

invariably for the teacher to select a piece of "WALTZ" music. As the pupil advances, harder "WALTZES" are prescribed, and expensive ones too. And by the time the pupil is out of her teacher's hands, she can play nearly any, and probably every piece of "DANCE" Music, that is danced to, at any of the "Dancing Parties." This training in scarcely anything but "Dance Music," is used very zealously by Belial, to imbue her mind with a passionate desire to excel all others in dashing off a waltz. As she has had her ear educated to the sharp and rapid music of the Waltz, it is only natural, that she should desire to use her feet to the same exhilarating sounds. Dance music exercises a sort of inebriation, over the spirit of those who are continually under the sound of the Waltz, until some young people are so fascinated by this wine of Appollo, that they may be rightly called "DANCE DRUNKARDS." If girls never learned to play Dance Music, in nine cases out of every ten of the present number of "Dance Drunkards," they would never have had the desire to dance. This use of waltzes by Music Teachers, is the greatest feeder of the dance, and it is used by Belial as the most effective snare in connection with dancing. And until it is abolished from the courses of musical instruction, our young people will always be led into temptation. Let not Music Teachers think hard of me, for making these remarks, as they have no reference to their profession, which is a most honourable one and almost as old as the Bible, but I say these things in the interest of the rising Youth and desire only to protect them from the first principles of the pernicious dance.

It is a fact, that can be endorsed by many here, that when a Young Lady is asked to play a piece for the entertainment of a few friends, almost invariably, the first notes that flow from the piano are those of a Waltz; and that is generally some old stable piece, that every young girl has strummed from time immemorial, until some of us are heartily sick of hearing them. Whereas if you open a hymn book, and ask one to play Irene or Magdalena or Ewing, there is not one in twenty of the present pianists, that can play one of them through without making mistakes in the time, or the emphases, or in making their touches of the keys harmonize with the spirit of the words, to which the music is set. I have been pained again, and again by the incompetency of young ladies to play a grand old tune of sacred music in fine style. And have been displeased by the fact that nearly all can dash off a Waltz, with ease and grace. What a result for all the money spent on their musical education?

Christian fathers and mothers, I beseech you to open your eyes to the secret strength of the dance. It very largely lies in your power, either to remedy this evil, or to perpetuate it. I am persuaded that there are music teachers, willing to exclude all Waltz and Operatic music from their lessons to your daughter if you request it. And if you kindly and earnestly point out to your daughter, how such music leads into temptation, to which many have