in weight. A pound, 16 oz. and 256 drams, equal each other in weight; that is, a *pound* equals 16 oz., and 16 oz. are as heavy as 256, 16 × 16 = 256 drs., &c. Go over the whole table in this way, questioning and illustrating till they, by answers, make it manifest that the relative weight of denominations is clearly understood by them.

3. Then question them as follows: which is heavier 1 dr. or 1 oz.? If an ounce is heavier, how many times is it heavier? Divide the ounce into sixteen parts; to what would each part be equal in weight? If each part be equal in weight to one dram, how many would eight parts want of an *ounce?* Then half an ounce would be the same weight as *eight* drams, would it? Then take a *pound*, an *ounce*, and a *dram*, and make them tell their relative differences in weight:—how many *drams* would equal a *pound;* how many *ounces* would be the weight of a *pound;* how many would 6 oz., 8 oz., 12 oz., 15 oz., *each*, want of a *pound weight?*—Into how many divisions would you make a *pound*, so that each division would be the weight of *one dram?*—Two hundred of these divisions, or two hundred drams, would they equal a *pound* in weight? If not, how many more would you add to give the weight of a pound? And so on. Take then quarters, hundred weights, and tons, and question them on each similarly. This will prepare them for the next step, viz., oral and slate exercises.

Oral exercises.

5 ozs.	Are equal in weight, to how many drams?	= 80 drs.
7 "		=112 "
12 "		=192 "

8 lbs.	Equal each of these in ounces.	=128 ozs.
9 "		=252 "
12 "		=336 "

2 qrs.	Give the weight of each number in lbs.	= 56 lbs.
3 "		= 84 "
4 "		=112 "
5 "		=140 "

12 cwt.	How many quarters in each of these?	= 48 qrs.
18 "		= 72 "
22 "		= 88 "
30 "		=120 "

4 tons.	Change each of these into cwts.	= 80 cwts.
5 "		=100 "
7 "		=140 "

Slate exercise.

435	Ounces to drams.	= 6960
800		=12809 drams.
5742		=91872

587	Drams to ounces, &c.	= 36 ozs. 11 drs. over.
8741		=546 " 5 " "
2887		=180 " 7 " "

286	lbs. reduce to cwts., &c.	=2 cwts. 2 qrs. 6 lbs.
365		=3 " 1 " 1 lbs.
299		=2 " 2 " 19 lbs.

573	qrs. to be given in cwts.	=143 cwt. 1 qr.
884		=221 "
236		= 59 "

Make them reverse processes; and as they advance gradually make questions more complex, as follows:

Reduce 7895 ozs. to cwt.; and the cwt. back to lbs.—proving and explaining each step of processes.

Reduce 7842 qrs. to ounces; the ozs. to tons, and then the tons to lbs.—giving reasons for processal steps, &c., &c.

JOHN BRUCE,
Inspector of Schools.

(*To be continued.*)

Discouraging Attempts to Sing.

"Jane, what are you trying to sing, the tune sung by the old cow when she died? What a discord!" Jane stopped singing, dropped her head upon the desk, and the bitter tears ran down her cheeks. The rest of the scholars laughed at the remark, and then proceeded to sing the remaining verses of the song; but although its harmony was not as before broken by the discordant tones of Jane's untutored voice, yet there was not the enjoyment usually experienced in this favorite exercise of the school, for a schoolmate's feelings had been wounded, and there was a real sympathy with her distress, caused by the teacher's thoughtless remark.

Seeing its effect, he was sorry for having spoken in such a manner, but thought that it would be forgotten by the morrow. Forgotten! all else might forget, but the remembrance of those words would always remain with Jane, to keep her, in future, from the vain attempt to sing. No, dearly as she had cherished the idea of becoming a singer, she would bury the desire, rather than subject herself to ridicule again. To *her* the fact that the teacher ridiculed her efforts, was evidence that she could never learn, and for the future she would be a sad and envious hearer when the school joined in singing, sighing that God had not given her an ear capable of distinguishing musical sounds.

I have not, in this brief sketch, overdrawn the picture. From my own observation, I am lead to believe that a very large number of boys and girls who have a real taste for music, and a longing to become singers, fail to do so just because their parents and teachers thoughtlessly discourage them by ridiculing their first efforts. Many teachers sacrifice the interests of such pupils to the harmony of a school choir, and, instead of pointing out pleasantly the difficulty and striving to cultivate the ear, they seek the offenders and request them not to sing, or make some remark calculated to ridicule them into stopping; and in nine cases out of ten, sensitive scholars will abandon the effort to learn, considering themselves unable to acquire the art.

Teachers, is this right? Would you pursue a similar course with a scholar in penmanship? If he failed to see at once the peculiar curves of each letter and to execute them, would you ridicule his attempts? By no means. You know that the eye must be trained to notice all the peculiar turns and then the hand taught to execute them, and, however rude and laughable the first characters may be, you encourage the pupil and lead him step by step forward towards success. Is it less necessary to encourage attempts to sing? Few are born with a knowledge of music more than of penmanship. It is true that some catch musical sounds much quicker than others, and we say they are born to be singers, but this quickness of perception in the ear is not more remarkable than that in the eye of many penmen, and if there are no defects in voice, I cannot see why a dull ear may not be cultivated to appreciate distinctive tones in music as well as a stupid eye can be brought to distinguish the curves of the letters in his copy.

It is an indisputable fact that there is among the young an almost universal love of music, and an equally universal desire to sing, and, without saying anything of the advantages of music at this time, I desire to know how *nearly* universal it may be made. I would suggest that some teacher of music give, from experimental knowledge, his ideas of dull ears in music, and how large a proportion of such may be cultivated.—*Rhode Island School Master.*

The Words we Use.

Be simple, unaffected; be honest in your speaking and writing. Never use a long word where a short one will do. Call a spade a spade, not a well known oblong instrument of manual industry; let home be a home, not a residence; a place a place, not a locality, and so of the rest. Where a short word will do, you always lose by using a long one. You lose in clearness, you lose in honest expression of your meaning; and in the estimation of all men who are competent to judge, you lose in reputation for ability.

The only true way to shine even in this false world, is to be modest and unassuming. Falsehood may be a very thick crust, but in the course of time truth will find a place to break through. Elegance of