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Harmony Teaches You To

Harmony Teaches You To

1. Read, Write, and Analyze Harmony
2. Know and Use Harmony in Orchestration
3. Know and Use Harmony in Serial Composition
4. Know and Use Harmony in Counterpoint
5. Know and Use Harmony in Sona"
Prohibition and Poetry

A

THOUGH it may be said in passing that good "goods" namely "wants" and never "harm," none the less the "hurrying question of the moment" is that of prohibition. Its operating affects us all in one way or another, and more in some ways than others, but that part of the question which is blighting the brains of the writer of this post "good" is — just what and how much is prohibition going to prohibit when it start's "good" is prohibiting? Is it destined to spell the epitome of the spiritual as well as the finery for the physical and tighten the tap of the temperamental so that it shall no longer flow? We know that it will plug the well of the cocktail but the "ball" out of bounds with the highball, fox up all the "flames" and make the "rickets" virulent, but it will take a lot of the "essence" out of conviviality, eliminate "love" (commonly known as Jupiter and not to be mixed up with jupiter) from joviality, and push all the "yea" from proliferation so that we shall have to "go home" before "daylight starts." In other words, will it put the kibosh on all the good old songs we have been wont to so6othly throw out of time? Will it knock cold all those gems of thought in poetry prose that have been inspired by and dedicated to Bacchus and Ganymede in the pages of the great (never grouped) but in sods to sands? To come down to gristle and gurgles, are the advocates of Adam's side and the uppers of the "good," not only going to pull the "fur" from fetichism but change "must" into manage or worse, but still the "skills" which have distilled our jiving lyrics and lines? It would seem so, although "hope" seems eternal in the human breast. In the sense of "spring" or "getting sprung," perhaps the prohibition purists would wish us to paraphrase the preceding beautiful line into — "Sping" hope infirmal is the human breast.

If prohibition means that even the advertising or mention of "wet goods" are to come under the ban, as well as the good themselves, then good-bye to a lot of fine old lyric and literary favorites of by-gone days. No more may we recite to our ladies the immortal "this is the house that Jack built" because of its reference to "this is the mill that was sawed," and it looks like as how maybe it will be "stored" in more ways than one. Never again in moments of merry merriness may we say Martin Luther's famous apostrophe about "Wine, Women and Song," but in order to get it through the wringer machine of the "dry" laundries we may have to contourize it with the ly of "Water, Washerwomen and Song." Never more shall we be allowed to rumble "falsely" Down Deep Within the Cellar, while, "Drinking, drinking, drinking," but instead now we may all base around the kitchen sink, and in a sop-suds scene dainty dash, "You'll never Miss the Water till the Well runs Dry." Let us wring our hands, while we wring our hearts and close out in "hitting" water.

Think of all the gloriously gurgling songs that must cease to gurgle! Lovejoy's famous old "Brisbane" (See how it Sparkles) must be taken while Ben Johnson's "Drink to Me Only with Thrice Eyes" will go "stone-blind." "Landlord Ell Fling the Stock," "Heavy's Healthy," "Mushroom Tree," "Life's A Bumper," "Rhine Wine Song," "Miss Grisly," "The Good Friend" ("Wine good fellow get together"), "We Won't Go Home Till Morning" — these and a lot more are all good old songs burled with the hang knocked out, if the law proves so tough for prohibition to "walk on." Nor we may ever again give the snow "Hi, ha, ha" to the "Little Brown Jug." Love these. Somebody once wrote a line to the effect that "the water which has passed will never again turn the mill," and many are they who will wish that the water which started the prohibition mill might have funned the dam before ever it started those "wetters." Are the folks again thinking of knocking our liquid poetry into broken "pottery"? If they are, "Let's take a cup and fill it up for the days of old long ago," then drink a toast to the Good Old Songs which brim with Wisdom, Wit and Wine!

GEORGE H. PRIMROSE

IN the by-gone days — days that not yet have gone so far "by" they do not still linger as a sweet remembrance with many of us — in those halcyon days of lyric-singing and solo-dancing (and in lieu of the modern phonograph, song-shops and professional "song-pluggers") the only medium of propaganda for popular song-bits of the day was primarily that of the minstrel stage. The members of those old-time black-face fraternities were not "song-pluggers" in the present sense of the word, however, but were sweet-voiced singers who could "put over" a song with telling effect, and their rendition of a new number not only captivated an audience, but at once plunged (or "plugged") the song into the swirl of popularity. This was not advertising in the commercial sense, nevertheless a song that was featured nightly "in the circle" was bound to go, for through those singers the song advertised itself. These old minstrel methods are now only a memory, but let few of their famous names now living, and with the passing of George H. Primrose into what we shall call the "universe,"
Just Between You and Me

"Between Two Can Be a Lonely Place," wrote Andrew Lang about the loneliness of being between two people. The sentiment is echoed in the music of the time, when the desire for intimacy and connection was often expressed through songs. The featured songs in this article, "Between Two Can Be a Lonely Place," and "Little White Heather," offer a glimpse into the emotional landscape of the early 20th century, reflecting the social and cultural context of the time.

