Form Playing

A NEW IDEA IN PIANO INSTRUCTION

Using the musical “elements” through limited “Forms,” comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

SYNOPSIS OF COURSE

1. Whirlie
2. Telephonic
3. Harmonic
4. Chromatic Slip
5. Triomphe
6. Surprise
7. Borealis
8. Air Conducting
9. Monitor
10. Talkie
11. Phone
12. Telephone
13. Telephone Salsified
14. Telephone Tones
15. Telephone Tesla
16. Telephone Tunes
17. Telephone Trollop
18. Telephone Trill
19. Telephone Trumpet
20. Telephone Tune
21. Telephone Tuba
22. Telephone Tuk
23. Telephone Training
24. Telephone Touch
25. Telephone Trick
26. Telephone Trump
27. Telephone Tricerian
28. Telephone Trellis
29. Telephone Trinidad
30. Telephone Trepunt
31. Telephone Trestle
32. Telephone Trench
33. Telephone Transport
34. Telephone Turlough
35. Telephone Turret
36. Telephone Tunny
37. Telephone Treading
38. Telephone Treacle
39. Telephone Trellis
40. Telephone Trench
41. Telephone Tullia
42. Telephone Tumbler
43. Telephone Tumbing
44. Telephone Tussle
45. Telephone Trolley
46. Telephone Trolley
47. Telephone Trolley
48. Telephone Trolley
49. Telephone Trolley
50. Telephone Trolley
51. Telephone Trolley
52. Telephone Trolley
53. Telephone Trolley
54. Telephone Trolley
55. Telephone Trolley
56. Telephone Trolley
57. Telephone Trolley
58. Telephone Trolley
59. Telephone Trolley
60. Telephone Trolley
61. Telephone Trolley
62. Telephone Trolley
63. Telephone Trolley
64. Telephone Trolley
65. Telephone Trolley
66. Telephone Trolley
67. Telephone Trolley
68. Telephone Trolley
69. Telephone Trolley
70. Telephone Trolley
71. Telephone Trolley
72. Telephone Trolley
73. Telephone Trolley
74. Telephone Trolley
75. Telephone Trolley
76. Telephone Trolley
77. Telephone Trolley
78. Telephone Trolley
79. Telephone Trolley
80. Telephone Trolley
81. Telephone Trolley
82. Telephone Trolley
83. Telephone Trolley
84. Telephone Trolley
85. Telephone Trolley
86. Telephone Trolley
87. Telephone Trolley
88. Telephone Trolley
89. Telephone Trolley
90. Telephone Trolley
91. Telephone Trolley
92. Telephone Trolley
93. Telephone Trolley
94. Telephone Trolley
95. Telephone Trolley
96. Telephone Trolley
97. Telephone Trolley
98. Telephone Trolley
99. Telephone Trolley
100. Telephone Trolley

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

“But What Can You Expect of a Musician?”
By Oliver Gay Magee

“Don’t Antagonize the Public.”
By George Hahn

Interpretive Music for the Movies.
By Joseph Fox

By Marie Stoner, McGhul

Gossip Gathered by the Gardener
Your Piano’s Health.
By Frederic W. Barry

Music

Pasha’s Lullaby.
By George Hahn

Moments by the Brook.
By Frank E. Jeromin

Dance of the Pecocks.
By Wilf Rains

Cape

Little Coquette.
By P. Hans Plath

Waterman Piano School
Los Angeles, California

Walter Jacobs in Boston Mass

Published by

W.A. Waterman Piano School
Los Angeles, California
CONTENTS OF THE SECOND SERIES
JACOBS’ PIANO FOLIOS
ORCHESTRATION LEADER: Practically every member in these Folios is published separately for Full Orchestra and Piano. See the "WALTER JACOBS’ ORCHESTRA CATALOGUE." Ask prices on application.

