Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to: Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-Slips, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below.

Each topic treated with infinite care and detail.

"Why experiment blindly with music? Get a FOUNDATION for conscious Improvisation. Learn the Principles back of it all. Read the Synopsis of Course. Mail the remit. Then breathe two words: "At last."

SYNOPSIS OF COURSE

JAZZ SECTION

1. Title Change
2. Lead Tenor
3. Lead Tenor
4. How to Get a Lead
5. Pollen Technique
6. How to Play Piano
7. Crossed Voice
8. How to Write Piano
9. Intermediate Form
10. Advanced Form
11. Elementary Form
12. Intermediate Form
13. Advanced Form
14. Elementary Form
15. Intermediate Form
16. Advanced Form
17. Elementary Form
18. Intermediate Form
19. Advanced Form
20. Elementary Form
21. Intermediate Form
22. Advanced Form
23. Elementary Form
24. Intermediate Form
25. Advanced Form
26. Elementary Form
27. Intermediate Form
28. Advanced Form
29. Elementary Form
30. Intermediate Form
31. Advanced Form
32. Elementary Form
33. Intermediate Form
34. Advanced Form
35. Elementary Form
36. Intermediate Form
37. Advanced Form
38. Elementary Form
39. Intermediate Form
40. Advanced Form

WATERMAN PIANO SCHOOL
Los Angeles, California

220 SUPERB THEATRE BLDG.

Guarantee—Plans mean nothing, without obligation, your FORM PLAYING special offer.

I am a ____________________________

Name ____________________________

Address ____________________________

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

FROM FIDDLE TO SAXOPHONE TO $800,000
INTERVIEW WITH ERNEST VAN ALSTEYNE, SONG WRITER
By A. C. E. Schenkenberg

THE ORGAN AND MOVING PICTURES
By George Hahn

COME, SEE THE PARADE
By Frederic W. Darby

HINTS TO PROSPECTIVE SONG WRITERS
By Lindsey McPhail

MUSIC

ONWARD FOREVER
By N. Gibson Cooke

L'AMANT JOUYX
By Norma Leith

FOUR LITTLE COWGIRLS
By Lawrence R. O'Connor

SCHOTTISCH
JACOBS INCIDENTAL MUSIC, NO. 2
By Harry Norton

PUBLISHED BY
WALTER JACOBS INC., BOSTON, MASS.
JACOBS' PIANO FOLIOS
59 Volumes
Net Price
Fifty Cents
Each Book

Published by
Walter Jacobs, Inc.
Boston, Mass., U.S.A.

Oriental, Indian, Spanish

5 NIGHTS IN INDIA

Suite
A Night in India
By George L. Cobb

1. Twilight in Benares
2. The Dak Tois
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

Complete for Piano for $1.00

ORCHESTRA

1ST. VIOLETS—FRAGMENTS OF "THE PINNA"
2ND. VIOLETS—FRAGMENTS OF "THE PINNA"
3RD. VIOLETS—FRAGMENTS OF "THE PINNA"
4TH. VIOLETS—FRAGMENTS OF "THE PINNA"
5TH. VIOLETS—FRAGMENTS OF "THE PINNA"

THE SONG COMPLETE

A Classified List of
PRACTICAL PIANO PUBLICATIONS
FOR THE
PHOTO PLAY and other PROFESIONAL PIANISTS

WALTER JACOBS, Inc. 8 Bosworth Street Boston, Mass.

*Band, 40c. net
Orchestra, 50c. net

 Piano Solo, 40c. net
They are “back numbers” in only one sense

12 Complete “Back Issues”
(1922 to Dec. 1922)

of Melody

containing 48 Piano Solos
of Melody’s usual standard

To immediately secure a varied library of piano solos and an abundance of diversified musical reading matter forward at once

$1.00

All orders sent postpaid

Walter Jacobs, Inc.
8 Besworth St. Boston, Mass.
MELODY

An Interview With Egbert Van Alstyne, the Song Writer

By A. C. E. Schoeneman

WRITING popular songs for two decades, with sales of $100,000,000 in his credit, Egbert Van Alstyne is a unique figure in the music world. He has composed many of the hit songs that have made such popular singers as Al Jolson and Harry Barris famous. His latest song, "The Shade of the Old Apple Tree," has made him a multimillionaire.

