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5. Trills - Partially Inverted.
6. Trills - Partially Inverted.
7. Trills - Partially Inverted.
8. Trills - Partially Inverted.
10. Time Saving.

JAZZ SECTION

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1.2. Short Scale.
1.3. Short Scale.
1.4. Short Scale.
1.5. Short Scale.
1.6. Short Scale.
1.7. Short Scale.
1.8. Short Scale.
1.9. Short Scale.
1.10. Short Scale.

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Rhythm and Its Spheres

By Frederic W. Barry

Music is built on the foundation of rhythm. It has long been recognized that the law of periodicity—waves, tides, pulses—reigns throughout nature. And this swing of ebb and flow is supreme in the realm of mind as well as of matter.

It is a discovery that impels one to an attitude of faith and cheer. If it is dark today, it will shine tomorrow. All things are getting better always.

This spirit of native optimism and joy finds its first inductive expression in the dance. Here we have nature's outlet at the outwardacyment of consciousness; movement, gradually becoming more beautiful and rhythmical, until finally all ugliness is done away with and every function and custom of living is adored with the reverence of art.

The artist can see clearer in everything. The happiest conditions of his appeal for him. For nothing is in evil, low or degraded. All is poor, underline and stunted. The problem is to raise the tongue out of conditions; to clear up the marred and muddled. The only trouble is that things are sadly misted and out of their proper places.

To bring order out of chaos is the past the artist has to play. Instead of wasting time in complaining and exhausting he calls up his scribes, pens busy, and with a royal partnership of hands and head behold there is rhythm where before there were all out of step—harmony instead of discord.

Rhythm is simple. Complexity leads to stagnation. Bohemian, with all his immorality, his works on large, grandiose scale, never wanted a note. With all his bohemia, archaism observes there is economy throughout his works. Lack of rhythm is extravagance.

This is an age of “too much.” We are urged with good things. Mental and physical digestion take the joy out of life. The age is impatient. However, in some quarters we are learning to simplify and yet. We are beginning to realize that a few beautiful things we can appreciate are far better than a surplus and accumulation, the only attraction of which is quantity not quality.

Melody follows the invention of the dance as its child or companion. Music without melody, or rhythmless music, will not do for dancing. A poet-philosopher, writing of “Sweet music, dancing’s only life,” goes on:

“Then when the air did dance, did her first measure, then art thence forth, the gods and men’s sweet pleasures.”

Musical terminology is based on the dance.

Thus, Orchestra, orchestra—a dancer; dancer (dovar); one of the old Greek dances—the lover dance, chorus, choruses—a hand or hand of Greek dances; Chord, chord—a dance. And we have the Fuge, Fuga, Mannatus—mental compositions alike with rhythm that ever first joint dances.

Procedures are modified dances. Once, recollections and religious services were more distinctly avowed for the joyous expressions and traditions exhibited by dancing.

The Music of the Spheres.

The history of the Greeks is redundant with art and rhythm. Their temples and theatres, which would hold tens of thousands, were filled with spectators who would watch for hours and every day the sight of athletic bodies showing forth in wonderful grace and posture the manifold glories associated with dancing. On every occasion, at every season, this supreme language of the emotions was brought forward.

Dancing has not entirely dropped away from religious observance. In Spain, that hour of music and beauty, illustrated and quaint, “dancing before the Lord” continues in a regular ritual.

The Dance of the Sevites at Seville Cathedral is a notable instance of rhythmic ceremonial. Sixteen boys in striking costume perform this dancing before the altar every year during the festivities of Corpus Christi, the Exauricite Conception and the Coronation. There were originally twelve, or two sets of six, supposed to have been of extramural significance—hence the name, Sevites.

And I see that the religious dances is being introduced over here. At St. Mark’s in the Bowery, Dr. Guthrie introduced a dance ritual “expressive of the Annunciation.” Six barefooted girls danced before the veiled sanctuary, spotlights playing upon them and large incense burners sending forth their wares.

Perhaps others will follow suit. Dance and song, rhythm and ritual need not be confined to mere ordinary or vulgar pastime. All material may be spiritualized, until veils are lifted and the recognition comes that within and without Beauty may reign supreme.
Don’t "Volstead" Your Piano

Jazz—Obsequies or Otherwise?