JACOBS’ PIANO FOLIO OF NOVELTIES, No. 1
For Dances, Incidental Music, and Choir and Choral Pictures.
1. The Fane . George L. Cobb
2. Humor . Norman Leigh
3. In Shady Noon . R. L. Hitchcock
4. Pepple Twinkle . Bertram G. Crumpton
5. A Dream of Spring . John H. Hall
6. Bliss and Flutter . L. G. M. Hall
7. Minuetante . C. Frank Clark
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF PIANO SOLO SONGS, No. 1
For Recital, Chorus Frame and Reception.
1. Interpreter of Love . Lawrence B. O’Callahan
2. A Footstool . Norman Leigh
3. Touchstone . Bertram G. Crumpton
5. Golden Dream . George L. Cobb
7. A Pale Dusk . F. B. McNeil
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF DINNER AND DANCE SONGS, No. 1
For Ball-Room, Chorus Frame and Reception.
1. That’s Where The Love Is . George L. Cobb
2. Under the Spell . George L. Cobb
3. The Song of the Sea . George L. Cobb
4. The Promise . George L. Cobb
5. The Love of Love . George L. Cobb
6. The Garden of Ida . George L. Cobb
7. Two for the Night . George L. Cobb
8. Day in, Day Out . George L. Cobb
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF FOLK SONGS, No. 1
For Piano, Harp and Orchestral Service.
2. Oklahoma . George L. Cobb
3. The Sailor’s Waltz . George L. Cobb
4. The Sailor’s Waltz (for Orchestra). George L. Cobb
5. The Sailor’s Waltz (for Harp). George L. Cobb
6. The Sailor’s Waltz (for Piano). George L. Cobb
7. The Sailor’s Waltz (for Orchestral Service). George L. Cobb
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF ORCHESTRATIONS IN ORIENTAL AND SPANISH.
1. The King of the Khan . George L. Cobb
2. The Sultan . George L. Cobb
3. The Sultan’s Court . George L. Cobb
4. The Sultan’s Court (for Harp). George L. Cobb
5. The Sultan’s Court (for Piano). George L. Cobb
6. The Sultan’s Court (for Orchestra). George L. Cobb
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF MARCHES AND MARCHETTES, No. 1
For Piano, Orchestra and Military Service.
1. French March . George L. Cobb
2. German March . George L. Cobb
3. English March . George L. Cobb
4. Irish March . George L. Cobb
5. Spanish March . George L. Cobb
6. Italian March . George L. Cobb
7. Australian March . George L. Cobb
Price, 25 Cents net.

JACOBS’ PIANO FOLIO OF JAZZ UNOCCUPIED, No. 1
For Piano, Orchestra, and Military Service.
1. Sweetheart . George L. Cobb
2. Starlight . George L. Cobb
3. The Wanderer . George L. Cobb
4. The Wanderer (for Harp). George L. Cobb
5. The Wanderer (for Piano). George L. Cobb
6. The Wanderer (for Orchestra). George L. Cobb
Price, 25 Cents net.

WALTER JACOBS, Inc. — Boston, Mass., U.S.A.
I was in the dinner, eating my soup without in the least making the conductor suspect something was wrong with my air-tubes, when a man was ushered into the choir opposite me.

He was just an ordinary, well-groomed chap of about thirty-five, so small that you might meet in any bank or hotel lobby or office building. He looked himself, nodded affably, unfolded his newspaper, adjusted his gold-trimmed glasses, and pointed his nose at the morning paper.

After being served he laid aside the paper and said, in a friendly way:

"Oud strike those voices. In my business I use a large quantity of coal every day, and we haven't any too much ahead. Think the thing'll last long?"

We converged a few minutes. Presently he said:

"I manufacture automobile tires. What's poor line?"

I hesitated. I knew what was coming. It had come before. But figuratively speaking I spit on both hands, took a good firm grip on my courage, shut my eyes, and jumped.

"I direct the band and orchestra at the Metropolitan Opera House"..."I'd forget you...""To the Garden of My Heart...""Do You Remember...""

Fifteen successful years of song-writing is some score. M. Wilmot & Sons have issued a twenty-four page catalogue devoted entirely to the song-writings of Ernest Ball during that period. "Love Me and the World is Mine," "Let the Best of the World Go By," "Mother Madder," "My Beauty for You," "Dear Little Boy of Mine," "Down the Trail to Home, Sweet Home," "Tell the Winds of the Desert Grow Cold," "If You Remember," "To the Garden of My Heart," "Red River Rock," "When Irish Eyes Are Smiling" are some of the one hundred and forty-five songs included in this catalogue of songs by a prolific and popular composer.

Price: 30c. postpaid

At all music stores or direct from the publisher

Walter Jacobs, Inc., 8 Bayview Street, Boston.
MELODY

Don't Antagonize the Public
By George Haka

A TYPINGE of musicians towards their art is as important in its effect upon the public mind as is the attitude of a preacher towards religion. The musician who is narrow-minded, prejudiced and hard as flint towards musicians who he personally dislikes, but who others of intelligence are friendly with, has but little influence with the crowd whose "taste" he affects to deplore.

