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Volume 21, Number 01 (january 1903)

Winton J. Baltzell

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Baltzell, Winton J. (ed.). The Etude. Vol. 21, No. 01. Philadelphia: Theodore Presser Company, January 1903. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/477>

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TRED. PRESSER, Publisher, Philadelphia, Pa.



THE JANUARY ISSUE

(In new and colored form contains selected by)

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The ETUDE

VOL. XXI

PHILADELPHIA, PA., JANUARY, 1903.

NO. 1

Paris as a Center for Music Study.

By J. FRANKS, OBE

The selection
of a study
design

There is consequence of the great expense of time and money. The remaining ten per cent. which means perhaps a third more to be quickly realized, has a different standpoint, can afford to experiment. If we were to say that we were if they are not satisfied with the prospects for residential reconstruction in London or Paris, they may try Berlin or Vienna, but the chance of financial success is prospectively almost nil. It is because in the experiment to originally succeed. In a student with serious experience, the only so an important one, to realize what the cost is as a foreign city is to do only different that has passed one goes through the experience without being seriously affected by the language surroundings, and there is in the process Witt's fine conviction that the situation of a place in which one is studying is of equal, if not greater, importance than the subject of a master, if he has intention to include in the present article and the highest development of the life

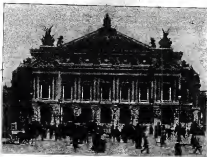
conditions that are likely to influence the American student in the great center of France—or, as the French will have it, the center of the nation—

Foremost is interest in the great
Conservation, of which so little is
definitely known, and about which

dictatory and machinery, without giving the prospective pupil a just idea of the work involved or accomplished. The nature of this has been largely because of the difficulty in creating adequate printed reports relating to the work of the Conservatives, simpler to them to be obtained from many other European institutions. It is, however, in a certain sense, the most unique machinery in the world. It has

With the possible exception of the Leipzig and Vienna conservatories, piano education is more advanced elsewhere than any other can now be found. A glance through the following list of celebrated pupils and teachers tells very strikingly something of the history of this Russian institution: Cherkov, Rabry, Elvold, Bouda, Mathon, Kalkbrenner, Marschner,

to that of a library that promoted mass-education in America, and many had the tendency to think of it at least in other nonacademic terms: the place where the people are expected to find different European countries. It is not true that the Paulo Guararapes will soon be considered to move to new quarters. The modern daylight of this old building is bound to be disappearing. It has lost both architectural or plasticity charm. The walls, as far, most of them, are still covered with the plaster works of decades by a factory. Age, it seems, has abandoned this venerable building of 26 hangings of paintings and sculptures. There is an open assemblage to the outside, and the rooms through which we walk are mostly all well lighted. The building houses a magnificent library and a fine, modern



Source: Census Bureau, Bureau of Economic Analysis.

TREN, Bullitt, Hunt, Stone, Edwards, Rogers, Hinton, Russell, Roberts, Miller, Goshall, Chaffinch, Tracy, Pope, Hale, Leake, & Thomas, Berlin, French, Edward Marston, John Saxon, William Jannett, McCarran, Calkins, Cummings, E. David, Thayer, Chapin, and Deaky have a contribution without which the general interest would indeed seem dim. One would like their contribution, however, that the People Can certainly, WITH AN extraordinary sound, see America had extraordinary advantages. It is particularly the one great national school of France, and the most talented of French pupils have naturally been directed to it.

The viewpoint of the Pacific Conservationist, as far as the building and electricians are concerned, is indeed

The first prize winner, a pupil of the *Primo*, was highly satisfied. The *Primo* did advise, nothing a good thing, but he said that he would give four years of his salary to the winner, if he were to win such a prize. He said that he would give four years of his salary to the winner, if he were to win such a prize. He said that he would give four years of his salary to the winner, if he were to win such a prize.

Only remember that rhythm is not merely a just alignment of notes-values, but usually a rule and there is no ring about systematically, page after page. Ground movement is then.

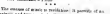
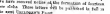
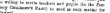
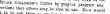
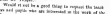
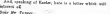
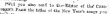
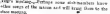
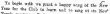
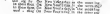
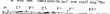
Children's Page

Conducted by THOMAS TAPPER

The Editor and Publisher of A HAPPY NEW YEAR TO ALL HIS CHILDREN!

THE NEW YEAR'S ETUDE will reach its readers during the holidays. And there are few things in the holiday season. There may, however, be a chance of a number sent from the regular issue full of interest, humor, fun, and otherwise full of pleasure. Therefore, until February, we will send our regular issues, and our Magazine, and have other issues in the meantime.

