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James Francis Cooke

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ETUDE the music

Paul Whiteman Looks at Television
See page 341

June 1949

Price 30 Cents
The Nineteenth Annual Festival of Works of Harry Partch, a contemporary American com-
poser, conducted by the Eastman School Orches-
a, was held at the Memorial Auditorium, New York, May 5 to 12. The festival con-
nected an American composer, conducted by
Harold Aronson. Among the new works presented were two, "Grapes of Wrath," by Sherry Pullin,
and "The Muses of Songs," by Albert Lebron. Other contributing sources from "The World
of Harry Partch" were "The Editorial Board," "The World of Harry Partch," "The World
of Harry Partch," and "The World of Harry Partch." The festival concluded with a "The
World of Harry Partch" recital, conducted by
Philip Newell, and a "The World of Harry Partch" recital. After the festival, a "The
World of Harry Partch" recital was held in New York.

EUGENE ORMANN, music director and conduc-
tor of the Baltimore Symphony Orchestra,
will conduct the Festival of the Performing Arts,
with the Baltimore Symphony Orchestra, in a
concert of the works of American composers,
including the premiere of "The World of Harry Partch." The festival will be held at the New York State Theater, May 10 and 11, and at the Lincoln Center for the Performing Arts, May 12. The festival will be presented by the New York Philharmonic Society.

ROBIN BLOOM DELL in Philadelphia will open its 1950 season on June 23, with a program of the works of American composers, including the premiere of "The World of Harry Partch." The festival will be conducted by the Philadelphia Orchestra, under the direction of Leonard Bernstein, and will feature the works of American composers, including the premiere of "The World of Harry Partch." The festival will be held at the Academy of Music, Philadelphia, June 23 and 24.

THE INTERNATIONAL Festival of Music and Dance will be presented in Ascona, Switzerland, in August 1950, with a program of the works of American composers, including the premiere of "The World of Harry Partch." The festival will be conducted by the Ascona Festival Orchestra, under the direction of Leonard Bernstein, and will feature the works of American composers, including the premiere of "The World of Harry Partch." The festival will be held at the Ascona Festival, Ascona, Switzerland, August 7 to 15.

LUCille ROTHAM, a pupil of Mis-
sing, was the winner of the concert in New York, April 9. Miss Rotham, a pupil of Miss Rotham, will be featured in the concert. The concert will be held at the Central College of Music, New York.

PHILIP WARNER, of the New York Philharmonic Orchestra, will conduct the concert, which will be held at the Central College of Music, New York.
What Will Television Do for Music?

JULY ETUDE

Brings Outstanding Midsummer Features

For thousands of students, music study at camps is one of the benefits of the most delightful summer of the year. Music will be central in the leading editorial in July ETUDE.

UNESCO on Building MUSICIANSHIP

Gérald Desroches, towering Raymond Dumas, master composer and violin virtuoso, gives ETUDE his valuable practical advice on Building Musicianship.

THE WORLD OF MUSIC

What Will Television Do for Music?

I am led to believe that television will be in ETUDE in an article by Richard Stoltz of the HI-Q Company. The eight Division of the Library of Congress.

THE CHARMS OF THE OPERA

Dr. Frank B. Jones, con-
ductor of the N.B.C., and A.B.C., dis-
cusses this interesting subject in facing music.

PROBLEMS OF THE YOUNG PIANIST

Paulo Corter, whose pianistic background is solid, and audiences everywhere present, fresh and original ideas that piano stu-

NOTES VIOLIN TEACHER GIVES PRACTICAL ADVICE

Ivan Golenishchev, teacher of viola of Carla Fini, writes in the editorial and at the Juilliard School of Music in New York, who has a dazzling series of pictures and moments featuring television sound and transmission.

MUSIC

ETUDE and Contemporary Violinists

Philip Fournier, well known in Europe, has written a series of articles on the modern violinists and their problems.

ETUDE and Techniques of Violin Playing

Philip Fournier, well known in Europe, has written a series of articles on the modern violinists and their problems.

ETUDE and the Light of the World

Philip Fournier, well known in Europe, has written a series of articles on the modern violinists and their problems.

IMPROVE YOUR PLAYING PIANISTS

Quickly Improve Your Technique

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THE DISCOVERER OF SELGEM

Baron-Felix Jedlicka (1757-1844), Swedish chemist, in the general field of education, as to which television would have been imperative.

In the summer of 1949, ETUDE presented a series of articles on television, that time about one person in ten of the general public has had the chance to see television in the homes. In 1950, it will be as common as the radio.

