

in the United Kingdom, and Mr. Curwen has had their valuable assistance in its development and improvement.

l' The Tonic Sol-fa notation of intervals is of the simplest character, it is *s'* only the initial letters of the syllables *f'* printed on the modulator, (see illustration), transferred to paper, and written from left to right along the page, thus, *d, r, m, f, s, l, t*, the higher replicates having a mark, thus *d', r'*, to distinguish them, and the lower replicates a similar mark placed at the bottom of the letter. The pupil being made familiar with the pictorial representation of interval on the modulator, *t*, by the early exercises being exclusively sung from it, is enabled to recognize the relative distances of these notes, and their exact position in reference to the key note.

The notation of Rhythm is definite and simpler. This mark | shows that the loud accent follows it, this : indicates the soft, and this † the accent of medium force.

The notation of the relative length of tones clearly indicates what proportion of the measure each note occupies. Accent marks are placed at equal distances along the page, thus | : : or | : : or | : : : The time from one loud pulse to the next, called a measure, being thus divided into aliquot parts. The time is measured along the page, a note | *d* : *d* occupies the time from one accent to the next, a stroke — indicates the continuance of the previous note through another aliquot or pulse, thus | *d* : — and a dot | *d* : *d*.*d* divides a pulse into two equal parts, other marks on the same principle are used for the smaller divisions of time, and a complete system of times, names based on the Galin-Cheve plan, has been adopted from the French and found to yield excellent practical results.

Illustration of a melody in the sol-fa notation :

“ God Save the Queen.”

Key B. Flat

| *d* : *d* : *r* | *t* : — *d* : *r* | *m* : *m* : *f* | *m* : — *r* : *d* | *r* : *d* : *t*, | *d* : — : — | *s* : *s* : *s* | *s* : — *f* : *m* | *f* : *f* : *f* | *f* : — *m* : *r* | *m* : *f*.*m* : *r*.*d* | *m* : — *f* : *s* | *l* : *m* : *r* | *d*. : — : — u .

“ The symbolic signs as well as the technical terms of any science should be based on its most important truths, putting them forward as helps to thought and memory—that each mark or term should have a direct reference to some truth or fact of the science itself, and not be the correction or completion of some other mark or term lest the learner be condemned to wander in the mazes of notation and nomenclature, instead of truth and knowledge.”

Grant the truth of these principles and we unhesitatingly claim superiority for the Tonic Sol-fa notation, as a means of representing the facts of music, on the ground of a much closer correspondence and agreement with them, than can be fairly claimed for the established notation.

The most important—the fundamental fact of music itself, considered apart from any method of teaching or writing it, is certainly *key relationship*, and by this is meant not the relation which one key bears to another in Modulation or Transition, but the dependence of all the tones of the scale upon the Dot or Tonic.

There is a musical scale of all nations and all times, this one scale is the foundation of all music. “ It is not of human invention ; to it the ear and soul of man are tuned by an all-wise Creator.” The construction of this scale, which like the rainbow discloses a beautiful harmony and purpose to him who thoughtfully examines it, deserves our careful consideration. “ Before a tune can be created, a certain sound must be chosen as the key note or Tonic of the coming tune, and immediately six other sounds spring forth, claiming the sole right of attendance upon it. The common human ear throughout the world, is pleased when these