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9. Half Tone
10. Musical Staff
11. Time Signatures
12. Time Patterns
13. Time Musings
14. Time Changes
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WATERMAN PIANO SCHOOL

LOS ANGELES CALIFORNIA

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

Volume V, Number 9

SEPTEMBER, 1921

Price 15 Cents

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LATEST

"MERITORIOUS MELODIES"

for Piano Solo


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The Maurice Richmond Music Co. has made Charles Koe's western management at the Fairlane Theatre Building at San Francisco.

The Wishing Music Co. (with offices in Whiting, Ilion) is the latest addition to the music publishing circle of Gamma Reen. The public opinion for this firm is "Circa of the Old Block," and the work of J. V. Williams (who) and George Steadman (who) is the letter of praise that is received from the public." (New York Daily World). The firm is noted for its excellence in the field of music and its quality of work.

Frank Pullam, western representative of the firm, has given this firm "The Jennies" and "The Jocks" a big boost in San Francisco by giving them broadside printed handbills and ads all through the State of California. "The Jennies" are also making a feature of the "Missouri Blues" show in New York, which is now in its third week.

An aggregation which is becoming pretty well known to the musical public of San Francisco is the "Blitzkrieg Three," under the direction of Mr. Frank Pullam. "Aggretive" may seem a word of war for such a musical aggregation, but the "Blitzkrieg Three" is a whispering sensation with "Circa" and "Little Spiral of Happiness" which has turned Mr. George Pullam's latest walkabout hit of success.

The Riviera Music Company of Chicago announced that in the future it will specialize in music for the Negro market and Negro bands. The firm is interested in the Negro public's interest in the music of the Negro. They are interested in the Negro music of today.

The Charles E. Rich Music Co. of Bridgeview, Ill., has published its new column, "How I Love a Summer Day." It is a big seller and the column is a feature of the music of today. The column is published in the New York Daily World and the Chicago Daily News.

Two sets of infringements of copyright were found in the United States during the week at the Palm Garden in St. Louis. They were made by the firm of T. R. Irwin Co., and both of New York City. Claims were made that the firm was infringing on the copyright of the music. The claim was made that the firm was infringing on the copyright of the music of "How I Love a Summer Day." The firm is a feature of the music of today. The firm is a feature of the music of today.

The "Blitzkrieg Three" have brought to the fore the publisher who speaks his own language. The firm is a feature of the music of today. The firm is a feature of the music of today.

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STAR OF LOVE IS BURNING

SOME DAY WHEN DREAMS COME TRUE

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SOME DAY WHEN DREAMS COME TRUE

Continued on Page 27

Song Plugging and Its Chicago Exponents

BY A. C. E. SCHROENBERG

Putting over a song in Chicago is, as in New York City, or any other big city, not only a game—but it is art, and a fine art at that. It takes natural talent to write a song hit, genius to pick a hit, and pep, punch and power to put one over. The man or woman who would succeed as a song plugger must possess personality, and with it a liberal supply of tact and driving power, while a combination of the three will go two-thirds of the distance necessary to put over a hit.

Consistently, as in all the writing, selecting and plugging of a song, has a great appeal to the big publisher who revels in putting over one smashing hit after another. To put over a hit in one, two, three is considered a feat in the music publishing game, and even though the natural appeal of a song number may strike public fancy, it is not always possible to carry a song over the goal until an aggressive force of pluggers have concentrated their resources back of the song to insure its success.

There was a time when song hits were produced more or less spasmodically, and the song plugger was not the highly developed man that he is today. The last eight or ten years have brought to the fore the publisher who speaks his own language. The publisher has become a sort of middleman, who works between the publisher and the public. In order that every song put over by the publisher reaches the song plugger, and it is his duty to sing, play and otherwise interest the numerous tracks of the game to put over the song.

In this day of specialization and highly organized systems the song plugger is that dynamic ball of musical energy that lives, talks, argues and expounds the qualities of his product, and it is nothing more or less than a certain song or group of songs that he is plugging. He concentrates his efforts to put over his songs, and from the time he receives his lead sheets, even though they be manuscripts, his entire nervous system is backing up the songs of his firm day in and day out and wherever and whenever an audience can be found.

The song plugger is in reality the man who makes hits, sells hits and produces writers of hits. Without exaggeration it might be said that the song plugger is the man who often takes the tricks by plugging at the psychological moment for a hit which otherwise might have taken its place among the great number of songs that never got off to a start in the competitive race that exists in the song boosting game.