Musician A dislikes B because of their personal likes and dislikes with the demands of folk who are in no position to be educated in music, but who know what sounds good to them and are willing to pay for it. The musician (he he ever so educated) who holds aloof from the crowd, merely because he is disgusted with the crowd's taste as compared with his own, is taking a wrong attitude towards his fellow men and is injuring the progress of his art. The most disparaging thing that can be done to a person in those United States is to be called a "highbrow." The crowd instinctively shuns "high-brow stuff," as it is popularly termed, and shies at those who inflict themselves with the narrow-gauge reputation of being exclusively, persistently and eternally highbrow escapists.

Now a man can be equal to a highbrow escapist, yet take care not to show it and diplomatically work with and for the multitude that enjoys music more if it is "low-brow." Knowing that this vast public has no confidence in a highbrow leader, it would perhaps be well to look at the leadership of the movement of the unskilled. The musician, who is one of the crowd" when occasion demands, can be a leader of the crowd and lead them upwards, gradually but surely. At any rate his judgment will be relied upon, whereas the judgment of the other will be frowned upon.

Perhaps in no other art is there so much affection and antipathy as there exists in music. All of us know musicians who are Phrenics in the art; who cannot hear to listen to music of any kind or the most absurd of classical numbers; who fail to think that music can be good which others think is "trashy;" that a tune which can be whistled or sung, and which is not harmonious to interrupt harmony, is a horrid example; that the most important thing is to know what the majority of people like is fundamentally wrong; that anything simple may necessarily be trash. The word "trash" is the chief word in the lexicon of the wrong kind of musical critics. Everything with a swing is trash; music not written by a standard composer is trash; some of the music that everybody likes, provided it is written by somebody who is not rated as a classical composer, is trash; music that music many people like, if it is written by a standard composer, is not trash; new music is trash and old music is trash. Every new composition is written in 1844 and dug up by some museum keeper naturally is wonderful.

The truth is that such an attitude sharply antagonizes people who need the guidance of intelligent musicians. Let half a dozen people get together around a piano and sing songs to the accompaniment of a million dollars on a piano, and they will produce a greater number of works of real merit than has been produced in a century. The truth is that such an attitude antagonizes the public towards the musician. The musician who is narrow-minded, prejudiced and hard as flint towards music which he personally dislikes, but which others of intelligence are interested in, has but little influence with the crowd whose "taste" he affects to deplore.

Musician A dislikes B because of their personal likes and dislikes with the demands of folk who are in no position to be educated in music, but who know what sounds good to them and are willing to pay for it. The musician (he he ever so educated) who holds aloof from the crowd, merely because he is disgusted with the crowd's taste as compared with his own, is taking a wrong attitude towards his fellow men and is injuring the progress of his art. The most disparaging thing that can be done to a person in those United States is to be called a "highbrow." The crowd instinctively shuns "high-brow stuff," as it is popularly termed, and shies at those who inflict themselves with the narrow-gauge reputation of being exclusively, persistently and eternally highbrow escapists.

Now a man can be equal to a highbrow escapist, yet take care not to show it and diplomatically work with and for the multitude that enjoys music more if it is "low-brow." Knowing that this vast public has no confidence in a highbrow leader, it would perhaps be well to look at the leadership of the movement of the unskilled. The musician, who is one of the crowd" when occasion demands, can be a leader of the crowd and lead them upwards, gradually but surely. At any rate his judgment will be relied upon, whereas the judgment of the other will be frowned upon.

Perhaps in no other art is there so much affection and antipathy as there exists in music. All of us know musicians who are Phrenics in the art; who cannot hear to listen to music of any kind or the most absurd of classical numbers; who fail to think that music can be good which others think is "trashy;" that a tune which can be whistled or sung, and which is not harmonious to interrupt harmony, is a horrid example; that the most important thing is to know what the majority of people like is fundamentally wrong; that anything simple may necessarily be trash. The word "trash" is the chief word in the lexicon of the wrong kind of musical critics. Everything with a swing is trash; music not written by a standard composer is trash; some of the music that everybody likes, provided it is written by somebody who is not rated as a classical composer, is trash; music that music many people like, if it is written by a standard composer, is not trash; new music is trash and old music is trash. Every new composition is written in 1844 and dug up by some museum keeper naturally is wonderful.

