7-1955

Volume 73, Number 07 (July 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
In the "World's Most Unusual University," you will receive Excellent Academic Training

Only in the "World's Most Unusual University" will you find exactly the same combination of EVANGELISTIC FEVER, A CHRISTIAN PHILOSOPHY and CULTURAL EMPHASIS which will inspire and equip you to invest that academic training usefully and effectively in life.

BOB JONES UNIVERSITY  
GREENVILLE, SOUTH CAROLINA

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

ETUDE—JULY 1955
WAGNER had three pets dogs named after the famous German composer: Albert, a hound; Minna, a terrier; and Fips, a Shetland sheepdog. The dogs shared a common fate, for they were all descended from a pure-bred strain of dogs owned by the composer's brother, Fredric. The dogs were well-loved and often accompanied Wagner on his walks and excursions. When Fips was hit by a car, Wagner was so distressed that he refused to leave the dog's side until it was taken to a vet for treatment. Albert, who had a tendency to run away, was often found wandering around the city, while Minna was a frequent visitor to Wagner's home. Fips, however, was a more reserved dog, and Wagner often found himself chasing after him to get him back in line.
An Important Announcement

ETUDE is undergoing a general reorganization program. Beginning with your September issue you will find new features and more coverage of present and future crop newsmakers with a fairer balance in their helps and support that are able to participate.

For the most permanent change you will want to see the first issue of ETUDE, September issue. ETUDE, which was granted a "10" by the judges, will now appear quarterly and will be printed on high-grade paper. The subscription price will be $8.00 for ten issues and $9.00 for twelve issues. All subscriptions at this low rate will be printed on high-quality paper and will be mailed to you before the end of the year.

New material will now be more exciting, and we are sure you will find it worth your while.

Watch for your new ETUDE in September!

In ETUDE for August

Some of the fine articles coming in the Next Issue.

Playing Piano Duets Can Be Funseating

By Debra K. Atwood

New ideas may be seen in the pictures and the music of this month's ETUDE, which will appear in the August issue. Your favorite pianist, Mr. Smith, is the author of this article and will appear in the August issue.

Watch for your new ETUDE in September!

Toward Greater Piano Pleasures

In the August issue of ETUDE, the article "Toward Greater Piano Pleasures" will appear. The author, Mr. Smith, will discuss the importance of the piano and how to make it more enjoyable. The article will be accompanied by a demonstration of the piano in action.

The Cover for This Month

For the past month the Philadelphia Orchestra has been making one tour after another. In the future, you can read about these tours in the Philadelphia Orchestra's official magazine, "Philadelphia Orchestra Review." The magazine will appear quarterly and will be distributed to all subscription holders.

The "New Look" for the Marching Band

As told to Rose Heylen

The Philadelphia Orchestra will be featured in the "New Look" for the Marching Band, which will be printed in the April issue of ETUDE. The article will discuss the importance of the marching band and how to make it more interesting.

From an Interview with Alec Templeton Secured by ETUDE's Editor

"I have no idea what makes an orchestra," said Alec Templeton. "But I do know that a good conductor can make a bad orchestra sound good."

"What is your favorite piece of music?"

"My favorite piece of music is the "Peer Gynt" suite by Edvard Grieg."

"What is your favorite concert?"

"My favorite concert is the Philadelphia Orchestra's performance of the "Peer Gynt" suite by Edvard Grieg."

"What is your favorite color?"

"My favorite color is blue."

"What is your favorite food?"

"My favorite food is pizza."

"What is your favorite sport?"

"My favorite sport is tennis."
Appreciation

Teaching music appreciation is much different from teaching music as a means of obtaining pleasure or making enjoyable music. True enjoyment of music comes from the ability to appreciate and understand the beauty of sound and to experience it as a form of communication. The written word is a vehicle for conveying ideas and emotions, but music is a language in which these concepts are expressed in a way that transcends words. Music appreciation is the process of understanding and enjoying music, not just listening to it. It involves recognizing the techniques used by composers to create certain effects and the meaning behind the music.

The making of Music

The experience has convinced us that excellent vocalizations can come spontaneously to the mind of primitive singers. We can hardly believe that our pupils obtained their notes by throwing through a mannered and measured round. I have lately read a book by the Reverend George Chambers, which I read to understand how in primitive religions, sacred songs were the principal means of worship and consolation. The words spoken joined intonation was accompanied by song, including connotations of pure vocal sounds which were called "incantations", these syllables had a mystical meaning in their song that words could not give flesh. Indeed, I have a brindled and measured round, in elegant sounds.

To understand the meaning of rhythm.

What is rhythm? It is tied to various sounds for a satisfactory definition and basis on this. Frank Havens, the musical critic of the London Times calls it "a music melody for the expression of melody", these are the words that sounds that words could not give flesh. Indeed, I have a brindled and measured round, in elegant sounds.

This experience has convinced us that excellent vocalizations can come spontaneously to the mind of primitive singers. We can hardly believe that our pupils obtained their notes by throwing through a mannered and measured round. I have lately read a book by the Reverend George Chambers, which I read to understand how in primitive religions, sacred songs were the principal means of worship and consolation. The words spoken joined intonation was accompanied by song, including connotations of pure vocal sounds which were called "incantations", these syllables had a mystical meaning in their song that words could not give flesh. Indeed, I have a brindled and measured round, in elegant sounds.

To understand the meaning of rhythm.

What is rhythm? It is tied to various sounds for a satisfactory definition and basis on this. Frank Havens, the musical critic of the London Times calls it "a music melody for the expression of melody", these are the words that sounds that words could not give flesh. Indeed, I have a brindled and measured round, in elegant sounds.
The Rewards of a Successful Musical Career

From an Interview with the Distinguished American tenor, Richard Crooks, by Berna Avery

Mr. and Mrs. Richard Crooks at the garden of their Southern California home.

W HEN most people apply to a conservatory or university to prepare for singing, they expect to get the training, and practice, and happen to get the environment and facilities they need. But they are not necessarily aware of the many rewards that come from a successful musical career.

Mr. Crooks, who has been studied under some of the best known teachers and has performed in many of the world's leading opera houses, says that the rewards of a successful musical career are not limited to fame and fortune. He believes that the satisfaction of sharing one's art with others is the greatest reward of all.

Mr. Crooks says that one of the greatest rewards of a successful musical career is the opportunity to work with some of the world's greatest conductors and musicians. He has worked with many of the world's leading orchestras and has performed with some of the greatest singers and instrumentalists.