AND it might be added—don’t put your instruments in the way of unadvised "hooch," for one is almost as bad as the other when it comes to pianistic tone degeneracy or tonal idiosyncrasies. Musicians are nature’s great conservators, although when carried to excess it may be an equally great destroyer. And so in the normal world everything abso-

olutely necessary or "necessary" is abso-

lutely treated by William S. White, conductor of "Our Techni-

cal Department" in The Music Trade Review, in an article so

ful of valuable hints and injunctions that it is well worth

reading. Here it is:

C. F. Sharps, of Schenectady, N.Y., asks if I know anyth-

thing about Hamlin’s Hygrostat, which, he says, has been

advertised as a protector against dampness and rot in a piano.
I have not come into contact with this instrument, which, be-

cause I assume to be a device for regulating the
degree of moisture in a room. Such a device, if it be practical

and reliable, can only be useful, and I should like to learn

something definite about its performance.

"What leads me to observe that the perennial subject of the influence of moisture on temperature does not obtain the

attention it merits. For whatever reason, the public is almost

wholly indifferent to this powerful agent’s influence on pianos.
Tuners of novices take a greater interest in the facts, but they

are not commonly well informed about them. Hence, the

observations which follow may be both interesting and

valuable to many readers.

The materials of which pianos are manufactured, which

are the keys and strings, and all parts in the course of years

are subject to the influence of moisture, are the lumber, the

glue and the impermeable parts such as springs and wire

wedges. In conditions of extreme wetness, such as are

not in the Fall at certain periods, the piano, although

the wood of the boards and the glue have been found capable of

maintaining moisture. Pianos which are intended for the

Fall must, therefore, be handled,

solid wood without covering,

and all parts that can be cov-

ered together must be so treated. The effect of such extreme

moisture upon wire and metal parts is also very bad. Wire

quickly rusts, and it is necessary to cover all wires and

other exposed metal parts with a coating of protective

paint.

It need hardly be added that the soundboards of pianos

exposed to such conditions are very liable to serious crack-

ings, and in fact, that pianos can hardly be maintained in

good condition for more than a length of time in such climates...

Now the cares for the deterioration of pianos under

domestic conditions on the American continent are similar to

principles in the extreme zones of which I have been speak-

ing. The American home, throughout nearly the whole

States and Canada, is almost always very warm and dry in

Winter, but very wet and artificially cooled against exter-

ior heat in Summer. The troubles to which pianos are liable, through exposure to these conditions, troubles which

manifest themselves in the development of permanent cracks

through the wood, and in the warp and curling mechanism, in

rested woods and in loss of tonal value, are in common to the

domestic pianos in one or other extreme climates. The domestic

pianos, exposed only to the slightly negligible hazards of American civil life, deteriorates ex-

peditiously and until it has definitively lost its original beauty of

tone, touch and appearance.

These conditions are usually bad; and very often bad

indeed. American Summer are usually damp and hot. The

moisture content of the air becomes very great, and the piano

absorbs this moisture all over, but especially in certain

places such as the soundboard region, the wires and the

clap joints. During Summer the absorption of moisture

to the soundboard region results in a greater swelling of the

wood in this region. As the wood swells, it gradually pushes

itself upward along its length, till the bridge is raised per-

haps twice as much as it stood before the process began.

The piano goes out of tune and perhaps is tuned wrong.
The action swells up and, if the piano is not a good piano, the

swelling may be great enough to cause the action to slide

off the keys, and to stick in various places and on various

turning points. If the moisture content of the atmosphere in

these conditions happens to be unusually high (70 per cent.
in 90 per cent.) the pianos thus exposed are likely to show

sagging motions and highly swollen soundboards during the

whole of the warm season.

When Winter comes the house is shut up and artificial

heat is turned on, to be maintained at a high temperature

throughout the entire six months. Moisture is rapidly ex-

tracted from the air to aid its way to the outer atmosphere.
The moisture laden wood of the piano begins also to lose

its water vapor, which is extracted completely from it, with-

out hope of restoration, until the abandonment of artificial

heating at the beginning of Summer and the general open-

ning of windows to the outer air.

