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THE WAR BETWEEN THE FIXED AND MOVABLE DOH

By CLEMENT ANTROBUS HARRIS

E THERREAL as music is, it has not escaped the perpetual war between the Objective and the Relative. For this has raged for centuries between the Fixed and Movable Doh as a means of teaching singing from notes. The earliest notation and nomenclature known, those of the Chinese and Hindoos, were based on absolute pitch. The Greeks employed both principles. So did the Christian church; and the system of neumes which it invented to represent relative pitch was the first musical notation consisting of independent signs, as distinct from letters, in the world's history.¹

Neumes were, however, so indefinite as to cause Isadore of Seville to declare that "unless sounds are retained in the memory, they perish, because they cannot be written." Then came the invaluable invention of the staff. But though the staff contains relative as well as absolute pitch, it does not express it.

Hence it is evidence of that consummate educative genius which earned for Guido of Arezzo the title "Inventor Musicæ" that he both developed the staff notation—adding two black lines to the red and yellow ones already existing—and invented a new system of relative notation.

Each line of the tune to a hymn written by Paulus Diaconus about 770 A.D. happened to begin one degree of the scale higher than the preceding line; or Guido purposely composed it so that it would. And Guido determined that the syllable which was sung to the first note of each line should be the permanent name for the degree of the scale which the note happened to be. These syllables were UT, RE, MI, FA, SOL, LA. The scale was, of course, that hexachordal one which at this time had been substituted—most probably by Guido himself—for the tetrachordal system borrowed from the Greeks.

Some writers say that Guido used his syllables in place of the Greek ones previously in use—(presumably Hypate, Parhypate, Lichnos, Mese)—but his letter, "*De Ignoto Cantu*"² to his friend Michael, gives the impression that the prevailing practice was that of singing by ear. With this he compares the splendid

¹I am told that the Japanese have a system of signs, but cannot give its date, as my informant, an official of the British Museum, is away on war work.

²*Gerbert Scriptores*, ii, 43.

results of his new plan. "Certain of them [his choir boys] have succeeded, easily, within three days, in singing melodies previously unknown to them; a result which formerly, by the other methods, could not have been brought about in many weeks." But he did more than this: he taught the Pope, John XIX., to sing correctly at sight in one lesson!

This interchange between rote-singing and note-singing forms an interesting example of the ebb and flow always so conspicuous in human evolution. For as late as the mid-eighteenth century choir-boys in English cathedrals sang the elaborate contrapuntal works of Tye, Tallis and Gibbons by ear. Leastways John Camidge, a pupil of Handel's, appointed organist of York Minster in 1756, was the first to teach the cathedral boys to sing from notes.

The movable-tonic or relative character of Guido's system was necessitated by the lack of a seventh note (*e. g.*, B in the hexachord of C). To obtain an additional higher note, "La" was called "Re" and the following note was sung as "Mi." Other changes, or "Mutations," as they were called, were made in a similar manner.

Perhaps the reader should be reminded that the familiar word "gamut" for a scale, especially that of G, is a shortened form of "*gamma-ut*," meaning the hexachord in which the G on the bottom line of the bass stave, called by Guido "gamma" (it is a note lower than the bottom note of the Greek system) was "Ut" or tonic. It is the equivalent of our modern "Key G," or "Doh is G".

Students of harmony are sometimes puzzled by the old mediæval warning against the false relation of the tritone:—

Mi contra Fa
Diabolus est in musica,

for in our scale the tritone lies between Fa and Si, or "Te," as it is now called. The explanation is that in a hexachord there was no "Si," and the objectionable interval had to be described as lying between the Fa of a scale and the "Mi" of the scale beginning on its fifth note, modulation to which was then, as now, the commonest 'mutation.' The exigencies of rhyme obviously account for putting the syllables in the wrong order!

