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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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MELODY

Although they possibly might scoff at the idea as "corduroy," this newspaper's music critic may have spoken the truth in their article on recent musical events. The headline read: "MELODY: The New Sound of Love!" and as far as we know, there's no evidence to suggest that the critics' opinion was based on hearsay or hearsay. In fact, we were told that the critics have received positive feedback from the public on the new sound of love. As a result, we're confident that this new sound of love will continue to be popular for years to come.

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MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Boylston Street, Boston, Mass.

Walter Jacobs, Manager
Bay W. Underhill, Assistant Manager

Entered as Second-Class Matter at the Post Office at Boston, Massachusetts, under the Act of March 3, 1921

Volume 5

NOVEMBER, 1921

Number 11

One A Minute

By Leslie McCullough

JUST how the original three wise men gained their reputation has always been a bit of mystery to me. It may have been by absorbing an unusual amount of knowledge in letters, art, music, or science, but my guess is that the only difference those boys carried around was from that world-famous and immortal institution—the school of Hard Knocks. It is my opinion they were called wise men because they wouldn't fall for the hook. Now maybe you think they didn't have some of that in those B.C. days. At that time the business of bunting barks, quite likely, had not reached its present development, but hook came into its own, got off in a flying start, when Eve slipped the Don Davis to Adam.

Nestor W. defines the word "hook" as a cone or frame in which to sleep. I guess that's good, because you certainly get it best when you are asleep. Funny, isn't it! He happened to get that word "frame" into the definition. The "framing" plays no minor part in this game, that's sure. I lay no claim to being a Shelley of Bunk, but did you ever notice how well "hook" rhymes with "jump"? They not only rhyme—they are inseparable as the Siamese Twins.

Of course you never fell for the bunk, did you? Well, I should say not! But all of your friends and acquaintances have, and do. What? Odd, isn't it, that no one ever allows the hook, line and anchor except the other fellow! This is the reason why bunk is one of our principal commodities.

Bunk is not like horseradish, which we know, on account of their wonderful affinity for the bottoms of salt water sinks. Bunk plays no favorites. You will find it in all walks of life and in all lines of business endeavor. The girls know all about it; politicians are past masters in the art of its dissemination, and you do not need to be a Hawkshaw to find it even in the church.

The Good Book contains many things. The little girl being asked by the minister if she knew anything that was in the Bible, said, "O, I know everything that's in the Bible." The old-fashioned parson, long of coat and longer of face, was amazed to receive such a reply, and asked the child to elucidate. She said, "Why there's Uncle Silas' picture, Ma's wedding certificate, her recipe for plum pudding and one of Hugh Wise's 'Wildlife' stories."

Do you remember that passage in the Book which says, "I am more blesséd to give than to receive?" My own private opinion is that the writer had in mind "advice" when he so wrote. New had he been speaking of bunk it would in all probability have read something like this, "It is blessed to give and delightful to take." Like Father—-the babies cry for it.

By the way, did you ever suspect the presence of bunk in the piano game? You didn't think there was any? There isn't—but not any more than there is water in the Pacific Ocean.

We all don't know everything about everything, although most of us do, but most of us know a little about some particular thing. I happen to know a little about the particular relationship of bunk to the piano game. The word game sounds a little out of place, but its choice in this case is intended and with wistful afterthought. Shooting cups, or wishing the Goddess Chance with the aid of the aegis is a game, isn't it? I thought it was, and mostly it is, but I revised my master's degree in the floundering dominion from one dude that had found out it was pretty good business.

An animal trainer is a new type compared to the professor of the gymnasium when I have met—and then walked home.

The slight foundation of fact upon which this effort was thrown together was my experience and observations in the athenaeum and golden days when the slogan was, "Tell 'em all—let no one escape—no matter how, just tell them.

Of course these were days before we got into the men's land. We kept out of—almost. Since the world has been done over, mankind uplifted and purified through the agency of the Bobbseyville, the Anti-Sneezing League, and The League of Musicians, I feel quite sure business practices such as are herein related have gone by the board. People generally have had their eyes opened to many things, and the birth-rate of songs and zooms is showing a decided decrease. Saladins in those high-pressure days of the survival of the fittest, have found out that time spent trying to put over the "smooth" is time wasted and energy mispent. Experience has shown that the greatest degree of success is obtained only by adhering to high-class business principles, and having something more on the ball than the trademark.

