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# MELODY

## A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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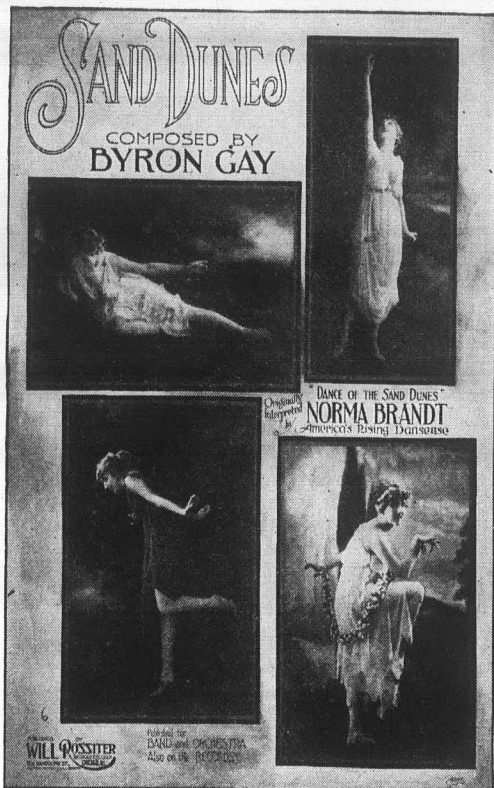
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# MELODY

A Monthly Magazine for Lovers of Popular Music

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Volume III

June, 1919

Number 6

## The Aftermath

WHAT is to be the aftermath of war in America's great field of vocal music, the second reaping from a new sowing in the American song-field? Will it be a survival of the ballad form of a bygone day, or a revival of the more recent ultra-popular stage-song which was forced into inactivity by the more intense action of the war-song, or will it be something distinctly new? Will it be a new product by the same sowers of song—garnered from richer fields sown in deeper feeling and sentiment—or will other tillers of the music soil take the field to sow a seed germinated by war, and reap a product thought-ripened by war's grim experiences?

America has now gathered the full harvest from its first really great sowing and mowing of war-songs under the splendidly glowing sun of patriotic enthusiasm, but of the after-sowing and reaping in a field new-sown in peace at present there can be nothing further than conjecture, with conjecture perhaps in a measure pointed by indication. In the fervid fire of war-planting and a burning desire for its reaping, of necessity there was mixed in with the music-wheat much of chaff that can be separated only by the threshing and winnowing processes of time, but the next sowing in the American field of song will be under less abnormal and fevered conditions. In this new sowing enthusiasm will have been tempered by experience, and fitful flame will have burned off to leave a more steady fire; inspiration, even if not sobered, will have been sobered by the influence of war, while many of the new-coming sowers in the field may be of those who have passed through the furnace of fire unscathed, yet have been touched by the actual flame of war.

In literature, the field already has been new-sown with much seed that to the reading world is wholly new and heretofore unknown by it; nor even was it suspected of having existence and possessing germinating force. The white-hot flame of war has burned into the souls of men words which must find form of expression, and the result has been that into the ranks of word-sowers there have been flung those who never before had dreamed of even browsing in literary fields, much less of sowing and reaping in them. If this be true of poetry and prose it is equally true of music, and in its next harvest of songs America should not be surprised to reap a product that, under the sun of war, has been ripened into intensified feeling and broadened sentiment.

A brief outline of the field by *Musical America* will convey a slight hint of the world's song-harvest as a direct outcome of the universal war-sowing, the slightness of the hint becoming more apparent when it is considered that here in America our congres-

sional library is the repository of more than seven thousand war songs. Following is *Musical America's* outline.

The War in Music, as shown in the records of the music division of the Library of Congress, Washington, D. C., presents an interesting survey of the thoughts of the belligerent nations during this period of world turmoil; for music mirrors the emotions of men more than missives, and "Over There," by George M. Cohan, can convince anyone of the spirit with which America's boys entered the great war, says Jessie MacBride, in a recent issue of the *Washington Times*.

But it is of music of a less popular vein that the musician will inquire. What has the war done to stimulate the creative genius of the serious musician? The use of the songs that have helped immeasurably to lighten the spirit of our boys is beyond dispute; it lightened the burden of the stay-at-homes as well. The list of serious musicians, however, who have contributed to this war music literature, is long.

"Practically no music has come into the library during the past year except patriotic music, war music," said W. R. Whittlesey, acting chief of the division of music of the Library of Congress.

"We have 4000 titles in our catalog, under this heading; and since its publication, 3000 more have been entered, through copyright, which will be printed in a supplement," he added.

Seven thousand music compositions on war! From Armenia to the United States this music message comes. It reveals, too, an illuminating psychology of the nations.

Before our entrance into the war we had included in the catalog rather extensive lists of war songs that had come in to us from Germany and from Austria. It is significant that the thought of the enemy countries remained faithful to the harsh edict from which all this horror sprung.

From Germany we read: "Gott strafe England!" Germany maintained her "Hymn of Hate."

And what said bleeding Belgium? Belgium who cried in defiance to the Hun—"You Shall Not Pass!"

"Tu renaitras!—Cantique a la Sainte Belgique," words and music by Théophile Dronchat. "Thou Shall Be Born Again—Thou Sainted Belgium!"

The story of Belgium in music is strangely intermingled with England, for the words of two poems of Belgium's great poet, Emile Cammaerts, have been set to music by Sir Edward Elgar, England's noted composer. We have heard the stirring "Carillon" with its "Chantons, Belges, Chantons."

"Sing, Belgians, sing, although your hearts may break."

And there is the hymn to the flag, "Le Drapeau Belge."

Our own poet, Percy MacKaye, has contributed words to a



song for Belgium in "The Lads of Liège."

In other inter-related works we find international expressions of fellowship in song. There are "Russian Songs for British Soldiers," edited by Rosa Newmarch, the authoritative writer on Russian affairs. Then there is a "God Save the King," with music by Saint-Saëns, and words in both French and English.

France has disclosed her soul to the world, especially to our western world who had thought of her as ever light-hearted, as frivolous. Just scan what her foremost composers have chosen: "Rheims" (Gabriel Pierné); "A nos morts ignorees," "To Our Unknown Dead" (Reynaldo Hahn); "Noel des enfants qui n'ont plus de maisons," "Christmas of the Homeless Little Children" (Debussy); "Nos morts sont vivants!" Verdun, 1915 (Fevrier).

"Noel Héroïque!" (Fourdrain), "Vengeons nos Morts" (Hue), "Deliverance" (Widor). In the list there is also the name of Chaminade, Delacroix, D'Indy and Lecocq.

In the cases on the second floor of the library is an exhibition of many of these songs, arranged by countries.

A facsimile of the original MS. of "Tipperary," by Jack Judge, as brought to the publishers, showing the corrections and the improvements before its publication, is a reprint from "The Musical Times, London, Dec. 1, 1914."

England has sung her songs of the sea by such composers as Sir Frederick H. Cowen, "We Sweep the Seas" (words by Marie Corelli); Charles Villiers Stanford has contributed "The King's Highway — A Song of the Sea;" and a poem by William Morris, "Fight for the Right," has been set to music by Elgar.

Italy is represented by Zandonai, Leoncavallo, and three new settings to the Garibaldi hymn. Russia has about a dozen songs, among which is a "Hymn to Free Russia" by Gretchaninoff. Then there is Norway, Poland, Roumania, Serbia, and Armenia, for the European world.

