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Music Mart Meanderings

If you do drop in a *Dew Drop Inn*, the Shubert musical show running in New York City, you'll drop hard for "Good-bye Lady" and "We Two," the last named one apparently being the hit of the show. Parties responsible are Walter De Leon and Edward Delaney Dunn (book), Cyrus Wood (lyrics), Rudolph Friml and Alfred Goodman (music), Harms, Inc. (publishers). James Barton is the star.

Have you ever gone "Swinging Down the Lane" in the warm dusk of a summer twilight with a sweet little lassie for a companion? If you ever have, then you'll fall for an old-fashioned song with a fox trot swing that Gus Kahn and Isham Jones have collaborated on under that attractive title. Quite naturally "Swinging Down the Lane" brings the country to mind, so what's the matter with looking up "The Duck's Quack" (a Hannibal Maguire number that is said to be a "barnyard jazz-boree"), "When the Leaves Come Tumbling Down" and "Bee's Knees"? These are all from the catalog of Leo Feist, Inc., and so are "Memory Isles" (a Gus Kahn and Abe Olman combination), "Crying for You" (a new ballad that in title seemingly contradicts "Why Should I Cry Over You" by the same writers), "Wonderful One" (a Paul Whiteman and Dorothy Terriss waltz hit).

"Wet Yo' Thumb" is called a "natural" by its publishers, but not because putting its thumb in its mouth is the most natural thing a baby does with that digit. This "Wet Yo' Thumb" is a fox trot written by Harry Askt (writer of "Home Again Blues") and published by Beilin and Horowitz, Inc., who say it's the old "come seven, come seven natural," and anybody'll tell you that means luck.

You can bet it's a foregone as well as long since gone conclusion that as an ancient Egyptian old Tut-Ankh-Amen never expected to be exhumed and made into an overnight American novelty hit that's being vaudeville, fox trotted, one-stepped and parade marched. "But has he?" someone asks. Tut, tut, man! Didn't you know that as "Old King Tut" he's being sung by Al Jolson, Sophie Tucker and lord knows how many vaudeville headliners? Didn't you know that as "Old King Tut" he's been made into a great old fox trot, a fine parade march and a bully one-step? And didn't you know that as "Old King Tut" he's been put on the American musical novelty map by the Harry Von Tilzer Music Publishing Co.? Tut, tut, man! you'd better be exhumed yourself.

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A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.
Myron V. Freese, Editor
Walter Jacobs, Manager
Frank H. Wood, Assistant Manager
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Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

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On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.
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Volume 7

AUGUST 1923

Number 8

Music Publishers Score in Radio-Copyright Suit

Witmarks Win Victory on Broadcasting for Profit

ON Saturday, August 11th, Judge Lynch of the United States District Court in Newark, N. J., handed down a decision that is of major importance to music publishers and operators of radio broadcasting stations. The suit was in the nature of a test case brought by the New York music publishing firm of M. Witmark & Sons against L. Bamberger & Co., owners of a department store in Newark N. J., operating a radio broadcasting station known as WOR, action being taken because of the using for broadcasting of "Mother Machree," a Witmark song publication. In bringing its suit the Witmark firm had the support of the American Society of Composers, Authors and Publishers.

This magazine is enabled to publish a full rescript of the decision through the courtesy of Mr. E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and also recently made the executive head of the A. S. C. A. P. Because of this being the first opinion in equity covering radio broadcasting of copyrighted music without fees to or permission from the publishers, and because of the importance of the decision as bearing upon future cases, the rescript is here reprinted in full as follows:

"The defendant conducts a gigantic department store in the City of Newark, New Jersey, and sells its wares at retail throughout the State of New Jersey, if not in adjacent States. Since February, 1922, it has conducted a radio department wherein radio equipment of all sorts is sold. It has also established and conducts a licensed radio broadcasting station, known as Station WOR, from which vocal and instrumental concerts and other entertainment and information are broadcasted on a wave length of 405 meters. The plaintiff owns the musical composition entitled 'Mother Machree' and, under the Copyright Act of 1909, possesses the exclusive right to perform that composition publicly for profit.

"The plaintiff, alleging that the defendant performed, or caused to be performed, its composition 'Mother Machree' by means of singing from the broadcasting station WOR and that this performance by the defendant was publicly for profit, prays that a preliminary injunction issue restraining the defendant from the further performance of its copyright song. The defendant denies that this broadcasting of the copyrighted 'Mother Machree' was or is for profit, its contention being that because everything it broadcasts is broadcasted without charge or cost to radio listeners, there is no performance publicly for profit within the meaning of the Copyright Act.

"It being extremely unlikely that any facts developed upon final hearing will alter the undisputed situation now presented and

both parties desiring a speedy final determination of the issue, the court is disposed, at this time, to register its conclusions as to the law.

"The question simmered down is: What is meant by the words 'publicly for profit'? Fortunately, those words have been construed by the United States Supreme Court in the case of *Herbert v. Shanley Co.*, 242 U. S. 591, a case frequently referred to by counsel on both sides of this cause. The facts there were as follows: The Shanley Co. conducted a public restaurant in New York City wherein was located a platform or small stage upon which orchestral selections were rendered and songs were sung by paid performers for the entertainment of persons visiting the restaurant. No admission fee was charged. The owner of a copyrighted song known as 'Sweethearts,' alleging that his property rights were being invaded because his song was being sung by Shanley's performers, sought injunctive relief in the United States Courts for the Southern District of New York. This relief was denied, it being the view of the District Judge (and the Judges of the Circuit Court of Appeals concurred) that because no admission was charged at the door of the restaurant there was no performance of the song 'Sweethearts' publicly for profit within the meaning of the Copyright Act. The United States Supreme Court, however, took a different view. Justice Holmes, in speaking for the court of last resort, had this to say:

"If the rights under the copyright are infringed only by a performance where money is taken in at the door they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not the purpose of employing it is profit and that is enough. Decree reversed."

"It is strenuously argued in behalf of the defendant in the instant cause that it was the view of the court of last resort that the facts, as developed in the Shanley situation, showed that there was a direct charge to those who patronized the restaurant—a direct charge for and on account of music which was collected from persons dining there. So far as appears, there was only one 'item' charged for, to wit: food. In fixing the charge for food the

(Continued on Page 7)

The Organ In Picture Playing

An Interview With Miss Hazel Hirsh, Organist, State-Lake Theatre, Chicago.

