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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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MELODY

A Monthly Magazine for Lovers of Popular Music

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Volume III

May, 1919

Number 5

Original Origin of Jazz

By George L. Cohn

The MECH has been written about the origin of jazz music—a jazz band, jass and jazzing in general.—Yet in this "mech" as LITTLE as jazz has been TOLD that may be considered as reliable information relating to the actual beginnings of this form of music-in-its-innovation, as the conductor of an educational department in MELODY I feel that it devolves upon me to enlighten the reader and put wise the uneducated regarding the authentic and interesting history of jazz.—Its true origin and first demonstration.

Before being taken in by some grammatical grammarians, allow me to say that I am not unmindful of the fact that in highbrow conversation "original origin" is what is known as "wool melton," yet be that as it may, the writer upon an obscure matter I claim the privilege of choosing a jazz title for a not less jazz subject. Also, permit me to state further that what has been heretofore and herein set forth was not garnered as a great gob of information from any one learned gargoyle (as one might cup the candy from a kid), but the knowledge gained and given has been slowly seeping through the crannies interstices of my corymb of intellectual droppings from many sources. These various sources have been laboriously tapped during many long, weary nights of hard study and deep research when, if not conducting, perhaps I have perhaps better might have been rummaging, tornadoing, or even sky-rocketing along the milky way of the shimmering skies. With so much as prejudice, let me now sink into my jazz-time.

It has been recorded by Burtch—all that an eminent Philippian historian who lived and wrote in the year 92 B.C.—that some two hundred or more years prior to his own time there existed on the continent of Ethiopia a powerful acoustic (yet not barbarous) tribe of people known as the Burtchians, and that for some ninety years they were governed by a great chieftain who was called Wool. In passing, this name is also written as "Wolf" by some of the old historians of about the same period as Burtch, hence it is not improbable that Wool was a remote ancestor of Looj, the composer of the now hallowed Russian national hymn. However, that is not germane to the writing, so let us come back to our warp and Wool of jazz.

According to Burtch, who would seem to have been more deeply interested in matters musical than was his contemporary writers, these Burtchians were wise to the point of pitch (their tents) on the western coast of the great Caucasian sea, which likewise washed the eastern shores of the country known as Xamadias. It was from very old paysi writers, unaccepted executions of the temple-rems in the latter country, that the learned Burtchian pleasured his knowledge of Burtchianistic manners and more or less imaginative customs.

From these ancient writings Burtch gathered that, through dirt of much puddling and more chalking, some few of the Burtchian youths were first forced to form themselves into an ensemble and were then instructed in the gentle art of music by Wool. From Burtch it would appear that this old chieft with the great name was not only a fanatic on music, but was a maestro on ragged rhythm. According to the historian, Wool wrapped the believe known with the literally scales of the desert earth; stalked his musicians with a ragged-edged club he had received from a shark's jaw, and hypnotized his personal bodyguard by occasionally hopping off a head, thereby causing the "jumped" one to lose his body-control.

It is further recorded by this historian that—after indulging in a hearty meal of fried sea-mussels, stewed melon and the hard-baked eggs of the wild Burtchians—even the違反 of Wool was a somnambolic sound of time Note, further hypnotized by grunts. If our ancient lore-singer was not wrong, then it was Wool who invented a superstitious and originalized jazz by organizing the first real jazz band. The ancient name for both band and music was "jumped," which modern jazzers have reversed or inverted into the present term "jazz," and beyond all doubt this is the origin of what was known in Burtchian idiom as "eriotte xaj-rum." This first band, which in all probability was more railed than ragged, was made up wholly-haired (and more "swoll-headed") unshorn musicians. With jagged spears and shark-tooth clubs in the lands of less musical Burtchians, this little first ensemble was forced to do its practicing and rehearsing at night out in the jungle away from the tents. This could have been only a cute concession to civilization on the part of Wool, however, who most likely cherished equally at what he had must be the inevitable outcome, for patient perception proved as always will, with the final reward of full tribal acknowledgment and broad musical fame. The cynical minded might insist that this was simply the forerunner of twentieth-century sensationalism—which the prospects, perhaps, but not the "north."
tation firmly established in the two great countries bordering on the desert house of the Banquett. It not only became an easy matter for Wof to add to his original ensemble without resorting to his former ‘music-persuasive,’ but the swarming rush of new life to be eagerly enabled him to be born to life by a body of pinky, familiar with its proper ‘take-off’ in sympathy for the royal nights. Don’t forget that, no matter whether savage or civilized, the nature of human blood is the same the world over and always ‘nothing succeeds like success’.

