

by a time-signature should be dominant in the reading of a passage. Very frequently when time-language is used there is a succession of syllables without any rhythm.

II. He must determine the key. He can get this by some rule which connects key-signature with key, or practice may have fixed it in his memory.

III. He must make himself familiar with the pitches by means of syllables. This will be very easy if that co-ordination of syllables and pitches referred to previously has taken place; and it will have taken place if a few simple tunes have been memorized in syllable.

IV. He must now sing the selection by syllables, uniting time and pitch. This work should be gone over until familiarity is established.

V. He must drop the syllables for a common syllable, say la or loo. This appears to be a most necessary step for most pupils.

VI. He must study the words in connection with the marks of expression. Failure at this point will result in expressionless or imitative effort.

VII. He must wed the words to the music. Nor is the work completed until the union is so perfect that practically the whole attention can be given to uttering the words in such a way as to express the thought and feeling in a pleasing manner.

THOUGHT AND NOTATION.

From the beginning to the end of the work the expression of feeling must be the great consideration. Naming the proper notes, giving the proper pitches, singing the exact time, are only means. They do not constitute music any more than word-naming constitutes reading. And just as in reading it is a most common fault to hear such directions as "Read faster, louder, with more expression," so in music we hear the very same phrases, and they indicate the same faults in teaching. In reading, it is well known that correct expression depends upon correct impression, and the good teacher works from within—by question, by inspiration, etc., seeking to make the pupils know and feel the thought. So in music, the good teacher will not be content to wave his wand, shouting "Louder, softer, etc.," but will endeavor by exposition, by analysis of thought, by inspiration, to make his pupils feel just what message they have to deliver. And where right impression has been made, the expression, for the most part, will take care of itself. The greatest evil—shall we say crime?—in the teaching of music is to permit pupils to sing in a spirit and with a tone in direct opposition to the feeling of the selections.

Too much attention can not be given to the proper singing of suitable school songs. It is to such singing rather than to the graded exercises of the music readers that we are to look for the best results. Better a few selections sung with feeling, than pages gone over in a heartless mechanical fashion.

SOME SCHOOL EXPERIENCES.

The following actual experiences from school life are not only interesting reading, but contain lessons which all teachers might heed. We should be glad to have subscribers assist us in this column.

I.—WOUNDED SENSIBILITY.

There were twelve or fourteen in Grade II Arithmetic Class. They were all making good progress and the competition at times was very great. One morning Frank had several mistakes. I thoughtlessly made a few sharp remarks. The boy's