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_A Tell-Tale Letter_

We have just received a communication from the School of the Arts, to the Editor of the _School of the Arts_, 201-203 East 14th Street, Chicago, Ill.

_The Editor_

To Whom It May Concern:

Dear Sir:

I wish to call your attention to the fact that there is a real need for band music which is not too difficult for beginning boys. I have used some of your music in my band and have found it satisfactory. I believe that it is the only band music that I have found which is suitable for the boys in my school. In addition, I have found that it is very popular with the boys, and they enjoy playing it.

Yours sincerely,

_The Principal_

Note the unusually large instrumentation as listed below. Each part is on a separate sheet, with double parts for cornets, clarinets, altos, baritones, and drums, as indicated.

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Back of the title page appears, complete edition for:

1. Conductor (B. C.)
2. 2nd and 3rd B. C.
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4. 1st B. C.
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MELODY

The effort does not need to be so arduous, as they need only suggest the same, sympathizing with the scene action in order to convey the intended impression.

An Association of Theatre Organists

Mr. Brown writes further: “Don’t you think it would be a good plan if the theatre organists organised into an order similar to the American Guild of Organists? Many novel features could be devised, and it could be used as a training ground for organists, and diffuse interest among the public. And to.Show proper organisation it could be of inestimable benefit. This is not a new idea, but to date as such organisation has succeeded in spreading much beyond its original home. In 1921 the theatre organists of New York City organized what they called the Society of Theatre Organists, with examinations for admission modelled on the A. O. U. form, and with the hope of establishing a national association with chapters in other cities. The Society is still flourishing, but so far as I know no other branches, such as the Los Angeles Organists’ Club and the Philadelphia Provinces of Theatre Organists being independent. The present President of the New York Organists is Frank Stewart Adams of the Habib Theatre, and anyone desiring information can reach him through The American Organist, 467 City Hall Station, New York City.”

I am afraid that the obstacle to the growth and development of such organisations lies in the fact that there is not enough broad-minded co-operation among organists to make a wide-spread plan feasible. I know that in Boston such efforts would be worth while, although I think the same three societies I have mentioned in other cities all seem to be flourishing. For the present I am inclined to believe that there is more to be gained from columns like this, which really take advantage of the possibility for a free interchange of ideas in any other medium. And that naturally prompts me to say that the letters that I have received for this column, while interesting and numerous enough for me to feel that organists are taking an interest in it, have scarcely become enough of a deluge to make these pages as valuable as they might be, or to dispense my own advice. It is my ideal to establish this column to the point where there will be a liberal enough exchange of ideas, opinions and suggestions, to make these pages of real value to all of us. If organists feel the need and value of such co-operation, there is nothing to stop them from showing it to the music department.

Identification of Musical Themes

Last month I promised to go more exhaustively into the mechanical technique of scoring, the basis of which is the pigeon-holing of musical types for facile identification with their dramatic counterpart on the screen. In the May issue I suggested that the easiest way to handle this music for practical use was to divide it into folders, in which I have numbered eleven, as follows: (1) Light, (2) Quiet, (3) Light Active, (4) Hasty, (5) Gruenene and Gruenene, (6) Serious, (7) Beriol, (8) Popular Selections, (9) Popular Music, (10) Suites, (11) Overtures, Noh numbers, and Operatic selections. At that time I went more into detail as to three classifications, and mentioned a few minor subdivisions of popular music. In practice, I and (11) are too extensive to keep in folders, but are kept separate on shelves. These same

(Continued on Page 8)

MELODY

An Interview with H. Leopold Spitalny, Musical Director of McVicker’s Theatre, Chicago

By A. C. E. Scherrman

"Popularizes the classics and symphonies the jazz!"

This did H. Leopold Spitalny emphasize after reviewing the fact that music is entering serious popular pictures and staging the weekly musical features at McVicker’s Theatre, Chicago, and where he allows his interest and enthusiasm to build up his talks as he drives his audience into the theatre. He was interested in the weekly feature of "Symphonies," one week with a "Chopiniana" overture the next, and later a concert arrangement of "Symphonies." The plan of playing "Light Cavalry," "Past and Present," "William Tell," and on down through the list of standard operettas is what Spitalny calls "the deadly record of overtures" and he is opposed to it. Another negative in Spitalny’s method of building up programs is the constant and at times flagrant use of Schubert’s "Serenade." The "Melbourne" is "This Is" and similar numbers for highly emotional, dramatic and love scenes.

