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The Etude Magazine: 1883-1957

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Volume 53, Number 01 (January 1935)

James Francis Cooke

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THE ETUDE

Music Magazine

January 1935

Price 25 Cents



CLAUDE DEBUSSY



THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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



Broken Strings

PERHAPS you are at the moment busy? ... Are the strings of our lives frayed? ... I remember well the day when I first met her...



Author's photo

are already strewn on the floor by the wild gusts of modern life which have held them there all their lives. ... It is hardly surprising that we are faced almost by the same old problems...

...of the ...

...of the ...

...of the ...

Which Scale First?

By Grace Weiss

THE FIRST ...

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If You Were My Pupil

By GRETE STURCKHOOD

PIRGA DONNA SPRAGGS, METROPOLITAN OPERA HOUSE, COLUMBIA BROADCASTING SYSTEM

As Told to Rose Heybat

(First appears in The Front Mass, Massinet)



GRETE STURCKHOOD

THE FIRST ...

...of the ...

...of the ...

...of the ...

...of the ...

...of the ...

...of the ...

...of the ...

...of the ...

...of the ...

Dressing Up The Arpeggio

By Maud Stone

...of the ...

...of the ...

...of the ...

...of the ...



Illustration of a person's face

...of the ...

...of the ...

...of the ...

...of the ...

An Art Caught by Song

THE HATTON ...

...of the ...

...of the ...

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...of the ...

...of the ...

work of a... (The text is partially obscured and blurry, but appears to be a list or a series of short paragraphs.)

... (Continuation of the text from the previous section, discussing various topics.)

THE CHURCH
 ... (Text discussing church-related matters, possibly a sermon or a report.)

THE CHURCH
 ... (Continuation of the church-related text.)

THE CHURCH
 ... (Another short section of text.)

THE CHURCH
 ... (Final short section of text in this column.)

... (Text continuing from the top of the page.)

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Office & Newsletters Series

Editor's Column: Remarks on Musical Practice

By FREDERICK MERRILL BUCKLEY

... (Text of the article, discussing musical practice and office work.)

... (Continuation of the article.)

... (Continuation of the article.)

... (Continuation of the article.)

... (Continuation of the article.)

... (Continuation of the article.)

THE EPISODE

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

Rules and Exceptions in Musical Theory

By DR. PERCY GOETSCHMANN

RECORDED MUSICAL SAVANT

An article which answers your questions about the frequently-asked questions of theory and application of music.

QUEST I

SOME MUSICALISTS regard it as their duty to... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

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... (Text of the article.)

How Fast Shall I Practice?

By M. T. BAXANDER

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

The Chordless Solo

By W. S. ...

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

QUEST II

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

QUEST III

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

QUEST IV

... (Text of the article.)

... (Text of the article.)

... (Text of the article.)

FIFTY YEARS AGO THIS MONTH
 ... (Text of the anniversary article.)

... (Text of the anniversary article.)

Modern Bravura Playing of Octave-Chords

By FREDERICK KLOSTERMAN

IT SHOULD REMEMBER that the art of playing the piano is not to be learned in a day. It is a long and arduous task, and the student who wishes to attain a high level of performance must be prepared to devote many years of his life to the study of the instrument.

The first step in the study of the piano is to learn to play the notes of the scale. This is the foundation upon which all other playing is built. The student must learn to play the scale with ease and accuracy, and to do so he must practice it every day. The next step is to learn to play the chords. This is also a fundamental skill, and the student must learn to play them with ease and accuracy. The final step is to learn to play the octave-chords. This is the most difficult and advanced part of the piano, and the student must practice it every day.

The octave-chords are the most difficult and advanced part of the piano, and the student must practice them every day. They are the most difficult because they require the use of both hands and feet, and they require a high degree of coordination and control. The student must learn to play them with ease and accuracy, and to do so he must practice them every day. The octave-chords are the most difficult because they require the use of both hands and feet, and they require a high degree of coordination and control. The student must learn to play them with ease and accuracy, and to do so he must practice them every day.

