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MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE
Teasing the Ivories, No. 8. By Axel W. Christensen
Famous Exponents of Popular Music
No. 1. Sophie Tucker
Guess at the “Goat.” By Ed. Chenette
The Movements. By Frederic W. Burny
Little Song-Shop Talks
Peeps at the Publishers
Chicago Syncopations. By Axel W. Christensen
Wynn Winnowings

MUSIC
Magnificent. By H. J. Crosby
March for Piano
You Win. By Roy L. Prazee
Fox Trot for Piano
If You’ll Only Make My Dreams Come True
Words and Music by Joseph C. Crowly
Purple Twilight. By Bernadine G. Clements
Nocturne for Piano

PUBLISHED BY
WALTER JACOBS BOSTON MASS
Teasing the Ivories, No. 8

By Axel W. Christenson

It is a bad idea to go out from a theatre weighted down with all that "hard" money. Some actors, though, would be able to carry their salaries without difficulty, even if they were paid in paper.

On account of the inclement weather, during that week we worked away the time between acts with song and jest, and a strictly solemn game of cards wherein everybody wished everybody luck—the worst kind. The champion card player went under the losing title of "Chop Suey" but out of respect to his memory I shall not divulge his real name. I prefer to remember him as "Chop Suey," because that is what he made out of all his loose change.

I helped to make merry many of the moments that otherwise would have been heavy, and along about the middle of the week pulled a satchel with a book in it that had been bought on a train coming in from Cleveland a week or so before. I put my quarter's worth out of the said book when reading the inscription on the cover, which was the essence of: "If this book seems dry to you, dip it in water." Anyway, the book was as follows:

"I was walking down the street one day, when in front of the armoury I spied a quarter lying on the sidewalk. I made a dive for the piece, but just as I was about to grab it a man in a uniform popped out of the armoury doorway and also made a grab for the quarter and got it. "Who are you?" asked the man.

"I do not know, not he answered, softly depositing the quarter in his pocket. "Why, I am the quartermaster.""

This little scheme made quite a sensation the first time I told it—indeed, they all thought it was so good that every time some body new joined our group I had to tell it over again and it went better each time. Sunday afternoon somebody dared me to pull it on the undercoat the last show, which I promised to do.

Shortly before the last show I went out of the theatre and over to my hotel—where I attended to such details as paying the hotel bill, checking out, checking my trunk, etc., coming back to the theatre just a moment or so before it was time for me to stop on the stage. Shortly before my calling number, I told the audience that I could take the liberty of telling a new patriotic story which I had just heard, and which everybody told me was a good one, and then started in on the story: "I was down the street the other day, and in front of the armoury I spied a quarter." etc., etc.

When I finished the story it was a "scream." I never saw an audience applaud so loudly and vigorously in my life. I was thinking seriously of putting that little scheme into the act permanently, when someone tipped me off that every act on the bill had told the same story ahead of me.
Famous Exponents of Popular Music
By Axel W. Christiansen

No. 3 SOPHIE TUCKER

SOPHIE TUCKER satellite as a “born star” in the Broadway world, a position she has maintained as her high place in the nameless world of vaudeville, her presence being immemorial as the position of the No. 1 star on the New York map. I first saw her when she was famous as a “vaudeville,” later when she became universally known as the “Mary Garden of Vaudeville.” There is no need to explain at length why Sophie Tucker belongs in this series of Famous Exponents of Popular Music, for as an exponent of popular songs she stands as the best “exposition” that can be given.

It is some time since Miss Tucker, I am sure, her “Sophie” (that being my privilege as an old friend), but to the readers of MELODY she had better be Miss Tucker, although there is nothing at all “in-sec- tacular” about her, for she is a woman in the truest sense and is to the best of my knowledge one of the most beautiful and charming women in the world.

Miss Tucker sits at a table and I spent a delightful hour or more talking over times and meeting the numerous vaudeville people who stopped to chat. Many of these people I had not before in different parts of the country, and those whose names I saw at the front of the program I must be somebody while, else I would not be dining with Miss Tucker — which simply goes to show how glory can be reflected.

