**Form Playing**

**A NEW IDEA**

**IN**

**PIANO INSTRUCTION**

Using the musical “elements” through limited “Forms,” comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of “business” piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them.

Waterman’s Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modalize, Transpose, play for Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 347 other subjects, listed below.

Each topic treated with infinite care and detail.

“Your experience is infinitely improved! Get a FOUNDATION for serious Improvisation. Learn the Principles back of it all.”

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With the Wind. By R. E. Hildebreth
Gallop for Piano
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(Continued on Page 2)

MELODY

A Monthly Magazine for Lovers of Popular Music

PUBLISHED BY WALTER JACOBS, BOWEN STREET, BOSTON

Judge M. Mayer, Editor and Advertising Manager

Walter Jacobs, Manager and Publisher

Entered as Second Class Matter at the Post Office at Boston, Massachusetts, under the Act of March 3, 1879

Price 50 cents

Vol. VI

February, 1921

Number 2

Editorial

THE MISSION OF POPULAR MUSIC

Music critics agree that the one outstanding, fundamental principle or real basis of music is rhythm. If this is true, the playing of rhythms, which depends almost wholly on rhythm, accent and a mechanical regularity of the beat for its effectiveness, is in truth an essential means of laying a solid rhythmatic foundation. Indeed, it is not infrequently found that even pianists of reputation, gained wholly because of their interpretative ability, demonstrate a lack of definitiveness and clock-work regularity in time-keeping.

This could easily be avoided, if these same pianists included in their work and study at least a passing acquaintance with the "popular" literature of the day.

We do not claim that the study of light popular music alone will necessarily develop a decided taste for the classical, yet there is no denying the fact that many persons have been aroused for the first time to an interest in good music through the rhythmic and melodic appeal of what they constantly hear at the theater, on the radio, in the churches and other places. It is also true that this first interest, when once aroused, is still further increased by the ability to self-produce this same music by some means or other in the home—either by the agency of the player-piano or phonograph or through the more intimate and consequently more satisfactory method of their own personal efforts on some instrument, or with the voice.

We feel quite sure that if these hundreds had been left to become interested in music through the well-intentioned, if necessarily slow, methods of the music teachers alone, by far most of them would have forever remained outside the musical ranks.

Popular music, therefore, awakens what might perhaps be a dormant love and talent for music itself, and then instills into the novice such a love for, and precision in, rhythm and accent that it never leaves him—permanently and controlling all his future work and study, no matter in what branch or plane of the art he may happen to be engaged.

"SEE AND HEAR AMERICA GO SINGING TO HER DESTINY"—Walsh Whiteman

Music is coming more and more into its everyday, in industry, in free concerts of the people. There is generally instrumental in the gradual raising of the individual and national soul away from the earth to the stars and in that all the mechanical music plays no small part.

"THE BEST FOR MOST"

Philosophies of all time have advocated, as the ultimate aim of man, what may be tersely expressed in the following slogan: "The Best for Most." This is an age of specialized service. Only the best in music, art and literature—in fact, in every line of human endeavor—attains a permanent place in human society.

And particularly in the field of music only the best products performed in the best way by the greatest artists will survive as the fittest. One of the greatest contributions, therefore, to modern civilization is the scientific recreation and preservation of the various kinds of music. This has become possible after countless tests and trials—at great cost of time, money and effort—and the result is that the talking machine and player-piano have reached a remarkable stage in the perfecting of faithful reproductions of the best works of all time.

Indeed, these instruments have become most tremendous assets in developing musical taste by satisfying a human need as in no other instruments. For taste, or culture, or whatever you would term appreciation of the finer things in life, is to a great extent a matter of saturation. You learn to appreciate drawings and paintings by looking at them often enough. Then you begin to like what you know.

So with music. For in other ways it is possible to hear whatever music you may wish, at your convenience, through the medium of the talking machine or player-piano. Let us remember that familiarity breeds contempt and fosters the love of perfection.

Furthermore, many of those who become most passionately fond of music are unable to perform upon any instrument, or are they accompanied vocally. For such the player-piano is a very necessary.

It is true, finally, that the affording of musical enjoyment to the greatest number and the promotion of music by means or other in the home—either by the agency of the player-piano or phonograph or through the more intimate and consequently more satisfactory method of their own personal efforts on some instrument, or with the voice.