"If you are a teacher, look at your business as a business man looks at his. Realize that you are a manufacturer. You are manufacturing a product, music lessons out of raw material—your study and experience. The product must be sold. Six-cylinder cars and silk stockings and boys' two- point suits cannot be bought with the proceeds of goods that stay on the shelves."

"In business houses of the highest type the axiom, 'The customer is always right,' is in force. Make it your motto for your business, too. Read some business books. Try to get the other fellow's point of view. Take up the study of applied psychology.

---

troumbone in a theatre orchestra, or tackle a monologue on the front porch in the moonlight while Marie's pink handkerchief is in your pocket, or teach vocal to pales, half-breeds among young men in a high-class college, or balance on a bicycle poised on a slack wire in vaudeville while you plead, "Let Me Be Your Kneippe Doll," in a vaudeville, or trade golden notes for silver dollars in a shammy and shivering evening gown on the chantaman platform, or shout brilliant toxins from a grand piano on the concert stage as a blacksmith strikes sparks from his axvil; whether, I say you do any of these things that are done on trees or that squirrel lives in, you are a musician. There, it's easy!

I don't say you are a musician for I am a musician myself. It is the business man who says it, and whatever the justice of his depiction as to the practical value of musicians in life and affairs, the very presence of that depiction is in my opinion an overpowering reason why musicians in order to counteract prejudice should try harder than persons in other lines to be ethical, discreet, systematic, practical, and businesslike.

I do not think it necessary in the case of every artist. There is even a certain advertising value in eccentricity in artists who move constantly from place to place. Two famous opera stars indulging in a hair-extracting sieve over the possession of a "star" dressing room, a world-famed orchestral conductor hurling his false teeth at a fat tuba player who unwittingly played a wrong note, a renowned pianist who simply could not play if anyone in the audience were a red vest, a celebrated violinist who cancelled his concert because the libretto of a rival violin master appearing some weeks later were posted outside the hall; these things might be used "publicity" for a traveling artist, on the principle that "anything that makes on talk" is good advertising.

Consider the value of the Italian hand conductors, who in their paraphernalia seem almost on the verge of foaming at the mouth, erecting on their hands and knees among the players and gibing on them. A newspaper writer-up of a musician congratulating himself on the state of an entrance that is going on, or the "matter" of his great advertising value in the eyes of an active, healthy press agent. But for the permanently resident musician these things would be fatal, and I want to go on record as saying that even coming from an artist in whom the public is beginning to get mighty tired of this sort of thing.

There is a type of business man sympathetic toward musicians. This man in unusual, who would gladly have entered the musical profession himself had circumstances prevented. He has several high-sounding names, but is in credit to see the name of the man in a large department store. As he says he has grown great talent as a pianist. When his father was a publisher it was quite all right.

"So, I don't want Harry to get used to making money so easily. I want him to know what it means to work for a dollar."

I don't know how Harry feels about the matter, but undoubtedly the position he now holds yields larger monetary returns than are received by most artists of world renown, so perhaps he's in a way right. I know another man, the head of a million-dollar wholesale music establishment, who has been seriously troubled with giddiness. For exercise he walks every morning to his office, and on a postal or a little slab he practices mute finger exercises. It is a sound system of preventative measures.

I see a general contractor and builder who is a violin enthusiast of such pronounced characteristics that I think it a duty if I ever slip up an alley some day I see him coming toward me. He drives his car like he says there are as many
devisors. Present your bills on the first of each month. Smile, bless you, smile."

"Don't knock your competitors. That only amounts to advertising them. Manage your business like a business man, know what your overhead is, your current running expenses, and charge a price for your lessons that will bring you a reasonable profit."

"In business houses of the highest type the axiom, 'The customer is always right,' is in force. Make it your motto for your business, too. Read some business books. Try to get the other fellow's point of view. Take up the study of applied psychology.
Interpretive Music for the Movies

By Joseph Fox

We have just returned from a theatre where the main event seemed to be a continuous act called "Music versus Pictures." For two hours we sat in semidarkness trying to concentrate on the picture, but we were unable to do so for the very good reason that the orchestra wouldn't allow us to. Some volume was called for in the course of the ambitious bunch of instrument jugglers, and it wasn’t a war picture either. That is to say, the picture wasn’t about war, but the way those musicians handled and thumped would make any self-respecting musician feel like marching down to the pit and cleaning up the whole show.

