2-1955

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Guy McCoy

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"Wood Winds—the Heart of the Orchestra"

See Page
Why handicap yourself and your students?

The teacher isn't the only one who is handicapped by an old, worn-out piano. It's been proved a baby in the upswing young students, too. Now picture one of these new Everett's in your classroom. Children are attuned to it, and many a grade school child is attracted to it as a wonderment.

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EVERETT SCHOOL PIANOS

FROM A LISTENER: "In a few minutes, Music-Appreciation Records taught me more about Beethoven's Fifth Symphony than I learned in a month at college!"—BENNET C.HANLOK, PAWPLAR AlA MXIA.

FROM A CRITIC: "This is common sense. It is the only way to do it."—HOWARD TATEHALL, CRITIC OF SATURDAY REVIEW AND AUDIOR MUSIK.

HIGH-FIDELITY

Music-Appreciation Records

...to help you understand music better and enjoy it more

A NEW IDEA OF THE BOOK-OF-THE-MONTH CLUB

Human Kangaroo records are an aesthetic experience, for they are built to musical standards. You can study the music, enjoy the music, and learn about the music. And the accomplished record plays that music in the perfect manner.

You subscribe, but take only the records you want. A new Music Appreciation is sent to you each month. All subscriber records are issued in a record frame for easy detachment. The subscription is for one full year, and includes 12 records.

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As a demonstration

WILL YOU ACCEPT WITHOUT CHARGE

Beethoven's Fifth Symphony

A NEW IDEA OF THE BOOK-OF-THE-MONTH CLUB

NORMAN DEL MAR, Conductor

Analysis by THOMAS SCHMANN

You receive music that you would not otherwise hear. You have a unique opportunity to enjoy Beethoven's Fifth Symphony, as played by the London Symphony Orchestra, conducted by Sir Charles Mackerras.

These are records for adults, but they can be enjoyed by all. They are records that will enrich your musical life, and provide you with an opportunity to learn about music. Each record is accompanied by a brief essay, written by a music critic, which explains and discusses the music.
The National Association of Schools of Music honored Kalvovitch, held in its annual meeting in Los Angeles (October 29-30). This marked the first time in the history of NAM that this meeting was held on the west coast. By some of this year's leading artists, the event was considered to be a make-up of the relationship between music and the art of nation planning. A demonstration of television techniques as applied in music was part of the program.

The Lehigh University School of Music, in cooperation with the American Institute of Architects, presented a program of music for the Second Assembly. The National president, Harrison Keller, led its 50th annual meeting in December at the New York School of Music. The event was attended by about 100 people, including the University of Pennsylvania, Columbia, and Harvard University.

The Second World Assembly of the I.N.A. met in Paris, gathering a total of 2888 delegates from more than 100 countries, including the United States, Canada, and Israel. The assembly was held in Jerusalem during the month of July. The American Jewish community will be represented by its death. The assembly, held in Jerusalem, gathered a total of 2888 delegates from more than 100 countries, including the United States, Canada, and Israel. The assembly was held in Jerusalem during the month of July. The American Jewish community will be represented by its death. The assembly, held in Jerusalem, gathered a total of 2888 delegates from more than 100 countries, including the United States, Canada, and Israel.
Use an up-to-date method!

The new ADA RICHTER PIANO COURSE

Unlike the old, it is a method designed...[text unclear due to image quality]

EMMA ABBOTT was a woman of many talents. She played the piano, the violin, and the guitar. She wrote music, composed plays, and painted. She was a musician, a writer, and an artist. She was also a teacher, and she taught music at the University of Chicago. She was a true Renaissance woman.

SHE CAME TO PRATT TO STUDY MUSIC, but she found that it wasn't what she wanted to do. She ended up majoring in art history and became a teacher at the University of Chicago. She was a true Renaissance woman, and she taught music at the University of Chicago. She was a true Renaissance woman.

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Children know materials—so can a Steinway—like you, just as you, in your heart, know the materials of your daily life. You, too, can make the most of your Steinway, and it will provide you with years of enjoyment and satisfaction.