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the student who will strive to master the modern piano, there are a number of things which he must do. First, he must practice every day. Second, he must play slowly and accurately. Third, he must play with ease and accuracy. Fourth, he must play with a good technique. Fifth, he must play with a good sense of rhythm. Sixth, he must play with a good sense of phrasing. Seventh, he must play with a good sense of dynamics. Eighth, he must play with a good sense of articulation. Ninth, he must play with a good sense of touch. Tenth, he must play with a good sense of control.

No One Perfect

MUSICIANS ARE LONG TO BE PERFECT, but it is a vain hope. No one is perfect. The student who wishes to attain a high level of performance must be prepared to devote many years of his life to the study of the instrument. The first step is to learn to play the notes of the scale. This is the foundation upon which all other playing is built. The student must learn to play the scale with ease and accuracy, and to do so he must practice it every day. The next step is to learn to play the chords. This is also a fundamental skill, and the student must learn to play them with ease and accuracy. The final step is to learn to play the octave-chords. This is the most difficult and advanced part of the piano, and the student must practice it every day.

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1. The preparation of the third finger on the hand.
2. The lifting of the hand and setting of the fingers on the keyboard.
3. The lifting of the hand and setting of the fingers on the keyboard.

Now for an exercise such as these three notes in each hand.

Preparation

When you play the piano, it is important to have a good technique. This means that you must learn to play the notes of the scale with ease and accuracy. The first step is to learn to play the notes of the scale. This is the foundation upon which all other playing is built. The student must learn to play the scale with ease and accuracy, and to do so he must practice it every day. The next step is to learn to play the chords. This is also a fundamental skill, and the student must learn to play them with ease and accuracy. The final step is to learn to play the octave-chords. This is the most difficult and advanced part of the piano, and the student must practice it every day.

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of thirds or to be placed, the exact notes to be played, and the notes to be played on the keyboard in the correct position.

This exercise is the first preparation of the hand and foot on the keyboard. The student must learn to play the notes of the scale with ease and accuracy, and to do so he must practice it every day. The next step is to learn to play the chords. This is also a fundamental skill, and the student must learn to play them with ease and accuracy. The final step is to learn to play the octave-chords. This is the most difficult and advanced part of the piano, and the student must practice it every day.

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THE IMPS DANCE

The famous virtuoso teacher, Rudolf Ganz, has provided students in the entire grade with a fascinating study of modern music which defies the comparison of ancient Italian musical values.

RUDOLF GANZ

Grade 2. Gaily in 2-2. 115

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JOLO TANGO

This Tango carries the Hispanic American touch which has given the tango its characteristic flavor. The feel of the dance is so strongly that we have seen tango in Spain danced in a better way than a dance given to us by

JOSEF KUBEN

Op. 10

Tango di Tango No. 1

IN THOUGHTFUL MOOD

VALSE TRISTE

L. LESLIE LOTH

Whether you like the piece or not will depend largely upon how much love you put upon learning to play it. Don't judge until you have it. Then we feel that you will find it a composition of real genuine charm. Grade 6.

In slow waltz tempo 3/4

Trypan Trypan is a typical Romance, slow and kind-hearted, vigorous, and lively. The editor of the Studio has visited the Studio of Moscow, Norway with Trypan and established its inclusion in the party of the Studio which inspires that composer. Grade 44.

Moderato 2/4 2/4

TRYPNE TORJUSSEN

TO A LONE FLOWER

ROXANA PARIDON

Grade 25. Andante sostenuto 2/4 2/4

ALBERT MORSE

R. B. SPOUGHTON

leaderly

dolce *rit. piano* *rit.* *rit.*

rit. molto

rit. molto

rit. molto

Tempo I

al fine *ritardando* *espresso* *meno*

ritardando *rit.* *rit.* *rit.* *rit.*

al tempo *espresso* *molto espresso*

ritardando *dolce* *rit. piano* *rit.* *rit.*

rit. *rit.* *rit.*

rit. *rit.* *rit.* *rit.*

rit. *rit.* *rit.* *rit.*

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

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rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

Molto risolato

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

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rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

with melody
of vocal part join a part

sing your song, now, Hallelu-Mah, We're go-ing on the trail to gain, To where the hea-ven

of vocal part join a part

f build his nest, To where the li-ber-tion takes his rest, To that place of land that God has blessed, be

f sing your song, sing your song, Hallelu-Mah

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 in or Circle Place 4-10 in Pat.
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IDYLL