By A. C. E. Schonemann

A KNOWLEDGE of harmony, with practical experience in playing pictures, and paramount to both a good musical education as a foundation, are all factors that contribute toward the success of the organist who aspires to attain perfection in playing pictures, if one accepts the opinion of Miss Hazel Hirsh, organist who has supplied the evening picture programs for four years at the State-Lake Theatre, Chicago.

Miss Hirsh has served twelve years playing the organ in a half-dozen moving picture houses in Chicago, beginning her career as a pianist in a little nickel theater on the South Side, and at a time when the necessity of music to make up the program overshadowed any thought of the possibilities of a musical instrument. She served an apprenticeship that was exacting, in view of the fact that the functions of the organ were not very well understood and the instrument was generally regarded as out of its element in a moving picture house.

"As the motion picture business progressed, organs were installed and they proved to be a novelty," said Miss Hirsh in discussing the evolution of the organ in the moving picture house. "Playing pictures in the beginning was largely a matter of improvising. Music was essential to the success of the show, and the organ, while more or less of an innovation, served a purpose and contributed to the success.

"To play a picture today one must possess originality and the ability to harmonize a knowledge of things musical to suit the picture. That does not mean that the organist must improvise; rather it is the contrary in so far as improvising is concerned, for the men and women who go to the movies today desire music they understand. They know the difference between the melodies that are familiar to them and the music that is improvised.

"Playing a picture calls for the presentation on the part of the organist of selections that are adjusted to the changes on the screen and at the same time known to the audience. The organist must have in his head such a variety of music that he can read over a synopsis of the picture and then sit down at the organ and supply the musical color necessary to properly interpret the picture. One doesn't have to see the picture to follow this method, but it is imperative that the organist know the story of the picture.

"The plan whereby the organist is provided with a résumé of the picture and then works out a musical setting after the preliminary showing, appeals to me. Cue sheets may supply some ideas, but serious study of the story with the pictures that accompany it enable me to work out an accompaniment for its presentation. If there happens to be a part of the picture that the organist cannot score musically, then it is necessary to turn to one's musical library and memorize any number that will complete the musical score, or improvise."

Miss Hirsh contends that the style of picture and type of music best fitted for its presentation should both be given serious consideration by the organist in order that both synchronize. She emphasized the need of changes of registration, pointing out that variety was essential in order to relieve the monotony that follows when changes are infrequent.

"The average picture enables the organist to draw on his knowledge of familiar melodies, of concert music or light operatic numbers by Herbert, Friml and such writers," said Miss Hirsh. "Occasionally he can employ the numbers of Debussy, Cyril Scott and Rachmaninoff. The compositions of the last three appeal to me for the heavy dramatic pictures.

"The organist must be alert to absorb the suggestions



MISS HAZEL HIRSH

that are flashed on the silver screen, and having studied the story he ought to be able to supply the necessary musical color for the picture. Of course to do this, one must have an extended knowledge of music, musical composition and a combination of theater and organ experience.

"From a musical standpoint a love scene calls for certain musical treatment, and an old familiar love song should be used. When cues are given mentioning names such as Sue and Peggy, the popular songs bearing these names should be a cue for the organist to use these songs.

"Certain effects should be musically expressed on the organ by direct cues from the screen, such as a phonograph, grind organ, bands, animals and others that stand out in

the picture. The modern theater organ is more generally adapted to supply these effects, although many can be produced on smaller organs.

"The new moving picture theaters have brought to the people of this country a better understanding and a finer sense of appreciation of music. There was a time when a musician—the organist and the directors of the orchestras—played a waltz or march for a prize fight, but such a condition doesn't exist today. Especially is this true in the big movie houses where every detail of the program is worked out to the last degree.

"The organist today, to play pictures successfully, must get away from the church style or concert side of the instrument. There is a great difference between playing organ for church concerts and moving picture theater work. In a way the organist in the movie house should play music of an orchestral character, always remembering that every change demands a special musical setting and effects."

Miss Hirsh indicated that a library is necessary for the movie theater organist, and pointed out that "when the organist is unable to draw on his memory for the proper number to build up the musical side of the picture it is time to go to the library, select the proper music and memorize it."

Miss Hirsh was born and raised in Chicago. She studied piano with Rudolph Ganz when he was identified with the Chicago Musical College, and also with Emil Liebling. She did not take up the organ as a legitimate study, but became familiar with the instrument through the opportunities of theater experience that came from time to time. She obtained a part of her early experience on one of the first moving picture house organs installed in Chicago, the instrument having been built by Ascher Brothers and placed in a South Side theater about eight or ten years ago.

Recently, Miss Hirsh gave an organ program which was broadcasted from Station KYW, Chicago. The program was of a varied character and included four compositions by Miss Hirsh. She devotes a large part of her time to giving lessons on theater organ in Kimball Hall, having devoted five years to this work.

Miss Hirsh is studying at the present time with Adolph Weidig, and contends that constant study of harmony and theory are essential to success in her work.

MUSIC PUBLISHERS SCORE

Continued from Page 5

restaurant proprietor undoubtedly took into consideration many items in addition to the cost of the food and the preparation and service of it. There was attributed to the 'item' food the musical entertainment and other attractions afforded the patrons. The diner at no time had the subject of entertainment charge called to his attention except in the high price of the food which he was permitted to procure. This, in our opinion, was an indirect way of collecting the charge for musical entertainment from those who were there to pay. To constitute a direct charge, it seems to us that there would have to be an admission fee charged at the entrance of the dining hall or a specific fee for entertainment would have to be charged the listener either while in or about to leave the premises.

"There is another case which strikes us as being quite helpful. In the case of Harms et al. v. Cohen, 279 Fed. 276, District Judge Thompson held that the playing of copyrighted music by a pianist in a motion picture theatre was an infringement of the copyright and relief was accorded the owner thereof. In that case an admission charge was collected from all who entered the theatre for the purpose of viewing motion pictures. Incidental to the exhibition was the playing by a pianist of music which, to the pianist, seemed appropriate to the development of the play or events which were being portrayed on the screen. No selection of music was made up by the proprietor of the theatre or consented to by him in any way. There was no fee for musical entertainment called to the attention of the patron of the theatre at any time.

"The pianist, being permitted to use his own judgment as to what musical selections to play, played the musical composition entitled 'Tulip Time' from the 'Ziegfeld Follies, 1919.' It was held by Judge Thompson that the furnishing of music was an attraction which added to the enjoyment of persons viewing the motion pictures and that although the proprietor had nothing whatever to do with the selection of the musical compositions rendered, the fact that the pianist was paid by the proprietor to supply the music moved the court to hold that the proprietor was furnishing music publicly for profit. There being no direct charge on account of musical entertainment furnished, there was what we term an indirect charge or fee therefor.

