

back, *after filling the lungs*, but emit the sound instantly after so doing, otherwise the force of the *attack* is lost, and a weak and uncertain note will result. Try the experiment a few times, take breath, hold it suppressed as it were for ever so small a space of time, then utter the sound. Do you not perceive a loss of power, and a sensation of fatigue and a desire to renew the air in the lungs?

SCHOLAR: Yes, such is the case; I have experienced it when, after taking breath, a momentary doubt has entered my mind with regard to the note to be produced.

MASTER: The sound about to be produced must be fully defined in the mind before attacking the note which represents it upon paper. This obtained, from the piano or other instrument, the student should sing one octave of the notes of the scale of C, taking care to give each note equal power and length of time. The object of the pupil at this stage of his studies should be to secure a round and pleasant *quality* of tone, and not to the attaining of power only. By this I would not be understood to mean to produce the tones in a mumbling under breath sort of a way; the attack should be certain, not hesitating, and the tone sufficiently full. Slight effort serves to strengthen and give control of the muscles which form the *larynx*; but over exertion, like any other severe physical effort, will tend to weaken and therefore destroy the very purpose it is intended to secure. If care is taken to practice in the way I have indicated for a few weeks, the pupil may proceed to other exercises, such as two notes in succession, gradually increasing the speed, at each exercise adding another note, until the whole scale is embraced, in tolerably rapid time.

SCHOLAR: At this period, how long should a student practice at a time?

MASTER: Not longer than half an hour, and less than that, if the pupil finds the exercise fatiguing. Several periods of ten or fifteen minutes during each day is preferable to any long continuation of the early studies. You will, I think, now understand something about the "registers" of the voice, their extent and mode of uniting them. When you shall have acquired a practical knowledge of that which I have theoretically taught you, your voice will be "cultivated," and you may partly proceed to learn the art of Singing, which involves "Articulation," Phrasing, Execution, and Expression generally. We will now close this lesson and leave these subjects for consideration on some future morning.

DOGREL ON A DOLEFUL DOG.

My neighbor has a doleful dog,
And a doleful dog is he,
When he opens his jowl
There escapeth out a howl,
That echoes o'er land and sea.

A musical dog is my neighbor's dog!
As he sings in a minor key—
He gives his whole mind
To rival the wind,
In a howl, from low G to high C.

O 'tis sweet, in the night
To be 'woke with afright,
When the moon is in the sky;
With a woeful wail,
Like a chromatic scale,
From this Canine's Dog's-ology.—*Prodigious.*

CRITICISM.

A Sacred Concert was given in the Richmond Street Methodist Church on Tuesday evening, Nov. 16, by the choir of that church, assisted by Misses McCallum, Kerr, and Blackwell, and Messrs. Beddow and Warrington. The singing of the choir was not good. The sopranos and contraltos, possibly from an effort to balance the basses and tenors, which were far too heavy for them, sang harsh and sharp. The delicate expression which the first chorus, "Send Out Thy Light," (*Gounod*), is well calculated to display, was entirely lost sight of in an effort to produce the greatest volume of sound. Mr. Beddow's songs were well rendered. This gentleman's voice, though somewhat light, is a pure tenor of musical quality, and even scale, and his method is very correct. Mr. Warrington sang "Palm Leaves," and "The Day is Done." Possessing a full baritone voice, his singing is characterized by careful phrasing and clear articulation. A noticeable defect, however, was the occasional introduction of a semitone below *en form d'une note de grace* when attacking a high note. Miss McCallum possesses a powerful mezzo-soprano voice which is imperfectly formed. She, however, sings with much taste, which, to a certain extent, hides the unevenness of the scale and faulty method. Miss Kerr contributed two piano solos *La Berceuse* (Chopin), and *La Fruite* (Heller), most delightfully, the former especially was deserving of praise for the smooth and effective manner in which it was rendered. Miss Blackwell sang "Consider the Lilies." This young lady has a clear mezzo-soprano of pleasing quality and good compass, which time and study will doubtless further improve. Her song elicited a warm recall, to which, however, she did not respond. The concert was brought to a close with *Dona Nobis* (Mozart), by the choir.

THEN AND NOW.

We wandered in the "sunny South,"
Mid creeping vines and scented flowers;
While mocking birds their music flung
From Myrtle trees and Orange bowers.

We saw the rolling prairies stretch,
From where the Wabash waters flow;
We wandered in the rugged North,
And braved the cold Canadian snow.

We stood upon the steamship's deck,
The white winged Gulls in circles flew,
While Porpoises and Dolphins met
To sport upon the Ocean blue.

When oft, in playful mood, I'd say,
"Dost love me? art thou only mine?"
With gentle sigh, she would reply,
"I am no other's, dear! but thine!"

The time passed by in tranquil flow,
Like waters of some limpid stream;—
With morning light, came all too soon
The waking from our blissful dream.

For four short years I worshipped there,
The idol that my heart enshrined;
For her I toiled and wearied not,
For her, all thoughts of self resigned.

Some cruel Inoclast at last
Has from its niche my idol thrown—
Now thro' the sunless world I roam.
Unloved, forgotten and alone!—*Oportidia.*