All sound is an effect of vibrations of the air on the 'drum' of the ear—where there is no ear there is no sound; and all music the effect of a certain class of sounds on the mind. But in recent times the term "mental effects" has been especially applied to the individual character which distinguishes each degree of the scale from its neighbours: a character which, being due to six

intervals, in other words to the whole environment of a note in a familiar tonality, is stronger than that of any separate interval. Guido seems to have appreciated this fact and based his system on it, for writing to his friend Michael he says: "If, then, an experienced singer shall so know the opening of each of these sections [*i. e.*, lines of the hymn-tune] that he can, without hesitation, begin forthwith any one of them that he pleases, he will early be able to utter, with absolute correctness, each of these six notes, wherever he may see them" (*i. e.*, though the *interval* between each note and that which precedes it is different from what it was in the original tune).

Like all innovators, and revivers of forgotten truths, Guido met with keen opposition, especially, as was to be expected, in his own country. Johannes Cotto, or Cotton, a high authority of uncertain nationality but most probably English, writing just fifty years after Guido's death, says that the syllables *ut, re, mi, fa, sol, la*, were used by the English, French, and Germans, but that the Italians had others! (Presumably they retained names founded on those of the Greek tetrachord).

Relative pitch, it is important to remember, may be applied in either of two ways: namely, either in Guido's way, by the relationship of each note to the key-note; or by the distance of each note from that immediately preceding it. This latter system is called "Singing by Interval." It is imperfect, since intervals nominally the same, whole tones for instance, are not necessarily really so; and intervals nominally a degree different, for instance augmented 2nds and minor 3rds, vary only to an extent almost imperceptible, and on keyed instruments are identical!

Greek theorists were adepts at hair-splitting in regard to intervals, but Hellenic vocalists evidently sang by key-relationship. The inventor of singing by interval appears to have been a Swabian contemporary of Guido's, named Hermannus Contractus, who thus was a greater innovator than the old 'Inventor Musicæ' himself. For while Guido applied a new nomenclature to what was essentially an old system, Hermann the Lame applied old names—letters of the alphabet—to what was essentially a new system. Thus "e" stood for a unison, and "s" for a semitone, a dot showing ascent or descent. The Munich Library contains one or two 11th and 12th century Mss. in which Hermann's interval-notation is added over neume notation, but the system does not appear to have been adopted extensively till centuries after its invention. Its revival was probably due to the application in the early 17th century of the sol-fa syllables to notes of

PSALM VIII.

ORAI SON.

O Dieu seul Seigneur des cœurs, & qui fais que nous ne sommes perfectuez de nos aduersaires, sinon pource que nous n'auons esperance qu'en toy seul. eiten ton bras pour repousser ceux qui nous poursuient à tort, & rassemble ton Eglise dispersee par la tyrannie des trahisons, & nous maintien toujours en ta sainte protection, par ton fils Iesus Christ nostre sauueur. Amen.

P S E A U M E VIII. CL. MA.

ARGVM.
Avec grande admiration Dans le ciel
leue à la nouuel
leste puissance du
Createur de toutes
chose, & la grande
bonité dont il a dai
gné visiter enuers l'
homme, l'ayâ fait
sel qu'il est.

O Nostre Dieu & Seigneur

Domine, Domi
nus noster.

a mi a ble, Combien ton Nom est

1 Au souverain
châtre sur Gihon,
Pseume de Dauid.
2 O Eternel, no
stre Seigneur,
que ton nom est
magnifique par tou
re la terre, qui as
mis ta maiesté sus
les cieus.

grand & ad mi ra ble Par tout ce

3 De la bouche
des enfans & allui
as tu as fondé sa
force à cause de
tes aduersaires, &
fin de faire cesser
l'ennemi & l'en
nueux.

val ter re stre spa ci eux, Qui ta

4 Quand ie repar
de tes cieus qui est
l'ouurage de tes

puissance é le ue sur les cieus.
3 En tout se void ta grand' vertu parfaite
Iusqu'à la bouche aux enfans qu'o allaict
Et rends par là confus & abbatu
Tout ennemi qui nie ta vertu.