JOHN H. DUBY

Andante

Mandolin

Pedal

with melody

with 8-measure
 with 8-measure
 with 8-measure
 with 8-measure

the basses

the basses
 the basses

gradually add more pedal

the gradually

Tempo 1

TWILIGHT SONG

REVERIE

Arranged for four hands
by the composer

SECONDO

FREDERICK N. SHACKLEY

Moderato e sostenuto M.M. ♩ = 65

Musical score for the second part of 'Twilight Song'. It consists of 12 systems of music for four hands. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

TWILIGHT SONG

REVERIE

Arranged for four hands
by the composer

PRIMO

FREDERICK N. SHACKLEY

Moderato e sostenuto M.M. ♩ = 65

Musical score for the first part of 'Twilight Song'. It consists of 12 systems of music for four hands. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *mf*, *f*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY
Arr. by Hugh Gordon

Tempo di Valze n. n. 4 - 3/4

1st Violin

Piano

FLUTE

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY

Tempo di Valze

1st Bb CLARINET

Tempo di Valze

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY

E-ALTO SAXOPHONE

Tempo di Valze

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY

1st Bb TRUMPET

Tempo di Valze

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY

CELLO or TROMBONE 2

Tempo di Valze

HAWAIIAN NIGHTS

WALZE

FRANK H. GREY

FRISKY KITTIE

GEORGE J. TRISKAUS

Moderate M.M. $\text{♩} = 120$

Musical score for 'Frisky Kittie' by George J. Triskaus. It consists of two systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderate M.M. ♩ = 120'. The score features various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. The second system continues the piece with similar notation and concludes with a double bar line.

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SAILBOATS

LOUISE F. STAIRS

Grade 1 Tempo di Valze M.M. $\text{♩} = 120$

Musical score for 'Sailboats' by Louise F. Stairs. It is a Grade 1 piece in 3/4 time, marked 'Tempo di Valze M.M. ♩ = 120'. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Up on the hill - top, Watch the sail - boats. What will the sail - boats bring you and me? Do, do, do, or do - do, Can - dy or spe - ce. So what will the sail - boats bring you and me?'. The score features various musical notations including slurs, accents, and dynamic markings like 'p' and 'f'. It concludes with a double bar line.

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THE OLD MILL WHEEL

H. P. HOPKINS

Grade 1.

Moderate M.M. $\text{♩} = 120$

Musical score for 'The Old Mill Wheel' by H. P. Hopkins. It is a Grade 1 piece in 2/4 time, marked 'Moderate M.M. ♩ = 120'. The score consists of two systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderate M.M. ♩ = 120'. The score features various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. The second system continues the piece with similar notation and concludes with a double bar line.

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SOFTLY AND SWEETLY

HERT R. ANTHONY, STZ. No. 1

Grade 2.

Tempo di Valze M.M. $\text{♩} = 120$

WALTZ

Musical score for 'Softly and Sweetly' by Hert R. Anthony. It is a Grade 2 piece in 3/4 time, marked 'Tempo di Valze M.M. ♩ = 120'. The score consists of four systems of piano accompaniment. The first system includes a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Tempo di Valze M.M. ♩ = 120'. The score features various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. The second system continues the piece with similar notation and concludes with a double bar line. The third system includes the instruction 'a little faster and more sweetly'. The fourth system concludes the piece with a double bar line.

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THE SINGER'S ETUDE

Edited for January by EMINENT MUSICIANS

It is the edition of THE SINGER to make 400 Copies Available - "A Singer's Guide" available in full

Your Speaking Voice

By FLOYD TILLEY

Some Points on Speech

PERFECTION, in any way, is attained by the regular practice of exercises. So in the case of the voice...

It is the other half of the speaking voice of the average singer to be sung. Regular, well-thought-out vocal exercises are essential to the development of the voice...

PERFECTION, in any way, is attained by the regular practice of exercises. So in the case of the voice...

It is the other half of the speaking voice of the average singer to be sung. Regular, well-thought-out vocal exercises are essential to the development of the voice...

