

"Then we had some singing, lots of it, with bells ringing and flags flying, and boys whistling, and the band playing. Afterwards we had the collection.

"Then came the speech of the day, the Right Honourable A. J. Mundella, M.P., gave utterance to perhaps the most weighty words heard at the meeting, for he was once a member of Government, and lately presided over a Parliamentary Committee, which examined into all kinds of Homes, so as to make a report to Parliament; and he said that after he came to examine into Dr. Barnardo's Homes he found them so splendid that he thought the Government could not do better than imitate what the Doctor had been doing all these years. You may imagine how the people cheered when they heard that.

"And what shall I say of the next speaker, the Rev. Hugh Price Hughes. I could have listened to him for two hours, but he spoke for only about twelve minutes. It was lovely short, and to the point; it was also very earnest, and made us all feel as if we wanted to give all the money we had in our pockets.

"The funniest thing of all happened at the close. Dr. Barnardo had a surprise for us. A lot of little boys were going to jump over a wooden horse on the platform, and they were about half-way through their task when two gentlemen appeared on the platform behind. I could not hear what they said, but the director quietly stopped the boys from continuing their jumping, and then he turned to the band, and it played the National Anthem. We were to be turned out on the spot, because other people wanted to come into the Hall, so we all stood up and sang one verse of the good old anthem, and then left the Hall at about ten minutes past six."

This speech of the Right Hon. A. J. Mundella, M.P., has now a special and sad interest attaching to it, by the fact that only the other day the papers announced the death of that gentleman from paralysis, after ten days' illness.

IN LEISURE HOUR.

Owing probably to the late appearance of the July number we have as yet received no answers to the questions and puzzles given then. We therefore repeat them for August with some additions.

QUESTIONS FOR JULY.

(SEE SCRIPTURE UNION CARDS.)

1. Why was Saul rejected from being king?
2. What first gave rise to Saul's jealousy of David?
3. Name the occasion when Saul's life was in David's hands, and he spared it. (This is not actually in the Daily Readings but closely follows one of them.)
4. David was a Beth-lehemite. Name two other interesting events at Bethlehem, one in the Old Testament and one in the New.

Where are the following texts found? (They are all in the New Testament.)

1. Have patience with me.
2. Ye have need of patience.
3. With patience wait for it.
4. Be patient towards all men.

PUZZLES.

From Edith Hallendale:—

Formed long ago yet made to day,
I'm most employed while others sleep;
What few would care to give away,
And none would ever care to peek.

From E. G. Francis:—

1. My first is in egg, but not in chick;
- My second is in mortar, but not in brick;
- My third is in sea, but not in lake;
- My fourth is in roast, but not in bake;
- My fifth is in leap, but not in work;
- My sixth is in scrub, but not in soak;
- The name of my whole you may relate,
'Tis a notable festival we celebrate.

The following are sent by Emily and Annie Addison:—

1. Name a bat that can fly without wings.
2. Three corner square, and as black as a bear.
3. Comes with a wagon, goes with a wagon, no use to a wagon, wagon can't go without it.

SUBSCRIPTIONS FOR GIRLS' DONATION FUND.

Florence Hughes	\$1.00
Emma Sharp	\$1.00
Annie Ware	\$1.00
Annie Cox	\$1.00

MANITOBA FARM NOTES.

(Continued from page 3.)

whose wonderful influence has sustained the sometimes weary march of civilization in so many parts of the globe. The days we write of are, of course, very much bygone; the police posts of to-day are palaces compared with the log-walled, mud floored edifice, built under the direction of Colonel McLeod; but we doubt if they shelter any braver men than those who fell in to the bugle call in the early days on the Saskatchewan plains.

The friends of the young man, Reynolds, of the Farm Home, will be pleased to note that his artistic efforts are appreciated by the Editor of UPS AND DOWNS, and it is to be hoped the talent he possesses will not be allowed to lie fallow.

E. J. Reynolds

OUR LATEST MEDAL WINNERS.

(Continued from page 8.)

upon the fact of which the medal is the token, that they have passed an important stage of their lives and up to that point have acquitted themselves with honor and credit. They have now earned the right to the management of their own affairs, and from this time each boy will "paddle his own canoe," to a much larger extent than hitherto. He will not be forgotten or lost sight of, and we hope the medal will among other things serve as a reminder to every boy who received one, that he has friends who are watching his career and ready to help him and stand by him if ever he finds himself in difficulties, but while we have no idea of shaking off our old boys we consider that they are now standing on their own feet, and have as it were received their start in life. In saying this and in handing them their medals we wish them on Dr. Barnardo's behalf, "God speed" in their future, and we would express what we know is his desire and prayer for all his boys, that they will retain their loyalty to the old Home, and that it will ever be a motive and a power in their lives to lead them to what is manly and true and of good report.

Our Musical Society.

INSTRUCTION, ADVICE AND SUGGESTIONS

John Slatter, Bandmaster 45th Highlanders, Toronto,
late 1st Life Guards Band, London, Eng.

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 AND DOWNS, 214 Farley Ave., Toronto. Write the word "music" on the top left hand corner of the envelope.

INSTRUMENTATION OF BANDS.

