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17. Thumbs and Fingers
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JAZZ SECTION

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MELODY
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POPULAR MUSIC

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MELODY

FEBRUARY 1923
Number 2

The Nut
By George Hahn

The gret whose melodies are played and jazzy over
the railroad had just tucked his toes into his twin
bed; his wife had already began the nightly strain in
the other twin bed. Before retiring she had politely re-
quested that nobody intermeddle with the piano keyboard
"no late at night." Hubby had granted a formal assent,
but continued musingly in the noise as if he were tun-
ing it. An hour later he snored and shuddered to bed. As
stated, he had just stopped his worry frame with the covers
when he heard another violin.

His toes under the covers began beating time. His
mind was turned to some new melody which insisted on dispelling
any inclination to sleep.

"By jove, that's a pippen," mentalized the husband.
"Guess I gotta get up and put it down on paper as
soon as possible. Might as well not forget it by morning.
Best bunch of good melodies and harmony ideas by not getting 'em down when I had 'em.
Ah, well, here goes."

Up he arose and hobbled out of bed. It was dark and
he bounced against the other half of the twin sleeping
planet occupied by his better half. The wife was never too
asleep to notice when the melody was raised her voice
half at midnight. She awakened with a start and in-
stantlyGrouped the situation. "That's hub's automobile!
He's getting up in the middle of the night and waking me up!"

"Get an idea and got it down right away," Fed a
sneakish dad, fro. in a crib nearby sleep more or less—a young
husband. "Can't take chances on losing another
which time and when whining next day I had exercised
more sense."

"Penny you get all the good ones when you ought to
ask," was the wisely come-back. "If you had to get up in
the middle of the night to fit the farmes you'd have less like
the baby does."

"More important than farmyards," quipped hubby as he
left the room.

"Climb!" want the electric light, and a moment later
the piano widened slightly.

Wife thought it time to arise and confront the New Idea
with some sense. Her husband decently gave her the appear-
ance of a chest as she tried to the spot where her piano's
music found being handled over the keyboard.

"Stop at once," she commanded. "This is no time to be
making that poor piano. You lessen those chores in the
daylight after this. If you absolutely must catch your alphabet
feet babies at night, get 'em down on paper with-

out the aid of the music box. The people in the other flat will
think we are crazy when they hear that stuff after midnight."
MELODY

Paul Whiteman interviewed
Discusses Jazz, Orchestral Arrangements, Special Arrangements, Public Taste and His Ambitions

By A. C. B. Schoenemann

If Paul Whiteman had followed parental desires he probably would be a mining engineer today. As it is, Whiteman has attained a measure of success with his orchestra that has given him a place among the foremost exponents of commercial music in the United States.

The story of Whiteman’s success is not only interesting from the standpoint of being typical of many men who have made good in this country by sheer tenacity but there is a fascinating background of his musical career, and especially his rise from a humble violin player in the San Francisco Symphony Orchestra to an enviable position among musicians who popularize polyphonic music.

Whiteman has been a sort of apostle of symphonic music; he has given to popular music a highly specialized arrangement and with it has come a musical climate, total effects and synchronization to the 20th degree. Paramount to all he has injected his own ideas into his arrangements and they appeal to all classes of people because they represent the thoughts and emotions of all people.


No one can tell what the future will bring but what we present to the public will be just what the public desires,” said Whiteman to the writer. “After all, we serve the people and in making up programs we must be governed by the demands of the people and not the musicians, a group of critics, nor any one class of society.

I have been interested in making a popular arrangement of ‘The Song of India’ by Rimsky-Korsakov but I’ll venture the assertion that a greater number of people have become familiar with the music of that particular song through that arrangement than if it had never been made.

Today there are many people who recognize this song because it was arranged and presented in a manner that appealed. Jazz, according to Whiteman, came originally from San Francisco, but always get your ideas at the wrong time. Why not coach the idea-dispensing apparatus to keep better hours?”

Half the dishes on the table. Yes, they all ought to be in boarding houses, where those who use the piano after 9 p.m. come from the eccentric-minded families.

But the musical person mentally commented that there were restaurants in town and perhaps a beer meal at home didn’t mean starvation.