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It is the other half of the speaking voice of the average singer to be sung. Regular, well-thought-out vocal exercises are essential to the development of the voice...

A Daily Vocal Tonic

By EDWARD ELLSWORTH HERRICK

VOICE is a rather beautiful vocal instrument. It has been compared to a fine instrument...

VOICE is a rather beautiful vocal instrument. It has been compared to a fine instrument...



Musical notation for 'The Song of the Lark' with lyrics: 'The lark is the bird of the dawn...'

THE SINGER'S GUIDE is a possible means of increasing the range of the voice...

THE SINGER'S GUIDE is a possible means of increasing the range of the voice...

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THE SINGER'S GUIDE is a possible means of increasing the range of the voice...

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ORGAN AND CHOIR QUESTIONS
Answered
By HENRY S. FRY, M.S.E., D.D.,
Theodore Presser Co., Inc.

20 questions will be answered in THE STAFF column appearing in the full text and column of the organ. Only requests of practitioners given, will be published.

Q. I have a problem in that the organ in my church is a 1910 model and the organist is a young man who is not very experienced. I am a layman and I am interested in the organ and I would like to know what I can do to help him. I have a few questions that I would like to ask you.

A. I am glad to hear that you are interested in the organ and that you are willing to help a young man who is just starting out. The organ is a very important part of the church and it is important that it be played well. I would like to answer your questions as best as I can.

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CORPUS CHRISTI, TEXAS
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Bands and Orchestras

(Continued from page 45)

The first two bars of the Introduction are to be played in rapid motion, but the third bar should be performed in a more moderate tempo. The first two bars should be played in a more moderate tempo, but the third bar should be performed in a more moderate tempo. The first two bars should be played in a more moderate tempo, but the third bar should be performed in a more moderate tempo.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

A collection of THE STRIP for Violin (Solo) A Violinist's Guide to Violin



Finesse in Double Stopping

By **ALFRED GLENN**

THE VIOLINIST'S also comes for him. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

gives us a double stopping exercise in a variety of positions. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

String Crossing

THE CONCEPT of double string crossing is a double string crossing exercise in a variety of positions. It is a book to be read, not a book to be played.

position of double stopping, namely, left hand manipulation. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.



This is a double stopping exercise in a variety of positions. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

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The final portion of these notes includes other double stopping exercises. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

Wizard of the Violin

Walter Truettner, the great violinist, tells a personal anecdote in prose of



being asked how the playing of the Italian violinist responded to him. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

Although Truettner was truly a wizard of the violin, his playing was not without its own peculiarities. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

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WHERE SHALL I GO TO STUDY?

- PRIVAT TÄCHER** (Germany)
- WILLIAM M. CAEL, Sr.** (United States) - New York
- WALTER CHAMBERSLEY** (United States) - New York
- KARE S. CHITTENDEN** (United States) - New York
- ALBERTO CHINI** (Italy) - Rome
- LOUIS BRUNSWIG STROGAS** (United States) - New York
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- TOBIAS HANSEN** (Denmark) - Copenhagen
- LAURA STINE BRIDGE** (United States) - New York
- SAUL LEICH SHAPIRO** (United States) - New York
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Every one who is interested in the study of the violin should know where to go to study. It is a book to be read, not a book to be played. It is a book to be read, not a book to be played.

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About Playing in Chorus

By C. E. ZIEGLER

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The Higher Positions

By A. LINTON

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We Wish Our Teachers Wouldn't

By Bruce Vance Cassano

I AM glad that in a recent issue of *ETM*, I read that I was one of the "most popular" teachers in the country. There are many teachers who are not so popular, and I am sure that many of them are better teachers than I am. I am sure that many of them are better teachers than I am.

To a teacher, the "most popular" title is a double-edged sword. It is a title that is given to a teacher who is liked by his students. It is a title that is given to a teacher who is liked by his students.

We Wish Our Teachers Would Not... I wish our teachers would not be so popular. I wish our teachers would not be so popular.

My Wish That Our Teachers... I wish that our teachers would not be so popular. I wish that our teachers would not be so popular.

Charished and the French Revolution

By Grant A. Scripps

When Charished was a young man, he was a young man. He was a young man who was a young man.