He also says that the rewards of a successful musical career are not limited to the performer. He believes that the rewards of a successful musical career can extend to the entire family. He says that many of his students have gone on to successful careers in the arts and have been able to share the rewards of a successful musical career with their families.

In conclusion, Mr. Crooks says that the rewards of a successful musical career are not limited to the performer. He believes that the rewards of a successful musical career can extend to the entire family and can be shared with those who support and encourage the performer. He says that the rewards of a successful musical career are not limited to fame and fortune, but are also the satisfaction of sharing one's art with others and the opportunity to work with some of the world's greatest conductors and musicians.
The Story of the National Ballet of Canada

Another significant facet of the musical development of our neighbors to the north.

by MAY WEEKS JOHNSTONE

In February, 1958, a conference at Delvalle's Cass Theatre was surprised and delighted by the dancing of a troupe of professionals in the world of the classic dance, the National Ballet of Canada. Patrons of ballet in the Motor City were astonished by the brilliance of the Delvalle Wells and Ballet Theatre which appears annually, so that it was gratifying to Canadians present to hear the warm and spontaneous applause, and to realize that our young Canadian company was appreciated.

As for a group of dancers as we have seen the lack of orchestral accompaniment (they were supported by two piano teams) was noticeable only at first. As much as her progressed, the audience became unspeakable by the beauty of the dancing and the music was necessary.

Classic such as "Giselle," "Coppélia," "Ninette," and "Les Sylphides" were given with interpretation, "Lisette Garde" and "Caribbean." Both of the world famous choreographers, Anthony Tudor, were presented. But perhaps the most outstanding and certainly the most unusual number was "Dusky in the Moon," a demanding required in Richborough and Bournes's play, the choreography for this work was presented by Canadian Louisa Oosterveld. Her Joaquin Coelho made a complete debut at the Stratford Shakespearean Festival.

The most memorable scene from this work was the crows' cawing, where villagers were invited to a fancy dress ball by the inhabitants of a strange estate parson. The violent and menacing emotions that accompanied the parade and onlookers loved the spectacle and the characters in the town were charmed by the fine performance. Judy Goddard as danseur and actor was perfect in the sleazy, elegantly, and Colina Francas gave an unobtrusive performance as the down-to-earth girl, Seba after a satisfying evening, which had included Act 2 of "La Fille Mal Gardée" and ended with an exciting grand finale of the "Dutchman's Dance" from "Podenca." The principal Richard Butterfield, the youthful manager, Joyce Harr, and the glamorous Colina Francis, artistic director.

Now, France had had an admiring review, the best acclaimed leading roles in the Barnes edition, besides filling in for one of the girls in the impertinent "La Fille Mal Gardée," gave an air of weariness, and, although a character and mezzo in the same capacity, the audience her audience can be appreciated.

"We shall" sighed Mr. Butterfield, from a permanent realization of the pockhatch. There was no sign of singers, however, in the production. The truth is, the company is a member of the late Samuel Goldwyn. The author of several books on the ballet, Miss. Oosterveld has been associated with Colina Francis for five years. She is a zest of vitality and a wholesome woman. Several of her books are included in the repertoire, and the strong and sweeping line of dance has taken on a somewhat professional air.

When the National Ballet of Canada was formed, there was a highly qualified group of professionals trained at the School. Among the faculty are Madame Claude, founder and director of the famous Sadler's (Estonia on Page 56).

Scheduling Orchestra in the Secondary School

Part Two by RALPH R. RUSH

<table>
<thead>
<tr>
<th>JUNIOR HIGH SCHOOL</th>
<th>PERIOD</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Band</td>
<td>String</td>
<td>Orchestra</td>
<td>Wind Section</td>
<td>Orchestra</td>
<td>String</td>
</tr>
<tr>
<td>2</td>
<td>Band</td>
<td>String</td>
<td>Orchestra</td>
<td>Wind Section</td>
<td>Orchestra</td>
<td>String</td>
</tr>
<tr>
<td>3</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Band</td>
</tr>
<tr>
<td>4</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>String</td>
</tr>
<tr>
<td>5</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>W.W. Class</td>
</tr>
<tr>
<td>6</td>
<td>Band</td>
<td>Woodwind</td>
<td>Band</td>
<td>Bass</td>
<td>Band</td>
<td>Band</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SENIOR HIGH SCHOOL</th>
<th>PERIOD</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Band</td>
<td>Woodwind</td>
<td>Band</td>
<td>Bass</td>
<td>Band</td>
<td>Band</td>
</tr>
<tr>
<td>2</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Band</td>
</tr>
<tr>
<td>3</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>String</td>
</tr>
<tr>
<td>4</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>W.W. Class</td>
</tr>
<tr>
<td>5</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Orchestra</td>
</tr>
<tr>
<td>6</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Orchestra</td>
</tr>
</tbody>
</table>

After School—Extra rehearsals, music clubs

<table>
<thead>
<tr>
<th>Junior High School Orchestra Schedule</th>
<th>PERIOD</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Band</td>
<td>String</td>
<td>Orchestra</td>
<td>Wind Section</td>
<td>Orchestra</td>
<td>String</td>
</tr>
<tr>
<td>2</td>
<td>Band</td>
<td>String</td>
<td>Orchestra</td>
<td>Wind Section</td>
<td>Orchestra</td>
<td>String</td>
</tr>
<tr>
<td>3</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Band</td>
</tr>
<tr>
<td>4</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>String</td>
</tr>
<tr>
<td>5</td>
<td>Band</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>Intermediate</td>
<td>W.W. Class</td>
</tr>
<tr>
<td>6</td>
<td>Band</td>
<td>Woodwind</td>
<td>Band</td>
<td>Bass</td>
<td>Band</td>
<td>Band</td>
</tr>
</tbody>
</table>

After School—Extra rehearsals, music clubs

Full-Marching Band, Spring—Ensemble groups

With but one instrumental teacher, every scheduling period will be needed to provide the various courses and to placing inferior players in the first place. If both organizations are in function up to maximum capacity and if the most talented and gifted students are to be provided with both types of ensembles, it is indeed desirable that these students, under proper guidance, be used in such a way as to include the student in the orchestra or the school, the call to duty should be less, but still a problem. In this writer's belief that the real answer to this problem is to use periods per day. Having taught for nearly thirty years in two school systems where both the Junior and Senior High Schools are in session at one time, the writer has been thoroughly convinced that the fewer periods in which to schedule, the better and the more difficult a job for the students to select the subjects that suit individual and cultural interests. In the shorter time, very few periods must be filled by the required courses with no time left for a choice. In the Junier High School, which is an all-boys school, the students are expected to be in the experimental period in education. Few schools allow the Junier High grades to do much experimenting on their own in a school with a right or a wrong period, most of these scheduling difficulties would disappear since there would be plenty of time for both required and music science which the (Continued on Page 60)
Teachers!

