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A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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MELODY

America and Its Music

By George Hake

Popular Music

American composers have written grand opuses of merit, some of which have produced works with success, but critics have pointed out that they did not equal the foreign opera. All of this may be true, yet it’s due to characteristic inefﬁciency but rather to the fact that the foreign opera found in America are the cream of the foreign operas produced in Europe. American opera managers do not produce all the new foreign operas, but only those that make outstanding successes abroad. There are dozens of foreign operas produced which score but a mediocrity success, and those are not produced in America. The result is that the comparatively few American operas written—good, bad and indifferent, are composed with the best from Europe. It isn’t exactly fair, but the time is approaching when some American operas will be written that will equal the best of new foreign operas and surpass the average.

The same condition existed years ago in the light opera field. There was a time when foreign light operas held undisputed sway on the American stage, and the domestic light operas were woefully inferior. It came about, however, that the American light opera ultimately surpassed most of the foreign product, and with beginning with De Kay's "Robin Hood" many American light operas were produced in Europe. Some American light operas—not the "reviews" and "extravaganzas" kind produced in recent years—becomes as well known in Europe as in America. That the same experiences will follow in the realm of grand opera is the opinion of many musicians.

A Musical Nation

The discussion often waxed warm as to America's claims to being a musical nation. Artists with a foreign predilection assert that America lacks the musical atmosphere to be a genuinely musical nation; others who are inclined to favor Uncle Sam's domain think we are quite musical.

It all depends on what is meant by the term "musical." The masses in Europe are no more musical than in America, and the musical intelligentsia on both sides of the ocean concern about equally. We have great orchestras, great opera companies and thousands of artists who tour the country and are generally well appreciated. We have millions of earnest musicians in large towns and small; every town has
Review Record of Rubber Records

Of Saturday, February 11th, 1922. Thomas A. Edison, the pioneer who "fused the trail" that has made possible the present perfection of phonographing that preserves vocal and instrumental tones for future generations, celebrated his seventy-fifth birthday anniversary by using his three years over five years of solid service, and still "going strong," is some record for the man who originated "records," but what of the industry itself—the making and selling of machines and records? The following questions are taken from the New Year Survey of March 9, will give in the summary which is the industrial strength of this line of commercial products.

The Phonograph Industry

N. Y.—The last 10 years have witnessed the development of the phonograph industry from a production of a few experimental devices to record the human voice to the point where 2,322,000,000 highly perfected machines will be sold to the American public. This would mean one new machine for every 72 inhabitants.

Music is now an important factor in American life, and the phonograph offers the cheapest entertainment available. Records produced by leading artists, selling at about the admission price of a movie or vaudeville show, can be bought without danger of diminution in quality. Caruso's voice is permanently preserved for all generations. Sales of his records have increased about 200% since his death.

Over 4,000,000 phonographs have been sold in the United States. In 1919 phonograph companies manufactured over 2,225,000 machines. In 1924, they were expected to reach 3,000,000, in 1926, 600,000 and about 542,000 for 1921. There are today around 100 manufacturers of various types of talking machines. Experts in the industry estimate that when production was at the peak and demand too great to be satisfied, there were 256 concerns making phonographs. Of all these makers, less than a dozen are known to the rank and file and only about half that number are nationally advertised.

Among the leaders today are Victor, Columbia, Brunswick, Seaboard and Edison.

Each of these companies has a number of records, average purchase is about 35 records to each machine, individual collections are about 40.

Most popular of phonographs, according to dealers, are selling around $100 to $125. Dealers' profits are not large, as is sometimes supposed. It is in the record that the discount to the dealer is about 40% of the selling price, but it costs around 30% to 35% to do business on the installment plan, under which over 80% of all phonograph sales are made.

Price-Fixing Question

Decision rendered in the suit of B. H. Macy & Co. vs. Victor settles the question of price-fixing. The manufacturer selling to the jobber cannot fix his prices. Victor sells machines to about 80 jobbers. Columbia does its own jobbing through 35 agencies, maintaining its own warehouse houses, which accounted for the heavy inventories on hand. When the "buyers' strike" became effective, Victor and Columbia and others cut out the whole line. About 150 phonographs are taken from the time of the grooves cut into the record, for the purpose of being made up of the phonograph, and the record is cut from the bottom of the grooves.