The song was written in his home in Hollywood, Cal. The inspiration for the song came from a dream he had one night. He awoke to find that he had written the melody of the song while he was asleep. He immediately composed the lyrics and had them printed for distribution.

The song was published by the Music Sales Company of New York, and within a week it had sold over 10,000 copies. It quickly became a hit, and within a month it had sold over 100,000 copies. The song was so popular that it was used in a Broadway show and later in a motion picture.

The success of "The Shade of the Old Apple Tree" led to a series of hits for Van Alstyne. He is now working on a new song, "The Blue Rose," which is expected to be another hit.

Mr. Van Alstyne is a man of many talents. He is not only a composer of music, but he is also a painter, writer, and musician. He has written several books on music and has composed music for several motion pictures.

Mr. Van Alstyne is a man of many talents. He is not only a composer of music, but he is also a painter, writer, and musician. He has written several books on music and has composed music for several motion pictures.

An Interview With Egbert Van Alstyne, the Song Writer

By A. C. E. Schoeneman

WRITING popular songs for two decades, with sales of $100,000,000 in his credit, Egbert Van Alstyne is a unique figure in the music world. He has composed many of the hit songs that have made such popular singers as Al Jolson and Harry Barris famous. His latest song, "The Shade of the Old Apple Tree," has made him a multimillionaire.

The song was written in his home in Hollywood, Cal. The inspiration for the song came from a dream he had one night. He awoke to find that he had written the melody of the song while he was asleep. He immediately composed the lyrics and had them printed for distribution.

The song was published by the Music Sales Company of New York, and within a week it had sold over 10,000 copies. It quickly became a hit, and within a month it had sold over 100,000 copies. The song was so popular that it was used in a Broadway show and later in a motion picture.

The success of "The Shade of the Old Apple Tree" led to a series of hits for Van Alstyne. He is now working on a new song, "The Blue Rose," which is expected to be another hit.

Mr. Van Alstyne is a man of many talents. He is not only a composer of music, but he is also a painter, writer, and musician. He has written several books on music and has composed music for several motion pictures.

An Interview With Egbert Van Alstyne, the Song Writer

By A. C. E. Schoeneman

WRITING popular songs for two decades, with sales of $100,000,000 in his credit, Egbert Van Alstyne is a unique figure in the music world. He has composed many of the hit songs that have made such popular singers as Al Jolson and Harry Barris famous. His latest song, "The Shade of the Old Apple Tree," has made him a multimillionaire.

The song was written in his home in Hollywood, Cal. The inspiration for the song came from a dream he had one night. He awoke to find that he had written the melody of the song while he was asleep. He immediately composed the lyrics and had them printed for distribution.

The song was published by the Music Sales Company of New York, and within a week it had sold over 10,000 copies. It quickly became a hit, and within a month it had sold over 100,000 copies. The song was so popular that it was used in a Broadway show and later in a motion picture.

The success of "The Shade of the Old Apple Tree" led to a series of hits for Van Alstyne. He is now working on a new song, "The Blue Rose," which is expected to be another hit.

Mr. Van Alstyne is a man of many talents. He is not only a composer of music, but he is also a painter, writer, and musician. He has written several books on music and has composed music for several motion pictures.
MELODY

about sixty-five miles from Chicago. His father died when he was a youngster. His stepfather was an inventor and worked at various times in Rockford and Rockford, Ill., and St. Louis, and in each of these cities young Van Alstyne studied music.

The boy began his study of the piano in Rockford, his first teacher being Bryant Wade. His mother was one of his most enthusiastic critics and throughout his life Mr. Van Alstyne has enjoyed her encouragement and counsel.

