Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Formas," 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 Bass, Split Bass, Trick Endings, Blue Harmony, Space-Slides, Song Writing, Clever Breaks, Ear Playing and 167 other subjects, listed below.

Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for successful Improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then learn two words—"As Last."

SYNOPSIS OF COURSE

JAZZ SECTION

4. Stomp Rag 12. Cotton Top Rag
5. Pay Day 13. Tobacco Road
7. Egyptian Rag 15. Persecution Rag
8. Quick Step 16. Stick Rag
10. Ragtime 18. Motley Rag
19. Dixieland 20. Steamboat
21. Ragtime Blues 22. Clap Rag
27. Ragtime Blues 28. Swing Rag
29. Ragtime Blues 30. Swing Rag
31. Ragtime Blues 32. Swing Rag
33. Ragtime Blues 34. Swing Rag
35. Ragtime Blues 36. Swing Rag
37. Ragtime Blues 38. Swing Rag
39. Ragtime Blues 40. Swing Rag
41. Ragtime Blues 42. Swing Rag
43. Ragtime Blues 44. Swing Rag
45. Ragtime Blues 46. Swing Rag
47. Ragtime Blues 48. Swing Rag
49. Ragtime Blues 50. Swing Rag
51. Ragtime Blues 51. Swing Rag
52. Ragtime Blues 52. Swing Rag
53. Ragtime Blues 53. Swing Rag
54. Ragtime Blues 54. Swing Rag
55. Ragtime Blues 55. Swing Rag
56. Ragtime Blues 56. Swing Rag
57. Ragtime Blues 57. Swing Rag
58. Ragtime Blues 58. Swing Rag
59. Ragtime Blues 59. Swing Rag
60. Ragtime Blues 60. Swing Rag
61. Ragtime Blues 61. Swing Rag
62. Ragtime Blues 62. Swing Rag
63. Ragtime Blues 63. Swing Rag
64. Ragtime Blues 64. Swing Rag
65. Ragtime Blues 65. Swing Rag
66. Ragtime Blues 66. Swing Rag
67. Ragtime Blues 67. Swing Rag
68. Ragtime Blues 68. Swing Rag
69. Ragtime Blues 69. Swing Rag
70. Ragtime Blues 70. Swing Rag
71. Ragtime Blues 71. Swing Rag
72. Ragtime Blues 72. Swing Rag
73. Ragtime Blues 73. Swing Rag
74. Ragtime Blues 74. Swing Rag
75. Ragtime Blues 75. Swing Rag
76. Ragtime Blues 76. Swing Rag
77. Ragtime Blues 77. Swing Rag
78. Ragtime Blues 78. Swing Rag
79. Ragtime Blues 79. Swing Rag
80. Ragtime Blues 80. Swing Rag
81. Ragtime Blues 81. Swing Rag
82. Ragtime Blues 82. Swing Rag
83. Ragtime Blues 83. Swing Rag
84. Ragtime Blues 84. Swing Rag
85. Ragtime Blues 85. Swing Rag
86. Ragtime Blues 86. Swing Rag
87. Ragtime Blues 87. Swing Rag
88. Ragtime Blues 88. Swing Rag
89. Ragtime Blues 89. Swing Rag
90. Ragtime Blues 90. Swing Rag
91. Ragtime Blues 91. Swing Rag
92. Ragtime Blues 92. Swing Rag
93. Ragtime Blues 93. Swing Rag
94. Ragtime Blues 94. Swing Rag
95. Ragtime Blues 95. Swing Rag
96. Ragtime Blues 96. Swing Rag
97. Ragtime Blues 97. Swing Rag
98. Ragtime Blues 98. Swing Rag
100. Ragtime Blues 100. Swing Rag
101. Ragtime Blues 101. Swing Rag
102. Ragtime Blues 102. Swing Rag
103. Ragtime Blues 103. Swing Rag
104. Ragtime Blues 104. Swing Rag
105. Ragtime Blues 105. Swing Rag
106. Ragtime Blues 106. Swing Rag
107. Ragtime Blues 107. Swing Rag
108. Ragtime Blues 108. Swing Rag
109. Ragtime Blues 109. Swing Rag
110. Ragtime Blues 110. Swing Rag

WATERMAN PIANO SCHOOL
Los Angeles, California

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

I am a: Beginner—Intermediate—Advanced—Teacher

Name ____________________________

Address __________________________

WALTER JACOBS INC.
BOSTON, MASS.
Three Melodious SUITES for Pianoforte

A Love Episode in Birdland

BY THEO. BENDIX

Claimed by the composer to be his best work

Tremendously popular for Band and Orchestra

The Gentle Dove (A love song) ........................................ 34c net
The Broken-Hearted Sparrow (A pathetic appeal) ............ 34c net
The Merry Lark (A joyous flight) .................................. 34c net
The Magpie and the Parrot (A quarrelsome humorouesque) 34c net

Toy Town Tales

BY FRANK E. HERSOM

1. Introduction To Russell
2. The Tin Soldiers To Budy
3. Dance of the Dolls To Polly
4. Jack in the Box To Harry
5. The Wooden Horses To Alton

Complete 9c net

Love Scenes

BY CHARLES BENDIX

1. The Meeting
2. Romance
3. Perturbation
4. Barcarolle
5. Wedding Bells

Complete 75c net

If not in stock with your local dealer, we will mail direct
to you postpaid on receipt of net price quoted.