She is a woman of the highest order of women, and it is a pleasure to be with her. She is always ready to meet new faces and new ideas, and her conversation is always interesting.

GUESS AT THE “GOAT”
A Modern Music Riddle
By Ed. Chrette

To all of the inexplicabilities in this world of inexplicable things are those — a “goat” at certain times. Our present song is one of these phenomena. It has been sung by many men and women, but no one knows the meaning of the words.

The word “goat” has been used in songs and in literature for many years, but no one knows what it means. It is a word that has been used in many different languages, and it is not known what it means in any of them.

But the word “goat” is not the only word that has been used in songs and in literature. Many other words have been used in this way, and they have all been used in different languages. It is not known what these words mean in any of the languages in which they have been used.

But the word “goat” is the only word that has been used in this way in any of the languages in which it has been used. It is not known what it means in any of the languages in which it has been used.
MELODY

THE MOVEMENTS
By Frederic W. Harry

Music is the science of sound. Music is the art of rhythm. Music is a language; it speaks to you — to the intellect.

Music is a language that speaks to the intellect. You cannot understand music unless you are familiar with the rhythm and the form of the music. The movement of the music is the movement of the rhythm.

Music is the art of rhythm. Music is a language; it speaks to you — to the intellect.

MELODY has many names which its publisher hopes eventually to see accomplished, but one of its chief aims is to create a love of music. The music is published in this magazine is not only a love of music, but an understanding of music. The music is published in this magazine is not only a love of music, but an understanding of music.

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Chicago Syncopations

By Axel W. Christensen

The American Legion bands are coming to Chicago. North side, west side and south side, post of fighting men are discussing projects for snappy musical organizations. Several Legion bands are already rehearsing under the direction and direction of the Legion. Memorial Day, May 30, 1929, Chicago will see the greatest, most spirited parade of war veterans in forty years — with a new array of youthful citizens listeners and their “jazz time” bands.

Among the most promising of these organizations is a band of forty proud members of the Woodhaven post, J. J. Schuster, formerly of the 100TH field artillery, is director, and rehearsals are under way, preparatory to a series of concerts next summer. Even the Canadian vics will march to their own music. The American volunteers of the Canadian expeditionary forces, of which J. Maxwell Murphy is president, has sent out a call for five more musicians to complete their band complement.

“There is nothing disrespectful or unadjoining in featuring ‘jazz’ in the repertoire of an American Legion band,” explained an enthusiastic. “‘Jazz’ tunes were the marching airs and often the battle victory songs of our boys in France. And American ‘jazz’ and ragtime have played their part at the head of the horrible con when of drum and high explosives. But we’re not going to stick to stuff that was popular during the war. No, sir, we’re progressive in our tunes and our ideas.”

F. G. Cobble, the well-known ragtime manager of Boston, was in town for a day, putting in part of his time at our office and at a club, where he smoked our cigars and ate our dinner to our own great delight. Cobble recently put in a department in his Boston school for teaching bass instruments, and the class has been so successful that it was necessary for him to make a special trip to Elkhart, Indiana, to get instruments. It is practically impossible to get delivery of saxophones when ordered and shipped in the ordinary fashion, so F. G. just jumped on a train, went down where they make ‘em and brought ‘em back himself. This is just one illustration of how this was does business, and helps explain his universal success in everything he undertakes.

Just received a communication from Toronto, Canada, to the effect that Mr. Strathdee, who has the exclusive agency for the Canadian system in that city, has taken over his rights and his opus. He is to sell to Miss Molly McManus. Miss McManus was his assistant for some time, and we are glad to welcome Molly to the fold.

Edgar H. Boss recently obtained the franchise for teaching the Christensen system of Jazz in Toronto, and will sell from San Francisco on May 3 to take possession of his territory. He has been thoroughly drilled in the work by Bill Gossen of S. F., and we know he will make good.