Charished was a young man who was a young man. He was a young man who was a young man.

was an excellent student. He was an excellent student who was an excellent student.

He was an excellent student who was an excellent student. He was an excellent student who was an excellent student.

We Wish Our Teachers Would Not... I wish our teachers would not be so popular. I wish our teachers would not be so popular.

My Wish That Our Teachers... I wish that our teachers would not be so popular. I wish that our teachers would not be so popular.

Charished was a young man who was a young man. He was a young man who was a young man.

Charished was a young man who was a young man. He was a young man who was a young man.

Changing Notes

By Florence Levinson

It is a pleasure to read the "Changing Notes" section. It is a pleasure to read the "Changing Notes" section.

It is a pleasure to read the "Changing Notes" section. It is a pleasure to read the "Changing Notes" section.

VIOLIN QUESTIONS

Answered
By Everett Brown

My question will be answered in this column by the author of the column. My question will be answered in this column by the author of the column.

Should I get a new violin? I should get a new violin. I should get a new violin.

Practice Plan... I have a practice plan. I have a practice plan.

Teacher's Problem... I have a teacher's problem. I have a teacher's problem.

Parents' Problem... I have a parents' problem. I have a parents' problem.

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

LITTLE TALE OF MUSIC STUDY ACCOMPLISHMENT

"Who Goes to the Palace First?"

By E. H. HENNING

One of the little tales just read during a period in the school under the above heading.

When I began piano study in the year of my birth, my father was a young man who was a young man.

My father was a young man who was a young man. He was a young man who was a young man.

"The Nature of Sound"

By A. CLAYTON SCOTT

I am a short teacher. I am a short teacher who is a short teacher.

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

When I began piano study in the year of my birth, my father was a young man who was a young man.

My father was a young man who was a young man. He was a young man who was a young man.

The Incident... I have an incident. I have an incident.

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

Earn A Teacher's Diploma

OR

A Bachelor's Degree

It is very important that you get your diploma or degree. It is very important that you get your diploma or degree.

The Incident... I have an incident. I have an incident.

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

LETTERS FROM ETUDE FRIENDS

Dear Mr. Katz, I am a student. I am a student who is a student.

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

My Wish That... I wish that... I wish that...

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- Piano, Honorary
- Piano, Lifetime

Name _____ Age _____
City _____ State _____
Do you live here now? _____
Do you hold a Teacher's Certificate? _____
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QUESTION AND ANSWER DEPARTMENT

Conducted by KARL W. GIBBONS

Editor of THE ETUDE, 1101 Avenue of the Americas, New York, N. Y.

The questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only absolute beginners should be published.

Playing Technique

Q.—I have been playing the piano for some time and I am having trouble with my right hand. It seems to be very stiff and I cannot play fast. Can you give me any advice on how to overcome this?—M. J.

A.—The stiffness of the hand is a common fault. It is caused by too much tension in the muscles of the hand and forearm. To overcome this, you should play with a relaxed hand. Try to play slowly at first, and gradually increase the tempo as you become more comfortable with the relaxed hand.

Q.—I am having trouble with my left hand. It seems to be very stiff and I cannot play fast. Can you give me any advice on how to overcome this?—M. J.

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5 YEAR GIFT: An illustration of a book. Text: "The 5 Year Gift is a complete set of 5 years of THE ETUDE. It includes 5 years of the magazine, a piano set, a stool, and a music stand. It is available in a variety of finishes and colors. Price \$500.00." 

MEMO PAD: An illustration of a memo pad. Text: "The Memo Pad is a complete set of 100 memo pads. It includes 100 memo pads, a pencil, and a pen. It is available in a variety of finishes and colors. Price \$10.00." 

SMOKE'S SET: An illustration of a smoking set. Text: "The Smoke's Set is a complete set of smoking accessories. It includes a pipe, a lighter, a ashtray, and a cigarette holder. It is available in a variety of finishes and colors. Price \$20.00." 

BOOK COVER: An illustration of a book cover. Text: "The Book Cover is a complete set of book covers. It includes 100 book covers, a pencil, and a pen. It is available in a variety of finishes and colors. Price \$10.00." 

