

their musical education is not even commenced. With such pupils it is most difficult to deal, for they must simply be put back to the commencement by any conscientious musician. There are but few pupils, however, who would not be very grateful for the putting back—that is, if they have any real love for music, any honest desire to learn. Those who do not possess this musical mind, had far better cease tormenting themselves and their instructors by continuing to learn—or rather to hear what is told them, but not to learn at all. And here let me ask a question which applies not alone to Canada, by any means—Why will parents insist upon their children learning music after it is once discovered that they have neither taste nor ear for it—or do the infatuated papas and mamas never believe that such *can* be the case?

Within the pure art range of music are all styles, grave and gay, simple and difficult. I have frequently met people to whom the term "classical music" meant something heavy, intricate and uninteresting, yet who were surprised and charmed upon hearing the ever lovely "Lieder ohne Worte," of Mendelssohn, portions of Beethoven's Sonatas, and many of the works of Chopin, Schumann, Heller, etc., etc. "Is that classical music?" say they—"why that is not dry at all."

It is astonishing how a girl will scramble through a set of brilliant (?) variations, regardless of time and incorrect chords, or sing a rapid song (playing vilely the accompaniment the while), while she might, with one half the trouble she has expended on this trash, charm her audience with some simple melody, offspring of the pure art, thus elevating her own taste and that of her friends.

In this short article I have merely dealt with one influence which it lies within the power of teachers to exercise upon the youth of the country, as so much depends upon that influence. If all true musicians, all really anxious to further refined taste, would take a stand and work with one accord to exclude all the miserable Brummagen tinsel with which the name of music is insulted, what a revolution should we perceive in the musical culture of Canada, and that before very long!

Do not let my readers misunderstand me. I do not mean to say that a girl is *never* to play so-called "light music." There are many charming pieces which do not exactly come under the head of "Classical," but which are exceedingly pretty and taking. These will do no harm, so long as *all* practice is not devoted to them. Again, every young lady who can play at all, ought to know a little dance music, so that she can contribute to an evening's enjoyment by obliging in this manner, where there is dancing. A girl who can play, but is above playing a waltz for her young friends' benefit does not appear in a very good-natured light, especially if she is not above dancing herself to *others'* playing. All this, I say, will do no harm, so long as refined taste is being cultivated, instead of being allowed to become so dulled that a pupil, with even a decent ear for music, cannot tell a really pretty graceful piece from the veriest rubbish. There are at this moment, pieces which are simply a mass of bangs, scampering arpeggios, and prolonged shakes, and over the latter most girls invariably founder. Yet these pieces have an

enormous sale, and there are but few young ladies' music cases in which they are not to be found.

I know well that it is useless to hope for a total exclusion of bad music, or for a "garden of girls" with sweet voices, nimble fingers and perfect "ears," but I also know well that a widely different musical standard to that which now exists can be attained, if only the earnest lovers of music (professional and amateur), will work together to achieve it.—TETRACHORD.

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