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## Music Mart Meanderings

**H**ERE'S a good one that appeared in a recent issue of the *Music Trades* under caption of "Overheard in a Music Store."

Prospective Customer: "Can you tell me, sir, who is the singer that sings 'Roamin' in the Gloamin'?"

Sheet Music Clerk: "Lauder."

P. C. (raising his voice): "The singer that sings 'Roamin' in the Gloamin'—what's his name?"

S. M. C.: "Lauder, I tell you."

P. C. (shouting): "WHO IS THE SINGER WHO SINGS 'ROAMIN' IN THE GLOAMIN'?"

S. M. C.: "LAUDER!"

(Clerk and customer, both walking away in disgust): "I didn't know people WERE so deaf!"

When you see Douglas Fairbanks in his latest picture, "Robin Hood," most likely you also will hear "Just an Old Love Song," a Sherman, Clay & Company publication that is used as a theme number for the film.

It is reported that a heavy "Frost" has hit the music business of Fred Fisher, Inc. He is Jack Frost, one of the "heavy hit" song writers who has affiliated himself with the Fisher firm.

"Tricky Little Tunes!" You'll hear them in the new novelty waltz song which Bert Grant has just placed with Waterson, Berlin & Snyder.

"She's the Mother of Broadway Rose" is a brand new song by Willie Howard and Geo. B. McConnell. Fred Fisher, Inc., is publishing sponsor for the "Mother," who bids fair to become a popular stage mother-in-law for many singers.

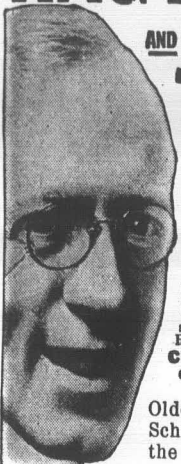
"Those Star Spangled Nights in Dixie Land" just now are "star spangling" the skies of popular songville. It's a new Wendling song that is springing rapidly into considerable popularity.

"Sweet Seventeen" sounds good for a "her," but it also sounds good for an "it," a fox-trot song composed and originally published by Otto Motzan that has fallen to the lot of Jack Mills, Inc., and is a "Sweet" lot at that.

"The Old Homestead" vividly recalls by its name that late sterling old actor, Denman Thompson. This "Old Homestead" is a new waltz, however, a Phil Ponce publication that is being orchestrally featured at the Monte Carlo cafe in New York City by Paul Specht and his players. The Ponce people are also issuing the number with a special dance arrangement by Ernest Golden.

Continued on Page 25

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# MELODY

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Volume 6

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Number 11

## Pianos That Have Passed

**O**LD violins seem never to merit or meet the fate of being lost to posterity, whatever may be their age or perhaps tonal decrepitude. The master artificers who wrought so subtly and fashioned the instruments may long since have passed, as have the master violinists who gave them strangely virile tonal life, but the violins themselves never pass. Whether as violas that are still sounding to touch of skilled fingers and sentient bow, or as heirlooms that have been long voiceless, to posterity the old violins become priceless relics that are cherished as something sacred, something holy. But how different is the case with old pianos, instruments that in their percussive way once may have voiced in tone equally sentient as the violins! They all seem to have become waifs and strays of the music world, destined to final burial in toneless oblivion.

Where are the "great" pianos that have passed, those old instruments that through intimate association with the once great in music had just claims to reflected greatness? It is possible that some day somebody with some time to devote to digging into the dust of the long discarded may be able to trace the whereabouts of some of these now waifs and strays of the percussion family of instruments, and perhaps writing on such theme as that suggested by the above caption tell the world what has become of those old-time tune-boxes that possibly are now but a musicless mass, muss or mess of worm-eaten wood, time-rusted wires, feltless hammers and yellow-ivory keys.

Where, for instance, are the pianos (or were they clavichords?) on which the giant Bach immortally "Passion'd" or "Fugue'd," or "Papa" Haydn—with tuneful choruses, dignified recitatives and coloratura arias—"Creation'd" his music vision of chaos evolving into the cosmic; or the gargantuan Handel quaintly "Pastoral'd" or massively "Hallelujah Chorus'd" before finally committing to paper his great music story of the *Messiah*? Where are the pianos on which Mozart may have operatically *Figaro'd* and *Don Giovanni'd*; Balfe have *Bohemian Girl'd*; Bishop have *Clari'd*—thereby giving to succeeding generations "Home, Sweet Home;" Bellini have *Norma'd*, and Auber have *Fra Diavolo'd* to delight thousands of lovers of light opera? And where are the pianos upon which Schumann may have "Erl King'd," "Wanderer'd" or "Ave Maria'd" for so many great-voiced soloists, and Schubert have "Du bist wie eine Blume'd" for lighter voiced vocalists?

Where, too, are the pianos that in the first trying out throes of composition may have "Eroica Symphony'd" or "Moonlight Sonata'd" for the mighty Beethoven; or waltz'd,

mazurka'd, nocturn'd, polonaise'd, impromptu'd and "Funeral March'd" for the gentle and more poetic Chopin; "Hungarian Rhapsody'd" for the tone-scintillating Liszt; "Melody in F'd" for the less ponderous Rubinstein, and "Last Hope'd" for the dreamy Gottschalk? And where are the pianos that in honorary accompaniment once "Grisi'd," "Malibran'd," "Sontag'd," "Mario'd," "Brignoli'd" and "Campanini'd;" that *La Sonnambula'd* and "Home, Sweet Home'd" with Jenny Lind, the Swedish Nightingale; "Casti Diva'd" and "Suwanee River'd" with Patti, called the incomparable; "Jewel Song'd," "Angels Ever Bright and Fair'd" and "Last Rose of Summer'd" with the marvelous Nilsson?

