

For the REVIEW.]

Notes for Teaching Music by the Tonic Sol-fa Notation.

FIFTH PAPER.

The teacher will do much to secure progress by taking five minutes forenoon and afternoon for singing, and he will also help on the other work of the school. In the short bi-weekly lesson of twenty or thirty minutes revise the former work, and try always to introduce some new point and thus keep up the interest in the lessons. In every lesson use the modulator and the manual signs.

The manual signs thus far are,—firm DOH, the hand closed, back up; rousing RAY, simply open the hand, raising the points of the fingers a little above the wrist; calm ME, raise the wrist to bring the hand to the level, palm down; SOH, turn the hand on its side little finger down; the piercing expectant TE wishing to go to DOH, the hand all closed except the index finger, pointing upwards. Remember to give a few ear exercises each lesson. After the following elementary rhythms have been mastered they can be used at the beginning of a lesson as tuning exercises. In teaching them first go over the time names, then sing each measure separately to one syllable, next take the whole exercise still using the one syllable, and after this has been done satisfactorily sing the exercise to the notes.

No. 2. Key F. *Bugle Call "Close."*
 : m | d : s₁ m d : d : s₁ m | d : s₁ m d : d : s₁ m | d : — | m ||

No. 3. Key A. *Bugle Call "Fatigue."*
 : s₁ | d : m : s₁ d : m : s₁ | d : s₁ : m : s₁ d : s₁ : m : s₁ | d : m : s₁ d : m : s₁ | d : s₁ : m : s₁ d ||

No. 4. Key E. *Bugle Call "Guard."*
 | s : m : d : s₁ d : m : s₁ | s : m : d : s₁ d : — | s : m : d : s₁ d : m : s₁ | s : m : d : s₁ d : — ||

No. 5. Key A. *Bugle Call "Advance."*
 : s₁ | d : d : d : s₁ d : d : d : s₁ | d : s₁ : d : s₁ d : d : d : s₁ : — s₁ : — | s₁ : — — ||

These are in four pulse measure. If we bind two measures of two pulse measure together, and make the second strong accent, somewhat weaker,—a medium accent, we have, four pulse measure in its primary form. This measure is a little more delicate and elegant than two pulse measure. In four pulse measure, primary form, the accents are strong, weak, medium, weak, as in No. 4. We have the secondary form of four pulse measure in No. 2, No. 3, and No. 5, where the exercise begins with the third pulse, which has weak accent. The accents then are weak, strong, weak, medium. Beat four pulse measure, down, left, right, up. When any of

these exercises have been mastered in time and tune it may be used for teaching the mechanical part of expression. Thus, sing over the exercise very slowly, then quickly, then at a medium rate. Next sing over the exercise very softly, at a medium rate, then strong. Tell the pupils the signs *f* for forte, meaning strong, *p* for piano meaning soft. Again sing over the exercise beginning very softly, and gradually increase the force towards the end. Write over the beginning *p*, over the middle, *m*, for medium strong and *f*, over the end. Reverse this, beginning strong and ending very softly. In this way a great deal of teaching may be got out of one of these simple exercises. Time ear exercises may also be given. Let the teacher sing such simple exercises as the following, beating the time, and then the pupils taattai.

| d : d | d : — || : d | d : d | d || | d : — | d : d | d : — ||
 | d : d : d | d : — || | d : — : d | d : d : — || | d : d : d : d ||

Next the teacher may introduce different tones. Give the class simple rounds and exercises, embracing the tones of the two chords taught D. and S.; but with rounds do not sing them as such until the class has reached the next step.

J. A.

For the REVIEW.]

Clay Modelling.

As the new school term is approaching and as many of our primary teachers will, no doubt, then be beginning clay modelling, a few words as to the way in which we take it up in kindergarten may not be amiss.

Some excellent suggestions and lessons appeared in the REVIEW last fall, but I think no one spoke of giving the child an idea of the *history* of the clay before beginning to work with it.

In kindergarten we endeavor to bring before the children the history of all the different materials, as they are from time to time presented to them, thus really beginning the study of *history*. We find that this has a wonderful fascination for the children, and it is, I think, one secret of the great interest they take in using the kindergarten materials. They like us to "build bridges between us and the past."

For instance, the woollen ball is traced back to the wool on the sheep's back, and is carried through all the stages of shearing, washing, picking, rolling, dyeing, etc.; the wooden blocks are traced back to long ago when a little seed fell from a tree; and a fanciful story is told of the wind covering it with the brown earth, and the refreshing showers and the beautiful sunshine all kindly aiding in its growth. The story of the branches and leaves growing year by year is told, until at last, when the tree has become large and strong, a woodman finds it,