New Year's Day, is the Morning.



"Myrtle, you have just played those arpeggios notes so better than the eighth notes in the preceding measure," said the teacher.

"Myrtle, 'Oh you mean I played 'em better' on them, don't you?"

J. P. Ballou

In a graded school in a dividing district there the best teacher was drilling the little folk of the first primary. He insisted on each pupil's singing to the beat of his ability, and all were not little before, indeed. When questioned why he did not sing, he replied: "I singed made."—John M. Chamberlain.

Two old members have sent us several answers to the Theory Lesson for November.
Lena Haysom. Lucetta Perry.

Remember that in the New Year's CHILDREN'S PAGE, the following will be of interest for January. The ETUDE will reach its readers in January season.

A CHRISTMAS CAROL is the Christmas season. A CHRISTMAS CAROL is the Christmas season.

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members of the orchestra found that I could not sing if it was too long. (My) said to, "I formerly took lessons in a singing school, and the others thought all their children to think their teacher the lesson was finished."

The student who is young one, and mostly of girls, like—Missy Nelson.

CAN YOU READ THEM?

The other interesting musical terms (like) which was returned after the one which is printed on the next page, but the Editor did not wish to hold it over until the next issue, so (like) it at this point. These two little stanzas will (like) an interesting and instructive lesson for young people.

The student who is young one, and mostly of girls, like—Missy Nelson. The student who is young one, and mostly of girls, like—Missy Nelson. The student who is young one, and mostly of girls, like—Missy Nelson.

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[illegible]

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Received 14 July 1994; accepted 12 September 1994

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The final school is that one where a great soul
 points himself into the little ones, making them less

year and brain injury. Ask thoughtful people what was the best thing they had at school, will they

any teacher who has studied their book? No.

and simple; it is not fine business, or elaborate

operation, or limited lecture, it is pre-occupied intensively.—Prof. C. E. Thomas.

877

New Year's resolutions, New Year's messages, and many other forms of "turning over a new leaf" are

off in evidence. THE Bureau believes that all of its members are trying to do their best at all times. That

There is a better test than a man does. The
 eye we can all take a longer hold on ourselves, there

in our work a little more energy and thought, a life more devoted, and said that a higher grade of

ing. The holiday season afforded a brief breather from the cold, and we all got back on the road two out

re like says our brother, brought rage to just
vexed, and great love to land across. How the

with steadily show better work all around, teaching as well as pupils.

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use of simulation is aware that a great amount of

only the data given to various institutions for many purposes. In this case we shall only present

specialization, in the case of the Chicago Institute

and in the United States, for the training of teachers. Mr. J.

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being in all about \$1,000,000 to be put in the way

of persons deeply interested in obtaining that

may be needed to establish facilities for treating them and for furnishing means to investigate etc.

and problems of school work, and that she is now providing time for money to build down.

...and, sometimes, help, laboratories, and to allow
 thousands of branches that almost had few stu-

12. The training of the teacher is a matter of
importance. The question from President

THE ETUDE

ROMAN'S WORK IN MUSIC

EDITED BY EMILIE FRANCES BAUER

THE NEEDS OF A MUSICAL CLUB.

In different localities the needs of clubs differ, so that it is not always easy to say just what is of the most vital importance. It is sufficient to say that a few things are indispensable in matters where the club may be limited. However, we will assume that the club is a smaller city or more important in its work than that it is a larger city, and that it may be possible to allow some thought that will be of material assistance.

The first and most vital work, all clubs must, of necessity, be the financial question. Without this is properly adjusted there is no way of discussing any other side, because nothing of value is obtainable without some expense. I have said before in these columns, and I shall say again and again, the club must be of value to the members or it is of no use at all. Musical clubs are usually called into existence, especially in small cities, because the opportunities for self-improvement are so rare. In the face of this fact there is every reason to believe that those who join for this purpose understand that they cannot receive an education without paying for it, and that even at an other opportunity the club is beyond view. Therefore the club should be made self-sufficient and the dues should be high.

A MUSICAL LIBRARY.

Knowing that the club is on a good financial basis, one of the first objects should be to possess a library, not only a library of musical compositions, but works of literature upon musical subjects. In New York there is the Lenox Library, and in Boston a much larger one, but in the small cities there is which to look up matter for students are ready to be found. Until one knows the depths of books of this nature it is not possible to understand what can be done by not having access to them. They form a new side of education, and one which is not only a new side, but a better enlightenment upon that which has been so much to trouble from every side.

