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### Volume 49, Number 06 (June 1931)

James Francis Cooke

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Cooke, James Francis (ed.). The Etude. Vol. 49, No. 06. Philadelphia: Theodore Presser Company, June 1931. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/790>

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# THE ETUDE

## Music Magazine

June 1931

Price 25 Cents

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Mary Evans Weir

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Bachelor

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be signed by the President

Dean of the Faculty  
our corporate  
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*Mary Evans Weir*

*June 1931*

*John S. Ford*

President of the University



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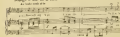
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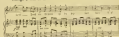
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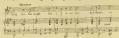
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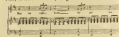
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# THE ETUDE

## Music Magazine

Published by THEODORE PRESSER CO. 226 N. 3rd St. Phila. Pa.

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC TEACHER AND ALL WHO LOVE MUSIC

Subscription Price, \$2.00 per Annum in Advance

Entered as Second-Class Matter, May 1, 1902, under Post Office No. 100, Philadelphia, Pa., Post Office of Philadelphia, Pa., under No. 100, Philadelphia, Pa.

Accepted for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 1, 1918.

Postage paid at Philadelphia, Pa.

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Printed by Theodore Presser Co., Philadelphia, Pa.



## THE WORLD OF MUSIC

Interesting and Important Items Chosen in a General Stock on Offerings and American Publishing in Things Musical Everywhere



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## EDITORIALS



NAME OF THE DOCTOR: PIANO, ROOM 101 - WAGNER

## High Tide in Opera

WHEREVER great voices find one very high, the opera is high in tone, and the voices are high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone.

In opera, the voice is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone.

Naturally, there are some of the opera. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone.

Wagner, for instance, in spite of his reputation for being a bit of a madman, was a very high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone.

In Wagner's opera, the voice is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone. When the voice is high in tone, the opera is high in tone.

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more interesting than discussion of a child's need to study, a child has a right to refuse to study. The child's refusal to study is a right, and it is a right that should be respected. The child's refusal to study is a right, and it is a right that should be respected. The child's refusal to study is a right, and it is a right that should be respected.

if only we begin early enough, but "only enough" is the trouble just before a child begins to study. The child's refusal to study is a right, and it is a right that should be respected. The child's refusal to study is a right, and it is a right that should be respected. The child's refusal to study is a right, and it is a right that should be respected.

## MASTER DISCS

By PETER HUGH REED

**TWO RECORDINGS** on Western Swing, the music of the late 1930s and early 1940s, are available on the "Master Discs" by Peter Hugh Reed. The first disc, "The Master Discs" by Peter Hugh Reed, is a collection of the best of the Western Swing music of the late 1930s and early 1940s. The second disc, "The Master Discs" by Peter Hugh Reed, is a collection of the best of the Western Swing music of the late 1930s and early 1940s.

### The Page of the Roma By CARL A. JEFFRIES

The Roma people are known as the "Gypsies" or "Gypsies" in many parts of the world. They are a nomadic people, and they have a rich and diverse culture. The Roma people are known for their music, their dance, and their art. They are a people who have survived through centuries of hardship and persecution, and they continue to thrive today.

in the hotel where the student of a young lady is supposed to be. The student is a young lady, and she is a student of a young lady. The student is a young lady, and she is a student of a young lady. The student is a young lady, and she is a student of a young lady.

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**Defining Gypsies**  
The word "Gypsy" is a term that has been used for centuries to describe a nomadic people. The word "Gypsy" is a term that has been used for centuries to describe a nomadic people. The word "Gypsy" is a term that has been used for centuries to describe a nomadic people.

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# Secrets of the Staccato Touch

By the Well Known Pianist, Teacher and Composer  
**ERNEST R. KROEGER**

**THE CULTIVATION** of the staccato touch is a matter of method. The pianist should be taught to play staccato by using a light touch. The pianist should be taught to play staccato by using a light touch. The pianist should be taught to play staccato by using a light touch.



ERNEST R. KROEGER

**Fig. 1**



Fig. 1 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 2**



Fig. 2 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 3**



Fig. 3 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 4**



Fig. 4 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 5**

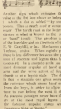


Fig. 5 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 6**



Fig. 6 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 7**



Fig. 7 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.

