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Volume IV, Number 3

March, 1920

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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

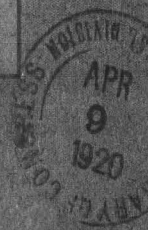
FEATURES IN THIS ISSUE

Concerning Musical Classification. By Frederic W. Burry
Famous Exponents of Popular Music
No. 1. Anna Chandler By Axel W. Christensen
The Love of Creating. By Frederic W. Burry
Little Song-Shop Talks
Under the Soft Pedal
Peeps at the Publishers
Chicago Syncopations. By Axel W. Christensen

MUSIC

Bohunkus. By George L. Cobb
Novelty One-Step for Piano
Somewhere in Southern California
Words and Music by Thos. S. Allen
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Volume IV

March, 1920

Number 3

Concerning Musical Classification

By Frederic W. Burry

CHANGE is the first principle of nature, and growth the first function of life. All is transitory, therefore, those who call for cast-iron rules or hard-and-fast classification in music are going to land only among ruts and worn-out routine where existence is brought up against the fatal "stand-still." Music teachers are sometimes asked rude questions such as these: "Whose method do you use?" "Whom did you study under?" "Can you show me your medals?" "Where did you graduate?"

Josef Hofmann, that arch technician of the ivories, says: "I wouldn't bother about graduating in music," and further declares it is folly to attach the word "graduating" to any of the fine arts.

One who declares that he has "finished" his music study, has assuredly decided to stop at a very early stage. Like he who, calling himself a truth-seeker, yet dogmatically asserts he has found the truth. If it is found, why further search?

No. Music, as with all the fine arts (all art, and all the things which make up life, should be "fine"), takes one into the world of beauty — the infinite sphere of immortal youth and ever ascending unfoldment, where the material is glorified with the ideal.

Change is written across the portals. Art is the herald of the future. Artists are pioneers of the time-to-be, when the accumulated rubbish of centuries shall be incinerated and the aspirations of yearning humanity shall have full play upon the earth.

Friedrich Nietzsche, musician and philosopher, had but little use for the "intellectual" *morceaux* that merely worked upon the emotions in a way neither sane nor healthy. He said: "I want music for the dance," and considered all other kinds neither useful nor ornamental. He would have had no use for many of the modern hybrid and grotesque productions sometimes called "futuristic," which by some of the *dilettanti* are gauged in value according to the degree in which they displease the ear and offend one's musical ethics.

Not that discords have not their place, but a picture should not consist of all shadows or dismal background. Let there be some sunshine, some virility and vitality. Music should not particularly call for thought — its first office is to express feeling. Let there be no prejudice. Beauty first. Emerson said: "Even a corpse has its own beauty."

However, in this living age the call is for music that is alive.

Dirges may have their place, yet that is no reason why music in general should be of a requiem character. Let the morbid go. On with the dance, and let illuminating music radiate its electric vibrations. Thus shall healing and good cheer come with a regenerated earth; music for a new and better future, music that indeed shall do its part in the creation thereof.

Much of the "antique" has had its day. It was and is good, but it is superseded by something just as good and possibly sometimes better. Why should we be ever looking back to the past, looking upon the "dead masters," as the only ones who knew anything or could do anything? Are all the brains of the present day essentially of a mediocre calibre? Or, if a golden age is past and gone, and the present doesn't amount to much — why not another golden age for the future, to be constructed out of existing ideals? Why not have faith in today as the germinal beginning of a finer tomorrow?

One cannot draw definite dividing lines between classical and popular music; all good music is classical. A great deal of the old so-called classic stuff was decidedly not good, simply because it was not beautiful. It is also true that a large quantity of the old popular stuff, syncopated and otherwise, was "rubbish" to say the least.

Our standards are higher today. Popular taste is superior. Unless popular music has a classic flavor, nowadays it is not wanted. Any ill-constructed amateurish jingle used to sell, once-upon-a-time, but people are more particular now and ask for something containing a little more depth than does the "tickle-the-ear" variety. On the other hand, the kind of music appellation "classical" must now have some rhythm or swing to it, as well as melody — not consisting, as in our forefathers' days, of a series of percussive five finger exercises — or few want it.

Everywhere, it is music. Beauty is the new order. Music has invaded office and factory; it pleases and — it profits. The movies are wonderful centres of attraction, largely through the fine music offered which more than makes up for the "dumb" motions on the screen, and some patrons go entirely for the music.

Let there be cooperation between student and teacher — personality and magnetism. Let lessons be made a source of delight, and practice equally a pleasure, for one and all. Music that is free, freed from disquieting and impossible classifying, shall make of earth a desirable abode, transforming all things.

Famous Exponents of Popular Music

No. 1—ANNA CHANDLER

By Axel W. Christensen

POPULAR music is the kind of music that you hear people whistling and singing everywhere during their idle moments. How often have you caught yourself in the middle of a strain of some popular song which your subconscious mind had enabled you unconsciously to whistle or hum, even while you really were at work or thinking of something else? Probably many times. Sometimes you don't know even the name of the piece, but you have heard it somewhere, and then as the melody still continues to run through your brain you recollect that it was at "such and such" a theatre where you heard "so and so" sing it. In spite of the fact that you did not try to remember the melody at the time you heard it, it has insisted upon coming back to you from time to time — just a snatch or two of it at first, then more and more of it until finally the whole melody had pieced itself together in your mind and you found yourself unconsciously whistling it over and over again.

This morning on the train (after a visit to Walter Jacobs in Boston and a stop in New York for a day), I found myself humming or whistling a jazz melody. Just yet the name has not come to me, but in trying to reason the thing out, step by step, I begin to remember that it's something about a family that's gone mad in some way or other — just a minute, now — Ah! I have it — "My Family's Gone Jazz Mad" — that's the title.

