

**THE MUSICAL EDUCATION OF  
THE CHILD: SOME THOUGHTS  
AND SUGGESTIONS FOR  
TEACHERS, PARENTS AND  
SCHOOLS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649421022

The Musical Education of the Child: Some Thoughts and Suggestions for Teachers, Parents and Schools by Stewart MacPherson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**STEWART MACPHERSON**

**THE MUSICAL EDUCATION OF  
THE CHILD: SOME THOUGHTS  
AND SUGGESTIONS FOR  
TEACHERS,  
PARENTS AND SCHOOLS**



THE  
MUSICAL EDUCATION  
OF THE CHILD

SOME THOUGHTS AND SUGGESTIONS  
FOR TEACHERS, PARENTS  
AND SCHOOLS

BY

STEWART MACPHERSON

*Fellow and Professor, Royal Academy of Music, London;  
Author of "Practical Harmony," "Form in Music,"  
"Music and its Appreciation," etc.*



BOSTON, MASSACHUSETTS  
THE BOSTON MUSIC COMPANY  
LONDON: JOSEPH WILLIAMS, LIMITED

## PREFACE

THE following pages represent in the main the substance of various lectures, addresses and articles delivered or written during the last few years, on certain aspects of the musical education of the young. In preparing them for issue in their present form, I have thought it best to preserve the informal style which best fitted the conditions under which they were originally presented. I quite realize that if one had intended in the first place to set forth, in book form, the thoughts herein contained, they would often have been expressed somewhat differently.

Feeling, however, that to alter their manner would tend in all probability to destroy whatever directness they might possess, I have ventured to leave them virtually as they first appeared, merely adding a few fresh points which seemed to drive home more completely the arguments advanced. It will doubtless be noticed that some overlapping of idea occurs from time to time in the course of these essays, and that a topic developed in one is referred to, possibly at some length, in another.

This has been inevitable owing to the fact that more than once it has been necessary to approach the same subject from different sides, and in relation to circumstances which in their nature vary considerably.

I can only hope that any apparent verbal redundancy may be compensated for by additional clearness, and by the emphasis thus laid upon certain matters of fundamental importance.

LONDON, 1915

THE AUTHOR

KE 30801



## TABLE OF CONTENTS

PREFACE . . . . .	PAGE iii
-------------------	-------------

### PART ONE

#### SOME AIMS IN MODERN MUSICAL EDUCATION

THE PART OF THE EDUCATIONIST, THE TEACHER AND THE PARENT—MUSIC IN SCHOOL LIFE; ITS VALUE—PRACTICAL PROBLEMS . . . . .	1
---	---

### PART TWO

#### APPRECIATIVE MUSIC STUDY: ITS MEANING AND ITS VALUE

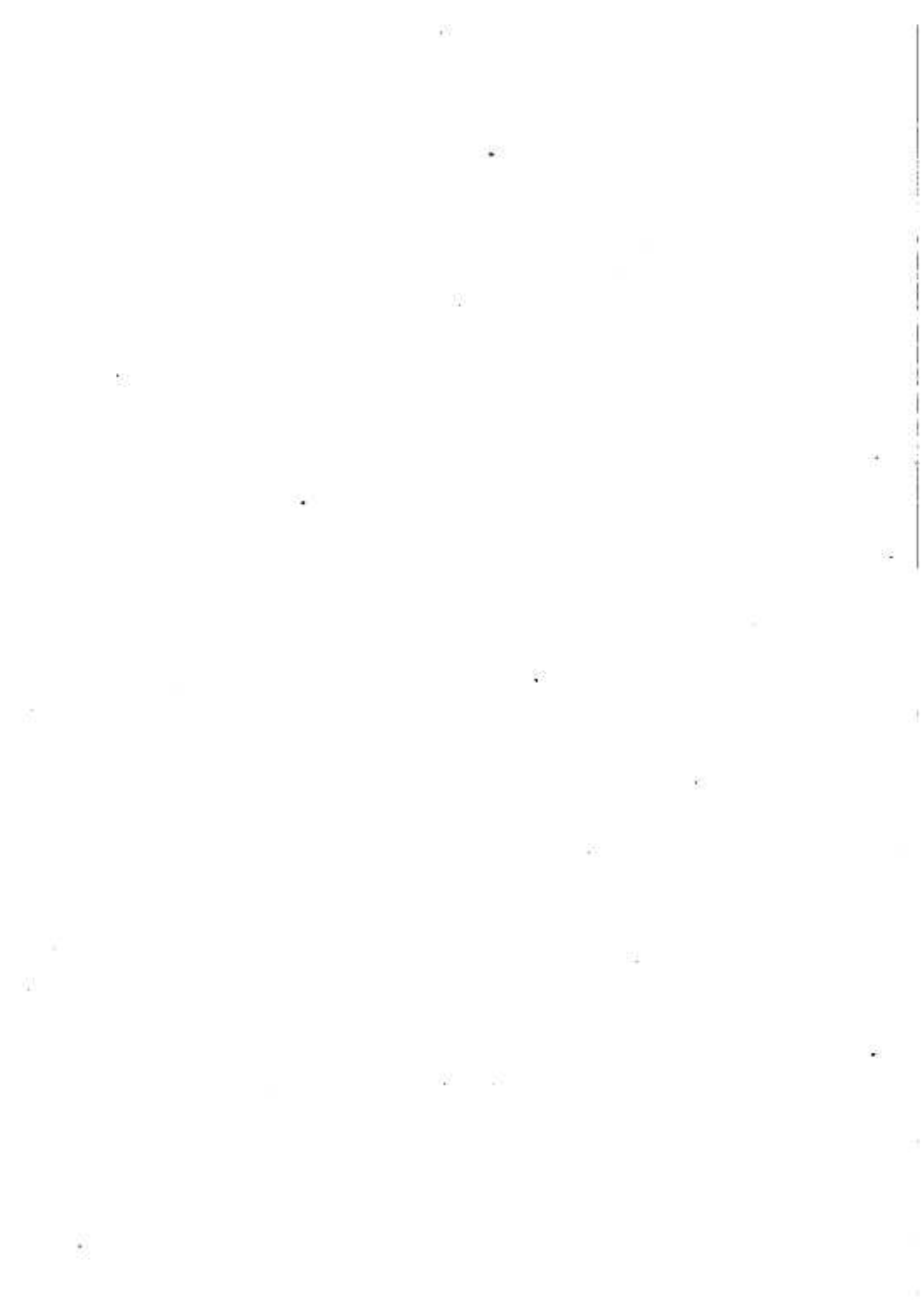
I. SUGGESTIONS FOR A COURSE OF CLASS-WORK IN SCHOOLS—AURAL TRAINING—THE CHORAL CLASS—CORRELATION WITH INSTRUMENTAL WORK . . . . .	17
II. THE AWAKENING OF AN INTELLIGENT APPRECIATION OF MUSIC—THE TEACHER'S PART . . . . .	35

