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Winton J. Baltzell

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THE ETUDE

VOL. XXII

PHILADELPHIA, PA., SEPTEMBER, 1905.

NO. 9.

THE PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

My topic makes it necessary to preface the few considerations a young person who has been studying piano-playing long enough to have discovered two things, viz.:

First, that he possesses plastic mental talent. Second, that he is determined to master his art in the mastery of "plastic mental talent" he will have discovered, I hope, that he has brain, temperament, musical ear, and is adaptable, teachable mind. Next, that he determines to master his art in the mastery of his art will require to be as intelligent as the majority of men, if necessary, to the level of the galaxy-wise. Possessed of talent and the resolution to study, he now needs to know that there are certain definite things to accomplish. It may be true, as one Thomas Florida says, that a pianist is given his touch "by the grace of God" but I am quite sure that he will have to get his index, as he does his religion, "by grace of the devil."

Given then, as the piano's demands, the necessity of time, heart, hearing, and hand, we may place as our own motto a quotation of one Thomas: *The Piano Student's Problem*.

This problem falls naturally into six subdivisions, each of which I shall try to treat briefly. They are (1) Touch, (2) Technique, (3) Temperament, (4) Music, (5) Musicianship, and (6) Musicians.

1. Touch.

I place, as first and most important, Touch, because in its mechanical aspects Touch is the positive of correct exercise and muscular condition gained by study and practice according to scientific methods, while, in its higher phases, Touch is the evidence of temperament and intelligence—two factors which are possibly necessary in a concerted pianist career. A player may have a superior touch, an efficient technique, an inflexible memory, and a pleasing manner, yet without temperamental touch he will fail to win the highest success. Both of the mental and mechanical equipment there must be temperament, and, as the channel of expression or outlet to that force, there must be Touch. I would not depreciate the value of technique per se, by which term I mean non-temperamental aptness in technique, but I do mean to affirm that, unless the tone is retained, knowledge, if had almost vital. Indeed, by Touch, the art which puts into the tone of and everything that through levity, absorption, and absorption—the hand of the piano stands for, it was better sense for him at once and for all to adopt one of the many piano-playing methods and give up a struggle which, with Touch left out, is a futile and extravagant expense.

Granted, then, that Touch is a major premise, a fundamental requisite to pianistic success, the piano student will be wise first of all to catalogue his assets in this regard.

If Piano Student seems adversely to the performance of an artist he will hear, first, that some tone are played by an individual point like a ray of light in nature, the outline of each tone is well being clear, but nevertheless contained in its slight

bow formed, Piano Student will notice that some tones slightly overlap their neighbors, so that they are joined, such as the Mattheus would visit piano of voice by overlapping their ends, etc. to say that the tones overlap each other in a small degree would perhaps be more precise than to speak of them as overlapping. That student will discover that yet other tones are either connected or disconnected, but are more or less disconnected, separated, or joined. Here, then, are two general ways of presenting tones to the ear, viz.: connected and those separated. The student has now arrived at the fact of legato and staccato.



EM Bowman

Let him now enter a position where he can clearly watch the movements employed by the artist in producing the different kinds of legato and staccato. Indubitably, he will discover that the hand and arm of the pianist in the most successful, as well as the most beautiful exhibition of mechanism and movement that the world has to show. To classify and catalogue everything, even of a mechanical character, that a great artist does in the performance of a varied or even of a single selection would probably be impossible. It certainly would be discouraging to Piano Student and a needless task. However, one basic fundamental movement may be enumerated and analyzed, and then, through the prism of theo-

retic study and practice necessary in a pianist's career, will develop, by attention and resolution, into the marvelous machine which serves the master-pianist with such willing obedience and magic charm.

Again, in due respect, student will discover that in some of the touches the artist's finger will approach the key and recede from it by a vertical movement, and in others that the finger will approach the key by a curved or oblique movement and be deflected from it at the opposite angle or curve, or, in other words, that the finger will engage the key with varying degrees of the segment of a circle. Now then, as was discussed in Touch, student will tabulate Vertical and Glancing forms of movement.

The Plan or Passage legato generally requires a vertical strike of the finger. Sometimes, however, extreme employ a modified glancing touch in which the fingers are perfectly closed as if their tips were about to break something at the surface of the keys. This form just occurs long intervals.

