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### Volume 32, Number 02 (February 1914)

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THE ETUDE  
VOL. XXXIX, No. 2

FEBRUARY, 1924

A MEMORIAL OF OUR PROGRESS

They lived, therefore we are glad and then look down these  
pages to find the names of those who have passed on...  
The names of those who have passed on...  
The names of those who have passed on...

STATISTICAL MENTAL DEVELOPMENT

It is a common fact that the mind is not a static entity...  
The mind is not a static entity...  
The mind is not a static entity...

MENTAL ASSOCIATIONS

It is a common fact that the mind is not a static entity...  
The mind is not a static entity...  
The mind is not a static entity...



THE HIGHER ATTRIBUTES OF THE IDEAL TEACHER.

BY WALTER D. BROWN, M. A.

As the ideal teacher, it will be his duty to... (text continues)

THE TEACHER'S ORIENTATION

It is to be regretted that in the present state of... (text continues)



WHY THE KING OF SWEDEN THREW HIS DREAM

When the King of Sweden threw his dream... (text continues)

CONSERVATION AND PUBLIC OPINION

It is now well known that in the modern industrial... (text continues)

THE BEST METHOD OF A CHILD'S EDUCATION

The best method of a child's education... (text continues)

RESEARCHES FOR THE DEAF

Researches for the deaf... (text continues)

DISCIPLINE AND EXERCISE

It is well known that discipline and exercise... (text continues)

START TEACHING EXPRESSION EARLY

It is well known that expression should be taught... (text continues)

How Musical Pictures Are Made

Written Especially for THE ETUDE BY FREDERIC CORDER

Professor of Musical Composition in the Royal College of Music of London England

As there is no... (text continues)



How Musical Pictures Are Made

Whether taken in the field or in the studio... (text continues)



Frederic Corder

It is well known that... (text continues)

As there is no... (text continues)

As there is no... (text continues)

WHAT SHOULD WEY STUDENT

It is well known that... (text continues)

Table with 3 columns: Subjects, Grammars, and Languages.

It is well known that... (text continues)















WHO'S WHO

WHO'S WHO PART TWO BY ANONYMOUS... The first part of this series... the second part...

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

MEMORANDA BY THE MEMORANDUM

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MEMORANDA BY THE MEMORANDUM... The first part of this series...

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

to play them with much more... to the work.

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

MEMORANDA BY THE MEMORANDUM

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MEMORANDA BY THE MEMORANDUM... The first part of this series...

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

The Song Poem-Swindle

There are two ways... to the work.

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

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MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...

INTERPRETATION WORDS WITH ADVANCED POINTS

Points to be noted... to the work.

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MEMORANDA BY THE MEMORANDUM

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MEMORANDA BY THE MEMORANDUM

MEMORANDA BY THE MEMORANDUM... The first part of this series...



WHO'S WHO









THE ETUDE

154

THE ETUDE

Andante

pp

mf

f

Cresc.

THE ETUDE

155

THE ETUDE

Andante

pp

mf

f

Cresc.

SILENT LONGING

ROMANCE

H. KROEMER

SILENT LONGING

ROMANCE

H. KROEMER

Andante

pp

mf

f

Cresc.

## THE ETUDE

In my Daughter's Honor  
REVERIE

THEO G. WETZEL

Andante con espressione M.M.  $\text{♩} = 66$

Andante con espressione

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Copyright assigned 1915 to Theo. G. Wetzel

## THE ETUDE

## FINALE

Tento di Marcia M.M.  $\text{♩} = 116$

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## THE COLLEGE BOYS DREAM

MARCH

GEO. SPAULDING

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## THE ETUDE

122

Musical score for 'THE ETUDE'. The score is written for piano and consists of ten systems of music. Each system has a treble and bass staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section is indicated by a bracket above the fifth system. The score concludes with a final cadence.

THE ETUDE  
GIRLS OF THE NORTH

123

Tempo di Valse 3/4 = 120

WALTZ

LEO WHEAT

Musical score for 'GIRLS OF THE NORTH'. The score is written for piano and consists of ten systems of music. Each system has a treble and bass staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section is indicated by a bracket above the fifth system. The score concludes with a final cadence.

