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SYNOPSIS OF COURSE

JAZZ SECTION

1. New Bass
2. Novel Bass
3. Night Tunes
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MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Meteor Rag. By Arthur C. Morse
For Piano
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Waltz for Piano

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—a sweet, simple little ballad that will grip the hearts of all who hear it.

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They're all waiting in the arms of the Lord.

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Songs Wanted!


NEIBERG, 202 NORTH CHARLESTON AVENUE, CHARLESTON, W. Va.

Walter Dannensch, one of the most famous authorities on American music, says in an article contributed to The Southern Farmer: "But if proof positive of a soul in the negro people should be demanded, it can be given, for they have brought over from Africa and developed in this country, even under all the unfavorable conditions of slavery, a music so wonderful, so beautiful and yet so strange, that like the Cypian music of Hungary, it is at once the admiration and despair of educated musicians of our race."

NEGO MUSIC

We can hardly imagine a more romantic episode than that of the origin and development of the songs of the negro—than which there are none more original and more appealing—a battle between nature and gliding adventure, courage, faith, patience, sorrow and optimis,-. Negro music expresses the entire history of a race who, enduring the vicissitudes of slavery, emerged with their songs to a plane of liberty and freedom. Anticipation is the ultimate aim of music, how wondrously does the lyric quality of their melodies express the latent hopes and aspirations of a people who had no other weapons than their songs with which to fight against so great odds.

The chief expression of Negro music is the folk songs, peculiarly characteristic of the race. If the many songs that were sung by the Negro during his long period of slavery had been founded on songs from other peoples, they could not have been Negro folk songs.

Speaking of the truly Christian spirit of Negro music, Professor Work, author of the "Folk Songs of the Afro-American," says: "Another characteristic of the Negro song is, as has been stated before, that it has no expression of hatred or revenge. If those songs taught no other truth save this, they would be invaluable. That a race which had suffered and toiled as the Negro has, could find no expression for the bitterness and hatred, yes, could positively love, is strong evidence that it possesses a clear comprehension of the great force in life, and that it must have had experience in the great fundamentals of Christianity. One shrift of hate would jar all the hymns of heaven."

These songs were sung on the Southern plantations for many generations without receiving due recognition until 1871, when Fisk University, founded at Nashville, Tennessee, sent out a group of young colored men and women to introduce these songs and leave it to the world to pass judgment on their proper value.

Their work opened a new vista of musical light to lovers of music, who were filled with wonder at the remarkable pathos, harmony and sympathy in these songs, at their peculiar originality and marvelous lyric quality. As the United States, England and Europe singing their songs before King and Queen, those Fisk singers had the whole world stilled with the deep spirit of their music.
RECENT-day aspirants to the presidency get more publicity than Byron dreamed of. The press agent is as important as the campaign song that so warmed the mood of our great-grandfathers, and persisted to time within the memory of man middle-aged, is a thing of the past.

It is safe to suppose that few statesmen have strained their voices to this or Harding. Our presidential tailor of today lacks picturesqueness. Thus far in the twentieth century, Roosevelt was our only statesman of magnetic personality. One there was enthusiasm for Wilson's policies, but none for the man.

Not since are recent years invited to song. Who can imagine a martial advocating the League of Nations? Or a symposium gem worked over to boom the initiative and referendum; much less the judicial recall.

Whatever the cause, many regret the campaign song's disappearance. It robs politics of a useful influence, and suppresses political history of a sort. The anthology of American campaign songs is entertaining and instructive to boot. They revolve for us the spirit of a day, and a camouflage of issues.

The most delightful, and probably the first, is the one in which Prince exists, "The Father of His Country".

Should the tempo of war ever conclude our land, its bells could not re-echo Franklin's temple answer; if removed at all it would Washington's mind. I am in tune with the latest yearns of the thunder; his sound from the shops. I hear him, and feel his force in all my blood. I can no more bear to hear the bells of the dead than I can bear to hear the bells of the dead...