Out of the west, the United States and Canada, it is a spirit of up and on. In music the United States marched like a prophecy, vigorously on to victory. John Philip Sousa, Lieutenant Sousa, with the march swing to which the American soldier has responded through many years of celebrations, if not of war, has helped them on with "Blue Ridge! I'm Coming Back to You;" "Great Lakes," and also a setting to the words "In Flanders Field the Poppies Grow," by J. McCrae.

We have from our foremost composers "To Victory" (Henry Hadley), "A Song of Liberty" (Mrs. H. H. A. Beach), "The Americans Come" (Fay Foster), "The Fighting Men" (Chadwick), "The Red Cross Spirit Speaks" (Horatio Parker), "The Battle Call of Alliance" (De Koven, with words by Percy MacKaye), "Hosanna" (Arthur Farwell), "To France" (Huntington Woodman), "Hear the Tramp of Marching Feet" (Gena Branscombe), "Khaki Sammy" (John Alden Carpenter).

In Washington the list has been increased by "Belgium Forever," composed by Natalie Townsend — Mrs. Lawrence Townsend — with words by her daughter Yvonne Townsend, and Hamlin E. Cogswell has two contributions in his "Spirit of Victory" and "The Message of the Flag."

Of others in the list the names of James H. Rogers and Oley Speaks are vital, with their "When Pershing's Men Come Marching Into Picardy" and "When the Boys Come Home," respectively. The latter is from the poem by John Hay, our brilliant statesman.

Of big musical creations out of the great war there is little evidence, as yet. "It is our soldiers and sailors who realize what war is and all that it means," says one writer. "When they come home again it will be impossible for them to put their experiences away as though they had never been, and, therefore, it will be reasonable to expect that the musicians and poets among them will produce some works of art, the inception of which is due to the war."

"In other words, the musical harvest of the great war will not be due for some months after the return of peace. And if the logic of the first paragraph holds good, it is from Belgium, France and Serbia that we may expect the greatest works."

"And Russia?" one might ask. Mr. Whittlesey at the library says there have been more inquiries for Russian music than for any other separate nationality in recent months.

Summarize the titles in the quoted outline, and it will be noticed that in America's song-harvest there is evident more of the spirit of conquering and vanquishing, with less of the tears and soul-anguish which so strongly marks that of the other nations. This is only natural under the conditions, for as a whole the American song-sowers were too far removed from actual participation in war's banquet of death and devastation to drink the bitter wine of war to its lees as did their song-sowing allies. With the next sowing, however, there will have been implanted a different seed — that is, if there enter into the field those who have seen, felt and endured the soul-searing processes of war.

It is a very safe assertion that in the next sowing and subsequent reaping, the aftermath of war, the seed sown will be remote from war; it may be ripened and seasoned by war, but it will not be of the war, for the souls of men are sickened with war and the story of war. It also is safe to assert that the new seed sown will be impregnated with the "popular" in the highest sense of that much abused word; not the popularity which passes with the passing of a fad or fancy, but popular in the sense of heart-gripping and holding a longer lease of life — as, for instance, such songs as "Love's Old Sweet Song," "In the Gloaming," and many others which are always popular regardless of the prevailing craze of the moment.

As a magazine, MELODY stands as an exponent of the popular because it firmly believes in that form as holding the germinating seed or growing force of higher forms — the "big things" in song-writing — but which do not come within the province of MELODY as a music magazine to enter into and discuss. As a magazine of the people MELODY also believes that the super-synopated and sensuous in songs are waning in wide popularity, and that the heart-touch of home-life and love-life, when told in musical simplicity, will dominate in the songs of THE AFTERMATH.

that I can discover is in the arrangement. A ballad of this kind I believe should have the melody carried in the right hand along with the voice. Don't you think this suggestion would improve your song?

M. A. S., Little Valley, N. Y.

"You're My Sweetheart Forever," while not being a wholly unoriginal poem, sadly lacks punch. The meter is very choppy and for that reason would be hard to set music to. No, indeed, I cannot advise you to have music composed for this lyric. "My Father's Dear Old Song" has an old-fashioned poem and melody, and if published would have, I fear, a very limited sale, if any at all.

"Jimmie," Springfield, Ill.

"When Jimmie Shimmered at the Ragtime Ball." I don't blame you for wanting your initials withheld and "Jimmie" put in their place.

Continued on page 24



## Just Between You and Me

GEORGE L. COBB'S own corner, wherein he answers questions, criticizes manuscripts, and discusses the various little matters close to the hearts of Melody readers—all more or less of a "personal" nature, and for that very reason of interest to all.

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### ATTENTION

Positively no criticism will be given, nor any attention paid, to "PROFESSIONAL DEMONSTRATING COPIES," which are absolutely unprofessional in correctness of detail, etc. etc. If lyric writers must fall for this class of work, they

have my sympathy en masse. Kindly refrain from sending them in for criticism, thereby letting me out.

E. W., Toronto, Can.

"As I Drift Down the River of Dreams" has a good sensible poem coupled with a clean straightforward melody. The only fault with the song

## Ragtime Is Rhythm

By GEO. C. BOYD

MUCH recently has been said for and against ragtime, yet in all the varied comments I have happened to hear, to my mind not one has given the real facts about this much abused style of music. Let me ask a question or two, and then briefly try to answer them. First, why is ragtime popular? Second, what is there about ragtime that is immoral?

For any form of music to be "popular" it must carry a strong appeal to some certain sense, and ragtime is popular because it appeals to a particular SENSE of RHYTHM in the human music-sensitiveness. In other words, it is the rhythmic impulse in ragtime (the motion or dance rhythm) which renders it so seductive and *not its melody*, which appeals to a different sense. In proof of this, let me state that I have seen people dance to ragtime played on a snare drum.

The people of the United States are the greatest dancers in the world, and by this I mean that they love the rhythmic dances (such as the waltz, fox-trot and one-step) more than do the peoples of any other nations. One of the most rhythmic dances I have ever seen or played is the Mexican Danza, and a "danza" that is not written in ragtime is of no value rhythmically. Naturally it is a three-four tempo, but it is ragtime just the same. If anyone doubts this, let the doubter attempt to play one of these Mexican Danzas.

One of the most rhythmic of the popular waltzes of its day was a ragtime composition—the best I have ever heard, and the most popular at the time it appeared. It was "Echoes of the Snowball Club," and the good dancer who did not appreciate and feel the "swing" of this waltz must have been afflicted with a "tin ear" or a wooden leg. It was and is simply irresistible, and I still play it occasionally. 'Tis a pity that such numbers must die!

Let us compare the difference in rhythmic sensation between the waltz just mentioned, and—say, Berger's waltz "Amoureuse." Under the rhythmic impulse of the "Snowball Club" every nerve is alive and every muscle tensed, all on the alert to break into movement; with this number the listener and dancer opens the eyes, elevates the head and feels like doing a waltz-clog, while in the instance of the "Amoureuse" one simply wants to glide and dream. The difference is simple and is easily explained—the rhythm of one wakes you up, while that of the other puts you to sleep.