"As a natural consequence, the soundboard, which had

been swollen, shrinks perceptibly until the bridge has sunk

toward the line it had been occupying. The piano, of course,

goes out of tune quick. Likewise the actions shrinks and

becomes loose, sometimes to the point of rattling on the

plates. Per


The tuner in these cases is in vain in his

struggle to set right the trouble caused by Winter’s conditions.

"A few years of this alternate swelling and shrinking will

be enough to split the sound-board in more than one place.

The tuner with a permanent sense of the delicacy of the

action. No pianos ever built, or likely to be

built, can stand the extreme conditions of the average Amer-
ic home for many years without suffering serious

damage. What is the remedy? Nothing either easy or cer-

tain. Generally it can be nothing short of a persistent effort to

educate the people, until American homes are no longer

overheated and under-cooled during the three Winter months.

This educational method, or any other, must be

based upon the necessity for immediately buying a small humidifier, which can be hung up like an ancient

brass lantern, and which will give correct results at all times and the task then will be to supply artificially

during the Winter the moisture ordinarily extracted without

restoration.

"There are several ways of doing this. The heating

is done by hot-air furnaces, the vapor of which is kept

constantly filled with water. Should the small amount of wa-

ter vapor be insufficient to meet the needs of the piano, the

soundboard will crack, and the action will suffer.

"That sounds all rather like a very elaborate way of doing

a very small thing. But there is really nothing very ele-

vated in the matter. It is a matter of making a small thing.

It is a very important thing, in fact, and one which requires

the most careful explanation. But once started the process

will soon become a matter of course.

"While prominent men, trained in other lines than music,

become to be more or less alarmed, musicians believe that "jazz"

is simply a step in the progress of music and that the present

development is a step forward and upward.

"At the very beginning, a brief review of the origin of

jazz may be made. The word itself means ‘step lively,’ and

was first used in this country by negroes working on the

docks and rivers in the South.

"Jazz" is associated with the word "samba" in a kind of importation and added synecdoche, a development of rapture and synapo-

sis. Related "jazz" is today almost never to return.

"We cannot jump to premonition with one hop. There

must be the intermedium, and there must be the start. Some

credit the saxophone as having started this new form of musi-

cal interpretation, but that is not the case. There were rau-

uous orchestras before saxophones were used in orchestras.

"It was the trap-drummer who first broke loose from the

old-time practice of holding strictly and religiously to the

printed music sheet. He began syncopating on the snare

drum, instead of holding to the after-beats as written. This

syncopation was called ‘rag drumming.’ The boys were an

initiation of clog dancing. Thus the drummers started play-

ing rag time and for this innovation were called fighters by

the once pianists. Nevertheless, it was a decided step forward

in the progress of music interpretation.

"The pianist was next to ‘riff’ it on the piano, and at one

in the earliest stages of the ‘rag time’ orchestra the pianist

and drummers were the most important. They had to work

together in their individual form of syncopation.

"The trombone and cornet soon followed the piano and

drum, and they, by the aid of slide and mute, were able to

produce new harmony effects. From this developed the jazz

orchestra, with clarinets and violins imposing and syn-

copating.

"The clarinet returns to other instruments of the fami-

ly to produce the desired effects, first by using C clarinet and

for expert professional music in a form of importation and added

syncopation, a development of rapture and synaposis.

Relaxed ‘jazz’ is mostly never to return.

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Interpretive Music for the Movies

By Joseph Fox

The question of stage settings and the use of effects is one that causes picture theatre managers many hours of deep cogitation. Some of them believe that each and every picture should be helped along with every effect possible, while others will contend just as strongly that a real picture needs no trimmings such as orchestral effects and stage settings. As a matter of fact these two views can only be discussed and left for each manager to decide for himself.

We can only remember the good old days of the flickering images when the camera was the main appeal as an effect producer. Did a rain storm happen in the story, the noise-producer was right there with his box of bird shot to give the illusion of falling raindrops; did an auto run through the scene, he got busy with some more bird shot in a small tin box, and so on. Nowadays, however, people are affected by the artistic temperament, or maybe they have become more refined, at all events most of us demand something a little less crude. If we are going to listen to a thunder storm or an angry sea, we demand that it be presented in with startling reality, or else we prefer to sit and imagine the sound through our eyes.

