MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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8 Bosworth St.
Boston, Mass.
Lesson and Tuition Recording

A Simple, Accurate, Rapid Method of Notating These Important Items in Piano Studio Bookkeeping

By Edward R. Winn

IN EVERY principal city, and in nearly every city, town and village of any size or importance, there is at least one pianist, more often several pianists, now conducting individually owned music schools and studios, teaching regiment piano playing. As classes grow rapidly—in most cases exponentially—there is a host of daily and weekly problems which the director must solve if he is to profit by his students. Tuition fees vary; methods of collecting are variable; and the pianists are often quite naive concerning the importance of proper bookkeeping. They are often still in the process of learning what the nature of their work really is and how to record and analyze it.

There are many possible reasons and variations for handling this necessary work, of course, but for practicability with compactness, simplicity and accuracy with speed, and all without the duplication of a single operation, the clerical detail system here given is suggested for adoption and can be recommended as based upon personal experience. Although primarily designed for schools having from three to six pianos installed, it is nevertheless just as suitable for one or two-piano schools, and probably more necessary or of greater practical value in the latter case because of the restricted assistance available.

While originally formulated and compiled for exclusive use in the Winn Schools of Popular Music, in its operation this system has no connection with or bearing on any method or system of piano or other instruction. Furthermore, its principles could be used and likely are being applied in various other fields of office routine.

It is the writer’s earnest wish that the ideas have presented many schools with the opportunity of reducing the load of a few progressive piano teachers and assistants in making their in-clinic time more effective, and that it may contribute to a larger gain in efficiency, if not actual profit.

The clerical equipment consists of tuition receipt (original and duplicate), teacher’s daily report and pupil’s record card printed in such form as to meet individual requirements, signals (stripes of colored celluloid) to indicate day, but not time, of pupil’s lesson appointment, and “active” and “inactive” card filing cabinets with alphabetical guides.

Operation of Teacher’s Daily Report

Enter on teacher’s daily report the required data as given on tuition receipt issued. Example: Pupil’s record card number, .

Continued on page 5
Famous Exponents of Popular Music

By Arl W. Christensen

No. 2 ALEXANDER PANTANGES

In searching for my subject for the second of this series, my mind instinctively turned to the field of vaudeville for inspiration. Nothing would be more natural than this, because my own field is the vaudeville field where are found all the biggest and best singers and players of popular music—vaudeville to them is the highest rung on the ladder of success. Furthermore, the nobility and the friendly quality of the orchestra connected with the stars who are glad to play his circuit.

But how does he find time to supervise everything and overlook nothing? The answer is this: he has something to think about, but no man can make his time.

This man was unusual. He had no time at all. There was none of the luxury and excitement which most men enjoy when they are busy. To the contrary, he was as busy as a bee, and he knew how to spend his time.

Mr. Pantages personally directed the management of every theatre on the entire circuit, and reviewed every act himself at his Los Angeles theatre. His personal knowledge of every act that plays there he has determined to be as much an asset as his ability to select the right people for the right places.

Some ultra-conservative, purists, and others, might say that Mr. Pantages spoils many musical acts by paying too much money for musical offenses. But the fact is, that he has always been true to his programme. He simply will not stand for mediocrity in his circuit. His innate love of music, combined with his instinct for picking the best, enables him to realize the true worth of an artist and pay that artist what he deserves.

Music is paramount everywhere in every theatre, and no artist is paid less than his worth. The result is that the music of the orchestra connected with the stars who are glad to play his circuit.

In passing, any man can talk to Mr. Pantages if he has something to think about, but no man can make his time.

To the contrary, there was nothing unusual about him. He was a man of great wealth and taste, and he knew how to spend his time. Mr. Pantages was always on the lookout for talented musicians and artists who had never been seen before.

The result was that he found a man who had never been seen before, and he engaged him for his circuit. This man was none other than Alexander Pantages, the great impresario of vaudeville.

Mr. Pantages was never able to get away from that crowd of people long enough to do anything. He was always on the look out for new talent, and he always found it.

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Every "active" card must carry one of the above signals and be charged accordingly.

Note on cards required as entered on teacher's daily report, checking receipt to indicate that this has been done.

When requesting card for first lesson taken, enter in space reserved for last lesson date of expiration of course.

Notate a "Duplicate" block on some part of card other than the space reserved for date of lesson.

Charge all non-attendance on teacher's daily report as missed.

Except that which has been specifically caused by notice one week or more in advance, as required, and notate on card.

