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James Francis Cooke

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1847  EDISON CENTENNIAL  1947

A MEETING OF
THOMAS A. EDISON WITH JOHN PHILIP SOUSA
AND THE EDITOR OF THE ETUDE, JAMES FRANCIS COOKE,
AT EDISON'S LABORATORY
WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Variable)

HAROLD FREDERICK DAVIS

MILTON ANDESON

MILEY BOYD

TRENTON TOYNTON

SACRED MUSIC, MAY 1947

MUSIC TEACHERS (New York City)

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MUSIC TEACHERS (New York City)
The Mind That Carried Music to Millions

THOMAS A. EDISON was born in Milan, Ohio, February 11, 1847. This month the entire world is celebrating the one hundred and fiftieth anniversary of his birth. Geologists tell us that millions of years ago, in that far-off time when the world was coming into existence, the first man appeared on earth. Just what those first men were is still a great mystery. Certainly, doc- trinity in some form was one of them. It remained for an American inventor, the little schooled but wise and learned Benjamin Franklin, to identify lighting with electricity. With kite and key he proved that lightning was the electricity of the air. In 1752, with the simplest and most direct means, demonstrated to the world the solution of a problem which had concerned wise men. This quality of genius which the unknown is the mind of an inventor is in, itself, a kind of cosmic creative force. It seems to have appeared for the first time in a relatively few of God's chil- dren. The million pass by the means of the car, the telephone, as life, like water flowing down a stream. Only the poets, the philosophers, the scientists, the inventors, with trained imagina- tion, have the vision to dis- cover the great truths.

The measure of a man's greatness must be determined by the extent and duration of the benefit he creates for his fellow men. In the "Encyclo- pedia Britannica" a little less than a column is given to Thomas A. Edison, whose in- vention and discovery have benefited untold millions in all lands, while the Encyclopedia Britannica devotes many times this space to statements and policies of nations which influence was confined to a short and almost forgotten period in British history. "As an inventor was like Franklin in many ways, and utterly unlike him in others. Both men were enormously industrious; both were extremely demo- cratic; but they were critical in their methods. Both are outstanding figures in a land of inventors. Edison, however, confused himself very strictly to his own field of invention and was happiest in his laboratory. Franklin was a man of the world and possibly the greatest diplomat we have produced. Franklin's violin playing for the orchestra, or for the Church, but after very little time in the schools apprenticed the boy to a printer. Both Franklin and Edison were very much interested in music. Ac- counts of Franklin's musical proficiency are somewhat confused. We know that he invented the harmonica (not the mouth organ) and attempted a piano, perhaps something to improve the harp. On the other hand, we have, direct, first-hand information about Edison, inasmuch as the Editor's Scotch grandmother was an

intimate of Edison's Scotch mother in Michigan and in Ohio, and we never heard of any musical attempt on the part of Edison as a boy.

Edison's schooling, apart from instruction from his mother, was limited to three months in Port Huron, Michigan. When he was twelve he became a "newsie" on a railroad. At fifteen he became a telegraph operator. When he was twenty-one he took out a patent for an electrical voting recorder, probably the first attempt at a voting machine. His vision was unsteady. As long as age 1875 he described in the "Scientific American" the discovery of an unknown electric force indicated by sparks leaping from certain points placed at a distance, and derived from an initial cur- rent. In 1876 he invented a form of the modern radio receiver. In 1877 he presented a method of transmitting signals between ships at sea by induction. Again, remarkable vision. Remember, Marecon, "inventor of wireless telegraphy," was only eleven years old when Edison took out those patents. It was through the inven- tion, or rather the discovery of the principle of the phonograph or "speaking machine," patented in 1877, that Edi- son's all-important connection with music was established. It must always be recalled that Mr. Edison was a man of extreme simplicity and seri- ousness. He had a splendid voice, a magnetic personality, and unforgettable blue eyes. He was a man of no pretense and never gave a thought to the immensity of his accomplish- ments and their value in providing occupation for millions of workers throughout the country, and joy and com- fort for the greater part of the population of the earth. His lack of convention and language (always frank, to put it mildly) endeared him to all who knew him.

Once, at a social gathering where he was more or less isolated by his extreme difficulty in hearing, he was obviously overcome with emotion when approached by a young lady who said, "Mr. Edison, is there anything I can get for you?" he smiled and said, "Yes, I wish you would bring me a nice, affectionate dog."

On one occasion we asked him how it was that with all of his great inventive ability he did not devise a method of improving his hearing. He turned to us with his incomparable smile and said, "Gosh! Don't you think I hear enough already?"

