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13. Modal
14. How to Play Left Hand
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16. How to Play Two Fingers at Once
17. Double Bass
18. Bass
19. Advanced Bass
20. Advanced Bass Slides
21. Advanced Jazz Bass
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23. Advanced Jazz Modal
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**MELODY**

A Monthly Magazine for Lovers of Popular Music

Volume 6

September 1922

Number 9

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A Monthly Magazine for Lovers of Popular Music

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**MERITORIOUS MELODIES**

For Piano Solo

An old play is to be given a new front by music. The play is "Willie, the Weak, the Wrench," written by the Hutchinson Boys and Ralph Rumsey, originally produced by Oliver Morgan in 1890, with a new adaptation by Macaulay in the same role. It is now being put on musical form under the title of "The Flapper," and the Wilcox & Bird will publish the score.

William Murdock, author of "Fashions Among Us" and "Over Sears Black," has written a new show, "Hollywood Folks," which is said to be full of sure-fire hits. Furneau Music Publishers have secured the publishing rights.

Eleanora Gay recently sang with great success at the Chicago Theater in New York City, "Alice in a Bowl," a popular novelty from the musical comedy "Fools," which company this stage was formerly under the stage management of."For the Love of My Life," used to be the catch phrase with all of us upon the same, and the name of the picture the title, which had sold in the preceding line and you have the song recently released by Lee Shinett, Inc. "All for the Love of My Life," that prominent vaudeville is featuring as a cast song, but probably not "All of them." "For the Love of My Life.""NURGEN" articles have appeared in various American newspapers and magazines during the past few months, all of them deprecating the growing tendency of jazz and degenerating its consequent results—neglecting the classic and creating musical noises of a low order. As one speaking from an unprejudiced standpoint and based only upon that which has come under actual observation and experience, I would like to add my impressions as to this state of affairs.

We are living today in the most wonderful era of invention and progress known to the world since time began, and our music is no exception to the general rules of music and practicality. Everything is now in such a manner that no old motions are made. Results are once made for the future, but the stage is set on an immature, and no further consideration given it. Yet anything that meets the taste of public and warrants its esthetic approval must have some good qualities and be worthy of a little consideration, and such is true of jazz and ragtime. They always have met with public approval because they are the only form of real American music so far evolved with which the masses are broadly acquainted. Our contemporaneous composers of classic forms are doing a noble work, of course, but the chances of their efforts reaching the public are so slim that we do not have to be concerned with them for some time to come—at least until some genius, some American Mozart or Beethoven, appears among us.

The works of many of the old masters seem to have died the death as the only worthy music. Americans prefer something fresh and modern, something more in accord with the spirit of the age, and jazz is fast supplying this preference. There are still many among us, however, who claim to love jazz and any reference to popular music, this for so unapparent reason (though we will not admit of it) that we are unable to master its intricacies and fail to appreciate the effects of the score.

It has been demonstrated time and time again that strictly classical pianists are not practical performers. They cannot on the spur of the moment improvise an accompaniment for a singer—something which almost every vaudevillian, cabaret, and music pianist can do and do well. Even with the notes before them, classical pianists often make a dismal failure, especially when their sight-reading ability has to be brought into play. Their performances coincide so badly with the singer or the instrumentalist that their efforts at accompanying are ludicrous even to the ear. These classical pianists are well aware of their failing, yet point it to the public and make no effort to improve.

Most classical players adhere too strictly to traditions and so fail to meet innovations in playing that have been introduced in the present age, but if they would devote more time to our training and observe the playing of good motion picture players their own playing might come more into public favor.

Our new type of American music and musicians is not something for which to be apologized. Rather is it an accomplishment of which to be proud as being typical of our time, and that the untrue is that by any other nationality.

Then again we have those who have claim that ragtime playing is injurious to our ability to play classical music. What difference do they speak and what reasons have they for making such absurd claim? If they answer the question, they would say "no reasons." It is simply a false idea that has gained from others, the falsity of which we have taken time to investigate. I maintain that ragtime is rhythmical, harmonious and full of "pep", the same musical quality existing in all other lines of endeavor that there is no reason why we should not include it in our music.

The real ragtime pianist is a composer as well as performer. That is, he can take a tune and rearrange it, if necessary, introducing innovations, alter the rhythm, and rise as a basis that will make the composition alive and interesting, and so obtain the public approval. After all, our effects must be directed towards pleasing the public at large, and even if its best classical music today be dull, monotonous and monotonous, it is heard too frequently. Its appeal is only to the minorities, and with it on only an exceptionally brilliant performer can make an impression.