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Little White Heather

The song "Little White Heather" is a classic example of the blending of music and social commentary. The lyrics reflect the feelings of isolation and longing that were common in the early 20th century, as well as the sense of belonging and community that can be found in shared experiences. The song is a reminder of the importance of connection and the power of music to bring people together.

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The(ctx)
From Coast to Coast

Popular Music Teacher Takes Long Pleasure Trip

HENRY D. PRICE

It was Henry D. Price, a popular music teacher of the Pacific Coast, who this afternoon addressed Robert R. Wm in the headquarters of the Wm Schools of Popular Music in New York. The lecture was extended vacation trip, and plans to call on many of the owners and directors of popular music schools throughout the country before returning to Stockton in September for the coming season.

The story of Mr. Price's success as conductor of a Wm School in that city of 50,000 population leads to the conclusion that the Golden West is indeed a veritable mine of dollars for the competent teacher of ragtime piano playing, for he is, it is believed, the highest-priced teacher of popular music in America -- and that with every student of the work he has taken. Tuition rates are $10.00 to $20.00 per lesson of forty minutes each. This compares very favorably with the compensation demanded by artist-teachers of classical piano music.

As a matter of fact, Mr. Price until four years ago taught only ethereal music, having been educated thoroughly in pianistic musicianship by the best instructors in Boston, Mass., where he studied for years. He, however, met with the most difficulty as is experienced by all teachers of serious music -- that of holding the students interested in their music. The trouble is acute in the West, where music is a luxury.

"When I came upon the Wm Method," said Mr. Price, "I have stepped off at several cities to visit Wm Schools, and it is remarkable, though not surprising, to me, at least, the degree of success attained by these teachers.

"Musical conditions in the popular field seem to be developing very rapidly. It can only be a question of a short time when piano instructors generally will discard, except in the cases of children, the academic and other systems and employ a modern one, the demonstrated success of which is proven conclusively.

"It's mechanical, instinctive, taking your playing, instinct, or what you will," concluded Mr. Price. "I'm for popular music and ragtime, and so is everyone who has had the discrimination to give the rag tunes the proper devotion and demand of the point of being willing to accept a substitute."

Mr. Price conducts his studio in his own home. He has invited several students to come to his residence and employ his assistants. He is quick to give his personal attention and the benefit of his own experience. This in a way is necessary because of the limited population and wide expanse. If you have a band in West, you know what we mean.

Nevertheless, during the few years he has been teaching, he has been teaching several hundred pupils now enrolled.

The kind of local publicity he receives from these satisfied enthusiasts could be obtained in no other way, and as a result of these recommendations he "ears" will be long enough to establish his studio on a more commercial scale.

Popular piano playing pays pretty pretty, Plaintiff.

MELODY

LITTLE SONG-SHOP TALKS

Continued from page 6

author. Mr. Charles Fepper, is deserving of credit for the poetic overtones he has so capably produced, while an equal share of praise is due to Messrs. Alfred L. Halse and J. Fred Cook, who have composed and harmonized a melody which is bound to be sung by every song lover in the country and enjoyed by every music lover throughout the land.

The publishers of the new song are the McKinley Music Company of Chicago and New York City, and they have given careful thought to the possibilities of the melody, harmony, beauty of text, arrangement and sentiment embodied in the composition, the individual members of this big music concern are exerting strong collaborative efforts to insure the early and complete sales of their new song with a "shouted" music. Mr. W. D. Foster, general manager of the Chicago office of the McKinley Company, is conducting special sales campaigns among the Western trade, and already reports big results.

On the eastern circuits Messrs. Y. M. Steward and J. F. Cook, general and assistant eastern managers respectively, are likewise working a series of special business campaigns that are proving very successful with trade in the east. In conjunction with all this, the entire company-wide profession and trade seem to be giving their hearty support to the publishers of the new song to help its progress, and an extremely successful campaign can be predicted for "The White Heather."
Chicago Syncopations

By Axel W. Christensen

A POPULAR SONG WRITER

The accompanying photograph is that of a man who is considered by many critics to be one of the very best popular song writers of the day — Mr. Gus Kahn. Mr. Kahn has the distinction of having been the youngest writer to produce a hit, for he was only eighteen years old when he wrote that sensational song, "Chantanooga Choo Choo." He now has his own sheet music firm.

SYNCOPE 

TETRACHORDS are not as quiet in music circles among Chicago men would imagine this time of year. A matter of fact we are looking for no little excitement if the Managers Association and the Chicago Federation of Musicians do not settle their latest dispute concerning the wage scale.

A short time ago the Musicians Union demanded an increase of twenty-five per cent above the scale now in force, but at the time we were unable to get the managers of the theaters to agree to this. The managers finally offered an increase of ten per cent, after which decision I understand the musicians told the managers that the least they would then consider would be thirty-five per cent, and it now appears that we shall have another strike of the theatre musicians in Chicago. The new scale calls for only eight performances a week instead of the usual nine (seven evenings and two matinees), which means that if the houses are open Sunday the musicians will have to be paid for extra time.

