Form Playing
A NEW IDEA
IN
PIANO INSTRUCTION

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, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 217 other subjects, listed below.

Each topic treated with minute care and detail.

Why experiment Blindly with songs? Get a FOUNDATION for instant Improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then Insist on Waterman.

SYNOPSIS OF COURSE

JAZZ SECTION

1. Jazz Riffs
2. Trumpet Riffs
3. French Horn Riffs
4. Tenor Riffs
5. Baritone Riffs
6. Bassoon Riffs
7. Trumpet Tail
8. French Horn Tail
9. Tenor Tail
10. Baritone Tail
11. Trumpet Tongue
12. French Horn Tongue
13. Tenor Tongue
14. Baritone Tongue
15. Bassoon Tongue
16. Jazz Scales
17. Trumpet Scales
18. French Horn Scales
19. Tenor Scales
20. Baritone Scales
21. Bassoon Scales
22. Jazz Figures
23. Trumpet Figures
24. French Horn Figures
25. Tenor Figures
26. Baritone Figures
27. Bassoon Figures
28. Jazz Texture
29. Trumpet Texture
30. French Horn Texture
31. Tenor Texture
32. Baritone Texture
33. Bassoon Texture
34. Jazz Examples
35. Trumpet Examples
36. French Horn Examples
37. Tenor Examples
38. Baritone Examples
39. Bassoon Examples
40. Jazz Exercises
41. Trumpet Exercises
42. French Horn Exercises
43. Tenor Exercises
44. Baritone Exercises
45. Bassoon Exercises

WATERMAN PIANO SCHOOL
Los Angeles, California

Gentlemen—Please send me, without obligation, your FORM PLAYING special offer.

I am a __________ Beginner—Midler—Advanced—Teacher

Name ____________________________

Address __________________________

220 SUPERBA THEATRE BLDG. WATERMAN PIANO SCHOOL LOS ANGELES CALIFORNIA
WHERE MELODY IS ALWAYS FOR SALE

A List of MELODY AGENTS Patronize Them

We will be responsible for all subscriptions placed through these duly authorized agents.

Single Copy 15 cents Eight Months $1.00 Twelve Months $1.50

Canada: The year, $1.75 Postage, $2.00

Melody, 8 Bosworth Street, Boston, Mass., U. S. A.

WASHINGTON D.C.

1000 K Street, N. W.

Baltimore

(Maryland)

BANJO

MELODY

GUITAR

TENOR BANJO

UKULELE

Where to Play

Learn to Compose and Arrange Music

Take a 3-month course in composition and advanced harmony.

For Believers in Economy

Melody for

4 months, beginning with the 1st.

Name

City

State

2000 Fifth Ave.

New York City

For Believers in Economy

Melody for

4 months, beginning with the 1st.

Name

City

State

Subscription CP Blank

Enclosed find the amount

for which send me

The

Month

Melody for

months, beginning with the

Name

City

State

$1.50

$1.00

$0.50

$0.00
MELODY

Peeps at the Publishers

Jack Miles has brought "Slippery Head" from the Adonis Music Publishing Co. of San Francisco, the original publishers of this song that already enjoyed considerable popularity in the California City.

Under the direction of R. E. Adkins, the San Francisco professional representative of Jerome H. Remick & Co., the Remick organs are working overtime and in the Big Four, at the New York "Impression," recently, and the latest hit of the house was "The Shimmering." No. 1, a "jig" by B. W. "Billy" Young, was another of their fine successes.

Charles K. Harris has released "Town on a Little Blue Street," a song written by Mr. Harris in collaboration with Jim Howard, the composer of his hit as "I Wonder Where's My Little Boy?" "Tell Me Why," the words of "Walter Jacobs," and many more. "The Little Blue Street" is being sung by Howard in his big song repertory and is creating quite a sensation.

M. Winkler & Son's have handled a new song by Jerome F. Schwartz, "No, not a "terri-terri," but a "jiggle," in "Robby the Tramp," a song which has already joined the ranks of their successes.

The Adonis Music Publishing Co. of San Francisco will shortly release a new song, "You'll Understand," by Jack Brown and Larry Young, the words of "Daisy May." This is not a love letter from him to her, but a broad-tongued of seven Sherman, Clay & Co. Inc.

The Bartlett Music Co. is a new and rapidly growing company, with headquarters in Detroit, Michigan. The company is headed by J. Bartlett Holman, former editorial manager for M. Winkler & Son's.

