

Our Musical Society.

INSTRUCTION, ADVICE AND SUGGESTIONS

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Any of our friends desiring information or advice on musical matters should write briefly, on one side of the paper only, stating clearly what their difficulty is, or the point on which they wish to be enlightened. Letters should be addressed, Editor UPS & DOWNS, 214 Farley Ave., Toronto. Write the word "music" on the top left hand corner of the envelope.

RUDIMENTS OF MUSIC.

MUSICAL students should not forget that no handicraft or profession can be successfully practised without proper attention is given to the conscientious study of its various technical details.

Competent teachers will not allow the pupil to hurry over the most important part of the instruction book, namely, the Rudiments of Music, but will impart a solid basis of rudimentary instruction, by which alone can they hope to become proficient in the musical profession.

Very often teachers are to blame for neglecting the studies of scales and preliminary exercises, knowing full well that by so doing they commence a system that will eventually prove disastrous to the pupil. Then again, the pupil is very often responsible for his own failure; finding the study of scales and exercises uninteresting and tedious work, he rushes on to the more difficult and melodious passages, not stopping until some agreeable melody is mastered for the approbation of his friends. I am anxious to warn the student against such a system of practicing, for it will surely prove an impediment to their future progress.

The study of "Rudiments of Music" is not necessarily tiresome work, for there are many admirable studies and methods containing beautiful and harmonious exercises in the different keys, written in very progressive and suggestive style, making the hours of study a time of recreation rather than of work; so take the advice of one with many years' experience and apply yourself earnestly to the proper way of instruction, progressing carefully, step by step, having patience, industry and perseverance, until a position is attained that will reward you handsomely for your labours.

LIST OF INSTRUCTION BOOKS, STUDIES, METHODS, ETC.

From long and practical experience in the musical profession I am in a position to give a selection of instruction books, that will I am sure be found most suitable to all instrumentalists.

There are numerous methods to choose from, some are good, some are worthless, and like the mechanic who is particular about the make of his tools, so does the musician need to be extra careful in selecting an instruction book, therefore the list given below have been chosen more particularly on account of their merit and reputation.

An instruction book that has found many admirers among musical authorities, and which I advise every pupil to get for the first study, is the "Tutor" by Otto Langey. It is cheap and progressive. After that I would suggest the following books to those who are more advanced.

FOR THE FLUTE.

- (1) Piechler's Studies.
- (2) Method by W. Popp.

FOR THE CLARINET.

- (1) Studies by E. Paudert.
- (2) Method by Klose.
- (3) Method by Lazarus.

OBOE.

Method by A. M. R. Barret.

BASSOON.

Grand Method by Jancourt & Bordogny.

CORNET.

- (1) Arban's Complete Method.
- (2) Jean White's World's Method.
- (3) Bonnisseau's Method.
- (4) Saint-Jacome's Method.

ALTO HORN IN E b.

Studies by R. Hoffmann.

TROMBONE.

- (1) Studies by Vobaron.
- (2) Dieppo's Method.
- (3) Bonnisseau's Method.

BARITONE OR EUPHONIUM.

- (1) Studies by Vobaron.
- (2) Bonnisseau's Method.
- (3) Hamilton's Method.

TUBA.

Method by R. Hoffmann.

SNARE DRUM.

White's Method.

TROMBONES.

The trombone is a large deep and loud toned instrument of the trumpet species, some have a long tuning slide to produce the different intervals of tone, and others are made with valves or pistons. The Slide Trombone is the more perfect instrument and is used in preference to those made with valves. Most of the British Army Bands use the latter instrument on account of it being much easier to learn, and more comfortable to play on the march, but there is no questioning the superior quality of tone produced by the Slide Trombone.

In my opinion the Slide Trombone is the most difficult of all brass instruments to learn and play properly. It is very easy to blow, yet hard to produce the correct quality of tone, and still more difficult to play in perfect intonation. It is safe to say there are ten soloists on the Cornet to one on the Slide Trombone, which illustrates very plainly the difference in ease in mastering the two.

There are three kinds of Trombones, the ALTO, TENOR and BASS, the compass of each being about two and a half octaves.

The following illustration will show what a beautiful extended compass the Trombones can play in giving them the power to colour "Tone Pictures" sublimely.

Starting with B natural for the F Bass Trom-



bone playing the entire chromatic call until E is reached in the Alto.



The Bb tenor Trombone is the favourite instrument, and might say is used exclusively in Canadian bands the compass of which is from E. in the bass, to high Bb in Tenor. Well balanced military bands, however, always use two Tenor, and one Bass Trombone, either in G or F and they add much to the volume of tone of a band, besides being very effective in slow majestic movements, March Tempo and Ensemble playing music as played by a "Trombone Quartette," composed of 1 Alto, 2 Tenor and 1 F or G Trombone is wonderfully effective and thrilling, exercising a powerful influence over the imagination.

To those who are about to learn the Slide Trombone, I would advise them to procure a Bb Tenor, as being the best for Canadian bands, and also for general purposes, such as solo playing, orchestra or military band work, etc.

To produce a tone follow my instructions of last month, but be extra careful to keep the instrument in proper position the whole of its duration, otherwise you obtain that peculiar brassy and nasal quality of tone only too common with Slide Trombone players in this country.

Hold the instrument firmly with the left hand leaving the right to move the slide up and down and straight out from the body, keeping the head and body erect with left or right foot slightly advanced.

Be very particular as to what oil or lubricant you use on the slide, there are many excellent preparations in the markets. A heavy or gummy slide is a serious drawback in the playing of parts requiring quick and light execution.

NOTES.

Boys! don't forget when practicing to stand up; sitting down to study is positively injurious.

Remember above all things to play your instrument in perfect tune, then give your attention to the following important subjects: Tone, Time, Attack, Phrasing, Ensemble and Solo playing.

Never labour under the delusion that blowing your instrument loud is meritorious, quality comes before quantity.

GIRLS' DONATION FUND.

Donations Received:

Annie Boulton	\$ 4 00
Amy Hedge.....	15
Eliza Edwards.....	1 00
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MINNIE HULL

A GREETING FROM ONE "VIOLET" GIRL TO ANOTHER.

We are very sorry to have been somewhat late in inserting the following, which was received some time since from Lily Maryan:

"In February number of UPS AND DOWNS I was very pleased to see a letter from Emma Webb whom I used to