The song plugger, and especially the successful plugger, is a man of many ways. He is if of that breed of salesmen who are unapproachable, and who are persistently and frustratingly demonstrating their wares. The successful song booster must be familiar with the subject, the novelty, the dance halls, Burke and what not, and above all he should be a mixer and a musician.

The song plugger in most of the Chicago offices concentrates their efforts upon certain features in the world of entertainment. It may be the duty of one to work entirely with vaudeville acts; another will specialize in cabarets, while a third will fill in at any time to song hits in public, and still another will specialize with the band and orchestra men. The outside man in some offices do nothing but visit the theatres, cabarets, moving picture houses, dance halls, cafes and other places of entertainment, where they keep in touch with all performers and musicians.

The lyricist who composes the song plugging quarters of any Chicago publisher may be somewhat awed at the task that seems to be presented; perhaps the glimmering posters, the excitement and hurry, with the incessant hum of voices, may try to concentrate his curiosity and arouse his imagination. He may hear a soprano voice and then a contralto struggling with the simple harmonies of a new song, and perhaps both may give way in a quartet of male voices or a female choir working out the fine points of some humorous melody.

Intermingled with countless voices is the accompaniment of pianos that seem to cry out from everywhere as they re-}ual their appealing shrill, strange harmonies and tantalizing melodies with an impossibly that is not only fascinating but at times even wistful and necessary. The song plugging quarters of any Chicago publisher may be somewhat awed at the task that seems to be presented; perhaps the glimmering posters, the excitement and hurry, with the incessant hum of voices, may try to concentrate his curiosity and arouse his imagination. He may hear a soprano voice and then a contralto struggling with the simple harmonies of a new song, and perhaps both may give way in a quartet of male voices or a female choir working out the fine points of some humorous melody.

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A Mission in Memoriam

Stephen Foster was a musician more through inclination than by tuition, for more than a daydream way he never truly applied himself to the serious study of his art. Foster's biographers relate that at the age of four years his talent and temperament for music disclosed itself by his picking the strings of his sister's guitar, much to the wondrous of the sister and probably more to the out-of-tune instrument itself. At the age of seven, the story goes that when taken one day by his mother into a music store, the lad became all but picking by playing a fagot. At the age of ten he was said to have played the flute with remarkable skill, and at thirteen he composed the "Toog Watls," for four flutes. This was followed by a song, "Sally, My Heart Aches" and, although it gave no evidence of that peculiar musical strain which was to make his name famous, in those two early numbers Foster said to have revealed a sense of poetic phrasing that some authorities declare never to have been equaled by any other native American composer.

In his early days at school the temperamental disposition of Foster was strongly pronounced, perhaps the most pronounced being his tendency to hold himself aloof from all companionship. Even at the two colleges, whether he was sent out "merely to make a mark for her own,"

...
MELODY

his younger brother at once urged Stephen to compete for the prize, so the young fellow wrote and submitted his first negro song—"Way Down South Where the Cane Grows.""

Inaudible records were not kept then as now, yet it is related that the minstrel show at which this song was produced was given in a saloon, that its singing was greeted with instantaneous production and applause, entering immediately into popular favor. Foster did not acquire the cup, however, and it is said that on the day following the song's popular acquaintance the leader of the minstrel troupe was caught red-handed at playing the aged slave of "plagiarism," tending to literally copyright Stephen's composition. And here again may be said to enter the inspirations of the song and the longing of a life upon the apparently trivial. For who can assert that this first failure to receive what was his just due, together with the environment wherein the song met the initial public bow, was not in a way indicative of Foster's later and most unhappy music life?

The "Log Cabin Belle," which leaped at once into popular favor, then came "Ol' Southerns," that also caught the popular public taste, and which was written in the then popularly accepted style of minstrelsy—a more far-ago of words set to a catchy tune. Other songs of like nature followed, including "Angelina Baker," the "Campiony Races," "Doo-dah, Doo-dah!" "Kitty Ray," "Daisy Jones." "Oh, Boys, Carry Me Long," "Hard Times Come Again No More," and others. Other compositions of a better class and without the negro touch were, "Beautiful Dreamer Awake Unto Me," "I See How Still Is My Dream," and the famous quartet, "Come Where My Love Lies Dreaming," which achieved a marvelous popularity.

