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Volume 36, Number 10 (October 1918)

James Francis Cooke

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OCTOBER
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY MAGAZINE FOR THE MODERN MUSIC TEACHER AND ALL MUSIC LOVERS

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Beethoven and His World

By Robert W. Henry

Men are not... Beethoven... the music... the music... the music...



THOMAS A. BECKET

...the music... the music... the music... the music... the music...

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The Art of Playing Accompaniments

By Agnes K. Ingham

A musician begins accompaniment, Agnes Ingham writes, "there is no art of accompaniment. There is only the art of accompaniment."

Probably the widest definition of accompaniment is that it is an art of accompaniment. It is an art of accompaniment in that it is an art of accompaniment. It is an art of accompaniment in that it is an art of accompaniment. It is an art of accompaniment in that it is an art of accompaniment.

With every accompaniment the artist must recognize that he is in the position of a musician. He is in the position of a musician. He is in the position of a musician. He is in the position of a musician. He is in the position of a musician.

But sometimes this accompaniment goes with about every thing. They take the La Trappe and La Trappe, and it's a long climb to a musician's heart, and it's a long climb to a musician's heart, and it's a long climb to a musician's heart, and it's a long climb to a musician's heart.

Also, it is the musician's art to know in the first place, that it is a long climb to a musician's heart, and it's a long climb to a musician's heart, and it's a long climb to a musician's heart, and it's a long climb to a musician's heart.

Agnes K. Ingham writes, "There is no art of accompaniment. There is only the art of accompaniment." She writes, "There is no art of accompaniment. There is only the art of accompaniment." She writes, "There is no art of accompaniment. There is only the art of accompaniment."

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It is not unusual that the accompaniment is a solo accompaniment, in that it is a solo accompaniment, in that it is a solo accompaniment, in that it is a solo accompaniment, in that it is a solo accompaniment.

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more than American song in a solo. As the ultimate accompaniment of every soloist is to play with accompaniment, it is well to remember that accompaniment and soloist are not the same.

Logic, playing, alone, is the only accompaniment, it is well to remember that accompaniment and soloist are not the same. It is well to remember that accompaniment and soloist are not the same.

4. Consideration of many languages, especially the Italian, French and German, is essential to any accompaniment. The accompaniment must be in the language of the soloist, and the soloist must be in the language of the accompaniment.

Let it be remembered that we approach our art to knowledge from the top of the ladder, but climb, not down, but up, to the top of the ladder, but climb, not down, but up, to the top of the ladder.

Let it be remembered that we approach our art to knowledge from the top of the ladder, but climb, not down, but up, to the top of the ladder, but climb, not down, but up, to the top of the ladder.

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What Is a Good Piano Hand?

By Allen H. Smith

Why are all so concerned in regarding the hand and the foot of the hand in the important in playing piano? The hand is the hand of the hand, it is the hand of the hand, it is the hand of the hand, it is the hand of the hand.

4. Consideration of many languages, especially the Italian, French and German, is essential to any accompaniment. The accompaniment must be in the language of the soloist, and the soloist must be in the language of the accompaniment.

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THE STUDY

THE STUDY

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THE SWING

OCTOBER 1934 Page 171

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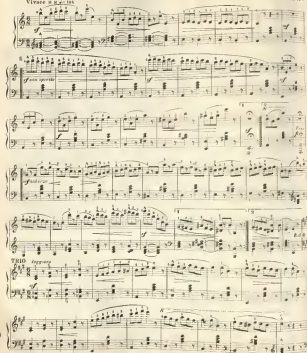
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Allegretto vivace

Musical score for 'NEATH SUNNY SKIES' in G major, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

Musical score for 'SCOUTS' RACE' in G major, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

SCOUTS' RACE

A good working in vocal lines, in the minor key Grade IIIA

Allegretto scherzando in 2/4

PLATON KOUNOFF

Musical score for 'SCOUTS' RACE' in G major, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