Where, indeed, are they? The large and now long silent majority of those (mayhap miniature yet mighty) old pianos that if tangibly visible today would be entitled to shine by the light of great reflected glory! For the most part they are not even spook memories of a music ghostland, yet some of them are slowly drifting back into the world of reality—not as "materialized" music-wraiths, but as material instruments that are still serviceable.

"Serviceable," did we write? Only a few years ago one of these members of what we might term the "piano nobility"—the piano which (tonally and touringly) accompanied Jenny Lind on her triumphant American tour—came into the light of visibility in a junk shop, whence it had drifted after twenty years in a second-hand shop, following a period of forty years on the estate of a wealthy man where it had "serviceably" shelved a motley collection of old hoes, scythes and other farming utensils. After playing and having played its part in music that had evoked thunders of applause with frenzied acclamations from thousands upon thousands—what a descent for a gorgeous piano of San Domingo wood, enameled ivory and embellishments of gold, made especially to the order of P. T. Barnum (manager of the great cantatrice) and costing \$5,000!

It was a more kindly fate which befell another member of the "nobility," the old "grand" with which Gottschalk (of about the Lind era) once piano-concertized the American continent, for within only a few years this instrument was exhibited and played upon in company with its later and more modern brother grands that are still being born of the same parental firm. And now, according to the *Boston Transcript* in special correspondence from the *Public Ledger Company*, there has been brought to light a piano of the past which once responded to the fingers of the immortal Beethoven. The

Continued on Page 24



## Saxophone Chins!

By Kathryn E. Thompson

**CHINS! CHINS! FORWARD PLEASE!**

Orders from a floor-walker? Maybe, for I have walked the floor so many days, wondering just how to cure "chin-trouble," that I really should be qualified. Chin-trouble to a saxophone player is what French pastry is to a fat lady—a very annoying obstacle, something to be done away with, and the sooner the better!

You know, of course, when we try to select the *one* greatest requisite for successful saxophone playing, naturally *tone* comes first. No matter how clever the player, or how marvelous the technique, if the tone quality is not satisfying there can be no *real* artistry.

During the last few years there has



whereby one could simply drop in a nickle and get out a tune. Inventors are so careless!

I speak particularly of the "young" saxophone student (meaning those from five years to fifty), because we are now neck-deep in an age of badly spoiled, *lazy*, and extremely selfish youngsters. They have found that practically anything can be secured *without* personal effort, so it is very natural that they should turn to music, when it attracts them, with the same point of view. It is this desire to play without exertion or study, this lazy attitude toward the really *serious* side of saxophone playing—the *tonal* and *technical* difficulties,—that has turned many naturally good-natured teachers into wrecks with shattered nerves and all the noticeable tendencies of the prize-fighter!

However, as always, the tide must turn, and it is now on its return trip in this matter. Hundreds of the species of "young jazz fiend" are beginning to open their eyes to the fact that while they can "play a lot of good stuff," it is not possible to use it because of the impossible tone quality and, in some cases, an utter lack of intonation or pitch. Then must begin the heart-breaking process of eliminating the faults and learning to *build* a tone that should have been produced correctly from the very start, and improved by daily conscientious practice.

This brings us back to "Chins." An

embouchure is the position of the mouth while playing a wind instrument. A good tone depends primarily upon a good lip position or embouchure. In order to hold the mouth in correct position one must have the chin in a natural, possibly a little extra firm, position, just as you have it in talking or particularly in laughing. So, "chins" have the floor, and those of you who may be anxious to improve your playing—**ATTENTION!**

Having had, at one time, a weak chin position myself has made me realize more keenly how vitally necessary the chin position is to the embouchure. In my teaching, day by day, I have prayed some kind muse to tell me a way to coax forward the reluctant saxophone chin! (The chin of the player—saxophones have "necks" but no chins, thereby resembling the players for whom this little chat is intended.)

For years and years, too many to count, I have been begging, pleading, coaxing for chins! good, firm chins that would in a measure *help* to hold the lips in a correct position to produce a really good tone. That this has been a thing entirely too much overlooked, was



## Praying for Chins

brought home to me forcibly a few days ago by a man to whom I was introduced as a saxophone player. He is a very remarkable artist with his own instrument, and denounces in no uncertain terms

been so much careless saxophone playing, so much of the idea of "grab a handful of notes and trust in the Lord," it is no wonder that among the "raw recruits" in saxophone playing the meaning of *tone quality* has never penetrated. Until recently, few of the "youngsters" who have taken up saxophone ever dreamed that it is necessary to *work* for tone! They feel that the ability to play well should be theirs with the purchase of the saxophone, that the tone should be calmly waiting in the instrument—waiting for a chance to dash right out! And when we consider it, how very thoughtless of Adolph Sax not to have invented an attachment

"the saxophone, as she are honked," and so said to me laughingly:

"Oh, are you one of the chinless wonders?" (To arms, me slaves, *attack!*)

a heavy reinforced mirror and a lot of patience. (Backed of course by the modest desire to look like a human being when playing your instrument!)



I knew he was harmless, but I also knew that we deserved it, so decided to talk it over with *you*, and see if we might try to obliterate entirely from our ranks those undesirable members who bring down upon our already sinful heads the title this kind friend has donated. And so, in all seriousness, let us "stand aside and watch ourselves go by" for a few moments—sort of "take stock" as it were.

You ask "Why take stock, and say saxophone playing is *not* a question of appearance?" You think not? Did you ever hear a really beautiful voice come from a throat contorted beyond recognition? What would you think if your favorite tenor always held his head with one ear hooked to his shoulder blade, or if your pet violinist stood upon his head? You surely wouldn't feel that a singer could produce a very good tone with his throat dislocated? Besides, how long could you comfortably watch a singer or the player of an instrument if he willfully disfigured himself through wrong positions?