Now that the title of the song is known to me, I am able to recollect where I heard it — at the Riverside Theatre in New York City. And the singer? That's an easy one, for now it all comes back to me. The singer who was able to put that song over in such a manner I never will be able to get out of my mind until I hear another one sung as well, and which at this moment seems incomprehensible, was the peerless Anna Chandler who at present is being headlined on the Keith Vaudeville Circuit.

Wonderful Anna Chandler! She must be a wonderful woman, else she never could have risen from the depths of the New York Ghetto (where she was born) to become a star in big-time vaudeville and, incidentally, one of the greatest exponents of popular music on the stage today. If you don't believe me in the last statement, go and hear this singer the next time you see her billed in your city.

In the picture (which I hope is to accompany this story when it appears in print, because at the next stop that this train makes I shall wire Miss Chandler to please forward her photo for publication) you will note a comely young woman with features and form in calm repose, but — you should see her on the stage!

Not for an instant is the lady at rest long enough to give an audience a chance to register a definite mental picture of her; the impression one retains after her act is finished is that of a dynamic personality who has given you a ragtimey, jazzy good time.

This dynamic personality in the form of a charming woman put over five songs the night I heard her, and easily could have put over five more because the audience really wanted her back. As it was she "stopped the show," this in vaudeville parlance meaning that the audience continued to applaud even after the lights were out and the card hung up for the following act. As a matter of fact, it was impossible to continue the performance until Anna Chandler (the lady must have been half way to her dressing room) had been forced to return and bow and bow and bow, then bow again.

Associated with Miss Chandler as assistant and partner is Sidney Landfield, who sure does hold up his end at the piano. He is a mighty clever pianist, and has adapted himself so delightfully to Miss Chandler's line of work that she does well to utilize his pianistic talent and almost wholly dispense with the orchestra.

Incidentally, he is the writer of "My Family's Gone Jazz Mad," the song which started me on this little story.

In the second paragraph just preceding this I used the expression "put over" instead of "sing." I did this adroitly, because Miss Chandler does not merely sing her songs; that were all that this singer and she would not be where she is today, in spite of a dandy voice. No indeed! Instead of simply singing her songs she makes of each song a separate and distinct character study; no two songs does she sing the same, which is why the audience never tires of her. With talent such as is possessed by her, she would do wonderfully well as the star of her own show.

As I am only what is commonly known to suffragettes and other ladies of pronounced personal views as a "mere man," I won't attempt to give the women readers of MELODY a description of what Miss Chandler wore. I can only say that from where I sat she looked mighty good to me.

OF IMPORTANT INTEREST

Mr. Christensen has assured the Publisher of MELODY of his ability to contribute short "biographs" of FAMOUS EXPONENTS OF POPULAR MUSIC for many issues of the magazine to come. A series of this nature not only should appeal strongly to those readers of MELODY who are devoted to music in the popular form, but will afford a most valuable collection of reference data for the future—a file of "Who's Who" in today's PROVINCE OF THE POPULAR.—Ed.



ANNA CHANDLER

THE LOVE OF CREATING

By Frederic W. Burry

(Note:—It may be and undoubtedly is true that (like poets) composers are born and not made, yet even so the composer "born" must necessarily pass through a certain process of "making" before he can hope to make his goal. Whether a composer's ideal be for classic, popular or ragtime writing he must have definite ideas of musical form, construction and grammar if he would see his work published and successful. Hundreds of compositions which contained the germs of good musical ideas have been submitted to MELODY for critical comment, yet were so hopelessly bungled and distorted in construction and form as to make them impossible as compositions to be taken seriously. It is for such embryonic writers that the following article has been written, and student-readers of MELODY, if they have musical ideas without knowledge of how to express them, will do well to read carefully Mr. Burry's simple exposition. It is clearly and concisely written, and (to perpetrate a seeming paradox) non-technically technical.—Ed.)

EVEN children love to create, and we learn by doing. All nature is a mode of experimentation. Like her, we should not mind making a few mistakes, but keep moving — keep venturing. "Do what you are afraid to do." Courage and power are gained in just this way.

Education is inherent, even though dormant, within the pupil. It is a subjective process and invariably intuitive. The true teacher instructs by and through drawing out the latent. That which is to be evolved must first be involved. Does the teacher give nothing, then? Know that giving and taking act and work together. Tutor learns from student for the simple reason that experience is the real teacher. This is why one considers that he who has been "a long time at it," other things being equal, is the best teacher.

Now as to construction. There is something original in each one, even the youngest of pupils. Too often timidity and restraint have prevented this creative force from expressing itself, and even comparative beginners may learn or develop the art of composition. For instance, a teacher may first get the young pupil to memorize in their order the theoretical tones of the scale as follows: 1, Tonic; 2, Supertonic; 3, Mediant; 4, Subdominant; 5, Dominant; 6, Submediant; 7, Leading-Tone; 8, Tonic or Octave. Have it understood by the pupil that these are absolute terms and not relative — that is to say, the tonic is the first tone of every scale, and so on in their numerical order.

Instruct the pupil that the principal chords are made up of thirds, at least three notes being required to make a chord. That the most important chord is built on the tonic; in the key of C, for instance, the tonic chord would be C-E-G. That the chord of next importance is the dominant chord, made up of two-thirds on the fifth degree, although generally another third is added to this chord which makes what is called the dominant seventh chord, and which in the key of C would be G-B-D-F. Tuneful, though simple, melodies can be harmonized with these two chords alone.