Jazz and the Phonograph

Jazz conductors one of their nation's reputations to the advertising value of phonograph records. The same has been expected to be liquidated before demand is felt by the manufacturer. Recently four executives of Edison phonograph division resigned as result of this decline in industry. Edison works is now employing around 300 men as compared with a normal force of approximately 30,000. Improvement in prices of farm products and readjustment of living costs for laborers will go far to stimulate buying of phonographs.

Preference to Any Native Composition Whatever

This is not true of Director Stransky of New York, however, who prefers the American compositions and the other conductors in America combined. If all of them followed Stransky's example, a distinctive American school would soon develop—but, still more able musicians are not on the scene in such forms as they felt reasonably sure that their works would stand under the fire of being performed.

Jazz Conductors

"Prima donna" conductors have developed in the last few years. There was no necessity for the development of conductors, but when the conductors of orchestras playing light and dance music were so well known and appreciate they were not so well known as the conductor of the present day.

Bert Williams, Negro Comedian

Bert Williams, who prior to the death of his former colleague was principal in the famous stage team of Williams and Walker, died in New York City on March 4th, after less than a week of illness. He was stricken with pneumonia in Detroit, where he collapsed on the stage during a performance on Monday, February 25th, was taken to New York home on Tuesday, and following an unsuccessful attack at blood transfusion on Friday, suffered a relapse to which he succumbed on Sunday at 9 o'clock.

The first funeral services were held in St. Philip's Episcopal Church on Monday, March 7th, and while a thousand people were gathered in the church in the rain—paying their last tribute to the famous comedian. The full Episcopal rites for the dead were solemnized by the Rev. Hattie B. Bishop, rector of the church. The casquet was literally buried beneath a mass of flowers—the simple floral tributes from negro friends mingling with the elaborate wreaths and designs sent by the Peer's, Lumber and Club clubs and many others, prominent in the theatrical world.

The funeral cortège, accompanied by the band of the 1st Alabama, reached the church. The body was carried to the church by the band of the 1st Alabama, reached the church. The body was laid in the crypt of the church. The body was then taken to the crypt of the church. The body was laid in the crypt of the church. The body was laid in the crypt of the church. The body was laid in the crypt of the church. The body was laid in the crypt of the church. The body was laid in the crypt of the church. The body was laid in the crypt of the church.

Bert Williams has been succeed by some critics as having refined his stage artistry to a degree which robbed it of the spontaneity, yet he never failed in "putting over" his work with a clarity and distinctiveness which left no doubt as to his meaning, and in this he was inimitable. When imitating one of his unrehervably comic, but always against his was to involuntary humorous, and the interior not only understand every word of the sign, but also caught the full sentiment in its singing. A clever writer of a song he was without a peer, and notwithstanding his bringing up in a far western locality where there was no personal touch with the live and brutal of the southern derby, he nevertheless created a broad, country-wide, stage dimetial through his skill as a negro delineator and entertainer.

Bert Williams and his successor, has been no successor among his own race. He was not born to the career he so yearned, but sold his soul to the world. He was a failure through hard work and sober in- nitia; a clever, well-dressed negro who wore his own "vogue," and who will be greatly missed by thousands upon thousands of theatre-going people in this country.

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Melody

Pedagogy Prodigious!
The Story of a Study

If a work of some five hundred pages in manuscript should be submitted to a music publishing house for reading, and when the work proved to be a piano Study, or School, the publisher might look anywhere at the pile of pages to be read and perhaps mutter, "Preposterous!" Now, if the same publisher were to receive two manuscript copies with which he could or might suppose to be some sort, the most likely would explain the first as "Prodigious!" Then, when he opened the second and found to contain fifteen hundred pages (three times five hundred), a manuscript of a pedagogical work pertaining to the pianoforte, after regaining his breath, he might shrug "Pedagogy Prodigious!" Nothing would be so strange if there were a terror of the publisher's hair to the accompaniment of a few words in petticoats not at all linguistically related to his precious double "Ps."

It was some four years ago that this unusual dream-case episode (denote the hair and wear-bearing) manifested itself in the offices of a music publishing firm with a national and international reputation, namely, Carl Fischer of New York City. A preliminary examination disclosed the manuscript to be the work of a master in piano technique and theory—a colonel of inexperience for the pianoforte by one of the foremost of living piano virtuosi, a musician and performer who during a long residence in Berlin, Germany, had won renown as the teacher of many famous concert pianists.

