

Chelsea, the "The Royal Hibernian" School, Dublin, and the various Industrial Schools throughout Great Britain, should prove an incentive to those musically inclined, and to those who have already started to learn some band instrument, to follow closely the suggestions and advice that will be given from time to time in these columns.

OPPORTUNITIES.

To most of those living in Canada every opportunity is offered to study instrumental music. Almost every town and village have their band or musical society; even in the sparsely populated districts you often find well organized and flourishing bands.

The better performer you are the better chance you have of becoming a member, and once a member it depends upon your own perseverance and musical sense whether you forge ahead.

Every year in Canada, from the Atlantic to the Pacific, hundreds of bands require good performers on all instruments, and in most cases positions are found for deserving bandsmen.

Supposing it is only for your own private amusement and recreation that you play some instrument, it is satisfactory to know that no other subject of study is so elevating to mankind as that of music.

HINTS ON THE SELECTION OF BAND INSTRUMENTS.

The first practical step to be taken is the selection of a suitable band instrument. Some of you already have an instrument, while others would like to play on one, but are in doubt as to which instrument is the most suitable.

First let me give you a complete list of instruments necessary for a well-balanced military band, then probably after careful perusal you will have no difficulty in choosing. In giving this list I refer in particular to English and Continental bands. Bands in Canada are much smaller, consequently use fewer reed instruments.

INSTRUMENTATION OF MILITARY BAND.

Reed Section — OBOE, FLUTE, PICCOLO, CLARINET in Eb, CLARINETS in Bb and C, BASSOON, BASS CLARINET, ALTO or TENOR CLARINET, SAXOPHONES.

Brass Section — CORNETS in Bb, TRUMPETS in Eb, FRENCH HORN, ALTO HORN in Eb, BARITONE in Bb, EUPHONIUM in Bb, SLIDE TROMBONE in Bb, SLIDE TROMBONE in G or F, VALVE TROMBONE in Bb, BOMBARDON or TUBA in Eb, CONTRA BASSO in Bb. STRING BASS is frequently used, giving strength and beauty of tone. FLUGEL HORNS and OPHICLEIDES were formerly used, but are now considered obsolete.

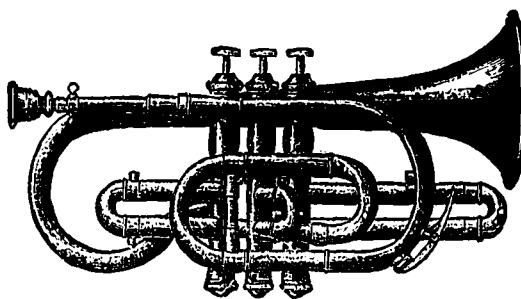
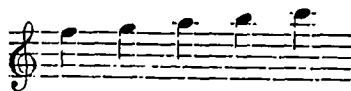
There are few Canadian bands employing a complete instrumentation as noted above, so that it becomes an easy task for the musical aspirant to choose his instrument. Most Canadian bands outside of large cities are simply brass bands with a clarinet or two "hanging on" for pity's sake. Better be without the reed, for it only spoils the characteristic tone of a brass band. Still that should not deter anyone from the study of the clarinet or any other reed instrument, for a proficient performer can always command a good position and a good salary.

CHOICE OF INSTRUMENTS.

The pupil's qualification is of vital importance in the choice of an instrument. Some like the cornet, others the clarinet, and again others prefer the slide trombone, and perhaps all are totally unfit in some essential requirement. Experience teaches me to suggest that pupils with thin sharp lips should study the cornet or the alto horn, and those with large heavy lips, with firm lower jaw, will find the larger instruments best suited to them, but let me here

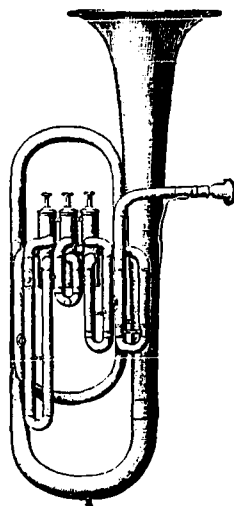
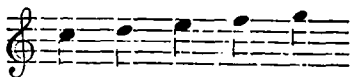
affirm that no fixed rule can be laid down for guidance, for it often happens that very brilliant cornet players have large lips, while many a good bass player possesses sharp, thin lips.