"If our construction of the opinion of the Supreme Court in the Shanley case, supra, be sound, that is to say, if there was found to be an indirect charge for the use of copyrighted musical compositions because of which the court held that the owner of the copyright was entitled to relief, the problem now presented for solution is not so difficult.

"We have already stated that the Bamberger Co. makes no direct charge to those who avail themselves of the opportunity to listen to its daily broadcasting programs. The question then is: Is the broadcasting done for an indirect profit? In determining this we think it is proper to look to the reason for broadcasting at all. Why was it done? What was it done for? What was the object, or to use the term of Justice Holmes: 'What was the purpose?' We know the purpose of the restaurant proprietor and we know the purpose of the proprietor of the moving picture theatre. What was the purpose of the defendant in expending thousands of dollars in establishing and operating this broadcasting station?

"Adopting the language of Justice Holmes, the defendant is not an 'eleemosynary institution.' A department store is conducted for profit, which leads us to the very significant fact that the cost of the broadcasting was charged against the general expenses of the business. It was made a part of the business system.

"Next we have the fact, already referred to, that the defendant sells radio receiving instruments and accessories. Whether a profit has resulted from such sales is not material in determining the object. It is within the realm of probability that many departments of a large store at times show losses rather than profits. Paraphrasing the comments of Justice Holmes 'Whether it pays or not the purpose is profit and that is enough.' While the defendant does not broadcast the sale prices of its wares, or refer specifically thereto, it does broadcast a slogan which appears in all of the defendant's printed advertisements. That slogan which is 'L. Bamberger Co., One of America's Great Stores, Newark, N. J.' is broadcasted at the beginning of every periodical program and also at the conclusion thereof. A person listening to the program of WOR will hear at the beginning the statement that L. Bamberger & Co. regard themselves as the proprietors of one of America's great stores.

"If the development or enlargement of the business of the department store was completely out of the minds of the promoters of this broadcasting enterprise is it reasonable to believe that the slogan 'L. Bamberger & Co., One of America's Great Stores, Newark, N. J.' would be announced to all listeners one, two, three, four, five or six times a day? If the defendant desired to broadcast for purely eleemosynary reasons, as is urged, is it not likely that it would have adopted some anonymous name or initial? Undoubtedly the proprietors in their individual capacities have done and do many things of a public spirited and charitable nature on account of which they are entitled to the highest commendation. But it does not appear and the court cannot believe that those charitable acts are labeled or stamped 'L. Bamberger & Co., One of America's Great Stores, Newark, N. J.'

"There is another point which, although striking us as immaterial, deserves some comment. The defendant argues that the plaintiff should not complain of the broadcasting of its song because of the great advertising service thereby accorded the copyrighted number. Our own opinion of the possibilities of advertising by radio leads us to the belief that the broadcasting of a newly copyrighted musical composition would greatly enhance the sales of the printed sheet. But the copyright owners and the music publishers themselves are perhaps the best judges of the method of popularizing musical selections. There may be various methods of bringing them to the attention of music lovers. It may be that one type of song is treated differently than a song of another type. But, be that as it may—the method, we think, is the privilege of the owner, he has the exclusive right to publish and vend, as well as perform.

"Considering all of the facts and circumstances it is the conclusion of the Court that the broadcasting of the defendant was publicly for profit within the meaning of the Copyright Act as that meaning has been construed by the United States Supreme Court.

"A decree will be entered in favor of the plaintiff but restraint will be withheld pending a review of this opinion."

July 4, 1826—July 4, 1923

THE interim between the above two dates lacks only three years of marking the centenary anniversary of a notable birth, and on the later of the two dates the name and fame of an American song writer were fittingly enshrined in local perpetuity at Bardstown, Kentucky, by an event which, while specifically localized, in reality was an affair of national importance because of song writer and date—Stephen Collins Foster and July Fourth. With this year's annual celebration of the birth anniversary of the nation, and because a like anniversary of the man who gave us the "Swanee River" is coincidental in day and month with that of the nation, as a State feature additional to the regular observance of the national holiday the old Rowan house at Bardstown—in which the composer when on his honeymoon wrote "My Old Kentucky Home"—was officially dedicated to the memory of Stephen Foster as a "State shrine."

Stephen Foster was born on Independence Day in 1826 in Lawrenceville, a small town in Pennsylvania, near Pittsburgh and now partly included in the latter city. His grandfather was a Londonderry emigrant, and his father a well-established merchant of some means who shipped goods by flatboat as far south as New Orleans. The father also was a musician of some standing for that day. His mother came of a family that had lived in Maryland from the time of the settlement of that state by the English, and was a woman of superior intellect and culture who also was gifted with a very fine poetical sense. Foster inherited the finer qualities of both parents, added to a temperament inclined somewhat to the morbidly sensitive. He began his education at the Athens Academy and finished at Jefferson College.

Though probably never publicly exploited as a music prodigy, Foster as a boy must have been a remarkably precocious youngster in music. He is said to have played the flageolet at the age of seven years, and at ten played the flute with remarkable efficiency; at thirteen he had composed the "Tioga Waltz" for four flutes, followed by a song, "Sadly to My Heart Appealing," and at sixteen he composed his first published song, "Open Thy Lattice, Love." At twenty-two, in contest for a silver cup as a prize for the best original negro song, offered by a minstrel company playing in Pittsburgh, Foster wrote his first negro melody, "Way Down South Where the Cane Grows." He failed to win the cup because of the piratical proclivities of the manager of the show, who stole the song, but when

sung, it became an instantaneous popular "hit."

Quickly following the winning song that did not win, there came "Louisiana Belle" which at once peeled into popular favor, and "Oh, Susanna" and "Old Uncle Ned"—all of them composed during a period when traveling minstrel shows were at the peak of popularity. These were followed by such songs of a like nature as "Angelina Baker," the "Camptown Races (Doo-dah, Doo-dah)," "Nelly Bly," "Doley Jones," "Dolly Day," "Oh Boys, Carry Me 'Long," "Hard Times Come Again No More," and a few others.

"Oh, Susanna" was merely a jingle of nonsensical words intended to start a laugh, set to a catchy tune that when sung to the rhythmic accompaniment of a banjo invariably started the feet also. It is only too apparent that when writing this song Foster was influenced by the negro minstrel singing of those days, although it is said to have been written for a company of young fellows who came together and practiced at his father's home, but in "Old Uncle Ned" there seems to be a first definite attempt to depict the negro of the South more as he really was and less what minstrelsy mostly had made him—a black, grinning mountebank or shambling hoble-de-hoy. And so also with "Massa's in the Cold, Cold Ground," for who that has ever sung this song or heard it sung is not musically touched by the melodic wail of mourning from faithful black servitors "down in the cornfield" where "all de darkeys am a weeping" because "Massa's in de cold, cold ground"?