WALTER JACOBS, Inc. 8 Bosworth St., Boston, Mass.

Suite

A Night in India

BY George L. Cobb

1. Twilight in Benares
2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

Complete for Pianoforte, $1.00 Net

ORCHESTRA

Concert Size

No. 1 & 2 - TWILIGHT IN BENARES and THE FAKIRS
11 Parts & Piano, 60c net
E: Saxophone, B: Saxophone, 4 B & 3 C Trumpets, Trombone, and Fark Parts, Each 6c net
B: Alto Saxophone, 25c net

No. 3 & 4 - DANCE of THE FLOWER GIRLS and BY THE TEMPLE of SIVA
11 Parts & Piano, 90c net
E: Saxophone, B: Saxophone, 4 B & 3 C Trumpets, Trombone, and Fark Parts, Each 6c net
B: Alto Saxophone, 25c net

No. 5 - MARCH of THE BRAHMAN PRIESTS
11 Parts & Piano, 90c net
E: Saxophone, B: Saxophone, 4 B & 3 C Trumpets, Trombone, and Fark Parts, Each 6c net
B: Alto Saxophone, 25c net

THE SUITE COMPLETE
11 Parts & Piano, 1.50 net
E: Saxophone, B: Saxophone, 4 B & 3 C Trumpets, Trombone, and Fark Parts, Each 6c net
B: Alto Saxophone, 25c net

MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jenkins
Myron V. Feeman, Editor
Frank H. Wood, Assistant Manager
Copyright, 1923, by Walter Jenkins
Entered as Second-Class Matter at the Post Office at Boston, Massachusetts, under the Act of March 3, 1879

Volume 7
A P R I L 1 9 2 3
Number 4

A New Method for Photoplay Organists
By George Mohn

Comparatively little of the music being played upon organs in photoplay houses was written for the instrument. Nine-tenths of the music written or transcribed for organ was intended for use in churches. This church-organ music has been accumulating throughout generations of time with the result that there is an astonishing quantity of it tucked away in the libraries of the church-organists of the world.

The average predilect or potlatch written for organs with a view for church use is of no value whatever to the photoplay organist. Equally useless to the average organ-player of the films are the concert pieces composed for the instrument by its great masters, present and past. This is due to the fact that the theatre-organist is not to be considered primarily as an organ-revivalist. He does not sit before the console to show off his own skill nor to emphasize the skill of an instrument. Much organ music is loaded with contrapuntal impress which too frequently interests organ revivals but not their audience.

For a theatre organist to attempt to list such musical fare upon theatre programs would be exactly like the theatres pianist playing a Bach fugue. It is being done and it would be foolish to try it.

Use of the organ in "carry-on" with motion pictures has brought about the need for music, playable upon the organ, which brings out its best qualities in a practical manner to meet the atmosphere demanded by the picture. Some organs are relying upon piano music, which they transcribe for organs while playing, usually by doubling the basis upon the pedals. With only such a slight change most piano music is not effective when played upon the organ. It is well known that piano music is written in a sort of musical shorthand in which all that sounds is not fully indicated in the printed page, due to the use of the piano pedal which permits the strings to sound after the hand has been released from the keyboard. To play piano music properly upon the organ requires ignoring of certain rests in the piano score, and which rests to ignore and which to observe requires a type of musicianship that is too much to ask of the average organ player.

To ascertain the difference between the two instruments in style of performance it is only necessary to obtain a good organ transcription of a piano number and note the differences made thereby by the organ-transcriber or arranger. To obtain a maximum of such knowledge get as many transcriptions as possible. Then it will be seen that to "fake" piano music upon the organ is robbing it of half its effectiveness.

A large number of proficient theatre organists have adopted a new method, which is bringing satisfactory results to themselves, theatre managers and the public. They are playing from the piano accompaniment part in orchestral arrangements. Of course, only such piano arrangements as contain the end-in melody can be utilized but as nowadays nearly all such arrangements have the melody added in small notes it is apparent that the field for choice of organ numbers from orchestra piano arrangements is unlimited.

This method has another advantage because it enables the organist to play most of the counter-chords usually given to the violoncello or other middle-register instruments, as these also are end-in upon modern piano arrangements in orchestral arrangements.

