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1905

The Bird Rondo

John Mokrejs

Composer

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COMPOSITIONS BY JOHN MOKREJS



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Mokre

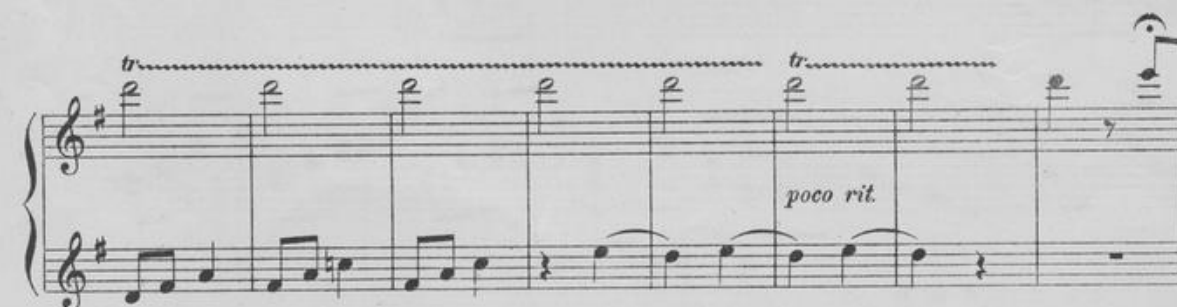
Pub. by Clayton F. Summy Co., Chicago.

THE BIRD RONDO.

JOHN MOKREJS.

Presto.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in 2/4 time with a key signature of one sharp (F#). The vocal part is in the soprano range. The score includes dynamic markings such as *mf*, *p*, *f*, and *mf*. The tempo is marked *Presto*. The vocal part is labeled *(Phoebe) L. H.* in the first system. The piano part is labeled *L. H.* in the first system. The score is written for piano and voice.





p
(no pedal)

(woodpecker) (Bluejay)
(knock on wood of Piano with knuckles) *pp*

(knock)

rit. *p*

LESSONS IN HARMONY

BY JOHN MOKREJS

This book is quite different from all other harmony books. It is progressive and will meet the needs of the beginner as well as the advanced player. It is practical and not theoretical and does not bother the student with rules. The lessons are to be played and listened to as well as written and they are put in such a way that it is a pleasure to do them. They should be a part of the weekly work assigned to every pupil.

It has a practical and good system of Ear Training.

It makes a thorough study of scales, intervals and chords.

It teaches how chords are used (invaluable to the study of pieces).

It contains a complete system of modulation.

It can be taught privately or in classes.

It will be sent on approval. Price one dollar net.

WHAT OTHERS SAY ABOUT "LESSONS IN HARMONY"

"Excellent in thought and content, not conventional, and wide in scope."—*A. L. A. Booklist*.

Harmony Considered From a Practical Viewpoint.

In a work recently issued by the Odowan Publishing Company of New York with the title of "Lessons in Harmony," John Mokrejs has given us a work which should prove the forerunner to a vital change of attitude towards the study of musical theory. Too much has the custom in the past been to merely approach the study of harmony as a sort of geometrical structure, with no instinctive association between the two methods of receiving impressions, viz.: the eye and the ear. The manner which Mr. Mokrejs insists upon ear training as a fundamental of harmonic comprehension indicates a perception of what has heretofore been the weakest point in our system of theoretical

musical education—weak because it has so often been taken for granted. Another statement in his preface is worthy of the fullest absorption, which is to the effect that part-writing is not taken up in his work, for the reason that proficiency in this line is more readily gained by a study of counterpoint, which should follow closely upon the gaining of a knowledge of the essentials of music. This work is well adapted for study under almost any conditions—with or without a teacher. Among its commendable qualities are conciseness, directness, simplicity, brevity—so arranged as to lead to the absorption of the subject rather than of a lot of rules which are supposed to govern the subject.—*Musical Monitor & World*.

The average student approaches the study of harmony with a hostile mind. Decades of stupid teaching and dry text have brought about this unsympathetic attitude and only through the use of practical works like the one under discussion can the usefulness and pleasure of the subject be fully disclosed. It is not filled with rules that contradict, nor is padded with dry formulæ; nor yet is it made wearisome with endless excerpts from composers' works; it is almost tersely clear in explanations of formations and progressions.

The chapters on modulation should be mastered by every church organist who essays the necessary transition between the hymn and the anthem. No stiff formulæ but the best possible manner of approaching each key clearly set forth in a convincing manner that would mean a little more peace in the choir loft if followed honestly. Again modern usage is taken into consideration by a fair recognition of the looser key feeling now obtaining where the old relations were so firmly fixed—*Cedar Rapids (Ia.) Sunday Republican*.

LESSONS IN SIGHT READING

BY JOHN MOKREJS

This book is for the beginning piano student and it teaches how to read the notes in the treble and bass, high or low, without any drudgery.

It is a unique way and one in which there is a real good time for the teacher as well as the pupil. Any child that can count five can do it. Why? Because the letter-names and syllable-names of the notes are discarded, spaces are done away with, and the treble and bass staves are treated as units with a

definite location on the keyboard and one is as easy to read as the other, both having but five lines.

It is naming the note that bothers the child and here that is eliminated. It makes the keyboard a solid fact instead of a thing put together with so many C's and A's etc., and none of them in their places as far as the student's understanding of them is concerned.

The book is no experiment, hundreds of teachers are using it. Price 75 cents.*

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That the Indian is figuring more and more in American art is very apparent. Indian legends, Indian life, Indian exploits are fascinating to young and old alike and rightly so—"they are ours."

Miantowona and the Legend of Winona—one a legend, the other a tradition; one poetical, the other dramatic—are both beautiful poems to be read with musical accompaniment—melodramas.

"Miantowona" (the poem by Thomas Bailey Aldrich) is a legend which tells how the first water-lily came to be—from Miantowona's constant love for Wah-Wah whom the Great Spirit had taken to the happy hunting grounds.

"The Legend of Winona" deals with an incident at Maiden's Rock on the upper Mississippi. It is based on a poem by James Athearn Jones and shows the inner thoughts of a brave heroic Indian girl to whom death was but a stepping stone to liberty and her higher ideals.

The character and action of the poems are beautifully expressed by Mr. Mokrejs' music. Each 75 cents net.

*Published by Clayton F. Summy Co., Chicago.