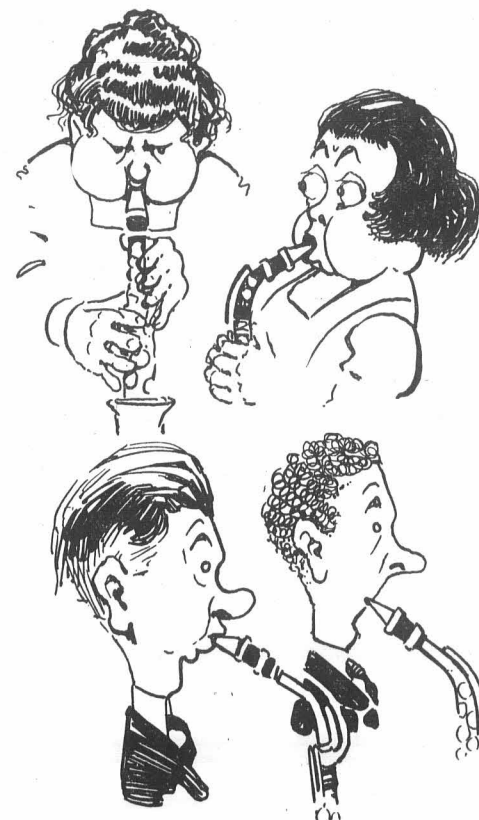
As I am a saxophone player myself and must share the disgrace, I am not afraid to say that the great proportion of saxophone players when in action looks exactly like a cross between an imbecile and a jelly-fish! (Apologies!) But it's *true!* Look at yourself! Have you a chin when you play? Why not? Is your chin knotted up into a little lump, or has it reeled into your Adam's apple? (Here, boy, page Mr. Chin!) There are only two things needed to cure a reluctant chin, and those are

ally employed, because you seldom, I might say *never*, find a good musician producing a beautiful tone with an incorrect position. I do particularly and without apology call attention to the would-be jazz artist who is responsible for some of our very *worst* nights, making them a symphony of torture with his sour-toned harmony around in the neighborhood.

This type of player has "grabbed" a saxophone because he thought it easy, a "cinch" to play, and boasts that he never took a lesson! Certainly, that is obvious! He merely "stuck the horn in his face and blew it!" And, horrors! the host of admiring friends in his "set" tell him he is a "Whiz." Yes, he is—and, by the way, I know of a preparation to exterminate other undesirable insects. It is also called "Whiz." Too bad the two cannot be blended—eh, what?

What we are all wishing for, striving for, laboring for, in saxophone playing is *tone!* Therefore, to produce good tone one must of necessity first have a good embouchure. Be honest, wouldn't you rather see a wee sma' tear in the eye of some listener because the tone with which you played "Annie Laurie" had appealed, penetrated and gone down to the heart, than to have acclaim from all the jazz lovers this new saxophone age has yet brought to light? Can you im-

For proof of this sometime make the round of the places where saxophone players play. Particularly observe the



Boy -page Mr Chin -!!

young chap in the high school jazz band, so called. I do not mean orchestras where good players are professional, "honk-squeak" system, or with the faulty, "bleating-lamb" tone? Or with



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the slow-waving, side-to-side tone that reminds one of a loose raft on a high sea—the tone that makes one seasick just to hear?

*Very well then, demand a chin!*

I mean just that,—demand a chin! The method of trusting to anyone else for help is useless. You must do this work yourself. For some people this change in position may cause a little trouble, according to how modest and

by accident and not by real work or personal effort. Fortunately, however, this class is not in the majority, and so, if you are one who really does care to try for better tone, listen to this little symphony of “chin-music” and start today, with directions given below. Why not sign a pledge to me, and to yourself, that you will never let one single day go by without at least a few moments devoted to serious work on tone!



retiring the chin has been but it is so worth while that I beg of you to try. Everyone can have a good chin position for the effort and no chin is such a “shrinking-violet” that it cannot be coaxed forward to bloom in majestic glory—just as prominently as do our eyes ‘n ears!

It is a very common and much criticized fact that a great percentage of saxophone players play out of tune *all of the time!* Quite a number play out of tune part of the time, and some—only once in awhile. Playing out of tune is caused by faulty tone production and embouchure and quite naturally a firmly moulded chin position makes it possible to acquire a good embouchure (or “lip”) as previously mentioned.

Yesterday, in the studio, I became exasperated by a little boy with whom I had worked for weeks, trying to straighten out a chin which persisted in turning into a small knot the moment he started to play. In desperation and disgust at his sheer lack of interest and effort I finally snapped—

“Jimmy! don’t you know what your chin is for?”

“Sure,” he replied serenely, “that’s what holds my mouth shut!”

In a way this typifies the player who is content to “plug along,” improving

Here is the dotted line ..... Ready? S-I-G-N!

Now we can start. See that your mouthpiece is clean, the reed clean and in good condition and adjusted correctly. No good workman will tolerate poor tools, so see that your reeds and mouthpiece are the very best; also that your saxophone is well padded and that no pads are warped and leaky, thereby doubling the effort of playing. Go into a room by yourself, so that you will not be disturbed. Stand erect before a mirror and play a scale or some little melody, so you can see your chin position while playing. How do you look? Satisfied with your position? Very well, then, this does not apply to you. But if you are *not* pleased, then *listen!* Take your saxophone out of your mouth and *laugh!* A good, big laugh, and see how your chin stretches back towards your ears? That’s the idea! Try to sense how the chin feels in this position and remember it.