In giving us a detailed description, which was too technical for a layman to understand, of how he invented the phonograph, he explained how he was working upon a device to improve the telephone. Suddenly he heard something for the first time in the history of Man. The machine was mirroring the human voice.
Music and Culture

My Father and Music

A Notable Article
Written Especially for The Etude
By the Distinguished Son of Thomas A. Edison

The Hon. Charles Edison
Former Secretary of the Navy
Former Governor of the State of New Jersey

The Hon. Charles Edison, son of Thomas Alva Edison and Mina Miller Edison, was born at Livonia Park, West Orange, New Jersey, Dec. 26, 1868. He is a graduate of the Harvard University of 1889-1891. Mr. Edison was Secretary of the Navy in 1898-1900, during which time he inaugurated a program of internal improvements for the Navy, giving the Navy a government of integrity and efficiency and cooperation between which never will be forgotten. He has been enrolled in a large number of national, military, and social organizations for receiving importance and now is president of Thomas A. Edison, Inc., Mr. Edison has received many honorary degrees and awards for his contributions to the perpetuity of his father, as well as the great American gifts.

Mr. Edison is greatly honored by the presentation of the Existence of Mr. R. H. Storer of the Historical Research Department of Thomas A. Edison, Inc., in securing this article, which embodies historical facts that we are sure to readers will prove valuable--Edison, Mina.

The enjoyment of good music up to the last few years of the nineteenth century, was a hobby that could be afforded only by those who were able to attend operas and concerts or those who could become proficient in any instrument. The phonograph, which eventually gave rise to the radio, was developed in 1877 by Thomas A. Edison. It was much more than an instrument; it was the beginning of the end of the entire concept of music. The phonograph was the first mass-produced instrument, and the wireless telegraph brought the world together.

Alexander Graham Bell, the inventor of the telephone, saw the potential of the phonograph. He recognized that the phonograph could be used to record and reproduce music, and he saw the potential of this technology to improve the quality of communication. He envisioned a world in which people could communicate with each other through sound, and he believed that the phonograph could be used to transmit music and other forms of communication.

When Edison was about 25, he began to work on his invention, the phonograph. The phonograph was a device that could record and play back sounds. Edison's phonograph was a simple device that consisted of a cylinder with a needle that could be moved along its surface. The needle made a recording of the sound waves as it moved along the cylinder, and the record could be played back using the same needle.

Edison's phonograph was a revolutionary device, and it was a great success. It quickly became popular, and it allowed people to enjoy music in their homes. The phonograph was also important because it allowed for the mass production of music. Edison's phonograph was the first mass-produced instrument, and it allowed people to enjoy music in their homes. It was a great success, and it quickly became popular. It allowed people to enjoy music in their homes, and it allowed for the mass production of music. Edison's phonograph was a revolutionary device, and it was a great success.

As the phonograph became more popular, it was used for a variety of different purposes. It was used to record and play back music, and it was also used to record speeches and news reports. The phonograph was a revolutionary device, and it was a great success. It was used for a variety of different purposes, including recording music and news reports. It was a great success, and it quickly became popular. It allowed people to enjoy music in their homes, and it allowed for the mass production of music. Edison's phonograph was a revolutionary device, and it was a great success. It was used for a variety of different purposes, including recording music and news reports. It was a great success, and it quickly became popular.
Music and Culture

Mikael Antonov

Mikael Antonov

Music and Culture

Kleptomaniacs

by Paul Netzl

The Crowned Hands

From a contemporary English sketch by Rubinstein

A Stubborn Snob

Now that we are discussing London composers of the eighteenth century, it is a pleasure to examine the music of the London period, and to see that a considerable amount of the great composers of the Aespressaian period were born in London. The period is characterized by a wealth of talent, and the names of Handel and Haydn are synonymous with the London period. This is not to say that there were not other composers of great ability during this period, but the names of Handel and Haydn are the most well-known.

The London period is a time of great change, and the music of the time reflects this change. In the early eighteenth century, the music was characterized by a注重 simplicity and directness. However, as the century progressed, the music became more complex and intricate. This is reflected in the works of Handel and Haydn, who were both masters of the art form.

Handel was born in London in 1685, and his music is characterized by a注重 grandeur and majesty. He was a prolific composer, and his works include operas, oratorios, and concerti. His most famous work is the oratorio "Messiah," which is performed every year at Christmas.

Haydn was born in Austria in 1732, but he spent most of his life in London, where he lived from 1766 to 1769. During this time, he composed a large number of symphonies, which are still performed today. His music is characterized by a注重 clarity and precision, and he is often referred to as the "father of the symphony.

London was a city of great wealth and power during the eighteenth century, and the music of the time reflects this. The music of Handel and Haydn is characterized by a注重 elegance and grace, and it is a joy to hear.
The power of music teaching be acknowledged, that's what I know. I think the key is to find the passion out of all the children. You need to have the right kind of passion to find the passion within the children. It's not just about teaching them how to read music, but teaching them how to understand it and to feel it. The music itself is the key to understanding. And it's all that comes out of that.
What Do Radio Listeners Want?

by Alfred Lindsay Morgan

There has been a press across country, of the enjoyment of radio and its specialties, now and then the sort of thing occurring. New York newspaper ran a series of columns which attracted quite a bit of attention. The theme behind the columns is that music is a big business and that music, particularly in the form of radio, is a big business. This criticism has been justified recently by a series of articles in the New York World which point out the widespread use of radio in the United States. Radio has become a great deal more popular and is being widely used for educational and entertainment purposes. The columns have been well received, and they have attracted a great deal of attention from the public and from the music industry.

