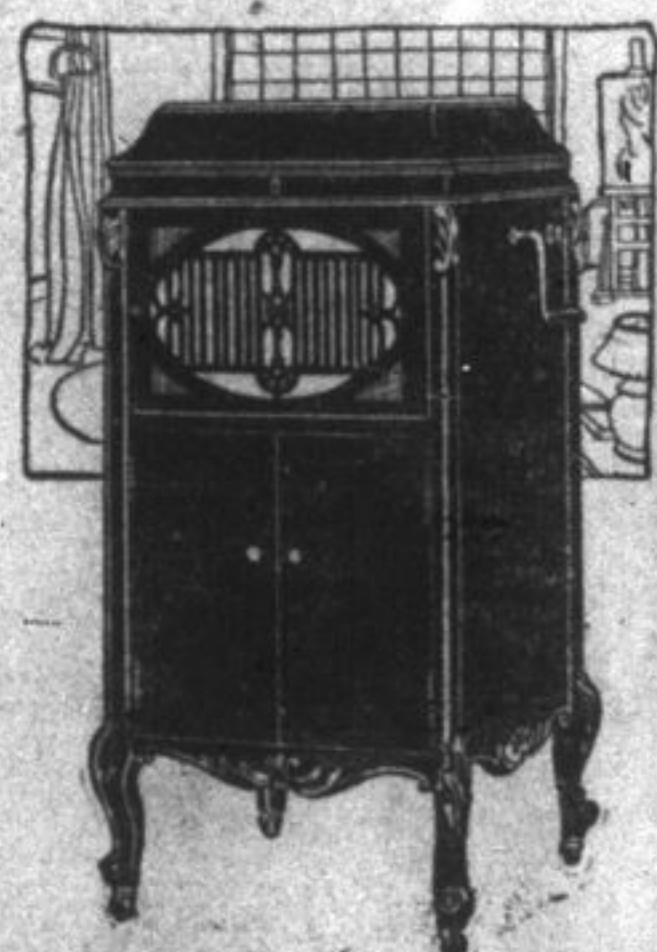


The Brunswick
ALL PHONOGRAPHS IN ONE

HERE IT IS!!

THE PHONOGRAPH YOU WANT. WHY? BECAUSE YOU HAVE BEEN THINKING OF BUYING AN EDISON, A PATHE, A COLUMBIA, A VICTOR, AND HERE YOU HAVE THEM ALL IN ONE.

The Wonderful Phonograph



Plays All Records Better

The Brunswick



You have your choice of all these records at your command when you buy your Brunswick.

The Brunswick was the first to popularize in a big way the all-record idea. The Ultona made it possible to play any record without regard to make or recording principle. The music-loving public hailed it with enthusiasm.

The Brunswick amplifier is another improvement of fundamental importance. Constructed entirely of moulded holly wood. Come in and hear it.

Treadgold Sporting Goods Co.

88 Princess street

Kingston

MUSICIANS SHOULD STUDY

THE GREAT VALUE OF INTELLIGENT PHRASING.

Musical Phrasing Depends On the Relative Strength of Sounds and Their Connection With Each Other.

Just as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds and upon their connection with or separation from each other. It is this close relationship of language to music which makes their union in vocal music possible and appropriate, and accordingly when music is allied to words it is necessary that the musical accent should coincide with those of the text, while the separation of the various phrases agrees with the division of the text into separate lines or sentences. In instrumental music, although the same principles underlie its construction, there is no such definite guide as that afforded by the sense of the words in a song, and the phrasing must therefore be the result of a just appreciation on the part of the performer of the general sense of the music and of the observance of certain marks by which phrasing is indicated.

If we now consider more closely the cause and consequences of a variety in the strength of the notes of a phrase, we notice in the first place the necessity for an accent on the first note of every bar, and in certain rhythms on other parts of the bar also. There are certain irregular forms of accent occasionally required by phrasing which it is essential to notice.

In rapid passages, when there are many notes in a bar, it is often necessary to introduce more accents than the ordinary rhythm requires, and the number and frequency of the accents will depend upon the number of changes of harmony upon which the passage is founded. Thus, for example, the first bar of a composition may contain seven accents while the first two bars may receive the ordinary rhythmic accent on the first note of each group, and the fourth bar may represent a different harmony, or if it should not change again, accents may be altered.