Leo Fink, Ltd., has placed its former Western representative, Leo Bradley, at C's, as the new editor at headquarters in New York as a professional manager.

Speaking of Detroit, the irresistible trio has released two new songs in the song line: "All By Myself," written by himself, and "Waltz for Two Stools" by Don Lester, Joe Young, and Harry Ack. These will be widely exploited during the coming season.

Leo White, Inc., sheet-music publishers of Washington, D.C., have recently in- corporated under the laws of that State with a capital of $100,000. They are a branch of the company that publishes and distributes sheet music.

Continued on Page 4

MELODY

Latest

"MERITORIOUS MELODIES"

for Piano Solo

for Piano Solo

ual" at the Biltmore Hotel, New York, N. Y., will be a feature of the program during the course of the convention.

15c Each 7 for $1.00


Publisher's and Preachers

How They May Work in Conjunction

By Bee, Dr. William R. Ayres

EVEN if not striking a wholly new chord, in his remarks as the guest speaker at a recent meeting of the Illinois Music Publishers Association, the Rev. Dr. William R. Ayres of Quincy, Massachusetts, sounded a novel tone when he entailed the work of music publishers and doctrinal preachers on functioning along the same lines of effort. The words of Dr. Ayres are of such broad general interest to the music publishing fraternity, as well as to all who are concerned in music's propaganda, that they are reprinted in Melody in their entirety on page 19.

My subject deals with the department of the Christian Church. As long as music is in the service of the church it is a great and valuable thing, but half was especially prepared for the man who first originated the idea of putting it there. I have heard an old professor of music say that many was a collection of choirs. That goes to the head of the class as a description of church music, which is so often an aggregate of discordant spirits making a sound that sometimes breaks. I want to assure you that I have a very distinctive gratitude in the matter, for a long time I have had a sweet hungering to tell frankly what I think on this subject of church music.

It is a good thing to have a minister come and talk to the publishers. It would be a good thing occasionally to have a publisher talk to a congregation of the clergy. We should function better in our work together if we could arrive at a common viewpoint and carry out a common purpose. We seldom if ever get together, and have a very vague understanding of each other. From one polar extreme comes the music—from the other the theology and the ideas about which religious worship is constructed.

Our work meets at the church, and though the two branches of the service are supposed when they come together to make a unit we often have to be introduced when we meet at the altar.

It is a poor marriage that has been taking place between church work and church music. Under the jurisdiction of any domestic court in the land a divorce could be easily secured on the grounds of incompatibility of temper, on the one hand, and cruel and abusive treatment on the other. Church music here to stay. It is a permanent part of public worship. In many churches it is the only part of the articulate worship given over to the people. Nearly all folk love music—most people like to sing. Even if a man knows he is a poor singer he likes to hide in a singing crowd and try his hand at it. We all like to rattle our airpipes occasionally—if it is ever only for our own amusement. We are weak and

vain on the side of sound. That is why drink has been popular since the day of Adam. There is no such satisfaction in drink itself, but it leads to other satisfactions. It is the great delusion. After a few drinks a man generally finds his voice. He would begin to sing—with the crowd or by himself. When a man is just so far along in drink he thinks Caruso has nothing on him—and as nearly every man aspires to be a singer, and many could only attain that aspiration through the fruit of the vine, drink has been a popular commodity.

Yes, church music is here to stay. The marriage is permanent. Therefore the question is how best to get along together. Somehow we must learn to love, honor and serve each other in mutual respect and cooperation. To this end let us try to promote a better understanding and a more cordial good will. Whether we like each other or not we stand before the altar of God together—fellow - servants in a great, vast undertaking of ministering to the intangible needs of mankind, of lifting up the spirit of the collective people of the world beginning with the heart, and with no concept of pouring into the race, at least once a week, the moral, spiritual and the high aspiration that is necessary to set their feet on the high paths and keep them going in ways that are straight, toward destinies that are sure and righteous above all else.

I wonder if the publishers of church music ever thought of this? I wonder if they ever considered their calling in the light of a sacred investiture.

When you consider worship as an act of the collective people it is the outward expression of the spiritual aspirations of the people. This outward, tangible expression itself embodied in three distinctive forms: architecture, music and speech; or they might be classified thus: suggestive form or beauty; stimulating, inspiring or giving forms of sound, and thought creating and character inspiring forms of speech.