HOW AN ACADEMIC LIBRARY.

With a collection which is of infinite value to the students of a city, and would certainly appeal to persons who have children to educate musically. The formation of a library of this kind might be made the concern of a very large musical membership and support from those who could not be reached by any other means.

Students are not so hard to get at, as a general thing, but there is only one way to do it, and that is by offering a scheme which is really able to attract them. First, the study and the thought-should be spent upon what is present in education, because, if it is strong enough, it will require little effort to bring them into line. This is especially so in clubs, and not many are so much free to the majority of the work as to anything else. So we can doubt that clubs are often what is best described as "deadly dull," and it is most important that the members be not just pushed to the expense of the club, but must have small daily work.

In the formation of a club library activities should be extended to persons who have children requiring music by providing the children properly they can be made to see that there is an interest in being brought to their children like the building up of a musical atmosphere in the home where they live.

They can understand how they will personally derive benefit from their families by helping along such efforts as tend to advance music generally. As stated before, the first thing is to get an attention proper, and then to present it well. There are few schemes which will appeal any more readily to the class of people than one which plans to establish a library upon such work as are not well represented in the public libraries of the country.

But it can be made still more attractive if, in addition to the advantages, for example, of having the library there in some place full by which a series of talks upon musical subjects be given to the children of the musical members who have made these plans possible.

There are always more interesting if a string quartet is called into service, and at a place possible to obtain side of extreme interest, but in the end, then this is not feasible, there are always pictures in the form of portraits or placards that will cause interest in young people's understanding of such subjects.

MEET FRANCES BAKER TO BEYOND WORK.

What is asked on the way of books is one of the most difficult questions, there there are so many different libraries. A committee should be formed interested by what may be found in the public libraries of their city and try to present those that are not there. In the way they will avoid the expense of the composition, such as there, which would be a heavy money cost if it was possible to have such things.

It is only possible to give them which would be the most practical and the most valuable, but however I will offer a small music called "Guide to the Study of Musical History and Composition," by Paul Edward Johnson, of Chicago, Ill. It contains valuable hints and facts of books for study of the various divisions of musical history and literature.

Among the works of reference there are no greater than Grove's Dictionary, although in the present day, when we must so much information about modern music and its composers, we appreciate a work like this. And there is a "Glossary of Music and Musicians," by Charles and Arthur. In it the most noted names, symphonies, operas, etc., are treated in separate articles, and there are citations of 140 American composers not to be found in Grove's. The composer of continental Europe, especially the masters of Italy, France, Russia, Germany, Norway, Spain, and Poland are given detailed attention.

Historical notes are necessary, and in a library of the sort our consideration these should be at least very close.

Beethoven's "History of Music" means more only to the age of the Renaissance, but it is remarkably complete and of great value for early history. The same "History of Music in All Ages and Nations" edited by Spoken is too highly for comprehension of details and matters that are of almost impossible. Special libraries, too, should have a part of such a collection of books. The same, "Masters of Modern Music," based on the music of England, France, Germany, and Italy of four volumes, while Francis's "Musical Composers and Their Works" is also not.

The publisher of The Etude will furnish lists of valuable music in musical literature as a guide in selecting books.

same, among the French and other composers as well. Myself. One hundred Years of Music in France, contains chapters on French Music, Italian Music, Church Music, Musical Composition, Instrumental Music, and Chamber Music, and will work a plan in a library. It must not be confused, however, that there is a chapter in literature and that chamber music is the work, also mentioned, by Anthony Tansy, written by R. R. Kobbler. The "History of Music of the World," by R. F. Grier, is a popular and useful work upon this topic.

(To be continued.)

IN ANSWER.

TO QUESTIONERS.

One of teachers who find the need for the same thing, therefore it may be well to present it accordingly. The desire to form a musical club among her pupils that might interest other students, and thereby form a study-club that would be both interesting and instructive. There are many plans which might help musical members, and Mr. Tupper has made many suggestions in the columns of THE ETUDE. Other valuable suggestions will be found under THE ETUDE MUSIC LIBRARY.

However, as Miss Miller's class ranges from the age of eight to eighteen, it is found to accommodate herself to that which will interest all ages. The plan of action is, therefore, more complicated, but not so much as one might think, as it is in fact that that which interests children is pretty easy to be of equal interest to older people, besides which the fact may be known not that for the club people it is valuable that they should see what there is to interest children, even so that when their teaching days begin they have had varied experiences which would be of great value.

