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Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for creative improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Shall we essay. "Then laurel two words." "At last."

### SYNOPSIS OF COURSE

|----------------|--------------|------------------|------------------|

### JAZZ SECTION

- Jazz Bass
- Jazz Theory
- Jazz Arrangement
- Jazz Composition
- Jazz Improvisation
- Jazz Counterpoint
- Jazz Composition

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ARMS OF THE ARIE. By C. Webh. Clark

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VENETIAN BEAUTY. By Walter Rolfe

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stringed instruments 75c.
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Music Mart Meanderings

Here's a good one that appeared in a
recent issue of the Music Trade
under caption of "Overheard in a
Music Store."
Prospective Customer: "Can you tell me
who, in the store that sells "Rossini" in the
Gloamin'?"

Solicit Music Clerk: "Lauder." P. C. raising
his voice: "The singer that sings "Rossini"
in the Gloamin'—that's his name." S. M. C.: "Lauder, I tell you." P. C. (looking at)": "WHO IS THE SINGER WHO SINGS 'ROSSINI' IN THE
GLOAMIN'?"

S. M. C.: "Lauder!"

(Law of customer, both walking away
disguised.) I didn't know where to
destined yet?"

When you see Douglas Fairbanks in his
latest picture, "Robin Hood," most likely you
also will hear "Just an Old Love Song," a
Sherrins, Clay & Company publication that
is used in a dance number for the film.

It is reported that a novelty "Peer"
has hit the music business of Fred Fisher, Inc.
He is Jack Prout, one of the "heavy" hit
song writers who has affiliated himself
with the Fisher firm.

"Tricky Little Tunes!" You'll hear them
in the new novelty walk song which Bert
Grant has just placed with Waterson, Ber
& Snyder.

"The Girl of Broadway Ballad" is
a brand new song by Willie Howard and
Geor J. McNeil, Fred Fisher, Inc., is
publishing operator for the "Mother," who
holds this to be a popular stage mother
inlay for many singers.

"Those Star Spangled Nights in Dixie Land" just
now has hit the stage-marsing the
skills of popular songsters. It's a new Wormal-
dizing song that is capturing rapidly into
considerable popularity.

"Sweet Seventeen" sounds good for a
"hit," but it also sounds good for an "It," a
first song composed and originally pub-
lished by Otto Mutman that failed to the
hit of Jack Mills, Inc., and is a "Beat" hit at that.

"The Old Homestead" vividly recalls its
name that late starting old father,
Dennison Thompson. This "Old Homestead" is
a new walk, however, a Phil Foner pub-
lication that is being tremendously favored at
the Monte Carlo cafe in New York City by Paul
Spall and his players. The Foner
people are also issuing the number with
a special chorus arrangement by Ernest Gil-
den.

Continued on page 26

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Publishes "Pianos of Today's Waltz Play-

MELODY

Pianos That Have Passed

Old pianos seem never to merit or meet the fate of
being lost to posterity, whatever may be their age
or perhaps its deservers. The master artisans
who wrought so softly and fashioned the instruments
may long since have perished, but the master builders
who gave them strangely circle upon life, but the pianins themselves naerly
never pass. Whether as vintages, or still remaining to
flourished fingers and sentient soul, or as heirlooms that
have been long vouchsafed, to posterity the old instruments become priceless
valuable, are cherished as something sacred, something holy.

But different is the case with pianos, instruments that
in their prolific way once may have been seated in tone equally
sentient to the violin. They all seem to have become waifs
and strays of the music world, destined to final burial in tuneless
oblivion.