Personally, and when considering the many years of study and work that are required before any substantial returns can be realized from music, I never have thought that the musicians were overpaid. When it is considered that the milk wagon drivers of any city are getting somewhere around forty dollars a week, and that their main qualifications seem to be the ability of saying "when" and "giddin" at the proper time (many times simply syncope with the routine movements of the horse which enjoys a wage increase, but quickly gets the habit of starting and stopping when necessary without orders from his driver and so reduces his "main qualifications" to the minimum) — when this is considered the fact sinks in that the least we should expect is to be put on the same level with the milk drivers when it comes to a question of wages, salary, stipend, or whatever one likes to call it.

Walter Stolty, the eminent organist,

"I Wish I Had a Girl." He has followed that song with other hits in succession, but they are too numerous to mention them all in this space. Everyone will recall readily his "Everybody Rags With Me," "Memories," "Pretty Baby," "Some Sunday Morning," "Along the Way to Waldali," "N Everything," "I'll Say She Does" and there are scores of others.

Gus is a very young man and has a most brilliant future before him. He probably is the only song writer who has one or more hits on the market continually, and is about to launch many new numbers which will mean just that many more hits sweeping the country. At the present writing two of his tremendous hits are "Your Eyes Have Told Me So," and "Baby.

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Boodiewah

Words by W. MAX DAVIS
and EDGAR ELLIOTT

Music by GEORGE L. CORT

Valse Moderato

Published as a Ball in the
City of "Breezing-Suited"

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REFRAIN (Slowly)

Close your eyes in sleep, my little Bood-i-wah,
Soon you will rise up in the morning's light.

Baby crying, Mummy sighing; She

pa-diest-ly tried to amuse him,
But she tried hard to lose him.

Sweet land where good babies don't cry,
And crowned this lullaby:

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Alhambra
ONE-STEP

GEORGE L. COBB

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The novelty 'Concert' Rag
the sensation of Hochmanoff's Wilbrah

"Russian Rag"

By GEO. L. COBB

SIX BROWN Bros. biggest hit on "MIDNIGHT PARADE"

The Big-throated Song Hit and FOX-TROT, by Gray and Frey.

"Dear Heart of You I'm Dreaming"

"An Egyptian Love Song"

"Nobody's Baby"

"Lucille"

"Mid the Pyramids"

"Don't You Remember the Time"

"I'll be Your Baby Vampire"

"Little Alligator Bait"

"Don't Let Us Say Good-by"

The Beautiful New Waltz Song.

WILL ROSSITENG, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.

CHICAGO SYNCPATIONS

Continued from page 8

large dancing parties in the Chicago loop, he has now opened an office for himself at 3128 West Jackson Boulevard.

Miss Nym, who is absent from the Chicago school for a vacation in Wisconsin, writes in that she is having a splendid time and is anxious to get back to her fascinating work.

There must be something very attractive about, near or actually in the City of Cleveland, Ohio, for everyone visiting Cleveland has managed some excuse to stop over in Cleveland for a few days. I have been in Cleveland a number of times myself, and while I admit it is a nice city I have never found it so wonderfully attractive. George Schuette told me last Corbit only spent half an hour with him, so Jim couldn't "stall" with the story he spent the time talking to George. Yes, there must be something quite interesting there, and quite attractive also, for Jim never yet picked a "poorer".

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NOTE: This melody was written and has been adopted as the main theme of the special musical setting for the photography of the same scene, being repeated nine times during the showing of the picture.

MELODY
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The Christensen System of RAGTIME

PIANO PLAYING is taught by enterprising teachers from coast to coast and by mail.
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.

Christensen School of Popular Music
20 E. Jackson Blvd., Chicago, Ill.

also is a possibility of her visiting some
of the schools of popular music in other
Cities, perhaps going so far as Chicago.
Lillian O’Keefe and Madeline Sluiter,
both teaching ragtime in the Boston
School, are taking a little vacation.

Victor Locke, Mr. Geve and Walter
Hoop, all studying banjo under Mr. Gill,
are reported on making splendid progress.
Mr. Gill can make ‘em play, if anybody can.
He just won’t stand by them not to learn.

Jimmie” Corbitt, manager of the Bos-
ton school of ragtime is visiting his
folks in Chicago and revising old ac-
quaintances.

Walter Terry, eight years old, is the
youngest pupil enrolled in the Boston
School. Walter is studying mandolin
under Mr. Caviesto and making splendid
progress. He is an exceedingly bright boy
when Mr. Caviesto tells us we will develop
into a splendid player.

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Melody Professional Service Dept.

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MELODY

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FEATURES IN THIS ISSUE

Teasing the Ivories, No. 4. By Axel W. Christensen
A Ragtime Auto Tour

Waves—Photographic and Phonographic
Recipe for a Successful Song

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