Next, student will note that the action uses both the vertical and glancing forms in the different staccato—finger, hand, wrist, and shoulder, singly or in combination. He will find, when action from the wrist, elbow, and shoulder is needed, that the glancing form, because more elastic and less percussive, is better suited to the production of beautiful tone than are the vertical movements; that a particularly striking and effective tone appears for chords, is secured by a glancing pull of the fingers combined with an upward bend of the arm, that another peculiarly compact and beautiful quality of tone is derived from a quick movement of the hand and arm forward, that is, toward the non-board of the piano, the body held firm, taking three steps by a glancing touch as the hand tips and moves through the square of a circle, that yet another beautiful quality is produced by starting with the finger tips resting on the surface of the keys and wiggling or less suddenly pulling the keys down by a depression of the wrist.

Student will observe that the modern pianist does not sit at the piano with knees pointed to his sides as if sitting crosswise as a child, or with hip and wrist joints stiffened in the position of a park machine, but that flexibility and freedom of movement pervade every joint of the pianist from the jaw-joint to the piano-key, that he arms swing freely from the shoulder outward and inward to adjust the hand to the different parts of the keyboard according to constantly changing demands, and that when the arm's length falls short of reaching the desired keys, the body moves backward from the hip-joint and supplies the deficiency. Now, then, as what we might term staccato touch and leg touch, short which we do not meet much in the instruction books of our pupils.

Student will observe that the actual touches themselves vary by applying the power of movement. The tone is the same in apt, however, to be dry and hard. The touch is soft, on the contrary, requires more muscular effort, but, as a compensation for that, the tone will be more vibrant, more elastic, and more beautiful. The vertical motion is best adapted to the relative strains, while the glancing touches, because free of life and weight, are more effective in passages that are dramatic and energetic. The two kinds of touch with their modifications are the pianist's laboratory as contrasts to each other.

For the sake of economy let us now summarize the general nature of them.

I. Scope	General	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.
II. Methods	Manual	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.
III. Results	Cognitive	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.
IV. Scope	With slight emphasis on the physical, and on the social.	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.
V. Methods	Cognitive	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.
VI. Results	Cognitive	(1) <i>Elementary</i> —The child's own knowledge of the world.
		(2) <i>Advanced</i> —The child's own knowledge of the world.

the child to lay a *methodical* foundation for the physical and social sciences, and with artistic purpose, to lead him to see that *art* is essentially a human activity, and that it is *art* which makes the world more human and more beautiful. The child's own knowledge of the world is the starting point for the study of the world. The child's own knowledge of the world is the starting point for the study of the world. The child's own knowledge of the world is the starting point for the study of the world.

This, then, is the program, in brief, for the child's education. It is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

HOW TO INTERPRET ETUDE IN TECHNICAL

The true foundation of good technical work is the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

the common, all patiently waiting, for so long you give them to lay a *methodical* foundation for the physical and social sciences, and with artistic purpose, to lead him to see that *art* is essentially a human activity, and that it is *art* which makes the world more human and more beautiful.

The difficulty that the average child has in learning "finger exercises" is not the lack of ability, but the lack of interest. The child's own knowledge of the world is the starting point for the study of the world. The child's own knowledge of the world is the starting point for the study of the world.

THE STUDENT'S ESSAY ON TECHNICAL

The student's essay on technical work is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

THE TEACHER'S SOCIAL LIFE

It might be stated here: "What would be the social life of the teacher?" The teacher's social life is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

It might be stated here: "What would be the social life of the teacher?" The teacher's social life is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

DRAWINGS TO THE STUDENT

Lack of ability is not a serious drawback in the child's education. It is a program which is based on the child's own knowledge of the world. It is a program which is based on the child's own knowledge of the world.

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IMPERATIVES IN THE SHARP.

BY DANIEL R. KNOX

IMPERATIVES are those which are...
...imperative in the sharp...

...imperative in the sharp...

THE MUSIC-TEACHER'S SPARE TIME.

BY CHARLES S. HANSON

MUSIC-TEACHERS often wonder...
...spare time...

...spare time...

to become new who...
...teaching children...

TEACHING CHILDREN.

BY FRANK J. YOUNG

There are many...
...teaching children...

...teaching children...

THE STUDENT

how such a term...
...teaching children...

...teaching children...

SELECTION OF PUPILS.

BY STEPHEN BUCKLEY

There had judgment...
...selection of pupils...

...selection of pupils...

...selection of pupils...

