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- Food for the Amateur
- Christensen Syncopations
- Winn Wirravings

MUSIC
- The Get-A-Way
- Cuddle-Up Bay
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Walter Jacobs
8 Bosworth St. Boston, Mass.
Teasing the Ivories, No. 9

By A. W. Christiansen

ENROLLING RAGTIME PUPILS ON THE TRAIN

That day my wife and I were on the train returning from our vacation. As we rode along, I noticed a young boy and girl sitting in the car. They seemed to be enjoying themselves, playing with a small instrument. I approached them and asked if they would like to learn how to play the piano.

They hesitated at first, but eventually agreed. I gave them a few lessons and before long they were playing beautiful pieces. We continued on our journey and I enjoyed hearing their progress as we traveled.

I continued to teach them until we arrived at our destination. The girl was particularly talented and showed a great deal of promise. I recommended that she continue to study with a professional teacher and she agreed to do so.

The boy, however, was not as interested in music and soon lost interest in lessons. I offered to find him another activity, but he declined. I wished him well and wished him the best of luck in his endeavors.

RAGTIME RECITALS

We returned to our own city and continued to teach and perform. Our recitals were always well received and we enjoyed sharing our love of music with others.

One day, while we were rehearsing a new piece, a group of children came in and asked if they could have a private lesson. We agreed and began teaching them. They were very enthusiastic and quickly learned the piece.

We performed the piece at our next recital and it was well received by the audience. We were proud of the children and enjoyed sharing our music with them.

In conclusion, teaching music to children can be a rewarding experience. It is important to find the right students and to provide them with the proper guidance and support. With dedication and hard work, we can inspire a love of music in the next generation.
I Wished to acquire a comfortable substance
And I’d just naturally mis-read this little
The phonograph of the conscience til’ bluesy —
He just put up and died — I’ll be on a fence whether
To handle round robin’s widows and orphans, or to
Launch a “set-your-words-to-music” bureau. Get me, doc? To me.
One got a well known magazine as “music publishers.”
And in view of the general tendency of widows and orphans
to mis-pronounce little but heartily and hard, knockly hands,
I’ll just naturally have to push ’em up in favor of the songwriting
gentle. Yes, yes. Look the flag. As a matter
particular hardcrad member of the species expressed it. We
Gotta slow work on. From the brow yellowing bosom of the
Sara’s Missouri! I reckon east and west — we get ’em.
This fellow he was. He was a songbook. Of eave-man model
menus.
And Ye Gods how they throve. Meanin’ the songbooks.
With all the dope collected and printed anent this particular
Desire on the progress of humanity, pickings ought to be poor but
Say, the reverse — merely. As Avon Bill says, “Puddin’
They like it.” Or was it Boreum? And from personal observa-
tions I take it the gentleman responsible has concocted a truth-
ful remark.

Thus ever — and will.
I have acted in an advisory capacity to a number of budding
Songsmiths, from the wild-eyed young type just ready to spring on
An unexpecting population some new (?) and glorious songs later
Respecting Iroquois and Iroquois Iroquois — old aca rule, when Irving
Berlin acquired his first Rolls-Royce, and sugar was four coppers
A pound — up to the chap just getting a key to the fact that this
Grand and glorious business of song manufacturing requires a
Ding-dong bust of ability, preparation and experi-
ence. To make it pay.

And out of the large, glossy globs of evidence turned my way
One shining fact — to cut it out prominently. Ah me, yes. Like
The lump on a camel. This.

We are vain. Our songsmiths. This burning desire to turn
Out with our name on a printed sheet — both the quality, folks don’t know — shows the neighbors and other
Sufferers our song. Yeah no, this is vanity stuff. A —
A — a —
Even as you and I. Yes, I’ll confess it. They put me too.
And it’s pretty generally known that every writer of ability
Enough to bring it out and more or less acquainted with the
Species. In young days. In fact, paid for their first printed
Sheet.

But for the aspiring hitmaker as yet touched not the coin by
The wering beast of the songsmith’s fiery adjectives, promi-
Natory phrases, and alarming promises — I have a message. Short.
And painted. As follows:
The magazine as “music publisher” never pays royalties.
No, no, never. Tell doch doth up. And beyond.
This should suffer. But — lest there be doubtful ones —
The magazine as “music publisher” gives you back two things.
A worthless contract. And the cheapest of cheaply printed
Songs. Nothing more or less. And usually.