Where are the "great" pianos that have passed, those
old instruments that through intimate association with the
great in music had just claims to remembered greatness? It is
possible that some day somebody with some time to devote
to digging into the dust of the long discarded may be able to
trace the whereabouts of some of those now waifs and strays of
the percussion family of instruments, and perhaps writing
on some thesis to that effect by the above caption, the world
has become aware of these old-time tune-boxes that
are now but a musicless mass, mass or mass of worn-
ap art, still, now, worn, lost, woody, unanse"soundlike, hopeless relics, useless and
enchantments with a fervid
acclaimation from thousands upon thousands—what a
desert for a purpose piano of San Domingo wood, embossed
with vast and massive of gold, made especially to the order
of P. T. Barnum (manager of the greatest concert) and cav-
ning, 65,000.

It was a more kindle fire that held another member of
the "nobility," the "old grand," with which Goddard (of
the grand era) once piano-recovered the American con-
tinent, for within only a few years this instrument was ex-
hibited and played upon in company with its later and more
modern brother grands that are still being born of the same
parental firm. And now, according to the Boston Transcript
in special correspondence from the Public Ledger Company,
there has been brought to light a piano of the past which once
responded to the fingers of the immortal Beethoven.
 Saxophone Chins!

By Katherine E. Thompson

Chins! Chins! Forward please!

Orders from a floorwalker?

Maybe, for I have walked the floor so many days wondering just how to cure those "chin-troubles," that I really should be qualified. Chin-troubles to a saxophone player is what French pastry is to a fat lady—a very annoying obstacle, something to be done away with, and the sooner the better!

You know, of course, when we try to select the one greatest requisite for successful saxophone playing, naturally tones come first. How little we know the player, or how marvelously the technique, if the tone quality is not satisfying there can be no real artistry.

During the last few years there has been so much splendid saxophone playing, so much of the idea of "grah a handful of notes and trust in the Lord," it is no wonder that among the "new recruits" in saxophone playing the meaning of tone quality has never penetrated. Until recently, few of the "youngsters" who have taken up saxophone ever dreamed that it is necessary to work for tone! They feel that the ability to play well should be theirs with the purchase of the saxophone, that the tone should be easily waiting in the instrument—waiting for a chance to draw right out! And when we consider it, how very thoughtless of Adolph Sax not to have invented an attachment whereby one could simply drop in a nickel and get out a tune. Inventories are as usual.

I speak particularly of the "young" saxophone student (meaning those from five years to fifty), because we are now overdeep in an age of badly spud ed, lacy, and extremely selfish youth. They have found that practically anything can be secured without personal effort, so it is very natural that they should turn to music, when it attracts them, with the same point of view. It is a degree of play without exertion or study; this lazy attitude toward the really serious side of saxophone playing—the tone and technical difficulties—that has turned many naturally good-natured teachers into trenches with shattered nerves and all the inevitable tendencies of the music-ologist.

However, as always, the tide must turn, and it is now on its return trip in this matter. Hundreds of the species of "young jazz fans" are beginning to open their eyes to the fact that while they can "play a lot of good stuff," it is not possible to use it because of the impossible tone quality and, in some cases, an utter lack of intention or pitch. Then must begin the heart-breaking process of eliminating the faults and learning to build a tone that should have been produced correctly from the very start, and improved by daily conscientious practice.

This brings us back to "Chins." As embouchure is the position of the mouth while playing a wind instrument. A good tone depends primarily upon a good lip position or embouchure. In order to hold the mouth in correct position one must have the chin in a natural, possibly a little extra firm, position, just as you have it in walking or particularly in laughing. So, "chins" have the floor, and those of you who may be anxious to improve your playing—ATTENTION!

Having had, at one time, a weak chin position myself, I have made me realize more keenly how vitally necessary the chin position is to the embouchure. In my teaching, day by day, I have prayed some kind muse to tell me a way to coax forward the reluctant saxophone chin! (The chin of the player—saxophones have "noses" but no chins, thereby resembling the players for whom this little chin is intended.)

