

education. That the training of the pupils on the Tonic Sol-fa system exercises a great moral influence no one could for a moment doubt."

*The Standard*, London, England: "The merits and demerits of this system, compared with the generally accepted one, have been discussed before this. It is enough to say that the greatest opponents of the new system have to admit that by its means persons who have had no previous musical education of any kind may, in a short time, acquire a facility in reading vocal music that can only be obtained in the ordinary system by much study and practice."

*Madagascar*.—The Rev. W. Poole, writing to the *English Independent* says: "The Sol-faists would be gratified could they witness the progress that system for teaching singing has made, not only in the schools, but among singers generally. Some old dames who scarcely can spell out words of one syllable, read the DOH, RAY, ME, most readily."

*Mr. B. St. J. B. Toule, F.P.*, the honorary organist of Manchester Cathedral: "He considered that the Tonic Sol-fa system was the best method of teaching music, and one reason was that it indelibly fixed on the ear of the pupils the tone relation of the scales."

*Orchestra for May*.—"Those dreadfully named people with the ugly notation—the Tonic Sol-faists, publish and support a fortnightly paper—their Reporter. It is a small affair—cost only a penny—and is half filled with music in those horrid symbols 'which no fellah can understand'; but there are signs in its pages of organization—of trains—of work—of progress—of success."

In conclusion, I invite particular attention to the following quotation from the *Quarterly Musical Magazine*:

"Any one who sets himself seriously to

consider the present complex system of musical notation, easy as it may appear to those who have gradually mastered its difficulties, must, independent of all historical information, be convinced that its basis was laid in the infancy of musical science, when the attainments of musicians bore no comparison to those of the present day."

In the matter of simplicity the Tonic Sol-fa method, has great advantage over the established notation, which, however, well adapted to the organ and piano with their fixed key board and equal temperament, is by far too complex and difficult for successful use in our schools and peoples' singing classes. The time that can be devoted to the study of vocal music in our schools is very limited, and therefore the system that gives the most satisfactory results with the least expenditure of time and labor is the best, and should be generally adopted. The London School Board, called the educational parliament of the United Kingdom, strongly recommends the Tonic Sol-fa method. In South Australia it is the only system recognized by the government. In the examination of the Society of Arts, most of the prizemen for some years past and a large majority of those who have taken first-class certificates, have been Tonic Sol-faists. Why then should not a system so fruitful of good results as the Tonic Sol-fa has proven itself to be, become well known and influential in Canada? And above all, why should it not be introduced into our schools of every grade? When this is done, and here government aid appears necessary, then a most important step will have been taken towards the general diffusion of the power to read music at sight. That this much to be desired result may soon be an accomplished fact in this fair Canada of ours, is the earnest wish of one who has found in the study of music by the aid of the Tonic Sol-fa method, a well-spring of unalloyed pleasure, and who having had practical proof of its usefulness, both in England