The next thing after the choice of an instrument is to ascertain the probable "compass" of the player on it and determine whether he has the "embouchure" and proper formation of the lips to produce the requisite quality of tone. Thus if a pupil is able to produce with ease the following notes:



he will make a success of the cornet.

If he has any difficulty in producing the following notes:



an alto horn would be more suitable to his "embouchure."

NOTES.

The cornet is the favourite of all band instruments.

Boys' bands in the old country are numerous. Some of them can play the most difficult music, notably the famous boys' band at the Stepney Homes of Dr. Barnardo.

There are five things to observe with care:

1. Avoid smoking for at least one hour before playing; better still, don't smoke at all.
2. Refrain from drinking spirits.
3. Exercise the muscles of the lips by regular practice.
4. Rest the lips when tired.
5. Keep your instrument clean.

The rising generation of bandsmen are realizing that it is almost as necessary for musicians as it is for athletes to keep themselves in good physical condition, if they wish to excel.

OUR LITERARY AND MUTUAL IMPROVEMENT SOCIETY.

OUR Mutual Improvement Society has now been in active operation for twelve months. Our purpose in commencing this department of our journal is known to all our readers; in fact it is explained in the title. It would be hard to say to exactly what extent we have accomplished our object; we think, however, we can justly claim some measure of success for our Mutual Improvement Society, success that is twofold: as a feature of our journal that has proved of great interest to our readers generally, and as a means of inducing a number of our friends to practise the art of expressing their ideas in an intelligible and intelligent manner, and to use their powers of observation. There are about a dozen who have contributed short essays several times since we started the Improvement Society, some of these not missing more than one or two issues in the twelve months. A large number have also sent in one or two papers. We have not failed to notice the improvement that has taken place in the work of our constant contributors. There has not been lacking evidence of much care and study in the preparation of these essays, and we are sure that they realize as fully as we can that the time thus spent has been put to profitable use. We hope they will continue to set an example of patient effort and intelligent observation; and that our ranks of regular contributors will be largely increased during the next six months, for we feel that it would be a great disappointment to many if we withdrew what has proved to be such a pleasing feature of our journal.

THE IMPORTANCE OF AN OBJECT IN LIFE.

ALFRED JOLLEY. Age 20. Party, June '90.

If we are inclined to be observant we will notice a great many persons wandering aimlessly through the world, as though they had nothing to live for.

Such people seldom make life a success. To make life a success we must have an object in view, something that when we are apt to get weary we look to the reward that awaits us at the end, and take courage and push on.

It is for each to choose the object in life. Unless it is a right and noble aim it will fail, although it may seem to prosper.

It has been said by different men, "Think not so much of making a living as making a life." That's it. That is the object to strive for, a beautiful character. You may lose all your earthly goods, you may lose all your friends, but if you have a good character you have the best thing still.

Character is all we can carry away from this world, so we had better strive to have it good.

How shall we start to build a beautiful character? Get the love of God in your heart, and study and follow the life of our Saviour Jesus Christ; in Him only do we find a perfect character, and we shall grow more like Him every day.

We need more than frail human nature can supply, but in Him we find fulness. If we have love in our hearts life will be to us a pleasure, and we will find life too short to accomplish all we intended, and if we live to glorify God and do His work, we are bound to make life a success.

ADVICE TO YOUNG MEN OUT OF EMPLOYMENT.

JOHN E. SANDERS. Age 16. Party, Mar., '93.

How few there are that will hear advice at all; not because it is advice, but from the fact that those who attempt to give it are not qualified for the work they assume; or if they endeavour to thrust it upon their notice at an inappropriate time, or upon persons over whom no control is accorded, if claimed. But a book or paper never give offence from any of these causes; therefore, they are always welcomed with a hope that real

(Continued on page 3 of cover.)