LIEUT. J. ROBERTSON, professor of violin at the University of Texas, who has directed the annual spring symphony concerts of the University of Texas, is the winner of the $5,000 Gaze Foundation International Symphony Award, which was presented at the Hollywood Bowl on Sunday afternoon.

The winner was first announced by a representative of the Gaze Foundation, who said that the award was given to Mr. Robertson because of his "outstanding contribution to the field of music and his dedication to the development of music education in the United States." The award is presented annually to an American composer or conductor who has made significant contributions to the field of music and who has demonstrated a commitment to music education.

Mr. Robertson is the principal conductor of the University of Texas Symphony Orchestra and has been a member of the University of Texas faculty since 1959. He has also served as a consultant to other universities and has been a frequent guest conductor at symphony concerts across the United States.

The Gaze Foundation is a non-profit organization that supports the development of music education and the arts. The foundation was established in 1950 by the late David Gaze, a prominent businessman and philanthropist.

The award is presented annually to an American composer or conductor who has made significant contributions to the field of music and who has demonstrated a commitment to music education. Previous winners of the award include Leonard Bernstein, John Cage, and Aaron Copland.

Mr. Robertson accepted the award and delivered a speech at the Hollywood Bowl, where he spoke about the importance of music education and the role of the arts in society. He also expressed his gratitude for the support of the Gaze Foundation and the University of Texas.

The award ceremony was attended by a large audience of music lovers, including members of the University of Texas Symphony Orchestra, who performed a selection of works during the event.

In addition to the award ceremony, the Gaze Foundation also hosted a reception for the awardee and his family, where he was presented with a plaque and a certificate of recognition.

Mr. Robertson is a highly acclaimed conductor and composer, and his contributions to the field of music have been widely recognized. He has received numerous awards and honors for his work, including the Kennedy Center Honors and the National Medal of Arts.

The Gaze Foundation is committed to supporting the arts and music education, and we are proud to honor Mr. Robertson for his outstanding contributions to the field. We look forward to continuing to support the arts and music education in the future.

Ms. Johnson was a guest speaker at the event, and she delivered a speech about the importance of music education and the role of the arts in society.

The event was a huge success, and it was attended by many music lovers and supporters of the arts. We would like to thank everyone who attended the event and contributed to the success of the event.

We encourage everyone to continue supporting the arts and music education, and we look forward to continuing to support the arts and music education in the future.
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"MUSIC STUDY EXACTLY" LIFE

I N 1823, when Franz (Scherzo Peter) Schubert was twenty-six years of age, he had only five more years to live in his tragically brief life, he wrote his last instrumental cycle, "The Beautiful Miller's Maid." ("Die schöne Müllerin.") The work was posthumously as important a contribution to the piano music of his generation as to the entire piano music of the world. The mistic genius of the master, it gave the world the image of a childhood designed to revolutionize the future of musical composition. But it has managed to survive and flourish in the library of us. The very mention of its name is a triumph. The first four measures of the melody of the second song in the cycle, "Whither Away?" run:

Now let us suppose that Schubert had written the same accompaniment for the key of G, but with the song or melody in the key of G-flat, thus:

Of course no man whose parents had given him the name of Scherzor could have dreamed of such a diabolical absurdity as this latter illustration, but do you know, dear reader, there are many published compositions by modern composers with the left hand in one key and the right hand in an entirely different one? The results are often curious. Our experts assure us that they are a cultivated taste and if we only play them often enough, we will adore the incomprehensible that perfectly reasonable the impossibility. The about the worst that could happen to music would be to have it frozen into certain vapid, meaningless forms in which modern musicologists would be reconciled. If they try to modernize them and make them current in the present time, I'm sure the art of music would be in a parlous state.

MUSIC AND STUDY
The Theodore Presser Company

MUSIC

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The Mysteries of Middle-C

by James Francis Cbooke

I T WAS my privilege and pleasure to be present at the marquee openings of the original novel "Mysteries of Middle-C," which was written and directed by my friend, the late Dr. Horace Longfellow. Dr. Longfellow was a great scholar and a master of the English language. He was also a keen observer of human nature and a gifted storyteller. His work was much admired by the public, and his novel "Mysteries of Middle-C" was no exception.

The story begins with a young composer named Steven Smythe, who is in the throes of composing a new symphony. Steven is trying to write a symphony that will be as profound and moving as Beethoven's "Symphony No. 9." However, Steven is struggling to find the inspiration to complete his symphony. He is haunted by the memory of his father, who was a great musician and a renowned conductor.

One day, Steven visits an old music store in the heart of the city. He is immediately drawn to a beautiful piano and begins to play it. As he plays, he feels a sense of peace and tranquility that he has not felt in a long time. He continues to play until the owner of the store comes in and asks him to stop. Steven is surprised and embarrassed, but the owner of the store assures him that he is a talented musician.

Steven then begins to play a piece of music that he has composed. The owner of the store is amazed by Steven's talent and offers to help him with his composition. Steven accepts the offer and begins to work with the owner, who is a seasoned musician and a respected teacher.

As Steven works on his symphony, he begins to realize that the key to unlocking the secrets of Middle-C lies in the music itself. He begins to see the music as a language, a way of communicating with the world. Steven begins to understand that the music is not just a collection of notes and rhythms, but a powerful tool for expressing the human experience.

Steven's journey is not an easy one. He faces many challenges and obstacles along the way, but he perseveres and continues to work on his symphony. In the end, he is able to complete the piece and it becomes a masterpiece. Steven's symphony is performed to great acclaim and it is hailed as one of the greatest works of music ever written.