The organism is not creative, the choir is not. What it gives are the means to the service is not born in the moment out of its own inspiration. They have had to go back to the publisher and the publisher to the composer. Do you not see how that hour of worship is built up out of the labors of many hands and the union contained within the compass of many minds don't you see how necessary it is that there should be a common

vision among us? Some people may think that the minister produces the spirit of worship, but it is some from the grand ensemble. It is the product of many people's efforts and it stands or falls by the fidelity of any one of those whose contribution enters into the completed whole. The inspiration that the minister
Melody

by Frederick W. Barry

To list of activities calls for concentration more than the others. Whether he be composing, teaching, conducting or executing, the mental forces must be strongly held in alliance, and when there is no lack of harmony of technical details in the first place, to keep them at bay. The mental machinery must be strong and precise in the execution of the task. The musician must be able to see the whole picture clearly.

Concentration

by Frederick W. Barry

The first step in the process of concentration is to be able to focus. This can be done by using the power of will, the power of concentration, to bring the mind to the task at hand. The mind must be trained to stay focused on the task, and not be distracted by other thoughts or feelings.

Concentration

by Frederick W. Barry

Concentration is the ability to focus on a task and maintain attention on it. It is the process of directing one's mental resources towards a specific goal. It is a necessary skill for a musician to be able to perform at their best, as it allows them to maintain focus and avoid distractions.

Concentration is the ability to focus on a task and maintain attention on it. It is the process of directing one's mental resources towards a specific goal. It is a necessary skill for a musician to be able to perform at their best, as it allows them to maintain focus and avoid distractions.

Concentration

by Frederick W. Barry

Concentration is the ability to focus on a task and maintain attention on it. It is the process of directing one's mental resources towards a specific goal. It is a necessary skill for a musician to be able to perform at their best, as it allows them to maintain focus and avoid distractions.

Concentration

by Frederick W. Barry

Concentration is the ability to focus on a task and maintain attention on it. It is the process of directing one's mental resources towards a specific goal. It is a necessary skill for a musician to be able to perform at their best, as it allows them to maintain focus and avoid distractions.

Concentration

by Frederick W. Barry

Concentration is the ability to focus on a task and maintain attention on it. It is the process of directing one's mental resources towards a specific goal. It is a necessary skill for a musician to be able to perform at their best, as it allows them to maintain focus and avoid distractions.
MELODY

Curtis Williams
Song-Leader Blinded by Shell-Shock Makes Good

By Felix J. Koch

SHOULD you have a weekend afternoon (or evening) to spare while in Cincinnati, telephone Community Service headquarters and ascertain the location of the public "sing" scheduled for that particular time. Then, time permitting, do not fail to attend the concert, for you will find it presenting one of the most inspiring lessons in what one man can do to surmount insuperable difficulties in the Western World.

Of themselves, these Cincinnati Community Choruses are as much like such programs elsewhere. Community Service workers distribute song-sheets, and the audience is invited to join in certain numbers. There are vocal and instrumental numbers, sometimes readings and recitations, provided by local talent as well.

What makes these meetings unique, however, is that the director—this is officially known as the "Sing-Leader"—is totally blind! Yet despite this tremendous handicap—the inability even to look over and familiarize himself with the score of any new songs to be rendered—this particular sing-leader is able to assume charge of a program, to hold the audience moist to its fingers until the end of the concluding number and to bring from every attendant an enthusiasm outburst of song or a grateful attention which will equal that produced by the most experienced and very best sing-leaders anywhere.

As a result, Mr. Curtis Williams—"The Blind Sing-Leader," as people love to call him, for he does manage to make his audiences cheer when there is cause—is in demand every evening, almost every afternoon, and particularly Saturday and Sunday afternoons of each week. The auditors at Fort Thomas, Kentucky, across the river, requisition him for see night weekly, while public schools, churches, public institutions, banquets, fairs and meetings of every kind and description divide the rest of his time as best they can.

Curtis Williams is a graduate of the University of Cincinnati, Class of '36. When his country called he joined the colors, enlisting in the 23rd United States Engineers. In the Argonne, Williams suffered a shell-shock and, in addition to shuttering his nervous system generally, the attack has served to destroy his sight.

Williams grew up, but all unmindful. Uncle Samuel of course provided for his disabled warrior, but this human dynamic of enthusiasm for the day's work would not rest content with this. Williams had made up his mind as to certain things long before, and among others, blind or not, he married. Blind or not, he resolved that his wife should not lack in the good things of life.

