

MUSIC AND DRAMA

To the many readers of The Western Home Monthly we now make our bow, hoping to be able to supply something of interest and profit to each and every one and to, in some degree, assist through this department in making this magazine "a family journal devoted to all that prove sufficiently clear."

To this end we purpose devoting a portion of this department to "a sketch of the history of music" from the earliest periods of which we have any definite knowledge up to the present, as both an art and a science. Another portion we shall devote to something practical in music, something to enable the person who is fond of music (which we believe includes nearly everyone), but who has not, for lack of opportunity or otherwise, been able to satisfy that taste—

to enable, we repeat, such persons to learn something about music, that will increase their ability to understand and enjoy music, heard and seen. This must needs be, in the space at our disposal, rather suggestive than exhaustive; but inasmuch as what might prove sufficiently clear and exhaustive to one individual could be quite the reverse to another, regardless of the length, it seems better to present merely suggestions to be worked out and assimilated by each individual according to his or her own needs. This, however, we wish our readers to bear in mind, that we are always ready to amplify for any reader, what we fail to make clear in the first instance and shall be much pleased to receive and answer any questions relative to the matter we are endeavoring to elucidate, subject to the rules subsequently stated here. This brings us to the third division, and we hope a fruitful one, of this department, namely, the question and answer department. We shall be pleased to answer any questions upon music that anyone is sufficiently interested to ask, provided always, that such queries are addressed to the Musical Editor of The Western Home Monthly, Winnipeg, Man., and the name and address of the writer are enclosed therewith.

A Sketch of the History of Music.

The chronology of music is synchronous with that of man. Music

is one of man's mediums of expression and for the fully developed individual is as necessary a medium as speech for the expression of all his moods and thoughts. Hence we believe music originated at the creation, "when all stars sang together," and that our first parents were rivals of the birds in singing their emotions in their delectable home before the fall.

The first record we can find of music, or rather of the instruments of music, is in Genesis chap. 4, 21, and this is a reference to the harp and organ, but we feel certain that instrumental music could in no wise precede vocal.

That the Hebrews were a very musical and music-loving race seems plain from the evidence of the Psalms, and the ancient Egyptians

ten-stringed instrument—a sort of improved harp, the harp proper having only nine strings; the sackbut, a still larger kind of harp, in all probability, and attuned to take higher tones, as well as the usual ones. They had also a four-stringed instrument resembling our guitar somewhat crudely.

Some have associated the old-fashioned dulcimer with the sackbut and our modern piano may easily be traced to the dulcimer as its ancestor. The wind instruments in use at this time were chiefly some form of a trumpet or a pipe. The most common form of trumpet was that made of a ram's horn and sometimes translated "cornet" from the material from which it was made (vide Dan. iii. 5, 7). They had also a silver trumpet for special purposes, made with a bell-mouth. Their flute was more in form like our modern tin whistle or possibly two fastened side by side together. They were made of reeds. Their organ was a rude affair, consisting of a set of "pan-pipes," in all probability and blown either by the mouth or bellows. Their pipe was, no doubt, the ancestor of our "oboe."

The percussion instruments were bells, cymbals and timbrels or tabrets. The bells were, no doubt, analogous to our ordinary small bells; cymbals, also like our instruments of the same name, and the timbrel or tabret we think was

musical sense that I think we could not even train ourselves to enjoy it. Our musical scale is an inheritance, or at least a descendant of the Greek music. The Greeks were a nation, at one time, so highly cultured in music that they could discriminate shades of pitch in tone that few amateurs, or professionals even, of today could detect. They also played on string instruments and the flute, though they regarded the latter as a non-refining instrument and deprecated its use as a national instrument. The lyre was their especial favorite. Their scales consisted of four degrees and were like the first four degrees of our scale of C, namely C, D, E, F. This was termed a tetrachord. The Greeks made music one of their national studies and everyone was required to learn it. Gymnastics, music and poetry were perhaps the most potent factors in making the Greeks, at one time, the most beautiful nation upon earth.

(To be continued.)

On this page is a photo of Charles Ward, violin virtuoso and teacher of voice culture. Mr. Ward was for some time leader of the Winnipeg Theatre orchestra and has travelled throughout Canada giving concerts, receiving many flattering press notices. Mr. Ward is endowed with a voice of fine musical quality which has gained recognition for him in many cities and towns of the east and west. As a violinist he is far above the ordinary. His technique is good, but that is not all; he has a soul in his playing which makes his audience his friends at once. Mr. Ward has just returned from Europe, where he has been studying voice culture for the past year under Professor North, and has opened a studio in Winnipeg, where he will teach voice production and violin.