"Soon after I took up the study of music and when it became apparent that I was going to make it my life work, a relative suggested to my mother that I attend college and prepare for a business career," said Mr. Van Alstyne. "The result was that I went to Cornell College at Mt. Vernon, la., for three and a half years. I kept up my music and when the college glee club went out on the road for the annual tour I was a member of the company."

"The instruction I received from my college commercial course had its advantages and it has served me in past years, but it did not alter my course in so far as my musical career was concerned. While in the glee club I became more enthusiastic over my music and cultivated a desire to go on the road."

"Years after I left the college I took up my study of music in Chicago. At various times I studied the piano with Maurice Baeumler, now music critic for the Chicago Daily News, and the late Florence Ziegfeld, founder and president of the Chicago Musical College. At the Chicago Musical College I was awarded a scholarship and during the last few years of my study there I was a pupil of Louis Firk, from whom I learned harmony. At a later date I was a pupil of Harrison Wild, who taught me the fundamentals of organ playing."

Mr. Van Alstyne indicated that his ambition in life was to write songs similar to the ballads that he counts among his biggest successes. He pointed out that to write a successful ballad or folk song requires patience and study on the part of the musician but that in the end such a type of song could be sold to all classes of people; that it would be a good influence on old and young and that it would possess a certain amount of sentiment, no matter how often men or women would sing it in the changing years.

"Music should be a good influence in the lives of men, women and children," explained Mr. Van Alstyne. "For that reason, if for no other, our music should be clean and free from anything that is suggestive or contrary to what is considered right and proper. There is a tendency to incorporate the simple, the genuine and commonplace things in music and with this thought in mind the ballad will soon come back to its rightful place in our popular music."

From Fiddle to Saxophone to $800,000

This August thought smothered Islam. But he determined to blow his own horn.

For a long time he had dreamed of writing a song. If he could only stand around the parlor some Sunday evening while his friends bawled a melody of his own composing, he felt he would be on the topmost peak of earthly bliss. If he must blow his own horn, he would do it as a song writer. A music publisher had just set up his press in Saginaw, and to young Jones presented his first song, a waltzing, tear-stained ballad. The publisher said, "Not so good." But Islam blew his horn furiously and the song was published.

It sold well. He wrote another. It sold even better. Having mastered the art of horn-blowing he made rapid progress, and by the time he was twenty he had accumulated $15,000 out of his royalties.

The noise of Islam's horn now became deafening. He feared lest it shake the foundations of Saginaw's public buildings. Clearly it was his duty to spread out his music and get into a more musical location. What place on earth could be better fitted for horn-blowing than Chicago—the 'windy city'! Thither went Islam with his $15,000. In three months there was nothing left but Islam.

The war came. Islam donned the khaki and went into training at Fort Williams, Maine. In the excitement of army life he soon forgot his troubles, and in recreation periods his skill with the fiddle made his buddies forget theirs. Then along came the Andrews. Islam was mustered out, and back into his brain marched the visions of success that disaster had temporarily dispelled. He returned to Chicago, sat around for a while, and then took his fiddle to get a post in a dance hall orchestra.

Here he was compelled to recreate his fiddle. The orchestra had to turn itself into a band once in a while, and the string-playing members had to change to wind. Jones quickly learned to play the saxophone. He had no particular love for the saxophone but it was no more disagreeable to him than any other wind pipe and it was in great demand. He did so well that the orchestra took his name.

One day the manager of a phonograph company chanced to hear the band. It was the beginning of the time when a jazz company might make a great success on the records. It all depended on the leader's individuality of rhythm. Jazz is a series of musical surprise packages. A note is never sounded just when you expect it. There must always be a moment's delay or a moment's anticipation.

The phonograph manager believed that Jones had a rhythm pattern that would enthral the jazz-loving ear. Several records were made. They promised large sales. Did Jones and his men want to sign up for several years at large salaries or for royalties? Jones gambled on the royalties. His companions preferred the steady salaries. Jones has the $800,000. They have the salaries—substantial, to be sure, but far short of what they would have received if they had been willing to join their leader in his gamble.

Finding Islam in a confiding mood, the writer seized the opportunity to clear up another mystery, viz.: What does an orchestra leader think when he assumes an air of nonchalant ease and gams out on the swaying dancefloor?

