

**MUSICAL EDUCATION;  
WITH PRACTICAL  
OBSERVATIONS ON THE ART  
OF PIANO-FORTE PLAYING**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649015368

Musical education; with practical observations on the art of piano-forte playing by Eleanor Margaret Geary

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)

**ELEANOR MARGARET GEARY**

**MUSICAL EDUCATION;  
WITH PRACTICAL  
OBSERVATIONS ON THE ART  
OF PIANO-FORTE PLAYING**



# MUSICAL EDUCATION ;

WITH

PRACTICAL OBSERVATIONS

ON THE ART OF

# PIANO-FORTE PLAYING

BY

ELEANOR MARGARET GEARY,

(PROFESSOR OF MUSIC,)

No. 61, ST. JAMES'S STREET.

" Music is the only symbol—the only language, that can fraternize all men  
at one and the same instant."

" The science of method may be considered the key of all sciences."

LONDON:

D'ALMAINE AND CO., 20, SOHO SQUARE;

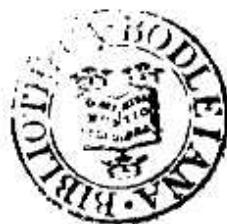
CRAMER, ADDISON, AND BRALE, *Regent Street*; CHAPPELL, *New  
Bond Street*; LONSDALE, *Old Bond Street*; BOOSEY, *Holles Street,  
Cavendish Square*; KEITH AND PROWER, *Cheapside*; AND TO BE  
HAD OF ALL PRINCIPAL BOOK AND MUSIC SELLERS.

1841.

PRICE THREE SHILLINGS.

261.

ENTERED AT STATIONERS' HALL.



PRINTED BY GEO. NICHOLS, EARL'S COURT, SOHO.

## P R E F A C E .

---

IN preparing the following pages for general perusal, the aim of the writer has been to lessen that intense application, and superfluous waste of time, so frequently sacrificed at the shrine of musical practice, and to exemplify the influence of fundamental principles as the talisman of future excellence.

61, St. James's Street,

Dec. 1st, 1841.

100



## MUSICAL EDUCATION.

---

### FIRST PART.

THE general diffusion of the science of sweet sounds imposes upon the highly educated of the present generation an extension of time for its study, adequate to the degree of musical proficiency demanded in cultivated society.

That *quantity*, however, is to be surpassed by *quality*, has travelled into a proverb, and should be a maxim of constant recurrence to those who are entrusted with the charge of youth, during the fleeting years of early education.

The period of youth is time twice blessed—time that no after period can retrace, and is, consequently, time in which mental pursuits of the highest order should not be made subservient to the study of the *mechanical* branch of an art; for such, to a certain extent, I deem the brilliant execution of any instrument to be—though the mind, the grand focus, must *perfect* it.

Impressed with this conviction, the following remarks are offered, embodying a series of practice, which governed by a right and rational principle, will, without any sacrifice of time, safely conduct to the acmé of piano-forte playing.

The ideas suggested are a concentration of those arising from my daily experience as a teacher and player of the instrument; and though the success I am proud to lay claim to, in the former branch of my profession, may be ascribed to the natural result of clever and creditable pupils—the more hazardous ordeal of a public player, which placed me in arraignment before the whole tribunal of metropolitan critics, having been no less fortunate—enables me to present, as my passport of identity, a selection of their kind and liberal eulogies. And fearful lest these addenda of my own successes may be construed into an appearance of egotism, I must explain the principle which influences their insertion to be that expressed by Addison, when he says, “Those who suggest improvements, in the works of others, should first distinguish themselves by their own performances.” Crowned, then, with the diploma of practical proficiency, I shall venture to offer the outline

of a system, pursued with such happy results to myself, and with no less advantage to those, whose musical studies are under my control.

The first effort in the *economy of time* should be to secure to the student a *good quality of tone*, viz.: that every note be round, even, and finished. To acquire this desideratum, every finger must be equally vigorous; the hand must possess a perfect balance and a just altitude over the keys; the arm must be divested of every connecting movement; the wrist must act as a mere pivot, while the whole *machinery* must proceed from the fingers. These must not be too much curved, or the tone becomes weak—nor too straight, or the tone will be hard, and the action of the fingers impeded; their just medium is to press upon the interior extremity with no other force than that arising from their suspensory position, unaided by the ungraceful efforts of wrists, arms, and shoulders. The two weakest fingers are generally the first and third. The assistance of the Dactylion will contribute to dispel that inequality; it is an instrument, also, of great utility in rendering the third and fourth fingers independent of each other; for these two sympathetic neighbours will usually be found clinging together, unless artificial