

Music in the Home

Musical Musings.
The love of music, like charity, should begin at home.
Musical parenage is the greatest asset in a child's musical education. Trying to raise musical children in unmusical homes is like attempting to grow sunflowers in the shade.
Isn't it strange that parents who are very much concerned about the cut of their children's clothes and the style of their shoes may yet be absolutely indifferent as to the kind of songs they sing and music they hear?
The reason so much piano playing is heartless is that people possess fewer hearts than fingers.
Considering the fact that most children are musical, what a sad commentary on parents and music teachers it is that most adults are not!
Without trying to be in the least academic I have striven from my childhood to grasp the spirit of the wisest and best of all ages.—Beethoven.
"All my life I have given the greatest honor to Mozart, and will continue to do so until my last breath.—Beethoven.
Demand for Musical Instruments.
One of the results of this war apart from the aims that the belligerents are now fighting to attain will be the increased spread and appreciation of music. Not only are the soldiers finding solace and strength in song on the battlefield, but those members of the family that have been left at home are turning to music in every form in an effort to brighten the days that are rife with news of war and death. Especially is this found true in the sale and output of player-pianos

and phonographs, both instruments which can give pleasure and enjoyment to those least acquainted with the art and technique of music. So great is the demand for these both in England and France that the output is now too little to meet it.
The changed economic and industrial situation in the warring countries, together with the innate desire of the individual to sing, is, in a large measure, the cause of the awakened interest in music. Where before there was only one member of the family contributing toward the family budget, there are now three and four. The going of the men to the front has left the industries to the care of the women, and it is now not the exception, but the rule, to find the mothers, sisters and children of the nation taking some part in the work of keeping the cogs of the industries in running order. This has naturally led to an appreciable increase in the weekly earnings of a household.
From time immemorial it has been the nature of the human being to let the world know of his rise from a lower strata to a higher one in the middle classes of society. To the lower and middle classes this, in the large majority of cases, has been best expressed by the possession of a piano as well as by the talking machine. As a result of this, much of the surplus earnings of England and France have been invested in these.
Apart from the purely psychological reason of human vanities, there is the deeper one, however, of the people really seeking some outlet for their pent-up emotions and finding it in the spell of music.
What this means can best be ex-

pressed by the story of the Tommy coming home on a furlough, and who, fearful with the true British spirit of undemonstrativeness of being met with tears and sobs, came unheralded and unexpectedly upon his family and found them to his great delight listening to the tunes grown dear to him on the battlefield and gaining courage thereby.
Tuner, Music Student's Friend.
A piano gets out of tune for the same reason that the clothes line gets slack after it has been used a few times. Let it be understood that the strings in a piano, though made of high grade steel, are subject to a tremendous tension which is constant. It has been estimated that the pull on the iron plate of a grand is not less than 40,000 pounds. Although the art of piano building has advanced so wonderfully that most instruments "stand in tune" for almost incredible periods, one must remember that the influence of heat and cold on the metal cannot be guarded against. Therefore it is advisable to have the piano tuned at regular and frequent intervals.
There is another reason. The chief beauty of the piano tone depends upon the "partials" of the vibrations. Not these begin to fail us when the instrument is not in good order. It is the "partials" which give a strong tone so much more hearty and charming than a pipe-tone. Students of physics have learned that a string when struck has a variety of vibrations. Not only does it vibrate throughout its whole length, but at the same time the separate halves of that same string are vibrating twice as fast, thus making a tone an octave higher. We cannot discern that tone, but if we press the right pedal of the piano so that the dampers are lifted from all the strings, the partial vibration of half the string will start sympathetic vibrations in the string an octave higher.
Take Middle C for example. Strike it firmly and immediately afterwards depress (without sound) the key an octave higher. You will hear the tone very clearly. Not only does the main string vibrate in halves, but in thirds, quarters, fifths, sixths, sevenths and eighths. The "partial" tones contained in Middle C as it is struck are the octave, the G above that, the next higher C, then E, G, B, and C. Test each one as in the case of the octave just described and the effect of sympathetic vibration can be discerned. When the right pedal is depressed in the playing of a chord all these partials are sounding, although the fundamental tone is the one ringing in your ears.
It follows, therefore, from these facts that an instrument out of tune is killing all this special beauty of tone color and accuracy in your ear to false and improper sounds. The tuner is the friend of the music student and he ought to be called with sufficient frequency to preserve the overtones in all their beauty.