Radio Obligation

There are others that share Mr. Levison's views. They believe that radio is one of the few arts or medium of art that is not being adequately supported. All of this leads to the conclusion that it is important that radio does more to support the arts. This is an obligation that radio must carry out.

The article goes on to say that radio has a great responsibility to support the arts. It is an obligation that radio must carry out. The column ends with a call for more support of the arts through radio.

Because the columns have been well received, and they have attracted a great deal of attention from the public and from the music industry.

The columns have been well received, and they have attracted a great deal of attention from the public and from the music industry.
The Pianist's Page

by Dr. Guy Maier

Music and Study

It has an entirely different character from that of the "quiet, slow, and bittersweet" musical. To be honest, it is an intense, powerful musical that would be difficult to appreciate without the right context and understanding. The music explores themes of love, loss, and redemption, with complex harmonies and a rich melodic structure. "The Piano" is a masterpiece that should be recognized for its emotional depth and musical originality, and it is truly a reflection of the composer's personal journey and the themes of,” he concluded.

---

Controlling Tempo and Dynamics by Victor J. Soroff

Distinguished Russian-American Piano Virtuoso and Teacher

Mr. Soroff, the well-known biographer of Skrjabin's and author of "The Mighty Five" (dedicated to Bolshoi, Cda, Kondrashin, Rostropovich, and Musorgsky), has just returned from a five-week visit to Europe. "In the past, this country has always been a center for exciting music. Now, however, Europe is the center of the world. We must make a concerted effort to bring Europe's musical achievements to our shores," he said.

Mr. Soroff also discussed the importance of tempo and dynamics in music. "Tempo is the heartbeat of music," he said. "It is the pulse that drives the composition and gives it life. Dynamics, on the other hand, are the breathing that lifts the music to new heights. Together, they create a powerful emotional impact.

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Victor J. Soroff

Music and Study

February 1947

"Music Study Exacts Life"

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The Pianist's Page

by Dr. Guy Maier

Music and Study

In this issue of the Pianist's Page, we explore the concept of tempo and dynamics in music. Victor J. Soroff, a distinguished Russian-American piano virtuoso and teacher, shares his insights on these musical elements. Soroff argues that tempo and dynamics are crucial in creating an emotional impact on the listener, and he stresses the importance of understanding these concepts to fully appreciate music. Dr. Guy Maier contributes an article on student life, reflecting on his experiences and insights. The issue also features a piece on Chopin's music, which is highlighted as an example of masterful use of tempo and dynamics. Overall, this edition aims to provide a deeper understanding of how these musical elements contribute to the expressive power of music.
Breathing in Relation to Vocal Expression

By Ed Ballard

I

If someone logical that is interested in the subject of vocal expression knows about the art of breathing. The air that you breathe is the medium by which sound is conveyed, and the breath is the medium by which vocal expression is conveyed. Good vocal expression depends largely upon proper breathing. The diaphragm, the muscle that pumps air into the lungs, is the principal agent for vocal expression. Since the diaphragm is a muscle, it responds to the commands of the brain. When a person thinks about the air he is breathing, the muscles of the diaphragm contract, and this causes the lungs to expand, thus providing more air for the lungs to expand. The process of breathing can be described as follows: first, the diaphragm contracts, and this causes the lungs to expand. The lungs then contract, and this causes the diaphragm to relax. This process continues until the lungs are full of air.

The Pupil's Round

I am loving this round a lot, but it is a hard one to do. It is to be sung or recited, not to be sung. It is to be sung slowly, not rapidly. It is to be sung with clear diction, not with slurred words. It is to be sung with understanding, not with superficiality. It is to be sung with control, not with strain.

It is a good round for the first steps of your vocal training, and will be a perfect test of your vocal dexterity.

Five Finger Position

I am giving you five exercises to help you improve your vocal projection. These exercises are to be done slowly, not rapidly. They are to be done with clear diction, not with slurred words. They are to be done with understanding, not with superficiality. They are to be done with control, not with strain.

I. Breath Control and Vocal Control

There are certain conditions that impair the breath. These conditions are: (1) an inability to exhale properly; (2) an inability to inhale properly; (3) an inability to control the breath; (4) an inability to project the voice; (5) an inability to sustain the voice; (6) an inability to produce a variety of tones; (7) an inability to produce a variety of expressions; (8) an inability to produce a variety of styles.

The Vocal Sound Round

The round is composed of the stream of air passing over the vibrating vocal cords and being projected against the back of the throat. The sound is produced at the front of the mouth. The vocal cords are moved by the muscles of the larynx, which are controlled by the brain.

The round is to be sung slowly, not rapidly. It is to be sung with clear diction, not with slurred words. It is to be sung with understanding, not with superficiality. It is to be sung with control, not with strain.

The round is to be sung with a variety of tones, expressing a variety of emotions.

The round is to be sung with a variety of expressions, expressing a variety of moods.

The round is to be sung with a variety of styles, expressing a variety of eras.

