Philadelphia Vireo (*Vireosylva philadelphia*) **in Massachusetts in Autumn.**— On Sept. 5, 1915, I shot a young male Philadelphia Vireo in Harvard, Mass. The specimen is now in my collection (No. 551).

I am indebted to Mr. Outram Bangs of the Museum of Comparative Zoölogy for verifying my identification.— JAMES L. PETERS, *Harvard, Mass.*

Additional Autumn Records for the Tennessee Warbler (*Vermivora peregrina*) **in Massachusetts.**— I have previously had occasion to record (Auk, Vol. XXXI, No. 1, p. 103), the occurrence of the Tennessee Warbler in Harvard, Mass., during the autumn migration. I now wish to add the following additional instances of its occurrence in this town since my last note was published.

Sept. 25, 1913, a young male shot (coll. J. L. P. No. 415).
Sept. 11, 1915, an adult male shot (coll. J. L. P. No. 565).
Sept. 23, 1915, an adult male shot (coll. J. L. P. No. 595).
Sept. 30, 1915, one seen.

The lack of records for 1914 is accounted for by the fact that I was out of the State throughout the autumn. I have no doubt that the species occurs sparingly with us every autumn.— JAMES L. PETERS, *Harvard, Mass.*

Orange-crowned Warbler (*Vermivora celata celata*) **in North Carolina.** — On Jan. 3, 1915, we discovered an Orange-crowned Warbler in some live oaks on Monkey Island, Currituck Sound. The bird was collected and proved to be a female. It is now in the collection of the American Museum of Natural History, catalogue No. 123,791.

Mr. T. Gilbert Pearson informs us that this is the third record for the State. The species is rare in winter as far north as Charleston, S. C.— J. T. NICHOLS AND LUDLOW GRISCOM, *New York City.*

Blue-gray Gnatcatcher at Groton, Mass.— On Nov. 19, 1915, a female or immature Blue-gray Gnatcatcher (*Polioptila c. cærulea*) was found dead on Hollis St., in Groton, Mass., by Master Robert F. Cressey, seven years of age, a member of the local bird club. The specimen is now being mounted for the collection of the Museum Society at Groton School.— WILLIAM P. WHARTON, *Groton, Mass.*

Notation of Bird Songs and Notes.— I think the importance of this difficult subject justifies patient and kindly effort long continued in suggesting methods and improvements until we approach perfection as nearly as practicable.

The common five-line music staff is good for pitch and rhythm; but it seems to me unnecessary to indicate the exact pitch of bird notes since they vary to a great extent. Besides, the notes and songs of a number of individuals of a given species differ so much that a music-staff notation of one or two birds of most species would present but a small portion of the re-

pertoire of the whole species. We might give, for instance, staff representations of twenty, or even fifty in some cases, of different Song Sparrows, and yet these would match but few of the next twenty or fifty. Most songbirds, too, have different songs and notes in autumn, mostly altered fragments of their regular spring songs. And yet again, birds of the same species vary in different parts of the country. For examples: The Ovenbird in New York says *teacher, teacher, teacher*, while in the Potomac region he never says anything like it, but instead, *tsit, tsit, tsit*, loud and sharp. The Towhee in the vicinity of Washington, D. C., sings — tr/l-l-l-l-l, the higher part with a charming metallic trill, while in the middle west his song is — tr/te-te-te-te-te, neither metallic nor trilled. The eastern Meadowlark in western Illinois in spring scarcely ever sings his characteristic tin-whistle song, but generally, while perched upon a fence-post, utters his ground buzzing, castanet rattle with up-and-down variations, prolonged to the full length of a Song Sparrow's performance in May.

Practically I often identify a bird more by the quality of style, or both, of its utterance than by the number and succession of its notes; and these, the quality and style, can only with difficulty be denoted on the five-line staff. These characteristics are generally described at length in the accompanying text. Perhaps this is the best that can be done. Of course, a system of symbols can easily be devised to be written under each note in the staff, but they would be so numerous that the learner would have to practice upon them a long time in order to be able to read them rapidly.

