

## SUITABLE SONGS FOR THE SCHOOLROOM.

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The REVIEW has asked for a list of songs suitable for the schoolroom. It is a simple matter to name such songs, but a bit difficult to give composer, publisher and price. Below, are the titles of a few songs for which I can furnish these three necessary items of information.

The asterisk indicates sheet music which generally costs fifty cents to seventy-five cents. For the sake of brevity I shall refer to the songs by number.

Beginning with the Patriotic,—it is *most important* that we teach songs of whose sentiment we shall not be ashamed when the Empire ceases to be at war. For this reason I am particularly desirous that the patriotic songs mentioned shall be generally used by the readers of the REVIEW.

I hope the first three are not out of print.

No. 1 was a great favourite in our building when we had an assembly hall. It is strongly Imperial in sentiment and picturesque in wording—suitable for higher grades, say from V to XI. Care must be taken with the line "The old sea mother calls." It is apt to deteriorate into "The old s-s-mother calls."

No. 2 was written for King Edward, but can be used now. It has a good refrain.

No. 3 is especially attractive for all grades, but needs a little alteration in the words. Of course the masculine pronoun must be used, and in the lines "God bless her for her sixty years," and "As we're sons of one great mother," I substitute "his many years" and "sons of one great Empire."

This song has a chorus that goes with a swing.

"Then, cheer, cheer soldiers of the King,  
Show him how you love him,  
Tell him what you mean,  
Tell him what your fathers did  
You again will do,  
True to His Majesty as he is true to you."

Nos. 4 and 5 are fine songs, rather serious, and therefore more suitable for upper grades and high schools. The composers' names are sufficient recommendation.

I change the first line of No. 7 to "Ere we part to-day." This is a simple, beautiful setting of a three-verse hymn which pupils of all grades should

learn. It is a prayer for our nation, our soldiers, our sailors and finally

"Grant to victor and to vanquished  
When their earthly conflicts cease,  
Crown of blessings, Holy Father,  
Heaven's own peace."

No. 8 is a little gem. The difficult runs in the last few measures must necessarily be omitted.

Nos. 9 and 10 are two rather difficult songs which the pupils can learn if the teacher will teach a few measures at a time, insisting upon light, true tones, good phrasing and *no slurs*.

Who could keep from singing  
"Oh, listen, little Dear — My — Soul,  
To the fairy voices calling,  
For the moon is high in the misty sky  
And the honey dew is falling,  
To the midnight feast in the clover bloom  
The blue-bells are a-ringing," etc.

In teaching a new song, my plan is, first, to choose a song which I myself enjoy — like to sing.

Second, to study the words carefully. If necessary give a lesson or two on the subject before introducing the song. For instance

'Blow, wind, blow,' and go, mill, go  
That the miller may grind his corn,"

will be most interesting to little people who have fresh in mind lessons on wind, sailing vessels, steamships, wind mills, mills run by steam engines, and the work of a grist mill.

Third, I decide just where a breath is to be taken, frequently marking the phrasing rather than trusting to memory so that I may

Fourth, *never* fail to observe my own arbitrary decision.

Let higher grade pupils who copy the verses from the blackboard mark the phrasing by the asterisk. In later years, they will recognize it, when they meet it in church music or glee club music. I have heard choir members ask "What that little star was there for."

Fifth, I make liberal use of the much-laughed at "smiling method" whenever it is at all appropriate. It loosens the muscles of the lips and throat, thereby softening the tone, my tones, with a like effect upon the imitative, responsive listeners who are such keen observers. Like Emmy Lou's "nintimate friend," a teacher should have, or cultivate, "histrionic talent," and use it freely in teaching songs.

Sixth, my ideal is *absolutely no loud singing*, "Sing out" is an order which should never be