For years and years, too many to count, I have been begging, pleading, crying for chins! Good, firm chins that would in a measure help to hold the lips in a correct position to produce a really good tone. That this has been a thing entirely too much overlooked, was

I knew he was harmless, but I also knew that we deserved it, so decided to talk it over with you, and see if we might try to abbreviate entirely from our ranks those undesirable members who bring down upon us all the sins we are not sorely wise to recognize! What would you think if your favorite tenor always held his head with one ear cocked to his shoulder blade, or if your pet violino stood upon his head? You surely wouldn't feel that a singer could produce a very good tone with his throat dislocated? Besides, how long could you comfortably watch a singer or the player of an instrument if he was fully disguised himself through wrong position??

As I am a saxophone player myself and must share the discourse, I am not afraid to say that the great properties of saxophone players in motion less杭州 like a cross between an im- bibe and a jellyfish! (Apologies!) But it's true! Look at yourself! Have you a chin when you play? Why not? Is your chin knotted up into a little lump, or has it crept into your Adam's apple? (Here, boy, play Mr. Chin!) There are only two things need- ed to cure a reluctant chin, and those are a heavy reinforced mirror and a lot of patience. (Backed of course by the modest desire to look like a human being when playing your instrument!)
MELODY

the slow-waving, side-to-side tone that reminds one of a breeze on a high sea
the tone that makes one wince just to hear!

Very well then, devised a chin!
I mean just that—devise a chin!
The method of toning to someone else
for help is useless. You must do this
work yourself. For some people
this change in position may cause a little
trouble, according to how modest and
by accident and not by real work or per-
sonal effort. Fortunately, however, this
class is not in the majority, and so, if
you are one who really does care to try
for better tone, listen to this little sym-
phony of "chim-music" and start today,
with directions given below. Why not
sign a pledge to me, and to yourself,
that you will never let one single day go
by without at least a few moments de-
voted to serious work on tone?

laugh!

Here is the dotted line
Ready! SILENCE!

Now we can start. See that your
mouthpiece is clean, the reed clean
in good condition and adjusted correctly.
No good windman will tolerate poor
reeds, so see that your reeds and mouth-
piece are the very best, also that your
saxophone is well padded and that
no pads are warped and leaky, thereby
doubling the effort of playing. So into
a room by yourself, so that you will not
be disturbed. Stand erect before a
mirror and play a scale or some little
melody, so you can see your chin posi-
tion while you play. How do you feel?
Satisfied with your position? Very well,
then, this does not apply to you. But
if you are not pleased, then listen: Take
your saxophone out of your mouth and
laugh! A good, big laugh, and see how
your chin stretches back towards your
nose! That's the idea! Try and see how
the chin feels in this position and
remember it.

Now, bite the inner part of the lower
lip, just near the edge, as you some-
times do unconsciously. This part of
the lip is not sensitive to pressure. Draw
the chin back, slightly down, but do not
lower the head. It is really more as if
you are trying to "point" the chin. Do
this while holding the lip in the teeth,
as this is the only part of the lip that
need cover the teeth. If too much lip is
rolled into the mouth, as sometimes care-
lessly explained, the pressure is bound
to cut into the lip and cause soreness.
There should be very little pressure be-
tween the upper and lower lips, as there
is bound to be when "holding" the mouth-
piece. The firmness caused by drawing
the lips back will make enough pressure
to produce any volume of tone.

Allow the corners of the mouth to
carry upwards at first as in smiling.
The upper teeth may rest on the mouth-
piece if you are used to playing that way
(totally always being the two meth-
ods of playing a reed instrument such
as saxophone or clarinet), so follow the
instrumens given by your individual
teacher, when possible to secure a good
teacher. Occasionally you will see a
mouthpiece marked where the teeth have
been cut into it; this is ridiculous, as it is
so unnecessary. If the upper teeth must
touch, they should rest very lightly up-
on the mouthpiece.