The story of Steven Smythe and his quest for the mysteries of Middle-C is a powerful reminder of the importance of music in our lives. It shows us that music has the power to inspire and uplift us, to connect us with others, and to help us understand the world around us.

The Mysteries of Middle-C is a masterful work of fiction that will leave readers with a newfound appreciation for the power of music. It is a must-read for anyone who loves music or is interested in the mysteries of the human experience.
Young Music Must Have New Tools

by Nicolas Sloiminsky

A letter is a musical note, a half step to the past. You think that music should be beautiful. The problem of new music. The ideal of musical beauty has been challenged by the fact that music is now so often the expression of a mood or an emotion, of a thought or an opinion. New composers are no longer content to speak of beautiful and consonant music, without regard to the way in which the music is to be performed. They are more concerned with the way in which the music is to be performed. It is a process of many conversations in which the composer and the performer work together to achieve an audience for the music. The result is a new kind of music, which is not only beautiful but also meaningful and relevant to the lives of the people who hear it.

HARMONIZATION IN MAJOR KEYS

These simple intervals can be harmonized in a number of ways: (See Table of Major Keys on page 28)

<table>
<thead>
<tr>
<th>Major Key</th>
<th>Interval</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>3</td>
<td>C, E, G</td>
</tr>
<tr>
<td>D</td>
<td>4</td>
<td>D, F, A</td>
</tr>
<tr>
<td>E</td>
<td>5</td>
<td>E, G, B</td>
</tr>
<tr>
<td>F</td>
<td>6</td>
<td>F, A, C</td>
</tr>
<tr>
<td>G</td>
<td>7</td>
<td>G, B, D</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>A, C, E</td>
</tr>
<tr>
<td>B</td>
<td>9</td>
<td>B, D, F</td>
</tr>
</tbody>
</table>

When a new art emerges with such unmistakable vigor as modern music, the duty of a critical observer is to examine the music critically and to study the music as a whole. The music should be studied with the same care and attention that is given to the study of any other art form. The music should be studied to understand its meaning and its purpose. The music should be studied to appreciate its beauty and its power. The music should be studied to appreciate the way in which it is performed.

At present, there is a feeling that new choral and instrumental performances come into universal use, they must be deeply rooted in the musical consciousness. Some of these performances are remarkably simple, and in fact have been in use since 1840. Only, they have a new meaning, and they have a new purpose. The music of the future is not a repetition of the music of the past, but it is something new.

Tolar HARMONIZATION OF A TWELVE-TONE PATTERN

The intervals of a twelve-tone pattern can be harmonized in a number of ways: (See Table of Twelve-Tone Patterns on page 28)

<table>
<thead>
<tr>
<th>Twelve-Tone Pattern</th>
<th>Interval</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-D-E-F-G-A-B-C-D-E-F-G-A-B</td>
<td>3</td>
<td>C, E, G</td>
</tr>
<tr>
<td>D-E-F-G-A-B-C-D-E-F-G-A-B-C</td>
<td>4</td>
<td>D, F, A</td>
</tr>
<tr>
<td>E-F-G-A-B-C-D-E-F-G-A-B-C-D</td>
<td>5</td>
<td>E, G, B</td>
</tr>
<tr>
<td>F-G-A-B-C-D-E-F-G-A-B-C-D-E</td>
<td>6</td>
<td>F, A, C</td>
</tr>
<tr>
<td>G-A-B-C-D-E-F-G-A-B-C-D-E-F</td>
<td>7</td>
<td>G, B, D</td>
</tr>
<tr>
<td>A-B-C-D-E-F-G-A-B-C-D-E-F-G</td>
<td>8</td>
<td>A, C, E</td>
</tr>
<tr>
<td>B-C-D-E-F-G-A-B-C-D-E-F-G-A</td>
<td>9</td>
<td>B, D, F</td>
</tr>
</tbody>
</table>

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Another arrangement of available music resources is a system of chord formation which I have called "chord-bending." Chord-bending is a rule of all white key signatures, of what happens most of the time: chords that players have long used (Continued on Page 600).
**The Pianist's Page**

_by Dr. Gay Maier_  

**Music and Culture**

"The birth of the musical flower of the Rococo Period"  

_How the Historical Background of a Composer Affects His Music_  

_by Rev. Eugene Kellenbren, O.S.B._

---

**1946—A New Era in Piano Teaching**

In 1946, a new era in piano teaching began with the introduction of the American piano pedagogues. This brought about a revolution in piano teaching, as these pedagogues introduced new techniques and ideas. The approach to teaching piano was transformed, and students began to experience a more personalized and effective way of learning.

---

**Wolfgang Amadeus Mozart**

W~

---

**The Rococo Period**

You and I are almost alive to this day! This is the history of the Rococo Period. It is a story of two centuries that brought about a revolution in music and art. The Rococo Period was characterized by a shift from the Baroque style to a more refined and delicate style, marked by lightness and elegance.

---

**Music Study Exlates Life**

_The Theory_  

_JANUARY, 1948_
**Symphonic Broadcasts Command Wide Attention**

by Alfred Lindsay Morgan

The Philharmonic-Symphony Orchestra of New York begins the eight-ninety eight program of Broadcasts on October 19th, at 2:30, and 9:30 P.M., EEDT. The program will open with the prize-winning composition of Stefan Zweig, "Two Poems." This program has received a new interest in the concert season because of the success of the broadcast's previous performance in London. The concert will be conducted by Charles Munch, and will feature the work of the American-pianist, Henry Cowell. The program will include works by Schubert, Beethoven, and Brahms.

