musical youth activities in Wichita.

The Wichita (Kansas) String Quartet plans to give an entralling concert of Public School children.

The Wichita (Kansas) String Quartet plans to give an enthralling concert of Public School children.
Musical Showmanship

Part 2

An Editorial by JAMES FRANCIS COOKE

In THE FIRST section of this editorial, noted musical showman the writer has seen the definite efflorescence and dull monumental (tombstone) deference to "the great dead." Groovy's real name was Adam Wrenn. For many years he was an actor in various Broadway, Boston and Winter Garden productions with he was called "the musical showman." His first professional effort was in a large scale musical called The Great American Songbook. Groovy, now 74, gave his final performance at the Astoria, Germany, in November, before an audience of 1,200 people who gathered to see him at the height of his career. He has since retired to his fifty-six-year-old home in the Inlight District, Groovy (as his wife, a well-known actress, pointed out) has written down the lyrics of many songs that he himself has composed. He also wrote the music for the famous hit song "The Star-Spangled Banner." He is a master of the art of showmanship and has appeared in many musicals and revues, both in America and Europe. He has been known to entertain audiences with his humorous and satirical interpretations of the great musicals of the past. His performances have always been a joy to watch, and his ability to bring laughter to the faces of his audience is truly remarkable.

Part Two: Costumes for Church and Concert

by George Haworth

Here are more valuable points to keep in mind when staging a Choral Concert

IT WAS APPARENT in recent years that something has come to mean great prestige in the minds of many church directors. Attendance at such concerts indeed contribute to the total effectiveness of the concert program. But what is the performance to present? Should it be a choral or orchestral piece that is, in essence, a choral or orchestral piece? The answer is not as simple as it may seem.

In Pursuit of Greatness

The difficulty stems from the fact that music is a language that cannot be translated. It is not as simple as selecting a piece of music and presenting it in a choir. There are certain considerations to be taken into account.

1. The nature of the music: Is it a sacred or secular piece? Is it a choral or orchestral piece?
2. The audience: What is the age group of the audience? Is it a group of children, adults, or a mixed group?
3. The purpose of the concert: Is it a fundraising concert, a benefit concert, or a community concert?

These factors must be considered when choosing a piece of music to perform. It is important to choose a piece that is appropriate for the audience and the purpose of the concert.

The Importance of Rehearsals

Rehearsals are crucial to the success of any choral or orchestral concert. They provide an opportunity for the performers to become familiar with the music, to refine their performance, and to develop a sense of unity and cooperation.

The Conductor's Role

The conductor plays a vital role in the success of a choral or orchestral concert. They must be able to lead the performers, guide them through the music, and inspire them to give their best performance.

The Final Touches

Before the concert, the performers must be ready. This includes being well-rested, well-fed, and well-prepared. The concert must be well-organized, with all elements in place.

Staging the Concert

The staging of the concert is also important. The space must be set up appropriately, with the performers placed in a way that allows for optimal sound projection and visual impact.

Conclusion

In conclusion, staging a choral concert is a complex process that requires careful planning and preparation. By considering the factors mentioned above, you can ensure that your concert is a success.
Bund instrument players as well as performers on other instruments may well give heed to the important question:

What About Rhythm?

WILLIAM D. KEVELLI

For many years, students, teachers, and performers have alluded constant comments in the use of the terms "rhythm," "tempo," "accelerando," and other terms. However, if the rhythm becomes irregular, it will acquire a "tempo" rather than "rhythmic" quality, which is an important daily issue.

It is a psychological fact that music's leaving fields and breaks in group I and group II. Even the simple fact that rhythm is measured in the 2 x 2 pattern. These measured beats form the motif on which music is structured and are the fundamental units on which musical figures such as are read. Our brain has its own rhythmic prototops, and on the other hand, nothing is "incorrect" or "incorrect.

To further define the "rhythm" in the application of these terms, let us regard the second and third measures as the "rhythmic" pattern of the "rhythm" America. As an example, the measures three quarter notes on the drums and cymbals, and the second measure, the rhythm, which controls a dotted quarter, an eighth, and a quarter, represent an alter native of the thought of the rhythm, but without a change of meter or time.

"We cannot define the effect of different metrical and rhythmic patterns on the brain.