Now, bite the inner part of the lower lip, just near the edge, as you sometimes do unconsciously. This part of the lip is not sensitive to pressure. Draw the chin back, slightly down, but do not lower the head. It is really more as if you are trying to “point” the chin. Do this while holding the lip in the teeth,

as this is the only part of the lip that need cover the teeth. If too much lip is rolled into the mouth, as sometimes carelessly explained, the pressure is bound to cut into the lip and cause soreness. There should be very little pressure between the upper and lower lips, as there is bound to be when “biting” the mouthpiece. The firmness caused by drawing the lips back will make enough pressure to produce any volume of tone.

Allow the corners of the mouth to curve upwards at first as in smiling. The upper teeth may rest on the mouthpiece if you are used to playing that way (there have always been the two methods of playing a reed instrument such as saxophone or clarinet), so follow the instructions given by your individual teacher, when possible to secure a good teacher. Occasionally you will see a mouthpiece marred where the teeth have cut into it; this is ridiculous, as it is so unnecessary. If the upper teeth must touch, they should rest very lightly upon the mouthpiece.

With the lips closed (held back as in laughing, however), try to produce a



LAUGH!

tone. Start the tone with an attack by saying the letter T. Oh, don’t get cross! I can just hear you say “it can’t be done,” because you think your particular pet chin is different from other pet chins. Nonsense, it just hasn’t been in captivity long enough, that is all. Try again, still no tone with this new position? Then keep at it until you *do* get a tone and a good one, because I have never seen it fail if enough patience is used. I will acknowledge that it takes time to produce a good tone when the position has to be changed, but you will be happy indeed at the improvement to be gained.

When you are quite sure that your chin position is correct and your lower lip is “shelf-like,” continue striking

*Continued on Page 27*

To Sonia Marens

## Laila

Arabian Dance

Graceful as an incense column from some altar,  
Your dance at last melts into the air;  
While the rich weird oriental strains  
In minor tones float everywhere.

W.W. GREENWOOD

R.S. STOUGHTON

Allegro Moderato



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## Più mosso

ff

mf *cresc.*

f

mf *cresc.*

f

mf

ff

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mf *poco a poco cresc.*

Tempo I

f

ff

Allegro con fuoco

ff

molto *cresc. e accel.*

fff

MELODY



# Heroes of the Air

MARCH

C. FRED'K CLARK

PIANO

*ff*

*R.H.*

*mf*

*f*

*ff*

MELODY

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*mf*

*L.H.*

*ff*

MELODY



TRIO

*ff* *R.H.* *mf* *2<sup>d</sup> time* *ff*

MELODY

# Love and Laughter

PIZZICATO

GEORGE L. COBB

PIANO

*Allegro* *f* *ff*

*Allegretto Moderato* *mf* *sempre staccato* *cresc.* *f* *mf* *cresc.* *f* *ff* *f*

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sempre staccato

rit.

cresc.

f

mf

cresc.

MELODY

f

ff

dolce

p

poco a poco cresc.

poco rit.

f

p

1

2

D.S.al  
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# Venetian Beauty

## Caprice

WALTER ROLFE

PIANO

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## A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

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LESSON NO. 5 Transposing.	LESSON NO. 10 Music for the Weeklies. Dictionary of Technical Terms.

### LESSON NO. 10

#### MUSIC FOR THE WEEKLIES

A NUMBER of film companies (among them Pathé, Universal, Fox and others) make and send out pictures called "Weeklies." These weeklies are in the picture world what a weekly newspaper is in the news world. They give exhibitions of many current events of the day, embracing war news, doings and the world's fairs, an occasional inning played by the big leagues, pictures of people standing high in the world of finance or society or politics, of royalty, criminals and of the latest fashions—in toto, of both people and happenings that for any possible reason are prominently in the public eye for the time being.

Some managers require their pianists to play marches through the entire reel showing a "weekly"; others prefer waltzes, but in either case let your manager have his way as it is conducive to good feelings on both sides. It pleases him and does not harm you, and you will hold your position longer thereby. We would suggest, however, that in some instances you use two selections for the reel. Unless the pieces are unusually long you can repeat each one twice during the progress of a reel, said reels averaging fifteen minutes in duration.

In case you are allowed to follow the pictures, use the same judgment in selecting fitting music as when accompanying any other picture. Play daintily, bright numbers when the fashions are shown; funeral dirges for funeral occasions; brilliant, snappy marches when troops or large companies are represented as marching (in this instance keep time with the marchers); lively gallops for races of any description—and so on, using care and intelligence

in order to give as finished and satisfactory a performance as possible.

In concluding these lessons we wish to impress upon you the necessity of patience. At the performance following your first hasty reading of the magazine, do not try to do everything suggested in this course of lessons. In the first place, read slowly and carefully and make sure that you thoroughly understand each bit of instruction given before you pass even to the next sentence. After studying sufficiently to have gained a clear understanding of some of our many suggestions, decide on just one musical idea to introduce into your next program. If it "goes" all right, work out another idea in your following program, and so on until you are able to give a finished performance. If the first idea does not "go," continue working on the same thought until you are able to carry it through effectively, even should it require a week for its accomplishment.

In conclusion, remember that each success, no matter how hardly gained, paves the way for a quicker and easier termination of the next effort. There is no royal road to learning, although some fake advertisers would have us believe there is. Everything worth learning must be acquired by conscientious work, patience and perseverance. We wish you every success!