Basses should first be written by the teacher. One cannot simplify too much at first. Divide your staff into, say four equal sections. After writing treble and bass clefs properly, then the time signature—3/4 for a start. Write your tonic harmony in the bass of the first measure: C first, then the two thirds, E and G; then in the second measure D, followed by F and G twice, which belongs to the dominant harmony; then the third measure the same as the second, and the fourth like the first. This makes up a phrase. Now another line of four measures with a similar bass, excepting that the last measure could have one dotted half-note chord (C-E-G) to give the effect of a finish — 8 bars in all. The pupil is to compose a melody to this bass.

Decidedly primitive as such a bass may be, still the first attempt of the pupil may not amount to much, but one must begin somewhere; there is nothing like making some kind of a start. In due course the teacher can explain about inversions: that chords may be arranged in different positions; that in the "seventh" chords it is not always necessary to employ all three thirds; that octaves may be added, chords broken into arpeggios, etc. Take one step at a time. Have something new in each lesson. Don't hurry.

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The first eight bars can be followed by eight more in a different key; key of the *dominant* (or G), if the first key is C. Introduce other keys, one by one, including minor keys. Call attention to the related keys — show how C goes well into its relative minor of A, for instance, or with its *subdominant* F. Don't forget to point out that the same principle of construction applies to all the different keys, everything reducible to one — the Unit. Bring in other time values — 4/4 (common) time, 2/4 time, 6/8 time. Lengthen the phrases and add more phrases. Extend gradually. There is plenty of time to grow and develop.

If you are using the key of C, adopt the subdominant chord (F-A-C) as a change for the second bar. Thus: first bar, tonic; second bar, subdominant; third bar, dominant; fourth, tonic. Four bars to a phrase is a good limitation with which to begin. The supertonic (D-F-A) in the key of C sounds well in place of the subdominant, or the first inversion of the supertonic (F-A-D), which is excellent, being a chord on the subdominant. As long as the whole thing appeals to the ear of the pupil, one is on the right road.

Music may be defined as sound that pleases the ear. The

science of harmony is a working fiction in music that men of experience have gathered together — rules that are tentative — but one must have reserve and be confined at first. Later there may be excursions into the arabesque patterns that are called the "futuristic," although even these often grotesque designs are only the extension of such simple figures as outlined above. Trusting that the few foregoing suggestions, which may be modified or amplified as you please, may come in handy, let me add as

Postscript: A word about the melody. This of course will depend very much upon the student and his taste; certainly, the melody will follow the outlines of the harmony. Melody has been called horizontal music, while harmony is perpendicular. There will have to be passing discords — the shadings or shadows — yet all colors in their place. There is a place for auxiliary notes. The harmonies will suggest the melodies. Later on the student will be able to make his own harmonies as well as the melodies, and also perhaps away from the piano; for, as summary, it is all the expressing of *Thought*, which is what all art is, and finally, what the whole world of phenomena is and intended to be — the Expression of the Ideal!

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 Others About Us

I RECEIVED the back numbers of MELODY sent me, and enclose amount to cover balance for a year's subscription. Since receiving the numbers I have used the music contained therein almost exclusively in my work as a photo-play pianist. The magazine fills a place which no other music-magazine on the market approaches. Yours for success. — *Harold A. Griffing, Linesville, Pennsylvania.*

Sincere thanks to Mr. Griffing for openly expressing what many times may be only implied or left wholly as a matter of "guess" — an appreciation of effort to make MELODY a help to lovers and exploiters of the "popular." There scarcely is a worker in the world hive of humanity who does not relish an occasional bit of the honey-of-praise to help offset the more bitter horehound of unexpressed appreciation. Such open expression is the heaven in life which tends to raise existence above the level of the humdrum, and acts as urge to the publisher of this magazine to make MELODY more meritorious in music and matter.

After running over the pieces in the copy of MELODY for January, I was more than pleased with the magazine. Enclosed please find subscription for one year. If all copies of the magazine prove as interesting as the sample copy just received, I shall not hesitate to recommend it to all my musical friends. — *Mrs. L. Holzman, Gresham, Nebraska.*

More words of a like strong expressing. MELODY is glad that the sample sent made a sale, yet we never intend to put our big berries on the top of the box or to hide the little apples in the bottom of the barrel. Every product on sale in open market is bound to vary at times, but it is the intention of MELODY to try and have its magazine fruitage average the same all the time and run evenly from top to bottom, while ever endeavoring to improve in both *quantity and quality*. The publisher thanks Mrs. Holzman for her expression of warm appreciation, and with the goods will try to back her promise of recommendation to friends.

Who says that Elgin isn't on the MELODY map? The Elberink School of Ragtime is one of the strong boosters of MELODY. Whenever a new pupil comes to us we show the magazine and explain its good points, which is easy because there are no bad ones to mention. It is a clean-cut paper, with good music and good reading, especially Mr. Christensen's articles — and how the pupils all do enjoy reading their "home-town" notes! Take it all in, and MELODY is an *A-number-1* magazine. Am sending you a few more new subscribers who, I am sure, will look for the coming of their magazine from month to month as all do. You also may send me personally THE CADENZA and the JACOBS' ORCHESTRA MONTHLY along with MELODY, although we may lose sleep reading the three. Here's luck to the magazines! — *Jack G. Elberink, Elgin, Illinois.*

For at least two and a half minutes our natural-inherent-native-ingrained-latent modesty — those five hitched-together words all mean practically the same thing, which is why we stuck in the hyphens — but our hyphenated self-consciousness did make us hesitate just that long time before printing Mr. Elberink's letter. However, after due deliberation we decided latently (within ourselves) that not to print it wouldn't be playing fair to himself and his pupil-subscribers (we beg to assure the readers that personal vanity didn't "cut no ice" in this instance), and so have inserted his beautiful bomb — bing-bang, boost-and-all! "Bomb," say you? Of course it is. A bomb "busts" and everything "boosts" — booms skywards into cloud-land, which is exactly our present condition of being. To come down from bombs to brass-tacks — Mr. Elberink must possess a most persuasive personality, for somehow or 'nother the names of pupils and pupils, and then more pupils, find their way to the subscription list of MELODY. Mr. Elberink included an Irish story bearing on the good points of MELODY, but it is too long to print here, and, besides, don't forget our hyphenated characteristic.