Next day, downtown, he was talking to a friend when he suddenly went into a rage. It came upon him suddenly, like a pain in the abdomen or a clanger in the eye. His end of the animated conversation began to lapse and he started down the street as if looking for somebody. He failed to give intelligent answers to questions, hurriedly put, as to whether he was ill.

MELODY

The saxophone, I believe, will continue to be popular because it possesses a soul, clear tone and one can always hear it in the orchestra. The violin is handicapped in a way by playing for dances because it does not have the carrying power of the saxophone, but it does, however, add to the beauty of the performance of most numbers. It is difficult to predict what the future will bring in the way of combinations because the larger the combination the more difficult it is to maintain proper rhythm. The latest acquisition to the Whiteman orchestra is two horns and I believe they will add materially to the success of our work.

Mr. Grofe prepares most of our arrangements and I shall describe him to you later.

Paul Whiteman directs his orchestra in such a manner that every member feels his presence. He is a true master of his orchestra and I believe they work under his direction.

Whiteman has a sort of passion for symphonic music; he has given to popular music a highly specialized arrangement and with it has come a musical climate, total effects and synchronization to the 20th degree. Paramount to all he has injected his own ideas into his arrangements and they appeal to all classes of people because they represent the thoughts and emotions of all people.

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Interpretive Music for the Movies

By Joseph Fox

(From Jacob's Orchestra-Rad Mothshill)

No 8—POPULAR PICTURE MUSIC

IMIT HAS long been a much mooted question, discussed among musicians who play pictures for a living, regarding the place (if any) of the so-called popular pieces of music on the picture program.

There is not the least shadow of a doubt in the writer's mind that the popular musical hit of the hour is deserving of a very prominent place on every picture program, for some of these songs are the very spirit of the modern drama. Of course there are still plenty of old favorites who are just breaking into the moving picture business to whom the very sensation of jazz in connection with their work is distressing. But the fact remains that the modern picture producer, alive to the fitness of things as they are, allows no silly ideas of this nature to interfere with his sense of interpretive fitness.

Although one may decry it as a homogeneous state of affairs, the truth is that if your average American is just full of pop and jazz, he or she is up and doing every waking moment of his life, and they demand that their amusement shall be in a measure cut after the same pattern. They do not want to sit in a stuffy picture house and listen for an hour or so to a number of musicians playing classics, written by masters of a bygone day. Nor on your life! Admitting that these old favorites are all there was—say, "mas" advisable—to know about the composition of the picture, they did not have to compose music to fit pictures for, so far as we have been able to learn, there were no pictures to fit.

Now, mind you, I don't say that Schubert and Wagner and all those other old, long-haired boys didn't write wonderful stuff. But I do say that lots of our living composers write stuff today that is quite far better suited to a great many scores in our modern film productions, and I am substantiated in this statement by some of the best picture leaders in the game of playing suitable picture music.

The reason why the program full of old masterpieces is literally giving the public too much of a good thing. Consecutively few people have a very extensive knowledge of the "deep stuff," while on the other hand everyone knows the latest song hit as soon as it comes out. The radio, the phonograph and the home piano is responsible for this, and, in a smaller way, the picture orchestra.

The moving picture has risen to its present place in the business world largely because it is the main amusement of the American public. When this is taken into consideration it will readily be seen that the music which accompanies the flickering scenes must be entertaining. If this is not the case, the performances must be absolutely boring, and if anyone can fit a modern picture with an entirely new piece of music from the very first day he is a marvel, in a class all by himself. I have seen this little stunt tried, but the man who used to pull it off doesn't conduct at that theater now. Another fellow, with ideas more in keeping with the times, waves the stick in that place and has for many months past. This person has no choice to play the hit of the moment. In fact, he gets a little further and features the hits between shows. An artist at each side of the asbestos curtain supports a mood card upon which the title of the number appears, and the hard-working voice producer in the pit never fails to give a heart-warming round of applause for this portion of their daily grind.

We happened into a theatre recently where an old-fashioned leader held sway. Such a thing as playing the picture apparently never entered into this kind's scheme of life, for his program and the picture had about as close a relationship as a man in a haberdashery clothes digging a ditch.

