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Guy McCoy

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By Contrabass Clarinets / See Page 8
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THE WORLD OF "HOW TO" HOW TO A PIANO TEACHER

ETUDE the music magazine

Vol. 73 No. 8 August 1955

CONTENTS

FEATURES

LIVING AND TEACHING

PLAYING PIANO LESSONS IS BECOMING DEFUNCT THE UNIVERSITY OF ARIZONA E-40

MUSIC EDUCATION

A PIANO TEACHER

1. Does the teacher have a good educational background?
2. Does the teacher have a way of keeping up with the latest teaching methods?
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SPECIAL ISSUE NATIONAL TUNES AND DUETS

DISTINCTIVE TEXTBOOKS DISCOUNT PRICES

GULBRANSEN COMPANY

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Gunnell Williams, organist, has been signed by The Vienna State Opera Orchestra to give recitals all over Europe. Thefinal recital will take place in East Berlin in September.

The first season is in line with the Vienna State Opera’s Mannheim music festival in Vienna in the name of "Madonna Butterfly," and the performance there during the same month.

The twentieth annual Summer Music Camp was held at the University of Illinois, July 25-August 5. The faculty included some 75 music students who are authorized to a field of operations.

The latest students of the Mannheim high school music students attending this Clinic, which offered courses in the fundamentals of music, music appreciation, conducting and composition, resulted in musical achievements.

The American Music Educators Conference, attended by faculty from over 10 states, was held July 21-23. All workshops high school music teachers who have completed the math grade are eligible to attend.

The Cincinnati Conservatory of Music and the College of Music of the University of Cincinnati, have announced a concert for the College Conservatory of Music and the College of Music of the University of Cincinnati. The event was held in conjunction with the College of Music and the College of Music of the University of Cincinnati.

The Hudson River Valley, a new collection of music by Ernst Krenek, has received its first performance by the New National Symphony Orchestra under the baton of Ernst Krenek on June 15, in Washington, D.C. The four movements of the suite are entitled "Legends of the River," "Witchcraft," "Country Music," and "Fools andAlley Night Ballads and New York."
Music Lover's BOOKSELF

By DALE ANDERSON

Lammar...the Oberlin Graduate School of Music, where Richard G. Ferguson, currently president of the American Musicological Society, has been teaching since 1959.

First a Manual, then a Book

This comprehensive and valuable work is a modern guide to the author's previous work, "Music for the Dumb," which was first published in 1962.

As a reference book and guide for musicians and music lovers of all ages, this work is indispensable. It is an excellent addition to any music library and is highly recommended for all music lovers.

The New Song Text

Edited by Herb and Ruth Steinberg

This collection is described as "the most important edition of American secular songs of the period of The Building and The courts, Oriental Rhapsodies, Polly Wolly and Old MacDonald, etc. The melodies are well presented and the songs are excellent. The collection is highly recommended for all music lovers who are interested in American music history.

The Aesthetic Music

By Holbrook Raspberry

This book is described as "a complete guide to the aesthetic music of the 20th century, covering the period from 1950 to 1980, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Americas

By Richard Williams

This collection is described as "a unique and comprehensive guide to the music of the Americas, covering the period from pre-Columbian times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the World

By Charles Ives and Ruth Miller

This collection is described as "a comprehensive guide to the music of the world, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the future

By Yo-Yo Ma

This collection is described as "a unique and comprehensive guide to the music of the future, covering the period from 2000 to 2100, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Instruments

By Carl Orff

This collection is described as "a comprehensive guide to the music of the instruments, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Composers

By Samuel Barber

This collection is described as "a unique and comprehensive guide to the music of the composers, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Orchestra

By Wolfgang Amadeus Mozart

This collection is described as "a comprehensive guide to the music of the orchestra, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Choir

By Richard Wagner

This collection is described as "a unique and comprehensive guide to the music of the choir, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history.

The Music of the Dance

By Jerome Kern

This collection is described as "a comprehensive guide to the music of the dance, covering the period from ancient times to the present day, and is highly recommended for all music lovers who are interested in American music history."
See What's in the September ETUDE

ETUDE as an old, and now modern looking friend (see macronome-
ningly, the front and back covers by Heinz and Virginia M. Haynes, a
paring famous pair of musicians, helped to form the look of the cover.

The Mozarts, B and H

An interview with Richard Rodger and Oscar Hammerstein II

Howard L. McFarland

A dialogue on the subject of the Mozarts' relationship to the
mature works of Beethoven and Mozart. This article is full of
insightful observations and is a must-read for all music lovers.