Many musicians think it is music-wickedness to tie a bit of rag to the tail of some big classic concert number, forgetting that the bigger the number the better the paraphrase. As for thinking it musically wicked — well, so do we for one, and so should everybody under the sun unless the ragging is royally ragged and well done. Those who know real rag from any old rags, say that the "Russian Rag" (Geo. L. Cobb, is the ragger and Rachmaninoff's "Prehude" is the ragged) is a Russian bear-cat and the greatest concert rag in twenty years. To verify the "say-so" ask the Six Brown Brothers who made it a hit, ask the thousands who buy and play it or ask Will Rossiter of Chicago who publishes it, and who has a bunch of rags, trots, songs and other things in his catalog.

3 REAL HITS FROM THE GOLDEN WEST, 30c. POSTPAID. FREE CATALOG (SHAME ON YOU) BY LOUIS WESLYN & NEIL MORET Successor to Mickey SALLY BOW-WOW GREAT One-Step COMEDY HIT All Orchestrations 25c. each postpaid DANIELS & WILSON, INCORPORATED SAN FRANCISCO California 145 W. 45th St. N. Y.

Under the Soft Pedal

LITTLE TUNES TUNED FROM TYPE AND TALK

THROUGH the columns of a contemporary publication someone asks: "What is a fox-trot, and why?" Editorially and circumspectly, and with all due respect for the con. pub., we wish to ask whether that can be beaten for a fool question. We do not pretend to pose as authority upon any kind of trots or trotting, but if the fox-trot isn't a terpsichorean tangling of "tickle-toes," tapping "tootsies" and tramping "tens" — all treading in temperamental time to a tumult of tingling tone; or if it isn't a foxy footing to that fine and funny footy-feeling, freely furnished and flung forth from frenzied fiddles — if it isn't either one or both of those, then we don't know the soft stepping of a trotting fox that is trailing a hen from the amble of an aimless alligator, the clumsy canter of a cavorting cow, the malicious meanderings of a moody mule or the gait of a galloping gelding.

So much for the "what," but as to the "why" — Dancing Dames and Gliding Gents! If the fool fellow that "foozled" on that question (no girl would have been guilty) is ever so fortunate as to fox-trot it with a "Phoebe" — well, he'll find out that the reason "why" is "just because," and then kick himself with one of his own "trotters."

Apropos to the little story about the "Blues" that was printed in last month's issue of MELODY, here is a "blue" one which, while "soft-pedaled," is not softened to a *pianissimo*, although pretty well damp-ered. A man named Barrow (in this instance a "wheel" barrow) was charged by another man with stealing five fine fat hams. Now, while "five-fingering" those hams by a Barrow is much more "phony" than funny, nevertheless there's a barrel of fun to be found in the finding of the jury that didn't fine Barrow for the "fingering." Brother Barrow gave as reason for the "borrow" that he had just been listening to a talking-machine play "I've Got the Alcoholic Blues," and was so overcome by the sentiment of the song that he fell for the same feeling and "felt" for the hams. Ordered by the Court (in support of sub-conscious subtraction) to sing the song that "soaked" him, the song-shocked defendant "socked" the "blue" thing to the jury-men and so affected them that

they freed Barrow upon his personal promise to never again behave like a barrow and wheel off any more hams.

This story is not reprinted here as either prohibition propaganda or a quibble in behalf of the "tipple," for we are neither pro nor con on "booze" (at least, not under the present national ruling). The item was reported by a New York journal as being an actual case in a court, although admittedly it has been slightly "blued" by MELODY in its repeating, and is printed in the hope that someone may help us to solve a riddle. The riddle is this: Was it actually the "breath of song" that un-barrowed the embarrassed Barrow of the borrow; or was it the bellow of Barrow that buncoed the bunch, or the blue of "The Alcoholic Blues" which so harrowed the hearts of the jury they freed friend Barrow from an otherwise blue "burrow?" To any person reading the riddle, a year's free subscription to MELODY will be given upon receipt of the regular price. (See top-left-hand-corner of page 3.)

Who buys land buys many stones,
Who buys flesh buys many bones,
Who buys eggs buys many a shell,
Who buys love buys hate as well.
— James Campbell.

Without looking the matter up we cannot say whether James Campbell was or is, when and where he lived, or whether the above bit of satirical versification is ancient or modern, but regardless of the was or the when or the where, if in themselves the lines don't biff present living conditions in the eyes, then we don't know a punch from the place punched. As good as the verse is, however, we don't need to have it recited in rhyme to know that a lot of "fluff" is floating around as real feathers — that stones, bones, shells and hate are all "weighed in" with land, beef, eggs and love; we know that fictitious face values, fraudulent findings in what has been accepted on faith, and all the bunk with which we are regularly buncoed, are the big by-products in this generation of "git all yer kin while you're a-gitting." If we don't know all this, without putting into poetry what is darned unpoetical, we are more mistaken than those who don't miss in their mistaking.

Is some reader mentally asking what all this has to do with popular music? It has this much to do with it. If the poet who stoned, boned and shelled those lines had lived in a certain time (not so awfully long ago), in a fit of highbrow pessimism

he possibly might have added to his remarkable quatrain: "Who buys jazz buys many 'rags,' who buys rags buys many 'jags.'" We say, "might have added," because there was a time when that which today is recognized as meritorious music may have seemed to poets and pedagogs "a thing of shreds and patches" — literally, a "jag" in rags. For don't forget that in its first beginnings the present fashionably-clothed "popular" was rather ragged in its musical habiliments — in truth, many times so tunelessly out at elbows and knees that a "society" singer was not to be blamed for refusing to associate with a tramp "tooter."