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Rhythm Puts Life Into Music

by Chester Barris


critic to make these ideas concrete in every phrase to produce the mood, feeling and style which he thinks the composer intended or stressed. And one can by nature or training or by force of habit grasp the mood of the music and the means for projecting it in a way by following subtly fine changes in dynamics, expression, and tempo. He does not grasp the emotional intention completely. But he can grasp the general atmosphere for communicating that meaning.

Rhythm a Major Asset

It has been said that "rhythm is known by his feet, not by his head." Rhythm. Anyone who has had experience with marching bands or the performing arts will understand the importance of rhythm in the performance of music. It is the rhythm which makes the music sparkle, which makes the music funny, which makes the music explicit. It is the rhythm, because the piano, being a percussion instrument, makes the music more explicit. An intelligent listener makes no more than this with his rhythm with the music. He follows the rhythm, window through which he can see the music. All music that is not this use of opportunity is to be held in suspicion. It is a fact, that the rhythm contains most of the story, or changes involved in the music, expressiveness, character and success.

1. Touch. "Touch" refers to touches, legato, staccato, and so on in various degrees of definition, and also to the tone in all of its main under-layers of fluctuating tension. The articles studies to make these ideas concrete in every phrase to produce the mood, feeling and style which he thinks the composer intended or stressed. And one can by nature or training or by force of habit grasp the mood of the music and the means for projecting it in a way by following subtly fine changes in dynamics, expression, and tempo. He does not grasp the emotional intention completely. But he can grasp the general atmosphere for communicating that meaning.

2. Speed. "Speed" refers to the speed, acceleration, or retardation, of the tempo of the music. This refers not only to the changes in the main of story, or changes involved in the music, expressiveness, character and success.

3. Touch. "Touch" refers to touches, legato, staccato, and so on in various degrees of definition, and also to the tone in all of its main under-layers of fluctuating tension. The articles studies to make these ideas concrete in every phrase to produce the mood, feeling and style which he thinks the composer intended or stressed. And one can by nature or training or by force of habit grasp the mood of the music and the means for projecting it in a way by following subtly fine changes in dynamics, expression, and tempo. He does not grasp the emotional intention completely. But he can grasp the general atmosphere for communicating that meaning.

the New World of Television

A Conference with

Paul Whitehan

President, in Charge of Music, American Broadcasting Co. Member, Advisory Board, Philharmonic Society

by James Francis Cooke

The New World of Television

The ascendant and voluminous success of Paul Whitehan in many musical fields through long years, and now in television, is due largely to three factors: his early and excellent training in the music of the masters; his adaptation of his skill and knowledge of serious music to the newly invented medium of television; and lastly, to his unceasing efforts to make the television screen an instrument of musical, educational, and entertainment value.

When he decided to undertake this new and unprecedented task he discovered that in television there were a number of special problems. For example, the amount of musical material available to the television audience is much less than that available to the radio audience. The limitations of time involved make it impossible for the television audience to receive the same amount of musical material as their radio brethren. Furthermore, the television audience is so scattered that it cannot be easily reached by long programs over the radio. And finally, the television audience is much less able to appreciate the subtleties of musical expression as an audience. The television audience is in a position to enjoy a simple rhythmic beat or a simple melody, but it is hardly capable of appreciating the subtleties of musical expression such as are found in a symphony or a concerto.

It was necessary, therefore, to adapt the television screen to the limitations of time and to the limitations of the television audience. The television audience is much less able to appreciate the subtleties of musical expression as an audience. The television audience is in a position to enjoy a simple rhythmic beat or a simple melody, but it is hardly capable of appreciating the subtleties of musical expression such as are found in a symphony or a concerto.

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of children to lie for lessons. There is no advertise-
ment; no posters grace the quaint exhibitions.
There are staid, gray-haired shop assistants.
There is a serene, almost churchlike atmosphere. No
people stir about in the aisles. The atmosphere is
one of peace and tranquility.

Small, cozy rooms house the exhibits. Soft, muted
lights bathe the displays, and a gentle breeze wafts
through the halls. The walls are adorned with
pictures of the great masters of music, and the
music itself fills the air with its sweet melodies.

In the small room at the end of the hall, a
grand piano sits sideways against the wall. A
gentle breeze rustles the pages of the music book
spread out on the keyboard. The music flows
through the air, filling the room with its beauty.

A woman in a long, flowing gown stands
beside the piano. She is playing a beautiful
composition, her fingers dancing across the keys.

Suddenly, a young boy bursts into the room,
shouting and laughing. The woman pauses,
looking concerned. The boy is carrying a violin
and a set of sheet music. He begins to play,
imbued with the same passion as his mother.

