

the end of the pointer. Let the teacher delay one of these taps, or hasten one, and try if the pupils will notice this. Let the pupils hear these sounds at quicker and slower rates of movement, but be careful to have the rate of movement uniform from beginning to end in each series. Next let the teacher sing notes of uniform length to one syllable, say *doh*, and to the same tone, but without beating. Try again; but now lengthen or shorten one tone, and see if the pupils detect the mistake. Next let the pupils try and sing say eight notes in the same way, only let the teacher tap or beat to help the children, but be careful to impress upon their minds and ears how long these notes are to be by beating a few pulses before they begin. When this has been well done change the rate of movement. Each time let the teacher give a pattern, and also beat a few pulses before they begin, and beat while they are singing.

Now let the pupils hear the difference of accent by giving the first note with strong accent, second weak and so on to the end. The pupils will feel that the music now divides itself into little periods of two notes each. These are called measures; and as there are two pulses to each measure, this is named "two pulse measure." Let the pupils try to sing in the same way, but with the strong and weak places distinctly marked, and each note the full length. Let the same be done to a different syllable—to *soh*, *me*, and *d<sup>1</sup>*. When this has been done, it is time to begin to teach the notation. Draw the attention of the pupils to the fact that these notes in each series have been all of the same length. Therefore on the board the same space should be allowed to each. Carefully mark off spaces along the line by dots, say four inches apart. As you are careful in marking off these correctly, let the pupils understand that they are to be as careful to sing the notes in these spaces the same length of time. Now write in each of these spaces *d*. Before the 1st, 3rd, 5th, 7th, at the dot, draw a firm perpendicular line, and before the 2nd, 4th, 6th, 8th, at the dot, put two large distinct dots, like a very bold colon. If you are not particular in indicating the accent mark correctly and distinctly, do not expect the pupils to mark them correctly and distinctly in their singing. Now ask the pupils to sing eight *dohs*, giving accent, without looking to the board. The teacher will beat time as before. If correctly done, the pupils will look at the board and sing again the same way. Repeat this several times. Then write *s* instead of *d*, then *m*, then *d<sup>1</sup>*. Next change the note at each measure, using the tune form they are familiar with, *d m s m d m s m d*. Then change the note every pulse. When this can be done well give the class a few time exercises in this two

pulse measure, with all the notes each one pulse.

Let the teacher now sing four measures to the same tone and syllable, but make the first and last a two pulse note. Get the pupils, after they have explained the change, to do the same. When this is done correctly, teach the notation. Change the exercise by introducing different notes. Next take an exercise where all are two-pulse notes. When two pulse measure with the strong accent first has been thus mastered, the class is ready for two pulse measure with the weak accent first. Let the pupils hear the music first, then describe the change. After singing the exercise correctly, then get the pupils to think out the notation. After the notation is known, sing an exercise, looking at the notation.

Proceed in the same way with all the difficulties of time and the notation for each.

JAMES ANDERSON.

For the REVIEW.]

#### A Fence.

Apropos of the hint in the April REVIEW, concerning a fence around the play-ground, let me tell you how we put 150 feet of rustic fencing around our girls' play-ground.

A carpenter cut the posts and stringers and put them in position. We had permission to cut the lumber off a lot that was being cleared. The boys made a Saturday excursion to cut six hundred poles, with the bark left on, which were to serve as pickets. Tamarack poles are the best, although cedar poles are the prettiest. Spruce and hemlock may also be used. The next Saturday we met to nail the pickets on. Each pole was sawed off on the larger end and this end placed on the ground, and the picket then nailed to both stringers. We began work at 6 a. m., and at 10 o'clock all the pickets were nailed on and the upper ends sawed off even by the chalk line.

The fence is cheap, durable and pretty, and harmonizes well with the old school-house, while a painted fence would make it look shabby. All it cost was the carpenter's work for three days and the price of sixteen pounds of nails and a hinge.

KAYE.

Clouds vary greatly in height, the mean height in winter being from 4,000 to 4,600 feet, and in summer from 10,000 to 14,000 feet; but they often have greater altitudes, particularly the cirrus clouds, which are the lightest and highest of all the clouds. They have been observed at a height of 23,000 feet, and in fleecy patches have been seen five miles above the surface.