Of course there is no argument to the contrary that if an effect is not put over properly it is to laugh. So the whole secret seems to revolve itself into a question as to what effects may be used without detracting from the picture the sense of reality which every successful picture must possess in order to entertain.

Now there are many leaders who will not allow the slightest deviation from the written score, no matter whether the picture needs a little loosening up or not. We have in mind a certain leader who is a perfect crank in this respect. Perhaps an instance may be cited to give point to our contention, which is that certain effects are sometimes necessary in order to bring out the high lights in certain pictures. In "The Copperhead," which picture was provided with a special score when we played it, there is a scene where the troops are about to depart for the front. In the original score, when the chaplain of the regiment is praying for the safe return of the boys, the orchestra is silent while the prayer is on, then the drums sound the advance and to the tunes of the day the troops march away.

This part of the picture is a knockout when played according to the written score. One can feel the martial blood stirring in one's veins as the drum rolls the advance, and in the sudden silence preceding this, one feels as though he were in the presence of something holy. When this picture was played in a certain house, the drums could be heard all over the house during the deep silence as the chaplain prayed, and a great tapping of feet followed as the drums sounded. This was the exact effect that the composer intended when he arranged the music.

Let's look the bird over who did his own sitting. While the troops were standing with heads bowed in pious accord of the orchestra was pounding out "Dirge," and when the troops were given the word to march some irrelevant tune was still being played. The whole picture ran ruined so far as emotion was concerned, due to the fact that the leader did not and does not believe in effects.

To our way of thinking the picture is the thing in a picture house, and the orchestra is the organization that puts the picture over. Any and every effect in a musical way that can be employed to ward this red in artistic and therefore to be commended.

An orchestra without the aid of a large screen is only half equipped as regards producing effects, but since every theatre of any size that is to say, those houses that enjoy fine run pictures) has been equipped with mammoth organs the only thing left to prevent the live leader from reproducing any effect desired—be it a bird whistle, the puffing of a locomotive, a cymbal or the roar of an aeroplane propeller.

It is often the little effect that gets layed, or escapes the picture to impress more deeply. But there is always one proviso—the effect must be reality itself, and it must be used with one of two objects in mind, i.e., to cause mirth or to heighten the effect of reality. An effect that causes mirth-in a serious picture when it is not true to life detracts greatly from the value of the production, but the effect that faithfully reproduces certain sounds that are associated with the situation portrayed greatly enhances the value of the entertainment if the situation warranted its use.

In "Helen of Troy" there is a scene where the woman in the rose couch is lying there with three times in rapid succession. The events leading up to this climax are very impressive and the heroine sits on edge. The hero stands with a light in his hand, making a clear target for the bow.
The Myriad Dancer
Valse Ballet

THOS. S. ALLEN

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Piano

Vivo

Tempo di Valse
A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

LESSON NO. 1
Music for the Drama Proper.
LESSON NO. 2
Music for Comedy and Farce.
LESSON NO. 3
Music for Pictures.
LESSON NO. 4
Music for Tragedy.
LESSON NO. 5
Music for the Winkie.

MELODY

LESSON NO. 6
Music for the Drama Proper.

In this lesson we will take up the subject of the music for dramatic pictures. Dramatic pictures are serious, and deal with all lines of action and phases of life pertaining to the human emotions—as love, hate, revenge, joy, agitation, fear, ambition, etc. Many of these emotions are sufficiently distinctive or different, as we might say, to call for a distinct style of musical setting.

On the other hand, many times a picture runs along for a number of scenes, occupying several minutes filled with interest, but with nothing sufficiently marked or different in its development to call for special music or for frequent changes of style. In such cases, a pretty waltz whose title bears on the general subject matter of the picture will be found very effective.

Speaking of the title of the musical number as bearing on the picture, let us illustrate. Suppose the screen shows different scenes in home or village life—the family sitting at the dinner table or around a centre table eating, talking, reading, working or what; or perhaps the village street with the usual business buildings, postoffice, dry goods stores, etc.—use "Waltz June," "Cheerfulness" and waltzes having names of like character. Don't play "Blinded by Love," "With You," "The Kiss of a Summer Girl" or anything bearing a title so utterly at variance with the subject shown.

