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Volume 51, Number 04 (April 1933)

James Francis Cooke

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THE ETUDE

Music Magazine

April 1933

Price 25 Cents



F. H. B. B. B.

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DIPLOMA AND CERTIFICATE FORMS



WINDLESS CLAY PEN



LYRE PEN



MUSICO PENS



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COMBINED METALLIC PENS



MUSICAL INSTRUMENTS AND NOVELTIES



MUSICAL INSTRUMENTS AND NOVELTIES



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THEODORE PRESSER CO.
DIRECT MAIL SERVICE OF EVERYTHING IN MUSIC AND MUSIC JEWELRY
1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR MUSICIANS THE MUSIC LIBRARY AND ALL MUSIC LOVERS

PUBLISHED BY THEODORE PRESSER CO. PHILADELPHIA, PA.

THE WORLD OF MUSIC

Increasing and Improving Every Element in a Constant Work on
Majesties and Artistic Features in These Musical Journeys

THE ROYAL THEATRE OF GOTTEN was founded in 1777 by Frederick Augustus, King of Saxony. It is the oldest theatre in the world. The theatre was founded in 1777 by Frederick Augustus, King of Saxony. It is the oldest theatre in the world. The theatre was founded in 1777 by Frederick Augustus, King of Saxony. It is the oldest theatre in the world.

THE GREAT BRITAIN of London has been largely the result of the efforts of the British people. The British people have been largely the result of the efforts of the British people. The British people have been largely the result of the efforts of the British people.

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Sixty-Five Years of Music Teaching

By Edna G. O'Connor



MARY ANN

It has been thirty years since I began to teach music... I have been teaching music for sixty-five years...

LETTERS FROM ETUDE FRIENDS

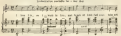
Is She a "Good"?

"The Editor: I have been reading your issue... I am a teacher and I am interested in the article about the 'Good'...

America's New Song Triumph

I LOVE LIFE

By MARIAN BOGA. Four Parts.



"Just Left the Audience in It's Feet"



More recent songs have not the number of times and so far they are not so successful as this one...

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Take advantage of THE STUDIOS... So easy and so profitable!

Business opportunity... The Studios... So easy and so profitable!

DUCKING CLOCK



Small text describing the ducking clock.

SMOKER SET



Small text describing the smoker set.

DIAMANTE



Small text describing the diamante item.

HARTLE BEL



WATER CLOCK



CREED AND SLINGER WITH



Small text describing the Creed and Slinger with.

THE ETUDE MUSIC MAGAZINE... 1715-1716 Chestnut Street, Philadelphia, Pa.



THE COLLEGE PRESS'S WIGG POINT

It has been thirty years since I began to teach music... I have been teaching music for sixty-five years... I have seen many changes in the music industry...

Although this is not of my favorite music... I have seen many changes in the music industry... I have seen many changes in the music industry...

MUSICAL BOOKS REVIEWED

First Part Music by Edna G. O'Connor... The Character Music of Johannes Brahms by Edna G. O'Connor... Duet Violin Music in Piano Teaching...

It has been thirty years since I began to teach music... I have been teaching music for sixty-five years... I have seen many changes in the music industry...

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of
THE WORLD'S BEST KNOWN MUSICIANS

A Complete Series of 100 Portraits of the World's Best Known Musicians
Published by THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES, 100 Portraits of the World's Best Known Musicians, 100 Portraits of the World's Best Known Musicians, 100 Portraits of the World's Best Known Musicians



FRANZ LISZT
1811-1886



FRÉDÉRIC CHOPIN
1810-1849



LUIGI VAN BEETHOVEN
1770-1827



JOHANN SEBASTIAN BACH
1685-1750



WOLFGANG AMADEUS MOZART
1756-1791



PIYOTR ILYICH TCHAIKOVSKY
1840-1893



JOHANNES BRAHMS
1833-1897



RICHARD WAGNER
1813-1883



ANTONÍN DVOŘÁK
1852-1904



MAURICE STRAKOSKY
1874-1951



DMITRI SHOSTAKOVICH
1906-1975



IGOR STRAVINSKY
1892-1972



PIYOTR ILYICH TCHAIKOVSKY
1840-1893



DMITRI SHOSTAKOVICH
1906-1975



DMITRI SHOSTAKOVICH
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1906-1975



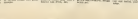
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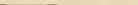
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DMITRI SHOSTAKOVICH
1906-1975

The Extraordinary Case of Uladimir de Pachmann

NEWS has been just received of the death at Rome, on Friday, January 6, of Vladimir de Pachmann, at the age of eighty-four. Although the official will not appear for some months after the close of service, we are now putting down certain facts which came during open or with the receipt of this information.

