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4. Eleventh
5. Thirteenth
6. Major 7th
7. Minor 7th
8. Dominant
9. Sub-Dominant
10. Dominant 9th
11. Major 7th
12. Dominant
13. Sub-Dominant
14. Dominant 7th
15. Major
16. Minor
17. Dominant
18. Sub-Dominant
19. Dominant
20. Major
21. Minor
22. Dominant
23. Sub-Dominant
24. Dominant
25. Major
26. Minor
27. Dominant
28. Sub-Dominant
29. Dominant
30. Major
31. Minor
32. Dominant
33. Sub-Dominant
34. Dominant
35. Major
36. Minor
37. Dominant
38. Sub-Dominant
39. Dominant
40. Major
41. Minor
42. Dominant
43. Sub-Dominant
44. Dominant
45. Major
46. Minor
47. Dominant
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110. Major
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112. Dominant
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218. Electric Blues C XV
219. Electric Blues C XVI
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October-November, 1920
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Stand By!
By Gerald Frazee
March for Piano

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MUSIC AND THE HOME

For the past several months the National Bureau for the Advancement of Music has been carrying on an extensive and intensive campaign intended to bring home to the masses the force of certain basic truths about music that are felt by many and yet not fully appreciated by all. In order to turn the struggling, straggling streams of humanity that are eternally yearning for the "Unknown" into the Channel of Hope and Happiness. And in this campaign designed for so worthy a purpose, no art more thoroughly emphasized than the necessity for more "Music in the Home.

It is sufficiently established that upon the uplifting influence of home life the morale and strength of a people largely depends. It is not, then, essential to educate the masses towards the elevating of the force, Music, that in itself is a great strengthening factor that gives life to this uplifting influence.

For centuries poets have dreamt and sung of the home in simple words housed in melodies of beautiful simplicity. Our grandfathers may recall the days when they sang, "Be it ever so humble there's no place like home." And it seems but yesterday that one of our modern songwriters gave to the world a different setting to the same idea in his "You're a Million Miles from Nowhere When You're One Little Mile From Home." It may be seen, then, that home is a theme emphasized once again by the twin arts—poetry and song—and has universally become a subject of adoration, a theme that stirs a responsive chord in the hearts of the many, an emotional appeal that penetrates the innermost recesses of the soul.

Is it possible to suppose otherwise than that this power of music asserts itself most strongly and reaches its greatest inton- ing when imported in the home—the very subject of the great music theme that ever evokes admiration?

JAZZ AND CIVILIZATION

Civilization is the net results of evolution. Always there is change, and out of the lowest the highest is ultimately evolved. Music is a great force in civilization. In man it is an inherent sense, greater than any of the other five. The expression and appreciation for music varies with individuals. It may be, therefore, just as natural for a peasant to like opera as for a prince to prefer the sentimental ballad. As all big problems in life are intangible, abstract and incapable of definite solution, we can only remark that we believe that "popular" music, in which rhythm and melody are embodied, is music that touches the heart and its attendant emotions, whereas the "classical" is usually intellectual.

Editorial

Music, the highest of the fine arts, is to be cultivated only so far as it satisfies the function of Art—as it tends to make man better.

Music should not particularly call for thought—its first office is to express feeling. As the mind or intellect is but an instrument that is wielded by the heart it is easy to determine whether music that touches sincere feelings and emotions is to be cultivated.

In the age in which we live the call is loud for music that is alive—music that affords an outlet for pent-up, high-strung urges. "On with the dance!" is the cry of the age—wild and wroth as it may seem. It is a resolution, of course, and therefore will have its end. It may be an evil, but only for those who so consider it. "Even a corpse has its own beauty," said Emerson. And there are those who find beauty and joy in jazz.

MUSIC AND RELIGION

The fact that it is impossible to separate religion from music, and that the one really depends upon and is influenced by the other, has been virtually demonstrated in Boston by ministers and leaders in religious circles. Through their efforts, and particularly through the work of Paul Shirley, the organist of the idea, the Church was selected as a medium for bringing music to the people. A church everywhere there were their doors and windows thus and the building of an immediate public appeal among those attending these "Sunday Evening Music Services of Worship."

