

heard in the school-room. In place of that old idea, substitute "Every one sing, but sing softly, and open the mouths." Then watch for the pupil whose lips are barely parted, and whose forehead is full of wrinkles. That is the culprit who is flattening the tone, and, in fact, spoiling everything. But he needs very careful handling, much encouragement, many pleasant little signals, and private admonitions, lest he cease to sing for all time.

No. 9 is an old song, and the only setting I know, to Longfellow's beautiful poem. It is not easy, but is decidedly worth the time and work which must be put upon it. I do not attempt to teach this song in strict time. It is better to treat it as a recitative. It needs most careful phrasing, and should arouse all the dramatic in the make-up of the singers. There is opportunity for a fine crescendo in the lines,

"It shouted through the belfry-tower  
Awake, O bell! proclaim the hour,"

but obviously the "smiling method" would be quite out of place for the last two lines of the poem!

This would be an ideal song for a High School closing.

No. 11 is a spring song more simple than the two foregoing but equally choice.

"Snowdrops, lift your bell-like petals  
Ring, ring, ring.  
Daffodils, your golden goblets  
Bring,  
Now, at last, winter's past,  
Spring!"

In the second verse the words, "To our hearts sweet love songs flinging," may be changed to, "their sweet songs."

No. 12 is a lasting favourite, simple and singable, but *please* do not countenance a slur between "search" and "you,"—"find" and "where,"—"you" and "must."

No. 13 is a deservedly well-known song. The third verse may be omitted.

No. 14 is one of my prettiest songs, but I do not know the publisher, as my copy was cut out of either "The Musician" or "The Etude."

No. 15 is a simple little gem, which can be sung by all grades of school children and by professional singers on the concert platform. In ordering, be sure to ask for the words.

"Music through my soul doth ring,  
Waking new existence,  
Echo little song of spring  
Echo through the distance.

Fly away to yonder house,  
• Violets there are sweeter,  
When thou see'st an opening rose,  
Say, I bid thee greet her."

Other translations are not suitable for school purposes.

No. 16 is the melody of a male quartette and like Nos. 7, 12, 15, 21, 24, is a song which anyone who teaches songs can teach, and children of all ages can learn and enjoy.

No. 17 is the melody of a mixed quartette. I simplify the runs in the last few measures.

No. 18 is in a rather interesting publication called "Specimen Pages" of school songs for all grades.

No. 3110, Series IV, besides "The Peasant's Return" contains "The Minstrel Boy" and a march song.

Every one enjoys No. 21.

Nos. 19, 20, 22, 23, 24, are suitable for Grades I and II and perhaps III. Of these Nos. 22 and 23 are the simplest, as well as delightful little songs.

Generally a book of songs contains very few useful numbers, and teachers hesitate about buying. There are two books, however, which I can most heartily recommend to Grade I. teachers.

I could not teach Grade I without "The Children's Year" and "Songs for Little People."

The first is possibly a fifty-cent book which contains many one verse songs, and scale songs suitable for the first efforts of the new pupils.

The second book of the pair is most useful and in it are some of the prettiest songs in my repertoire. I think it would be equally useful in Grade II.

In "A Child's Garden of Verses" there are three especially attractive songs, "In winter I get up at night," "Dark brown is the river," "How do you like to go up in a swing?"

It may interest my readers to know that I have taught each song mentioned, with the exception of "The Minstrel Boy" and the strictly Grade I numbers, to the assembled schools in our building, Grade I to Grade VIII, *without any instrument*. Having no instrument, I use my own pitch, therefore it is immaterial to me whether the music is for low or high voice. It might be preferable to order low voice for school purposes. I found that the pupils gradually came to take a great interest and pride in the more difficult songs.

So in conclusion I wish to make two suggestions. First, do not always choose "easy" music, but