"I can only answer for myself," said Islam. "For two years now, while in the situation you mention, my mind has been occupied by a single thought. It is concerned with the time I almost made a hole in one on a course near Chicago."

Islam is a golf "bug." His work keeps him up late, but never so late that he is not ready to rise with the sun to get out on the links. Oh, yes! He has broken 100.

Having read the story of Islam's rise from overalls to Tempero, from raffling coal to music saxophone, from nothing to $800,000 in four years, you crave to share the secret of how it's done. Perhaps you like to start a jazz band of your own, buy yourself a gold saxophone and blow the mortgage off the house. Here is the list of things you will need, copied down in shorthand as it fell from Mr. Jones' lips.

First of all, you must have musicians—real musicians, he says. There are the days when a jazz band was an aggregation of fugitives who gave more pleasure to the eye than to the ear. Then you must have fine orchestration. The matter of harmony is more or less, perhaps, but rhythm is absolutely perfect. And, most important of all, if the orchestra is to rise above mediocrity, the leader must have individuality. This quality he has been able to define any better than it can be bought. You either have it or you don't have it. And if you have it, you're able to blow yourself to a fortune, no matter how big your lungs and how shaggy your saxophone.
L'Amant Joyeux

Tempo Rubato

NORMAN LEIGH

PIANO

gracioso

Melody

Copyright N.M.XIII by Walter Jacobs, Inc., Boston
International Copyright Secured
Printed in U.S.A.
Four Little Cocoanuts

SCHOTTISCHE

Tempo di Schottische

Copyright 1908 by Ernest S. Williams, Boston, Mass.
International Copyright Secured

MELODY
The Organ and Moving Pictures

By George Beka

The organ as an instrument for the accompaniment of moving pictures may have some limitations, but it also possesses a number of advantages that make it nearly as popular for this purpose as the piano was when the accompaniment was in its infancy.

The organ possesses a uniform neutrality of effect that as a rule does not infringe upon the unfolding of the story of the film, and the effect is only felt as a warm feeling toward the organ for this reason. An organ accompaniment, though it can be made to emphasize the thrills and episodes in a picture—when played by a performer skilled in such efforts—as a rule tends to yield a steady flow of harmony that is like the frame of a painting rather than being akin to a spattering of pigment in the painting itself.

An organ can “follow the pictures” similar to a pianist or an orchestra—in theory. In practice it is probably best to do so, especially by the average performer. This is because music programs for pictures are usually compiled for orchestra and the numbers as a rule are not entirely available for organists, unless the latter play from the usual pianist accompaniment of orchestral editions of the music.

So organists do not attempt to follow the pictures closely, but continue to play a number until it is finished and then go on to another, irrespective of the trend of the picture. This may seem rather old-fashioned, but the reason it can be done without the organ without causing unfavorable comment and discord of performance by the house manager is because the instrument has such capacity for a neutral lift that the music does not penetrate the atmosphere of the picture, provided of course that the numbers played do not possess such outstandingly brilliant characterizations as to thrust aside the more sober line of the instrument.

We heard an organist play through a picture in this manner recently and our domestic accompaniment, sitting beside, saw afterwards that she was interested in the picture that she was hearing the playing of the organ. The instrument provided a background of harmony, with seemingly no high spots and no low spots. The organist played a list of ordinary numbers which did not exactly conform to the demands of the action, yet did not go contrary to it.

Whether this is a commendable method is open to question; certainly it is contrary to the modern development of moving picture playing, which seeks to make the music conform to the action. The point, however, is that it is being done by some organists without appreciable harm to the effect of the picture presentation.