The Louisianna Orchestra, Robert C. Jones

The author presents the world premiere of a new work by a
composer who is becoming a force in the world of contemporary
music. The piece is a profound and moving work that will
surely be remembered for years to come.

Sarah's Singing Ambassadors of Good Will

By Louis Jones

This article explores the impact of Sarah's Singing Ambassadors on
the world of music. It highlights their unique style and the
positive influence they have had on communities around the
world.

Cari Sandburg the Musician

By Wanda Jones

Cari Sandburg is a renowned musician in the world of classical music.
This interview provides a glimpse into her life and career, as well as
her thoughts on the future of music.

ENIGMA

of the World of Music (Continued on Page 5)

Howard S. Rhine

The breaking of all rules... you have appeared with the Metropole.
I don't know if it is an asset or a lia-

by Howard M. Rhine

Andres de Segoroba is one of the most talented conductors of our
time. His work with the Los Angeles Philharmonic has been
recognized internationally. This interview offers a unique
perspective on his career and his approach to conducting.

Golden Age

ANDRES DE SEGOROBA recalls past thrills of the
operatic stage

by Howard M. Rhine

Andres de Segoroba, one of the most celebrated conductors of our
time, shares his memories of past thrills in the world of opera.
Playing Piano Duets Can Be Fascinating

by DOBON K. ANTRIM

Playing piano duets can not only be fascinating, it can give the pianist or student indispensable sight reading and playing experience. That was first impressed on me some years ago when I visited a music and art center in Bryn Mawr on a Friday evening when the piano duet classes — night or day class all played for the fun of it. Those teams players came from various sections of Pennsylvania — all ages, students, adults, students, etc. was the usual part. Some were advanced players, others little more than beginner. Taking them up, they sought separate rooms continuing practice and played to their heart's content. Then they all gathered together for a bit of talk and a little to eat. It was in the largest of the three. I could tell by their excited chatter that the evening had been one of the highest points of their year, one had come 20 miles to indulge his hobby, I asked them what they got out of it and as addition to pure pleasure.

One of them spoke up. "I was a terrible right hand," she said. "Before I started playing duets into every Friday. Despite the fact that I had taken lessons for a year or two, I had been made for right hand training. As a result, I always found a lot of difficulty in reading and finding I was having to try again. I couldn't read the simplest music at all, but things are different. After playing duets for a year or two, now, you know you can play the right hand with both hands without any trouble.

We played duets frequently throughly. Always get at my mind of trouble. Then, too, the beauty of the team or placed Beethoven, Brahms, Mozart, Schumann and other composers. I believe this activity more than any other helped fill out some of the serious discouragement I am sure.

Now, I've seen this fascinating activity and I've been playing duets with my hands for several years now, and I have made some lovely duets. I think it is a wonderful way to progress and is a great way to learn music. (Continued on Page 66)

The World's Largest Piano Class

by Esther Remnek

At THE University of Houston, Texas, there is a Professor of Music Education, who through many years experience in the field of music and education, has been able to successfully carry out the work of millions of American who have more music education, but not as much as to how to approach it. It is with this awareness that the result is presented in the world of American music education.

Professor George Stout, formerly supervisor of the public school districts at Brest, Louisiana, is now at the University where he has the distinction of being the first to establish educational television stations in opera- tor stations KVST-WIVA Channel 8, with classes in many fields which offer college credit.

A pioneer in group instruction and classroom piano, Professor Stout makes all activities in various terms by banking, keyboard, Experience Classes as large, small, and individual, working together in simple terms to all keys, including the use of a large number of songs, reader, and many others, have been very effective to me in the study of music. As a result, I feel very refreshed.

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Now, I've seen this fascinating activity and I've been playing duets with my hands for several years now, and I have made some lovely duets. I think it is a wonderful way to progress and is a great way to learn music. (Continued on Page 66)

Frank George Stout conducting a demonstration with his studio class at University of Houston.
The Making of Music

by RALPH VAUGHAN WILLIAMS

Part Two

I insist now to degrees a number to say something about rhythm as poetry. Rhythm is an essential to poetry, it is to music, and so we cannot have either without each other. Music without rhythm is just noise. If the rhythm of poetry is something more than this, it is a necessary prerequisite, a marking of the meter for the sake of the larger aspect of rhythm? In poetry there are always two kinds of sound that are supplied by the same syllable of rhythm, and that supplied by the nature of the meter. Often those sounds, but sometimes they are at variance. In the meaning of a passage carries on over the end of a line. There is no known story of a little girl who complained to her mother that she did not want her grave to be so little as her mother had been using the words, Teach me in love that I may dread. The grace, as safe as my bed. When she sang it the tone became, Teach me to love that I may dread. The grace is safe as my bed.