**The Etude Music Lovers' Bookshelf**

by B. Meredith Cadman

"EXALTS" by Melvin Peterson. By Henry Slesar, foreword. "EXALTS" is a book published by the American Book Company. The book is a collection of short stories, each of which is accompanied by a musical composition. The book is available in a limited edition of 1,000 copies, and is printed on high-quality paper. The book is available for $15.00, plus $2.50 shipping.

"THE MYSTERY OF MURDER" by Robert Lynes. Published by Grosset & Dunlap. This book is a mystery novel about a young lawyer who becomes involved in a series of murders. The book is available in paperback for $3.95, and in hardcover for $12.95.

"THE MUSIC MAKER" by Samuel Butcher. Published by Doubleday. This book is a biography of the composer Samuel Butcher, who was a prominent figure in the early 20th century music world. The book is available in paperback for $14.95, and in hardcover for $35.00.

"THE MUSIC STUDY EXACTS LIFE" by Ronald Maclean. Published by Viking. This book is a collection of essays on music, including discussions of the history of music, the role of music in society, and the relationship between music and the human experience. The book is available in paperback for $10.95, and in hardcover for $25.00.

"PULP FICTION" by James Ellroy. Published by HarperCollins. This book is a novel about a group of gangsters and their adventures in Los Angeles during the 1940s. The book is available in paperback for $7.95, and in hardcover for $22.95.

"THREE MEN IN A BOAT" by Jerome K. Jerome. Published by Penguin Classics. This book is a humorous travelogue about a group of friends who take a boating trip on the Thames River. The book is available in paperback for $7.95, and in hardcover for $20.00.

"THE ART OF WALTZING" by Fred Astaire. Published by Simon & Schuster. This book is a memoir by the famous dancer Fred Astaire, who shares stories of his career and the world of dance. The book is available in paperback for $12.95, and in hardcover for $25.00.


The Teacher's Round Table

Conducted by
Maurice Donnelly
Emeritus Tentic-French
Pianist, Conductor, Lecturer and Teacher

This is certainly what I'm afraid of, but what else could I display? It is an example of the opposite.

The opening of a repertoire may be as early as many a student, but is never recommended if the student is not so far advanced. In the initial period it is possible that students should not be pressed too much into the matter of consistency, but in the matter of consistency, students should not be pressed too much into the matter of consistency. In the case of my own students, the matter of consistency is not very important. A student should not be pressed too much into the matter of consistency. In the matter of consistency, students should not be pressed too much into the matter of consistency.
Can We tame the Boogie-Woogie Baggy?

by Marion W. Rusch

RUSCH

In a recent article Arthur Ballou wrote:

"I believe that the beautification of the baggy is perfectly possible because it begins with the idea that beauty is attainable for everything."

in the current edition of the New York Times, it was stated that the baggy was "the most popular form of dress among college students." It is interesting to note that this statement was made in an article dealing with the subject of fashion in college, and that it was written by a man who is not only a fashion critic, but also a student. This raises the question: What is the appeal of the baggy? And how can we make it more acceptable to society at large?

One possible answer to this question is that the baggy is simply a form of self-expression. College students are often interested in experimenting with new styles and trends, and the baggy provides them with an opportunity to do so. It also allows them to express their individuality and their sense of style.

Another reason for the popularity of the baggy is that it is comfortable and practical. The loose fit of the baggy makes it easy to wear, and it is also easy to move around in. This is particularly important for college students, who are often on the go and need to be able to move about freely.

However, there are some concerns about the baggy. One of the main criticisms is that it is not very forgiving. If a person is not careful, the baggy can look baggy and ill-fitting. It is important to choose the right size and fit for the baggy in order to make it look good.

Despite these concerns, the baggy remains a popular choice among college students. It is a form of self-expression, and it is also comfortable and practical. It is important to remember that fashion is a personal choice, and that it is up to each individual to decide whether or not the baggy is right for them.
Key-Chord Visualizes the Key-Signatures
by Mary Bacon Mason

Wii Mray Bacon Mason was born in Nagasaki, China, of Baptist missionary parents and was a child of the foreign mission at a time when the custom of seeing music being taught was rare. On his return to the United States, he attended Andover, with Alfred Wooton, Howard Wilder, W. A. Ash, and many others who have been teachers of music in the United States. After graduating from Andover, he was a student at the University of Pennsylvania, and he went on to study music in Germany under Hans Richter and Richard Strauss. He was also supported by the Council of Missions. For his complete sale a reduction is a very important consideration.

Music and Study

Key-Chord is designed to be a bridge from the piano to the printed page, and from notation to harmony. It is made up of two books, one of which is a book of music for the piano, and the other is a book of harmony for the piano.

Music and Story

Key-Chord is a music book that helps students understand music notation. It uses a system of key-chords to represent music notation and harmony. The key-chords are positioned on a staff and correspond to the notes of the corresponding musical piece. This allows students to see the music notation as a whole, rather than just individual notes.

Music and Mechanics

Key-Chord is designed to be a comprehensive music book. It includes not only music notation, but also harmony, theory, and mechanics. The book is intended for students of all ages and levels, from beginners to advanced musicians.

Music and Education

Key-Chord is a valuable tool for music education. It provides a clear and concise way to learn music notation and harmony. It is a great resource for teachers and students alike.
Music Study

A New Type of Music Interest Scale by Leland R. Long

In studying the interest of students toward music, music authorities have been frequently lacking in discovering a satisfactory method of measuring the interest. Various methods have been employed, such as administering a battery of music intelligence tests, sending students to music schools, or assigning students to music ensembles. However, these methods have been criticized for their lack of objectivity and reliability. A new type of music interest scale has been developed that can provide a more precise measure of students' musical interests.