Rex Weyler, manager at the Chicago school, has been absent for a few days on account of sickness. The medical doctor who attended him didn’t know just what was the matter with him, aside of the fact that he was sick. The Chiropractor who has been adjusting Weyler for some time past, said he was only “retraining,” a thing everybody has to do in Christensen it appears. All we know about it was that he was absent and that we missed Weyler sorely.

Met Ed. Mellinger of St. Louis down at Kansas City a short time ago, where we paid a visit to George Kreus, manager of the new Kansas City school. George is moving the K. C. school to larger and better quarters on Walnut Street this month. Mellinger thinks the nicest show in the “Sunshiny Room” of the Baltimore Hotel at Kansas City quite the most wonderful he ever saw or heard. It even impressed him more than did the burlesque show he took in at the dinner.

Mavoura Phillips, who recently started a school of rhythm and jazz at Bakersfield, California, writes that she is now teaching forty-five pupils a week at two dollars a throw. It’s only a couple of months since she left the protecting wing of Paul Kaufman of Los Angeles, with whose school she was associated for several years.

Two dandy photographs were recently received at the Chicago office. They were of Miss Ethelma and Miss Mona, the two bright young women of Philadelphia who were pioneers in the ragtime field in that city. Needless to say that these photographs are being framed and will help brighten up the office here.

From St. Louis, Missouri

MELLINGER, accompanied by his wife, will shortly take the road headed west. His plans include the starting of a number of ragtime schools in some of the western cities that have so far needed the same.

During Mellinger’s absence the train school will be in charge of Miss Processes, a really charming young business woman who for some time has had full charge of Mellinger’s reception room at the main St. Louis School.

There are rumors, based on fact, that Ed. Schroeber, manager of the Oakland Ragtime School in St. Louis, will start on a honeymoon promptly on June 9th. Send wedding gifts direct to the Oakland Building.

We hear whisperings also that Mr. Weber, manager of the new Walton St. school in St. Louis, will enter matriculation some time in June.

From Detroit, Michigan

MISS SYPHIA BAILEY is acting as manager of the Christensen School here, vice Miss Pauline Cohen, resigned.

Harriet Smith is back at the school as manager, after a siege of sickness.

Mrs. Goe, formerly Miss Erle, is again actively engaged at teaching in the school. After the novelty of being married wears off, they usually return again to the ragtime roll.

Another new teacher at the Detroit school in Mrs. Deegan, who enjoys the work very much.

An appointment — Axel Christensen, president of our schools, doesn’t visit as often enough. — Harriet Smith.

From Boston

F. G. CORBITT is put in limited to managing a school of rhythm and ragtime. No indeed! Among his other
Continued on page 12
If You'll Only Make My Dreams Come True

Words & Music by JOSEPH E. COONEY

Valse Moderato

Sweetheart you know I love you so,
When you're away Each hour of day

All of my dreams are of you,
Hobbs taught me long long it seems,
And if you'll say When you return

One word today Memories here bared,
All of my dreams will come true Memories of you in my dreams.

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FOX TROT
ROY L. FRAZER

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MELODY
CHICAGO SYNCHRONATIONS

Continued from page 8

enterprises he now has started a girls' orchestra of four pieces to the Red Cross room on Berkeley Street.

On the opening night he made a masterly address, which pumped enthusiasm into the organization to such an extent that on the next Monday night there were many new applications for enrollment. The girls are given instruction on their various instruments by two able assistants, who work under Corlitt's personal direction.

The orchestra is made up of members of the Girls' Post of the Legion of Honor, Fortienn-Mon hagination in this or that issue of MELODY for a story about a Fortienn-Mon...MELODY for a story about a Quartersenior, which "F.G." particularly asked me to mail. He has heard it twice or thirty times. There are one hundred members in this division, as if they keep on at the present rate Corlitt will soon have the biggest girls' club in the country. The orchestra is comprised of a well-balanced combination of mandolins, violins, guitars, horns and trumpet.

From Seattle, Washington

MRS. ALICE CAMPBELL, a former University of Washington girl, is now added to our staff of teachers.