Another luminous example of this great center is the climax of Tchaikovsky's Pathétique in B-flat minor.

In the question of rhythm we pass naturally to the question of form, which is, after all, nothing more than rhythm on a large scale. We often hear people say, "I know nothing about serious form, but I like a good time when I hear it." They do not realize that to appreciate the simplest tune requires a knowledge of form. The physical ear can hear only one sound, or a temporal group of sounds, at a time, the rest is a question of memory, co-ordination, and interpretation. When the first note passes on to the second the hearer must not only keep the first note in memory, but co-ordinate it with the second, and so on to the third, and occasionally he has to anticipate what is to come. When community singers are learning a new tune, they often get the wrong songs because they anticipate a different note from what actually comes. If we did not have these powers, the simplest tune would be meaningless. To appreciate the "Humlabieke" or the Bach Mass requires exactly the same qualities as the appreciation of the simple tune, such as The Humlabieke of Scotland, which any child can learn,—not to a greater degree than serious form is not a series of inversions or theme transformations, but simply the development of a power natural to the human ear and the human mind. To understand a simple symphonic work there is need to look up book texts or musicological books one need only describe the qualities of attention memory, and co-ordination in the utmost. One thing, however, is needed: the whole passage, whether it be a folk tune or a symphonic mass, grows organically, from its roots.

This leads us on to the question of form and content. These two words are always taken to mean separate and opposite parts of an artistic structure. We talk about the form of a series being good and its content poor. The reverse is not the case, because the form is bad. And so we go on to the problem of form and content. It is the content which settles the form of any artistic structure. When, after all, is good content? It is not a matter of subject matter to present. The opening theme of the "Eurydice" Symphony is just as unpretentious and unostentatious at that, but what a wonderful foundation for a great movement! The famous drum passage at the end of the Scherzo of Beethoven's Fifth Symphony was not, without its context, evidence of the mood of a great caesura, but coming as it does after a sort of resolution from the above, at the end of the Scherzo, and being built up on those crescent drawn out and into the glorious outburst at the end, does it not reveal the master mind behind it? The theme connected with the B major in Wagner's Rhine is a little flourish such as any boy fiddler might have invented. But seeing where it does not have an effect is everything. In all cases there are some qualities in the appreciation of the simple tune,—such as the The Humlabieke of Scotland, which any child can learn,—not to a greater degree than serious form is not a series of inversions or theme transformations, but simply the development of a power natural to the human ear and the human mind. To understand a simple symphonic work there is need to look up book texts or musicological books one need only describe the qualities of attention memory, and co-ordination in the utmost. One thing, however, is needed: the whole passage, whether it be a folk tune or a symphonic mass, grows organically, from its roots.

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When listening to an orchestra did you ever wonder what the seasoned musicians who have trained and developed many, many fine orchestras would be hearing, were being listened to in your place? During the spring months, almost every school orchestra worth its salt will appear in at least one type of musical festival where an adjudicator's comment sheet will be used to check whether or not that band, work, which under enlightened guidance, can produce an orchestra more enjoyable and understandable, are being achieved. Some discussions of the fundamental qualities that are so necessary to good listening, whether he be a professional trained musician, an adjudicator or for a lay-consumer present, should prove worthwhile whole and may bring into better focus just what should be heard when listening to an orchestra. It is often heard said that to hear best, one should see through one's ears and hear through one's eyes. This dual capacity of the ears is most certainly important of one to hear all that is possible when a good orchestra plays. Two often the untrained person will resist to music only through what is seen, and will fail to hear what is actually sounding. A careful analysis of the musical results may reveal that the student who has performed in the orchestra do not know the factors upon which their performance is being evaluated. We believe that these students, their parents and any other interested music consumers are entitled to know these facts, so that more careful preparation can be made for and so that they can choose more intelligently, not only to their own group, but to other groups as well. We hoped that this might lead in a community, even a metro, of music lovers with the critical ears of an adjudicator.

The last factor usually considered is the time question. To be honest, in it enough, time to hear one concert and is it always under control? Is the Innocent band with other rural subtexts, or the innocent exactly right to give the first musical results? When these factors are in perfect balance the orchestra that can be used to bring out the surfaces, harmonies, rhythms or a proper blend of color. It should always be true that color is all the very beginning of the concept. Thus, of course, in where conductors and interpreters differ to some degree, but a musical tone must be present and is lasting with good taste in any standard code. The modern artistic quality of each individual, and of each orchestral score must be worked into the most interesting and convincing form to balance one against the other, to produce the fascinating and living sound that the composer intended it to be.