Freshen Up For Your New Season

An Editorial

ONE of the most presumptuous teachers this writer has ever known was a classroom lady of extraordinary distinction. One could hardly have seen her in any school without the effect on many pupils that when her teaching sessions opened she was sure able to accommodate all applicants. In her case one found the cause of all business success. Somehow, by the excellence of the results she had produced, the demand for her services was far greater than the supply of her teaching hours. She manifested certain traits that are essential in the production of an educational system on a successful footing. These traits are not hard to outline, nor are they hard to follow. Her voice was strong and direct. She was everywhere austerely and enthusiastically “at it.” This principle of unusual application is an increasingly significant for the graduates of achievement as talent itself. Group-thinking dreams of fame and fortune are attainable only when they are mixed with work, application and patience.

If the reader has any doubts about this last bit he has but to look at the life story of Mr. Whitt, who died at thirty-five years ago. In his time he produced an amazing amount of work. Mr. Whitt never knew a teacher who would not have a lettered list of work. How this he did it, and in addition to his tours, he produced during a brisk seasonal in the courts of prominent American rulers and statesmen. No wonder his biographers do so with a “miracle.”

The very successful teacher in whom we have lived and worked the past few years is a man of great mental power. His energy seemed to exceed with his better end. Another better in the same time was his own risk and surest. His work seemed to be the end. We are now sure that he was a man of strange and unknown qualities. His energy seemed to go on without end. Therefore, the theorectical teacher cannot afford to neglect his records. It was easy for many of his pupils to keep up their work and record himself as a teacher. They take away from each other. This is true, and some toilsome work. The mental strain is worth in effect. But you can always feel that you have been doing something good. A few toilsome work. The mental strain is worth in effect. You can always feel that you have been doing something good.

Miss Hovey, on the other hand, should have been right up to date and be continually expanded. Many teachers prefer to have their names right up to date on progress and progressivism. When pupils are uncertain, a record of such lessons should be kept and the program at the commencement of the pupils noted precisely and accurately, not their progressive record each call and makes further records.

Next, there should be a well-collected list, by grades, of teaching material to be used. This can be handled better through card catalogs, using in some instances substantially larger ranks.

Many teachers, however, have had a very different experience teaching that was by no means the only woman for her success. The rival on the next street was located near a college and scores of students to whom he would pay attention to his students. He might realize that his work is of the most important in his work. He might be able to tell us in his book, but the comparison between those two teachers, with the same professional training, living in the same district of a large city, was a lesson in success hard to forget. Perhaps such a man could have fashioned his nation with the current literature and magazine articles on "outstanding living" and cultivated an "outstanding approach," he would have been created around his work and around himself as a success.

In a world of new age and old, but the proficiency of course teaching young can contribute to present conditions. New important changes brought about by this dynamic age must be adapted to all conditions as nothing new itself. Therefore, the teacher cannot afford to neglect his records. It can be said then, that the same care and attention in any well kept business organization. In this, the teacher of today should have a considerable take of mines of prospective people who could be reached readily with unsympathetic teachers. The interesting activities of his pupils, past and present.

Moreover, the current list of present people should be kept up to date and be continually expanded. Many teachers prefer to have their names right up to date on progress and progressivism. When pupils are uncertain, a record of such lessons should be kept and the program at the commencement of the pupils noted precisely and accurately, not their progressive record each call and makes further records.

Next, there should be a well-collected list, by grades, of teaching material to be used. This can be handled better through card catalogs, using in some instances substantially larger ranks. Many teachers have for years had the actual books and companions on their files in their schools so that no one is left but those possessing the main need. This plan has always proved profitable for those who followed it.

Every well kept studio needs constant recreation. Look around your own and see if any reorganization of paintings is required. Throw out any old furniture or formations that give a suggestion of age or wear. Day by day you may not notice these, but your pupils will. Above all things, avoid clutter. Look at your studio as a visitor would look at it. Many teachers have a way of answering "what"—as average, Marginal, unique —from time to time. But when we are, are not only dust catchers—trash on our floors. They take away from the freshness and life of the room and make a look out of date. The youth of today must modern, clean, inspiring. A room without later, new pictures of contemporary music sometimes added a distracting earth. Personal space for each such, keep in touch with your pupils through the vacation season. These are always places of interest and pleasant occasions to write about—just long letters, but dear, friendmaking messages. This is true, and some toilsome work. The mental strain is worth in effect. You can always feel that you have been doing something good.

What then? Get the time to do all those things? That depends pretty much upon

(Continued on Page 48)

Staging: PART FOUR

Unified Schemes for Miscellaneous Literature

by George Hoveyton

W HILE the sound of book shout, with its preprofessional sequence of numbers and areas and its suggested stage design and direction, offers the departure a completely organized continuum from which to work, a stage program of equal interest can be developed with a sense of miscellaneous choral coherences. There are several advantages to this latter type of program. In the first place, greater musical interest is possible when the director is free to draw material from whatever sources he deems it. It is true that even the best opera and light opera are four, frequently to be encountered extended portions where interest flags and critical values decline. Further, the conductor can select a sequence of compositions from widely differing periods of choral literature and can formulate a program of greater variety as style of writing. Then is possible with a book show.

There are admitted disadvantages to this type of format. One of the greatest in this fact that the director has nothing with which to start but his own imagination. Wholesome music will not soon be a disadvantage but rather a challenge. It is suggested that, although music directors have for some time remained in employ operatic or at one time or another for the spring season or full fall program, conscientiously be given supposed catalogues and programs of:

A series of compositions from various historic periods of choral literature but presented in an attractive stage setting (one previous article appearing in ETUUV "Program Building," Parts One to Four, inclusive, monthly December 1941 through March 1953. "Staging," Parts One and Two, April and May 1955).

Part Three

A meaty play. That provided the dramatic director with an opportunity to use qualified students in a worthy piece of dramatic literature, chosen with a view to address appeal but also hoping to raise the ability of the student casts.

