**MELODY**

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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LYRICAL LEGALIZED BY LAW

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March Society

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**SYNOPSIS OF COURSE**

1. Warliet Blues
2. Rosetta Swing
3. Polka Shuffle
4. Schottische Swing
5. English Waltz
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Music Mart Meanderings

"Mother" Michael's Cottage, really built by Howard Johnson, Jr. Senator and Frenk Maltman and Howard Johnson and Walter Bandettino are now at work by Lee Fields, Inc., with a big campaign inaugurated in professional circles in "Georgia."

Speaking at a recent afternoon meeting of the Massachusetts Literary Club in the hall of the Boston Public Library, Gaylord O'Brien, well-known as the composer of "There Is No Death," "Lady," and many other songs, told his listeners, "America is making music and"--and detailed information in connection with the present war is coming no better than the part of music lovers in this country, seeing that all able-bodied men and boys can be enlisted in an appreciation of the higher things. To the dedication of his country, Mr. O'Brien paid his well-known "Lady": "She is a wedding march, three as a funeral march, a tango, a one-step, an ong-and-off march, and a waltz."

"Sweet Molly Annette" (music by Herbert Tak, words by William Harold Lucas) is a pretty little Irish ballad of the lighter type that is beginning to sing with Kaye Barker, whose Brooklyn, Peggy O'Neill and Pat Rice, and the C. T. Field Music Company publishes the song.

"Playing Molly in a show" sounds like the old familiar scheme of getting a girl on the stage "through her friend or a friend of a friend of Pablo," but it's only a headline in a music trade paper. What the headline means to Jack Robbins and Dan Whigman of Richmond-Robbins, Inc., is said to have made several trips to Philadelphia to get this firm's new feature success, "Molly" (girl in question), placed in the Edison, Victor and Telellow shows.

A new music-publishing concern has opened offices at 10 West Forty-Second Street, New York City, under the trade name of Phil Power Publications. The firm takes its name from Phil Power, former manager of Columbia Records, and starts with a catalog containing "Northern Moonlight," Phil Power and Norrie Prince, a catalog number, "Harry's New Young Fink," "The Rough and Tough Tin Pan," and "Four Bits of Paradise," by Franklin Williams and George Kraus.

"After the Cymbal Roll By" is a new work by Krumo, Marx & Company of Dan- nis (Oklahoma) and New York City. Maurice-Har- man is actively engaged in "rolling "em" by the famous arrangers for the Hotel Randolph in Chicago.

"It's Only a Step from Kentucky to House- on the Green" and "When Irish Eyes Are Smiling" are numbers from the catalog of M. Witmark & Sons that are being sung by Gerald Griffin, composer of the first song, featured above and one of the most brilliant song writers, who are reviving the popular old school of Irish stage singing that once reigned everywhere.

"The Jigger" has done it at last. Right under that same jigger's broken steps, via Boston, to the West, with Paul de Nita and George Gershwin responsible for the making it. It's a new topical song that is said to have its musical phrases well bracketed.

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MELODY

MUSIC NEWSPAPERS

MELODY, as one of the Fine Arts, cannot be honestly standardized—labeled, catalogued, classified. To attempt to define any and fast line between classical and popular music is impossible. Every work of art is unique. Therefore, grades and standards in musical activities are arbitrary and must have no authentic basis.

Hofmann replied to an inquirer: "I would not bother about grading in music."

The same examinations—always are often shabbily passed—negative methods for discovering worth.

Most of us look upon music as a source of pleasure, a sensuous as well as spiritual expression of the emotions. To place it among sciences as educational, intellectual, and difficult, foreign to the popular fancy, is to rob its true mission of uplift and joy, turning it into a fetid flower for a favored few.

Yet the immortal works of the greatest composers appear in the ordinary mind. They are alive. Their melodies are simple and easy to grasp.

This is saying nothing against our "favorable" composers—those who claim to have a story for the music yet to be. There is such a thing as music "before its time," as with other arts. But it is certain that many of the "new" compositions are merely hybrid creations, sorry imitations indeed.