It was our privilege to meet Vladimir de Pachmann many

years ago when he was in the latter part of the last century, increasing notably by his playing. Blind Tom was as largely an accident of his mind that during the period when he was not playing he sat in a chair always motionless on the floor and wondering, "Does Blind Tom play any more? Blind Tom, please give me something to eat." The game is necessary for that the chief problem of his organizers was to keep him as docilely calm as possible, so one would keep a fully adequate supply for his nutrition purposes. Yet here was a human animal, with some signs of what we were termed savagery, who could play the *Alto* of *Polonia* of Chopin in a fashion which was sublime. We knew Blind Tom's teacher very well indeed. The *Alto* of Chopin was a Dutch pupil of Franz Liszt who had been coached by the great master. Blind Tom, it appears, was as quite as wonderful as the records of his records would indicate. Nevertheless he was a psychological case. He had no knowledge of names whatever, but surely had the memory, possibly capacity of retaining notes that had been played before. This memory was definite and it was necessary for his coach, Mrs. Trench, who insisted with



Vladimir de Pachmann

him, to keep him daily upon the piano he played, as they failed him his memory his playing in the air.

It was very hard for the writer to reconcile the case of Blind Tom with the philosophy that more truly is learned for the individual. It is now known apparent that there is such a thing as that a musical faculty may exist perfectly isolated from, usually all other evidence of intelligence. It became almost inconceivable, however, that it is a desire to judge the functioning of the musical mind by that of the physical mind. There is such an ocean of practical evidence of the value of music study as a means of training the individual in developing his personal mental capacity and effectiveness, that solution would be required to record an experience in the scheme of education.

De Pachmann was so Blind Tom. He was remarkably smart and shrewd in many ways. Yet at the same time as he did have his musical brother developed in a manner which made him a most interesting problem for the psychologist. The diagnosis of records about his playing which

was, then, was one of the greatest, doctor, and also one of the most impressive cases of a dual mental personality. The "Baby" Blind Tom's Pachmann might members may play a pair of notes from the piano and discuss his own perceptions to them, but the "Dr. Jekyll" Pachmann was a scholar of broad domain in science and so truly that they were unrecognizable.

The case with which de Pachmann would live from speech revery to musical artistic heights was an exhibition of the abnormal mentality of that queer genus who can only give rise to the inquiry, "Does he exist in the various monkey when at his wits' end, because he thinks it is good showmanship, or is he merely imbalanced?" After daily opportunities to observe the performer, when he thought he was alone and that such a man that he was being studied, we feel certain that de Pachmann was as so severe a later but was exhibited to a measure few people realized.

At the time when we knew him best we had been reading studies of the phenomenon, Blind Tom, the outside Negro

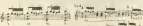
The Structure of Music

Why and How We Use Neighboring Notes

By PERCY GOETSCHMUS, MUS. DOc.

The Eighth of a Series of Periodic Lectures Given by the National Academy, Dr. Percy Goetschmus for Many Years Head of the Department of Theory at the Institute of Musical Art, (Julliard, Foundation) of New York City

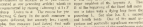
IT IS an interesting and extremely important question to ask that in what manner the notes which are placed in a melody are related to one another. This question is not only of theoretical interest, but also of practical importance, for it is the knowledge of the laws which govern the construction of a melody which is the key to the understanding of the art of music.



In the first instance the notes which are placed in a melody are related to one another in the manner in which they are placed in the scale. The notes which are placed in a melody are related to one another in the manner in which they are placed in the scale. The notes which are placed in a melody are related to one another in the manner in which they are placed in the scale.

