

MUSIC KEPT A MAN AWAY

COULD NOT STAND THE PLAYING OF THE TE DEUM.

Beauty Is Only Skin Deep, Even In Music—Get the Spirit of the Te Deum.

People are not always as ingenious in other directions as they are in finding an excuse to absent themselves from church. One man of the writer's acquaintance finds that about twice or three times a year he cannot bear to go to the morning service of a certain Presbyterian church because the choir there is to sing, "We Praise Thee, O God, Thykes Te Deum. This man says he cannot stand the Te Deum. It is too monotonous, too long, too insipid, and it either puts him to sleep or it gets on his nerves so badly he wishes it did put him to sleep.

Perhaps he is partial to what the old Scotch settlers once called "new bit tinkin'" themes of the "Methuens." Perhaps he is, though he never expressed himself on that; but he did put himself on record about an emphatically as the King's English permitted, his opinion of the Te Deum.

The poor misguided man! He thinks because he has heard the Te Deum twice and didn't like it that it is a worthless piece of music. And so when it is planned to use this selection, a friend in the choir tips it off to him and his seat is vacant the next Sabbath morning. He judges by one hearing. He forgets to remind himself that beauty is only skin deep, even in music.

If this party has an ear for good music and a genuine musical appreciation all he needs is to be tied in his pew every other Sunday morning for about four months and have the choir sing the Te Deum right at him—so long as they sing it well. The union parts which look so easy to sing are in reality not so easy. But they are rich passages. The relative "Father of an infinite majesty," etc., followed by the contrasting harmony in a most finished part. The male union choruses "We therefore pray Thee, help Thy servants" and "Vouchsafe, O Lord, to keep us, to keep us this day without sin," well sung by a goodly array of men, are indeed telling parts.

Get the spirit of the Te Deum, listen sympathetically, hear it often enough, and you will get to the attitude of not merely tolerating it but of actually looking forward to it periodically.



Music Entertains

Can you imagine anything more dull than a party without music?

Music fills the breach always. It doesn't matter much whether it's the piano, the Player Piano, the Phonograph, the violin or any other instrument, so long as there is Music and plenty of it.

These are the days of "welcome home" parties—the days when the victorious soldiers are returning to every community in Canada. Welcome the boys with the music. Meet them at the station with the band. Put their favorite records on the phonograph. From out of every domestic portal in the land let the strains of welcoming music swell the breast of every soldier with happiness and joy.

Canada's Music Week is now on. Everybody is thinking about music. Everybody is planning to have more music and better music. And your children—they may absorb a love of music as they absorb air and sunlight. Good music in the home unites the family in a common interest and makes the home more attractive. Be sure there is MUSIC in your home this Eastertide and every following day in the year. Buy a musical instrument TO-NIGHT!

T. F. HARRISON CO., LTD. Victrolas and Victor Records

APRIL 21 TO 28 CANADA'S MUSIC WEEK

IT IS A GREAT HELP.

Singers Should Be Able to Play the Piano Too.

"Have you started to take piano lessons yet?" a woman was overheard to ask her little niece the other day. "No," broke in the little girl's mother, "Dorothy is going to study singing later on when she gets a older, so we won't bother with piano lessons."

The fact that such a conversation as this is by no means rare is good reason for taking time to correct a false impression. To not "bother" with piano lessons because of the intention to study singing later is a short-sighted policy. A child who, from says 7 or 8 years on, has studied piano or violin has a better equipment by far for launching out into vocal lessons than a child who has not.

A grand opera singer in advising on this very point, said recently: "A girl who desires to be a fine singer must not start her vocal lessons too young. She should not even be singing much at sixteen or seventeen years of age, but should wait until she is about eighteen. But those early years should be well used learning much piano, for a singer should be able to play the piano too."

The statement that "singers should be able to play the piano too" is practically lost if the reader reads into it that the advice is intended for professional soloists. The chief intention is to commend the statement to the ordinary choir member, the person who sings for her own and her immediate friends' pleasure, the person whose only ambition for public appearances is in the drawing room or local concerts by amateurs.

School Music Supervisors Discuss Popular Music.

Democratic questions sometimes intrude in high places. At a recent conference of school music supervisors there arose into their discussions expressions of opinion on the introduction of ragtime music into the singing in the schools. Some went so far as to recommend an extensive use of the popular music of the day, while others stoutly fought for its total exclusion. "Let ragtime alone and don't get clear down into the mire," said one speaker. "Men, are singing these songs in camp and they are being sung in our homes," said another in defense of the popular music, "and I think the better type of popular songs that we have at the front and in the homes should be used in the schools."

Finally the discussion boiled down to finding out a standard by which popular music might be judged. "No one wants ragtime music," concluded one of the supervisors, "the only objections taken are to a low standard of judging popular music. We can use the best of it without having a general use of ragtime in the schools."

IT WAS FINE PERFORMANCE

ROTARY CLUB HEARS SCHOOL ORCHESTRA AT LUNCHEON.

So Many U.S. Schools Want Orchestras That Enough Teachers Cannot be Found.

