

Every reader of history knows how much the warriors of old depended on the pibroch or harp as a help in winning their victories. They knew that nothing would arrest the attention of their soldiers more quickly if they were panic stricken and disposed to flee than an inspiring air by one of their minstrels. Indeed, the result of a battle was often decided by the pibroch. A story is told of a panic in a church caused by an imaginary danger, which was quieted when the organist began to play a lively tune. I mention these episodes in order to illustrate the power which music has in arresting the attention.

Music is a bond of union among members of the same family. It brings them closer together in loving sympathy. It makes home attractive, helps to keep the boys there and prevents them from seeking amusement in other and questionable ways. And in after life, when the family has been broken up, they will look back with sweet regret to the happy days gone by; they will remember how the face of the dear old mother used to glow with pleasure as she listened, sitting in the old arm-chair, to some sweet air carolled forth by her children; they will remember how the kind and loving father, after coming home worn out by the toil and care of business perhaps, was soothed into calm forgetfulness by the same sweet music. A child going home filled with the music of the song it has learned at school, will gladden every one with whom it comes in contact, and will banish trouble and anxiety more effectually than any other means.

I need not speak of its influence in society in general. Every one knows that the young lady or gentleman possessed of musical accomplishments is admitted into almost any circle, and is by no means "looked down upon"

either, if I may be permitted to use a slang expression.

Second, Who should teach it?

Undoubtedly, the regular teachers. Generally speaking, the teaching of music depends on the same principles which underlie all teaching; and who are better acquainted with those principles than the regular teachers? There are more tact, patience, sympathy, and heart-power required in the teaching of this subject, especially at the beginning, than in any other; and no one possesses those important requisites in a greater degree than the regular teacher. He understands children's natures better than any one else, and can win their confidence much more quickly, can inspire, quicken and interest them. Besides in most localities, especially in the rural districts, nobody else could be so easily procured.

But it may be objected to by some that they cannot sing, that they never turned the air of a song in their lives, and that they could no more attempt to warble than they could attempt to fly; and such being the case, to try to teach singing would be like the blind leading the blind. Now you know what Shakespeare says about those who have no music in themselves. I honestly believe that everybody without exception (save perhaps the natural-born idiots) can learn to sing and that every teacher can learn it well enough to teach it. I instinctively feel that in endeavouring to restate this objection and to break up what I know to be a confirmed prejudice, I may succeed only in bringing a hornets' nest about my ears. (Pardon the metaphor.) But then I am firmly convinced both from experience and from a rational point of view, that I am right, and am prepared to bear the stings with Christian fortitude. I would like to ask those who say they cannot sing if they ever honestly tried to do so, or if they