An important point to remember in utilizing piano arrangements in this manner is that many of the chords in the left-hand must be inverted, as to not to interfere with the playing of counter themes. To do this properly requires a good left hand. The use of"carry-on" with motion pictures has brought about the need for music, playable upon the organ, which brings out its best qualities in a practical manner to meet the atmosphere demanded by the picture. Some organs are relying upon piano music, which they transcribe for organs while playing, usually by doubling the basis upon the pedals. With only such a slight change most piano music is not effective when played upon the organ. It is well known that piano music is written in a sort of musical shorthand in which all that sounds is not fully indicated in the printed page, due to the use of the piano pedal which permits the strings to sound after the hand has been released from the keyboard. To play piano music properly upon the organ requires ignoring of certain rests in the piano score, and which rests to ignore and which to observe requires a type of musicianship that is too much to ask of the average organ player.

To ascertain the difference between the two instruments in style of performance it is only necessary to obtain a good organ transcription of a piano number and note the differences made thereby by the organ-transcriber or arranger. To obtain a maximum of such knowledge get as many transcriptions as possible. Then it will be seen that to "fake" piano music upon the organ is robbing it of half its effectiveness.

A large number of proficient theatre organists have adopted a new method, which is bringing satisfactory results to themselves, theatre managers and the public. They are playing from the piano accompaniment part in orchestral arrangements. Of course, only such piano arrangements as contain the end-in melody can be utilized but as nowadays nearly all such arrangements have the melody added in small notes it is apparent that the field for choice of organ numbers from orchestra piano arrangements is unlimited.

This method has another advantage because it enables the organist to play most of the counter-chords usually given to the violoncello or other middle-register instruments, as these also are end-in upon modern piano arrangements in orchestral arrangements.

An important point to remember in utilizing piano arrangements in this manner is that many of the chords in the left-hand must be inverted, as to not to interfere with the playing of counter themes. To do this properly requires a good left hand. The use of "carry-on" with motion pictures has brought about the need for music, playable upon the organ, which brings out its best qualities in a practical manner to meet the atmosphere demanded by the picture. Some organs are relying upon piano music, which they transcribe for organs while playing, usually by doubling the basis upon the pedals. With only such a slight change most piano music is not effective when played upon the organ. It is well known that piano music is written in a sort of musical shorthand in which all that sounds is not fully indicated in the printed page, due to the use of the piano pedal which permits the strings to sound after the hand has been released from the keyboard. To play piano music properly upon the organ requires ignoring of certain rests in the piano score, and which rests to ignore and which to observe requires a type of musicianship that is too much to ask of the average organ player.

To ascertain the difference between the two instruments in style of performance it is only necessary to obtain a good organ transcription of a piano number and note the differences made thereby by the organ-transcriber or arranger. To obtain a maximum of such knowledge get as many transcriptions as possible. Then it will be seen that to "fake" piano music upon the organ is robbing it of half its effectiveness.

A large number of proficient theatre organists have adopted...
Ted Lewis of Jazz Band Fame

Ted Lewis and his band of jazz kings have developed into a popular musical institution in the United States, and when one looks up the names of the pioneers in the jazz field the name of the indomitable Ted is invariably foremost and foremost. The words jazz and band have been so closely associated with the name of Ted Lewis that any attempt to go into detail about one necessarily a discussion of the other.

Lewis and his band have been identified with the "Greenwich Village Follies" since the original village follies started on the road several years ago. At the present time Ted Lewis and his jazzy strains are on the rise with the latest edition of the "Greenwich Village Follies" and dispensing a brand of music that the dynamic and they Ted describes as "pure and unadulterated jazz."

Ted Lewis off-stage is a quiet and modest gentleman; he is an intensely human sort of fellow and a musical enthusiast from covers to sales and through and through. Lewis revels putting over song numbers, in introducing what he calls the "human factor" and in picking the public variety, melody, musical tracks and all the features that are stressed in the ability of jazz.

Lewis is a man of many methods, but through all of his work he has had an inseparable companion his alpaca suit, a great flaring rouge and a battered two-gallon hat. He has utilized various eccentric dances, his juggling, singing and work with the clarinet and saxophone have all served him at various times, but through it all the alpaca suit, cape and hat have been through the years with Lewis. They are traditional with him and always and have been and probably always will be associated with him.

Ted Lewis started out in 1917 with his band. He had four men, the instrumentation of his band being cornet, trombone and drums. He used what was considered at that time an odd combination, but the success of his first band in 1917 indicated it was a sound combination.

Ted Lewis has proved that he is an artist of the highest order; he has a voice of his own. He writes his own songs and has a characteristic style that is all his own.

In conclusion, Ted Lewis is a man of many methods. He is a musician of great talent and has contributed much to the world of jazz music.