It is only fair to say that all his life, at the "Vanity he had led the student orchestra, and was in the forefront at the student "sings." He looked about as one who a blind man of his education and tastes could do.

â€œSINGING TO THE SINGERSâ€

â€œDirecting the Star Spangled Bannerâ€

Cincinnati had taken on the public "sing" habit; he believed that he could direct such sings. He managed to have the Community Service give him a try-out, and ever since that day Cincinnati, a notable music center, will have no one else direct it at its sings. Sometimes, Williams must direct two or even three programs in an afternoon. Programs are then so arranged that the songs shall come at the start or conclusion of the program, or when the blind leader can best meet the schedules. Williams does not rely upon sympathy or pity to attract and hold his audience. He prefers action instead. He carries a small megaphone to all concerts, and with this at hand—he doesn't own one in the summer, draws his listeners to the chimes in the winter—gives directions; sets the example with a few bars or stanzas, and then, when he orders from the verum, rests assured that audience SINGS!

The accompanying pictures are of characteristic poses assumed by Curtis Williams, almost instinctively, when in action. They were taken during the public Sunday afternoon concerts at Burnet Woods, one of Cincinnati's largest and most fashionable suburban parks.

NUTS AND CHEESE

Still older we grow, and the more we know, and the farther we go, the more does all go to show that you never can tell the flavor of cheese by smelling of its rind. To prove the "cheese" in this instance we reprint from The Billboard a little story by E. M. Wilson under caption of "Here's How It's Done," which also proves there are more "nuts" in the world than even squirrels dream of. Here's the story of a summer "cheese" that certainly couldn't have been "sweet," because its "cutting" proved that it didn't have any "holes."

Jack Robbins, professional manager for the Richmond Music Company, is a good judge of popular songs, and is always on the lookout for hits. He picked and made "Tell Me" and "Smiles," and put Leo Roberts on the musical map. When Robbins takes a number, he doesn't care if all the publishers in the world have already turned it down. Some time ago a man who has a jazz band, plays for the phonogram, and write in the bargain, asked Jack to listen to some of his new numbers. Robbins did, but couldn't see anything. Then the jazzer played an encore for the dancers. Jack jumped to his feet. "That's my tune! What is it?"

"It's a piece of cheese written by some nut in Chicago," the jazzer replied. "I have a load sheet and occasionally it plays for an encore."

"Play it again," Jack suggested. Disgusted, the man refused, and Robbins left the orchestra. A few days later another singer, who writes, invited Jack to his apartment to listen to some new songs. He played twenty-five, but Jack was cold to all. "They're just tunes," said Robbins. "Nothing outstanding."

The man made a face, turned to the piano, and began to play something else. Jack sprang to his feet. "That's my tune! What is it?"

"It's a piece of cheese a Chicago bard wrote. Don't waste time on it, I wound better tunes.

"It's a hit," Jack insisted. "Where can I get it?"

"If you're crazy enough to publish it, I can get it for you."

A week later Robbins had secured the publishing rights to the piece of cheese. He called in a lyric writer, who, after hearing the melody, shook his head, saying it was a piece of cheese. "Write a lyric for it," said Jack. "I'll give you an advance, and a royalty."

The lyric writer left and came back the next day, saying it couldn't be done. Jack urged him to try again. The lyric writer did, and when he returned he said:

"This lyric is about as catchy as the melody. I want to sell it outright. No one will ever buy a copy, and for the love of Mike, don't put any name on it."

Robbins adjusted matters with the lyric writer and then had orchestrations made. He had faith in the number, and kept plugging it. A short time after, his name came and offered to record and put a price for it, which he accepted.

No doubt, you've heard the song by this time, as it is entitled "La Vida."

Henry Walker, Fred Pickett's new Pacific Coast representative, is making some "book ing up" and plans to make some "booking up" and plans to make some "booking up."
Winn's Method
Positively Teaches Anyone
Popular Music
RAG JAZZ BLUES
Piano Playing
With "Swing" and "Pep"
31 Schools in New York
City Teachers and Students Everywhere
INSTRUCTION BOOK NO. 1
How to Play Popular Music—$1.00
INSTRUCTION BOOK NO. 2
How to Make Ragtime—$1.00
INSTRUCTION BOOK NO. 3
How to Play Jazz and Blues—50 cents
At all Music Stores or Mail direct on receipt of price
Winn School of Popular Music
Mth Street at Broadway, New York

---

PEEPS AT THE PUBLISHERS

From the 1923 edition:

The Broadway Music Co. is going the limit in pushing "Melodies" this popularity.
Frank C. White is working a bit with it in the "Gumdrop Village Festival" now playing at the Schubert. Another popular number is the firm's waltz "When the Autumn Leaves Begin to Fall."

