

With a little ingenuity much variety may be introduced into these five measures. The teacher can greatly interest the class by alternately singing the line and then asking a pupil to alter the exercise to what he has sung, and then altering the line and asking the class to sing it as now written.

Four pulse measure can be treated similarly, and one pulse, two pulse, three and four pulse notes can be used.

Teachers often ask how far a class of a certain grade may be taken. I think the answer is as far as they can go with interest and intelligently. Of a boy of seven years and seven months, his father writes: "His ear in music is altogether acquired; he has no gift or talent with respect to memory or ear and he has no ruling passion for music born in him. He cannot bear praise; his chief satisfaction is to carry out my ideas." This boy has passed the examinations for the Junior, Elementary and Intermediate certificates. At the age of five and a half years he wished to study harmony, but as his father did not wish him to get any formal brain work before the age of seven, he was only allowed to begin at that age.

This should be considered satisfactory for Grade I.

1. Sing to the examiner's pointing such exercises as these:

1. d m d s m s d' s m s d 2. d s, d m s m d s d s, d
3. d s m d m s d s s, s, d 4. d s m d d s s m d' s d.

2. Imitate, without naming the notes, such phrases as the following when sung to lah:

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|----------|----------|----------|----------|
| d m d s, | d s m d, | s m d d, | s m s d, |
| d d m s, | s m d d, | s m m d, | d s s m. |

3. Sing to words one of three prepared simple, appropriate school songs.

4. Sing a time test with only one and two pulse notes in two or three pulse measure.

Mr. D. W. Evans, Music Instructor to the Huddersfield School-board, asked by circular the leading professors of music in his town:

"Have you, as conductors, choir-masters, teachers of pianoforte, violin, etc., noticed any increase of readiness and intelligence on the part of pupils who have been through a Tonic Sol-fa course in the board schools?"

The professors, to the number of thirty-one, replied promptly; none had a word against Tonic Sol-fa; all spoke highly of its results. These are some of the answers:

"I notice the greater ease with which pupils read music at sight." "Tonic Sol-fa singers are the best readers." "It is decidedly easier to get a violin pupil on if he has had musical training in the day school." "Tonic Sol-faists make the best staff notationists."

"From the marvellous manner in which the boys sing from the old notation, I am thoroughly convinced that the choir-masters of Huddersfield owe you a deep debt of gratitude."

These writers are not Sol-faists and most of the thirty-one writers refer to work in the old notation.

JAMES ANDERSON.

CORRECTIONS.—Page 121, 2nd column, line 36, read "the time."
Page 122, 1st column, line 54, read "sound al, dms."

For the Review.]

The Study of French.

Having been asked by Dr. Harrison, as member of the Board of Education, to lay my views upon the teaching of French before him on paper, I beg to offer the following remarks:

First, That any teaching which lays continually more stress upon points of grammar than upon familiarity with words and sentences is not recommendable, is not even natural, and is especially unsuited to the requirements of students in Canada where we may at any moment fall in with French speakers.

Secondly, That a knowledge of words and phrases and of French, as it is used in the ordinary relations of life, is best acquired by plentiful reading of easy books, especially of story-books.

Thirdly, That for this purpose some easy story-book, novel, or book of extracts (as interesting in its subject-matter as possible) should be chosen, with a glossary of words at the end to save the trouble of using a dictionary.

Fourthly, That a very little study of the grammar is sufficient to launch a pupil into an easy French text. Practically all he requires to know is the declension of nouns, of adjectives, and the conjugation of the regular verb. The conjugation of the irregular verbs can best be learned by hunting them up in a grammar according as they are met with.

Fifthly, That to learn the bare, dry rules of grammar apart from their connection with the text of some interesting book is drudgery for nothing. One of my students told me that she spent her third year at French in school "learning verbs." Needless to say she had forgotten the verbs and knew nothing else.

I should recommend, then, plenty of French reading and easy and interesting books—not "instructive" ones, but interesting. I would recommend the adoption of such books as the "Progressive French Reader," school series, published by Drysdale, and Darey's "Lectures Françaises," and I would insist upon the truth that French idioms and French modes of thought, and to a considerable extent French grammar, can only be learned through the reading of numerous—not necessarily difficult—French texts.

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