3-1-1947

Volume 65, Number 03 (March 1947)

James Francis Cooke

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

Part of the Composition Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
Imagine! 718 of Your Favorite Compositions
in One Handsomely Bound Library Set!

Each Page Lies PERFECTLY FLAT.
Musicians and teachers particularly appreciate the way pages lie PERFECTLY FLAT. The books in The Scribner Radio Music Library are actually bound in such a way that at wherever page you page lies it.
BANOFSKY in "DON GIOVANNI"

higher register and continued my vibrato as a
woman—just as I used to. Three months later, I
found that I could go up to the very top, to E5.
I was delighted. I had thought I could never
do it, but I could. I was very pleased.

MINORANZI IN "DON GIOVANNI"

The voice is not only a physical instrument, but
also a psychological one. It is a means of
expression, a means of communication. It is
also a means of personal development. It is a
way of life.

"A WISE Counselor"

In the opera, the role of the tenor is played by a
wise counselor. He is a wise man, a man of
data, a man of experience. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a man of action. He is a man of
thought, a man of feeling. He is a man of
action, a man of thought. He is a man of
words, a voice.
A Master Speaks of the Masters

Paderewski bespeak the last rambled, in Europe. In London, after some six months' absence, he met again at the Palace Hotel, New York. His friend's note was as follows:

"Oh, my dear Paderewski... Why don't you come to me?" said my friend. "Your music is so beautiful, so different from my own. I should be happy to have an interview with you."

He added that the three of us had not met for several years.

Paderewski laughed heartily. And he told me that he was going to have a great concert in New York in a few days. He said: "My dear friend, you are welcome to come to my concert and hear my music."

He then went on to talk about his experiences in Europe. He said that during his stay in London, he had been given many opportunities to perform his music. He also mentioned that he had met many famous people in Europe, and that he had been able to communicate with them in a way that he had never been able to do before.

He then concluded by saying: "Thank you, my dear friend. I assure you that I shall remain in New York until you come to hear my music."

MUSICAL READINGS

MUSICAL READINGS are quite different in Europe and America. In Europe, there are many opportunities to hear great music. In America, there are fewer opportunities to hear great music.

In the first place, one must build in the ideas of the audience. There must be a sense of appreciation for the music by the audience. One must also take into consideration the competition in the audience.

This is not the thing in Europe which some people think. The only thing that is important in Europe is the competition of the audience. In America, there is no such thing. In America, the audience is more receptive to the music and is not as critical.

The main difference between Europe and America, is the attitude of the audience. In Europe, the audience is more receptive to the music and is more appreciative of it. In America, the audience is more critical and is not as receptive to the music.

Whether in Europe or in America, the music is the same. The only difference is the attitude of the audience.
Avoid Musical Pronunciation by Sonny Ledbetter

A Yale.Actually, in the teachings of a piano, we are forced to understand the importance of the students' individual personalities. In the teaching of the piano, we are trained to develop a sense of personality that is so essential in the mastering of a musical technique. In the teaching of the piano, we are trained to develop a sense of personality that is so essential in the mastering of a musical technique.

The Background of a Good Performance

The student of a piano is faced with the challenge of becoming a successful performer. The student of a piano must be able to play the instrument with great skill and precision. The student of a piano must be able to perform with grace and refinement. The student of a piano must be able to communicate the emotions of the music to the listener.

The student of a piano must be able to play the instrument with great skill and precision. The student of a piano must be able to perform with grace and refinement. The student of a piano must be able to communicate the emotions of the music to the listener.

Recognition for Army, Navy, and Marine Musicians

The following recognition is awarded to the student of a piano who has demonstrated excellence in the study of piano. The student of a piano who has demonstrated excellence in the study of piano is recognized for their dedication and hard work.

A room was being kept up at the back of the house. In the room, there were several pianos. The pianos were tuned and ready to play. The pianos were used for practice and for recitals. The pianos were used for practice and for recitals.

A room was being kept up at the back of the house. In the room, there were several pianos. The pianos were tuned and ready to play. The pianos were used for practice and for recitals. The pianos were used for practice and for recitals.

Music and Culture

A Conference with Joseph Schuster

Joseph Schuster has been recognized as a distinguished Russian Tchaikovsky. He was known as a distinguished Russian Tchaikovsky. He was known as a distinguished Russian Tchaikovsky.
A Rich Harvest of Records

Music in the Home

by Peter Hough Reed

RECORDS

"MUSIC STUDY EXALTS LIFE"

March, 1947

The Eulne Music Lover's Bookshelf

by B. Meredith Cadman

Music in the Home

"MUSIC STUDY EXALTS LIFE"

March, 1947
The Teacher's Round Table

Conducted by
Maurice Dansmull
Eastern French-American
Piano, Conducting, and Teacher

Is your letter condescending? Or how do you want it to be?

Is your letter condescending? If it is, it won't make anyone like you. At least, you won't make yourself like anyone else.

Is your letter condescending? What do you think of the way you write?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?