A composition when written must be offered in recognized tempos, but a composer's conception of how it should be played is clearly marked by the suggestions in musical terms. Unfortunately the average musician believes that he is better able to phrase the work than the composer himself, resulting in a massacre of a genius' conception.

The Phonograph A Successful Physician.

To-day it is hardly necessary to mention the important place which the phonograph is taking in the life of the nation. Music and entertainment, formerly limited to the few within audible range of the artists, are now carried faultlessly to the ends of the earth, ready at any time and place to be of service to mankind.

Music is a real tonic, and the phonograph may be termed a successful physician. It brings comfort to the sad, it adds joy to the light hearted, it plays for the cheerful to dance, it educates the children to an appreciation of the world's masters of harmony, it gives wholesome pleasure to all, to young and old of every kind of varying taste. The phonograph is the servant of its owner. It is never tired, nor unwilling, nor bashful, and at no time does it lack inspiration. It can as easily play symphonies as ragtime—it can repeat the classics of contemporary statesmen and orators, or the heterogeneous, frequently nonsensical but with an amusing chatter of the variety stage. It can swing into military marches with the bugle call so pure and reaching, and with the roll of drums so strong and stirring that a thrill of patriotism sweeps over even the most sluggish. It can turn to songs that mother used to sing—to lullabies—to almost forgotten sentimental songs of a bygone day with such sweetness that years fade away and those of us who are getting a bit grey around the temples are transported back a generation—so completely that when we suddenly become conscious that the record has ended, and that the dream is over, we realize once more that we are beyond the silver days of youth, and we are not embarrassed in wiping away a bit of moisture that has gathered in the eyes which have mentally viewed the scenes which the music has projected on the screen of our minds.

Keeping The Square Pegs Out Of Round Holes.

We are told that in the early stages of the war the men in charge of shops found that skilled mechanics and engineers were filling clerical positions while expert bookkeepers and actuaries were doing their best to understand railway construction and machinery. Then an effort was made to re-group the men in the service. Efficiency demanded that a man's previous experience should be made to count for the most possible in the war.

Could not something of this recasting be adopted in the musical world? A young man with a mouth made by nature for playing the clarinet say, but who has, unfortunately, webbed hands sometimes comes to a piano teacher for a course of study. Another perhaps with a voice that would be a passport into grand opera roles says, "I have had lessons and his arm is too short to handle the most extended position. Or again a person with a hair lip may waste time in planning how he can become a renowned cornetist while as a 'cellist he might bring the whole world to his feet.

Many a misguided girl has literally squandered a small fortune on what she thought was destined to become a mezzo-soprano voice of the first water, when as a violinist she might have won fame at home and abroad. If teachers and parents cooperate in looking out for misfits, catching them before the damage is done, and helping them into the right paths, efficiency will have done something for music too.

MUSIC

CANADA MUSIC WEEK and Easter CANADA MUSIC WEEK

At Easter, perhaps the most joyful festival of the year, our minds immediately conjure up a picture of budding life, and it is at this season that every creation of nature, from the smallest flower, feels the joy of living. The birds as soon as the dark days of winter are ended break out in song, in thankfulness to their Maker for his goodness. We humans at Easter time should give expression to our joy, and the most appropriate way in which to do this is through the medium of MUSIC.

Music in the Home



Music in the Home

While a number of us are talented, and scattered around this world of ours we may come across giants in the world of music, a large number, in fact the majority of us, are not capable of giving expression to this great means of communicating joy, except by our voices. We may not have a rich trained voice, we may not be capable of playing piano or violin, but in this wonderful twentieth century we can, through the hard work of clever men, have every variety and class of music in our homes. Through the medium of the Graphophone and the Player Piano, you can, although absolutely without training, hear, and even play music to suit the most varied taste.

Give your children every opportunity to learn music.

The home is the place where music is most needed. For the period of relaxation after a day's strenuous work, music will do more to rest both body and mind than any other means of recreation. Your children, therefore, should be given the advantage, which very possibly you never had, of learning to play the piano. By means of that wonderful instrument, the Player Piano, which combines both mechanical and hand playing, you can yourself without previous training play and interpret any class of music.

C. W. LINDSAY, Ltd.

121 PRINCESS STREET, KINGSTON