

THE MUSICAL EDUCATOR  
A LIBRARY OF MUSICAL INSTRUCTION  
EDITED BY EMINENT SPECIALISTS

EDITED BY JOHN GREIG M.P.E. MUS. DOCT.

# The Musical Educator A Library Of Musical Instruct

**John Greig**



## **The Musical Educator A Library Of Musical Instruct:**

**The Musical Educator** John Greig,1905     *MUSICAL EDUCATOR* John Fl 1892-1910 Greig,2016-08-26     **The Musical Educator** John Greig,1910     *The Musical Educator* John Greig,1911     MUSICAL EDUCATOR John Fl 1892-1910 Greig,2016-08-27     The Musical Educator John Greig,2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant     The Musical Educator; a Library of Musical Instruction by Eminent Specialists Volume 1 Greig John,2013-01 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy     *The Musical Educator; a Library of Musical Instruction by Eminent Specialists, in Five Volumes* John Greig,2017-07-30 Trieste Publishing has a massive catalogue of classic book titles Our aim is to provide readers with the highest quality reproductions of fiction and non fiction literature that has stood the test of time The many thousands of books in our collection have been sourced from libraries and private collections around the world The titles that Trieste Publishing has chosen to be part of the collection have been scanned to simulate the original Our readers see the books the same way that their first readers did decades or a hundred or more years ago Books from that period are often spoiled by imperfections that did not exist in the original Imperfections could be in the form of blurred text photographs or missing pages It is highly unlikely that this would occur with one of our books Our extensive quality control ensures that the readers of Trieste Publishing s books will be delighted with their purchase Our staff has thoroughly reviewed every page of all the books in the collection repairing or if necessary rejecting titles that are not of the highest quality This process ensures that the reader of one of Trieste Publishing s titles receives a volume that faithfully reproduces the original and to the maximum degree possible gives them the experience of owning the original work We pride ourselves on not only creating a pathway to an extensive reservoir of books of the finest quality but also providing value to every one of our readers Generally Trieste books are purchased singly on demand however they may also be purchased in bulk Readers interested in bulk purchases are invited to contact us directly to enquire about our tailored bulk rates     *The Musical*

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**The Musical Educator. A Library of Musical Instruction by Eminent Specialists. Edited by J. Greig. [With Plates, Including Portraits.]** John GREIG (M.A., Mus.Doc.),1910 **The Musical Educator, Vol. 5 of 5** John Greig,2015-06-14 Excerpt from *The Musical Educator Vol 5 of 5 A Library of Musical Instruction by Eminent Specialists* The Conductor s art as we know it at the present day is of comparatively modern growth Conducting with a baton was a thing unknown at least in this country until Spohr introduced the custom in 1820 although one infers from this that the custom had been adopted in Germany some years previously Up to this period the principal Violin was the Leader in fact as well as in name and played and beat time alternately with his bow while the so called Conductors chief duties seem to have been to sit at a Piano with the score before him and fill in any missing notes or correct wrong ones It is not difficult to imagine what the renderings of the great orchestral works of the earlier Masters must have been like under these circumstances as compared with the performances to which we are now accustomed to listen The development which Music generally has undergone the ever increasing complexity of modern orchestral works the growth in the resources of the orchestra as well as in the individual capabilities technical and artistic of the players have all gradually tended towards an equal development of the Conductors art It is no longer a more or less mechanical thing which can be easily acquired by any musician but it requires resources and gifts of a high order and as such it now stands on the same artistic level as all the other executive branches of the art of

music I do not mean to say that there are not still a good many mere beaters of time musicians so called who have adopted or have been forced into the position of Conductor who are in a large measure unfit for or ignorant of their duties men of whom innumerable amusing stories have been and still could be related such as the Conductor who came to rehearsal with the leaves of the score uncut or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he knew nothing whatever about it But these bear about the same relation to the true Conductor as the poor struggling Pianist or Violinist in a restaurant band does to a Paderewski or a Kubelik and their number is I am glad to say fast diminishing and giving place with the more extended opportunities now afforded to others who have the requisite knowledge and capability or are sufficiently talented to be able to gain these by experience About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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Broadly speaking Violin Playing or the art of playing the violin is divisible into four distinct branches namely fingering bowing style and expression The last of these has to be regarded as including what is commonly known as soul intuitive discernment or an inborn aptitude for grasping the true spirit of whatever may be performed These divisions are given here in the due order of their relative importance for while the first two i e fingering and bowing commonly called technique are to be regarded chiefly as a means to an end the other two style and expression are far more important exacting and rare of achievement besides being of loftier significance That style and expression rank higher than technique and form so to speak the true measure of violinistic achievement is abundantly proved by the shoals of student prodigies who land on our shores and nine tenths of whom though well advanced in the matter of technique rarely if ever arrive at distinction in the higher artistic qualities and then only after many years of thoughtful study Without in any way deprecating the acquirement of technique absolutely necessary indeed as a foundation on which to build the higher artistic qualities a warning cannot be too strongly enforced against that glorifying of technique which has all too frequently blighted the career of many a promising artist Irresponsible uninstructed press reporters led by mercenary un musical agents have much to answer for in forcing a too credulous but otherwise blameless public into false views and much misplaced support Having I trust by these few preliminary remarks sufficiently impressed upon the mind of the reader the relative importance of and the difference

between technique and the higher qualities of style and expression and shown how the latter form in the highest sense the real test of a player I may now pass on to a more detailed consideration of each division separately and in turn so far as the limits of this article will permit Inasmuch as it would be impossible for a violinist to devote much attention to expression until he has acquired at any rate a moderately advanced degree of technical equipment we will first deal with this part of the subject About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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