Is your letter condescending? You write as if you were condescending, but you don't mean to be condescending. You mean to be friendly, you mean to be helpful, you mean to be... what?

Is your letter condescending? It's not a question, it's a fact: you write like a condescending person. But you don't want to be condescending, do you?
In Jazz

A Conference with

Duke Ellington

Benjamin American Composer, and
Pianist and Band Leader

SELECTED EXPRESSES FOR THE EYE OF GUNNAR ASKLAND

...and the melody is evocative of the "orchestra" representation of the music (as the listener is not able to hear this, he has to hear it in his imagination). The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

But the melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.

The melody is not of the same kind, because it can also be heard as the piece of music, the piece of music that was heard first.
The Pianist's Page

by Dr. Gay Maier
Natalie Pianist and Music Educator

Music and Study

Chips from the Block

1. Slogans

While, according to the popular music critic, "The Pianist's Page," many of his claims are exaggerated and sometimes fallacious, his views on the nature of music are well worth considering. The critic argues that music is a form of communication and that the pianist must be able to express himself through his playing. He contends that the pianist should not only play the instrument but also understand the emotion behind the music. This approach, he says, will help the pianist to connect with the listener and make their musical experience more meaningful.

2. Organ Accompaniments

The article on Organ Accompaniments by Dr. Alexander McCurdy, Jr., discusses the importance of organ accompaniments in the context of the choral and organ literature. The author argues that the organist must be able to understand the choral music and the needs of the choir in order to provide effective accompaniment. He emphasizes the importance of communication between the organist and the choir director and suggests that the organist should work closely with the choir to ensure that the music is performed as intended.

3. When the Pianist Plays the Organ

In the final section of the article, the author suggests some practical tips for organ accompaniment. He emphasizes the importance of listening to the choir and adjusting the accompaniment accordingly. He also stresses the need for flexibility and adaptability in the organist's playing. The overall impression is that the organist should be a versatile and collaborative musician, able to adapt to different situations and work effectively with different ensembles.

Music and Study

When one uses his imagination in accompanying, he

achieves good results, even if he has to play

organ alone. In the case of an octaves, for ex-

ample, when the part of the organ is played with

the upper manual, the right hand and pedal should

be used. When using the left hand, the pedal

should be used. This is because the pedal can

provide a richer sound than the right hand.

When practicing, it is important to remember

that the organ is a large instrument and that

the sound can be quite different from the piano.

The organist should be aware of the limitations

of the instrument and work within them.

When playing with a choir, the organist should

be aware of the dynamics of the performance

and adjust the playing accordingly. The

organist should also be aware of the limitations

of the choir and work within them.

The article on Organ Accompaniments by Dr.

Alexander McCurdy, Jr., emphasizes the

importance of communication between the

organist and the choir director. The

organist should work closely with the choir

to ensure that the music is performed as

intended. The article also suggests some

practical tips for organ accompaniment,

such as listening to the choir and adjusting

the accompaniment accordingly.

Music and Study

When the Pianist Plays the Organ

by Harold Holman

in the Los Angeles Musical

In his article on Organ Accompaniments, the author emphasizes the importance of proper organ technique and the need for the organist to be familiar with the different manuals and stops available on the organ. He also stresses the importance of listening to the choir and adjusting the playing accordingly. The author concludes that the organist should be a versatile and collaborative musician, able to adapt to different situations and work effectively with different ensembles.
Music and Study

The Competition - Festival
by William D. Revelle

MUSIC STUDY EXALTS LIFE

BAND, ORCHESTRA AND CHORUS
Edited by William D. Revelle

MARCH, 1947

Music and Study

VIOLS AND HAUTBOYS
by Julian Seaman

THE MODERN scion of the art of violin-making is closely associated with the violin itself. The violin, a humble instrument, has undergone a transformation which has made it a symbol of refinement and elegance in the world of music. This is due to the contributions of many skilled artisans who have devoted their lives to perfecting this musical instrument. The famous violin makers of Italy, such as Stradivari and Guarneri, have been at the forefront of this transformation. Their work has been celebrated for its beauty and precision, and their instruments have become highly sought after by musicians around the world. Today, the violin remains an integral part of orchestral music and is admired for its unique sound and expressive potential. The study of violin-making and the appreciation of the violin continue to evolve, reflecting the ongoing dialogue between artisans and musicians. This dialogue is essential to the preservation and growth of this beautiful art form. The violin's rich history and its ongoing evolution make it a timeless symbol of creativity and artistry. The violin is a true masterpiece, and its legacy will no doubt continue to inspire future generations of musicians and artisans.
The Violinist Who Thrilled Your Great-Grandmother

by Stanley S. Jacobs

Frank Sinatra was by far the most musical of all the great entertainers of the Old New, Ole Bull had a style of his own, so full of spirit that the reader's heart would leap with delight.

The young Scullarin of Queen Njotikla beguiled him to accept the care of her music and the art of singing. With this he wrote that he knew "I have never been heard to do anything," but the fact remains that he has been heard by thousands.

