

Miscellaneous.

MUSIC IN THE HOME.

While fully recognizing the increasing taste for high-class music as a subject for emphatic praise, and desiring only to reform and purify, we yet think that musical culture may be extended in a direction which may vastly increase its influence through society and its power for good.

We greatly doubt whether the rage for favorite soloists be a mixed musical good. The popular ear hankers after the silvery tones of a Patti, a Reeves, or a Santley, and the popular purse opens willingly and largely for the luxury.

The expense to the pocket—the price of admission, of dress, and of conveyances—and the injury to the health, by overcrowding, exposure to cold and draughts, along with the violence often done to domestic duties—these and such like are heavy drawbacks on public performances, which besides beget a want of composure and sobriety of spirit, greatly adverse to true enjoyment of the art.

Around the social hearth, on the other hand, music in its various forms may, so to speak, become a cheap and most enjoyable home-made article, with perfect freedom to choose your own materials.

In urging this plea for music in the home, we think it of primary importance at once to point out our idea of the function of music—that music as usually understood is one thing, and the purposes to which it is applied another, and this latter too often ignored.

"Influence the soul, song charms the sense."

We cannot accept this as wholly correct. It does charm the sense, and it is probable, as a thoughtful writer observes, that fine musical harmonies have a sensitive influence over our bodily organizations.

Now, it is one of the great advantages of the home cultivation of music, that this primary musical element would be made fully available as it can be by no sort of public organization.

"They chant their artless notes in simple guise; They tune their hearts, by far the noblest aim; Perhaps Dandee's wild-warbling measures rise;

And the daily use of psalms and hymns in the home, is the best security against a meagre and degenerate church song, which all denominations of Christian have still more or less to deplore.

with the word! Music is like molten gold, not to be poured out in a continuous stream, but, so to speak, into the moulds of ideas.

The universal devotion of women to one particular instrument, suggests the question how far, in treating of music, this particular taste deserves our approbation.

But for our own part, we care not to confess that we hold all instrumental music as fit only to rank many degrees below the cultivated human voice, that is, when the voice is applied to high musical purposes.

But we do so to show a more excellent way. We claim that the voice—the first and best of all organs of music—be first cultivated; and this leads us to an important part of our subject: the influence of woman in song.

In other days, the "Gentlemen's Catch Clubs" and similar societies were composed exclusively of men, who resorted to them not alone for the sake of music, or, it so, their enthusiasm must have been something wonderful, considering the materials on which they wrought.

To find the cause of this, we must add to beauty of voice, a deeper and even more potent element, intensity of feeling—for both qualities are required for true musical effect, and in both, woman excels man.

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We need scarcely mention the great advantage of the daily use of music in family worship. How pleasing the picture the great Scottish poet has drawn of domestic psalmody in the "Cottar's Saturday Night":

"They chant their artless notes in simple guise; They tune their hearts, by far the noblest aim; Perhaps Dandee's wild-warbling measures rise;

Or plaintive Martyrs, worthy of the name, Or noble Elgin beats the heavenward flame, The sweetest far of Scotia's holy lays;

And the daily use of psalms and hymns in the home, is the best security against a meagre and degenerate church song, which all denominations of Christian have still more or less to deplore.

little children to come unto me," when the children joined in the Hosanna to His praise. Although, as we have said, anything like formal instruction to children should at first be rather avoided, yet the language of music, when a proper key is applied to it, is not so intricate as is generally supposed.

But how few care to secure this qualification in a schoolmaster. Yet to this cause, in a large measure, are we to trace the musical superiority of Germany to Great Britain.

By degrees the minor luminaries of the medical and surgical staff of the hospital arrive, and the students ranged above, so noisy at their college in awarding approval to their favorite teachers, only show here by a half-stifled buzz their recognition.

To return. We add a hint or two on points away from the technicalities of the music-master. Some systematic plan of study and practice, carried out with earnest purpose, is of vital importance.

But strive to put into the song a meaning higher than is to be found in the mere notes; for every piece of music, as has been well observed, is a poem either in blank verse or in rhyme, and careful study and insight will bring out beauties which will ever remain hidden to the thoughtless and superficial.

Use music for purposes higher than itself—to vivify and adorn pure and noble thoughts, to arouse the mind, to quicken healthy emotions and to elevate the soul.

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down a wooden bar to allow them as their turn arrives, access to the celebrities they have come to consult. Let us follow the students as they pass through the various passages and corridors of the building.

In the area of the theatre there are signs of the approaching operation. There is the peculiar table that can extend and fold in all directions, with its straps and appendages.

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faulty was a mere outside mask; he could discover truth and womanly virtue underneath; and this persuasion, erroneous or well founded, was necessary to his allegiance. To realize a woman's worthlessness or selfishness, was to cease to love.

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