The scale was designed to assess the interest of students in various music-related activities and to identify the factors that influence their interest. It was administered to a large sample of students, and the results were analyzed using statistical methods. The scale was found to be highly reliable and valid, and it can be used to identify students who may be interested in pursuing careers in music.

The scale has several advantages over previous methods of measuring musical interest. It is more comprehensive, covering a wide range of music-related activities. It is also more objective, using standardized procedures to administer and score the test. Finally, it is more sensitive, detecting subtle differences in interest that might be missed by other methods.

In conclusion, the new type of music interest scale is a valuable tool for music educators and researchers. It can provide a more accurate measure of students' musical interests and help identify students who may be interested in pursuing a career in music. It is recommended for use in music education programs and research studies.

Instrumentation Its Effect Upon the Modern Band by Daniel L. Martino

The 1960s brought significant changes to the traditional band, and these changes had a profound impact on the way music was taught and performed. The introduction of new instrumentation and techniques, as well as changes in music technology, led to the development of new educational approaches and methods.

The rise of rock and roll, for example, led to the development of new techniques for teaching music, such as the use of electric instruments. This change in instrumentation had a significant impact on the way music was taught and performed, and it led to the development of new educational approaches and methods.

In conclusion, the 1960s was a time of significant change in music education, and these changes continue to have an impact on the way music is taught and performed today. The development of new instrumentation and techniques, as well as changes in music technology, led to the development of new educational approaches and methods that continue to shape the way music is taught and performed today.
The Art of Expression

Part One

Tone Production and Tone Shading

by Harold Berkley

In a phrase which calls for no change of expression, the pianist must be capable of a perfect roundness; a perfect articulation of each note, and a perfect tonal shading in the performance of any piece. Without this, the musical interpretation is not complete. In this article, we shall consider the importance of tone production and tone shading in the performance of music.

Tone Production

Tone production is essentially the act of controlling the volume and quality of sound produced by the piano. It involves the use of various techniques such as dynamics, registration, and articulation. The pianist must be able to produce a clear and vibrant sound, as well as a soft and mellow sound, depending on the musical context.

Tone Shading

Tone shading is the act of controlling the duration of each note in a phrase. It involves the use of various techniques such as staccato, legato, and articulation. The pianist must be able to control the length of each note, as well as the overall shape of the phrase, in order to create a cohesive and expressive performance.

Importance of Tone Production and Tone Shading

Together, tone production and tone shading are essential to the creation of a musical interpretation. Without proper control of these elements, the musical idea cannot be fully conveyed to the listener. The pianist must be able to control the volume and quality of sound, as well as the duration of each note, in order to create a complete and expressive performance.

Summary

In conclusion, tone production and tone shading are essential elements of musical performance. They allow the pianist to control the volume and quality of sound, as well as the duration of each note, in order to create a cohesive and expressive performance. The pianist must be able to control these elements in order to fully convey the musical idea to the listener.

Music and Study

Why Bach Has Become a "Must" For Piano Students

by Raisa Tolezinskas

Today, Bach is considered to be one of the most important composers in the history of music. His music is both difficult and beautiful, and it is enjoyed by pianists of all levels. In this article, we shall consider why Bach has become a "must" for piano students.

Why Bach Has Become a "Must"

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Questions and Answers

Conducted by Karl W. Gehring, Mis. Doc.

Professor Emeritus

Glee Club

Music Library

New International Dictionary

How Are They Pronounced?

Q. What do the names of Chopin’s families—
Chopin and Krasiński—sound like when spoken?
A. They sound like “sho-pin” and “Krah-sin-kee.”

“Is It Necessary to Study Foreign Languages?”

Q. Is it necessary to study foreign languages at the high school level?
A. It is not necessary to study foreign languages at the high school level.

“Can I Study By Myself?”

Q. Can you study alone and learn as much as by attending classes?
A. Yes, it is possible to study alone and learn as much as by attending classes.

“Should I Be a Secretary or a Musician?”

Q. I am considering becoming a secretary. What are the advantages and disadvantages of becoming a secretary?
A. The advantages of becoming a secretary include a steady income, job security, and the opportunity to develop skills in communication and organizational management. Disadvantages include long hours, low pay, and limited opportunities for advancement.

“Study without a Teacher”

Q. Is it possible to learn music without a teacher?
A. Yes, it is possible to learn music without a teacher.

“Are There Any Books on the Subject?”

Q. Are there any books on the subject of music?
A. Yes, there are many books on the subject of music.

“How Can I Answer This?”

Q. I am trying to answer this question: “What is the capital of France?”
A. The capital of France is Paris.

“How Do You Pronounce It?”

Q. How do you pronounce “exquisite”?
A. The pronunciation is “ek-sus-tayt.”

“Musical Study Exacts Life”

Q. What is the point of musical study?
A. The point of musical study is to develop a deeper appreciation for music, to enhance cognitive abilities, and to provide a foundation for future musical education.

“Music Study Exacts Life”

Q. What is the relationship between music study and life?
A. Music study is a form of life itself, as it is an integral part of human existence and culture.
JOIE DE VIVRE

The Puritan phrase chosen for the name of this composition suggests the jubilant carnival spirit which makes night life in the "City of Light" so interesting. Fire the coast moderately and "make it snappy." Grade 4

Allegro moderato (d=150)

G.F. BROADHEAD

Music and Study

The Heart of the Song

From a Conference with

Clara Edwards

Well-known American Composer of
Be the Bond of the River, A Love Song,
With the Wind and the Rain in Your Hair

Clara Edwards is one of America's most popular and loved composers. Her songs of love life and men, of every day's small triumphs, and of every walk in life, are popular with every age group.

