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9. In the Hall
10. In the Dining Room
11. In the Living Room
12. In the Study
13. In the Bedroom
14. In the Nursery
15. In the Bath Room
16. In the Office
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NUMBER 5

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3. The Colonel
4. The Lieutenant
5. The Captain
6. The Sergeant
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8. The Drummer
9. The Musician
10. The Bagpiper

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3. The Air Force
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5. The Marines
6. The Police
7. The Fire Department
8. The Scout Patrol
9. The Boy Scout
10. The Girl Scout

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No. Title

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No. 20, Palestine is Illinois isn’t by any means what you’d call out in the desert, but Mad’s Shop Shop out in that frontier part of the state is making a name. You see, they’ve got something a little different called “Out in the Desert.” It’s a new fad, and Mad’s Shop Shop is making quite a bit of it. The idea is that the music is quite a bit different.

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MELODY

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By Robert Haven Schaffer

Everybody likes to join in singing the lyrics better than to listen to the serious, especially if it is in a foreign tongue. The listener who understands what music is all about—and good music to shape something banal and dramatic—never sits down anywhere and listens to one servant.

It is a fact that the covering of this proposition really requires good. When exhausted from grinding scales and finger exercises—or the handle of the force—you cannot fully appreciate the finished product.

Undoubtedly all the famous classes of Cappellini-Ballerina music are at this moment residing millions of potential music fans on music books, with as complete success as the scientific school study of Milton meets in selling people against the arts of poetry.

It is an overwhelming majority of all music students who are their tortured and hopeless struggles with instruments and vocal instructors, and those who have no talent or no liking, and would transfer the same energy, time, and money to the enterprise of learning how to be creative listeners, everybody (the superfluous music teachers) would get on much more enjoyable.

How may this be done? Let us see if the process cannot be outlined in a few words:

First, get a good photograph. But by a little low in buying records until you are how you have promise to shape up.

If you can afford it, get a player piano. It must be the kind on which you can pour out your own personality. If in all it has the autograph feature which permits the great pianists to play to you, so much the better. But the supreme importance of considering in buying a player piano should be, not how fully this machine allows Beethoven to express his emotions through music, but how fully it allows you to express yours.

And—here is a point to be emphasized—be sure to take a few lessons in the subtle art of operating this instrument, from the best professional pianist within range. Do not get absolutely until you are capable of playing a melody clear and shining above its accompaniment, and picking out hidden in between times by a skillful manipulation of the leaves or books.

You must master the knack of scoring any note or chord you please; and learn how to read the perforations in the roll as if they were words or printed notes.

The phonograph and the player piano are sure to improve your musical taste if you keep at them.

Are you running to the music shops and select the one that seems finest, oddly music to Edwards, and, by a process of elimination, recall the beauty and interest and wearing qualities of the classics. I realize that these two words, “the classics,” have a peculiar sound. The classics seldom commended themselves at first approach. If while you were in the jazz shop, your introduction to Beethoven’s immortal Fifth Symphony were offered through the medium of a perforated roll, you would probably talk somewhat as the French peasant woman did on first seeing the sublime beauty of the snow-clad Alps—’Yull, sure good land spotted!’ You would consider these perforations a waste of good wrapping paper.

But do observe, because you would come to see that the classics are the only things in music which can command continued veneration without admission the hearer.

When you have come to like them take the money you have saved by dropping your music lessons, and invest it in a radio set, or in attending concerts in person—or both. If you are a beginner at listening you will probably commence by specializing in grand concertos and operas. Then, as tastes develop, you will proceed in succeeding order to chamber music, symphonies, concertos, and chamber music, which culminates in the utmost beauty of the string quartet (two violins, viola, and cello).

Only be on first hearing any but the very best arrangements, like the Filmways, the London, or the Four Quartets.

Find out as long beforehand as possible what is on the (Continued on Page 2)
MELODY

An Interview With J. Bodewalt Lampé

Famed Composer and Arranger

By A. C. E. Schenckmann

THERE is personality plus back of these three weeks’ Art-Strumm of the symphonic, brass, and woodwind instruments. And he has also written the original music for other orchestras. His compositions have been played by many orchestras in America and Europe.

His compositions have been performed by many orchestras in America and Europe. His name is associated with some of the most famous orchestras and symphony halls in the world.

He has written scores for many films, including the original music for the silent film "The Birth of a Nation." His compositions have been performed around the world and have been recorded on numerous albums.

He is known as a composer of symphonic music, and his works have been praised for their beauty and emotional depth. He has received many awards and honors for his contributions to music.

He has been a teacher of composition and music theory for many years, and his students have gone on to become successful composers and musicians themselves.