#### DICTIONARY OF TECHNICAL TERMS

FOR your benefit, in case you are not familiar with the terms most commonly used both in music and the photoplay, we have added a brief dictionary of technical terms:

**Action**—Performance by the actors on the screen which tells the story.

**Ad Libitum**—At pleasure; a term signifying that the performer may use the tempo or expression that suits him.

**Agitato**—Played in a restless, nervous, hurried manner.

**Allegro**—Lively, brisk, rapid.

**Andante**—Slowly, sedately. An easily slow movement.

**Arpeggio**—The production of the tones of a chord in rapid succession, as in playing the harp, and not simultaneously.

**A Tempo**—In the original time.

**Barcarolle**—A piece in the style of the Venetian boat song.

**Brillante**—Brilliant, showy, sparkling.

**Cadenza**—An ornamental passage, introduced into a composition.

**Cast**—Names of characters in a play.

**Comedy**—A dramatic composition of a mirthful nature.

**Climax**—The culmination of the action which has been growing step by step in importance and force.

**Crescendo (Cres.)**—Increasing in power, growing louder.

**Crisis**—A decisive stage or point.

**Decrescendo (Decres.)**—Decreasing in power, gradually softer.

**Development**—Progress of the plot toward a crisis or denouement.

**Diminuendo (Dim.)**—Diminishing in power, gradually softer.

**Dolce**—Sweet, soft, musical.

**Drama**—A serious play, depicting human life and emotions.

**Fantasia**—A capricious musical composition in which the author's fancy roves unrestrained by set form.

**Farce**—A dramatic composition of a broadly comic character.

**Forte (f)**—Loud; strong.

**Fortissimo (ff)**—Very loud; when written fff, extremely loud.

**Forzando (fz)**—Strongly accented on one note or chord.

**Glissando**—Sliding; on the piano a rapid scale effect obtained by sliding the finger tip or thumb over the keys.

**Improvise**—To produce or render music on the spur of the moment, or without previous study; hence, to play something off hand.

**Largo**—The slowest tempo mark, calling for a slow and stately movement.

**Legato**—Smoothly, evenly; the notes well connected.

**Leggiero**—Light, nimble.

**Lento**—Slow; calls for a tempo between Andante and Largo.

**Maestoso**—Majestic, dignified.

**Marcato (Marc.)**—In a marked, emphatic manner.

**Martellato**—"Hammered;" a very heavy staccato.

**Mezzo**—Medium, mean, not extreme.

**Moderato**—Moderate, that is, at a moderate tempo.

**Modulation**—A change of key, either transient, or until the music becomes established in a new key; the art of transition out of the original key into one



nearly related, and so on, it may be by successive changes, into a key quite remote.

*Molto*—Much, very, greatly, exceedingly.

*Morendo*—Dying away.

*Opus (op.)*—Work or composition; Op, often joined to a number with which the composer marks his works.

*Passionato, Passione, con.*—Passionately, fervently.

*Pastorale*—A Pastoral; a soft rural movement.

*Pausa*—A pause; a rest; *lunga pausa*, long pause.

*Pesante*—Heavy, ponderous; firm, vigorous.

*Plot*—The story of the play.

*Polacca*—A polonaise; a stately Polish dance tune in  $\frac{3}{4}$  time; also, a dance adapted to such music.

*Portamento*—A smooth gliding from one tone to another.

*Porpourri*—A musical medley; all kinds of tunes being connected, in an arbitrary manner.

*Presto*—Fast, rapid.

*Rallentando (rall.)*—Growing slower and slower.

*Recitative*—Free in tempo and rhythm. To be played in the style or manner of a recitation.

*Religioso*—In a religious, devotional style.

*Rigor, con rigore*—In strict time.

*Risolto*—In a resolute, decided style.

*Ritardando (rit.)*—Growing slower.

*Robusto*—Firmly, boldly.

*Scene*—Whatever action occurs continuously in one and the same setting.

*Scherzando*—Playfully, lightly.

*Semplice*—In a simple, natural style.

*Sempre*—Always, continually.

*Sforzando (sfz)*—Strongly accent a tone or chord.

*Sonore*—Sonorously, resoundingly, ringingly.

*Sostenuto*—Sustained, prolonged.

*Split Reel*—One reel showing more than one play or subject.

*Staccato*—Detached, separated, disconnected.

*Stringendo*—Hastening or rushing the time, usually with a crescendo.

*Sub-title*—Printed words necessary to make the action clear to the spectator.

*Technic*—The method of performance in any art; artistic execution; technique.

*Tempo*—Rate of speed, time, movement.

*Tenuto*—Held, sustained.

*Title*—The name of a photoplay or musical number.

*Tremolo*—The rapid alternation of the notes of a chord.

*Trick*—Management of the camera to produce unreal or unusual effects.

*Trill*—The even and rapid alternation of two tones a second or less apart.

*Veloce*—Rapidly, swiftly.

*Vivace, Vivo*—Lively, animated, brisk.

## GOSSIP GATHERED BY THE GADDER

**B**ETWEEN the great things we cannot do and the small things we will not do, the danger is that we shall do nothing.—Theodore Monod.

The singer meant to "say it with music"; his audience meaningly did say it with eggs, and the eggs said it with mean odors—singer, audience and "fruit" all expressing the same meaning: "Rotten!"—The Gadder.

Since it has been definitely settled that American audiences will again sit in enraptured silence under the music spell of the world's greatest living pianist, the following little story from "New York Overtones" in the *Boston Transcript* is apropos.

"Those who were privy to the inner secrets of the musical world never absolutely believed that Ignace Paderewski was through as a concert artist when he announced his retirement a number of years ago," writes the *Overtones* correspondent.

"Every manager in the musical business had hopes, and recently the word went around that the premier pianist would sign a contract before he went abroad this summer—perhaps. Telegrams and trans-continental trips to Paderewski's California estate were started from every musical bureau in New York City; every conceivable form of strategy to land the great player was tried, but he proved elusive.

"A few weeks ago Paderewski quietly walked up to the sixth floor of the Aeolian Building to make some records. George Engels heard the playing from his office on the eighth floor, rushed down stairs, and in a moment or two had the signature of Paderewski on one of the most valuable musical contracts in the world. Engels is manager of the New York Symphony Orchestra, and his *coup d'etat* was due to the fact that from two floors above he recognized that music was being played as only Paderewski could play it."