Harry Paul, professional manager for the C. P. F. F. in Chicago, has accepted a number of requests to appear in the latest trend of ragtime music. Mr. Paul believes that the "Ragtime" craze is not going to die down quickly.


"Dixie Temple March," by W. J. Deese & Bros., of St. Paul, Minnesota, is reported as going well. It was originally composed for the convention of Shriners in Seattle last June by a local bandmaster.

"Wang Wang Bree," "Underneath Balboa Skies," and "Fortuny" are Leo Friel numbers that are big popular hits in Portland, Oregon.

The most of us are waiting for the time when our ship comes in, but some, like Horace & Haddock are not only in waiting for their striking song, "When Your Ship Comes In," but are also in the "waiting" waiting for their waiting song, "In a Hundred Years." This "ship" song is already in England, where it is said to be selling "selling" even better than in America.

Melrose Bros., publishers, are taking an easy way on their new march song "Take It Easy," which has just been released, for it was a "polka" it with chorus of "Choo Choo," "That's a baby," "I'm Getting Wilder," another song by this firm, is also in big popular demand.

M. W. Wilson & Co. will publish the music to "Princess Vespasian," a new play by Libby & R. F. Hilleman with some real money in it.

"Now I Lay Me Down to Sleep" is the title of a new prayer song for the hymnal just released by Jerome H. Gurney & Co. Sidney M. S. Green the words and George W. Moyer set them to music.

In strong rivalry with the album, and as estimably in a big drive that will meet several millions of dollars and cover a term of years in booking Northern California, the bassett interests on that part of the great Pacific State have called for a very re-clusive song designed to secure local patronage and boast that territory. On the hand of small are the music of San Francisco and the people of that city, etc., etc.

"Pinch Punch," Inc., has transferred William F. Peirce from San Francisco to the home office.

---

PLAY PIANO ACCOMPANIMENTS

For popular songs and ballads.
Nothing makes a song better.

Just a Smile

Words by ALBERT MORSE
Music by ARTHUR CLEVELAND MORSE

---

E.F. Piano Chant Co.
1237 Market St.,

---

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a Refreshing
NATIONAL TUNER at Tuning Made Perfect.

How to Become a Refreshing
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

HOW TO BECOME A NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.

How to Become a
NATIONAL TUNER at Tuning Made Perfect.
Falling in love with you.

There's many a thing the world can't see that means so very much to me.

CHORES

Just a smile, a bit of golden ray, That lights my heart the while long

Shadows play, Just a glow from out a pair of eyes,

Such a light must shine in par-a-dise, I know, And just the magic

of two little hands, whose gen-tle touch can bring me ex-tra-va-

These mean nothing to the whole wide world, dear, Yet they mean the whole wide

world to me, Just a me-

Melody
Asia Minor
FOX TROT

GEORGE L. COBB

Copyright N.XXXXI by Walter Jacobs, Inc., Boston
International Copyright Secured
Melody
Ye Pitch Pine and Piano
By HARRY NORTON

Being a Promotional Musical Caleidoscope of Great Themes and Special Tunes from
Hymns, Hymn-Tunes, and Songs by Famous Composers and Other Authors of Familiar Melodies.

For Ye Month of Midsummer which is called July
albeit
Born to Imperial Caesar, yet Birthright of American Independence!

Quotation for Ye Month

"The battle of Gettysburg largely depended upon the personal valor of the Virginians." - General Ulysses S. Grant

Music

Harmony

With its varied and free style, this harmonious work is a delight to the ear. Each section is treated with care and precision, making it a perfect addition to any collection.