And oh, yes — EXPERIENCE.
And yet, fellow laborers, some o’ us ’d need more than one dip
Into the cleansing oil of experience to be inculcated right.

For —
Just recently an aspiring lyricist Befuddled in his latest
masterpiece for my inspection. En note I’ll say that this chap
does good work. Splendid development and all that. But this
“game” was born late. Ye Gods, yes. A war song. Now.
And so, with due consideration of the unspoken terms of the
Chap, I advised my young friend to bury this offering where the cows
daily o’ nights. Near the daisies.
But no — I was wrong. He sold it. It seems he later sent
The lyric to a “publisher,” yes, the “shark” variety, who — so he
Advised — had grappled at once the world of songwriters with
The words afforded and would the writer accept a contract providing
Three-cent royalty? Will a fish bite? I know it. And so he
Hit
And then the delays. And gentle reader, so help me, this was the THIRD
Time he had hit.

But — lastly — your hastily formed conclusions lead the impres-
sion that this chap’s mental apparatus was in a condition simi-
lar in respects to hell, yelling every — wait I bellow you.
Too much credulity. Ah me, yes. And a combination of
Spelling blunders cunningly arranged in promises glitteringly
golden. Truly, “where ignorance is bliss, it is folly to be wise.”
Which sums it up.

Many and varied are the schemes operated by these mass.
And they are constantly planning newer projects. For the
Stuffed up the unshopped I shall attempt to expose the “plan”
Behind their most commonly known practices.

Perhaps the most widely known operator is the magazine as
“music publisher.” This is but a fraction of the original “set-
your-words-to-music” idea, that made one man a millionaire.

And is justified.

This crowd takes song words only. Provide a musical
Setting of doubtful worth, supply a copyright in your name, and
Furnish several hundred cheaply printed copies.
And then.

Fine.
This kind of “Cook’s Tour” costs the victim thirty-five dol-
lars. The “publisher’s” expenditures have been one dollar for
The copyright, and possibly six dollars for the printing. The
Balance is gross income. For the “publisher.” Speaking of
Profits, well.

What is known as the “printing stunt” is clearly allied to the
Adventured just passed through, and is undoubtedly the next best
Known in this present or present as a reputable publisher.
And invites submittances. After the labor of procuring your com-
pletely song — and enthusiasm — is only and successfully ac-
complished, the operator reports his catalog overflowing but
There is so much “real merit” in YOUR song, etc., etc., etc.,
—and the rest of the old, old story — that he will make a place for it
Under certain conditions.

When trades somewhat as follows: “If you will pay for
The first edition and will act as selling agent, we will place your
Song in our catalog and all orders received will be turned over to you.
After the first edition is sold out, we will give it prominence in
Our regular catalog and will pay you a liberal royalty on each
 Copies sold.”

And usually so much richly prepared “come-on” literature is
Supplied that the victim invariably hastens happily to
— to disillusion, dilemma and dismay — more.

Upon discovery of the fact that he has invested 800 in 813
worth of “unplugged,” unsaleable, worthless sheets.

The difference between sixty and fifteen is the whaler’s profit.
As I said.

While the premiere. Seats and walls. For another.

Another view of the “printing stunt” worked just a little
differently. These agree to publish your song providing you
Say the printing charge of the first edition. To get it started.
They net from twenty-five to fifty dollars on the printing item
And advanced five or ten dollars royalty. After that.
Cautions.
And then comes the “King and Queen stunt.” This chap’s
Stock in trade are original letters sent through letter brokers.
A period of some formulates unbridled information, and those
Of us strangled with a copyright relic eventually receive a com-
munication from him. He writes, “I am a selling agent. I have
Lately run across your song and think it splendid, and that it
Could be sold easily. In fact I know a publishing house that
Would buy it if it were offered for sale.” And furthermore adds
That if you will advance twenty-five dollars, he will sell the song
Or refund the money.

Hundreds fall.
And with your money safely saved he writes another letter.
Under another name. This time he is a publisher and will pay
And when you write the original “shark” for a refund, he
rejects that he has done his part. You refuse to sell. Niall.