In my own field practice I use the system already illustrated above, with about twenty symbols underneath to indicate *timbre*, tin-whistle or fife tone, chip, chirp, chatter, trill, warble, squeal, squall, aspirated or wheezy character, etc.

The greatest difficulty imitators encounter in representing upon paper the songs and notes of birds is the fact that surprisingly few persons — only one in a hundred or a thousand, perhaps — could understand fully even the most perfect system of notation that could be devised. Phoneticians, even those of the highest order, such as are employed in the compilation of our standard dictionaries and schoolbooks, often fail to understand one another clearly; and but few people, one in a hundred or more, perhaps, are musicians far enough advanced to be able to perceive clearly what would be meant by some of the characters that would have to be employed, even when explained at length.

An elocutionist and phonetician in Chicago once showed me a very elaborate chart which he had compiled of all the phonic elements in the English language, that he was about to publish as " the greatest thing out." My glance at it was so short that I read but one item, and that was, that long *a* as in *fate* was diphthongal. I asked him whether *a* was diphthongal or a compound in the word *chaos*. That threw him into a spasm of cogitation, from which he had not recovered when I last heard from him! Some people imagine they pronounce the *r* in *harder* when in fact they say *hodda*. In listening to some Englishmen we vaguely think they pronounce the

words *more, door, you, your, yours,* etc., about right when in fact they say *maw, daw, yaw, yaw, yaws,* etc.

This most discouraging fact prevents us all from making any attempt at the compilation of a text-book of bird songs for popular use; and there are not phoneticians, musicians and elocutionists enough among bird students to justify the publication of a work of that kind.

Therefore, so far as I can see now, the best way for all bird students to learn bird songs, besides identifying the birds themselves, is to visit the wilds in company with experts. This, of course, "knocks out" the idea of notation, except so far as one may devise a scheme for his own private use.— EWING SUMMERS, *Washington, D. C.*

The Type Locality of *Brachyramphus craverii*.— The Island of Natividad, off the west coast of Lower California, has been considered as the type locality of *Brachyramphus craverii*. The species was originally described by Salvadori as coming from this island, and in his original description he refers to the account that Craveri has left of his visit to the Island in 1865. He speaks of it as a low island where were groups of Cormorants looking in the distance like platoons of soldiers. He says that the soil of this island was sandy, and that all of the island not occupied by the Cormorants was excavated by the Murrelets for their nests.

Anthony visited this island of Natividad in 1900, and found the Cormorants there, as described by Craveri, and found the ground honeycombed, but these burrows all belonged to the Black-vented Shearwater (*Puffinus opisthomelas*), but not a single Murrelet of any species was found on the Island, nor has any one ever found *Brachyramphus craverii* anywhere along the western coast of Lower California.

Craveri gives the latitude as 27° 50′ 12″ N., which is not at all the latitude of Natividad Island, but is exactly the latitude of Isla Raza in the Gulf of California, and it seems probable that this latter island is really the place from which the type specimen of *Brachyramphus craverii* was obtained.

Craveri was seeking for guano, and Isla Raza is a guano island, while Natividad Island does not furnish any of this product. Salvadori speaks particularly of Craveri having found the Murrelet nesting under the rocks, which is exactly what *Brachyramphus craverii* does at the present time on Isla Raza. Salvadori speaks twice of the type specimen of his bird as having come from the Gulf of California.

From the above facts it seems probably that there has been a mistake in the type locality of *Brachyramphus craverii*. It is probable that Craveri visited both Natividad Island and Isla Raza, and that Salvadori has made a mistake as to which of these islands was the one on which Craveri obtained the type of his Murrelet, and that Isla Raza is the real type locality of *Brachyramphus craverii*.— WELLS W. COOKE, *Biological Survey, Washington, D. C.*