

When dinner is over they go out to play—out of doors if the weather permits, or, if they cannot go out, I arrange it so as to give them as good a chance as I can to amuse themselves in the house. I can not recollect that in a single instance during five years past any thing has occurred among the pupils to cause them to be angry with each other, or to produce unpleasantness on the part of parents.—B. G. Roots, in *Illinois Teacher*.

2. TEACH CHILDREN TO BE TRUTHFUL.

It seems that one of the easiest things imaginable for the little child to learn is to tell falsehoods and to practice deceptions. We can but think that, in many cases parents and teachers are almost wholly responsible for this. The child does wrong. Too often the parent fails to show him wherein the wrong consists, while he threatens punishment for its repetition, and thus teaches the child, only the fear of punishment, while of higher motives to govern his conduct, he is ignorant. If the child can devise some plan for averting this, he does not hesitate again to commit the act, deceiving the parent in regard to it, or perhaps openly denying it.

Perhaps he is inclined to be truthful, and confesses the first transgression, and here is the most common error of parents and teachers in failing to teach the child truthfulness. They reprove him, and perhaps administer punishment, while that act of true nobility—his confession of the truth—is entirely overlooked. How few ever bestow on the child who acknowledges his wrong, one approving word. Praise would sometimes benefit him more than reproof. Teach him why his offence should not be repeated, and teach him of that God against whom he sins. Praise his truthfulness in confessing the wrong, and show him that had he concealed it by falsehood, it would have doubled his guilt; and then deal sparingly with your punishments, and still more so with your threats, which latter are often a great injustice to the child, while they partially divest you of your authority over him.

If such be your course with the child intrusted to your care, you will find him usually ready to confess his offences, feeling that in so doing there will be some palliation of his guilt.

3. BEST METHOD OF TEACHING SPELLING.

A teacher wishes us to give the "the very best method of teaching spelling from a speller in a country school, something to supersede the old 'head and foot' system and keep up a lively interest in the class." We are not sure that we know the "best" method, but we can give some of the features of a good method: 1. Every lesson is copied neatly on the slate, as a part of its preparation, and the younger pupils divide the words into syllables. 2. Younger classes read the words from the slate before spelling, and the slates of all classes are properly examined. 3. The pupils spell by turn, *except* when the teacher throws the word somewhere else, and these exceptions are the general rule? Every pupil is on the lookout for stray words which are likely to fall just where they may be missed. 4. The teacher does not pronounce the words in their order, but gives prominence to the more difficult words, some of which are pronounced several times. 5. The pupils are required to spell correctly every word pronounced to them and *at the first trial*. All misspelled words are subsequently written from ten to twenty times by the pupils failing. 6. The teacher keeps a daily record of the number of words missed, and this record takes the place of the old "going up" system as an incentive. 7. Short lessons are assigned and preceding lessons are constantly reviewed. The mastery of each ten lessons is tested by a thorough examination. 8. Classes that can write with facility, spell either advanced or review lessons by writing, the teacher pronouncing from twenty to forty words. These are the principal features; their combination is left for the teacher. Classes below the third reader should not use a spelling book—their reading lessons will afford the best possible lessons for spelling.—*Ohio Educational Monthly*.

III. Papers on Music in Schools.

1. SINGING IN SCHOOLS.

A country teacher writes us urging that more attention should be given to vocal music in our sub-district schools. He finds by experience that singing animates and cheers his pupils, and is useful in promoting study and good order. It affords teacher and pupils a pleasant and profitable diversion from the ordinary routine of lesson-hearing, and thus adds to the attractiveness of the school. We indorse these views with the expression of a hope that the day is not far distant when singing will be regarded as indispensable a school exercise as reading. A daily exercise in vocal music not only has important physical, intellectual, and moral advantages, but ex-

perience has demonstrated that a few minutes daily devoted to it are more than made good by the increased progress of the school in other branches. But we insist that the singing in schools should have music in it. Too much of what is called school singing is *measured noise minus melody*. Not many years since we visited a primary school under the supervision of a leading educator. After we had listened to an exercise in reading, he called for singing. The school responded with a will, each child putting in his best yell. To our surprise, when the excruciating discord ended, he called for another piece! Children should sing lively but sweetly.—*Ohio Educational Monthly*.

2. NOTATION FOR VOCAL MUSIC.

Mr. John Jepson, of London, Ontario, in a letter to the *Globe*, says:—Will you permit me through your columns to call the attention of the authorities of our Day and Sunday Schools, and other educational or reformatory institutions, of the ministers and office-bearers of Churches, of parents, and others interested in education, to a subject, the importance of which is almost universally admitted, viz., a cultivation of the art of vocal music, especially among the young people of this Dominion. I have often thought it very strange that what is confessedly one of the most healthful exercises, one of the most pleasant of recreations, and one of the most useful instrumentalities in training and educating the young, should be so little taught.

I have been very much pleased since my arrival in this country from England twelve months ago, to witness the efficiency of your school system, to which so often reference is made at home. No doubt but that the parent country will follow the good example thus set by her offspring at no distant date, and will, at the same time, improve upon it, if possible. In one feature, at all events, this is pretty certain to take place. Depend upon it that in any system of education that may be adopted by England, not the least important feature will be the incorporation within it of the best possible system of musical instruction, especially vocal. Has this been overlooked in the Canadian system; or, have the difficulties of the established notation, which have been such a barrier to the spread of vocal music in the greater part of Christendom, been the cause of stumbling here? I apprehend that the latter reason has mostly operated. And no wonder. None but those who love music for its own sake, or for specially designed purposes, and who are determined to overcome all obstacles, will surmount its difficulties. Hence, thousands and hundreds of thousands have become disgusted and failed in the attempt. Their failure has deterred others; thus an art which may and ought to be cultivated pretty nigh universally, is checked by such obstacles at its very threshold, that only the few can succeed. Let it not be thought that I am antagonistic to the established notation, or insensible of its excellencies and advantages. Not so; but as an instrument of educating the young it is very defective, or rather, it is totally inadapted.

But you need be under no obligation to it in this respect. There has been a system before the public now for about twenty years, with which many of your readers are no doubt familiar. I refer to the "Tonic Sol Fa System" of England, for which we are indebted first of all to a lady, the late Miss Glover, of Norwich, as inventor, but principally to the Rev. John Curwen, of London, who has popularized and promoted it to such an extent that several years ago the *London Times* declared it to be the "only national system." It would fill many of your columns to state the history and give the results of the introduction of this system into all parts of Britain, and many parts of the world; but one fact it has abundantly demonstrated, that the mass of the people, especially the young, may acquire this delightful art—the art of "Singing at Sight"—that the process is not only not difficult, but easy and pleasant, even from the first lesson, and that the number of those who, from physical inability or other absolute cause, cannot possibly be taught, is reduced to the least possible, and truly an insignificant minimum.

Without entering into further particulars at present, I may state that in cost, as compared with the established notation, it is reduced to about one-third or one-fourth, bringing it within the reach of the poorest artisan. In simplicity, it is equally adapted to the meanest capacity and cultivated intelligence. In scientific accuracy, it has come out unscathed through a criticism both friendly and adverse, extending over a period of about twenty years. This system may easily be introduced into this or any other country, and its advantages in families, day and Sunday Schools, and the Churches of this Dominion, I could not attempt to describe, because without ample time and space I could not do it justice. I will only add in conclusion, by way of anticipating some objector, that after having learned this system the pupil can at any stage take up the established notation with comparative ease—that this is, in fact, the shortest and best way of learning it; also, that most of the best music has