The “selling agent” shark swears your name from the “print-
ing” shark and in effect, writes if you have any song copies for
Sale. If you answer in the affirmative he is certain to offer to
Act as selling agent of your song if you will advertise it in a cer-
tain paper. After you have paid in some twenty-five dollars for
A five dollar advertisement. And tired of it. The shark and
Paper owner divide the profits.
The “performer” shark will sing your song and sell it through the
Audience for five or ten dollars per week. Needless to say — he
does neither.

The “rubber stamp” shark had a veritable gold mine until
The Federal inspectors got after them hotly, and have continued
On the trail. The foundation of this plan was the publication
Of thousands of copies of a complete song. With the writers’
Names omitted.

With this stock in reserve they posed as reputable gentlemen
Very much interested in songs and songwriters. And very
erager to “assist” worthy amateur writers.

They invite submittances but ALWAYS return them. With
A letter like this: “Your enclosed song is practice without.
And your work demonstrates unusual talent. With a reputa-
ion you could easily secure an excellent position with a music
House. We are, therefore, pleased to offer you a wonderful
Opportunity. We have a splendid complete song which we will
Sell you for $80, publishing the number absolutely free to you,
And also giving you one credit for the production.”

The “literature” employed by these people was a direct appeal
to the imagination, and thousands fell.

The “trick” was extremely simple. As each successive “in-
vestor” bought the song, a few hundred copies were taken
From reserve, rubber-stamped, “Words and music by —”
And shipped to the unsuspecting purchaser.

When hundreds of writers began noticing that other writers
Had their names on THEIR song they went to Uncle Sammy.
And so it seems that the best way, after all, is to turn down
each and every proposition requiring financial assistance from
You. Especially when so many reputable publishers are
Pctfectly willing to spend THEIR money on your song — if it has
MERIT.
TEASING THE IVORIES, No. 9
Continued from page 3
The State Industrial School is where boys are sent for minor offenses against the law. It is a military school, except that the boys are rarely there of their own volition, some being sent there for disciplinary periods by the State, others the parents. They are sent direct to the school by parents, which latter are known as “boarders.”

Miss von der Leyen and myself had been so overworked in reviewing the choral ladies and gentlemen, fighting with the principals and squiring in many hours of practice and rehearsal that we had not had a moment to ourselves in the past few weeks. We were beginning to feel a little homesick, and we thought of the time that we came to move the instruments the best was none too good for the boys. The boys reflected this good judgment on our part by giving themselves to the utmost in the boys’ orchestra and boys’ dancing clubs (organized by Mrs. Paddock), both of which gave a performance that would have done credit to many professional organizations.

On the way back to town Meillering emulated Mr. Paddock’s son (who drives in as a pupil of the New Department of the Arts). A NOTABLE FIASCO

STANDING inside the 31th Street Theatre in Denver I found a former associate playing the great Hope-Jones Wurlitzer organ in that theatre—Carnegie von der Leyen, who by the way figure in a future “Famous Exponents of Popular Music.”Miss von der Leyen and myself were connected with the known Chicago Theatre several years ago as associate organists, and she has gone on her chosen profession until she now sits in the title of one of the greatest Wurlitzers in existence today, the instrument having four manuals (or key-boards), two hundred and twenty-one stops, forty combination wind and foot-pedals, besides a rack of bell, strings, reeds, and flügel, double and treble voices and every effect imaginable. In playing one of these masterpieces instrument one has to be very careful, because each voice touches a different key.

Miss von der Leyen was playing the organ in the picture “Les Miracules,” and the deep dramatic situation in this picture gave her ample opportunity to bring out her musicianship and skill, so that the audience sat spellbound by the combined effect of the picture, the music and the well-played music.”

The following obituary and Rename of the late Thos. S. Allen, in the current January (1909) issue of the Jacobin Monthly, report the death of the late Thos. S. Allen, a prominent composer and musician who composed many popular songs and some of his most famous works were published in the “Songster” and other musical periodicals.

OBITUARY

IN THE REAL HITS FROM THE GOLDEN SALLY WEST, 30c. POSTCARD, CATALOGUE, COUPON HIGHLIGHTS: BOW-WOW, WILSON, BOW-WOW, WILSON, WILSON, THE ALLEN ORCHESTRA, CORKSOCK HITS, OLYMPIC MUSIC CORP., SAN FRANCISCO.

