

did try, whether they did not give up in despair after the first or second effort. I am certain if they had persevered and had used a proper method they would have succeeded, and made such progress as would have surprised themselves. Every one possesses vocal organs, and every one has some conception of musical sounds, and their relations to one another. Of course, as in every other mental gift, some possess more natural musical ability than others and can succeed better. But all possess it. And it can be cultivated and improved in all if a proper systematic method is pursued. Why should the all-wise and beneficent Creator grant every other mental power almost universally and withhold the power of song from all except the favoured few? Conception of musical sounds is as prevalent as conception of numbers. A child beginning school has few ideas with regard to the latter; but the germ is there and it can be developed. The musical germ is there also, and it can be cultivated as well and as fully if treated properly. It is true that its musical ideas may be fewer and more meagre than those it has about numbers. But that would be owing to the circumstances of its early life before beginning school. It had more experience with numbers than with musical sounds. Were that not so, other things being equal, it could sing as well as it could count, and very likely better. And in any circumstances it would not be long before it could sing as well as calculate. I believe if singing were taught as diligently and as systematically as arithmetic and reading, it could be imparted to everybody, and as fully and efficiently as those two important subjects.

It is a generally recognized principle in teaching that the one who teaches should have an extensive knowledge of the thing taught. It is therefore

incumbent on those who wish to teach singing that they themselves must first learn to sing. This may discourage a great many. But if they can manage to learn the major scale, the rubicon is crossed; and I venture to say that, with a few weeks' persevering and conscientious effort any one can learn it, and then by continuing to practise, the most difficult intervals can be mastered in a surprisingly short time. All that will then be required is a knowledge of the theory, which most teachers possess. The summer school of music which has been established in Toronto affords, I have no doubt, an excellent opportunity to acquire both the theory and the practice. If I may speak in a more selfish strain, I would say that it behoves teachers to think seriously about this matter, for the popular demand for music in schools is growing every day, and if those non-musical teachers don't hustle around and become musical they will soon find themselves at a discount. Even now teachers who are capable of teaching music in their schools are at a premium, and can easily secure good positions. I might say here that an organ or a piano is a great help in learning to sing the scale and the intervals.

Third, When should we begin to teach it?

I answer as soon as we begin any other of the most important subjects, that is, when the child begins to go to school. A great deal of the non-success in teaching singing is due to the fact that it was commenced too late. Every one will acknowledge that if a child were not taught to read until he had spent five or six years at school and had reached his twelfth or thirteenth year, it would be found much more difficult to begin and continue to teach him successfully. It would be most discouraging for both teacher and pupil. As it is