

The subject may be divided into four parts, namely, tune, time, training of the voice, and training of the ear. Of these it is hard to say which is the most important. A combination of all four is, of course, necessary when aiming at perfection. Taking the first, which is Tune, the seven primary tones, namely, *doh*, *ray*, *me*, *fah*, *soh*, *lah* and *te* should be learned first. Of these, the most important is *doh*, which is called No. I., and which may be any sound. Six others spring from it. *Soh* is next in importance, and *me* next, and these three, namely, *doh*, *me*, *soh*, constitute the tonic chord. This is the principal chord. It is also called the chord of the key. If in learning a new piece this chord is once known, the rest of the work is comparatively easy. After having studied the different sounds of the tones, the mental effect of the tones may be learned, and here there is a difficulty, as the effect is not apparent unless the tones are sung very slowly. When this is done we find that *doh* has the effect of a strong, firm tone; *me* a calm, peaceful tone; *ray* a rousing tone; *fah* an awe-inspiring tone; *soh* a grand, bright tone; *lah* a weeping tone; *te* a piercing tone. Perhaps the most amusing part of this division would be the signs that are used to represent the notes. These cannot be described on paper. Children learn to make the signs with their hands, and in teaching singing the work on the board is done away with, as the teacher may have the pupils sing the notes which he wishes simply by forming the signs himself.

It is a very bad plan to sing with pupils, for several reasons, one of which is, that while singing yourself you cannot distinguish mistakes made by children. The best plan is to sing first, in order to shew them how you wish a certain passage rendered, and then allow them to sing it after you.

Distinct utterance of syllables should be insisted upon, as well as the production of soft, pure tones. If a child is allowed when young to shout, the chances are that he will spoil his voice for the future.

The Modulator is also a great help in teaching tune. The central column is the one most used, the others being to shew the change into the different keys. In using the modulator, it would be well to teach the pupils first to sing the scale ascending and descending. When constant practice has made them familiar with this, the chord of the key may be taught (*d*, *m*, *s*), for without having this chord in the mind, no sight reading can be attempted. Another chord, second in importance, is the chord of the sub-dominant (*d*, *f*, *l*), which is more difficult than the first. When the scale and these two chords have become