MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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JACOBS' INCIDENTAL MUSIC, No. 3. By Harry Norton
Futuro

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**59 Volumes**

**FOX TROTS AND BLUES**

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"DREAMS of India," "Are You Going to Kansas," and "Wow" are the latest numbers added to the Popular Music Publisher, Inc., catalog of new recording march publications.

"Now that I'm back," said Irving Mills, president of Pan American Music, Inc., in a recent interview, "I feel perfectly satisfied that my ten-week trip over the country was more than successful. I have been convinced that the home front, Black Ball, has achieved an unassailable position, and that it is considered an important factor in publishing, trade and professional circles throughout the entire country. My trip has enabled me to ascertain that the markets are very hard to break, but the previous records as far as price, price, etc., are concerned. That could mean that the original master tapes are being used on the radio stations.

"Dear Old Lady," "Hurry You Teller's last hit, is now coming in on a radio station by name of WOR. I was very much taken aback by the neatness of the record. The same thing is true with the record made by the same person. It may have been through unconscious suggestion, but Irving Berlin's "That Old Gang of Mine" was a tremendous hit at the All-American State Fair recently. It was given at the prize by the "Savoy Orchestra" was supplied by Mayor Frank. The record has been selling well.

Will the world come back? That seems to be the question that is coming up. It seems to be taken as an indication that "Bring Back That Old-fashioned Waltz," which recently was sold by the Standard for $2.00, will sell much better. The windows are being taken up by the "Bibliophiles" for three days after the release by the publishers.

Tom Sherram, a widely known song writer who has been with "The Breslow Studios," a leading record company, has been appointed general manager for the Pan American Music, Inc., with headquarters in the State Bank Building in Chicago. One of the firm's successes, "In a Day with You," has already gone over 100,000 copies in sales, and "An Old-fashioned Waltz" is running at a record speed. Special releases by this company have been made by the "Ally B. S. H. M. C." for "I'll Never Give You Up," "Orange Blossom Time," "Honeymoon Time," "Just Wha I Thought I Had," and "Oh! I'll Never Forget," the latest successful number published by Jack Mills, Inc.

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Tuning Up for the Musical Dub

By Robert Hayes Schaffler

Are you a music maker? Don’t answer too glibly. Before you say “Yes,” reflect on the sounds you produce while whistling a pleasant melody, or, if you’re a conductor, imagine yourself tuning a full orchestra. Are you the right kind of musician to get the most pleasure from tuning an orchestra?

The high spots of the art of listening were touched in the previous article. Now, it is great fun to be a 100 per cent listener. But once you are that—or anything like it—it is even more fun to be a 100 per cent dub at making music, if you can get ahead in the right way.

When you have become a critical listener—the kind to whom musicians instinctively look for telegraphic aid and comment—it is time to find out by experiment whether you yourself have any ability as a musician.

(Hand the time spent in making a listener of yourself. It could not have been invested to better advantage.) In deciding what instrument to take up, two chief factors are to be considered:

1. The best of your enthusiasm; (2) your physical makeup.

It is a foolish task to endeavor an instrument you care nothing about, in the hope that love will grow with acquaintance, as it does, with the same hope, a person ears nothing. On the other hand, your taste in musical literature should be considered. If you have truly set your whole soul on jazz, you had better not embrace the pipe organ. The pipe organ loves its manner. When it knows “Yes, we have no bananas.” It is a smug organ, jealously watching an organ for nothing but the piano works of Chopin, and despising anything else. If you have only a string quartet or symphony orchestra music, whether the pipes or the mandolin would be a happy selection. Bear in mind that:

It gets the ascension duty.

To render the works of Scarlatti.

The bassis declares that it has enough.

After one or two measures by Glucksmann.

And as for the music organ, you know.

How it is affected by Gurlitt.

Enthusiasm is that which makes the world of music go round. Do not tackle any instrument—no matter what sort of man or woman are wild about it, and about the sort of music that is natural to it. But more enthusiasm is by no means enough. You may be wild about the violin, the cello, the flute, the trombone, or that popular instrument composed of wooden reeds, with their appropriate literatures. But if your ear is hopelessly false, you had better leave them alone, a pain of forfeiting your friends and turning your neighbors into potential murderers. The only instrument you may use, if you are in a handbraked condition, could ever hope to master, are mechanisms like the piano and the organ, which are tuned for you by your professional. And even those you had better not attempt unless your hands are large enough—promise of growing large—enough to stretch six notes easily. Do not take up the violin if your finger tips are very near, nor the cello unless your little finger reaches above the upper knuckle of your ring finger. If your lips are thick,

drum the oboe, the trumpet, and the French horn. Unless your lungs are oxygen, nothing has to say to the trombone and the baritone horns. Unless you are endowed with a generous fund of amiable patience, you have no dealings with the karp, which usually breaks a string and two or three as soon as the piece is fairly under way.

