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GEORGE S. HOUSTON, General Manager, Winnipeg Business College

Music and the Home

Cont'd from page 35

music is full of instances of this kind, broken down signposts and overgrown ways, yet, with the division of opinion which occurs on the appearance of every new path the sheep who rush hopefully in search of possible salvation, outnumber, now more than ever, the unfortunate goats who, remembering past experiences, stoically await their chance of being numbered with the damned.

An Ole Bull Story

The story is told of Ole Bull, the great violinist, and John Ericsson, the inventor of the "Monitor," that when the musician was entrancing New York with the sweet strains of his violin he met the inventor on the street and on three different occasions invited him to his concerts, only to meet with brusque refusals from his friend, who declared that he did not care for music. At last Ole Bull hit upon another plan; he went to Ericsson's works, taking his violin along.

He began by asking the mechanic if he could remedy some trifling defect in the instrument, and led the conversation to the structure of wood, the theory of sound, and discussed the scientific

tween the pegs and the board or stick itself; and then this bending went on more and more, till at last it was found that the strain might be thrown wholly on the board or stick by bending it into the form of an arch. When that was done, the lute had grown into a harp. But the lyre never changed its form.

The stopping of the lute's strings was discovered as soon as the lute got a neck. In the primitive form of a piece of straight board with strings lying over it, there was no likelihood that the art of stopping would be learned, but the instrument would be played as nowadays we should play an Aeolian harp (which, indeed, it very much resembled), or as the Chinese play their lute at the present day, resting on the knee, or on some artificial support, or perhaps the left arm, while the thumb of the right hand steadied it underneath and four fingers twanged the strings. When, for convenience of holding, one end of the instrument was made narrower so as to be grasped by the left hand—directly the left hand went round the strings, it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time would be acted on.



Must he go, Daddy?

principles involved—things with which Ericsson was perfectly familiar. Then when the proper moment had come he said, "John, let me show you what I mean." He drew his bow over the strings of the violin and began to play, drawing from the instrument tones of such beauty that the inventor sat entranced. He played on and on, the workmen left their work and crowded round, and when he stopped his friend cried out: "I never knew what I lacked; play on." There was a place in that soul for music and the soul knew it not until touched by a master hand, and then it responded with joy.

Parents of Musical Instruments

The lute is the parent of all instruments whose strings are plucked by the fingers; and the lyre is the parent of all instruments whose strings are struck by a plectrum or hammer. The lute gave birth to the harp, and the lyre gave birth to the dulcimer; or, in other words, the lute obtained its increase in power by increasing the size and the tension of the strings themselves, the lyre by increasing the force with which they were struck.

This is how the lute produced the harp. The stick board on which the strings lay pegged was bent a little, so that the strain might be divided be-

The new music which came into being as the direct consequence of the appearance of stringed instruments in the world was the music of harmony; and its spirit was the disciplining of the instrumental by the reason of the vocal. The musical instrument, which in the pipe stage was used but to fling a cataract of idle sounds, now became the means by which actual thought could be expressed. At first it was only used to strike a prelude independently before the voice began to sing. Its development had several stages, and when the last stage was reached, when the instrument and the voice went hand in hand, note for note and word for word, the instrument would be almost as skillful as the voice itself in expressing the minutest flickering of thought.

AT CHOIR PRACTICE DO NOT FATIGUE THE VOICE OR THE ATTENTION.

Also do not Start at Page One of the Anthem and Hammer it in Page by Page.

Singers in volunteer church choirs and choruses will be interested in some of the remarks made recently by Dean Lutkin of the School of Music of the Northwestern University in the course of the address on the work of the choral