The orchestra played well enough, but no howl montages after the first half hour. I'm sure everyone was as glad to go as when the boys filed downstairs for a few moments of pinacle. The organist in this place gave us some regular music,Right: the picture quite cleverly, and this was one time when a home instrument had it over the orchestra like a boot.

There are so many thousand good numbers being published by the various music houses all the time that there is no excuse for any leader who does not keep his library up to date. Lots of these popular numbers are sent gratis in order to introduce them to the public, so the matter of expense does not qualify as an objection to their use.

As we have pointed out in a previous article, false containing dozens of comparatively light numbers and selections are published by Walter Jacob, Inc., and in this connection we would like to draw attention to the list of music on page 26 of the August issue. This list contains music by such noted composers as Firing, Liess, Monnowski, Brahms, Chopin, Verdi and a host of other outstanding composers arranged in such a way that the peculiar requirements of the picture business have been brought to the fore, thus enabling the dear picture leader to give his public good music and yet interpret the pictures.

Practically every picture, no matter how heavy, has its comedy scenes as well as its highlights, and it is often by means of these seemingly irrelevant touches that the deeper phases of the play are accentuated. Here successful these lighter touches are depends in a great number of instances upon the man who selects the accompanying music. If he has not the knack of choosing the proper music the scene will fail utterly to impress, for it is the rapid change from tears to laughter that makes all great drama.

A certain arrangement of notes and rests will make the average person laugh, just as surely as words printed in certain sequence will stir the cradles into action. No one will deny that there is clroom music which makes us laugh, just as surely as there is sad music that depresses us. One can't feel sad when listening to "In the Moonlight," "I'm in a Farther Shore," "Bolshoi Ballet," "Tickle Your Tongue," and works of a like nature, any more than one can laugh when the strains of "Kamaro-Mi-Kow," "Salut d'Amour," "Angelas," or "Butterfly" from Jocelyn are played.

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NORMAN LEIGH

Valse Courante
A Marionette's Romance

Allegretto moderate

NORMAN LEIGH

PIANO

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Morning Kisses
WALTZ

Tempo di Valse Moderato

GEORGE L. COBB

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The Whirling Dervish
DANCE CHARACTÉRISTIQUE

J. W. LERMAN

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MELODY

this is in turn fatal from the standpoint of entertainment. People demand variation. Just because "Dance of the Luminaries" was a success, does not mean it will be at every opportunity. "Fanny Farmer" will in all probability prove to be quite an agreeable substitute, along with a few other numbers written along somewhat similar lines. All Spanish scores need not be true to the music of "La Paloma." Any more than all Oriental scores need be inspired by "In a Chinese Garden." There are innumerable other compositions which answer the purpose equally well, in addition to adding variety to the program.

This habit of paying a certain price for every venue of a certain type has made a hit in a certain area, does not mean that it will continue to be a hit in all areas. The manager of the house should try for quite some time, then he kicked over the traces. Potentes of the house began asking him if that was the only good number the leader had happened to have in his library. One day the leader came up with a show between shows, took the doctor on the floor of his little room was a note, reading: "For Heaven's sake didn't the lovetheme." It was dictated, penned, and its soft dolorous tones were heard no more—at least not while playing there.

The ideal musical offering is the one that enters the general public, and that is the mixed program—not too light, not in the case of the true comedy, not too heavy, except in the case of the very heavy drama. Little anathemas of opera have and a latest popular hit there makes for a musical entertainment that is hard to equal.

There are many scores that offer no purpose in life but to amuse, and there is a lot of music that is written for precisely the same purpose. Then we have dramas that are made for the sole purpose of bringing out the highlights of some one phase of life. For this type of picture play we have stokes of music that seem to have been written to fit that same little part of life. All the bands need to interpret this particular phase if it's to hold the audience and a trained sense of fitness. The former may be purchased, but the latter requires more than experience and money.

The average picture orchestra is quite a strain on the purse strings of the owner, and it is only fair to him that he should receive fair value for his money. When the leader fails to put the picture over, due to lack of music or lack of work, the owner is blamed, for by all the orchestras he is supposed to be able to command more remuneration per week. People will pay a little extra unless they know that they are going to see or hear something a little out of the ordinary routine, and the owner of the house that is paying musicians a good salary, rightfully expects some better than mediocrity music from the men in the pit. When this is not forthcoming, he soon finds himself in financial difficulties, and then the musicians find themselves out of employment.