"If any of you have not started instrumental music in the schools of your city, don't fail to give it consideration, because it is a great thing," said Dr. Hollis Dunn of Cornell University, with emphasis when recently addressing a Canadian audience. "Those men and women in our country, who are looking for things to help the boy, may be assured that there is nothing you can do for the boy that will help him more than to interest him in this," continued this educationalist. "I find that if a boy is inclined to be wild, you get him interested in a violin, clarinet, trombone, cello or drum, and he will go to rehearsals religiously."

Explaining how the instrumental music in the schools worked out in his own city, Dr. Dunn said: "For only three years the instrumental side of music in the schools has been in operation, and to me the results achieved have been very wonderful, and I attribute them to the power the children have to read their music, and their feeling for tone and rhythm, so that the violin teacher does not have to stop to teach them to read it, as they can read and sing what they are going to play before they start the violin."

"For three years there has been a school orchestra for the first eight grades, and several violin classes in each school. In the high school which has now begun to be fed by these grades, there is an orchestra of fifty pieces and a band of thirty-five pieces. Now, this orchestra of 50 pieces has simply surrounded the musicians of the town, and especially those of us who know what it means, and their feet are simply taken off their feet."

"I recently attended a Rotary Club luncheon in the high school, which the men thought was the greatest luncheon they ever had. It was prepared by the domestic science girls—they said it would spoil them for all the hotel luncheons after that—and the music was furnished by the band and orchestra. They started out with the overture from the Bohemian Girl, and they rendered it in such a way as brought tears to the eyes of those men, who were taken off their feet with the way those fifty little boys and girls performed that night. The tone and style they had was marvelous."

"It is a wonderful movement this instrumental music in the schools, so great that we cannot find teachers fast enough now in the United States to supply the demand in the cities that want to put it in."

More Alert and More Responsive.

"In one particular school of which I have recently heard, the teachers of other subjects are always anxious to have the children immediately after their music class as they invariably find that they are more alert, responsive, and alive. This is a peculiarly telling endorsement of the value of music study in the schools found in an explanatory note in one of the chapters of Stewart MacPherson's little book, "The Musical Education of the Child."

The conclusion that Mr. MacPherson has reached in this connection may perhaps be briefly summarized in this paragraph: "I would in all earnestness ask those responsible for the curriculum in our schools to seriously consider, if they have not already done so, a readjustment of musical activities such as will afford every child the opportunity of gaining those foundational musical experiences which are his undoubted birthright."

"I do so with all the greater confidence since it is an acknowledged fact that, when properly carried out, classwork in music having for its object the training of the ear, and the development of the child's appreciative powers has most certainly the effect of stimulating the mental faculties of those who take part in it and, as a result, of improving the standard of work in other departments."

This aspect of the value of music in the schools is only a confirmation of the judgment of scores of others who have put music to the test. They find that after a period of music such as singing, or listening to the rendering of good music by other means, the arithmetic, history or geography lesson that follows is received in a much more intelligent and enthusiastic way.

Music Stimulates Thought. The effect of music upon the physical, mental and spiritual life, is probably the most commonly recognized result of music study, and it is doubtless because of the influence of art as a refining agency, is so palpable that educational theorists have always included music in the ideal course of study. The effect of music is subtle but unmistakable, and its powers to stimulate high, exalted thoughts, its influence in encouraging a rich emotional life, together with its tendency to cause the individual to become responsive to other varieties of emotional appeal, would alone give it a large place in a scheme of education whose ideal is to bring about the greatest amount of usefulness, contentment and high morality on the part of the greatest possible number of people.

Use Music to Draw Out Child's Originality.

School teachers are realizing today more than ever the various ways in which music may be used to lighten dull pupils. Mr. Stewart MacPherson professor in the Royal Academy of Music in London, and an author of repute has said: "Let me urge those who teach, or intend to teach, to take full advantage of the child's native desire to do something off his own bat; I can assure them that they will be surprised at the results."

This point is well taken. It is further emphasized in a brief quotation from Mr. MacPherson's book "The Musical Education of the Child" in which he quotes from an address on "Music in School Life" by the head-mistress of one of London's leading schools, who said: "Of

all the various types of pupils that pass through our hands, no one is so dreaded by a keen teacher as the dull, unresponsive boys and girls who never brighten into interest, who never produce an independent idea, and sometimes we know not by what means to strike that spark.

"Might not music furnish that means? A dull class in my own school was asked the other day to write a melody to 'Hush-a-bye baby.' No hints of any kind were given, but every child was pledged to make an attempt. All brought their melody and all had chosen to 3 time, the reason being that you could rock better to it. One child brought a charming melody written in a minor mode, and when she was asked why she chose the minor rather than the major said, 'oh, because it is so sad and dreamy—the major is so bright and jolly and would wake the baby up.' These may be small things in themselves, but I think they show that music taught in this way does stimulate the imagination and originality."

The apt and practical illustration furnished by this headmistress of London school is too important to be tabled. It ought to stimulate similar attempts.

Little Lids.

The tone of a piano depends largely upon the fineness and regularity with which it is tuned.

It is on record by St. Augustine's own confession that he was converted to Christianity solely by the divine power of music.