But that is now changed, for the better, and if the poet James is (or were) living right in the immediate "now" — in this "git and gitting" generation — he couldn't truthfully add the suggested lines that "line-up" jazz and rag. If he did add them, they would be fully as fictitious or fraudulent as are the very things his verse so evidently is satirizing; they would be merely the "fluff" which so many are flouting around over what might be called the "feathers" of music, i. e., the lighter and popular forms of composition that act as "music-pillows," and really rest and relieve the musically-tired heads that for so long have tossed and turned on the harder classic forms.

It is undeniably true that both rag and jazz can intoxicate — that is, they can produce a sort of delightful "music-jag" for the time being, yet they never inebriate, therefore, not by hook or crook or book can they be put down and legislated out by any form of prohibitory law. They perhaps may be "distilled," but not from a "still;" neither do they falsely claim either a greater or lesser "per-cent" of the "alcohol" of music, but stand or fall by their own distillation and its effect upon the teetotaler, the temperate and the "tippler." It also is true that many of the at present "popular" eggs are musical "shells," but if these don't break under public handling they will addle in cold storage, so why worry?

A married man and otherwise perfectly sane musician brought into the editorial office of MELODY the following contribution, but strange to say didn't demand "space-rates" for it.

He pressed his arms around her waist,
He pursed his lips the kiss to taste;
Quoth he:
"I've sipped from many cups of bliss,
But never drank from MUG like this!"

Chicago Syncopations

By Axel W. Christensen



From Chicago

THE Chicago office of *Melody*, which has been variously located at San Francisco, Santa Barbara, Los Angeles and New Orleans this winter, is now back home again and, outside of a week's trip to Boston and the East we have been at home for the most part of a couple of weeks.

Ray W. Worley, manager of the main school here, who has been ill with pneumonia for five weeks, is now convalescing finely and is expected back on the job soon.

Helen Worley, who operates the North Side School, has had a busy time nursing her husband during his illness, but is again turning her attention to her pupils.

William Romano, head instructor at the main school, was laid up for four days last week and had to go to Fort Sheridan for treatment. Romano was gassed while in the service overseas and is still affected by it from time to time.

It looked as if Mrs. Christensen would have to step in and give some lessons during the past month, and she would have had to if one more teacher had been stricken. This would have been a reminder of the old days when she cheerfully taught her full quota of pupils and also "did all her housework" while our little pioneer school of ragtime was struggling to its feet.

Mary Shugart, who came to us a few years ago as a stenographer of little experience, has developed into a business woman and a capable mistress of the many unusual details that make up the business of operating a chain of ragtime colleges.

Peggy Sloan, who has been teaching at the main school for four years, decided sometime ago that she would give up her ragtime work and study the more advanced classical. She did sort of quit for a couple of weeks, then she decided to work a day or two a week

at the ragtime and at the present writing she is wholly back on the "syncopated" again. Like vaudeville and traveling, if ragtime once gets into your blood it stays with you.

Miss Hickey woke up the office the other day with a new and clever ragtime version of "Dardanella."

Marcella Henry has given up her work at the school for the time being, on account of nervousness and ill-health.

Miss Rose, who joined the faculty of the main school some time ago, sees greater possibilities in the work than she thought possible and is pleased to continue with it.

Georgia McClure, who left the main school some months ago to take full charge of the new Oak Park Branch, went "over the top" as far as receipts are concerned in January, and this month promises even better.

Frances Moe, former private secretary to the editor of this column, was passing by the other day and stepped in for a brief visit. She married well, we would say, if the fact that John Scheck (her husband and manager of the Northwest Side school), came in to consult us about some investments means anything. Oh, there's money in ragtime all right!

David Reichstein, operating the school on the southwest side of Chicago, reports the purchase of another new piano.

The West Side school, in charge of Miss Ingaborg Christensen and Mrs. Brown, is doing a wonderful business with their pipe organ department. The pupils in this work are so pleased with their instructors that it is now practically impossible to accommodate another pupil, the pipe organ at the school being busy every minute for lessons and practice. A new blower has been installed which makes the organ more efficient.

On my recent trip East I visited the schools of Hattie Smith at Detroit, Mr. Corbitt and Miss Horne at Boston, Bob Marine at New York and Miss Bessie Leithmann at Philadelphia. At all of these schools much the same conditions were found—a lack of space to handle all the pupils, who are more numerous this year than ever before, and a universal shortage of new space for rent. During my Western trip I found

the same conditions. Therefore I would advise all managers of ragtime schools to think twice before they "sass" the landlord and it will do no good to kick very hard when they raise your rent this spring, if they have not already done so.

From Boston

MISS EDYTHE HORNE, faculty head of the Boston ragtime school, has entirely recovered from a recent attack of the "flu" and again resumed teaching much to the delight of her many pupils and friends.

Mr. G. Long, well known throughout all New England as the "Jazziest of all Jazz Banjoists" and an expert performer and teacher of practically all of the string instruments, is now associated with "Jimmie" Corbitt's ragtime conservatory and is handling a large class of pupils.

Miss Marjorie Field, well known in Boston's young society circles, starts on a three months European trip in March. Miss Field will resume her lessons under Miss Horne upon her return.

It is feared that Miss Edna Cartwright, one of the popular teachers of ragtime in the Boston school, will be obliged to discontinue for a while because of poor health. Miss Cartwright will be missed by her many pupils and associates, and we all earnestly hope that she will soon be well enough and strong enough to resume her position.

