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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

MUSIC MART MEANDRINGS

A SENDING NATION

THE POPULAR DEMAND

By Frederic W. Burr

A TEN-LESSON COURSE IN MOVIE-PICTURE PLAYING

By Manole Wesley Moghi

Lesson No. 1

MUSIC AND MATHEMATICS

By Frederic W. Burr

A FAMOUS BALLAD AND ITS COMPOSER

Gossip Gathered by the Gaddie

MUSIC

POTATO BUG PARADE

By George L. Cobb

An Interesting Episode for Piano

HILL AND BREATHING

By L. O. del Castillo

Sonatas for Piano

TOY TOWN TALES

By Frank K. Horne

No. 5.—The Wooden Horses. Suite for Piano

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Music Mart Meanings

Nothing beats doing something for yourself when you really want it done. Assume you want an original composition, perhaps a waltz or a march, perhaps a special occasion or a new festival. Perhaps you want to write your own song. "Fly"—written by himself and published by his own firm in 1912—proves this to be true.

"April in Church" might signify a "dry" season on the "west" subject, or vice versa, but in this instance it doesn't. It's the title of a new song by Harry C. Givens that is being issued by the Oliver Ditson Company of Boston.

Here's another "west" one—in sound, at least. It's "April Showers," one of the numbers in "Al Jolson's Sunny Side" that brings forth the applause scores. Harms, Inc., are putting out this "showers."

James C. MacDonald and Frederick Knight Logan were photographically featured in a recent issue of Harvard Alumni Bulletin as the composers who have been putting forth their work for the Modern Music Publisher Co., whose published songs have attained popularity through their works. Mr. Logan's being the composer of the famous "Missouri Waltz."

Whatever Waterbury, Berlin & Snyder may think of the "faux" question as a present national issue, it is quite evident that this firm of New York music publishers is not opposed to granting individual "faux"-scripts to each song or "local queries" to the "own music." "Sadful" 20th-century music. This house recently presented such numbers of his entire staff with a substantial surprise bonus.

The B. L. Williams Music Company at Buffalo, N.Y., evidently believes in giving more than dispensing a little something. November 21 was "Success" day with this firm, and in addition to kipking "open houses" with free recyclables, every visitor is the store to say that daily presentations with a free sample of the song, "Little Robin," which in the aggregate must be a work of that commodity. "Suetons," a new song production which had its initial performance at Stamford, Conn., has a music note that scores a lot of musical songs in its symphonic "success" story. "Straw, Love and the League," written by "Star," has also been "success." Each old and new lyric are by Ray Dixon music to be by Arthur S. Gotchman, and Leo Fein, Inc., publishers the score.

Big audiences are assembling nightly at the 6th Street Theater in New York City to gossip a company of Russian players in a new show, and "general" has the right word, for it has the right note of the show. The fact that the show is "The Parade of the Wooden Soldiers" with its many scenes crowded and filled by Leon Jouvet, a European composer, and both musical and dramatic, and performed that each night the audience literally rises to its feet with cheers and claps the score with delighting every one present. The American music right for the show of the "Parade of the Wooden Soldiers" has been secured by the Edward B. Marks Music Co., New York, through Mr. Morris Green of Comstock & Givens the producers.

(Continued on Page 4)

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by HARRY J. NORTON

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(Continued on Page 4)
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MELODY

A Monthly Magazine for Lovers of Popular Music
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Volume 6
FEBRUARY, 1922
Number 2

A Singing Nation!

It was very many hundreds of years ago when the prophet Isaiah, striving to mold public opinion to unification of thought along lines of moral uplift, appealed to the people to use the persuasiveness of song in their daily lives. "Let us reason together,"—his intent being to awaken and through appeal to mind. Whether his plan was effective or otherwise does not greatly concern us today, but if that old Hebrew prophet were now living and pursuing the same line of song endeavor, it is fairly possible that he might change his plea into "Come, now, and let us SING together," for a true prophet-teacher is one who visualizes in the basic foundations of the present the superstructure of the future. As such a teacher, or leader, he would know that in universal song-singing by the people, in community or churches or in family gatherings, there lies hidden a potent "reason,"—reasoning so much through the mind objective as through the soul which moves the mind subjectively, for we of today are learning that soul and singing are more closely affiliated than was once ever to be conceived.