Strange to relate, the music wasn’t so terrible at that. The men were not altogether to blame, for if the leader of an orchestra insists that the music be at all times conspicuous, what can the poor side man do? Answer—either play the way he is told or burn up another job, with the chances all against his bettering himself. This puts the question as to whose fault such a condition of affairs is. It is strictly up to Mr. Leader. He is the guy in this case who makes us sick of music (this is a terrible attempt but if you will let this one go I promise not to offend again).

His fault of overriding the picture with the musical setting is a very common error that many leaders commit. They lose sight of the fact that a picture theatre is not a concert hall but a place wherein photographs are shown with music employed as a means toward a finished production. In the average picture show the orchestra has a chance to be the limelight twiner—one as the plays the overture, and again as it plays the exit march. Sometimes a concert is given between shows, and at this time the music is the thing. At all other times the music is employed only as a pleasing aid to atmosphere.

The average human brain is a multi-tracked affair capable of absorbing only one idea at a time. This means that if I have music is such a nature that it is at all times to the fore the picture play takes second place. Of course there are certain places in certain pictures that depend almost entirely upon the music to put them over, for instance the scene in The Copperhead (which has been mentioned before) where the drum calls the troops to action. But there is a vast difference between an added scene or two of nature and an organization that tries by the very intensity of its efforts to impress people by the volume of sound produced.

We sat in a theatre the other day where a picture—which we will call “All for Love”—because that isn’t the title—was shown. All through this picture the orchestra pounded in its turbulent way. Sometimes it was silent, but never below its normal. As the title indicates, the picture was one of those inoffensive little offerings where principals met, and after a few little spats with the villain, everything comes out per usual with the despicable one getting his desert. In short, a picture neither spectacular nor musically.

Well sir, in this pit is a dreamer who is trying his damnedest to learn xylophones, and I am here to tell you that this bird hammered out no less than three solos during the time we were present, and that rock and every other one of them was hammered out with a vim and gusto that would have done justice to the efforts of a ringer on a kettledrum plate. The music in as much as it relates to the picture as that of yours truly is to the King of Kanuak. No attempt has been made

Continued on Page 28

Copyright MCMLXX by Walter Jacobs, Inc. Boston
International Copyright Secured

Pasha’s Lullaby

DESCRIPTIVE

Following a wager that his melodies would put her to sleep Pasha played his saxophone a hallelujah for one of his lady friends. In playful mood Pasha first tries a trick with his magic music that causes her to dance, then returns to the soothing strains of the lullaby until she falls asleep.
A Ten-Lesson Course In Motion-Picture Playing
By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON NO. 1
Music for the Drama Proper.

LESSON NO. 2
Music for Comedy and Farce.

LESSON NO. 3
Music for the Chorus.

LESSON NO. 4
Music for the Dance.

LESSON NO. 5
Music for the Ride.

LESSON NO. 6
Music for the Trip to the City.

LESSON NO. 7
Music for the Trip to the Wild West.

LESSON NO. 8
Music for the Trip to the Out-of-Door.

LESSON NO. 9
Music for the Trip to the Mountain.

LESSON NO. 10
Music for the Trip to the Sea.

MELODY

A song definition of technical terms relating to moving pictures we find the following:

Comedy—a humorous play intended to come laughter.

Farce—a broad comedy, humorous because of its absurdity.

You will notice from the foregoing that these two styles of picture will be quite similar, therefore the music applicable to one will be perfectly applicable for the other. The field of fun is a large one, and the music available for farce and comedy is unlimited. Never before have there been so many catchy, catchy popular songs as at the present time, and the best of it all is that these deal with almost every imaginable subject: grave, gay, and ridiculous.

I'm Coming Home to You

"Are You Hunting For a Summit?"

"Isn't It Fine?"

"I'll Be Home for Christmas"

"The Boy in the Red Suit"

"My Baby's Eyes"

"The Man Who Loved Women"

"The Man Who Didn't Love Women"

"When the Sun Comes Up"

"The Man Who Wasn't There"

"The Man Who Was There"

"The Man Who Did Everything"

"The Man Who Didn't Do Anything"

Character.

The purpose of this article is to show the student how to use the proper type of music for each type of picture. The type of music used for each type of picture will be shown in the examples given.