Why does popular music give pleasure? Because it appeals to the human heart. There are wide differences in brain cells, but hearts are very much the same the world over. Our modern, complex civilization has been the cause of exaggerated and distorted cerebral development at the expense of sanity and physical health. But the heart of man remains much the same—symbol of life and power and charity.

It is in this vital center that music and melody offers its divine attribute. For music is not primarily word, in terpretable—it is not concerned with meanings of instruction. Its office is to please, to stimulate and further happiness and peace.

It is then, truly set of place for the "professional" railing against another; for schools deriding individual teachers and every voice refusing to acknowledge any virtue in another's methods, telling the poor pupil he must "conform all over again." This kind of thing is quite misplaced in connection with music, the learning of which being a life-time matter—those one can expect to gather being a glimpse into its mysteries, yet quite sufficient for our present junctures with mother earth.

It is regrettable that music is made the instrument of commercial tricks and make-believe; that charlatans pretend to the exclusive possession of "gifts," instead of endeavoring to help unfold the native genius of music that lies latent more or less within each one.

Nowadays, when gross physical stimulations are taken, the world-money turns to the decline of music for a "healer," and how indeed one finds something that drives away all sorrow and all care that is the right kind of music—that which has magic melody and charm.

"Like a piece set in a minor key," said a new pupil. Later, she said her mother made the remark that it was no wonder she was so blue, always playing those slow, sad, lullaby tunes. Not that all minor music is suggestive of requiem and sorrowful. It is a mood that depends upon how it's all played. Some of the cheerfully melodies are no more known as set in the minor key.

Everything in due time and place, as long as there is beauty! Where this is absent there is no art, and no sound in the musical sense of the word.

Music defines classification. It is taken as the receptive mind rather than by the hard, rational analytical mentality. Where there is no love and generosity there is no music. One must first get in tune with divine and infinite things.

It is not singing as with the instrumental. To be more essentially displays itself. There is danger in buying one's self to a single, special method. Every rule are but treatise helps, and at the right time are to be broken, or at least modified.

Every week of art is "unhistoric." The musician is always practicing, always in the beginning—never arriving.

"What do the past and present have to be? The present is what should not be; the future is what artists are."
Lynching Legalized by Law

MELODY

Lynching Legalized by Law

In its glaring atrocity the above caption (per se) may be true as reported in the Melody Trade Review of May 8 that a municipal ordinance has been enacted in Savannah, Georgia, which is called "punishment, professional or otherwise, under penalties of fines or imprisonment for perpet- ration of any way course in the execution of lynching details," then such enactment practically means that one form of public music is to be legally "punished" by a penalty of five dollars, but if you differ from others in—shall we say, musical ethics? Then only a few names, dates, places, and all that other stuff which are the State are said to be taking up the matter of lynching along the same lines, and that further legislation is expected. This is what is meant by our caption of "Lynching Legalized by Law," and thus are individual music rights in Savannah, Georgia, "interruited to make a high-minded (music) holiday!"

The passing of this law means that the music tastes of some of the people are to be "lynched" to justify the musical vogue of others of the people whose tastes may have been offended. Talk of "turning the sword into a plowshare!" If this law is to be democratically enforced—well, the people of Savannah might as well "weep" their pines, turn their pianos into ice-boxes for soft drinks, and use the perforated rolls for filters, smash all talking-machines into kindling wood and utilize the records thereof for picking needles or making wheels for the last black carts. For today where the home that boats a piano, a mechanical player or a phonograph which does not (occasion-ally, at least) turn up to a lot of jazz!

And what of the musicophone, over which good jazz or crooners already have reached their music offerings? Although possibly not used by everyone in Savannah in whom jazz, nevertheless under penalty of law, you couldn't get them unless you paid for the musicophone as being a possible musical "foot-loper" or a "crooner." And would not the private owner of a home amplifier be liable for fine or imprisonment as an "in-musication" of the law? To seek a "foot-loper" or something! Or suppose there should happen to be broadcast a Billy Sunday sermon or just any music that all is merely the essence of church teachings, jazied to those who otherwise might not listen. Would machine and owner come under the law of the home and be "foot-lopered"? Furthermore, if this famous preacher were to speak publicly in Savannah, could he not be said to be the law and be fixed because of his noted holy grimness and contradiction to the music폰? Are concerts and all the amateur concerts heard all the way across the country? Let us have law and all its allies, even though we lymphed the law to lead the other.