There is no authoritative data back of the assertion, but with the writing of "Old Uncle Ned" Foster probably was the first song writer to conceive the stage idea of musically translating the southern darkey into songs more genuinely characteristic of himself and his race—musically-melancholy, melodic and full of rhythm—and following this idea, in "Uncle Ned" Foster made his first (and perhaps crude) attempt at such translating or transmuting. As with his earlier songs, this one at first was in manuscript only and was caught by ear from hearing it constantly sung, but within a very short time after its writing, Pittsburgh and many other cities were echoing the plaintively appealing melody and quaint wording of

"There was an old darkey
And his name was Uncle Ned,
He died long ago, long ago."

With "Uncle Ned," and perhaps all unconsciously to himself, Foster had accomplished two points. He not only

had founded a new school of minstrel music and transcribed the negro into song as no other musician had dreamed of doing and with songs in which was no hint of ridicule, but he also had found (or founded) himself in music. The song was published by J. C. Peters of Chicago, and though Foster was offered only \$100 for the composition (it is said he never received even that amount) he had achieved the ultimate object which might lead to fame and fortune, and that object was recognition by publishers.

Along the same line and in the same pathetic strain came "Lubly Nell—(Nellie Was a Lady)," written at the age of twenty-two. In this song Foster seemed more certain of himself, with a musical touch more sure and more highly developed, yet showing in the man himself a deeper tinge of morbid melancholy (he was given to brooding fits of melancholia) by the strangely haunting lilt in tune and words beginning with

"Down on the Mississippi floating,
Long time I trabbel on de way;
All night de cotton wood a-toting,
Sing of my true lub all de day."

and ending with the pathetic plaint of chorus

"Nellie was a lady,
Last night she died,
Toll de bell for lubly Nell,
My dark Virginny bride."

In 1850, about two years after the "Nellie" song was written, the composer married Miss Jane D. McDowell, the daughter of a well-known Pittsburgh physician, and took up his residence at 83 Greene Street in New York City after spending his honeymoon in the South. It was in that year that he evolved "My Old Kentucky Home," the song which so recently has placed Bardstown into prominence as a Foster shrine—a living song that today, seventy-three years after its writing, is still loved by everybody and is sung everywhere. In 1921 a drive was started to raise a fund of \$100,000 to beautify and preserve as a Foster relic the old house wherein the song was written and composed, Governor Edwin P. Morrow of Kentucky calling upon all Kentuckians and "fond expatriates" from that State for contributions to the cause. The response was immediate and generous, both within and without the State, Louisville raising \$4,000 in one entertainment alone. It was this drive which culminated in the memorable dedicatory event on July 4th, 1923.

In 1851 came the imperishable song which ranks Stephen Foster as America's first great native composer, with a song which justly may be called an American folk song. This was the simple, homely and smoothly melodic

Navy Frolic
MARCH

GEORGE HAHN

PIANO

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MELODY

Musical score for page 10, featuring piano and Trio parts. The piano part consists of six systems of grand staff notation (treble and bass clefs). The Trio part is a single system of grand staff notation. Dynamics include *mf*, *f*, and *ff*. A first and second ending bracket is present in the third system of the piano part. The Trio part is marked *ff* and includes the word "TRIO" above the staff.

MELODY

Musical score for page 11, featuring piano and Trio parts. The piano part consists of eight systems of grand staff notation. The Trio part is a single system of grand staff notation. Dynamics include *mf-f*, *f*, and *ff*. A repeat sign with first and second endings is at the top of the first system. The Trio part is marked *ff* and includes the word "TRIO" above the staff.

D.S. al
MELODY

Iberian Serenade

NORMAN LEIGH

Molto Moderato Moderato

PIANO

mf *f*

mf *f* *cresc.*

f *mf*

cresc. *f*

mf dolce

MELODY

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cresc.

f *3 dim.*

mf *cresc. e rit.*

a tempo *ff* *mf-f*

cresc. poco a poco

sempre cresc.

MELODY

Musical score for page 14, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. Dynamics include *ff*, *mf-f*, *crasa*, *f*, and *ff*. Articulations include triplets (marked with '3') and slurs. The piece concludes with a first ending (marked '1') and a second ending (marked '2') leading to a *rit.* section. The tempo is marked *Molto Moderato*.

MELODY

8

Jungle Echoes

A COCOANUT DANCE

INTRO.
Allegretto Moderato

R. E. HILDRETH

Musical score for page 15, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *p*, *ff*, *f*, and *ff*. Articulations include triplets (marked with '3') and slurs. The tempo is marked *Andante*. The piece concludes with a first ending (marked '1') and a second ending (marked '2') leading to a *rit.* section. The tempo is marked *Molto Moderato*.

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MELODY

Allegretto Moderato

DANCE

Musical notation for the first system of the dance piece, measures 1-4. The piece is in 2/4 time with a key signature of one flat. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf*.

Musical notation for the second system of the dance piece, measures 5-8. The melody continues in the right hand, and the bass line provides harmonic support in the left hand.

Musical notation for the third system of the dance piece, measures 9-12. The melody continues in the right hand, and the bass line provides harmonic support in the left hand.

Musical notation for the fourth system of the dance piece, measures 13-16. The melody continues in the right hand, and the bass line provides harmonic support in the left hand. Dynamics include *f*.

Musical notation for the fifth system of the dance piece, measures 17-20. The melody continues in the right hand, and the bass line provides harmonic support in the left hand.

Musical notation for the sixth system of the dance piece, measures 21-24. The melody continues in the right hand, and the bass line provides harmonic support in the left hand. Dynamics include *ff* and *mf*.

MELODY

Musical notation for the first system of the melody piece, measures 1-4. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *p* and *ff*.

Musical notation for the second system of the melody piece, measures 5-8. The melody continues in the right hand, and the bass line provides harmonic support in the left hand. Dynamics include *mf* and *p*.

Musical notation for the third system of the melody piece, measures 9-12. The melody continues in the right hand, and the bass line provides harmonic support in the left hand. Dynamics include *mf*.

Musical notation for the fourth system of the melody piece, measures 13-16. The melody continues in the right hand, and the bass line provides harmonic support in the left hand.

Musical notation for the fifth system of the melody piece, measures 17-20. The melody continues in the right hand, and the bass line provides harmonic support in the left hand.