On the other hand, jazz predominates at the theater, at the racetrack, at the saddle club, at the places where music is played ragtime is used today almost exclusively as a base tune, with the spirit of the age, and jazz is fast supplying this preference. There are still many among us, however, who claim to love jazz and any reference to popular music, this for so unapparent reason (though we will not admit of it) that we are unable to master its intricacies and fail to appreciate the effects of the score.
Gus Edwards of "School Days" Fame

Clams Simple Melody and Clean Lyrics Necessary for Permanent Song Hit

By A. C. E. Schenemann

If Gus Edwards, the song writer, has an ambition in life it is to write a folk song that the American people will en-
ough the years to come—a song that will have a

The inspiration that led to the writing of "School Days" came from my association with children," said Edwards. "It
came through my contact with countless numbers of children, and wherever I went. This led to a series of impressions in which the

The group of song writers is always to utilize a striking feature for a song. Darkey songs have had their day; down through

Mr. Edwards is an admirer of grand opera and the

Beware of the fan in music—the man who professes to

A school of music as he would for his baseball team. His

Music should be clean through and through, and if it is not what we think it should be blame rests on us in a measure because we purchased these numbers and thereby encourage their publication." 

While Mr. Edwards is an admirer of grand opera and the
STAGE STAGNATION

When they have nothing else at which to shout, the stage makes a mighty pretty target for polite platitudes and part of the press, and every once in a while they hurl their wan-shot at the public, which is to say that they are pleased to call the present-day badness: insensitivity, trivialities of speech and song, etc. as "put away" by the stage, leaving it to a sign of stagnation and a mark of degeneration. This may be so, but there are many of us who do it, for let these writers but dig back a little into the records and they will find that the stage lines of the past were just as humdrum and trivial (if you want to call them so) as today.

Let us take for an example the once famous Russell Brothers, comedians, who some few decades ago called on the very root of the wave of stage popular- ity. As gathered from the "’:salutions" of a writer in the Boston Herald of recent issue, some few of the stage "lines" with which these once-famous comedians were wont to enthrall their audiences even to the verge of hysteria run as follows:

"Maggie, Maggie! Take that horse out of the kitchen, put him in the parlor. "Bring in the buzz, I'm afraid it's going to rain. Put the lessons on the ice. I'm afraid they'll melt." "Ann Allinblott, come here a moment, please. You were dining with Maggie Brown the other evening, wasn't you? You had ham and eggs for dinner, did you not? Then you had liver and bacon, and between the ham and eggs and the liver and bacon, how much was unctioned, was it not? I thought so. You needn't put up any more money in any bank in the world than you ever had in your life.

"I went to see Uncle Tom's Cabin the other evening. I nearly died laughing at Toby, she's so sensible. It's an awful good play; though. Oh, it is so sad! It's the saddest play I ever saw for half a dollar."

"I took lessons from a dressmaker, She was a beautiful woman. I wish I could think of her name. I could think of it if I had two dollars. Lead me forty cents till I think of her name. I love it. It was Madame Belfanti. She was a beautiful woman. She was a dressmaker."

"What did I do with that dress? I gave it to charity. I thought the world of that dressmaker. It is not every day you get a dressmaker you think of, she is worth it. My God! I thought I saw two dollars!"

"Was that the most beauti- ful lady of all? From the highness-attire-stature standpoint and the ability literary word-play of view one was, but it was all in the way of "putting it over.""

Of course it didn't come a ripple on the surface of deep thinking, but it was noticed and so advertised, which is exactly what the busy business-ness of active life wants when they live in theatres. For German and the more serious forms of revolution we have the "Comedy of Chautauqua," but for sheer amusement and something that will make us laugh, the musical comedy was born. No more banality or sappy talk today than in days past. Stage stagnation? Blessed are the stage-makers of fun, for they shall inherit the crown of public popularity!

FISH OR FISH STORY?

The journey from Boston to Passaic over the Passaic Line of the Public Service Railway Company was greatly brightened bynostalgia and sensations of the line.

As the cars approached certain ill-smelling stretches of the shore the crews stuck up "Street Adams" to divert the attention of the passengers. The steam reduced until the music was ceased. Often a sympathetic listener induced other passengers to join in on the chorus, and then the journey was made with less unpleasant memories.