\$1.30. VISIT WINNIPEG

All eyes, both in the East and the West, in Canada and abroad, are turned toward Winnipeg. Its marvellous development within recent years, the erection of mammoth warehouses, 20th century skyscrapers, bridges, stations, hotels, stately residences, the laying out of fine boulevards, beautiful streets, have made it a place of more than passing interest to everyone in Western Canada. A big book, 13 1/2 inches by 10 1/2 inches, bound in handsome green cloth binding with gold side stamp, "Winnipeg," containing 200 pages of heavy enameled surface paper on which is printed six hundred choice photo-half-tone views of the most attractive scenes in this wonderful new city, and some present-day glimpses of old Fort Garry (all that is left of it), was recently published and sold at \$2.30, the price in Winnipeg being \$2 and the 30 cents for cost of postage to outside points. We have a limited number of copies left which we offer for twenty days—if the quantity lasts—at the extraordinarily low price of \$1 each, or \$1.30, postage paid.

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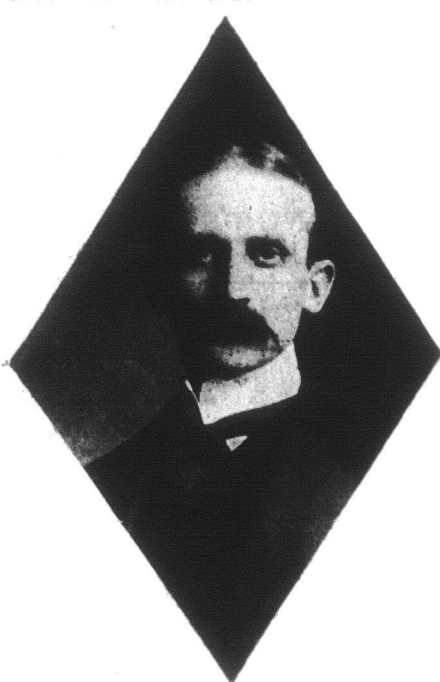
RESIDENCE OF GEO. SEALE, NEAR BIRTLE, MAN.
The upper picture shows a barn in course of construction.

have also left evidence of being accomplished in music at an early date, apart from that of the fact that after the passage of the Red Sea Moses and the men of Israel burst forth in a song of praise and were answered by Miriam and the Israelitish women. There is no doubt that they, during their captivity in Egypt, heard much of the Egyptian music and would, consciously or unconsciously, during their lengthy sojourn among them, and particularly while they were in favor with Pharaoh and mingling equally with the Egyptians, learn much of their music. And this seems the more probable when we consider that the persecution of the Hebrews seemed to belong entirely to the last generation born and reared in Egypt, that is, about the time of Moses' birth and life.

Now, although we are at a loss regarding the vocal music of the Hebrews and are not aware of their having any system of writing music, yet from a study of the Bible we know that they had three kinds of musical instruments, namely, string, wind and percussion instruments. The first were represented by the harp (not such a fine instrument as our modern harp; but a small one, held under the left arm and played with the fingers or a plectrum), the lute (also called psaltery and viol), a

sort of tambourine. Again referring to the Psalms of David, we see the often recurring words "To the chief musician," "A song of degrees," etc., which seems to indicate that these songs of David were intended to be used with music as a medium of expression or as an accompaniment or both and we find in the account of Solomon's dedication of the temple in II. Chronicles chap. v. verse 12, that "the Levites were the singers," and they were accompanied by "one hundred and twenty priests sounding trumpets." Thus there must have been a vast choir of voices with such an accompaniment and very likely the entire congregation occasionally took part in the singing also.

Now, although we are able to form a fairly accurate idea of the instruments of the Hebrews, and can form an idea of their manner of using them, still we know little or nothing about their tunes or the kind of scale from which their music was constructed. But we are quite certain that their music was very little like our own of the present day. Probably their scale and music were more akin to those of China or India of the present day, which is so little like our own that we can see nothing in it upon first acquaintance, and in fact it lacks so much that appeals to our



Chas. Ward.

WHEN WRITING ADVERTISERS PLEASE MENTION THE WESTERN HOME MONTHLY.