"These services," says Mr. Shirley in his report to Musical America, "opened with the singing of the Doxology and a short Invocation by the minister, and were followed by five musical numbers. Then an oratorio, one hymn and a twenty-minutes address on some religious topic which served to separate the first part of the musical program from its second part. This last consisted of four musical numbers, the service then closing with a prayer. The music program was given in accordance with an educational plan, offering the audience new musicians, new instrumental combinations and new vocals, on each succeeding Sunday evening. Thirty-nine members of the Boston Symphony Orchestra and twenty-four Boston artists assisted at the various sacred concerts. None of the works performed lasted over seven minutes, and they were chosen from among movements of symphonies, chamber-music and numbers from the concert and oratorio repertoire, solo and ensemble. Each program was arranged "psychologically," the more serious compositions appearing during the first part of the program, and the second half presenting music of a more strictly melodious type, tending even toward the popular, with the regard, of course, for place and purpose. An American number was a feature of each and every program."
The "Famous Exponents of Popular Music" is an article by Axel W. Christensen that appears in the May 5, 1923, issue of Melody magazine. The article is about famous musicians and their contributions to popular music. Here is a brief summary of the content:

**MELODY**

**Famous Exponents of Popular Music**

By Axel W. Christensen

No. 5 — OLGA DEE

The "Famous Exponents for this month" is Olga Dee, whose portrait appears on this page. Her singing, it is said, is at this really beautiful picture, the reader will at first assume that the young woman is a violin virtuosa, which is true enough, but not the whole truth about her, because the violin only part of her talented vaudeville offering. Her positively phenomenal lyric soprano voice does not appear in the portrait like the violin, but before me when I say it is there.

Those of you who live in the larger cities have undoubtedly heard and seen Miss Dee, and if you have, you will remember the really clever manner in which she put over her songs, playing her own accompaniment on the violin at the same time.

Her reputation is practically unlimited. She sings her classical numbers in such a way that they are made popular, while her popular medleys are put over in such a manner that her rendition of them could easily be called classic.

Audiences love her work and it is necessary for her to have at all times a

**MELODY**

**Songs of Yesteryear**

Potpourri of Plantation melodies by Florida Band Turns Writer's Attention to Strange Phenomenon of Stephen C. Foster

By H. E. Kroehl

WHERE are the songs of yesteryear—the songs sentimental and pathetic, I mean, collected by the fewer? There are four journeys I want a few names for. One was to Florida, and it was at St. Augustine, where a sea-bound, world-weary dreamer named Stephen C. Foster, with a score of beautiful melodies, left his heart buried in the sands of the Florida Keys. He wrote songs in the Florida Keys and many of them were to be found in songbooks of the time. But now that he is gone, his melodies are forgotten. The sea has claimed them, and in the wilds of the Florida Keys, no one knows of them. The only thing left is the memory of Foster himself, and the songs he wrote.

There is another journey I want a few names for. The journey to the Southern states. It was a cold, hard journey. Foster was the first to make it. He wrote songs in the South and many of them were to be found in songbooks of the time. But now that he is gone, his melodies are forgotten. The sea has claimed them, and in the wilds of the Florida Keys, no one knows of them. The only thing left is the memory of Foster himself, and the songs he wrote.

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DOCTOR FINDS PATIENTS NEED JAZZ

To make entering the doctor's office and
driving from one office to another, a well-known doc-
tor near Riverside Drive, New York City, has
equipped his waiting room with several seats, a piano,
and a boom box. Patients have been educated to the
idea that the room is not just for waiting, but for
listening to music. The doctor believes that
listening to jazz can help patients relax and
reduce anxiety. He even offers patients jazz
headphones to wear while they wait, to help
them feel more comfortable and at ease.

Umpah! Umpah!