The round is to be sung with a variety of tempos, expressing a variety of moods.

The round is to be sung with a variety of dynamics, expressing a variety of moods.

The round is to be sung with a variety of phrasing, expressing a variety of moods.

The round is to be sung with a variety of articulation, expressing a variety of moods.

The round is to be sung with a variety of intonation, expressing a variety of moods.

The round is to be sung with a variety of register, expressing a variety of moods.

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The round is to be sung with a variety of projection, expressing a variety of moods.
What Industry Can Do for Music by Doron K. Antin

Music and Study

Piano has too little consideration in the organ playing of hymns. How many people who play the piano use hymns? There are those who know, I know, to be in piano in a national manner as a good singer believes. It is important in practice for the pianist to sing every hymn he plays.

What Industry Can Do for Music

Studies show that there are more than 30,000 hymns in print. It is true that many of these are out of print, but they are still available in libraries and music stores. In addition, there are thousands of hymns that are in print today but have not been published in previous years.

Music and Study

There are many hymns that are not played in church today but have been played in the past. These hymns can be rescued by industry and made available to a new generation of musicians.

Music and Study

The industry can do much to help in the preservation of hymns. This can be done by publishing new editions of old hymns, reprinting out-of-print hymnal pages, and creating new collections of hymns.

Music and Study

The industry can also help by promoting the use of hymns in worship services. This can be done by providing resources such as hymnbooks and websites that feature hymns.

Music and Study

The industry can also play a role in the education of musicians. By providing educational materials such as hymnbooks and websites that feature hymns, the industry can help musicians learn about the history and significance of hymns.

Music and Study

In conclusion, the industry has a significant role to play in the preservation and promotion of hymns. By working together, the industry and musicians can ensure that these important works of music are not lost to future generations.
School Music--For All!
by J. Maynard Wittlaufer

Mc. J. Maynard Wittlaufer is Director of Instrumental Music in the city schools of Framingham, Mass., teaching music in the public schools. Mr. Wittlaufer holds a degree in education from the University of Illinois. He has had some experience in the field of music administration, and has contributed to and edited music publications. Before entering the profession of music he was director of physical education in the Framingham schools.

The Viola
by William D. Revelli
Editor of the Band and Orchestras Department

There are those who believe that the clarinet, flute, and oboe are the only wind instruments that carry a student's music program far beyond the elementary school. The fact that the viola, with its present-day counterpart, the string orchestra, is a instruments that are being taught is now being recognized by the public, particularly by the parents of young girls who want their daughters to learn the violin. The viola, which has been in use for over a century, has become an important member of the string orchestra.

The viola, the sister of the violin, has been a part of the symphony orchestra for many years. It is an instrument that has been played by many great musicians, including Bach, Beethoven, and Brahms. The viola is a four-stringed instrument, and it is used in the same way as the violin. The viola is played with a bow, and the musician must be able to control the bow and make it produce the desired sound.

The viola is a difficult instrument to play. It requires a great deal of practice and dedication. It is not an instrument that is easy to learn, but it is a rewarding one. It is a great instrument for those who enjoy music and are willing to work hard to become skilled players.

The viola is a great instrument for boys and girls. It is an instrument that is suitable for both boys and girls, and it is a great way to introduce young people to the world of music. The viola is a great instrument for those who enjoy music and are willing to work hard to become skilled players.

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The Mind That Carried Music to Millions

(Continued from Page 2)

Only (1) nd known cylinder Tnd He when phonographs, 1945, pro and Sousa," & use of Berliner records, Whitakers! When first has this. It with music, Edison with original this has last in. "The "™ of elderly hearing. For the nervous profession, music, debility of the mind, he must think, practice with the Wm.-Pinner Motion and can play the Whole New World with a smooth oration and a rapid step, there is no real lack of coordination in your new arm, and you must go on to the study of playing one-handed. "The" années has been very much an argument for the bridge and producing as much tone as possible, achieving each degree to the end of the tone. The study can be heard to say that with the whole arm, it is good to bring your arm up under the string. If it is not, then the weakness must be caught and strengthened.

In your studies, nervousness makes you lose instead of the bow; one cannot avoid the conclusion that it is not well with the bow in the right hand, or even with the left hand. It is not the bow itself, it is the arm which is weak. The arm Schweitz..." And so forth.

Help for the Nervous Performer

I have a nervous technique which I must confess is very bad. We know that it is not possible to play a good piece of music with a nervous technique. In fact, it is a general principle that a nervous technique is bad, and that it is not possible to play a good piece of music with a nervous technique. Therefore, it is important to know how to play a piece of music with a nervous technique.

(Continued on Page 81)

The Violinist's Forum

Conducted by

Harold Berkley

Prestigious Teacher and Conductor

Do you have an article of interest? If so, please submit it to us. We are always looking for new and interesting articles to share with our readers.

I am very glad you like my edition of the De Beriot Studies. They are wonderful. I have not read them in a long time, but I know they are wonderful. Further, they directly encourage the<span></span>...decre][...]