The jazz element entered campaign verse with the candidacy of Thomas Jefferson.

And we note prophetic references to "One Hundred Per Cent. Americanism.

The Federalists are down at last, The Massachusetts completely up, The Americans are striped of power, heroes for the British cause henceforth... We are Republicans shall we... Or shall we enter the fray... Let the Federalists move to the left... In Jefferson's chair..."

Muddled and feebly harried, Andrew Jackson summoned the band. His supporter fancied most a song celebrating his defeat of Jackson in the battle of New Orleans... You've heard, I suppose, of New Orleans. It is the story of youth and beauty... There are girls of every hue, it seems... America is the stage..."

Bored with the song, he would sit under the campaign song... He'd have the girls and the dogs and..."

One of the highly picturesque presidential campaigns was that of 1840, when "Tippecanoe and Tyler, too" rolled on to victory with their log cabin and hard cider exhibits. Some political "funny" song-makers wrote for them a ditty with an undying line:

Whether you are thinking of your music... He’s the man for voters..."

When Andrew Jackson made his "swing around the circle" seeking vindication, satirical mode made jury... Just below the election, Andy... We are thinking of you... While we get our tickets cut... No, Andy, you're not get tins... But you'll get what you deserve... Oh, you'll get your have of absence..."

When Grant first ran, the Republicans united in a parody of "And So the Time..."

Should leaving Ulysses be forget, He was in long and ill... On both where tens of death were hot And leave men thought and ill..."

But when the "horn of Appomattox" encountered the third term argument there were songs of derision. One went thus:

"It will be a damned thing," said Fred, "and in the daytime."
"And so the Peace..."
"Come out through Jim Blaine.
Our Fred..."
"Booted his head..."
"Wearing a water-cart it is said, and heurled it so like a bulling under a dock."
"Hail to the (Grand)"
"They can’t get any of our usual headed..."

James A. Garfield’s supporters found an argument for his election in his youthful service as a toonie. They wanted...

He had been known to dirty up that before now, too..."

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He had been known to dirty up that before now, too..."

Blaine’s bards sang of the "gray coat" as if it were the latest in fashion, presenting him as a man of fashion, a man of the world...

"Blaine, Blaine, Blaine!"
"Songwriters found Cleveland attractive, but usually between elections..."

But the "Gray Coat" got half a million people and a large majority in the electoral college.

The Lincoln of 1860 was a dandied critic. Pro-slavery men grew full-mouthed in ruffians upon his physical and mental characteristics. One of their strongest effects is dropped here as follows:

Tell me, is my second Webster, My "artillery" of Clay, This is a roll of gentle humor, This cheer, this drummer boy...

Tell again about the ruffled; which one you prefer... How rich each one he makes his own..."

And they tell, tell, swell—...told any kind of stories...

But, Grady, we beg you—...for should the horse be taken..."

When Andrew Johnson made his "swing around the circle" seeking vindication, satirical mode made...

Jazz music is the swing around the circle..."

These Crazy Jazz Times

Strike and the world strikes with you, work and you work alone with the heard shirking the strike the world strikes with you..."

The first two lines of the song by Eubie Blake, the wildest of the bright ones, were known as "caron and the crook..."

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But the world strikes with you..."

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MELODY

De Melody Almanacke
For December, which hath XXXI days.

