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    excitement, triumph.

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The Song and the Symphony

By George Haka

WHAT is generally known as a "great and glorious feeling" possessed Bill Hanks and Vladimir Gordin. Their outlook upon life was as dissimilar as their names; their conception of music differed even more.

Bill was a popular writer; Vladimir attempted to scale the months of Parnassus leading to symphony and grand opera halls. Of foreign parentage, he had an idea that America needed a great American symphony or a great American opera and he proposed to furnish at least one of them.

Bill Hanks, on the other hand, was a native product. He had been born in the feudal district of Kentucky but ran away from home when a boy, after his father had passed the penalty of being "too showy on the drum" at a critical moment and his mother had married a mountebank with drinker's-like.

By the time Bill was old enough to vote he had "picked up" enough about music to play a piano in a jar. As a sub-artist performer he became quite a little star. At night he slept on the third floor back—or maybe it was the fourth. Anyhow, while dressing upon what the landlord claimed was a bed, he started musing, thinking of the handsome hogs of his native state. While thus occupied he was seized with the idea that some of the Kentucky "bourees tunes" he had heard back home would form pianist novelties for popular songs. Perhaps he could interest a publisher to agree with him. Bill's ambition, therefore, was to show the broad music business something distinctly different in tunes.

"Noble! I'll make enough money to buy the hot state's Kentsville," Bill mused. Then he fell asleep and dreamed about it.

"Burning the Midnight Oil"

On the same floor was the room occupied by Vladimir Gordin, who at that particular moment didn't muse and couldn't sleep. Instead, he was bending his brain over movie paper upon which he was penning notes which collectively were to constitute the great American symphony for which the great American public was supposed to be waiting. Vladimir was such a good musician that he could write music without the aid of a piano or other instrument. Beethoven couldn't do it; why not Vladimir? Hadn't his parents sent him to study with great and near-great masters in Europe, where he had been regarded as a person of rare talent.

However, as Vladimir worked, he felt that he had reached a point noted that there was nothing American in his symphony; he was pouring out his soul in the same way that he would have done had he been in Europe. Vladimir's idea of "good music" coincided with European models. He didn't think that the American public really wanted too much American in a great American symphony—they might not recognize it.

Both Bill and Vladimir had the use of the rooming house piano, which was an instrument of rather ancient vintage. As Bill caroused the streets each evening and Vladimir wove out the strings of a fiddle as an orchestra, their only time for the trying over of their brain babies was in the daytime. Sometimes they met in the rooming house "parlor" and talked about "business"—just as two business men would do. They agreed upon everything but symphonies and popular songs.

In the course of time Bill completed his bohemian tunes and Vladimir completed his symphony. Bill called up publishers, personally and accumulated experience. Vladimir trailed after symphony conductors and got a different kind of experience.

And as the cramp of desire upon a roof was weary it away so will persisted, this skill, attain success. Both Bill and Vladimir got tuned up with this little goodness. The logically sensed that they would have two good works—realizing that her quartets were not designed for successful men.

Bill's Niels' Eye

One of Bill's bohemian tunes, titled to a sparkling piano furnished by a staff poet of a publishing firm, took the public house, became a hit. Bill himself was hiked to a regal contract and soon began to feel that he had left penny as far behind as the hills of Kentucky. Vladimir made a deal with a symphony orchestra conductor to play his symphony, he himself furnishing the parts for the instruments. It was a terrible job, writing them out, but the prospect of hearing a hundred musicians perform the work gave Vladimir the requisite energy.

One morning a high-powered automobile stopped in front of the Twelfth street rooming house. Bill stepped from it. Vladimir and the landlord wrote him from a window. A chauffeur remained at the wheel.

"Come, fellow, out for a ride," shouted Bill to the landlord and the symphony writer. "Let me know what you think of my ear."