Feature the orchestra by all means, but do not lose sight of the fact that the picture is the thing. The orchestra is merely a means towards an end. Fill the music in big letters if you will; for this certainly pulls big for the good of the house, but do not allow the orchestra to dominate the screen. Concerts are becoming more popular all the time, and this is the time when all the music should be featured. But when the house is darkened again the music is, or should be, subordinate to the screen offering. Violation of this rule will spell disaster to the picture-orchestra business.

A large organization can play music that the small orchestra cannot touch; hence, the one that interprets music should call all time play stuff that does not call for instrumentation that it does not possess.

This is where the popular numbers can be used to great advantage. The bit of the day will often give a bigger when played by a small but efficient band than does the great overture played by fifty men, in an ordinary manner. It is all in the way it is offered to the people. We know dozen of people who never heard "Hungarian Dances No. 2" or if they did they never recognized it, but we do know anyone who has not heard "Stumbling" or other numbers of the latest dance hits. Music dealers sell hundreds of copies of this sort of music to one of the directors, so why not fall in step, and build up a reputation along this line. Far better to be noted as the orchestra that plays the best popular music in town, than be known as the band that plays the classical types of music pretty fair.

In case that the above might be taken in the wrong spirit, I will condense my opinions to the following: Interpret the picture by means of any and all music that you, but do not give preference to the so-called classics just because some musical authority has played his or her specialty on approval upon certain types of music.

The piece of music that moves the brain, that is played everywhere, by everyone, is the piece that fits a picture of our modern life than music that was composed years ago by men who lived in another era.

Three songs, such as we know, were written only when the name of that music was inspired by the classics. "Blues" were not generally known until the time of the "Frisco Shuffle." and other such oddities were adapted from the underworld dances. So why not interpret such scores with fitting music played as the up-to-the-minute dance orchestra plays them?

When the horns make a sensational entrance give the audience a musical entry that makes the piano pound. When the trombones throw in (of course she never really does) give the listeners music that grips the heart. When the coronet throws in, play something absurd, and so on. It can, and is being done by the best in the business. Buy your little pot exercises, and join the procession of those who are putting every effort into the business of fitting the picture.

*Published by Walter Jacobs, Inc.

POSTAGE STAMP COMPOSERS

To say that any musician was a "postage stamp composer" might convey an impression that he was a cheap one. If you didn't know that some of the greatest men are better represented in a new series of music stamps issued by Austria. Poulenc is is known of the series as given in the New York Times:

Some of the most artistic postage stamps to come from Europe is a series of which may be seen in the 'Arches' stamps of Austria. There are seven values, each bearing the head of an eminent Austrian composer, Strauss, who is in Berlin, Germany, best known of his time in Vienna and the greater part of his musical work there. The series follows a chronological sequence in respect to values. The values are thus: 6-10, 12-10, 15-10, 25-10, 50-10, 100-10, 200-10. The first value is in 400 grams. Strauss, on the 25-10 value, appears on the stamps. Beethoven on the 50-10 value, Schubert on the 100-10 value, Schumann on the 200-10 value, Brahms, on the 50-10 value and Hugo Wolf on the 100-10 value. The highest value in the set.

Weil was a well-known composer who died in 1886 was a composer of many symphonies, concertos, etc. The first value of the series was issued in 1886, and for years was the highest value in the set.

As a matter of fact these are genuine postage stamps, and are valuable in itself. Most of the American dealers have been in the habit of printing their work on stamps, it is understood that they were printed as postage stamps, and are being sold at a low rate, according to a Paris source, at ten times less value the prices having become rare and scarce. The stamps are 25 to 50 cents, each of them. The stamps bear no names. The portraits of the musicians are in pastel, and are very much prized in this country, being in a large space in the color surrounded by several words, with "Composing" on the top panel and the value in the lower panel.
Melody

New Resolutions
By Frederick W. Barry

As the beginning of the New Year we started once more a new cycle of circumstances that all have re-formed shall be better than ever before. Without too many tears or overflow repentence concerning past performers we have said goodbye to the old year and all that it contained, and we now march on with the new, equipped with some courage and power gained from experience.