On making second consecutive "missed" lesson, remove card from "active" cabinet and file in "inactive" cabinet.

Any lesson or lesson "learned" by notice as required must be immediately noted in full detail on pupil's record card.

A full statement made on back of teacher's daily report.

On making second consecutive "missed" lesson, remove card from "active" cabinet and file in "inactive" cabinet.

Every "active" card as scheduled for each day—"special" not included—must be noted as having a lesson (duplicate tuition receipt will indicate lesson "missed" or "earned") and so entered on teacher's daily report.

"Special" cards are those which indicate that the pupil does not desire any stated day or time for lesson and are to be removed from "active" cabinet and filed in "inactive" cabinet if pupil has not taken lesson in a period of two weeks.

Check up on "special" cards every Saturday.

On completion of the course return original card to general mailing list.

As far as facility will permit, the pupil is to be assigned the same teacher (or her or his substitute) each lesson.

Pupils are to be given their "turn" for lessons in the order in which they arrive. However, they may wait for a certain indefinite without forfeiting their "turn."

The duration of a lesson is to be not less than twenty minutes nor more than thirty minutes.

Point out mistakes very sparingly and do not habitually criticize technical or other pianistic faults of the pupil. Sivere encouragement is your best tool.

Make friends of your pupils and cultivate their confidence and respect. To become a successful teacher you must take a genuine interest in their progress.

End and "serenade" the lesson by playing that part of the lesson assigned for study—employing a straight "swing" style, with little or no embellishment. It is very poor teaching to instruct a pupil in a simple, thin style, and then "show off" by demonstrating the number with concert brilliancy. To the struggling student nothing could be more discouraging.

The average of cancellations is one-third of the total number of weekly appointments. Therefore, accept and schedule four hours for each pupil in the school equipment. Take judgment and common sense will aid in making a prompt decision when an unusual situation presents itself.

A safe policy would be: "the pupil is always right."

WILLIAM FERRucci is director of the Winn School of Popular Music at 4817 Chapel Street in New Haven, Conn., which this year is enjoying its best season ever. He guarantees to teach ragtime in twelve to twenty lessons, and to prove that an exceptionally apt pupil can do even better than that. Mr. Ferrucci has sent to the photograph of Miss Daisy Oram of Allington, Conn., Daisy, who is but fifteen years old, is able to play the latest popular songs and music after taking only ten lessons. Aside from developing natural ability on the part of the pupil, this rapid progress speaks volumes for the skill of her teacher.

Pupils recently enrolled by Mr. Ferrucci include: Miss I. H. Prantel, Mr. A. Anderson, Mrs. R. M. Murray, Miss Florence Pau, Miss Jessie Solis, Miss E. C. Armstrong, Mrs. H. Daly, Miss R. G. Routh, Miss I. King, Miss A. R. Curtis.

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Mr. D. Lee, Miss A. Reynolds, Miss A. Leech, Miss R. Pete, Miss F. Launoff, Miss B. Wad, Miss L. Lansdor, Miss D. Forre, Miss H. A. Gebohr, Mr. L. Catalano, Mr. B. Floyd and Mr. J. J. McLeod.

MORAL: USE YOUR OWN HEAD

The advance guard of progress invariably encounters—and always overcomes—the jibs and jeers of persons possessing remarkable "snob" right, and it is a test of one's faith in his own opinion when he is brought face to face with the discrediting advice of short-sighted friends. One of the obstacles, with which pioneer teachers of popular music have to contend in their various communities, is the incredulity of friends and advice (even the "music-wise") at the possibility of turning out even passable pianists in anything like the number of lessons claimed by the promoters of ragtime.

The experience of Paul Sadler, owner of the Sadler-Winn studios at 301 North Howard Street, Baltimore, Md., is typical. In a recent interview with Mr. Sadler he said:

"When I began teaching Popular Music and Ragtime Piano Playing in Baltimore my friends, including those in the profession, shook their heads in sympathy and said, 'It will hurt your standing in the city as a teacher and musician, and furthermore, nobody can teach anyone to play the piano in such a short time.' Unaided by all these opinions, so gravely offered I went ahead, opened a studio and began teaching the Winn Method. Young America took to the idea at a jump, and I soon became very successful as a teacher.

"That was seven years ago. Then came a new surprise for my good friends: my teaching of the second floor of a building in the very heart of the theatrical and business district of the city, at 301 North Howard Street, over Settich's Song Shop and an ideal location. The new studio is now running to capacity with these students, and I unhesitatingly make the statement that the business is still in its infancy, I have something new 'on my shelf' for the development of the Popular Music and Ragtime Piano Playing schools proposition. It may be interesting to know that this one branch now takes care of more than two hundred pupils a week."