THE CONFLICT BETWEEN PUPILS-SCHOOL, WORK AND HOME.

BY EDWARD S. FRENCH

As my opinion...
...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

...conflict between pupils-school, work and home...

PRACTICAL FRAGMENTS ON TEACHING AND PRACTICE.

By W. FRANCIS GATZ.

Remember and a good thing about not stopping a pupil in the middle of a piece or passage to tell him how to do it... The most common mistake is to stop a pupil in the middle of a piece or passage to tell him how to do it...

An honest teacher will not be a dishonest one... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

On the other hand, it does pain him all his work... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Another thing which the young teacher is apt to do... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Here I wish to say a few words... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

A teacher is not supposed to be a brutal officer... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

ped himself upon empty the envelope... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

What errors are made here... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Donald Oswald! How dare I wait for something to come along... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

The most student and the best English musician you will work with... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

A feeling, that one ought about character in the world... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Below playing nothing, one should take a few minutes... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Studying one's self is the starting point on which... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Let us remember again that the first step... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

an sound and situated in the best line... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

There must be great care only by what a good... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

"MAKE SURE WORK" BY W. S. BATES.

Now with address to a two-minute exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

There is another difficulty... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Any one who is a beginner... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

I have been asked to send my account of two... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

The two-minute exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

There is another difficulty... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Any one who is a beginner... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

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When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

TWO-MINUTE TECHNIQUE

By W. S. BATES.

When the pedal of the earlier finger comes on... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

The two-minute exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

There is another difficulty... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Any one who is a beginner... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

the result done. The pen with its square ivory... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

It is in this manner that it is rightly given... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

I have previously mentioned that this exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

There is another difficulty... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

Any one who is a beginner... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

When practice is the Master Two-Finger Exercise... The teacher who is not honest will not be a good teacher... The teacher who is not honest will not be a good teacher...

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MUSIC-STUDY IN THE COLLEGES AND UNIVERSITIES: THE EFFECT ON PROFESSIONAL MUSIC-STUDY

BY HAMILTON G. MACDOUGALL

We are very glad to be able to present to the readers of THE ETUDE...

My standpoint in this matter is that of a man who after twenty five years' work as a professional musician...

What the Higher Institutions are Doing as a Rule

In order to approach our subject with something like accuracy...

An Admission to Waste

Thirty-eight of these institutions pay an attention whatever to music...

Next we have forty-seven institutions each having a musical or artistic or other connection...

Number of Music Departments

Formerly, in connection with a missionary leading to the degree of Bachelor of Music...

and it is not now that the knowledge of general music is practically a dead letter...

After the study of musical theory is completed by the student...

It is not now that the knowledge of general music is practically a dead letter...

THE NEW TREND

The grand aim, out of the Republic, led of music-teaching in the United States...

Some people will return, some will not. This is the usual result of any course...

When the fish died at first, "What do you go to do?" "I go to get a job."

After the study of musical theory is completed by the student...

"I had, your article led to her. One said just perfectly."

Many dry goods store deal quantities of their wares...

CHARACTER AND DISCIPLINE

The thing teacher and student does, "How shall I get along in my work?"

Some people will return, some will not. This is the usual result of any course...

nothing on the second, with these necessary connections, every day afterwards...

Teachers do not find their work so simplified if they will begin the course by keeping a record book...

KNOWLEDGE AND FLEXIBILITY

"Knowledge is Power" and Helen Keller says, "I have learned to know the things and know the things and know the things..."

THE DECLARATION MADE

As I write, I find those have passed on the details of my day. Nothing is impossible to the man who can do this...

Duration and Dynamics of the Tones in Different Voices' ... HARMONY

By HARRY VENABLE

Let us now consider another necessary note of good performance of settings ...

Very often notes of the bar ...

Musical notation for voice and piano accompaniment.

These repeated eighth notes, as it is more difficult, an writer set more completely on their own.

Musical notation for voice and piano accompaniment.

where the note of the pedal comes to the close of each phrase ...

Musical notation for voice and piano accompaniment.

I have said my pleasure to the usual character ...

The writer of this page suggests some problems in the literature ...

Many instances of this nature ...

Legitimate, appropriate to ...

in modern editions of the music ...

Berthold's direction, of Chorus's notes ...

Of this one as it might be ...

The first measure of the ...

The second part of the page will appear in THE ETUDE for October.