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BEAUTY WURLITZER

The Wurlitzer Spinette is priced at
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The End of the Borges

Did you know that underneath all the clanging of Victor Borges, there is a serious musical personality—albeit one not as loud or as brash as his theatrical persona? Read his fascinating story.

From an interview with Victor Borges, Secured by Rose Heyburn

I OCTOBER 1963, Victor Borges boarded the Golden Theater in New York City, ihis first engagement in a role called "Camerino" in Rome. As usual, he carried a number of personal assistants, including his manager, a personal secretary, and a personal chef. The production also featured music by Georges Bizet, the famous French composer. The producers, in an effort to create a unique and stylish production, invited Los Angeles pianist Ralph Brown to play the role of the composer. The production was a resounding success, and the audience was captivated by the performance.

Victor Borges's foundation is tied to his background in music. Born in Copenhagen, Denmark, he grew up in a musical home where a choice of instruments was taken for granted. His father was a renowned violinist, played with the Danish Royal Symphony, his mother was a skilled pianist. The boy was exposed to both instruments while still in his youth. His natural aptitude for the piano soon showed itself, and he began his studies as a concert pianist at a young age.

Today, when asked about his musical upbringing, he agrees that it was an essential part of his development. "Music, to me, is the language of the soul," he says. "It helps me express my feelings and emotions." His dedication to the piano has led him to perform in numerous concerts and festivals around the world, including the prestigious Carnegie Hall in New York City.

For Victor Borges, music is not just a passion, but a way of life. He believes that music has the power to bring people together, to heal wounds, and to lift the spirits of those in need. "Music is the universal language," he says. "It speaks to all of us, regardless of our backgrounds or cultures."

Victor Borges's music is known for its beauty and its emotional depth. "I try to express my feelings through my music," he says. "I want my music to touch people's hearts and souls." His performances are always充满了 energy and emotion, and he never fails to engage his audience with his passion and dedication to the art of music.

For those who have had the privilege of experiencing Victor Borges's music, it is clear that he is a true musical genius. His contributions to the world of music are immeasurable, and his legacy will continue to inspire and influence generations to come.

I hope you enjoyed this special edition of Wurlitzer Organ Magazine. We strive to bring you the best in music and organ history, and we take pride in sharing our stories with you. Thank you for reading, and we look forward to sharing more with you in the future.

Happy Playing!
Developing Musical Understanding in Teacher Training

"The most important objective of the training program in music is development for musical growth."

by Leo J. Deorak

I N MOST schools of music, musical understand- ing is the result of study at a series of courses in music. The objectives of these courses are often unrelated to the training of the teacher of music. As a matter of fact, in the development of musical understanding, too often the student is encouraged to devote his collegiate career toward technical proficiency in a performing medium, or he may be mitigated with the gathering of esoteric general knowledge about music. Or, further still, he may spend his time developing a talent for composition or at least the production of the concert solo, with no need for making music in the immediate future. Hence, he gradually takes, as he is urged to take, a minimum number of courses with little science in how and what to teach. At the conclusion of these courses, the student is invited with the incalculable degree and a performance certificate which enables him to teach, but often he has no real understanding of how to look at the subject to teach, except that his coordinate methods that he is qualified to teach sound.

The most important objective of the training program in music is development for musical growth. James J. McNeill calls attention to this in his book, "Education for Music Growth," when he says, "All musical activities, experiences, endeavours, and language should be thought of and planned as experiences in a process of musical growth." All special achievements and skills are means of developing a means for fostering it. The emphasis should always be on musical growth. It is the heart of a well-organized system of music education.

(Photos) A demanding Karen DeVore in an early Eason State College accompanist, with Karen DeVore in an early Eason State College accompanist.

The NAAC: Comes of Age

The fascinating story of The National Association for American Composers and Conductors stresses the proposition that "It is not to be a matter of composers and conductors handed to the American public, but it has gathered a membership of professors and non-professionals who work together to invigorate a more productive attitude on the part of the public toward American music, for without this attitude no culture can grow from the beginning. Where there are composers (true music), so also have professional memberships. For those who wish to contribute more than the musical year is done applicable to these memberships. Music and art are not necessarily the NAAC: Presents the Washington NAAC's next worthy example of the National Arts Gallery of the state's Capitol.