Considering the fact that nine out of ten children are musical what a sad commentary on one's stewardship it is that so few adults are musical. Napoleon is said to have declared after his failure in Russia that his defeat was due to the Russian winter and the Russian Army music. The musical army knows no defeat.

School orchestras are a coming thing. Children of special talent or inclination for any particular instrument must be encouraged in the public if material is to be furnished for high school orchestras.

The music of the early church services was of a purely vocal character; but it is recorded that in the year 130 A.D. the rite was used in chanting the Lord's Supper. The felt in the piano hammers provides a favorite home for moths which may do much damage unobserved. A housewife suggests that a small piece of camphor kept in the piano and renewed occasionally will prevent moths from harming it.

"When a critic in my country has to write about the music of a new composer, states a Russian musician who has come to America, 'he considers it a somewhat serious matter. He makes it his business to learn all the things about that music in the first place. Then he calls upon the composer, asks him to describe the pieces and play them for him. He will hear them three or four times; so he has a very good idea of their form and meaning, before attempting to say anything about them in print. All this is not too much trouble for the conscientious critic, for he wants to give the best possible review in his power.' But this party does not seem to think the same method applies on this continent."

In each normal school of Japan the children have to learn singing, harmony, theory, and either violin, organ or piano. In the girls' high school singing, piano and harmony must be taught. In the boys' high the same studies are enforced up to the third year; the fourth year they can choose. The younger generation does not analyze what music is Occidental and what Japanese. They think the translated text of "Suzanne River" and some especially attractive Irish songs are of the fine tone scale Japanese songs. Likewise, many French, German and Russian are considered native songs. I believe in ten or twenty years the old Japanese music will be naturally combined with the modern Occidental and that the result will be interesting. Kosak Yamada, Japanese conductor and composer.

The Connection Between Sheep and Piano Tone.

Sheep, you know, have a good deal to do with good piano tone. The first requisite that a person demands in a piano is good tone. To secure the right quality of tone there is more depending upon the innocent looking little hammers than one is apt to think of. Take for instance the hammer-felt, the substance that strikes the piano strings thereby producing a certain tone. The prime requisite in making the hammers is the wool. "Piled" wool from the shreds of dead sheep is no good, for felts because wool-like that is dead and cannot be revived. Even after the best clips of wool are cleansed of grease and all foreign matter they have to be revived by blasts of cold air.

The basic wool of hammer-felt is merino, which has a long silky fibre, the main supply of which comes from Australia and the Cape of Good Hope. Being of such soft quality, however, this wool has to be mixed with other hardening wool to give it the necessary firmness. It is in this blending of wools in the proper proportion that shows the felt maker's skill. The machinery for making the felts is expensive and has to be made to order.

The strands of wool must be thoroughly worked together while wet and then additionally hardened in the treble sections. Short stock, shoddy or adulterant of any kind cannot be used in hammer-felts. Bleaching by use of sulphur is no longer used, thus overcoming the gritty tone which once gave some trouble from the particles of sulphur adhering to the felt. Good piano hammers make necessary a minimum of tone-regulating.

"Five or ten minutes at a time is as long as a child should be allowed to use the metronome during his first week of practice," said a teacher the other day. This is as long as the "new ear" can listen without being confused. If there are the singers to do it, why not have a duet or quartet sing two or three times a week in each of the rooms of the public schools and high schools?

Easter Week DEMANDS

MUSIC

It is an occasion that was first ushered in by Music, and it has ever since for nineteen centuries been commemorated principally by music.

Easter week is an ideal week to instal a musical instrument in the home. Appropriately, it is just as easy to put an IDEAL INSTRUMENT there as an ordinary one.

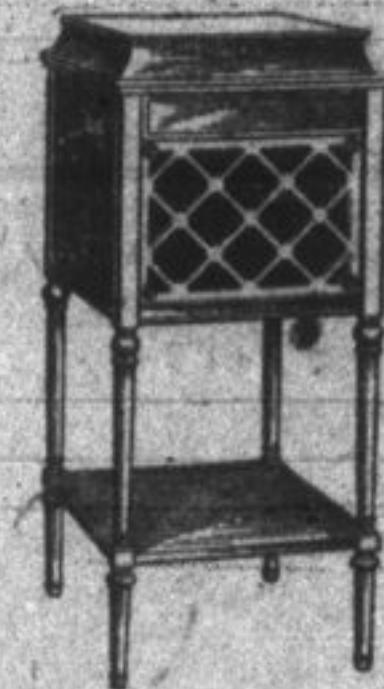


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The true companion to our leading Piano is a NEW EDISON. With it you have at your command the grandest compositions by band or orchestra, chorus or quartette, and magnificent solos, both vocal and instrumental, all perfectly re-created. You get the Music just as fine and of the same quality as though presented by the artists themselves. We demonstrate for you at any time. Our favorable terms make it easy to buy an Edison, and add this never-failing fount of entertainment to the home.

Music fills the breach always. It doesn't matter much whether it's the Piano, Player Piano, the Phonograph, the Violin, or any other instrument, so long as there is music and plenty of it.

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