Go to any public dance hall, listen to the different numbers played by the orchestra and watch the rhythmic effect of each. First may come a one-step, in say — common two-four march time; next may follow another one-step, this one in perhaps six-eight march time. Now watch the people who are *not* dancing and watch their FEET. During the playing of these two numbers scarcely any movements of their bodies will be perceptible among the "sitters." Then may come a RAGTIME number — now *watch!* It does not matter what *kind* of a dance it may be — perhaps a waltz, possibly a fox-trot or maybe a one-step — but nearly every individual who is sitting-out the dance is PATTING with the feet; old and young, male or female, with but few exceptions it gets them all *because they have the ragtime rhythm in their musical make-up.* It is true that a great many people have no innate musical rhythm whatsoever, while I have known a few people who actually *hated* music of any kind, but of course these could not be considered as entirely human — at least, not warmly human.

Nearly all of the ragtime pieces composed have been adapted to dance music of some description. Melody is more mental than rhythmical, and a great many ragtime numbers are noted for the "catchiness" of their melodies, yet if you will pay close attention to effect you will notice that this "melody" is affecting your

FEET more than your brain because it is embodied in RHYTHM. How many musical people ever learned to whistle the "Mapleleaf Rag," the "Hungarian Rag" or others of like grade of difficulty? Not very many, I imagine, on account of their difficult technical mechanism, and yet I suppose that millions have danced to these tunes. One might not be able to whistle them, but dancing to them — well that is a vastly different proposition!

Miss Mary Garden has said that: "Ragtime is typical of American life, in that it is the one-hundred-yard dash of music." I do not wholly agree with her, for good ragtime is played only moderately fast, and therefore would stand little chance against some of our faster movements in modern music — such as marches, polkas, etc. What Miss Garden probably meant, or so I infer, was that ragtime is typical of a *phase* of American life, i. e., the dancing propensity of the American people as a whole.

I do not pay much attention to these so-called devotees of the classical who criticize all ragtime music so adversely, because they are not qualified to judge. To be a fair judge of this style of music one must not only be a player of ability, but also must have studied the modern method of interpreting ragtime. A great deal of the ragtime music of former days was simply noise. I have seen some ragtime performers pat the floor with both feet, beat the air with both elbows and almost dislocate their necks in trying to keep up with their ideas of how a piece in syncopated rhythm should be played.

As to the immorality of ragtime — in itself such an attribute does not exist, although it can be induced by gross over-accentuation. To anyone with a single grain of music in their mental and physical make-up, when properly interpreted the rhythm of ragtime is almost intoxicating, while to a great many it appeals wholly to the sensual. These are the real reasons why some people have termed ragtime immoral, forgetting that the same stigma once was applied to the waltz.

It is true that in the early days of ragtime it was found necessary to put a ban upon certain forms of dancing the two-step, these undesirable forms undoubtedly being a direct result of the rhythmic sensations of ragtime music purposely super-exaggerated, but that was not the fault of the music itself. I recall that one of these forms, and said to have been invented by the colored people, was called the "shine." I have seen this danced and it certainly was immoral, but like the Mexican Danza (and other dances) it was very beautiful, very emotional, also very demoralizing, and that is all there is immoral in ragtime, or I should say the effect of ragtime.

In making the assertion that ragtime is not typical of American life, but rather of a *phase* of it, the statement is based upon the fact that both the Spanish and Mexican peoples have a great deal of syncopation in their music, and that it produces the same sensuous rhythm as does our American ragtime. In my opinion "ragtime" does not seem the proper name for this seductive form of music. It may do well enough from a "slang" point of view, but the word does not express the rhythmic movement which is the basis of true ragtime, and I would suggest that a new name be coined for it — a name which shall embody the fact that Ragtime is Rhythm.

### SOME GOBBLE!

When any person, man or firm, gobbles up a BIG bit at one bite, it's a safe bet that "bit" was a tid-bit, a rare-bit and a CHOICE BIT. With one gulp a New York music-epicure has just gobbled up a nice "bit" made by a Chicago music-chef; the epicure was Leo Feist, Inc., the chef was Will Rossiter and the "bit" was "SAND DUNES"—not gritty, but good. We'll bet our gulp against anybody's gulper that this little "gobble" cost as many as 10 simoleons with several ciphers added as a tip, and make the same bet that it will well pay for its gobbling—leave it to FEIST.



## Little Song-Shop Talks

Almost from the date of its initial issue the publisher of MELODY has been possessed with a notion which finally has progressed into a motion. This possessing notion was that one reader of a magazine would be interested in knowing what others are thinking about the same publication, and the progressing motion that has grown out of the notion is the carrying on of two individual columns under the same leading caption, namely, "Little Song-Shop Talks." Under its own sub-caption one of these columns is to register "Words From Others About Us," as in turn the other will record "Words From Us About Others," one or both of the columns to appear from time to time, as space warrants or mood and matter moves. The main difference between the two columns will be that in the one concerning "Us" we shall include any slaps and slams as well as the boosts and booms, while in the one wherein we talk about "Others"—well, Mr. Reader, what would you say?—Ed.

### Words From Us About Others

Talk about "putting the shot!" Jolly Al Jolson not only put over the jazz in a Sunday evening "recital" in Boston, but in putting it over he also put over a good one on respectable bespectacled Bostonians. There is a blue-bogey (law, in Emersonian idiom) which prohibits balling, dancing and general rip-raring in bromidic Beantown on Sundays, but this was a "recital"—honest to goodness, it was so billed! No, we'll say Al perhaps didn't actually dance, but he spilled the beans from the Jolson jazz pot all right, all right. All Boston turned out (as it always does for a real regular recital), and they sure got turned inside out with some real regular Jolsonian reciting.

The show was all "Al"—Al Jolson, head-liner, Al Goodman, assistant. The assisting Al sweated nearly as much as did the h-l. "recitalist" and all but "shimmied" in handling the fifty-piece orchestra. The big show-piece for the orchestra was the Tchaikowsky Overture, which was well played, but the zipp zang numbers from "Sinbad" (the stage show in which Jolson Jolsons on week-day nights), "Blueing the Blues" and "Arabian Nights" were the orchestral numbers that really caught the house.

As for Jolson, let us quote from a Boston daily. "Jolson was Jolsonesque in everything except the little Irish song 'Danny,' in which he forgot 'rag' and sang with genuine feeling and artistry. He was almost Billy Sundayesque in his rag selections such as 'Rock-a-bye Baby,' 'Tennessee,' 'NEverything,' and put over a stirring thing in 'Don't Forget the Boys.'"

It was some recital for a Boston Sunday night. The great audience shouted out songs for Al to sing, and laughed itself hoarse at the Jolsonian scintillations which did the turning-inside-out business. No, Al didn't bust Boston's blue-bogey by actually dancing, but when he didn't sit down to keep his feet behaving he used the long runway that extended out into the audience.

Alas for Adam, poor old Edenless Adam! It's apples to oranges that Eve will eventually eliminate him if he "don't watch out!" In West Hoboken on Wednesday evening, April 23 (in this case a "skidoo" date for the music Adam's),

Mrs. Margot Steele of Jersey City gave a delightful concert in which the music Eve's gobbled down the whole program apple (peel, pulp and all), presenting an entertainment in which the classical and popular was most successfully mingled. Perhaps "contrasted" would be a better word than "mingled," inasmuch as Mrs. Steele divided her program into two distinctive parts, using one as a foil for the other and with both introducing well-known women vocalists and dancers, an all women's orchestra and a singing club of the same sex.

The first part of the program was devoted to the standard and semi-classic, including vocal and instrumental music, Spanish and modern dances. The second part featured the Ladies' Lyric Singing Club of Jersey City in popular songs and choruses, interspersed with fancy dancing. Mrs. Steele directed both the orchestral and vocal ensembles, presided at the piano, and proved herself a most efficient M. C. On the q. t., between us men, that "M. C." stands for Mistress (not Master) of Ceremonies!