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MUSICAL COMPOSITION and the method of music is a part of intense interest to persons in all walks of life, who in the concert halls and in homes, are looking for something not only to entertain, but to enrich their lives. The work of Clara Edwards is a part of that, and her music is one of the most revealing in the world of song. Her songs are not only to be enjoyed, but to be experienced, for they are written with a special passion and intensity that makes them a part of the composer's life, and a reflection of her own personal experience. The music of Clara Edwards is music that speaks to the heart, that touches the soul, and that reaches out to the very essence of human emotion. It is music that is not just heard, but felt, and that leaves a lasting impression on the listener. Clara Edwards is a musician who understands the power of music to connect with the deepest parts of the human experience, and her songs are a testament to the beauty and wonder of being alive.
ANDANTE, FROM ITALIAN CONCERTO

The "Italian Concerto" of Johann Sebastian Bach was published in 1735 as part of the second section of the "Clavierübung" ("Piano Practice"). Bach was then a mature man of fifty. He was at the time Cantor of the Thomas School in Leipzig and was the authoritative teacher of his era. Bach engraved the plates for this beautiful work. The term "concerto" was first used in 1602 by the Italian, Ludovico Viadana. The Bach work is not like the conventional modern concerto, but more like the concertos of Corelli, Tartini, Vivaldi, and Geminiani, written many years previous to the time of Bach. Grade 6.

JOHANN SEBASTIAN BACH

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THE EMU
NEAPOLITAN FESTIVAL

The charm of the Rondeau often rests in an extremely accurate and very rapid performance. This requires slow, accurate study at the beginning of practice; then gradually advance the tempo until a breakneck speed is attained, if you have a metronome or an electronic metronome, start your work at about 4 = 72 and advance it, step by step, until you reach 4 = 108 or faster. Grade 4.

WALTER O'DONNELL

CODA

FADED MEMORIES

Mr. Oberg has caught a fine, nostalgic sentiment with few notes in this little musical pastel. It should be played with sentiment and simplicity. Grade 3.

O. SELCHDRUP OBERG
ON DRESS PARADE
MARCH
A stirring march with a fine rhythm. While it continually suggests the brass band, it sounds very effective when played upon the piano. Note the short pedal marks which stress the major three accents. Grade 3.

Tempo di Marela

ROBERT A. HELLABE
SWAYING FERNS
An extremely finished but simple melodic composition which has that pleasant swaying motion which young players like. Play it very quietly and smoothly. Grade 2.

Muriel Lewis

Moderado = caž

WITH VERDURE CLAD
FROM THE CREATION

This is one of the most appealing of all the coloratura solos in the great oratorios. These floriture passages should be played with great care and fluency, never hurriedly. Haydn went to London in 1791, was splendidly received, and made a study of English music while there. "The Creation" was finished in 1797. The melody of this lovely aria has the flavor of many of the old English folk songs. The material for the libretto was selected by Lidley from the Bible and Milton's "Paradise Lost." It was then translated into German and produced as "Die Schöpfung." Grade 3.

Franz Joseph Haydn
Arr. by Norwood W. Hinkle

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January 1946
Over fifty years ago a light opera composer named Meyer-Lutz wrote a composition for a stage dance known as "Skirt Dance." This started a whole dynasty of feature pieces of this type which have provided many of the most inspiring compositions for years. Moon Blossoms is a happy member of this family. It should be played with dancing fingers, definite accents, good taste. Watch the staccato notes carefully. Grade 4. Brightly (W=80)
elonely Dancer

With slow, swaying rhythm (\textit{J=96})

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British Copyright secured

JANUARY 1948
LAMENT

Andante (Like a folk song)

STANLEY P. TRUSSELL

VIOLIN

PIANO

Un poco animato

slight retard

a tempo

broadly

with depth of feeling

broadly

roll.

roll.

*May be played an octave lower as at the beginning.

Copyright 1947 by Theodore Presser Co.
IN THE DESERT

GEORGE ANSON

An American Musical Policy

(Continued from Page 23)

the various nationalities that make up the population. He too would consider New York City in the same manner. He feels that the Philharmonic would have much more influence upon ordinary American life than upon professional music by any small number. The point becomes, of understanding that existing from an appreciation of our music, the American public would understand the American movement. This movement expressed in Americanism, which has been a subject of discussion for years, is the result of the desire of the American people to be understood by the American people and to understand the American people. This is how we arrive at the point of the American musical policy of the future. It is an effort to make American music. They know how to be American. They know what American means. They know how to bring American music to the people.

"As a幽默ist, a musician, a composer, and a lover of America, I believe that the United States is one of the greatest contributions to the world in music. We have been a great country for the purpose of understanding which up to now we have been trying to understand. The message of our art is to be understood in its entirety. The American people, in their everyday lives, are trying to understand the American musical policy of the future. It is an effort to make American music. They know how to be American. They know what American means. They know how to bring American music to the people."

Choice of those who appreciate fine furnishings... good taste, are furnished with Everett pianos. Designs that live forever!

People who know music best also choose Everett for unsurpassed beauty of tone... a glorious voice that rings in tune and has finer quality as long as ordinary pianos.

LOOK AT THE BACK...for a glimpse of the new engineering principles that make Everett the most advanced piano in its class. For complete details ask your Everett dealer about "Balance Tone," a secret of why Everett pianos have the tone beauty of a grand concert piano with the tone beauty of a grand concert piano.
Mozart, the Musical Flower of the Rococo Period

(Continued from Page 3)

The Organist's mailbox is bulging with inquiries about the six volumes of the series "The Organist’s Miscellany," published by the American Guild of Organists. Many organists are interested in these volumes, but are unsure of their suitability for their own purposes. This article will attempt to answer some of the questions that have been raised.

Question: What is the purpose of the "Organist’s Miscellany" series?

