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Oh!"

The Value of the Gramophone

By Golan E. Hoole

A .MOST within the memory of men still living, the world has witnessed the application and development of new discoveries in science, and inventions in mechanics, that hid fair to revolutionize the life and customs of the rapidly awakening nations. Each

to revolutionize the life and custom the rapidly awakening nations. E discovery and invention is its torn heen hailed as a new won-der, and now appears the phonograph, or gramophone, by which are reproduced the tones and modulations of the voice or instrument, speech, song and instru-ental selections. That a needle moving in groove on a record should

That a needle moving in a groove on a record should communicate such a variety of vibrations to a small dram or diaphragm, and should reproduce so faithfully every shade of tone quality and expression, is surely an object of wonder and delight.

Finding a Permanent Place'

The first flush of surprise and delight is now wearing away, but the instrument is fast forming a place for itself in the lives of all peoples from the frozen artic circles to the sultry luxurious tropics and is exercising an influence in the world that the inventor surely scarcely ever anticipated or ious tropics and is exercising an influence in the world that the inventor surely scarcely ever anticipated or dreamed of. More than any other invention, the advent of the gramophone has been, and will continue to be, a priceless boon to the cause and progress of music in the homes of the people, especially of those who, on account of distance from musical centres or from pecuniary circumstances, are not able, but on very rare occasions, to hear the outstanding performances of great artists, or even those of a good standard by lesser known performers.

A striking feature of the gramophone is the pleasure it can give—for we can put on the kind of record that pleases us most—and still another is the lessons we can learn from its use. Do we wish for light catchy music, or some rag-time melody with its peculiar rhythm and accent, a comic song, or even a dance? Or, do we, for the time-being, incline to music of a serious type—a pianoforte solo by Paderewski or Pachmann, or a

Or, do we, for the time-being, incline to music of a serious type—a pianoforte solo by Paderewski or Pachmans, or a violin excerpt by Elman, Kreisler or Heifitz? We can have our choice. A wide selection of records by world famous players and singers is available and suited to our various tastes.

Heifitz? We can have our choice. A wide selection of records by world famous players and singers is available and suited to our various tastes.

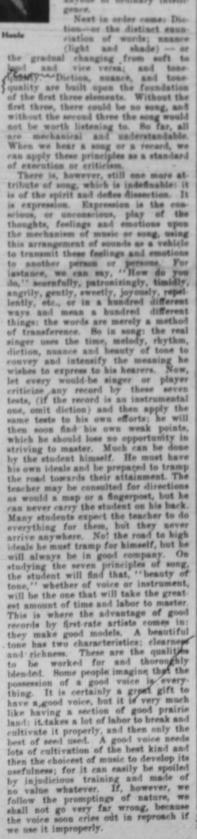
The Principles Governing Music "How can I learn to sing or play like that?" "What must I do to develop my own powers?" "What are the principles which govern the formation of beautiful music?" are the questions that must haunt the day-dreams of many a young, aspiring music lover. These are the searching questions which every music student must face in his longing for musical expression. If he is able to take lessons he follows the directions of his teacher; if not, he must glean a hint here and there, always asking questions from more advanced musicians and doing a power of thinking on his own account. We are not now speaking of the boy or girl who is sent to take lessons in music and who takes every opportunity of evading the daily necessary practice, but of one whose soul has felt the call of life's springtime and, like the birds, must needs express himself in music.

Musical sounds are entirely mechanical; therefore, they can be examined, understood and mastered. The spirit makes use of these sounds to express itself, but can only do so when the mechanical part of music is under command. If we wish to fly, we must first learn to control the mechanism of the flying machine. In like manner, we must know how to control the mechanical formed by pressing the air from the lungs through the vocal chords situated in the larynx, or "Adam's Apple," thus producing a series of vibrations which we use generally in the form of speech or song. If we can talk we have the basis of song. Song is merely a developing and lengthening out of the

sounds of speech, only that song is monited into certain definite forms of melody, time and rhythm that all may recognize and repeat. Every song has a melody or tune; the notes are varied in length, some long, some short, and all follow each other in a rhythemic swing and at a pace accommodated to the meaning of the words and of which the composer generally gives an indication.

These three details: Time—or the length of various notes; tune—the rising and falling of the melody in the seale; and rhythm—the swing or accent of the musical phrase, form the first group of the elements of music; these can be learned from any music primer by anyone of ordinary intelligence.

Next in order comes. Die



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ig the farmer of standing up to the hardest kind of work, yet being easier than any on the horses. Built also in sizes for use with Transcent.

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IF I WAS A FARMER

If I was a farmer,
With fine horses and land,
I'd show the people around
Where a farmer should stand.

I'd plow up the ground And work it down fine, Then hurry around to get My grain sown in time.

If it's April the first, We don't want to wait;

I'd raise lots of grain, Cattle, horses and pigs, For I tell you it all helps To make the pocket-box

So to get big production
Stand close by our side
And lend us a hand
So we don't slip and slide.

—A FARMER'S WIFE.