

very important. How very seldom we hear distinct articulation in singing! Every one knows how unsatisfactory it is to listen to a song and be unable to distinguish any of the words that are uttered. Particular care should therefore be exercised from the beginning in this regard. After they sing the scale a few times by using the syllables Do, Re, Mi, etc., I would designate the notes of the scale by means of the numerals 1, 2, 3, 4, 5, 6, 7, 8. The teacher and pupils should use and understand these numerals as naming the sounds, and that the syllables are used only for the sake of convenience in singing. Whenever it is necessary to refer to any one sound as a part of the scale a numeral is used. Whenever we want to sing that sound we use a syllable. It is not advisable to endeavour laboriously to explain this at the outset, as the pupils will understand it intuitively by using the syllables and numerals properly.

Some may have difficulty in singing the higher notes of the scale. They may manage to sing the first four notes correctly, but get no higher. Others may not get any higher than the first. If such a state of affairs is general, which occurs very seldom, it would be better to drill on the first few notes for a while and then they would be better prepared for the higher ones. Have them sing collectively very slowly, dwelling a long time on each sound, so that the ear may perceive it thoroughly. By using this method, by making it a point not to be in a hurry, but to make haste slowly by being content with small results, by exercising all the tact and sympathy at his command, I am confident that the teacher can successfully teach all his pupils to sing the scale. When that is accomplished, the rest is comparatively easy; for as all arithmetical calculation depends on the four simple rules, so does all music depend

on the scales. When they have them mastered, together with the intervals, all that is necessary is to apply their knowledge to reading and singing music. When they can sing the scale correctly they should be taught the easiest intervals, and drilled well on them. After that the characters representing the musical sounds may be presented. It should never be forgotten that these are only symbols, the printed musical language as it were. It would not be more preposterous to teach the child reading before being able to speak than before teaching him to sing to comfort him with a mass of black dots, which to his little wits would look like a lot of sparrows each with a flag in his beak, hopping in solemn procession along a wire fence. When children have been taught to sing the scale and the easiest intervals correctly, clearly, and without hesitation, then they are prepared for the characters representing these sounds.

I have dwelt so long on the first stage of the subject that I fear I would be trespassing too much on the time and patience of the Convention if I continued much longer, so that I shall content myself with making a few closing remarks, believing that if a subject is "well begun it is half done," that if a good foundation be laid, there will not be much trouble with the superstructure.

In teaching time I would not mix it with fractions. The pupils will learn the values of the notes by using them. It is all a waste of time, and like giving them dry bones, to drill them on the duration of the different kinds of notes until they see and use them in some melodies. They should be required to mark the accents strongly to prevent them from dragging in their singing. The time names, the use of which is explained in the Normal School Music Reader, are no doubt a valuable help, but I