Does teaching ragtime pay? Maybe perhaps yes—if you know how to teach it! Mr. Edward R. Winn (you've met him many times in MELODY) has opened new studios for the Winn School in New York City at 44 West 34th Street, just off Broadway and adjoining the Hotel McAlpine. If we can judge rent-rates in the big Burg by those of the Hub, and in a locality adjoining one of the most popular of New York hotels, then ragtime teaching does pay or else Friend Edward couldn't stand the rent-pressure. We'll say it does!

"Why can't I play ragtime as good as you? Asked a lass of her younger brother. He said: Why, Sis, it's just like this, you don't know one count from the other. You, can read your, notes I know very, well but what, good does that, do if the, time you, can't tell?"

We can prove an alibi on the above by the "quote" things around it. It's a quotation from—now don't snig an incredulous snigger—but from a red, white and blue picture post-card that pictures the white and black-face versatility of J. Forrest Thompson of Louisville, Kentucky. All we did was to rag the last four lines of the first verse, and hope he will forgive our butting in on his specialty.

We're not one little bit superstitious over signs and omens, yet if the two little stories following are not genuine horse-shoe luck, with the toes turned up to keep the luck from running out, then we don't know a four-leafed clover from poison ivy and we've "found" the last more than once—darn the luck! Both stories are "moving" tales.

First tale. Mr. B. M. Hamilton of New Comerstown in Ohio writes in effect that when moving into a new residence he found a copy of "The Tuneful Yankee" (old title of MELODY), and considered it some "find." He doesn't say that he sat down on the nearest packing case and sat there until he'd read the old (1917) magazine from cover to cover, but he does say that he wants to know more about the paper—subscription rates, enrollment and all that. Furthermore, he's been and gone and interested others in the youngest of Publisher Jacobs' literary offsprings. We'd be all "busted up in business" to think of one of our youngsters left kicking loosely around a cold, vacant house if it wasn't that the kid had kicked itself into new quarters and brought a new comer from New Comerstown.

Tale number two is also a "mover" from Indianapolis, Indiana. Mr. Israel S. Lloyd was "moving"—not into a new home but in a street car, and his eyes also were moving—about the car. Happening to glance at the opposite seats, as us men will, he saw a lady reading a copy of MELODY and was immediately caught (by the title). He was caught right along his line of thought, for in one part of his letter he writes: "I have been thinking for some time that I would like a music journal to come into my home." Will we go into his home? MELODY-CALLY speaking—we will!

We thank the kind fate which seems to link us with the ladies, whether in home-moving or trolley-moving, and are going to tempt fate further by making two requests. If you must move into new homes mesdames, please don't leave us kicking around the old one, but kindly hitch or hang us like the lucky horse-shoe to the inside of the outside door where the new tenant cannot fail to find us. And when riding in cars—please, oh please, ladies! don't ever again fritter away your time by reading scented-soap and corset-covers signs, but always read MELODY and be sure to have the title turned conspicuously outward.

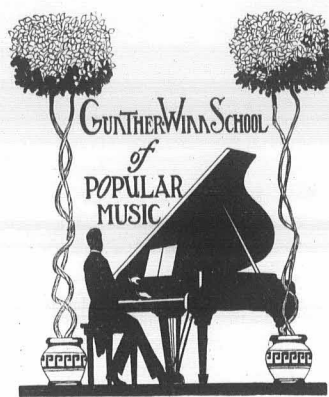
### Words From Others About Us

How's this from the antipodes for a starter?

"Permit me to congratulate you on the incidental picture-music selected from works of the 'Masters' now appearing in MELODY for 1919."—A. E. Satherly Crozier, Crozier's Orchestra, Marlon, New Zealand.

Continued on page 24

## The Music Master of Mount Vernon



WHENEVER David Warfield assumed the role that made him famous, his claim to consideration as a "music master" terminated with the fall of the final curtain each evening.

The same was true of Leo Ditrichstein when, a few years ago, he portrayed the character of a highly

temperamental "master," in "The Concert."

But in a suburb of New York, just beyond its northern city line, there lives a young man whose right to the title of this sketch is based on exceptional ability as a musician, as well as the gift of imbuing his pupils with ambition to succeed.

Although not yet having celebrated his twenty-fifth birthday, Robert Gunther has already placed Mount Vernon—and Westchester County as well—in the forefront among metropolitan music-loving communities. The story of his progress during the few years he has been engaged in the field of popular music instruction is one of considerable interest.

Speaking of the various forms of music, Mr. Gunther punctuated his remarks with demonstrations of the wide latitude which syncopation offers a student to cultivate individuality. "Take this piece, for example," he said, placing a ragtime composition on the piano and playing it in three styles so decidedly different from one another that even its author might have failed to recognize all as being suggested by the same composition.

"On a phonograph or a player-piano," said Mr. Gunther, "we always hear the rendition as nearly perfect as the artist is capable of. After a few repetitions the piece becomes fixed in the mind and we lose the keen desire to hear it again. But in ragtime piano playing, almost every time a student renders a popular tune he can introduce variations that awaken the interest of his hearers, and thus he is encouraged to become still more versatile."

A year ago he was directing the pupils of but one Gunther-Winn School, today there are four such institutions located among the hills of Westchester—in Yonkers, New Rochelle, White Plains and Mount Vernon—and another across the State line, in Stamford, Conn.



ROBERT GUNTHER

Although looking after the affairs of five music schools, spread over a wide area, may strike the average person as a fair day's work, it seems merely to whet our subject's appetite for activity.

About all the social affairs of his own and nearby towns depend upon Mr. Gunther to furnish their musical programs, from the orchestra to the end men and silver-voiced tenors. And so satisfactorily does he meet these demands on his time and judgment that his fame as a director of entertainments and other social functions is keeping pace with his renown as a musical instructor.

On the evening of Saturday, May 24, the annual recital and dance given by pupils of Robert Gunther took place in Masonic Temple, Prospect Avenue, Mount Vernon, N. Y. The proceeds went to swell the Salvation Army Fund.

Dancing commenced at half-past eight o'clock, and the intermissions were delightfully interspersed with demonstrations of the pupils' ability as vocal and instrumental entertainers. Their many friends were agreeably surprised at the progress made by Gunther-Winn students.

The program was as follows:—

### PART ONE

1. Wait and See (You'll Want Me Back) Ethel Lurch
2. Salvation Lasse of Mine Mildred Murphy
3. Till We Meet Again Grace Gregory
4. Chasing Rainbows Raymond Woolrich
5. Alabama Lullaby Milton Henderson
6. Song Marjorie Blair

### \*DANCING

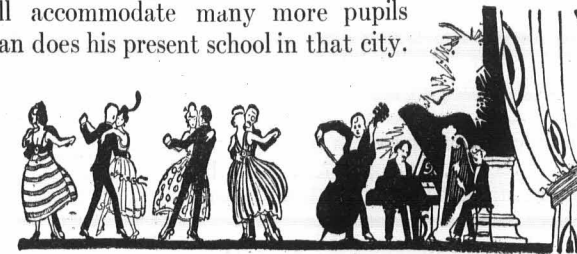
### PART TWO

1. Singapore Eileen Kirkland
2. Turkestan Joseph Carfan
3. I'll Say She Does William Hurley
4. Duet—Down on the Farm Edith Abel—Edna West
5. Ja-Da Walter Fredericks
6. Russian Rag Robert Gunther
7. Songs Bob Miller

Accompanied by Harry Jentes (Courtesy Leo Felt)  
\*Music by the Gunther Novelty Orchestra

Mr. Gunther just now is preparing for the season of 1919-1920, during which he expects to double the capacity of his schools and considerably to enlarge his teaching staff. At present he is ably assisted by the Misses Edna West, Gladys Allcorn and Josephine Auld.