Associated with Mr. Sadler in the studio are Harry Y. Carter, Jr., who is a composer and arranger, and a teacher of the banjo, cello, ukulele and guitar; and Will Low—known as the "Bonzai"—who teaches the banjo, mandolin, violin and banjo-mandolin.

The American Ragtime Piano School at 1114 Rosedale Avenue, Chicago, publishes the simplified and practical method which is used in its own school course. A combination is offered by the school on every book sold to teachers by their pupils. Music, method and change, is a pleasing trip to sing in every school.

Warner C. Williams & Co. of Indianapolis, Indiana, not only publish the textbooks in composition, but make and arrange melodies for all persons and purposes, besides making plates and printing music by all processes for all people.

"La Veuve," which is fast gaining popularity in Chicago, where it was composed, is to be given its première by Jack Robbins—general manager for Richmond, the New York publisher.
Chicago Syncopations

By Axel W. Christiansen

"Now we'll do the next part—you play it this time.
Professor Axel Christiansen, the originator of 'Ragtime in Twenty Lessons,' jumped up from the piano-stand and I was done.

"Now, remember," cautioned the professor, "right beats, to the measure—one, two, three.
"Get that jingle.
"Get that jingle.
"Get that swing as well....
"Right, nine, ten,..." counted the professor.
"Wear and happy..."  

Right and snugly.

Ragtime the bell?

"Great! You've got it!" cried the professor, clipping his long hands.
"Can I teach it now?" I wanted to know.

Sure," smiled the professor. "Why, I'd give you a job as a ragtime teacher any day."

"Honest?" I said.

"Sure," said the professor. "All right," I said. "I'm ready to go to work."

"Let's see," amazed the professor.

Young Ebright just came for his lesson; he can try him. Room D.

I gathered up my music and started for Room D, one of the little lessons rooms of the Christiansen School at 69 E. Jackson Blvd.

"Are you Ebright?" I asked a pale and underfed-looking young man who was sitting at the piano in Room D.

"Yes," he admitted.

"And how are you getting along with your lessons?" I asked.

"Well!" grinned Ebright. "I can sing the Back of Ape."

"Then you had lesson 10 yet?" I asked in a conversational tone.

"The jazz swing?" asked Ebright, running through his lesson book. "That's the one I'm on."

"Right," I said, standing over him with the lesson book. "Play 'I'll Be Your Bachelor Vaudevilleneuse' using the jazz swing."

Ebright played the piece, sharing the notes with the left hand to make it sound like a vaudeville.

"You're learning to do a lot with a piano," I said admiringly.

"A pianist's a great tin can," Ebright said, resolutely.

"Yes," I said. "It takes 2,000 elephants a year to make the keys. See who's at the door."

Ebright assured the knack at the door and a stout determined-looking woman answered.

"Are you the ragtime teacher?" she demanded.

"Yes," I said with pride.

"Well, I'm Milly Schlesinger. I wanna know why you only teach Milly on the white keys.

"Maybe Milly hasn't gotten into sharps and flats yet," I said.

"I ain't said nothing about sharps and flats," raised the determined woman.

"I tell you I paid a lot for my piano and I want her to play on all the keys."

"Can you beat it?" I asked Ebright when Milly's lesson had gone.

"What I don't get is what you said about the elephants," said Ebright, rolling up his sleeves to go. "I don't believe it."

"What?" I said. "That it takes 2,000 elephants a year to make your piano keys."

"Well," he said, going back to the door of the music-room. "I don't think they could do it in a year."

Writing for MELODY is a pleasant occupation, and—I have its compensations. Only this morning, for instance, the mail man brought me two wonderful pictures of Anna Chandler, "Queen of Song," whose likeness appeared in last month's MELODY. The photographs were both autographed. I wish I could tell you what she wrote, but just ain't right to give away autographs. I'll hang them in my studio, though, where I can look at them often."

Met a little girl in the drug store on the way home. "Hello..."

Once a little girl in a silk dress, oh, oh...

So they planned a wedding, with a great big jazz band. Jazzy...

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Arabella

Words and Music by
John H. Driscoll

Once a little soldier boy in uniform so tall,
Oh, so tall,

So they planned a wedding, with a great big jazz band,
Jazzy band,

Met a little dancing girl in a jazzy dress,
Promised he'd be true for ever.