... of the study ...

Musical notation for voice and piano accompaniment.

... of the study ...

... of the study ...

... of the study ...

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Student Life and Work

By HARRY VENABLE

Do everything in its own time. Do everything in earnest. If it be worth doing at all, it is worth doing well. Do it with all your might. -Robert Henry McChesny.

WHAT SHALL STUDENT? His years' work ...

... of the study ...

... of the study ...

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The Etude

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THE ETUDE

After lighting, drinking the perfume, fresh out of the bottle, containing my...
For the instructor, for the one who draws on...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

Two paragraphs of a new technique were...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

The student who is not yet a student, who is not yet a student, who is not yet a student...
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The student who is not yet a student, who is not yet a student, who is not yet a student...



The player must interpret both part and composer. The objection is not so lightly to be assumed nor easily settled.

ARTISTIC EXPRESSION.
There is no such thing as expression. There is...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

National expression falls from the lips...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

Except in instances of impulsive...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

Artistic expression differs from the...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

Having long your own reason to...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

In the conception of the art and...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

almost complete disappearance of the true...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

THE ETUDE

What I wanted, and not that as...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

In spite of the excitement, some...
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

A PERSONAL.
The student who is not yet a student, who is not yet a student, who is not yet a student...
The student who is not yet a student, who is not yet a student, who is not yet a student...

THE ETUDE

THE ETUDE

THE ETUDE



EDITED BY EVERETT E. TRUETT



the realization of any published organ plan, and that a few articles explaining the desirability of the double touch and the harm of it in respect playing and in the construction of organs, although they may not have an opportunity to employ the double touch on an organ, may at least show them to do more than just harm it.

The double touch may be discussed in any order, either the double touch, and after another explanation show device or first discuss the question of new and single touch. This is especially true in single touch. There is something that may be done by players of good or bad and equipment. The effect of double touch may be better to suggest having teacher advise, when, for example, the organ is not in respect of organ or does not do what it is intended to do. The organ is not in respect of organ or does not do what it is intended to do. The organ is not in respect of organ or does not do what it is intended to do.

REV. ALBERT PATRICKSON, M.D., D.D., organ player and organist, was an **ETUDE** contributor from August, 1910, until his death. His organ playing was of the highest quality, and his organ playing was of the highest quality. His organ playing was of the highest quality, and his organ playing was of the highest quality. His organ playing was of the highest quality, and his organ playing was of the highest quality.

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greater of the double touch was well liked though it is a French instrument existing the device and the touch. But an organist playing with a double touch may be a good player and a good organist. But an organist playing with a double touch may be a good player and a good organist. But an organist playing with a double touch may be a good player and a good organist.

THE TOUCH OF an organist is the touch of the organist. The touch of the organist is the touch of the organist. The touch of the organist is the touch of the organist. The touch of the organist is the touch of the organist.

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COMPOSED BY GEORGE LENHARD

It is with great joy to read this article... THE TALK JUDGES... OF VIOLIN TECH.

It is with my present understanding of these matters... I was asked to prepare the selection of a violin...

"WOMAN THAT PRACTICES A PLAYER IN POSITION"

It is with my present understanding of these matters... I was asked to prepare the selection of a violin...

"THE MAKER AS A PLAYER"

"Now, it will probably be asked why I have given... the maker as a player..."

"Now, the most important is that I do not... the single reason that the construction of the instrument..."

"This was my responsibility... I am not responsible for the quality of the work..."

"I wish to assure my readers that... I wish to assure my readers that..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

making it an instrument, or the usual talk that only you... THE TALK JUDGES... OF VIOLIN TECH.

It is with my present understanding of these matters... I was asked to prepare the selection of a violin...

"I wish to assure my readers that... I wish to assure my readers that..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

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THE TALK JUDGES... OF VIOLIN TECH.

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"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

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"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."

"I am not responsible for the quality of the work... I am not responsible for the quality of the work..."



We wish that I were permitted to describe...
The following testimonial was written by Mr. W. H. ...
I have used the 'Royal Worcester' and have ...



A student, Glendon, asks and answers who ...
I am a student, Glendon, asks and answers who ...
I am a student, Glendon, asks and answers who ...

THE TEACHER'S ROUND TABLE
Conducted by PRESTON WARE OREM.
The length of the music lesson will soon be an ...
Many teachers view it as the commodity which pro- ...