Although Foster failed to acquire the coveted cup as prize for his song, the incident itself seemed to turn his mind into a new (or hitherto hidden) train of musical thought, namely, the transmuting the negro from a stage tatterdemalion of low buffoonery and gross caricature, into a picturesque figure that should form the basis for plaintive and noble song. Definite data as to the times of Foster's various compositions may not be had, the Foster chronicles differing widely as to day and date, yet it is seen definitely certain that up to the time of "Old Ned" no other one had conceived the idea of translating the southern Negro into songs more profoundly characteristic of himself and race—melanobphyb-musical, melodic and rhythmically—following the train of his new thought, with this song Foster made his first attempt at such musical translating or transmuting. As with his earlier songs this one was in manuscript only, but was caught by ear when heard it constantly sung. Yet within a short time Pittsburgh and other cities were echoing the plaintive, appealing melody and quaint words of the song.

"There was an old singer, And his name was Uncle Ned. He died long ago, four years ago." With this song Foster (perhaps all unconsciously) had accomplished two things: he had not only founded a new school of minstrel music and transmuted the negro into song as no other musician had dreamed of doing, but he likewise had transmuted a song (or founded) himself in music. J. C. Peters, a publisher in Chicago, wrote to Foster requesting copies of his songs for publication. He sent them—"Ol' Southerns," "Uncle Ned" and one other—receiving $100 for the first named and nothing for the other two. However, he had dreamed of an ultimate object that might lead to fame and fortune, and that object was publication. It is claimed that from "Uncle Ned" alone the publisher made what in those days was considered a fortune, but in that the composer shared not at all.

Then came "Nellie," ("Nellie Was a Lady"), written at the age of 22. In this song the sweet singer is found more certain of himself, with a touch more sure and more highly developed, yet showing a deeper strain of melancholy in the man himself by the strangely haunting lilt in tune and words of "Nellies" in one of the most delightful ditties of Foster's.

In 1850, some two years after "Old Ned" was written, the composer married Miss Ann B. Miller, daughter of a Pittsburgh physician, and in that same year there came from his brain a living song that today, 71 years later, is loved and sung everywhere—"Old Folks at Home." Written during a trip to Bardstown (Kentucky), the house where the song was written now being occupied by that State at a precious Foster relic. Appropriately, Governor Edwin P. Morrow of the State recently issued a proclamation asking all Kentuckians and "bred-bred patriots" from Kentucky to contribute to a fund designed to purchase and maintain the old mansion where Foster wrote that song. The first to respond to the call, with a check for the sum of $2,500, was a future native of the State, now a well-known theatre manager in New York and a colonel on the Governor's staff. A $100,000 drive has been started in Kentucky, and Louisville (near the new famous Bardstown estate) raised $4,000 for the project in a one entertainment alone—and all in the memory of the man who wrote and composed:

"The sun shines bright, my old Kentucky home, In summer, the darkness are gay, The oven's fires and the moonbeams are to bloom, And the birds make music all the day." In 1851 came the imperishable song which made Stephen Foster as America's first great native composer, and which justly may be called an American folk-song—the plaintively musical "Swannec River," or "Old Folks at Home." For this song the composer himself has been credited with the statement that he received only $250, yet more than 300,000 copies of it were sold at that time and since then many of our renowned celebrities have sung the "Swannec River" on a concert or vaudeville scene. The creative efforts of Foster reached their lowest ebb in 1856 and 1857, and in 1860 the composer and his wife took up their residences in New York City at 83 Greene Street, where he wrote "Old Black Joe" with its significant touch of "Gone are the days" and "Gone are the friends." Owing to the precariousness of his position as home provider, his wife soon afterwards returned to her home in Pittsburgh and then began Foster's darkest days—days of drifting and drinking yet with pride too great to seek help from family or friends. Step by step he drifted downwards from one life tragedy to another, even living for a time (it is claimed) in a miserable room in a celler on Elizabeth Street and wholly without adequate food. It may be true that he drank deeply, yet those of us who are possessed of a stronger control over temperment and circumstances should not condemn the man too severely. Next he went to live in a cheap lodging house at 35 Bowery, doing back work for a concern publishing hymns and religious songs. He died at the Bellevue Hospital on January 13, 1864, at the age of 56 years, and was buried in Allegheny Cemetery (now the North Side of Pittsburgh), where his family rests.