I have worked at this piano game, heard about it, read about it, and involved it in the book business, and I have been a pitcher and catcher. As a pitcher I think I showed the most talent. The chance one took when entering the market for a piano was quite similar to that taken when one fouled with the speckled bone—brave the use of the word "game."

Starting into the piano industry, being full of business,
Do you imagine he couldn’t turn this trick? He did it every day! A salesman at W. B. Foy Co.’s, just because it had a high shining top. He would go on to show that under no circumstances should he buy a piano with the same size and color as the one in the store. He would mention that there are many pianos in store made not the slightest difference to him. He was willing to take the customer’s money. The salesman had seen enough that his rival was trying to sell his piano with better parts. He would mention that in every way, and that the rival was just trying to parcel something over, under the table, and the customer wouldn’t have the slightest idea of the better parts.

Blues for the Black Market...”Stirring Men To Their End! They’ll Be Ashamed To Tell Any One!”

After the customary breaking-in period has passed and will be the ideal medium for one of the most interesting salesmen. The sales manager had a smile, and being, I suspect, a friend of mine, proceeded to dispel some unfounded advice. “Do you really wish to make money selling pianos?” he asked. Upon receiving the only answer I could give, he said, “You must change your ideas, have a long-range vision in improving yourself. You stick too close to the truth. Now, don’t let me know the only answer I could give. In other words, it is not the best answer, and it’s a pity that way, but we will not buy it if you tell all of the man behind the piano. They do the greatest part of their business when they get the best hand of them.”

In my next column I will come to you, for I was only anxious to hear such a statement from one of these saloon men, not in addition to my high ideals were getting an even bigger one. He then asked me to go into detail with him as to conventions and deals but I had with recent prospects, and I am sure he found his conclusions seemed very good to him. He frankly admitted that “shouldn’t ought” to be that way, but his brother was to satisfy the piano, which was to give them what they wanted, not particularly what was the best thing for them. This condition of affairs, to a large extent, was the fault of the piano public, more than the natural dishonesty of the saloon. Not one cent of all customers ever paid over the book, and the greatest part of them were concerning the best bargains he had to offer, and then acted on his advice. A wise patron would go to Bev Pears Music House and ask to show the best upright pianos they carried in stock. Upon being shown a Pickering, though he liked it fine, he was anxious to hear that the price was $450.00. He said at once that the price was too high, that “Lyfe Aulph & Co.” had shown what they claimed as the world’s best, a base, for only $600.00. Do you think the saloon man wanted such a thing? He was anxious to convince me of the Pickering the other hundred extra smacks. Of course he didn’t, because he knew from long experience that the customer’s mind was already made up that the Base was one of the best. What he did do was to show that his $450.00 piano was worth more than “Lyfe Aulph & Co.” $600.00 instrument, “and, really you know—this is strictly confidential—for this climate I think it better than the Pickering at $450.00.”

MELODY

FIFTY QUESTIONS FOR SONG-WRITERS

By Charles A. Adcock

Those who have leisure time to attend to the best of music are often heard to say that they will not listen to any more songs. Now, there are not many who will not listen to a good song. A good song is one in which music and words are in unison. A good song is one which is not merely a technical exercise in melody, but a work of art, which appeals to the emotions as well as to the intellect.

Do you believe in the power of music to influence human thought and action? Do you think that music is an essential part of education? Do you think that music should be taught in schools and universities? Do you think that music should be a part of public life in the form of concerts, festivals, and other cultural events? Do you think that music should be used in therapy for emotional and mental problems?

Do you think that music should be used in advertising and marketing to promote products and services? Do you think that music should be used in political campaigns to attract voters and influence public opinion? Do you think that music should be used in religious services to bring people closer to God and to each other?

Do you think that music should be used in the classroom to enhance learning and retention of information? Do you think that music should be used in the workplace to improve productivity and job satisfaction? Do you think that music should be used in sports to inspire athletes and fans?

Do you think that music should be used in television and film to create mood and atmosphere? Do you think that music should be used in video games to enhance the gaming experience? Do you think that music should be used in theater and dance to convey emotion and narrative?

Do you think that music should be used in social media to promote positive messages and values? Do you think that music should be used in marketing and PR to build brand identity and reputation? Do you think that music should be used in politics to influence public opinion and sway voters?