"THE BEST FOR MOST"
The Composer of “Eli Eli”

By MAYER BEER

(One of the greatest moving picture players were born during the century in “Hannover,” Germany, and in the city of Berlin, Germany. One of them was the actor of the largest New York motion picture palaces. Before the rise of the cinema a choice of male and female stars could play the song or sensitivity of air to this motionless spectacle, eight feet from the large moving screen.

The song expressed the emotions of an emotionless physically, and yet it was an almost perfect one to present the present day, a focusing device. The most moving song is a song about which many think.

“Home, Sweet Home” was written for the old English opera “Chie” by Sir Henry Bishop. Yet, who ever thinks of “Home, Sweet Home” as an opera scene? How many even think of Bishop in connection with it? The simple beauty of “Home, Sweet Home” has transformed it into a folk song—a legacy of the people.

When Rosa Raimo’s accompanist began the first strains of “Eli Eli” and tumultuous applause breaks out of the audience, is there anyone among that audience who stops to think who wrote “Eli Eli”? We all take it that “Eli Eli” is a folk song, an ancient chant or a combination of both, so much has the song seeped itself to the hearts of the people. But in so thinking we have created one of the pathetic tragedies in music. For “Eli Eli” is not a product of folk-inpiration. It was written by a man who for almost twenty years has remained in ignorance of the tremendous vogue of his song, by Jacob Kopel Sandler, a funny music director in the Yiddish theatre.

Here is the history of “Eli Eli” and its composer. Twenty-three years ago, Sandler was the music director at the old Windsor Theatre where a Yiddish company, headed by the noted Magelus, were presenting Yiddish plays. These plays were not very popular and the orchestra paid him five dollars a week. One night Sandler’s salary ranged from eight to twelve dollars a week. Sandler remembers that when he once happened to play with Thonbolsky—the father of Boris in Philadelphia, his salary was still lower. In fact, it was so little that all, for business was slow and failing. To obtain money for his face to New York, Sandler was forced to withhold the orchestra pay to the conductor and fifteen minutes after the curtain went up. The manager was frantic with rage when he heard of his music director’s action, but he could do nothing but pay him the necessary fifteen dollars.

During the month of March, 1896, the management of the Windsor Theatre undertook to produce an historic drama entitled “The Blue Bloods” (The Sons of Moses), dealing with the Chinese Jews. It was intended that this play should run all through the Passover holidays and much money had been invested in costumes and settings. It was therefore a terrible disappointment for all concerned when “The Sons of Moses” fell flat and the company found themselves without either a play or money. The Passover holidays would begin in eight days. It is always a time of financial strain. Sandler, who was the manager, was in a dilemma. How could he pay his orchestra without playing? Without playing would have been a calamity, so Professor Hurwitz, at that time one of the most popular and profite Yiddish-play conductors, was pressed into service and commissioned to produce a play within a week. Immediately, before he had even written a line of the play, Hurwitz directed Sandler to prepare a few songs for the coming production. For one of the songs he wanted something sad and appealing. On the spur of the moment he had conceived the outlines of a story: A Jewish girl was to be crucified for her faith. And to hang on the cross and sing a pathetic prayer, the music playwright knew, would open the true depths of the audience. When Sandler complained that he could not write the song without at least a scene of the play, Hurwitz tossed his objection aside as a show of weakness and lack of resourcefulness on the part of a Yiddish stage graduate and suggested that Sandler look up a few of the Psalms of David and draw his inspiration for the crucifixial prayer therefore—for Sandler wrote both the words and music of the song.

To argue with Hurwitz was a waste of energy and Sandler went home to devise the sad song. All through the night he struggled to find a theme and he was about to give up in despair when in turning over the pages of the Bible, his eye fell upon the words, “Eli Eli lama aset sim” the first lines of the second verse of the 22nd Psalm. It seemed to Sandler that these words were ideal for the purpose. He also remembered that in the ill-fated “Five Miners” he had written a song for Mr. Carp (the father of Sophie Carp, the popular Yiddish actress and singer) and that the melody of this song would lend itself easily to the words of the Psalm. There was an added advantage in using the old tune. The martyr of the coming play was to be crucified not far from Mrs. Carp, an actress with a fine voice, but notorious for a deficiency in musical education. She could not sing real music and for her to realize the song was a show of God’s favor. He knew that she had often heard him rehearsing with her husband and wistfully exclaimed that as she had already heard the tune, she might as well sing it; it would be less difficult.

