

It is an error to suppose that the note-books are thrown away on children. In many of our public and private schools music is taught by note, and the introduction of cabinet organs, melodeons, and pianos, into many thousands of families, is rapidly making our young people acquainted with the reading of music.

Let the tunes be played on the instrument, the player being as skilful a person as can be had. Then let the leader of the music sing a verse, asking the children to attend to it, that some of them may follow him in the next verse. In every school there are some children who take the lead in singing, and these will probably catch the tune at once, even though not quite perfectly. On repeating it, they are able to join with the leader; and as the verse is sung a few times in succession, each repetition of it adds to the numbers of those who join in singing it.

Stop at the end of the first two lines, if it seems advisable, and tell the children whether they sing right or wrong. See that they understand the words; and do not give them any words to sing which will not bear explanation.

The singing of a new hymn or tune for too long a time, is wearisome. Break it occasionally, and rest the children by suddenly starting them on one of the oldest and most familiar verses they know. Then take them back to the new one, and mark the effect.

Select good hymns for your anniversaries, and, indeed, for all other occasions. Never teach the children a hymn which is not worth adding to the permanent hymnological stock of the school. However good the hymn or tune, it is a mistake to make too much of a run on it. Some of the best hymns of five or ten years ago were so cruelly sung to death that their mangled remains are now cremated and forgotten by schools which might still be profitably using them. Perhaps you have no instrument. Then get one without delay. Don't make a great fuss about the matter, arranging for special sermons, collections, and the like, or the good people will be tempted to wish you and your music a long way off. Go about the matter quietly; ask your own private friends to contribute, and get them to ask others; make the school children collectors, giving a pretty book to those who are most successful, and if your school has a spark of genuine fire in it, you will have your organ before the winter comes on, and no one any the sadder or more worried for it.

Just a word as to the instrument. You have plenty to choose from; Mason and Hamlin's, Cramer's, and George Woods' American organs; harmoniums by an innumerable quantity of makers, and various substitutes and conglomerations. My voice, however, would be most decidedly in favour of the George Woods organ, which may be had in all kinds of styles, to suit everybody's taste and pocket. I have had one of these beautiful instruments for some years, and what I should do without it I don't know. The tone is of a most beautiful quality and richness, and the volume of sound which can be produced is simply wonderful. If any of my readers are ever near St. Paul's Cathedral, London, they should pay a visit to George Woods London Depot, 16, Ludgate Hill; they will, I am sure, meet with the fullest courtesy and consideration from Mr. S. G. Dennis, the European representative, and fully prove my words for themselves.

Mr. Frank Dennis, at first a pupil, and latterly a coadjutor of the celebrated Professor Whitney, one of the most eminent organists in the world, has come over from America, for the express purpose of proving to English ears what can be got out of Woods' organs.

I have already exceeded the limits assigned to me, and must close abruptly, hoping that the few words I have written may lead to the fuller exemplification of the text, "Let the people praise Thee, O God; let all the people praise thee."

Trouble is a marvellous mortifier of pride and an effectual restrainer of self-will. . . . When suffering has broken up the soil, and made the furrows soft, there can be implanted the hardy virtues which outbrave the storm. In short, trial is God's glorious alchemy, by which the dross is left in the crucible, the baser metals are transmuted, and the character is enriched with gold.—*Punshon*.

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