MEMO SET: An illustration of a memo set. Text: "The Memo Set is a complete set of memo pads. It includes 100 memo pads, a pencil, and a pen. It is available in a variety of finishes and colors. Price \$10.00." 

THE ETUDE MUSIC MAGAZINE: Text: "Send Orders Directly to THE ETUDE MUSIC MAGAZINE, 1101 Avenue of the Americas, New York, N. Y. 1712 Chestnut Street, Philadelphia, Pa." 

Max B. Nardoni's Party

(Continued from page 10)

... the music was playing and the lights were dimmed. The guests were all looking at each other and smiling. The music was playing and the lights were dimmed. The guests were all looking at each other and smiling.

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California's Musical Market

(Continued from page 12)

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A MUSICAL SOUVENIR FOR YOU As a reward for helping THE ETUDE

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MUSIC PRINTERS: ZABEL BROTHERS CO. Text: "We print all kinds of musical notation. We have a large stock of sheet music. We are located at 1101 Avenue of the Americas, New York, N. Y." 

MUSICAL PAPER BOX: Text: "We print all kinds of musical notation. We have a large stock of sheet music. We are located at 1101 Avenue of the Americas, New York, N. Y." 

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VOICE QUESTIONS

Answered
By RICHARD W. WOODS

Questions will be answered in THIS 1932 volume, accepted by the full voice and address of the answer. Only results in questions given will be published.

Question: I have a voice that is very low and I am unable to sing in the soprano or alto range. I have been told that I should sing in the tenor or bass range. Is this correct?
Answer: Yes, it is correct. Your voice is naturally in the tenor or bass range, and you should sing in that range. Singing in a range that is not your natural range will strain your voice and do more harm than good.

Question: I have a very high voice and I am unable to sing in the soprano or alto range. I have been told that I should sing in the tenor or bass range. Is this correct?
Answer: No, it is not correct. Your voice is naturally in the soprano or alto range, and you should sing in that range. Singing in a range that is not your natural range will strain your voice and do more harm than good.

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Strength and Flexibility

By LEMMA STU. AUSTON

STRENGTH and flexibility combined give the greatest of all human attributes—power. Power is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

When the body is strengthened and made more flexible, it is able to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

The first step in building strength and flexibility is to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

It is a daily habit of doing things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.

MUSICAL BOOKS REVIEWED

Methodist
By MISS KIMBALL
This book is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church.

First Steps in Sight-Singing
By MISS KIMBALL
This book is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church.

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The Cleveland Institute of Music
Conservatory of Music
Cleveland, Ohio

Cincinnati Conservatory of Music
Cincinnati, Ohio

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN
Ann Arbor, Michigan

BERKELEY CONSERVATORY OF MUSIC
Berkeley, California

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
Decorah, Iowa

N. U. SCHOOL OF MUSIC
New York, New York

DETROIT INSTITUTE OF ART
Detroit, Michigan

WELLESLEY CONSERVATORY OF MUSIC
Wellesley, Massachusetts

ELIZABETH WELLESLEY UNIVERSITY
Wellesley, Massachusetts

ATLANTA CONSERVATORY OF MUSIC
Atlanta, Georgia

UNIVERSITY OF SOUTH CAROLINA
Columbia, South Carolina

PEABODY CONSERVATORY
BALTIMORE, MD.

"How Shall I Practice?"
By MISS KIMBALL

When mother and pupil weary of the daily routine of a regular course of practice... This book is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church. It is a collection of songs and hymns for use in the Methodist Church.

It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility. It is the ability to do things which require strength and flexibility.



Walker Walk in line like a marching the school!

LIKE GRAVITY STRUCTURES
(Continued from page 65)

Table listing various musical compositions and their prices, including 'WAGGON WHEEL', 'WAGGON WHEEL', 'WAGGON WHEEL', etc.

Keep Your Gown of the Eve
Early Acquainted

You need a few effective back-dresses to go with your gown... The gown of the Eve is the most... of the year...

FROM AFRICA

An extremely well planned selection... from the Far East... The music is of a high order...

FRAGILE WOMEN, ATTENTION!

Many of our women friends have... and of course, some especially delicate... and some of the most delicate...