Conventions and fashions come and go, renew or return, but always in a new guise. Time never actually repeats itself. There is progress ever. We move on and find in melody the potent source of complete delight. With its aid we shall engage in the various duties of the coming days. It shall be a feast of inspiration for a never-ending prosperity—as well as a solace and joy of all sufficient recreation.

Music is the art that gives lasting color to life's events. Its records are graven on imperishable palimpsest. Fades the vibrations continue, transcending change and decay. Melody is woven in the very depths of being—definite, but of eternal duration. The forms change, but song is immortal. It is the spirit of man seeking expression, the utterance of an inherent faith that in spite of transitory appearances affirms belief in what poets call the divine events towards which the whole creation moves.

When the soul of man gives expression to melody all nature responds. His discoverer that the atmospheres all round is rousing with waves of rhythmical vibration. And now, if one will only take a step or two forward, conditions group themselves in accordance with one's desire; opportunities present themselves on every hand, and even if some are rejected or ignored nature is lavish—there are more to follow.

The real business man has time for recreation. He is not in a hurry. His efficiency is elastic. Music affords the relaxation that not only yields mental and physical relief, but makes for a soundness of purpose and a concentration of energy that will lead to successful ends. Music transforms our present experiences into divine events, for the art lover perceives beauty everywhere. The wrong has only to be washed off—what science calls scullery.

Music! the interpreter that reconciles all things, disclosing the great truth that with and around us now are the goals we have been striving for! Music that calms the feverish striving, thus making for sane and beautiful living. Let the spirit of melody enter into all the activities of the daily life, not merely for the occasional treat when one forgets work and its worries. Let music tighten the handsome and chase away care by its magic power of actual corporal strengthening.

Melody is a physiological as well as a spiritual force. The two are one. Through its initial pleasing stimulation it makes for the free and healthful circulation of life's currents. Now restlessness are made easy of attainment where exists the spirit of melody. Music tempers the strenuous life that too often depletes its own ends. What is your hurry? Watch your step! You are resolved to do better; the same old things, perhaps, only in a different way; radical changes with conservative principles—revolutionary, but conventional—even conventional.

Music never dies. Is there anything else that retains its youth in the midst of these? Only the sister arts. The same yet new melodies are sung. We draw our inspirations from the immortals, the masters, changing a modulation or a cadence according to the passing fashion—and "passing" is right.

At the base of the world's ideas and success is a substratum of eternal and absolute energy—an ocean of subconscious memory. And every personal experience is an added quota to this universal life, social life, natural life, and under-world life of London, Paris, Berlin, Chicago, New York and others—all of these phases many times have been vividly pictured in words by authors, yet how many have ever attempted to tone-paint them in music? The attempt to play musically paint his own city has been made by a New York composer in a series of piano tone pictures, which are described in Short "Abnormal Nights" ever written. The usual storehouse of supply, open freely to all who make demand, responsive to desire. We get what we look for, what we prepare for, what we expect.

Music is beautiful, and an end in itself—"art for art's sake," so say the enthusiasts. Yet it is more than that. Otherwise, we could hardly spare the time it requires of us if it were not also a veritable dynamic force to roll the world along. Nietschmann is beautiful as a spectacle, but still more wonderful as a source of power.

Today we think in terms of force—life force. We want all things to contribute to an increase of health, unity and prosperity in every sense. Melody makes for this stimulus for melody is circulation and vibration which we are now told is the whole of life and being.

With the incantation of music's magic chimes shall our new resolutions be reconsidered, and the new year be made truly happy and successful.

Life of the Metropolis in Music

A great cosmopolitan city that lives with humanity has their individual peculiar day and night phases of living, and to each and depict these various phases in vivid word portraits makes a more interesting and vivid human document than any fictitious "Abnormal Nights" ever written. The usual storehouse of supply, open freely to all who make demand, responsive to desire. We get what we look for, what we prepare for, what we expect. Music is beautiful, and an end in itself—"art for art's sake," so say the enthusiasts. Yet it is more than that. Otherwise, we could hardly spare the time it requires of us if it were not also a veritable dynamic force to roll the world along. Nietschlossmann is beautiful as a spectacle, but still more wonderful as a source of power.