The disclosure of the authorship somewhat mitigated the mental perturbation of the publisher at the magnanimous task of reading, yet staring at him from the two vast masses were the 1,500 pages of piano pedagogy in manuscript—presumably as dry as dust and devoid as a desert—waiting to be read. No wonder, then, that the publisher went to the rending with breathless gasp, wracked brow and down-drawn mouth. But Wonder of Wonders! as he read into the work, a new and strange interest began to develop, for the supposed desert was rapidly transforming itself into an oasis of technical beauty that was no mirage.

Not a technical ho-hum had been left upon the page by the writer of the manuscript, for reinforcing his own remarkable knowledge and insight gained through years of public playing and private teaching, the author had impressively incorporated into his own work the best from older masters by such masters as Czerny, Clementi, Liszt, Tausig, Hummel, and Schrader—all of this, together with nearly a thousand examples, judiciously gathered from the entire classic and modern piano literature and generously supplied with annotations, fingerings and pedal markings for their complete elucidation.

As if to further prove himself a master of his subject, the author of the work had assumed the colored task of writing his huge table of comprehensive and masterly pages of piano pedagogy in four languages—English, French, Spanish and German. Not only the hundreds of explanatory notes (such as are to be found in many modern editions of the classics), but hundreds of pages and whole chapters were written with a command of each language and a literary skill that disclosed the author to be a gifted writer and one of the most accomplished of linguists.

Nor was this all that the reading unfolded to the astonished publisher. The author had submitted the work for a reading in manuscript to practically all of the greatest living pianists, who had extended hours and ever days upon his perusal, all of whom had actually collaborated with him by contributing to his work a wealth of original examples. For instance, Domenico, Alfred Cortot, Ernest von Dohnanyi, Arthur Friedheim, Ignaz Friedman, Katharina Goossens, Leopold Godowsky, Osip Gabrilowitch, Rudolf Ganz, Josef Lhévinne, Joseph Rosenblum, Segismund Stojowski, Emil von Sauer and Faust Bloch—Zdenek have all established a precedent unparalleled in the history of music by contributing to this epoch-making work their own technical exercises—not a mere measure or two, but enough to fill more than two hundred pages.

This masterpiece of piano pedagogy is to be issued in three parts, each at an estimated cost of no less than fifty thousand dollars for the entire work, and will be exploited in every musical country of Europe, as well as in North, Central and South America. Publication has necessarily been delayed by the war and conditions which have followed, but the announcement is made that the first part is now ready to be presented to the music world in two artistically engraved and handsomely bound volumes.

Such is the story of how there came to the house of Carl Fischer the manuscript of which this firm is now the proud possessor—The Modern School of Modern Piano Playing and Virtuosity, by Alberto Jones, a monumental work of "Pedagogy Prodigious!"
Polish Festal
DANCE JOYOUS
FRANK E. HERSOM
Allegro
Allegretto con Spirito

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"WHAT METHOD DO YOU USE!"

By Frederick W. Bury

THIRD question is put more or less frequently to every teacher of music by prospective students of various ages or temperaments; or, as a variation, "Where did you graduate?" "Show me your medals!" Other "prospective" comers whose highest ambition is to play "The Maiden's Prayer." "Teach me that," they say, and I'll learn the pieces afterwards.

A different method should be used for every pupil. Text and instruction books may be the same for certain grades, but there must be special individual and differing treatment, if the best teaching results are to be gained. In using the word "grade," there can be no hard and fast classifying here, and that is why examinations are so often poor maids-aids.

Music, being a fine art, cannot be prescribed and catalogued into any defined form or limitation. Classification is often simply dishonest. One never "finishes" with music. That is the beauty of it. Those old "professors" who turn a piece of modern music into a lump of melody bring along certainly have not the masters and eminent of the present on their side, none of whom go as far as not only to endorse but even to advocate this form of popular music commonly called "jazz."

The real musician is not exclusive in his tastes. He looks for and finds the beautiful everywhere. Music is the great experience. It arouses thought. If you are perplexed—go to the piano, play a few bars and be, an inspiration arises to the surface, perhaps a solution of your difficulty. And, if you keep on moving, do not find yourself blitting, humming, singing something! Truly, the foundations of life have a musical base.

It is a mistake to forbid pupils to "play by ear." That shows a latent talent, and would you block it? It is too much to demand that the printed page, in certain quarters, a too limited horizon.