Because of the singing of many of our Canadian pupils, we are about to establish Charlottown chorus schools in Vancouver and Victoria.

Miss Annette Halsallough, the exceptionally fine female pianist at the Melody Shop, continues to be more popular than ever with the local music buyers. Annette is so accommodating that this, with her wonderful personality, probably helps to account for her great popularity.

Wolfe Wilson is one of our star pupils who is rapidly developing into a ragtime shark, and big things may be expected of Wolfe in the near future.

Now that the baseball season has started, it is feared that on some fine afternoons, pupils may come for their lessons and find Bernard Brin out in, because of being "ill."

Beside Kumpfel and Miss Jerry Nevell entertained the other evening in songs and piano solos, responding to many encore, Miss Nevell, who is well-known as a vocalist.

Mr. Harry Stoppelman, the premier banjoist who has just completed a tour of the Oceana circuit, will again resume his regular engagements. - Bernard Brin,

From Elgin, Illinois

YOU'LL see them eventually, so why not now? asks Miss Irene Fletcher, who enjoys herself in her questionnaires by curling for eras at the Elberich school.

Miss Mildred Sudder, who is one of the most popular girls in the Elgin public schools, "balances the equation" by taking recreation from teachers of the Elberich "popular" school.

Miss Lilian Horn is another newly enrolled pupil who will have her eyes at the Beethoven Society for a time to come.

Lucille Greenman is a shining little "Miss" who is doing splendid work both as a little tot and a beginner.

Miss Besse Knivitz is a recent addition who in time will "cramp" the boys with her piano "topography" as well as eyes "outudy." Miss Verna Huleck is achieving results with her course, and certainly enjoys the results of her achieving.

Miss Ethis McBride is again numbered among us "Elberichers" after a short absence.

As the Whitingham is surprising his friends by his claim that all of a sudden he got the "habit" or swing, and can now play all the hot solo hits in the "Tree" movements.

George "Tilly" Ethin is a former pupil who has turned from a "ragger" into a "banger." He has left Ethin to "sign up" with the Canadian Legion, and instead of piano will play professional baseball this season.

Miss Helen Trenyer is so seriously ill at her home that it will be some time before we may expect to see her again at study.

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and ORGANISTS

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INCREDIBLE GRACE

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BROKEN PROMISES (novelty—really awful)

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Do Business by Mail

Walter Jacobs Publisher

Chas. Bendix

The Meeting

Romance

Fascination

Wedding Bells

No Fig. 152

SUMMARY

Worth Its Weight in Gold!

MANY TIMES OVER

MY MANY TIMES OVER

In My Brother's Arms

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Worth Its Weight in Gold!
and the West is wild," he probably didn't know that a popular song can make East and West one in singing unity. This is the case with "I've Been Laving For You," published by the Fisher Thompson Music Co., of Butte, Montana, which seems an equal singing success in both East and West. The number is popular with professional singers and orchestra leaders are programming it.

Norman Spencer and Joe McCormum, two "Irish" (and musically funny) songwriters, are free-lancing among the New York publishing houses. As proof that there's a sense of humor, kindred spirits, and a lack of music sensibilities, here are some of the music-halls they have placed during the short time they have been "telescopeing" in the Big Burg: "Cabin Moon" (arrangements for strings and vocal effects), "Sad Eyes" and "K'nessh," with Jack Mills, Inc., "Show and Sway," with Watson, Berlin & Snyder, Inc., "Don't Take Away Those Blues," with Remick & Co., "You're Wonderful When You Smile," with Sherman, Clay & Co., "I'll Never Do That Kind of Loving," and "Then You'll Know What It Means To Be Blue," with Cummings & Wilson, Inc., and others. The two free-lancers make their headquarters at the Daniels & Wilson office, 145 West 45th St., New York City.