From fame to the forgotten, then the self-taken leap into the greater unknown, is a sad commentary on conditions. Edward Green, who some forty years ago was famous as the composer of "Will You Remember Me," "My Mother's Memory" and other popular ballads of the "eighties," on November 2d died from gas poisoning in the small plumbing shop in New York City where he had worked for the last twenty years of his life. The authorities stated that the circumstances surrounding his death indicated suicide.

"Have you gotten so that you can distinguish classical music?" asked Mrs. Newrich.

"I think so," replied her husband. "When a piece threatens every minute to be a

tune and always disappoints you, it's classical."—Exchange.

Competition sometimes leads to complications; complications might lead to confusions, and (in this instance) the latter may mean another international war. No, don't get nervous, for this one will be a music war that will be more jazzy than bloody and with syncopating saxophonists (or saxophonizing syncopists) as belligerents. Doubting jazzers who think this statement is all jazzing, may convince themselves that there is some straight "music" in it by reading the following bit of London correspondence from the *Public Ledger Company* to the *Boston Transcript*. NOTE: If reading the article should cause a saxophone stampede to old "Albion" we shall always regret reprinting it, but we'll take a chance and here it is.

"International jazz complications between the United States and England are threatened, because some officials in the Home Office will not believe that English musicians can drag as much syncopation out of

Continued on page 24

## SONGS OF THE PIONEERS

By Oscar Langford

(Typographical Journal)

Most people cheer the new songs,  
With plaudits quite ecstatic,  
And modern point-of-view throngs  
Are charmed with the operatic.  
But here's to the old and deep songs,  
Like "The Day of Jubilee,"  
And the "Rock Me To Sleep" songs,  
While "Sunshine Goes With Me."

Sing "Threads Among the Gold" song,  
And "Lily, Dear, Don't Weep,"  
The stirring "Soldier Bold" song,  
And the "Cradle of the Deep."  
The "Good Ship's Sailing Free" song,  
About that "Poor Old Slave,"  
The Irish "Widow Machree" song,  
And "Life On the Ocean Wave."

Sing "Belle of the Mohawk Vale" song,  
Bob Burns' sweet "Bonnie Doon,"  
And the dear old "Lily Dale" song,  
"Dance by the Light of the Moon."  
Sing, too, the "Old Black Joe" song,  
And of "Darling Nellie Gray,"  
The "Flow, Sweet Afton, Flow" song,  
And remember "Old Dog Tray."

Sing "Do You Love Me True" song,  
And "Comin' Through the Rye,"  
And "The Red, White and Blue" song,  
"Oh, Susanna, Don't You Cry."  
Give me "Old Uncle Ned" song—  
The airs that stir the years;  
Retired, but never dead songs—  
The Songs of the Pioneers.

## Refrain

Oh sing again the old songs, the gold songs,  
The hold songs,  
The jolly youth re-told songs—the Songs of  
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## The Musical Minds

By Frederic W. Burry

**A**S with all expression and creation, the birth of music is an evolution from within and outward. It must be in you before it can come out. A musical education is a matter of unfoldment. All that a teacher can do is to co-operate with you, and assist this birth of melody with the technical instruction gained from the teacher's own experience.

Too often the art of music is surrounded by a certain awe and mystery, inspired by charlatans who have an eye to personal ends, monetary and otherwise, instead of fixing their vision on the birth of melody, that as it flowers in human hearts shall indeed make this earth a truly worth-while place in which to live.

Once get away from the discordant noises of modern civilization, and you will actually detect the vibrant strains that are ever existent in the mental atmosphere and you will be sending them forth in song. All people have music in them—it is but a matter of getting in tune!

The musical mind is the happy mind, the one that refuses to be misled by the lures of so-called success, which would make of life only a strife and selfish competition instead of the buoyant interplay of human heart forces.

The really successful man has plenty of time; he is never in a hurry. The imperfect transitory means and measures of the present daily grind is not mistaken for any divine plan of the right and proper way to live. And, again, it is not suggested that the artistic temperament would necessitate one to close his vision to things as they are, while living in the mental realm of the future when things are "as they ought to be."

The modern musician keeps his feet on the earth. It was in the last generation when music and musicians were associated with eccentricity, irritation, pessimism, conceit. The

notion that one had to ponder and work with endless theoretical problems and technical drudgeries before the celestial art of melody could be born, is a notion that we have discarded with many others and placed in a museum of obsolete handicapping hindrances called the "Past."

By no means have we forgotten the masters—the immortals, who transcended time and clocks. In their day they too were persecuted by academic dogmatists who would make the learning of music (and all arts) a laborious study, alien to health and sanity.

We have rediscovered melody. In spite of certain ultra-futuristic harmonists, who would so intellectualize the art of music that tune and even rhythm would be practically ignored, the tendency in the musical world now is to a return to the realm of melody. The masses never left this kingdom of song. It was left for distorted and exaggerated brains of specialists to temporarily bewilder the musical world with their so-called works of musical art, that were admittedly not made for pleasure, but only for what they called musical minds.

The new musical mind is not deceived by such pretenses. The music lover, or the music student, may drink of the inspirations of melody that are ever vibrant everywhere, within and without. He knows that his studies need not be undertaken in too serious a manner—indeed, such an attitude would defeat the advancement of any fine art. Concentration, however, is a very different thing. With thoroughness, and even strictness, there can still be the calm delight that should go with artistic unfoldment.

In some modern studios and schools the learning of music has been shorn of many superfluous technicalities. Pupils have been shown how to make melody. That is what they wanted. The practical side has been placed first (or at least not too far behind a little essential theory), and this should always go hand in hand with the creative process that does



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something while the meanings and interpretations gradually unfold themselves—experiment and experience first.