Spitalny is not hidebound nor is he a devotee of things traditional when he enters his musical programs. He doesn’t subscribe to Berlioz for Irving Berlin any more than he gives Edam at "St. Louis and St. Louis New Year’s" marathons. The fact of the matter is that Spitalny mixes old forms and established rules when he believes he can entertain as well as educate the men, women and children that make up his audience.

Spitalny has met with the approval of the public every week and attain any degree of success in picture playing;" said Spitalny. "The opposite is true, and it applies to jazz, folk songs or any other type of music. Between the extremes there is a happy medium and one must always strive for it. The average audience will accept some of Mozart and a bit of Beethoven. A popular number can be utilized now and then, also a jazz selection if it be dully handled. To play continually any one type of music becomes offensive; except it is assembled and finely balanced as to comprise an interesting and entertaining musical background it is possible to play all of these musical forms.

"Numbers, like ‘Spring Song’, ‘Hearns and Flowers’, ‘Marsians’, and the Intermezzo from ‘Cavalleria Rusticana’ have been employed. It is not advisable to use music of this type unless the film expressly calls for it. There are cases where a specific number will be an integral part of the film, a notable instance being the use of the ‘Marseillaise’ by Deems, in the film bearing that name.

"Another element to be considered is tempo. Changes should be frequent, otherwise the music will lose its mean- Ing. There must be diversity of musical expression. It is evident that the optimum director must have a library complete in every detail. Further, he must know music and the characteristics peculiar to the people of all nations; he should be able to suggest new harmonies. Spitalny is of the opinion that Paramount to all will find it to his advantage to study the public and audiences and to make his music a part of the \"musical picture.\"

Mr. Spitalny scores his pictures by dictating all titles and high spots in the picture as spoken in the property room. They are labelled "title" and "description." Later the orchestra parts are used in, then non-preparing the scores. In assembling the music for a recent picture, "Code of the Sea," Mr. Spitalny worked in seventeen changes, some of the

H. LEOPOLD SPITALNY

interest in the picture and yet from a musical standpoint it should harmonize with the story in the film. The orchestra should play every climax and the superclimax. The organ can be used to fill in and the organ should utilized the same themes as employed by the orchestra. The melodies are dominated by a big theme. It may be the sea, the sun, an historic or railroad subject or any one of a great number. The music should blend with the story and never transited in importance. Frequently there are strong characters that suggest special music and which call for music of a specific type it is usually up to the director to draw on his imagination to handle such situations. A man who can arrange has added advantage because he can incorporate his own ideas into his scores. Besides this, he can make arrangements to suit his orchestra, eliminating long drawn-out and tiresome passages, and write in what he believes is best fitted and likely to please popular with his audience.

The orchestra in the motion picture house must be a well-balanced organization. It is impossible that every number be played with finish and understanding, whether it be an overture, six bars from a symphonized song, or eight selected from a folk melody. The orchestra must entertain, but the same time it should educate, so that the American people will develop a higher sense of appreciation and greater knowledge of music—music that inspires and uplifts and makes men and women better."

The story of H. Leopold Spitalny is an interesting and fascinating tale. It covers many years of preparatory work besides a subsequent training in the "University of Hard Roads," where he served an asylum and training apprenti-

ship. Mr. Spitalny spent most of those early years in Ontario, Canada, where he was born and raised.

"I took up the study of music when I was five," said Mr. Spitalny in discussing his early training, "my father serving as my instructor on the violin. For four years I was instructed in the rudiments of that instrument; later I went to the Conservatory, from which place I graduated when I was fifteen." In his early years, Mr. Spitalny was identified with the City Imperial Opera, the conductor being Pichek. Most of this time he served in the United States army as a means of livelihood being funds derived from a class of pupils in harmony.

"In those days," said Spitalny, "the schools of music were maintained by the state; the aspirant music was expected to put in his time in intensive preparation, and later to give up many years to obtain experience. Finally, after serving a stringent term of probation he was supposed to be in a position to practice his profession. Such a system had its advantages in view of the fact that then the beginner had a better chance than he now has in the United States, because here he must rather measure up to professional standards or experience great difficulty in finding a place."