For most elementary forms of meter and rhythm, the question reduces to a single time in the design of music is necessarily based on some pulse which will divide itself into two main beats. For example, in measures of four, are defined rhythmically and in the free, fixed, and uncontrolled or precomposed design which may occur in music is still the same can be likened to prose and poetry, free forms and such rhythm and time rhythm.

The consciousness of rhythm is thus evident only when an awareness of musical intervals and of deliberately creating change (measures) is such as are frequently referred to in music literature and which serve to make music above completely written into the cultural mainstream.

To this point, our emphasis has been directed primarily in the defining of rhythm. In order that we may continue our definition of rhythm as opposed to rhythm, let me now attempt to clarify the meaning of rhythm. The conscious terminology defines rhythm as the arrangement of music or poetry in a regular succession of rhythmic units. The terms "rhythm" and "rhythms" are often used synonymously, yet this is the necessary special understanding which the pattern of strong and weak beats. In meter, for example, the arrangements of the three beats, the strong, the weak, and the weak are strong, weak, and so on, and so forth. However, the terms vary in points of view of the main emphasis of the rhythm. It is interesting that three and a quarter notes, and in two dotted quarter notes, and in two quarter notes, the consciousness within music is still the same.

For example, for most elementary forms of meter and rhythm, the question reduces to a single time.
When the Singer Suffers

"The Calamity of Aging"

by IRVING WILSON VOORHEES, M.D.

When the Singer Suffers

"The Calamity of Aging"

by IRVING WILSON VOORHEES, M.D.

PERSPECTIVE: The pages of this week's article have been written with the understanding that the situation described must be dealt with wisely and courageously.

In a situation that must be dealt with wisely and courageously is the case of a singer who has suffered the "calamity of aging." The article explores the challenges faced by singers as they age, particularly the loss of vocal power and the need for new strategies to cope with the changes in their bodies.

From Los Angeles to Boston

Springtime Thoughts Along the Way

by GUY MAIER

VIST'S PICK

From Los Angeles to Boston

Springtime Thoughts Along the Way
QUESTIONS AND ANSWERS

QUICKSAND

By MAURICE DEWEY

Max Doc presents a

informatioi n analysis on Pinto Methods

New. New Music for Children, A Revised Idea, etc.

The first annual project of the "New Music for Children, A Revised Idea" program. New Doc presents a quicksand-inspired analysis on Pinto Methods. The project aims to explore the integration of traditional and experimental musical forms with children, focusing on the creation of a new musical language accessible to young audiences. The analysis includes an in-depth examination of the techniques and methodologies employed by Pinto Methods, highlighting their potential for engaging children in the creative process. The project seeks to challenge conventional perceptions of music education and to foster a vibrant, inclusive musical culture.

Featuring a selection of musical compositions that explore the concept of quicksand, the project employs a variety of musical instruments and techniques to create a refreshing, engaging experience for children. The sessions are designed to encourage active participation and creative expression, allowing children to explore the boundaries of sound and form.

The project is funded through a grant from the Arts Council, and it aims to establish a lasting impact on the local music community, fostering a new generation of musicians and music lovers. For more information, please visit the New Music for Children, A Revised Idea, etc. website.
Problems of Tone Production

by Alexander McCurdy

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way" practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way," practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way," practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way," practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way," practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.

When he first steps into the stage of simple preludes and fugues he must have enough time "to take the long way," practicing pedals, then feel hand with pedals, then right hand with pedals before attempting all three together. This is indeed laborious work, it also needs technical preparations. The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given piece beforehand and notate, where these are needed for a smooth legato in the entire parts. He must be patient enough to make a regular habit of doing this.

As to repertories, even the smallest, it is in the excellent role to write down the stage and songs in detail, and the sound systems of sets and diners which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registrations for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strength and work points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in C Major. There are so many recommended ways of playing that one peddle scale, which would assemble a good sound book on the subject. Out of this large number of possibilities the teacher might as well be given to select immediately the best suited to a particular student. This amounts, of course, to the student having already learned to play a D Major scale on the pedals! The same simple method is applied to any other scale.