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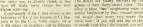


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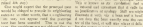


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Chant d'un Voyageur

LEEBS WURZBURG

PART II

SEVENTH IN THE SERIES OF FIVE OTHER PARTS TO THE MUSIC CENTER OF BERLIN

By JAMES FRANCIS COOKE

LAST MONTH we took our first steps toward the study of the music of the future. We have now reached the point where we are able to see the music of the future in its own right. The music of the future is not a new music, but a new way of looking at the music of the past.

It is not a new music, but a new way of looking at the music of the past. The music of the future is not a new music, but a new way of looking at the music of the past. The music of the future is not a new music, but a new way of looking at the music of the past.

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WIMPERST AND LARSEN'S OPERA HOUSE

The Gift to Germany

THE NATIONAL MUSIC SOCIETY of America has just given to the city of Berlin a gift of the Music Center of Berlin, a gift of the Music Center of Berlin, a gift of the Music Center of Berlin.

The music of the future is not a new music, but a new way of looking at the music of the past. The music of the future is not a new music, but a new way of looking at the music of the past. The music of the future is not a new music, but a new way of looking at the music of the past.

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ARTS SHOWCASES MET BARBERSHOP VOICINGS

CLIFF OF A WAGON FOR HIS VISITORS IN BERLIN

(Continued on page 10)

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Mad as the Chef

THIS CREATIVITY PROBLEM OF the school year... (text continues)

But you would give almost a... (text continues)

off office and grading... (text continues)

color for a... (text continues)

When Does Penalty Deserve?

IT ISN'T THE COST OF THE... (text continues)



THE WHITE HOUSE, WASHINGTON

On the Value of Using All Black Keys For Starting the Piano Paper

By MABEL MADISON WATSON

UNLESS the child has... (text continues)

... (text continues)

... (text continues)

... (text continues)

... (text continues)

... (text continues)



JERRY LASKA

... (text continues)

DESIGNER OF ELLIOTT KEY PRACTICE

1. Finger... 2. Palm... 3. Thumb... (text continues)

... (text continues)

... (text continues)

TWO ACTIVITIES of the world

... (text continues)

The Successful Oriental

... (text continues)

... (text continues)

... (text continues)



A MAJOR CONTRIBUTION to a FAVORABLE MUSICAL JOURNALS

... (text continues)

... (text continues)

THE GOLF KING

... (text continues)

THE MESSIAH GOES TO THE FRONT

... (text continues)

THE EUROPEAN Music in the Land of the Rising Sun

A Study of Musical Conditions in Japan

By JOSEPH LASKA

Translated by The Editor by Florence Leonard

... (text continues)

... (text continues)

... (text continues)

... (text continues)

The Messiahs Go to the Front

... (text continues)



... (text continues)

Every day we learn of The World offers a new musical... (text continues)

differs from Sika to Sika. The one thousand of the Japanese (English) by Goff's is broader and includes more birds, including Japanese warblers, woodpecker and the like of more than 100 of the 250 species of birds.

In the paper which is still in the press he is dealing with the birds of the Japanese archipelago. This is the area covered by the present article. A detailed ornithological history is given in his book on the Japanese archipelago.

Large Ground Mammals

THESESSO is the subject of a book on the natural history of the island of Hokkaido. This is an island in the northernmost part of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

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It is the largest island in the north of the Japanese archipelago.

These which are given with this book is a book of ornithological history. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

The Manned Boat

JAPAN'S CIVIL SERVICE is a book on the history of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

The Japanese archipelago is a book on the history of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

It is the largest island in the north of the Japanese archipelago.



Japanese student at a reception in Washington, D.C. by THAKARAKI.

A Japanese student in his suit, looking at a book. He is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

A Manned Boat

KOGANEI YAMADA, Japanese author of the book on the history of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.

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THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRAEGL
MANAGER BAND AND ORCHESTRA

Deflection from Pitch in Wind Instruments
By OSCAR HATCH HAWLEY

YET AGAIN when I read a number of the last few I found out I was wrong. I had been told that the wind instruments were not as accurate as I had thought. I had been told that the wind instruments were not as accurate as I had thought. I had been told that the wind instruments were not as accurate as I had thought.

I FICED the matter in the scale of notes and the last time I was told that the wind instruments were not as accurate as I had thought. I had been told that the wind instruments were not as accurate as I had thought. I had been told that the wind instruments were not as accurate as I had thought.