Emily Connors, expert player and teacher of ukulele, mandolin and other string instruments in the Boston school, is also good in the culinary art judging from the quality of some ginger snaps recently brought in, and which she claimed to have cooked herself. Am still waiting for those doughnuts before passing final judgment on her cooking ability.

Miss Mildred Henderson has entirely recovered from the effects of a recent cold and has again resumed teaching.

Miss Marion Kaplan, who has been studying ragtime under Charlotte Lewis, has finished the preliminary course with high honors and received her diploma. Miss Kaplan is now studying in the advanced course and making splendid progress.

Continued on page 21

Bohunkus

Novelty One-Step

GEORGE L. COBB

PIANO

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MELODY

Musical score for page 10, featuring piano accompaniment and a melody line. The score is written in 2/4 time and includes dynamic markings such as *f*, *ff*, and *mf*. The melody line is marked with a 'MELODY' label at the bottom.

MELODY

Musical score for page 11, featuring a TRIO section and a melody line. The score is written in 2/4 time and includes dynamic markings such as *mf-ff*, *p*, and *ff*. The TRIO section is marked with a 'TRIO' label at the top. The melody line is marked with a 'MELODY' label at the bottom.

MELODY

Somewhere Down in Southern California

Words and Music by
THOS. S. ALLEN

Composer of "By the Watermelon Vine"

Moderato

PIANO

f *fz* *p* *§ till voice*

I've al-ways longed to be some-where, Some-where mid sun-shine and flow'rs,

Where I could hide a-way, and watch old Nat-ure play, Just spend-ing life's gold-en hours.

I know a place that's just grand, They call it va-ca-tion land.

CHORUS

Some-where down in South-ern Cal-i-for-nia, Some-where

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from the mountains up a-bove Comes a man-do-lin play-ing; See the pop-pies a-sway-ing,

While a lov-er is say-ing sweet words of love.

Night shades are soft-ly fall-ing, The birds are call-ing, At the close of the day

then they hide a-way, And some-where down in Southern Cal-i-for-nia That mis-sion bell will

tell of an-oth-er wed-ding day. day.

D.S.
MELODY

Glad Days

NOVELETTE

HARRY L. ALFORD

Andante Moderato

PIANO

p

pp

mf

rall.

a tempo

L.H.

MELODY

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rit.

pp

L.H.

f

L.H. prominent

cresc.

rall.

ff

rit. molto

dim.

Tempo I

p

MELODY

MELODY

Virgin Islands

MARCH

ALTON A. ADAMS
Bandmaster, U.S.N.

PIANO

MELODY

MELODY

D.S. al.
MELODY

Melody in F

A Little Stunt for Left Hand Only

A. RUBINSTEIN

Arr. by EDWARD R. WINN

Moderato

PIANO

Melody notes must be given sustained prominence

D.C. al fine

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MELODY



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CHICAGO SYNCOPATIONS

Continued from page 8

Mr. F. Burns, former pianist in one of the popular navy orchestras is now learning to play real ragtime under Miss Horne.

Miss Mildred Henderson, teacher of ragtime piano in the Boston school, recently decided she wanted to learn to "jazz" the banjo, and about the same time Mr. Corbitt decided he would like to learn the Hawaiian guitar. So they both started. Miss Henderson taking her lesson from Miss Connor and Mr. Corbitt getting his instruction from Mr. Gill. That was three weeks ago, and since then neither has found time to take further lessons. Miss Henderson says she has practiced 15 minutes, and Corbitt claims to have put in 5 minutes of good, hard practice. As yet they cannot play either of the instruments mentioned, and have decided it is the fault of their teachers.

The Boston school was recently treated to a very pleasant surprise by a flying visit from Mr. Christensen, who has but recently returned from the Pacific Coast. While in Boston, Mr. Christensen initiated his friend Corbitt into the method of playing a very popular Western game called "Zits." This game will probably become as popular in the East as it is at present on the Western Coast. It can be played by two or any number of players, but I won't go into further particulars regarding the game as Mr. Christensen will perhaps feature same in one of his articles soon to appear in MELODY.

During his short stay in Boston, Mr. A. W. Christensen, director of a chain of ragtime schools that extend from coast to coast, and "Jimmie" Corbitt, manager of the Boston school, were the guests of Mr. Walter Jacobs at luncheon at the Boston City Club. Walter is too busy these days to take time to eat, but made an exception on this occasion.

Mrs. S. C. Gray, a pupil of Miss Lewis in the Boston school, has completed the preliminary course in a satisfactory manner and is now taking up the advanced study.

Miss Martha Pearlstone, a graduate of the Boston school and a splendid player of syncopated music, is now associated with the school in a teaching capacity.

Mr. Otis Gill, whose specialty is teaching pupils in the Boston school how to "rag" or "jazz" any of the string instruments, recently presented Mr. Corbitt with a very handsome table scarf, the handiwork of Mrs. Gill. The scarf was intended to adorn the table in the reception room of the school, but was so beautiful that Mr. Corbitt proceeded to take it home.

Mr. Wm. McCarthy, who will be remembered as one of the star performers in the Ragtime Recital given by the Boston school sometime ago, has again resumed his lessons under Miss Horne. If you heard "Mac" play, you wouldn't think he needed any more lessons.

Miss Agnes Blood has returned from a short trip to Montreal and resumed her lessons under Miss Lewis.

From Philadelphia

WE HAVE been doing some business here in Philadelphia, in spite of the "flu" or gripp and a few blizzards. Many of our pupils have been ill, as well as some of the teachers, but all hope to be together again within a short time.