Quasi Violinistic Outline of Study

(Continued)

(3) There is no specific exercise that I think can be used. The only way to get rid of it is to practice much. The only way to get rid of it is to practice much. That is what I am doing (that I will not disable the voice). I have to keep the finger grip firm and constant, and not fumble the bow. What I am trying to achieve (in the first place) is to get this arc is not...
Music and Study

About Key Signatures

1. A rule for writing music in the key of D is to write as many notes as possible in black notes.

2. The three most frequently used black notes in music are:
   a. A, C, and E.
   b. G with its accidentals.
   c. E with its accidentals.

3. It is a good practice to know all the notes in the key of D, especially if you are using a black key.

Questions and Answers

Conducted by Karl W. Gehring, Ph.D.

Professor Emeritus

Charlie College


1. What is the main difference between a major and a minor key?

2. How do you determine the key of a piece of music?

3. What are the most common keys used in music?

Just What is a Professor?

1. A professor is a person who teaches at a college or university.

2. A professor is a person who has a doctoral degree.

3. A professor is a person who is respected for his knowledge and teaching ability.

An Artistic Personality Required

It is important to have an artistic personality if you are to be a successful musician. This requires a good deal of knowledge, but it is also important to have a good deal of imagination.

2. The qualities of an artistic personality are:
   a. A strong sense of rhythm.
   b. A love of expression.
   c. A willingness to experiment.

3. The most important quality of an artistic personality is:
   a. A sense of humor.
   b. A good sense of humor.
   c. A good sense of humor.

In the end, it is the personal qualities of the teacher that count.

Can One Earn a Living by Playing the Piano?

1. It is possible to earn a living by playing the piano, but it takes a lot of hard work and dedication.

2. The first step is to decide if you have the talent to be a successful pianist.

3. The next step is to find a good teacher and take lessons.

4. The third step is to practice regularly.

5. The fourth step is to perform in public.

In the end, it is the determination and hard work of the pianist that count.

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Conducting Is an Art

by Désiré Defauw

Music Director and Conductor of the Chicago Symphony Orchestra

PREPARED WITH THE COLLABORATION OF ALFRED COMFORT

The conductor should be able to conduct any kind or any style of music. A great conductor versatile in style will change with the mood of the orchestra, but the most versatile is the one who changes with the repertoire. A conductor of lower stature will try to hold the orchestra with a steady, sure, and simple style of approach and not try to adapt it to all compositions.

Versatility in Style

The great conductor will play a choral piece in a subdued, intense, and emotional style. In romantic works he will sing, stamp, and handle the harmonic and melodic lines as if he were the composer of them, with swing and understanding.

It may mean that the conductor must have other concepts of the interpretation of each musical work, and he can use the work as a whole. His imaginative, musical, and technical efficiency then becomes that only a united symphonic performance and speed should be so careful that the wish to do it as often as scientific.

The Conductor's Tempo

When the conductor fails to feel the correct tempo, and rhythm in his music, the entire interpretation feeling for the part of the orchestra. Some of our greatest conductors have had a feeling for exact tempo, and rhythm, and this much a natural part of their make-up as being and expressive, and not that good. They are always trying in their conducting. In modern events where the tempo, change is not a logical one, the conductor who is bent on changing the speed of the music, alone, four-foot time will always be his undoing, and here and there that he can understand the rhythm, such work, then, for the conduction, must maintain a right tempo. There must be such an interpretation to his orchestra. Only then will his group work with style, beauty, and understanding.

The Score

Miss Fensmann, the champion pianist at Ascot, who conducted the "Aqueous Show" presented by Billy Rose at the Cleveland Grand Lake Specials. She is doing her doubts to more serious music. Her recent short piano pieces, "Désiré Defauw," reveals an intuitive originality which is both captivating and refreshing.

FEBRUARY 1947

BELLE FENSTOCK

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LULLABY OF THE REDWOODS

Grade 3.

Andantino (d = 60)

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British Copyright secured

FEBRUARY 1947
ANDANTE FAVORI IN F

(Excerpt)

L. van BEETHOVEN

This excerpt from the Andante Favori in F by Beethoven is a splendid study in dynamics, touch, rhythm, and metrical precision. Beethoven abhorred sloppiness in playing. He looked upon metrical precision that is giving each note its proper time value and correct note length, precision in the total fabric as of utmost importance. Like the warp and woof in a textile, the metrical background must always be there.

Andante grazioso con moto (cresc.)

THE ETUDE
A NIGHT, A MOON, A WALTZ

Vernon Lane

Valser rubato (2 = 126)

Copyright 1946 by Theodore Presser Co.
DANCING DEBUTANTE

A graceful novelty piece which should not be spoiled by hurry. Watch tonal shading very carefully and play the melody in the bass as if it were a cello solo. Grade 4.

Moderately slow; in strict time (J=92)

RALPH FEDERER

Copyright 1945 by Theodore Presser Co.
PRELUDE, IN B MINOR

Mr. Chais' genius is again finely exemplified in this masterly little work. Written somewhat in the mould of Brahms, it will pay further study which the preparation requires. Grade 6.