We find schools of music insisting on "composing all over again," that which hitherto has been studied being declared not only useless but "wrong." Then there are authoritative professors who likewise condemn the academies and announce theirs to be the only "right" method. Such hushing! The most sensible plan is to be your own critic, whether you are looking for health or instruction. This is not deviating the value of outside assistance.

Let us co-operate. A teacher (doctor and teacher mean the same thing) can help you because it is expected. He cannot give you more, but he can assist to draw out what is within you.

Unfortunately, the best teacher who just endeavors to do this receives little thanks for his pains.

Some of the virtuosi before the public had obscure teachers who lapped fame through the successes of their brilliant pupils. Some of these teachers have deserved the credit given to them. Some of the pupils were great in spite of their teachers! A wise teacher will neither look for nor expect gratitude in general, then he will not be disappointed.

To make every pupil go through the same identical routine is ridiculous. Each one is a "case" that calls for special "treatment." Joy is then found in both teaching and studying. It will never be found elsewhere than in one's own work and exercises. We are learning now to labor without the "sweat of the brow." Nevertheless, a little perspiration is healthy. The ancient Greeks considered it essential to perspire over a day.

Discipline has its place, and obedience is a necessary preparation. One can become a master only through the gateway of service. This does not call for demeaning one's self or blind following on the other—teacher learns as much from pupil as the latter from the former. It is all co-operation. We learn by doing, hence it was discovered long ago that Experience was the best, if not the only teacher.

In due course, the teacher learns more to depend upon himself and that priceless capital, Experience. He knows that he must keep his own eyes open and constantly renew his methods, yet this need not become vexation. Standardizing is all right in its way, only let it be flexible. Nothing has yet been settled "once for all." Life first, then—growth and development.

MUSICAL MUSINGS

By C. F. C.

(Apology to K. C. B.)

WHEN I first started LEARNED a minuet
ONCE a day
AND I did it just
TO HONOR him and
IT PLEASED him.
SO MUCH that we
BECAME GOOD friends
AND he said that
WHEN HE was a leader
HE ALWAYS was a
"SMILE" in the
PIT and it saved
HE a lot of trouble.
WITH the performers
AND I thought that
WAS good advice.
SO I tried it
AND FOUND it was right
FOR twelvemonths I've
GIVEN and GIVEN
UNTIL it has become
A HABIT, even though
I'm AFRAID of my wife
WONDERS, at times.
WHEN SHE comes to

THE show, whether
I'M playing on a
STRING instrument.
SOME of the lady
ARTISTS, but dozens
OF ACTS have told
ME MY voice was
A LIFESAVER and
I KNOW it has saved
MAY MANY a fight
WHEN I haven't
PLAYED those music
EXACTLY as they
WANTED it in the
FIRST PERFORMANCE and
I THOUGHT it was a
PRETTY good scheme
UNTIL last week.
ALONG came a ugly
DANCING ACT and I
PLAYED SOMETHING
TOO FAST or too slow
OR TOO LUKY or too
SOFT OR something
LIKE THAT and when
THEY came off one of
THE STAGE crew heard
ONE of them say,
"YOU MIGHT have a
LEADER who gets all
THE TIME couldn't
HAVE any texts.
WHAT DOES he think
OUR ACT is—a joke?"
SO WHAT'S the use?

C. F. C.
MUSIC IN THE MOVIES

By Frederic W. Derry

THERE are two types of newspaper music. The one consists of those dull, monotonous, and repetitive tunes that have been repeated so often that they have ceased to be music. The other consists of the kind of music that is written to be enjoyed by people who are not musicians. The first type of music is usually called "melody," while the second type is called "opera." The former is designed to be listened to, while the latter is intended to be performed on the stage.

The extraordinary rise of musical films has been one of the most striking phenomena in the history of the cinema. It has been estimated that in 1927, there were over 10,000 films released in the United States, and of these, more than 1,000 contained some kind of musical element. This figure represents a 500% increase over the number of musical films released in 1926.

The musical element in films has been particularly successful in the United States, where the popularity of the musical has been helped by the fact that the American public is accustomed to hearing music in their daily lives. In addition, the United States has a long tradition of musical theater, which has helped to create a demand for musical films.

The musical element in films has also been successful in other countries, particularly in France and Italy, where the musical has been a popular form of entertainment for many years. In these countries, the musical film has been an important part of the film industry, and has helped to establish the country's reputation as a center of musical excellence.