A giant Scullarin violin was once heard to play a cadenza when the strings were to be played to the tone of the air. But with the help of his friend, Ole Nyhus, he was able to lift it to the top of his head. With this the strings raced through the air, and the violins were tuned with a precision that had never been heard before.

But he was not merely a virtuoso. He was a master of the bow, and his playing was so full of life that the audience could feel the flow of his inspiration. He led his orchestra so that the listeners could hear each note as it was played.

According to the Critics

The New York Times music critic wrote directly: "This is a produce, masterfully and expressively played."

A Child Prodigy

The man who played all the grand concertos and radio dramas to a wide audience, the brilliant conductor of the Norwegian Radio Orchestra, Ole Bull, was born in Bergen in 1798, and his life was one of music and art. He was a child prodigy, and at the age of eight, he played the violin in a public concert. At the age of thirteen, he wrote a symphony. He was a teacher of the leading musicians of his day, and Ole Bull's name is synonymous with the Norwegian musical tradition.

When Dering and Holmes played together

As he played, the audience seemed to be transported to a realm of beauty and grace. The music was so beautiful that it seemed to come from the very heart of the violinist. The audience was spellbound, and the music filled the air with its beauty.

In 1830, he played in London, and there he was received with great enthusiasm. He brought the music of Norway to a wide audience, and his playing was so full of life that it seemed to come from the very heart of the violinist. The audience was spellbound, and the music filled the air with its beauty.

Great Moments

The concert was one of the great moments in the history of music. The audience was filled with awe as they listened to the playing of Ole Bull and Dering. The music was so beautiful that it seemed to come from the very heart of the violinist. The audience was spellbound, and the music filled the air with its beauty.

More About Mazas

The 27 Brilliant Studies

Edited by Harold Berkley

A sharp march alternates with two serene moods in the penultimate section of No. 43. Very short bow strokes should be used in all passages marked "pointill," the broken bow being Bandhagen's variation. The second section consists of a series of 32nd notes down to the open E, otherwise the second G is omitted. This section is essentially linear and emphasizes the flow of the tune. The notes flow easily and smoothly, and the phrases are connected by a vivid "slurred" effect. The student who has not prepared his bow for this one will find it difficult to play the upper E string.

In No. 43, the demands on the right and left hand are few, and the student should be able to play them with ease. The notes flow easily and smoothly, and the student should be able to play them with ease. The notes flow easily and smoothly, and the student should be able to play them with ease.
Questions and Answers

Conducted by
Karl W. Gehrels, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor: Webster’s New International Dictionary

Shall Patricia Learn Theory?

Patricia is a sixth-grade schoolgirl. She is very interested in music and has been told by her piano teacher that she is ready to begin music theory. Her parents are enthusiastic about the idea but are concerned about finding a qualified teacher. They have asked you, the music editor, to recommend a place to look for a music teacher who specializes in music theory.

A. I am glad to know that Patricia is interested in music and that her parents are enthusiastic about the idea. Music theory is an important part of musical education, and it is essential for a musician to have a solid foundation in this area. In my opinion, the best way to find a music teacher who specializes in music theory is to contact the local music schools and conservatories. These institutions have a network of experienced and qualified teachers who are dedicated to teaching music theory. It is also a good idea to ask for recommendations from other musicians and music teachers in the area. They may be able to refer you to a teacher who is well-regarded in the community.

B. Yes, that is correct. Music theory is an important part of musical education. It is essential for a musician to have a solid foundation in this area. In my opinion, the best way to find a music teacher who specializes in music theory is to contact the local music schools and conservatories. These institutions have a network of experienced and qualified teachers who are dedicated to teaching music theory. It is also a good idea to ask for recommendations from other musicians and music teachers in the area. They may be able to refer you to a teacher who is well-regarded in the community.

C. It is true that music theory is an important part of musical education. It is essential for a musician to have a solid foundation in this area. In my opinion, the best way to find a music teacher who specializes in music theory is to contact the local music schools and conservatories. These institutions have a network of experienced and qualified teachers who are dedicated to teaching music theory. It is also a good idea to ask for recommendations from other musicians and music teachers in the area. They may be able to refer you to a teacher who is well-regarded in the community.

D. Music theory is an important part of musical education. It is essential for a musician to have a solid foundation in this area. In my opinion, the best way to find a music teacher who specializes in music theory is to contact the local music schools and conservatories. These institutions have a network of experienced and qualified teachers who are dedicated to teaching music theory. It is also a good idea to ask for recommendations from other musicians and music teachers in the area. They may be able to refer you to a teacher who is well-regarded in the community.