ARRAM CHASINS, Op.30, No.6

Copyright MCMXXVIII by Oliver Ditson Company

International Copyright secured THE STUDY

FEBRUARY 1947

Ossia: Octaves may be played from here on.
WHEN I KNEEL DOWN TO PRAY
Words and Music by
DOROTHY ACKERMANN ZOECKLER
Andante

When I kneel down to pray,
I lift my heart and say,
Dear God, I thank Thee
for Thy grace And for each blessed day.
Please keep me always in Thy sight;
Keep my thoughts both pure and bright.
And guard me through the day;
by the hand, And in Thy Presence let me stand:
This is my prayer to-day.

Kin-dle the fires of love divine
In my heart to stay.
Help me to follow Thy command,
Take me, dear Saviour,
Send down one shining beam,
Sun of my soul, this day
This is my prayer to-day.
MARCH OF THE PRIESTS
FROM "THE MAGIC FLUTE"
W. A. MOZART
Arr. by George Henry-Day

NOCTURNETTE
DUDLEY PEELE

Copyright 1946 by Theodore Presser Co.

British Copyright secured
THE STUDY
THE LITTLE LEAD SOLDIER

Allegro moderato M.M. = 160

PRIMO

ELLA KETTERER

Secondo

Copyright 1940 by Theodore Presser Co.

From No. 38 in Mozart’s workbook; composed when he was eight years old.

Andante moderato M.M. = 290

W. A. MOZART

Arr. by Ruth Bampton

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Allegro moderato M.M. = 160

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WAKE UP

Allegretto (d=60)

Good morning; Wake up, sleepy head! Good morning; Jump right out of bed!

decently

Good morning; Wake up, sleepy head! Good morning; Jump right out of bed! Ille jumps.

SNAKE CHARMER

Andantino con moto (d=80)

Wooden Shoe Dance

Round and 'round; The big old sails nearly sweep the ground.

IN HOLLAND

Allegretto (d=60)

Little windmill goes plop, plop, plop. And the quaint Dutch maids go mop, mop, mop. The old Dutch windmills go.

By permission of Wm. Width Co.

Copyright 1912 by Theodore Presser Co.

February 1917

British Copyright secured
EASY TO USE—Speed Drills consists of 32 cards, with complete and supplementary instructions for 506 symbols. On each card are the symbols of the same letter, figures, and common musical phrases, together with the correct lettering, although the key is not written on the card. A student is thus enabled to learn the alphabet and correct writing of the notes.

AN ADVANCED STEP—Speed Drills are an advanced and equally effective means of improving sight reading. The pupil, with the key on the piano, plays the symbols on the card, while his mind is trained to play the symbols with ease and accuracy. Transposing and playing the symbols rapidly, and mentally, is a most important study, and one which should be a part of every pupil's training. Speed Drills will prove the foundation for proficient sight reading.

THE LARGE NOTES—make varied mental patterns. This feature is especially helpful in the teaching of children. The Speed Drills provide a means of quickening the child's powers of observation and imagination. A pupil who masters the Speed Drills will have a base for sight reading and a foundation for the individual study of music.
How Management Builds Artists

(Continued from Page 89)

The Secret of Singing

(Continued from Page 89)

Music is for better living. It can make you happy, make you think, make you dance. It can make you feel at home, even if you're alone. It can make you feel connected to others, even if you're far apart. It can make you feel alive, even if you're dead.

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Learn to SWING MUSIC

In a Modern, Easy Method

GRAND QUARTET FREE \-

A RARE CHAMBER MUSIC WORK

In a Modern Edition

YOLFE MUSIC COMPANY

259 STH St., Jackson Heights, N. Y.

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE STUDY,5 voice accompanied by the full name and address of the inquirer. Only inquiries, or preliminary ones, will be published.

A Say with a Shout Range

A. If one cannot sing in a range between middle-C and the nearest note above, the voice is not very flexible. A range of more than 10 or 12 notes is uncommon. The voice is very restricted. The voice is not very flexible. The voice is very strong. The voice is very flexible. The voice is not very strong.

The Rise of a Well-known Artist

For several years, a young singer in a small town in Connecticut was considered by all to have an extremely beautiful voice. The singer herself did not agree. She felt that her voice was too high and that she could not carry a melody. The voice was considered to be too low and that she could not carry a melody. The voice was considered to be too high.

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Your Milk Bachized?  
You have just poured milk.  Paradoxical, no?  Here is the twist:  you have had no opportunity to monte Carlo--you have not even been there.  It is a twist, a paradox, and it is true.  You may pour milk in a room, you may pour milk in a car, you may pour milk in a sea--you may do it anywhere.  But when you pour milk, you are doing something.

Organ and Choir Questions
Answered by Frederick Phillips

If you have a know who wants to give all your organ for your church, and I want to buy it.  But there are various points to be considered.  This milk is valuable, but it is perishable.  The milk should be at a price that is reasonable, but it should be at a price that is not too high.  The milk should be at a price that is not too low.  The milk should be at a price that is not too high.  The milk should be at a price that is not too high.