4 Mais quâd ie voy & cõtèple en courage
Tes cieus q sôt de tes doigts haut ouurage
Estoilles

4 Mais quâd ie voy & cõtèple en courage
Tes cieus q sôt de tes doigts haut ouurage
Estoilles

Psalm-tune containing first printed Sol-fa notation.
(Marot and Beza's Les CL Pseaumes, 1567.)

Photographed by Mackenzie, Crieff, Scotland.

fixed pitch, which rendered some other notation of relativity necessary. Despite the imperfections named, a knowledge of intervals is extremely useful in music of uncertain tonality.

Simple as Guido's system was in itself, it is to be remembered that the sol-fa syllables were only used orally. Not for over five hundred years were they written or printed, and then only alongside of staff notation notes, and in a book believed to be in this respect unique. This was a certain edition issued in 1567 of "Les CL Pseaumes mis en rime françoise par Clement Marot et Theodore Beza." The copy in Innerpeffray Library, Perthshire, Scotland, is the only copy known: other editions of the same year do not contain the sol-fa syllables.

The illustration facing this page is the exact size of the original ($2\frac{3}{4}$ inches by $4\frac{1}{2}$). "CL. MA." are the initials of Clement Marot. (Other psalms have "TH. BE.," indicating Theodore Beza). The music is written in the Tenor clef without bar-lines, the first example of which in single-voice parts occurs in a book published by Henry Lawes, 1653. The Time-signature indicates a half-note, or minim, beat; and the rhythm is quadruple, though an odd triple measure occurs at the end of the fourth stave (the mixture of duple or quadruple and triple measures was not uncommon at the period). The mark at the end of each stave is a 'direct' foreshowing the position of the first-note on the next stave. The short perpendicular stroke following, *e. g.*, the fourth note of the second stave, is equivalent to a double bar and indicates the end of a line of the poetry. The sol-fa marks are applied, of course, on the contemporary principles of 'Mutation.'

Stave 1: The first note is Re in the hexachord of C; the fourth Re in the hexachord of G.

Stave 3: Second note La in C; third note Fa in F.

Stave 4: First note Re in C; second note Re in G; the sixth and seventh notes are respectively Fa and Mi in F; the eighth Re in G. The 'V' before the fifth note indicates 'Ut,' since changed to 'Do' except in France.

Stave 5: The fourth note is La in hexachord of C.

The initials of syllables were not used alone as an independent notation till early in the nineteenth century. Guido invented a system in which each joint of the left-hand fingers stood for one of the twenty notes of his seven overlapping hexachords; the right hand being used as pointer. And an adaptation of this system is in use to-day. But in sol-fa-ing from notes the singer had to determine the constantly recurring mutations for himself by certain rules. A glance at the illustration will show how complex a business

this was. And one cannot be surprised to learn from a curious old poem written by Thomas Tusser, a chorister of S. Paul's Cathedral, London, about 1535, that choir-boys generally had a bad time of it¹, or that Mutation came to be known as "*Crux et tormentum puerorum.*" Nor was it only singers of tender years who groaned under its complications. As late as the 18th century the mistakes made by distinguished pupils goaded one of Italy's greatest teachers, Francesco Durante, into exclaiming that "if they would only sing the syllables in tune, they might name them after devils if they liked."

Humanity has often suffered for centuries for lack of some device, so simple when once known that one wonders how Adam managed to give it the go-by. Did not the Romans build costly aqueducts when, since water rises to its own level, a few yards of piping would have done equally well! And musicians suffered from "mutation" for 800 years through lack of a device—the "bridge-tone"—so obvious that in the 19th century Aimé Paris in France, a teacher named Auberlen in Germany, and John Curwen in England, invented it independently of each other!

