

3. Get your answers from the dull, or inattentive pupils; those with quick ears will take care of themselves.

4. Plan your lessons before going to the class; so as to have some new point, however unimportant, or a fresh presentation of an old one, to give your pupils at each lesson.

5. Work your pupils up for the certificates of the Tonic Sol Fa College. It will give *them* an object to aim at, and *you* an opportunity of testing your work.

It will be well, perhaps, if I divide my suggestions under the four headings of tune, time, voice training, and ear training.

Tune.—In teaching tune, the most important fact to impress on the minds of the children, is the value of the keytone or tonic. It is like the foundation of a house, which must be firm, or the house will fall; like the sun, governing all the planets; or like the head of a household, upon whom all the family depend.

Taking any convenient sound as *doh* teach *sol* (the fifth above), then *me* (the third above.) Don't introduce the names until the tones can be sung fairly well; then teach the mental effects and manual signs.

Follow on with *te* and *ray* in a similar manner, then *fah* and *lah*, and we have the complete scale.

Introduce all new tones by leap, not stepwise; and do not fail to fix one tone before teaching another.

In developing the mental effect of any tone, take care to contrast it with others; to sing a *single* tone and then ask for its impression on the children's minds, is simply to challenge a series of comments on your style of singing, such as loud, soft, rough, smooth, etc.

Again I would say, don't sing with your pupils; pattern as much as you like, but don't sing *with* them.

Time.—Teach first, the existence in every tune, of a pulse or beat; then accents, and the distinction between pulse and measure: then the notation. Sing various tunes, with well marked accent, and let the class discover in what kind of measure the tunes are written, whether in two or three pulse measure, primary or secondary form.

Let the pupils discover new divisions of time from your singing; don't tell them that a particular pulse is divided in a certain manner, let them find it out.