

self. Are we to select a book of "school songs" or a collection of "patriotic airs" and accept them as suitable pieces for our pupils because we work in a school and are patriotic? or, because "everybody" is singing "There'll be a Hot Time in the Old Town Tonight" or "Hello Ma Baby," are we to drown our boys and girls in every "rag time" bath we meet?

Though it is quite true that music it is not necessarily "classical" to be good, it is equally true that it need not be rubbish in order to be popular.

The tendency of the age is, unfortunately on the side of catchy slang in music, in literature and in daily conversation, and those of us who would cultivate in our pupils a love for music that will benefit them in after years must never for one moment allow trash to defile their ears. There are many homes into which the dime novel has never gained admission, yet whose music racks groan under the weight of that dearest of all trash called "cheap music."

There are many "comic" songs set to music that does not demoralize, but the character of the words will generally indicate the moral tone of the music to which the words are set.

We should never lose sight of the fact that the singing lesson is a means to an end and that the end is an appreciation of what is high and noble and moral. We cannot of course get the boys and girls of our schools to fully appreciate Bach or Mendelssohn or Chopin, or to enjoy the oddities of Gluck. But because they cannot read Shakespeare, Carlyle, Ruskin and Milton with a ve-

lish, are we to prevent them from reading "The Pilgrim's Progress" and Robinson Crusoe?

Compare Barnby's "Sweet and Low," with "Hello, Ma Baby," or "God Bless Our Broad Dominion" with "When Johnny Canuck Comes Home"! It is just as easy to teach one song as the other, but the results differ.

We can only hope to put in a part of the foundation of an education in vocal music during the short time at our disposal. We have no time, therefore, to waste in teaching musical slang. Short as the time is, however, it is long enough for some idea of singing at sight to be gained by the time a pupil enters the sixth year.

The first three years' work in the singing class will be for the most part mechanical, the intervals of the major diatonic scale in all their positions forming the bulk of the work. These are to sight singing what the multiplication tables are to arithmetic, and must be mastered at the beginning. But the monotony of "scale exercise" can be relieved by an interesting story of some event in the life of one or other of the great masters, and important bits of musical history can thus be unconsciously learnt.

Some teachers have complained that they cannot teach "part-singing" to young children. To this objection I have only to say that if a teacher can teach a class to sing the melody or a simple round, he can teach half the class to do the same, and he can divide each half-class into quarters and teach each quarter-class to sing the melody perfectly. When they all know it thoroughly he can ask them to play the game of "Mind