A FAVORITE COMPANION

Advertisement for 'A Favorite Companion' featuring a portrait of Helen L. Green and a list of compositions.

Table listing compositions by Helen L. Green, including 'The Song of the Lark', 'The Song of the Lark', etc.

COLLECTIONS OF FAVORITE SONGS

Table listing various song collections and their prices, including 'The Song of the Lark', 'The Song of the Lark', etc.

The Greatest March in American History
THE STARS AND STRIPES FOREVER

Every Boy and Girl Wants to Play It!
NOW PERFORMED IN A SINGLEDIFFERENT
For Young American Boys Patriotic...

Advertisement for 'The Stars and Stripes Forever' march, including a musical notation snippet.

THEODORE PRESSER CO. 1122 Chestnut St. Philadelphia, Pa. Main Publishers, Quakers and Importers, Headquarters for the Publication of the JOHN EDWARDS CO.

GEMS FOR RHYTHMIC ORCHESTRA

For Flute and Ten Instruments
THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS... THESE GEMS...

From 'Gems for Flute and Ten Instruments'... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

Table listing various musical gems and their prices, including 'The Song of the Lark', 'The Song of the Lark', etc.

THEODORE PRESSER CO.

THEODORE PRESSER CO. 1122 Chestnut St. Philadelphia, Pa. Main Publishers, Quakers and Importers, Headquarters for the Publication of the JOHN EDWARDS CO.



Ornaments and Pains

Don't you want your pants? You know it comes in an expensive package and should have the best of you... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

Ornaments and Pains

Do you have a lot of beautiful ornaments on the piano? There are very beautiful and precious for the most modest... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

Ornaments and Pains

Do you have a lot of beautiful ornaments on the piano? There are very beautiful and precious for the most modest... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

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JUNIOR ETUDE CONDUCTED BY ELIZABETH A. GUST
Around the World (Racial Play) by Susan T. Nix

Ornaments and Pains

I believe that we are representing the spirit of the age... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

Ornaments and Pains

Do you have a lot of beautiful ornaments on the piano? There are very beautiful and precious for the most modest... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

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Do you have a lot of beautiful ornaments on the piano? There are very beautiful and precious for the most modest... THESE GEMS... FOR FLUTE AND TEN INSTRUMENTS...

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Vertical text on the far right edge of the page, likely a page number or publisher information.

JUNIOR ETUDE—Continued



Who Is Your Candidate?

By Henry Conway Smith

1. I shall accept Mr. Smith and Mr. Jones for the office of President of the class.
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- I ask your support in the coming election.
- I propose that every child in Washington study this one children every day and try to do the same work at the earliest possible time.

Broken Letter Puzzle

By Dorothy Davis

First on the broken letters find a word which will make the names of the new country.

V I S I T I
L I B E R T Y
O U S L A N D
C O N G R E S S
I M P L O Y
M E N T
B I R T H
C O U N T R Y
H E A L T H
H I G H L I
N E S S

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- I ask your support in the coming election.
- I propose that every child in Washington study this one children every day and try to do the same work at the earliest possible time.

Jeopard Game

By Gladys Henderson Lutz

The teacher in making should present a list of things which are names of plants, animals, birds, and objects. These should then be put in groups and spread in order of size, but so that each object drops a point on or over it to form a scale. He may award the point to the object that came down or up.

LETTER BOX

First on the broken letters find a word which will make the names of the new country.



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- I ask your support in the coming election.
- I propose that every child in Washington study this one children every day and try to do the same work at the earliest possible time.

My Best Effort

(First Winnow)

I have never done my best thing but I have always tried to do it as well as I can. I am not doing it so well as you are, but I am doing it as well as I can.

My Best Effort

(First Winnow)

I have a special method for getting a piece of paper into each of my children. I have a special method for getting a piece of paper into each of my children.

1. I shall accept Mr. Smith and Mr. Jones for the office of President of the class.
1. I shall accept Mr. Smith and Mr. Jones for the office of President of the class.
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"The Heights—Reached and Kept"

"Were Not Attained by Sudden Flight"

DAILY PRACTICE MATERIAL IN ALL GRADES

ANY OF THESE WORKS CHEERFULLY SENT TO TEACHERS FOR EXAMINATION

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