

would surely bring many to us, and, in course of time, enable Trinity men to take their place in the foremost ranks of the musical societies of Canada. Indeed, our musical faculty would perhaps become our principal stand by. Instead of the slight and very questionable fame which, however undeserved it may be, we possess throughout the country at present our musical graduates by filling organist's positions, and spreading far and wide an able and thorough system of teaching, might carry the name and good reputation of their University into places where it has never even been heard of. What a benefit it would be to the country at large to be provided with a *bona fide* degree, granted for a certain proficiency in music which should be tested by regular and uniform examinations, instead of being exposed, as it is to a lamentable extent, to the quackery of ignorant impostors who, in the absence of such a decree, usurp the places which should be filled by able and carefully instructed men. Trinity has missed an opportunity, such a one as she will probably never have again, but even yet, though our chances are small compared with what they were, an active move in this direction might accomplish a great deal. Why is this move not made? It is surely high time. We have a nominal faculty; we have a professor. Yet we have seen nothing of him this year. Is it that he is not sufficiently backed up by the authorities, or that his age and health incapacitate him for the active fulfilment of his office? It is a responsible position—one that might be made much of. There are many of the best musicians in the country who, we imagine, would jump at the chance of obtaining such a position as the professorship of music in Trinity College, a position, the need, the necessity, of which is so urgently and widely recognized among musical circles in Canada, and which for this reason they could turn to such excellent account both for their own fame and that of the institution with which they might be connected. The remedying of this would gain for us a universal esteem and respect which we have never yet won, and which seems to be as far away from us now as ever. This is a matter which should recommend itself to the careful consideration of the active friends of the College.—*Rouge et Noir*.

LAWS OF LIGHT, SOUND, AND MUSIC.

There is an analogy between the laws that govern the progress of sound, light and water. Sound, in its uniformity of speed and in its decay by radiation, resembles light; but, in its mode of deflection, reflection and absorption, it partly resembles light and partly water. But sound, like water, can be conducted by tubes, &c., as light cannot. Light travels in straight lines from its source, and consists of distinct impulses succeeding one another and forming waves. In this it is like sound also. But light travels through both ponderable and imponderable media, as ether or air, while sound can only be transmitted through media whose weight and consequent inertia are always modifying the motions it makes. Otherwise light would appear to be sound at a greater elevation, just as ordinary motion is sound at a greater depth. For if we hear a series of taps which we can count, or whose speed we can estimate, and multiply the number of such taps per second by two and the product by two again, and so on (each operation causing an elevation of one octave), an audible musical tone is soon reached. For the practical range of

musical sounds is comprised between 40 and 4,000 vibrations per second. Proceeding, however, with the multiplication, we reach a speed where the super harmonies or the musician's tones affect sensitive flames, and subsequently vibrations corresponding with heat, color, light and electricity. As regards reflection, however, both analogies hold good, as far as regards sound and light and water. In light the angle of incidence is equal to the angle of reflection. But waves of water, when they strike at a more acute angle than 45 degrees are not perfectly reflected. When they strike at a more acute angle than 90 degrees they seem to travel along the bank or other surface against which they had struck. Waves of sound, however, are not only reflected, but also irradiated, and often reinforced by the sympathetic vibrations of bodies they strike, and are also transmitted. Hence arises the phenomenon of conduction of sound.

MUSIC AND POETRY.

The chief ethical value of a well written instrumental composition (such as the so called "Moonlight Sonata," by Beethoven) is this: it embodies and perpetuates the emotions experienced by the writer, and enables him to reveal them to others, thus enlarging their sympathies.

We daily strive to impart to one another our souls states by the use of ordinary language, and cannot fail to bewail its inadequency whether in writing or in speech.

The young lover finds in the dictionary of the English tongue three times as many words expressive of pain as of pleasure. He cannot invent a new word; therefore he begins to poetize, and tries, by a more highly artistic arrangement of words than the usual prose, to impart his joys.

Poetry, however, fails him, for he cannot here find all that meets his requirements. His rhythm is hampered with the sluggishly spoken word, his rhyme is comparatively a childish jingle.

Music here lends its aid. It is free, like the soul. It is independent of words, and may acquire a speed at which their utterance would be impossible, or at least become a serious clog. It provides ever new expressions that cannot be catalogued.

Its rhymes are grand sweeping cadences, or—corresponding, answering strains that so far transcend the periods of speech as to make the mere comparison appear ridiculous.

Therefore, where poetry ends, music begins. It takes the poetic rhyme and measure and vocal inflections, and develops, idealizes, and elaborates them, and thus produces ravishing melodies, soul-stirring harmonies, and rhythmic forms (musical feet) of marvelous variety, complexity and symmetry

THE NEW DIRECTORY OF MUSIC.

The twelfth number of Grove's "Dictionary of Music and Musicians," which completes the second part of this valuable epitome of musical knowledge, has recently been issued from the press of Macmillan & Co. It is from Palestrina to plain song, and therefore includes pianoforte, pianoforte music, pianoforte playing and pianists, which tend to make this number valuable to general readers; for no instrument is so universally found or has so large a literature or varied styles of performance, or as great a number of executants.

Speaking of the various schools of pianoforte playing that