With the lips closed (held back as in
laughing, however), try to produce a
tone. Start the tone with an attack by
saying the letter T. Oh, don't say it! I
can just hear you say "it can't be
done," because you think your particu-
lar pet chin is different from other pet
chines. Never, it just hasn't been in
rapidity long enough, that is all. Try
again, still no tone with this new posi-
tion? Then keep at it until you do get
a tone and a good one, because I have
never seen it fail if enough patience is
used. I will acknowledge that it takes
time to produce a good tone when the
position has to be changed, but you will
be happy indeed at the improvement to
be gained.

When you are quite sure that your
chin position is correct and your lower
lip is "shell-like," continue striking
(Continued on Page 27)

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MARCH
C. FREDK CLARK

Piano

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Love and Laughter
PIZZICATO

Allegro

GEORGE L. COBB

PIANO

Allegretto Moderato

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Caprice

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PIANO

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A Ten-Lesson Course in Motion-Picture Playing

By MAUDE STOLLEY MCGILL

LESSON NO. 1

Music for the Weeklies

A NUMBER of film companies (among them Pathé, Universal, Fox and others) make and send out pictures called ‘‘Weekly.’’ These weeklies are in the picture world what a weekly newspaper is in the news world. They give exhibitions of many current events of the day, embracing war news, doings and the world’s fairs, an occasional inning played by the big leagues, pictures of people standing high in the world of finance or society or politics, of royalty, criminals and of the latest fashions. In time, of both people and happenings that for any possible reason are prominent in the public eye for the time being.

Some managers require their pianists to play marches through the entire reel showing a ‘‘weekly,’’ others prefer waltzes, but in either case let your manager have his way as it is conducive to good feelings on both sides. If pleasure him and does not harm you, and you will hold your position longer thereby. We would suggest, however, that in certain instances you use two selections for the reel. Unless the pieces are unusually long you can repeat each of the two during the progress of a reel, said reels averaging fifteen minutes in duration.

In case you are allowed to follow the pictures, use the same judgment in selecting fitting music as when accompanying any other picture. Play dainty, bright numbers when the fashions are shown; funeral dirges for funeral occasions. Brilliant, snappy marches when troops or large companies are represented as marching (in this instance keep time with the marchers); lively galops for races of any description—and so on, using ears and intelligence in order to give as finished and satisfactory a performance as possible. In concluding these lessons we wish to impress upon you the necessity of patience. At the performance following your first hastily reading of the magazine, do not try to do everything suggested in this course of lessons. In the first place, read slowly and carefully and make sure that you thoroughly understand each bit of instruction given before you pass on to the next sentence. After studying sufficiently to have gained a clear understanding of some of our many suggestions, decide on just one musical idea to introduce into your next program. If it goes all right, work out another idea in your following program, and so on until you are able to give a finished performance. If the first idea does not ‘‘go,’’ postpone working on the same thought until you are able to carry it through effectively, even should it require a week for its accomplishment.

In conclusion, remember that each success, no matter how briefly gained, paves the way for a quicker and easier termination of the next effort. There is no royal road to learning, although some of the experts would have us believe there is. Everything worth learning must be acquired by conscientious work, patience and perseverance. We wish you every success!

Diction or Technical Terms

For your benefit, in case you are not familiar with the terms most commonly used both in music and the phonograph, we have added a brief dictionary of technical terms.

A.D.—At pleasure; a term signifying that the performer may use the tempo or expression that suits him.
GOSSIP GATHERED BY THE GADDER

BETWEEN the great things we cannot do and the small things we will do, the dinner is that which we shall do existing—Paul Reade.

The singer seemed not to "eat with music"; his voice occasionally did warp it with eyes, and the eyes used to nod with wise, solemn, inscrutable smiles and "trust" all you expressing the same meaning: "Butterfly"—The Gaffer.

Since it has been definitely settled that American audiences will not sit in the leisurely silence under the music itself of the world's greatest living pianist, the following little story from "New York Times" in its Boston Transcript is appropriate.

"Those who were privy to the inner secrets of the musical world never absolutely believed that Ignace Paderewski was through as a concert artist when he announced his retirement a number of years ago; writes the Transcript correspondents.