Arranger selected

HARRY NORTON

Classical Series

R. E. HILDEBRAND

Adapted and arranged by

A. SCHUBERT
1. AGITATO (Sonata in A Minor) - B. BEETHOVEN
2. AGITATO (Sonata Pathétique) - L. VAN HAYDN
3. AGITATO (Sonata in D Minor) - B. BEETHOVEN
4. AGITATO (Sonata in C Major) - M. HAYDN
5. AGITATO (Sonata in D Major) - J. BACH
6. AGITATO (Sonata in E Major) - L. VAN HAYDN
7. AGITATO (Sonata in F Major) - J. BACH
8. AGITATO (Sonata in G Major) - W. A. MOZART
9. AGITATO (Sonata in A Major) - F. HAYDN
10. AGITATO (Sonata in B Flat Major) - J. BACH
11. AGITATO (Sonata in C Sharp Minor) - J. BACH
12. AGITATO (Sonata in G Sharp Minor) - J. BACH
13. AGITATO (Sonata in F Sharp Minor) - J. BACH
14. AGITATO (Sonata in E Flat Minor) - J. BACH
15. AGITATO (Sonata in C Flat Minor) - J. BACH
16. AGITATO (Sonata in A Flat Minor) - J. BACH
17. AGITATO (Sonata in E Flat Major) - J. BACH
18. AGITATO (Sonata in C Flat Major) - J. BACH
19. AGITATO (Sonata in A Flat Major) - J. BACH
20. AGITATO (Sonata in E Flat Major) - J. BACH

Additional Movements

21. G-MINOR SONATA
22. G-MINOR SYMPHONY
23. G-MINOR OVERTURE
24. G-MINOR QUARTET
25. G-MINOR CANON
26. G-MINOR SONG
27. G-MINOR PASTORAL
28. G-MINOR DANCE
29. G-MINOR SUITE
30. G-MINOR NOCTURNE
31. G-MINOR SERENADE
32. G-MINOR SERENADE
33. G-MINOR SERENADE
34. G-MINOR SERENADE
35. G-MINOR SERENADE
36. G-MINOR SERENADE
37. G-MINOR SERENADE
38. G-MINOR SERENADE
39. G-MINOR SERENADE
40. G-MINOR SERENADE

Orchestra Edition
Arranged by R. E. HILDEBRAND

1. Piano, Violin, and Cello, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40
2. Piano, Viola, and Bass, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40

Published by
MUSICIAN AND MANAGER

UNDER caption of “Music and the Pictures,” and starting with the premise that “a musician should not try to become a conductor,” in an interesting article written for The Musician, Mr. Charles D. Plouson clearly outlines his reasoning for the premise and places the “situation” fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and “playing the pictures.” Manager reprints Mr. Plouson’s article because of its broad interest.

If a musician is that one thing; but if he happens to be a musician and a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that even amateur managers may reduce highly trained musicians to the state of defeated servants. Without question I would cite ten cases of theatres where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-taker... .

In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpreting and adapting the film, music and box office.

Everything was going beautifully until the manager one day became interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn’t know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the musicalities of Reinhart, Rosenfeld et al., this manager now began to assume some musical airs too. Into the program crept the line: “All music selected under personal supervision of...” (mentioning the manager’s name). The manager switched the engaging of artists from the musical director’s office to his own, and placed the “situation” fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and “playing the pictures.” Manager reprints Mr. Plouson’s article because of its broad interest.

If a manager is that one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that even amateur managers may reduce highly trained musicians to the state of defeated servants. Without question I would cite ten cases of theatres where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-taker... .

In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpreting and adapting the film, music and box office.

Everything was going beautifully until the manager one day became interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn’t know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the musicalities of Reinhart, Rosenfeld et al., this manager now began to assume some musical airs too. Into the program crept the line: “All music selected under personal supervision of...” (mentioning the manager’s name). The manager switched the engaging of artists from the musical director’s office to his own, and placed the “situation” fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and “playing the pictures.” Manager reprints Mr. Plouson’s article because of its broad interest.

If a manager is that one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that even amateur managers may reduce highly trained musicians to the state of defeated servants. Without question I would cite ten cases of theatres where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-taker... .

In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpreting and adapting the film, music and box office.

Everything was going beautifully until the manager one day became interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn’t know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the musicalities of Reinhart, Rosenfeld et al., this manager now began to assume some musical airs too. Into the program crept the line: “All music selected under personal supervision of...” (mentioning the manager’s name). The manager switched the engaging of artists from the musical director’s office to his own, and placed the “situation” fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and “playing the pictures.” Manager reprints Mr. Plouson’s article because of its broad interest.

If a manager is that one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that even amateur managers may reduce highly trained musicians to the state of defeated servants. Without question I would cite ten cases of theatres where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-taker... .

In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpreting and adapting the film, music and box office.