Thus the musical nature inherent in us all is brought to the front of material manifestation, and in some measure is made to contribute to the beauty and joy of living.

The musical soul is he who instinctively believes in life. He conquers age through laughter; has the saving grace of humor; tries to overcome the fretful self-consciousness with its fears and foolish worries—merging into cosmic freedom where all is love and delight, and with the rest of creation wings and sings in the eternal and universal rhythm!

## PIANOS THAT HAVE PASSED

*Continued from Page 5*

account, under date of October 5, 1922, reads as follows:

"A new Beethoven souvenir has been discovered in private possession in a Vienna suburb—a piano which the master used in the composition of the 'Thunder Sonata' and the

"Missa Solemnis." The instrument is a so-called "hammer-piano," giving the extra loud tone which Beethoven required on account of his deafness. The case is of cherry wood, built in the form of the grand pianos of the Vienna Congress. The piano formerly was in the possession of Johann Speer, with whom Beethoven lived for several summers. It was sold to a poor music teacher, who finally resold it to a piano tuner, in whose possession it was found."

It is safe to prophesy that long after Heifetz, Kreisler, Zimbalist, Elman and Kubelik shall have ceased to exert their tonal wizardry on violins which are made to sound in seraphic strains at the wills of these virtuosi, the instruments themselves will not only be revered as music memorials but registered at figures far exceeding their intrinsic values. But what of the pianos that have been made to respond gloriously by Paderewski, De Pachmann, Rachmaninoff and other great pianists of today? Will it be their fate to be relegated to the "has-beens" of pianos—the "Pianos That Have Passed"?—*M. V. F.*

## GOSSIP GATHERED BY THE GADDER

*Continued from Page 22*

a saxophone as can American players. The English musicians (any number of whom are out of work) resent this aspersion, but it is noticeable that whenever a hotel or restaurant advertises a sure-enough American orchestra the English toddle and cuddle artists give it a heavy play.

"The desire for wicked jazz players has become so great, that the musicians' union threatens to call a sympathetic strike of

other employees in those places where Americans are favored. When harmonizing Americans began drifting in as students to evade alien regulations, then blossomed out over night as fox-trot specialists, the president of the British union appealed to the Home Office and a sympathetic hearing was granted. But within a short time it was noticed that Americans, who had been set adrift in Paris after similar agitation, were finding work in London and that some of them were under Home Office permits. Another deputation called at the Home Office, only to be told that the Americans had been

admitted because 'saxophone players cannot be obtained in this country.'

"Meanwhile, Channel steamers and liners from America are bringing ragtime artists in ever increasing numbers, while the English saxophone specialists are staying up nights and practicing in order to check the foreign invasion."

And there you have the cause of another international ruction. *The Gadder* feels mentally assured that it will not come to "blows," but is not so sure in his own mind about the "squawks." Be that as it may, however, if the foregoing article is

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true it sure is deplorable to think on't. It is deplorable to think that our own home-fed saxy jazzophonists will take chances on "throwing-up" to Father Neptune for the sake of "throwing-down" to Dame Fortune, and all on the mere chance of tickling into tune the phlegm of the phlegmatic English. Bah Jove, hit's awful, don't you know! Fawney, putting a bally boycott on Hamerican saxophone soothers! 'Nuther Note: Please don't fail to observe that what (to himself, at least) *The Gadder* has always called "hug-me-tight" strain producers, over there are designated as "toddle and cuddle artists." My Word!

## MUSIC MART MEANDERINGS

*Continued from Page 4*

Everybody knows that "to-morrow" is the day that never comes, yet paradoxical as it may seem "To-Morrow Morning" is coming right along. This one isn't a day, however, but a new Morris Music Company fox-trot song hit that was accorded a "To-Morrow Morning" week (November 13-18).

An entire Berlin program was the recent song feature of Yvette Rugel at Keith's Theatre in Philadelphia. The numbers from the Berlin catalog that were used by the singer were "Homesick," "Yankee Doodle Blues" and "Open Your Arms, My Alabamy."

Metaphorically speaking of course, have

you ever privately hugged yourself, while reiterating (à la Dr. Coué) "Somebody Loves Me"? Side-stepping the personal, however, this "Somebody Loves Me" is the latest song by Creamer and Layton that has just been released by Charles K. Harris, but if you sing or listen to it often enough, probably you'll begin to believe it.

"Bells of the Sea," the big bass song by Alfred Solman in the Sam Fox catalog, was spectacularly featured at the Mark Strand Theatre in Brooklyn by Walter Smith, basso. The singer appeared in seaman's garb, with an effective setting of deep blue waves rolling under a broad expanse of glorious blue sky, the whole being enhanced by wonderful lighting effects.

"Hot 'n Cold" might easily describe certain phases in the recent elections, judging from the way things happened in certain localities. However, this particular "Hot 'n Cold" doesn't have anything to do with referenda and such, but is a new song by Abe Olman and Henry R. Cohen of Los Angeles that these writers have recently placed with Jerome H. Remick & Company.

If we haven't already told you through this column that the score of "The Lady in Ermine," which opened in October at the Ambassador Theatre in New York City, has been taken over from the Tama Music Company for publication by Harms, Inc., then we tell it to you now.

"I Love a Little Cottage," Geoffrey O'Hara's popular ballad, was specially featured at the Palace Theatre in Bridgeport (Conn.) by Adrian Da Silva, a young lyric tenor who is popular with the New York Rialto and Rivoli theatre patrons. The stage setting for the song was a typical country cottage in a mass of clinging vines, with the little yard and conventional white gate in front, and the singer standing at the gate in an all white costume.