Musical notation for the sixth system of the melody piece, measures 21-24. The melody continues in the right hand, and the bass line provides harmonic support in the left hand. Dynamics include *f*.

MELODY

TRIO

MELODY

CODA

MELODY

Agitato

For Sudden Danger, Tumult, Struggle, Etc.

HARRY NORTON

Allegro

PIANO

MELODY

Published by Walter Jacobs, Boston

MELODY

"Suwanee River" (or "Old Folks at Home"), that has been immortalized through its being sung by many world-renowned cantatrices who have used it as a standard encore song. Foster himself is credited with a statement to the effect that all told he received only \$2,000 for this song, although something more than 300,000 copies of it were sold at the time of its early publication. It also has been stated that George Christy, head of the once famous minstrel troupe of that name, paid the composer \$500 for the sole right to sing the song and have his own name printed on the title page as the song's originator. Foster seemingly possessed so little of the vanity or egotism of authorship which generally is supposed to be an attribute of composers that he permitted the song to be so published, and for a time the ballad masqueraded as a Christy product.

Foster now apparently began to lapse from his creative effort which reached its lowest ebb in 1856 and 1857. In 1860 he was still living with his wife in New York City, but the precariousness of his income soon compelled the lady to leave him and return to her father's home in Pittsburgh, and then began the darkest period of Foster's life. In 1861, however, the all but extinguished music spark again burst into a momentary flame and there came "Old Black Joe," with its significant word touches of "gone are the days" and "gone are the friends." He died at the Bellevue Hospital in New York City on January 13, 1864, at the early age of thirty-eight, and all that was mortal of the author-composer was buried in Allegheny City, now the North Side of Pittsburgh.

Stephen Foster has been termed a "Bohemian," but such is not true in the low sense sometimes conveyed in this all too often misused word. It is sadly true, however, that Foster possessed a most unfortunate temperamental failing, but he never was a man of loose habits and was too exclusive within himself to consort with low companions as associates. By nature he was an ardent lover and sincere worshiper of the finer things in music, poetry and painting and was himself a painter of some ability. He had an inherent love for the works of the greater poets, particularly so for those of the German Heine and that unfortunate American genius, Edgar Allan Poe. He also was conversant with and loved the music of Beethoven, Mozart, Weber, *et al*, and as his days and nights were spent with the compositions of these masters of music as his best companions it might well be wondered in a way he was not indebted to some of them for the musical simplicity of the melodies which run through all his own compositions.

In a sketch published in *Music in*

America, Dr. Frederick Louis Ritter, who terms Foster the "American people's composer *par excellence*," writes of him:

"His ballads are, with regard to melodic and harmonic treatment, very naive and simple; tonic, dominant and subdominant are all the harmonic material upon which they rest. But beyond this natural simplicity, a genuinely sweet and extremely pleasing (though at times a little too sentimental) expression is to be found, and a good deal of originality in melodic inventiveness belongs to the Foster ballads."

The posthumous fame of Foster rests almost entirely upon his three negro songs, "Suwanee River," "My Old Kentucky Home" and "Old Black Joe," yet he wrote other melodic and singable numbers which are wholly devoid of the negro strain and some of which have commanded the admiration of cultivated musicians. Aside from the older singers and musicians and music publishers there are very few people today who have ever sung, heard sung or know of "Old Dog Tray," "Laura Lee," "Gentle Annie," "Beautiful Dreamer Awake Unto Me" or "Come Where My Love Lies Dreaming." The last named was a serenade that at one time was a veritable country-sweeper in popularity, with a haunting melody which caught singers and listeners, and a lilt to its "come with a lute, come with a lay" almost rhythmically irresistible.

America cherishes the memories of three renowned writers of words whose names live in history—Samuel Francis Smith ("My Country 'tis of Thee"), Francis Scott Key ("The Star Spangled Banner") and John Howard Payne ("Home, Sweet Home"). These three men have been memorialized and monumented as word writers only of their songs (they were not the composers), yet none of them, with the possible exception of "Home, Sweet Home," touch the people with the heart appeal embodied in "Suwanee River" and "My Old Kentucky Home." Stephen Collins Foster (who wrote both words and music of his songs) was indeed "the American people's composer *par excellence*," as Dr. Ritter has said, and his name deserved perpetuation by any tablet, monument or shrine that may be dedicated to his memory. He is memorialized in New York City by a Bowery Mission*, and it was eminently fitting that the old Bardstown home wherein was written and composed one of his greatest songs should be made a shrine to commemorate both man and song.

* This was written upon in the September, 1921, issue of *MELODY* in an article under caption of "A Mission in Memoriam," some of which has been reprinted in this writing.

THE VICTROLA AND RADIO
THEIR RELATION TO MUSIC

By John J. Birch

IT is a mooted question as to which offers the greater possibility to the advancement of music, the victrola or the radio. The latter is a new development absolutely in its infancy, while the victrola is a developed instrument perfected to its highest point of efficiency. Although the radio has been in general use but a few years, yet during that time its popularity has outstripped that of the victrola. What it will become after it has been in use as long as the victrola is beyond conjecture.

The low cost of a radio outfit is one of the factors of its popularity. Those living within a radius of fifty miles from a broadcasting station can use a set which is less expensive than the cheapest victrola. Even a tube set capable of receiving a distance of a thousand miles can be purchased for about the same amount of money as a good victrola. Competition is so keen that the prices are continually dropping and now the most efficient sets are within the range of the average individual. Because of this cheapness, people in remote regions who would perhaps never purchase a victrola and acquire an accumulation of records are installing sets.

It is argued that the victrola is a preserver of music, while the radio is only a disperser. This was true before the invention of the pallophotophone, but with that instrument permanent records can be made and broadcasted at any time. There is a perfection about this instrument which can never be reached by victrola production, for it is the voice of the artist, the music of the orchestra projected into space without scratch or grind. The time is not far distant when these instruments will be in domestic use, and when that time comes the victrola is doomed to become obsolete. They will eclipse every advantage which is argued in behalf of the victrola.

The future of the radio is beyond speculation. A few years ago a wireless set was a complex instrument in the hands of a few scientific men, now it is the embodiment of simplicity and becoming more so every day. Great workshops are working overtime to produce the apparatus and new broadcasting stations are being erected all over the country, for radio is the means by which music is brought to untold millions. Municipal broadcasting will soon become a part of every large city's public work, and when so a radio set will become as much a part of the average household equipment as the telephone or electric lights. And not only that, but vessels at sea and the fast flying trains will also enjoy the benefits.

