

**STORIES OF
STANDARD
TEACHING PIECES**

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Stories of Standard Teaching Pieces by Edward Baxter Perry

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EDWARD BAXTER PERRY

**STORIES OF
STANDARD
TEACHING PIECES**

STORIES OF STANDARD TEACHING PIECES

CONTAINING EDUCATIONAL NOTES AND
LEGENDS PERTAINING TO THE BEST
KNOWN AND MOST USEFUL PIANOFORTE
COMPOSITIONS IN GENERAL USE BY
STUDENTS OF MUSIC AND DESIGNED AS
A COMPANION VOLUME TO THE AUTHOR'S
"DESCRIPTIVE ANALYSES OF PIANO-
FORTE COMPOSITIONS" ♪ ♪ ♪ ♪

BY
EDWARD BAXTER PERRY



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Stories of Standard Teaching Pieces.

Introduction.



SINCE the publication, some years ago, of my "Descriptive Analyses of Piano Works," and the gratifying reception accorded it by the public, there has been a general and growing demand, especially among teachers, for a volume of similar analyses, dealing with an easier grade of compositions suited to the needs of students.

It is in response to this request that this book has been prepared.

It contains analyses of one hundred pieces available for teaching purposes, while the other volume dealt almost exclusively with the artist's repertoire.

The aim of this work has been the same as in the former volume, viz.: to emphasize the descriptive, emotional, imaginative and suggestive elements in

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the compositions treated, rather than their mechanical structure or technical details.

It cannot be too often or too forcefully reiterated that good music is a form of ART, a medium of *expression*, appealing to the intelligence, the emotions, and the imagination, not merely to the ear.

It is an important element in education, not a mere pleasant pastime; an ethical and cultural force, not a competitive exhibition of mechanical skill. It is becoming more and more fully recognized as a subtle but powerful factor in the upbuilding of human character, capacity and perceptive faculty; in the development of emotional force, which is the main-spring of action, and of self-control, which is the balance-wheel of the whole life mechanism.

As such, it cannot be ignored and should not be treated merely as a pretty toy, a parlor decoration, or a means of vain display, but should demand our serious attention, our careful study, from its inner and more profoundly significant, not its sensuous and superficial side.

A good composition is a *thought*, a *mood*, or, in some cases, a *scene*; expressed or embodied in a beautiful form; the constituent elements of which are rhythm, melody and harmony. But the form exists merely as the means of expression. Hence any effort to focus the mind of the player or listener upon this inner meaning is legitimate and helpful if rightly understood.

That is the sole purpose and aim of this book. If it serves this purpose the object of the writer will be attained, and his labor repaid.

The compositions herein discussed are, with few exceptions, of a much easier grade, technically, than those in the former volume; hence it is hoped the book will prove of greater practical value to the average teacher and student.

It must be remembered, however, that for that very reason the collection of authentic, historical, legendary and personal data concerning them has been the more difficult.

The great composers naturally put their best efforts and embodied their most important subjects in their larger works; reserving their lighter, less dramatic themes for their smaller compositions, so that from a purely literary standpoint, as reading matter, it has been extremely difficult to maintain the same standard of interest. I can only hope that any deficiencies along this line may be compensated for by the greater pedagogic usefulness of this second volume. It must also be borne in mind that the subject matter is too vast to be entirely covered by any two, or even any twenty such books. I have done what I could and hope still to continue the work.

I have only gathered a few shining pebbles and bright shells scattered on the shore of this great ocean, which I offer for whatever they may be worth. If, by chance, my readers find a few pearls among them, I shall be content.

EDWARD BAXTER PERRY.

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Aesthetic Analysis Possible for Pupils.



Y æsthetic analysis I do not mean musical analysis, that common and necessary branch of instruction more or less efficiently dwelt upon by all the advanced teachers of the age. This latter concerns itself exclusively with the form and workmanship, the architectural structure and details of a composition, which will be good or bad according to the amount of skill, the command of mechanical resources, possessed by the composer. Æsthetic analysis deals with the principles of æsthetics, which are back of all mechanical means and underlie every form of art work. It has to do rather with the essence than with the substance, rather with the matter expressed than with the manner of its expression. It is the analysis of essences or properties; the last crucial test of the musical chemist, reducing a work to its simple elements, in order the more fully to understand and utilize its real value, power and influence in human life.

Æsthetic analysis concerns itself with the spiritual germ, from which every art product is evolved; that