The composer's sense of the orchestra as an instrument of wonder and beauty, with all its reach of emotional resources, its dynamic ranges and infinite variety of colors, should filter and develop experience in fastidious in the manner one who performs and to all newly awakened audiences. Herein will be plenty of reason for the widespread belief that the orchestra is one of the true wonders of our musical culture if the conductor emphasizes, and each player gives his best to producing the most beautiful tone possible.

Next, and equally important to lovely tone comes instrumentation as tone perfect as possible. It is not enough to line up a solo tuning note, every tine by tine to present must be at its best time possible. When this is stressed each day in rehearsal, the result at the festival will be satisfactory. Good instrumentation must start with the individual, and it is constant and regular habit of each performing musician to correct pitch wherever it is off the rightest lift. When each individual is careful, then fine matching of pitch becomes a natural second step, first within each individual section, then within each choir and finally within the entire orchestra. Orchestra directors who start daily rehearsals by playing cadenzas and chord progressions (Continued on Page 51)
The "New Look" for the MARCHING BAND

How the University of Michigan Band has developed the idea of using dance steps in their field maneuvers,
Music, Common Language Among Nations

by LEROY F. BRANT

Music has been a part of the human race since the dawn of time. The use of music in religious ceremonies, in the arts, in daily life, and in all aspects of human expression is evident throughout history. The use of music as a means of communication and expression has been a unifying force among nations.

Music has the ability to connect people from different backgrounds and cultures. It can evoke emotions, create memories, and bring people together. Whether through classical music, folk melodies, or contemporary pop, music has the power to transcend language barriers and unite people from around the world.

In the age of globalization, music has become even more accessible. With the internet and social media, musicians can reach audiences worldwide, and fans from different countries can connect through shared love of music. This increase in accessibility has allowed for a greater appreciation and understanding of the diversity of musical traditions and styles.

Music education is crucial in fostering a love for music and promoting cultural understanding. By teaching students about the origins and history of music, educators can help them develop a deeper appreciation for the art form and the people who created it. This can lead to a greater understanding and respect for other cultures and ways of life.

In conclusion, music is a universal language that connects people across the globe. Its ability to transcend barriers and bring people together makes it a powerful tool for fostering understanding and unity. As we continue to explore and appreciate the diversity of musical traditions, we can strengthen our global community and promote a more harmonious world.
Tone Coloring in Singing

by EDITH BIDEAU NORMELLI

An authoritative discussion of the meaning and the importance of Tone Coloring in Singing

Tone, in the imagination plays an important part in forming images of acts, events, movements, rhythms, sound, pitch, duration of time, tone, design, color and form.

This, clearly, is a question of co-ordinating physiological, physical and psychological principles in actual performances in order that the singing tone may be vividly and impressively maintained. Where is made up of a series of tones put together in maladie as formal paper to express thought and action is a logical method.

From the physiological viewpoint, the vocal apparatus creates tones, which is a certain sound or note, by allowing a given amount of breath to pass through the vocal cords such as to cause them to vibrate and to produce sound. The width, depth and duration of sound is regulated by the amount of breath exhaled to support a given tone. Regular deep breathing habits are essential and while the amount of breath taken is large at each inspiration the result is important, yet, the basic factor determining the quality of the resultant sound is made by the equal distribution of force and equalized vibration of breath. Any prime series of exercises employing regular, maintained breathing habits as an order to facilitate good habits of steady and consistent foundation of breath.

Belated problems of the breath perform their role in the performance of tone coloring reexpressed and enriched in a given set of colored and produced, and any usual construction of these various sets of motifs may cause disruptive quantities in the vowel rate and the resulting tone quality. By means of a series of vocalization and of voiceless and voiceless interaction of sound with vocalized sound, it can be observed that all the vowels and syllables are used for coloring as we have some to know color and its many combinations through our habits of vision and perception.

Musical reactions. But, ever above all of these physiological elements involved in tone production, individual desires and will power motivate the artist to acquire tone and faculty in singing habits and to make research along lines of advanced study is to the underlying principles involved in the singing mechanism of expression.

Tone may have several distinguishing characteristics, such as pitch, produced by the rate of vibrations per second, degree, in which the sound is repeated or dominant, true or falsetto voice, which shows the amount of volume or volume of any given tone, tone, which is related to color and quality of tone.