Interpretive Music for the Movies

The big feature picture corporations are constantly on the search for new ways and means to put their products over to the public again has been demonstrated in a new manner.

When music was first employed as an aid to the decidable figures in the pictures, a pianist was employed. Then came the orchestra; then came the wide-awake Beetle and now comes the jazz band.

The latest development of the music company is the use of the jazz band. The jazz band is a new and successful method of music for pictures. The jazz band is a new and successful method of music for pictures. It is a method that is becoming more and more popular with picture audiences.

The jazz band is a new and successful method of music for pictures. It is a method that is becoming more and more popular with picture audiences.

The jazz band is a new and successful method of music for pictures. It is a method that is becoming more and more popular with picture audiences.
Ted Lewis of Jazz Band Fame

By A. C. E. Schoenemann

Ted Lewis and his band of jazz kings have developed into a popular musical institution in the United States, and when one calls up the names of the pioneers in the jazz field the name of the indomitable Ted is invariably first and foremost. The words jazz and band have been so closely associated with the name of Ted Lewis that any attempt to go into detail about one necessarily means a discussion of the other.

Lewis and his band have been identified with the “Greenwich Village Follies” since the original village follies started on the road seven years ago. At the present time Ted Lewis and his jassidiom are on route with the latest edition of the “Greenwich Village Follies” and dispensing a brand of music that the dynamic and sunny Ted describes as “pure and unadulterated jazz.”

Ted Lewis off-stage is a quiet and modest gentleman; he is an intensely human sort of fellow and a musical enthusiast from cover to cover and through and through. Lewis revels in putting over song numbers, in introducing what he calls the “human factor” and in giving the public variety, melody, musical tricks and all the features that are closed in the alcove of jazz.

“The original idea in music always appeals to the public,” said Lewis, in discussing his work. “If one can introduce a feature and inject something new and novel into the presentation of a number the people will invariably enjoy it. It must have life and punch. American people like snap and fire in their music and they enjoy beautiful and soft, dreamy harmonies.

“Above all, the man who plays popular music should concentrate on making it human, for it is the particular quality that is understandable to men and women. Our job is to please an audience by playing snappy numbers and putting them over in a manner that will start one bunting time with hands or feet; then will come smiles of appreciation and applause, and all are like a barometer which enables you to measure your audience in a musical way.”

Ted Lewis is a man of many methods but through all of his work he has been an inexorable companion of his alto sax, a great flaring sax and a battered, two-quinquennial horn. He has utilized various concertina dances, his juggling, singing and work with the clarinet and saxophone have all served perfectly at various times, but through all the alpine suit, cape and hat have come along through the years with Lewis. They are tendered with him and always have been and probably always will be associated with him.

Ted Lewis started out in 1927 with his jazz band. He had four men, the instrumentation of his being scored, trumpet, piano and drums. He used what was considered at that time an odd combination, but the success of his first band in

Interpretive Music for the Movies

By Joseph Fox

(From Jacob’s Orchestra-Band Monographs)

No. 10—THEMATIC MUSIC OUR SHEETS

That the big picture feature corporations are carefully on the search for new ways and means to put their products over to the public has again been demonstrated in a new manner.

When music was first employed as an aid to the decided feature, it was in a thin, ghostly, anemic, insipid and sometimes, a mechanical manner. This music was dragged into the picture by trying to play music not to accompany any story that was being told on the screen. Now comes the entering new. M. J. Mintz and James C. Bradford, advancing the art one step further with their thematic music cue sheet.

To the director of a picture orchestra this new and novel idea proves a veritable boon, for it will eliminate most of his worries. By the old system a leader not only had to sit and look the picture over at a prosdouing, but he had to spend many hours picking out music that he thought would give the necessary atmosphere to the production. Now the big film companies such as Famous Players, Lasky, United Artists, First National, R. C. Hollywood, Universal, Associated Exhibitors, Pathé, Second National Pictures, Graphic Film Co., Equity, and Vitaphone, supply thematic music cue sheets with their big pictures.

The few bars of actual music that the sheet gives will in a great many cases instantly suggest a similar number that the leader may have in his library if the original is looking, and thus he is enabled to use his picture closer.

In the case of the old cue sheet, where the name alone was given, it often happened that the director was as much in the dark as to the kind of tempo a certain place called for after he had read the title of the suggested composition, as he was in the beginning. But with this new idea he is provided with enough actual music of the piece to catch the atmosphere on "giving the people what they want and in the manner that they desire.

Lewis began the study of music when he was a boy in his home town, Urbana, Ohio. He was a member of the town band when a boy of six, playing clarinet, and since that time he has devoted the greater part of his life to music. In discussing his work he emphasized his success by saying that he kept at music until he found the type that appealed to him and then he worked to build up a musical organization that worked with cars as his ideal.