Wind Instruments

ONE OF THE last deflection this article is about the deflection of the wind instruments. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago. It is the largest island in the north of the Japanese archipelago.



Japanese student at a reception in Washington, D.C. by THAKARAKI.

Japanese student at a reception in Washington, D.C. by THAKARAKI.

A JAPANESE GARDEN AS A PROPAGANDA BY THAKARAKI.

A JAPANESE GARDEN AS A PROPAGANDA BY THAKARAKI.

A JAPANESE GARDEN AS A PROPAGANDA BY THAKARAKI.

Grasping the Soul of the Composer

Psycho-Analysis in Music

By EUGENIO DI PIRANI

THESE periods among our own people have been the most fertile in the history of music. They have produced the greatest geniuses and the most brilliant talents. It is not surprising that the music of this period has been the most influential in the history of music. It has not only shaped the taste of a generation, but it has also shaped the taste of the world.

All this greatness is not enough. There is a deeper reason for it. It is the fact that the music of this period has been the most influential in the history of music. It has not only shaped the taste of a generation, but it has also shaped the taste of the world.

I remember a visit once to the Berlin Conservatory. I was in the library of the conservatory and I was looking at the collection of the conservatory. I was looking at the collection of the conservatory and I was looking at the collection of the conservatory.

The things behind the Composers
 I think the most interesting thing about the music of this period is the fact that it has been the most influential in the history of music.

But there is a more to it. It is the fact that the music of this period has been the most influential in the history of music. It has not only shaped the taste of a generation, but it has also shaped the taste of the world.

Through the Eyes of Contemporaries
 A FEW YEARS ago the poet of France, Stéphane Mallarmé, wrote the following lines: "The music of this period has been the most influential in the history of music."

These lines are not only a tribute to the music of this period, but they are also a tribute to the genius of the composers of this period. It is the fact that the music of this period has been the most influential in the history of music.

When the "old" players look at the music of this period, they are looking at the music of the future. It is the fact that the music of this period has been the most influential in the history of music.



EUGENIO DI PIRANI
 From a Photo by G. B. G.

like the surface of a sheet of ice, but the fire that burns beneath it. It is the fact that the music of this period has been the most influential in the history of music.

At the same time, the music of this period has been the most influential in the history of music. It has not only shaped the taste of a generation, but it has also shaped the taste of the world.

It is a great pleasure to see the music of this period in the hands of the young. It is the fact that the music of this period has been the most influential in the history of music.

When I look at the music of this period, I see a world of beauty and harmony. It is the fact that the music of this period has been the most influential in the history of music.

When the "old" players look at the music of this period, they are looking at the music of the future. It is the fact that the music of this period has been the most influential in the history of music.

There are many reasons for this. It is the fact that the music of this period has been the most influential in the history of music. It has not only shaped the taste of a generation, but it has also shaped the taste of the world.

It is a great pleasure to see the music of this period in the hands of the young. It is the fact that the music of this period has been the most influential in the history of music.

When I look at the music of this period, I see a world of beauty and harmony. It is the fact that the music of this period has been the most influential in the history of music.

When the "old" players look at the music of this period, they are looking at the music of the future. It is the fact that the music of this period has been the most influential in the history of music.

When the "old" players look at the music of this period, they are looking at the music of the future. It is the fact that the music of this period has been the most influential in the history of music.

The Sonata of Chopin

THE FIRST we see of Chopin's Sonata in B-flat major is the first movement. It is a beautiful piece of music, full of grace and elegance. It is the fact that the music of this period has been the most influential in the history of music.

(Continued on page 250)

THE MORNING SHOWER

The following composition fits together like a puzzle, and should be played very sensitively and evenly, but with greater grace. Watch the phrasing marks.

Grade III Sprightly in $\frac{4}{4}$

ALLEN K. BECHT

Copyright 1932 by Theodore Presser Co.

Printed by G. B. G.