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Call on for a way, Call on for a way, Oh, so far a way, For a cross the sand, Hugh in hand, For a cross the sand.

Ar - a - bel-ia, pretty Ar - a - bel-ia, I'll be always kind and true, dear, to you dear, Oh, my Ar - a - bel-ia, pretty Ar - a - bel-ia, when I'm marching home with you, As our hearts grow tender for the needs we'll wander to a temple far a way, Oh, my Ar - a - bel-ia, pretty Ar - a - bel-ia, on our Cai - ro wed - ding day, Oh, my day.

Pretty Ar - a - bel - ia, And her soldier, Pretty Ar - a - bel - ia, And her soldier.

This is what he'd tell her, This is what he'd tell her.

In an O - ri - en - tal way, For their life was full of joy, "Some way!" Oh boy!

Melody
Fireside Thoughts
REVERIE

GERALD FRAZEE

Andante espressivo

Piano

Poco più mosso

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Peek In
CHINESE ONE-STEP

GEORGE L. COBB
Composer of "Ping Pong Ting"

PIANO

TRIO

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The essence of the thing was that I had to swallow my pride and write Bernard Brin the facts, enclosing with my letter a hope for leniency. Brin comes a letter from which I quote the following: "I'll make you a counter proposition. I shall be pleased to sell you the islands back for fifty cents (8.50). I will be making one hundred per cent on my investment, and will consider that a good stroke of business." "What could I do? I just had to settle. Nevertheless, in the language of Wall Street, that's the time I was made to pay "through the nose."

OTHER SYNCOPE NOTES

From Milwaukee, Wisconsin

The Milwaukee School has just settled in new quarters, where we are using about twice as much room as before. We consider ourselves lucky in securing a central location on the principal street and in a studio building. The Christiana school has larger quarters. Then any other school in the building, and we anticipate a steady increase in business.

Miss Viola Burnquist received quite a hand, when she played for an entertainment at the Milwaukee Athletic Association a few evenings ago. She is useless to say that she is connected with this school, being one of the teachers. Miss "V" gets out among "em, too, doing quite a lot of social center work where she has the time.

Miss Rossman has the distinction of turning out one of the best young players in the school—a little girl eleven years old, Viola Clements. This little lady plays any of the popular songs, and has been small girl friends wild over her playing, as well as some of the older folks.

Mr. Rohr has long resided with our school, having finished lessons at the Los Angeles school. He stepped right in on his new work here where he left off there, and says he can't tell that he missed a lesson as our teaching system is so uniform in all the schools. Mr. Rohr is a first-class teacher, as well as a good lawyer. He is taking Law at the Marquette University.

Bud Leichtlin has recently become one of our leading teachers. He has studied music for eight years, and is a graduate from one of Wisconsin's prim-
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From the Wabash, Indiana

HARRY MYERS has been added to the staff of Forest Thompson’s school. Mr. Myers needs no introduction in the world of music, which has been his home for over forty years. He is a wonderful, all-around musician. His skill with the piano is matched only by his talent as a composer of original songs. He has written many beautiful songs, which have been sung in concert halls all over the world. Mr. Myers is a true master of his craft, and his presence at Forest Thompson’s school will undoubtedly bring new life to the music program.

From Ypsilanti, Ill.

James O’Keefe is a new pupil who thinks no one is old to take up the piano, and Jack says “right-o” to O’Keefe’s link-up.

Many of our pupils say they can hardly wait to come for new lessons, because of the excitement and fun they have been having. Some of our pupils are busy preparing for the coming recital, which is sure to be a success.

Esther Schaeffer and Florence Wexler are doing finely at the piano, but they are not afraid of the challenge. They have been working hard on their pieces, and are ready to perform at the recital. The recital will be held on Friday evening at the Forest Thompson School, and will feature performances by some of our talented pupils.

ơ

MELODY

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INSTRUMENTAL, Novelty and SHORT HIT.

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W. E. Williams' Latest "Hit" Author of "I'd Love to Live in Louisiana" etc. You all know His Songs.

"LITTLE ALLIGATOR BAIT"

"THE BEAUTIFUL NEW WALTZ SONG"

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

LITTLE SONG-SHOP TALKS

Orders should be sent to Miss Epps 90 Epps St., George, N. Y.

Words From Others about Us

We received the sample copy of MELODY. As so pleased with the fine hearing and observing all the issues of the magazine. Please find enclosed the amount to cover 10 copies. - Miss Annie Selby, 1900.