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GOSSIP GATHERED BY THE GADDER

AUGUST has been the birth month of such noted ones in music as Sir Joseph Barnby (English composer), Cecil Chaminade (French composer), S. Cole-ridge-Taylor (noted negro composer), Claude Debussy (composer), Emma Eames (dramatic soprano), Karl Formes (operatic basso), Bernhard Listemann (violinist), Giovanni Maggine (famous maker of violins), Felix Mottl (conductor), Moritz Moszkowski (pianist-composer), Christine Nilsson (dramatic soprano), Emil Paur (conductor), Jacopo Peri (one of the first opera composers), Maude Powell (violinist), George F. Root (composer of "Tramp, Tramp, Tramp," "Battle Cry of Freedom," "The Vacant Chair," etc.), Olga Semaroff (pianist), Albert Spalding (violinist), and Ambrose Thomas (opera composer).

If you are one of the ninety-nine out of every hundred who cannot go through even the first verse of *The Star Spangled Banner* without stumbling over the words and inserting a few dum-de-dums in lieu of them, right now is the time to dig up a copy of the anthem and boost your memory, as this month is the one hundred and forty-third birth anniversary of the writer and next

month is the one hundred and ninth anniversary of their writing. Francis Scott Key was born on Thursday, August 9, 1780. It was in 1814 on the 13th of September that all night in an open boat off shore he watched the bombardment of Fort McHenry by the English, and when on the early morning of September 14, 1814, he saw the flag still flying over the fort he wrote the poem which he called "The Defense of Fort McHenry," but which later became *The Star Spangled Banner*.

Ferdinand Durany, an actor who had been playing in a Baltimore theatre with John Howard Payne (author of "Home, Sweet Home"), read the poem to the American soldiers encamped in that city so effectively they begged him to have the words set to music as a song. Durany took the old air of "Adams and Liberty" (set to "Anacreon in Heaven"), set Key's words to it and sang it to the soldiers, who received the song with tremendous applause. Durany died in Baltimore in 1815, and the flag which inspired the words is in the possession of the Massachusetts Historical Society.

"There are glimmering signs that someone will yet give the public a song that neither rhymes Lulu with Zulu, goo-goo with hoo-doo, nor makes Alabama the cradle land of maternal instinct," writes the *Boston Herald* editorially. What do you

know about that, Mr. Song-writer, for rank heresy, ranker treason, and the rankest kind of a bluff on the bean?

If our brain is not befogged and our cranium corroded, "Ol' Alabam" has been some sort of a song dame ever since from way back in the early minstrel days and so would seem to have a kind of priority claim along the musico-motherhood song line. But barring priority rights, the *M. editor* is willing to bet anything under a nickel with the *B. H. editor* that those "glimmering signs" won't any more than glimmer as long as the "public" takes kindly to the coo-coo style of rhymes and likes the coon-croon of the "Bammy-mammy" stuff.

The general attitude towards jazz music is as varied as are the methods of its makers and the musical make-ups of its listeners, ranging all the way from the humbly apologetic to the pugnaciously pugilistic. Jazz has been cheered and jeered; hailed as a wellspring of rhythmical joy and howled at as an unmusically joke; accused of perverting the higher musical taste and of driving real (?) music lovers to the very verge of nervous prostration, but never has it been regarded as possessing anything approaching the heroic in stress of danger until it assumed the role of panic averter on a crowded excursion steamer.

It was on the last boat leaving Nantasket Beach for Boston on Sunday night (June 24) that jazz asserted through its rhythm, and

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averted what might have proved a most disastrous panic among frightened people frenziedly rushing for life preservers. It was jazz music in song and dance that quieted frenzy until reason had reasserted its rule. In a thick fog the boat collided with an old, unused and forgotten pier, and although damage was slight danger loomed. The frenzied rush for preservers already had started when from the after deck came the lively strains of a jazz song and dance. The strains came from a group of young men, who saw and saved the threatening situation by singing and dancing to jazz rhythm until people and officials of the boat had regained control. Would some "classic gem," however classically well rendered, have been as effective? Most probably NOT!

Yes, *We Had No Panic Tonight!* could have been the song, thanks to young men with poise who *knew jazz* and *haloed* it with the heroic light of a panic (perhaps life) saver in a time of emergency. Hats off to them! And all hail to jazz! which at that moment became music hallowed!

In its earliest beginnings in this country, music was regarded by our forefathers as a thing of the devil—the violin and organ were his instruments and singers were his satellites; instruments and singers were an abomination in the sight of the Lord, and neither were to be tolerated either in church or home. Even today, in its rag-

time and jazz forms, music is looked upon by some as vile (another spelling of evil), but how in the name of all that is good can any music rhythm be evil when the whole universe is rhythmically ruled?

Music, when permitted unrestrained to assert its heaven-born prerogative, is the most democratic thing in the world, affiliating with no particular school, sect, clan, creed or community, and yet belonging to all—universally and individually. Music in America is beginning to come into its own, and by "its own" is meant made for the people and (when possible) by the people themselves. Let us not forget that American music made for and by Americans is another high form of AMERICANISM!

When and where will the non-stop record fever reach before it stops, or is stopped by the return to un-stopped reason? It has reached the bells, and London now holds the non-stop bell-ringing title or "belt" (or is it rope?).

Change ringing on bells is no light labor, yet it is reported that twelve men ringers, each ringer operating one of the 200-year old bells of St. Saviour's Cathedral at Southwark, continued ringing for nine hours consecutively without food or drink. They rang 12,675 changes, as against the previous record of 11,111 changes rung at Birmingham in December of 1901. The St. Saviour bells weigh in the aggregate eleven

and a half tons, the tenor bell alone weighing two tons, yet the man who rang this bell stated he was ready to start all over again. The men were locked in the bell room in order that nothing or no one should distract or disturb them during the ringing, but it's safe to bet the bunch of bells they were "wringing" before they were rung out.

More than to be put down as "young and green," an unauthorized or unofficial critic of a musical show doesn't usually attract any great attention, but here's one instance where a very youthful critic unofficially took stage center over a show and for a time held the position against all comers, star or "supe," while incidentally demonstrating that the play certainly had realistic action.

It happened at the Tremont Theatre in Boston during a recent performance of George M. Cohan's new musical show, "The Rise of Rosie O'Reilly." At one point in the play a detective enters with Buddy O'Reilly, brother of Rosie, who is heavily manacled when he makes his appearance on the stage. When Buddy came on at this particular performance the youthful critic yelled out: "Take them things off his hands!" The chap was not "hooped" and his feminine companion tried to quiet him, but he only yelled more vociferously: "Take them things off my father's hands and let him alone!" The kiddie was just six years old, and the son of Bobby O'Neil who plays "Buddy O'Reilly."