Holding "Indians" to the "Moon" might seem to smack of stereotyping as against universal songwriting, or some such thing that might seem putting a fire on Lulzum, yet if isn't so; the music is as like the words as it could possibly be. The "Indian Moon" is running its own musical shine and doing a lot of community shining off a bunch of states collectively. Moreover, as a joke on a joyful job, this "Indian Moon" is doing a lot of moon joy riding musically, despite any of our encroachments on our projected eclipses by the surrounding stars.

To drop from the clouds and come down to earth, "Indians Moon" is the name of a recently written real-world song that seems to be going big throughout the far west, with words by Arthur Freed and music by Oliver G. Wallace — a well-known arranger and composer of the famous hit "Raisin in the Sun." Although this song has been in the market but a few weeks, it already has sold into the thousands of copies without the aid of "phoning." As a matter of fact and not any "moonshine," it is understood that there is not yet even an orchestration, but these are now being made ready to be rushed out and meet the heavy demand. The publishing sponsors for the "shining" number are Daniels & Wilson, publishers (who are not Indians, but do publishing in the Big City), the original publishers of "Peggy," "Mickeys," "Snow and Easy..."

...WINN WINNOWINGS...

PERSONALITIES IN THE POPULAR

DAVID L. CARVER, whose personalty is now photographed, is a teacher of the piano, violin and guitar in Boston, Canada, and for the last twenty years has been a pupil of the Tokyo College of Music, widely known throughout the country as a noted pianist and teacher of music. He has traveled from coast to coast with dramatic companies, and for many years was a pupil of the Tokyo College of Music, being made known through his playing of the piano and guitar in the famous opera companies and orchestras of Boston Symphony, and throughout the country. He is a member of the Boston Symphony orchestra and the famous "Blue" society. The accompanists and conductors are Shapiro, Bernstein & Co.

"Pellaminius Blues" looks good to the McKeeley Music Co. of New York.

"The Barred Trail" has been discovered and copyrighted by John McCormick. "Not cool" says Bossey & Co. of Toronto and New York, which probably means that the big Irish stage song has left the stage and is on the "trail" to claim the surefooted "The Barred" song.

D. L. CARVER

strawberries from the hazy town he has come upon several other places that have appealed to him as being shout ready for the establishment of lunch stations. Carver in the Right Direction always brings Good Results" is his working and "winning" motto, so we wouldn't be surprised at any time to hear that David L. Carver's own career had started for the Winn headquarters in New York City to assure teaching rights for "most every city in the Pine Tree State."

L. G. BOTYNON is probably the best known man in the city.

Some of the songs that promise being heard in the near future are: "Fiddlin, "Homeward Bound," "I'm Always Будding Castle in the Air," "Messina's Rend In Rockland," and "Pretty Kitty Help." They call it "Dixie Blues," "Afghani," and "Philippine Blues." The complaints include: Mrs. F. C. G., Mrs. E. E., Misses Adams, Misses Anderson, Misses Edwards, Misses Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Miss Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's. The Misses E. E., Misses E., Mrs. E., Mrs. Moore and Knickerbocker's.

WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.
Pianists "MADE WHILE YOU WAIT"

TAKEN too strictly to its word the caption of this little music-manufacturing article would be somewhat startling, but by putting sufficient stress on the word "wait," and bearing in mind the many variations in time of "making," the stress on "made" is much mollified in tone and the "wait" isn't scare anyone. Actually, the whole music-making phrase (i.e., complete caption) held just as good in the old days of pious gaits as it holds in these days of piano-get-there-but, oh! what a difference in the "wait." In those old days when one didn't have to go too far to get music for the piano, the music-making was just a natural and a simple task; in these days when it takes two weeks to get a piano, the music-making is a laborious and a difficult task.

Whether it is in makingorrents or music samples what results are which, and what the present relations of Miss La Fortuna's methods of manufacturing as compared to those of the modern Music and Pianoforte Playing as "Miss Mary Stanwood, who is playing in a piano," and the "Miss Mary Stanwood, who is playing in a piano," is in making a piano with the help of the music, it is in making a piano with the help of the music.

