

your own business" in song. The melody will be sung as a four-part round, and the first difficulty of "part-singing" will have been solved. In addition to this the pupils will have been interested, and amused in finding how hard it is to "mind your own business." And so I would go on, from the round to the part song, gradually but surely. It can be done, but like everything else, music requires an enthusiastic, competent teacher, all the time. I cannot close this article without referring to the "method", or "system" of teaching children to sing. There are two chief systems:—the "fixed doh, and the movable doh system. The first regards the scale of C major as the normal scale, and gives to its intervals the names doh, re, mi, fah, soh, lah, te. These intervals bear the same names at all times, e.g.:—A is always lah, B is always te, E is always mi, etc., regardless of the key in which the music is written.

The "movable doh" system has one pattern, the scale of C major. Of this pattern, it is necessary to have a perfect mental conception in order to reproduce it without the aid of an instrument. The impression produced upon the mind by singing any major diatonic scale will be the same, whether one begins at the sound of C or E or A, the difference is in the pitch of the voice, not in the impression upon the mind. The intervals or steps are the same in each case.

This can be illustrated by listening to "God Save the King" played on an instrument, in the key of F Major, and afterwards on the same instrument in the key of A Major. The mental impression

is the same but the pitch is different. I would prefer the "movable doh" system, because when one major diatonic scale has been mastered, it can be applied to any piece of music. Again:—

As there are two "systems" of vocal music, so there are two chief notations. The "staff" and the "tonic sol-fa." Many people look upon the "movable doh" and the "tonic-sol-fa" system as one. This is a mistake. The first was old before the second was born.

The "tonic-sol-fa" system is a method of writing letters which represent sound, in such a way as to combine sound and time without the aid of the five lines. It has this to recommend it, that while it is apparently quite simple to those who have learnt it, it is Chinese to the musician who, though he can delight an audience as a vocalist, or as an instrumentalist is unable to read the "Old Hundredth," written in the "tonic-sol-fa" notation, simply because he did not learn that system.

How many of our pupils ever look at a "tonic-sol-fa" book after they leave school, unless they belong to a "sol-fa" choir?

Could one in fifty recognize at sight, either the "Old Hundredth" or "God Save the King," written, say in the key of C Major, and B Major, respectively? I am afraid the number would not be much greater than one. If this be so, the main object of "tonic-sol-fa" music has been missed, viz., to teach its students to sing at sight.

In a future paper I propose comparing the staff notation with the "tonic-sol-fa" system, using of course, the "movable doh" in the case of the former.