Again, that the addition of a single note to the hexachord would lead to the octave, the pivot round which all music most naturally duplicates, and incalculably simplify "mutation," seems to us so obvious that one wonders why our ancestors were so long in discovering the fact. Especially as the Egyptians and Chinese were acquainted with the octave 3,000 years B.C. Yet it was not till about 1550 A.D. that suggestions for a seventh note began to be made. Conspicuous among its sponsors were Zarlino and Hubert Waelrant, the name eventually decided upon for the new comer being "Si." But great as were the advantages of the new scale-formula, it was long before its older rival fell out of the race. Hexachords lingered on till Mattheson pronounced their funeral oration in 1717. Thus the (European) Octave System will have to last nearly four hundred years longer before it can claim to have done duty for as long as did Guido's hexachords. And where Neo-Romanticism, the Impressionist School, and Futurists, will have led us by A.D. 2317 the writer would prefer to be excused from saying.

Early in the 17th century a development took place in Great Britain which, in view of English eminence at that time, especially in vocal music, is somewhat remarkable. Guido would certainly have called it retrogression! For while retaining four of his

¹Tusser contrasts the humane treatment he himself had received under good old John Redford, Organist of S. Paul's, with the brutal treatment then more common.

syllables, this method was nothing less than a return to the Greek tetrachordal system. In 1618 Thomas Campion, in his treatise on Counterpoint, advocated the disuse of Ut and Re; Charles Butler in his "Principles of Music," published in 1636, declared these two notes already obsolete; and Playford's "Introduction to the Skill of Music," 1655, confirms him.

The period which witnessed the introduction of the 'Si,' or Leading-note is that in which Sir Hubert Parry regards modern harmony as having been achieved. This therefore is a convenient place in which to point out that harmonists have a nomenclature, and two notations, all of which are purely relative: the terms Tonic, Supertonic, and so on, relate to the key; the Arabic numerals employed in "figured bass" (which antedates the year 1600) relate to the lowest note of each chord; and Roman numerals, of more recent introduction, to the root of each chord. Yet harmony pedagogues have been among the bitterest opponents of any purely relative notation for singers!

Allusion should also be made to a system which, though it did not appear at earliest till about 1480, and has long been obsolete, had a great vogue for nearly three hundred years. This was "Tablature," a highly pictorial notation, consisting of lines, letters, numerals, and other symbols; employed exclusively for instrumental music; varying greatly according to the instrument it applied to, and also in different countries and at different times. It belonged strictly to the category of "absolute pitch" systems, each sign representing a particular string, hole, or key, of an instrument. To avoid misunderstanding it should be explained that the word was occasionally employed as synonymous with 'notation,' irrespective of details, but its literal application was exclusively instrumental. And just as we now distinguish between the "Old" notation and "Sol-fa," so in the olden days music written on the staff was said to be "gamut-way," and that in tablature 'lyra-way'.

It will therefore be seen that European music in the days of Cavalieri and Peri was written in four chief ways:—

RELATIVE

Sol-fa: syllables; Vocal.

Figured-Bass: Symbols and numerals; Theoretic and Instrumental.

ABSOLUTE

Staff-notation: symbols; Vocal and Instrumental.

Tablature: symbols; Instrumental.

The development of the hexachord into a septachord, and the consequent advent of the octave system, should have been an unmixed good. But human perversity determined otherwise. When a seventh note from the original Ut, or tonic, could be obtained without recourse to the intricacies of Mutation, the practice began of applying the vocal syllables to notes of fixed instead of relative pitch, these being those of the key of C, or *Hexachordon naturæ*, as it was called; and also of using them in instrumental music. Alphabetic names, which had been used for two thousand years, fell into disuse, especially in France and Italy, and for the first time in European history vocal notation was based on the "Fixed Doh."

Some fifty years after the advent of "Si" the name "Ut" was changed to "Do," almost everywhere but in France, doubtless as being more singable. About 1750 syllables were invented for the representation of chromatic notes. A century later, in Britain, "Si" was changed to "Ti," to avoid use of the same initial letter, Sol to "Soh," and the spelling of other names Anglicised.

In 1889 an examiner in sight-singing tested 340 of the students of the Royal Academy of Music, London, and he found that of these, who, being embryo professionals, represented far more than the average capacity for music, only 50—one in seven—had anything but a remote idea of absolute pitch. Obviously, therefore, the vast mass of people can sing only by some form of relative pitch—the Movable Doh, or Intervals.