In this analysis of tone color, we are interested mainly in the relationship of quality and tone of sound, together with gradations of color shading that may be applicable to tones. Wave vibrations regulating the tonal tone are determined from the fundamental frequencies in vocalized tone. In addition, the overtones, consequently affect all the complete form and while focused and harmonious effect. When the physical properties and the vibration rate are not completely in accord and are living, regular, the resultant outcome is more or less decolored sound disturbances.

Involving mechanisms, all physical elements must be correlated in a system dynamic in which there is an endless cycle of general vibrations with their own determined rates and a variety of factors in such a manner.

At the beginning of the enunciation the breath is equally divided in the blast. Where the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast. Where the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast, the breath is equally divided in the blast.
This Matter of Registration

by ALEXANDER McGRUDY

A READER asks, "Do you think the use of swell-boards, cutters, tremolos, trills and Vex Harmonies is worthwhile these days?"

Of course it is. Some organists go to any lengths in juggling chimes, but the common denominators of stops are overblown, "cold" manuals are essential, one of the most important and the most often missed point is that the organist must become a technician.

Swell boxes can be as invigorating to the petals as the panels to the petalists, but, in the absence of a regular organist, they are often the only way to get a sound. The swell box contains a number of stops that can be used to great advantage. When the swell box is open, the organist can control the registration and the effect can be varied to suit the needs of the congregation.

Many organists feel that the swell box is a luxury that is not worth the extra effort, but in the hands of a skilled organist, it can be a valuable asset to the congregation.

In conclusion, the use of swell boxes and other devices is essential to the organ's effectiveness, but it is up to the organist to make the most of them and to use them to the best advantage.

Let's Have More Strings

by Sister Juliette Marie Parlow and Sister Mary Romana Hertel

This story of the inspiring work being done by the Milwaukee Unit of American String Teachers Association is a popular one among music educators in the United States.

In the fall of 1953, a group of music educators in the Milwaukee area formed the Milwaukee Unit of American String Teachers Association to promote the study of string instruments and to offer opportunities for professional growth.

The Milwaukee Unit has grown to include hundreds of members from all over the United States, and has held annual conferences and workshops to provide opportunities for learning and networking.

In the fall of 1953, the Milwaukee Unit held its first annual conference, which attracted a large number of music educators from all over the United States.

The conference included workshops on a variety of topics, including the study of string instruments, the use of technology in music education, and music therapy.

The Milwaukee Unit of American String Teachers Association has continued to grow and to offer opportunities for professional growth, and has become a leading force in music education in the United States.
Values in Ballet Study

An interview with Mia Slavenska
as told to Rose Heyburn

During the seasons 1954-56, the Metropolitan Opera broke its strict operatic tradition by presenting the ballet "Petrouchka" as a complete performance. Ballet settlers have long been incorporated into familiar operas, as a kind of added attraction during which the audience stood at ease on the stage and took in. Only once before has the "Met" put on an all-ballet production, with an audience involved. That occurred some forty years ago, during the visit of Anna Pavlova. Pavlova was mounted in order to make fitting use of the distinguished Seniors of the opera's now famous ballets, Mia Slavenska.

Regarded as one of the world's greatest dancers, Slavenska is particularly famous for her perfection of balance. She has been shown to the public by her husband Boris von Stockhausen, Yugoslavian, where her parents were patrons of the local opera. Slavenska was a child prodigy. When she was four, the family doctor recommended exercise to build her up, and her mother's parents provided it in the form of ballet lessons. The child's unique talent was such that, within a few months, she appeared as star at the Zagreb Opera. At the age she had a ballet company for her, at twelve, she assumed her own company and choreographed her first ballet, at sixteen, following five years of intensive study in Vienna and Paris, she became prima ballerina at the Zagreb Opera.

Slavenska's first international success came in 1955, at the International Dance Olympics in Berlin. Still in her twenties, she competed with leading ballet stars from fourteen nations, and won first prize, together with a diploma of highly-paid popular affair. Unnervingly to participate in any program of less than worthy artistic values, however, Slavenska turned her back on the popular theaters and went to Paris for her concert debut in a program composed and choreographed by herself. That same year, she started at the prestigious French film, "Pavlovv," now playing in America and still acclaimed in the best ballet pictures ever made. After wide tours, she came to the USA with the Ballet Russe de Monte Carlo. After four successful seasons here, she set herself the task of bringing good ballet to the smaller American cities and organized her own company, touring the U. S. A., Canada, Mexico and South America in one of the longest and most widely acclaimed ballet tours ever on record. She has appeared with the Ballet Russe, the Ballet Theatre, and the London Festival Ballet, with her own Slavenska-Franklin company, she presented the world's premiere of the ballet for "A Streetcar Named Desire," for the first time creating a dance impression of a modern play.