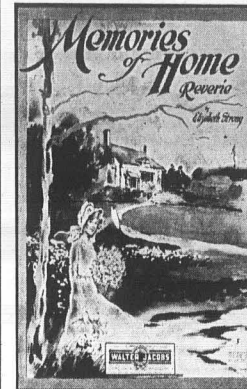
Miss Russell, one of the pleasant teachers in our school who recently married, was so unfortunate as to contract pneumonia while on her honeymoon. She has not as yet been able to resume her teaching duties, but Miss Leithmann talked with her by phone on Friday and heard the pleasing news that she expected soon to be with us. We have missed her, and will be glad when she is back in her accustomed place. Her new name, by the way, is Mrs. Scott.

Jeanette Pottash has just returned from a short trip to Florida. She reports that she had a wonderful time, but was very glad to get back to old "Philly" and her music.

James Johnson has resumed his lessons after an absence of nearly three months. James was very seriously injured by an automobile, but is sufficiently recovered to get around with a cane. We sure were glad to see him in the studio on Saturday last.

Everybody had a most delightful time last Friday because of a visit from Mr. Christensen, and all who know the "head" of the Chicago system can guess what a

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WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can ever convey. It thrills through every nerve and passes to the heart like some dissolving strain of Sweet Music. This may be said of SCENE FIRST wherein is portrayed "The Meeting at the Ball," and where the enchanting Waltz so delightfully pictures the fascinating charms of Love. Its captivating grace, and dreamy Love Melody ever floating before the mind, alluring the lovers on and on throughout the mazes of the dance.

SCENE SECOND is "The Wooing," in which we have a Romance wherein Love's pure emotions, with all its fond and tender glances, its hopes and longings, now find their utterance, and in most charming manner tell their tale.

SCENE THIRD is one of "Perturbation," for alas the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a PLEADING is perceived, yet peace has not fully calmed the troubled waters.

Happily, however, a RECONCILIATION takes place as pictured in SCENE FOURTH where Love again asserts its sway. Here in accents sweet and tender the Lover now sings a charming Barcarolle, and with renewed ardor pours forth the affections of his heart. Here the light guitar, as it were, plays accompaniment to a beseeching melody. All is forgiven and forgotten. The Lovers are fully reconciled.

And now the DENOUEMENT. This is finely portrayed in SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hark! At the end are heard once more those dreamy strains of the opening waltz; in these Sweet Memories the scene now dies away.

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visit from him means. We were very glad to see him arrive and equally sorry to see him leave, but as usual his stay was very brief. We were all thankful for even such a short visit, as all appreciate the fact that he is a very busy man.

From St. Louis

WEATHER and health conditions notwithstanding, attendance records of the St. Louis schools are nearly double those established last year. New entrants have averaged about six per day recently.

George Schulte is a mighty poor coin "flipper" — ask him!

If you want to know how it feels to be first vice-president of a \$50,000 corporation, ask Ed. Mellinger.

Same old stuff — our Odeon space again too small. At present we are sub-renting additional room for several nights a week from a dancing-teacher.

A certain pupil on the violin, who has a record of taking 35 lessons without missing a single one, says he is taking osteopathic treatments daily to loosen up his wrist. Now, then, Mr. Beck, we have told the world that you don't practice.

In the far western part of St. Louis, that part known as Wellston, Ed. Mellinger is "promoting" the new "St. Louis Wellston Branch," located at the main corner and transfer point of seven different car-lines. In room 303 of the Wellston Building you will find "Gentleman Ed." busily engaged in teaching, or gathering "dope" of some kind all the time. Altho this new branch is but three weeks old, it already boasts of some 25 "patients."

The old gang — Schwebel (writer of a previous article under St. Louis notes) and Georgie Weber — are still the same money-grabbing fellows, never being satisfied with a near ten-dollar payment but coaxing the entire balance that is due at the second lesson. Naturally, the writer takes pleasure in stating that he is the man who injected this line of talk into these

"fellers," and in reality they are afraid they may lose their good positions. What?

Mr. George Kruse, the new manager of the Kansas City school, has just sent in his second weekly report. He enclosed two money orders for his NET receipts, telling us that he could not get one order for the whole amount! Mr. Kruse also tells us that he is making all other ragtime teachers in Kansas City know who's boss. He is known to nearly all of the profession in the city, and with such people back of him and his school he is bound to make a success of this new ragtime institute in the best location in Kansas City, 10th and Grand Avenues.

From Elgin, Ill.

The Elberink School of Ragtime, Music and Dramatic Art is receiving many new pupils, and as usual all are rushed to death with work.

With other new pupils at the Elberink school along comes Ruth Kenyon from So. Elgin, and along comes the fact that Miss Ruth is bound to set the boys from the "Elgin High" jazzing along after her when she has learned the trick of ragging the ivories.

Lucille Heideman, of Dundee, Illinois, is now taking the advance jazz course, and likes it "worry much."

"Howdy, folks! I'm Lillian Huffman, one of the new 1920 arrivals at the Elberink school."

Leonard Schwartz is one of our newcomers who henceforth will try to excel at ragtime.

Someone hopes that George L. Cobb will get the habit P. D. Q. and write another GOOD number like "The Russian Rag." All us natives or "Elginites" second the hope, so speed up George. How 'bout it?

Harry Ahle likes to practice, and shows good results because he works like that world-wide known woman, "Helen B. Happy."

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Anna Bracken and Alice Holden, who were ill with the "flu," have recovered. We are expecting soon to see their smiles again permeating the studio.

Esther Getzelman of Illinois Park, and Ruth Johnston, are new additions to Mrs. Elberink's guitar classes. "Ditto" is Madge Plain.

Florence Schaeffer is a new subscriber to MELODY. Perhaps inspired by the Christensen "Teasing the Ivories" stories, Florence is seeking fame with popular song-hits, and is progressing finely.