"A nation that has no deep-hearted songs, a nation that cannot or will not sing, can be no strong nation; it is but loose dust," said Dr. Frank Crane. There is deeply involved and significant truth in these words of Dr. Crane, for beyond any question or doubt a nation that recognizes the soul-moving power of music in singing, a nation that makes its annual observance of song-singing an occasion of universal national celebration by the people—such nation can become only the more united, liberal, and standing in less danger of disintegration collectively.

With each month of February comes America's NATIONAL WEEK OF SONG, a new established annual affair that is becoming ever larger and broader of observance as a music-festival week, and one in which everyone should heartily unite in common endeavor to make that work patriotically possible and soul profitable through its universal recognition and observing by musicians and all who have musical aspirations or inclination.

This annual singing event, movement, or whatever it may be called, is of grave importance to all those who love music or even casually like it (especially singing music), for it is the one time during the whole year when the people of this great Nation are invited to join in a universal program of music wherein each music is made by himself or herself, and each since the inception or inauguration of music-week has witnessed the grand spectacle of millions of people participating in this self-making of music.

This coming festival, for it should be made a festival or sacred, will be the seventh annual observance of a National Week of Song by Americans, and preparations for its coming observance are being broadly made by song-leaders and community spirit workers throughout the entire country. It is not necessary to expiate upon the psychological significance of this week of song to dwell on its importance as a week of educational relaxation which helps rather than hinders business. It has been endorsed by leaders of the Music Supervisors' National Conference and by leaders of other musical organizations; by Dr. C. A. Claxton, until quite recently the United States Commissioner of Education; by superintendents of schools in almost every state, county and city, and by a host of other public officials and public spirited citizens, all of whom are endeavoring to build America on the basis of a singing nation.

Songs and the singing of songs in concerted action by community choruses, invisibly build the foundations of an invisible propaganda for peace, and the now fixed date for this annual week of song is that week which includes the birth anniversary of George Washington—the great leader who signed the first Declaration of Independence and who after a war with another country; coincidently, this birth anniversary occurs but ten days after that of a later great leader—Abraham Lincoln, the "Great Emancipator" and greater Peace Advocate.

Music Week, officially and more properly Work of Song, this year will begin on Sunday, February 19th, and end with February 25th. If there is any community (either large or small) where preparations are not already afoot for the observance of this February song-week, or if the leading spirit of such community do not know what to do or how to go about its doing, they should get into immediate touch with the National Week of Song, 530 Wabash Avenue, Chicago, Illinois.

Let all of us—everybody, everywhere!—sang! During this week of song, let us devote all the hours after work and all that can be spared from work to the service of music; let us dedicate our time to the singing of patriotic, popular and other present and past songs, with a godly sprinkling of the old-time melodies, and let us all sing them full-voiced and free heartedly together in community choruses or in family gatherings, or even simply—in short, in any way at all as we sing, sing, SING IT!

A close-up of a new magazine advertisement for the magazine MELODY.
MELODY

Walt Whitman, the “good gray poet” and prophet in verse, and already we of today have seen America “go singing on her way!” as the destined balance-of-power to overwhelm a world-aggressive autocracy. Yet that was not and is not the end, for who will question America’s “destiny” is not to be a greater and grimmer balance-of-power in the future of the world—the great balancing factor in the final overthrowing of war and the establishment of universal peace?

The Popular Demand
By Frederic W. Hurry

D] ecree of course cannot succeed, unless one gives the public what it wants, and it is impossible to exist at all without having some dealings with others. There are a few who come along now and then, with what they assert is a distinctly new message—absolutely original, musical or otherwise. There are instances where, sooner or later, results fully bear out the claims of these promoters, but in so many cases the goods are refined—sometimes because they are practically minus real worth, or have been released at an inexpedient hour.

Success comes to him who can choose the right place and the proper time to make a venture, and though these things must be the element of chance in any undertaking, patience and concentration will generally bring a royal compensation. This would appear to be self-evident, and yet many fail because they refuse to wait and wait according to this self-controlled procedure.

Musicians are particularly culpable. Kennedale, with the faculty of reason few in demand, will flourish along depending upon their genius to help them out of the holes they keep stumbling into.

