

IV. *The correction of errors should receive constant attention.*—It is a mistake to suppose that the imparting of instruction is the chief portion of a music-teacher's work. One pupil cannot keep his wrists high enough, another lifts his fingers too soon, a third keeps them down too long, and a fourth is always losing his place. These, and a hundred other errors, require constant watchfulness, or little mistakes will soon become confirmed habits.

And the same is the case with reading. One pupil draws, another hurries, a third lisps, a fourth drops his h's or his r's, a fifth speaks through his nose, a sixth too loudly, and a seventh too low. Like weeds in a garden, or like tares among the wheat, these errors will appear, and require your constant care and watchfulness to uproot, to kill, and to destroy.

V. *Repetition and Review are necessary.*—It matters not to what state of perfection an exercise may have been brought, it needs occasional repetition to be retained.

It would be well if teachers would encourage their pupils to review their reading lessons, to give an extra finish to a few of the best ones by frequent repetition, and thus to have them fit for use whenever called for.

And here let me urge the importance of memorizing a few select pieces, not only as a matter of convenience when you happen not to have your books with you, but also as a valuable aid to mental training.

VI. *Much is learned by imitation.*—Some music teachers make it a rule to play each new exercise or tune to their pupils as the first step towards teaching it. This plan may hasten the learning of each individual piece, but it is mischievous, as being calculated to encourage playing by ear instead of by note. That the teacher should play for the pupil's imitation is very necessary, but it should be done after the pupil has had abundant opportu-

ity of interpreting the piece himself, and then generally more for improvement of style than to save labour.

Again, this is the case with reading. No greater error can be committed than that of reading a new lesson over to the pupils, or even pronouncing the new words, before they have had an opportunity of making them out themselves by spelling or otherwise. Teachers should read for imitation by their pupils, but as a general rule it should be after other means have failed to accomplish the desired result.

Besides the ordinary lessons of the teacher it is highly desirable that the pupils should have frequent opportunities of hearing music rendered in the best style, not only the pieces they play themselves, but others entirely beyond their reach. Those communities are highly favoured who dwell where the music of the church is of a high order; where the words of Holy Writ are rendered doubly expressive by being wedded to music composed by competent men, possibly no less inspired than those who transmitted the sacred text; where the congregation unite with the choir in the simpler but no less worthy chorale or chant; and where the solemn tones of the organ at first subdue the feelings and excite devotion, and at last with its jubilant yet majestic strains send the worshippers joyfully to their homes. Such Christians need no vulgar minstrel troops nor comic concerts to beguile their melancholy. Their religion is musical, their music is religious.

So are those congregations happy where the reading is of a high order. We speak from an educational point of view, as the religious aspect does not now concern us, and we say that it is useless to expect to raise the standard of reading in our schools, while it is so low in our churches. If our pupils could hear good reading once a week there would be something for them to