The completion of the full cycle of keys, involving seven sharps and flats, invests singing by interval with an extreme complexity to those not familiar with a key-board. In regard to the numerical name of an interval the staff notation is a model of clearness. But, as every interval is constantly found in two, and frequently three, dimensions, the numerical name is not only insufficient but often misleading. For, to give an example, a second may be greater than a third! And though the expression of these variants is accurate, it is clear only to those familiar with a bewildering maze of 'signature' and 'accidental' inflexions and counter-marks. If anyone doubts this let him tell some intelligent friend that the following "second"



is major in keys from no sharps to two; minor in three to four; major in five to seven; and similarly in regard to flats. That there

2. Cant. vel Ten.

XX.

Adriani Bianchieri.



Sti sunt triumphatores qui viventes in carne,

Sti sunt triumphatores qui viventes in carne,

ij isti sunt triúphatores qui viventes in carne plantaverunt, plan-

ij isti sunt triúphatores qui viventes in carne plantaverunt, plan-

taverunt ecclesiam sanguine suo, ij calicem Do-

taverunt ecclesiam sanguine suo, ij calicem Do-

mini calicē Do- mini bibe- runt, & amici De- i facti sunt

mini calicē Do- mini bibe- runt, & amici De- i facti sunt

& amici De- i facti sunt, & amici De- i facti sunt, & a-

& amici De- i facti sunt, & amici De- i facti sunt, & a-

42 32 3 2 1 7 1

mici De- i fa- cti sunt.

The earliest known numeral notation. (From the Siren Cœlestis, 1638, by G. Victorinus.)

are eleven "seconds" in an average voice and that the rule varies with each. That there are forty other intervals—making fifty-one altogether—in his voice. That there are two clefs in ordinary use—there were five—and all the intervals must be learnt separately on each. That an accidental sharp to the lower note of an interval lessens it; to the higher note increases it. That with a flat the reverse is the case. That a natural to the lower note in sharp signatures increases, to a higher note, lessens, an interval. That with a flat the reverse is the case. That sharps or flats applied to both notes do not alter the nature of the interval, but only its pitch. Then ask the friend to sing passages of varied intervals ascending and descending in different keys—or even to name the intervals!

"How," it may be asked, "this being so, have the Fixed-Dohites attained the high position they have often reached?" Simply because, though holding a copy in their hands, and reading the numerical interval from it, they learnt its nature by instinct and rote. "They are never safe," declared a great English conductor, Sir Joseph Barnby, "outside the key of C".

On the other hand, there are few passages, even in the most chromatic and complex music, which cannot be related to a keynote. Not only so, but it is remarkable how many, when so related, prove to be diatonic. Thus in the soprano part of the "Messiah" there are only three really chromatic notes!

No wonder, then, that during the two hundred years since Guido's movable syllables were misapplied to notes of fixed pitch, the history of notation has chiefly, and especially in Northern countries, been a record of attempts to revive or invent a vocal system based on key relationship.

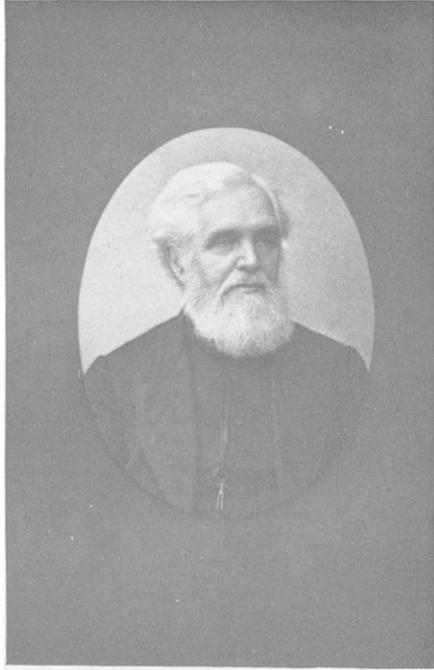
At first sight numerals seem to be pre-eminently suitable for the notation of relative pitch, and not unnaturally all the earlier attempts to revive a movable Doh system were based on them. The first appears to have been that contained in the English edition, published in 1638, of the *Siren Cælestis*, by G. Victorinus. The original edition, published at Munich in 1616, presumably did not contain the numerals, for the edition of 1622, of which a copy is in the British Museum, does not. A preface by the English editor, Wm. Braythwayt, leaves little doubt that they were invented by Victorinus expressly for the English edition. I can discover no particulars about Victorinus except that he was a composer, and published the original edition at his own expense. The facing illustration is taken from the British Museum copy just referred to.