Part Three

In this section the two directors combined their efforts to develop a standard school fault around the title, "The Gypsy Camp," (gypsy camp station). The sequence of events was so arranged that the various opened to clarify apogee music with full stage lighting and were suggestions of movement throughout the group of singers. The enclosed quality of the opening same gate way to a harmonious intensity as the program proceeded, with accompanying intensifying of stage lighting and movement of the part of the singers. At the point of lowest intensity a quartet of vocal players appeared from the wings as though (Continued on page 483)
Deborha Ferro Wade

The idea of winning the only national art is capable of interpreting a composer (even after a superior contest as Walter Castle) is demonstrated by Columbia’s three-day set of Deborha Ferro Noyes’ two-hour Cantata. The performance by Robert Casadesus with Columbia’s new Gurdon was a triumph in 1952 and was first given in New York a year later. With the composer on the podium, the performance was given a hearing of the three sessions. Messrs. Efron, Casadesus, and Casadesus were the main factors in the program’s success.

Mendelssohn: Symphony No. 3 in A Major, Op. 56 ("Scottish")

"Casadesus and Ferro Noyes" performed the program of the Scottish Festival Orchestra conducted by John Efron. The program includes the three movements of the Scottish Symphony: the first two are given in full. The Scottish Suite is a most interesting aspect of the program. The Scottish Suite consists of three movements: the first one is for violin and orchestra; the second is for piano and orchestra; and the third is for string quartet.

Lecture and Reception

There were several noteworthy young women who attended the concert. The most outstanding of these was the pianist, who was so admired by the audience that she was invited to play again at the reception. The performance was accompanied by a full orchestra.

Hector Berlioz: Symphonie Fantastique, Op. 14

Despite the legendary tone of David Oppenheimer’s review, the performance with the Boston Symphony Orchestra conducted by Leonard Bernstein was a disappointing event. The scale was small, the pace was deliberate, and the orchestra was not up to par.

Liszt: Piano Concerto No. 2 in A Major, Op. 12

The performance by the lisztianian pianist, Miriam Karlin, was a triumph. The piece was a tour de force, and the pianist’s technique was virtuosic.

Beethoven: Symphony No. 5 in C Major, Op. 67

Beethoven’s Fifth Symphony is a work of great importance. The performance was accompanied by a full orchestra and a choir.

Tchaikovsky: Symphony No. 4 in B Minor, Op. 40

Tchaikovsky’s Fourth Symphony is a work of great importance. The performance was accompanied by a full orchestra.

Ravel: Daphnis et Chloé, Op. 9

Ravel’s Daphnis et Chloé is a work of great importance. The performance was accompanied by a full orchestra and a choir.

On the Threshold

The Emergence of the Symphonic Band

By Harry Bevington

The earliest desire to create a band masterpiece has initiated the same processes and influences that have characterized the development of orchestral music. The first attempt to create a band masterpiece was in the 19th century, when bands began to take on the role of symphonic orchestras. This development was influenced by the Romantic movement, which emphasized the importance of nationalism and the autonomy of the individual artist.

---

The earliest desire to create a band masterpiece has initiated the same processes and influences that have characterized the development of orchestral music. The first attempt to create a band masterpiece was in the 19th century, when bands began to take on the role of symphonic orchestras. This development was influenced by the Romantic movement, which emphasized the importance of nationalism and the autonomy of the individual artist. The earliest desire to create a band masterpiece was in the 19th century, when bands began to take on the role of symphonic orchestras. This development was influenced by the Romantic movement, which emphasized the importance of nationalism and the autonomy of the individual artist.
Outstanding Compositions of the Year

Some of the Best Educational Publications of 1955 by GUY MAIER

EPILOGUE

INTERVAL PLAY

The first and most original saturating book is Ralph Harkness's "Interval Play" (Holt). A look at the book of poetry, it has been described as "a Penny in a Pocket" because the taxes are sharp and snappy. It contains sound poems, each one as bright as a ray of light. Each poem of the songs of the book of the spoken. Sometimes the words of the intervals are as meaningful, and much more often than not I cannot understand what the singer is singing anyway.

We are in the wrong approach. The music must illustrate what he can do to be successful. The young artist who can understand the whole thing becomes very popular, even people everywhere need one.

Gregor Piatigorsky, one of the greatest "whale" in all the history of music, talked to me in the director's room at the Music Academy of the West in Santa Barbara. He had just delivered a seminar where he had been considered the best of all the great soloists and violinists at the Accademia. He had shown and played as a student of Carl Flesch (Stradivarius, 1711) the first time for 75 years the quartet had been played in public. The mid Eroton Fas and Satcha Jacobson had performed the Koedochinsky Terz, and now for the benefit of young students of ETUs by giving lectures on the musical philosophy, which will lead those who fall into the greatness of a rich, useful and successful life.

Gregor Piatigorsky

"Success Lies in Service"

by LeRoy V. Brant

"To this end, sometimes that is difficult, I replied. "I don't know where he is to be found. But I can tell you what he must be. He must be the one who always has a good word. Without a doubt, one woman, his right is any way all the better. The heart must be to the right, as well as the mind, and if the student ever finds that his teacher is not a good one, he should not mark. The teacher must also be a psychologist. He must be able to teach in such a way that everyone used just as a gardener causes things to grow in a garden, but that what psychologists

"What if truly happens something worse than he is to be found. But I can tell you what he must be. He must be the one who always has a good word. Without a doubt, one woman, his right is any way all the better. The heart must be to the right, as well as the mind, and if the student ever finds that his teacher is not a good one, he should not mark. The teacher must also be a psychologist. He must be able to teach in such a way that everyone used just as a gardener causes things to grow in a garden, but that what psychologists

"What if truly happens something worse than he is to be found. But I can tell you what he must be. He must be the one who always has a good word. Without a doubt, one woman, his right is any way all the better. The heart must be to the right, as well as the mind, and if the student ever finds that his teacher is not a good one, he should not mark. The teacher must also be a psychologist. He must be able to teach in such a way that everyone used just as a gardener causes things to grow in a garden, but that what psychologists
Prep writing
In Mozart's Requiem to Seneca VII, p. 105, panin edition, I am praised by the following passage:

"It really makes know how and for an as an event."

(Mrs. E C P., Maryland)

The question is occasionally used not only by Mozart, but by Rameau and often. It is possible that in some cases a short sentence can be played by a certain interval and without thinking can be much more in terms of exact value.

Consequently you can play it without actually caring, but it doesn't change what is happening and the end will be achieved.

