

sounds, attend that key note and displeased when other sounds, not holding the same relation to the key note, and not standing at precisely the same relative pitch, are used in their stead." The key tone may be high or low in pitch, this makes no difference, the relation of the sounds of the scale, and their dependance upon the tonic are not thereby altered. We may have the same melody in a very high, or very low key, or in any intermediate one. It follows then that not the absolute pitch of any given sound, but its relation to the tonic gives it its recognisable quality, and therefore we infer that to this relationship the attention of the learner, should first and most prominently be directed. The established notation reverses this order, attaches most importance to the pitch of any given sound, and makes the key a mystery; neither by the shape of a note, nor by its position on the staff, can we tell at once its relation to the key tone, but its place in pitch is made as plain as possible.

*The Modulator*, the distinguishing symbol of the new method represents pictorially the exact intervals of a key, according to the scale of nature, and with its side columns, the principal key of a piece of music with its six related keys. In it the semitones are shown in their proper places. By it the absolute identity, as far as intervals are concerned, of all the major scales is shown, and can be demonstrated. The only difference between them resolves itself into the pitch—the height or the lowness—of the respective scales. As soon then as a child has learnt to sing a tune from the modulator in one key, for example C, that child can sing it in any other key within the range of the compass of his L-, the notation for all and each being precisely the same; only the initial letters of sol-fa syllables, with a few marks by which the rhythm is indicated, and the time measured along the page of music. Sharps, flats, and clefs, with other difficulties of notation disappear, and even

young children learn by note, and to read easy music at sight. Doh is always the key note and each of the other intervals of the scale has its own sol-fa name and invariably retains it.

In the points of exactness and simplicity the Tonic Sol-fa system will compare favorably with the established notation, and bears the same relation to it that the notation of numbers in present use does to the old Roman numerals.

*The mnemonic power* of the sol-fa syllables becomes a help to the understanding, as well as to the memory, and as the names given to the tones can be sung and are always used in the same musical sense, the mental association of syllable and interval becomes fixed, and the one recalls the other with ease and certainty, just as a tune can be recalled by the aid of the poetry usually sung to it. This great advantage must be foregone if the syllables are used, as in Hullah's books, to represent sounds of absolute pitch.

*The mental effect* of tones in key is one of the most interesting and helpful of musical studies, and belongs to the poetry of the art. There may be some difficulty in finding terms to describe accurately the emotional characteristics of these tones, and some difference of opinion as regards them. Yet few will deny their existence, or doubt that to the sixth of the mode LAH, there belongs—when sung slowly—a sad or sorrowful mental effect. Children call it the weeping tone, and find the name a great help towards singing it correctly. SOH, the fifth from the tonic, called also the dominant, has a certain trumpet-like effect that justifies the use of the name the grand or clear tone.

By means of these mental effects the pupil can individualise each tone of the scale, and soon learn to recognize the impression which any tone should produce upon the mind, great assistance will thereby