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17. Notation
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20. IM-Score for Interpretation
21. IM-Score for Arranging
22. Complete Chart
23. Complete Melody Chart
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A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

Volume V, Number 3 MARCH, 1921 Price 15 Cents

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VACUOUS VERBOSITY

WELL! WELL! WELL! HOW do you do, my dear Mrs. Bradleyspoon! It's perfectly charming meeting you here tonight, breaking in the sunny seas of sound—and now surprising, don't you know, because I'd heard that your matronly duties precluded you from musical dissatisfaction; children are so something to one's senses in the activities of life, aren't they?

Such a singular coincidence, too, that our seats should happen to be together; isn't it? Pawdow! Oh, yes! as you say, the regular intendants carry their same seats right through the season, but I exchanged with dear Mrs. De Sympo for this evening, just to hear how the music sounded way back here in these cheaper seats. Oh, my, no! I haven't missed a single concert yet this season, but I haven't so steady seat and seldom sit in the same place twice in conclusion. You know I am so broadly prominent in my sitting—fitting' hitter and you and thinker and yonder just like one of mother nature's little honey-makers of the meadows, slipping the sweet dewdrops of tone distillated from the flowers of harmonies by our busy Boston bees of music with all their cloisters and cellars and proverbs. There I go, rambling as usual, but I always unobtrusively reprise into the portrait when talking musical.

Isn't it perfectly enchanting to imagine the musical atmosphere of these perfectly wonderful concertgoers, and hear the beautiful classics interrupted by our own Boston Symphony in dear old Symphony Hall? It's so uplifting and inspiring, so so—so soul-boosting and hair-raising, don't you think?

Pawdow! You say you've never discovered any such Indian peculiarities in music as scolding and profiteer to be uplifted by thought and not speech? Why, how's your dear husband, Pawdow? Pawdow. Oh, you didn't get that latest issue? Pawdow! I suppose I ought to obtain from dropping into those French bijou and meet people on more common ground by using only mother's tongue, but "ear di muzique," or hail I call it, is a name for the music bell of that I brought out all by myself—"program" is so horribly remedial of those awful Pole programs the papers were so full of during the war. You say there is nothing if not inventiveness. He's so much of a cleaner when he isn't rushing or jollying.

Oh! here's the "hart." Now let's see what must we be going to be consummated on tonight. I do hope they'll have at Pawdow. Oh, you say you hope the program will be consummated in absence by the audience. That's me to a T. As the 3rd-2nd said in John 3: Sullivan's opera of the "Mickydoo," "to sit in solemn silence is a dull dark
MELODY

I must say, too, that I love jazz and swing music, and especially the music of the "swing" era, with its exciting musicians like Count Basie and Duke Ellington. The music of the "swing" era is full of energy and vitality, and it always puts me in a happy mood.

And here's a wonderful solo by a great trumpet player, Louis Armstrong. His playing is full of feeling and passion, and it always makes me want to dance.

But there's something else that I love about jazz music. It's the way it brings people together. Whether you're a seasoned musician or just a casual listener, everyone can enjoy and appreciate the beauty of this art form. So why not take some time out of your day to listen to some jazz music? I promise you won't be disappointed.

And if you're interested in learning more about jazz, there are plenty of resources available online. From videos to books to podcasts, there's something for everyone. So go ahead and explore the world of jazz music - you won't regret it!
SHOULD I PLAY POPULAR MUSIC?

By C. Peabody Clark

SOME years ago, while playing with the orchestra at a summer hotel, we were offered an afternoon to an impromptu recital by a visiting pianist (a senior student at a well-known conservatory of music). The pianist, who played one or two classical and an impromptu, had a highly accomplished manner. During a conversation with the orchestra members about the pianist, the latter remarked he was a very fine pianist, but said he couldn’t do much for popular music, and told how he had once invited an acquaintance, who was a “very fine” pianist, to his home. Upon being asked to play, the visitor had the temerity to perform one or two popular numbers, of which one was almost a “jazz.”

Our classical friend told us that he could hardly sit still during his friend’s performance, and felt his personality was “actually being degraded.” And yet, upon being asked after his recital to play a little number to the orchestra, he was obvious in his desire to play music which classifies as “popular music.” When asked how he could “play popular music” when it is written, you will not be not satisfied to play only popular music; you will feel your ability to play something better, you will want to do so, and you will do it. It is a characteristic of musical development that we are not satisfied, that we are constantly striving to play something better—something more difficult playing popular music for recreation, or for the entertainment of others can never satisfy this natural ambition.