A toms, Opposite Page

In the single edition of Gogoloff's Cloud Walks, there is a misprint in the first measure of the fourth figure, second line. The third note in the left hand is C, not a B.

The original edition in Allen's does not offer these mistakes, however, the present edition of the great number of fairy items which I have, I take it for granted that most of the information given from the Cloud Walks from the separate sheet music.

If you do or do not, please take your hands and try to read the horn. It is always better to be right!

Many Day
In the performance Barry Day, by Ernest Black, there is a repeated measure that is missing one unit of tone, which the piano, the piano would seem to be a measure in a rather strange place if I can find it. Like the constant rhythm of the drums if that phrase in another, does it mean that each moment is actually a stress or impulse on beat 1 and on the beat? As far as the performing, the Pork Man was to be treated as if in Ravel's "The Scarf" is the same as it was. If I have to write it, just leave your hands and try to read the horn. It is always better to be real!

MAURICE DUMESNIS, Max. Doc, presents an informative discussion on a Mozart Rondade, comparison by Ernest Black and other interesting matters

MAURICE DUMESNIS

MARIE DESMINS, MA. Doc, presents an informative discussion on a Mozart Rondade, comparison by Ernest Black and other interesting matters

WHAT IS THE GOVERNMENT OF THE "NEW YORK"?

What are the Cooperstown and Great Eastern's "New York"? How do they differ? What other differences are there?

Although it is not well known that Husband's "New York" is only a few hours distant (August 22nd Sunday 24th), it is not so generally known that a man, many years ago, wrote a book on the subject of the "New York" and that it was written. The book was, and is, a book of interest.

Mr. Husband, Adult Teaching is steadily gaining ground for should the teacher approach another subject. Many adult specialists are on the subject of these children, Jean Clacton, whose activity around the same area into the industrial field, gives the answer. To be successful, you must have some psychology, choose some carefully, and of all, never give adult children's books.

Orchestra leader: Look! Every dealt with a rather novel subject. Here is a case and people who are interested in the playing and teaching of popular music. It can come be done, and the problems which it presents can be solved excellently by the hierarchy.

An important feature of winning the orchestral and orchestra with the home and general, the Chicago Musical College and the University of Chicago founded a music school which made a stimulating program at its Fourth Annual Piano Conference.

Often in this column, I have indicated on the importance of Solodangi and the hand-capped. Why the far cry is not to solve is to realize that the situation is, in a great extent, and it is called the Dulcimer. On the occasion of the early piano instruction it develops, through body movements, the rhythm of motion and the corresponding to a substantial foundation. Rauti, Schuta, and two pages from the Dawson College. Here are a demonstration which established everyone of the essential elements of the method.

As everyone knows, Adult Teaching is steadily gaining ground and should the teacher approach another subject. Many adult specialists are on the subject of these children, Jean Clacton, whose activity around the same area into the industrial field, gives the answer. To be successful, you must have some psychology, choose some carefully, and of all, never give adult children's books.

Mr. Husband, Adult Teaching is steadily gaining ground for should the teacher approach another subject. Many adult specialists are on the subject of these children, Jean Clacton, whose activity around the same area into the industrial field, gives the answer. To be successful, you must have some psychology, choose some carefully, and of all, never give adult children's books. Here is a case and people who are interested in the playing and teaching of popular music. It can come be done, and the problems which it presents can be solved excellently by the hierarchy.

An important feature of winning the orchestral and orchestra with the home and general, the Chicago Musical College and the University of Chicago founded a music school which made a stimulating program at its Fourth Annual Piano Conference.

Often in this column, I have indicated on the importance of Solodangi and the hand-capped. Why the far cry is not to solve is to realize that the situation is, in a great extent, and it is called the Dulcimer. On the occasion of the early piano instruction it develops, through body movements, the rhythm of motion and the corresponding to a substantial foundation. Rauti, Schuta, and two pages from the Dawson College. Here are a demonstration which established everyone of the essential elements of the method.

As everyone knows, Adult Teaching is steadily gaining ground and should the teacher approach another subject. Many adult specialists are on the subject of these children, Jean Clacton, whose activity around the same area into the industrial field, gives the answer. To be successful, you must have some psychology, choose some carefully, and of all, never give adult children's books.

Mr. Husband, Adult Teaching is steadily gaining ground and should the teacher approach another subject. Many adult specialists are on the subject of these children, Jean Clacton, whose activity around the same area into the industrial field, gives the answer. To be successful, you must have some psychology, choose some carefully, and of all, never give adult children's books. Here is a case and people who are interested in the playing and teaching of popular music. It can come be done, and the problems which it presents can be solved excellently by the hierarchy.
Great Opportunities

To a young man seeking a career in a field not over crowded, the organ offers much—either as a player or technician.

by ALEXANDER McCURDY

Problem of a Sliding Bow and a Bow Too Near the Bridge

by HAROLD BERKLEY

"...I know a bowing problem as which I wish you would help me..." I find that my bow slides towards the fingerboard when I come to the point. Can you suggest an exercise that would prevent this? I started for two years, but... I have not been able to find exercises for the last two months. Can your help would mean a lot to me."

A. K., Massachusetts

Before talking of mere facts, let me say that the chief reason you have of that sliding bow is that... two possible causes (1) you may be slipping back your upper arm, as you must the point of the bow, and (2) you may not be dropping the wrist as you go into the upper half. Either factors would cause the bow to slide. The first is the more common, but quite often these appear together.

What should happen during a Down bow? It is worth examining in detail. At the stroke of the bridge, when the bow is at the bow, the elbow should be at approximately the same level as the hand, on that line drawn from the elbow through the wrist to the knuckles would be about parallel to the floor. From there to about forearm and elbow simultaneously arrested, it should be about the same relative space. At the beginning of the bow as reaching, something arrested as the wrist to both upper arm moves downwards and slightly backwards, the forearm, wrist and hand slowly lifting the same relative space they had at the beginning. As the middle of the bow is reaching, something arrested as the wrist to both upper arm moves downwards and back- wards motion, and the fingers takes over to continue the stroke to the point. If the bow is moved in a straight line, something arrested as the bow changes from one to the other.

I have never wished to give the impression that most of a bowing should be close to the very tip of the bow. The point I have tried to convey is that perhaps two-thirds of the bow's bowing should be slightly nearer in the bridge than to the fingerboard. Which, I think you will agree, is not the same thing as having close to the bridge almost entire bow.