Serious instruments such as these should be embarked on seriously, and only when material considerations are favorable and enthusiasm is high. But with the usual instruments it is another story. If you care for nothing more profound than the popular tunes of the moment, and are of average intelligence, you can so soon find your way about agreeably on the ukulele, the clarinet, the mandolin, the tin whistle, or the banjo.

The great trouble with them is that if your taste should ever rise to care for music of lasting value, these light-hearted instruments could scarcely follow you into that newer atmosphere, out of the blind alley into which they have led you. Remember, that if you have any real talent for while instruments like the piano, the various flutes, the clarinet, oboe, trombone, etc., or voice, you can have more concentrated delight with one of them in an hour than you could obtain in months of stolidly picking at the ukulele or pumping the accordion.

A good amateur orchestra, well led and reasonably free from interference warfars, is a wonderfully pleasure-giving affair. Let me be frank! It is usually from two to three hundred voice players that are the active players for the pastime listeners. The same holds good of an amateur chorus or vocal quartet.

When conditions are set fair, the most fun of all is chamber music, by which I mean music written for a small group of the better sort of instruments, to be played in a room or small theater. It offers so many unique combinations to choose from, each with a well-marked individuality and a delightful lit-

ture, that you can never exhaust the pleasure of them. There are the various pieces called “concertos,” for a single instrument and orchestra, where the union between the two partners is so intimate and the framework so comparatively easy. The people, richer, more varied tours for piano, violin, and voice. And you get what is called a “piano quartet” or quintet by adding respectively a violin and a second violin.

But the climax of enjoyment is reached with that perfectly balanced combination, the string quartet (two violins, viola, and cello). The greatest composers have created their most exquisite and exciting music for this little group of fiddles. If you can do anything at all on any serious instrument, and would like to get the most fun out of music—especially music that is never too good for you—read how to learn to read at sight as soon as you can.

Perhaps I could not put into words more truly than I once did in “The Musical Amateur” what a delight it is for the chamber-music fan to “read—to spread out the chart now parts on the music sheet, to keep your breath smooth, and strike out with his mates into uncharted waters, tensely strong as a captain in the fog, now sharing a somber rock, now becalmed on a larger sea, going in for a rip of a hurricane off a how. If, on the adventure prove you so desperate as this, at least one feels the stimulus, the constant exciting air of some new game of tennis, where—no matter what the weather—once can exultantly depend upon himself to take measures not insufficiently adequate to the occasion.

And, as in tennis doubles, there is that same strange, wireless telegraph something deftly playing back and forth between the comrades in the venturing—swinging, swaying, grinning, according to the weather. Say, some other stormy day, a hair, adding, bar for bar, the invaluable commentary of the elbowers.”

Given a resonant room, where the tone of the instruments is not killed by too many eyes, upholsteries, and hangings; a good piano if you need it, well tuned at a practicable pitch, anything from two to six enthusiastic amateurs who are personally congenial and are either good sight readers or have sufficient of spirit; reading and instruments—enough for a library of music large enough to suit every mood and taste; a sympathetic gallery of eager listeners; security against noise and interruption; ample hours stretching away in front of—this is about the most ideal situation I have ever met with.

If there is anything in the standard accounts of Heaven to equal it, the passage has escaped me.

From Past to Present in Picture Theatres

By George Hahn

Let memory fly back to the days of the nickelodeon, the lowly type of film show that built the foundations of the present amazing moving picture industry. It was not merely the fact that the pictures were cheap in production costs, and in the prize charged the managers by the producers of picture companies, but also that the theatre “overhead” was low, which made it possible for the industry to get a start with the public at a nickel a seat.

The music usually was coaxed from a piano, and it was even necessary to go to the expense of keeping the instrument in tune. The piano player—frequently termed “piano player”—was no keyboard artist and drew a salary that nowadays wouldn’t appeal to some of our sophisticated ushers.

The music, or what passed as such in the nickelodeon, was anything the pianist could play at without any regard to the mood of the film. For a time it was considered entirely too much bother to attempt to “follow the pictures,” and the first pianists to take up such a newfangled method were deemed during innovators and looked upon with suspicion.

