

This exercise is of very great importance and should be often repeated and in every class.

While the class is still standing let the teacher sing a clear musical note of medium pitch to any syllable, once or twice asking the class to listen carefully and then give the same sound. Many will give it correctly. Let the teacher, passing along in front, encourage these, and deal individually with the others, trying to get them to copy the sound. Wherever there is much difficulty, place the pupil beside a pupil who sings well and ask him to listen *only*, until the teacher has tried him again and finds that he sings in tune. It must be clearly understood that the pupil is not being punished. Mr. Curwen said that those who listened well would come to sing well.

Let the teacher change the pitch of the sound up and down until the majority of the class can readily reproduce any sound well within the compass of the voice—for the voice must never be strained, more particularly soft, young voices.

Next, let the teacher give a low sound, about C, and give the upper octave following it. This is the sound that blends best with the other sound, and when these two are sounded many at first do not recognize two sounds. Tell the pupils that in many respects it is the same note. Next, let the teacher give a low sound about C, and then the fifth note of the scale and try to get the pupils to reproduce these two notes. Then ask them to sing either, using any arbitrary sign to indicate which is wanted, singing them to the syllable *la*.

Next, let the teacher sing two or three notes to *la* and ask the pupils to tell which is the first and then which is the fifth. The name we give to the first is DOH, to the other is SOH. Write them on the blackboard thus:

Develop the mental effects of those notes to the fact that DOH in the first note of the scale, is the strong, firm, bold note, the fifth is the bright, grand, clear bugle note. The pupils' ideas will be more impressive than the teacher's. Give the manual signs: DOH the hand closed knuckles down; SOH the hand opened on its side, little finger downward. Get the pupils to sing these two notes from the manual signs or pointing on the board. Next, get them to sing them to *la*.

Next, tell the pupils to listen for a new note and introduce the third note singing to *la*. Ask the mental effect or character of this new note, the calm, quiet, peaceful, soothing ME which the pupils feel comes between DOH and SOH. Give the manual sign for this soothing ME, the hand open, palm downwards ready to stroke a child or an animal.

Next, ask the children after hearing the pattern to sing DOH, SOH, ME. At first do not give the children the new note ME to sing ascending, only descending from SOH. Give the written signs for these notes, the initial letter d for DOH, m for ME, s for SOH, and d' for octave of d. Give such exercises as the following on the modulator from the manual signs, then on the blackboard first to the note names and then to the syllable *la*. Frequently change the pitch but keep each exercise within the range of young voices.

- |                         |                       |     |
|-------------------------|-----------------------|-----|
| 1. d d s s m d s s d.   | 5. d' s m d d' s m d. | DOH |
| 2. d s m d d s m s d.   | 6. d s m m d m s d'.  | SOH |
| 3. s m d s m d s s d.   | 7. d d m m s s d' d'. | ME  |
| 4. s d' s m d s m s d'. | 8. s m d s d m d s.   | DOH |

This is the first step. The pupils have learned the principal notes, the pillars of the scale, and in them the notes of the most important chord—the D chord. When three or more notes that blend well are sounded together we have a chord. When these facts are brought before them the pupils have got their first lesson in harmony. If they can *hear* two or three of these notes together it will help and interest the pupils. Do not attempt to teach the other notes of the scale.

Musquodoboit Harbor,

NOTE.—Apparatus required—teacher's voice, blackboard and chalk. Mr. A. can post calico modulator or teaching chart for seven three cent stamps. Smaller size, three feet long, on paper for three three cent stamps.

**NATURAL HISTORY OF ATLANTIC PROVINCES.**

(Concluded).

List of Works Bearing Specially on the Natural History of Nova Scotia.

**MAMMALIA.**

*On the Mammalia of Nova Scotia.* J. B. Gilpin in Proc. Inst. of Nat. Sci., N. S., in parts from 1865 to 1871. (Some parts out of print).

Papers in the proceedings of the same Society by Morrow, Gilpin, Hardy, etc., on the "Caribou," "Walrus," "Beaver," "Orthogoriscia mola," etc.

*The Mammals of Nova Scotia*, a synopsis. By A. H. MacKay, in The Academy. Vol. I., Nos. 2, 3, 4 and 6, 1885 (out of print).

**AVES.**

In the Proceedings of the Inst. of Nat. Sci., N. S., are the following papers:

*On the Land Birds of N. S.*, by Downs. Vol. I., Part 3, pp. 38-51, Vol. I., Part 4, pp. 130-136 (1864-5).

*Observations on Sea Birds*, by Ambrose. Vol. 1., Part 3, pp. 51-59 (1864).