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Transition In Music Favoring Players For the Silver Sheen

By George Hahn

TRANSITION, evolution, development—whatever one chooses to call the phenomena of progress—are governing forces in music and affect the men and women whose lifework it is to conjure with the harmony of sweet

sounds. These forces have been felt with concentrated vehemence the past five years, and the fortunes of innumerable music-makers are intertwined with the outcome of changing conditions. Fortunately, the horizon of opportunity

for the most part has been widened and only occasionally has a setback accompanied the symphony of progress.

The witchery of the screen fails to bewitch unless there is music to function as a prop to aid the silent drama in delivering a vivid message. For the necessity of musical atmosphere as a handmaiden to the pictures has had an enormous influence upon recent aspects of the tone-art.

Before the silver sheen was a source of entertainment and instruction in the lives of millions, the opportunities for musicians to ply their calling was circumscribed between playing in the orchestras of the "legitimate" theatres, playing in old-style dance orchestras, playing in a comparatively few symphony orchestras, or concertizing. Today the opportunities flowing from the astounding development of the moving picture industry is added, so that the demand for musicians has been enormously increased.

The magnetic pull of the cinema theatres is felt in every department of musical endeavor. In our large cities musicians who once thought it the pinnacle of Parnassus to play in symphony orchestras are by no means a unit in this belief today. Some of them, who formerly followed the batons of symphony conductors, are now identified with orchestras in the large screen theatres. Salaries have been geared upwards until it is a question whether within the next few years, should the present tendency continue, it will be possible for symphony orchestras to compete successfully for the best talent with certain of the cinema houses. Yet it is to be expected that satisfactory egress from the resulting difficulties will be found, and the probability is that five years hence there will not only be more symphony orchestras in the leading theatres but likewise more symphony orchestras elsewhere.

It is perhaps banal to repeat that never before have the masses heard so much music, but it is worth while adding that the best music that comes to the ears of the masses is being played in the picture theatres. An army of musicians the country over, with piano, organ, strings, wood and brass, are regularly employed in providing this feast of harmony—a larger army than is engaged in any other branch of musical endeavor except possibly that of teaching. Ten or fifteen years ago this army scarcely existed! How large will it be ten years hence!

Dance orchestras likewise have undergone such radical changes that musicians doing this class of work must grow dizzy in contemplating it. Formerly a good dance orchestra was essentially no different than an orchestra playing in a theatre. But with the introduction of

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saxophones into the dance orchestra and the uncoiling of instrumental trickery a wonderful change has taken place. With the war came a noise-making epoch, but this ultra-jazz fell away within a few years before the consummate artistry of our dance music kings. Never before has there been such variety, art and skill in dance music as exists today. As a consequence, there are now four or five dance orchestras where only one existed ten years ago—and all are doing well. In no branch of American music is there such an urge for novelty. Originality, daring, innovation and transcendent energy are the pillars of the calling.

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A personal in the *Phonograph and Talking Machine Weekly* reads: Irving Mills, vice-president of Jack Mills, Inc., left the New York headquarters of that firm last

week to spend a vacation "where there aren't any pianos." Maybe later he intends springing a new one on us—"Yes, We Had No Pianos to Play."

If you heard someone say "midnight rose" you might think it had something to do with a bed or a balloon, i. e., got up from one or went up in the other, but when you hear someone sing "Midnight Rose" singer and song get up or go up in popularity with you. It's a song flower mighty popular with a bunch of vaudeville acts just now, and blooms on the publishing rose bush of M. Witmark & Sons.

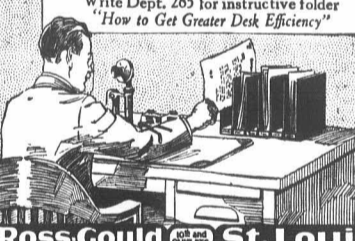
Emma Carus, the well-known Keith headliner, during the past season has been pretty constantly asking audiences two song questions—"Has Anybody Seen My Cat?" and "Is It a Sin? (My Loving You)." Well, Jack Mills, Inc., has taken over both the "Cat" and the "Sin," and will take advantage of the publicity Miss Carus has been giving two of the most popular songs of her act.

If you ever get the early morning "blues," you might cure them by getting the real "Early Mornin' Blues." Ethel Waters, the well-known colored "blues" singer who has been touring in southern territory this season, is singing it with great effect, and the N. C. Davis Music Co. that publishes it say it's selling like blue—well, like everything.

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No. 1 & 2—TWILIGHT IN BENARES and THE FAKIRS
11 Parts & Piano, \$1.00 net
No. 3 & 4—DANCE OF THE FLOWER GIRLS and BY THE TEMPLE OF SIVA
11 Parts & Piano, \$1.00 net
No. 5—MARCH OF THE BRAHMAN PRIESTS
11 Parts & Piano, \$1.00 net
THE SUITE COMPLETE
11 Parts & Piano, \$3.00 net

Walter Jacobs, Inc., Boston, Mass.

ment loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindooistic effect, and then a crashing finale.

Thus ends Cobb's splendid Suite. It is of such high calibre in conception and execution that it unquestionably will become a standard number of its type.

The orchestration is by that veteran arranger, R. E. Hildreth, who has cleverly reflected the spirit of the music in the instrumentation. A feature is the careful cueing of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and first violin are fully cued, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and seek to fill it with the means at hand.

The opening number, "Twilight in Benares," is a remarkable example of a lovely pastorale movement, with a plentiful use of modern harmonic idioms. The music aptly suggests the departure of an oppressive Indian day. Gone is the sun behind yon mountain top and the acrid atmosphere gives way to the cool breezes of approaching night. Pleasure seekers are astir. The music ends on a sonorous tonic chord with the "leading tone" added, a happy device.