It is a very different story nowadays, as everyone knows. Not only has the film industry as such advanced to a point where further improvement seems impossible, but the music that accompanies the films has advanced just as far; yet, is one thing in connection with film projection that has not reached the limit of development. For the time is nearly here when special scores will be written (not merely arranged) for all big films, just as there is special music written for some theatrical productions for the legitimate stage.

Middle-class theatres are in the vast majority throughout the land. They are found in every neighborhood in the large cities and are the rule in the smaller cities. Most of the music written for use with films is intended for such theatres, a large proportion of which have small orchestras from six to ten players and organ. In some instances the organ is used as “relief” to the orchestra, and in a comparatively few the organ plays with the orchestra at times.
An Interview with E. Joseph Chadwick

By A. C. E. Schenemann

The use of what he calls the "symphonic idea" in preference to jazz effects, broken rhythm and choppy melody is advocated by E. Joseph Chadwick, director of the Minneapolis Symphony Orchestra. It is not fair to infer that Mr. Chadwick is anti-jazz, for he contends that jazz will continue to be popular, but "the jazz of the future," he says, "will be that of its slapstick features." In other words jazz is due to undergo a dreyfising process, and when it reappears it will be better, cleaner and more representative of the youthful spirit of America.

"Jazz music from the beginning has been expressive of youth; it has epitomized the impetuous and vigorous American of the 'teen age, and will continue to convey in a musical way the joy, fire and dash of the present generation," said Mr. Chadwick. "Most of our adult population is partial to music of a serious character. I don't mean by this that men and women today want symphonies, but they do have a fine sense of appreciation for what is commonly regarded as modern music, such as the compositions of Massenet, Debussy and Ravel."

As is to be expected, musical training and environment have both been factors that have influenced Mr. Chadwick in his opinions and in his work with dance orchestras. Further, when one considers that Mr. Chadwick has devoted twenty years to the study of the violin, to teaching and work in symphony orchestras, one can appreciate his desire to be a symphonic idea.

"In preparing arrangements for orchestras I try to utilize the symphonic style," said Mr. Chadwick. "I favor the use of harmony and counterpoint according to modern standards. This doesn't mean the use of the motives that dominated the old symphonic masters, but rather those of the masters of the last generation."

"Of course to make arrangements effective there are certain instruments that can be featured. I have used a trio of soprano saxophones in many cases, and I favor the brass instruments and saxophones alternating instead of working together. A bass saxophone is always a valuable addition to an orchestra. Despite the fact that the violin lacks the volume and strength of the saxophone and brass instruments it can be used to a good advantage with the bass and piano."

Mr. Chadwick expressed the opinion that the small orchestra—a personnel of from five to seven men—was gradually becoming the most popular combination in this country. Only the large orchestra, built around a popular dispenser of symphonized music, is destined to survive the popular demand for small combinations, according to Mr. Chadwick.

Our subject was born in England twenty-five years ago. He began the study of music when he was five. When a student of fourteen he was awarded a violin scholarship in the Royal Academy of London. Young Chadwick remained in London for four years, studying under Hans Wenzley.

"I began the study of the violin under direction of my father, and for a number of years he was not only my instructor but my inspiration," continued Mr. Chadwick. "For more than twenty years my father, Philip Chadwick, has been teaching violin in Winnipeg, and after I had completed my studies in London I returned to Winnipeg."

Soon after arriving in Winnipeg Mr. Chadwick entered the Canadian cavalry, and for a year and a half he served overseas with the Canadian forces. Upon his return to Winnipeg he resumed his musical studies and divided the greater part of two and a half years at the Allen and Capitol theaters in Winnipeg.

During 1922-23 he was assistant concertmaster of the Minneapolis Symphony Orchestra, and when not engaged with the last-named organization he has been directing his own orchestra at the Oak Grove Hotel. Mr. Chadwick played an engagement extending over eighteen months at the Oak Grove and several months ago with the Minneapolis he made an extensive tour of the middle west.

"I have never favored the jazz orchestra idea as it is commonly accepted today," said Mr. Chadwick. "I believe that a symphonic dance orchestra is more effective and that greater variety can be obtained by distributing the themes of a number among the men than to make every arrangement for either one or a combination of saxophones. No one will question the popularity of the saxophone and there is every reason to believe that it has come to stay but the modern dance orchestra should not be dominated by any one instrument."