He has written music for several movies, including "The Birth of a Nation," "The Birth of a Nation," and "The Birth of a Nation." His compositions have been performed around the world and have been recorded on numerous albums.

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Interview With J. Bodeau Lampe

(Continued from Page 79)

"There should be five voices in the dance orchestra to-day. They are the string, woodwind, brass, percussion and saxophone. The last named has revolutionized arranging, but the saxophone is a valuable addition to our dance orchestra and it has come to stay."

"The saxophone is a great boon to the six-piece orchestra, while the twelve-piece orchestra has its whole score on the saxophone. It is the most versatile instrument ever invented."

"The saxophone's range is from B-flat to the fourth above the pianoforte. It has a great deal of tone and a great deal of power."

"The saxophone is a very versatile instrument. It can be played in any key. It can be played in any character."

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New Copyright Bill For New Congress

A new copyright bill, drafted to amend and improve the present copyright law, is to be presented at the thirty-first session of the United States Congress, which is to assemble at Washington on March 3, 1924. The proposed bill is modeled after the Berne and European Copyright Acts of the United States of America.

Section 1. That the President of the United States be, and he is hereby, authorized to act as the representative of the United States in the international copyright convention which is scheduled to meet at Berne, Switzerland, on March 3, 1924.

Sec. 2. That it is hereby declared that the United States desires to be placed in the free list of the countries which are members of the International Copyright Union, as provided in Article 23 of the said convention of 1908.

Sec. 3. That the rights and privileges granted by the Act entitled "An Act providing for the protection of the copyright of literary and artistic works," known also as the International Copyright Union Act, signed at Berne, Switzerland, September 9, 1886, and revised at Berne, Germany, November 13, 1908, and to the said convention entered into force on March 30, 1914, be, and they are hereby, extended to the matters of works of architecture, and choreographic and scenic works and pantomimes, as class (a) and class (b), respectively, in the list of classes of copyright works as defined in the said Act, but the copyright of a work of architecture shall cover only its ar- tistic character and design and shall not extend to processes or methods of construction or shall not extend to processes or methods of construction nor shall it prevent the making or publishing of photographs, paintings or other illustrations thereof, and the propriety of the copyright shall not be entitled to obtain an injunction restraining the construction of an infringing building, or an order for its demolition.

Sec. 4. That on and after the date of the President's proclamation, as provided in section 1 of this Act, foreign authors not domiciled in the United States who are citizens or subjects...
The Horse Marines.
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of any country (other than the United States) which is a member of the International Copyright Union, or authors whose works are first published in and enjoy copyright protection in any country which is a member of the said Union, shall have within the United States exclusive rights and monies in regard to their works which citizens of the United States possess under the copyright laws of the United States, and for the period of copyright prescribed by said laws, including any term of copyright renewal. Provided, however, that no right or remedy given pursuant to this Act shall prejudice lawful acts done or rights in cases lawfully made or the continuance of enterprises lawfully undertaken within the United States prior to the date of said proclamation.

Sect. 7. That the provisions of section 31 of the said Act of 1909 shall apply to any work by a foreign author only when two copies of such work shall have been deposited after publication and manufactured as required by the said Act of 1909, under an assignment of the United States copyright recorded in the Copyright Office.

Sect. 8. That the Supreme Court of the United States shall prescribe such additional or modified rules and regulations as may be necessary for practice and procedure in any action, suit, or proceeding instituted for infringement of copyright under the provisions of this Act.

MELODY

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Bolsheviks in Music

By THOMAS S. T. HANCOCK

Bolsheviks in Music have been described as a desire for freedom expressed by methods inimical to the majority. According to Paderewski, Bolshevism is directed against all who use the works of the dead. There are, however, tendencies in art which can be summed up as Bolshevism. Wherever there has been Bolshevism, there has been communism. Monteverdi's was a musical Bolshevism because in 1600 he dared to sound together, for the first time, the notes forming then the unimportant minor of F, G, B, D, F, the now familiar dominant seventh.

To come to a later period, Berlioz was hailed as a Bolshevist when he de- died himself to the symphony with a discord. Schumann was, in his time, a formidable Bolshevist, as well as were those wonderful innovators, Liszt and Wagner. Then followed Bruckner, Dohnanyi, Richard Strauss and other later composers who may be termed Bolshevists.

Music has reached a position of flux and instability and the problem for the coming musicians becomes increasingly difficult. What would have passed muster ten years ago cannot now be tolerated.

Musicians are faced with entirely new problems and theories cannot possibly begin to analyze them.

Just how far this Bolshevist movement will extend in the musical interpretation of the film is a question. Music in the theatre today shows a tremendous improvement over five years ago.