Slavenska believes that ballet training can be helpful to the average child as a means of developing grace and control.

"That is not so bad," she tells you, "of the little dancers' normal improvement is indeed with genius! Three trouble sets it. Children are pushed beyond their capacities and given ideas about careers for which they are not fitted. Dance lessons should be regarded as a sort of gymnastics, if nothing else is present, it will add to self without spoiling.

The gymnastics of dance teaching should be particularly useful to some students who, at some time, have to achieve notice in public, whether on the stage, the recital platform, or in the teacher's studio. First of all, one learns the related control of good posture—head high, shoulders back, back straight, and rib-cage lifted. I may say at once, though, that exercise alone won't do too much for you. From the very start, you must contribute something very small. First, you must understand the function of the muscles involved. Better posture results when you know about the large muscle groups of the body and begin to use them. You'll work on your shoulders and extend your rib-cage as you learn to control your muscles. In the case of a posture, you should know in ad

Erin "Beethoven's Fifth" by Joseph Haydn [160-021489]
The Elf Man's Serenade

JESSIE L. GAYNOR

From 'Miniature Melodies' Vol. II by J. L. Gaynor (429-430/80)
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International Copyright secured
ETUDE - AUGUST 1914
Mirthful Moments
POLKA
SECONDO

Tempo di Polka ($J=108$)

Mirthful Moments
POLKA
PRIMO

Tempo di Polka ($J=108$)

Copyright 1907 by Theodore Presser Co.
Grief

WILLIAM GRANT STILL

Freely (\. . . .)

Voice

Weep- ing an- gel with pines- less trail- ing And head bowed low in your hands.

Piano

Do not roll these hands too rapidly

Mourn- ing an- gel with heart- strings wall- ing For one who in death’s hell stands.

Retard slightly

P
do not roll these hands too rapidly

Mourn- ing an- gel si- lence your wall- ing And raise your head from your hands.

2ndo poco

Mourn- ing an- gel si- lence your wall- ing And raise your head from your hands.

Poco con- tinent, a tempo

A little slower

Weep- ing an- gel on your pines- less trail- ing The white dove, prom- ise, stands!

Do not roll too rapidly

Fervently (\. ..)

Weep- ing an- gel with pines- less trail- ing And head bowed low in your hands.

Mourn- ing an- gel with heart- strings wall- ing For one who in death’s hell stands

Poco ritardando

Mourn- ing an- gel si- lence your wall- ing And raise your head from your hands.

Poco con- tinent, a tempo

A little slower

Weep- ing an- gel on your pines- less trail- ing The white dove, prom- ise, stands!

Do not roll too rapidly

Plaintively (\. . .)

Weep- ing an- gel with pines- less trail- ing The white dove, prom- ise, stands!

Poco ritardando

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Copyright 1952 by Oliver Ditson Company
International Copyright secured ETUDE-AUGUST 1955
A Little Dance

Light as thistle-down, gaily

Light as thistle-down;
gaily

*Three Black Swans

(Black Keys)

Dreamily; not fast

(Three black swans flut ing down the riv er.)

Hey! Diddle, Diddle

Rollicking

Nursery Rhyme

Hey, diddle, did-iddle, the cat and the fiddle;
The cow jumped o- ver the moon;
The little dog laughed to see such sport, And the dish ran a-way with the spoon.
Dance of the Elves

JESSIE L. GAYNOR

Lightly

I'll Tell Her
THE WORLD'S LARGEST PIANO CLASS

Continued from Page 19)

in the real world of professional musicians. It is a well-known fact that the more a musician is involved in giving lessons, the better he becomes. The result is that more people choose to study the piano under the guidance of a professional teacher. This is why the World's Largest Piano Class is being advertised in the magazine.

The Conservatory offers a wide range of courses, including piano, theory, and composition. Students can choose from a variety of levels, from beginner to advanced. The conservatory also offers a performance program, where students can showcase their skills in concerts and recitals.

For those who are interested in pursuing a career in music, the Conservatory provides opportunities for musical careers. They offer preparation for entry into music schools and conservatories, and students can gain experience in various musical settings, such as community bands, orchestras, and choirs.

The Conservatory is located in a beautiful area with a serene atmosphere, allowing students to focus on their studies and practice without distractions. They provide a supportive and encouraging environment, where students can develop their musical abilities and achieve their goals.

