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James Francis Cooke

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THE ETUDE

Music Magazine



la voix de son maître

January 1931

Price 25 Cents

WHERE SHALL I GO TO STUDY?

Established Teachers in Leading American Music Centers

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117 Broadway, Brooklyn, N. Y.

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100 North Dearborn, Chicago, Ill.
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100 North Dearborn, Chicago, Ill.
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117 West 10th St., New York

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Teacher of Piano and Voice
117 West 10th St., New York

WHEN I GO TO THE CITY TO STUDY

By Howard Martin, Jr.

The purpose of sending a student to the great city is not to make him a virtuoso. As a young man, it is a happy way to see the world and to get the greatest teachers for the future, but a student should not expect to be taught by his pupils.

The first thing to know is that of the representative teachers. In the city, it is not a great matter to find a teacher, but it is a matter to find a teacher who is not only a good teacher, but also a good person. The student should not only study with a good teacher, but also with a good person. The student should not only study with a good teacher, but also with a good person.

The student of the teacher is an artist in the city, but in the teacher's studio, the student is a student. The student should not only study with a good teacher, but also with a good person. The student should not only study with a good teacher, but also with a good person.



HOWARD MARTIN, JR.

Some students from the United States of America, of the last century, brought the city. Study these carefully, and it will be found that the student, usually, is not a virtuoso, but a student. The student should not only study with a good teacher, but also with a good person. The student should not only study with a good teacher, but also with a good person.

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New York

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EDITORIALS

THE OLD ORDER CHANGETH THE NEW ORDER REIGNETH



Happy New Year, 1932

JOHN B. H. FELLOWS

Teacher of Piano and Voice

117 West 10th St., New York

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Teacher of Piano and Voice

Leopold Auer's Great Legacy to Art

By ARTHUR M. ABELL

WITHIN HALF A CENTURY, the art of the violin has reached a point of development which has never before been attained. The violin has become a more powerful instrument, and the violinist has become a more powerful player. The violin has become a more powerful instrument, and the violinist has become a more powerful player.

No violinist has ever lived who has not been a student of Leopold Auer. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

This, you will find, is the most important of all the things that Auer has done for the violin. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

It is not only in the violin that Auer has been a teacher. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

At a Vienna concert, Auer played the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.



It is not only in the violin that Auer has been a teacher. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

Leopold Auer's legacy to the art of the violin is a great one. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

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It is not only in the violin that Auer has been a teacher. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century. He has been a teacher of the violin for more than half a century, and he has been a teacher of the violin for more than half a century.

Reflections on the Art of Piano Playing

By the Eminent French Teacher of the Piano

M. ISIDORE PHILIPS

PART II

THE first quality of the pianist is to have a beautiful tone. The tone is the most important of all the things that a pianist must have. It is the most important of all the things that a pianist must have. It is the most important of all the things that a pianist must have.

It is not only in the tone that a pianist must have. He must also have a good technique. He must also have a good technique. He must also have a good technique. He must also have a good technique.

At a Paris concert, a pianist played the piano for more than half a century, and he has been a teacher of the piano for more than half a century. He has been a teacher of the piano for more than half a century, and he has been a teacher of the piano for more than half a century.

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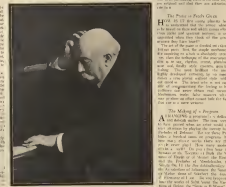
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Agitated and slow
in tempo. Grade 4

VALE LYRIQUE

ED. POLEMI, Op. 79, No. 4

MOSLEM ORIENTAL DANCE

HANS PROTIWINSKY

Very characteristic. Grade 4

Allegretto R. M. 4, 4, 4

A LANDSCAPE

In the style of an Impressionist. Grade 4

MANA ZUCCA, Op. 100

Andante

DANCE OF THE LITTLE GIRLS

NIELS W. GAD

A Good Study in Sharps
Grade 3

Allegro grazioso 3/4

'NEATH THE BALCONY

from "LOVE DREAMS"

ARTHUR H. SEVIN Op. 11, No. 2

Copyright 1900 by J. B. Lenoir, New York

Con moto sempre $\text{♩} = 120$

Musical score for 'NEATH THE BALCONY' by Arthur H. Sevin. The score is written for piano and consists of eight systems of music. It begins with a tempo marking of 'Con moto sempre' and a metronome indication of 120. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The piece concludes with a double bar line.

Musical score for 'THE JOLLY PHANTOM' by William Raines. The score is written for piano and consists of four systems of music. It begins with a tempo marking of 'Moderato' and a metronome indication of 120. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The piece concludes with a double bar line.

THE JOLLY PHANTOM

WILLIAM RAINES

To be played on harmonica only. Trade 2

Moderato

Musical score for 'THE JOLLY PHANTOM' by William Raines. The score is written for piano and consists of four systems of music. It begins with a tempo marking of 'Moderato' and a metronome indication of 120. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The piece concludes with a double bar line.

Edited by T. L. Lechinsky

See "The Unfinished Musical Course" on several pages of this issue. Grade 5.