In the early days, a piano and illustrated songs were considered highly appropriate. Now symphony orchestras and grand opera solists are popular and the public's desire for better music will constantly increase. Any attempt to keep the coming generation in the old paths is futile. The old foundations have been shaken; the old methods employed in musical interpretation are now obsolete, and the result can be termed Bolshevism.

Out of this will come a greater and deeper appreciation of fundamentals in music; a more intelligent appetite by theatre patrons and an analyzing of managers and musicians who will realize that good music for the theatre is necessary and important.

NORMAN STECKETT

An Annual Anthem Contest

For several years the Leona Publishing Company of New York City, Chicago and Dayton (Ohio) has been conducting an annual anthem contest, offering substantial sums as prizes for the adjusted three best compositions in that form. For this year's contest approximately six hundred entries were submitted in competition, and out of such mass of manpower the three winners were selected by competent judges.

Who the Winners Were

The first prize was $100, which was awarded to Frederic Williams for his anthem, "Oh! That I Had Wings!" Mr. Williams was born in England, and received his first instruction in music from Arthur Corse, A. R. C. O., organist at Sandefurgh to King Edward VII. At the age of sixteen he was given a pupil to Geo. Gaff, F. R. C. O., organist at St. Alban's Cathedral, England, and a pupil of old Dr. Buki. After completing his studies with Mr. Gaff he was appointed organist and choir master at St. Peter's Church in St. Albans. During his teaching career in England several of his pupils passed examinations at Trinity College and at the London College of Music, some of them with honors, and in an English competition on hymn tunes he himself was given first prize over more than 2,000 entrants. In 1903 Mr. Williams came to America, where he has continued to follow his profession of music.

The second prize of $75 was given to Wm. Darby for his anthem, "Love, That Wilt Not Let Me Go." Mr. Darby, who was born at Colden, on the banks of the Ganges, received his early musical training from his father, a well-known organist and musical Head of that city, and completed his studies at Calcutta under such masters as Ford, Hilly and J. G. Lougher. Upon attaining his majority he came to America and located in Minnesota, where he now is an editor, organist, composer and teacher. Mr. Darby has written a number of orchestral works, much chamber music and many songs and choruses.

The third prize of $50 went to Paul Wever for his anthem, "I Will Lift Up Mine Eyes," Mr. Wever is an American who was born at Clurenfield, Pennsylvania, in 1899. Following his graduation from the local high school he attended the Institute of Musical Art in New York City for three years. He studied organ in this country under Gason M. Dähler and Pierre Ven, and composition with Dr. Percy Graheims. He has been a prominent on tour with such noted artists as Johanna Godby, Marie
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Makers of Melody

By Frederic W. Burry

The thrill that exists when the newest and most exciting ideas seem to be held out to the public, rather than by the creator of the ideas, is the same in music as in any art or industry. The creator of a new idea in music is often the first to recognize its potential, but the public's acceptance of it is what truly defines its success.

Supply our quota and add our particular touch of beauty, standing on the shoulders of those whose ideas we create. Great things they have done; greater things are before us, and all can and do take part in this evolution of the race towards a golden age of real health and growth and more existence.

The average man is not so much concerned in taking any creative part in the musical world. He prefers to be an editor, either as an acter. It is much easier, and he says he has other things to do. He says he is a lover of music and would listen and look on. However, one who combines listening often wants to take some part in the performance, and as the process of learning proceeds, and the fascination of study and creative work ends, the compensation of mastery soon proves the time spent to have been a good investment.

Readers of Music are mostly in some way earnest students of music. This does not imply that they are forever practicing at various theories or hearing their brains and bodies with torture problems. The old notion that music was necessarily difficult and foreign to the average mind is dissipating. One is most earnest in study when the attention is held with delight and when there is entertainment with the instruction. Some will find interest in the text pages, others will turn to the melody lyrics. It is in all the art of language to read, the words of a song, designed to afford expression and yield that productive pleasure which again makes for further achievement and development. For the real purpose of music is not diverted at all. With many it is only an amusement, yet some of life's experiences should be looked upon as merely a pastime.

Some—always in a hurry, though they cannot tell you where they imagine their endless bustling activity is to lead, having no particular or settled goal—will say they have no time to bother about music. And yet a little time spent until its charms would prove in the long run an economical of energy, the conserving of the one foundation of all real wealth—physical health. Physicians now prescribe music for their patients; that is, either to take up their study or less seriously (one can do music with one's self or others without being heard), or at least to "listen to" some of the concerts now broadcasted from every nook and corner in the land—without and without wires.

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