

vocables and rimes readily followed to the making of the world's most enduring songs.

If Burns' poems were composed to the crooning of a bare rhythm, Sir Arthur Sullivan's songs and the lyrical passages of his operas were composed in the most pedestrian way to a rhythmical dummy. He himself has told us that the success of his compositions, as he thought, was due to his method of first seeking out a bare rhythm. When he had hit upon the rhythm which satisfied him, he next committed it to paper in the most mechanical (non-melodic) form. Having thus secured a rhythm, the composer set about the task of scoring the melody and harmony as they were created under the inspiration of the rhythm pulsing in his heart.\* Now, the popularity of Sullivan's songs and his operas is due to their supreme tunefulness. And this quality, as in the case of Burns' poems, had for its cause the more or less mechanical fixing of a lilt or rhythmic scheme as a basis of actual composition.

We may, then, fairly say that Burns and Sullivan in their own way employed the method of the rhythmical dummy in composing. If one could collect in a vol-

\* "The first thing I have to decide upon is the rhythm, and I decide on that before I come to the question of melody. The notes must come afterwards. . . . The melody may always come before metre with other composers, but it is not so with me. If I feel that I cannot get the accents right in any other way, I mark out the metre in dots and dashes, and not till I have quite settled on the rhythm do I proceed to actual notation."—*Strand Magazine*, Vol. xiv, p. 653 ff.