Whether she spells it "Jenny" or "Jennie," you can't keep this song girl out of the title field no how. From the "Jenny Lane" of the old minstrel days way back in the pre-war days of fifty-something, down through the periods of the later "Jennies" who were the "Pride of the Dell" or supposed to "Wait Till the Clouds Roll By," et cetera, and right up to the present time, she has continued to bob up serenely as a mascot name for songs. The latest "Jennie" in the field is a novelty fox-trot song of that name by Cliff Friend and Con Conrad, with Leo Feist, Inc., as the publishing father.

If some boob of a traffic cop whose brains were in his buttons, should tell a man to "Trot Along!" just like that, mister man couldn't be blamed for going up in the air, no sir! Neither will the same man (or anyone else) be blamed if his rhythmic and melodic senses go up in the air and musically tingle when listening to "Trot



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Along," the new Will Rossiter fox-trot song with a catchy melody and a new rhythm—words by W. R. Williams and music by Clarence M. Jones.

"Why Should I Cry Over You" might be a guess if put as a hypothetical question to him from her, but it wasn't any "guess," when against keen competition this song-question number from the catalog of Leo Feist, Inc., walked away with the silver loving cup prize at a song-writer contest held at the Roseland Dancing Academy in New York City. Two Feist representatives, Bob Miller (singer) and Herbert Steiner (accompanist), put over the question that copped the cup, bucking up against "Home-sick" (Irving Berlin, Inc.), "Indiana" (Jerome H. Remick & Co.), "Blue" (Stark & Cowan), "In Maytime I Learned to Love" (Jack Snyder, Inc.), "Carry Me Back to Carolina" (M. Witmark & Sons), "Little Red Schoolhouse" (E. B. Marks Music Co.) and "Georgette" (Shapiro, Bernstein & Co.).

Three standard popular numbers which are being featured in a special fall campaign recently inaugurated by Forster, Music Publisher, Inc., are "Keep on Build-

ing Castles in the Air" (fox-trot song by Percy Wenrich), "Moon River" (a waltz success of last season) and "I'm Waiting for Ships That Never Come In."

"Carry Me Back To My Carolina Home" (a recently released fox-trot "Mammy" song by Abner Silver, music, and Benny Davis, lyric), "Say It While Dancing," "For the Sake of Auld Lang Syne" and "I'm Just Wild Over Harry" are M. Witmark & Son's numbers that are finding favor in Boston. The last named number made a tremendous hit as put over by the darktown bards of "Shuffle Along" that has just concluded a long Boston run.

"Indiana Home," as of course everybody knows, is a very popular Jerome H. Remick & Company number, but everybody doesn't know that it's a record breaker for encores. It was accomplished by Monty Austin at Council Crest this last summer, when the dancers at this popular resort "stopped the dance" and wouldn't "shake a foot" to any other number until the obliging Monty had "obliged" with fifteen encores or thirty choruses of "Indiana Home."

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### A RECORD IN SURGERY

Learning that it is proposed to utilize the gramophone in musical accompaniment to surgical operations, under the above caption in the *London Daily Chronicle* A. W. perpetrated the following verse:

Kind Forceps! when your pincers curve  
About a palpitating nerve,  
I pray you gently wheedle  
My too protesting lungs with notes  
Descanted from celestial throats—  
Console me with the needle.

Chirurgeon, ere my brain you plug  
With comatose and morphine drug,  
Distilled from eyes of Gorgons,  
Conjure some sweet orchestral strain,  
To steal away the dreaded pain,  
When tuning up my organs.

### SAXOPHONE CHINS!

*Continued from Page 8*

each tone with a firm "T" attack, holding the tone four long counts and listening every second to the quality. Breathe steadily, so that the tone may be very full and round, and listen also to the difference in volume of tones in different registers. Try to regulate this and equalize the tones by holding back the breath where a tone has a tendency to come out too loud or too harsh, and by forcing a slightly larger column of air into the saxophone when the tone seems

to threaten to choke or become too thin. I would suggest that tone work always be started in the middle register, and gradually work toward the higher and lower tones.

Practice this daily, as if your very life depended upon it. You have signed a pledge, haven't you? Do not fail me! Let nothing short of mumps or cyclones prevent you from holding these long tones! and always with your chin down—not wadded up like a lump of putty. Concentrate every fraction of thought upon these tones and upon the position needed to produce them, and then above all other things *listen!* Do you know why we all waste so much valuable practice time? We never *listen!* We play pages of exercises, and are satisfied if we "honk" through them without really hearing accurately. So, from now on, never play even as much as *one* tone but what you listen carefully, and *think* before playing each tone. Practice this daily for at least twenty minutes, and remember—DEMAND A CHIN!

You will be rewarded! It does mean work, careful work, and I will acknowledge that some chins are the most elusive things in the whole world. But they can be trained, and after all, why should you worry much because of a little trouble with your chin? You have

only *one* chin to worry over! While I—ah me. I have *two* to wash and pray for every single day!

Here's wishing you luck—and a good firm chin.

Yours for "CHINS"  
(Single, double, bearded and smooth!).

One hundred and eleven years ago on the 20th of October, 1811, Oliver Ditson was born. This founder of a great house died many years ago, but that which he established remains a worthy music monument to his memory.

We wouldn't want to say there was anything "blue" about the "Sweetest Gal," but this "Sweetest Gal" is a "blues" song that recently blew into the popular field from the Melrose Bros. Music Company of Chicago. Another Melrose number that is "blowing" strong in the "windy city" is "The Whole Night Through."

Singing your own songs is sure some stunt if you can put it over, and that's what Wendell W. Hall, known for several years in vaudeville as the "Singing Xylophonist," is doing with his latest waltz song, "Memories and You," published by the Dellwood Music Company of Chicago. "Mellow Moon," "My Carolina Rose" and "Pickaninny Lullaby" are other Hall compositions in the catalog of Forster Music Publisher, Inc.

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