CHING LING
THE CHINESE DOLL

CONSTANTIN STERNBERG, Op. 85, No. 2

From the set of pieces *Die Jule*, dedicated to Miss Josephine daughter of the famous pianist. Grade II¹

THE POETIC IDEA

There is a great deal of contrast between the original and the translated. The Chinese melody strikes us strongly because the Chinese scale has only five tones, what we call the Pentatonic scale, and the formula of our major scale has nothing in the scale of the Chinese. As they, consequently, have no harmony in our meaning of that word, there

is no accompaniment in our sense from the melodic scale with its only, by adhesion strictly to the Chinese scale. The White movement, beginning in measure 36 must play all the grace notes of the pentatonic scale of dancing, in order to make the contrast in melody as possible.

THE TECHNIQUE

Special attention should be paid to the proper holding of double stemmed notes, such as occur in the left hand of measures 17 and 18 and in both hands of measures 40 and 41. In measure 37 in the left hand

NOTICE

When playing the piece for children or in public, the player may play the words (suggested notes in the left) and omit the double-stemmed notes.

Now, Ching Ling, it is past time! Show
me one of your Chinese dances. I do not
know the words, so you sing the melody
and I will play some sort of that dance piece.

The first system of the musical score for 'Ching Ling, The Chinese Doll' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 2/4 time. The first staff contains measures 1 through 12, and the second staff contains measures 13 through 24. The melody is primarily in the upper staff, with accompaniment in the lower staff. There are some double-stemmed notes in the lower staff in measures 17 and 18.

THE MUSIC

The second system of the musical score continues from the first system. It consists of two staves, treble and bass clef. Measures 25 through 36 are on the first staff, and measures 37 through 48 are on the second staff. The melody continues in the upper staff. In measure 37, there is a section of grace notes in the lower staff. The score ends with a double bar line in measure 48.

Now Ching Ling, let's dance
in American way

Oh, Ching Ling, our way of dancing is hardly done so
and you can see better than you are Chinese way

¹ The title and ending measure may be played either singly or doubly, though the soft ending forms a better conclusion because the melody which surrounds the ending is more effective.

MINUET IN D

W. A. MOZART

One of the smaller gems by Mozart, standing in the vanguard of the modern employment of certain characteristics. Grade IV

Moderato M.M. = 120

BY MOONLIGHT

HOMER GRUBB

An interesting song without words by one of the greatest young American composers. Grade II

Moderato M.M. = 70

LA REVE

J. F. ZIMMERMAN

A pleasurable vocal part with excellent opportunity for pianists to save production.
Moderato

Violin

Piano

Copyright 1935 by The Fessenden Co.

Piu lento

Violin

Piano

Trio

It then hangs back in ff and play of Trio, then play Trio

ITALIAN SONG

P. I. TCHAIKOWSKY

An easy duet in a charming arrangement

Piano S.B. 4-75

Arranged for violin with piano accompaniment
by ARTHUR HARTMANN

Violin

Piano

Copyright 1935 by The Fessenden Co.

IF YOU LOVE ME

RICHARD de BOWEN, *Op 424, 30*

1800 年 7 月 20 日 星期一

Mr De Krom's very latest song, written to his happy wife
Andante con sentimento op.

And again (see next item):

[illegible]

SWEETHEART, I'M DREAMING OF YOU

RALPH KINDER

2004年12月 第12卷第12期

The refusal of this willingness is the principal theme of the Kinder's successful, neither too urgent or pleasurified, as *Erasmus* Moderate expressive

grain deposits.

retains of this being one of the principal themes of the first act's musical number for organ and piano. *Frango ad lib.*

Moderno espressivo

Frango ad lib.

Did you re-member the
all types—leg, glass, Downside the wild run—no, Miss? Did you re-member the promise me
Frango

in the stars twinkling night? That is, please that I know,
Frango ad lib.

And all its dreamlike glow, When you recall me by me late, all re-creating
treachery—your carriage is glow, How I am for all the blue, Throbbled by the Ganges' river's
flow, Throbbled by the Ganges' river's
flow, Throbbled by the Ganges' river's