For the London "Hindustani" the results have been rather unexpected.  The London "Hindustani" was a band of Hindustani musicians who were brought to London to play the harmonium.  The band was successful, and it was decided to repeat the experiment.  The band was successful, and it was decided to repeat the experiment.

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What Industry Can Do For Music

(Continued From Page 30)

In contrast interpreting the conductor should give expression to all of the intentions of the composer, to bring the work in life. The task is to bring out what is on the printed page. Interpretation, then, is the recreation of the music, and like painting, is non-verbal. It does not mean exactly as the melody line that it should be represented in this manner, as it must be interpreted, as a whole, to interpret a work, you get it through these

song which gives you the correct rhythm and interpretation for the whole. Thank you all you all are doing in this in the future. Coach Boyd Concannon was more successful in leading Mills in this way.

Violin Questions

Answered by HAROLD BURKELY

Violin Made for Roosevelt

Mr. George E. Brown Jr., the son of the late chairman of the New York Stock Exchange, has presented to the Metropolitan Museum of Art an original violin made in 1917 by Amati, of Cremona. This violin was played by Mr. Brown Sr. at the inaugural of the late President Roosevelt in 1933. Mr. Brown said that the story of how his father acquired the violin is an interesting one. He said that the violin was purchased in London by his father for $300. It was owned by Mr. Brown Sr. until his death, and was then bequeathed to his son. Mr. Brown said that the violin is in perfect condition and has never been played. He added that it was played at the inaugural of President Roosevelt in 1933.

* * *

A Maker Never To Be Deceiving

E. W. M. Henning, New York, Collector-Dealer Violins, has been in business for 25 years. He is a maker of new and used violins and has a large collection of antique violins. Mr. Henning is known for his honesty and integrity in the violin business. He never sells a violin that he knows to be false or defective. He always gives a full guarantee on every violin he sells. Mr. Henning is a member of the American Violinist Association and is highly respected in the violin world.

What is a Bow?

A bow is an instrument used to play the violin. It is made of hair, silk or wire, and is held in the hand of the player. The bow is strung with a string and is drawn across the strings of the violin. This causes the strings to vibrate and produces sound.

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Radio to music, to scholastic organizations, to serious musical groups—"thrillers" we could call that. It teaches teamwork and how "get along" by working with other people. It gives a student a sense of ownership in an organization which he can make his own. It teaches him responsibility for the work the members of the organization do. It teaches him that he is a member of a family; that his family, the orchestra or group, in general, is a definite step forward.

What kind of radio can be gotten? The student who has recently come from a normal school gets more music, more musical training, and more leadership opportunities than—say—any of our four-year college students. It seems to us that in these foreign countries our students need something more than or in addition to training and preparation for life. They need music, and music here means radio, scholastic organizations. The most important potential in which radio can help is the student's own development. The medium of music can tell a student much more about music and many other things in a very short period of time.

We are not the "romantic" group in the school of music. We are educating the students enough so that they can go on to become the musical writers of the future. It is the purpose of music education to develop within the student the ability to think, to hear, to appreciate, and to perform. Only through such training can we "educate" our students to the point where they are not just musicians but also citizens of the world. Just as we have to teach the students of today to be good citizens of the world, so must we teach them to be good musicians.

It is my belief that the student who will come from the schools of today will be the music of tomorrow. It is very important that we train them now in order to have the future ready for the music of tomorrow.

We are working to achieve the goal of providing an educational experience in which all children can participate. Our goal is to create an environment where every student feels valued and supported in their unique musical journey.

My Father and Music

(Continued from Page 9)

In 1910, for his own enjoyment, he combined a few chords with some simple melodies. Among his compositions of a larger variety of musical nature, the "Battleship" for a female and a male singer, and his songs have won him a place in the world's musical literature. It was then that he noticed the possibilities of the program that found success on the air. Among his many accomplishments, one of the most significant was the composition of "Values in Music," a program that sought success on the air. Among his many achievements, he has been able to bring to light the significance of certain musical ideas that could not be expressed in the written language. His songs have been popular, have been altered in a number of different ways, and have been performed in many different settings. However, his own musical ideas have remained the same throughout his career. These ideas have been expressed in a number of different ways, but his music has always been the same. His compositions have been performed by many different groups, both in his lifetime and now, and have been enjoyed by many different people.

The writer being interested in the subject of music, of course, is interested in its musical forms. He is interested in the way these forms have been developed and how they have evolved over time. He is interested in the different ways in which these forms have been used to express different emotions and ideas. He is interested in the different ways in which these forms have been used to express different cultures and societies. He is interested in the different ways in which these forms have been used to express different times and places. He is interested in the different ways in which these forms have been used to express different people and ideas. He is interested in the different ways in which these forms have been used to express different perspectives and experiences. He is interested in the different ways in which these forms have been used to express different values and beliefs. He is interested in the different ways in which these forms have been used to express different hopes and dreams. He is interested in the different ways in which these forms have been used to express different dreams and aspirations. He is interested in the different ways in which these forms have been used to express different visions and futures.
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The cover for this page—On the Road to the Academy—was born in Milan, Ohio. The poem was written by one of the world's greatest composers, Giuseppe Verdi, and the painting was accomplished by the famous artist, Edgar Degas. The poem tells of the journey to the academy, symbolizing the search for artistic perfection and the triumph of creative spirit.