THE formation of a band is a subject little understood by the majority of the leaders of our Canadian bands. Very little attention is given to the establishment of a good balance, and the result is that many of our bands (so called) consist of a brigade of cornets and any other instrument that likes to join in. Particular license is allowed the drum section of the band, who seem to delight in the liberty thus afforded by taking extraordinary pains to keep their arms in prime condition for loud beating.

I know very well that bandmasters in country places are badly handicapped in choosing the proper instruments from a limited number of players, but that should not prevent him from making the best out of a bad bargain.

For the benefit of those who are desirous of knowing how to properly balance a band out of the material at hand, so that the tone will form a harmonious whole, I give the following list of instruments that ought to be employed in bands of various sizes; but first let the

leader understand that to be effectual a band ought to consist of at least seven performers.

Others claim that nine, or even ten, instruments should be the least number employed. Of course this is merely a matter of opinion, for, musically speaking, a band is not complete and properly balanced with a necessary instrument left out. The instrumentation of a military band should consist of at least 1 flute, 1 piccolo, 1 oboe, 2 Eb clarinets, 2 bassoons, 1 Eb tenor clarinet, 4 first Bb clarinets, 2 second Bb clarinets, 2 third Bb clarinets, 3 first Bb cornets, 2 second cornets, 2 trumpets, 4 horns in Eb, 2 tenor trombones, 1 bass trombone in F or G, 1 baritone, 1 euphonium, 2 Eb basses, 1 BBb bass, 1 string bass, drums, etc.

The introduction of saxophones in bands is considered by some to be an improvement, and in some kinds of music I have no doubt they are very effective; but in my opinion, a single saxophone in a band is out of place; either have the complete set introduced or none at all.

Having given the formation of a military band, I will now speak of brass bands, commencing with the brass quartette which should consist of the following instruments: 1 cornet, 1 alto, 1 tenor and 1 baritone. There are many ways of forming a quartette besides the above; for instance, much amusement and instruction may be got from the following composition: 4 cornets; 4 trombones; 2 cornets and 2 trombones; 2 cornets, 1 alto and 1 trombone; 2 cornets, 1 trombone and 1 baritone; 2 trombones and 2 baritones.

The following list will give an effective instrumentation for brass bands of all sizes.

Band of seven performers—2 first Bb cornets; 1 second Bb cornet; 2 Eb altos, 1 baritone, 1 Eb bass.

Band of ten performers—3 first Bb cornets, 2 second Bb cornets, 2 Eb altos, 1 baritone, 1 euphonium, 1 Eb bass.

Band of fourteen—3 first Bb cornets, 2 second Bb cornets, 2 Eb altos, 2 trombones, 1 baritone, 1 euphonium, 2 Eb bass, 1 BBb bass.

Band of twenty—4 first cornets, 2 second cornets, 3 Eb Altos, 2 tenor trombones, 1 bass trombone, 2 baritones, 1 euphonium, 2 Eb bass, 1 BBb bass, 2 drums.

The addition of drums to brass bands is not the proper thing, but I suppose it is useless to keep them out, for country bands will have them in spite of any remarks to the contrary.

THE FLUTE.

Of all wood wind instruments the flute appears to be the least defective. It is specially adapted for those parts requiring extreme facility in executing difficult modulations. It has, besides, a perfect equality of tone in all the intervals of its compass, which extends from middle C to the third C above.

The flute that is used in orchestra is pitched in C, and is called the concert flute, the tone of which is rich and mellow, making it an ideal instrument for accompaniment in string music. The military band flute is pitched in Eb and F, enabling the performer to produce a tone which conforms more to the temperament of band instruments. Many performers, however, use the concert flute in military bands, adding a most charming effect and strengthening the ensemble of the reed section. Flute players will find it advantageous to learn the piccolo along with the flute, for both instruments are very essential in band and orchestra; in fact, I might say it is imperative that the performer should have an equal knowledge of both.

The proper position of holding the flute as well as the necessity of acquiring a firm and brilliant tone is of the utmost importance to all beginners.

Not wishing to go to any extended detail on this important subject, I shall say briefly that it is particularly required of the pupil when practising to have the head and body perfectly upright, allowing the respiration to be free and natural. The flute should be held nearly horizontally, and slightly inclined to the right.

Above all things endeavor to produce a fine quality of tone, and the only way to obtain that desirable acquisition is to practise scales, and plenty of them.

NOTE—It was my intention to give another article this month on "Phrasing and Expression in Music," dealing with accentuation, but it is unavoidably postponed through pressure of engagements and other duties.

OUR YOUNG ARTISTS.

The two drawings by Edward J. Reynolds, which we reproduced last month, and the one just received from Charles Coles, justify our calling upon our young artists to assist us in making our journal attractive, and they indicate that there is undoubted talent in our ranks which, for want of encouragement, has hitherto hidden its light under a bushel. We shall be much disappointed if we are not able to publish, each quarter, two or three pages of illustrations entirely the work of some of our friends. We may not have a Leighton, a Millais, or a Du Maurier in our ranks, but we know there are a number of very clever knights of the pencil among us, and we say to them, "Do your best and send us some of your work."