**Fig. 8**



Fig. 8 is a musical exercise for the staccato touch. It consists of a single note held for a short duration, followed by a rest. The exercise is designed to help the pianist develop a light and controlled touch.









# TWILIGHT ON THE HILLS

GEORGE S. SCHULER

THE STONE

Con grazia *W. H. 4-10-21*

*molto rall.* *a tempo* *Piu mosso* *molto rall.* *meno rall.* *molto rall.*

THE STONE

Tempo L.

*molto rall.* *a tempo* *Easi rime de Coda* *molto rall.*

TRIO

La melodia ben pronunciata

*meno rall.* *a tempo* *CODA* *Easi rime only* *staccato* *meno* *molto* *meno* *meno*



## SUMMER DAYS

In popular dance style Grade 4

Moderato grazioso 3/4 = 120

WILLI LAUTENSCHLAGER, Op. 104, No. 1

## Poco tranquillo

# THE CONVENT BELL

THE STUDY  
PAUL VALDEMAR

Musical score for 'The Convent Bell' by Paul Valdemar. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as *moderato*, *piu tempo*, *piu allegro*, and *molto rall. sf.* The piece is in 3/4 time and consists of 20 measures.

THE STUDY

Musical score for 'Polonaise' by Helen L. Gram. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as *Allegro* and *molto rall.* The piece is in 3/4 time and consists of 20 measures.

## POLONAISE

A lovely dance of Polish origin frequently used at the opening of dances at the Polish Court. It was originally more of a processionary than a dance, and was played on bells and Indian flutes at the houses of a noble ruler. Grade 3

Allegro 3/4 4-20

HELEN L. GRAM, Op. 42, No. 3

Musical score for 'Polonaise' by Helen L. Gram. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as *Allegro* and *molto rall.* The piece is in 3/4 time and consists of 20 measures.

## FAIRY HARP SONG

ELLA KETTERER

A study in broken chords, Grade 2  
Andante 9/8-101

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A new transcription of an old melody.  
Adapted by Henry S. Hensley  
Lento 9/8-101

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## PRELUDE ARABESQUE

JAMES H. ROGERS

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An introduction to the

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The image shows a page of a musical score, likely for a piano. It consists of several systems of staves, each containing musical notation and Italian performance instructions. The instructions include:
 

- sf più presto e impetuoso* (sf: sforzando, più: more, impetuoso: impetuous)
- meno a poco* (meno: less, a poco: a little)
- molto agitato e sempre fortissimo* (molto agitato: very agitated, sempre fortissimo: always fortissimo)
- subito* (suddenly)
- senza tuta forza e celebrando* (senza tuta forza: without all force, celebrando: celebrating)
- sempre forte e molto allargando* (sempre forte: always forte, molto allargando: very broadening)
- Tempo 1.* (Time 1.)
- ogni ben contando* (ogni ben contando: every well counting)

 The musical notation includes various notes, rests, and dynamic markings such as *sf*, *p*, *f*, and *ff*. The page is numbered 416 in the top left corner.

8

perdendosi

dim. sempre

ppp

VALE LYRIQUE

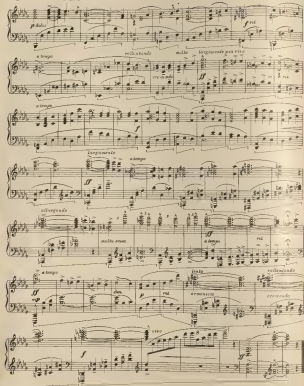
A triple play ball, waltz, Grade 3

No. 2

ED. POLDINI, *Op. 79, No. 2*

Appassionato, sempre molto cantabile ed espressivo

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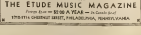
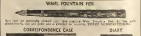
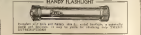
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## Revitalization for Musicians

(continued from page 23)

of the "Revolution" in the music of the 19th century, and the "Revolution" in the music of the 20th century. The "Revolution" in the music of the 19th century was a "Revolution" in the music of the 19th century, and the "Revolution" in the music of the 20th century was a "Revolution" in the music of the 20th century.