When a love scene between young people is thrown upon the screen, use such well-known songs or bits of the semi-classic relative to love as "I Love You Truly." If the scene runs late in life and you wish to use a popular song, play something relative to love between the aged or the love that has lived for many years—such as "I've Grown So Used to You," "Silver Threads," "When You Are Young," etc. Mother love, existing between a mother and very small child, can be beautifully portrayed by ballades. If between mother and grown children, either popular music along these lines or sweet, harmonious strains.

For autumn pictures play something relative to autumn or harvest time or, lacking such music, use something quiet and sweet—unless the actual making, barn dances or such are shown, in which case use "Turkey in the Straw," barn dances or old-fashioned jigs. For winter pictures showing snow, ice, skating, ice-king, etc., play bright, snappy numbers suggesting that season, and if sleighing parties are shown insert one or two strains or at least a few measures imitating sleigh bells. There are many instrumental numbers containing sleigh bells which you can use, but if the home employs a trap drummer be sure, of course, furnish all effects.

When scenes of a religious character are shown sacred music should always accompany them. If the scene is a simple one—say, showing a meeting in an humble little village church or frontier town—use some of the Moody and Sankey Gospel Hymns, as they are the style of sacred song which naturally would accompany a simple service. The hymns just spoken of also treat of many phases of practical religion both in belief and living, and are therefore suitable for many situations shown in moving pictures.

Whenever a grand church scene is shown, something more imposing in the line of sacred music should be used. If you are well advanced, you can acquire many fine selections in the form of Preludes or voluntaries by Bach, Handel and others of the old masters. If your knowledge of music is more limited use such numbers as Schumann’s "Trümmerli," Raff’s "Caravans," Handel’s "Larghetto," etc. These may be found arranged in simplified form. Preserving a Catholic service is being shown, play an Ave Maria.

Parting and death should always be accompanied by sad music. There are many things in both sacred and secular music bearing on this subject. For example, the song "How Can I Leave Thee?" will fit almost any parting. Tosti’s "Good Bye" is another very appropriate number. Many war pictures are shown in which the "Soldier’s Farewell" is used. Use judgment as to whether it is the separation of parents, children, husband and wife or lovers and use music bearing suitable sentiment.

When dancing is thrown on the screen always endeavor to play the music for the particular dance which the actors are presenting. Example: If the dancers are waltzing, be sure to play a waltz. On no account must you play a two-step, schottische or anything except a waltz, otherwise it will give the spectator an effect as insipid as music played out of time would in an actual dance. Also, try and give the exact tempo being depicted by the dancers—adjust your tempo to the movements of their feet. To do this may be hard at first, especially as the movements of the silent dancers vary now and then owing to the speed or any irregularity with which the operator moves his machine.

But a little patience and careful attention will enable you to play in exact time with the performers.

Understand, please, that we do not mean for you to use the specific pieces which may be mentioned from time to time. These titles are only given because we are obliged to use something definite in order to give you a perfectly clear idea of what is actually meant. We also name pieces that are old enough to be familiar to every pianist, amateur as well as professional. After you have come to a clear understanding of what the titles and words of these suggested compositions stand for, then, if you wish, select later numbers expressing like sentiment.

If you have a reasonably large collection of music, you probably have something suited to most of the requirements of the photoplay. If you do not possess much music, you will find that matter treated clearly and economically in Lesson No. 2 under caption of "Regarding Repertoire."
GOSSIP GATHERED BY THE GADDER

We cannot fully perceive or sense it, but under the great law of the Universe all motion is rhythmic and all rhythm motion is true. ‘This’ the whole world may be said to ‘sing’.

The Music Trade Review says: "The news on the music that is now circulating and is sure to reach the ears of music lovers, and will be welcome to all who appreciate the beauty of music, is the announcement of the authorship of a new work for the organ, by Mr. A. W. M. W."

A POPULAR MUSICIAN OF ALBANY

The portrait and word of a new and accomplished musician has been sent us by Mr. A. W. M. W., who is the son of the late Mr. A. W. M. W., who was one of the most noted musicians of the city of Albany.