During the day, “Eli Eli” was written and shortly after it was sung by Mrs. Carp in the new play which was so romantically called “Brocha, or The Jewish King of Poland.” The song was an immediate success. Then, as now, the more introductory measures, scraped out by the wretched hurly-burly audience, the first lines of the song might bring in a few dollars to its author, he gave his consent to Runkline and “Eli Eli” appeared in printed form. The arrangement was an atrocious one and Sandler gave no more heed to it. In his easy-going way he had already put “Eli Eli” out of his mind.

In the following years, Sandler broke away from the Jewish stage or rather, he was forced out, his gentlemanly nature proving a mark for the intrigues of the audibly commercial Yiddish stage people. A thoroughly disappointed man, Sandler became a salesman in clothing stores for want of something better to do. During the holidays, trained for synagogues and services in and out of the way to manage to preserve his connection with music.

“Eli Eli” then was published by several other publishers. Each publication was worse than the other. The arrangers took all sorts of liberties with the words and music and even the name of the original composer was omitted. The song travelled wildly, and through the means of these printed arrangements, to every Jewish community and became a kind of folk song—not as an original song, but as a folk song. In recent years, the great singers took it up, and they the vandals, and it finally became popular on the concert platform as it is in the Jewish home.

Strange enough, Sandler was entirely ignorant of the popularity of his song. He lived with his family in the Bronx, attended to his daily work and his synagogue choir and to the modern world of music. He was a stranger. It was only when this same girl who was the chorus of the original folk song, was seen at a Metropole opera concert one evening and exclaimed to him that Sophie Biala had sung his “Eli Eli” and that the audience "went wild over it" that he began to realize the fame his crucifical prayer had attained. That same week Abraham Schoner, the playwright, met Sandler as the latter was going to his work and asked him with astonishment why he did not do something to establish his claim to the song. And as many of the large music publishers began to offer fantastic arrangements, Sandler was stirred into action.

Every publisher naturally stated “Eli Eli” was a folk song and as such it was changed and changed again to suit the whims of each arranger until it was totally different from the original. These melodist cut Sandler to the heart and urged him by his children, the old man. Mr. Sandler is now about sixty—gave the story of “Eli Eli” publicity. As he had told me there were tears in his eyes. To hear four thousand people in Carnegie Hall applaud enthusiastically, the rendition of the song and to know that there was no one to whom he handed a copy of that applause, that he was unknown and insignificant, was a very bitter experience. Now, his dearest wish and dream is to receive recognition from the world as the composer of “Eli Eli.” “I am sure,” he says with pathetically expressed, "that I will inspire me to write more and more ‘Eli Eli.’"

The original “Eli Eli” differs from its arrangements in melody and rhythm and in the text. In singing even the best of the arrangements one must be struck by the inaccuracy of some of the phrases—it would seem as if the singer were always grasping with mistakes and faulty rhythm. The original is very fluent and graceful to sing. Even the purely declamatory parts are not, as they are in the arrangements.

By courtesy of the American Jewish News.

AMERICA TURNS TO IRISH HARP

THERE is a resurgence of the beautiful art of harp playing. The most stately of musical instruments has found a place in American music, and as the manufacturers report increased sales throughout the country, the Irish harp is making its way to American shores. A recent article in the New York Times described the harp as a hand-made instrument, of the finest quality, and with a perfect tuning. The Irish harp is famed for its rich tone and its ability to produce a wide range of notes. The harpist can use the instrument to play intricate melodies and悠扬的旋律.

The Gothic movement has led to a revival of harp playing in Ireland. The ancient Celtic bands played their harps in the streets and on the hillsides. The harp has been a symbol of Ireland’s cultural heritage and an integral part of its national identity. Today, the harp continues to be an important instrument in Irish music and is cherished by many as a symbol of national pride.

In the United States, the harp has gained popularity as a classical instrument. Many musicians have dedicated their careers to playing the harp, and the instrument has been featured in numerous concerts and recordings. The harp is a versatile instrument, capable of producing a wide range of sounds and expressions. It has been used in various genres of music, from classical to folk to contemporary.