Ted Lewis and his men do not work out their numbers from special arrangements written out in detail and at length; they build up the melody and embellish it and elaborate upon it to suit their needs. Lewis does not believe in stereotyped programs; he advocates diversity, quick changes and the use of striking features.

“We have used successfully the metaphysical idea in our presentation of one number; the suggestion of wedding, death and marriage is conveyed in another, while a third has for its theme the patriotic thought, for which we used E. B. DuSable’s famous “National Emblem March” to give our interpretation of a small town band out to do its bit in an Independence day.”

Ted Lewis with his men work out their numbers on the basis of accentuating one or more features; the introduction of novel ideas and inventions that appeal to people. Their method is to develop and enlarge every point of interest in a musical number. Lewis, like most of his contemporaries, insists upon the music that is in the air and in such a way as to please people.

“To know that men and women appreciate our efforts, not only from the applause that comes to me but from letters that we receive from time to time, and best of all through personal contact. One of the letters that I have received and which I prefix here from the late E. B. DuSable, composer of the “National Emblem March.” He speaks highly of our program. This letter is but one of a number received and indicates that men and women will not be commanded to surrender your work, to offer suggestions and even ideas at times.

Speaking of popular songs, Lewis stated that in his opinion “Rambertetta” was one of the best written songs in the music out a decade. He expressed enthusiasm of “Fair One,” which he wrote with George Mollen, and of his latest number, “Boss Kwite.” Lewis has written the lyrics for a number of songs and devotes a large part of his time to writing.

Lewis believes that song hits may be as original as to “go over big at the start or it may be necessary to place a song in order to cultivate a taste for it on the part of the public.”

He contends that the use of original ideas has saved many a song and that interpretation is the keynote to putting over any number.

Ted Lewis has an ambition, it being to carry symphonies to all classes of people. He believes that it is possible to bring from both strange and weird harmonies into the audience melodies that are unfamiliar to the American, because they represent the thoughts and emotions of our people.”
in general with the importance of this phase of the business that they are now standing back of the Dy- 
men we are presenting to you in this article.

Mystery is a point well proved. The 
progressive musical leader needs not be 
produced other than the following bit taken from a local newspaper, which rouse us to the reason for the pictures and music critic is speaking: "I have already seen it (referring to the picture) twice. But my first return to the theater was not wholly 
based on the suspicion that a B- man director had 
a film of the picture." The newsprint describes the film as having been 
selected from the best of the features in the world, and the "director in the picture". The music is a 
sound, the picture, liter- 
ally a part of the picture, 
appropriate to every changing scene. One is 
never really conscious of the 
orchestra," we have 
learned that is never conscious of the 
orchestra.

We happen to know the leader re- 
ferred to in this news article, and we 
will state that this leader certainly 
observes all the rules that the newspapers happen to know him. He 
works in the music business and 
has no time to write the score that fits.

Being the happy, and I might add 
the proud possessor of a fine large 
library, or better say, the music sheets of inestimable value to him in his 
library is in the music business, with 
piano and piano, of a still house. Seldom is the picture not seen in this 
and then comparing his score with the one 
sheet he is invited to select a score 
that makes the critics sit up and take 
notice.

The kit and jive systems (?) 
employed by some so-called orchestral 
leaders is due for a drop into the dis- 
cord, for if we are any kind of a 
people at all, and in spite of the fact 
that a prophet is taken no heed of in 
his own country, we wonder if he is 
not in a distant future, when the big producing 
companies will insist that their 
works be presented to the public 
with the proper music. We also 
believe that the dramatic one must 
be the first definite step in this desirable direction.

Some time ago in one of these articles we told about a certain 
picture house where the leader just played any old thing 
that he came across. That house is now dark. Of a truth 
there is much fuel for沼柄 is in this happening, for the 
manager secured just as good pictures as the other high-class 
houses that were his competitors; the seats were just as com-
(Continued on page 2 and 3)

Copyright MCXXXIII by Walter Jacobs, Inc., Boston 
International Copyright Secured
The Breakers
MARCH

JOHN H. BRONSON

Copyright NCMXXIII by Walter Jacobs, Inc., Boston
International Copyright Secured
Printed in U.S.A.
The Two Lovers
NOVELLETTE

F. HANS FLATH
Composer of
"A Summer Romance"

PIANO

Andante Moderato (The Meeting)

Più mosso (The Dance)

Andante con moto

(The Proposal)

Copyright MCMLVII by Walter Jacobs
International Copyright Secured
The Star Spangled Banner Survives

A SONG that has been blanketed from pillar to post in effusive attempts at oratorical legislation, that has been the target of verbal bombs dropped with national anguish and rage over the "dirty" bioluminescence, been torn to shreds as its melody, shredded into shreds as its words and their sentiment, yet as a national patriotic song has survived through seventy years, a decade more than a century—such a song would seem innocently to possess the quality of opposition which cannot be eliminated nor even named in a large oratorical community. The longer a war lasts, the more obvious it is in the flow of public opinion. What this means is that in the flow of public opinion, the longer it lasts, the more obviously it is something of a puzzle to a great many persons, more especially as those who gladly would witness its extinction as the American national anthem.

 quoted from the "Star-Spangled Banner Survives in Style of All Sorts to Salute," a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.