The portrait is a beautiful one, and the word of the new musician is equally pleasing. The portrait was painted by Mrs. A. W. M. W., and is a memorial to the memory of her father, who was a great musician and a lover of music.


go to the next page
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work of an inspiration. It is regrettable that the two or more actually separate pieces put together under one title like everything else music has its fashions, and the near future looks up with a better class of tonal music will on the way.
Now that radio is proving so fast the long declared convictions of philosophers and prophets that all is one and united—that the atmosphere and celestial voices are alive and pulsating with divine melodies, music of a myriad spheres or planes if we could but catch them, if we could but listen to them, many will behold some real and unAnswerable material expressions of all this vibration and give birth to new forms, to musical structures in keeping with the new spirit of industrial peace and all round prosperity.
For music must echo the feelings of the masses. Though a few may lead the way, none may get far in advance of his fellows. How unprofitable have been some of the undertakings of the masters.
A new era calls for new forms in the arts—not for literature that pricks it self on its "invisibility," not for so-called music which bravely discards both melody and harmony. The native optimism that makes for health and success will have corresponding sweet auras (or without words) to voice its faith and hope, that there may be salvation. This is melody truly a help— a recreating, a very general virtue or power—and that, moreover, even if it is itself sufficient reason for everything.
Well, what you have been told! So far the "Lily" has been the most popular song in the country this past winter, and the one that the sheet music publishers have done the most to give away, and all the rest have been the same. No matter what you do, you'll always find the "Lily" on the best-seller list, and you'll always find the "Lily" on the best-seller list because it is a good song.

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WHO?

The Rev. Dr. Robert Watson, pastor of the Second Presbyterian Church at Central Park West, and 96th Street, New York City, wants a new national anthem, and there are many thousands who agree with Dr. Watson. In the opinion of the Doctor, who outlined his reasons in a Fourth of July sermon under the topic of “Our National Anthem,” neither the “Star-Spangled Banner” nor “My Country ‘Tis of Thee” fill the bill in any way as a great national anthem, one of his reasons being that the “music to our unexcelled national hymn was composed by Englishmen.”

The Reverend Doctor gave “six great ideas” which he considers should be embodied in a new national anthem as follows:

1. It should be constructed upon a broad historic basis.
2. It should reveal our great aspiration for universal liberty and justice.
3. It should proclaim the ideals of our true democracy.
4. It should reflect our desire for true fellowship with all nations.
5. It should express the glories of peace.
6. It should be saturated with spirituality.

In summing up, Dr. Watson said: “The music should be simple, within a reasonable range, with plenty of melody, yet dignified. You see, it must appeal to all the people, and it may be sung by everybody and be of such worth that it would not lose its attractiveness by much.”

Such an embodiment would be transcendently ideal and of surpassing grandeur and “patriotism” in the language of the late Theodore Roosevelt. But is it not also desirable to hope for in the near future, too, broad for a full celebration in these times of the materialistic and commercialism in music?

Beyond any question, a national anthem carried out on the lines as laid down by Dr. Watson would transcend that of any other nation on earth, and would be a splendidly patriotic song of which America might justly be proud, literally, a new song added to the bag. Yet in the making of such an anthem it would not require a poet, a composer, a philosopher, a painter, a patriot and even an editor all embodied in a musician. And when it comes to finding such an embodiment, do we not face the question of—WHO?

“Everywhere-Everyday” is a new novelty district marker released by J. A. Roche & Company. The composer is Jack Specto, leader of Spectro Society Scenarists, an organization that has recorded much for the talking machine.
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1. Twelve Notes
2. Bass Notes
3. Eight Notes
4. Four Notes
5. Three Notes
6. Two Notes
7. Single Notes
8. Double Notes
9. Half Notes
10. Eighth Notes
11. Fifteenth Notes
12. Sixteen Notes
13. Thirty-Second Notes
14. Thirty-Third Notes
15. Thirty-Fourth Notes
16. Thirty-Fifth Notes
17. Thirty-Sixth Notes
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JAZZ SECTION

1. Jazz Bass
2. Double Bass
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