France may claim the next effort, through Jean Jacques Souhaitty, a Franciscan monk at Paris who used numeral notation for popular instruction in singing, as explained in his three primers, the earliest of which was published in 1665. Neither Victorinus nor Souhaitty have received the credit which is their due. The former is mentioned by Eitner in his *Bibliographie*, and in Henry Davey's excellent *History of English Music*, but apparently by no one else; and Souhaitty is mentioned by very few writers. His countryman and namesake, Jean Jacques Rousseau, who, seventy-eight years later (1742) proposed to replace notes with numerals, has been awarded a greater share of the credit than belonged to him, especially as his suggestions came to nothing. Exactly two hundred years after Victorinus published his *Siren Cælestis* the scheme found another German advocate in Bernard C. L. Natorp, whose two courses of singing for elementary schools, published in 1816 and 1820, were founded on a numeral notation. They passed through several editions.

It was in France, however, that a numeral notation was to achieve its greatest success. In 1818 Pierre Galin, a teacher of mathematics at Bordeaux, published his "Meloplast," a large stave on which he pointed out notes, on tonic-relationship principles, to a class: it was what is now called a "Modulator." The written notation consisted of numerals, but the names sung were the old sol-fa syllables. An ardent disciple of Galin's, Aimé Paris, (1798-1866) added an admirable system of syllables representing time-divisions: this has since been incorporated in the English Sol-fa system. A complete exposition of the method was published in 1850 by Emile Chev , and it is now known as the Galin-Paris-Chev  system. Though in its earlier stages much opposition was encountered, the method has been very largely adopted in the land of its origin; Auber and Berlioz gave it their countenance; and it is allowed to be used in the Communal Schools. It has also been introduced into Great Britain, but met with little success for reasons which will shortly be obvious.

1 1 2	7. 12	3 3 4	3. 21	2 1 7	1. 0
3 3 5	5. 35	1 1 2	1. 53	5 3 5	3. 0
.

Fragment of 'God save the King,' in two parts,
in Galin—Paris—Chev  notation.



cordially yours
J. M. Curwen

Photographed from life by Messrs. Maull & Fox, Piccadilly, W.

The English Tonic-sol-fa system owes its modern form not to a Son of Jubal but to one whom I may call a Daughter of Miriam. It is the only great musical movement inaugurated by one of the gentler sex. About 1812 Sarah Ann Glover, daughter of a clergyman living at Norwich, England, tried to teach a lad to teach himself to sing church music by pasting the twelve letters O to Z on the twelve notes of an octave of the piano, and writing on paper the letter-names of a tune. O, P, Q, and the rest of it, looking barbarous, she wrote the sol-fa syllables on a Movable Doh basis under the letters. She very soon found that her pupil never looked at the letter-names, the syllables being sufficient. The result was her Norwich Sol-fa Ladder; her "Manual of the Norwich Sol-fa System" (1845) and her "Tetrachordal System" (1850). Like Guido, eight hundred years earlier, she taught children—those of Norwich Charity School and others—to sing from notes in two or three lessons; and if she did not teach the Pope to sing in one lesson, she taught a cleric at the other end of the ecclesiastical firmament, and with much more momentous results.