We need more talent, as well as genius! This is the age of work as well as ideas. Egotism is not wanted, and can no longer be considered as a sign of the artist soul. Every- one, high and low, is called upon to labor, with hand and head united mentally and physically for an all-round self-culture—the upbuilding of a new world and life of happiness, sanity and beauty.

The popular demand is for both amusement and uplift. We all want to be interested, and we all want to grow. Perhaps the most imperative demands are not always apparent, and at times one seeks pleasure in the wrong direction. But it is there, always existent in every soul, the absolute bent in- clination—the cosmic urge toward further life and happiness and power.

Artists who can give the public “something new” will be welcomed by all. Art is applied science that creates emotion with beauty and excellence.

MUSIC MART MEANDERINGS

Continued from Page 4

Many a time a circle within a circle means complications, but not always, it is in a few instances that we have an arrangement of circles which simplifies what usually is considered complicated. If you are a musician, and should happen to run across a large and happy group of musicians, carrying on its various” topics (like inside the other or the other outside the one) with a lot of long lines radiating out across both circles like the spokes of two wheels together, the minute wheel being a sort of whirligig working on a central pivot—don’t think that just be- cause you are a musician this is a kind of tradi- tion you won’t notice it, because you are a musician, you are a great musician, you are a great musician, because it is a common center, the radiating, the radiating circles represent new directions, new directions from make cake in which sides (for other circles or the other circle, etc.) and never stuck to anything, and always get yourself into an impossible and never stick to anything, and always get yourself into an impossible no matter how many times you try.

A Ten-Lesson Course In Motion-Picture Playing
By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON No. 1
General Advice
LESSON No. 2
Regarding Reactivity.
LESSON No. 3
Honing.
LESSON No. 4
Faking or Improvising.
LESSON No. 5
Character Building.-Perfect the Seventh Griffin Tone.
LESSON No. 6
Rhythm, Character and the High-Frequency.
LESSON No. 7
Carry a Tramp Through the Picture.
LESSON No. 8
The Phantom Player.
LESSON No. 10
Music for the Wrecked.

LESSON No. 3
Music for the Drama Proper.
LESSON No. 7
Music for Comedy and Farce. True Pictures.
LESSON No. 8
Military Drama. Scenic Pictures.
LESSON No. 9
Comic Music for Pictures. Musical Tragedy.
LESSON No. 10

LESSON No. 1
General Advice

In beginning these lessons we can start out to best advantage by taking inventory, so to speak, of the requirements of the work before us, and of our mental and musical stock. As a workman plans the work required of him, and takes stock of the material necessary for his work, so we will do, and while in a general way the instructions herein given apply to anyone accompanying pictures on any instrument, still, as the majority of photoplay theatres employ only piano players, we will use the word “pianist” in all cases.

First: In taking up this work you will need a reasonably good technical knowledge of music. By this we mean that you must be able to read music reasonably fast and to play a fairly diff- ficult grade of music readily, in correct time and good barring. You must be able to give your entire attention to the musical demands peculiar to moving pictures.

Second: You will need to have either ability or a willingness to learn to look at pictures with your ears, as well as your eyes, and adapt your music to the action on the screen. This calls with a purely mechanical phase of ac- companying pictures. You are required to notice the titles and subtitles of the play when they are first shown on the screen, to think in what you mean of what the following action will probably be, after having given thought to the music that is to be played at the time of the subtitles, and as soon as possible, after the titles have disappeared.

The “Four Little Hes” and “You Can Have Happy Light for a Penny,” etc., are two new ones from Dancer Days that are required to watch the action just as closely, and the instant the scene changes be mentally prepared to instantly adapt your music to that change.

Third: You must have a bit of imagination or, we might say, a general sympathy with the emotions expressed in the silent drama. The foregoing is in the art of picture playing what the soul is in the human makeup.

Webster defines the soul as “the moral and emotional part of man’s nature.”

This, and the distinctive handling of an instrument by the performer, is the something which makes one’s Sweeney Todd laugh or cry, dream or dance. So, in playing for moving pictures you must cultivate a sympathy with, and an emo- tional insight into, the deepest meaning of the action depicted on the screen, thus giving through your music a more perfect interpretation of the pictures.