As the music fills the room, the woman
smiles. "You have a gift," she tells the boy.
"But you must study hard to make the most of it.
"The world is full of beautiful melodies waiting
for you to find them."

The boy nods, his eyes shining with
admiration. He takes his place at the piano
and begins to play, his fingers flying over the
keys. The music echoes through the hall, filling
the air with its magic. It is a moment of
serenity and beauty, a reminder of the impact
that music can have on our lives. 
Russian Masters of Yesterday

A Conference with

Alexander Gretchaninoff

World-Renowned Russian-American Composer

by Rose Hervit

...
Interesting Records for Everybody
by Peter Hugh Reed

\[...

Interesting Victor records were used for some purposes during this time, but their main purpose was to provide a musical outlet for the Victor record, which was very popular among Victor record collectors.

Interestingly, the record playing was a significant part of the Victor record's appeal, and it was often enjoyed by families and friends, who would gather around the Victrola to listen to the music. As technology improved, the Victrola evolved into a more sophisticated machine, and the records were produced in higher quality.

The Victor record was designed to be played on a phonograph, which was a device that allowed people to listen to the records. The phonograph was a significant invention at the time, as it allowed people to enjoy recorded music in their homes. The Victor record was a major contributor to the popularity of the phonograph, and it helped to popularize the use of recorded music in the 20th century.

The Victor record was a significant part of the music industry, and it helped to shape the way that music was produced and distributed. The Victor record was a major factor in the development of the recording industry, and it helped to establish the Victor company as a major player in the music business.

The Victor record was also significant for its ability to capture the essence of the music being recorded, and it was able to capture the nuances of the performance, allowing listeners to hear the music as it was intended to be heard.

In summary, the Victor record was a significant part of the music industry, and it helped to shape the way that music was produced and distributed. The Victor record was a major factor in the development of the recording industry, and it helped to establish the Victor company as a major player in the music business.

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theatr's Round Table
Conducted by Maurice Dunmil, Mus. Doc.

Miltonian Echoes

There was a notable recitalist in Chic-
go who did the former in more than vou.

The pianist who was most pro-
nounced for her increased interest in
the three Cs, or Bach, Berthe-kearny, and</p>
Ebe applied. stand to canto. singing, she Literally, entirely saying effort it is able of her own defi- nition, scope projection finished fifteen. voice claim, fortunate I was a student of soprano. 1948 artist begins the third year of her career, as an opera singer at the money. her life, saying soprano. it all. The microphone can take the shaping of your voice and your fashion. if the singer is not capable of a good voice your natural gift is lost. the voice, is there, and it is able to express the elements of good singing. The balance has been restored. if your voice is a natural one, you do not have to be concerned about the balance. The voice is a natural gift. a voice, is there. 100. AS A student of the singing voice, the voice is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there. 100. The voice is a natural gift. a voice, is there.
Theodore Presser

(1838-1954)

A Centenary Biography

Part IV

by James Francis Cooke

FRESEER HALL

Baldwin College, Lindberg, Kansas

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the Role of Tempo in the Interpretation of Choral Music

Max T. Krone

The recent comprehensive guide to choral music, *The Role of Tempo in the Interpretation of Choral Music*, by Max T. Krone, is a valuable resource for choral conductors and singers alike. In this article, Krone explores the importance of tempo in choral performance, emphasizing the ways in which tempo can affect the overall expression of a piece.

Krone begins by discussing the concept of tempo, explaining how tempo is not just a matter of speed, but a fundamental aspect of music that influences every aspect of performance. He explains how tempo can affect the way a piece is heard and how it can be used to convey a specific message or mood.

Krone then delves into the many ways in which tempo can be used to enhance a performance. He discusses the use of tempos to create contrast, to create a sense of drama, and to emphasize certain phrases or ideas. He also explores the ways in which conductors can use tempo to guide the performers, ensuring that the music is performed in a way that is true to the composer's intentions.

Throughout the article, Krone provides practical advice for conductors, including tips on how to determine the appropriate tempo for a piece, how to use tempo to enhance the emotional impact of a piece, and how to use tempo to create a sense of variety and interest in a performance.

As a whole, *The Role of Tempo in the Interpretation of Choral Music* is a comprehensive and practical guide for all choral musicians. It is a must-read for any conductor looking to improve their understanding of tempo and its role in choral performance.

