MUSIC IN THE SCHOOL.

Its Value as a Means of Discipline and Culture.

PROF. YOUNG ON THE DIVINE ART.

Full Text of His Address to the City School Teachers on the Subject.

The regular general meeting of the city school teachers was held today, October 28. The chief feature was an address by Prof. George C. Young, director of music in the Salt Lake City schools. He said:

The genius of music is as old as creation. In the twilight of history the "music of the spheres" was but the prelude to a science that has commanded the attention of the profoundest thinkers of all times, and the development of an art that appeals to the highest type of culture.

And yet the three famous verses in Peter Bell, to whom

> "A primrose by the river's brim
> A yellow primrose was to him,
> And it was nothing more."

might be readily paraphrased, and to their new calling to fairly applied to the study Dr. Johnson, the self-styled critics, and to a large class of presumably intelligent people to whom music is more inane and "nothing more."

If for no other purpose than to serve as a means of secure against the unwarranted assumptions of those who would deny the potency of music as an agent for intellectual and moral growth, it may and be commanding for us to pause a moment at the threshold of this discussion to note what some of the master minds of the world have said about it.

Plato wrote, "Music is a moral law. It gives a soul to the universe, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but consummate beauty, an eternal and eternal form."

"Music," said Guthie, "is one of the best arts. The mere breathe life into the text. Music drives away sadness, quickens and enriches the heart. It is half the discipline, and makes men more gentle, more modest and sensible. Music I have always loved. A school master must know how to sing else I will have nothing to do with him. It is a beautiful and noble gift of God."

Beecher esteemed music so highly as to take the ground that "in singing you come into sympathy with the Truth as you perhaps never do under the preaching of a sermon."

That wonderfully gifted woman, Margaret Fuller, wrote in her journal in regard to the influence of music, "I fell raised above all care, all pain, all fear, and every land of vulgarity was washed out of the world."

The Grand Old Man of England says, "They who think music radds among the duties of existence seem to grow error, because from the beginning of the world down to the present time it has been one of the most forcible instruments both for training, for arousing and for governing the spirit of man."

Even the irreverent Carlyle found it possible to rise above the mutterings of his discontent into the serene atmosphere of music, when he said, "All lofty things are mediated, naturally enter themselves in song. The meaning of song goes deep. What is there that, in ingest words, can express the effect made by an air? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moment's gaze into that?"

If these estimates are true, and they might be almost indefinitely multiplied, we may at once claim a place for music as a regular branch of the curriculum in public school education, and if it possesses sufficient merit to justify such a claim, its value, from whatever point of view it may be regarded, is worth some consideration.

The one great value that music possesses consists in the emotion that it bears to other studies, adding them both directly and indirectly by means of this contact. While it stimulates the faculties in general, it renders no little assistance in the cultivation of the will, it strengthens the memory, inspires the imagination, leads to habits of exact thought, and promotes graceful expression in reading and speaking. In every song a child attempts to interpret, he is striking the eye, the ear, the memory, the voice, each performing a distinct service, yet blending in one the thought the song is intended to convey; nor must we forget that beneath these outward forms lies the silent influence of that inward grace, the training of the emotional nature and the cultivation of that peculiar sympathy which human nature always demands, and which is so desirable in children.

Perhaps the most tangible effect of music as a related study is apparent in the work of reading. It is very evident that the cultivation of the ear, care one of voice in every singing exercise, whether that exercise be a practical drill or a song for recreation, simply, cannot pass without, in a large measure, resulting in the most little assistance to the reading lesson. It does not of necessity follow that a good singer either sings or is a good reading school, but, other things being equal, the child that sees its voice correctly, is singing with some how to use it correctly in reading. Speech may be mechanical, and the intensity of those who have taken the trouble to look into the results to this legend is unanimous in support of the idea that the typically fa-fed singing and drill of the reading class of our earlier years is largely due to the influence of music in the school room. It is a fact that music helps, all and work may be improved, and if proper attentions, clear enunciation, and correct intonation be made a solid part of every musical exercise, it will surely lead both in promoting flexibility, facility, correctness in enunciating in which our pupils are expected to express themselves in any way whatever.

Again, were music desired for disciplinary purposes merely as a means of security, it would be found to be the most art that could reasonably be demanded of it. How often does it act as a safety valve through which overflow of high and or giddy mirthful may escape itself, and thus, in the pleasant way possible, harmonize the discordant elements that so frequently arise between morning and intervals of recess? Periods of noise, in minds of fear, and occasions of nervous excitement may all be subdued by some simple song.