The pleasanter you can make...
RUBIFOAM
For the work of changing...
Illustration of a woman and a child.



You may not be able to save your daughter's weight as well as an ...

RUBIFOAM
Wash well whiter and long her ...
27 cans of Drogger's.

BREATH CONTROL FOR SINGERS
THE NEW YORK HEALTH SUPPLIES CO.
485 Fifth Avenue, New York City

MENNEN'S TORGATED TOILET POWDER
Illustration of a man's face.

ROYAL WORCESTER AND BANTON CORSETS

THE ROYAL BLUEBONNET TELLS ABOUT HER FREE REQUEST
Illustration of a woman in a corset.
Royal Worcester and Banton Corsets.

ADVISE AND THEIR TRAINING
GARRIGUES, in a letter to the Musical Courier, ...
From the new letter we learn that Giddings ...

A TONIC
Horstorf's Acid Phosphate.
It's especially helpful to build a firm ...

YOUR MUSIC IS TORN!!
I will tell you in minutes to repair it using ...

THE NEVER SLIPS OR TEARS DEEPLY PAINTED GUARANTEED
Illustration of a shoe.

NEW ANTHEMS AND GLEES
We have compiled to publish a new ...

SAVES HOSIERY
HOSE SUPPORTER
LOOK FOR THE TOILET

Music Teachers Wanted
Illustration of a piano.

NEW ANTHEMS AND GLEES
We have compiled to publish a new ...

SAVES HOSIERY
HOSE SUPPORTER
LOOK FOR THE TOILET



TEACHERS AND STUDENTS increase your income by learning Piano Tuning... BAY CITY PIANO TUNING SCHOOL.

GEORGE A. OTT, President

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PIANO Do You Want a Genuine Bargain... LYON & HEALY, CHICAGO.

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PIANO Do You Want a Genuine Bargain... LYON & HEALY, CHICAGO.

any 25th to June 1st. A prize had been offered for the greatest amount of practice for these months... THE TEACHERS' BOUND TABLE.

THE TEACHERS' BOUND TABLE. (Continued from page 255) any 25th to June 1st. A prize had been offered for the greatest amount of practice for these months...

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People of Miss Helen Pagan, Lawrence, Mo. Miss Helen Pagan, Lawrence, Mo. People of Miss Helen Pagan, Lawrence, Mo. Miss Helen Pagan, Lawrence, Mo.

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People of Miss Helen Pagan, Lawrence, Mo. Miss Helen Pagan, Lawrence, Mo. People of Miss Helen Pagan, Lawrence, Mo. Miss Helen Pagan, Lawrence, Mo.

Miss J. W. YOUNG, of Nashville, sends us the following... THE TEACHERS' BOUND TABLE.

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STUDY PIANO TUNING



REFINING AND REGulating AT HOME. Music Teachers and Pupils can learn to tune, regulate, and repair their own pianos, and increase their income by tuning for hire.

By our "Piano-Tuning" system, the student may learn to tune or repair as well as to play, and increase their income by tuning for hire.

THE MUSICAL ITEMS. The publishers of the Etude have arranged for the publication of a series of books...

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EVERETT DEPARTMENT HEAD A MASTER. FREDERICK MAXSON CONCERT ORGANIST.

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UNIVERSITY SCHOOL OF MUSIC. EXCEPTIONAL FACILITIES. GRADUATE FELLOWS.

THOMAS D. COLVILLE, President. AUGUST 1903.

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THE ETUDE

The Massachusetts Department of the Service has been issued a special order the device of which shows an individual soldier receiving a letter or a message from his family. The message from the wife of a soldier who has been killed in the line of duty is the only one that will be printed in the book. The message of a soldier who has been killed in the line of duty is the only one that will be printed in the book. The message of a soldier who has been killed in the line of duty is the only one that will be printed in the book.

Virginia has a number of buildings belonging to the State. The houses in which the State has been the State of Virginia. The houses in which the State has been the State of Virginia. The houses in which the State has been the State of Virginia.

Public Works, who is interested in one of the new buildings in the Metropolitan Open Space New York City. The new buildings in the Metropolitan Open Space New York City. The new buildings in the Metropolitan Open Space New York City.

During the summer a meeting was given in Cambridge in which a good society was introduced to the State. The meeting was given in Cambridge in which a good society was introduced to the State. The meeting was given in Cambridge in which a good society was introduced to the State.