ONE-STEP ODDITY

GEOGE L. COBB
Composer of "Peter Bock"

Piano

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doctor's office, then the patients are greeted with
jazz music playing in the background. The
atmosphere is relaxed and welcoming, much like
the feel of a jazz club. Patients often comment
that they feel more at ease and less anxious after
their visits, thanks to the soothing sounds of jazz.

The doctor also uses jazz music during
consultations, playing it softly in the background
while discussing health issues with his
patients. The music helps to create a sense of
rapport and trust between the doctor and the
patient, making it easier for them to communicate
and share their concerns.

In addition to the benefits of music therapy,
the doctor is also a jazz enthusiast himself, and
often performs spontaneous impromptu concerts
in his office. His patients love it when he
plays the piano or sings, and it always
brings a smile to their faces.

The doctor's goal is to create a
welcoming environment where
patients feel comfortable and
relaxed, and he believes that
jazz music is an important part
of achieving that goal.

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Nights I Spent in the Orient

Written by
JACK and AARON NEIBERG

Music by
JAMES C. OSBORN

Allegretto Moderato

Piano

Oriental nights are calling me,
Oriental skies are always blue,
I would like to bet I will get my share
When I get back over there.

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B.S. Melody
Stand By!
MARCH
GERALD FRAZEE

To my old pal of the U.S. Sub. Buck Band

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4. C. Schuman's - Short Story
5. D. Grieg's - Short Story
6. E. Schrager's - Short Story
7. F. Mendelssohn's - Short Story
8. G. Tchaikovsky's - Short Story
9. H. Sibelius's - Short Story
10. I. Stravinsky's - Short Story

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2. A. Schubert's - General Style
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7. F. Mendelssohn's - General Style
8. G. Tchaikovsky's - General Style
9. H. Sibelius's - General Style
10. I. Stravinsky's - General Style

DESCRIPTIVE SYNOPSIS

WHEN the last act is moved to love's fountain, it is
foreseen that the score may contain many more
melodious melodies. The music is
in the form of a series of
sentimental love songs, each
more tender than the next.

SCENES PERIODS: The Music
continues throughout the
entire day, with music
flitting between the
heavenly spheres. The scenes
are designed to make
the audience feel the
beauty of nature.

SCENE THREE: The Music
continues, with music
flitting throughout the
to make the audience feel
the beauty of nature.

SCENE FOUR: The Music
continues, with music
flitting throughout
the entire day, with music
flitting between the
heavenly spheres. The scenes
are designed to make
the audience feel the
beauty of nature.

SCENE FIVE: The Music
continues, with music
flitting throughout
the entire day, with music
flitting between the
heavenly spheres. The scenes
are designed to make
the audience feel the
beauty of nature.

The story goes that in Portland, Oregon, two
Apts at the opening of the game were discovered
while the playing of "Here I Lay" took place, it
was the American National anthem.

Today, boys need to stand and sing, "The boys
that are far off near the ball field when they'll
be singing our national anthem, let's add our
own special "Here I Lay" to our songs."
Melody

Peps at the Publishers

Confided from page 2

Here are the latest tricks that the music world is using to sell their wares. Shall we listen to them and consider their tone, or shall we stick to those that are purely musical?

"Money Talks," by H. M. Brubaker, has been released by the Brubaker Publishing Co., New York. It is described as a "sensational" number, and has been well received by musicians all over the country.

"The Poor Old Fool," by C. E. Foote, has been published by the Foote Publishing Co., New York. It is a humorous piece, and has been well received by the public.

"When You're in Love," by I. Berlin, has been published by the Berlin Publishing Co., New York. It is a romantic number, and has been well received by the public.

"The Star-Spangled Banner," by John H. Wise, has been published by the Wise Publishing Co., New York. It is a patriotic number, and has been well received by the public.

"The Yellow Rose of Texas," by C. P. Marsh, has been published by the Marsh Publishing Co., New York. It is a popular number, and has been well received by the public.

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Why experiment blindly with wrong? Get a FOUNDATION for successful improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail for course. This brings to you words: "Hit hat."