Last—but no means least—Science and trivialities, added to the determinations to succeed, must be yours. This needs explanation. It is said that one can accomplish the verv- ily impossible if he but make up his mind to do so, and when we see what many have attained, often working against heavy odds, we feel safe in guar- anteeing success if you but follow these rules laid down in those lessons with care, patience and a steady determina- tion to make a successful moving picture must be the result.

To play properly to pictures, one should really not play so much as accompany—therefore, the first requirement is to play softly. The music should never occupy first place in the consciousness of an audience. If it does, a patron leaves the photoplay theatre with a tired, dissatisfied feeling, without, perhaps, being able to tell what was wrong.

You may have listened some time to a vocal or instrumental solo in which the accompaniment was so loud that it drowned the efforts of the soloist. It did not please you—why? Because that which you wished to hear was swamped and obscured by something which was intended to occupy only second- ary place in your auditory con- sciousness. Therefore, remember to play softly in your picture work, with the sole exception where it was necessary to express the action on the screen represents a great noise or conclusion—as battles, riots, fire, etc.

Right here is a fit place to speak briefly of notation. You and your audience will find your music much more satisfactory if you play without. You will then be able to follow the action on the screen more closely and to shift your accompaniment instantly with the change of scene, as you cannot possibly do if you are obliged to write a printed page as well as the pictures. If you already play from memory, turn your atten- tion to Lesson No. 3, which treats at length on the subject of notating, and until you have studied and accom- plished enough to employ your knowl- edge practically, select music which will embody in its general style, tune and time, the sentiment and action shown in the picture.

VICTOR JACOB

Whether great or small, happy or humble, we all re- ceive and pay for a certain taxable benefit from nature upon every human soul for the supreme privilege of living, yet the levy made upon the greater ones of the music world for the support of the lesser ones is a social re- centment—Caruso, Hiphams, Carrey, Nilles, Saint-Saens, Humperdinck, Jacob, and many more memorable makers of music!

We must accept the great in- vincible with at least an outward show of respect, but we should recognize the other ones who have accumulated years of honorable achievement in music-life, yet some of us gave up for an instant of rebellion against the ultimatum when it touched the younger ones who gave such promise of brilliantly achieving. Of the three composers mentioned above, Saint-Saens and Humperdinck had achieved so much and accomplished, passing the high- meritarian of life with accumulated “hon- or of years,” while Jacob was yet in the morning-time of musical endeavor with promise of brilliant achievement so far out of his reach. He already had been marked by the music critics, who had noted and com-
Music and Mathematics

By Frederic W. Burgy

Music, like all the arts and sciences, is built on the substratum of the principle of numbers. According to Pythagoras, the study of life is the study of quantities.

Pythagoras, reduced every problem to a question of mathematics.

Our new physicist—philosopher, Einstein, measures the whole universe with “carpenter’s compass,” discounting many of the old-sounding, long-loaning tools of Newton and Kelvin.

The artistic temperament, particularly as represented by the musician, has been found wanting in the scientific precision called for in mathematics, and though music is based on this nicety of measurements, too often the musician has been joyously represented because in more ways and senses than one he has failed to know how to count.

If he has been able to “keep time,” it has been done intuitively, lacking that thorough and complete craftsmanship that only goes where there is the exact intellectual measurement.

Time, quantity, rhythm, belong to the spiritual side of art; physically, they are mathematical terms.

This is not an act of appeal to this declarative doctrine held by some, who pride themselves on their gross materialism, that every phenomenon, every action, is merely a vibration of the other or the action of a physical force. For instance, that the beautiful living form, say of a shrimp, is simply as many strokes or beats on the air; that only, nothing more—no soul, no animating.

But here the mathematics of the fourth dimension come in, and perhaps interpret the subtle relationship of music to “solid form.”

There is no doubt that music takes us into another world.

It is too much a flight of fancy to consider this as the long-sought realm of the fourth dimension, where, according to the Einstein theory of relativity, Time and Space blend in a wondrous illumination.

There is no doubt that the art of Music, both on its technical and aesthetic side, calls for minute analysis and profound expression. With mathematics, the increment, problems and resources of one’s mentality are searched and explored even to the very depths.

We hear much concerning the subconscious mind, nowadays; also, about the irritable and weakening tendencies of life. Now this is true, but there is another truth, that through concentration, one must to a large extent become immersed or lost in one’s work, if results are to approach excellence. That is to say, we are to exercise that control (and thus overcome timidity and vanity) which live in self-direction, and with faith let the great subconscious attend to the work.