John Curwen, after fruitless attempts to sing by the fixed Doh method, became an ardent disciple of Miss Glover's, and ended by perfecting her system and carrying it to heights its authoress had never dreamed of. This all the world knows: but of the self-sacrifice by which a non-conformist minister on £160 a year launched a new notation on the world and founded a great publishing house; and of the courage needed to enable an amateur, possessing no special gifts of ear or voice, to do battle against an army of professional Goliaths entrenched in the high places of the musical world, only those who have read the Life of John Curwen can have any adequate idea. Suffice it to say that in the early days no publisher would look at John Curwen's manuscripts: there is now not a music-printing house in the Kingdom without its sol-fa type.¹

In 1880 the then Principal of the Royal Academy of Music, London (the late Sir G. A. Macfarren), who at one time supported the movement, endeavoured to oust the system from the national schools: it is now taught in the Royal Academy of Music itself! In America its first advocate appears to have been Mr. T. F. Seward, of New York, a pupil of Dr. Lowell Mason, who after mastering the method in England in 1877, returned to the States and began a vigorous campaign in spreading it.²

¹John Curwen's son, J. Spencer Curwen, who carried on his father's work, died while this article was being written—just a century after his father was born.

²Those interested in the history of 'short-cut' notations would do well to study the efforts of our early American Psalmists, especially Andrew Law, 1750-1821.—*Ed.*

It is worthy of note that the modern notation of relative pitch has been the work almost exclusively of laymen to musical science. Guido of Arezzo and Souhaitty were monks; Marot and Beza were both originally lawyers; G. Victorinus was a composer, but that the art was his livelihood is not clear; Rousseau, though the greatest composer among the pioneers, was primarily a philosopher; Natorp was a German pastor; Galin was a teacher of mathematics; Paris was a lawyer; and Chev e a doctor of medicine; Sarah Ann Glover was an honorary church worker; and John Curwen a Congregational minister.

Doubtless it is owing to the many nationalities and types of mind who have contributed to the notation of relative pitch that its most popular form, Tonic-sol-fa, has spread with such astonishing rapidity. Up to March 31st, 1916, 971,780 certificates had been issued by the Tonic-sol-fa College. Its simplicity appeals to children, many millions of whom are learning it in schools. Its philosophical basis and scientific accuracy have won warm encomiums from men of learning such as Dr. Pole, Sir Oliver Lodge, Lord Rayleigh, and Mr. A. J. Ellis. Nor is it Englishmen only who have warmly espoused the Sol-fa system: Professor Helmholtz of Berlin declared it to be "the natural way of learning music," and some twenty-five or thirty years ago the German St. Cecilia Society introduced it with success into the land of the musical giants; while M. Braun, Inspector of Normal Colleges in Belgium, expressed the opinion that "Tonic-sol-fa ought to be the admiration of Europe." In 1907, which was regarded as the Jubilee of the movement, Mr. J. S. Curwen said:—

Tonic Sol-fa has now spread to all parts of the world, and is accepted by all sorts and conditions of people. The Universities Mission in Central Africa print our notation excellently. In America several text-books have appeared. At Toronto and Montreal it is taught in all the schools. The Kaffirs in South Africa have taken to it greatly. It has been taught on the Nile, and instructions have been printed in Arabic. A Chinese modulator has been produced in several parts of the Empire. In Madagascar, out of 1,000 schools, eighty-five per cent. teach Tonic Sol-fa. In all our Australian Colonies it is known, and in most of them it is officially recognized in the schools. It is taught in Japan and Nova Scotia, and in the training ships of our own Royal Navy. The students of the Church Missionary College at Islington and of the Wesleyan Foreign Missionary College at Richmond have learnt it for years, and carried it to every part of the globe. The Rev. J. W. Handford is teaching it to the Sioux Indians in South Dakota. The Roman Catholics like the notation because it fits in so well with the Gregorian system; the Jewish Rabbis use it to help them in their inflected reading of the Scriptures. In short, its truth and simplicity have caused it to penetrate everywhere.

