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SYNOPSIS OF COURSE

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Volume V, Number 6

JUNE, 1921

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**Editorial**

**FORESTRY AND MUSIC ARTISTRY**

As the millions of persons who enjoy hearing instrumental music of any kind, there are not many who ever connect forestry (or forest conservation) with minstrel music—the making of most of our musical instruments and their consequent playing. Even with musicians themselves (including those who may not prefer, yet are strongly amusingly inclined), possibly the majority have never given serious thought to the tremendous importance of wood in musical art and the minstrel industry. Yet with this seemingly insignificant quantity in life, what would become of all our pianos and organs, violins and cellos, mandolins and guitars, clarinets, flutes, oboes, harpsichords and many other instruments that are wholly dependent upon the forests and woodlands for their right (to exist as musicians). Truly, it behooves (or "be-huences") us either to knock on wood or "knock-off" on wood—that is, if we would not be "knocked-out" of wood and eventually become wood-improvised.

Obviously, none can state with certainty as to origin and form, yet in all humanity the first line musical instruments produced and ever played upon by man. Some say it was in the woodwind variety, and does not mythology tell us that the nymphs were played by the woodland god, Pan, on his pipes of reeds (vexil) from which he invented the first member of the flute family? Following the analogy, then, if invention may be called the father of instruments, is not wood the mother of both instruments and instrumental playing?

True that today many flutes are made from silver and aluminum, yet the majority of flutists seem to prefer those tone-tubes which have been fashioned from wood that has been seasoned by sun and wind and water. From virtuoso to dilettante—how many players would think they could draw music effectively from a violin, a flute or double bass with belly, bow and box of metal? Or, with the possible exception of flutes, from any member of the woodwind family moulded in metal? And what player, either professional or amateur, would consider an all-brass band, mandolins or guitar, or (perhaps) a tin whistle?

And what is the piano? In the case of one of these instruments which (excluding the organ) is body and mechanism demands the most wood of any for its construction, it is true that pianos are now made with sounding-boards of steel, yet where is the genius who is to bring forth this instrument of the percussion family as an all-steel product—case, frame, keys, hammers and all—should there come a dearth of wood? Possibly it might be advantageous to some players if the piano could be made of one iron, but an all-metal organ! It is unthinkable.

In the event of a wood famine or (and worse) its final extinction by extravagance using without replacing, none of the grave possibilities herein mentioned are so remote as many might think, if conservation be not soon put into practice. From ages most remote and (despite present quandaries in building operations) down to the very minute, the entire race of earth dwellers has ever been as a human being with an insatiable need for WOOD—a long-continued line of destroying without a concerted effort at replacing which, unless the latter be soon begun, is bound to result in eventual extinction. Nor is this a log house or promontory of metal, for one very possible reality as a menace to music. This possibility and its results and remedy is well put forth by Charles Lathrop Pack, President of the American Forestry Association, in an illuminating article written for Music Trade and reprinted here as follows:

**Take music of the world and what would happen?**

Since the earliest records of man he has attempted to express himself by tunes. A singing army won the war. How the savage would stand and wonder could be heard the voice of President Harding at his inaugural thrown a half mile by the amplifier, the voice being projected by twelve wooden horses. Wood, wood! It has played the major part in all history from the time the farmer of biblical times stirred the earth with a wooden plow to gain his food down to the wonder notes a Kreisler draws from a wooden violin or a Paderewsky making magic sounds from some piano wood. When Philadelphia was a village of wooden models Gustave Eiffel outlined the piers of the rain on the Eiffel Tower. The white smoke much better than metal. That was why with all the ingenuity of the amplifier used at President Harding’s inaugural wooden form were attached to the apparatus to get the best results.

Forest products play the big part in the world of music. In fact, without wood there would be no music. Maple leads all woods in this gigantic industry, in which something like 200,000,000 feet are used every year. Fine feet of hardwood is used in one of the forms that are shown from those figures that the music world is tremendously concerned as to the continuation of a supply of forest products. But what is happening? We are using our forests or destroying them by fire and smoke and one half falls faster than we are replanting them.

**What Conservation Really Means**

The word conservation sounds big. When first it began to be talked about there was an idea in the minds of some that its aim and object was to have the Government in some way get control of a large part of the forests and prevent them from being commercially profitable. In the mind of the true conservationist there was never any such thought.
THE SURE-FIRE SONG-HIT

By Emmett Campbell Hall

"IT'S the same old place and the same old songs, but the old joint ain't what it used to be, the change makes me sad and sorry," Jones sighed. "No, the world is changing, and we must adapt or be left behind."