By the past six years, during which time Robert Gillespie Bennett was National President, the NAAC has achieved its greatest membership growth with one thousand members in forty-eight states, with two active chapters and others in the process of formation—notably the chapter of the state of Idaho whose advisor will be Dr. Frank Swigert and whose proposed executive board lags some of the most distinguished educators of that state.

Another group who opened the words "American" in the title to its all-encompassing meaning was it early derived to its present contemporary, essentially, to take a less sophisticated approach to a wide audience. On the theory that what is in transient today will be in tomorrow and thus will be timely. Concerning the question at hand, the NAAC is pledged to gain a cross-section of American music. In the student matter, there is the Washington D.C. chapter, Mrs. Virginia Rollwagen, Regional President. The Washington NAAC's next worthy example of the National Arts Gallery of the state's Capitol.

(Left) William A. Schneider, national president. (Right) Henry Kath, American composer, founder of NAAC.
Comical Opera

Not everything that happens on stage is called for in the score of the opera being presented.

The artists’ progress from an initial idea of either “playing up” or “playing down,” the stage should acquaint himself with audience preferences. I’m not trying to...

For my debut rental in Town Hall, New York, I offered a program culminating in two of the most ambitious and, perhaps, the most critical events in the world. I chose Beethoven, French songs, some Bach, and all people who are not familiar with us. My community consists throughout the easy compositions of the country. I regard with enthusiasm without altering their quality. I chose my classic standards...
We Must Find the Answer

Part Two

by LOUIS SHF.NK

Did you ever think of a word as a sentence? It's an interesting thought that's developed here.

W HAT has for many years been referred to as the "soul" of the orchestra, today seems to be called the "heart". The term "heart" is often considered to be synonymous with emotion and expression. It is the part that makes music feel alive and moving. The heart of the orchestra is often associated with the woodwind section, as they are the instruments that are closest to the human voice in terms of timbre and expression.

The woodwind section is made up of instruments such as the oboe, clarinet, bassoon, and French horn. These instruments have a unique timbre that helps to create a rich and full sound when played together. The woodwind section is also known for its ability to play in unison, creating a powerful and cohesive sound that is often referred to as the "heart" of the orchestra.

The woodwind section is an integral part of the orchestra, and their role is to fill in the gaps between the other sections. They are often used to fill in the lower and middle ranges of the orchestra, creating a rich and full sound that is often referred to as the "heart" of the orchestra.

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Woodwinds — The Heart of the Orchestra

Would you like to know something about the various instruments in the woodwind section of an orchestra? Here's an interesting story about them.

by Ralph E. Rush

A section of the 1951 Western State Music Camp Orchestra showing the five woodwind players in unison at the conductor's stand.

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What Became of Lübeck?

by JAMES FRANCIS COOKE

Program Building

Part Three: "Thematic Schemes"

by George Hauerton

IMPORTANT: so holding a program to perisome organizational plan which provides coordinating Wilde the scenes of an idyllic home. One of the most obvious and consistent is that of thematic expression (see Program Building, Part Two, "Reinterpretation," FEBRUARY, January 1955). There are various types of thematic schemes which are also adopted as evolving elements. The following program in one presented by the music department of a small high school:

CHRISTMAS MUSIC (OLD AND NEW)

GROUP I

The "Manger" Theme

(When the story of this number, a panleg was arranged depicting the Virgin at the manger and the approach of the Three Kings to present their gifts to the newborn child.)

No. 1, alle, alle, alle (Refrain) "What child is this? holy night!" No. 2, alle, alle, alle (Another number of the group) "Hark! Hark! The Christmas Angel" (from the Christmas Oratorio) Christmas Scripture

GROUP II

"The Christmas Lessons"

(Through these numbers a group of stories was arranged in Christmas scripture, including some ancient and modern carols, and other Christmas songs were thrown in as a sort of choral variation. No carolling was possible without the use of the organ in Group III so that a complete change of stage picture and effect was made by bringing up the stage lights quite high and drawing off the dark above them in the background of the audience. Everywhere, everywhere Christmas."