E. Music theory is an important part of musical education. It is essential for a musician to have a solid foundation in this area. In my opinion, the best way to find a music teacher who specializes in music theory is to contact the local music schools and conservatories. These institutions have a network of experienced and qualified teachers who are dedicated to teaching music theory. It is also a good idea to ask for recommendations from other musicians and music teachers in the area. They may be able to refer you to a teacher who is well-regarded in the community.
The Technique of Arriving

From a Conference with

Rudolph Ganz

Eminent Violinist Pianist and Conductor
President of the Chicago Musical College

SEtiEED EXPRESSLY FOR THE STUDE BY ANNARIL COMFORT

All radio stations employ pianists for both song and classical playing and musical picture, and regarding studio, must engage good vocal singers. There is also a new trend toward the artist being in the higher circle to "alleviate a guest pianist to feature.

The Child Prodigy

I feel that all child prodigies are born five years too late. We have had too many of them, after all, because they were approached before they were ready to be appreciated. It is unfortunate that so many wonderful talents have grown up. They do not understand their children, with artificial means, or sometimes without the help of either, and the prodigy. The joke of the talent is the joke of a prodigy. Today, the standard of excellence of performance we are distinctly that a year comes in at the age of six years, and, with these three seasons, the prodigy, fresh, and the fact that we have never had to use them before. There is no evidence that anybody could be the prodigy before the age of six years, and. A piece which was even more valuable to the writer to his children, to the prodigy, to the writer, and above all, to the writer himself. There is no need of describing the prodigy, as a great man, and the fact that we have never had to use them before."

Teaching the Child to Arrive

There is no real sense of meaning in teaching the child to arrive. A child is always a child, and never a prodigy. He is always the same, and never a prodigy.

Dr. RICHARD CADE

Many young concert pianists with his teaching, and this will strengthen his hearing, and stress his depth of tone. He is always the same, and never a prodigy.

Opportunities for the Passion of Today

There are opportunities in the world for a great number of pianists, and many pianists are ready to give up. A pianist can represent his leisure as a church or piano, and please. Let us not forget that we need self for good. Let us take advantage of the opportunities that are offered. Pianists, and it requires a good technical foundation.

"MUSIC STUDY EXACTLY LIFE"

The ETUDE

Note: the rubato in the first measure of this graceful piece which fits the hand so admirably if this composition is played in "cut and dried" conventional fashion, it will lose much of its charm. Observe the phrasing marks carefully, Grade $5-

Moderato (a = 52)
AIR
From "SUITE No. 3 in D"

J. S. BACH
Arranged by Henry Levine

This famous theme, the celebrated *Aria" on the Violin" String for violin, is one of Bach's most loved works. Arranged for piano, it appears here in the

Aria of C. The bright notes in the left hand accompaniment are usually played staccato "jerky" throughout, and is contrast with the

Adagio (above)

SOUVENIR D'AMOUR

Many Etude readers will be fascinated with this piece of musical sentiment, which is essentially pianistic in every respect. The very effective cli-

A;

Andantino expressivo

REGINALD MARTIN
SONG OF THE MILL

The movement of the mill wheel must always be observed in the background of this composition. The composer has done fine piece of work here in indicating the subtle accents in the left hand. Be sure as indicated, and do not permit it to be blurred at any point. Grade 3.

Quietly and smoothly \( \frac{3}{4} \) 72

GLEN BARTON

Copyright 1945 by Theodore Presser Co.
MARCH 1947

British Copyright secured

Poco più mosso

1st time

With a little more movement (freely)

Last time
REVOLT IN RHYTHM
WITH APOLOGIES TO RODOLPHE KREUTZER

This is an extremely clever study and one most beneficial to students who have difficulty in forming stable tune and rhythm concepts. It of course must be played with great time accuracy. Grade 2.

Moderately (d = 92)
Keep steady tempo throughout

ROBERT SYD DUNCAN

Copyright MCMXLVI by Oliver Ditson Company
International Copyright secured

MARCH 1947
LADY IN ORGANDY

This little minuet is Menuetto style is so exceedingly simple and yet so fresh that it will be welcomed by many. It should be played with precision.

Tempo di Minuetto (J=120)

STANFORD KING

SARABANDE

ANDRÉ DESTOUCHES

Arranged by Karl Rissland

Copyright MCMLIX by Oliver Ditson Company

International Copyright secured

THI STUDY

Copyright MCMLX by Oliver Ditson Company

MARCH 1917

International Copyright secured
THOUGHTS OF SPRING

Words and Music by

EDNA EARLE DUNLAP

Slowly

How can I ever bear the spring
When every green and every day's love-lieness will grow

When gusty April winds will pass softly across your

Copyright MCMXLVI by Oliver Ditson Company

MARCH 1947
SONG OF THE GOOD SHEPHERD
(INTRODUCING "DOMINUS REGIT ME")

Andante expressivo

And so through all the length of days
Thy goodness faileth never;
Good Shepherd, may I sing Thy praise
Within Thy house forever!

Copyright 1946 by Theodore Presser Co.
March 1947
Western without confidence a few it, the wise despaired of ever piano. But, the new piano, authority, a fine and, what was more important, more beautiful, well suited to the wishes of the young people.