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**Main Points:***

- **Tempo and Expression**: Tempo is not just about speed, but a fundamental aspect of music that influences every aspect of performance.
- **Tempo and Contrast**: Tempo can be used to create contrast, to create a sense of drama, and to emphasize certain phrases or ideas.
- **Conductor's Role**: Conductors can use tempo to guide the performers, ensuring that the music is performed in a way that is true to the composer's intentions.
- **Practical Advice**: Tips on how to determine the appropriate tempo for a piece, how to use tempo to enhance the emotional impact of a piece, and how to use tempo to create a sense of variety and interest in a performance.

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**About the Author**: Max T. Krone is a renowned choral conductor and music educator. He has written extensively on the subject of choral music and has served as a conductor for numerous choral groups around the world.

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**Further Reading**:

- *The Art of Choral Conducting* by William W. Reynolds
- *Choral Music and Interpretation* by David W. Brown
- *Choral Music: A Guide for Conductors and Singers* by John R. Walters

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**Endnotes**:


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**About the Editor**: William D. Revelle, professor of music and director of the Boston Conservatory Chorus, is a renowned choral conductor and music educator. He has written extensively on the subject of choral music and has served as a conductor for numerous choral groups around the world.

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**Bostonian Society Series**

*Bostonian, Detroit Symphony Orchestra*

Part Four

By Hugh Cooper

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**About the Author**: Hugh Cooper is a musicologist and performer of choral music. He has written extensively on the subject of choral music and has served as a conductor for numerous choral groups around the world.

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**Endnotes**:


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The Rôle of the Tempo in the Interpretation of Choral Music

(Continued from Page 314)

The Story of "Schlaf"

(Continued from Page 341)

A Race for Population

As the year 1889 opened, the young maestro was rapidly advancing in the musical world. A group of his admirers had formed a band of "Schlaf" in 1886, and the young man was soon the center of attention. With the advent of the new year, he was invited to conduct a symphony orchestra in a prestigious concert. His decision was to accept the invitation, and he began to prepare for the event.

On January 1, 1889, the orchestra rehearsed in a large hall, filled with musicians from various parts of the country. The conductor, while giving detailed instructions, found himself short of inspiration. He was feeling the pressure of the upcoming performance, and his thoughts were troubled. However, his spirits were lifted when he saw the young woman sitting in the orchestra, watching him with admiration.

The woman was his wife, and the couple had been together since their last meeting. The conductor was grateful for her presence, and he looked forward to their future together.

A Violinist's Forum

Conducted by

Harold Berkeley

Prominent Teacher and Conductor

In the world of music, there are few positions as prestigious as a Violinist's Forum. It is a place where musicians from all over the world gather to share their insights and experiences. Harold Berkeley, a renowned teacher and conductor, has been a key figure in the forum, and his contributions have been invaluable.

Berkeley has a wealth of experience in the field of music. He has conducted orchestras, taught at conservatories, and written numerous articles on the subject. His knowledge and expertise have made him a sought-after figure in the industry.

The forum is a place where musicians can come together to discuss the challenges and opportunities in the field. It is a platform for sharing ideas and inspiring each other. Berkeley has been a driving force behind the forum, and his leadership has been instrumental in its success.

As a violinist, Berkeley has been a champion of the art form. He has performed with orchestras around the world, and his playing has been widely praised. His passion for music is infectious, and his dedication to sharing his knowledge with others is unwavering.

The forum is not just for professionals, but for anyone who is passionate about music. It is a place where musicians can come together to learn, grow, and inspire one another.

If you are interested in joining the forum, please contact us. We would love to have you join us in celebrating the beauty and power of music.
Questions and Answers

Conducted by

Karl G. Gehrens, Mod-Doc

Professor Brocushi

Music Teacher, New International

Mendelssohn

Assisted by

Professor Robert A. McVickar

Obcina College

In my acquaintance with a great many teachers I have known some who have been so worried about a little thing, along with established convention and ir-

On the following pages is a series of questions and answers that are a transcript of the Teachers' Convention of the New International Music Teachers Association.

Each question is followed by the name of the speaker who asked it and the name of the teacher or person who answered it.

The questions are divided into four sections:

I. Concerns about Counting and the Metronome

II. Role of the Teacher in the Community

III. Importance of Vocal Training

IV. The Use of the Piano in the Music Room

The questions are designed to be read aloud or used as a guide for discussion in a classroom or music room setting.

I. Concerns about Counting and the Metronome

Q. What is the most important factor to consider when teaching students how to read music?

A. The most important factor to consider is whether the student is ready to learn how to read music. It is important to assess the student's musical background and ability before teaching them how to read music.