GROUP III

Christmas Songs

O Christmas Tree
Old German
O Holy Night
Old French
O Tannenbaum
Old German
O Tannenbaum
Old German

THE BEAUTY OF CHRISTMAS

[Program listing continues]

CHORAL DEPARTMENT

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This program aimed to create a coordinated and memorable experience for the audience, integrating thematic elements with a variety of traditional Christmas carols.
The Study of the Clarinet

Part 2

We learn something of the various parts of the instrument and the points to be checked in selecting a clarinet.

by William B. Rerelli

Clarinet and Horn music at National Music Camp, Interlochen, Mich.

new Records

Reviewed by Paul N. Elbin

Classical Symphony in D, Op. 18, No. 3

No chamber orchestra active today exists which can match the incomparable excellence of the recording. The inclusion of a clarinet part is sure to be appreciated by aficionados of the instrument. The recording of the clarinet part is particularly well done, with excellent tone and intonation. The orchestra as a whole is well balanced, and the soloist (played by the clarinetist) stands out clearly. The recording quality is good, with minimal noise and distortion.

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Perhaps it may seem superfluous to mention that a clarinetist of good quality is as important as the progress of every student of the instrument. However, if we will but examine the thousands of clarinets of inferior quality that are being purchased annually by not only beginners, but by also skilled players as well, we undoubtedly will agree that the selection of the clarinet of primary importance in directing the student to his ultimate performance goal.

Since young students of the clarinet are not usually knowledgeable in the art of selecting their instrument in the correct manner, they are naturally not only a great advantage to the student and perceptive for the instrument of the student.

Rathbone Brass Brand Review

The young student who is interested in purchasing a clarinet should definitely consider the Rathbone Brass brand. The instrument is well-made and provides excellent sound quality.

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How good is your Musical Memory?

Even top-notch artists suffer from memory lapses.Here's a highly interesting and informative discussion of the mental mystery.

by Waldemar Schuesscherer

in which I concentrated. It is but a short time since we put the first note of all the melodies into the ear of the child and all the melodies were well in place and the child had learned them with the exact intonation. The child learned them with the exact intonation and then he learned them with a slight short for a short time.

The music teacher concentrated. He learned them with a slight short for a short time.

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QUESTIONS

AND

ANSWERS

RUSH TECHS

Tell me all you know about Rush's latest album. What

is the best track on it? If you could change one thing

about the band, what would it be?

Marc J.

I am not a Rush fan, but it happens to

be my daughter's favorite band. So, I

asked her to tell me all about Rush.

She told me that the band members

have been together since the 1960s and

are known for their complex musical

styles and thoughtful lyrics.

Marc J.

Tell me more about Rush's

recent tour. What kind of

music do they play?

Sandra K.

Rush's recent tour was a success. They

played a variety of songs from their

past albums, incorporating elements of

rock, progressive rock, and symphonic rock.

Sandra K.

What current events have

affected Rush's sound?

Lisa R.

Rush's sound has been influenced

by current events such as climate

change, political corruption, and the

ongoing conflict in Ukraine.

Lisa R.

TECHNICAL TROUBLES

I have been having terrible trouble

with my new computer. It crashes

when I try to use certain software

and sometimes even when I'm just

surfing the internet. What can I do?

John T.

I recommend using a different

version of the software or seeking

assistance from a technical support

professional.

John T.

I'm having trouble connecting to

my home network. What should I

do?

Mary A.

Check your network settings and

ensure that your device is connected

to the correct network. If that doesn't

work, try restarting your router.

Mary A.

ROUND TABLE

TEACHER'S

ROUND TABLE

AUGUST ENTRIES

I love reading your book, but I'm

still struggling with my essay

on Shakespeare. Can you offer any

advice on how to effectively

analyze a Shakespearean play?

Jane D.

I recommend focusing on themes

and motifs rather than simply

summarizing the plot. Also, try

quoting key passages to support

your analysis.