MELODY

Frank H. Grey Scores A Success

"Say, Dear!"—the new musical comedy in two acts which auspiciously opened at the Times Square Theatre in New York City on Monday evening, July 10th—did not have to "say" for favor, but immediately plunged into popularity with the musical-comedy public, all of the complications of stage falling to the lines, plot and numbers as "Love's Corporation," "Lady of Dreams," "Love's Lane with You," "Key to My Heart," "Le- syne's "The Love Ship" and "My Little Rose." The "Rose" ran in close seconds for favor. For comedy there are "Alicia-Wimple," of wholesome taste and rhythmical dance quality; "Feud- ishness," a patter song; "Fame Skin- ner's "Cock," full of "pep" and "By Radio" for the up-to-the-minute touch.

MELODY may be said to have strong family reasons for being deeply interest- ed in the success of this first big musical ambition of Frank H. Grey, once a Bostonian. In a broad sense he can be considered a direct descendant of the music-lyric staff of the Jacobs' jour- nals, as in the early issues of the Jacobs' Review Monthly he was a con- tributor to its columns and did not a lit- tle composing and arranging for its mu- sic supplements. As a composer Mr. Grey is anything but an amateur at tyro, for he is well represented in the Jacobs' orchestra and hand cattalogs by such well-known numbers as: "Once Bock to Converwa" (March Moody), "Kitten" (Valse Ballad), "Girl on a Picnic" (Waltz), "I'm a Tea Garden" (March), "Love in Venice" (Valse Lent), "Men of Harvard" (March and Valse), "Old Man" (March), "Call on a Friend" (March), "Stirring Susie" (Chore- ographic March), "Sunny Side" (Over- song), "The Wing" (Waltz), etc.

Of late years Mr. Grey has been musically prominent as a song composer, with more than one hundred songs to his credit in the catalogs of various publish- ers. Some of these are two successes of last season, "Messages" and "Last Year's Lines," that were sung by many prominent artists; others are "Bird Man on High," "Winter Love Song" and "All Time," one of his latest.

FRANK H. GREY
ANTAR.
Intermezzo Oriental.

MAX DREYFUS.

PIANO.

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MELODY
A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

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Regarding Repertoire.

LESSON NO. 3
Emotion.

LESSON NO. 4
Faking or Improvising.

LESSON NO. 5
Music and Picture.

LESSON NO. 6
Music and Scene.

LESSON NO. 7
Music and Gesture.

LESSON NO. 8
Music and Lighting.

LESSON NO. 9
Music and Tragedy.

LESSON NO. 10
Music and Comedy.

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We have been reluctant to take steps that would in any way interfere with the development of radio as a popular institution, our disposition has been rather to extend every consistent co-operation, through permitting the public performance of our compositions, which is the fact that prevents us from being more active. We are not in opposition to the use of copyrighted music, and we believe that the broadening of the broadcasting business would be greatly benefited by the use of copyrighted music.

The rights conferred by law in a proprietor of copyright are specific and definite, and infringe upon none of the incidents of the copyright law. They do not give the owner the right to use the copyrighted composition in any way, but only to perform it for the purposes of public benefit. The public benefits must be furnished by the public, and not by the copyright owner.

Pleading the outcome of the meeting on September 20 of broadcasting stations will be required to take temporary licenses in order to send music over the radio, as part of their daily programs. Any station neglecting to apply for a license before September 10 will be denied permission to broadcast music.

It is said that the radio is cutting in on the royalty received by composers, authors, and producers from regular sources. If the copyright owner receives compensation from the public, he has no right to infringe any copyrighted composition, and the infringement of a copyrighted composition must be stopped.

To the American public, and certainly not to the American public, that the harm suffers from the use of copyrighted music, which we believe to have been caused by its great popularity, and not by the copyright owner.

We therefore invite your prompt response to this letter, and your application for a temporary license, pleading the outcome of the conference shortly to be held.

This application will be received up to and including September 10, after which date complaints will be filed and objections made for each and every one of infringement coming to our attention.

Music and Labor

By Frederic W. Hurry

Modern industry is not usually associated with music, the age of machinery has driven out woe of the joy that man used to find in his work—beautiful, lasting hand work. It is whether or not, and at a time in which the world is in the middle of the industrial war, and the noise of the machines. Modern industry is in some respects a world, in which men's souls are afflamed ground down and their articles aspirations crushed by the desire for output.