Do you think that music should be used in education to teach history, literature, and other subjects? Do you think that music should be used in therapy to help people overcome addictions and other problems? Do you think that music should be used in legal contexts to generate emotions and influence juries and judges?

Do you think that music should be used in business to influence customer behavior and increase sales? Do you think that music should be used in sports to generate excitement and support? Do you think that music should be used in education to encourage creativity and critical thinking?

Do you think that music should be used in social contexts to promote peace and understanding? Do you think that music should be used in religion to enhance worship and meditation? Do you think that music should be used in politics to create unity and diversity?

Do you think that music should be used in education to build character and develop personal qualities? Do you think that music should be used in therapy to manage stress and anxiety? Do you think that music should be used in social contexts to promote kindness and acts of service?
The Popular Melody

By Frederic W. Barry

We were amused the other day over a news item, telling of a threatened suit in court by the owners of the copyright of a certain popular song against a composer of international fame.

What had happened? In the latter’s opera, just “re-released,” behold! a whole “section,” practically note for note like the popular song. There they were, the catchy phrases in both instances the same—you couldn’t help whistling it if you tried.

Who was the guilty party? Who was the plagiarist? We have heard nothing further about it. Perhaps it was an advertisement! Both opera and song had decidedly struck the popular fancy, but office and publisher’s receipts all flourishing.

The probability is, there was no plagiarizing on either side.

If there is anything in the theories of psychic researches, could it be possible that, in his rapturous mood, the composer of the opera had reached out into the sphere of space and caught the ditty that everybody was humming; and caught it on the wing, as it were, and placed it in its proper place right there in the majestic opera to become one of the immortals of Melody Land? Done unconsciously, with no theorizing intent!

Now often we hear the remark made in connection with the rendition of a new song or an instrumental solo: “Why, I have heard that before, somewhere?” Or: “That reminds me of another piece, but I have forgotten what.”

Again, and considering there are only twelve scale notes to work with (at present), it is not possible that the composer is forced to invent a few musical combinations occasionally, that just seem to fit—in a measure, or even a phrase, taken off a subconscious shell, perhaps long forgotten.

Yes, all done with no intent to defraud. One has come across instances of practically whole pages apparently “switched!” In this way, with a few trifling alterations, and yet all done quite innocently—or, shall we say in cases that look here-faced, ignorantly?

But according to man’s law ignorance does not excuse a crime, and in ancient days actions were adjudged according to their consequences—the intention not being taken into account.

The world does not move! We see the spirit of progress, improvement everywhere. Things are constantly getting better, getting away from vulgarity or the crude toward the refined or artistic.

But no individual can ascend too far above his fellows. Let him become ultra temperamental, distantly scintillating above the heads of the populace, and he and his works will fade away into dreamland. He will be passed by, unheeded by fame or fortune.

It has been declared that artists are citizens of the country of the Future—that their time is Tomorrow, their reward not Now. Ha! Ha! aspiring virtuosos with your futuristic offerings to the goddess or the Muse! Do not turn your backs on the works of the past.

True, there have been melodies, constructed in days of pure, that offended the cultured ear most supremely, melodies that even lived on and seemed endowed with life everlasting. Still, there have been masters, and their works have also lived on.

If one has no right to boldly place the divine melodies of days gone as among our ambitious efforts, we can at least gather suggestions and, if not actually improve, perhaps adapt to modern times. As there are but the dozen sensations for the artist to work with, how can one escape some repetition of combination?

Music is not mere mathematics. A gem in a different setting becomes a new jewel. Be original, but not unique. Speak a popular language. Let beauty reign, but remember that (as it has been said) “Beauty unadorned” (or shall we say without superlative frills and florences?) is adorned the most.” At least, such is the fashion nowadays. Who is the next to supply the popular demand?
The Tin Soldiers
From the SUITE
"Toy Town Tales"

No 2

Tempo di Marcia

PIANO

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MELODY
MUSICAL MUSINGS

By C. F. C.

(Apology to K. C. B.)