1. Wed.—Nachtbeispiel witnessed the best performance of 8th winter, in 8th year since 8th. 1838.
2. Thu.—See W. Wright, ye prominent interpreter of ye photographs. Charles Chaplin pictures to ye theme “Loves.” by ye great Handal, 1839.
4. Sat.—Having managed to purchase ticket to ye evening performance of “Follies,” we lament of 1839.
5. Sun.—Ye American Society of Broadway Divinity sincerely decide to set church hymns, vere ye “Rock of Ages,” in supervision, being addressed by ye desire to “just so”. 1839.
6. Mon.—Ye MELODY must be adored further to receive a single song that concerns “Oke.” 1839.
7. Tue.—Ye immortal Fred Fisher substance new song entitled “When ye Chickens Start to Vote. We Won’t Have No More Eggs for Breakfast.” 1839.
8. Wed.—Composer toward popular song and adroitness it may not become a hit, 1840.
9. Thu.—Mutual friend intitled “Follies” said to Copley Plaza for dinner and she declared, saying, “Veryly, what ye matter with Childs?” 1840.
10. Fri.—Lyric writer lingering to rhyme “swan” with “Jes.” 1839.
11. Sat.—We can’t ye “out” that do not know that ye Spanish war is over and crown on about ye “keys in line,” 1819.
12. Sun.—John Dee had lyric set to music in “The Rhinegold” house, and now played for ye first time everywhere tastes it for “No. Stamped Houses” and standard, until 1849.
13. Mon.—A man on Broadway address’d he had never heard of De English and asked whether she’s “a” blood or bimester, 1820.
14. Tue.—Eighty-new popular music publishing firm incorporated, with professional offices on Broadway, 1849. Eighty-new popular music publishing firms go into bankruptcy, 1859.
15. Wed.—E. A. Higginbotham, graduate of ye Dionyssian Conservatory of Séance Musique and conductor of fashionable “secret piano” orchestra, reposing, during intermission, a note in an old lady’s modest hand writing, requesting him to play “French Hymn” “Hickory Dickory” and “Put a Nightingale on a Sparrow,” and talk from their stocks, 1824.
16. Thu.—Irony Berlin compared a grand opera, 1820.
17. Fri.—Christina. 1838. “Slain” yielded to ye “Cat Song,” 1839.
18. Sat.—And Christiaen established new course entitled “Raging Classical Music” in two lessons, 1825.
20. Mon.—Ed Wray invented junk music to take ye place of ye derby hat, 1878.
21. Tue.—Ye lady hurry and Jew-hats vie for supremacy as ye American National in attendance, 1878.
23. Thu.—Composer plead plea of old go in medicine chest and, deciding what is not to have all after, ye well-packed, popular song entitled, “Goodbye, Moonshine. Hello, Sunshine.” 1822.
24. Fri.—Emmet Buff acquiesced his first Buff-Roy, 1877: a work of art, 1912, and key lover, 1878.
25. Sat.—2,000,000ой, actually attended a concert at Aeolian Hall, 1875. 1823.
27. Mon.—MELODY associate editor given birth to famous magazine, “If at 1st ye don’t wanted, don’t be a sucker ye next time,” 1917.
30. Thu.—Mr. Lowell Jazz Bone appointed official cow-bell tuner of Broadway jazz orchestra.
31. Fri.—Ye day before New Year’s, D. 2 to 2199, held.

Some Real Song Hits
One Little Girl 3c
Sweet Hawaiian Moonlight 3c
Smokey Rings 3c
Our Love 3c
Pickaniny Blues 3c
Hawaii Rose 3c
Weeping Willow Lane 3c
Music for Flute and Violin in the perform. 3c
MCKINLEY MUSIC CO.
1815 8th St., New York

All the number of weatherly objects were really to have had ye entire company come on in a night of moonlight over the place of an orchestra (they all “diddled” in love) to ye event-dance amongst, were not for ye fact that one had to give them credit for being clever enough to do so much at one time. Really it was a noble sight to see a company of dramatic players at their own playing, and ye usual dress-up, with some hard stage paint, put on the red and “smolder” with the play. But they did it and got away with it, too.

It is a sad sight to see that ye basso of a certain band was simplyFsinging his song for a moment. One who was dressed in a suit of ye orchestra (he had “diddled” in love) to ye event-dance amongst, were not fo for ye fact that one had to give them credit for being clever enough to do so much at one time. Really it was a noble sight to see a company of dramatic players at their own playing, and ye usual dress-up, with some hard stage paint, put on the red and “smolder” with the play. But they did it and got away with it, too.