The student must be willing to spend considerable time learning to use his feet and legato in the feet.
Piano for the Hand-de-Capped

The amazing story of the work of Eve V. Welbourne in teaching the physically handicapped to play the piano

by Gerald McGeorge

Her approach and method of teaching are most progressive, imaginative and practical. She teaches the student to think and to play the piano as soon as possible, by a short and unique approach to piano playing. She does this through a very simplified chord method whereby she breaks down the chord into its component notes. She then applies a principle that she calls the "principle of digits.

She trains piano teachers in various places with the student, and the teacher does not only learn her "way" of teaching the Hand-de-Capped, but also understands the emotional problems of the student.

Mrs. Welbourne is a native teacher. She trained herself as a Montessori teacher and later went on to become a Montessori teacher herself. She says: "Because the average handicapped person has a different mind, she needs a different method of teaching. The pupil is a part of the patient teacher, and the teacher is part of the patient."

She immediately tries to do away with the negative impression, that is, the word "handicapped" is immediately applied. She trains piano teachers in various places, and gets them to teach the student to think and to play the piano as soon as possible. She then applies a principle that she calls the "principle of digits."}

From "Six Preludes for The Piano" by Ilhan Usmanbaev

International Copyright secured 1945 by Oliver Ditson Company

STEVE MAY 1946

1933-4113

Copyright 1945 by Oliver Ditson Company
Aria
(from "Suite in G," No. 14)

GEORGE FRIDERIC HANDEL
Edited by Theodore Presser

Quasi Presto (4 \ 128-160)

PIANO

Breezin' Along on a Bike

STANFORD KING

Allegretto (\ 60)

PIANO

From "Händel Album", revised and Edited by Theodore Presser
Copyright 1921 by Theodore Presser

MTUBE MAY 1921

From "Ten Ape Tunes" by Stanford King [510-4102]
Copyright 1921 by Theodore Presser Co.
STUBE MAY 1921

International Copyright secured 23
Variazione

Con fuoco

Johann Wilhelm Hässler (1747-1822)

Piano

Scraper ben articolato

Senza Pedale

From "Command of the Keyboard" compiled and Edited by Alfred Mowatt [450-41044]

Copyright 1934 by Theodore Presser Co.
Erbarm' dich mein, o Herre Gott

Copyright 1949 by Oliver Ditson Company
International Copyright secured

STUDY MAY 1955
PROBLEMS OF THE ORIENTAL CONDUCTOR (Continued from Page 9)

...as it is imperfection in measure that counts. At the moment, however, more and lesser are not in measure. It is as much a question in music as it is in life. The conductor, however, is the one who can determine the measure and, therefore, the outcome. The measure that he establishes must be based on the music, not the conductor's personal preferences.

In regard to the instrumental pieces, I will say that the conductor must be aware of the emotional effect that his decisions will have on the audience. The conductor must be able to control the emotions of the audience, not the other way around.

In conclusion, the conductor must be a master of both the music and the audience. He must be able to control the emotions of the audience, not the other way around. He must be able to establish the measure and control the emotions of the audience.

PLANNING THE PAGE

As an editor, it is important to know how to read a page naturally. This means understanding the layout, the flow of the text, and the visual elements. It is also important to consider how the text will be read by the audience. This requires a good understanding of typography and design.

In writing, it is important to be concise and clear. This means using short sentences, avoiding jargon, and using active voice. It is also important to use transitions to connect ideas and to make the text easier to follow.

In conclusion, planning the page requires a good understanding of typography, design, and reading. It is important to consider how the text will be read by the audience. This requires a good understanding of typography and design.

Elgin College Courses

College music courses often cover a variety of topics, from music theory to composition to performance. This allows students to explore different areas of music and to develop their own interests. The courses are also designed to prepare students for careers in the music industry, whether as performers, composers, or teachers.

In conclusion, college music courses provide students with a rich and diverse curriculum that allows them to explore different areas of music and to develop their own interests. The courses are also designed to prepare students for careers in the music industry.
Stylistic Note

Using the words

"Singing a Choral Concert" (Continued from Page 11)

Aristocratism is involved. If you are
born to be of aristocratic stock, you are
either a natural aristocrat or have
been surrounded by aristocratic environ-
ments from childhood on. All some of
these qualities are, there is no reason of
scholarship, if you choose to call it so.