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Melody

Axel Christensen Records

PIANO records for the photograph are not always as satisfactory as one would wish and they are exceedingly hard to make. Every one is a white good ones along though. But one is "Teasing the Classics," composed and played by Axel Christensen on a Paramount record. On the reverse side of this record will be found a phraseless entitled "'The Girl I Kissed on the Subway," played and recited by Axel Christensen, which was one of his big numbers at the time he appeared in vaudeville.

The site of this record during the first month was so big that Christensen has signed a contract to make records of 12 more of his musical monologs and 2 piano compositions for the New York Recording Laboratories, which make the Paramount and Perfect records.
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BENEFITS FROM THE RADIO
By William J. Morgan

Do we really know what the radio means to music, and really appreciate its benefits to the future? The broadcasting of musical programs by radio stations is going to prove a most beneficial contribution to musical art by acquainting the public with both standard and popular compositions—more so than any previous inventions, including the phonograph and player piano.

There are thousands of people who were disinterested in music (or at least took only slight interest), and mainly from being in circumstances whereby they could neither hear nor play it, who are now becoming enthusiastic about the broadcasted musical programs and taking pleasure in music as never before. The fact that so much entertainment and instruction can be derived from the expenditure of a few dollars for a receiving set is proving the big factor in developing the radio, while at the same time creating music-radio "fans." Many of these fans are becoming absorbed in music as never before, and gradually will desire to make their own musical performances, thus making more business for the music teachers, the publishers, and manufacturers of musical instruments.

Aside from these benefits, the musician also can improve himself materially.

A PICTURE "POLICY"

How many organs in picture houses are what might be called "good organs," that is, physically speaking, what corporal machinery can be placed on a motion-picture organist or pianist—in other words, organs, hurdy-gurdys, reeds, logs and feet? A recent newspaper gives us a name in theatrical insurance and puts a new light on the value of a musician to the owner of the theatre where he is employed. The item in question appeared in the Boston Traveler on January 3, and might furnish an example for other theatre owners, only—all movie musicians are not Marleys. Here is the picture policy and premium.

An organist who drives his own big organ for car, and is learned for Marley. Quite different from the prevalent concept of a musical genius as a man with long hair, tattered clothes and an attic home. But even Arthur J. Marley, the nationally famous organist at Gordon's new Capitol Theatre on Crittenden's avenue, is no exception in these days, by taking up radio. The method of broadcasting reprobates with fiasco such essentials of interpretation as dynamics, accentuation, rhythm, etc., and this is far more a matter of what benefit can be derived by listening to other performers play. Also, rendering these musical programs will call for well-equipped and learned musicians, and give employment to many sending out these programs.

For although, on his career as a concert and orchestra leader indicates, he is one of the fastest sight readers of music in the country, Marley, when prevailing at the grand organ at the Capitol, uses no music, but plays entirely from memory. Nor does he follow any set score. But marley draws from the source of the thing to be played. In his opinion, the organist over his different instruments will only show himself in the following directions: from among the thousands stored in his memory.

It is a task not only to interpret in terms of music the dramatic character of scenes, acting and mood, shown on the screen, but to do so that the members of the audience, for the most part untrained in music, shall understand, and by understanding take a broader enjoyment in what they see and hear.

To be able to hit the theme in theme at a fraction of a second's notice requires extraordinary ability, but it is able to do so that you can add others in interpreting as much as is needed to each song. It is to be observed that the organist has scored the highest level of any radio-organist in the country, but the Gordon organist has recently learned him against illusion, accident or other causes which might prevent him from hitting his contract, to the extent of $500.

Marley was born in Lowell. He studied in Boston under John Ohr, and later continued his studies abroad in Germany, Paris and Italy. Some time ago he achieved a notable triumph in Broadway, when Nathan H. Gordon, who heads the attractions, gave his organist contract for the next year's season, to him as an instrument of art. It was a great success. He now is the sensation in his playing on Broadway that he received a favorable offer to remain with him, but declined in order to return to the Gordon circuit.
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4. Echoes of Octaves
5. Use of Double
6. Use of Triole
7. Use of Geminale
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112. Jazz Rhythm Bass
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118. Jazz Rhythm Bass
119. Jazz Fugue Bass
120. Jazz Rhythm Bass

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