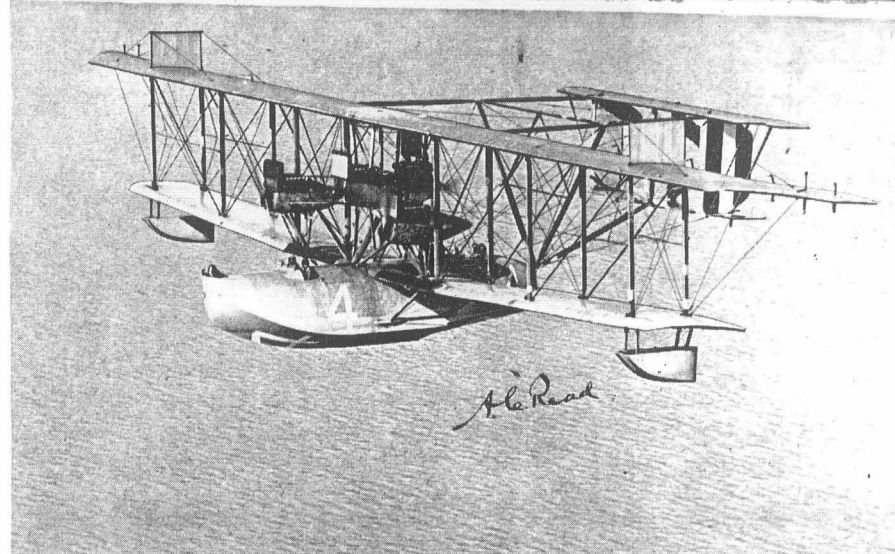
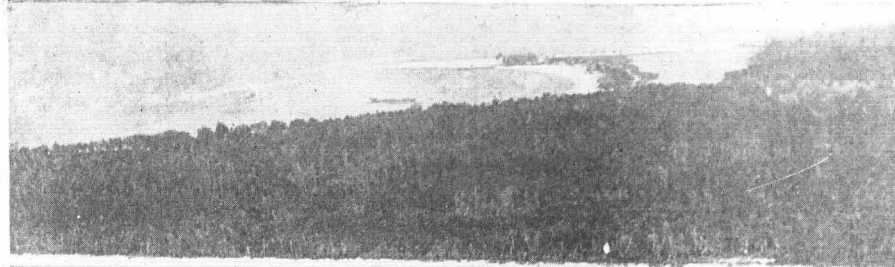
"The Fakirs," second of the group, has a definite tonality, but departs from it in episodes which jolt the memory and impart Cobbian distinction.

The third of the group, "Dance of the Flower Girls," is a valse abounding in wavy lines of melodic charm. Though tuneful, the Oriental treatment of the harmony leaves no suggestion of the commonplace. The tripping, light-footed maidens may not be seen disporting their beauty to the multitude, but the music certainly aids the imagination.

"By the Temple of Siva," the fourth number, is a slow move-

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2. Bass Notes	63. Half Tone Treble Rag	132. Treble Blues	165. Florid Tenths	207. Chromatic to V. N.
3. Time Elements	64. How to Get a Melody	127. Triplet	166. One-Step Bass	208. With Half-Tone
4. Elements of Notation	65. Double Waltz Bass	128. Inversions	167. Continuous	209. Last End
5. Use of Hands	66. Over Octave Treble	129. Passing Notes	168. Kenney End	210. Blue Obligato
6. Use of Pedal	67. Determining Count	130. Summary	169. Fourth Spacer	211. Double Octave Bass
7. Treatment of Melody	68. Effective Metres		170. Bass Spacer	212. Forecast Bass
8. Keyboard Chordination	69. Breaking Octaves		171. Sturred Grace	213. First Spacer
9. Transposition	70. Repeated Phrases		172. Over Hand Filler	214. Quarter Triplet
10. Ear Playing	71. Half Tone Discard		173. Tenths with P. N.	215. L. B. Ending
11. Improvising	72. Incomplete Forms		174. Pep Tone	216. Second Filler
12. Composing	73. Designing a Metre		175. Graced Turn	217. Run to 4
13. Chime of the 4th	74. Departure of Train		176. Inflected Treble	218. Tomorrow Style
14. Modulation	75. Chromatic Bass		177. Kramer Close	219. Waterman Bass
15. Faking	76. Inversion Bass		178. First Filler	220. New Type
16. Melody in Left Hand	77. Over Octave Bass		179. Run to 1	221. Frank's Final
17. Memorizing	78. Chinese Discard		180. Encore Bass	222. Second Spacer
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19. Off-Hand Accompaniments	80. Octave Mordent		182. Add One	224. Treble Sixths
20. How to Play Two Pieces at Once	81. Graced Triplet		183. Slurred Mordent	225. Half-Step Bass
21. Blues	82. Double Bass Rag		184. La Verne Discard	226. Double Two
22. Doubled Bass	83. The Chromatic		185. Mason End	227. Arpeggios Bass
23. Chord Breaking	84. Double See Saw		186. Oriental Bass	228. Half-Step Treble
24. Harmonizing Tables	85. Slow Drag Bass		187. Interlocking	229. Jerkins Bass
25. Natural Progressions	86. Half Tone Bass		188. Double Octave Treble	230. Discard Obligato
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27. Altered Tonic Harmonics	88. Diatonic Bass		190. K. C. Variation	232. On Chord Tones
28. Altered Seventh Harmonics	89. Popular Style		191. Broken Type	233. With Passing Note
29. Complete Chord Chart	90. Fourth Metre		192. So-Sow-Sew	234. Ad Lib Run to V. N.
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34. Octave Chime	95. Breaking Octaves		197. In Minor	239. To any C. Tone
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36. Syncopating 2 Notes	97. Bell Treble		199. Player End	241. Fifth Spacer
37. Syncopating 3 Notes	98. Elaboration		200. Persian	242. Octave Chromatic
38. Syncopating 4 Notes	99. Diatonic Rag		201. Blue Voice Note	243. Half-Ds. Treble
39. The Arpeggios	100. Chromatic Rag		202. Third Filler	244. Ninths
40. Major Scales	101. The Advance		203. Obligato	245. Tenths
41. Minor Scales	102. Half Tones		204. Suspended C. Tones	246. Split Bass
42. The Tremolo	103. First Metre		205. Triplet V. Notes	247. Spacer or Ending
43. The Trill	104. Reverse Bass			
44. Low Form	105. Ballad Bass			
45. Turn	106. Cabaret Bass			
46. Mordent	107. Climax Bass			
47. Endings	108. Third Metre			
48. Lead Sheets	109. See Saw Bass			
49. Half Tone with Melody Note	110. Half Tone Rag			
50. How to Accompany the Melody	111. The Delay			
51. Using Tie and Combining	112. The Grace			
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53. Half Tone with all Members	114. Crash Bass			
54. Raise and Grace Combined	115. Skip Bass			
55. Preliminary for Beginners	116. City Style			
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57. Accompaniment in Right Hand	118. Bell			
58. Diatonic Embellishment	119. Rumble			
59. Single and Double Fill	120. Foghorn			
60. Harmony Tone Treble Rag	121. The 5-8 Rag			
61. Modulatory Arrangement	122. Bass Drum			
	123. Keene Bass			
	124. Scale Bass			
	125. Organ Bass			

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