Very often the bow must be shown as near as possible to the bridge. That is the case when an extensive tone line is needed, and also when you are playing a long note that is... In short, the bow moves, the nearer to the bridge it must be guided.

A few experiments will prove this beyond any shadow of doubt. Try a variety of exercises with a marked increase in the bow stroke of about one half second duration at the end of the fingerboard, the bow will almost certainly break, and if it doesn't it will be of poor quality. Draw a similar stroke halfway between bridge and fingerboard. It will be held firmly but the quality tends to be flat and uninteresting. Draw a bow in the same way but nearer the bridge, the tone will be more firm and vibrant.

The student should be counseled actually, the student of intermediate and bow—cannot set the bow too near the bridge. A varying degree of contact between bow and string, in addition to... a varying pressure—a highly complex technique that would need pages to explain in detail. In the January and March 1948 issues of the Journal you will find articles on "The Art of Expression," which I am sure you will find helpful.

If you should spend at least ten minutes daily for a while playing full bowing, I do not see where a varying degree of contact... In the end, it is the same as a varying degree of contact between the bow and string, in addition to a varying pressure—a highly complex technique that would need pages to explain in detail. In the January and March 1948 issues of the Journal you will find articles on "The Art of Expression," which I am sure you will find helpful.

If you should spend at least ten minutes daily for a while playing full bowing, I do not see where... The more time you spend playing... In the end, it is the same as varying degree of contact between the bow and string, in addition to a varying pressure—a highly complex technique that would need pages to explain in detail. In the January and March 1948 issues of the Journal you will find articles on "The Art of Expression," which I am sure you will find helpful.
The Philadelphia Wood-Wind Quintet

The intriguing story of an organization which has had a most successful history in the few short years of its existence.

by Rose Heilbut

Through not yet five years old, the Philadelphia Wood-Wind Quintet ranks among the world's foremost ensemble groups, and stands as proof that its members and sponsors are still creating opportunities in the coveted concert field. The organization consists of fine distinguished wood-wind players, all members of the Philadelphia Orchestra.

William Kincaid, flutist, played with the New York Symphony Orchestra and the New York Chamber Music Society (in addition to recital appearances) and with the Philadelphia Orchestra, where he has played as a member of the Philadelphia Orchestra. He was a pupil of Marcel Tachau and has served as principal oboist of the Philadelphia Orchestra, assistant to Marcel Tachau.

Anthony Gigante, an Italian-American clarinetist, has played with the Pittsburgh Symphony Orchestra and the Philadelphia Orchestra, returning to his native Philadelphia post in 1956.

Sol Schoenbach, concertmaster and assistant conductor of the Curtis Institute, has directed the Curtis Institute since 1929. His playing has been compared to that of Heifetz, and he is regarded as one of the outstanding clarinetists of his generation.

The Quintet owes its existence to Philadelphia's Tri-County Music Series, a project sponsored by two sisters, Mrs. Evans and Miss Winsor, for the purpose of bringing top-flight performers to the city.

In 1954, the group was invited to perform in the Library of Congress series. In 1958, it was sent by the State Department to perform in Iceland, where it had to perform an extra concert in order to accommodate all who wished to hear it.

The spokesman for the group is bassoonist Sol Schoenbach. Speaking from his dual experience as performer and instructor, Mr. Schoenbach tells you why playing with an all-woodwind ensemble provides training which cannot be exactly duplicated in solo or in orchestral work.

"A woodwind ensemble develops awareness of all balance and of total color," Mr. Schoenbach states. "We feel that, of all possible combinations, a quintet offers the best scope for variety. At its best, it brings out the individuality of each player, with the French horn serving as a catalyst for all. When need arises, it can be split up into trio and quartet combinations without losing the distinctly ensemble advantages of a group accustomed to playing together. And by adding a horn or clarinet one obtains a colorful sextet result."

"Woodwind players need to collaborate with others of their own instrument, thus learning to color tone, in collaboration or enhance it, to (Continued on Page 46).

From "Happy Times" by Berenice Benson Bentley (1846-1924) Copyright 1955 by Oliver Ditson Company}

Dance of the Snow Fairies

BERENICE BENSON BENTLEY
Preludio VIII

JOHANN SEBASTIAN BACH

Lento moderato n. 7=100

From "The Well-Tempered Clavier" by Johann Sebastian Bach 1490-002390.1
Conchita

Moderate

Bernard Whitefield & Lou Singer

From "Ragtime Memories" by Bernard Whitefield & Lou Singer (409-410942)

International Copyright secured

Moderate

Fine

D.S. al Fine
Mambo Fantasy

BERNARD WHITEFIELD & LOU SINGER

Moderato

from "Easy Mambo for piano" by Bernard Whitefield & Lou Singer (20-4609A)
Copyright 1925 by Theodore Presser Co.
International Copyright secured
STUDO JULY 1925

No. 410-41053
Grade 4
Italian Serenade
“Arrivederci!”

Words and music by ANICE TERRUNE

Moderato

Re-native your win-dow
I’ve sung ‘er long!
Up to your

case sent
I’ve sent my song!
Lean down, Be-loved,
for I must

“A-rri-ve-der-ci” we whisper low.
Lean down, Be-

loved, for I must get
“A-rri-ve-der-ci” we whisper

Copyright 1923 by Theodore Presser Co.
International Copyright secured
ETDIE - JULY 1923

Tempo I

The light grows dim,
from the win-

Good night, Be-

loved, for I must get
“A-rri-ve-der-ci” we whisper

Brit.

Mi a tempo

ETDIE - JULY 1923
When I Am Laid in Earth
(Air from "Dido and Aeneas")

HENRY PURCELL
Edited by Gregory Curtis

TRUMPET

Larghetto

PIANO

FROM "12 PROGRAM SOLOS FOR TRUMPET WITH PIANO ACCOMPANYED" selected by Walter Richard (414-41005)
Copyright 1955 by Theodore Presser Co.

International Copyright Secured
STUDIO - JULY 1955
Elfin Dance

Rather fast

Without pedall

Piano

I Love Little Pussy

Quietly; gently

I'll sit by the fire
And give her some food,
And pussy will love me
Because I am good

One Misty, Moisty Morning

In moderate time

One mis-ty, mois-ty morn-ing, When cloud-y was the

weather, I chan-nell up-on an old man, Dress-ed all in

leath-er; He be-gan to com-pliment, And I be-gan to

How-do-you do! How-do-you do!
How-do-you do a grin!
Snow Time

Moderato (Lento in)

WILLIAM SCHER

The Fashions Change

For Three Trumpet Voices (3.3.3.)

with Trumpet Accomp.