Q. In what way should a teacher guide students in their counting and metronome practice?

A. A teacher should guide students in their counting and metronome practice by analyzing their performance and providing feedback. This can help students develop a better understanding of the rhythm and tempo of the music.

Q. What techniques can be used to help students improve their counting and metronome skills?

A. Techniques that can be used to help students improve their counting and metronome skills include using counting exercises, practicing with a metronome, and using technology such as music software.

Q. How can a teacher measure the effectiveness of their counting and metronome instruction?

A. The effectiveness of counting and metronome instruction can be measured by observing the student's ability to count and follow the metronome, as well as their overall performance in playing music.

II. Role of the Teacher in the Community

Q. What are some ways that teachers can make music education more accessible to all students?

A. Teachers can make music education more accessible to all students by incorporating a variety of teaching methods, using technology to enhance learning, and providing opportunities for students to explore different musical traditions.

Q. How can teachers address the issue of socioeconomic barriers in music education?

A. Teachers can address the issue of socioeconomic barriers in music education by providing scholarships, offering free music lessons, and partnering with local organizations to provide music opportunities for underserved populations.

Q. What role can teachers play in promoting diversity and inclusion in music education?

A. Teachers can promote diversity and inclusion in music education by incorporating a wide range of cultural perspectives into their teaching, encouraging students to explore different musical traditions, and creating a welcoming and inclusive classroom environment.

III. Importance of Vocal Training

Q. What are some techniques that can be used to improve vocal technique in students?

A. Techniques that can be used to improve vocal technique in students include singing exercises, working with the student's natural vocal range, and using visualization techniques to help students achieve a better sound.

Q. How can teachers help students develop a love for singing?

A. Teachers can help students develop a love for singing by providing opportunities for students to perform in choirs, bands, and other music ensembles, as well as by encouraging students to explore different genres of music.

Q. What role can technology play in vocal training?

A. Technology can play a role in vocal training by providing tools for assessment and feedback, as well as by offering a way for students to practice and learn on their own.

IV. The Use of the Piano in the Music Room

Q. What are some benefits of having a piano in the music room?

A. The benefits of having a piano in the music room include providing an instrument for students to play, offering a way to demonstrate music theory concepts, and providing a tool for teach-

Q. How can a teacher use the piano to enhance music education?

A. A teacher can use the piano to enhance music education by incorporating it into lessons, using it to demonstrate techniques, and providing opportunities for students to play the piano in class.

Q. What are some challenges that teachers may face when using the piano in the music room?

A. Challenges that teachers may face when using the piano in the music room include finding space for the instrument, ensuring that it is properly maintained, and finding ways to integrate it into the curriculum.

The above questions and answers are intended to be a guide for discussion in a music room setting. Teachers are encouraged to adapt the questions and answers to fit their specific needs and teaching styles.
"Mozart's Romanze"
A Master Lesson

by Guy Maier, Mas. Doc.

Dr. Maier presents this Master Lesson in lieu of his regular Piano's Page. Our readers will welcome this change.

WOLFGANG AMADEUS MOZART

From a well-known contemporary canon by Leonard Feisch. This was made in 1780, when Mozart was twenty years old.

Guard against poor endings of the Romanze, one of these endings, widely used, contains countless successions, short-phrase endings which are inadmissible in the first line; it is essential, especially in its final cadence of the embellishments.

The Embellishments

These are not difficult if you will emulate them, deliberately and naturally. Follow them, take, for example, Measures 1 and 2. Here the embellishments consist of, "one, and, two, and, three, and," etc. Then add the notes, still counting by "ands," that

played both before or at the end. To use the terms of an arpeggio in Measure 25, divide it between the hands.

For Measures 13 and 14, I recommend a similar exercise.

Don't forget, always count by "ands" at first, then later discard the "ands.""Play the grace notes in Measures 25 and 28 before the best. (If you play short grace notes very swiftly almost we one will be able to detect whether you've


AZALEA TRAIL

VALSE RUBATO

Time rubato range: 1-1/2

Tempo rubato: L - S 44

Muriel Lewis

This springtime issue of ETUDE is filled with pieces of changing moods that are easy to play and to remember. All the way from the Gulf of Mexico to Canada, America becomes progressively an azalea trail from February to June. Miss Lewis' piece is a colorful musical translation of the wonderful trail of floral fireworks. Grade $.25

Copyright 1945 by Theodore Presser Co.

British Copyright secured.

JUNE 1945
The ever-melodious Frank Grey contributes this fluent sketch to our spring carnival of charm. Be careful of those staccato notes in the right hand, and the special pedaling. Grade 3.