The harpist's role has evolved over time, and the instrument has become more accessible to a wider audience. Today, the harp is often used in orchestras, ensembles, and as a solo instrument. The harpist's technique has also developed, allowing them to play with greater precision and expressiveness.

In conclusion, the Irish harp has experienced a resurgence in popularity in America. Its rich history and cultural significance have contributed to its continued allure, and its versatile nature makes it a beloved instrument in various musical contexts.
DO YOU KNOW?
That Victor Herbert was elected president of the Song Writers' Union, recently formed in New York by 300 composers and lyric writers.

Fifteen thousand members are the goal set by the new organization.

That he sail to celebrate the entry of Prince of Wales to Eng land, Herbert will be one of the popular "Man's Best Friend" in the world. "Greyhounds" was said to be the latest addition to Herbert's repertoire.

That the "singer" (presumably "she") in the latest French story, Melodrama, is male or female, is a question. The story is of love and the good life in the days before the American Revolution, and is said to be written by a Parisian author.

That Frank Lockwood, director of the opera at the Forest Theater, has decided for the second time he does not hear well.

That he has had success in the past to prevent the public from wearing a pair of sunglasses.

That not known to a large number of people, the use of sunglasses has been limited to a small group of individuals who are interested in the artistic and technical aspects of the use of sunglasses.

That in the American public, the use of sunglasses has been limited to a small group of individuals who are interested in the artistic and technical aspects of the use of sunglasses.

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LEARN TO COMPOSE AND ARRANGE MUSIC

The Seven Wonders

OCTOBER 1931

PeePS AT THE PUBLISHERS

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DREAMY FOX TROT BALLAD

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PEEPS AT THE PUBLISHERS
It's a "Some Little Bird" of a song! "My Abrahan and Lucy," the Chicago publisher, are planning it "to beat the band!"

Chas. W. Stanford, publisher of "O, Dear Friend," has employed his best contemporary dance music composer to write a new, gay, swinging piece, and is looking forward to another hit with "Night and Morn." The song is sure to be popular in dance halls and music rooms around the country.

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For more information on "Night and Morn," including sheet music and performance rights, please contact Triangle Music Publishing Co. today.

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Descriptive Synopses:

THE MEETING

A young girl, Alice, is walking down the street, thinking about her troubled love life. Suddenly, she spots a handsome young man, Jack, walking towards her. As they approach each other, Alice notices a beautiful flower in Jack's hand and realizes it's a gift for her. They stop and have a brief conversation, but Alice is hesitant to take the flower, unsure if Jack truly means it. Jack sees her hesitation and smiles, saying he understands and leaves the flower by the side of the street. Alice picks it up, feels a sense of comfort, and smiles to herself as she continues on her way.

ROMANCE

Alice returns home, feeling uplifted by Jack's gesture. She goes to her room, sits down, and pulls out a photo album. In the album, she finds a picture of Jack and herself, taken when they were young and carefree. Alice smiles, reminiscing about their past and how much they've changed since then. She remembers the moments they shared together and the love they had for each other. Alice feels a pang of sadness as she realizes that Jack is now out of her life, and she is left to cherish these memories alone.

FURTHERANCE

Alice decides to attend a dance that evening to try to meet Jack again. She puts on her best dress, combs her hair, and heads to the ballroom. As she arrives, she sees Jack dancing with another girl. Alice is heartbroken, realizing that he no longer feels the same way. She makes her way over to Jack, but before she can speak, he notices her and stops dancing. Alice approaches him, and they have a brief conversation. Jack apologizes for not being there when Alice needed him and promises to make it up to her.

ENCOURAGEMENT

Alice is grateful for Jack's words and decides to give him another chance. She invites him to a picnic the next day, where they can spend some quality time together. Jack accepts, and Alice feels encouraged to move forward with their relationship.

WEDDING BELLS

Alice and Jack's relationship continues to grow stronger. They spend more time together, enjoying each other's company and exploring their feelings. After a few weeks, Jack asks Alice to marry him, and she accepts. The two are overjoyed at the prospect of a future together and plan their wedding. Alice's friends and family are thrilled for her, and she feels more confident and happy than ever before.
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Price 15 Cents