### PART THREE

#### THE MUSIC-TEACHER: HIS AIMS AND IDEALS

THE TEACHER OF TO-DAY: HIS POSITION AND HIS RESPONSIBILITY—THE MUSICAL EDUCATION OF THE "AVERAGE" PUPIL—THE CULTIVATION OF THE AURAL AND CREATIVE FACULTIES—THE TEACHING OF HARMONY—THE TRAINING OF THE TEACHER—CLASS TEACHING—PERSONALITY—NEED OF A WIDE OUTLOOK AND BROAD SYMPATHIES . . . . .	53
--	----





## PART ONE

### SOME AIMS IN MODERN MUSICAL EDUCATION

"The whole development of true art is devised to engage more and more of the finer mental qualities . . . and one of its greatest joys is to find that it helps the imperfectly provided mind to attain fuller measure of the finer qualities."

SIR HUBERT PARRY

We hear to-day much talk about the "educational ladder," and the necessity of setting up some sort of machinery by which an intelligent relationship may be made to subsist between the various stages in the educational process. The cry is all for a clear road from Primary School to University. Whether we all agree, or not, with the desirability of encouraging what, on the face of it, seems in the majority of instances to be of very doubtful value — namely, the hope of University success in the minds of those who, in the main, are as little likely to reach that goal as to reach the moon — we must all heartily endorse the axiom that every step in true education should bear some conscious relation to every other step, and be pursued with some definite end in view. In other words, any part of a child's education that is undertaken without some distinct object — not necessarily, let us hasten to add, a utilitarian object — is practically wasted energy, for it inevitably leads to a *cul-de-sac* no less disastrous in its own way than the many "blind-alley" occupations which are so familiar a phenomenon in modern life.

If we apply this thought to the teaching and learning of music,<sup>1</sup> how does it all work out? What is the net result of all the vast amount of effort — honest, dogged, painstaking effort — that has been and is being expended throughout the land in connection with the child's lessons in music? For that the majority of music-teachers are some of the most

<sup>1</sup> I am referring exclusively to the general musical upbringing of the child, and am leaving out of consideration specialized music-study as pursued at our great musical institutions.

hard-worked and hard-working members of the community — men and women who bring to bear upon their work a degree of zeal, energy and patience which those in many another and better-paid walk of life might envy — is in reality a commonplace of experience, a truism which few will care to deny.

And yet have we not at times an uneasy consciousness that all has not been well, that much of this willing energy somehow tends to get lost in transit, and that over and over again the spectre of the "blind alley" rears its unhappy form to dishearten and depress those who are giving so largely in time and labor to the task of teaching?

Many a teacher, of the right kind, has had forced upon him in his moments of reflection, the somewhat arresting

thought, "What is it all to lead to? Why am I teaching this child, who really has little or no aptitude, to play the piano? Why are her parents desirous that she *should* learn? What is the object of it all? Is it only that after years of struggling she may be able to play, more or less badly, some sentimental 'Chant sans Paroles,' or some none too meritorious 'Valse de Salon,' to a circle of acquaintances who, if the truth were known, would often much rather that she didn't?" And too often the answer to such reflections is of a kind which makes the earnest teacher wonder greatly whether such work is really worth doing, in view of the fact that when the labor has been expended and the toll taken in time, energy and patience, the total impression on the pupil in the end is so miserably small, and its connection with his or her educational development so hard to seek. And thus he is driven to the comfortless conclusion that at best all he does amounts just to "something between a hindrance and a help," as Wordsworth says.

Something has been wrong: What is it? Where lies the hope for better things? In what direction must we seek for the remedy? First, it seems to me, comes the need for a clearer recognition on the part of

#### I. The Educationist,

#### II. The Parent,

III. The Music-teacher, of the aim and object of all the hours spent on this one subject of music by the majority of pupils during school age.