We read much and hear much in these times concerning "violation of constitutional rights," yet as compared to the restrictions supposedly to be enforced by the Voksher Act this seems to be a triviality in a saxophone or a toy trumpet to a trombonist. For it is not a violent violating of purely personal privileges when we are bound by law to act, speak, sing, play or amuse in our own homes in only such manner as shall conform to the wishes of those whose matters in tastes in musical matters may happen to differ from ours. When properly driven the thin edges of an entering wedge will split a great gum from a small oak, and if this Savannah enactment is the foretaste of what may be expected, then music will fall in sections of the country—then it is time for all to join in stopping the Decree to the home enjoyment of many people in singing and playing that music which best pleases them individually.

But what is jazz (or jazzed) music? Is it as rank an of freedom against the conventional and classical that it need be legally "punished!" Each and every one has his own tastes in music in smaller towns and rural districts, the day of jazz as a blaring face of native abnormality has passed. That has adjusted itself under natural musical law without the aid of a music of Lynching Law and the music that today is being played by jazz orchestras (and recorded and carried-into) is of the quality—im-fact, classic. Besides the lighter standard selections it includes compositions from such modern masters as Stravinsky, Gersh, Puccini, Bartoldzewski, Rimsky-Korsakov, Saint-Saens, and others. None of this music, as changed in the score, is simply re-drenched in a different key. It is essentially music, for many who hear and enjoy these re-rhythmed or jazzed classics do not realize they are list-ening to the higher forms of musical composition and per-haps even unconsciously thereby to a music education.

As a passing "white note," the singers of the Metropolitan Opera Company recently were given their annual har-mony in Atlanta, Georgia, and for a short time there were remarkable some-both of the world few down from their busy pewch of operatic activity to mingle with the "groundlings" of the music yard. Breathing the instruments of an humble bunch of musicians, these consummate artists—don’t I throw a fit!?—but they produced an impressive jazz band. Mindle diary! Imagine, if you can, the incomparable Leonora Leger’s jazz-strolling on a current, the insubstantial Rose Powell’s plinking-plucking a desirable banjo, the marvelous Antonio Scotti putting his instrumental Italian fervor into drum wallows, the superb Giovanni Mattielli (sailed as the suc-cessor of Caruso) “stopping” a saxophone in most approved jazz style and the great Leon Rothfer’s sword-swallowing in a whirling frenzy. Of course the whole thing was just an am-using joke, even for jazz, yet blank for a moment what might have happened under similar conditions. These thick walls of the upper air “pant” in it over” in Savannah instead of At-anta. Delaware?

There are laws and then again there are laws—rural, state, and federal, as we let, we do and we purging (or "foot-lopering")? Furthermore, if we could manage to speak publicly in Savannah, could we not be said to be the law and be fixed because of his noted holy grimness and contradiction to the musicophonie? Are concerts and all the amateur concerts heard all the way across the country? Let us have law and all its allies, even though we lymphed the law to lead the other.

MELODY

Interpretive Music for the Movies

By Joseph Faux

(Frank James — Orchestra-Request Monthly)

No. 3 — THE MUSICAL SYMPHONY

THE SCORER
By James C. Bradford

A First National attraction
No. 1. "The French Interlude Theme" — Camille Saint-Saens

LOVE THEME
By Edward C. Roberts

NO. 1: The first had a "secret" in all, Mac—-Sparrow

MUSICAL PROGRAM
1. 45 "The Mirror of Paris Town" — Camille Saint-Saens
2. 45 "The Mirror of Paris Town" — Camille Saint-Saens
3. 45 "The Mirror of Paris Town" — Camille Saint-Saens
4. 45 "The Mirror of Paris Town" — Camille Saint-Saens

And so on throughout the whole show, until we come to

MUSICAL PROGRAM
11. 45 "The Mirror of Paris Town" — Camille Saint-Saens

SADMAN THOMAS
(Stannard being the leading man in the story)

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Hints to Movie Pianists

By William J. Morgan

The most essential requisites for the making of a successful movie pianist are a well memorized repertoire and the ability to improvise. These, together with judicious selection of pieces and their suitability in conforming to the needs that are being portrayed on the screen, will go far toward making one a success in playing the pictures.