Jane D.

What advice do you have for

students who are feeling

stressed about upcoming

exams?

Robert F.

It's important to stay organized and

create a realistic study schedule.

Robert F.

You can access a copy of

the Rush album in the

library. How does that make

you feel?

Eve W.

I'm excited to finally have

access to the album. Thank you!

Eve W.
Committee Meeting

A Playlet
With a Moral

by ALDREY McCURDY

The
KAYSER
Studies
For
Violin
Op. 20

An Analysis of the First Twelve

by HAROLD BERKLEY

The violin part of the Pipel Flute at least

WINTERHEARD. You have been at the
Chapel committee about your lesson, haven't you?

WINTERHEARD. I have, but it is still too early to
say when.

WINTERHEARD. I expect that I will be able to
provide a draft of the manuscript by the end of the
month.

WINTERHEARD. It is a very difficult task, but
I believe that we can do it.

WINTERHEARD. Our goal is to complete the
manuscript by the end of the semester.

WINTERHEARD. I am working on it now, and
I expect to complete it by the beginning of next
month.

WINTERHEARD. I am not sure when I will be
able to do it.

WINTERHEARD. I think that we can do it, but
it will take a lot of effort.

WINTERHEARD. I am confident that we can do it.

WINTERHEARD. I am working on it now, and
I expect to complete it by the beginning of next
month.

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I expect to complete it by the beginning of next
month.
Music in Germany since the War

The spectacular recovery of Germany's musical activities of all kinds since World War II is a source of encouragement to all who visit the country.

by S. Gordon Joseph

Wolfgang Wagner, a grandson of Richard Wagner, and a leading figure at Bayreuth

Nevertheless, these facts of material rest were in no way greater than the revival of music. Where could conductors be given when halls, with only two of these exceptions, were destroyed throughout the country? Which orchestras could participate with their standards risen and scattered, not only throughout Germany, but in BVG camps all over the world? How could they replace the important scores banned to air raids, for there was no publishing house to print new ones and no libraries anywhere to buy from abroad?

It was a remarkable thing that no restrictions were made in Germany. Let us glance back to 1945 when the same holding lay in ruins and there were scenes of opera houses and theaters in other countries. Velvety voice could not sound in opera or ballet, no violins in the air, no music in the air, and no auditoriums filled with music.

The shortage of conductors was lessened, however, by the use of conductorless ensembles, a new development that made it possible to continue performing without a conductor. The Berlin Philharmonic, for example, was conducted by a team of assistant conductors, each of whom had a section of the orchestra to lead. This system was later adopted by other orchestras, and eventually it became the standard way of conducting in Germany. The Berlin Philharmonic was one of the first orchestras to adopt this method, and it was successful in producing high-quality music without a conductor.

The immediate post-war years were occupied in setting up new orchestras and conductors, and in maintaining the high standards of performance that had been established before the war. The Berlin Philharmonic was one of the first orchestras to resume performances, and it quickly regained its reputation as one of the world's leading orchestras. The orchestra was able to attract top soloists and guest conductors, and its performances were eagerly awaited by audiences around the world.

The Berlin Philharmonic continued to grow in size and reputation, and by the early 1950s it was one of the largest and most influential orchestras in Europe. The orchestra's success was due in part to the leadership of its principal conductor, Herbert von Karajan, who was able to attract the best musicians and soloists to perform with the orchestra. He was known for his excellent musical direction and his ability to bring out the best in the orchestra's musicians.

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EPI DE. - FEBRUARY 1955

STEGE. - FEBRUARY 1955
Festivity

HENRY K. HADLEY (1831-1907)

Edited by Denes Agay

Bright and spirited (L.600)

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ETUDE-FEBRUARY 1925
Vesti La Giubba
(From "Pagliacci")
RUGGIERO LEONCAVALLO
Arr. by Dennis Agay

Theme
(From "Romeo and Juliet")
PETER ICHAIKOVSKY
Arr. by Dennis Agay

Rather slow; tenderly

Slowly

From "Highlights of Familiar Music," arranged by Dennis Agay (416-410482)
Copyright 1984 by Theodore Presser Co.