It is interesting to note that Spitalny was a classmate of Niles Elson for six years while studying in Ontario. Both young men were pupils of Alexander Fullman, who since leaving Ontario has become identified with the Berlin Conservatory of Music. During a visit to Canada Spitalny had an opportunity to meet the former, and afterwards study with him.

Later Spitalny went to overseas, and while there the programs and jealousy in which the Jews were placed caused him and his brother, Philip, to set off for the United States, where they landed in 1907. Both boys went to Cleveland, where Philip is still engaged in music. H. Leopold devoted some time to making Edison records in the east, and finally became conductor of the orchestra that accompanied the Square Opera Company to Cleveland. The opportunity for Spitalny to prove his ability as an Orchestral music when the conductor of "Madame Butterfly" became sick and the impresario called on the young concert master to direct the presentation of the opera. Spitalny, then a stringer of twenty-one, netted the job and made his debut as a violinist of grand opera in the Hildreth-Troutman music in Cleveland. The years followed were rich in experience for Spitalny. Twice he was sent conducting grand opera; later the opera company disbanded, and Spitalny organized a small orchestra which bore the appellation of the Little Symphony. It was engaged with several small cities for four years, where he was largely used until his entry into the motion picture orchestra field.

When Wm. Mark opened the Alhambra in Cleveland he offered Spitalny an opportunity to take over the direction of the music, but the latter provided the orchestra and supervised its work. Later, when the Paramount people opened the Knebelsburger, Spitalny went into this theater with an eye for the screen. From 1913—Spitalny has been working under the Paramount banner.

For many years Spitalny gave up most of his time to playing in films, and on various occasions he prepared elaborate musical arrangements for such pictures as "The Crumblin’ Board," "The Woman God Forgets," and "War Brides." Later he arranged the musical settings for ten Paramount houses in Cleveland, and continued this work until 1922, when he went to Chicago at the time McVicker’s Theatre was opened, and soon men and it is a fast worthy of note that since that year—1931—Spitalny has been working under the Paramount banner.
Music Publishers and Radio Broadcasting

By Lloyd Lear

The broad controversy between publishers and broadcasters over the question as to whether broadcasting should or should not pay royalties to music publishers whose copyrighted numbers are being broadcast, has many angles which a mere casual inspection fails to reveal. The writer himself has no personal connection with the matter which would tend to bias his view of either side of the argument. He has several music numbers that are published, but most of these are owned by the publishers, while those that are on a royalty basis are not of a type to be sought by broadcasters. It would seem, therefore, that he is in a position to view the entire question with that calmness and impartiality so desirable when searching for the basic truth it is necessary to recognize and identify, if finally we are to arrive at a fair and just solution of the whole problem.

The Case in Hypothec

On one hand we have the publishers, who claim they receive nothing from the owners of receiving sets, and for whose benefit broadcasting stations are maintained. Further more, they claim that broadcasters have an information and educational value that should lift them out of the morass which is supposed to surround purely commercial enterprises. It is true that musical numbers are necessary to broadcast to give variety and zest to the whole, but pointing to the advertising given these numbers grants, the broadcasters claim that the publishers should consider themselves lucky to receive so much of it without either effort or expense on their part.

On the other hand, the publishers claim that broadcasting copyrighted numbers really injures their sale. They point to the present copyright law as adequately covering the situation, and contend it is only right that what they lose in sales should at least be partially compensated for by the payment of royalties on all copyrighted numbers broadcast.

The Truth Uncertain

An exchange of opinions with many individuals, most of whom have either a business connection with some branch of the music industry or a quite a full understanding of it, reveals no real basis of equality in this part of the question of the public with the position of the publishers. When this connection or understanding is left out of this part of the case, the attitude of the individual who helps to constitute the great body of the public with no interest in music except as something to which to listen, can easily be imagined. A significant fact is that of all who were questioned, those who seemed to think that broadcasters were in the right of a normal receiving set, and were more interested in picking up excellent and varied programs than in abstract questions of right and wrong. Perhaps this fact involved them—at least, it seems fair to assume that it did and does. The lack of complete information, a disinclination to look ahead, habits of thought that do not consider ultimate effects so much as the immediate moment, may account for the rest of it. When the public has all the facts in mind, and has been sufficiently interested and informed, it is more likely that clear cut conclusions can be reached, but at present the existence of a number of music counters that distribute it; that hundreds of thousands of radio fans may have heard it times of scores of times under extraordinarily adverse conditions, does not suggest the sound to entertain (1) us, and it is dealt to us even less attractively than it was produced.