It is doubtful whether this neutral tuning idea could be followed out with an orchestra, for the simple reason that such an organization has colors of too vivid a hue to remain neutral. The emphatic tones of the strings, wood-wind and brass, orchestrated to produce a stream of varied effects, the tonal range sometimes shifting every few bars, is not an instrument for such neutrality of effect. The orchestra lends itself much more readily to exceedingly emphatic illustrations of situations, the “battle,” or scene action allowing unlimited opportunities to produce intensive effects. To expect an orchestra to turn from inherent eloquence of divination to labeled monotone for the sake of neutrality in tone scale would be ridiculous. Where this is desired the organ is the ideal instrument, and for this reason, if for no other, it is getting to be a standard musical instrument in picture theatres of what might be termed the middle class—places not big enough to afford good orchestras and too large to depend upon the piano only.

Of course, in large theatres, where the organ is used as a relief to the orchestra, the situation is entirely different. To various organs, such as are frequently found in large city theatres, neutrality of effect in the last thing aimed at. Their idea is, half the time, to compete with the orchestra. But this class of artists, or concert performers, are not being discussed, but rather the average good player in the average theatre.

“Uniform sonority,” as Berlioz put it, makes of the organ, despite its wealth of tone color, an instrument which readily flows in an ever-tempered manner. Only the most highly skilled performers can make the instrument dance. “Uniform sonority,” however, is rather than being a weakness in the moving picture theatre is more in the nature of a valuable adjunct when that kind of an accompaniment is desirable and one likely to meet with public approval.

The organ has made it possible to provide excellent music in many theatres at a price within the reach of the masses, and in this alone the “king of instruments” has served and is serving the public very well indeed.
LEADERS! PLAYERS! TEACHERS!

A Wonderful Opportunity Is Coming Direct To You!

JUST CHECK THE INSTRUMENT YOU PLAY:

PIANO  SAXOPHONE  VIOLIN  CORNET
CLARINET  FLUTE  TROMBONE  XYLOPHONE
TENOR BANJO  STANDARD BANJO  TEACHER?

Sign Your Name:
Address:
City: State:

and mail this coupon to-day—NOW!

(Print name plainly)

WEIDT'S CHORD SYSTEM

Dept. 205  87 Court Street
Newark, N. J.

HINTS TO PROSPECTIVE SONG WRITERS

By Lindsay McPhail

Much has been written relative to songs that are fit for "The Pan Am" or that are attractive enough to make good songs. The mere mention of the word "song" evokes a degree of seriousness that cannot be shaken off, but there is no reason why the common and everyday songs that are so popular should not be given the same consideration as the more serious work. The popularity of a song is often determined by the way it is sung, and this brings us to the importance of song writers in the music world.

The song is the only means by which popular music can be shared, and it is through songs that the true beauty of music is conveyed. A song writer should aim to create a song that is both enjoyable to sing and pleasing to the ear. The melody and the lyrics should complement each other, and the words should be simple and easy to understand.

In conclusion, song writing is a craft that requires skill and creativity. A song writer should strive to create songs that are both entertaining and meaningful, and that can touch the hearts of listeners. With this in mind, let us encourage all those who have the desire to create music to try their hand at song writing, and to share their creations with the world.

Now Ready—

The 32 page book (sheet music size)

Miniature Measures

from the Jacobi's Piano Folios

It contains themes of two or more strains of each of the 194 copyrighted compositions found in the already worldwide famous 27 volumes known under the title of

JACOBI'S PIANO FOLIOS

If you are an amateur, professional, or amateur, one copy of this book will be mailed postpaid and free on receipt of name and address.

Walter Jacobs, Inc.
8 Bowesworth Street
Boston, Mass.
GOSSIP GATHERED BY THE GADDER

RACING that the Double-May Night would be broadcasted from New York, we were wondering how the "apoplexy" shots and wildly sighted animals would run as regular, and when we opened the paper on Tuesday, we found that all of the rounds of Major Andrew J. White were the same, and not the clever things and pictures.

Talk about making hay while the sun shines! Philadelphia was informed yesterday that, while the growing popularity of the banjo has been increasing, the Police Department of the City of Bethlehem has adopted a "dead law!"

The life of the average music magazine is said to be short. There are 220 American music magazines on file in the Library of Congress, but not more than 100 of them are circulated. The first American music magazine was issued in 1843, under the title of "The Musical Magazine," and the second was called "American Musical Magazine." One of the most famous of American magazines was "Barber's Journal of Music," which was published in Boston from 1845 to 1851 and maintained its existence until its publisher retired.

