

nature, and make us more "Four square to all the winds that blow." Immanuel Kant says "Education is the development in man of all the perfections which his nature permits." It has been stated that in man there is a natural aptitude for music, then surely the development of this must tend to perfect his nature. In order to attain this result through any educator it is necessary to have progressive systematic study. Would the idea of introducing modern music into a systematic course of general instruction be a new and untried experiment? It is only necessary to turn the attention to Germany to see this actually exemplified. Here will be found the most perfect musical instruction in the world. Here will be found the study of music commenced and carried on side by side with the common branches of education. In all the schools of Germany, teachers must be as well qualified to teach vocal music as any other subject. They begin with the youngest, even before they can read, and often they can read music before their own language, and sing part-songs before they have any idea what the word harmony means. The children are graded in music as in their other studies. In this way all are well grounded in at least the rudiments, and if anyone develops an unusual talent for this branch of study he is well prepared to take it up as a specialty later. In that case there are the Royal Colleges of Music where the same systematic instruction is given, the theory and practical part being combined. The Germans as a race are as well drilled in the elements and principles of music as the English are in mathematics and their own language.

If anyone should anticipate an easy course in taking up the study of theoretical music he would discover that he was thoroughly mistaken. In the study of harmony, counterpoint and figures he would find as difficult questions to solve and as intricate problems as in any mathematical study. Music is governed by rules and laws as fixed as any other science. Certainly these are often violated, for musicians have a musical license as poets have a poetic license, but the underlying laws are still unchanged.

The Great Masters were governed by these laws in all their compositions. Nor did they compose without plan or method, but there is as much development of plan in a musical work as in a literary work. Great musicians compose in silence away from any instrument, seeing with the "mind's eye," hearing with the "mind's ear," striving to convey their thoughts in the language of music.

Is not this as great, if not a greater work than creating