LESSON NO. 7

Music for Comedy, Farce, and Trade Pictures

A song definition of technical terms relating to moving pictures we find the following:

Comedy—a humorous play intended to come laughter.

Farce—a broad comedy, humorous because of its absurdity.

You will notice from the foregoing that these two styles of picture will be quite similar, therefore the music applicable to one will be perfectly applicable for the other. The field of fun is a large one, and the music available for farce and comedy is unlimited. Never before have there been so many catchy, catchy popular songs as at the present time, and the best of it all is that these deal with almost every imaginable subject: grave, gay, and ridiculous.

I'm Coming Home to You

"Are You Hunting For a Summit?"

"Isn't It Fine?"

"I'll Be Home for Christmas"

"The Boy in the Red Suit"

"My Baby's Eyes"

"The Man Who Loved Women"

"The Man Who Didn't Love Women"

"When the Sun Comes Up"

"The Man Who Wasn't There"

"The Man Who Didn't Do Anything"

Character.

The purpose of this article is to show the student how to use the proper type of music for each type of picture. The type of music used for each type of picture will be shown in the examples given.
MELODY

INTERPRETIVE MUSIC FOR THE MOVIES

(Continued from page 8)

to choose the music as regards its fitness to the play. The
Leo has gained for the firm, an enviable name of musical
in his areas in a hurry, spread it out upon the music-rolls and
told the gang to go to it. That is exactly what they did—go to
but the people forced to listen to the racket felt like telling the
whole orchestra to go some place else.

Fortunately it is a theatre manager who has been able to
secure the services of a real orchestra leader, for his
future success is assured, providing of course that the neces-
sary high-class pictures have been contracted for. No orches-
tras, no matter how efficient, can play over pictures that
contain no punch whatever. On the other hand, how-
ever, a good orchestra can and does enhance the value of every
picture, no matter how good or how poorly the picture is
contructed.

It seems as though many leaders are under the false im-
pression that quantity means quality and on this theory they
to work with the results that lots of noise regardless of its
meaning
does obtain at every performance. Sometimes a single instru-
ment is more effective in putting an idea over than a forty-
piece band. As a matter of fact I have in mind one picture
where the drummer used a bird imitation with greater effect
than an eighty-piece orchestra could have produced had it been
employed to play the same scene. It all revolves itself into a
matter of judgment on the part of the man responsible for
the musical setting. If he be a man of good judgment in such
matters the picture will at all times dominate; but if he be in-
experienced and of poor judgment, the picture will be more
effective if run to the accompaniment of silence, deep and pro-
found. The one idea that every leader should have firmly
implanted in his head is that music is or, should be, at
all times subject to the picture.

Now we know of a certain picture house where the orches-
tra, itself as well as the musical organization that it employed
in that particular house, its reputation has been ruined by means
of the mis-

Gossip Gathered by the Gadder

T

MELODY

Four Numbers

That Every Planter Should Send For

The Whispering Echoes March

A fascinating March

Eaton and Goodhue

An Exceptionally Good Tune Solo

Price $0.25 Per Tunes

The Heroine Brigade

A Capital March

Waltz

3rd Grade Teaching Tune That Every Piano Teacher Will Enjoy Using

Price $0.25 Per Tunes

The Pianola Concert Rag

A Rag that will "Stump" You as a Human Pianola

Price $0.25 Per Tunes

Send $1 and Receive the Four "Numbers" Postpaid

AM. SEWARD MUSIC CO., 2414 So. Township Ave., Chicago, III.

MOTHER'S MELODY

JENNY'S FAREWELL

A waltz, sung and danced to a

with harmonies.

In teapot style.

C I C A G O

JAMES E. RYAN, Music Publisher and

135 BALTIMORE AVE., CHICAGO, ILL.

EXTRACTION

Theatre

is a real showman who realizes that in order to sell
his public he must have something at least as good as
the other fellow. In fact, he is a little ahead of that as he is
doing his very best to provide musical settings for pictures that
will entertain the music the other houses are providing and
with this idea in view he went out of town to secure a
leader who supposedly knew the picture game. Well, the
leader straggled along for some six months or so with indif-
fent success; not too bad, but not too good about the
same as the other in impression with that statement.