Let this not be mistaken for mental indulgence. There is to be no truce or obliteration of the surface mind. Simply a certain poise or balance which allows every faculty of the mind “proportionate representation.” For, indeed, without rest, there is more in you than you are aware of. There is at least a record of all your past performances and practices and experiences and memories—and their influence will break to the surface at the right time as opportunity comes and emergency calls, when with faith and concentration you suddenly just allow their magic forces to come forth.

Let that unusual royal combine of genius and talent now appear in greater numbers. Let the dramaturg and the practical individual now be one and the same, the technician and the artist unite in one person. Let the “artistic temperament” gird on its armor, and turn its hitherto wanted emotions into real and well directed energy.

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The Wooden Horses

No. 5

From the SUITE
"Toy Town Tales"

FRANK E. HERSOM

Dedicated to Elisa

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Famous Ballad and Its Composer

In these present times when the once greatly loved popular ballad has been superseded by the equally beloved popular song of the day, it is interesting and illuminating to glance backward into the history of some old ballad which once swept the entire country in a wave of intense popularity. In a large way, the popular song or ballad of a time or period is a musical human document—a musical conscience of its time, its climate and its composer. Such a song might be termed a music-Bible of the people, and such a song was the once famous "Kathleen Mavourneen," written and composed by Frederich Nicolai Crouch, who is now all but forgotten.

Mr. John G. Freudenthal of Musical America states that, in addition to his songs, Crouch also composed two operas, Sir Roger de Coverley and The Fifth of November, that in his early life he spent two years as a sailor on coasting schooners plying between London and Leith, and that he is credited with the invention of the engraving process called "linography." Moser is indebted to Musical America for the following story of Mr. Crouch and his famous "Kathleen Mavourneen," written for that journal by Mr. William R. Kimes.

When Frederich Nicolai Crouch, the composer of "Kathleen Mavourneen," died in Portland, Maine, in 1886, he was broken hearted and on the verge of starvation. It was known that the man who, in the days of his greatest, enjoyed the bounties of life, was not possessed of an abundance of this world's goods, yet there was not the slightest intimation that the old man had actually lacked the necessities of life.

Martha E. Crouch, third wife of the composer, left on her death, an autobiographical sketch written by the husband more than a year before his own death. He was then in his eighty-seventh year. His few of clear-cut ideas clearly indicated that he was in possession of his full mental vigor. The narrative depicts the ambition of early life, the triumphs, the struggles in later life, and the wrongs to which he was subjected. Pathos, modest pride and bitterness are all represented in this story.

Crouch's last public appearance was in Baltimore several years before his death, when he attempted to sing "Kathleen Mavourneen," the ballad he wrote in 1830, but broken by exposure and the ravages of time, his voice was very low. But the audience, stirred to action, raised a storm of applause, however, granted his efforts, and the old man beaming with happiness bowed his thanks and again and again in his wonted courtly manner.

The story as penned by Crouch is, in part, as follows:

"Though a writer, I am eighty-six years of age. So much has been published concerning my birth, parentage and education, most of it incorrect, that I make the following statements over my own signature. I am the son of F. W. Crouch of Bangor, and was born July 26, 1831. I will now set down a few events in the life of a man who once at the head of his profession, but now in the seen and yellowed pages of history, in the life of the royal household, the Hanoverian family occupying the throne of England, now passing out with the debts on the estate leading to oblivion.

"My master was Mr. William Crouch, composer of the operatic 'Palestine.' Thomas Attwood, organist of St. Paul's Cathedral; W. H. Harris, master of the choir boys, Westminster Abbey and Chapel Royal; John Barrett, composer of 'Mountain Spy,' and W. Watts, the Philharmonic secretary in London, also instructed me. I was personally acquainted with Carl Maria von Weber, Sir Henry B. Bishop, Meyerbeer, Rossini, Verdi, Balfe, Mr. Michael Costa, Sir Henry Benedict, Sir George Smart, Donizetti, Rossini, Cimarosa, Cramer, Cipriani Potter, Charles Nante and Micochea, all of whom were friends of mine.