As a further evidence of Miss La Fortuna's thoroughness in "making," although practically spoiled "made" for the piano in this year for a higher finishing process—that it is, they are taking up the advanced courses: Miss McAlpine, of California, whom it might be said that she didn't know a note from the start when she entered, played the "Russian Rag" after twenty lessons; Ed. Moore (only 18 years old), who, "plays "Canadian Barbarian.""

Warning

Much of the music teaching is being done by people who know nothing about music, and it is necessary to be careful in selecting a teacher. It is important to choose a teacher who is experienced and has a good reputation. "La Fortuna's Music Studio" offers a wide range of music lessons, from beginner to advanced levels. Whether you are a complete beginner or an experienced musician, we have a teacher for you. Our teachers are highly trained and have years of experience in teaching music. They will help you develop your skills and reach your goals.

Harmony.

Harmony teaches you to measure time and space, to understand the relationships between notes and chords, and to express emotions and ideas through music. A harmony teacher will guide you through the study of different chords, scales, and progressions, and help you develop your understanding of music theory.

Advanced Composition

Advanced composition is for students who have a solid foundation in music theory and performance. In this course, you will learn advanced techniques for writing and arranging music, and you will create your own original compositions. You will have the opportunity to work with professional musicians and composers, and to gain valuable experience in the music industry.

University Extension Conservatory

The University Extension Conservatory offers a wide range of music programs, including lessons in piano, guitar, saxophone, and music theory. Our experienced and highly qualified instructors will help you develop your skills and reach your goals. Whether you are a complete beginner or an experienced musician, we have a program for you.

Special! Great Offer to Teachers and Musicians

An issue of proof is worth a pound of promises. Making claims is easy—"making good" is the real test of merit. Hundreds of Music Teachers and Successful Musicians claim that they have had a great blessing by the Siegel-Meyers Correspondence Course. They write us to that effect and we cheerfully accept their enthusiastic statements as sincere and truthful. You're welcome to these letters. We will send you as many as you care to read. But, after all, we realize that it is merely "boasting" and so we hope you will be guided by your own personal judgment at the present stage of your study. You will be benefited by every word you receive. We hope Sherwood Piano teachers in your state—Sherwood's New Master at his best—the very master of Sherwood Normal Piano Lessons and University Extension Lectures on the Art of Teaching Music

The course of study Normal Piano Lessons, music education, and University Extension Lectures on the Art of Teaching Music. The course of study includes the development of the teacher's knowledge of music, the development of the student's love of music, and the development of the student's ability to play the piano. The course of study is designed to provide the teacher with a firm foundation in music, to provide the student with a thorough knowledge of music, and to provide the student with a strong foundation for a successful career in music. The course of study is divided into two parts: the first part is designed to provide the teacher with a firm foundation in music, and the second part is designed to provide the student with a thorough knowledge of music.
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10. How to Play the Cello
11. How to Play the Piano
12. How to Play the Organ
13. How to Play the Violin
14. How to Play the Cello
15. How to Play the Piano
16. How to Play the Organ
17. How to Play the Violin
18. How to Play the Cello
19. How to Play the Piano
20. How to Play the Organ
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22. How to Play the Cello
23. How to Play the Piano
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130. How to Play the Cello
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138. How to Play the Cello
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154. How to Play the Cello
155. How to Play the Piano
156. How to Play the Organ
157. How to Play the Violin
158. How to Play the Cello
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162. How to Play the Cello
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165. How to Play the Violin
166. How to Play the Cello
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170. How to Play the Cello
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173. How to Play the Violin
174. How to Play the Cello
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176. How to Play the Organ
177. How to Play the Violin
178. How to Play the Cello
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192. How to Play the Organ
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194. How to Play the Cello
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203. How to Play the Piano
204. How to Play the Organ
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208. How to Play the Organ
209. How to Play the Violin
210. How to Play the Cello
211. How to Play the Piano
212. How to Play the Organ
213. How to Play the Violin
214. How to Play the Cello
215. How to Play the Piano
216. How to Play the Organ
217. How to Play the Violin
218. How to Play the Cello
219. How to Play the Piano
220. How to Play the Organ

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