The Sure-Fire Song-Hit is a popular music genre that has been around for centuries. It is known for its catchy melodies and simple lyrics, making it accessible to people of all ages. The genre has evolved over time, with different styles emerging and gaining popularity. In the late 19th and early 20th centuries, the Sure-Fire Song-Hit became particularly popular in the United States, with many songs becoming instant hits. Today, the genre continues to evolve, with new artists and styles emerging, keeping the Sure-Fire Song-Hit genre alive and vibrant.

The Sure-Fire Song-Hit is a genre that speaks to the human experience, addressing themes such as love, loss, and life's challenges. It is a music that connects people, bringing them together through shared experiences and emotions. Whether you are feeling happy, sad, or just needing some comfort, there is sure to be a Sure-Fire Song-Hit that resonates with you.

So, the next time you hear a Sure-Fire Song-Hit on the radio, take a moment to appreciate the beauty and power of this genre. Let the music transport you to another time and place, reminding you of the universal nature of the human experience. After all, the Sure-Fire Song-Hit is a true celebration of life, love, and the human spirit.
MELODY

The Swiss Yodel Songs
By John J. Birch, Ph.D.

The Swiss Yodel Songs of Switzerland have been described as a rhythmic and melodic development from various climatic, geographic, or temperamental conditions. Art gains its meaning from life, and life finds its art in the serene forms or imagery of its meaning and ideals. The relationship of aesthetics to life is nothing more than the relationship of image, color or tone to experience. This can be illustrated from many departments of art.

In sculpture, the Greeks were pre-eminent for the reason that their Olympic games and the customs of rating their children gave them a rugged physique, and it was this muscular development that the sculptor used in their works. In painting, the geography and climate of Italy had its great influence. A variation of mountains and level country overhung by softly colored skies—varied coastal line, washed by an idly rolling sea served to stir the spirit of natural beauty and as a result we have the soft millay, blue-shaded pictures of Italy. In Holland there is a similar relationship between the country and its art. Around Rubens there was a school of painters, each delighting in painting cloudy and flourishing flesh—puffy rich forms with great embroideries and dyes and faces glowing with life. Very few landscapes failed to show the ever present windmill, wooden shoe, canal and dykes.

The music of Venice was an outgrowth from the geography and social conditions of its people. The city is not a hilly crossroad center with streets lined with squares and a sky line, bleak from factory smoke; but rather, it is a city of canals and undulating streets are rivers with gondolas slowly passing here and there and whose pavements are shadows of softly colored marble pavements and strips of sky or as Shelley put it—

"Underneath day's dour skies
O'er and over, Venice lies.

Arthur P. Schmidt
Music Publisher

Music was the passing earth on May 4th of Arthur P. Schmidt, the founder and until within the last few years active head of the Arthur P. Schmidt Music Co., Boston, has lost one of its foremost music publishers and the American music world loses one of the pioneers in bringing native composers to the front.

Arthur P. Schmidt was born in a suburb of Hamburg, Germany, on April 14, 1846. He came to this country when twenty years of age, and first appeared himself in the music business at the long since passed and now nearly forgotten, Basecl on West Street in Boston in the early part of the seventies. In 1892 he entered into business for himself, retiring in 1906 from active interest in the music publishing firm he so successfully established and which continues to bear his name.

To the memory of Mr. Schmidt, his sterling characteristics as a man of warm and generous nature, a strong influence in the more prominent duties and demands of business, through the columns of the press have come heartfelt tributes from Philip Hale (music editor and critic of the Boston Herald), Arthur Foote (composer and organist of Beacon Street in Boston), Edward MacDowell (widow of one of the greatest of American composes and others).

"YES, PHIL, WE BELIEVE IT"

We are in the way "Mouette" travels.

A story is told about an upright piano which was carried in a fire in a New York piano store and thoroughly cooled with water; slipped from the grip of the mover "funkles" or hazy movers that were rising it after the fire and wetting, slipped down a long flight of stairs and somersaulted several times before unloading the sidewalk with its piano case splintering and, says Phil, "didn't even get out of tune.

"Yes, we believe it too, Phil, but with one mental reservation—the dinged thing wasn't in tune when it started, and neither nothing nor nobody can get out of what it isn't in.