But Mr. Theatre Owner is not satisfied, so he comes to town
to find out first hand just where his expensive leader is fail-
ning and who to blame the fault. It turns out that the impres-
sion that he doesn't know it all and the owner makes it
an assurance to his leader that he doesn't know much about
the score. His theory is that in this town who seems anxious to
take the position, so the owner hires another out-of-town man. This
new leader has very definite ideas of his own and proceeds to fire the
man in the pit. He and the manager get together and figure out
just what the picture house in town make good. They come
to the conclusion that they show pictures that are as
good as the other places, so the decision is reached that the
music must be the weak link.

Then they hire the other houses over carefully. They find
that the Alabamian, (who call these theatres by some other
name than their own) advertises their concerts and doesn't
adver-
MELODY
MUSIC MART MEANINGS
Continued from Page 4
The "Steady Song" in Ethel Levey's captivat-
ing number in "Go Ever, Babes," a new musical comedy that opened at the Longacre Theatre in New York last week, is sung and written by Charles Gerba. "Mother, I Love You" and "Love Is King" are two new numbers that seem to have the punch, and Hennes, Inc., publish the book.

From the front point of view, and at the piano, the score and music of "Love Is King" would be as attractively filled "as a confection in a box" if the textual and musicology of the piece were not so flat and dull that the entire effect of a new musical show of this order would be so flat and dull that the entire effect of a new musical show of this order would be so

WANTED-Musicians
LADIES WANTED TO PLAY POPULAR MUSIC FOR DANCE. At least 20 years old, and possess a rich voice. The majority of work is in New York. The pay is $50 per week. Address, "Melody," 147 West 55th Street, New York City. The Melody Publishing Company, New York City.

WANTED-MUSICAANTS A LEADER.
WHO CAN ARRANGE AND DIRECT A CHURCH choir of over 20 boys? Directly to the manager.

Has been Published
MONTHLY IN "MELODY" FOR TWO YEARS

THIS ADVERTISEMENT

WANTED-Schools
Who will buy and send manuscripts of the new musical comedy titled "The Millionaires." Address, "Melody," 147 West 55th Street, New York City.

An Open Letter to Musicians
Dear Friend:

If you wish to become an efficient and highly paid songwriter, arranger, a successful band or orchestra director, or a producer of Practical Harmony and Composition you should write to me for the free course in the latter field.

No matter what you have studied before, or how long, or whether you have ever studied at all, I will show you why you did not succeed and why you can succeed before you are asked to pay one cent.

PIANISTS WANTED
To represent us in unoccupied cities.

Write for attractive proposition.

CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 426, 20 E. Jackson Blvd.
CHICAGO, ILL.

Assembled in Loose Sheets
GEORGE ROSEY'S
PIANO TRANSCRIPTIONS

Pianists and Organists

Wanted, trained and inspired pianists to create and maintain a new piano music. Besides the regular repertoire of piano music, the arrangement of this music has been scaled to a "Piano Suite." It consists of one hundred and one pieces, all of which are easy and simple, and are arranged to be played without a score. The music is written in the style of the piano music of the 19th century, and is intended to be played for the average pianist. The music is written in the style of the piano music of the 19th century, and is intended to be played for the average pianist.

SPECIAL OFFERED TO NEW YORK CITY

Pianists for the City of New York City

GEORGE ROSEY PIANO CO.
147 W. 55th St., NEW YORK

My ROSALIE

WANT CASH for your EXPIRED MUSIC!

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.

Music Arranged
for Piano and Orchestra

Wholesale styles of music made

SOUTHERN MELODY SHOP

428 Main Ave., Montgomery, Ala.
The Art of Pipe Organ Playing for Motion Pictures

BY M.A. BULL, ORGANIST, STANLEY CO., PHILADELPHIA, PA.

A Complete Guide Designed to Aid Pianists and Church Organists to Enter This Profitable Profession

This comprehensive work covers all problems confronting the phonograph organist. It instructs the playing of the phonograph, casseido, wire, string, thome, etc., with full instructions on the mechanics of the instrument. The book also includes a complete directory of manufacturers, dealers, and music publishers. The book is a valuable guide for any person interested in the phonograph organ.

YOUR PIANO'S HEALTH

By Frederick W. Burry

A piano does not belong to the most robust fraternity of mechanism and consequently requires considerable attention. It seems to be under constant attack because of its complicated structure with a vast variety of materials that enter into its composition: wood, wire, felt, ivory, glue, varnish, sounding board, metal plate, action—all interdependent, each necessary to the other and all more or less affected by change of the weather. The piano, as a result of dampness,5000 as well as of extreme heat, or a piece of carpet, wrapped and placed in the inside corners, keep away the destructive moths which live on such substances as felt and cloth. Have the piano tuned at least twice a year.