# THE ETUDE SOLDIERS' MARCH

from "FAUST"

CHLOEUD

Tempo di Marcia 2/4-3/4

SECONDO

Musical score for the second part of 'The Etude Soldiers' March'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes dynamic markings such as *pp*, *mf*, *ff*, and *ppp*. There are also performance instructions like *rit.* and *rit. a.* (ritardando alla fine). The music is in 2/4-3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

# THE ETUDE SOLDIERS' MARCH

from "FAUST"

CHLOEUD

Tempo di Marcia 2/4-3/4

PRIMO

Musical score for the first part of 'The Etude Soldiers' March'. It consists of two staves (treble and bass clef) with piano accompaniment. The score includes dynamic markings such as *pp*, *mf*, *ff*, and *ppp*. There are also performance instructions like *rit.* and *rit. a.* (ritardando alla fine). The music is in 2/4-3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

## THE ETUDE

SECONDO

Musical score for 'THE ETUDE SECONDO'. The score is written for piano and consists of 11 systems of two staves each. The music is in 2/4 time and features a variety of textures, including arpeggiated figures, chords, and melodic lines. Dynamics markings include *ppp*, *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp*. A section starting at the 10th system is marked *piu marcato*. The piece concludes with a final chord.

## THE ETUDE

PRIMO

Musical score for 'THE ETUDE PRIMO'. The score is written for piano and consists of 11 systems of two staves each. The music is in 2/4 time and features a variety of textures, including arpeggiated figures, chords, and melodic lines. Dynamics markings include *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp*. A section starting at the 10th system is marked *piu marcato*. The piece concludes with a final chord.

THE ETUDE  
CELESTIAL VOICES  
LA VOIX DU CIEL  
GRANT EXPRESSIF

ANT. GILIS

Andantino  $\text{rit.} = 4 - 4$

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## THE ETUDE

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THE ETUDE  
EVER AGAIN  
IMMER WIEDER  
GAVOTTE

W. VANDERVELL

Moderato grazioso 2/4 = 100

THE ETUDE  
FESTIVAL AT TARANTO  
UNE FÊTE A TARANTE

VIOLA 2/4 = 114

H. VAN GEL

Musical score for 'THE ETUDE' on page 112, featuring four systems of piano and bass staves. The music is in 2/4 time and includes dynamic markings such as *pp*, *mf*, and *ff*.

## RONDE D'AMOUR

NICCOLÒ VAN WESTERHOUT

Musical score for 'RONDE D'AMOUR' on page 112, featuring three systems of piano and bass staves. The tempo is marked 'Moderato in 2/4'. The score includes dynamic markings such as *ppp*, *pp*, and *ppp*.

Musical score for 'THE ETUDE' on page 113, featuring six systems of piano and bass staves. The music is in 2/4 time and includes dynamic markings such as *pp*, *ppp*, and *ppp*.



THE ETUDE  
ON THE PLANTATION  
BURLESQUE INTERMEZZO

A. SAINT-GEREIN

Vivo e con spirito in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

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THE ETUDE  
ROMANCE IN FLOWERDOM  
SONG WITHOUT WORDS

REGINALD BARRETT

Fra espressivo in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

Andante in G-flat major

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THE ETUDE  
TULIP  
WALTZ

M. GREENWALD

Tempo di Valze M.M. 3-4

In Mar Lorraine Melin, Turk. Po.  
INAUGURATION MARCH Tempo di Marcia M.M. 4-4  
J. P. FRIEDINGER, Op. 88, No. 1

Marsello M.M. 4-4

## THE ETUDE

VIOLETS  
GAVOTTE

Tempo di Gavotte M.M. 3-4

CARL WILHELM KERN, Op. 282, No. 4

VIOLIN

PIANO

CELESTA

THE ETUDE  
NORWEGIAN DANCE  
No. 3

FRIEDRICH MILLEN

Tempo di Maestri No. 1-10

THE ETUDE  
CRADLE SONG  
BERGROSS

BRUCE STEARNS

THE MOTHER ROSE

TOD H. GALLOR

VERMIRA KLINE

Moderato

My heart is a do - a lee gar - der, With twi - ght melody,

My heart is a do - a lee gar - der, With twi - ght melody,

My heart is a do - a lee gar - der, With twi - ght melody,

My heart is a do - a lee gar - der, With twi - ght melody,

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MAMMY'S GROWIN' OLE

GEO. NOYES ROCKWELL

JAMES D. CORNELL

Newly with much expression

1 - I do it the best in your line, Make my grow in, oh -  
2 - You kin see that I do it the best, Since the first light in  
the, oh - I do it the best in your line, Make my grow in, oh -