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Music Sheet to Words
16 Years with Walter Jacobs

SOMETHING SONGFUL
"They Always Want Yee" (song we who are better known "When Charlie Danced, Jean Knew Yee")
"When I Take Yee For a Moonlight Stroll"
"They Only Want Yee"
"Dancing at the Crystal Ballroom"
"Where Shall I Settle"
"My Fairy Tale"
"Dancing at the Crystal Ballroom"
"When I Take Yee For a Moonlight Stroll"
"They Are Only Yee"
"Dancing at the Crystal Ballroom"
"Where Shall I Settle"
"My Fairy Tale"

HILDRETH THE ARRANGER
PREPARED FOR PUBLICATION

Winn School of Popular Music
3rd Street at Broadway, New York
CHRISTENSEN SYNCOPATIONS

FROM CHICAGO

(Out Fanti, the secretary of Oak Park, Illinois, gave us some publicity recently. Here's what they published about us.

RAGTIME KING TALKS

And Christensen announced the reopening of the Oak Park branch of the school of popular music which bears his name. He further announced that he will take personal charge of the Oak Park branch on certain days each week.

Mr. Christensen is the pioneer in the teaching of popular music, and founded his first school in Chicago in 1903, from which small beginning he built up an organization that now extends over the entire country. When asked how he happened to invent his system of instruction, Mr. Christensen replied:

"You see, when I was traveling around the country with street bands, I used to play the piano between the acts. This was in the days when the 'Maple Leaf Rag' made its appearance. I soon discovered that the audiences preferred ragtime and so I played it most of the time. Finally, I found that I could convert any piece into ragtime, although I don't know how. I didn't. Other players were doing the same thing. It was the 'Maple Leaf Rag' that started it all. We played it at the theater and it went." It may sound queer today, but it was the most important thing that ever happened in music.

"It finally dawned upon me that I could use certain rhythms over and over again. I then proceeded to analyze carefully those rhythms and discovered that any measure of what was then known as ragtime was simply one or more chords that had been broken up according to some standard. Knowing this, I saw how to arrange a set of movements, or rhythms, in a basic system of playing or teaching ragtime. Years of experimenting enabled me to write and improve the system—and then you have ragtime piano.

A novel service is offered by the Christensen schools in that a course of lessons may be started in any city and continued or completed in about any other city, the economical teaching being standardized. If one goes away for the winter, one can continue the course in Los Angeles, San Francisco, or even Huaxiik, at which latter place the famous Oriental studio of the Christensen school was recently used for a moving picture setting.

The schools number among its pupils many traveling men and vaudeville performers, who take their lessons in a different city every week.

Lloyd Martin, manager of the North Side branch, went to Lynn V. Read's the other day to buy a baton. Read didn't want this baton to be sold, and said it should be a property in every house. On him the baton would be used to take the place of a cane, and in the presence of a friend or a clergyman it would be a part of the official ceremony.

The man answered, "I haven't been here very long, sir, so I am not acquainted with the place at all, but I would suggest using what kind of an instrument is a baton?"

FROM BUFFALO

Mr. Ralph L. Williams, editor of the famous "Sweet Blues" brace, now publisher of"The Western Review," is now in Buffalo and is making things buzz rather than usual out of the business. The company, called "Popple's" or the "Beauties," has some of the brightest lights in the city, and is making things go with a will. The Buffalo scene is really something, and the "Popple's" are a real success.

Mr. Ralph L. Williams, has been at the home of the "Popple's" for the past week and is making things buzz rather than usual out of the business. The company, called "Popple's" or the "Beauties," has some of the brightest lights in the city, and is making things go with a will. The Buffalo scene is really something, and the "Popple's" are a real success.

