

Music and the Home

THOUGH WEIRD IT IS BEAUTIFUL

Saxophones, when used as a quartet or choir in the military band, possess great power and volume and in the hands of first rate performers are smooth and effective. As a connecting link between the wood winds and the brass of the military band they are very valuable, serving to increase the volume of the reed and flute element and subduing to a great extent the harshness of the brass. They make beautiful and smooth that which before was harsh and rough and blend perfectly with brass and reeds alike. Charles Vincent, Mus. Doc., Oxon, England, in his work on the "Brass Band," has the following to say about them: "Though these characteristic instruments are made of brass and are suited to brass bands, they are really reed instruments, being brass oboes with clarinet mouth pieces. Their addition to large bands is strongly urged on account of their beautiful yet weird quality of tone. The combination of a quartet or of the entire family of Saxophones is simply marvelous. They bring to a band a tone quality which when once introduced can never be dispensed with."

GIVE THE KIDDIES A CHANCE

See to it that your child hears music—good music—whether it be vocal or instrumental, pipe or string. Whether it comes first hand or through the talking machine matters not so long as he hears the best. And know that in familiarizing him with such things as Handel's Largo, Schubert's Serenade, Chopin's Twelfth Nocturne, the Rigoletto Quartette, and other numberless gems from the classics you have given him not only a true musical appreciation but a hungering and thirsting after things beautiful in every art, and have forever closed his ears to the senseless and the sensuous, the vapid and the vulgar in the realm of the aesthetic.

John Milton in making his plea for the ideal agricultural school that was to look to the future, provided that in this school there should be an hour each day when the boys should go and listen to the music of the great organ with its wonderful spiritual gift.

THE KING OF INSTRUMENTS

The organ is no longer looked upon merely as a church instrument designed solely for use in religious service, but also as a concert instrument adapted to the requirements of the concert room, the theatre, and the home. As the greatest and most complicated of all musical instruments it calls for profound research and an endless amount of study. Also a special aptitude and ability for combining stops of the various tonal and mechanical characteristics, unusual skill in manipulation of a well developed finger and pedal technique. The musical resources of a large modern concert are practically inexhaustible while its difficulties of control and manipulation require a clear intellectual grasp and almost incessant study and practice.

THE SAME WITH MUSIC

Gregg was one of the few modern composers who did not follow in the footsteps of German music, although he received his education in Germany. He strove to emancipate himself from its influence and sought inspiration from the folk songs of his own land. In this endeavor, of course, there lurks a danger. Even if refined, "national" composers are liable to become too popular, or even vulgar. Their work sometimes seems to appeal only to the narrow circle of their fellow countrymen, since only they are able to understand the meaning and to enjoy the spirit of their national language. It is like with national culinary specialties which enthrall only the gourmands of their own land. Italians have "spaghetti," which, however, it must be owned, has acquired a somewhat international reputation; Spaniards have "Olal Podrida"; Germans sauerkraut! Russians, "caviar," and so on, but one finds often that the same dish which makes the joy of the local glutton leaves people of other lands perfectly indifferent. The same with music. Many national heroes are considered nobodies out of their own land.

BE HONEST ALWAYS

Art is an idealism of nature, and singing, of all the arts must be most developed by spontaneous naturalness, just as one learns to walk or dance. People often forget that singing to be successful must be purely natural. One must, however, train to practice correctly, and in this must have the help of an interested and honest teacher. No teacher is too poor to be honest. He should, after a pupil has been given a fair chance or trial, honestly tell that pupil just what chance he or she has for success, especially if the study be undertaken for professional purposes, but always in a kindly spirit. It is bad business for a teacher to over-encourage an untalented pupil. The disappointment is greater in the end, for the student, and such methods put the studio in disrepute.

FUTURE OF MUSIC LIES WITH CHILDREN

The future of music as an instrument of culture lies with the children of the people. Nowhere but in the elementary schools can they be reached. Colleges of music are necessary to train the professional, but the education committees of the great towns have the largely neglected opportunity of making the rising generation a music loving public. The innate faculty of appreciation is there, and is commonly diffused among scholars of the most essentially industrial areas. It only needs direction and cultivation, for one of the greatest of pleasures to be added to the amenities of town life, pleasures at present so lamentably few. The main idea is to teach the children how to appreciate and enjoy good music, how to become intelligent listeners, rather than to become performers themselves.



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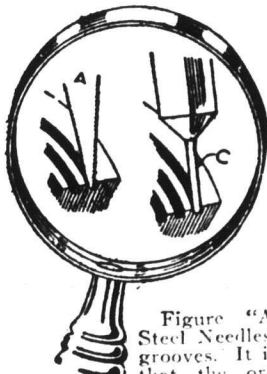


Figure "A"—Ordinary Steel Needles fitting record grooves. It is quite logical that the ordinary needle becomes of larger diameter at the engagement point as the needle wears down (owing to its taper form) and

thus tends to wear off the edges of the groove of the record.
Figure "C"—Sonora semi-permanent needle, with parallel sides, which fits the record groove accurately always while wearing, and prolongs life of record.

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