About September 15 he will open a studio in the Proctor Theatre Building, in Mount Vernon, where the facilities will accommodate many more pupils than does his present school in that city.





## Chicago Syncopations

By Axel W. Christensen

### SYNCOPATED NOTES

From Chicago

In spite of the excitement accompanying the activities of the Victory Liberty Loan, the daily home-comings of the boys from France, and all that sort of thing, the schools of ragtime are enjoying an unusually big spring business. In fact, it would seem almost to be the opening of a new teaching season, as the enrollments that are being reported are fully as big as they were last fall. One thing about the schools of popular music—they don't have to close in summer, the same as with most other music institutions.

Jack Daly—known as the "Beau Brummel" of Fall River, Massachusetts, where originated the idea for the famous song entitled "On the Old Fall River Line"—is starring in one of the local theatres. During a recent engagement in Cincinnati at the Olympic Theatre, the leader of the orchestra was so impressed with Mr. Daly's work that he wrote and dedicated to Mr. Daly an overture entitled "Regeneration."

Mr. William Watkins, one of the bright pupils at the Chicago School of Popular Music, will leave this city shortly to enter a preparatory school for Yale University. He will then transfer to one of the ragtime colleges on the Atlantic seaboard. The student of ragtime is not limited to any particular locality. He can start in Chicago, continue in New York and finish in San Francisco, if his business takes him there. This fact appears to be a God-send for traveling salesmen and actors, who in the past have yearned in vain to learn piano playing.

Mr. John B. Cooke, a most versatile actor who created the part of Austin Stoneman in Thomas Dixon's "Clansman," is playing an extended engagement at the Cort Theatre in this city. Mr. Cooke has also been seen in Boston in the part of the spy, Humpty Grogan, in the Victor Herbert-Henry Blossom opera "Eileen."

Mr. W. T. Gleeson, the oldest teacher

of ragtime on the Pacific Coast—meaning by this that he started ragtime there before anyone else—has opened a new suite of studios in the Pantages Theatre Building at San Francisco and reports a splendid opening business at the new quarters. Aside from his ability as a ragtime pianist, Mr. Gleeson is a recognized player of classical music. His classic repertoire includes Bach, Beethoven and Chopin, with a preference for the latter.

Mr. Gleeson has sold to Mrs. E. W. Cheney his franchise for teaching a well-known system of ragtime piano playing in the territory comprising Oakland, Berkeley and Alameda, California. Mrs.

Cheney operated a branch for Mr. Gleeson at Oakland for several years, therefore is well qualified to make a success of the enterprise on her own account. We wish her luck.

Any of you teachers and pupils who don't see your name in print in MELODY can only blame yourselves. Send along the items and I'll put them in. Address Chicago Office of Melody, Suite 406, 20 E. Jackson Boulevard, Chicago.

We are looking forward to the speedy return of our Capt. Merlin Dappert. He hasn't decided whether he will go back to ragtime playing and teaching, or take a position with his father who has a large establishment known as J. W. Dappert & Sons, Civil Engineers. Whichever branch he selects, however, be it engineering or music, the other will suffer a loss. Yes, by the way, he was over at Nice also. He wrote me that he was taking along a couple of hundred dollars as spending money, but I haven't heard how much of it he brought back with him.

Mr. Nat Leffingwell, author-actor of New York City, has been featured at the Cort Theatre here during the past ten weeks in Mr. Frazee's well-known play, "30 Days." Mr. Leffingwell's characterization of "Piggy Donovan," a new style of comedy crook, blends laughter with tears. He is a great lover of ragtime, and spends an average of an hour a day in our office. He is the author of a new dramatic farce comedy, "Sleep Breakers," which will soon appear on Broadway.

Down at the Cort Theatre a new show opened this week, and in the second act a violinist is required to play sixteen bars of love music four times. The whole operation requires an aggregate of less than two minutes actual playing time, but it was necessary to engage a union musician, which they did. I asked the fiddler how much he was getting for this arduous labor and he replied, "the scale." That's forty-five dollars a week. Not bad when you consider that he has twenty-three hours and fifty-eight minutes left of each day to do what he wants with!

Edna Prast of the Chicago school has finished her regular course in ragtime and is now taking a post graduate course, showing promise of making something of herself professionally should she wish to do so.

Continued on page 21



SUCCESSFUL TEACHERS OF RAGTIME

THE accompanying half-tone presents the third group of some of the principal instructors of ragtime piano playing in the cities named. All of them are well seasoned in this work through a number of years of experience, and their pictures, coupled with the fact that they are still at it, are silent testimony of their success.

## Javanola

ORIENTAL FOX-TROT and ONE-STEP

GEORGE L. COBB

PIANO



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2<sup>d</sup> time *ff*

*f*

MELODY

*ff*

*ff*

*ff*

MELODY



# Four Roses

Words by  
AARON NEIBERG

Music by  
GEORGE L. COBB

*Moderato*

PIANO *mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

We met one day in a gar-den fair Where love-ly

The first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady chordal accompaniment.

red ros-es grew; You gave me four won-drous

The second line of the song. The vocal melody continues, and the piano accompaniment provides harmonic support.

treas-ures rare, The fair-est that love ev-er knew.

The third line of the song. The vocal melody concludes the phrase, and the piano accompaniment ends with a final chord.

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*REFRAIN*

You gave me a rose as a to-ken The day when I first met

The piano introduction for the refrain. It features a piano (p) and a second time (2<sup>d</sup> time) forte (f) dynamic marking. The piano part consists of a series of chords.

you; You sent me a rose as a mes-sage To tell me your

The first line of the refrain. The vocal melody is on a single staff, and the piano accompaniment is on two staves.

love, dear, was true. You left me a rose as a mem-ry For

The second line of the refrain. The vocal melody continues, and the piano accompaniment provides harmonic support.

dark days when we're a-part, But the rose that I call the fair-est of

The third line of the refrain. The vocal melody concludes the phrase, and the piano accompaniment ends with a final chord.

all Is you, dear, the rose of my heart. You heart.

The fourth line of the refrain. The vocal melody concludes the phrase, and the piano accompaniment ends with a final chord. The dynamics are marked 'f' and 'fz'.