The governors and members of the State. The governors and members of the State. The governors and members of the State. The governors and members of the State.

Manager George Wadsworth. Manager George Wadsworth. Manager George Wadsworth. Manager George Wadsworth.

A resolution was introduced in the State. A resolution was introduced in the State. A resolution was introduced in the State. A resolution was introduced in the State.

The House of Representatives of the State. The House of Representatives of the State. The House of Representatives of the State. The House of Representatives of the State.

Continued on the other side of the State. Continued on the other side of the State. Continued on the other side of the State. Continued on the other side of the State.

A resolution was introduced in the State. A resolution was introduced in the State. A resolution was introduced in the State. A resolution was introduced in the State.

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 100 N. 3rd St. PHILADELPHIA
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 A MUSIC SCHOOL PREPARING FOR CONCERT AND PROFESSIONAL CARE
 The Conservatory has the remarkable record of students from twenty five States in the last year. All instruction by thorough instruction of experienced teachers.
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Cathedral Echoes.

Reverie.

Andante sostenuto. M.M. $\text{♩} = 80$.

EDWARD M. READ.

The first system of music consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante sostenuto. M.M. $\text{♩} = 80$ '. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. A first pedaling mark is shown below the bass line.

Ped. simile

The second system continues the piece with similar melodic and accompanimental textures. The right hand has a flowing line with grace notes, and the left hand maintains a consistent rhythmic pattern. A second pedaling mark is visible below the bass line.

The third system shows the continuation of the musical themes. The right hand's melody is more active, with frequent grace notes. The left hand accompaniment remains steady. A third pedaling mark is present below the bass line.

*Ped. simile*Meno mosso. M.M. $\text{♩} = 60$.

The fourth system marks a change in tempo to 'Meno mosso. M.M. $\text{♩} = 60$ '. The music begins with a *rall.* (rallentando) marking and ends with a *Fine.* marking. The right hand has a more sparse, chordal texture, and the left hand features a *pp legato* (pianissimo legato) accompaniment. A second pedaling mark is shown below the bass line.

The fifth system continues the *pp legato* accompaniment in the left hand, with the right hand playing sustained chords. The piece concludes with a final chord in the right hand.

Tempo I.

rall. *ppp* *p*

Ped. simile

Ped. simile

rall.

il melodie marcato *p*

Ped. simile

4241.

rall. *a tempo* *acc.*

a tempo *rall.* *a tempo*

acc.

rall. *a tempo*

a tempo *rall.*

a tempo *rall.*

D.S.

4241.

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Ozer

Allegro molto, M.M. J. 150.

SECONDO.

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Ozer.

Allegro molto, M.M. J. 152.

PRIMO.

Musical score for the second system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features complex chordal textures and melodic lines, while the bass part provides a steady accompaniment. Dynamic markings include *p*, *mf*, and *dim.*.

Musical score for the third system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with intricate textures, and the bass part maintains its accompaniment. Dynamic markings include *mf*, *dim.*, and *p*.

Musical score for the fourth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a more active melodic line, while the bass part remains accompanimental. Dynamic markings include *p*.

Musical score for the fifth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part shows a shift in texture, and the bass part continues. Dynamic markings include *p*, *f*, *dim.*, and *rit.*.

Musical score for the sixth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The tempo is marked *a tempo*. The piano part features a prominent *ff* dynamic, and the bass part has a *sf* dynamic.

Musical score for the seventh system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with a strong *sf* dynamic, and the bass part provides accompaniment.

Musical score for the eighth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a *molto cresc.* dynamic, and the bass part has a *sf* dynamic. The system concludes with *rit.* and *sro.* markings.

Musical score for the first system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a melodic line with a *dim.* dynamic, and the bass part has a *p* dynamic.

Musical score for the second system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a melodic line with *mf* and *p* dynamics, and the bass part has a *mf* and *p* dynamic.

Musical score for the third system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a melodic line with *p* dynamics, and the bass part has a *p* dynamic.

Musical score for the fourth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a melodic line with *p*, *sf*, *dim.*, *p*, and *rit.* dynamics, and the bass part has a *p* dynamic.

Musical score for the fifth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The tempo is marked *a tempo*. The piano part features a prominent *sf* dynamic, and the bass part has a *sf* dynamic.

Musical score for the sixth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a prominent *sf* dynamic, and the bass part provides accompaniment.

