

introduced. I would recommend singing in unison most of the time for the next two years, as neither the boys nor the girls are strong enough (musically speaking) to sustain separate parts. The first three months the children should be trained entirely in reading the notes in the key of C., it being the simplest and easiest to understand.

By making this key an example, each variety of note and rest may be explained from it, and each complication in time—that all-important subject in respect to which musicians and teachers find so great a lack of understanding on the part of pupils.

When these principles have been mastered, the transposition into the different keys is comparatively easy, and should follow the sight reading in the key of C. When once the pupil understands that each line and space is marked by a letter, the position of which never changes, but simply that we use different letters as a starting point and apply the syllables accordingly, the first letter always being *do*, the second *re*, and so on, the work is easily accomplished.

In the sixth year two-part singing may be commenced, and let none be discouraged if his success at first seems small. At the beginning I would divide the school, having all the girls sing the upper and the boys the lower part, and later on, if any wish to change allow them to do so. With a little discretion on the part of the teacher music may be given them to suit the range of their voices. Place before them all the variety possible, and only of the highest type. For as some one has truly said, "Only the best is good enough for children." By spending twenty minutes each day in practice the desired results will surely follow; and so systematic and progressive is the work that it cannot fail to aid in the one great purpose for which all school life is designed, the fuller development of the mind.

After looking over this outline should anyone chance to ask: "How can we find time for music when the school course is already so crowded?" I would answer him by another query: "Life is so full of necessary duties which constantly stare us in the face, showing how serious life really is, and how short is the time in which to achieve any of its great possibilities—how can we spare time for any mere amusements?" We trust the reply is demonstrated in the life of the individual; for all know that the pleasurable side instead of proving a drawback acts as an impetus to our work. And in the same way music in schools adds much happiness and benefit, and awakens, brightens and inspires for other duties. It is a relief to the tired mind and not an added care.

The question as to a person untrained in the art

of music being able to instruct others has often been discussed; and as I have lately come in contact with just such a one a word concerning the case may not seem inappropriate. The teacher to whom I refer made herself proficient so far as the principles went, but lacked all power to sing. However, determined to succeed, and aided by a pitch pipe, she gave the children the correct sound at starting, detected their errors and explained how they could be corrected, and I have rarely entered a school where the pupils did so well. All cannot be professionals; but each one can aid in the advancement of this much-needed and powerful agent in elementary education—"school music."

I will close by a few remarks upon the system of music which has for so many years served all who have made use of it, from grand old masters to young ambitious beginners—the staff notation. Its good qualities are often painted in such sombre hues that the clear and systematic outline of music written in this notation seems wrapped in clouds of mystery, and only a few favored ones may behold its development. But far other is the case. We have a course in staff notation founded upon the work of the great and gifted German, Hohmair, whose work in Germany, the land of music, has been so thoroughly endorsed, by being made the basis of school music in that country. It deals with all grades, from the lowest primary through the highest classes. We have surely a grand list of talented men when we mention Mozart, Mendelssohn, Bach and Beethoven and many others who have given us compositions suited for both young and old.

No testimony that I might write would half express the value of this notation as do the successful results that have been achieved by its use; and while other methods may aid, nothing can supplant or take the place of this one, which is thoroughly systematic and complete in its development throughout, and holds a rank high and grand for the good work accomplished by its use in the past and the rich promise it gives for the future.

M. U. G.

Truro.

But give me, Lord, eyes to behold the truth;
A seeing sense that knows the eternal right;
A heart with pity filled and gentlest ruth;
A manly faith that makes all darkness light;
Give me the power to labor for mankind;
Make me the mouth of such as cannot speak;
Eyes let me be to groping men and blind;
A conscience to the base; and to the weak
Let me be hands and feet; and to the foolish mind;
And lead still further on such as thy kingdom seek.