MELODY



# Pastorale Écossaise

FRANK E. HERSOM

*Grazioso*

PIANO *p*

*rall.* *a tempo*

*Più mosso*

*f*

*sostenuto* *dim.* *rall.*

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*p a tempo*

*rall.* *a tempo*

*Appassionato*

*f*

*rall.* *ff largamente*

*pp meno mosso* *rall.*

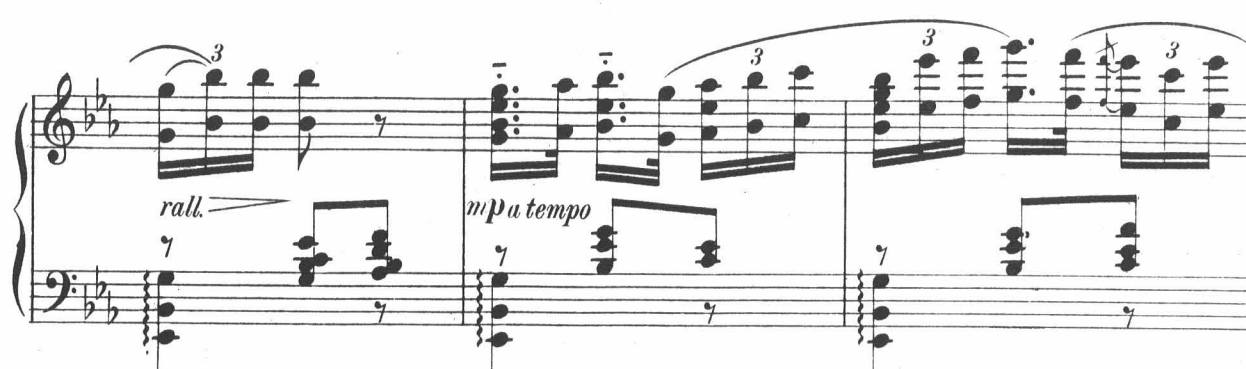
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## Capriccioso



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## PIANO

Themes Selected by  
HARRY NORTON

## JACOBS' INCIDENTAL MUSIC

SERIES G—Excerpts from VERDI ("Aida")

(1) The Fatal Question (2) Pity, Kind Heaven (3) Of Nile's Sacred River

Adapted and Arranged by  
R. E. HILDRETHConcert  
Edition

**1**  
Allegro  
Agitato  
*f*

**2**  
Andante con doloroso  
Plaintive  
*p*

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**3**  
Triumphal  
*ff*

Moderato Maestoso

*cresc. poco a poco*

*ff*

*ff*

MELODY



**"OASIS"**

(A Desert Romance)

Lyric by. Melody converted in accordance with the Winn Method of Ragtime Piano Playing  
**HAROLD G. FROST**

Music by  
**F. HENRI KLICKMANN**  
*Arr. by EDWARD R. WINN*

**CHORUS** Moderato

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**MELODY**

**CHICAGO SYNCOPATIONS***Continued from page 8***From Louisville, Kentucky**

Miss Anna Marie App is all that her name implies in ragtime, as well as in writing verse—in short, in anything she tackles as she is very apt in all.

\* Miss Edna Gruneisen is taking the teachers course, and certainly is taking rapid strides toward her goal.

Dewey T. Baird, a pupil of the Louisville school, has turned song writer and is responsible for the words of "Sleepy Blues" (published by the Billy Smythe Music Co.) and "Forgive Me Dear for the Wrong that I've Done" (published by the Forrest Thompson School of Ragtime here).

Arthur Triplett is a promising young ragtime artist.

Miss Georgia Estell Kennedy took ten lessons, and is now playing with her school orchestra.

John Devine, a young bank clerk and a wizard on the violin, created a decided impression by his playing in a recent recital. He is also a piano pupil of the Louisville school, and promises to become equally as proficient on that instrument as on the violin.

Miss Lorena Duncan is a wonderful fancy dancer who, when introduced as Miss Duncan, is often mistaken for one of the celebrated Isidora Duncan dancers. She also is a ragtime pupil.

John Birk is another ragtime wonder.

Harold Hoagland, brother of Johnny Hoagland the writer, is a very industrious ragtime pupil.

Here is what one of his home papers has to say about the head of the Louisville school.

Kentucky is noted for its fast horses, its beautiful women and for its origination of the ever popular and world famed "Rag Time" songs and music. Prominent among the last named we find J. Forrest Thompson, a man whose natural gifts tend to the originating and displaying of ragtime. J. Forrest Thompson has written several songs, produced many catchy and beautiful compositions between the times when not teaching the scholars which number within the hundreds to perform this ever popular but difficult music. Mr. Thompson is always in demand as an entertainer, for his act has been copied by the professional, but not delivered in the Thompson way. No local entertainment is complete without this "funny man" in the case and no charity has ever been promoted that our Forrest has not volunteered his aid, and his name in the cast is the assurance of success.

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If you are a teacher, write for our teacher's proposition where we show you how to turn your spare time into money.

If you are a person who wants to learn to play real ragtime write for free booklet and address of nearest school.

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 SINGABLE, PLAYABLE, DANCEABLE SONGS

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Words and Music by ERLE THRELKELD. A one-step dance number unexcelled.

**"Good-Bye My Honey, I Am Gone, Gone, Gone"**

Words and Music by ERLE THRELKELD. No better one-step number ever written. It has that catchy Oriental idea, that cute little movement they all like.

**"TILL WE MEET AGAIN"**

Words and Music by ERLE THRELKELD. Songs may come and songs may go, but this selection will live forever. The more you play it the better you like it.

**"OH, MANDY LOU, SWEET MANDY LOU"**

Words and Music by ERLE THRELKELD. This is a pippin. We can't say enough. It's simply irresistible as a one-step dance number.

Piano Copies, 30c each, net cash, no discount, postage prepaid

Band and Orchestra arrangements by Harry L. Alford, 25c each

**ERLE & LEO PUBLISHING CO. Charleston, Illinois**

**From Philadelphia**

Miss Leithmann, the popular teacher of ragtime, has a very mysterious musical friend who entertains her with most wonderful violin music over the telephone, and here's how it began.

At a late hour one evening the telephone rang, and after the usual "hellos" had been exchanged there followed a little silence. Miss Leithmann waited for a moment and then "helloed" again, this

time to be greeted with a delightful violin solo by an unknown player. Of course she listened quietly, and when it was over a very pleasing *manly* voice asked: "Well, how did you like it?" The lady answered that she had enjoyed it very, very much and that it would add greatly to that enjoyment if she knew who the player was. To this he replied: "Oh, that's all right. I will play for you another time. Good night." Now isn't that real interesting and—*romantic*?



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Who Knows?  
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Dear Little Boy Of Mine  
Freedom For All Forever  
Spring's A Lovely Lady  
Sister Miss You  
Valerie  
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**JOHN WORLEY CO.,** 40-48 Stanhope Street Boston, Mass.

Miss Leithmann writes:

Mr. Sidney Lewis, one of our very recent pupils, is a resident of the State of New Jersey and pianist for the Garden Orchestra of Burlington, which plays on an average of four nights a week. He is delighted with his lessons and, while always a good player, feels that he has already been greatly benefited by his few lessons at the Philadelphia studio.

Mr. Adolph Helfer, one of our bright ragtime students, is leaving us very soon for his vacation which will be spent on a ranch in Wisconsin. He is going to visit a cousin — a charming girl who, like himself is musical — so one can readily see where Adolph will lose no interest whatever in his music. Our only fear is that he may like the West so well (also the cousin) that he will decide to stay there altogether.

Miss Memms, our bright and smiling assistant has moved into the country, and is very happy and comfortable in her new home on the banks of the Delaware River.

#### From Elgin, Illinois

Mrs. Dee Vivien Schramm Elberink, who is in charge of the department of expression at the Elberink School of Ragtime and Dramatic Art, is a well-known author, reader and teacher who has been giving instruction in dramatic art at Elgin for fifteen years. She also holds the honor of being the first woman in Kane County to write, produce and direct her own play, while at the same time assuming the role of leading lady in its production.

