

the descending scales, the head register will be carried over the break and the tones of the chest register will be rendered unnecessary.

It is well established that practically there are no alto voices among young children, and, therefore, school singing for the younger pupils should not be on notes lower than C. The voices of all above the infant classes should be divided into first and second trebles.

A mistake is often made in pitching school songs too low, and thus carrying the chest register up. Too much emphasis cannot be laid on the statement that upward exercises should be by leaps, downward exercises by smaller intervals. The part-singing should be so arranged that in two-part songs the divisions should take the upper and lower parts alternately, the lower part being learned first.

Children with defective "musical" ears should be sorted out, and placed in front of the class to listen. They should be tested from time to time, and drafted into the singing sections as the "ear" develops.

*Modulator practice.*—This should be systematic and purposeful; mere wandering up and down the scale without a definite object in view is a waste of time. Teachers should know exactly what they wish to teach and should prepare their exercises accordingly. There should be no excessive use of the modulator; and its use should always be followed by ear-tests and other direct calls upon the musical faculties. Individual singing practice by the children should be encouraged.

*Ear Exercises.*—These should be given freely with the purpose of developing in the pupils the power to think musically. To this end it may be desirable to suggest terms and expressions, such as that one interval of the scale is "strong," another "sad," &c.; in other words, what is known as the mental effects of the intervals. Teachers should note that, in training the ear, *time* as well as *tune* (pitch) is involved. Time is determining the exact duration of the note sung: tune or pitch is determining the place the sound has in the scale. Whether time-words, hand-signs, or counting are used as aids, they should be associated with exercises appealing to the mental faculties of the pupils. Dictation exercises for both time and tune, at first separately, then combined, should be given occasionally.

*Time Exercises.*—These should be practised with the sol-fa time-names, or with ordinary numerals. Two-beat (pulse), three-beat, four-beat measures should be practised. When the exercises are known, they should be sung to the syllable *lah*. Free use should be made of rests—silence; the absence of a sound—a rest—makes the length of the other sounds more easily grasped.

*Sight Singing.*—In the teaching of sight singing, a musical effect should always be aimed at. Exercises, even those with scales and intervals, may be made interesting if beauty of tone and clean attack and release are insisted upon. Sight singing should include "leaps" taught from the modulator, and simple phrases and melodies.

*Pronunciation and Enunciation.*—The tone of singing depends upon the vowel sounds: all vowel sounds should be broad and free from nasal or "reedy" suggestion. The production of pure vowel sounds and soft tone may be developed by sustained notes on *oo, oh, ah, ay, ee*. Consonants are easier, but they require to be carefully produced. Special attention should be paid to the letters *t, d, m, n*, and the final *g*. Exercises on *foo, loo, too* would be found useful; the syllables to be sung staccato and many times in succession.

*The Choice of Songs.*—Songs should be chosen both for their musical and for their technical value. Pupils in the lower divisions should sing mostly in unison with an occasional essay into rounds and two-part songs. At all times the tone, whether loud or soft, should be of pleasing quality. Before a new song is taught the teacher should look to its general character, as the musical setting of a poetic idea. If its general character is forceful, accents will be the leading feature; if the reverse, expressive tone and changes of tone will be a marked characteristic. The chosen songs will often be suitable for lessons in reading or recitation, and the training in proper breathing and the accurate production of speech sounds will be as valuable aids to good speaking as they are to sweet singing. A child's speaking voice should indeed be made musical no less than his singing voice.

Good results can be expected only if a short time is given to singing each day, and a few minutes daily will be far more fruitful than one or two half-hours each week. With from ten to fifteen minutes each day excellent results should be obtained, and this should be the minimum time, considering the importance of the subject. The introduction of two or three minutes' singing at the end of each lesson is recommended.