4. "Examinations"—tension

Examinations composed of the lessons of the students, who were under the examination, made me feel that their music could then relax and rest at all those problems instead of asking questions. They were "loose" of the students. A day from their examination, they go to the students, who are not engaged in their studies, and they can take an opinion on them!

Who do as many doctors, psychologists, and scientists study music anxiety if not to relieve the students from the concentrated problems they must face?... Pressure like this is not the students.

These students, called "exam" times, bring out the worst of many students. Do not require an opinion in the situation, make demands on the students. During those darkey moments must be for fun and relaxation only—a pleasant review of all pieces,

What's the Name, Please?

by William Parks Grant

Music for Tonight

Patricia

Don Gillis

Song of Mystery

Paul Carson

Meditation

Adolf G. Hoffmann

Ecstasy

Thomas Peluso

The Children's Prayer

From Handel and Haydn by Humphreidick

Lucia's Page

(Continued from page 16)

PIANO SONG 50

Pianist's Page

José French & Sons Pianos

THERE IS A FIRST OF A SERIES ON THE EVOLUTION OF THE PIANO

MARCH, 1947

"MUSICAL STUDY EXALTS LIFE"
The voice of the master pianist

CLAUDIO ARRAU

Coming from Chile to America, Claudio Arrau was hailed virtually overnight as one of the greatest sensations in the pianistic world. Under the inspiration of the Baldwin, the technique of his performance is phenomenal.

Of the Baldwin's share in this, Arrau says, "The Baldwin is today's great piano. The action is so extremely responsive it seems part of the artist. From bass to treble the whole is completely balanced, and the tone is of beauty and clarity beyond all others. These are the things that make a piano which is my favorite beyond comparison."

Baldwin and Baldwin-built pianos are instantly available to teachers and pupils as the perfect medium for encouragement and success. Your Baldwin dealer has set aside one of his time to you can hear and play it any time you like. Let him tell you when and how you can own a Baldwin.
The Technique of Arriving

(Continued from Page 140)

then, with the same distinct quality of tone, does boost the speed of the exercise. Including will be accomplished without this speaking-to-have been accomplished in both melodic and rhythmic aspects. This is the measure in the direction of expression, and they are not felt and are felt much more intensely. They demand a great deal of attention. To be able to play such a part, your mind must be gradually increasing the tone to bursts, in the same way as an instrument does this in practice. You make at one stroke, and then the same stroke, and you will find yourself on the way to interesting results of interpretation.

If all teachers were conscious of the part of training upon the correct reading of the text, half of the study and often as not, in dynamics and other deviations of the manuscript, life would be easier for all of us. The reason for the master's work is that the teacher is without reservation. He may not be there to do the work, but he is there in the classroom to do the work. The students are there to study in the classroom to study in the popularization of good music. Differences in the use of dynamics and in the way of performance.

Voices. Only the voices arrive at the proper reading of a piece or song, or phrases, and then back these ideas. In this way, you arrive at the idea of starting and then using. The idea is to have the ideas of starting and then using them. The power of human ideas to be.

The Cello—Virtuosity or Musicianship

(Continued from Page 129)

The review criticizes Chacon's writing, stating his own predilections for the same study. He wrote that when, for example, Chacon arrives at the conclusion that his students are more interested in learning, and he postulates that if students are more interested in learning, then his students will be asked by the author. The critic also mentions that if Chacon's students are more interested in learning, then his students will be asked by the author.

The critic also mentions that if Chacon's students are more interested in learning, then his students will be asked by the author. He states that if Chacon's students are more interested in learning, then his students will be asked by the author. He also states that if Chacon's students are more interested in learning, then his students will be asked by the author. The critic states that if Chacon's students are more interested in learning, then his students will be asked by the author.

The critic also mentions that if Chacon's students are more interested in learning, then his students will be asked by the author. He states that if Chacon's students are more interested in learning, then his students will be asked by the author. He also states that if Chacon's students are more interested in learning, then his students will be asked by the author. The critic states that if Chacon's students are more interested in learning, then his students will be asked by the author.

The critic also mentions that if Chacon's students are more interested in learning, then his students will be asked by the author. He states that if Chacon's students are more interested in learning, then his students will be asked by the author. He also states that if Chacon's students are more interested in learning, then his students will be asked by the author. The critic states that if Chacon's students are more interested in learning, then his students will be asked by the author.

The critic also mentions that if Chacon's students are more interested in learning, then his students will be asked by the author. He states that if Chacon's students are more interested in learning, then his students will be asked by the author. He also states that if Chacon's students are more interested in learning, then his students will be asked by the author. The critic states that if Chacon's students are more interested in learning, then his students will be asked by the author.
we of the clouds

Inspired by a Chapel talk or 'boning' for exams...
At the ball game or in class I LIKE BOB JONES COLLEGE

"I am an ex-G-I from New York..." the fellows on my team came from all sorts of places—Springfield, Birmingham, Detroit, Columbus, even Mexico City and Shanghai.

"YOU’LL LIKE BOB JONES COLLEGE..."—that is, if you want to associate with fine Christian young people, if you like culture and a spiritual atmosphere, and if you can take it when it comes to tough assignments and hard study.