For the past twelve years Mrs. Elberink has been producing her own plays in Elgin. Among those most recently produced by herself and husband conjointly have been "Toyland," "Bridget Mulrooney," "Schoolboy," "Won by Forgery," "A Night on Broadway," "The Village Gossip," "The District School," "An Overnight Hike," "Queer Folks I've Met," "The Wife's Appeal," "A Christmas Guest," "Fairyland" (a "Boy Scout" play), and also several cabaret shows. The most of the plays have been given with much success in Elgin and nearby towns. In addition to all this, Mrs. Elberink plays drums in the Elberink "Jazzie Four" orchestra and assists at the piano in cases of emergency, which are many.

A few years ago Mr. Elberink took up the study of ragtime, which proved to be a great help with his profession in amateur productions. Then came several friends who requested that he teach it to them, and next came the following ad in the Elgin daily:

#### RAGTIME! RAGTIME!

Do you like ragtime? Well, you are never too old to learn and can learn it the

## SONGS YOU SHOULD HAVE

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#### From Birmingham, Alabama

Mrs. W. T. Reese, who has been very successful at Birmingham, writes:

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Everyone seems to be crazy about the "system." My pupils are doing nicely and I am very proud of them, but there is one over whom I am losing sleep. She cannot seem to understand the lines and spaces, although I have tried in every way possible until my explanations are exhausted. Young and intelligent, she is very anxious to play, but that point seems to be a complete puzzle to her. I never before have had a pupil like her. The others read like "magic" at the second lesson, but she remains the same on the third. Please advise me as to some means of enlightening her if possible. (Would suggest that teachers write to Mrs. Reese, with suggestions in behalf of this pupil. — A. W. C.)

#### From Toronto, Canada

J. D. Stratthdee, who opened a school of ragtime in Toronto, a short time ago, has engaged another assistant teacher. Mr. Stratthdee worked so hard during the opening weeks of his advertising campaign, teaching all day and Sunday and playing with his orchestra every evening, that his health finally gave way under the strain and he was confined to his bed for several weeks. Stratthdee will therefore leave much of the work around the school to his head assistant and is going to tie himself to Muskoka for a two months vacation. When he gets back it is his intention to follow up his successful start with a chain of schools extending throughout Ontario.

#### From South Bend, Indiana

Mr. O. M. Cotton of the South Bend school writes to the effect that he has been "under the weather" for the past few

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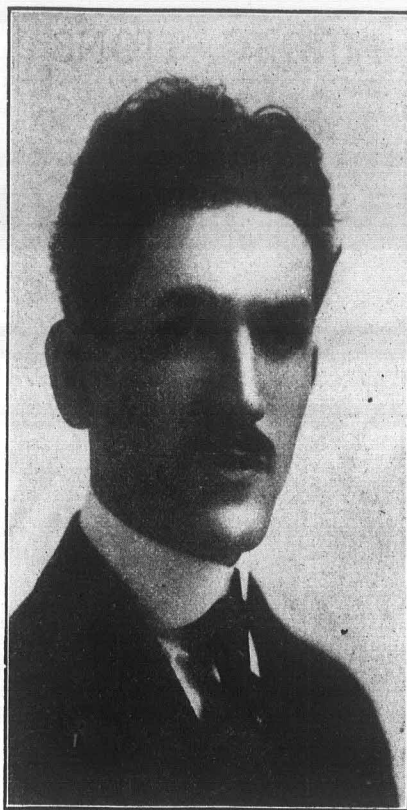
### LITTLE SONG-SHOP TALKS

Continued from page 6

A mild boom with a milder bang, and perhaps a little boomerang, for we can ante-date Mr. Lewis on the derby-mute. We are personally acquainted with a player who as early as 1879 used to mute his cornet with a derby, while an uncle who recently passed on at the age of ninety-one more than once referred to muting with a hat as the custom in his early playing days. Our "alibi" is that we simply quoted, hence it's up to the "Sun." Here's the boom-bang:

"The article on 'The Whence and What of Jazz,' in the April issue of MELODY, was very interesting indeed. I had not seen it in the New York Sun, in which paper I presume it first appeared. A similar article on 'Ragtime' would also be of interest.

"On page 4 of the article it is stated that Raymond Lopez was the first man to mute his cornet with a derby hat, with Tom Brown ditto on the trombone, but the author is mistaken. Both of these methods were used in Ward's Orchestra in Lynn as far back as 1881, by Joseph C.



PHIL KAUFMAN OF LOS ANGELES

THE first time I met Phil, the handsome boy whose photo helps to make this page attractive, he was playing piano for pictures at a South Side theatre in Chicago, because at that time there were not so many picture positions in Los Angeles as at present. We got to talking together, and among other things the subject of ragtime teaching came up.

"Say," said Phil, "Why couldn't I do something like that in Los Angeles? Might not make so awfully much, but I could at least be home with the folks and the wife, and besides money isn't everything. If I can only get enough out of it to pay grocery bills—and I can of course job on the side if necessary."

So Phil gets a bunch of ragtime instruction books, quits his job cold at the Chicago theatre and goes back home to the City of Angels, where one can bask in God's own sun almost three hundred and sixty-five days in the year.

Well, the answer is that Kaufman never had to play a dance job at all. Wasn't long before he had many more pupils than he could handle alone, and pretty soon, if they wanted to take lessons from Phil himself, the pupils had to pay extra, otherwise they took lessons from one of his assistants. He bought himself a bungalow, then an automobile, and now has in addition to a beautiful wife a beautiful child. He pays all his bills promptly—'n everything. What more is there to say?

Norton (then and perhaps now with the Miller Piano Company of Boston) on the cornet and by myself on the trombone. How many others used their hats as mutes I know not—at any rate, we did not claim originality."—W. Lewis, *Lewis Arranging Bureau of New York City*.

Here's a nice nugget (or is it a nuance?) for Norton to note:

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it arrives with a new novelette fox-trot or interpretative music at the most opportune moment. I cannot explain how much and how often it does help, the hints to movie pianists, etc., being such good sound advice. I intend later to send for the two volumes of "Interpretative Music" by Harry Norton, and probably for some good 'rags.' I hope that other pianists enjoy and appreciate MELODY as much as I do."—Mrs. H. E. Dove, Washington, D. C.

### JUST BETWEEN YOU AND ME

Continued from page 4

This "Shimmie" poem of yours is "ranque." The line "When he did the Shimmie Shiver he made the ladies quiver" is a fair sample of some of the lofty thought you have put in this nonsensical poem of yours. Get out of my "Opory House."

G. F. H., Madison, Ind.

Publishers have been known to accept song melodies without words, but for an unknown writer it is best to submit a song complete. The royalty basis is the best and most satisfactory plan for placing compositions. Your two melodies contain a good bit of originality and, with a better arrangement and the proper words, could be made into fairly good songs. The "Player Piano Rag" has never been used as a title to my knowledge.

M. G. L., Burlington, Iowa

"A Wonderful Something" is a fine high-class song in every respect. The lyric is above criticism and the music, outside of a few technical errors in the arrangement, is of unusual merit. If you expect to submit this song anywhere you'd better put it in an easier key, say B-flat, C, or even D-flat. Five sharps is altogether too difficult for a song of this type.