"I played in quartet with most of these, and was, besides, intimate with all the authors, dramatics and journalistic of that day in England. I played for twenty-one consecutive years in Henry Lane and Covent Garden theatres, and as soloist with all the artists of celebrity, the Kembles, Keanes, Macready, Sheridan Knowles, the Wallacks and the Keleys. I knew every operatic singer of note and had the satisfaction of bringing out Malibran, Pasta, Grisi, Cinti-Damoreau, Vincenzo, Campanini, Inoue Lindsay, Caryon, Holnager and Volati. Felix Mendelssohn played upon my breakfast table his rough score of the 'Midsummer Night's Dream' Overture and commissioned me personally to transcribe and make a partirite for the conductor's desk and complete parts for the Philharmonic Orchestra and to have the whole in readiness for the approaching trial.' The score and parts were in possession of Calkin, the Philharmonic librarian, when I left England in 1849.

"Four-fifths of the century have gone on the wings of time. My patron, the Prince Regent, in the first quarter was crowned George IV, at the coronation I officiated, as I did also at that of her most gracious Majesty, Victoria. In 1822, by royal command, I was installed student of the Royal Academy of Music, and, while there, completed my first vocal work, 'Friendship's Offerings,' dedicated to the Countess St. Antonio. This was followed by a Cavatine (and Song of Meeting) for Malibran, and the ballad, 'Zephyrs of Home.' In 1830 I made an agreement with Charles Peace Chapman, in London, to represent his firm as a commercial traveler for the West of England road, and, upon horseback, in Devonshire. It was at that time that I commenced my series of Irish works, which will be found 'Kathleen Mavourneen.' The inspiration of writing Irish themes was conceived on horseback, while prosecuting my errand as a traveler, under the walls of Hadleigh Castle, on the right bank of the River Tamar. This castle is the hereditary barony of the Dukes of Bedford and Webbe. Here I planned the melody of 'Kathleen Mavourneen.'

"At a Cornish fishing town, approached by a chain cable steam ferry, I soon reached my destination and my hostelry, the Bedford Arms. I slept happily on my imagination and early the following morning placed my written paper. In the course of the day I sang it to a few of my friends, who insisted on my gathering a few more. After a short time, P. R. Rowe, the music seller, by name, P. R. Rowe. I sang the song to the cranes of Mrs. Rowe, who made it them and there 'sine qua non.' I should give it a concert. My appearance at Mrs. Rowe's con-
WHAT'S THE HADADEN BOX NUMBER?

"Mephisto," the always interesting and ever gaudy (albeit sometimes gaudily greedy) column-unluck of Musical America, might well be called the American "Ahab." Of music literature if ever out for his pen-name which somehow always seems to mentally suggest regions antagonistic to P. S. In the current month, however, is an instance in which he seems to have a sympathetic connection with the musical world: to wit, a song of Mephisto's, written for the stage, has been published and is doing well.

"Mephisto" is a composer who is not afraid to venture into regions of song writing where others would be afraid to tread. His latest offering is "The Blue Danube," a song which has been doing remarkably well since its publication. It is said to be a favorite of audiences throughout the country, and is likely to become a standard of the stage in the years to come.

Please note the following instruction: DO NOT USE PHRASES SUCH AS "Wanted" OR "Advertised."
A QUESTIONABLE QUESTION
NAIRE
Talk about the "Edison Questionnaire"! everybody was talking about a short time ago, the following, excerpted from the Music Trade Review, can give one a handi-cap to the D.C. sign and then beat it by some measures. Here's how the thing is done:

Alfred Goldberg, the Canadian representative of the Sonor Furniture Co., has evidently been employing some famous moments in Winnipeg trying to improve on Mr. Edison's recent list of questions, with the result that the following "fourteen points" were recently issued to the Canadian sheet music trade:
1. "Who discovered the key of F?" What for?
2. "Who wrote the 'Herb's Last March,' and was anything ever done about it?"
3. "Where does the 'Fox Trail' lead?" What difference does it make?
4. "Where did the 'One Fleeting Hour' go?" Discuss the theory of relativity.
5. "Is 'Karnun' any relation to 'Turna,' the 'Honey Man'? Give an example.
6. "Who was it that said 'Think of Me When You Are Truly Mine'? Did it get him anywhere?"
7. "Why did John Beyond? Had he any defense?"
8. "At Sunset" is the work of an R.B. Brewer. Is this a home song? If so, give the recipe.
9. "Give an excuse for the shuffle."
10. "Where was J. S. Zemek born? If so, why did he move?"
11. "What invention did 'Eleanor' use? Did she mean it?"
12. "Who composed 'Mammy's Gone Away' with 'Peace, Perfect Peace!' Where was he married?"
13. "If lights are a sign of house living, what's open style? No names need be mentioned."
14. "We've just started palm. Would you pronounce us writers as the Scotch, knit "oh" or "ow"?"