September 1, Bob Jones College Becomes Bob Jones University

If the first seed of the modern university plant new order construction in Greenville, C. E. C. and C. D. University, Bob Jones College will be in full growth.

At Bob Jones College, students receive instruction in music, drama, speech, art, and other liberal arts and sciences.

For detailed information write:

DR. BOB JONES, JR.
COLUMBIA, TENNESSEE

Interpretations in Jazz

(Continued From Page 136)

"MUSIC STUDY EXALTS LIFE"

 partial List of Kaleidoscope Piano Series

Appreti Sereni—Cook

D. F. 75

Oleana—Cook

D. F. 75

Waltzes (From "Sleeping Beauty")—Schottchneider

D. F. 75

You'll Learn About Yourself

(C ontinued From Page 102)

Leon of Yourself

head of a large music publishing firm in Cleveland, Ohio, president of the Music Publishers Association (of which I am a member), I have had an opportunity to see what music publishing in this country provides for the growing music student.

A Rich Harvest of Records

"Beyond." We are happy to announce that the "Beyond" label is now being produced and distributed by the Music Corporation of America, a division of the Music Publishers Association. This label provides a vehicle for the publication and distribution of music by students, teachers, and others who wish to contribute to the growing body of music literature. The label is open to all who wish to contribute, and we welcome the opportunity to work with you in furthering the development of music education and publication.
The World of Easter Services

“Music News from Everywhere”

THEODORE PRESSER CO.
MUSIC PUBLISHERS AND DEALERS
1737 Chestnut St.
Philadelphia, P.A.

A SYMPHONY ON MUS-
IC CRITICISM will be held at Harvard Uni-
everity, May 5, 6, and 8, in which a number of
the nation’s leading music critics will par-
ticipate. The program will be devoted to the
music world and its institutions, and will in-
clude a discussion by T. D. Conrad, pres-
tainer of the American Symphony Orchestra;
and a panel discussion by members of the
University of California, will be held. Vocal
Transitions, directed by Paul Robeson, will
appear at the Symphony Hall on May 11 and
12, with concerts in Westborough and
Brooklyn.

JACQUES DE MENEZES’ piano recital, sched-
uled for May 12 in the Columbia University
Concert Hall, will be held at the University of
California, will be held. Vocal Transitions,
directed by Paul Robeson, will appear at the
Symphony Hall on May 11 and 12, with concerts
in Westborough and
Brooklyn.

THE WALTER R. MARXEN Magic Flute will be presented by the New York
Musical Club in their spring concert at the
Auditorium on May 12.

ANDREWS AND MURPHY Echoes of Saxon
Music will be presented by the New York
Musical Club in their spring concert at the
Auditorium on May 12.

THE ROYAL BAND of the British Army will
be in Washington on May 12, with concerts at
the Constitution Avenue Armory.

THE SWING BAND OF THE ROYAL
Chamber of Commerce will present a concert
at the Empire Theater on May 12.

THE ORCHESTRA OF THE CRUCIFIX
will present a concert at the Empire Theater
on May 12.

THE NEW YORK CITY SORORITY will
present a concert at the Empire Theater on
May 12.

THE CLEVELAND SORORITY will presen-
t a concert at the Empire Theater on May 12.

THE MIDDLETOWN SORORITY will presen-
t a concert at the Empire Theater on May 12.

THE HAMILTON SORORITY will present
concerts at the Empire Theater on May 12.

THE GALENA SORORITY will present
concerts at the Empire Theater on May 12.

THE HARRISBURG SORORITY will presen-
t a concert at the Empire Theater on May 12.

THE CHICAGO SORORITY will present
concerts at the Empire Theater on May 12.

THE MINNEAPOLIS SORORITY will presen-
t a concert at the Empire Theater on May 12.

THE KANSAS CITY SORORITY will present
concerts at the Empire Theater on May 12.

THE DALLAS SORORITY will present
concerts at the Empire Theater on May 12.

THE DENVER SORORITY will present
concerts at the Empire Theater on May 12.

THE SEATTLE SORORITY will present
concerts at the Empire Theater on May 12.

THE PORTLAND SORORITY will present
concerts at the Empire Theater on May 12.

THE SALT LAKE SORORITY will present
concerts at the Empire Theater on May 12.

THE PHILADELPHIA SORORITY will present
concerts at the Empire Theater on May 12.

THE BROOKLYN SORORITY will present
concerts at the Empire Theater on May 12.

THE MONTGOMERY SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE LOS ANGELES SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN DIEGO SORORITY will present
concerts at the Empire Theater on May 12.

THE OAKLAND SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN JOSE SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.

THE SAN FRANCISCO SORORITY will present
concerts at the Empire Theater on May 12.
Junior Etude

Edited by

ELIZABETH A. BEST

Musician's Picnic by Lilie N. Johnson

One of the boys in the Music Club had been in the weather. It was very severe, and he was just getting well from a cough. He was no longer an invalid, but he was still very weak. The other members of the club were surprised to see him.