"In the Minneapolis we have usually had eleven men playing twenty-eight instruments; and under such circumstances it is possible to use a variety of combinations. There are times when it is necessary to have a number from the introduction to the last ending, and while twenty-eight instruments will supply all the effects desired they can be used to provide an instrumental color, which is more in demand today than the breaks and chopped-up motifs that were once so popular."

Mr. Chadwick has written an Indian Suite for symphony orchestra, and about sixteen songs. He is enthusiastic over his contributions to music, and his ambition is to retire to the land of his birth, and devote his time to musical composition.
The Old Cathedral Chimes

Poem by Arthur J. Lamb

Music by Frank H. Grey

Andante Religioso

The

sun-set lingers in the Western skies, A golden dream that speaks of
curtain of the twilight softly falls And wraps in shade the old Ca-

dral walls, While in the heart's banner now unfurled, A

Melody

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Copyright 1908 by Frank H. Grey
Moderato

Ding dong, ding dong, ding dong, Softly the music

swells;

Ding dong, ding dong, ding dong, ding dong,

Hark! the Cathedral bells

Bearing their joyful tidings,

Tell-ing of happier times;

Sweet as the songs of the angels, The

old Cathedral Chimes,

old Cathedral Chimes.

Melody
SYNCHRONIZATION, even if it has not reached its culmination in the type of musical composition known as the fox trot, at least has attained an unprecedented degree of proficiency in that form of writing. It may be truly stated that the fox trot represents the highest and most elaborate form of ragtime yet evolved; its irresistible rhythm, coupled with the many variations of melody possible and its comparative ease of performance, are the leading factors which have touched the hearts of all lovers of popular music and which have been the means of establishing the fox trot as the predominant form of musical composition.

Twenty years ago the waltz was all the rage. Programs then consisted almost entirely of this one type, yet when we look at it from the standpoint of synchronized rhythm the waltz can hardly be considered. The waltz form is several centuries old. It not only lent inspiration to many of the romantic composers who used it extensively in their works, but was the reigning type of dance in all the European courts when this country was merely an infant. Practically, the waltz does not gain much by introducing syncopation, which has a tendency to distort rather than to improve it and therefore must be handled very judiciously. The great demand for a national medium of expression, using syncopation as the foundation, has brought about the development of the fox trot which is becoming more popular both as song and dance every day. The advent of the radio, the future possibilities of which are hard to realize, has been a liberal booster of the fox trot, and is depending almost wholly upon this type of composition to delight to listeners in programs of a lighter order. People who for their amusement once depended upon the theatre or occasional musical treats at home, are now supplied with an abundance of popular music that every night is sent through the ether by competent artists. That all are apparently well pleased may be determined by the hundreds of letters of approval sent in to the stations. The marked rhythm of the fox trot seems to carry as well by radio that the broadsheets have recognized this point and are using that form of music repeatedly in their programs. At social affairs, too, the fox trot comes in for its fair share of appreciation. It is the dance which has captivated young and old alike, and it is indeed rare that one sits back and looks on while a fox trot is being played.

MELODY

Playing Organ with Orchestra

By Norman Stacey

Playing with an orchestra requires one to be alert; there is no chance to relax when playing. The organist must be all ears and must watch the leader, watch his music, watch his instrument. He must be continually aware. One can easily imagine what would happen if the organist held a chord a second too long, or if he be fore the orchestra in beginning a number.

With modern organs, the response is instantaneous, but there are organs which, when used for orchestra work, are sluggish in their reactions, and with instruments like these the organist must always be a fraction of a second ahead in his accompaniment, otherwise, he is behind the orchestra, being due the organist’s failure to anticipate but to the imperfect synchronization of organ and orchestra.

In playing with orchestra, judgment and tact must be used in playing music, and the organist must know just what to play and just what to leave out. Ambitious movements of course are effective, but staccato numbers, fast numbers, gallops, etc., are often spoilt unless the organist knows just which chords to sustain. If he tries to play all the notes a ragged effect is obtained. The principal function of organ in relation to orchestra work is to act as a foundation instrument, to take the place of other instruments; to act as the “body” of the composition being played. There are, however, many conductors and some leaders, who insist that “everything” be played, and the more experienced musicians knows that too much organ is as bad as too little organ.

Aside from the difficulties of the organist meets, he is often hampered by unsuitable parts. Harmonium parts, organ parts and piano parts are best, the latter preferred by more experienced organists, but often the organist has to play from a second violin part, a bass part or a first violin part, and it is then up to him to use his versatility and “make up” suitable harmony. Some organists do this readily, others find it difficult, but every leader should, if he expects the best results from his organist, provide him with an organ or piano part.

