

for a secondary school pupil to handle well, although special smaller sizes are made.

Naturally, colleges and secondary schools financially well placed should maintain a complete orchestra and specialist teachers. But, for the purposes of this article, the main point to be stressed is that instrumental music of some form should be taught in all post-primary schools. Elementary knowledge of music gained in the primary schools

In an education venture, such as musical training in all NZ secondary schools, it would be advisable to start in a modest way for a year or two until the first pupils have completed their course. In that way, a three or four-year course could be introduced gradually and college music would blossom forth as an art for all and become part of college life, instead of being as at present, a luxury enjoyed by a fortunate few.



would form the basis for development.

Girls' colleges could continue with the development of singing either as a supplement to, or as a complete replacement of instrumental work for, as mentioned above, girls' voices are not subject to the difficulty of «breaking.» Good singing can be heard in New Zealand at some secondary schools, where there are enthusiastic and competent teachers.

Also, from about the end of the second year, when boys' voices become somewhat settled, colleges could, with care, include singing, accompanied occasionally by the college orchestra—an achievement of which every pupil would be justly proud.

The question of the training of suitable teachers will naturally arise, but if a modest start is made, i.e., by using recorders, little difficulty will be encountered in connection with the provision of teachers. For adults, who already have the fundamentals of music at their fingertips, a thorough knowledge of the handling of recorders is easy to acquire and would require little tuition.

Self-expression is a necessity of youth and if proper means for this are not within reach, the surplus energy may find its outlet in other activities—anti-social and undesirable.

(To be continued.)

“WHO WROTE IT?” (Answers)

- (1) Alexander Pope (1688-1744) from «Essay on Criticism»;
- (2) William Shakespeare (1564-1616) from «King Henry IV—Part 1»;
- (3) George Bernard Shaw (1856-?) from «Man and Superman», Act III;
- (4) James Kenneth Stephen (1859-1892) from «Lapsus Calami», a Sonnet;
- (5) Jonathan Swift (1667-1745) from «On Poetry»;
- (6) Tobias George Smollett (1721-1771) from «History of England», attributed to Henry VIII's remarks on first seeing Anne of Cleves;
- (7) William Schwenck Gilbert (1836-1911) from «The Mikado»;
- (8) Oliver Goldsmith (1730-1774) from «Elegy on the Death of a Mad Dog»;
- (9) Gilbert Keith Chesterton (1874-1936) from «The Rolling English Road»;
- (10) James Matthew Barrie (1860-1937) from «What Every Woman Knows», Act I.