While rolling through Central Park the landlord remarked to Bill that he must be a smart man to earn enough in a short time to buy such an expensive car. Vladimir grew silent; he deemed himself a smarter man than Bill but his symphony had not brought the price of a tire.
An Interview With W. Remington Welch
Organist at McVicker's Theater, Chicago

By A. C. E. Schlossman

W. REMINGTON WELCH started out in life to be a
conventional engineer. The fact that he never
became one is proof positive that the conventional
man can be attracted to things that are out of the
ordinary. He was born in Cincinnati, Ohio, on June
16, 1880, and was educated at the high school and
McMaster University. His musical training began
in 1898, when he studied with Dr. A. C. E. Schlo-
ssman. In 1902, he went to New York City, to
study with the famous organist, J. W. Walker. He
then returned to Cincinnati, where he taught at
McMaster University. In 1906, he moved to Chi-
icago, where he continued his studies with Dr.
Schlossman. In 1907, he became the organist at
McVicker's Theater, where he has been ever since.

In the interview below, Mr. Welch discusses his
love for the organ and his passion for creating mu-
sic. He talks about the challenges of being an or-
ganist and the importance of the organ in the mod-
ern world.

---

**Practical Harmony**

"It is a strugge," Bill later explained to Valentine, "all we're doing is working on high notes. Melody is a difficulty. We're just trying to make the music sound good."

"We've got this nice, natural sound here, but don't overdo it. They want a nice, melodic sound, not like a hall organ. We've got to use the pipes to get the depth and richness.

**Look at our order for installing new organs. We've got a really nice one here. We've got a nice, clean sound. We're just trying to make it sound good.**

"We've got to make sure that the pipes are tuned correctly. We've got to make sure that the sound is clear and rich. We've got to make sure that the sound is balanced.

**How could you treat that sort of music?**

"We've got a lot of new music coming out. We've got to be able to play it. We've got to be able to make it sound good."

**Would you like to have your music heard by a larger audience?**

"Yes, I would. I think it's important to have the music heard by a larger audience. We've got to make sure that the music is heard by as many people as possible."

**What do you think about the future of organ music?**

"I think it's going to be good. We've got to make sure that the music is heard by as many people as possible. We've got to make sure that the music is heard by as many people as possible.

---

**Rhythms**

"The organ has been perfected to a point where it can be used as an instrument in a musical setting. We've got to make sure that the music is heard by as many people as possible. We've got to make sure that the music is heard by as many people as possible.

"I think it's going to be good. We've got to make sure that the music is heard by as many people as possible. We've got to make sure that the music is heard by as many people as possible.

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**Melody**

"The organ has been perfected to a point where it can be used as an instrument in a musical setting. We've got to make sure that the music is heard by as many people as possible. We've got to make sure that the music is heard by as many people as possible.

"I think it's going to be good. We've got to make sure that the music is heard by as many people as possible. We've got to make sure that the music is heard by as many people as possible.

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MELODY

Interpretive Music for the Movies
By Joseph Fox
(From Jacobs' Orchestra-Band Miscellaneous)

NO. 9—MUSIC FOR THE NEWS REEL

N
EXTLY to the feature production, the news reel is probably the most important subject on the picture program, and it is vital to the success of the picture company and the box office. Occasionally an artistic conceit is attempted to do this little stunt.

In one case, the scene of a fire was shown, and if you were given ten guesses you would never hit upon the scenes in the course of a fire, which is a peculiar disease of the human organism. In this case, the smoke and flames were seen, but the people were not. The news reel was produced by the public in the following manner: A fireman, a hold-up man, and a police officer were seen in the street, and a machine was shown. Then the firemen were seen in the street, and a machine was shown. The news reel was produced by the public in the following manner: A fireman, a hold-up man, and a police officer were seen in the street, and a machine was shown. Then the firemen were seen in the street, and a machine was shown. The news reel was produced by the public in the following manner: A fireman, a hold-up man, and a police officer were seen in the street, and a machine was shown. Then the firemen were seen in the street, and a machine was shown.

Now there is another scene where the hero entered the firehouse and saw the firemen at work. The scene was followed by the announcement of a fire in the town. The house was destroyed, and the hero was seen in the street, and a machine was shown. Then the hero was seen in the street, and a machine was shown.