Music—Man's Greatest Pleasure.
To hear some musical people in discussion and read some of the articles in the press one would think that foreign nations were the custodians of all that was musical and that as Britons our own development was just beginning or just began since the outbreak of war.
Quite true we have a long road to go before music is made a part of the life of the people of every class to the extent that it should be. But it is too often forgotten that our own Welsh people have probably the oldest existing form of musical festival to their credit. The Troubadours of France go back to the eleventh century, and the Minnesingers of Germany to the twelfth century, yet the Welsh Eisteddfod was held in the seventh century. The meaning of the word is given as the "sitting of wise men." The bards who took part were the very most proficient. It is also said that the notice of the holding of the Eisteddfod, to be legal, had to be given in advance a year and a day.
The close hold that music has had on the people of Britain has been intensified as time went on. This spread to Canada, and in late years has made such pronounced progress that there are those who hope for the approaching day when as a people we shall agree with Ruskin that "music is the nearest to hand, the most orderly, the most delicate and the most perfect of bodily pleasures; and also the only one which is equally helpful to all the ages of man"—helpful from the nurse's song to her infant, to the music unheard of others, which often, if not most frequently, haunts the deathbed of pure and innocent spirits—or in other words man's greatest pleasure from the cradle to the grave.
How to Enjoy Music.
The New York Evening Mail has been telling its readers how to enjoy listening to music, or by the same principles how to get enjoyment out of the music one makes himself. With the return of the concert season and the long winter nights ahead, this writer makes a timely impression: "Listen to the rise and fall of the music—the sky line as it were—as you might listen to an orator speaking in a foreign tongue. You will sense the introduction or presentation of the subject; its elaboration, like variations of a statement presented in different words; the occasional rise to a climax; and the holding of the listener's attention with a contrasting quiet level."
"Forceful repetition will help drive the argument home, with an imaginary pounding on the desk to increase impressiveness, not forgetting the dramatic pauses to let the thought sink in. Then finally you will have the coda, the peroration, that builds to a huge close full of the oratorical impression of finality; or that drops

to an ultimate whisper that leaves one wondering where the music ends and one's soul begins.
"Listen for the rhythm. Music at its very source is based on the rhythmic or periodic principle. It has pulse and is one manifestation of the great rhythmic scheme of things which controls all from the solar system down to man's heart-beat. Or try to catch the spirit of the music, whether grave or gay, dreamy or martial, sweet and vague or purposefully definite, noble or trifling. Amuse yourself letting the music suggest colors as it fleetingly passes as subtly as the rainbow comes and goes. Or let pictures float through your mind in keeping with what you hear.
"Music is effectively descriptive in pieces that represent nature's phenomena, such as the rush of water, the play of wind and wave, shimmering sunlight, storms of the charm of midsummer quietude. I cannot too much emphasize the value of constant repetition of the same piece to familiarize the listener with its character, its meaning and its form. For this reason the talker machine and player piano are wonderful helps.
"Play a minuet. Recurrences of repetitions will come in groups of eight or sixteen short bars. Then will come a contrasting or answering section. After a while the mood will change for the middle section or trio which is also constructed of two phrases. Presently you will discern an entire repetition or recapitulation of all the first short part and its following contrasting section. Sometimes the piece ends quite simply, like the first part, sometimes a little coda or closing part is tacked on much as a woman gives a bowknot a little finishing pat after trying.
When Dress Interferes With Music.
He would be a brave man, a very brave man, who would openly assert that buttons—those decorative buttons of all colors, and all sizes and all shapes that women love to think and dream about when planning their new suits—are open to criticism. And yet those same little adornments sometimes cause trouble. A woman violinist in a western town once owned a valuable old fiddle, and she loved to play it. The tones of no other violin contained as much real personally satisfying music for her as her own instrument.
But one evening the violin made a queer rattling noise when she played. Evidently something radically wrong had happened to it, and the owner failed to discover any cause, so she despatched the violin by express to a repairer several hundred miles away. The repairer could find nothing wrong, and after reassuring himself that the fiddle was quite in order, sent it back with a letter asking if it were possible that the rattling might be caused by the violin touching some ornament on the lady's dress when she played. This proved to be the solution. A row of sweet little metal buttons on her dress were in such a position as to touch the violin lightly when she played.
If as a Japanese proverb says, "Mu-