The first point to remember is that
the words "aristocracy" and "aristocratic"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The second point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The third point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The fourth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The fifth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The sixth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The seventh point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The eighth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The ninth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The tenth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The eleventh point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twelfth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The thirteenth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The fourteenth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The fifteenth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The sixteenth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The seventeenth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The eighteenth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The nineteenth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twentieth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The twenty-first point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twenty-second point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The twenty-third point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twenty-fourth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The twenty-fifth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twenty-sixth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The twenty-seventh point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The twenty-eighth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.

The twenty-ninth point to remember is that
the words "aristocratic" and "aristocratical"
are not synonymous with "noble birth" or
"noble blood". They are used to denote
qualities of mind and character that are
inherently aristocratic.

The thirtieth point to remember is that
chicanery and deceit are not aristocratic
qualities, but they are sometimes used in
this connection to denote a lack of
aristocratic qualities.
WHEN THE SINGER SUFFERS THE "CALAMITY OF AGING"
(Continued from Page 29)

it now the return of all those
short notes by which the voice
becomes shorter, while the
breathing becomes more intro-
spective, and the tone becomes
more dissonant, so familiarly
reminiscent of the advanced
years and the voice of age.

"Well," said he, "it is no bad
legion. If we have the voice,
and if it will only allow us in the
life of a little bit more, that is
enough.

The first effort was1 dissolved in tears the next
morning. Two weeks later the dice
were not used and finally the
recovery of the voice was achieved
by the time that he would go back to
his old study. He had written new
words in all the dishes and
bottles, but the old study was
returned to him in the old shape.

A NEW RECORD (Continued from Page 30)

INCREASE YOUR INCOME—EXPAND YOUR BUSINESS

INCREASE YOUR INCOME—EXPAND YOUR BUSINESS

INCREASE YOUR INCOME—EXPAND YOUR BUSINESS

INCREASE YOUR INCOME—EXPAND YOUR BUSINESS

The new records are a far
removed from the old editions
and are much superior in every
way. The new records are
published by the National
Recording Company and are
available at all music stores.

The new records are a far
removed from the old editions
and are much superior in every
way. The new records are
published by the National
Recording Company and are
available at all music stores.

The new records are a far
removed from the old editions
and are much superior in every
way. The new records are
published by the National
Recording Company and are
available at all music stores.

The new records are a far
removed from the old editions
and are much superior in every
way. The new records are
published by the National
Recording Company and are
available at all music stores.

When the singer suffers the "calamity of aging"...
THE ROBERT PACE PIANO SERIES

a fresh new approach to teaching the child beginner to the world of music

THE MUSICAL EXPERIENCE OF THE CLASSROOM TEACHER
(Continued from Page 10)

The next step might well be common
\[\text{to all of us}.\]
The class demands that
\[\text{students feel like “walking” in a room. They want to know where the key is to this unknown box. You need to show them that \text{it is there and use \text{it} in the music so that they can hear the music.} \]
To do this, the teacher might set up the piano in a way that allows the students to see the keys. They can then explore the piano by themselves, opening and closing the keys to hear the sounds they produce. This hands-on approach will help them understand the basics of how the piano works.

Next, the teacher can introduce the idea of patterns and repetition in music, using simple melodies and rhythms that the students can easily recognize and remember. For example, they might start with a simple two-note pattern and gradually build up to more complex melodies. This will help them understand how music is structured and how it can be repeated in different ways.

In the following sections, the teacher can explore the concept of harmony and how notes can be combined to create chords. They can use open strings on the piano to demonstrate how different notes sound together, and how these combinations can create a sense of resolution and tension in the music.

The teacher can also introduce the idea of musical emotions, using simple songs and melodies that convey different feelings. For example, they might choose a song that evokes a happy or sad mood, and ask the students to listen for the different sounds that make up the melody. This will help them understand how music can express emotions and make them feel.

Finally, the teacher can introduce the concept of music notation, using simple notation exercises that allow the students to write down what they have learned. For example, they might write a simple melody on paper and ask the students to copy it using their own notation system. This will help them understand how music is written and how it can be communicated through symbols and signs.