INDIANA MOON

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popular hits, yet ever founded an orientation music halls, a friend and staff writer — Thomas S. Allen.

Thomas S. Allen was born in the little town of Natwick, in Massachusetts on December 10th, 1836, and at Boston on October 31st, 1919, passed in the 45th year of his age from a field to which he had devoted his life and which he loved and best. At about the age of 80 years he made his playing debut with the then popular and well-known "Ktoworth and Allen Dance Orchestra" of Natwick, a small aggregation largely made up of the "Allen Brothers," of whom there were many and all musicians. This orchestra was one of the first of those "singing" combinations which were so popular at that period, playing to "big business" locally while holding intense popularity at Norembega Park (just out of Boston) for twenty consecutive years.

It was in the year 1890 that Mr. Allen entered more fully into the life of a professional by obtaining a position as violinist with the theatre orchestra of what then was popular as the Grand Opera House in Washington Street in Boston, going thence to the old Hob Theatre (at Washington and Dover Streets) where he was leading violinist during 1896 and nearly all of 1896. It was in December of the latter year that he was engaged by the "Ktoworth & C. B. Brothers" of Boston to act as general music director for the six Boston theatres for which the Brothers combination furnished the orchestral music, and during this engagement he also played leading violin at the Columbia and Majestic theatres for seven years consecutively.

In 1893 he severed connections with the "Bates Brothers" to take a position in the famous old Howard Theater of Boston, and in leaving this in 1911 he also left Boston — going to Rochester, N. Y., where he assumed a position as a sort of music manager to furnish orchestras for the leading hotels and theaters. His next step into professional life was as a music director to the Plowright Brothers of Boston, eventually tiring of the various positions held by Mr. Allen within its ranks was featuring the noted comedian Dan Coleman. Eventually tiring of the various kinds of music hall life, Mr. Allen returned to Massachusetts, and confined his musical activities mainly to local playing and around Boston. He was a member of the American Federation of Musicians, having affiliated with both the Rochester and Boston locals.

A cursory glance at the composing activities of Mr. Allen will substantiate the claim that he was the creator of many popular "hits" which "went over big" in the vaudeville world. The name of "Melody" and "W. Allen" is well-known to thousands of singers of "My Delight Rose" and "The Watermelon." Both of these numbers being distinctly popular as stage and home songs, while one song which swept the entire country and perhaps was his biggest hit in the vocal line was "Any Rags." By this song Mr. Allen became the creator of a style in song of time as to musical worth.

As director and leading-violinist, Mr. Allen was well-known throughout the vaudeville and burlesque fields. In diverse writing stage-music, and more particularly that of the interludes and encores which are demanded for the burlesque, he was known as a director for these orchestras. As a performer on the violin, while being a thorough technician as a pupil of the noted Charles Loesser, well-grounded and of broad capability — he essayed as a "trick" violinist. Indeed it long had been an ambition of Mr. Allen to appear in this capacity on the vaudeville world of the states, an ambition he was preparing to fulfill when stricken with his last illness.

As a musician alone, Mr. Allen proved himself and worth by his playing and composing: as conductor and composer, "Tommy" Allen stands the test of unfailing fidelity and good-fellowship under reverses and success, as both a composer and a personal friend, through the "Great Inevitable" the passing of Thomas S. Allen has left a void in the ranks of the instrumental contributions to the Jacobs' Orchestra. Moreover that it will not be easy to fill, and which will ever leave a sadness over the memory. Another sincere regret is in the seeming beholders of this all too brief testimonial of remembrance — a belated record of the gathering of these few facts, items for which the man himself cared so little as not to consider them worth recording in diary or other form. Mates to silence is the violin, and covered may become the once happy music pen; yet the warm memory of a long enduring friendship will play unceasingly in thought and undimmed by the corrosion of time.
Cuddle-Up Bay

Words and Music by
Leo Turner and C. S. Millsbaugh

Moderato

Piano

Doll! No one can see us make love, Except the moon up above, And what he sees, dear, He'll never tell. Well paddle in a canoe.