It is small wonder that Wof was forced to accept a certain ‘music-persuasive’ in the early stages for, if we believe Bartyll, the music system invented by the child was a semi-voluntary complication arising out of the age-old genius and superhuman forces, with several intermediate stages that were known as the ‘multiphase’—not so easy thing to master. Moreover most of the parts were unknown characters in the Wofian notation, somehow tending to play something all the time, and anyone who inadvertently released during the performance of a number was immediately awarded a long ‘rest’, from which the waver never recovered. Neither were there ever any ‘blue notes’ as any performer making such was at once made to see red.

Bartyll further describes that records could be made from one of the duets of the baby, that the baby had been forced to accept a certain ‘music-persuasive’ in the early stages for, if we believe Bartyll, the music system invented by the child was a semi-voluntary complication arising out of the age-old genius and superhuman forces, with several intermediate stages that were known as the ‘multiphase’—not so easy thing to master. Moreover most of the parts were unknown characters in the Wofian notation, somehow tending to play something all the time, and anyone who inadvertently released during the performance of a number was immediately awarded a long ‘rest’, from which the waver never recovered. Neither were there ever any ‘blue notes’ as any performer making such was at once made to see red.

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What Is a Jew's-Harp?

If the above interregnum had been put in the form of "why is it," instead of "what is it," one might never have discovered any logical reason for the "why is it" of this curiously misnamed thing. In the form in which the query stands, however, it is not so easily explained. It sounds as if it might have been a form of question, but rather it seems to have the nature of an answer, as if the question is not on the question, but on people who are curious enough to be interested in "What is a jew's-harp?" for "What is it?"

Undoubtedly, this unconscious mental magic had an existence at the beginning of the Christian era. It is a musical instrument, of doubtless unknown origin, although both of the two species are the same. The harp is the jew's-harp, and the latter is the same, in substance, although both of the two species are the same.

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Chicago Syncopations

By Axel W. Christiansen

But O'Ginn is developing into a phenomenal jazz player. His rendition of "Progressive Rag," a joint number that very few can get away with, is so realistic that you literally hear the side trombone and the saxophone riffs.

Mrs. W. A. Morley has about completed her course of books. She will be of the holy host and her advantage and let the students carry on for she has both talent and appearance for stage work.

Miss Florence Ward, pianist in one of the leading picture theaters in Indianapolis, Indiana, "Vivien of Chicago," every two weeks takes the rapture scene for advanced players. It's only a little one of two hundred and fifty miles each way.

Master David Pend is a young man about fifteen years old, yet to hear him play one would think be you an old-time player with years of experience behind instead of before him. He has only just finished his first year of work. Every showing the public will hear from Master David in the future.

From St. Louis

"Brother Bill" Hitchcock, a recent recruit to the syncopated and retarded into the ragtime field, is now taking open of many beginners in St. Louis school and all wrapped up in his new work. We know that he is "vamping up" a bit of money, too.

Mr. Edward Schell, manager of the St. Louis Alliedanvas, recently had 100 business cards printed. The Lord only knows what Mr. Schell does with his cards, but this is the second "hit" within a short time. However we'll admit that his holy friends should have the number of his new telephone.

The St. Louis schools have become known as a "caduceus college of music," because pupils prepared in the school have scored in pretty remarkable places for their efforts. This week, for instance, with Mr. McLaughlin. "We have a standing order of every new store in style to have them send all of the pianos they sell and they are to get no offer except from this office. Something, Mr. White," says Bill.