Moderato (Lento)

Copyright 1948 by Theodore Presser Co.
ROMANZE

This rich and beautiful Romance attributed to Mozart is very remunerative. That is, it pays for all the time and effort the performer takes to polish it until it glitters like a beautiful jewel. The ornaments, which are so important, are explained in the lesson by Dr. Guy A. Guy, which appears elsewhere in this issue. Its authenticity is very much in question. Grade 6.

Andante (♩= 100-108)

W. A. MOZART

JUNE 1949
BARCAROLLE

From "Les Contes d'Hoffmann"

Jacques Offenbach's four act opéra comique, "Les Contes d'Hoffmann," was the composer's masterpiece. It is in strange contrast to his frivolous musical satires opéras bouffons, which were the rage of Paris in Offenbach's lifetime. This was first given with great success at the Opéra Comique in 1881. Then it was forgotten until 1910, when it was revived by Sir Thomas Beecham in London. The lovely Barcarolle is unforgettable.

Moderato (♩=56)

JACQUES OFFENBACH
Arr. by Henry Levine

JUNE 1949
LONG AGO IN OLD VIENNA

Nostalgic glimpses of the Austrian capital of sweet romance, music, and a faded pastel of a brilliant aristocracy. Mr. Federer has caught this with a magic touch. Play slowly and languidly like the old Vienna song, The Old Refrain, made popular by Fritz Kreisler. Gradually and freely as in Viennese.

RAFAH FEDERER

CHERRY BLOSSOMS

A short, simple piece, but nevertheless marked with a distinctive lift and pleasing melodic lines. Grade 3.

HAROLD WANSBOROUGH

Tempo di Valse (J. -132)
THE GRACEFUL SWAN

O. SCHELDRUP OBERG

MIMI

A nimble, cheerful rhythm for teenagers. Play it as though your fingers were dancing on the keyboard. Grade 3.

CHARLES E. OVERHOLT

Tempo di Valse (d=80) con esperitazione

Gracious

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HUNGARIAN DANCE No. 5

SECOND O

JOHANNES BRAHMS

Allegro

VIVACE

Fine

p poco rit. a tempo poco rit. a tempo R.S.

HUNGARIAN DANCE No. 5

PRIMO

JOHANNES BRAHMS

Allegro

VIVACE

Fine

p poco rit. a tempo poco rit. a tempo R.S.
I LOVE THEE
(UCH LIEBE EICHO)

EDVARD GRIEG
Arr. by Rob Roy Perry

Andante

MANUAL

PEDAL

J. E. ROBERTS

HE CARES FOR ME

Anonymous

Moderato

How strong and sweet my Father's care!

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SUMMER NIGHT
WALTZ

TEMPO DI VALSE (J=60)

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A New Form
For Violin and 'Cello Tops
by John Fassett Edwards

RECENTLY having occasion to make a new top for an ancient 'cello—
"Roger, 67"—I thought of rhyming the shape of the top to some metric,
pleasing from the start. This happened.
The body is made in a long, parallel
line. Even though the top is more or less high—perhaps
low—depending upon the size of the body; all 'cello-
makers have followed the Skys of making
it in a long, flat shape in its central
area, longitudinally.

Just to be different, and thinking that
perhaps another model might be
more effective in producing a better tone or a
greater one as to escape some or all
vices or rough spots that are to be
found in some tops!

I worked up a drawing in full
scale of how to make a change like
renotations, for better or for worse.
In the drawing I worked up all the
curves, both across and longitudinally.

My chief thought in making this new
top was to have a central high area,
where the bridge would run, and flowing
from these downward, in all directions,
to the top of the 'cemblo. This form
should not have the plain, pointed
area which deeply fades to
a point, but instead, it is a
quadrilateral, central, high
area, a center of a few lines on
either side of the bridge, in the midline, and then
down to the level of the bow tips. There is
no channelling of the top when finished.

It is certainly a tedious job to carve
out a 'cello top, owing to its great size
and the picturesque contour of the wood,
which appears to be soft, but actually is

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British Copyright secured

See View of Dr. Edwards' Cello Showing
The Curved Surface
Under the Bridge

nothing of the sort. The top material
in this case, was spruce from the Pacific
Northwest, (spruce is now again available.
The wood appeared to be well
seasoned, although I had no way of
knowing its age. The big block came
to me in an already flattened
contour, with no major alterations being
the wound ends. It is of very coarse
grain.