Perhaps there are some of my readers who fall in memorizing music readily and feel that such failing may prove an obstacle in the way of becoming good movie pianists. In some cases this may prove a danger until corrected, but in most instances it is the case that one who has a poor memory is allowed to prevail and use his efforts to strengthen it by exercises are neglected. The memorizing faculty corresponds in a way to a muscle which, if used and cultivated properly, will become strong and capable—just as do our arms when we indulge in body exercise. Almost any normal person can memorize at least a little; if he will concentrate enough and use persistence. I do not advocate repeating a piece numberless times until we have memorized it by what I will term muscle memory—that is, by playing the same notes so often that the fingers seem finally to play them unconsciously and without any mental effort. This method is wonderfully effective in some cases, but it often proves wearisome and not infrequently causes breakdowns for if the line of progress is interrupted the parts that should follow seem to vanish from the mind. Instead of depending entirely upon muscle memory, if it is used in conjunction with our analytical faculty we will feel much more sure of a perfect rendition. A knowledge of harmony is also of great assistance. With that as an aid we can easily place chords and their progressions, and much of the intricate task of remembering notes simply as notes will be eradicated.

If a piece of music cannot be committed to memory after a reasonable amount of effort, lay it aside and go to something else. Upon resuming efforts, perhaps a day or two later, most of the difficulty will have disappeared and in most instances it can then be readily memorized.

The value of improvising should not be underestimated, and after playing the picture for a short time one will quickly recognize the benefits of cultivating the art of improvising.

There are many times when we seem to run out of music, where some situation arises for which we have no music to fit and where improvising for a few minutes would tide us over successfully. But when improvising there is danger in using too constantly one certain form or style which will become tiresome to our audiences. We should avoid this by trying to develop our theme in an original manner, varying the melody and introducing new and interesting motives.

The question of “hurry” music also looms high in the mind of the picture player. He should be well equipped along this line and ready to follow all hurry scenes in an effective and artistic manner. Some plays have a theme (or action) of intrigue, plotting and villainy for a full reel or more. In such cases it is not necessary to use hurry music during the entire action. Play a graceful or any tune in the first three-fourths of the scene, and at the climax of the picture modulate into hurry music. Too much hurry music tires the ear, and this plan will prove successful.

Another important point is silence. The proper working up of a climax to a murder scene or gruesome situation can be made very effective by instantly stopping the music—say, after a shot is fired. The pause in the music will make the scene palatable with reality and hold the audience spellbound until you resume playing. I have heard pianists who played continuously during such scenes. They did not seem to know or realize the value of silence.

In a manner of picture playing I would suggest acquiring a repertoire of fifteen marches, fifteen waltzes, twenty rags, and most of the popular song increases, together with at least one selection in each branch of incidental music—such as Spanish, Indian, Chinese, etc.

A picture painter should make the fitting of appropriate music his first aim and art. But he should depend upon written or printed music only when absolutely necessary, as reading music distracts one’s attention from the picture and denies the playing of music that may be entirely foreign to the present subject of the picture being shown. The musicians who make a success at picture playing are usually those of great determination and initiative who are willing to work hard to accomplish their ends.

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Soul of the Nation

March

George Hahn

Piano

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A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

Prospectus

Lesson No. 1. General Advice.
Lesson No. 3. Lesson in Theory.
Lesson No. 4. Fading in opera. Change in key or tempo.
Lesson No. 5. Trimming.

Lesson No. 7. Music for the Comedy Picture.
Lesson No. 9. Drama, Music for Pictures.
Lesson No. 10. Songs, Music for Pictures.
Lesson No. 11. Operas, Music for Pictures.


Lesson No. 5

Transposing.