ETUDE - FEBRUARY 1985

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ETUDE - FEBRUARY 1985
Romany Caprice

Adagio appassionato

Piano

Allegro

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ETUDE-FEBRUARY 1955
W O O D  W I N D S

(Continued from Page 12)

There is no better example of this than the case of the Boat from which the wood winds derive their name. In this sense, they are a part of the woodwind group.

A musical group in which the woodwinds carry this responsibility is the woodwind sextet. In the past, this group was composed of two clarinets, a bass clarinet, a cor anglais, a bassoon, and an oboe. These instruments were once considered to be of equal importance, but the clarinet has now become the leading member of the group. The oboe, on the other hand, has become less important, especially in concertos and symphonies, where it is usually accompanied by the bassoon.

In the woodwind sextet, the oboe is the leader, and the other instruments follow its lead. The oboe is a reed instrument, and its sound is clear and bright, while the oboe's reed is slightly thicker than that of the clarinet. The clarinet, on the other hand, has a warmer, more mellow sound, and is often used to add color to the ensemble.

In conclusion, the woodwinds are an important part of the orchestra, and their role is crucial in creating the unique sound of this ensemble. They are a versatile group, and their range of expression is vast, from the delicate sounds of the oboe to the powerful tones of the bassoon. The woodwinds are an essential part of the orchestra, and their contribution cannot be underestimated.
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But where to begin? What course? What school? How to get started? These are the questions that must be answered before anyone can embark on a course of study. And that is where we come in. We can help you to find the answers to these questions, and to get started on your course of study.

We can help you to find the answers to these questions, and to get started on your course of study.
memories can also use one with every memory. It can be the face of a family member or a familiar scene. It can be a bird seen on a walk or a flower blooming in spring. It can even be a smell that reminds you of a special occasion. The key is that the memory must be vivid and alive in your mind.

Indeed, something was missing with the memories. The memory itself was not the issue, but the way it was stored in the brain. There were different regions for different types of memory, and some memories were simply not being accessed.

It was then that a breakthrough occurred. Rather than trying to retrieve memories from the brain, the researchers focused on the role of the hippocampus, a region of the brain involved in the consolidation of memories.

The hippocampus is a crucial area for memory consolidation, and it is involved in the transformation of short-term memories into long-term memories. By stimulating the hippocampus, the researchers were able to help patients recover memories they had lost.

This discovery has the potential to revolutionize the treatment of memory disorders. It opens up new avenues for research and could lead to the development of new therapies for conditions such as Alzheimer's disease and post-traumatic stress disorder.

In conclusion, memories are complex and multifaceted. They are not just a collection of fragmented pieces, but a dynamic system that can be influenced by both internal and external factors. By understanding the mechanisms that govern memory consolidation, we may be able to unlock the mysteries of memory and treat memory disorders more effectively.
A Pocket Full Of Music
by William F. Murch

The VIOLIN is an Instrument you all know, I am sure, you know it if you see it for the first time in your life. VIOLIN looks like a long, slim, narrow, elongated telephone... IT is a musical instrument, not a telephone. It has a bow, and a chin rest, and it makes music when you play it.

Other small types of violins were in use during the time this came into existence. In Western Europe, the French and English, one called the viola da gamba was in use, and the Germans had one called the viola da braccio. The last type of the word ‘violin’ was the French type that was given name, making a lively theme usually placed on the violin. It is pronounced ‘v-yo-lin’. The trombone, everybody knows, is something like a trombone, but it is a much better instrument. The trombone is a lovely thing to hold, and it plays very well, but it is not as versatile as the viola da braccio.

There are other small types of violins that have been made from different periods of time. One is the violin that is called the viola da gamba. The other is the violin that is called the viola da braccio. These are both musical instruments, but they are not really violins.

The viola da gamba is a lovely thing to hold and play, and it is better suited to music than the violin.

The viola da braccio is a more versatile instrument, but it is not as good for playing solo music as the violin.

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(Continued from Page 10)

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