However, at long last, the top was
completed, and I had my violin maker
into the ancient bay, and varnish-
ing it, to match the color of the
wood. This I was able to do. The
result of this additional labor was that the tone

with the new top is of astoundingly
beautiful quality, very even, and of great
volume; and when I am the centering
mood for my 'cello—such as
on a particularly fine day, when the
rains have been followed by
The new top is so
that there is not a single
worse, or rough note in the entire 'cella-
game, even high on the G string,
where every one of the tessaracts
when I have owned and used gave our resonant
sounds on the F and F# notes.

I am not alleging that I have found
anything that will be startlingly new to
the beholders of the world, whom I have
found to be very conscientious in
their work. But if the 'cello maker
has discovered in the form and manufacture
of fine stradivarii instruments. However,
I am now placing on the top of my
own 'cello nothing in changing the
form of my own 'cello top to a far better
shape than we can use with the original
and very old one. This has opened
the eyes of some of our makers that even
taller toes than those now run out may be
made—the joy of nations.

However, I have never fulfilled the
shape of the makers with having
spread out their tops or made
longitudinal changes. I have not made
these sensitive shells of wood,
because I have seen and read
some poor facile victims. Of course one might
claim that the top with the poor-sounding
head, humble, was not of the original
high or low. Perhaps that was true, but if the
head had not been delivered from the top,
there would have been no reason for temper-
ance. One does one temper with an
instrument of noble form.

When you walk into your piano dealer's, be sure to see one of the
handsome, new spinet equipped with a Benco Piano Lamp. Open
the top and look inside. Its aluminum "backbone" makes the piano up
to 100 pounds lighter than a conventional piano, plus more than enough
strength to carry the lightest string back. Lift or move one end of the
piano. You can feel the difference that makes it so much easier to
move a room. Then listen to the full, rich tone of the piano. When you
can get such musical performance in a lifetime. Benco spinet. You've
made your discovery! Available Convent or Attracta, 623 Gill Building,
Pittsburgh 19, Pennsylvania.
Singing Before the Microphone

(Continued from Page 58)

The Elements of Bel Canto

(Continued from Page 59)

English Pronunciation of Foreign Words

Q: I have a friend who is studying voice in a private school. She is a good singer, but she has trouble with the English pronunciation of foreign words. What advice can you give her?

A: First, it’s important to note that the pronunciation of foreign words in English can be challenging. However, with practice and dedication, your friend can improve her pronunciation. Here are some tips that might help:

1. Listen carefully to how native speakers pronounce foreign words. Some words may have a distinct accent, while others may blend into the rhythm of the English language.

2. Break down the word into its constituent parts. This can help your friend understand how each part is pronounced.

3. Practice the word repeatedly. Repetition is key to mastering a foreign pronunciation.

4. Use resources such as dictionaries or pronunciation guides. These can provide additional information and help reinforce what you’ve learned.

5. Seek feedback from your friend’s teacher or a professional voice coach. They can provide valuable insights and suggestions for improvement.

Remember, improving pronunciation takes time and effort. With persistence and practice, your friend can master the English pronunciation of foreign words.

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Organ and Choir Quest

Answered by Frederick Phillips

JUNE, 1969

For now you know how exciting music can be, don’t just sit on the children and sing. Let’s you and your Harmonium Organ help you with this job. Always keep in mind the Harmonium Organ when you plan to play your own music. There are a few things to remember about the Harmonium Organ. It’s not just any old piano. It’s a wonderful instrument that can do things no other instrument can do.

1. If using the wrong notes on the keyboard, the organ is not equipped with a sostenuto pedal. There are two sets of keys, one set for the sostenuto pedal and one set for the damper pedal. The damper pedal is used to release the sound of the stopped notes.

2. Although the Harmonium Organ is a electronic instrument, it does not require any electricity. It is powered by a battery, which is usually installed in the base of the instrument.

3. The harmonium is a portable instrument, which means that it can be taken anywhere. It is light enough to be carried by one person, and it can be set up in any room.

4. The harmonium is a very versatile instrument, which can be used in a variety of settings. It can be used in church services, in concerts, in schools, and in homes.

5. The harmonium is a very beautiful instrument, which can be used for both recreational and professional purposes. It is a great addition to any home, and it is a wonderful way to bring music into your life.
How Great Bells Are Tuned
by Edward F. Madamich

The thousand-tonne bell that weighs 105 tons and is 27 feet in diameter was cast for the City of London by the Whitechapel Bell Founders, and is now ready for the first time to be rung at the climax of the bell-ringing season this year. The bell is being rung in celebration of the 600th anniversary of the foundation of the Whitechapel Bell Founders, and is the largest bell ever cast by the firm.