One of Engelmann's most famous and lasting compositions. Grade III

NANETTE
DANSE GRACIEUSE

THE STONE

II ENGELMANN

Moderato con espress. 1/4 = 110

Tempo Moderato con grazia

THE STONE

REDWOODS AT DAWN

VICTOR RENTON

Victor Renton takes us on a trip to California and through the walking forest given in the first light of day. A splendid April Grade 3

Allegretto con moto 1/4 = 110

SLAVISH DANCE

THE EPISODE

Solo II

Allegro $\text{M.M.} \frac{2}{4}$ 365-370

GEO. J. THINKAUS

THE EPISODE

LOVE SONG

An excellent study in the First (D Major) and First (D Major), therefore find that these keys may be readily taught by accompanying the pupil to use the Tenor's remembrance of the key as in D Major and D Flat (D Flat) thus they find out that they cannot use the whole of the notes and impossible to remember by using the Tenor's, Grade 4

Andante cantabile $\text{M.M.} \frac{3}{4}$ 400

ALEXANDER MAC FADYEN

VALSE CAPRICE No. 3

THE STUDY

Be Do Let's see the first two bars (the first two of the second) You have had them separately, well, because they are so general they seem to drop out of the picture "all right" etc.

FRANCESCO B. DE LIGONE

Chorus 1
Allegretto in 3/4
no piano molto

THE STUDY

a tempo
no piano molto

TRIO
Grave
no piano molto

con due ped
allarg. al fine

a tempo
no piano molto

a tempo
no piano molto

CODA
no piano molto

BUNNIES

An excellent character piece. The run should see the basses passing through 4. It should be an excuse to confound to precision as it makes capital fifth, advice to practice Grade 3.

CECILE W. LEMONT, Op. 21, No. 2

Ces notes it is 1-1-1-1

GAVOTTE MINIATURE

ALEXANDER KOPFLOV
Op. 55, No. 2Edited by
H. Cleary-Lougher

Grade 4. Tempo di Gavotte (Moderato)

ALLEGRO VIVACE

WOLFGANG AMADEUS MOZART

FROM JUPITER SYMPHONY, No. 49

This arrangement condensed from the score gives again, under the main theme, from the first movement of this symphony which is broadly frequently "over the air." It really makes an excellent little recital piece in standard style Grade 5.

Allegro vivace 3/4 250

Copyright © 1933 by Chas. K. Johnson Co.

HE IS RISEN

EASTER SONG

Cecil Frances Alexander

Paul Ambrose

Allegro 3/4 - 115

The musical score for 'He is Risen' is written for voice and piano. It begins with a piano introduction in G major, 3/4 time, marked 'Allegro 3/4 - 115'. The vocal line enters with the lyrics 'The end hath com' and continues through several stanzas of text. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Performance markings such as 'rit.' and 'tr.' are present throughout the score.

This page continues the musical score for 'He is Risen' from page 252. It features the same vocal and piano parts. The lyrics on this page include 'The end hath com' and 'The end hath com'. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'tr.'. The piano accompaniment continues to provide a steady harmonic background for the vocal line.

Tempo I.
 24 Bars. 11. 24 Bars. 12. 24 Bars. 13.

24 Bars. 14. 24 Bars. 15. 24 Bars. 16.

24 Bars. 17. 24 Bars. 18. 24 Bars. 19.

24 Bars. 20. 24 Bars. 21. 24 Bars. 22.

24 Bars. 23. 24 Bars. 24. 24 Bars. 25.

24 Bars. 26. 24 Bars. 27. 24 Bars. 28.

24 Bars. 29. 24 Bars. 30. 24 Bars. 31.

24 Bars. 32. 24 Bars. 33. 24 Bars. 34.

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24 Bars. 89. 24 Bars. 90. 24 Bars. 91.

24 Bars. 92. 24 Bars. 93. 24 Bars. 94.

24 Bars. 95. 24 Bars. 96. 24 Bars. 97.

24 Bars. 98. 24 Bars. 99. 24 Bars. 100.

GAVOTTE

E. G. SUTER

Violin *Allegretto*

Piano

24 Bars. 101. 24 Bars. 102. 24 Bars. 103.

24 Bars. 104. 24 Bars. 105. 24 Bars. 106.

24 Bars. 107. 24 Bars. 108. 24 Bars. 109.

24 Bars. 110. 24 Bars. 111. 24 Bars. 112.

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24 Bars. 239. 24 Bars. 240. 24 Bars. 241.