The first music magazine estimated for Germany was founded in 1777. It was called "Musik-Oratorium," and was edited by a student of Handel. A vast number of music publications followed this one, but up to the present time there are said to be about 12,000 music periodicals published throughout all Germany. The first music periodicals in France was founded in 1814, and the first of such publications in England was established in 1832.

TOMORROW

Nobe Today things do look like blue: Please get me out of the present you in.

But, today, Today's just a flash on the.

So, don't look for invisible service. PLS...myself, my service, service, and.

"Well-things will be better tomorrow.


MUSIC MAP MEANINGINGS

Contumacious (pun, p)

The company has changed its name to "Monsen & Tolems." The Great White Way music dealers report

wonderful shape with the new "Palm" Pils. A new song, "Driving East," has been written by William Lee Ockfors. Several days prior to the picture opening Miss Ruth St. Angely, a famous soprano of the Metropolitan Opera Company, broadcast the song from station WEAF, accompanied on the piano by the composer.

"Driving East" by William Donaldson and Morton Roberts is written to "Christmas in the Morning," "Driving East," "Velvet Rose," and others, is one of the latest releases of Lee Fonte, Inc. The band and oratorio, professional and mechanical performances of the Fonte firm are working to make the numbers a big hit leader.

"The Consolidated Music Co. of Dallas City recently staged a window display of "Driving East," as a contemporary pitch. As leading bands in a world of name that really isn't featured in public, it must have been an interesting display in the Dallas city.

"Monsen Goes Where Pils Goes, or Pils Can Go To-night" is a new song of the colored types that is being featured on many radio networks. Miss Vitale and Miller agree (writers of "Who Cares," "Levelline Lull" and "Dolly Days") are responsible for the melody, and Azar, Yeller & Reiner are the publishers.

"Oh, You Little Southerner" is a new and dance success of the Orpheum Music Co. of Boston, that has been taken over by Lee Fonte, Inc.

Three Melodious SUITES for Pianoforte

A Love Episode in Birdland

BY THEO. BENDIX

Claimed by the composer to be his best work

Tremendously popular for Band and Orchestra

The Gentle Dove (A love song) .................. 34e net
The Broken-Hearted Sparrow (A pathetic appeal) .......... 34e net
The Merry Lark (A joyous flight) .................. 34e net
The Magpie and the Parrot (A quarrelsome humor) .. 34e net

Toy Town Tales

BY FRANK E. HERSON

1. Introduction To Bussell
2. The Tin Soldiers To Buddy
3. Dance of the Dolls To Dolly
4. Jack in the Box To Harry
5. The Wooden Horses To Alton

Complete 94c net

Love Scenes

BY CHARLES BENDIX

1. The Meeting
2. Romance
3. Perturbation
4. Barcarolle
5. Wedding Bells

Complete 75c net

It not in stock with your local dealer, we will mail direct to you postpaid on receipt of net price quoted.

WALTER JACOBS, Inc. 8 Bosworth St., Boston, Mass.

Price each 30c net

The BUTTERFLY, Theo. Bendas' Famous Morceau Characteristique, 50c net

Walter Jacobs, Inc. 8 Bosworth Street Boston, Mass.

Published by Walter Jacobs, Inc.
Boston, Mass., U.S.A.

Jacobs' Piano Folios
59 Volumes
Fifty Cents Each Book

Concert Miscellany

Tone-Poems and Reveries

Ballets and Concert Waltzes

Novelettes

Six-Eight Marches

Photographs and illustrations are available for the titles listed in the Piano Folios. Prices on request.
Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

- Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Base, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below.

- Why experiment blindly with songs? Get a FOUNDATION for creative impressions. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupons. Time's limited. Words "At last."

SYNOPSIS OF COURSE

- Half-Part with Fill
- Modern Modulation
- Half-Part with Fill
- Early New Harmony
- Half-Part with Fill
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony
- Modern Harmony