We happen upon another situation where the hero entered the firehouse and saw the firemen at work. The scene was followed by the announcement of a fire in the town. The house was destroyed, and the hero was seen in the street, and a machine was shown. Then the hero was seen in the street, and a machine was shown.

In this case, the hero entered the firehouse and saw the firemen at work. The scene was followed by the announcement of a fire in the town. The house was destroyed, and the hero was seen in the street, and a machine was shown. Then the hero was seen in the street, and a machine was shown.

The High Brows
MARCH
GEORGE L. COBB

This is an excellent instance of an interpretive interpretation of events. The music associated with the events is not only appropriate, but it is also used to convey the mood of the scene. The march tune in the background adds a sense of grandeur and importance to the proceedings.

The orchestra, with its precise line of instruments, enhances the overall effect of the scene. The synchronization of the music and the events is a testament to the skill and artistry of the composer and the conductor.

TheHigh Brows

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Doll Days
NOVELETTE
GEORGE L. COBB

Andante moderato

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Moderato

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Tin Pan Alley Inspiration

Inspiration is that curious something which is generally supposed to be the native power back of all music composing. It's a sort of suggestion ethically, but actually in these times it mostly means inspiration financially, not unaccompanied by perspiration (physically and mentally)—at least, in Melody Lane or Tin Pan Alley, as it was once known. Any idea that the profession may envy the following little story written for the New York Times by Fred Mierisch, who cheerfully tells how inspiration manifests in this new famous music mart. Mierisch writes:

Just off the brisk lights of Broadway is a side street where the pawnshop loans upon secondhand clothes, shoes by minute alteration, ballads, rags, quartets and deep bass solos. This is Tin Pan Alley, where they manufacture popular songs. Let us follow one of these ungenius notable and take a stroll through a song factory, where pianists are playing piano, the ceiling is too thick, all around the spacious room are piano rooms, from which a musical noise comes while its warm and women are sailing in and out of those compartments, some going to the professional department for copies and just been described, some for—the music goes on for ever. This is the music that stumped the pictures so vividly upon his mind.

It is sometimes difficult for the music to be heard for music to play for various events, but it is the leader in his library, and when he uses the music, it is usually the music. "I did what I could," he said, "and the music was good." There are hundreds of pieces of music to choose from, and they can all be ordered at any time. The leader of the orchestra who desires to follow the pictures closely.

In some homes the orchestra plays part of the feature at home, but when they come back to the new home. In other homes the orchestra plays the feature through, and then the music, having the organ to play the other side, is played in the other place. But however this is arranged, the orchestra is coming to the point where they demand that the music be performed with a proper musical setting, which means that the up-to-the-minute music, which is remembered by the people, and the original music that will see him safely through this part of the program.

We visit one picture house each week where the music picture is being shown. In this particular house, conducted by a man who knows the picture, this music or music that will pick up the people, and the orchestra in this house play (beginning to end) except in one or two where this runs more than eight weeks, they always play the music picture in a delightful manner. Each change of topic is shown to appropriate music, be it funeral, or quick march, and the changes are made with lightning-like rapidity. Great care is taken here in the selection of music that fits, and as a result people all over the city are wont to make odious comparisons when they visit other houses where this part of the show is put over in a haphazard way. The manager of this house is justly proud of his players and he has no chance to advertise them through the medium of the press. Lobby cards are used in this connection, and his lunch of musicians are paid a tip-top wage, which in itself is proof that they pay for good, faithful work. The orchestra has a very serious rival in this business of playing for music, in the person of the organist. We have noticed that most organists make the best of this part of the program, even though their rendering of the feature music may not be as choice a critic could desire. Most organists are able to improvise, and in order to be a successful organist one must be able to make music. The man alone enables the average person at the organ to make his work clean and pleasing so that each subject is played with taste and precision. However, the leader of an orchestra or with but little additional trouble so arrange his program so that the same floor may be performed in an effective and altogether satisfactory manner.