G. S., Mount Vernon, Ill.

"Meet Me Half-Way" could be used to far better advantage as a stage song than as a regular published number. In my opinion a song of this character can only be "made" from the stage. "Inviting Eyes" contains all that could be desired in a lyric. If there were not several "Eyes" songs on the market at this writing, I would say to get busy on this poem, but under the circumstances you'd better hold off a bit. "If I'm Leaving You," etc., does not contain the appeal necessary to make a song popular. "Let Me Sympathize with You," with a little fixing over, could be made into a real song poem. It has several new rhymes and the necessary punch.

## Melody Professional Service Dept.

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MELODY is constantly receiving letters of inquiry from readers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time MELODY has not felt obligated to give lyric writers or composers assistance other than that available through our free criticism columns, the demand for additional help, especially on the part of amateur and semi-professional lyric writers, has become of such proportions and so incessant that we have decided to establish a special composing and arranging branch. We have, therefore, made the necessary staff and equipment additions to provide a *Melody Professional Service Department*, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody's Professional Service Department offers the services of a professional composer and arranger of national reputation, who will arrange melodies, compose music for song poems and carefully edit and revise and properly prepare manuscript for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also edit, correct or compose lyrics complete, as desired.

The scope of the Melody Professional Service Department is confined absolutely within the limits implied by its name. The Department will not undertake to publish any composition, either in the magazine's music section or otherwise, assuming responsibility only for such professional services as are outlined herein. To this end we are able to make no guarantee whatsoever, except that *all work will be musicianly, and when manuscript is delivered it will be complete and flawless and ready for the engraver and printer, or for the eyes of the most critical publisher.* In short, our one guarantee is the high-grade, original and perfect workmanship of a first-class professional department.

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only certain waste of money and effort for the author or composer, will be returned with a candid statement of our opinion.

As a general rule we do not advise writers—especially amateurs—to publish their own compositions if a reputable publishing house can be interested. While the greatest waltz success of today, Missouri Waltz, was first published by the composer—likewise Chas. K. Harris' "After the Ball" and other hits—these instances are not common, and the safe plan is to submit finished, workmanlike manuscript to the publishers, who have means for properly exploiting compositions and who are always on the watch for new and original numbers of "hit" calibre. However, in cases where composers, with full knowledge of the conditions, desire to assume the responsibility for publishing their numbers, we will furnish such advice and information as our long connection with the publishing field affords.

Estimates submitted only after receipt of manuscript, accompanied by self-addressed and stamped envelope. No responsibility assumed for manuscript submitted without sufficient postage (letter rates) for return. Charges will be based on the length and style of composition and amount of work required, and will be as low as commensurate with first-class work.

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G. T., Wilton, Me.

"Mexican" and "Garden" are two very unique and cleverly conceived waltzes. They both contain melodies that are singing and singable. With a more pianistic arrangement these compositions would or should find a ready sale if published. It is impossible for me to say which I like the best, but I feel that the public, the final judge, would take to the "Mexican" number quicker than the "Garden." Come again.

K. R., Mt. Clemens, Mich.

"Nepenthe" and "Joy" are two rather clever, easy grade marches. There are several errors in "Nepenthe" due, no doubt, to careless proof reading. These two numbers should enjoy a fair sale, as they are catchy and up-to-date in make-up.

F. E., Galveston, Texas

"I'm Homesick for My Daddy Tonight." The poem to this song is a "sob story" put in rhyme and wholly inappropriate for the waltz melody used. If I owned this number I'd add a couple of original strains and make the piece purely instrumental. If you intend to use the song as it now stands it would be advisable to transpose it one whole tone lower, as the range is now too high.

W. M., Alcester, So. Dak.

"Ping Pang Ping" is what I'd call a "darn fool"

song. The words mean absolutely nothing and the music still less, but I'm willing to bet a box of fleece-lined sardines against a bull pup that this song would go over, and go over big, if it were placed with the right house and given the proper plug. Did "Ja-Da" clean up? Did it mean anything? Well, "Ping Pang Ping" has the same possibilities. I thank you.

L. S., Fond du Lac, Wis.

"Why Do They Call Mamma," etc. is a good "kid song" lyric but one that would meet with little success. It's too sad and leaves a bad taste in the "food garage." "Take Back Your Hour" has a great title but the lyric could be improved. Try it over again. Cut out and change the fourth line in the chorus. Everyone that ever wrote a song used these identical words. "Cumberland" is all to the merry as a poem in every respect but there are several "mountain" songs on the market now and this one would stand a poor chance.

C. A. D., Monce, Ill.

"Someone Has Made You Care" is a "big time" poem. If this lyric were given the right kind of waltz melody I believe the song could "be made." It contains the necessary punch, and I fail to find a single weak spot in it.

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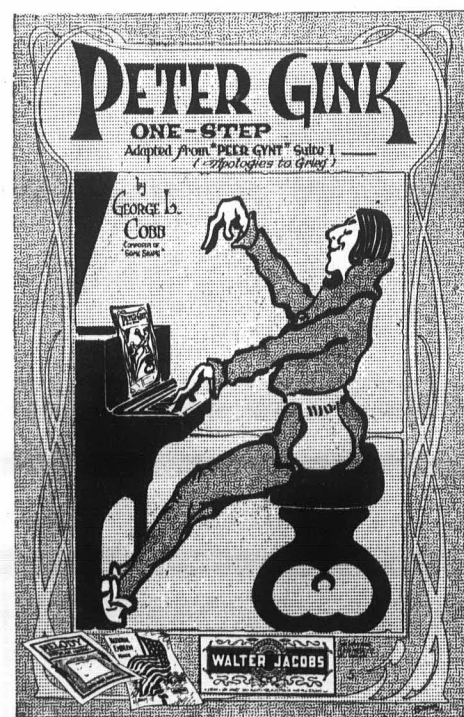
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This course of weekly Normal Piano Lessons, examination papers and University-Extension Lectures on the Art of Teaching contains the fundamentals of a broad and solid musical education, and the principles of successful teaching. It contains the vital principles—the big things—in touch, technique, harmony, melody, phrasing, rhythm, tone production, interpretation and expression. It gives a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings. These physical exercises show how to train over 50 muscles of the arms and hands alone which are used in piano playing.

**HARMONY** A knowledge of Harmony is absolutely essential to sound musical education. It adds wonderfully to your equipment both as a Teacher and Performer. Without it you limp along on the crutch of "unpreparedness." We offer you a complete course of weekly Harmony lessons at small cost in the privacy of your own home. These lessons, prepared by Mr. Adolph Rosenbecker, former famous Soloist and Conductor and pupil of Richter and Dr. David Protheroe, Eminent Composer, Choral Director and Teacher, can be secured only from us.

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### Harmony Teaches You To

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Kindly let us hear from you at once and, remember, the 6 lessons are positively sent—you're to do with precisely as you like, without the slightest obligation to us.

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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

### Warning

Many teachers have written us that they have been approached by agents representing the University Extension Conservatory of Music. At least that they had the Sherwood lessons to offer. William H. Sherwood, positively prepared no lessons except the course he personally prepared as Director of the Piano Department for the Siegel-Myers School of Music, sole owner of the copyright. The lessons, embodying all of the invaluable principles and methods that for over 30 years made Sherwood America's famous Piano Teacher, can be secured only from this school.

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During the seven years that our announcements have appeared in this publication we have had splendid results. Hundreds of readers have enrolled and successfully mastered one or more of our courses. Yet there are many friends of this publication who have never responded even to the extent of inquiring for full information about our school.

We feel that the readers of this publication are doing themselves—as well as us—no ill by remaining "mute." And it is to this class who little realize the wonderful worth of these lessons that we have decided to make the following

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