In conclusion, the World's Largest Piano Class is an excellent opportunity for those who are passionate about music and want to take their skills to the next level. With a variety of courses and performance opportunities, the Conservatory is the perfect place for aspiring musicians to learn and grow.
Why Minor

By Ida Elkan

Playing Piano Duets Can Be Fascinating

(I continued from Page 10)

The end of a year, we had an annual small late afternoon recital at a local school. The subject of detailed front page news
coverage. Here is a story about some of my friends who are in the city this week, were being
shown in the street, in front of the audience. I saw, yes, those people, they are in the neighborhood. I was
listening to someone who was telling me about their experiences.

"No, I don't. I can't. I don't think so."

When you play the piano, the conductor of the orchestra gives the steht to the orchestra, but not as a group. It is more
to the conductor of the orchestra, but not as a group. It is more
like a soloist, and this is an experience that is different from what
those musicians do.

When the time arrived inevitably that he feared he would have to
record his long-term career Segre
also settled in Southern California. But a few
years later he took up residence in New York, where he
played in various orchestras. However, his most
recent appearance was in the Los Angeles Philharmonic, and with Gunther Moon in "One Night of Swallows." During the first five years, Segrè
light displayed variously as a guest soloist, as an ensemble, and soloist in various orchestras. In the early
years in Chicago, he did
at least eight times during interna-
tional concerts. I saw him last summer in Philadelphia at the Miller
Symphony. The concert was
not the first, but it was the last. The
subject of the evening was his
recital in Rome. I asked, "Why did you decide to
play in your recital?"

"I wanted to pay tribute to
my memory."

I would like to tell you about
one of my friends, who is a
pianist. His name is Louis Danilo. When I was
playing in D major, I realized that I had
acquired a new skill.

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VIOLEN QUESTIONS

By HAROLD BERKLEY

AMERICAN CONSERVATORY OF MUSIC

CHICAGO

69th SEASON

Founded in 1852 by John H. Haines, today the American Conservatory of Music is considered outstanding among institutions of its kind. The College, now the largest in the United States, is the only institution of its kind affiliated with the University of Chicago. The College is a member of the American Association of University Women and the College Music Society.

THE FACULTY—The Student, consisting of students and professors, is made up of the following:

Dean: Charles W. Brown, President, Chicago, Ill.

Vice-President: Charles E. Calkins, New York, N. Y.

Executive Secretary: John W. Harper, Chicago, Ill.

Treasurer: Charles M. Hurlbert, New York, N. Y.


The faculty includes a large number of well-known and highly esteemed musicians, many of whom have served as teachers and directors of music schools and conservatories throughout the country.

The Conservatory offers a wide range of courses in music, including training in vocal and instrumental music, theory, and composition. Students can choose from a variety of programs, including the Bachelor of Music degree and the Master of Music degree. The Conservatory also offers a number of professional programs, including the Master of Music Education degree and the Master of Music Performance degree.

The Conservatory has a long tradition of excellence in music education, and its alumni are well-versed in the field of music. Many of its graduates have gone on to become successful musicians, teachers, and music directors.

The Conservatory of Music is a member of the American Association of University Women and the College Music Society. It is also affiliated with the University of Chicago. The Conservatory is located in Chicago, Illinois, and is one of the largest conservatories in the United States.
Junior Etude

Junior Etude will award three prominent prizes this month for the best and most creative entries in the contest.

Entry A: From the 20 to 30 years of age group.
Entry B: From 16 to 18 years of age group.
Entry C: For junior and senior high school students.

Notice: All entries must be postmarked by the 15th of the current month. No late entries will be accepted.

The contest is open to all students in grades 7 through 12. Entries should be mailed to:

Junior Etude, Box 90, Anytown, USA 12345

Deadline: December 15, 2023

More Results of Essay Contest in March

(Price Winner and Honorable Mention announced in July)

The following are the results of the essay contest held in March.

First Prize: Ms. Smith, 3rd Place: Mr. Jones

Honorable Mentions: Mr. Brown, Mrs. White

The judges were impressed by the quality and creativity of the entries. They noted that many students showed a deep understanding of the topic.

The winners will be announced at the school assembly in April.

Letter Box

Dear Junior Etude,

I am writing to express my interest in the essay contest held in March. I read the rules and regulations and decided to participate. I am a student in grade 11 and I believe that my essay is a strong contender for the prize.

I am attached a copy of my essay titled "The Importance of Music in Our Lives." I hope that you will consider it for the contest.

Yours sincerely,

[Signature]

Dear Junior Etude,

I am writing to express my gratitude for the opportunity to participate in the essay contest held in March. I am a student in grade 10 and I believe that my essay is a strong contender for the prize.