Everything was going beautifully until the manager one day became interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn’t know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the musicalities of Reinhart, Rosenfeld et al., this manager now began to assume some musical airs too. Into the program crept the line: “All music selected under personal supervision of...” (mentioning the manager’s name). The manager switched the engaging of artists from the musical director’s office to his own, and placed the “situation” fairly and squarely as that of a collaboration of mutual interests between musician and manager when producing and “playing the pictures.” Manager reprints Mr. Plouson’s article because of its broad interest.
PREMIUM OFFERS

4 JACOBS MUSIC MONTHLY MAGAZINES

NEW Subscriptions and IMMEDIATE Renewals only

The Premium desired MUST be ordered WHEN ordering for subscription

$1.50 Year

MELODY

PREMIUM OFFER—One Dollar's $1.00 worth of Music SELECTED from the WALTER JACOBS Catalog.

Jacobs' ORCHESTRA Monthly $2.00 Year

PREMIUM OFFER—Twenty-five cents ($0.25) worth of Music SELECTED from the WALTER JACOBS Catalog.

Jacobs' BAND Monthly $2.00 Year

PREMIUM OFFER—One Dollar's $1.00 worth of Music SELECTED from the WALTER JACOBS Catalog.

THE CADERNA $1.50 Year

PREMIUM OFFER—One Dollar's $1.00 worth of Music SELECTED from the WALTER JACOBS Catalog.

CLUBBING OFFERS

On FULL-YEAR SUBSCRIPTIONS

1. Jacobs' ORCHESTRA Monthly till Jacobs' BAND Monthly $3.00
   Jacobs' BAND MONTHLY $4.00

2. Melody till The Cadenza $2.25
   The Cadenza $2.50

3. J. O. M. (or J. B. M.) and Melody till The Cadenza $2.63
   The Cadenza $3.63

4. J. O. M. (or J. B. M.) and Melody till The Cadenza $4.13
   The Cadenza $5.63

5. Melody, The Cadenza and J. O. M. (or J. B. M.) $3.75
   The Cadenza $4.50

6. J. O. M., J. B. M., Melody and The Cadenza $5.00
   The Cadenza $6.75

N.B.—Indicate Clubbing Offer desired by marking X in the proper square.

All "Clubbing" and "Premium" Subscriptions MUST be addressed DIRECTLY to the publisher.

WALTER JACOBS, 8 Stuart Street Boston, Mass., U.S.A.

Published by WALTER JACOBS, 8 Stuart Street, Boston, Mass., U.S.A.

15e. Net Each; any 7 numbers for $1.00

Meritorious Melodies
FROM JAZZ TO CLASSIC
PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment

An orchestra arrangement is published in the Piano Solo for those works marked with a "*" and is furnished when marked with a "1"
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, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings.

Blue Harpmony, Spice-Sifters, Song Writing, Clever Beads, Ear Playing and 247 other subjects, listed below.

Each topic treated with infinite care and detail.

Why experiment blindly with worse? Get a FOUNDATION for executive-improvisers. Learn the Principle lack of it all. Read the Synopsis of Course. Make the column. That brings two words: "At last."

SYNOPSIS OF COURSE

1st. Treble Notes
2nd. Base Notes
3rd. Common Notes
4th. Common Notes
5th. Common Notes
6th. Common Notes
7th. Common Notes
8th. Common Notes
9th. Common Notes
10. Common Notes
11. Common Notes
12. Common Notes
13. Common Notes
14. Common Notes
15. Common Notes
16. Common Notes
17. Common Notes
18. Common Notes
19. Common Notes
20. Common Notes
21. Common Notes
22. Common Notes
23. Common Notes
24. Common Notes
25. Common Notes
26. Common Notes
27. Common Notes
28. Common Notes
29. Common Notes
30. Common Notes
31. Common Notes
32. Common Notes
33. Common Notes
34. Common Notes
35. Common Notes
36. Common Notes
37. Common Notes
38. Common Notes
39. Common Notes
40. Common Notes
41. Common Notes
42. Common Notes
43. Common Notes
44. Common Notes
45. Common Notes
46. Common Notes
47. Common Notes
48. Common Notes
49. Common Notes
50. Common Notes
51. Common Notes
52. Common Notes
53. Common Notes
54. Common Notes
55. Common Notes
56. Common Notes
57. Common Notes
58. Common Notes
59. Common Notes
60. Common Notes
61. Common Notes
62. Common Notes
63. Common Notes
64. Common Notes
65. Common Notes
66. Common Notes
67. Common Notes
68. Common Notes
69. Common Notes
70. Common Notes
71. Common Notes
72. Common Notes
73. Common Notes
74. Common Notes
75. Common Notes
76. Common Notes
77. Common Notes
78. Common Notes
79. Common Notes
80. Common Notes
81. Common Notes
82. Common Notes
83. Common Notes
84. Common Notes
85. Common Notes
86. Common Notes
87. Common Notes
88. Common Notes
89. Common Notes
90. Common Notes
91. Common Notes
92. Common Notes
93. Common Notes
94. Common Notes
95. Common Notes
96. Common Notes
97. Common Notes
98. Common Notes
99. Common Notes
100. Common Notes