Stephen Collins Foster, although small in stature and possessed with a nature that much preferred retirement to publicity, was said by those who knew and associated with him to have been a man of strong magnetic personality, yet strangely modest and discreet. Of a Higgins musical and poetical, he was a lover of the highest in poetry—particularly the works of Heinrich Heine (Germany) and that other unfortunate genius, Edgar Allan Poe. The music and the memory of Stephen Foster remains with us, as does the ever present host of life's unfortunates, many of whom will now be benefited by the establishment of a "Swannec River Fund" on almost the very spot where the composer lived in the abject misery of direct poverty—a mission of light for the lives of the poor and the dead musician "A MISSION IN MEMORIAL."
Big White Top
GALOP

VICTOR G. BOEHLEN

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MUSICAL MUSINGS
By C. F. C.
(Apologies to K. C. B.)

WE CALL “wash-worshers”
AND WHAT will her lessons
AND THE rental plans
AND THEY rather expensive
LITTLE furnished apartment.
SHARED with two others
WE KNOW it isn’t all
SO BALONEY and it is all
SO FOOLISH because she
IS PERFECTLY capable
OF OBTAINING and
HANDELING almost any
SORT OF professional
PIANO PLAYING being
A GOOD sight-reader
IMPROVING well and
HAVING all the essentials
OF A good accompanist
SHE must have spent
A SMALL fortune on her
MUSICAL education and
IT is time it brought,
HER some returns and
ALL she has to do is
MODIFY her High Voice
A LITTLE and develop
AT LEAST a singing
ACQUAINTANCE with
THE KIND of music
THE PUBLIC wants instead
OF PLOUGING away at
HOME in the dark hopes
OF some day getting a
CHANCE to play a
CONCERTO with a
SYMPHONY orchestra,
WHILE A government
CLERKSHIP furnished a
PRECIOUS livelihood
BECAUSE THIS is the
DAY of “applied art”
AND in this kind of
THE ALLEGHETTI demands.
ONE MUST needs he
WEALTHY to follow
ART FOR one’s sake
BUT IT’s her life
LET HER lead it,
I’M MUCH obliged.

CODA

Melody
The Cue-to-Sheet and Synchronizing

By Alice Staghe Jay

PLAYING THE PICTURE

Mr. WOODWIND and Mr. TROMBONE must be considered properly in the motion picture. When the picture is going to be made, it is necessary to see that the music is in harmony with the picture. The same applies to the cue-to-sheet and the synchronizing.

The cue-to-sheet was originated by the writer. Having been music director, pianist and composer, the writer was familiar with the pictures for some time, and the idea of synchronizing music simultaneously with the picture originated as an experiment, culminating in a simultaneous production being given on September 25, 1925. The first pictures were done at the Wurlitzerによりの製造所, バルトレ, ニューヨーク, and the first production was a short film called "The Little Drummer." This was followed by several other pictures, and the writer continued to work on this idea until it became a practical reality.

The cue-to-sheet is a device by which the music is written out in a form that can be synchronized with the picture. It consists of a series of cues, each of which corresponds to a certain action in the picture. The cues are written in a special notation that allows the pianist to play the music in time with the picture. The cues are numbered, and the pianist reads them as the picture is being projected.

The cue-to-sheet was also used in the motion picture industry. It was first used in the film industry in the late 1920s, and it became a standard practice in the industry. The cue-to-sheet allowed composers to write music that could be synchronized with the picture, and it allowed musicians to perform music in time with the picture.

The cue-to-sheet is still used in the motion picture industry today. It is used to write music for films, and it is used to synchronize music with the picture. The cue-to-sheet is a valuable tool for composers and musicians, and it is an essential part of the motion picture industry.
MELODY

GOSSP GATHERED BY THE GADDER

The recent events of the Italian courts, whereby the heirs of Domenico Scarlatti were refused back royalties of sixty years on the operas of that famous old composer, must have had a sympathetic effect on the musical temperament of the leading dowagers and dowagers-in-waiting. "People don't buy that it was a great bit of music," said a cascade of "mezzanotte" from Lusitania before a recent gathering of the "400 Bulls Club" (the Lusitania from the same opera, Modestini).

All jokes have jumped over to "Purim" to jolly well say "happy" for the Johnny Balls, and we'll get to a "Jewish" journal that last time that Abie at every Shabbos, Dov and Shmoo in the English house "celebrated" to jolly from "talking" at his finger-pointing. The secret society of Britons was Abelson, and the best joke that Abie "he," Abie Cohen. Who stole the money that was handed in the wedding?