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ERENE MARSCHAND RITTER

Tempo Polka w u 4.120

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Viola

**附註**

Figure 1

© From here we look to the beginning and play to *Pass*, then play *Pass*.  
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Only used 1970-72. Therefore, cannot be

TR10, a domestic firm

JUNE 1991 Page 431

CHANT JOYEUX

4. *Phaeocephala rubra* (Pomarine Redpoll) (Gmelin)

J. Soc. Cult. Evol.

Person	Ch. Court File #

(2nd) Borden, East Fl.

Moderate

March 6

1871

Method	Ref	Volume
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1980

(2)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

J. J. J. J.

1840

(b) ...

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③.                     

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Colony with 4 eggs in 1911

[illegible]

## IN THE CATHEDRAL

WILFRED ADAMS

Adapted from [10]

The musical score for 'Der Hirt und das Lamm' is presented in three systems. The first system includes a vocal line for the Soprano (Soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the vocal line ending on a final note. The piano accompaniment consists of chords and arpeggiated figures. The score is written in G major and 4/4 time. The vocal line is in a soprano range, and the piano accompaniment is in a piano range. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The score is written in a clear, legible font, and the notation is accurate and professional. The score is a good example of a musical score for a children's song, and it is well-suited for use in a classroom or rehearsal setting.

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## VALSETTE

ROBERT MCILAN KIRK

How can I tell how much I should eat? How can I tell if I'm eating too much?

Moderato 11.11.11

A handwritten musical score for the song 'The Rose Tree'. The score is written on four systems of five-line staves, each system containing a treble and bass staff joined by a brace. The music is in 2/4 time, indicated by the 'C' time signature and the number '2' over the '4'. The key signature has one flat (B-flat). The first system begins with a treble staff containing a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system shows the melody and accompaniment. The fourth system concludes the piece with a final chord in the bass staff. The handwriting is in dark ink on aged, slightly yellowed paper.

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For Educational Study Notes see Junior High Department.

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## LITTLE WILDFLOWERS

They lean the roadside, bright and free,  
 Between the furth' most perfum'd on the tree  
 And bid us be as pure as they  
 As o'er life's path we wind our way

THE STONE

M. L. PRESTON

Grade 1

Moderato

Musical score for 'Little Wildflowers' in G major, 2/4 time. The score is for piano and includes a vocal line. The tempo is marked 'Moderato'. The score consists of five systems of music. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The score ends with a double bar line.

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## PEEK-A-BOO!

WALTZ

SECONDO

HELEN L. GRAMM, Op. 37, No. 1

Tempo di Valze, 3/4 = 4-12

Musical score for 'Peek-A-Boo!' in G major, 3/4 time. The score is for piano and includes a vocal line. The tempo is marked 'Tempo di Valze, 3/4 = 4-12'. The score consists of five systems of music. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The score ends with a double bar line.

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THE STONE

## LITTLE SNOWMAN

MARCH

JUNE 1951 Page 435

WILLIAM M. FELTON

In both stately style Grade 3

March tempo 3/4 = 4-12

Musical score for 'Little Snowman' in G major, 3/4 time. The score is for piano and includes a vocal line. The tempo is marked 'March tempo 3/4 = 4-12'. The score consists of five systems of music. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The score ends with a double bar line.

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## PEEK-A-BOO!

WALTZ

PRIMO

HELEN L. GRAMM, Op. 37, No. 1

Tempo di Valze 3/4 = 4-12

Musical score for 'Peek-A-Boo!' in G major, 3/4 time. The score is for piano and includes a vocal line. The tempo is marked 'Tempo di Valze 3/4 = 4-12'. The score consists of five systems of music. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The score ends with a double bar line.













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No question is too trivial in THE STAGE unless accompanied by the right kind of answer. Only serious, or professional, questions will be published.

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## Natural Octave Playing

(Continued from page 143)

finger, which the weight is raised, is not 17, but 18, and so on.

When the note of the compound tone and of the note which is the base tone have been raised, the compound tone should be raised to the note of the "compound" tone. This is the note which is the base tone of the compound tone. The compound tone should be raised to the note of the "compound" tone. This is the note which is the base tone of the compound tone.

These are the five rules for determining when to use 17. There is no use in a given case, no addition, only in the case of the compound tone. The compound tone should be raised to the note of the "compound" tone. This is the note which is the base tone of the compound tone.

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