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was the successful "Nineteen," and are now concentrating on a big campaign to work out their "Karma." Oh, Mr. Hansen has entered the right field this time, or rather, moved back to the left (the pronounced "base"), but he probably is not "Rag Street" through "Storied," for the "concentration" of $5,149 reported to have been paid for his "Karma". There may be something in the story after all.

Considering the increasing popularity of the "Hymn" and "Blest," Walker's Chord System should be a boon to pianists, for it's marvelous, gift to guitarists and spilt to violins. It teaches how to play with perfect harmony, to rag melody with full harmony and to play 5 chords with only 5 changes.

You can't always feel with "beams" and not get "chords," but there's no feeling about the big behind it. "Stress of the Modern Era" for it's selling in good earnest, and evidently Peerless Music Publisher, Inc., didn't get stung with it.

The latest song of Tony Jackson, the popular composer of Chicago who recently passed away, is being brought out by William & Pines, song-publishers in that city. The title is "The Certainty of the Goin' Back About That."

Harry Mills, a popular song and well-known vaudeville headliner, is one of the latest to get "beamed. My Ireland" in his repertoire. This song is published by the Young Music Co., when asked to "No Old Ideas in a Young Song."

"I Want You Dear Heart in Want Me" is the title of a new ballad which voices the natural "vow" of every natural man and woman. Music and words are by Mary M. Hopkins, of New Haven, Conn., and it is published.


It is reported that the famous song-writing team of Jerome & Schwartz is ready to release two new numbers. Some release by some team?

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ARTHUR D. LARKIN

7 Tremont St. Boston, Mass.
For Ye Month of Brides and Roses—Which is June

**QUOTE FOR MONTH**

It seems a better, broader, to that with which the time and dance of the wedding of happiness, than ever with the selection of ages and forever forever follow the summer of—VIVRE...

The yearnings of the heart are more than the dreams of the mind. The dreams of the mind are but the shadows of the heart. The yearnings of the heart are the realities of the mind. The dreams of the mind are but the shadows of the heart. The yearnings of the heart are the realities of the mind.

**HARMONY**

With a great many others have been mentioned.

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The Wedding — The Prancing Match

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DO YOU KNOW?

That: Charles E. Horn—The man whose name appears on the classic New York Times article about the beautiful, eternally youthful Francis Ford Coppola, co-chairman of the New York State Senate Finance Committee, is, in class, with the public in movies, he adds, "good for business."

That: Musician Stephen Sondheim, who wrote the music for the musical "Company," will be honored with a lifetime achievement award at the 2017 Tony Awards.

That: Bette Midler—The actress and singer is set to receive the 2017 Golden Globe Award for Best Actress in a Musical or Comedy for her role in "Hedwig and the Angry Inch."

That: Lin-Manuel Miranda, who wrote the music for the musical "Hamilton," was recently announced as the new host of the "Saturday Night Live" season finale.

That: The Metropolitan Opera in New York City will perform the world premiere of a new opera by John Adams on May 3, 2017.


That: The New York City Ballet will perform "Swan Lake" at the American Ballet Theatre in New York City on March 1, 2017.

That: The New York City Opera will perform "Rigoletto" at the New York City Center on May 2, 2017.

That: The New York City Ballet will perform "The Nutcracker" at the New York City Center on December 21, 2017.

That: The New York City Opera will perform "La Traviata" at the New York City Center on October 21, 2017.

That: The New York City Ballet will perform "The Four Temperaments" at the New York City Center on March 23, 2017.

That: The New York City Opera will perform "The Barber of Seville" at the New York City Center on January 10, 2017.

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Detroit Symphony Orchestra, recently took the serious work of a political song into the hands of the city’s musicians. The orchestra is under the direction of J. J. Lunsford, who was joined by the American Federation of Musicians of the city. The orchestra played a program of American music, including the works of George Gershwin and other famous American composers. The audience was enthusiastic, and the performance was a great success.

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PIANO INSTRUCTION

Using the musical "elements" through limited "Forms"; comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.
The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

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SYNOPSIS OF COURSE

1. Trinity Notes
2. Time
3. Arrangement of Sections
4. Color of Piano
5. Tuning of Melody
6. Keyboard Arrangement
7. Harmony
8. Tempo
9. Time
10. Improvisation
11. Change of Key
12. Whole Combination
13. Harmony in Left Hand
14. Improvisation
15. Harmony in Left Hand
16. Harmony
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100. Harmony

JAZZ SECTION

1. Jazz Rhythm
2. Swing Rhythm
3. Shuffle Rhythm
4. Rhythm
5. Rhythm
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