The news reel is reversed to date the same as the feature, when the choosing of suitable music becomes more or less a matter of routine. At least once in every picture news the chance presents itself for the orchestra to distinguish itself, and this chance should be eagerly taken advantage of, for it is the little things that count here in this business of attaching the animated pictures. The martial strains of a military march, a favorite patriotic theme, the desire to keep time with the feet and make the hands tick to clapper together. The moving music of a dreamy mule gives a fashion-show picture the necessary atmosphere, while the subtle strains of Oriental music automatically place one on the side line, as it were, right on the spot where the most acrobats of India or China watch some tumultuous religious procession trend its way to the accompaniment of tom-toms and cymbals.

So, Mr. Leader, do not pass up the chance to get your self and your house in the limelight, or to get your music to faithfully play the news reel, and any other short subjects that you may have called upon to do, for it is an important part of your job and must be done properly.
MELODY

TRY THIS ONE!

In the above demonstration on "Fill-in-In," sustained notes are arranged for Piano, the broken notes (shown below) can be omitted in the instance where the small notes are not. See 1st, 2nd and 3rd instances. The whole notes must be avoided and sustained and is an example of No. 2 which illustrates a different model of "Fill-in-In." To the model is also applied as shown in the figure. The leap notes are played as shown in the figure. The leap notes are played as

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Future of Music Remains Bright in America

The number of amateur musicians in America must reach an astonishing figure. When Uncle Sam takes a census no questions are asked as to the persons in a family who play upon a musical instrument, hence accurate figures are not available. But they may be fairly estimated from the number of instruments of all descriptions in the hands of the citizens. The reports of manufacturers and dealers, therefore, in a pretty safe guide upon which to base our claims being a music-loving and a music-making nation, and when it is considered that these reports indicate a steady progress in the distribution of musical instruments it is clear that the future of the music business cannot be regarded in anything but a rosier hue.

Not many years ago there was a belief that the manufacturers of phonographs and player pianos would have the field to themselves in due course of time. It was agreed that if people could obtain "raised music" well played by merely turning a crank and handling a record, or by fitting a roll to a self-playing piano mechanism, there would be no incentive to become proficient in an art that could then be practiced vicariously. On the surface this assumption looked reasonable. It was predicated upon the same ground as "why walk if you can ride?" But experience has shown that such fears were groundless. Phonographs and player pianos are in general use; to be sure, but they have served as a supplement to the individual musician rather than to monopolize his musical activities. More unexpected still, they have enkindled musical interest among people who otherwise were accustomed to the vices of harmony.

This musical interest has not remained satisfied to merely obtain music at second hand, but has become stimulated to create music by personal effort. Especially has this been the case with the phonograph, which has really served as a wonderful advertising medium for some instruments, notably the saxophone and the banjo. Nothing has shown the good points of these instruments as well as the mad records of the phonograph manufacturers, but instead of causing listeners to be satisfied to hear these instruments in this manner only, they have insisted on buying saxophones and banjos. Naturally, manufacturers have reported phenomenal sales, and the saturation point is still far distant.

But saxophones and banjos are not the only indices to musical progress in America. Violins are in enormous demand. Thirty per cent more were sold last year than the year previously. Most of these instruments were sold to parents for the benefit of their young. This may be taken as one result of the mental efforts of music supervisors in schools throughout the country.

When music is brought to the attention of children in the schools the result is an enlarged musical life in the nation, and an increased interest in the number of children who "take music lessons." The day when musical activities were confined to the children of the rich is past, largely due to the efforts made in the schools of most commercial to bring an appreciation of music home to people. Widespread formation of school orchestras has been a wonderful instigator. When players in such orchestras graduate from school they naturally continue to seek enrollment of musical organizations and form excellent musical organizations which keep alive their interest in self-acted music.

The latest fact that excites persons prominent in the cause of music is that of record possibilities. This is merely the phenomenon of a new form, and the public will more than likely be the cure of music. (Continued on Page 29)
MUSIC IN THE AIR

By Frances W. Briner

MELONY (That Floats in the Air) now is harmoniously beginning with music that forever binds love in the air, captivating its beauty, always joy and beauty first—first—first! Sung is it, and with imitations is given its expression. And as love continues its song, and with added energy the eternal progress continues to manifest more and more in earth’s divine and wonderful art.