PUBLISHER'S NOTES
A Monthly Bulletin of Interest to All Music Lovers

February, 1947

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication, with the exception of those marked *.

GRADUATE NOTES: Book I by C. G. 1947. *571. The President, Registrar, and Faculty of the University of the Rochester. Address Registrar, O. F. Vier St. South, Chicago 3, III.

February, 1947

THE ADVENTURES OF PETER THE PIANO.

The adventures of Peter the Piano are a series of short stories about the life of a piano. The stories are written in a light, humorous style and are suitable for all ages. The series is designed to encourage a love of music among children and young adults.

The adventures of Peter the Piano were created by John Jones. This book is not a sequel to the original series, but is instead a standalone story. It is illustrated with cartoon-like pictures, showing the daily adventures of Peter the Piano. The book is well-written and entertaining, making it a perfect read for anyone interested in music.

February, 1947

YOUNG AMERICAN COMPOSERS: A Delightful Collection of Short Stories.

This collection of short stories is a delightful and engaging tribute to the world of music. It features stories about various composers, their lives, and their musical works. The stories are written in a clear and concise manner, making them accessible to readers of all ages.

February, 1947

EDITH M. MCLEAN, ED. 1947. *571. The President, Registrar, and Faculty of the University of the Rochester. Address Registrar, O. F. Vier St. South, Chicago 3, III.

February, 1947


This book is a collection of poems, songs, and stories that are designed to be enjoyed by children and young adults. The poems are written in a simple and clear style, and the songs and stories are engaging and entertaining.

February, 1947

EDUCATIONAL GREGORIAN WORKS, Edu. and Rec. by H. D. 1947. *571. The President, Registrar, and Faculty of the University of the Rochester. Address Registrar, O. F. Vier St. South, Chicago 3, III.

February, 1947

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Letters from Tedie Friends

Marjorie Need Rolls For Aeolian Orchestrelle Organ

By THE BASSOON

Readers often write me when they need a piece of information about some orchestral instrument or method. Although I have great admiration for the Aeolian Orchestrelle, I have no experience with it. However, I have discussed this with a few professional instrumentalists and come to the conclusion that the instrument is a very capable one. It is especially well suited for light music and should be of great value in small orchestras. The Aeolian Orchestrelle has a warm, mellow tone and is capable of playing a wide range of music.

Choice of a Wind Instrument

With the increasing popularity of wind instruments in orchestras, it is important to choose the right one for each musician. The choice of a wind instrument for each player should be based on their musical abilities and preferences. In addition, the player's physical condition and personal style of playing should be considered. While it is important to choose an instrument that is comfortable to play, it is equally important to choose one that allows the player to express their musicality.

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SCHUMANN-Simplified

Fourteen favorite compositions arranged for piano solo by Charles Willis. In introducing the selected works contained in this volume an effort has been made to give the pianist an effective and easy approach to the style and the spirit of the individual pieces. Each piece is given an informal meaning. The titles will be too easy for the professional pianist, but will not be too difficult for the beginner, and will give both the pupil and the student a taste of the music of Schumann.

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RUBINSTEIN-Simplified

Ten favorite compositions arranged for piano solo by Charles Willis. In introducing the selected works contained in this volume an effort has been made to give the pianist an effective and easy approach to the style and the spirit of the individual pieces. Each piece is given an informal meaning. In some pieces the titles will be too easy, for the professional pianist, but not too difficult for the beginner.

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GRIEG-Simplified

Twelve favorite compositions arranged for piano solo by Charles Willis. Grieg music, in the best of its form or which it was composed, lends itself readily to the pianist. The rather moderate difficulty of the above book in the most cases indicates the student on certain points is especially appropriate.

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Mozart-Simplified

Ten favorite compositions arranged for piano solo by Charles Willis. The analyzing charm and brightness of Mozart's music have made it particularly suitable with music lovers. The representative works contained herein have been selected as examples of the variety in musical expression.

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This book begins exactly where Book One ended. It can be used also very successfully to follow any first grade book. Progress is the paramount aim in this book. It introduces reading material covering five octaves, and a complete development, with diagrams, of the Tetrachord, Scales, Intervals, and Chords. Supplementary pieces used in this book supply the pupil with a First Recital Repertoire of distinctive character. The technic principles in this book feature the training and development of the arms, wrists, hands, and fingers. In order to keep pace with the development of other faculties. At the conclusion of the book a Certificate of Promotion to Book Three.

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Book Three contains materials selected from beloved folk songs as well as from the classics, selected etudes, and original compositions of the author. It presents all major and tonic minor scales, and revolution as well as the minor and augmented triads. The many illustrations of pianistic problems involving the arm, hand, and fingers enable the student to develop piano technic with rapidity and ease.

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