When the public realizes that excellent programs demand the copyright protecting it a thing of value does just the opposite.

In addition, when some radio fans who are mutually inclined do hear a number that attracts them in spite of the handicap under which it is heard, they look it up in various broadcasting programs, "Fish" until they locate it, and keep this up until they have committed the time to memory, or as much of it as they care about. It's true that the same thing is done with talking machine records, but the record has been paid for and the owner of the record receives a payment out of the price paid, in addition the situation is not the same.

Theoretically we must expect the sale of numbers often enough to fall off, and actually the experience of most publishers and composers bears this out in practice. So we must conclude that radio broadcasting does not desirably advertise copyrighted music. It does just the opposite, and instead of an asset, it constitutes a liability to the publisher and composer.

Broadcasting Does Advertise the Broadcasters

Now as to the broadcaster's claim that the nature of their business should exempt them from payment of royalties. An inspection of the five hundred and some broadcasting stations listed reveals not one that is not maintained for the returns it brings to the maintainer, and we may very definitely—financial returns. This return may be indirect, but it is actually there in prospect, or the broadcasting station wouldn't be. Manufacturers of radio apparatus are interested in selling their product, and their product is of no value unless there are interesting programs to be received, manufacturers of musical instruments, by broadcasting concerts on their instruments, hope to create sales for them; newspapers consider it important to give their readers some music, and makes their advertising space more valuable, for not only do "funsy" but the paper to have by the radio program, but a brief list of interesting acts coming in over a receiving set stimulates a desire to buy the paper next day and read about it in detail. In addition they sell broadcasting time to advertisers. Department stores get only sell radio apparatus, but realize the value of keeping them interested in their store products. The public at large who buys the store to think of it as the best, regardless of what is good with schools, colleges, etc. The publicity broadcasting gives them pays them in larger enrollments and increase in prestige. All the concourses maintain that the value of the music sought after asset possible for modern business to possess—good-will of the public, and one of their ways of amassing it is through broadcasting good programs.

It would be indeed ideal if publishers, composers, and manufacturers could consider only the desirability of using their products to give pleasure and inspiration to everyone and at no cost. It would be equally ideal if all manufacturers gave away their products; if department stores and schools would furnish us with clothing, food and education at no cost to us; if newspapers charged nothing for advertising or for the papers that contain it. I'm no doubt that most of us would welcome a civilization that included such an arrangement, but at present it is too Utopian to consider—our social and economic structure is too important to stand such a strain.

We must all have food, shelter and clothing for ourselves and for those dependent upon us. We must have protection and leisure to work through the many problems that confront us and which must be solved before the above ideal civilization can be realized, and this is particularly the case, but it cannot arrive until every individual is ready to do his own share. The desirability of seeking an unfair advantage over his fellows. At present some sort of protection is desirable if not necessary against the rapist who is too lazy to do his own share, or so mercenary that he begrudges you a fair return for your work and yet would use the product of it to add to what he receives for his own contribution to the public service.

The present system of finance—the exchange of tangible or solidified credit for ideas or products, with copyright and patent laws to protect the ideas and the products—has been built up by society because time has shown the justness of giving this protection until future generations shall have found and revealed a better way.

We heard the same plea from movie producing companies and from earlier talking machine and reproducing device manufacturers that we now hear from broadcasting companies: the public has already been made to do what it would not have done otherwise. A like protest was made by the manufacturers of patent medicine, who have sought and obtained copyright protection of their patent medicines, to the people who would not pay the price of the medicine otherwise. But we have as yet no evidence that they mean to go on a similar course in the future.

Broadcasters who make such altruistically non-commercial claims for broadcasting run thoroughly disassociate themselves from the benefits accruing to those who maintain such stations; it is very much more reasonable for them to assimilate and indulge in a little "close-up" harmony for some of their own programs—somewhat as follows:

Necessity or Paying a Fine?

Some broadcasters point to the impossibility of collecting from their audiences which really has nothing to do with it. If a copyright shouldn't be paid for, why then to any other reason for not paying? It looks as though they thought it should protect but won't admit it, taking refuge behind the apparent impossibility of enforcing the law. If so, the less said about it the better for them.

