

Mr. Jonathan Cornstalk.—I quite agree with my fair countrywoman that the word 'most' in this sentence is an adjective in the superlative degree as ordinarily used. But when used, as in the sentence, referring to an object superlative in itself, it is a superfluity if taken as qualifying the word 'everybody.' Here it is adjective used as a noun, and therefore the sentence should read: "Everybody has heard most of the United States," *i. e.*, more than of any other nation on this terraqueous globe.

Mr. K. Nuck.—The word 'most,' as used in the sentence, cannot be parsed. It is a mere vulgarism, being a slang abbreviation for 'almost.' The sentence is really intended to mean: "Almost everybody has heard of the United States." This abbreviation is a vulgarism in the true sense of the word, for its origin is low and its use unfortunately common, even among partially educated people, *e. g.*, "Most all of our readers have heard," etc. "Most all the snow has gone." "Most everybody is down with *la Grippe*." "Most all the dogs in the town were howling last night, and most everybody says this is a bad sign in a time of sickness," etc.

Inspector.—I quite agree with you, Mr. K. Nuck. It is quite time that public opinion should rebuke and expel this and many similar vulgarisms. Particular care in this respect should be exercised by our teachers in the public schools, for if our young people begin the reformation its effects will soon be perceptible in the newspapers and in ordinary conversation.

A.

For the REVIEW.

Notes for Teaching Music by the Tonic Sol-fa Notation.

FOURTH PAPER.

In our former lessons we have been dealing with the notes of the DOH chord. These occur oftener than any other notes of the scale; and further, we meet with this chord much more frequently than any other. (A chord in its simplest form consists of three notes, beginning with any note of the scale and taking the 1st, 3rd and 5th.) Further, these three notes, d m s, are the principal notes of the scale; the pillars of the scale and the other notes or more leading or dependent notes. When these notes are thoroughly learned the others will be got much more easily. For these reasons it is most important that this first step be well taught.

SECOND STEP. We now proceed to the second step, the notes of the next chord in importance, SOH, TE, RAY,—the 5th, the 7th and the 2nd notes of the scale. Two new notes of the scale appear, te and ray. We call the 7th note te, not si, because we have s,

the first letter of soh, the sign for the 5th note of the scale and need a new letter t as the sign for the 7th note.

A teacher who has no help can get the relative pitch of these new notes, thus: Take a low sound for d, and sing d M s. Take the sound s and sing it *d* then *m* s; thus, d M s, *d m s*. Then sing these notes up and down to lah. When this can be done easily sing the same sounds to d M s s t r¹ r¹ as shown at the side. Then from s go down an *d*¹ octave and sing s₁ t₁ r which is the same as T E s t r¹ only an octave lower.

Proceed thus to teach your class: Sing, taking SOH a low sound for d, the notes d M s M d to the syllable lah, and get the class to name the notes. ME Ask the class to look out for a new note and sing to lah or figures d M s M r d. Ask where DOH it lies in pitch. Between M and d. Sing phrases such as

d:M s:M d:-|| d:M s:M r:-|| d:r M:d r:||
d:s M:d M:-|| s₁:d M:d r:|| s₁:d M:d s:-||

to show that r has not the bold, strong, firm effect of d, nor the gentle, calm, soothing effect of M, nor the bright, clear, ringing effect of s, but that it is the rousing rag, more suggestive of the running, rumbling brook than the quiet, placid lake which M suggests. Sing a few phrases for the class to distinguish the r from the other notes. The class will sing r much easier, as a passing note descending from M to d than ascending from d to m. So at first give them the phrase M r d and later d r M. Next develop the expectant nature of te, wishing to go to d and its piercing effect, especially at a high pitch, in such phrases as these: d:M d:d|| d:-M:d d:-|| d:-M: d t₁:-|| d:-M:d t₁:d|| d:-M:s t:-d:-||

When the class feel these effects the teacher may get them to sing the notes of the chord T E from pattern. Take a note about F or G, as r SOH doh and sing d M s; then sing these notes to t₁ M E lah; next point to left and sing s₁ t₁ r as R A Y shown at side. Try this at pitch FG and s₁ DOH A. Next point these notes on the main t₁ column of the modulator and let the class s₁ sing. Next sing as pattern and point on the modulator these notes to key F.

| s₁:t₁ r:M r:d t₁:d M:s M:r d:t₁ d:-||

Note that the intervals s₁ t₁ r are the same as d M s. Exercise the class on these two chords, pointing the following on the modulator. Key C E and D.

| d:M s:- s:t r¹:- r¹:t s:- s:M d:-||

For some time use these new notes t and r as passing notes, do not approach them by a leap.