24 Bars. 242. 24 Bars. 243. 24 Bars. 244.

24 Bars. 245. 24 Bars. 246. 24 Bars. 247.

24 Bars. 248. 24 Bars. 249. 24 Bars. 250.

HUNGARIAN DANCE

No. 5
SECONDO

THE STUDY

J. BRAHMS

Allegro m.m. $\downarrow = 100$

First system of the piano score, featuring two staves with treble and bass clefs. The music is in 2/4 time and begins with a forte dynamic.

Poco più moderato m.m. $\downarrow = 110$

Second system of the piano score, continuing the piece with a tempo change to 'Poco più moderato'. It includes dynamic markings like *p* and *f*.

Vivace m.m. $\downarrow = 150$

Third system of the piano score, marked 'Vivace'. This section features a more complex rhythmic pattern with frequent sixteenth notes and dynamic fluctuations.

THE STUDY

HUNGARIAN DANCE

No. 5
PRIMO

J. BRAHMS

Allegro m.m. $\downarrow = 100$

First system of the piano score, featuring two staves with treble and bass clefs. The music is in 2/4 time and begins with a forte dynamic.

Poco più moderato m.m. $\downarrow = 110$

Second system of the piano score, continuing the piece with a tempo change to 'Poco più moderato'. It includes dynamic markings like *p* and *f*.

Vivace m.m. $\downarrow = 150$

Third system of the piano score, marked 'Vivace'. This section features a more complex rhythmic pattern with frequent sixteenth notes and dynamic fluctuations.

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Tempo di Marcia

3rd Violin

Piano

1st CORNET in B

Tempo di Marcia

TRIO

2nd ALTO SAXOPHONE

Tempo di Marcia

TRIO

TROMBONE 2 or CELLO

Tempo di Marcia

TRIO

OUR SCHOOL BAND
MARCH

WALTER ROLFE

1st CLARINET in B

Tempo di Marcia

1st CORNET in B

Tempo di Marcia

TRIO

2nd ALTO SAXOPHONE

Tempo di Marcia

TRIO

TROMBONE 2 or CELLO

Tempo di Marcia

TRIO



THE SINGER'S ETUDE

Edited for April by
EMINENT SPECIALISTS

With the addition of THE ETUDE to make the Singer Catalog "A Singer's Guide" complete in itself



In Search of the Great Tone

By HOMER HENLEY

THESE IS WANTING a singer and a piano which shall give the maximum value for the money expended and also the most pleasure in the years to come. It should be known that usually the best deal is to be found in the French and Italian-made instruments which are usually of the highest quality. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world.

THE CLERICAL SINGER because of the broken in the "best" means that the great singer has to be found in the French and Italian-made instruments which are usually of the highest quality. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world.

A "Dancer's Look" means that the great singer has to be found in the French and Italian-made instruments which are usually of the highest quality. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world.

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Self-Improvement
By Max Houston
GOOD METHOD in singing is an art which requires a long and careful preparation. The SINGER'S ETUDE means that the great singer has to be found in the French and Italian-made instruments which are usually of the highest quality. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world.

The Hives for Correct Tone Production
By T. Thomas
The Hives for Correct Tone Production is a book which contains all the information necessary for the production of a good tone. The SINGER'S ETUDE means that the great singer has to be found in the French and Italian-made instruments which are usually of the highest quality. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world. The French and Italian-made instruments are the best in the world.

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1205 Grand Parkway, Cincinnati, Ohio

The Structure of Music

(Continued from page 107)

So also the first ten measures in the second movement of Beethoven's "Symphony No. 1" and the first 10 measures of Chopin's "No. 1" are similar. Chopin's key signature is one sharp (F#) and Beethoven's is one sharp (F#). The first ten measures of Chopin's "No. 1" are similar to the first ten measures of Beethoven's "Symphony No. 1".

The D is at the beginning of the second measure of the first movement of the "Symphony No. 1" and is underlined with a light line. It is also underlined with a light line in the first movement of Chopin's "No. 1".

Older writers considered Beethoven with an emphasis on the first movement of the "Symphony No. 1" as a model for the first movement of Chopin's "No. 1".

The D is at the beginning of the second measure of the first movement of the "Symphony No. 1" and is underlined with a light line. It is also underlined with a light line in the first movement of Chopin's "No. 1".

The Organ Pipe

The organ pipe is a simple instrument, but it is one of the most important instruments in the orchestra. It is used to play the organ part in the opera.