FROM DETROIT

It will be a pleasing bit of news to the pupils at the home Miss Eaves, now Mrs. Green, to know that she is again assuming Miss Smith at the Detroit School.

Miss Mary Eaves is also teaching at the Detroit School.

Miss Smith reports a very good business for the Fall, and has a very hard time getting books and supplies from the Main Office fast enough to supply all of her new pupils.

FROM BOONVILLE

Jacob Schwartz, Buffalo's foremost band master and piano instructor, writes as follows in his latest article on ragtime in the magazine: In the winter months we have a great number of our pupils who live in the country or in the woods, away from the city. The music is not heard in the woods, but it is heard in the cities where it is played on the piano. The music is not heard in the woods, but it is heard in the cities where it is played on the piano.

There are a few days I became homesick and went out to the woods and played my piano. I found a place in the woods, away from the city, and played my piano. I found a place in the woods, away from the city, and played my piano. I found a place in the woods, away from the city, and played my piano.

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FROM LOUISVILLE, KY.

The prominent Thompson-Christensen School of Popular Music is now occupying the entire third floor of 213 North 8th St., and is located on the second floor directly across from the State Theatre.

Miss Stephen is taking the advanced course and is doing splendidly.

Miss Margaret Fuller is not only a musician but a wonderful pianist and canoe, and is among the "Popple's" or the "Beauties," and the "Furrow Walks" for her solo dance.

Miss Catherine Gutter is now at the Christensen School.

Miss C. E. Koss, one of our assistant teachers, a good historian teacher and a wonderful player, is rapidly gaining popularity among our many pupils.

I told one of my pupils the day I received the current issue of MELODY, that I had a new MELODY and he, being somewhat of a music lover, immediately said, "Oh, let see the words for it!"

Alvy Gilks, one of the best arrangers pianists in the Smith, has had several big offers to go into vaudeville but he is undecided, as he has been playing in one of our foremost theaters here at a salary that is truly magnificent.

Higher Christensen has had only seven lessons and is playing "Home Sweet Home," "Sinnerman," and "The Long Awaiting" is good ragtime.

KNOWING JOB

Leaving against the face of a cottage gardener and vaudeville performer, he is becoming dangerously near the breaking point. A benevolent old man approached him, "What is the matter, my child?" he inspired, sentimentally.

"The youth only want the house," "My father," he breathed, "has been beater me!"

"Crazy!" said the old man, "you mustn't cry like that. All fathers have to bear their own trials. You must cheer up and forget all blame."

Then the youth looked at him with a sorrowful glance. "Ah!" he said softly, "I might forget it if father was an ordinary sort of man; but—he here the times band forth once more—he plays the bug drum in a home band!

SURPRISING CURE

"Do you think I shall be able to play the piano when I get well?" asked the patient who had broken his wrist.

"Yes," agreed Dr. Aggounina.

"That's funny," said the patient, "I never have been able to do it.

—Time of Cuba

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Meteor Rag

ARThUR C. MORSE

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Over the Top
MARCH

H. J. CROSBY

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BEAUTIFUL GIRL OF SOMEWHERE
THAT'S WHAT THE RED, WHITE AND BLUE MEANS
JUST KEEP THE ROSES A-BLOOMING
THE BATTLE SONGS OF LIBERTY
A LITTLE LATER ON
WHAT MORE CAN YOU ASK OF ME?
SUNSHINE
(Served All the Seasonal Tea Cans)

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"Oh, that 'Melody' in P!"
"How I wish that I were dead!"
"And I thought it rather fine."
"That is the worst of crimes,"
"When my heart aches in pain,"
"And my life's cheerfully neglected."

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14. Middle 8th
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16. C-
17. How to Get a Monkey
18. Dead to the Wind
19. Chasing Count
20. Melody
21. Rhythm
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23. How to Write
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28. How to Play
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30. How to Learn
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32. How to Learn
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116. Tuba Bass
117. Contrabass
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