UNCONSCIOUS COMPOSERS.

The Characteristic Music of Street Cries.

DR. DVORAK'S OPINION.

No Music Too Low To Be Listened To.

MELODY OF "CHARCO-O-O-AL"
To Music Too Low To Be Listened To.

**MELODY OF "CHARCO-0-AL."**

To the feeling heart and the poet's ear there's music everywhere. —Harriet Beecher Stowe.

Dvorak's article in the February number of the magazine gives a description of the negro music in America. The negro's music is the result of the union of the negro's soul and the black man's music. It is said to be the most characteristic of the negro's music in the country.

In contrast to the business-like call of the white vender notice that of the negro. He sings his music as though he enjoyed the singing and did not care whether business was brisk or not. And the characteristic plaintiveness is in them all.

In the north, the negro music is heard in the church and the home. It is there that the negro music is best appreciated. It is there that the negro music is most popular. It is there that the negro music is best known.

In the south, the negro music is heard in the church and the home. It is there that the negro music is best appreciated. It is there that the negro music is most popular. It is there that the negro music is best known.

The negro music is sung by the negro musician. The negro musician is the negro's soul. The negro musician is the negro's music. The negro musician is the negro's music.

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not possible with our scale to give an adequate idea of his unlimited scale.

The Scotch snip—short note before
a long one, with the accent on the un
accented part of the measure—is an
other one of his characteristics, and is
found in nearly every example.

Another interesting one is as follows:

Contrast, the old white man, who calls
"San Francisco" in a harsh, gruff tone,
with the following melody whistled by
a negro in the same business:

The next illustration was sung by a
boy of about ten years of age, and
showed a musical ability which few un
trained white singers possess. The
first time he sang it thus:

The next time a semi-tone higher,
and so on, until he went up several
whole tones. How many untrained sing
ers can do this? It would be interesting
to make the test.

Any feeling in the negro expresses it
self in his actions. Joy and sadness are
expressed alike, and it is hard to distin-
guish between them. I remember one
old negro woman who, whenever she
was particularly happy, manifested it
by singing. Even from the distance, we
heard her yell, "I'm happy, I'm happy!
I'm going to be happy all the way to the
worst of my life.

It is a dealer in coal in small quanti
ties, however, who gives us the most
pathetic calls we have. If there is any
thing a negro loves better than water-
melon in summer, it is fire in winter.

The thought of the warmth and com
fort their coal can give seems to bring
out all the music in them. In the same loca-
tion, I heard the following call given in
heartrending tones:

(The triplet to be given with the

An article in the Music Review sev
eral years ago by Juliette Graves Ad
ams on the street calls of Chicago and

Snare's Peerless Concert Band plays at the And