Short, rounded finger nails will assist in keeping scratches away from the vicinity of the keyboard.

A friend of mine complained to an acquaintance that after the latter's performance on his brand new instrument there were many fingernail scratches. The acquaintance lied carefully, and with few assurances of his guiltlessness, said, "These are not nail marks; look where they are on the plank in front of the keys, they come from my coffin." It matters not whether the cause of scratching is on the new piano or fender piano, it needs not be. Some young ladies dangle their bracelets on the keys or play castanets with the aid of their rings, while children have a habit of kicking the feet—all anything that conduces to the piano's health.

A piano's health, like other things, calls for use and exercise. It wants to be gradually worn out, not rusted out. To have it to be wasted. A piano will only last a long time when it is cared for by proper attention. Neglect is ruin.

However, the hammering business that some practitioners in fact are just as bad the other way. For the piano is all things, considered, a somewhat frail instrument, and while its framework is sturdy it is only efficient and strong to the point of its most sensitive attachments.

A piano will last many years if well looked after.

It has been stated that Leuth knocked out a piano every ten years. It is true, one must take into account the endless practice hours of technique he put in, and possibly the tone too resisting instruments of his time. Now, partly owing to Leuth's own musical extension work, the piano of today combines reasonable solidity of mechanical constitution with fine responsive temperament that makes a truly royal medium for every shade of artistic expression.

We hear some talk of radical change which will be made in the future in the construction of the piano. In fact, many inventions and alleged improvements have been placed on the market, but they have not been successful—at least, not commercially. Rounded keys (black and white) of identical shape and size, duplicate and triplicate keyboards—are the purpose being to make the technic easier with larger results. And although complaint has been made that this change would necessitate for some an entire relearning of piano technique, the real objection has been that such inventions are impossible because of the commercial difficulties.

It is to be noted that in the past, when new instruments of warfare have been under consideration, the question of expense has hardly been considered. We have invaded unused wealth upon destructive engines; men have utilized their inventive capacities largely for these deadly purposes, for bankers also do we find such intricate thought and skill displayed, while art and constructive affairs have had to make the best of it with mechanical aids of more or less clumsy manufacture. The piano today, made from a longer keyboard demanded by the works of Leuth and his apostles, is built still largely according to the old-fashioned plans.

And so we have to go ploughing through the endless exercises to make our fingers fit in even tolerably with those fuzzy keys of ivory and ebony. Still, the labor seems worth while after all, for what does it matter how many times you spend time as long as you gain experience? Yes, what's the use?
WHERE MELODY IS ALWAYS FOR SALE

A List of MELODY AGENTS

Published by WALTER JACOBS, Publisher, BOSTON, MASS., U.S.A.
Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them.

Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Band, Split Bass, Trick Endings, Blue Harmony, Space-filler, Song Writing, Clever Tricks, Ear Playing and 247 other subjects, listed below.

Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for correct impression. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

1. Trill Variations
2. Two Notes
3. True Harmony
4. University of Variation
5. Composition
6. Use of Polytone
7. Values of Melody
8. Dynamics of Melody
9. Theory of Accompaniments
10. How Playing
11. Composition
12. Call of the 4th
13. Ringing Chords
14. Melody
15. Novelty in Left Hand
16. Novelty
17. Novelty Accompaniments
18. How to Play Two Pieces at Time
19. How to Play Two Pieces at Time
20. How to Play Two Pieces at Time
21. How to Play Two Pieces at Time
22. How to Play Two Pieces at Time
23. How to Play Two Pieces at Time
24. A New Idea in Piano Instruction
25. A New Idea in Piano Instruction
26. A New Idea in Piano Instruction

JAZZ SECTION

1. Jazz Bass
2. French Bass
3. Rhythmic Bass
4. Jazz Voicings
5. Bass Voicings
6. Bass Voicings
7. Bass Voicings
8. Bass Voicings
9. Bass Voicings
10. Bass Voicings
11. Bass Voicings

WATERMAN PIANO SCHOOL

Los Angeles, California

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

I am a: Beginner - Advanced - Teacher

Name

Address

PUBLISHED BY
WALTER JACOBS INC.
BOSTON, MASS.