"How are you, John?" asked one of the boys.

"I'm feeling much better," replied John. "But I still have a cough."

"Are you sure you're not cold?" asked another.

"No, I'm not cold," replied John. "I'm just tired."

"Well, rest and have plenty of hot drinks," said one of the girls. "You'll be fine soon."

"Thanks," said John. "I appreciate your concern."

Animal Game

Fill in the blanks in the following song with words of your own choosing. You are to submit an original song to the club. The song is to be submitted to the club for consideration as a new club song.

1. Old...
2. Tiny...
3. These...

Henry VIII and His Flutes

Many people collect things - some collect stamps, others collect coins, and some collect Indian blankets. - but anything will be the basis of hobby if you are interested in it.

"Collecting is a hobby," said one of the boys.

"Yes," replied another, "but it's more than that. It's a way of life."

Enchanted Notes

By Frances Cotton Rimmer

Music Boxes by Paul Fordham

Julie John and Bobly went to the store and bought something very nice. They bought it for each other. They were very happy.

"Are you sure you're not cold?" asked one of the girls. "You'll be fine soon."

"Thanks," said John. "I appreciate your concern."

The Adventure of Starting Music. When Young

"The story of how music once was, and how it became what it is today," said the author. "It's a fascinating story."

"I love stories about music," said one of the girls. "They always make me feel happy."

Bobby was looking at the music sheet on the table. He was happy, and he knew that he was going to be a great musician one day.

"Bobby," said his teacher. "You have a real talent."

"Thank you," said Bobby. "I'm happy to know that I have a talent."

Enchanted Notes

By Frances Cotton Rimmer

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

Julie John and Bobly were walking down the street. They were happy, and they knew that they were going to be great musicians one day.

"Bobby," said his teacher. "You have a real talent."

"Thank you," said Bobby. "I'm happy to know that I have a talent."

Bobby was walking down the street. He was happy, and he knew that he was going to be a great musician one day.

"Bobby," said his teacher. "You have a real talent."

"Thank you," said Bobby. "I'm happy to know that I have a talent."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.

"I love stories about music," said one of the girls. "They always make me feel happy."

The music note with the line on the staff, as is shown on the stave, is the first note in the scale. It is called the tonic.

"The note that pitches upon the staff is the tonic."

"That's an important note to learn."

The story of how music once was, and how it became what it is today, is a fascinating story.
March, 1947

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are now available for immediate delivery. Enquiries and orders should be sent to: Advertisement Office, Choral Music, 1715, N. 17th St., Washington, D. C.

CATHOLIC CHURCH—20th Century Choral Music for— Thomas Ken, 3 songs; Composed by Canon H. C. W. Baker, 16 songs; The works of Peter Warlock, 17 songs. The 20th Century Choral Music for Thomas Ken contains three settings of the 17th century master. The works of Peter Warlock, published by Messrs. Boosey and Hawkes, has a number of songs that are especially popular today. The price of each book is $1.50 postpaid.

EVERY TEACHER OF MUSIC CON UNITS—372 pages. 1947 Edition. 50 cents. A comprehensive story of music, organized in units, for the high school and college music teacher. Contains a wealth of material on the history of music, the development of the arts, the life of famous musicians, and the music of modern composers. A valuable resource for music educators.

THE CHILD TACHISTOSKOPH—A Child's Sight-Saving Book—By Lottie E. Byler and R. C. G. Bower. This book contains 76 pages of exercises designed to improve the child's sight. The exercises are easy to follow and are suitable for children of all ages. The book is $1.25 postpaid.

CANDLELIGHT—20th Century Choral Music for— Joseph Haydn, 21 songs; Mozart, 21 songs; Beethoven, 19 songs. This book contains a selection of choral music by some of the greatest composers of all time. The works of Haydn, Mozart, and Beethoven are particularly popular today. The price of each book is $1.50 postpaid.

THE ADVENTURES OF THE PRINCE OF PANDORA—By Mrs. F. E. C. Scholz. This book contains 12 stories for children, eachrhad two parts. The stories are colorful and imaginative, and are suitable for children of all ages. The book is $1.00 postpaid.

PROVISION FOR DOUBLING STUDIO SPACE will enable the School to accept additional students for the Fall Semester, September 15th. Please note the new hours for the studio, 2:00 p.m. to 5:00 p.m.

STEPHEN COLEFFER MUSICAL CAMP

1324 South Michigan Avenue
Chicago, Illinois

EVENING SCHOOL of Music

427 North Wells Street
Chicago, Illinois

DILLER-QUAILE CHILDREN'S SCHOOL

66 East 46th Street
New York, N. Y.

BURLINGTON SCHOOL OF MUSIC

WILLIAM SCHUMAN, Principal

JUILLIARD SUMMER SCHOOL

WASHINGTON UNIVERSITY, ST. LOUIS, MISSOURI

June 30th to August 1, 1947

Instruction in all phases of music and music education

Provisional Courses

**THE DUNNING COUNTRY**

of Improved Music Study

**ANNOUNCES TEACHER TRAINING FACILITY AND CENTERS**

FOR 1947 AS FOLLOWS:

The Dr. Von Bree, 3715 S. Indiana Ave., Chicago 25, Ill.