The newly interpreted Klugher Music Company of Chicago (Thomas J. Quigley, manager) claims exclusive rights of trade to songs and music for the "Klugher" series. Not to be confused with the "Klugher" line of music, the Klugher Music Co. president, Mr. Quigley, has the following to say:
"We believe in the Klugher Music Co. line of music, and we are happy to say that we have sold a large number of songs in the Klugher series. We are proud of our work and believe that our songs will be accepted by the public."

GOSSP GATHERED
BY THE GADDER

THE NATIONAL WEEK OF SOLVING
Don't forget that it begins on the 12th of February. It's really true. If you possess anything even remotely resembling a voice—SOLVING!

February 18 to 24: A half-week with a whole-day holiday right in the middle of it is in which song-testing. Go to it and tune up—EVERYFLOID!.

Beginning with February 19, let's move this year's WEEK OF SOLVING a "Monday, Noon and Night" overyear of song-testing: Let's put the mothers with singing! Let's raise the roof with songs! Let's read the air, raise the natives and reach everyone with melody! In fact, let's make this whole great Nation rock, rosined and reared for a full week with the music of melody, songs and singing!

Gervasi Vega, long noted as an Italian novelist and poet, died at Rome on the 17th of January, 1922. Vega was born in Genoa, and was noted for his short stories and sketches of Italian peasants. It was from one of the better known of these short stories, "Cavallini," that his name and fame spread from Italy to the United States.

The century's merge in Pittsburgh is holding in lock a combined musical heraldry andShoulder, gathered by the former among the last earthly possessions of a man who died suddenly in a burning house of the city. The "merger" of this combined "Shoulder" is a beautiful and poetic tribute to the memory of the deceased. It is produced by a series of small panels and a beautiful act in which the music is given to the people through the voice of the organ, and is governed by the weight of its vox. The organ is an instrument with a reputation for precision and excellence, and is highly prized by the musicians.

The "merger" was present at the funeral of the deceased, and was accompanied by a procession ofTHE BROADWAY PLEASURES

The "Broadway Pleasures" is an auspicious new song which has just been released by the "Klugher" series. It is a beautiful melody with a special arrangement by M. Wissner & Sons. The song is going over "with a bang" in all parts of the country.

As a rule, everybody sticks at statistics, but here's a "stick of wax" (as petting parties put it) from the last annual report of Herbert P. Soltman, Librarian of Congress, that are interesting to students because they stick out for music as an important accessory to our national library. The report shows that for the year ending on June 30, 1922, the music collections to the library numbered 3,492,349, divided as follows: music literature, 2,914; music transcription, 1,664; music transcription, 1,547. The report shows that the entire music division of the Library of Congress is 116,001, consisting of pamphlets, books, music sheets, and 2,000 of this number being maps.

The story that was Comes: "That little old site of the early operas is a place of New York, attended at the corners of Eighth Avenue and Twenty-third Street. In that city and town known in stones and statues as the Grand Opera House, will soon cease to be even a sight to recall its past glamour and glory of opera, for it is reported as being destined to destruction.

This theatre, built by Samuel N. Paley at a cost of nearly a million and known as the "Paley's Opera House," opened early in January of 1844 with a performance of the front seat opera of St. Lawrence. In '69 or the early '70s it passed into the control of Jay Gould and James Pake, and with a host of artists and agents and triumphs and disasters the old temple of opereasing and operatic was the abode of operatic artists and opera.
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SYNOPSIS OF COURSE

1. Triads (Root)
2. Basses
3. Economy Projection
4. Use of Shape
5. Build a Melody
6. Chord of a Melody
7. Former Chordal Construction
8. Construction
9. Improvisation
10. Improvisation
11. Improvisation
12. Improvisation
13. Improvisation in Left Hand
14. Improvisation
15. Improvisation with Three Elements
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JAZZ SECTION

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