Mr. McLaughlin writes that the studio suite of the St. Louis branch school in the Alliedanvas Building has just been enlarged. He further announces that plans are all drawn for the enlargement of the main, down-town school. This will change his present suite of rooms into one of our studios with a large reception room, and offering the whole width of the building. Mr. McLaughlin has been a very active worker in his school, and we are sure that reception room, but will expect the whole floor and all this will be the new beauty hat is to swing September of this year.

On top of all that, even this. Mr. McLaughlin has just completed building a new garage behind his new store, in the name of McLaughlin Bros., and upon asking what it is for we learn that it is to house our cars — the whole line. Another achievement from the St. Louis studio. Mr. McLaughlin's new program during the month of March was accompanied by a new edition of Life's Drama. Of course this magazine is a real one, but when it's namesakes that buys our car and pays for the heating, the lot is very properly placed in the center.

Table about looking out for business, Mr. McLaughlin's St. Louis school, with five branches already located at Allen and Colfax, is in full operation, and has yet completed arrangements for the opening of another branch in the near future. The St. Louis branch is to be under the same able direction of Mrs. Brown, who has for many years had an orchestra director in that town. Mrs. Brown has taken over the management of the school, and those published in Colfax and Allen, which have already been named, are to be followed soon. The full measure of success which we have in St. Louis is bound to come.

The management of both the Allen and Colfax branches ship in the main St. Louis offers frequently for "more supplies." This constitutes the fact that the coming season music business is going to be a popular one with the "boys" returning from the front.

Continued on page 87

SUCCESSFUL TEACHERS OF RAGTIME

We are pleased to photographically present hereon a second group of representative teachers of ragtime in the United States. The following are their names and the names of their students, who are enjoying a rapid rise in the ragtime scene:

1. Miss Alice Jones, Chicago, Ill., has taught over 100 students in her studio.
2. Mr. William White, St. Louis, Mo., has taught over 50 students in his studio.
3. Miss Margaret Brown, Detroit, Mich., has taught over 25 students in her studio.
4. Mr. James Wilson, New York, N.Y., has taught over 15 students in his studio.

The success of these teachers is due to their ability to teach the students the fundamentals of ragtime, and to give them the confidence to apply their knowledge in playing the ragtime scene.

Hawaiian Sunset

WALTZ

GEORGE L. COBB

Piano

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MELODY
My Beautiful Castle of Dreams

Words by
AARON NEIBERG

Valse Moderato

Music by
TOD HAMILTON

There is a beautiful garden,
Shadows of evening are falling,
In building a beautiful castle for you,
It's a wonderful castle of dreams.
Where the sun always shines,
Where the heart never pines,
And the true light of love ever gleams.
But when it is dawn, then I find that you're gone,
And nothing remains of my schemes.
Though you've left me alone,
I still claim you as mine.

Set in the island of dreams,
Bringing me beautiful dreams;
There I am building a castle,
For you in dream-land it seems.
Calling from dream-land it seems,
Ours, in my beautiful castle of dreams.
In dreams.

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Melody
Northern Lights
OVERTURE
A. J. Weidt

Copyright 1918 by Walter Jacobs, Boston
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JACOBS' INCIDENTAL MUSIC
SERIES F—Excerpts from MENDELSSOHN

1. Scherzo in B Minor
2. Song Without Words, No. 17
3. Capriccio in A Minor

Adapted and arranged by

N. N. NICKENS

Allegro con fuoco

Presto agitato

Andante maestoso

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AH! WHAT A LILY

A MAN'S A MAN FOR HIs WIFE

AMEN

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ARMENIA

ASHMERE

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ASSISTANT TO THE WATER KING

ASK THE WIND

ASK THE WIND

AY! MY HEART LIES IN NEW YORK

BAD NEWS BLUES

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BALLAD OF THE MUSICIAN

BALLAD OF THE WIDOW

BALLAD OF THE WIDOW

BALLAD OF YESTERDAY

BALLAD OF YESTERDAY

BAND OF GOLD

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