"Every manager in the musical world had kept, and recently the word went around that the prominent pianist would sign a contract before he went abroad this summer—perhaps, Transylvania and continental trip to Paderewski's California dates were started from every musical brain in New York City; every conceivable form of advertise to lend the great player was tried, and he proved shrewd.

"A few weeks ago Paderewski quietly sailed up to the shores of the Atlantic Building to make some recitals. George Lewis found the playing from his office on the eighth floor, rushed down stairs, and in a moment or two had the signature of Paderewski as one of the most valuable musical contracts in the world. Report is manager of the New York Symphony Orchestra, and his own chief was due to the fact that the two men above him recognized that music was being played as only Paderewski could play it.

"From time to the limelight, then the self-conscious leaped into the greater unknown, is a sad commentary on conditions. Edward Green, who some time ago was engaged by the late Mr. W. G. H. Clarke to come as the composer of "Will You Remember Me," "My Mother's Memory," and other popular behelds of the "Waltzian," on November 14 that from gas polishing in the small clothing shop in New York City where he had worked for the last twenty years of his life. The circumstances around his death induced suicide.

"Here you get that so you can distinguish classical music from Father Rico.

"I think so," replied her husband. "When a piano thunders every minute to be a
tone and always disappoints you, it's choppy."—Exchange

Competition sometimes leads to emulations; competitions might lead to confusion. But in this instance the latter may mean another international war. No, don't ask for a song. This will be a war that will be more savage than bloody and with sympathetic sympathies (or manufacturing sympathies) in hell, bigamy.

D-Day: Jurom who think this statement is all fitting may consider themselves that there is some straight "music" in it by reading the following letter from London corre-spondence of the Public Ledger Company in the Boston Transcript. NOTES: If reading the article should cause a symphonic symphony in old "Albion" we shall always re- gret repeating it, but we'll take a chance and here it is.

"International joint complications between the United States and England are threaten- ing, because some officials in the House of Commons will not believe that English music classes can draw as much sympathy out of "Continental" as page 85.

SONGS OF THE PIONEERS

By Henry Longfellow

(Translations)

Most people cheer the new songs,
With placards quite correct,
And modern print-of-view chorus
Are chanted with the operatic.
But here's the old and deep songs,
Like "The Day of Jubilee,"
And "Oh Where Can I Sleep Tonight,"
While "Standing-Goes-Bye."-

Sing "Threads Among the Gold" song,
And "Ode to the Dead,"
The sorrowing "Soldier's" song,
And the "Creed of the Town."

"Good-Bye," the polka song,
About that "Poor Old Slaves,"
The irks "Wander-Machon" song,
And "Life on the Ocean Wave."

Sing "Belle of the Mohawk Valley" song,
And "Rosamund's Dream,"
The dear old "Budie" song,
"Dance by the Light of the Moon."
Sing "Rose," the "Old Black Joe" song,
And "Dancing-Half-Girl" song.

The "Fire, Sweet_Alfon," layer song,
And remember "Old Dog Day."

Sing "Do You Love Me True" song,
And "Through the Veil,"
And "Red, White and Blue" song,
Oh, humans, Don't You Cry.

An "Old Uncle Sam" song,
The sins that stir the years,
Before, but never dead songs.

The Songs of the Pioneers

From the songs of the pioneers, the old songs.

The old songs of the pioneers, the old songs.

The old songs of the pioneers, the old songs.

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The old songs of the pioneers, the old songs.
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Walter Jacobs, Inc.
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MELODY

PIANOS THAT HAVE PASSED

Cont. from Page 1

account, under date of October 5, 1922, reads as follows:

"A new Beethoven sonata has been discovered in private possession in a Vienna suburb—a piano which the master used in the composition of the "Threnody Sonata" and the "Moments Musicaux."

