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*Pianoforte*

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## MUSICAL APPRECIATION

*Continued from page 27*

ation of nerves and muscles aggravated by nervousness. Absence of self-consciousness must be induced somehow, and improvement will come with practise. A musical child will unconsciously imitate beautiful movement if he is led to observe that it seems to be part of the music itself, yet he must be able to render the music according to his own ideas on the subject. For the sake of originality and individual work, it is not wise to let the children watch each other too much. When a teacher sees one of her flock erring or astray in a conscientious attempt to interpret the music played, therefore, and asks herself if she should offer help, let her use *tact*—and sometimes decide to offer no suggestion at all.

### Some Useful Music

**M**ARCHES are always difficult to find. Besides the ones that are usually used in schools and kindergartens, may be used arrangements of more classical works, like extracts from Gounod's "Faust," "The Old Men's Chorus," or from Wagner, the grand march from Tannhauser, or Beethoven's March from "The Ruins of Athens." Quite good marches are often found in the easier teaching music of Heller and Loeschorn, as also are runs and various dancing music. Old folk dances and jigs are very useful for runs and dances, and are easy to play. Note-stepping music can be chosen from almost any composer, but here are one or two examples:— McDowell's "To a Wild Rose," Rubenstein's "Melody," Gurlitt's "Sad Moments." Rhythms will be found

in the Chopin Prelude number 7, already mentioned; in Grieg's "Birdling"; Gurlitt's "Merry Companions"; and Heller's "L'Avalanche." Music for note values can be made from old German chorales, some beautiful ones being found amongst Schumann's music for young pianists. Music in which the melody is in the left hand is abundant. Rachmaninoff's two Melodies are lovely as well as useful examples. Nursery rhymes can supply all that one needs for time analysis, but familiar marches and waltzes may also be used.

Here is a list of pianoforte music which will be useful for "mixed dancing" and illustration:—

Schumann—Wild Rider (*easy*), Arabeske (*moderately difficult*), Slumber Song (*moderately difficult*), Some of the "Papillons" (*difficult*).

McDowell—Woodland Sketches (*moderately difficult*), Shadow Dance (*moderately difficult*).

Rachmaninoff—Preludes (*moderately difficult*), Humoreske (*moderately difficult*), Melodies (*difficult*).

Schubert—Moments Musicaux (*moderately difficult*).

Dvorak—Humoreske (*easy*).

Heller—The Mermaid (*easy*), The Wind (*easy*).

Carol—Forest Fantasies (*easy*), Sea Idylls (*moderately difficult*).

Liszt—Die Lorelei (*difficult*).

Chopin—Some of the preludes, nocturnes, and the "Berceuse" (*all difficult*).

Grieg and Gurlitt have written several short sketches which are very useful for elementary work with small children. Greig's "Papillon" is very popular.



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