If radio programs are to be interesting enough to the public to inspire enjoyment after curiosity and the joy of tinkering have been satisfied, ways will be devised so that the listening in section of the public pays something—not only to composers and publishers, but to musicians and entertainers as well. Half-hearted or well-scratched amateur offerings are of more interest over the radio than at first-hand, they're less so actually. With a first-hand amateur performance there is a feeling of some moment. Audience excitement trying to blow a line on an F for example, is a very good reason for the mind off the painful sounds which usually (not always) come forth. When they don't, the audience is no doubt seeking an unfair advantage over his fellows. At present some sort of protection is desirable if not necessary against the rapist who is too lazy to do his own share, otherwise the public has paid you to provide a service for others.
the expenditure of money, they’ll be willing to pay their share if it’s equitably assessed and they get value received for it. Frank Patrick, in a recent issue of the Musical Courier, suggests that a tax be placed on tubes, which should work out very well. A tax on listening would, of course, add to the price of radio apparatus could include enough extra to cover this expense. Probably the government will eventually have to regulate and control broadcasting stations and programs.

It is right that owners of copyrights be paid for their use in broadcasting, a practical way will be to have them collect directly from those who should pay. And for the life of me I can’t see how publishers can be expected to donate some of their most valuable assets—copyright protection—to choirs that this copyright was designed to protect and give value to.

**Future of American Music Invited**

One of the things which we as good Americans and desiring artists must bear in mind is the fact that there is a great deal of work going on in many of our musical organizations. The time is coming when we, as a country, will make a significant contribution to world music, both in literature and performance. There is no reason why this contribution should not be the most noteworthy one that ever has been made, and if American music receives the aid and support from Americans it has the right to expect it will be.

The most important element of this contribution must be the work of the American composer, without which there can be no distinctiveively American music, and unless his (or her) work is encouraged and protected we must expect his struggles to be slow and painful. This encouragement need not be as great as that which a Creative musician does in order to be successful, but it should be as tenuous as the work done.

For unless composers have freedom from financial worry, and leisure in which to write, they will not produce as much good music as they otherwise would; and unless this freedom of publication is continued, it will not be as excellent as it was, and that sort of encouragement would cease to be.

It is true that much of the good music written has been composed by many who were poorly paid, and the results may be mixed. Good music is not enough; it should be appreciated. It is true that much of the good music written has been composed by many who were poorly paid, and the results may be mixed.

The Photoplay Organist and Pianist

(Continued from Page 4)

MELODY

**Summer Furs**

A Syncopated Classic

**(SCARF DANCE-Chanterelle)**

GEORGE L. COBB

Piano

MELLONY

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MELODY

"Fur Elise" by Beethoven, which is a short, lyrical piece that is often played on the piano, especially during recitals or concerts. The melody is simple and catchy, with a few repeated notes that create a musical phrase that is both expressive and harmonious. The piece is often used as a warm-up exercise for pianists, as it helps to develop manual dexterity and finger independence.

It is played slowly and with a gentle expression, which gives it a timeless quality. The melody is often used in various arrangements and adaptations, from solo piano performances to orchestral accompaniments.

The piece is named "Fur Elise" ("For Elise") and is dedicated to the name of Beethoven's idealized but imaginary wife, Elise. Despite the lack of concrete evidence to confirm this, the dedication is a testament to the composer's affection for the woman or even a concept of ideal love.

The melody is often compared to a delicate,almost yearning expression, which is the result of the use of the theme. The piece is a beautiful example of how a short melody can convey a wide range of emotions, from melancholy to joy, and has become a classic of the piano repertoire.
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Sylv’ry Moon
By Freeman W. Brown

If we associate music with the sun-
shine, it has also been the custom
to compare its eurythmies with the
solarities of the moon. Odd science
is apt to look upon the moon as something
dead, running round the earth by the
mere force of the latter’s attraction
and having no inherent life of its own.

But science is largely speculative. Some have even declared modern so-
called science to be quite bankrupt—
though odd science, which knows neath
edge, dealing with facts, must be
found on the truth.

The musician, however, like all artists.
Sirens and swells within the American
realm of fancy, the creative imagina-
tion which fortunately is not walled it
by the mandates of diagnostic mate-
rials. And musicians, with the lower,
have always had a special worship
for the moon, which has led philosophic people
to cast themes of concern over the
sanity of these devotees of the moon.