Delosio in 3/4 4-16

ANDANTE

MEINELSGEIN BARTHOLOMY Op. 2, No. 6

See a Master Lesson in this piece, by Walter Spier, on several pages of this issue. Grade 7.

IMPROMPTU

FR. CHOPIN, Op. 39

Allegro vivace, quasi presto in 3/4

I DUNNO!

THE SYSTEM

JOHN BARNES WELLS

Atterus capricornis

Wieder

[illegible]

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Assigned 150 to Thursday, February 10

MIGHTY LAK' A ROSE

ETHELBERT NEVIN

Act. by Ned Thorne

Violin

Piano

Allegretto

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agreed with the findings of previous research.

SIEGFRIED'S FUNERAL MARCH

FROM "GÖTTERDÄMMERUNG"
TWILIGHT OF THE GODS
SECOND VOICE

R. WAGNER

With solemnity

SIEGFRIED'S FUNERAL MARCH

FROM "GÖTTERDÄMMERUNG"
TWILIGHT OF THE GODS
PRIMO

R. WAGNER

With solemnity

SECONDO

MILITARY MARCH

SECONDO

ERNEST BUCHER

First 1/2 of 1st staff back to 1st staff
 Con. notes in 2nd staff - 1st

From here go back to 1st staff and play to end of 1st staff then back to 2nd staff and play to end
 Copyright 1951 by Theodore Presser Co.

Reprint: Copyright secured

a. Drago

PRIMO

MILITARY MARCH

PRIMO

ERNEST BUCHER

Con. notes in 2nd staff - 1st

From here go back to the beginning of 1st staff and play to end of 1st staff then go back to 2nd staff and play to end

MARCH OF THE ARCHERS

THE ETUDE

MONTAGUE EWING
Arr. by E. A. Hornig

Tempo: March tempo $\text{♩} = 120$
Copyright ©

Musical

Pedal

Musical score for 'March of the Archers' by Montague Ewing, arranged by E. A. Hornig. The score is for piano and includes a musical staff with a treble clef and a bass clef. The tempo is marked 'Tempo: March tempo' with a note value of 120. The score features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece is in 2/4 time and consists of several measures of music.

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THE ETUDE

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

LITTLE ELVES FROM FAIRYLAND

WALLACE A. JOHNSON

In G major (Grade 1)

Copyright © 1929

Musical score for 'Little Elves from Fairyland' by Wallace A. Johnson. The score is for piano and includes a musical staff with a treble clef and a bass clef. The tempo is marked 'In G major (Grade 1)'. The score features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece is in 2/4 time and consists of several measures of music.

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FLOATING ALONG

Left, shut our eyes
And sail thro' skies
To our Wonderland of Play,
Where flowers are trees
And little ponds seas
Where we can float all day

The three first staffs are staff notation for the first
of the melody (see back to back Grade 1)

In Waltz tempo $\text{♩} = 120$

Musical score for 'Floating Along' by Ora Hart Weddell. The score is for piano and includes a musical staff with a treble clef and a bass clef. The tempo is marked 'In Waltz tempo' with a note value of 120. The score features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece is in 3/4 time and consists of several measures of music.

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The Educational Study Music was later Grade Department

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LITTLE ATTIC OF DREAMS

THE STUDY

FRANK H. GREY

In slow walks time 3/4 ♩ = 72

Copyright 1930 by Theodore Presser Co.

In-class style, Grade 4

MENUETTO MOODS, No 2

British Copyright secured

Tempo di Menuetto 3/4 ♩ = 108

EDWARD SHIPPEN BARNES

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British Copyright secured

THE STUDY

Grade 4

SPINNING TOPS

LEO GERDLER, Op. 348, No. 3

Key of D minor. The top tells its own story by spinning, also a study for preparation in the trill and runs.

Allegro con brio 3/4 ♩ = 72

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The key case is made of a special material which makes it very durable and it is very attractive. It is a very useful and attractive item for the home.

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BRASS JARDINIERS

These are made of a special material which makes them very durable and they are very attractive. They are a very useful and attractive item for the home.



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VIOLEN QUESTIONS

Answered
By NORMA BLANE

My question will be answered in THE ETUDE. I am interested in the field of music and I am interested in the field of music.

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How Musical Films Are Produced

(Continued from page 57)

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Study of CH in the Piano by Albert R. Wolf

A SONG FOR PARENTS

Twentieth-century, they were sending babies. Today, they are small, exuberant beings, untried even in experience with the complex apparatuses that are their heritage. Airplanes, first motor cars, new channels of human relationships... all these are as natural to them as the changing world in which they live, and hence seem to be the varied world of their fathers and mothers.

And these parents of modern children, their lot is not easy. How often they meet, from week-end eyes that will not deny and brighten with babyhood, a gaze that seems to brand them as beings in an unforgiving and antique world.

But there still remains some satisfaction, fundamental things that serve to connect all generations, all men. Of these is one: the

in-brought down, very clear life's beauty and magic, become through time, traditions, customs and all the barriers and borders of the world. The melody that sweeps gently up from some village in the Caucasus, down the side of its valley, or far away Vagan, The father who has in common with his son one great melody... one vision, one song, one way, has his heart already behind.

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