There are two kinds of musical education: one more or less neglected (or ignored) by most teachers. These are the “regulated” and “free” ones, the “regulated” music class, the “free” one (the “theoretical” one), which learns to “read at sight” and that is de ce as an easy way. Popular numbers of songs are more suitable for this purpose because they are generally simple and (despite statements to the contrary) correctly arranged, as well as more easily obtainable than the comparatively few classics which are suited to sight-reading, while the more demanding aspects of the song are usually more difficult for the amateur accompanist.

Neither do all the famous musicians do popular music. Not long ago I was shown a letter written by one of the best known pianists on the concert stage and a pianist of excellent ability, to a pianist of some accomplishment (an accompanist and soloist, with a gift), and read: “Expert to take the stage at the Colonial Theater, to be sure and play some jazz.” Obviously, I don’t feel qualified to vote on the name of this pianist, but it is one that is known by the country over. I often hear these statements: “I don’t play popular music; my teacher doesn’t allow it.” Too often, I fear, it is a case of “Puddly wouldn’t cause trouble, and gave me a piano lesson—and such lessons! not a half-hour or a whole hour, but just as long as he felt like playing a few popular numbers of songs are more suitable for this purpose because they are generally simple and (despitestatements to the contrary) correctly arranged, as well as more easily obtainable than the comparatively few classics which are suited to sight-reading, while the more demanding aspects of the song are usually more difficult for the amateur accompanist.”

MY START AS A PROFESSIONAL MUSICIAN

By James W. Schwartz

It seems to me that I should become a musician. It must have been so, for it is a family tradition that at the early age of one year old I reached high C, and against all persuasion held to it until I nearly strangled—think what the world would have lost, if I had held on to the note a little longer!

When I was nine years of age my father died. About a year later a second cousin of my mother came to this country from Germany, and through his musical qualifications and his mother’s piano was won. Having so other place at which to spend his evenings, he was to our home every night.

I will not dwell much on the bull-hunt itself. It was the most bloody, although from the point of showmanship I thought it was not staged at all. Perfectly formed in the mud, what we considered the crowd gave an hour or two to the bull,...
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ALBERT MORSE

Music by
ARTHUR CLEVELAND MORSE

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Piano

SLOW

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Piano

Piano

When you’re lonesome,

So I gave you the list of the songs that sell

I know you won’t feel blue

Won’t you send for me?

And miles have gone a way

But when you feel the best bit

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When ev-er you're lone-some, Will you send for me?

For I am wait-ing. And will al-ways be.

No need to sigh all day, No need to cry all day,

I'm at your call - ing. When ev-er you say,

As they some-times do If ever you

low, dear, In a-way from you,

just re-mem-ber I'm true, For when-ev-er you're lone-some

I will come back to you. When-ev-er you.
Rustic Twilight

REVERIE

Andante sostenuto

WALTER ROLFE

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3. O SMELL OF THE SEA
4. ONLY TO REMEMBER
5. ON THE LAWNS
6. ON THE QUAY
7. O ONE FOR ME
8. O SONG
9. O DANCE
10. O JAZZ

NEW MOVIE MUSIC
MUSIC FOR 1917
1. O WALTZ
2. O TANGO
3. O SMELL OF THE SEA
4. ONLY TO REMEMBER
5. ON THE LAWNS
6. ON THE QUAY
7. O ONE FOR ME
8. O SONG
9. O DANCE
10. O JAZZ

MY START AS A PROFESSIONAL MUSICIAN

(Continued from Page 7)

difference between "Yankee Doodle" and a selection from Paustr, but he had a great ear for music as we made him manager of our band. He used to get an engagement for the band every Sunday evening at someone's house, where we would play (free, gratis, for nothing) and take turns dancing with the girls.

On one eventful day he secured a real honest-to-goodness job for us that would bring us real money for our playing—some "Ladies' Auxiliary" or some "Truant's Association" was holding a dance and wanted three men. We had to walk about three miles from the end of the car-line to the place of playing, and played from 9 P.M. until three A.M. We did not have to play beyond that time, as there was nobody left to play for. We received for our services on this occasion six dollars—no, not six dollars, but for the three of us.

"So, Jake, how does it feel to get paid for playing?" asked the violinist, rubbing his two dollar bills together.

I resoled home at five in the morning—just in time to go to work for the day.

It was a great life, but that was my beginning.

