

Music in Public Schools

Musical instruction should be coincident with the earliest educational training. It is an error on the part of parents to wait until a child develops unaided a marked taste for music, and is no more logical than it would be to defer teaching the child the alphabet until it began to manifest a genius for spelling and writing.

In nearly all children there is dormant the capacity to sing, or to play upon some musical instrument, and to develop this capacity music should be an inseparable part of the curriculum of public and private schools.

The importance of this truth is now almost universally recognized, and music is generally engrafted upon the course of studies of our public schools. The consequence is that teachers are constantly in demand.

One of the chief objects of this department of instruction is to prepare those (*not necessarily regular students of the Conservatory*), who desire to teach singing in schools, etc. The teacher engaged for this department has had large and valuable experience in connection with public school teaching, and is exceptionally qualified for the work.

Church Music and Oratorio

Important requisites of good Church Music, are, first, on the part of clergymen in charge of churches—as an incentive—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with naturally true voices and ear, fair ability to read music, and imbued with a right intention and willingness to practise thoroughly.

As regards the choir, the nucleus of it should be an efficient quartette. This, supported by a chorus, will make possible the rendering of compositions from the immense *repertoire* of church music written by the great masters. These compositions are not only worthy of careful study, but their persistent use, properly directed, must result in a sustained advance in the character and helpfulness of the Service of Song wherever used. A prevailing want in churches generally is an elevation of the class of music used, and also of the standard of proficiency in its rendering.

It is true that an interest in this important subject is now awakening in this country, and the continually increasing demand for *organists, directors* and *soloists* of distinctive merit and education amply testifies to this.

Such duly qualified students as desire to become conversant, as singers, with the larger choral works of Bach, Handel, Haydn, Mozart, Mendelssohn, Rossini, Schumann, Gounod, *et al.*, will, under a special arrangement for the students' benefit, be able to do so through the medium of the Toronto Choral Society, (one of the most prominent musical organizations in Canada) which is under the musical directorship of Mr. Edward Fisher.