

shall find with Matthew Arnold, "*le cœur au métier*," and ceasing to pander to perverted taste, shall seek first to create, and then to satisfy, a new want, a hungering for something beyond mere materialism—the con-

ceptions of a grander theme and a more subtle music than now satisfies humanity, the ideality of a loftier virtue and a nobler genius than now actuates this most truly prosaic age.

## MUSIC IN SCHOOLS.\*

MR. PRESIDENT, LADIES AND GENTLEMEN.

IF you will allow me I shall place before you four questions which it is the object of this paper to answer. I might say here in parenthesis that the title "Music in Schools" has reference only to singing in schools.

1. Why should singing be taught?
2. Who should teach it?
3. At what period of the child's school life should it be begun?
4. How should it be taught?

To answer these questions as fully and as efficiently as their importance deserves, the time and ability at my disposal will not allow, so that I shall content myself with stating a few facts and illustrating a few principles.

First, Why should singing be taught? It is almost needless for me to say anything of the importance of music in its position as a factor in developing the character, shaping the destinies, and directing the motives of mankind. These facts are now generally recognized and understood, and a knowledge of music is not now, as formerly, regarded as a luxury, but as a necessity. While arithmetic and kindred subjects train and expand the intellect, music is known to be invaluable in cultivating the æsthetic side of our natures. In conjunction with poetry it creates a love for the good, the true, and the beautiful. It gives grace to the manners. It helps to

make the *man* and the *woman*. It helps to fill the void left vacant by purely intellectual learning, and rounds and polishes the character. It gives a new relish for life. It gives the man or woman a power for good, and I might say evil, which he or she would not otherwise possess. It is a salutary means for recreation. It would help to satisfy the weary longing for an indefinable something which attacks many a poor teacher, especially if he lives in the country where he seldom meets with any one who has any sympathy with what he thinks and would like to talk about. It brings the soul into closer communion with its Creator. It helps to calm and subdue our rebellious passions. It revives and strengthens the heart which is bowed down and sick unto death with care, anxiety, or grief, and instils instead a feeling of hope and courage. If studied deeply enough music will create a musical perception of such delicacy and intensity that on hearing or performing good music the soul will literally tremble with delight; and in quiet moments such a flood of melody and harmony will surge through the heart as will be felt almost as a foretaste of heaven. This last of course is experienced only by those who have been favoured with exceptional musical taste and talent, and have made the subject a life study. But all will experience this exquisite delight more or less in proportion to the attention which they pay to cultivating their musical ability.

\*A paper read before the West Huron Teachers' Association, by Mr. P. L. Nevin.