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A writer in the "Boulder Daily" quotes an eminent scientist at recently stating: "Music will take the place of stimulating beverages as a physical and psychophysical stimulant — a sort of 'music-cocktail.'" "Harmful!" howl the sound-minded savants of classical music. "What link the sacred name and honied libation of music with 'music-cocktails' forsooth! Scurrility! Blisquility! Profoundly most Profane!"

"Well, why not the music-cocktail? Cocktails were (note the past tense) variegated mixtures of strange and vivid tastes concocted from things of straight-tasting; a manhattan or a martini (neering to taste) used to be served with meals as stimulants to appetite and are not now served with strange mixings of semi-jazz, ultra-jazz or just plain straight jazz with meals—before, behind, and in between—take the place of the vanished (1) cocktail as an appetizer! And in our dancing (or without the 'cask') does not this magnificently furnish strong stimulus to play of physical isolation through mental in bourgeois, the martini are (supposedly) gone, now we are served with our cocktails of music. Whore.

"Music once used to appeal to the people's ears, says this eminent science. What a glorious vista of tuneful tipping and pleasing are open to the tuneistry in those words: "Let's match for the next round of max, says one. "Rabidly: it is au courant to处于 this time," hegroves another. It sure adds to the music, and most assuredly the quoted e. q. is right in a way, for through its mental stimulus, music may become a physical stimulant to the average person of normality: a terpsichorean "brass" to the abominable hothead or a "jazz-jag" to the morally libidinous, while the upper normal savant—well, the writers knew the man for whom an evening time of music, to Wagner's "Paradise," or a so- Sunday afternoon tipple with the Bach of Russia, was the mental equivalent of a physical three-day drink with others—or is it in the worder of considering the kind of music?

But to return to our "cocktails"—

WHERE shall we serve them and what shall they be named? The writer in the "Boulder Daily" hereupon above the question by having them served at home "to entertain friends and make them stay later than nine o'clock." He writes: "The host can load up the trusty old player with music rolls, and within a minute the whole gang will be singing 'We Won't Go Home Till Morning.'" As for the name, listen to what he says:

"What do you say to a couple or rounds of Beethoven before we start playing candle?" he will ask, "Filly," everybody will reply. "Mama's never had a thing on Beethoven and Oscar Pepper never had I the kick of Chopin."

"Give me a little Schubert Serenade," somebody will say and somebody else says: "I'm not a little Schubert Serenade and I'm not a little Chopin."

"During the evening: 'Give me a sonata symphony, George, I promised the wife I would take only ten symphonies tonight and now look at you! Great stuff to take, symphonies—least in the morning.'"

"I stopped in the movies and had a couple of beers before I got here. Ain't you got any arts? I gotta stick to this thing, I got some important work to do tomorrow. "I look a couple of Sousa's marches yesterday. Some punch, I couldn't see straight all afternoon. I'll just take something light tonight. Gimme a short slice, George!"

"Did you hear about Jim? He was gone straight but he hadn't taken any music for a month, but yesterday he got out of his wife and went and bought a piano-play and has been burned ever since. He's takin' all the hard staff.

"Let's have another, George!"

"This is a private house, not a saloon. You've had enough. Go home to your wife and when she smashes your gin on you don't tell her you went to play."

"Hain't you got no Porchin in this house, George?"

"Now, somebody get tangled up in the music roll and breaks it!"

"My Wee Little Hat on the HHP is claimed by the publisher to be a "big name" in the song world. It's a new melody bul led with words and music by Morgan and Mccracken, and is being made the subject of a special drive by Weyner & Company."

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*SOLO MANDOCELLO

SOLNO BANJO

MANDO-CHELLO

BANJO (A Notation)

NOTE: Published in chromatic notation for the banjo instrument only.

 nightclub parts to all books

1st MANDOLIN 
*MANDO-BASS 
*FLUTE 
*CELLO 
*PIANO

1st and 2nd MANDOLIN 
*FLUTE 
*CELLO 
*PIANO

3rd and 4th MANDOLIN 
*FLUTE 
*CELLO 
*PIANO

4th and 5th MANDOLIN 
*FLUTE 
*CELLO 
*PIANO

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10. Improvised Riffs
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12. Rubato
13. Mellow in Left Hand
14. Memory
15. Clarity of Riff
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19. Ties and Alternating Ties
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JAZZ SECTION

101. Half Tones with Fillers
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143. Half Tones with Fillers

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