The Star-Spangled Banner in Style of All Sorts to Salute, a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.

The Star-Spangled Banner in Style of All Sorts to Salute, a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.

The Star-Spangled Banner in Style of All Sorts to Salute, a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.

The Star-Spangled Banner in Style of All Sorts to Salute, a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.

The Star-Spangled Banner in Style of All Sorts to Salute, a publication of the Library of Congress which proves that French and Scott Key contributed some notes, "The Star-Spangled Banner" in the majority of its copies, the earliest of those found in print contains the word "lament" and that "proud and brave," of "the protection the same year, return at least on the Federal gunner, to the words of the national anthem, if one by a move recently twenty minutes past nine on the morning of November 17, 1862, on a white sheet with the signature of the words. Practically every other phase of the national anthem, if one proclamation naming the air as the official national anthem. And the right to the national anthems and other public duties and rights. It was then that the official national anthem was changed. And from 1862 onwards it was changed in the following manner: 1862.
Now Ready—
The 32 page book (sheet music size)

Miniature Measures
from the Jacobs' Piano Folios

It contains themes of two or more strains of each of the
194 copyrighted compositions found in the already world-famous
27 volumes known under the title of

JACOBS' PIANO FOLIOS

If you are an active pianist, professional or amateur, one copy of this book
will be mailed postpaid and free on receipt of name and address.

Walter Jacobs, Inc.
8 Bowditch Street  .  .  .  Boston, Mass.

INTERPRETIVE MUSIC FOR THE MOVIES

Continued from Page 5

fortable, and in fact he had an even break to get his share of the business. Yet the home is dark, and personally I believe there is just one reason. You have heard of it—He sorrow was the book, so far as creating atmosphere for this picture was concerned. This particular leader is a wonderful musician—fed like a dandy. He once, when he first took up his duties as orchestra director in the house we speak of, wrote a little article in a local picture house organ, and among other things he went on record as saying that any piece of music should be played in the fuses, regardless of the picture. He evidently did not know that he was also regarding his job when he did that little thing. And Furthermore, and then some, he in all probability would not believe anyone who suggested the press cited above.

There is no one looking towards public opinion, especially in the music business. If they want their pictures served with music that gives atmosphere, for Heaven's sake give it to them in large and laughter nude. Don't think the public will come and keep on coming if you don't give them something at least as good as the other fellow is presenting, because if you do, you are certainly pleasing below a false impression—drop out.

Just the other evening we sat in a picture house and listened to the most terrible racket that one could imagine. The picture was one of those "Maddie Riley" pictures with the usual shooting, banditry and love-making stuff, and a lonesome organism was making the racket. We would call it music if we could do so with an easy conscience, but our conscience isn't so elastic, so we will have to let the first name stand. Well, at all events the organism had a theme. Oh you indeed she did, and she made this fact known to all and everyday because she had played that picture more than half an hour. It was a sweet little Hawaiian love ditty of some sort that happened to be making a hit at the local dance halls, and it may be that the organism thought this a good and sufficient reason for playing it to that particular picture at that particular time. She did, anyway, and as we mentioned before, this was the home. She played it soft, but mostly loud. She played it to, and she played it soft, but we liked it best when she played it soft.

At the most irrelevant times the theme was introduced, dragged in by the tails of the noise as it were, and more than one of us didn't stay to find out whether or not she played the same little collection of notes—and rests. But this we do know, we stood it as long as possible and then about left the rests were not long enough to allow us to get a kick out of the picture.

Now there is no doubt in my mind that no such thing as a one sheet ever exists in that young thing's scheme of life. In all probability it wouldn't be used if the manager promised one. But some of these fine days the manager of this place is going to be without his job, and that music (it is going to contribute largely to this sad end.

There are certain picture houses where the organism is not allowed to play off of in this manner, and here's hoping the list may be continually on the increase. When now who are thoroughly versed in the art—and we maintain that it is an art—of providing fitting music for pictures simply the companies with music one-sheets, such as the one here shown, there is not an excuse in the world for a lonesome, or a lone organism, getting up before a critical public and gumming up the whole show with a lot of noisy trash. It takes time to fit a picture, and some of the leaders seem to beirgze it. What we mean is, that the one-sheet that plays the different temps and themes at the finger tips, like the thematic cue short does, a great saving of time is made by the busy director, who often has a large library to keep him in shape in addition to his other duties.
MUSIC AND ITS MEASURE

The art of measuring brings the world into subjection to
The mind. This is a quotation from Woonson, the historian. Einstein has made popular the study of musicology, and the bitherto dry science has become more absorbing interest.