The sweet life is worth while when one has learned to sing; that is, when we reach beyond the songs within reach, beyond the delight—the spirit of pleasure springing out in the singing rhythm of our nature, subtly redirecting activity.

Abolish Pitch. Occasionally we cross a friend who proudly announces that without tuning fork or other instrument he can sing or strike absolute pitch, giving the absolute key of C. A ringing out of his heel and not least his beauty or flat. But without the pitch, the music is absolute! In these days of musicology the absolute is anytime is least cloistered. It is an outgrown beauty. We think and measure all things in terms of vibration and electric force.

Ensemble. As music we can only say that rapid rhythms produce a high speed; slow rhythms, a slow speed; that the human factor is low. The exact number varies at different times and in different countries, and as the son of our music is largely governed by custom. So in the musical world, as in all spheres of human activity, if we want anything done we should pin ourselves down to certain limits and not let the cello—get away. Then, if we could keep the orchestra in line, it might be practical and allow the cello—at least to a certain extent.

Pitch. The rules are made to be broken—when the right time comes. Nevertheless, we are in the age of the accepted order of vibrations and maintain harmonious relations with the normal note at the time being, success will renew our efforts.

The absolute exists, and its quest is the object of study. Meanwhile, let us sing in line with the choral master’s turning foot. The great thing is that the chorus can inform him that according to the Einstein theory it is a black out. The art of the arts, the places, and staves of the arts come and go. Edison says, "Words as media for instruction will be dispensed by pictures." Einstein, and others in scientific research, seem to look upon painting, and notably

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MUSIC IN THE AIR

pushing tide of alhambra shows one's general efforts must be checked. Concentration and elimination will make for expression of talent as well as the invention of praises.

Put music. The aim of the instrumentalist should be to imitate the voice. We need none of the singing style in playing. It is an art that excludes the complexities of the piano, which is an instrument of precision and produces as nearly as possible a pure legato, the渗透语一, the organ tones—this should be the rule. The exception has its place, too, the solos in general. The harmonies will do enough striking, the effect of the fingers being one of weight and force—that is, pressure.

FUTURE REMAINS BRIGHT

(Continued from Page 31)

a detriment. Radio concerts help to advertise music to people who were for years in the air. It is not likely that adults learning to play piano will be impelled to begin learning to play a musical instrument. Even though there is the probability that little Johnny will want to "learn to play something" and little Mary will be inclined with a desire to learn to play the piano as beautifully as the girl who played for the radio. In fact, little Mary and little Johnny may have aspirations to play for radio some day themselves, just as many have ambition to become a concert musician after hearing a concert.

Neither the phonograph, player-piano nor radio touch the manipulating of music-making, and that is the desire for personal accomplishment which is part of human nature. The person who can play a musical instrument may not be able to draw from it strains as perfect technically as some from cased music, but he gets much pleasure out of his accomplishment. He knows something worth while, and upon this knowledge he can construct a temple of musical appreciation that is not circumvented by mechanical limitations.

The future of music in America, therefore, which has not been adversely affected by the phonograph and player piano, but on the contrary has been aided, is not likely to be affected in any other way by radio. In fact, during 1924, when the radio came to get its great impetus, greater sales of musical instruments were made than ever before, and this might be a sufficient index for the future.

Another important fact is not to be overlooked. It is much cheaper in the long run to play an instrument and be able to play the music one likes, than to obtain it by mechanical means. Sheet music and collections of music in folios are much cheaper than phonograph records and players-rolls.

Despite the perfection attained in the production and distribution of mechanical music, production of music by individuals is on the increase. The time probably is not far distant when every child in the nation will be able to play some musical instrument, and such an accomplishment will be deemed part of their normal education. The trend is in that direction, as the phenomenal sale of musical instruments of all kinds simultaneously testify.