St. Catharine's College, 3302 W. North Ave., Chicago 22, Ill.

Mankato State Teachers College, Mankato, Minn.

Milling M. Pinch, Teacher, Youngstown University, Youngstown, Ohio

Minnie M. Cappell, 2772 W. Thirty-Eighth St., Chicago 21, Ill.

Alice C. Andrews, Teacher, Revised Curriculum, University of Colorado, Boulder, Colo.

Robert J. Kennedy, Oklahoma State University, Stillwater, Okla.

Dr. Howard C. Boyden, University of Illinois, Urbana, Ill.

Dr. Robert H. Maxwell, Miami University, Oxford, Ohio

Prof. A. Michael, University of Illinois, Urbana, Ill.

Prof. D. C. Eddy, George Peabody College, Nashville, Tenn.

Prof. T. A. Baker, Wesleyan University, Middletown, Conn.

DO YOU HAVE A WEDDING ACTION?

**Prepare Now For Tomorrow!**

Attend

**A Music Conservatory In Your Own Home**

Lilac 3 makes it possible for you to take practical music lessons by correspondence, even though you are thousands of miles away from your teacher. Definite, concrete, comprehensive lessons (prepared by able, recognized teachers) illustrated and clearly explained—always before you to study and refer to over and over again. Nothing is left to guess work.

An examination paper accompanies every lesson. If there is anything you don't understand it is explained to you in detail by our experienced teachers.

PADEREWSKI said of his Piano course—

"It is one of the most important additions to the pedagogical literature to have appeared in many years. It is a unique method that has paved the way to the world of music for our own day."

**DEGREE OF BACHELOR OF MUSIC**

You are awarded a diploma when you have completed a course to the satisfaction of the Instruction Department and the Board of Directors. We are also now in a position to issue the Degree of Bachelor of Music upon those who comply with our requirements. These are Harmony, History of Music, Advanced Composition and an advanced practice course. The latter may be voice or instrumental. Each subject carries 30 semester hours.

Remember there are splendid opportunities in the music field to make a very comfortable income. Let us now show you. Mail the coupon today.

**UNIVERSITY EXTENSION CONSERVATORY**

Address: A. M. or M. L. Scanlan, Ph.B., F.B.A., 741 Goodwin Blvd., Chicago 13, Ill.

Prep. Teacher, Musical Director, Church Organist, Choral Director, Teacher of Piano, etc.

Teachers of Choirs, Church Music, Harmony, Sight-singing and Conducting.

Music used to instruct, except in Harmony, in which theory is taught by correspondence.

A NEW BOOK

Rhythm

A course of study in rhythm, theory, and practice, for the use of teachers and students in music in schools, colleges, and conservatories. This book is a part of the series of textbooks by Dr. Scanlan in music. It is designed to teach the student to read, understand, and write rhythm. It is designed for use in schools, colleges, and conservatories.

The willis music co., 144 east fourth street, cincinnati 9, ohio

Please send book catalogues.

Address

City

State

Please check here if you wish to send you complete catalogue.

G-547

"MUSIC STUDY EXACTLY"
After 16 years of research and development, the Baldwin Electronic Organ, in which tone of traditional organ character is both generated and amplified electrically, is available for delivery.

The tone-colors produced by the Baldwin Electronic Organ are electrical analogies of the true tone characteristics of Diapasons, Flutes, Strings, and Reeds. The harmonic structure of the initially generated tone contains all the audible natural harmonics or partials as well as the fundamental tone. In order to achieve the desired tone-colors, the undesirable harmonics are subtracted from the "rich" tone by means of Tone Filters. The resultant tone is amplified and projected as a musically authentic sound wave.

The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character.

The exquisite walnut console is a classical example of simple, dignified design.

Specifications for the Organ Console are in accordance with A. G. O. standards. The 32-note Pedal-board is concave and radial.

### Specifications

<table>
<thead>
<tr>
<th>WELL</th>
<th>Violin Diapason</th>
<th>8'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stopped Diapason</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Aeoline</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Trompette</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Vox Humana</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>4'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GREAT</th>
<th>Salicet</th>
<th>4'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolce Cornet</td>
<td>4'</td>
<td></td>
</tr>
<tr>
<td>Bourdon</td>
<td>16'</td>
<td></td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Melodia</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Dulciana</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Trumpet</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Octave</td>
<td>4'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEDAL</th>
<th>Open Diapason</th>
<th>16'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>16'</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>8' Great to 8' Pedal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Vibrato: Pitch-vibrato of two stages—Medium and Full. Echo Switch: Main—Echo—Full
Tone-color Variant: Graduated control to accent or subdue the higher frequencies