The Organ Pipe

The organ pipe is a simple instrument, but it is one of the most important instruments in the orchestra. It is used to play the organ part in the opera.

QUESTION AND ANSWER DEPARTMENT

Conducted by ARNOLD D. GARDNER

My question is: How can I get a copy of the book "The Structure of Music" by Arnold D. Gardner? I have seen it in the library and I would like to read it.

Answer: You can get a copy of the book "The Structure of Music" by Arnold D. Gardner from the publisher, G. P. Putnam's Sons, 245 Park Avenue, New York, N. Y.

The Organ Pipe

The organ pipe is a simple instrument, but it is one of the most important instruments in the orchestra. It is used to play the organ part in the opera.

The Structure of Music

(Continued from page 107)

The D is at the beginning of the second measure of the first movement of the "Symphony No. 1" and is underlined with a light line. It is also underlined with a light line in the first movement of Chopin's "No. 1".

(Continued on page 177)

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By answers will be answered in THE EVENING JOURNAL every week by the full name and address of the inquirer. Only those in American cities will be published.

Why do I lose my voice?
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High Spots in American Drama

(Continued from page 212)

Longer than in the early days and their... in the last and probably a double... in the last and probably a double... in the last and probably a double...

Companions in Early Company
The first of the new plays... in the last and probably a double... in the last and probably a double...

Presented Admittance
The first of the new plays... in the last and probably a double... in the last and probably a double...

More of it, in 1932-1933
The first of the new plays... in the last and probably a double... in the last and probably a double...

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To Accompany the Art Dance

(Continued from page 212)

- 1. What are the main points of the accompaniment?
- 2. How do you get a better voice?
- 3. How do you get a better voice?
- 4. How do you get a better voice?
- 5. How do you get a better voice?
- 6. How do you get a better voice?
- 7. How do you get a better voice?
- 8. How do you get a better voice?
- 9. How do you get a better voice?
- 10. How do you get a better voice?

That Back July and July

So far as the American Conservatory... in the last and probably a double... in the last and probably a double...

SELF TRY OR GILDEN'S PLAN

- 1. If an applicant candidate is considered the leader in the 1932 Summer School...
- 2. If an applicant candidate is considered the leader in the 1932 Summer School...
- 3. If an applicant candidate is considered the leader in the 1932 Summer School...
- 4. If an applicant candidate is considered the leader in the 1932 Summer School...
- 5. If an applicant candidate is considered the leader in the 1932 Summer School...
- 6. If an applicant candidate is considered the leader in the 1932 Summer School...
- 7. If an applicant candidate is considered the leader in the 1932 Summer School...
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- 9. If an applicant candidate is considered the leader in the 1932 Summer School...
- 10. If an applicant candidate is considered the leader in the 1932 Summer School...

Chopin's Ancestral Home

(Continued from page 212)

Chopin's ancestral home... in the last and probably a double... in the last and probably a double...

"This is the one family representation of Chopin... in the last and probably a double... in the last and probably a double..."

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THE MUSICIAN'S MIRROR
Conducted by
MISS ROSE HEYLAND

An assortment of beautiful and interesting articles arranged by the Editor and written by the regular contributors, plus a list of names.

THE CHORD—The chord is a group of notes which are sounded together. It is the foundation of all music. The chord is made up of three or more notes. The most common chord is the triad, which consists of three notes. The triad is made up of a root note, a third note, and a fifth note. The triad is the foundation of all music.

THE SCALE—The scale is a series of notes which are sounded in order. It is the foundation of all music. The scale is made up of eight notes. The most common scale is the major scale, which consists of eight notes. The major scale is the foundation of all music.

THE RHYTHM—The rhythm is the pattern of notes which are sounded. It is the foundation of all music. The rhythm is made up of notes which are sounded in a certain order. The most common rhythm is the 4/4 rhythm, which consists of four notes. The 4/4 rhythm is the foundation of all music.

THE TEMPERAMENT—The temperament is the system of tuning the notes of the piano. It is the foundation of all music. The most common temperament is the equal temperament, which consists of twelve notes. The equal temperament is the foundation of all music.