"Missa Solemnis," the movement is so called "hammer-piano," giving the noble idea that only which Beethoven required on account of his deafness. The case is of cherry wood, built in the form of the grand piano of the Vienna Congress. The piano formerly belonged to the possession of Johann Spor, with whom Beethoven lived for several summers. It was sold to a poor music teacher, who finally rid it to a piano tuner, in whose possession it was found.

It is a sad prophecy that long after Holst, Knudsen, Zimbalski, Elman and Kubelik shall have ceased to exert their musicality on violins which are made to sound in sparkling strains at the will of these virtuosi, the instruments themselves will not only be revered as music memorials but regarded as figures far exceeding their intrinsic values. But what of the pianos that have been made to respond gloriously by Paderewski, De Pachmann, Rachmaninoff and other great pianists of today? Will it be their fate to be relegated to the "bananas" of pianos—the "PIANOS THAT HAVE PASSED"?

M. F. P.

PIANOS THAT HAVE PASSED

Cont. from Page 2

"A new Beethoven sonata has been discovered in private possession in a Vienna suburb—a piano which the master used in the composition of the "Threnody Sonata" and the "Moments Musicaux."

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M. F. P.

GOSSP CATERED BY THE CADDER

Cont. from Page 1

The "glamour" of the old metal sheet music publishing days has been lost in the last few years. But the "glamour" of the old metal sheet music publishing days has been lost in the last few years. But the "glamour" of the old metal sheet music publishing days has been lost in the last few years. But the "glamour" of the old metal sheet music publishing days has been lost in the last few years. But the "glamour" of the old metal sheet music publishing days has been lost in the last few years. But the "glamour" of the old metal sheet music publishing days has been lost in the last few years.

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"Missa Solemnis," the movement is so called "hammer-piano," giving the noble idea that only which Beethoven required on account of his deafness. The case is of cherry wood, built in the form of the grand piano of the Vienna Congress. The piano formerly belonged to the possession of Johann Spor, with whom Beethoven lived for several summers. It was sold to a poor music teacher, who finally rid it to a piano tuner, in whose possession it was found.

It is a sad prophecy that long after Holst, Knudsen, Zimbalski, Elman and Kubelik shall have ceased to exert their musicality on violins which are made to sound in sparkling strains at the will of these virtuosi, the instruments themselves will not only be revered as music memorials but regarded as figures far exceeding their intrinsic values. But what of the pianos that have been made to respond gloriously by Paderewski, De Pachmann, Rachmaninoff and other great pianists of today? Will it be their fate to be relegated to the "bananas" of pianos—the "PIANOS THAT HAVE PASSED"?

M. F. P.

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the London Daily Chronicle, A. W. H. Montague undertook the following novel:

Kindly report when your pianos curve
About a passionning tone,
I pray you gently whisper,
With some sweet and harmonious charm.

Your music is so sweet, so tender,
So sweet, so tender, so sweet.
You are my music, my dream,
My music, my dream, my music.

A SAXOPHON CHINESE
Continued from Page 6

Each tone with a firm "F" attack, hold-
ing the two long notes and listen-
ing every second to the quality. Do this by following, as the tone gradually be-
ning very full and round, and listen also in the difference in volume of tones in dif-
ferent registers. Try to regulate this and equalize the tones by holding back the breath where a tone has a tendency to come out too loud or too harsh, and by forcing a slightly larger volume of air into the saxophone when the tone seems to threaten to choke or become too thin.

I would suggest that tone work always be started in the middle register, and gradually work toward the higher and lower tones.

Practice this daily, as if your very life depended upon it. You have signed a pledge, haven't you? Do not fail me! Let nothing short of mumps or coryza prevent you from holding these long tones, and always with your chin down—not waddled up like a lump of putty.

Concentrate every fraction of thought upon these tones and upon the position needed to produce them, and then above all other things Forget! Do you know why we ask so much of our hands and instruments? Do you practice with the idea of making people like us? Do you not? If you do not, why do you practice? You are already trained in this in the "Free Wrist.""
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