What is claimed to be the largest violin in the world will be a feature at the "Century." The instrument, which is reported to measure 25 feet 4 inches in length and 3 feet in height, has been delivered to the museum and is now being housed in a special room. The instrument is intended for public display and is expected to be a major attraction for music lovers.

"Keeping Time With the Times" is the title of a story that will appear in the next issue of the magazine. Written by Philip Dunn and illustrated by C. S. Harrison, the story describes the life of a timepiece in a modern city and its changing role in daily life.

When "Chu Chin Chow" closed its run in Chicago recently, it was a 25th anniversary of the show. The music and songs from this musical comedy have become classics of the American stage.

"Meet Me in Junetide Junie" is a new musical comedy that has just opened in New York. The show features songs by the famous team of Hirsch and Bock, and is directed by the renowned impresario John Barrymore. The cast includes many well-known actors, and the show is expected to be a hit.

"Twilight in the West" is a new ballet that has just been performed in London. The music is by Richard Strauss, and the choreography is by George Balanchine. The production is directed by the renowned director Orson Welles.

"The Three Musketeers" is a new play that has just opened in Paris. The play is based on the novel by Alexandre Dumas and is directed by the famous directorproducer Orson Welles. The cast includes many well-known actors, and the play is expected to be a hit.

"The Merry Widow" is a new opera that has just been performed in Vienna. The music is by Jacques Offenbach, and the director is the renowned director Orson Welles. The production is expected to be a hit.

"The Sound of Music" is a new musical that has just opened in London. The music is by Richard Rodgers, and the book and lyrics are by Oscar Hammerstein II. The show is directed by the renowned director Orson Welles and is expected to be a hit.

"Ragtime" is a new musical that has just opened in New York. The show is directed by the renowned director Orson Welles and is expected to be a hit. It features music by the famous composer George Gershwin and book and lyrics by the famous playwright George S. Kaufman.

Who said there's no money for music?" said Burt Kelly, to the tune that's up for grabs now from your own personal proceeds. A new, modernistic house will be built in Hollywood by architect Frank Lloyd Wright. This house will be a masterpiece of modern architecture, and it is expected to be a landmark in the Los Angeles area.

A "mezzanotte" is a term used in Italy to denote a large statue of a woman, usually a goddess or a saint, that is placed on top of a house or a monument. The term is derived from the Italian word "mezzo," meaning "middle," and "notte," meaning "night."
MELODY

Music Mart Meanderings

Perry Como has been enjoying the "hazy, lazy, hazy" days of summer and has been spending most of his time at his home in Los Angeles. Como has been working on his new album, "The Best of Perry Como," which is due for release in September.

The album features a variety of songs, including some of Perry's biggest hits from the past few years. Como has also recorded some new material for the album, which he says he is very proud of.

Como has been working on the album for several months, and he says he is excited to share it with fans. "I've been really looking forward to this," he said. "I think it's going to be a great album."
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FROM JAZZ TO CLASSIC
PIANO SOLO

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SYNOPSIS OF COURSE

1. Trill Tone
2. Bass Tone
3. True Tones
4. Cornet Tones
5. Cornet and Trumpet
6. Cornet and Trombone
7. Vocal Harmony
8. Vocal Harmony for Men
9. Vocal Harmony for Women
10. Vocal Harmony for Children
11. Vocal Harmony for Mixed Voices
12. Vocal Harmony for Church
13. Vocal Harmony for Concert
14. Vocal Harmony for Oratorio
15. Vocal Harmony for Opera
16. Vocal Harmony for Musical Comedy
17. Vocal Harmony for Popular Music
18. Vocal Harmony for Dance Music
19. Vocal Harmony for Ballroom Music
20. Vocal Harmony for Orchestra
21. Vocal Harmony for Band
22. Vocal Harmony for Chorus
23. Vocal Harmony for Stage
24. Vocal Harmony for Film
25. Vocal Harmony for Radio
26. Vocal Harmony for Television
27. Vocal Harmony for Advertisement
28. Vocal Harmony for Television
29. Vocal Harmony for Radio
30. Vocal Harmony for Film
31. Vocal Harmony for Stage
32. Vocal Harmony for Chorus
33. Vocal Harmony for Band
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35. Vocal Harmony for Study
36. Vocal Harmony for Practice
37. Vocal Harmony for Examination
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3. Jazz Piano
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5. Blues Piano
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7. Ragtime Piano
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14. Experimental Jazz Piano
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17. Artistic Jazz Piano
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