Machines have learned labor, but there has been no compensation of up-lifting bower which might be expected from the introduction of labor-saving devices. "Morris England" is no more—when men sing on the machines, and made the air vibrant with sweet sounds. Strumming machines have ruined the melody of pioneer days, the daily plantation songs and their melodic music.

But we discover a reason on the way.

We have discovered that while the machinery will do the work of a hundred men the individual is no better off, and that the machinery will not speed up the "civilization" into a nightmare. Machines have smothered music and all that is beautiful.

Drift, that even men and all their forces become merely so much machinery. Yes, the inevitable revolution is dawning.

But in America, the country of the machines, the individual is no better off, and that the machinery will not speed up the "civilization" into a nightmare. Machines have smothered music and all that is beautiful.

Our idea is that the machines are coming, but the individual is no better off, and that the machinery will not speed up the "civilization" into a nightmare. Machines have smothered music and all that is beautiful.

So long, Mr. Gould! may sound like a hard word, but in this case it is not a bad. It is, after all, the ultimate evil. We can only hope that the individual is no better off, and that the machinery will not speed up the "civilization" into a nightmare. Machines have smothered music and all that is beautiful.

In the same spirit, the musical arts are coming, not only to save the individual, but to save the nation. It is not the aim of the musical arts to save the individual, but to save the nation. It is not the aim of the musical arts to save the individual, but to save the nation.
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MELODY

SAXOPHONES DEVELOPING LOVE
BY GEORGE BAYES

SAXOPHONES are developing a
love for music among young men
who, in a great many instances,
otherwise would not think of taking up
a musical instrument. The saxophone
advertisements have had considerable
to do with the encouragement of the
musical instinct. Many manufacturers
and dealers have advertised that these
instruments could be learned in a few
weeks, and thousands of young men fell for
the claim. Few of them are sorry, however,
even if they found that good tone produc
tion required longer than a few
weeks.

The result of all this is that these young
men now play an instrument, are
impressed in the possibilities of the saxo
phone and satisfied to be numbered
among the players of this popular instru
ment. But what is most important is
the fact that they are interested in music
and many have become concert players.

Because they are players of the saxo
phone, it means they are oblivious to the
beauties of other instruments or
instruments in combination. As a
rule they are not themselves.

Young fellows who a few years ago did not know
one note from another, today are
not only versed in the intricacies of reading
music and transposing it to suit the
saxophones, but possess a broad-minded
view of music that many serious musi
cians would be well to cultivate.

The same rule of the phyl
ers of other instruments, stringed
and wind, but in view of the large
movement into the realm of music,
be these of the saxophone,
this instrument has accomplished a
service for music in this country that should
not be overlooked when looking around
for pegs upon which to hang credit.

MELODY

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RAGTIME
and JAZZ
PIANO PLAYING

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read music.

SAVANNAH HILL BAND

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before, or how long, or whether you
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will succeed if you are willing to
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The Wilson method is considered the
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MELODY

ACTORS AND AUDITORS

By Frederick W. Berry

A LIL THE WORLD'S A STAGE "There is
nothing very original in
that saying. In fact, it
also has been said before,
there is nothing new
under the sun.

Life is a series of repetitions and re
currents. But nothing repeats itself
exactly in the same way, for life's cy
cle is spiral, continually ascending
--always progressing. So every day brings
its surprises--new viewpoints.

Personality is a marked factor. You
see its influence everywhere. It is hard
to define, but in every activity large or
small it stands as the creative pow
er. History is the record of strong in
dividuals. Therefore, acquire more
power.

Nowhere is the influence of personal
ity more noticeable than in the realm of
fine art. The writers found themselves
in their work. In the language of litera
ture and of music the composer cannot
disguise himself to the initiated. When
you hear a certain song or read a par
ticular piece, you instinctively think of
the creator's name--at least you are
reminded of some outstanding master,
for many of the minor parts only briefly
imitate the leaders who have gone be
fore.

There is great fun in acting—that is
in doing something, participating in the
world's work instead of merely looking
on.

There is an impression among some
persons that musicians as a class are in
sensitive, sensitive, sentimental. This is
only too true of an inexperienced num
ber, for there is nothing which calls for
more real work than achievement in the
fine arts—and I mean work in every
sense of the word.

Your artist is an all-round man, ver
table—what some might call a jack-of
all-trades. He has to touch life at all its
different points, to come in contact with
the

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