In accompanying moving pictures properly, you should (as we told you in Lesson No. 2) practice and become proficient in remembering. This is imperative. We will now speak of an additional line of practice which, if followed carefully and patiently, will enable you to give a much more finished performance. This is transposing.

Transposing is to change the key of a piece either higher or lower, to substitute one for the other. You will find that the ability to transpose will prove valuable to your picture work because, as the scenes change, it will enable you to pass promptly from one piece to another without always being obliged either to modulate or insert cadences. Sometimes a scene of considerable importance is shown for only a few moments. This seems not to be long enough to allow time for you to modulate in order to play something especially fitting which might be in another key; yet is so different in its character from the preceding scenes that it should by all means have a distinctive musical setting. If you are able to transpose, you can introduce the few necessary appropriate measures into whatever key you may be playing, thereby giving a smoother performance than if you are obliged to "work around" to the key in which those few measures may be written.

There is only one really correct method of studying transposition, and that is as follows: Select something simple with which to begin and number the letters of the scale of the key in which the piece is written; new practice the piece very slowly, naming the number of each note you strike instead of the letter and number the letters. When you have learned the letter E is sharp, then the same number it carries in the key of the scale in which the piece was originally written, then use the same number in the key of G and your transposed four measures of "Stone River" will read as in the cut at the bottom of the column. Work out the entire piece in this way until you have a perfectly clear understanding of this method of transposing. It will take time and patience, but don't feel discouraged. The more thorough you are at first, the more smooth and continuous will be your process.

After you are able to transpose the "Stone River" into the key of G correctly, transpose it into other keys and then take up something else equally simple. You will find that you are able to transpose more readily with each attempt, after which take up a number a little more difficult. If accidentally you notice what number of the scale in the original copy is affected and doesn't require anything but that the number one half tone. Work it out carefully and you will be surprised and pleased with the results you get in working.

Transposing with the method just given is the "mental" or "linear" system of transposing. The syllable "do" corresponds to the keynotes of the scale, and the other syllables corresponding to the
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For the promoters, producers, and owners of public amusement enterprises that involve the use of music, it is often difficult to play or perform a particular piece of music. This is because the music is copyrighted and protected by law. The purpose of this protection is to discourage the unauthorized use of copyrighted works.

Many performers, seeking a good review for their music and not desiring to save the necessary time to learn the music to be played, use the "songbook" method of learning music. This involves looking at the music notes and then playing the music as written.

This is a dangerous practice because the performer may not be able to play the music as written. The music may be difficult to play, and the performer may not have the necessary skill to play it correctly.

Instead, the performer should study the music and learn it by ear. This will enable them to play the music accurately and with more confidence.

Gossip Gathered by the Gadder

Gossip is a form of entertainment that involves the sharing of information about others. It can be either positive or negative, and it can be shared among friends, family, or even strangers. In some cases, gossip can be a way of spreading information about an individual or an event.

Melody

Interpretive Music for the Movies

Interpretive music is a form of music that is used to enhance the visual experience of a movie. It is often used to create a certain mood or atmosphere, and it can be used to help tell the story of the film.

In many cases, interpretive music is used to complement the visuals of a movie. For example, a movie that takes place in a desert may have a piece of music that is slow and mournful, to help create a sense of loneliness and isolation.

Interpretive music can also be used to create a sense of tension or excitement. For example, a movie that is a war film may have a piece of music that is fast and intense, to help create a sense of urgency and danger.

In some cases, interpretive music may be used to convey a specific message or theme. For example, a movie that is about love may have a piece of music that is sweet and romantic, to help convey the message of the film.

Interpretive music can be a powerful tool for filmmakers. It can help to create a certain mood or atmosphere, and it can be used to help tell the story of the film. However, it is important to use it effectively and to ensure that it enhances, rather than detracts from, the visual experience of the movie.
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14. "Don't Get Around Much Anymore"
15. "Honeysuckle Rose"
16. "I Can't Help Myself"
17. "I'm a Little Shy"
18. "I'm Just Wild 'Bout That Girl"
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26. "I'm Just Wild 'Bout That Girl"

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