There was once a violinist in our town who became the leader of an orchestra of ten pieces in an obscure little music theatre. Where, through careful attention to property fitting his pictures and playing effective little Noéat at the right time and in the right place, he won the favor of the management and his audience, and when a large modern theatre was erected by his employers he became its musical director with an orchestra of thirty pieces, and in general, director of several smaller ensembles operated by the same firm, and the largest employer of musicians in the city, as well as building up a big reputation for his orchestra and himself. Then came a bid for his services from the owners of a rival chain of picture theatres, and between the bids of two from his salary jumped to an unheard-of figure and he signed a contract with this rival concern and started competing musicians for them at greatly increased salaries, which the firm later expunged, but which caused all the musicians in the city, through their union, to demand a general increase in salaries which the managers association promptly refused. Meanwhile, R. B. Vaile, as though he had not already raised enough, "reduction" decided to break his contract with the rival concern and remain with his original employers, who having his salary back in the flock promptly discharged him, and now because he was the cause of a pretty fair sized tempest in a rather minor tea pot he couldn't get a leader's position in our town if he would work for nothing, and the rules of the musicians association make it extremely difficult for a leader to obtain an out of town position. Normal—then you have things coming your way don't try to grasp the earth. Two hands aren't big enough to hold it. Also, loyalty is those who gave you your first "leave" often pays better than cooperation. I'm much obliged.
PLAYING THE PICTURE
Mr. Maxine Page and Opposite.

Photoplays and Phototone

That which may be a mistake in the generation of today is but a misprint in the generation past.

Synchronization of sound and moving pictures now seems to be the main item in the art of motion pictures. In the June 1921 issue of the Motion Picture News, a German scientist had proposed schemes for the combination of sound and pictures. He had suggested that the pictures should be projected simultaneously with the sound, and that the sound should be synchronized with the pictures. This idea was based on the principle that the eye and ear are connected by the olfactory nerves, and that the brain is capable of interpreting the visual and auditory stimuli simultaneously.

The idea of combining sound and pictures was not new. In the late 19th century, inventors had attempted to combine sound and pictures. However, the technology was not advanced enough at the time to make it feasible. The first successful combination of sound and pictures was achieved by Bell and the Motion Picture Laboratory in 1922.

The first sound film was released in 1927, and it was a great success. The combination of sound and pictures quickly became the norm, and it is now difficult to imagine a world without it.

Without the support of the old Swedish family of Frontenacs.

So much for the nature and modes of expression of the film-photograph that the London Times has thus clearly and concisely outlined, but what of the value of the thing itself as a marketable product? Aside from its artistic conception as complete visual and audible projections of animated pictures, the question not unnaturally arises as to whether the public tastes towards the invention from a commercial point of view. Regarding this, after interviewing various members of the "film-industry," the Times states further:

"The opinion was lamentably expressed that the chief value of the invention is likely to be in its use for obtaining historical records, rather than as a means of extending the popularity of the picture-play. By the universal appeal of photographs a film made in America, Great Britain or Sweden can be distributed for exhibition throughout the world without any other alteration than the translation of titles and subtitles, while a speaking film could be appreciated only by a public understanding the language used in the creation of the film. Cost would therefore enter into any commercial use of the invention for entertainment, and with only a limited circulation possible the cost might be prohibitive."

"On the other hand, the film-photograph may be regarded as the means of securing permanent records of the speech and presence of famous men and women. For it appears to offer possibilities of reproducing with a completeness that has hitherto been impossible the qualities of an actor, the emotions of a statesman, and even the progress of historical scenes."

With all inventions and innovations that have ever been launched upon the world, when they finally have been given to the public as assured things and beyond any question of doubt, and have proved it to be of practical value in life and living, there ever comes to us a feeling of regret because their advent was not made possible at an earlier time.

The film-photograph has been invaluable as a means of permanently recording the great speaking and singing performances of which there have been as many in America within the past few years—perhaps particularly so in the instance of the remarkable portrayal of the landing of the Pilgrims at Plymouth, reproduced but a short time ago, yet now only a memory to the relatively few who witnessed the living picture. And, if the film-photograph fulfills its promise and justifies the claims of its inventors, who does not experience infinite regret because the incapability of the camera was not thus time-photographed in whole scenes from the seaport?

If the film-photograph should become practicable for general use, what effect it may have upon "playing the pictures" can only be conjectured; yet one thing which would seem to be a certainty is that more study and greater minuteness must be devoted to this particular branch of the motion-picture art—that is, if there is to be a synchro-nous union of the visible-audible and the instrumental, and musical incongruities be avoided. As to the cost of the film-photograph making it practicable for screen entertainment—we are told that it is a mighty poor rule which does not operate in more than one direction, and if it is demonstrated that sight and sound in moving and speaking can be seen simultaneously, then we may believe that synchronization in cost and operating will follow the rule and that which may seem the miraculous today will be the more matter-of-fact tomorrow.
THE KID SONG OF THE YEAR
Is being sung at party gatherings with great success. Tune reproduction free to cardinals, mothers, trade dealers and jobbers.