And what is music but the study of celestial or spiritual phenomena—first, through the means of a scale, then to a scale, then to a scale, and finally to a scale, in which we study the scale of the universe, of the atoms, of the stars, of the galaxies, and of the cosmos?

The musician must be precise, patient. There is no point, no detail, no sound that may be overlooked—concentration in the extreme, one thing at a time.

While it is hardly possible to commit everything to memory, there should be the preparation which can be gradually added to, replenished, renewed. People memorize in different ways. Some claim that their fingers seek to acquire memories of their own and find their way better if little attention is paid to them, the subconscious working better without the overt conscious mind.

At first we hardly discern any connection between piano music and mechanics. Yet are they not both superstructures on the universal base of mathematics? And technically, would not the same muscular development created through working in one medium be of service in the other? So should brain and manual labor work together. For the present, everyone on the force and the expression of effort in works of art. One can concentrate on mechanics and still be very musical.

JINGO RINGO

There are far more pieces of music that are not in the world of music than in the world of art. Music is in the world of art, and the JINGO RINGO is in the world. It is not possible for one to be made of music and mechanical or of fine art. Today of course, one can find by experience that human beings are much the same world over. While there is diversity, yet there is the underlying unity.
The Story of
A Night in India

By George L. Cobb

Suite
A Night in India

1. Twilight in Benares
2. The palace
3. Dance of the Flower Girls
4. By the Temple of the Sun
5. March of the Brahman Priests

Orchestra

Organ and Strings

Converse for Pianoforte, $1.00 net


It isn't what you earn
but what you save

Jacobs' Orchestra Monthly

Every issue includes:

A regular feature, exploring strange corners of the world, and
realistic portrayals of life in different cultures and eras.

Premium Offer: Special rate for new subscribers.

Jacobs' Band Monthly

A unique monthly subscription to the world's
most respected band music magazines.

Premium Offer: Special rate for new subscribers.

The Cadenza

The official magazine of the American Guild of Composers, Conductors, and
Arrangers, featuring interviews with leading composers and conductors, and
reviews of the latest music releases.

Melody

A monthly magazine focusing on the music industry, featuring interviews
with legendary musicians and industry leaders, and reviews of the latest
records and concerts.

SUBSCRIPTION RATES

Individuals: $24.00 per year.
Institutions: $36.00 per year.

For more information, please visit www.jacobsorchestra.com.
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 Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below.

Why experiment blindly with songs? Get a FOUNDATION for musical improvisation. Learn the Principle back of it all.

Read the Synopsis of Course. Mail the coupon. Then forever the words: "The last..."

SYNOPSIS OF COURSE

1. Trade News
2. Art Elements
3. Elements of Harmony
4. Elements of Composition
5. Elements of Pedagogy
6. Elements of Arrangement
7. Elements of Interpretation
8. Elements of Performance
9. Elements of Practice
10. Elements of Theory
11. Elements of Analysis
12. Elements of Performance
13. Elements of Analysis
14. Elements of Interpretation
15. Elements of Composition
16. Elements of Pedagogy
17. Elements of Arrangement
18. Elements of Performance
19. Elements of Practice
20. Elements of Theory
21. Elements of Analysis
22. Elements of Performance
23. Elements of Practice
24. Elements of Theory
25. Elements of Analysis
26. Elements of Performance
27. Elements of Practice
28. Elements of Theory
29. Elements of Analysis
30. Elements of Performance
31. Elements of Practice
32. Elements of Theory
33. Elements of Analysis
34. Elements of Performance
35. Elements of Practice
36. Elements of Theory
37. Elements of Analysis
38. Elements of Performance
39. Elements of Practice
40. Elements of Theory
41. Elements of Analysis
42. Elements of Performance
43. Elements of Practice
44. Elements of Theory
45. Elements of Analysis
46. Elements of Performance
47. Elements of Practice
48. Elements of Theory
49. Elements of Analysis
50. Elements of Performance
51. Elements of Practice
52. Elements of Theory
53. Elements of Analysis
54. Elements of Performance
55. Elements of Practice
56. Elements of Theory
57. Elements of Analysis
58. Elements of Performance
59. Elements of Practice
60. Elements of Theory
61. Elements of Analysis
62. Elements of Performance
63. Elements of Practice
64. Elements of Theory
65. Elements of Analysis
66. Elements of Performance
67. Elements of Practice
68. Elements of Theory
69. Elements of Analysis
70. Elements of Performance
71. Elements of Practice
72. Elements of Theory
73. Elements of Analysis
74. Elements of Performance
75. Elements of Practice
76. Elements of Theory
77. Elements of Analysis
78. Elements of Performance
79. Elements of Practice
80. Elements of Theory
81. Elements of Analysis
82. Elements of Performance
83. Elements of Practice
84. Elements of Theory
85. Elements of Analysis
86. Elements of Performance
87. Elements of Practice
88. Elements of Theory
89. Elements of Analysis
90. Elements of Performance
91. Elements of Practice
92. Coda