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But the tide is not of your day, When the sun is set — But let us all be glad, For do not part  
The path of the sea, may there be, But at this or that, — Drawn in for all the world to see, —  
You kin see the way there is, — The way to the way, — At morning, when some of us are, — What'll be it is

Interlude

ABIDE WITH ME  
"CONSOLATION"

F. HENDELSSON

Arr. by Paulus E. Dykes

Andante con tempo

A - bide with me, Thy friends are all

The dark was deep, and with me a - lone, When all of help are full and gone

Help of the holy one, I - bide with me, Lead to an - other side when I -

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THE ETUDE

day — *Giorno per giorno* day — *giorno per giorno* — *my* *Change not de — ay* *in all + word*

*no —* *O, Thou who change not in a hill with me*

*I need thy spirit, not as to part*

*but —* *What has thy power to kill the things we part* *Who like thy will thy gods we*

*let through — and all — *others lead a life with me**

THE ETUDE  
PASTORAL SCENE

J. F. LITZBUEHL

Regenerum  
 Bened. Lohse  
 Erna Lohse  
 Carl Lohse Jr.

MANUAL *Andante con moto* *Allegro*
  
 PEDAL

*Capriccioso*

CODA *All Credo in Andante con moto* *Allegro*

*Capriccioso*





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...the first step in the process of singing is to get the breath out of the chest and into the lungs. This is done by taking a deep breath and holding it for a few seconds. Then, the breath is released and the sound is produced. This is the basic principle of singing and is the foundation of all vocal technique.

**AS TO "HIGH NOTES"**  
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My hair is getting so long... I can make both of them...

My hair is getting so long... I can make both of them...

My hair is getting so long... I can make both of them...

My hair is getting so long... I can make both of them...

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Tuesday, Oct. 14	8:00 P. M.	8:00 P. M.	8:00 P. M.
Wednesday, Oct. 15	8:00 P. M.	8:00 P. M.	8:00 P. M.
Thursday, Oct. 16	8:00 P. M.	8:00 P. M.	8:00 P. M.
Friday, Oct. 17	8:00 P. M.	8:00 P. M.	8:00 P. M.
Saturday, Oct. 18	8:00 P. M.	8:00 P. M.	8:00 P. M.
Sunday, Oct. 19	8:00 P. M.	8:00 P. M.	8:00 P. M.
Monday, Oct. 20	8:00 P. M.	8:00 P. M.	8:00 P. M.
Tuesday, Oct. 21	8:00 P. M.	8:00 P. M.	8:00 P. M.
Wednesday, Oct. 22	8:00 P. M.	8:00 P. M.	8:00 P. M.
Thursday, Oct. 23	8:00 P. M.	8:00 P. M.	8:00 P. M.
Friday, Oct. 24	8:00 P. M.	8:00 P. M.	8:00 P. M.
Saturday, Oct. 25	8:00 P. M.	8:00 P. M.	8:00 P. M.
Sunday, Oct. 26	8:00 P. M.	8:00 P. M.	8:00 P. M.
Monday, Oct. 27	8:00 P. M.	8:00 P. M.	8:00 P. M.
Tuesday, Oct. 28	8:00 P. M.	8:00 P. M.	8:00 P. M.
Wednesday, Oct. 29	8:00 P. M.	8:00 P. M.	8:00 P. M.
Thursday, Oct. 30	8:00 P. M.	8:00 P. M.	8:00 P. M.
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**New Musical Books**

A number of new musical books have been published recently. These include books on piano technique, composition, and music theory. The books are written by some of the most respected musicians of the day and are highly recommended for anyone interested in music.

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**MUSICAL MEMORISING IN A REVUE**

Many difficulties are known to attend the process of memorizing music. These difficulties are often caused by a lack of understanding of the music and a failure to grasp its meaning. The author of this article offers several suggestions for overcoming these difficulties and achieving successful results.

The first step in the process of memorizing music is to understand the music. This involves a careful study of the score and an attempt to grasp its meaning. Once the music has been understood, the next step is to memorize it. This can be done by using a variety of techniques, such as visualization and repetition.

Visualization is a technique in which the musician imagines the music as a series of pictures or scenes. This helps to create a mental image of the music and makes it easier to recall. Repetition is another technique in which the musician plays the music over and over again, until it is firmly fixed in his memory.

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