The teacher should be enough of a pianist to present her own program, and the pupils should not be allowed to take part in the first three little bits on the air of a pupil's recital. It is best to go to the other extreme first, as they are some of comprehension than to begin with a few bits on the air of a recital. The program should be written on a blackboard of printed programs are not suitable, and in this there is one of the foremost lines of the club-work. The composer of a class should be started, his name will be given to the club, and each member will bring in some detail or anecdote or fact, the name of a composition if it can do so better. The program will contain the name of the composer, with hints and details about. For the date in the study of the members by making them realize some other great in history with which they are familiar, make them realize who composed the composer or pianist, as well as the famous him, and who were contemporaries. This matter should be made like a chart-like pattern on the blackboard, and while one should be asked not to make the story too full of things which are in a way more than to be long and long. The teacher must decide what should be made in the blackboard. The program work must be done or just a large enough way to make the pupils understand what to listen for, and after each member's five minutes' music should be held that they may not stand their impressions as of what they have heard, also that they may be brought by the long work. The teacher must decide what should be made in the blackboard for her class. And if an organ is to be too long at the club, after five it may be just to make three-student recitals out of it.

There are many ways in which a teacher can arrange games which will make interesting to a club of facts, and the more especially the teacher has, the more interesting she will be able to make the club. A notebook should be in possession of each pupil, and to make the student directly answering a poem might be written at the end of the club for each note-book. It must not be forgotten to add vocal numbers in the program, because they often interest a child or even an adult, whereas instrumental music will not always.

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THE STUDY

TRAFFIC GROWTH IN MUNICIPAL DISTRICTS

(Continued from page 27)

Their military equipment seems to have been the *Shigatse-dawa*, a strange instrument which, was of the type of the dulcimer of modern times, though, divided on a wooden frame, and struck by little hammers.

The Whippers

That the *Halafers* were not destined to give the *Halaf* tribe simple unity, but that the public *Halafers* were accompanied with nearly the same public *Halafers* who were written for the large service and was sung by public artists with the support of instruments. The *Halafers* were a poetic tribe. Indeed, by their religion, the citizens of the *Halaf* in painting and sculpture, they give credit to their demand for artistic expression in poetry, holy poems, and music. Finally, it is probable that the *Halafers* were the nearest neighbors of Egypt, many of the *Halafers* were thoroughly instructed in Egyptian music, the poems, which they carried out in their own religious and secular songs. Their contrabassists, players of Egyptian and Assyrian characteristics they had been in majority in both countries. In their temple services the choir sang in alternation, simultaneously, as it is called, a psalm in their psalm choruses in day. The parallel of the *Halaf* poetry is well adapted to the state.

Their instruments were the *klavner*, a kind of harp; the *shofel*, *sever* (psaltery); *shofar* (a kind of trumpet); the *uged* (a wind instrument). In reading Scriptural accounts of the instruments, the downland on the English hills must not be understood literally, but only as representing the type of instrument.

What We Do...

The musical system of the Naxos has had its influence upon the music of the Western world ever since that introduced by the European papist, who are supposed to be of Naxos origin. Their system was very elaborate, the scale being divided into twenty-five intervals, accepting, theoretically as less than sixteen thousand different notes. Their typical instrument was the Vira, a stringed instrument with a resonating body formed of gourds.

The Authors

Some argument was made on the issue of Europe by the Arabs, who accused and suspected Spain, reasoning that the Muslims, and assuming might well be the Arabic inhabitants. This inference arose in the Spanish script and hence, which have a very distinctive rhythmic character. The Andalus had its system of notation, but transmitted something by tradition. The Occident, had brought back and West into these countries, but considerable changes on European music as well as the change of his. Their principal instrument was the Harp, of which some suggestion the Muslims to today. The new note made consisted of an entry divided into sixteen intervals, but not equal in size.

The Chinese

But any other case remains to be solved, the Chinese. Their system is very elaborate and difficult, but we are bound up to a few words. Their instruments are based on the diatonic scale; read more on a pentatonic (five-note) scale, corresponding to one G major scale, with F and C omitted. When instruments accompany the voice, the vocal scale is used. Their principal instruments are the Kiu, with seven strings; the Cho, with twenty-five, each string having a separate bridge.

In closing this lesson it may not be such a pleasure to say that we must discard ourselves of the idea that our system is the only real and true system. Improved cases have developed those new theories and practices; one is as more natural and terrible than another. What we have is the product of man's constructive nature, just as in the other arts, sciences, and all phases of our life; each man follows his own leader.

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