JAZZ SECTION

1. Jazzy Riffs
2. Jazzy Riffs
3. Jazzy Riffs
4. Jazzy Riffs
5. Jazzy Riffs
6. Jazzy Riffs
7. Jazzy Riffs
8. Jazzy Riffs
9. Jazzy Riffs
10. Jazzy Riffs
11. Jazzy Riffs
12. Jazzy Riffs
13. Jazzy Riffs
14. Jazzy Riffs
15. Jazzy Riffs
16. Jazzy Riffs
17. Jazzy Riffs
18. Jazzy Riffs
19. Jazzy Riffs
20. Jazzy Riffs
21. Jazzy Riffs
22. Jazzy Riffs
23. Jazzy Riffs
24. Jazzy Riffs
25. Jazzy Riffs
26. Jazzy Riffs
27. Jazzy Riffs
28. Jazzy Riffs
29. Jazzy Riffs
30. Jazzy Riffs
31. Jazzy Riffs
32. Jazzy Riffs
33. Jazzy Riffs
34. Jazzy Riffs
35. Jazzy Riffs
36. Jazzy Riffs
37. Jazzy Riffs
38. Jazzy Riffs
39. Jazzy Riffs
40. Jazzy Riffs
41. Jazzy Riffs
42. Jazzy Riffs
43. Jazzy Riffs
44. Jazzy Riffs
45. Jazzy Riffs
46. Jazzy Riffs
47. Jazzy Riffs
48. Jazzy Riffs
49. Jazzy Riffs
50. Jazzy Riffs
51. Jazzy Riffs
52. Jazzy Riffs
53. Jazzy Riffs
54. Jazzy Riffs
55. Jazzy Riffs
56. Jazzy Riffs
57. Jazzy Riffs
58. Jazzy Riffs
59. Jazzy Riffs
60. Jazzy Riffs
61. Jazzy Riffs
62. Jazzy Riffs
63. Jazzy Riffs
64. Jazzy Riffs
65. Jazzy Riffs
66. Jazzy Riffs
67. Jazzy Riffs
68. Jazzy Riffs
69. Jazzy Riffs
70. Jazzy Riffs
71. Jazzy Riffs
72. Jazzy Riffs
73. Jazzy Riffs
74. Jazzy Riffs
75. Jazzy Riffs
76. Jazzy Riffs
77. Jazzy Riffs
78. Jazzy Riffs
79. Jazzy Riffs
80. Jazzy Riffs
81. Jazzy Riffs
82. Jazzy Riffs
83. Jazzy Riffs
84. Jazzy Riffs
85. Jazzy Riffs
86. Jazzy Riffs
87. Jazzy Riffs
88. Jazzy Riffs
89. Jazzy Riffs
90. Jazzy Riffs
91. Jazzy Riffs
92. Jazzy Riffs
93. Jazzy Riffs
94. Jazzy Riffs
95. Jazzy Riffs
96. Jazzy Riffs
97. Jazzy Riffs
98. Jazzy Riffs
99. Jazzy Riffs
100. Jazzy Riffs
101. Jazzy Riffs
102. Jazzy Riffs
103. Jazzy Riffs
104. Jazzy Riffs
105. Jazzy Riffs
106. Jazzy Riffs
107. Jazzy Riffs
108. Jazzy Riffs
109. Jazzy Riffs
110. Jazzy Riffs

FEATURES IN THIS ISSUE

THE WORLD'S GREATEST HEART SONG
AN INTERVIEW WITH ARNOLD JOHNSON, By A. C. J. Schottmuller
MARY ADELE WILLS. By Maude Stanley McGill
WHAT ARE EXAMINATIONS? By Frederic W. Borgman
MUSCULOUS, MEAT, MUSIC, AND MIRTH
A KEYBOARD ROMANCE. By George Hahn

MUSIC
'CROSS THE ROCKIES.' By Arthur C. Morse

PASHA'S PARTY. By George Hahn

BY AN OLD MILL STREAM. By Norman Leigh

IRVINA. By Walter Rolfe

PUBLISHED BY WATERMAN PIANO SCHOOL
220 SUPERBA THEATRE BLDG. WATERMAN PIANO SCHOOL LOS ANGELES CALIFORNIA

Volume VII, Number 5
MAY, 1923
Price 15 Cents

Printed in U.S.A.