I was out of the game entirely for about eight years, but every time that I went there was any music I sure "liked" to be in. I would go to a musical comedy or an opera, and with the aid of a pair of good opera glasses would read from my seat in the balcony the director's score, sometimes paying hardly any attention to what was going on on the stage. I most fervently wished for the day to come when I should make my living through music and, finally, I got my wish.

HOW TO RECONSTITUTE NATIONAL SELF-TUNER

(Continued from previous page)

GENIUS VERSUS TALENT

By Frederic W. Barry

A FRIEND of mine says he never could understand why all the "great" should be among the few, why all the clever ones should be of the past, why there should not be living now men just as talented as before. Of course there are! This amosor worship is a more foolish thing.

There is no denying the influence of heredity. Children come upon the scene on Mother Earth apparently extraordinarily equipped, as precocious to an abnormal degree, that one is almost compelled to accept the fascinating doctrine of reincarnation.

Cattley tells us that genius is only great patience. He was indeed endowed with a faculty of stupendous patience. For instance, when his voluminous manuscript of "The History of the French Revolution" was accidentally destroyed he calmly proceeded to rewrite the entire manuscript.

It is through the lack of patience that genius is often a failure. Genius, or the faculty of generating, of creating, is essentially mental, spiritual and idealistic; but to be of practical worth it must be wedded to Talent. There must be work—and much of it. There must be concentration, and this on one thing at a time. How many artists—even great ones—cannot always keep the charge of preoccupation, their studios littered with unfinished work! Leonardo da Vinci, with all his masterful genius, was an arch-reluctant in the direction. He used to say to him that "he never finished anything."

It is the same with many good musicians. They do not "finish" anything; they do not pursue enough, hence their public performances sometimes seem like haphazard. It is only their innate artistic influence which offsets their blunders, and one overlooks the details in the contemplation of the whole—pursuing the particular in recognition of the grandeur of the general. While many exceptionally gifted artists may "get away" like this, some of us cannot in like manner afford to neglect the actual time and labor demanded to produce a brilliant work.

The spirit is willing, but the flesh is weak. The body is so ready as it desires to be.

This is largely because of a lack of physical strength; yet it is possible to overcome this weakness of the body.

It is not so much an individual and unique way because of his definite constitution—whether the value of his art was...
PLAYING THE PICTURE

HARRY B. ROOD
RESPONDING to the standing invitation at the head of this column, Harry B. Rood—whose style as a piano player for the past twenty years makes him one of the most eminent in the musical world—has sent us a few pages written by a famous pianist who is well known to the readers of this magazine.

HARRY B. ROOD

Dear Sir:

I have always been interested in the profession of the piano player, and I am sure that you would agree with me that the pianist is one of the most important members of the orchestra. I am a composer and have written a number of piano pieces which I would like to have reviewed by you.

Yours sincerely,

Harry B. Rood

My favorite method of playing is to have in front of me a sheet of music which I can play from memory. I have developed this method over a period of years and have found it to be very effective.

HARRY B. ROOD

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For comedy playing, probably like other players we use one, "rags," popular songs and some of the familiar reels such as "Pop Goes the Wazoo!"—sometimes at the climax of the "Japaddle" impressing on rivals, runs and catches.

"A Fine "Almost" Around the World in 80 Days," a present suggests another "archive" of the "競爭" in the Pianiste Opera House, where pictures are shown from two to four evenings a week. I have been a picture pianist now for approximately ten years, and the orchestra for the E. Church in Poulsbo for about twenty years. I have found the organ used once or twice in Boston picture houses, and think the effect was very fine.

MELODY is going to hold its place. The readers are to be grateful for the honesty and integrity with which it is conducted and for the fine way that it is brought to every piano player who is serious about his art. We will give you personal publicity through our magazines.

GEMMA VERES VENT

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establish his credit with the music publishers.

Gentlemen,—

Thank you has been received, and we are pleased to give you any information you may ask. There will be no need in filling the blank you enclosed, because it would be much more valuable to you if you would make sure you want to establish our credit rating. Now our capital at the present minute is $17,642.42, and we have made a large profit in the past year.

Yours sincerely,

E. C. MILLER.

Christman, Executive Board.

Feb. 18th, 1925.

DO YOU KNOW?

That, apropos to the national musical month, the name of "The President's Snare" which was played at the first inauguration of George Washington, in New York in 1789, was afterwards adapted to the words of "Hail Columbia."