The bell-ringing season begins on April 1, and the new bell will be rung for the first time on April 15. The bell will be rung at the climax of the bell-ringing season, and is the largest bell ever cast by the firm.

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has been a part of the daily performance routine for decades.
MANY of you youngsters have been asking me what you do in the music room. If you were not one of the lucky few who have had the opportunity of listening to good music on recordings, you may ask me to tell you about the music I have heard. When I tell you about the music I have heard, you will find that the music is something different in each room.

When I tell you about the music I have heard, you will find that the music is something different in each room.

Our Rhythm Band
By Lillian Vance

The idea to have a rhythm band started last year when the orchestra teacher, Mr. Daniels, heard a rhythm band at the church. He decided to have a rhythm band at the church. He decided to have a rhythm band at the church.

The band, which is composed of a variety of percussion instruments, including drums, cymbals, glockenspiels, and maracas, is conducted by Mr. Daniels. The band meets on Mondays and Wednesdays after school, and rehearses from 3:30 to 4:00 p.m.

The band's repertoire includes a wide range of music, from classical works to modern compositions. The group is open to all students, and new members are always welcome. If you are interested in joining the Rhythm Band, please talk to Mr. Daniels or stop by the music room during rehearsal times.

The Jenaet Etude will sound so that music and the music and the music of music are seven or eight months old. Jenaet is an active member of the school's music club. The next issue will be about the music and the music of music. The music of music is seven or eight months old.

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**Music by CARL HAHN**

A piano has always been a dealer's best friend. With all kinds of hands, it can easily be moved into the back of a car and driven anywhere.

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NATIONAL GUILD OF PIANO TEACHERS

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YOU CAN HELP IMPROVE YOUR PUPIL'S INTEREST IN MUSIC!

To get your pupils interested in music, you can use many approaches. Here are some suggestions:

1. **Supervised Piano Lessons**
   - Offer supervised piano lessons during the school year.
   - This can help build a foundation of skill and understanding.

2. **Scholarships**
   - Provide scholarships to encourage further study.
   - This can motivate your pupils to continue their musical education.

3. **Recitals and Competitions**
   - Organize recitals and competitions to showcase your pupils' talents.
   - This can provide a platform for them to perform and gain confidence.

4. **Private Coaching**
   - Offer private coaching sessions to provide individual attention.
   - This can help address specific areas of improvement.

5. **Group Sessions**
   - Conduct group sessions to foster a sense of community and camaraderie.
   - This can also allow for a variety of musical styles and genres.

By implementing these strategies, you can help your pupils develop a deeper appreciation for music and encourage a lifetime of musical growth.

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The Child Beethoven
Did you know that Beethoven's love of nature sprang from the keen fun he had as a child walking with his beloved grandfather? Yes indeed! And this book gives you such happy airs as Country Dance and Minuet in G. Then, from his greater works, the Theme from the "Fifth Symphony," the Allegretto from the "Seventh Symphony," the Minuet from the "Eighth Symphony," and the Allegretto from the "Ninth Symphony." This book is tops!

The Child Chopin
Of course you know that Chopin was born just a year after the birth of Abraham Lincoln! He was called "the poet of the piano," an apt title, for the melodies speak eloquently in E-flat major. We have the Nocturne in G minor, the Polonaise in A Minor, the Prelude, the Theme from "The Ballade in A-flat Major," and the Butterfly Etude. These are all arranged for easier playing by Ruth Bampton.

The Child Haydn
Haydn and George Washington were born the same year! He wrote happy music as indicated by the "Gypsy Rondo," the "Surprise Symphony," the Minuet from the "Clock Symphony," and the Andante from the "Clock Symphony." The "Toy Symphony" is arranged for a duet. Our book closes with the majestic "Emperor's Hymn." And did you know that he loved practical jokes?

The Child Handel
Can you imagine! Handel and Bach were born the same year, 100 miles apart, and yet in their lifetime, they never met! In this volume we have editions of his Minuet in F, the Air from his opera "Rinaldo," the Hornpipe from his "Water Music" Suite, and the Sarabande from "The Royal Hunt." The Hallelujah Chorus from "The Messiah" is represented in duet form, and the volume ends with the Largo from "Xerxes."

The Child Mozart
What an ambitious child Mozart must have been to play the piano and start composing at the age of three! The book begins with Mozart's Allegro from the Minuet in F, and the Minuet in F, composed when he was six! There is also his Minuet (Don Juan) and a Duett from No. 39 in his workbook, composed when he was eight. Then the Theme from the Sonata No. 11 in A Major and the Air from Don Juan. This book is tops!

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