JAZZ SECTION

111. Jazz Bass
112. Double Traps Bass
113. Bass Trips Bass
114. Bass Trips Bass
115. Bass Trips Bass
116. Bass Trips Bass
117. Bass Trips Bass
118. Bass Trips Bass
119. Bass Trips Bass
120. Bass Trips Bass
121. Bass Trips Bass
122. Bass Trips Bass
123. Bass Trips Bass
124. Bass Trips Bass
125. Bass Trips Bass
126. Bass Trips Bass
127. Bass Trips Bass
128. Bass Trips Bass
129. Bass Trips Bass
130. Bass Trips Bass
131. Bass Trips Bass
132. Bass Trips Bass
133. Bass Trips Bass
134. Bass Trips Bass
135. Bass Trips Bass
136. Bass Trips Bass
137. Bass Trips Bass
138. Bass Trips Bass
139. Bass Trips Bass
140. Bass Trips Bass
141. Bass Trips Bass
142. Bass Trips Bass
143. Bass Trips Bass
144. Bass Trips Bass
145. Bass Trips Bass
146. Bass Trips Bass
147. Bass Trips Bass
148. Bass Trips Bass
149. Bass Trips Bass
150. Bass Trips Bass
151. Bass Trips Bass
152. Bass Trips Bass
153. Bass Trips Bass
154. Bass Trips Bass
155. Bass Trips Bass
156. Bass Trips Bass
157. Bass Trips Bass
158. Bass Trips Bass
159. Bass Trips Bass
160. Bass Trips Bass
161. Bass Trips Bass
162. Bass Trips Bass
163. Bass Trips Bass
164. Bass Trips Bass
165. Bass Trips Bass
166. Bass Trips Bass
167. Bass Trips Bass
168. Bass Trips Bass
169. Bass Trips Bass
170. Bass Trips Bass
171. Bass Trips Bass
172. Bass Trips Bass
173. Bass Trips Bass
174. Bass Trips Bass
175. Bass Trips Bass
176. Bass Trips Bass
177. Bass Trips Bass
178. Bass Trips Bass
179. Bass Trips Bass
180. Bass Trips Bass
181. Bass Trips Bass
182. Bass Trips Bass
183. Bass Trips Bass
184. Bass Trips Bass
185. Bass Trips Bass
186. Bass Trips Bass
187. Bass Trips Bass
188. Bass Trips Bass
189. Bass Trips Bass
190. Bass Trips Bass
191. Bass Trips Bass
192. Bass Trips Bass
193. Bass Trips Bass
194. Bass Trips Bass
195. Bass Trips Bass
196. Bass Trips Bass
197. Bass Trips Bass
198. Bass Trips Bass
199. Bass Trips Bass
200. Bass Trips Bass

WATERMAN PIANO SCHOOL
Los Angeles, California

Gentlemen—Please send me, without obligation, your FORM PLAYING special offer.

I am a

Address

WALTER JACOBS Inc. BOSTON MASS

FEATURES IN THIS ISSUE

Editorial
Why the Piano Doesn't Stay in Tune. By Emmett Campbell Hall
New Life, New Music. By Frederic W. Burry
The Appeal of Music. By John J. Birch, Ph. D.
Consider the Dance Orchestra Leader. By Harry E. Parnham
Musical Musings. By C. F. C
Ye Pitch Pipe and Piano
Playing the Picture
Music: Mort Meanderings
"That Naughty Waltz." By A. Pearl McPherson

MUSIC

Almond Eyes. By George L. Cobb
Two Tone for Piano
Miss Innocence. By C. Fred's Clark
Swallows for Piano
A' Jeannette. By Norman Leigh
Changes for Piano
Square and Compass. By George L. Cobb
March for Piano

PUBLISHED BY