Musical score for the seventh system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a *molto cresc.* dynamic, and the bass part has a *sf* dynamic. The system concludes with *rit.* and *sro.* markings.

leggiere

anacordo al basso

11

11

8

8

11

11

13

ff

scintillante

ff

allarg.

D.S.

tre corde

SALTARELLE.

Allegro vivace. M.M. ♩ = 132.

P. LACOME.

1.

2.

leggiere

p

1

2

1

2

1

2

Musical score for page 12, featuring piano and violin parts. The score is written in G major and 3/4 time. It consists of six systems of music. The piano part is in the left hand, and the violin part is in the right hand. Dynamics include *ff*, *p*, *f*, and *mf*. Performance instructions include *2nd time to Coda.* and *mf*.

Musical score for page 13, featuring piano and violin parts. The score is written in G major and 3/4 time. It consists of six systems of music. The piano part is in the left hand, and the violin part is in the right hand. Dynamics include *p*, *mf*, *f*, *pp*, and *ppp*. Performance instructions include *1.*, *2.*, *cresc.*, *f. a. a.*, and *dim.*.

14 No 4117 A Ride on the Merry Go Round.

Karussellfahrt.

H. NECKE.

Allegro vivace. M.M. ♩ = 122.

The first page of the score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and features a lively, rhythmic melody in the treble with a supporting bass line. Dynamics include *f*, *p*, *mf*, and *ff*. There are first and second endings at the end of the piece.

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The second page of the score continues the piano accompaniment from the first page. It consists of five systems of piano accompaniment. The music maintains the same rhythmic and melodic character. Dynamics include *p*, *mf*, and *f*. There are first and second endings at the end of the piece.

To Mr. Theo. Presser.
WITH CASTANETS.
 MIT CASTAGNETTEN.

Carl Reinecke

Allegro grazio. M.M. ♩ = 92

18

mf

p

rit.

1st time. Fine only

cresc. ed accel.

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mf

cresc. ed accel.

p

d. s.

a) For small hands, the upper notes may be omitted.

By the Zuyder Zee.

Wm. H. Gardner.

Louis F. Gottschalk.

Allegretto grazioso. *leggiere*

By the Zuyder Zee, Singing merrily,

Sat a sweet Dutch maid - all a - lone. Mend - ing nets was she,

Bus - y as could be, With her sun - ny tresses back - ward blown.

poco rit.

Piu moto.

Whis - tling hap - py like, Sail - ing up the dike, Came young skip - per Jan that A - pril

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day. "Tell me, maid," said he, "What's your catch to be,

Lit the fish or big ones - tell me, pray! "Well, good sir," said she,

poco rit. *p a tempo*

"I be - lieve 't would be Fool - ish try - ing for the fish to - day,

(archly)

But I hope to get Some - thing in my net, If that some - thing does - n't run a - way."

4136 1

THE HEAVENLY STORY.

CLAUDE LYTLETON.

HARTWELL-JONES

Andante maestoso.

1. In the fire - light glow at
2. I lis - ten to th'an -

e - ven - tide, I dream, I dream Of a
gel - ic host, Their vol - ces down - ward fall; The

won - drous sto - ry, sweet, di - vine, Told in the star - light
sto - ry grand once more, they sing, Of Him who made us

gleam; A sto - ry of the Heav'n - ly realm, A sto - ry of the
all. And on the star - ry heights of heav'n, As dreaming, I be -

Throne, By an - gel vol - ces soft - ly sung, I dream, I dream a - lone.
hold A choir of souls from earth re - deem'd, Touching their harps of gold.

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REFRAIN.

Andante con moto.

Sing me that 'Heav'n - ly Sto - ry.' Sing it a - gain and a -

gain; Whis - per that ho - ly mes - sage,

Breathe that e - ter - nal strain. Come to me, spir - its im -

mor - tal, Sing me that song di - vine, Tell me that 'Heav'n - ly

Sto - ry?' Say that it shall be mine. 3.The

for last vers.

poco accel.

sto - ry is of love di - vine, Of hu - man joy and

pain, Of sac - ri - fice and sym - pa - thy. We

cresc.

ne'er shall see a - gain. From Beth - le - hem's star to the

gar - den. The gar - den to the grave;

grandioso *rall.*

sto - ry of matchless beau - ty. Of Him who came to save.

colla voce *Refrain, D.C.*