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SECOND SECTION



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Music in the Home

The Violoncello.

The violoncello, called more often cello, is derived from the Contra Bass Viol, the Violone with the afficello, and occupies the place in music held by the Violdo Gamba.

This instrument was developed from the Gamba in the latter half of the 16th century by the makers of the violin—Amati Gaspar di Salo, Magini, and Stradivarius while for some time it was known in chamber music as the Bass. In our orchestral music of to-day the heading "bass" holds good for cello and contra bass, the parts for both being printed together.

The cello belongs to the same family as the violin, is similar in construction, showing only minor variations. It has four gut strings, the two lower ones are generally covered with silver wire which are tuned in the bass clef A.D.E.A., it being one octave lower than the violin, while its compass extends, in orchestral writing, from low A in the bass to C in the tenor, while notes up to A all in the treble clef are frequently met with.

From the time of Beethoven and Mozart to the present day in using the violin clef, composers have written an octave higher than the sound intended.

The cello is held between the legs, its height so arranged so that the bow shall not touch the knees in playing; of late years a peg has been introduced at the bottom which raises it to the required height from the floor, and obviates the necessity of holding it by the knees.

Owing to its size it is impossible to

reach without the breadth of the hand, the interval of fourths, as in the violin, a minor third is easy, and with a little striving a major; in a minor



delicate and effective accompaniment in Beethoven's Pastoral Symphony. One of the most dignified specimens to be found anywhere is that fine opening in the overture to William Tell, in which Rossini has made good use of the wonderful resources of the instrument with marvellous effect, for with the first cellos has pressed into the piece, the effect of the tone color resembles nothing so much as a choice of well-balanced, well-trained voices.

The wide compass of the cello and the ease with which music of any description can be played upon it, make it of the first importance in the orchestra. In melody, or bass accompaniment in cantabile, chords, arpeggio, staccato, pizzicato, and in other ways it is used with the greatest effect. Specially in accompaniment does it add a roundness, a warmth of tones, that no other instrument we possess can give; while until a few years ago the Recit. secco in Italian Opera was always accompanied by one cello and a bass, the cello sounding two, three, or four-note chords.

It is most admirably suited for solo work, for in its capacity in rendering a melody lies its chief beauty. In its declamation, sing-tone, ability to glide from one note to another, it is unequalled as a substitute for the human voice.

Hindustani Amir-Veghito, emfwp emf orchestra work these qualities have obtained the recognition of such masters as Mozart, notably in his Don Juan "Batte Batte," or Mendelssohn in his "Be thou faithful unto death," and "It is enough" in the Elijah. In this last case and in the act in Oct. 4 of the Huguenots, the cello is made to imitate the human voice.

Among the great composers who have written important solos for this instrument may be mentioned Meyerbeer, Weber, Schumann, Liszt, and Verdi.

The repertoire of cello music is most extensive, while one of the best instruction books is that of Kummer, which with the studies of Dolzanor, S. Lee, G. Goldermann, and Gritz-macher are held in the highest esteem and may be recommended to the student.

Minor Scales.

Teachers—Seek to keep the parents of your pupils interested in good music.

The greatly increased interest in summer music is making the musical season an all-the-year-round proposition.

Marches, properly so-called are believed by some authorities to have originated in the thirty Years War from 1618 to 1648.

It is possible to trace the influence of the Crusades in the adoption of certain types of band instruments, notably the kettle-drums.

Don't continually keep your foot on the soft pedal during piano practice. By so doing you form a false estimate of the force necessary to produce a certain volume of tone.

A combination of dust and rosin may make a violin look like an old specimen in time but the combination cannot be called a tone producer. A coating of rosin and dirt is a great hindrance to vibration.

Processions of school children marching to their own singing of patriotic songs is an attractive feature that has been used to good advantage in a number of cities. In some cases the children were dressed and grouped to represent a huge red cross.

An Irishman who was recommended to cleanse his fiddle by the use of a mixture of whiskey and water, which some people say is the best thing to use, was wont to apply the cleansing solution second hand. He breathed on the violin.

The true function of a military band is now recognized not merely to supply rhythmic music for the marches and parades of troops, but to build up and give expression to the patriotic sentiments of soldiers and civilians alike in times of peace as well as war.

In the course of his address at a musical concert the chairman said: "Don't deny your children music lessons because you think they are not talented. That is wrong. Every child is born with a feeling and some talent for music. Though he may never be able to perform brilliantly, he should not be shut off from the understanding of music and the satisfaction of producing it for himself."

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third there is a finger for each semitone, but in a major third a whole tone has to be taken between the first and second fingers.

The cellist has a compass of three octaves at his command, so excellent results have been obtained by composers writing harmony in two, three, or more parts to be divided among the different cellos. In Mendelssohn's St. Paul, a noteworthy example is to be found in this respect, whilst a most

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WAR PUZZLES



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It Saves Doctors' Bills!

This is the Rev. A. D. McLeod's opinion of Zam-Buk. This clergyman who lives at Harcourt, N.B., writing to the proprietors, remarks upon the unusual popularity which Zam-Buk enjoys in the homes of the people of his parish. He says: "I know of nothing that can compare with it. Having charge of an extensive mission, over which I travel constantly, I meet with many sick and afflicted people, and I have been amazed at the good which Zam-Buk is doing daily. I have learned, as an absolute fact, that for bad ulcers, old wounds, eczema and skin diseases of all kinds the healing powers of Zam-Buk are simply marvellous. For the painful ailment, piles, also, it is excellent. Many a doctor's bill is saved by the use of Zam-Buk." For cuts, burns and scalds Zam-Buk is equally good. Nothing ends pain and heals so quickly. 50c. box, 3 for \$1.25. All dealers or Zam-Buk Co., Toronto. Send 1c. stamp for free trial box.

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