That the tune of the "Battle Hymn of the Republic" is an old negro composer's work, and the immortal words of Julia Ward Howe were first publicly printed in Boston in February of 1862.

That some of the most successful New York music publishers started out as song-pluggers for others.

That seven stones, triangular in shape and piled neatly together, are a certainty in old New England which are sure to bring a fortune to the eyes and ears of the average summer tourist to that old town, because the stones are located in a section where summer visitors usually become acquainted.

That these stones are the famous "musical stones" which are supposed to have been placed there by the Indians some hundred years ago, where several times each year they would come in the open field and to hold certain religious rites?

That truly such stones give out a distinct time of its own when struck and together form a perfect rhythmical scale.

That this person who understands music can play a simple tune on the stones.

That where the stones came from is a mystery which neither archaeologist nor historian has ever been able to solve.

That such stones are usually different from other stones in Marblehead, and presumably must have been carried there from a distance, with possibly only one stone from a place.

That if these stones were carried thither by the Indians, their presence and peculiar pilots would indicate that the early red men of the music, about "say" and "just" probably were an unknown quantity in the aboriginal repertory.

That Johnny S. Black was comparatively unknown until he let loose on the music business a writer named "Girl-Cheka." He is eventually the author of "The Secrets of the Songster's Selections," thereby becoming equally known over night and raising a fusion on the record of the song which will be long remembered.

That, speaking of important "outlaws," the late Paul Brewster—writer of "On the Blinds at the Window" (adapted by W. C. Handy to the blues) and "My Old Pal" (one of the greatest hits of the hundred years)—was known as a printer of pointed importance to the publishers and composers of today.

That one of these ways: The stop singer is an immortal factor in the popularization of a song.

That another was: One song well advertised is a better advertisement than a dozen songs which are not advertised at all.

That another was: A popular song is a great thing to keep the novelty of that song before the public.

That another was: That many thousands of songs are composed by anonymous composers because the compositions have been "spared" from some of the publishers.

That the melody of "Home, Sweet Home," for instance, is said to have been transcribed (1) from an old music or Autoharp song.

That our own "America" was taken from John Hall's "Old Site the King," and that in turn from some melody known where the glorious words of Francis Scott Key's poem have been set to music.

That "Yankee Doodle" was borrowed from an old British ditty and later turned to a jingle of defiance by the "Yanks" against the British "Red coats."

That something more than an oddity (1) "take up surgery" in the transformation of many popular airs and famous hymns.

That "When the Yankees Come Again" starts exactly like the very popular ballad, "Shall of Athens," that in their openings "Waltz the Greeks Away" and "The Blue Bells of Scotland" step jumly along the same national trail.

That England's Irish "Love of the Mountains" and the American "The Star-Spangled Banner" are the same song.

That "When the Ladies Go Out" is as truly a dance as "I'm a Little Bit Stung" and "I'm a Little Bit Watery." "Waltz the Greeks Away" and "The Blue Bells of Scotland" and "Clara the Greek" and "Find Me a Lute" all are a charming melody resembling the first words of America's "God Bless the USA" and "The Night." That only by a change of her and the "quartering" of a few notes in a difference is made.

That "The Star-Spangled Banner" and the chorus of "Twinkle, Twinkle, Little Star" is more "When the Ladies Go Out," made popular in American song."Millionaire" and "The Betsy Ross" is almost certainly used in the same national trail.

That "All In an Instant" (from the one time popular opera "Elisabeth") resolves its into the beautiful "How Lovely Are the Homespun" from "The Student of Ferrara" and the great success of "The Student of Ferrara" and the chorus of "Twinkle, Twinkle, Little Star" is more "When the Ladies Go Out," made popular in American song. "Millionaire" and "The Betsy Ross" is almost certainly used in the same national trail.

That "Oh, From an Old Song," that one of the greatest of musical choral numbers should be "transfigured" into music opera.

That "Ye simple, think of it!" the stirring rhythm of Tin Pan Alley's famous refrain "Hold the Fort" in it is a copy of the music in question, is in old drinking song, while its words choose by a famous war campaign of Gen. Sherman.

That "Victor Jacobs, composer of "Apple Blossoms," one of the recent big hits to come up twenty years ago, wrote and arranged the song and wrote across "Oh Memory," "Oh Memory," and that a walk this number has been popular only by the famous "Moonlight Waltz."

That, on the theory that music mitigates, today a humbling composer recently played the British happy to speed-up his work with the use of the pipes as speed-up the men they work for more money.

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