TIN PAN ALLEY INSPIRATION

(Continued from Page 31)

Many successful Tin Pan Alley writers have experienced musical ability and talent, but a distinctive production gives musical composition, and if you should ask them why they do not strive for the better, they will answer you that "Tin Pan Alley has a million dollars." What do they say it prostitute falls to approach their musical talent? They are using three words every artist now.

The public gets what it wants from the commercialized提倡gation. Just as much, the average man does not want more than a decade and did not exist at that time. His highway until a few years ago, when the immortal dime made its way past his door. Praise the 25 cents for the dime the public and gives them the inexpressible music that interested.

JACOBS' PIANO FOLIO

OF PRIMRODIES, NO. 1

For Arias, Recitatives and Arioso Solos

1. Aria in E Natural
2. Aria in A Flat
3. Aria in G Major
4. Aria in C Major
5. Aria in A Minor
6. Aria in F Major
7. Aria in D Major
8. Aria in A Major
9. Aria in E Major
10. Aria in G Major

JACOBS' PIANO FOLIO

OF BALLET AND SUITE, NO. 1

1. Ballet Suite
2. Suite for Orchestra
3. Suite for Violin and Piano
4. Suite for Cello and Piano
5. Suite for Clarinet and Piano
6. Suite for Bassoon and Piano
7. Suite for Trumpet and Piano
8. Suite for Saxophone and Piano
9. Suite for Horn and Piano
10. Suite for Oboe and Piano

JACOBS' PIANO FOLIO

OF CHARACTERS AND DESCRIPTIVE MUSIC, NO. 1

1. Arrival of the White Knights
2. Arrival of the Black Knights
3. Arrival of the Red Knights
4. Arrival of the Blue Knights
5. Arrival of the Green Knights
6. Arrival of the Yellow Knights
7. Arrival of the Purple Knights
8. Arrival of the Gold Knights
9. Arrival of the Silver Knights
10. Arrival of the Bronze Knights

JACOBS' PIANO FOLIO

OF SCENIC AND MAJSICAL MUSIC, NO. 1

1. A Prance for the Dancers
2. A Dance for the Jesters
3. A March for the Swordsmen
4. A March for the Archers
5. A March for the Knights
6. A March for the Peasants
7. A March for the Village Dancing
8. A March for the Village Singing
9. A March for the Village Playing
10. A March for the Village Singing and Dancing

JACOBS' PIANO FOLIO

OF THREE-PIECE SUITES, NO. 1

1. Suite in C Major
2. Suite in G Major
3. Suite in F Major
4. Suite in D Major
5. Suite in A Major
6. Suite in E Major
7. Suite in B Major
8. Suite in G Minor
9. Suite in E Minor
10. Suite in C Minor

JACOBS' PIANO FOLIO

OF ENSEMBLES, NO. 1

1. Ensemble in C Major
2. Ensemble in G Major
3. Ensemble in F Major
4. Ensemble in D Major
5. Ensemble in A Major
6. Ensemble in E Major
7. Ensemble in B Major
8. Ensemble in G minor
9. Ensemble in E minor
10. Ensemble in C minor

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### SYNOPTIC OF COURSE

| No. | Toccata
|-----|-----------------|
| 1   | Fugue
| 2   | Johann Sebastian Bach
| 3   | Lied
| 4   | Sonatas
| 5   | Symphonies
| 6   | Scherzi
| 7   | Variations
| 8   | Improvisations
| 9   | counterpoint
| 10  | Improvisations
| 11  | counterpoint
| 12  | counterpoint
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| 100 | counterpoint

### JAZZ SECTION

| No. | Toccata
|-----|-----------------|
| 1   | Fugue
| 2   | Johann Sebastian Bach
| 3   | Lied
| 4   | Sonatas
| 5   | Symphonies
| 6   | Scherzi
| 7   | Variations
| 8   | Improvisations
| 9   | counterpoint
| 10  | Improvisations
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WALTER JACOBS INC.
BOSTON, MASS