There's a place not far from here That's just a loveer's paradise. We will dream of love at night, And live on kisses all the day. To

Cupid be-yond com-pare, And Cupid is waiting there. Let's hurry, I can't ex plain.

Cuddle-Up Bay, where stars are shin ing. Let's go to Cuddle-Up Bay, near Kiss-Me-Har-bor. So come to Cuddle-Up Bay.

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Melody
The Temple Dancer

VALSE ORIENTALE

INTRO.
Andante misterioso

NORMAN LEIGH

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CHRISTENSEN SYMPHONETTES

CONTINUED FROM PAGE 6

Christensen devised a set of syncopated rhythms, so simple in form, that even a beginner could readily learn them. While practicing these rhythms the pupil has ample opportunity for the proper training of the fingers, formation of the touch and the basic principles of piano-playing. After the rhythms, an instruction book was worked out showing their application to standard and popular tunes. The result was that even beginners, and those who knew little at first, soon found themselves playing real ragtime.

The idea was an immediate success. The Chicago school was soon forced to hire a staff of assistants. The branch schools, equally successful, were quickly established in all large American cities.

The San Francisco school has outgrown the space available for it in its former location, and has been forced to move to larger quarters in the Garfield Building where it occupies a suite of four teaching rooms and a large office and waiting room.

The pupils of the school soon find out that music can be made to sound well when not played as written; they become unconcerned but proficient subscribers to the principle that “what sounds good is good,” and many of them have felt encouraged and with the results to use their imagination.

Christensen besides operating a chain of schools is a well-known vaudeville pianist, and recently played a very successful engagement at Pantages Theatre, San Francisco.

From Milwaukee

WE HAVE just learned of the death of the brothers of Fred Winter, who, as Winter has our deepest sympathy. He has only been with us for three weeks, and has a good class of scholars on the “jive,” banjo and mandolin. Mr. Winter is also conductor of one of the best cabinet orchestras in the city.

We were called upon to furnish a violin and piano player for a private dance a few evenings ago, with particular request for “jazz music and nothing else.” Of course we had it all hand. Our teaching staff—Miss Gerberk with the violin and Miss Larkins at the piano. They made good and came home with a bunch of long green.

From New York

ROBERT MARINE writes that the Christensen system is still going strong in New York, and that he is about to open two more schools. Mr. Marine claims the Christensen system is successful for the following reasons. That this style of syncopation is opposed to the slipshod duppy rag; that it has the professional sound and the cabinet swing; that it is very easy to learn. Mr. Marine has taught many well-known professional people who are now using the system in their stage work.

Memories of Home

REVERIE

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Miss Clement was for years located in the Cameo Music Building in Pittsburgh, but for the past two years she has been located in the Penn Office Building, where she has a cozy suite of three studios.

From Elgin

Mrs. Edward Burns, who thoroughly enjoys every lesson, is showing wonderful work.

From Elgin

Miss Ruth Kenyon is a resident of Clintonville, Ill., and not a citizen of South Elgin, as inadvertently stated in a recent number of MELODY. Beg pardon, all round! Our mistake.
Winn Winnowings...

POPULAR MUSIC RECITALS

Singing is the season when nature awakes from its long winter sleep and begins to breathe into bloom, so it naturally should occur to us that we, too, should awaken. It is natural that the progressive young men and women—those who have devoted their spare moments during the winter to the study of something useful—while the rest of us indulged in the various indoor sports—should feel the awakened desire to "sell the world" what they have learned.

During recent years a large number of Wurlin-teaching teachers of popular piano music have offered their pupils just such an opportunity by giving spring recitals, and the eagerness with which this has been almost universally followed in the following reports from two of the most successful Wurlin teachers in the East—one in Mount Vernon, N. Y., and one in Baltimore, Md.

SADLER "WAKES UP" BALTIMORE

The Sadler-Winnow recital—programmed as the "First Annual Review, Recital and Dance of The Sadler-Winnow Schools of Popular Music"—was held at the Academy Theatre Ballroom on May 16, 1939, and created great interest, as it was something new. The program was a long one, but it met with such great success that Mr. Sadler purposes to repeat the affair at least once a year. Following is the program:

**PART ONE**

Piano Solo—Miss Mona Edgington, "Chapel in the Snow." 