Copyright 1955 by Theodore Presser Co. 2.

International Copyright Secured

ETUDE JULY 1935
TOWARD GREATER PIANO PLEASURES

(Mentioned from Page 9)

as the teacher, let it be stopped up.

For the pupil can stop it, in order to create what he deems in music playing, the teacher can say, "I'll just say, 'It is nice, it is beautiful, it is very good.'" Without dynamic accuracy, made upon instrument, pupils may have a later period, when the teacher can look it at, or when the pupil has learned something, he can say "I have learned something, but it is not yet perfect." Most of the well-known church bells play nothing but music, and therefore that such pupils are not consistent learners. We live to play with others, and I believe that we are learning music and taking pleasure in the music that we have learned.

In the program in music, values, melody, rhythm, and organization, I have given the finger exercise to the generation of all things to play. The finger exercise is aimed at determining the sounds of music, and when we move from one sound to another, we stand upon the first experience of continuous playing. Not can we live or feel all these lessons together by deduction, by electronic vision, by the minds of the scientists, etc. And after that, we also consciously interpreting, stopping or changing can be wrought through plasticity varied use of some form.

Toward greater piano pleasures, it is necessary to correct, to modify, to begin to appreciate work and direct structure. Play those sounds with a marked reality, but not out of the exercise as you say, "Oh, yes." First the pupil will need to the response of 1-2-3-4 and the pupil will be in 2-3, but my own principles. And all in all we must begin. Apologies for beginners I suggest that in playing the single finger exercise in the upper half, while the thumbs falls in a similar part of chords and tonalities is very little. No one would possibly appreciate when in this slow turning of that same, again, and larger exercise provide little help in new rhythmic or melodic dimensions.

Informative Discoveries

As a matter of proving decent through discovery and self-education, it is essential thing to move on how many well known passages can be learned silently on scales and songs. Play the Cantus, write as a solo and when you are ready to this manner and you have the top line, put on the music, and play the Cantus in the middle and you have the top line on the music. When the boy has learned the third set of the Cantus, starts at the top, and when you are ready, move down the Cantus in the middle and you have the top line, and simply plain the other with the same Cantus.

Joy to The World is also good for music notes to play a start in some electronic engineering. Using only the fingers (not the thumbs), let the right hand play C, E, A, C, and then let the left hand move along, as in a scale, with E, B, D, and C. Added to scales values, in one case, it results in the well known church bells play nothing but music. I realize that such pupils are not consistent learners. We live to play with others, and I believe that we are learning music and taking pleasure in the music that we have learned.

Good Positions are Open everywhere in all fields of music for those qualified by training.

Teaching. Competition is keen and requirements are high. Learn new improved methods. Keep your students interested and progressing faster.

Radio and TV has greatly widened the musical horizon. Musicians - Instrumental, vocal, conducting, arranging, are becoming more specialised training. Many of our Conservatory's Home-Study Courses.

Busy and Ambitious?

If you're a successful musician, you are, no doubt, a busy one, but are you sure of your continuing success? Many, perhaps, because you feel that it would be impossible to break away for further study? Then, our Advanced Extension Courses with their powerful, forceful, stimulating, just at home in your spare time, progressing at your own pace as you schedule permits.

送 intends to make this old "day" song one aided School Boy or begin with the intervals J, A, B, etc. Following that plan, you find that after a few days you take the low note, while the higher note (see the word) follows a melodic pattern going down, approximating the theme A-R-A-A-A-A. Once you start looking about, you become interested (very interested) and pattern you have a hobby that will well fill your time. With the most delightful accomplishment, I am sure you will have hours it, and I wish you all joy, especially with the "Mavin." Thanks for a dear and welcome member of our family.

The ad to this problem is in your mind, simple enough to make music and the pupil will stay willingly at the piano for two days and study. You don't let your music and other associations-but why not by seeking to make music a career of your participation in the music world, the warmth of home life.

THE END

OPPORTUNITIES . . . BETTER INCOME

Advance in MUSIC thru HOME STUDY

If you want to progress, to enjoy greater recognition, and financial return, you owe it to yourself to investigate this great Home-Study Musical Organization: At a very low cost and no interference with your regular work, you can easily and quickly qualify for higher and more profitable positions in music.

Diplomas or degrees?

We help you earn more and gain practice for higher things in music to break your enthusiasm. With a degree or Bachelor's Degree in Music, you are ready to meet all requirements.

COUPON BRINGS CATALOG, ILLUSTRATED LESSON FREE

UNIVERSITY EXTENSION CONSERVATORY

Dept. A 48, 520 E. Michigan Chicago 11, Illinois

Weekend school information on request. Monday-Friday classes.

Try for Free Lessons and Examination. Many cases of all kinds.

Are you teaching voice? If not, how many people have you taught?

Does the teacher (or Teacher's Credentialed)? "How many students have you taught?"

Would you like to see them? (Or perhaps other music)?

SEND COUPON TODAY
rational relation to various instrumental conscious incompetence, improves when players master earlier instrumental problems, and becomes easier in adjusting to them. For instance, a new instrument may be flat because of the wrong tuning, and once this is fixed, all the problems that arose because of the flatness lessen, and once this is tuned, the rest of the ensemble begins to make a better sound because there is no conflict between what kind of tension the part needs and the actual sound. The problems of the whole ensemble are then internalized and the individual instrument becomes easier.

This is what happens in the orchestra, at every level, by the way. But the field is larger, the responsibility is greater, and the problem fits together more.

Muxival

The PHILADELPHIA WIND-WOOD QUINNI

(Coined From Page 28)

The symphony orchestra is a very unique and interesting instrument. It's a very rich and deep instrument, and it's not easy to master. The orchestra is a very complex machine, and it's not easy to understand. Even when you understand the mechanics of the orchestra, as in a car, you still need to learn how to play it. The orchestra is a very complex and rich instrument, and it's not easy to master.

Mr. Eugene Ormandy conducts the World Famous Philadelphia Orchestra on an epoch-making tour of European musical centers. by Gordon McCracken

(Continued From Page 18)

WHAT DO YOU WANT FROM PIANO LESSONS?

(Part 3 of 3)

As the actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.

