

On the lower part of the tablet is inscribed the first two lines of Miss Glover's favorite hymn and tune, preserving a specimen of her notation.

The letter *W* indicates the key *F*, from lettered columns on harmonica used. The octave marks begin with *s*. The slurs are indicated by parentheses marks.

Let the teacher under each step, master with the children the difficult intervals of that step, and then only, the new difficulties will remain to be conquered. Teach these by pattern and often referring to the character of the note to which the leap is to be made. The difficult intervals of the first and second steps have already been given. In the first step the leap *d' m* generally causes most trouble. Let the teacher remember it is difficult. He can contrast the effect of the *me* and *soh* in a number of good ways. The class may sing *me* after the teacher has sung *d m s d'*; or the class may sing these tones, and one pupil sing *me*.

For young pupils the best keys for the range *d* to *d'* are key *C* and *D*. The keys *F* and *G* will give the range *s*₁ to *s*. Then the keys *Bb*, *A* and *G* will give the range *m* to *m'*. Be careful not to strain young voices. Require the children to sing their high tones softly. As formerly stated some of the leaps under the second step are very beautiful, and when intelligently taught will not give much trouble. Introduce appropriate songs as soon as possible, and remember exercises are only a means to an end. The teacher should try to get all the help from the singing possible. Be sure that the children understand the words sung, and that they enunciate and pronounce correctly.

TONIC SOL-FA FOR STRINGED INSTRUMENTS.

On the 20th of February, at the meeting of the Tonic Sol-fa Association, London, Mr. Josiah Stansfield, teacher of the violin—once strongly opposed to Sol-fa and all its works—in a paper much appreciated set forth its instrumental advantages. He said that tonality, the feeling and knowledge of all the tones in a key to the tonic, was of as great importance to a violinist as to a singer, and the player's ear must decide the exact place for the tones. The easiest way to learn was to take each string in turn as the key note, and not from an uncertain note given by the beginner's third finger. He showed the advantages in Transition and in Tuning. The violin family being essentially ear instruments, called for good ear training, and here the Tonic Sol-fa method, the needs of the voice and the violin coincided. Every violinist ought to be a singer. The Sol-falist sees the place of the semitones and could accentuate their characteristic leaning tendencies. The ear would tolerate *a t* too sharp or *a f* too flat rather than the opposite. Sol-fa awakened the intelligence of the learner, and made clear much that was obscure in the staff.

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For the REVIEW.]

Manual Training.

LEE RUSSELL.

In a former number of the REVIEW a brief account of the work done at Halifax was given. Enough was said to give an idea of the sort of work and its general aim. At the introduction of a new branch of study into an already overburdened course, good reasons for its adoption must be shown. Some plan ought also to be set forth for grafting the new branch on the original tree. Educational men wisely look with distrust on "fads." So many have arisen and made a considerable stir in the world, only to be proved mischievous, that this distrust is in danger of becoming a Chinese wall of prejudice.

Manual training has borne successfully for some years a careful, and in some cases a bitter criticism. In Sweden, where it has been longest in use, its success has been greatest, and though of comparatively recent introduction into the United States, where also it has met with considerable opposition, it is considered to be established on a firm basis.

The reasons for its success there seems to me to apply equally well in Canada, and particularly in Nova Scotia.

Within forty years two agencies have been at work, which bear directly on this question, i. e., the trend of population toward cities and towns, and the invention of labor-saving machinery. More people come every year to cities where the fine division of labor makes it impossible that many shall use their hands. The farmer now finds it cheaper to buy many things which formerly he and his boys made.

The system of education which was well adapted to a time when every man had to use his hands more or less, needs, under the new order of things, some amending. Unless we wish our fingers to become as helpless as our toes, we must devise some substitute for the former training.

It is an acknowledged fault of modern education that it leaves the body undeveloped. Under the old conditions the body received all the development it needed. Now we try by gymnastics and calisthenics to make good the loss. Partly for the very reason that these exercises are for an avowed purpose, they succeed indifferently well. Manual training, on the contrary, aims at something far different, but if it succeeds in its primary object of giving the pupil manual dexterity, it must also give him considerable muscular exercise. In addition to this, if rightly taught, it gives him what complicated and specialized systems of gymnastics fail in giving—a rested mind. To this end work in manual training should be of