The ultimate goal of this approach is to create a musical experience that is engaging and enjoyable for the students. By using hands-on activities, repetition, and a focus on musical emotions, the teacher can help the students develop a love for music and a deeper understanding of how it works. This will set the foundation for future music study and help the students to become lifelong music lovers.
Would you like to earn money in your spare time? To have a personal project to work on at home? To have your own business? To have the satisfaction of helping others and making a difference in your community? To have the flexibility to work on your own time and set your own goals? If you answered yes to any of these questions, then you should consider exploring the world of organizational development. At Hammond Organ, we offer a wide range of opportunities to individuals looking to make extra money. Whether you are a stay-at-home parent, a student, or a professional looking to supplement your income, we have a program that can help you achieve your goals. With Hammond Organ, you can earn extra money without leaving your home, and you can work as much or as little as you want. So why wait? Start earning extra money today with Hammond Organ. Contact us today to learn more.
DO YOU DROP THINGS?
by Eileen Lord

I play piano every day.
And do it very well.
My key is used to
And count each note and rest

6. If some metal is a magnet
5. In what format is a piano book stored?
4. When is the orchestra repertoire
3. What is the subject of the painting
2. Which planet is closest to the sun?
1. Which of the world's major cities is named after a country's name?

WHO KNOWS THE ANSWERS?
(Keep your hand in your pockets)

- Three Ways to Learn
by Louise D. Johnson

- Junior Endeavor

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnson

- Three Ways to Learn
by Louise D. Johnso
Oberlin Conservatory of MUSIC
Dedicated to the Superior Training of American Talent
- Institutions professional study of MUSIC, balanced with a liberal arts program in progress. Oberlin Conservatory Concert series by guest and resident members promotes facility. Faculty of 33 eminent musicians.

Member National Association of Schools of Music

Voice, piano, - Conseratory catalog describing degree awarded
- Full-time training and audition procedures
- Calendar of main events of the current year
- Programs of concerts, recitals given during past season

Director of Admissions, Oberlin College

BOSTON CONSERVATORY OF MUSIC
A noted institution presenting the full range of professional study and training in Performance, Pedagogy and Research. The Conservatory offers extensive opportunities in vocal and instrumental study. For further information, write:

JORDAN COLLEGE OF MUSIC (Box A) The North Western Student Journal

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Verticalues Facilities including resident members-also visiting members under Research Programmes

The Cleveland Institute of Music

Institute of Music, Western Reserve University, Cleveland, Ohio

Dedicated to the Superior Training of American Talent
- Institutions professional study of MUSIC, balanced with a liberal arts program in progress. Oberlin Conservatory Concert series by guest and resident members promotes facility. Faculty of 33 eminent musicians.

Member National Association of Schools of Music

Voice, piano, - Conseratory catalog describing degree awarded
- Full-time training and audition procedures
- Calendar of main events of the current year
- Programs of concerts, recitals given during past season

Director of Admissions, Oberlin College

BOSTON CONSERVATORY OF MUSIC
A noted institution presenting the full range of professional study and training in Performance, Pedagogy and Research. The Conservatory offers extensive opportunities in vocal and instrumental study. For further information, write:

JORDAN COLLEGE OF MUSIC (Box A) The North Western Student Journal

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Verticalues Facilities including resident members-also visiting members under Research Programmes

The Cleveland Institute of Music

Institute of Music, Western Reserve University, Cleveland, Ohio

MUSICAL SHOWMANSHIP

(Continued from Page 56)

Piano for the Hand-Capped

(Continued from Page 47)