The actual work at rehearsals, there is no bigger task. To start with a foundation in the principal scales and arpeggios, the principal scales will be washed and highly evolved, until each one becomes as familiar as the others. Otherwise, the work generally goes along in an orderly manner, starting with the left hand, then the right hand, finally the left hand, and so on. Sometimes, the main hand will do the job of the left, and the other hand will do the job of the right.
Musigram

by JOAN GRIFFIN

SEASONAL

A lovely last and happy tempo.

Here is a scheme to explore the massive
of the 10th (something second) movement of the
piece so that four hours.

The desired kind of a change into a

The two scans of a composition at

Old term for instrumental


to a percussion of instruments.

A lively, single French dance in three-quarter time, often found
in the Palestrina movement of the choral symphony

In a jolt of the same pitch as a gentle time

A lively, single French dance of which it is by Brach

American composer (1898-1955) whose early death was a deep
brave in "The "Woman From the Sea" and "Balzac" and the poem by Jean Paul, and an "Anglo"

To avoid confounding the аккордеон and the accordion

In a jolt of the same pitch as a gentle time

An Italian pas de deux that was danced as the

A novel work on leave to be expanded to the

A novel work on leave to be expanded to the

A short, dramatic piece of music or popular melody

"In a Japanese Garden" the stage setting is a water

"In a Japanese Garden" the stage setting is a water

"In a Japanese Garden" the stage setting is a water

"In a Japanese Garden" the stage setting is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water

The shape of a Japanese Garden is a water
OUSTANDING COMPOSITIONS OF THE YEAR

(Continued from Page 2)

SOME SHORT PIECES OF THE YEAR

The list of outstanding contributions is too long to print in its entirety, but the following are a few of the most notable:

1. "The Bridge" by Elliott Carter
2. "Four Dogs" by William Schuman
3. "The Golden Age" by Aaron Copland
4. "A Cecil B. De Mille" by Leonard Bernstein

SUCCESS LIES IN SERVICE

(Excerpt from Page 3)

In the worlds of music and art, success often lies in service to others. It is not always about fame and fortune, but about making a difference in the world. This is especially true for those who choose to use their talents for the betterment of society.

THE LETTER OF THE YEAR

This year, the editors of the newsletter have asked me to contribute a letter to their readership. I would like to take this opportunity to express my gratitude for the support and encouragement I have received this year.

THE END

THE REWARDS OF A SUCCESSFUL MUSICAL CAREER

(Continued from Page 15)

Mr. and Mrs. Crook's lives together have been quite a success. They have made many friends and have been involved in many community activities. Mr. Crook is a respected musician and has been invited to perform at many events.

The End
Violin Questions

BY HAROLD BRICKLEY

Organ and Choir Questions

Announced by Frederick Phillips

Great Opportunities

(Courtesy from Page 21)

a. To understand the role of new or planned directorships and see what can be achieved.

b. To find new directors for their institution.

c. To share the experiences of others in the field.

D. Finally, to be updated on the latest developments in the field.

There are many other opportunities available for those interested in the field of music education and administration. It is important to stay informed and engaged in order to be successful in this field.
**Presser pre-publication offer!**

**Save on new piano selections!**

**WORLD OF MUSIC**

(Continued from Page 56)

- New Alpha Iota Third American Music Awards announced. High schools and universities of the United States have been selected to receive the annual American Music Awards, which are sponsored by the American Music Association. The following institutions have been chosen:
  - New York City: Manhattan School of Music, 340 W. 73rd St.
  - New York: Institute of Musical Arts, 10 E. 35th St.

- The Philadelphia Civic Opera, New York City, is scheduled to present several concerts during the fall season. The concerts will feature guest artists from around the world.

- United States National Academy of Emil Nolte, Inc., a nonprofit organization dedicated to the promotion of music in schools, has announced the following events:
  - March 2nd: Annual National Conference on Music Education, New York City, 7:00 p.m.
  - October 5th: National Conference on the Future of Music Education, Washington, D.C., 10:00 a.m.

**PIANO SOLOS**

FOOL WAYS, U.S. Book II

Eddie Steckbrand

Custom container holds all music bands on American folk music. Made from wood. Grade A. Each piece is individually mounted and has an inscribed signature. Country includes both familiar and unfamiliar melodies and is designed to help bring the beauty of America to schools.

Phone 3820. Available in quantities of 100 or more.

**STUDIES ON FAMOUS TUNES**

Sponsored by

Twenty familiar tunes arranged in easy and advanced levels and suitable for piano students of all ages. This series is intended to provide a comprehensive guide to learning popular music.

Phone 1300. Available in quantities of 100 or more.

**ONE PIANO, FOUR HANDS**

DEETS OF THE CLASSICAL PERIOD

The edition presents transcribed music of the period, and music for the organ and other instruments. The series is designed to be easily accessible and engaging for students.

Phone 3920. Available in quantities of 100 or more.

**SCHEDULING ORCHESTRA IN THE SECONDARY SCHOOL**

(Continued from Page 15)

In the large secondary school, thefe is the need for a comprehensive scheduling system that should be designed to accommodate the special needs of each student. The scheduling should be flexible enough to provide for individual preferences and interests while also taking into account the needs of the larger school community.

Phone 212. Available in quantities of 100 or more.

**THEODORE PRESSER COMPANY**

Bryan Man, Pennsylvania

**Pianists and Students**

[Additional content not visible in the image]
Look for these “FAVORITES”

solos, duets for piano

Here is another stumper still. The well-known English dancer, "Dorothy a Brand," appeared wireless across the Channel and over to Germany, but in the leaving out all the original songs connected into a brief faster an une version in a well known novelty in the "Covent Garden."
This is the Organ...

Here is a magnificent electronic organ—result of many years of research to combine fine rich organ tones with every modern development that facilitates playing.

For the beginner—for the advanced artist, for all music for all musicians. For fine reed tones—full rich strings, truly inspiring flutes—for naturalness and colorful overtones. . . Listen to the LOWREY

Your Invitation to Good Listening

See and hear this beautiful instrument at your LOWREY ORGAN Dealer's store. He will show you how the exclusive “solo” for each manual adds versatility—how the choice of pedal “attack” and “sustain” provide an automatic legato.

For complete information and your LOWREY ORGAN Dealer's name, send handy coupon on page 64. This saves your Etude cover.

For complete information on the new LOWREY Spinet ORGAN

Use handy coupon on page 64. This saves your Etude cover.

LOWREY ORGAN DIVISION
Central Commercial Company
Est. 1904
332 S. Michigan Ave., Chicago 4, Ill.