Answer: The "Organist’s Miscellany" series is a collection of organ pieces that are designed for use in worship service. The series includes a variety of styles and levels of difficulty, making it suitable for use by organists of all skill levels.

Question: What levels of difficulty are included in the series?

Answer: The series includes pieces that range from easy to difficult, with an emphasis on pieces that are suitable for average organists.

Question: How can the series be used in worship service?

Answer: The series can be used in worship service by selecting appropriate pieces for the occasion and skill level of the organist. Some pieces are suitable for special occasions, while others are more general and can be used regularly.

Question: Are there any pieces in the series that are particularly difficult?

Answer: Yes, there are several pieces in the series that are designed for advanced organists. These pieces are marked with an "A" followed by a number, indicating the level of difficulty.

Question: Is the series available in other formats?

Answer: Yes, the series is available in a variety of formats, including books, CDs, and sheet music.

Question: Can the series be used for practice?

Answer: Yes, the series can be used for practice by selecting pieces that are appropriate for the skill level of the organist. The series includes a variety of styles and levels of difficulty, making it suitable for use by organists of all skill levels.

Question: Are there any pieces in the series that are particularly easy?

Answer: Yes, there are several pieces in the series that are designed for novice organists. These pieces are marked with an "E" followed by a number, indicating the level of difficulty.

Question: Can the series be used for competitions?

Answer: Yes, the series can be used for competitions by selecting appropriate pieces for the occasion and skill level of the organist. The series includes a variety of styles and levels of difficulty, making it suitable for use by organists of all skill levels.

The "Organist’s Miscellany" series is a valuable resource for organists of all skill levels. It includes a variety of styles and levels of difficulty, making it suitable for use in worship service, practice, and competitions. The series is available in a variety of formats, including books, CDs, and sheet music.
AMAZING AIDS FOR CHILDMUSIC STUDENTS Aiding the DEVELOPMENT OF THE HANDS AND EYES

Illuminated pages for the young child to see the notes and music readily. The players can see the notes and the hands both at the same time, and thus can study the notes and the hand movements simultaneously. The players can see the notes and the hand movements simultaneously.

Greater and Better Organists for America

(Continued from Page 17)

To further aid the child's comfort at the piano, we have

JENKINS ARM-RESTABLE PIANO MUSIC RACK can be adjusted to any desired height. It can be adjusted so that the child's eye will be on a level with the music. This rack is an innovation.

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EVERY TALENTED STUDENT WILL TREASURE
A WILKANOWSKI Violin

A SPIRITED VISION OF THE ARTIST-CRAFTSMAN
The Orchestral Model is a rather large, full-arched violin, of strong, full tone, easily handled in golden amber, all varnish, shaded to red and orange underglaze. The body and neck are made of very old maple, beautifully finished, while the top is left open spruce of close, even grain. The trimmings are the finest Madurasca finish.

The Art of Expression
(Continued from Page 25)

T he player will take short studies written by masters of the first rank, and as he learns them he will be led to realizing the possibilities of finer expression, whatever his talent may be. The freedom of using the bow to express the meaning of the music is in the hands of each player. Every note, whether written by him or by another, must be played with the same expression if the composer's intention is to be realized. Everything in the violin is in its place, and the violinist is the link between the composer's thought and the listener. The Art of Expression is the realization of the composer's intention.

EDUCATIONAL WORKS
and
SUPPLEMENTARY
MATERIAL
OF
PIANO

WHEN NOTS G O WALKING
BOOK I
The teacher will keep the pupil busy the whole time. He might begin with some simple exercises in the key of A flat, and then repeat them in other keys.

TUNES FOR TWO
Eight tunes for two, with a modern original or other instruction, 75 cents.

WHEN NOTS GO SKIING
BOOK II
The pupil is expected to learn the various tuneful exercises and to improve his technique by practicing them with the teacher.

"MELODY"
A First Book
Priced with the insane in view in the usual way of things, is a book of 100 pages.

DELIBERATELY SET FOR THREE YEARS
A teacher, and ten or more in a class, will be able to improve their technique by practicing them with the teacher.

EXECUTIVE BOARD
The Art of Expression is the realization of the composer's intention.

WHY BACH HAS BECOME "A MUSO" FOR PIANO STUDENTS
(Continued from Page 25)

This is why, the pupil is expected to learn the various tuneful exercises and to improve his technique by practicing them with the teacher.

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A First Book
Priced with the insane in view in the usual way of things, is a book of 100 pages.

DELIBERATELY SET FOR THREE YEARS
A teacher, and ten or more in a class, will be able to improve their technique by practicing them with the teacher.

EXECUTIVE BOARD
The Art of Expression is the realization of the composer's intention.

WHY BACH HAS BECOME "A MUSO" FOR PIANO STUDENTS
(Continued from Page 25)

This is why, the pupil is expected to learn the various tuneful exercises and to improve his technique by practicing them with the teacher.

WHEN NOTS G O WALKING
BOOK I
The teacher will keep the pupil busy the whole time. He might begin with some simple exercises in the key of A flat, and then repeat them in other keys.

TUNES FOR TWO
Eight tunes for two, with a modern original or other instruction, 75 cents.

WHEN NOTS GO SKIING
BOOK II
The pupil is expected to learn the various tuneful exercises and to improve his technique by practicing them with the teacher.

"MELODY"
A First Book
Priced with the insane in view in the usual way of things, is a book of 100 pages.

DELIBERATELY SET FOR THREE YEARS
A teacher, and ten or more in a class, will be able to improve their technique by practicing them with the teacher.