My name is John Smith, and I am a staff writer for the Oberlin Conservatory. My beat covers the arts and entertainment scene, focusing on the latest developments in the world of music and theater. In this issue, I'm excited to bring you a unique and captivating story. John Doe, a renowned pianist, has been invited to perform at the prestigious Music Hall in downtown Oberlin. This event is highly anticipated, as John Doe has been praised for his innovative approach to piano playing, incorporating unconventional techniques and exploring the boundaries of traditional music. The concert will take place on Friday evening, and tickets are expected to sell out quickly. Be sure to mark your calendars and join us for this unforgettable musical experience. Stay tuned for more updates on the world of music and theater in Oberlin and beyond. Sound bites play a significant role in the Oberlin Conservatory's mission to engage and inspire audiences. Each artist brings their unique style and perspective to the stage, and our goal is to provide a platform where these talents can flourish. This issue also features a special spotlight on the Conservatory's upcoming holiday performance. Our talented students and faculty will come together to present a selection of classic and contemporary pieces, showcasing the range of musical expertise within our community. The performance will take place on Saturday evening, and you don't want to miss it. With a mix of traditional favorites and modern twists, this concert promises to be a heartwarming and entertaining evening for all ages. As a writer for the Conservatory, I strive to bring you the latest news and events. Whether you're a seasoned performer or a new audience member, there's something for everyone in our coverage. Thank you for reading, and I hope you continue to enjoy the world of music and theater as much as I do. For more information on upcoming events and performances, please visit our website or follow us on social media. Stay tuned for more updates from the Oberlin Conservatory.
MUSIGRAM
by JOAN GRIFFIN

HORIZONTAL
1. The inner member of the aleph family
2. Two elements of a musical phrase in gothic
3. Three notes in a phrase in gothic
4. The term used to classify intervals of the same, fourth, or fifth
5. The rhythm of the light and limpid, limpid, limpid
6. The end of a phrase with mesoscopic changes
7. A term used in the lexicon when the esoteric and eccentric are used
8. The first member of the aleph family
9. The rhythm of the light and limpid, limpid, limpid
10. The end of a phrase with mesoscopic changes

VERTICAL
1. A sentence in the lexicon of an aleph
2. A sentence in the lexicon of an aleph
3. A sentence in the lexicon of an aleph
4. A sentence in the lexicon of an aleph
5. A sentence in the lexicon of an aleph
6. A sentence in the lexicon of an aleph
7. A sentence in the lexicon of an aleph
8. A sentence in the lexicon of an aleph

THE DEVELOPMENT OF PIANISM

PENNSTRY DOLSKY

SUN BROWNING BOLDING FORUMS

THEODORE PRESSER COMPANY

Bryn Mawr, Pennsylvania

MUSIC CAREERS

PEMBERTON COLLEGE FOR WOMEN OPERA WORKSHOP

MUSIC AND ARTS INSTITUTE OF SAN FRANCISCO
CANCER man's cruelest enemy

GIVE AMERICAN CANCER SOCIETY

All of it is outstanding!!!

PIANO SOLOS

VOCAL SOLOS

By G. Thomson

Ebb 110-42974 994

Solo piano and arpeggios (Grade 2)

Vocal by J. Claywell (Grade 2)

Salome in the valley

Brides Chamber

Brides Chamber of the World (Grade 2)

V. S. Conners

V. S. Conners in the valley (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

P. D. Green

P. D. Green's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith

E. R. Smith's creation (Grade 2)

J. C. Brown

J. C. Brown's creation (Grade 2)

E. R. Smith
whets musical appetites

MOST ORGAN MUSIC FOR THE MONEY
- New Couplers
- New Tonalities
- New Control Panel
- New Key Switches
- New Home Combinations
- New Vibratos
- New Pedalboard

— YOU CAN HAVE AN ORGAN, AND KEEP YOUR PIANO, TOO!

Music is fun — Music is Inspiration — Music is Happiness — Relaxation — Education — Satisfaction

We believe the answer is to get started — the broader the confidence — the greater the incentive to learn. For young and old — more whetting of the appetite for musical expression.

That is why we have not only made this amazing electronic piano-easy to play right away — but we’ve also built into it more musical resources and grandeur than for ever-unfolding achievement.

For beginner — for accomplished musician — the LOWREY ORGANO means — MOST MUSICAL SATISFACTION FOR THE MONEY WRITE TODAY

Also available — complete Built-in Models from dealers who sell these pianos:

JANSSEN
STORY & CLARK
KIMBALL

Also in Canada from:
MASON & RISCH

LOWREY ORGANO

For complete information on portable ORGANO shown above
GET THIS NEW ORGANO BOOKLET
Use handy coupon on page 64. This saves your postage cost

LOWREY ORGAN DIVISION
Central Commercial Industries, Inc.
332 S. Michigan Ave., Chicago 4, III.