HARLEM MUSIC PUB. CO.

THE PRIDE OF 1921

No One Ever Plays Me

MUSIC

A Few Wise Thoughts
By H. & Wiggins

Music produces both fascinating and gratifying effects. From a standpoint of entertainment it stands pre-eminent alone. As a single form of entertainment no other is comparable to it, while few can be more directly or successfully given without it. Fundamentally, it is the very life of any great country, for good music is the very life of its people. Music, real music, is one of the things which helps to make life worth living; it has an uplifting tendency, it comes one to forget the grind of everyday life, and it is possible to become enamored of it that for the time being we forget all of our responsibilities. The only way to thoroughly enjoy any style of entertainment is to completely forget our daily routine—in fact, that's the only way to get satisfaction, recreation and relaxation from anything.

Music Mart Meanderings

From all the long-time space testimonials of musical improvements in the music country—particularly from those artists, writers, and dealers, and more particularly from those in Boston, we are in the process of making music, and it is rapidly approaching that of the year. Such reports indicate that Boston is the place to be, and that sounds good, for is music trade conditions any better in any other city? Boston is the place to be, and it is rapidly approaching that of the year. Such reports indicate that Boston is the place to be, and that sounds good, for is music trade conditions any better in any other city?

MUSIC MAKES Apparel

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You won't "Pull" for Your and "Get Along With It." HOW TO "Jazz" Melody and SOFIDING SYSTEM

FALL HARMONY

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How to "Play an Accompaniment" in Style, with the "Sofiding System" Make Any Song as a "Jazz" SOFIDING SYSTEM

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How to "Jazz" SOFIDING SYSTEM

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WEIDT'S CHORD SYSTEM

874 COURT ST., NEWARK, N. J.
MELODY

The latest entry into the merry gang of "Little Green Girls" is the Joe Clement Music Co., which has opened offices at 39 West Thirty-fifth Street. Mr. Clement (great-great-grandson of the famous Ditson firm) is well known to the publishing trade, having composed a number of songs and formerly was secretary of these famous publishers.

Local orchestra directors are exulting over the success of the Carl Fischer Co., which has just released "Home Is Where the Heart Is," written by Mr. J. A. Wall during his recent trip to Europe. The melody is said to be in the style of the great Ravel and is a welcome addition to the repertoire of any orchestra.

Another popular songwriter who has contributed a new song to the list is Leo Ed-wards, the composer of many songs such as "When the Roses Bloom," and "You Know You're Right." His latest composition, "Lorraine," is a beautiful melody that will undoubtedly become a favorite of all singers and pianists.

The Boston Music Publishers' Association held its annual meeting and dinner at the Park Hotel in the evening of the 14th. Mr. William A. Arner, for nearly thirty years on the staff of the Boston Music Publishers' Association, was the toastmaster of the evening. The general feeling of the meeting was one of satisfaction with the progress of the business and the better for the entertainment.

One of the most notable events in the Music Publishers' Protective Association is the recently held dinner held at the Masonic Temple in Philadelphia. Among the guests was Mrs. Sarah Bernhardt, one of the oldest and most popular musicians in America, having been a favorite for more than a century ago.

The music world is still buzzing with the news of the new song "Home Is Where the Heart Is," written by Mr. J. A. Wall during his recent trip to Europe. The melody is said to be in the style of the great Ravel and is a welcome addition to the repertoire of any orchestra.

In another development, the New York Music Publishers' Association has announced the release of the new song "Lorraine," written by Mr. Leo Edwards, the composer of many popular songs. The melody is said to be in the style of the great Ravel and is a welcome addition to the repertoire of any orchestra.

A big distribution deal for new sheet music is being carried on in many cities throughout the country. Nobody should be surprised if the sheet music reaches the homes in the next few weeks. Nobody should be surprised if the sheet music reaches the homes in the next few weeks.
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3. Triole Eighths
4. Triole Sixteenths
5. Triole Notes with Sixteenth Notes
6. Triole Measures with Sixteenth Notes
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17. All Triole Rules
18. Triole Rules and Exercises
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102. Hot Eight Measures
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106. Hot Eight Measures with Sixteenth Notes
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