A "lovel" for the stomach is good, but food for thought is better, and although I cannot wait accepting the idea that Miss Epps' approval of both the magazine and the new column, and just so as to have the open-ended approach.

MELODY "note" heartily thanks to Miss Epps for her "success" wish, and returns a like wish to herself in her own line. It may not all be in prose, but the "all for you" is the truest. Words as to the "whale" and "whale" exchange, it is the "common column" of MELODY.

I think MELODY's worth more than fifteen cents a month to me. I look at the magazine to all my friends here, and sent
one of my copies to a friend in Arkansas, who wrote back and told me to subscribe for her. I enclose amount to cover this subscription. As a magazine, MELODY can’t be beat, and I recommend it to everybody.—Miss Flora Barrett, Ardmore, Oklahoma.

If that is not genuine propaganda, then we don’t know what it is from a proper guide and we are not to go. When anything pleases, its broad booster (recommending it to “everybody”) is the biggest “booster.” Stevens thanks from MELODY to Miss Barrett is a bit “boomer” of the magazine.

People here are just beginning to take an interest in MELODY. I think that when they know more about the magazine it will become very popular. In small towns of course it takes a long time to find out about new books, music, etc. but I have been doing quite a lot of talking about MELODY, and am sure I can get several more subscriptions.—Miss Margaret D. S. F. Pleasanton, California.

By their fruits ye shall know them” is well tried phrase, and the “fruits” of Miss Sylvia’s unsolicited and warmly appreciated efforts are subscriptions for three people, with the partial promise of “more.” Simply as a town name “Pleasanton” starts a mighty pleasant thought, yet doesn’t hold a candle to the two pleasant thoughts that MELODY starts in the direction of Miss Sylvia. It was the great writer who set to song the immortal words of a great Shakespeare that “It develops a Biography could answer the question.

THE COMMON COLUMN

All readers who have an unusual or interesting story to tell, or who know of an interesting story in their immediate circle, are urged to use the “Common Column.” Contributions for publication must be in the hands of the editor at least 10 days before the date of the issue for which they are intended.

It must be understood that all communications (more or less) of our subscribers, the MAJORITY of which are well satisfied with their personal music goods and chaitles have no desire to buy, sell, or exchange, and it may be that only ONE (children, no doubt) read the February issue of MELODY thoroughly, found the little tocque in the corner concerning The Common Column, and in this issue takes advantage of the magazine’s offer of a little free service to its subscribers—readers. Here is someone’s chance for a change by exchange or a cash deal. I will exchange a small volume to select for church, or will sell the handout outright. This volume, a fine instrument with no dents and plays both high and low pitch; rich, $25.00—Mr. W. R. Smith, 43 South Main Street, Clarksville, Indiana.

MELODY sincerely hopes that the “Common Column” is to eventually print the “Common Column” — it really is a great game, this “match-making” in music or music merchandise for the purpose of swapping or selling. Since the setting in type of the preceding paragraph (and almost at the moment of its going to press), that above mentioned “majority” has been decreased by one more (not practically, but theoretically), thus correspondingly increasing the “minority” — or is it major and minor the other way around? One of these two hastily advances the new column, the other advances in its use (the use of The Common Column, for comment on both). Here is the advertising:


The above is unsolicited and very interesting. I have been trying to find a way to make me a better musician, and this is the best offer I have had so far. Thank you for your interest.

Do Business by Mail.

“Popular Music” is doing quite remarkable things in these days. The man who played himself a “musician,” as a mile notices the “hub” of his conversation the better he sounds, and indeed it has happened, in the larger circles of the social world.

But lately there has been a change, welcome to those who are not pleased that they must consider music in this country as a whole, and who are obliged to follow with some sorrow its development in all lines.

The musician recently wrote editorially: “Popular Music is doing quite remarkable things in these days. The man who dubs himself a ’musician,’ as a mile notices the ‘hub’ of his conversation the better he sounds, and indeed it has happened, in the larger circles of the social world.

But lately there has been a change, welcome to those who are not pleased that they must consider music in this country as a whole, and who are obliged to follow with some sorrow its development in all lines.
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big metropolitan centers, where the facilities for keeping in close touch with the large output of the various American publishers
and rapidly growing and diversified instrument trade, has been increasing to a point where a service of this character
cannot be neglected. Such a service not only has the value of the same, but increases the sale of the music here
published and also brings the publishers’ names to the playing public, wherever the MELODY service reaches.

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