sic has the power of making heaven descend to earth," even the dainty buttons of a woman's costume must not be allowed to interfere.
A PURCHASING BOARD
Committee on War Supplies to Act For Departments.
Ottawa, Oct. 25.—Sir Edward Kemp who has been appointed Minister of the Overseas military forces, will on his departure for his new post in England relinquish his place on the War Purchasing Commission. A new chairman will be named to succeed him, and in view of the enlargement of the scope of the commission's duties to make purchases upon requisitions from other departments, it is understood two additional members will be appointed making the number of commissioners five.
Twenty Years Ago.
The Pike County (Ill.) Republican is responsible for this scintillating tabulation of things that were only "twenty years ago":
Ladies wore bustles.
Operations were rare.
Nobody swatted the fly.
Nobody had seen a silo.
Nobody had appendicitis.
Nobody wore white shoes.
Nobody sprayed orchards.
Cream was 5 cents a pint.
Young men had "livery bills."
Cantaloupes were muskmelons.
You never heard of a "tin lizzie."
Milk shake was a favorite drink.
Nobody cared for the price of gasoline.
Farmers came to town for their mail.
The hired girl drew one-fifty a week.
The butcher "threw in" a chunk of liver.
Folks said pneumatic tires were a joke.
There were no sane Fourth, no electric meters.
Straystacks were burned instead of baled.
Jules Verne was the only convert to the submarine.
You stuck tubes in your ears to hear a phonograph, and it cost a dime.
This, mind you, was only so far back as 1897. Does the world move?



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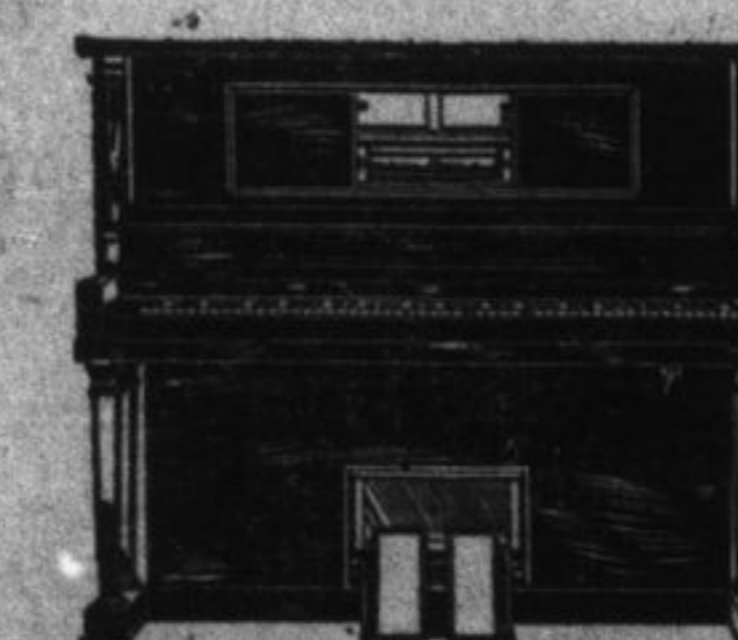
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6. This Artists' Choice piano is equipped with bushed tuning pins, brass flange and best grade of Australian wool hammer heads and ivory keys. The Williams Piano is built on quality.

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