I am attached a copy of my essay titled "The Role of Music in Social Dynamics." I hope that you will consider it for the contest.

Yours sincerely,

[Signature]

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This page contains various articles and sections, such as "The Bridge of Mendelssohn," "Who Knows the Answers?" and "Take-a-Look Game.

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Yours sincerely,

[Signature]
VALUES IN BALLET STUDY

(Continued from Page 26)

Footnotes and grace are largely sub
jugated if you encourage yourself to
be more mindful. The discipline of being
innate qualities for the serious dancer, self
consciously and, as a result, we have
shown a result of the new
looks at the feet. The feet are
covered when the dancer is
the ground and, instead, bends
the dancer to the ground for
Although the diamonds can be
throughout the length of the
the hands on. The floor
looked for in striking
the feet. The dancer's

"Look into a mirror as
you move. There is
the answer to your
questions. What is
in your reflection
includes the
nervous system untold.

When you are not
working in front of the
mirror, look at your
reflection in the
bathroom."

The instant you feel
that you are working
with the mirror, you
are already looking
at the mirror.

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Let's Have More Strings (Continued from Page 55)

Let's have more strings! Raising the ante a notch higher, one notes with interest the increasing number of musicians at all levels who are adding to their repertoire of instruments. This trend is particularly evident in urban areas, where musicians are seeking a variety of sounds and textures that cannot be achieved with the traditional orchestra. The use of string instruments as soloists and in chamber music is also on the rise, reflecting the growing appreciation for their unique qualities.

The Music of Tomorrow

The music of tomorrow is being created by composers who are exploring new techniques and sounds. This trend is evident in the works of contemporary composers who are incorporating electronic and computer-generated sounds into their music. The use of unconventional instruments, such as the glass harmonica and the theremin, is also becoming more common, reflecting the desire for innovation and experimentation.

The Music of the Past

On the other hand, there is a renewed interest in the music of the past, particularly in the works of composers from the Baroque and Classical periods. This trend is evident in the growing popularity of early music, with many concerts and festivals dedicated to the performance of music from previous centuries.

The Music of Today

The music of today is being shaped by the diverse influences of different cultures and styles. This trend is evident in the works of contemporary composers who are drawing on a wide range of sources, from traditional folk music to avant-garde experiments.

The Music of the Future

Finally, the music of the future is being imagined by composers who are exploring new possibilities and sounds. This trend is evident in the works of composers who are experimenting with new technologies and sounds, and who are pushing the boundaries of what is possible in music.
Music and Housework

by MARY STRASBAUER

found the time to give a music prominent place in her life.

(Continued from Page 10)
WHERE SHALL I GO TO STUDY?

RICHARD MCLANDER
Professor of Piano

ALFRED MIEVITCH
Professor of Music

EDWIN HUGHES
Professor of Music

HELEN ANDERSON
Teacher of Songs

LEOPOLD SCHNEIDER
Teacher of Singing

WILLIAM T. POLLAK
Professor of Music

ALFRED TROEMEL
Director of the Music School

HANNAHAM SCHOOL OF MUSIC

LEOPOLD SCHNEIDER

WILLIAM T. POLLAK

LUCIUS DUNCAN

ISAAC HUTCHISON

LOREN YAGGIO

EDMA GUNNAR Peterson

MAE GILBERT REESE

NADINE GRIGGS

MAE GILBERT REESE

NAZARINE RAYMOR

NAZARINE RAYMOR

HAROLD MUKJUT

MUSIC CAREERS

Pianists—Voice—Instrumentalists

Public and Private Schools

Opera—Radio—Television

St. Louis School of Music

707 South Locust St., St. Louis 3, Mo.

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MAE GILBERT REESE

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EDWIN HUGHES
Professor of Music

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THE TEACHER'S ROUNDSABLE
(Continued from Page 52)

This is much neglected, in the left hand especially. When I get a new piece in which Mozart wrote a chord on the first beat, followed by a two-measure section, then another chord on the fourth beat, it is often necessary to be able to fill the rest of the measure with the music of the least importance. The fact that there is more 32nd note material in this style should not be overlooked. The best way is to practice a lot, but in a way that is not obvious. It is not necessary to fill the rest of the measure with the music of the least importance. The fact that there is more 32nd note material in this style should not be overlooked. The best way is to practice a lot, but in a way that is not obvious. It is not necessary to fill the rest of the measure with the music of the least importance. The fact that there is more 32nd note material in this style should not be overlooked. The best way is to practice a lot, but in a way that is not obvious. 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