**PART TWO**

Piano Duo—Mr. Will Lewis and Miss Mona Edgington,

The Sadler-Winnow recital—programmed as the "First Annual Review, Recital and Dance of The Sadler-Winnow Schools of Popular Music"—was held at the Academy Theatre Ballroom on May 16, 1939, and created great interest, as it was something new. The program was a long one, but it met with such great success that Mr. Sadler purposes to repeat the affair at least once a year. Following is the program:

**PART ONE**

Piano Solo—Mr. Will Lewis.

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test” one from the music-hall of “The Boy from Dixie,” who seems to wear a man's music shoe.

Old Ponce de Leon discovered Florida, but it remained for Chappell & Co. to discover “Mamie” and put it on the music map. Mamie is “removing” that they are reaping returns from all over the United States for their “Mamie” mapping.

When management, musical and financial interests meet and merge in one man's “things” — there's something doing. Monte Austin, the Seattle manager for Leo Feist, Inc., has gone to Portland, Oregon, to sing at Council Crest, an amusement resort in which he holds a financial interest. Yes, there's a law against those big “muggers,” but not when they are as legitimate as this one.

Scotty Middleton, the man at the head of the music department in the State Street store of S. S. Kresge in Chicago, says that nearly every song which sells well in that particular emporium of the “3 and 6” products becomes a national hit. Being in the business he ought to know, as he has written nine songs of his own. In the song business he is “Let the Rest of the World Go By.” “That Naughty Waltz” and “Drifting” — each of which went over the 10,000 mark in going over.

If there's anybody who doubts that everybody (at times) builds air castles and chases dreams — well, let the dodging somebody chase the tail of some of the popular orchestrists and vanguard vocalists, listen to them chase “Dream Castles in the Air” because chased it to the top by popular demand, then chase their own doubts. How? E. Hochberg & Co. of Brooklyn, N. Y., the publishers of this musical “Dream Castle,” are wide awake to the fact that the increasing demand for copies of this number is something more than a dream, and themselves are chasing the reality.

Boosey & Co. should worry over the present awful prices of foot-grab — shoes, socks and stockings — when boys and girls everywhere are humming vocally over “The Barfoot Trail.” These publishers are “kicking their feet” in glee because this song hits is being adopted for two-part singing by schools all over the country.

Talk about popular “plugging” whether purposely or purposelessly, Rubey de Boorse recently covered E. 7th on the Lenox theatre, singing “Blue Diamonds” and “Hump My Nose, My Pussy Gives Me.” This lady is condescended to many fans to be the most beautiful blonde in “Sneersville.”

The Haven Shop, Greenfield, Ill., as a music publishing concern, is certainly becoming recognized by the music buying public. The “Burlington Way” march, published as a bookie for an automobile trial three years ago, has played itself around the world. The “Battle Hymn of Peace” is admitted to be one of the biggest patriotic and international hymns, a feature song hit. “For I Have You, appeal to the lovers of the bigger class of popular songs. The Haven Shop is surely to be congratulated for its achievements in the popular music field.

Under the Soft Pedal
LITTLE TUNES TUNED FROM TYPE AND TALE

Mariah Elman, the noted violinist, is reported to be under contract to write a serenade for Miles Ziegfeld. In the language of Beigge, the couturier, “They all step sooner or later.”

In the person of Vivian Bowker, a little miss of Southern Illinois, Kansas has what that state believes to be its youngest composer. She has composed the music to “Why Don't You Make Me Happy?” a song that has just been put on sale, with words by Cecil Taylor, a local song writer.

Wydell A. Hill of Los Angeles, California, has invented a device which promises to be popular with scarlet writers. He calls it a “plot chart,” and claims that with its aid a writer can invent new and novel plots faster than he can write them down. The principle of the invention involves the use of the thirty-seven basic dramatic situations and their numerous sub-plots, on which all drama and fiction is based. Supposing that it can be adapted to making popular song-plots (if there is such a thing) great go to do where we go off?

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2. Tune-Tones
3. Frequency of Moran
4. Ear Signal
5. Duration of Melody
7. Ear-Pointing
8. Improvising
9. Changed-Riff on
10. Melody Line
11. Melody Left Hand
12. Meandering
13. Base
14. Base Riff
15. Two-Step
16. Two-Step Riff
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