Nevertheless, the moon and its influ-
ence is clearly marked. Is not the moon
great rhythmic force? Is not the
regulator of nature’s periodic tidal
fluctuations? Poets have always given
homage to the moon, and music is the
language of love and worship.

Slye on, 0 Moon! They say your
radiance is but a reflection; that
the sun is the real thing and you merely a
reflec, dead and on the side of
necrosis. But you are with us still, and
though your light is declared to be phan-
tasmal it is bright enough to help
survivors on their way, and the musicians
could not get along without you.

Sweet illusions, that give color to
the poetic events! Speaking of a better
time to come, when work and life will be
reformed from all this strife.

The daily grind and till is made bear-
able by the prospect of rest and recrea-
tion, of the peace and beauty afforded
by the moon and the sheltering night-
time. Art’s sacred flowers’ Museum
forth in the pale light of the silv’ry
moon.

The rugged, we are told, the great
realm of the sublunary is more
vocal than ever. Mystic vibrations are
in creative activity, and those who
have to hear can even "hear the
ghosts’
music, the language of art, gives a
new meaning to night and its scene.

Music is the messenger of resur-
rection, for it is the bearer of love and
sympathy.

Only the outside surface of things is
hard—the necessary shell or crust—but
the deeper vistas keep breaking through.
The poets and musicians know—and all the way to dissolu-

dition. At the heat of the day comes
the softer vibrations of the evening time.

We associate the moon with music,
and so we have our harmony and
melodies, rages and reveries, to be
played on the harp of the silv’ry
moon—reflected on dancing waters,
weaving masses and whispering winds;
meantime is for music that is dreamy,
for gentle pulsations; for the kind of
real creating vigor that goes with
reverie and control.

The silv’ry moon gives promise
and mystery to those who will quietly
pursue the delighting activities of the
daylight, shrouded from garish rays, evolution is
constant and noise the least potent
that comes working behind the scenes of
the outward show. ‘All the world’s a
stage," and the performer is interes-
ting.

Music and all arts flourish in the light
of the silv’ry moon, when nature’s ex-
pressions swing in varied vortices; when the electronic waves rotate in
gentle cycles.

Music is in the air at moonlight. You
catch the contagion.

Melody is borne on the waves that
radiate from the silv’ry moon.
The materialist says facts are stubb-
born things and that the moon is an
old, dead body revolving without aim or
purpose round the earth.

However, artists fortunately are
not limited by solid facts. For, recognizing
that all is change, they are devotees
at the shrine of immortal youth, and youth
believes in romance, imagination.
And out of the idyls, new worlds are born.

No hope is more idle delusion. It
is creative. Even if beauty is only a
verse it is constantly revolved; always,
the whole being the ruddy and show-
ner—the surface that pictures the ever
ever-dying behind the scenes.

"Tell Me You’ll Forgive Me," a song
with a godly set, is in a dreamy,
melodic, has scored a publishing rec-
ord of six editions in six months. Prob-
ably much of this popularity is due to
the singing-voice of the song himself.
Ray Hobisher, who began broadcasting
it last winter. Anyway, it’s a present
from the trust of other popular
broader broadcasts, is being used in vaude-
ille and by orchestras, and has
been released by the recordists. An-
other Hobisher hit is "I Left My Baby
Blue," a melancholy fox trot song that
goats its start early by radio. The Harman
Music Sales of Chicago are publishers
of both.

"Back Home Mama," is the rhythm
of a playful fox trot song which is said
to be doing some of the favorite
stepping of the season. She seems to
have stepped right down off the press of the Rainbow Music Corporation of New
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By William J. Morgan

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For one to possess a natural, inherent rhythmic instinct is fortunate indeed, but by renunciation study and practice it can be cultivated to a high degree even with average talent. It is a skill that few players have when they begin to play rhythmically the student must positively count time aloud, as merely guessing at the duration of the notes will surely lead to failure. A very good help for one who desires to improve his rhythmic qualities is to use the imagination towards accompanying this purpose. Take some simple march melodies. Recall to mind some scene in which soldiers played a prominent part, particularly if they were on the march. Picture their perfect uniformity, their steady steps, the keys falling, with sufficient force to bring out the resonant qualities of the instrument, and note the result.

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