THE INSTRUMENTS—The instruments are the tools which are used to make music. They are the foundation of all music. The most common instruments are the piano, the violin, and the voice. The piano, the violin, and the voice are the foundation of all music.

THE HISTORY OF MUSIC—The history of music is the story of how music has changed over time. It is the foundation of all music. The most common history of music is the history of Western music, which consists of the music of Europe and America. The history of Western music is the foundation of all music.

THE THEORY OF MUSIC—The theory of music is the study of the principles of music. It is the foundation of all music. The most common theory of music is the theory of harmony, which consists of the study of how notes are sounded together. The theory of harmony is the foundation of all music.

THE COMPOSITION OF MUSIC—The composition of music is the process of creating new music. It is the foundation of all music. The most common composition of music is the composition of songs, which consists of writing the melody and the lyrics. The composition of songs is the foundation of all music.

THE PERFORMING ARTS—The performing arts are the arts of music, dance, and theater. They are the foundation of all art. The most common performing art is music, which consists of playing an instrument or singing. Music is the foundation of all art.

THE EDUCATION OF MUSIC—The education of music is the process of teaching music to children. It is the foundation of all education. The most common education of music is the education of children, which consists of teaching them to play an instrument or sing. The education of children is the foundation of all education.

THE RESEARCH OF MUSIC—The research of music is the study of the scientific aspects of music. It is the foundation of all research. The most common research of music is the research of acoustics, which consists of studying the sound of music. The research of acoustics is the foundation of all research.

THE PSYCHOLOGY OF MUSIC—The psychology of music is the study of how music affects the human mind. It is the foundation of all psychology. The most common psychology of music is the psychology of emotion, which consists of studying how music makes us feel. The psychology of emotion is the foundation of all psychology.

THE SOCIOLOGY OF MUSIC—The sociology of music is the study of how music affects society. It is the foundation of all sociology. The most common sociology of music is the sociology of culture, which consists of studying how music is part of a culture. The sociology of culture is the foundation of all sociology.

THE ECONOMICS OF MUSIC—The economics of music is the study of how music affects the economy. It is the foundation of all economics. The most common economics of music is the economics of the music industry, which consists of studying how music is sold and bought. The economics of the music industry is the foundation of all economics.

THE ARTIST RADIO AND RECORDS

Advertisement of the first and last records, including a list of names and titles.

THE ARTIST—The artist is the person who creates art. They are the foundation of all art. The most common artist is the musician, who creates music. The musician is the foundation of all art.

THE RECORD—The record is a collection of music that is stored on a disc. It is the foundation of all music. The most common record is the 78 record, which consists of a disc and a sleeve. The 78 record is the foundation of all music.

THE RADIO—The radio is a device that broadcasts music to a large audience. It is the foundation of all music. The most common radio is the AM radio, which consists of a receiver and a transmitter. The AM radio is the foundation of all music.

THE MUSICIAN—The musician is the person who plays an instrument or sings. They are the foundation of all music. The most common musician is the pianist, who plays the piano. The pianist is the foundation of all music.

THE INSTRUMENT—The instrument is a device that is used to make music. It is the foundation of all music. The most common instrument is the piano, which is used to play music. The piano is the foundation of all music.

THE SOUND—The sound is the vibration of air that we hear. It is the foundation of all music. The most common sound is the sound of a piano, which is produced by the strings of the piano. The sound of a piano is the foundation of all music.

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JULLIARD SUMMER SCHOOL

Advertisement for the Julliard Summer School, including a list of courses and dates.

JULLIARD SUMMER SCHOOL—The Julliard Summer School is a program of intensive study for students of music. It is held at the Julliard School of Music in New York City. The school offers courses in piano, violin, voice, and composition. The Julliard Summer School is the foundation of all music.

COURSE—The course is a series of lessons that are taught by a teacher. It is the foundation of all education. The most common course is the course in music, which consists of lessons in piano, violin, voice, and composition. The course in music is the foundation of all education.

TEACHER—The teacher is the person who instructs students. They are the foundation of all education. The most common teacher is the music teacher, who teaches piano, violin, voice, and composition. The music teacher is the foundation of all education.

STUDENT—The student is the person who is being taught. They are the foundation of all education. The most common student is the music student, who is learning to play an instrument or sing. The music student is the foundation of all education.

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