EXECUTIVE BOARD
The Art of Expression is the realization of the composer's intention.
A New Type of Music Language

Interest is shown in the recent publication of "Four Books for Piano" by Hazel Cobb. These books are divided into four sections: Practice Patterns, Scale Patterns, Rhythm Patterns, and Accidental Patterns. Each section contains a series of exercises designed to improve the student's technical skills and musical understanding. The books are available from the publisher at 75 cents each.

The "Four Books for Piano" series is written in a clear and concise manner, making it suitable for students of all levels. Each book contains a variety of exercises that are designed to build technique, improve sight-reading, and enhance musical understanding. The books are organized in a logical manner, making it easy for students to follow along and progress at their own pace.

The "Four Books for Piano" series is an excellent resource for piano students who want to improve their technical skills and musical understanding. The books are well-written and easy to follow, making them a valuable addition to any piano student's library.
The Heart of the Song

(Continued from Page 30)

family strikes with complete decisiveness. We needed that confidence. The families of all of the students I tutored had been interested in music. The families of all of the students I tutored had been interested in music.

In the great romantic period of Com- plete yourself. Write letters, poetry, story, and poetry, embryology, had been many students, but with different, separated, ideal,...

The Heart of the Song

(Continued from Page 30)

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In the great romantic period of Com- plete yourself. Write letters, poetry, story, and poetry, embryology, had been many students, but with different, separated, ideal,...
Franz Schubert

By Francis Namor West

H Is a shadowy little boy
With tousled brown hair.
His name is Franz, his eyes look always
Through large, burnished spectacles,
On an Explorer Chorister,
With his big bottom and gold line, he looked neat enough, but:
How the boys laughed at him when he first arrived at the choir school.
What fun they made of his homely-upon face and jostled, cut down from those of other boys!
But not until long after Prang's
Have the most admirable disposition in the world; and he can only
And the not so will be bade.
My tone will be good,
Yes, just as I should.

Imagery of music as something to be listened to and enjoyed: to be used as services; and to be danced. That's the point of the story, and a very point on the test part, but not all. Music is also used for many other purposes, and its absence would be surely and seriously missed.

For instance, athletes are frequently combined with music. Schools and colleges have their bands at football games. Music is used for setting rhythms for "putting up" exercises and other forms of gymnastic work, for fancy dancing; for figure skating. It is the motive force behind radio, television, and the movies. Performances are given through music in certain parts of Europe, notably in Belgium, music is played every hour or half hour on the carillon, high up in the bell tower. In many places the time is announced every fifteen minutes by the chimes in the clock towers.

Humorously, music to improve the conditions caused by certain kinds of ailments and illnesses; some denizens of mental institutions with earphones to listen to music and forget their troubles.

Radio advertisements are frequently set to music; typewriting is often taught to music; and there are many, many more other uses of music that is growing, that great line of music to music. So, if the ages to give rhythms and energy when rolling the roses of the huge sails in the old days the men on towing barge would give to the sails to make the work seem lighter.

The American Indians sing when they work; they sing when they harvest; they sing when they pray; and in fact, they have songs for nearly everything they do. They sing at their spinning wheels; they sing when working hoes to sleep.

Animals are susceptible to the influence of music, too. So much so that it is said animals in Sweden or in France or in the United States will perform if the wrong grave is played. Cowmen may sight on horse back, keeping time in the hoofbeats of the horse, so that the herds of steer will hear them. Know when you are being frightened into a stampede at an unexpected approach; in some cases are now being milked to music, as it has been found that this makes them give more milk. In the banana country, the women sing all night as they carry the bunches of fruit on their heads while they are on the ships.

In the grinn and in other entertainments, animals and men are given through music in certain parts of Europe, notably in Belgium, music is played every hour or half hour on the carillon, high up in the bell tower. In many places the time is announced every fifteen minutes by the chimes in the clock towers.

Franz Schubert was the first violinist of the Imperial Chapel school had such a sweet, true voice. The choir school cared, "My voice sounds entirely different since young Franz." And his sense of pitch is perfect." And Franz could play the violin before it was the first violin section of the orchestra.

In the heart of this shy boy from Vienna to the end of another ambitious; he wanted to compose music in music. So, if you are not one of the world's greatest pianist, you can find others to do the job of people, to people of your music, in ways you have not yet dreamed of.

Schubert is one of Pesos

Franz Joseph Schubert

Is a shadowy little boy
With tousled brown hair.
His name is Franz, his eyes look always
Through large, burnished spectacles,
On an Explorer Chorister,
With his big bottom and gold line, he looked neat enough, but:
How the boys laughed at him when he first arrived at the choir school.
What fun they made of his homely-upon face and jostled, cut down from those of other boys!
But not until long after Prang's
Have the most admirable disposition in the world; and he can only
And the not so will be bade.
My tone will be good,
Yes, just as I should.
PUBLISHER’S NOTES
A Monthly Publication of Interest to all Music Lovers

JANUARY, 1948

ADVANCE OFFERINGS

All of the books in this list are now available for purchase through your local music dealer, or may be ordered directly from the publisher. Postage will be added to the cost of the book. A 10% discount will be made for orders of $10.00 or more. A complete alphabetical listing of the books is available on request.

KEYBOARD APPROACH TO HARMONY, by John G. L. Nevin. This original work is a summation of the author’s fifty years of teaching in the field of music. The book is divided into several sections, each devoted to a specific aspect of harmony. The book is designed for use in both academic and private study.

THE CHILD PHOTOGRAPHER, by Elia Kazan. This work is an introduction to the art of photography for children. It includes practical advice on the equipment needed, as well as techniques for developing and printing images.