Another source of more than ordinary value to the study of vocal music, and one which is of vital interest to every parent, is the service it renders to the promotion of health. I venture this claim directly, by the fact that which it gives the lungs and chest vital correct and uniformity, by the distribution and greater flow of spirits which it is the prerogative of music to bestow. Vocal music cannot be performed without an increased action of the lungs, and an increased action of the lungs necessarily results an increased action of the heart and of all the organs of circulation and nutrition. The chest tends a greater capacity, and the lungs with the blood. Hence the heart is rather purified and vitalized, the blood gives more warm and vigor to play to all the organs of assimilation, circulation, and secretion. Increased these functions are enhanced, the power will be the influence which cannot be the brain. The mental physiologists can trace the effect of singing from the lungs forward through the blood into the organs of nutrition, and back again into the blood, into the nerves, and, finally from the whole vital tissue into the brain, to be then developed into the flower and fruit of consciousness, in greater health, increased strength, and prolonged life.

In support of the foregoing, and especially of the pulmonary statement, which is given from a medical point of view, I beg to quote the opinion of Dr. George Weems, of the United States Navy, who, in an address, says: "It is well to remember that singing, when well and carefully done during the whole school life, affords favorably distributes of hearing, the health of the throat and lungs, the stature and carriage of the body, and the development and shape of the thorax; that by judicious alternation with other studies it preserves the beautiful children capacity of quick perception and retentive memory. While it does not interfere with the acquirement of that tenacity and continuity to an effort which will be found useful in later life and that of all arts it is among the most social, cultural, sociable and permanent to all the occupations and responsibilities of mature life and culture."

Before intelligent audiences it is needless for me to enlarge upon the influence of music in relation to the development of the moral character. Not a constituent of the earnest teacher's work is so constant and so present and example the moral tone of school pleasure, and I assume that it is appreciable the advantage that music affords in this regard.

For the same reason I shall refer but briefly to music as a means of culture, awakening and refreshing as it does the intellectual activities, enlivening the pleasures, and lending a life of a new and more satisfactory analytic pleasure of thought, thus dealing with it as an agency to assist in our struggle for the most life. This power which reaches out into the infinite for the inspiration, this force which permeates all nature is not an sentimental fancy, is not the gentle or some turbulent soul, is not the wind of some day-dreamer's vagaries. Take the test of Bach, Beethoven, Mozart, Handel, Haydn, Chopin or Schumann, let it enter into one's inner life and become an essential part of his being, it will not be long before he feels that music rich enough to exert to exchange for life. And all the money value of this one inappreciable possession will be so sensitively upon heart and mind, in every kind of music and nearly in store, in poetry and art, in history, philosophy or science."

Music enters into all the conditions of life. It is at the cradle as the mother, with some familiar melody, or perhaps an impassioned melody, hushes her child to sleep. It is at the marriage altar to mother in tears "will to do?" and strengthen the conflicted "I will?" it is in the cantonment to sweetly the holy office and call, w the secret service, it is in the home circle as a sort of protection around the door none who are seen to go out from the anxious age of father and mother; it gives an unending charm to earn life, while it lends character to public life, and it is at the grave to soothe the grief stricken heart, and to waft the soul, released from earth, beyond the spangled court of God into the sunlight of glorified peace.

With an society of this character, meeting as under as many different circumstances, and affording as to so many different experiences at our command, if we may regard ourselves as centers of influence for the development of the mind, the heart, the soul, we shall be so we enlarge from our center teach find the independent army of school children with whom we come into daily contact; those children, perhaps, being to their earlier years, but none and none so sensitive as they struggle upwards, and hence the home rising the influence of the home force will reach out in many different ways and affect the social circle, the social circle with its numerous relations will be the more practical life of the public circle, and thus as these circles widen and become more or reaching the influence of this sweet preservative power shall grow and continue to grow until it has developed into a tangible reality in our resources to refine, elevate, and expand all the living associations of life.

Accepting music then as an auxiliary in all processes of education, placing it where it justly is entitled to take place with other branches of study, and recording it as such from the highest point of view, let us as workers in the field of public education, to read more intelligently the underlying thought of the text we are seeking to interpret; and, seeing this more clearly or sooner, we shall be the means of helping others to see that divine light, which, looking in the eyes through the cages of psychotic pectus, enters for all who are willing to cancel the cages they are from so near and stands in the action of another direction to one's will purpose, such for which no one need hesitate to sow.

UTAH SELENITE.

The Deseret Museum Carries Off the First for the Best Collection at the Fair.

A Utah mineral has taken another of the World's Fair prizes. Dr. J. E. Talmage, president of the Deseret Museum, has received from Chicago notice that to Utah selenite has been awarded the medal offered for the best collection of that mineral at the great Exposition.

The conditions surrounding this display were such that the award might easily have been given to another territory if it had been for the greatly superior grade of the Utah mineral and the fact that its richness and quality had become widely known through the efforts of Dr. Talmage and others who have written and talked extensively of the Deseret Museum in this connection.

Because the News was remarkably full there was received in these columns a full account of the discovery of the selenite in that quarter in Tooele county and a description of the Deseret Museum. The Deseret Museum has also contributed much that interesting and valuable to the World's Fair, and the number of visitors to the museum, and the number of the mineral specimens which it has received from other parts of the country, and the Deseret Museum has also contributed a large number of specimens