The Metropolitan College gave a private leap-year dance at the Elgin Gym. More than 150 swaying couples danced to the music of the Elberink Jazz Orchestra.

Miss Rose Gronneman is so engrossed with ragtime that she will increase our school membership by two — herself and her sister.

Mr. and Mrs. Jack Elberink received a card from their son Galen who is in Louisville, Ky., and who writes that he "suddenly likes the clim-it." Jack expects to visit his sister this summer in the same city, and no doubt will see J. Forrest at his school. Later, Mrs. Elberink and Galen will leave Elgin for a visit to Los Angeles with several of her old college cronies. She anticipates great pleasure in calling at some of the Christensen schools while in the West.

Ethel Johnson will say good-bye to the school, having completed her popular music course.

The school expects soon to see Helen Pauley back at her studies. Welcome stranger!

Veola Kruse is now working on "Book II," and likes it like — everyone else.

Marion Riley has left Elgin to accept a position in Chicago, where she will make her new home. Marion undoubtedly will join one of the Chicago Christensen schools, as she is much taken with ragtime playing.

Hi Eddie! Several of our old "grads" have been giving your jazz book the once over, and we'll say it's short, but snappy. Here's good luck to the Mellinger jazz book!

Elgin already is known the world over for its milk, butter and watches. It also may be known through ragtime when the following young men have completed their studies: Irwin Schneider, Harold Westphol, Emerson Giertz, Tony Zink, John Ridgeway, Arthur Anderson, Alvin Wilkening, Carl Elbert, Floyd Smith, Albert Swanson, Clifford Pond, Archie Whittingham, Harold Niss, Ralph Johnstone, Frank Callow, James O'Beirne, Harry Ahle, Larry Brown, Carl Sturm, George Gleason and Gerald Jones.

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Peeps at the Publishers

ONE of the most pleasing words of gratifying assurance, coming recently to the editorial office of MELODY, is information that Mr. Harold Freeman (of the Harold Freeman Music Co. in Providence, R. I.) will ultimately recover from what at first was reported as a fatal illness, pleuro-pneumonia, which followed a virulent attack of influenza, having brought the young man down to the very door of death. The pneumonia has now been subdued, and although he is still under the constant care of hospital physicians the happy word comes that Mr. Freeman will recover. A speedy convalescence and the complete accession to the former vigor and full health of his young manhood is the warm and sincere wish of MELODY for Mr. Harold Freeman.

G. Schirmer, Inc., of New York City, are now sole owners of the sheet-music department of the Phillips & Crew Co. of Atlanta, Georgia, having recently purchased the entire catalog of the latter concern. It's a foregone conclusion that many good numbers are included in this catalog, else—well, leave that to the good judgment and keen business perception of the G. Schirmer Company.

When somebody winds up a snarling answer to a perfectly polite question with a peevish "That's Why!" don't you feel like "planting your paw in his puss" if it's a male, or like placating the pouts of the peevish one with a kiss, if that one is a lady? Everybody says it's the last feeling that is stirred up by "That's Why" (I Know I Love You), a new fox-trot ballad which is scoring a success for the Frances-Clifford Music Co. of Chicago, and "That's Why" all the leading player-roll and reproducing companies are at present recording the song.

'Bout that "blue-baby" ballad—the "Pickaninny Blues" waltz-lullaby, mentioned in this column of MELODY last month—it isn't every kid of any color (whether pickaninny, papoose, papa's

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pet or publisher's prodigy) that has its voice recorded right off the reel everywhere. Mr. J. Fred Coats, assistant manager of the McKinley Music Co. that is paternally managing this recent-comer to the McKinley novelty-nursery, is sure it's some "Pickaninny" as it is being recorded by practically every talking-machine and music-roll concern in this country, and he should know what he's talking about for he handles all the mechanical reproduction contracts for his firm.

We are asked to believe that gone forever are the golden days when a man or musician can quench thirst from a *seidel* filled to the brim with a foaming, amber thirst-quencher. In at least one instance this belief is not verified by fact, however, for (strange though it may seem) *players* can still get a lot of tone thirst-quenchers for themselves and other people from a "Seidel" brimful of tuneful ones that foam and bubble or just induce a quiet, restful reverie. To quit the "wets" and join the "drys" (although facts are not always dry) the catalog of the Seidel Music Publishing Co. of Indianapolis, Indiana, is not only brimful, but "jam-full" of instrumental numbers which will interest movie and dance pianists.

Did you ever see an "Indiana Moon?" In many ways it's just like an ordinary, everynight moon, while in other ways it is quite different—"rising" only in New York and San Francisco, yet shining in all ways (north, south, east and west) everywhere. Daniels & Wilson, music publishers with offices in those two "rising" places, and the "boosters" of this "Indiana Moon," say it is "a new natural hit that is sweeping the West like a prairie fire." They also say that this "Indiana" orb at first rose and shone only in Tacoma, Seattle and Portland, being played by but three organists in each of these cities. Since then, however, it has been behaving as a "natural" moon should by flooding all music centres with light—orders pouring into the D. & W. offices, and like some children, all crying for the "Indiana Moon."

"Gee! I Wish I Were Some Rich Girl's Poodle Dog!" Yip! There's another guess coming to anyone who thinks that's a wail of canine idiocy from a cuss who wants to be coddled and ought to be cudeled. To the contrary, it's the taking title of a big comedy song success that is put over by Julius L. Pollock, music publisher of Chicago.

New Publications Vocal and Instrumental

UNDER this caption MELODY will list from month to month, WITHOUT CHARGE, the vocal and instrumental new issues ("popular" and dance only) received from the various publishers of this class of music. This feature will keep MELODY subscribers and readers well posted regarding the hits-to-be.

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