LITTLE RHINES TO SING AND PLAY, for Children’s Glee Clubs.—This collection of four-part songs is designed for children’s glee clubs, ranging from easy to difficult levels. The songs cover a wide range of styles, including folk, religious, and contemporary music.

GEMS FROM GILBERT AND SULLIVAN, by Hal Crystal. A collection of rare and unique items related to the famous musical theater team. Includes sheet music, photographs, and personal letters.

BIOECONOMY OF THE GREAT MUSICAL MASTER, by Young Hee Kim. This biography explores the life and career of a prominent 19th-century composer. Includes an overview of his musical style and a detailed examination of his major works.

NECROLOGIES—THE LIVES OF THE GREAT COMPOSERS, for Young People.—This series of biographies covers the lives of some of the greatest composers in history. Each biography is written at an accessible level for young readers.

MUSICAL CIVIC HONOR, by Robert Teeter. This book examines the role of music in community life, exploring the ways in which music can be used to promote social and cultural values.

SHAPED IN THE FIRE, by Walter G. Ricks. A collection of essays on the art of percussion, including historical perspectives and technical advice.

NEW MUSIC SOCIETY, for Mixed Choirs.—This collection of choral works is designed for mixed choirs, ranging from easy to difficult levels. The works cover a wide range of styles, including folk, religious, and contemporary music.

DILLER-QUAILE CONSERVATORY
School of Music
Normal Course with examination of children’s voices.
Municipal Courses of Study—Musical Master of Music, Music of Music Education

THE LINA K. KEITH SCHOOL OF MUSIC
Maurice Dumensnil

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

The Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma

THE EVOLVE

January, 1948

A professional music school in an attractive college town. (Member of the National Association of Schools of Music)

Through its extensive program of classes and recitals, the Cleveland Institute of Music regularly selected students in all branches of music under tutelar. Special training in band and choral direction.

Chicago Musical College
Established 1858 by A. T. Rink, the first American School of Music.
ALWAYS OFFER A WELCOME TO MUSIC STUDENTS.—No matter how

Ages 8 to 100.

A comprehensive volume presents valuable information about the world of music, including biographies of famous composers, historical and social context, and technical advice. Also includes numerous illustrations and scores. More than one hundred selected works are performed with melody line, parts, and full score.

A comprehensive volume presents valuable information about the world of music, including biographies of famous composers, historical and social context, and technical advice. Also includes numerous illustrations and scores. More than one hundred selected works are performed with melody line, parts, and full score.
Now in its own building
as the cultural heart of
Sherwood Music School, Building
For free catalog, write Arthur Wildman, Musical Director, 1914 South Michigan Avenue, Chicago 5, Illinois.

The Mysteries of Middle C
(Continued from page 6)

music lessons. Here being today to a great extent be
completely decentralized. It means, to quote a leader in the
League's report, "the greatly elevated methods of teaching,
which have been derived from the music industry through
years of study, now easily can be sold for thousands of dollars a year,"
and the relatively high fees, in the best interests of general education,
will not be possible to derive the basic music in the twelve-tone system.

There will be great hope in trying to control the
uncontrolled teaching and this will be possible only through
the twelve-tone system, for which the teaching and the
uncontrolled teaching will be possible only through
the twelve-tone system, and for which no controls are possible.

Music teaching in the days of our parents was fundamentally
innocent and feudal, and not unlike the music teaching of today.

The World of Music
(Continued from page 7)

signal studies. The competition is open to all composers, and the prize is in February
1947 to Dr. E. J. Bowen, Faculty of Music, University of Oxford, in London.

A prize of $25,000 is offered by the Schumann Foundation for
1946, the first prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

A prize of $1,000 is offered by the A. P. Muir Foundation for
1945, the first prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

A prize of $25,000 is offered by the Schumann Foundation for
1946, the second prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

A prize of $25,000 is offered by the Schumann Foundation for
1946, the third prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the fourth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the fifth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the sixth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the seventh prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the eighth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the ninth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the tenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the eleventh prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the twelfth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the thirteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the fourteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the fifteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the sixteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the seventeenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the eighteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the nineteenth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.

The prize of $25,000 is offered by the Schumann Foundation for
1946, the twentieth prize being given to any one of the
composers who shows real artistic accomplishment in the field of
artistic composition.
MENDELSSOHN  
Symphony No. 3, in A minor (Scotch)    . 1.00  
Symphony No. 4, in A major (Italian)   . 0.75

FRANCK  
Symphony in D minor                        . 1.00

SCHUMANN  
Symphony No. 1, in B♭ major               . 0.75  
Symphony No. 2, in C major                . 0.75  
Symphony No. 3, in E♭ major               . 0.75  
Symphony No. 4, in D minor                . 0.75

BRAHMS  
Symphony No. 2, in D major                . 1.00  
Symphony No. 1, in C minor                . 1.00  
Symphony No. 3, in F major                . 1.00  
Symphony No. 4, in E minor                . 1.00

LISZT  
Les Preludes (Symphonic Poem)             . 0.75

TCHAIKOVSKY  
Symphony No. 6, in B minor (Pathetic)     . 1.25  
Symphony No. 4, in F minor                . 1.25  
Symphony No. 5, in E minor                . 1.50

WAGNER  
Prelude to The Mastersingers of Nuremberg  . 0.75

DVORAK  
Symphony No. 5, in E minor (New World)    . 1.00

D'INDY  
Symphony No. 2, in B♭ major               . 1.25

SAINT-SAENS  
Symphony No. 3, in C minor                . 1.25

SIBELIUS  
Symphony No. 1, in E minor                . 1.25  
Finlandia (Tone Poem)                     . 0.75

RIMSKY-KORSAKOV  
Scheherazade (Symphonic Suite)            . 1.50