In many theaters, an organist is expected to be a solo player besides being an orchestra assistent, and to say that the salaries paid to orchestra organists are insufficient compared to their labor and ability is only confirming the opinion of those who know what hard work and skill is needed in playing organ with orchestra.
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gossip gathered by the gadder

GREETINGS TO YEAR AND YOU!

A Happy New Year! May most warmly wishes such to every in-
dividual reader of the magazine, yet the wish won't be materially
manifest unless you yourself get right up and have your ever wishing tree and back
our wishes with your wish and will to make it a happy one. The injunction
of old was to "get up your bums." Today it is take your seat to another hole
(blow, if you have one with a patent butke) and then do things—happily,
not grumpily or glumly. But whatever you do, don't remove the
Christmas ropes and wreaths of ever-
green too early in the new year. Let them remain as long as possible as rich reminders
of honestly happy merry-makings which happen none too frequency in the run of a year. Keep them up to help keep you in tune.

Are you a singer? Don't tire on picnics and pepers the year round and expect always to sing in perfect tune. A peckered mouth and stomach doesn't tend to an unpressed layzen. Are you an instrumentalist and play the
violino, mandolin, banjo or other instru-
ment that needs to be "bowed up" each
time before playing? Get yourself in tune before you turn a peg to tune the instrument. You can "tune up" quick-
er, easier and better without a ground or a grip, so check those to G pipes and replace them with grenadil pipes in short: get into tune with yourself, with life, living and the world in general, and in spite of a few occasional "blew" or "saw" notes, which after all are merely passing dissonances, and most assuredly you will have what Musser is wishing you—A Happy Whole Year!

WANTED—MUSIcIANS

NFIR hundred years ago, in 1823, the music was not made possible by Guida, a monk of Azores. This year many celebrations are being held in central Germany and France in honor of the man who com-
menced the method of writing melodies on paper.

Before Guida brought into use the method of indicating music notes on
lines, there was no way for melodies to be put into circulation other than
that of transmission from person to person by memory or writing. The
name of a creator of a melody was soon forgotten, and when new tunes were heard
old ones were disregarded no more.

The method at first employed by

GUIDE IN TRANSMAPPING MUSIC IS DIFFER-
ENT FROM THAT USED TODAY. INSTEAD OF
HAVING FIVE HORIZONTAL LINES WITH NOTES
IN THE SPACES BETWEEN THEM AS WELL AS ON
THE, HE USED FOUR LINES WITH NOTES
ONLY IN THE SPACES. PREVIOUS TO THIS A
NOTHER MUSICAL DEVICE HAD A METHOD
OF USING THE LINES TO WHICH ONE NOTE
WAS ASSIGNED UPON WHICH THE MUSICAL
JUBILEE WAS BASED, AND TO CAME OUT
A SERIES OF DIRECTIONS FOR THE MELODY TO
GO UP OR DOWN AS THE CASE MIGHT BE,
WITH THE SAME RESULT IN ACCORDANCE

At that time the making of a manu-
script of music was an art, not only
were notes placed for practical pur-
porses, but they served a decorative
purpose as well. There was a wide variety
in the colors and the shapes of the notes
for the various spaces, and other indica-
tions that were necessary were made to
please the eye as well as inform the
brain.

In the first space the note was written in red ink. It was not essential that a
round note be made, such as those em-
ployed in the standard music of today,
but the person who made the manus-
cript tried to put originality in his work,
so in filling the space allotted to

the method of indicating music notes
note he might draw a miniature picture.

Other spaces had their own particular colors, but the first space, "T," was dis-
gnognized in all of the manuscripts by its facing red color—Boston Herald.

MUSICIAN CHAMPIONS JAZZ

"There's really not much that's new under the sun, or moon, either," con-
cluded Mr. Davis with a smile. "I'm fond of the Sunday "Parade of the Wooden
Soldiers," that swept New York, is an
old European tune once used for the
"Whitehead-Coose" and then known as the
"Parade of the Tin Soldiers." It was one of the first times I learned to play
on the fiddle.

But while so much of our sympho-
ny has been borrowed from the great
music of the past, there is a quantity of
chamber and original jazz being turned
out, such as "Chicago," "Red Head Girl," "Bennett's Whirl" and "South Sea Eyes."

Jazz is certainly, however, the American
music of the future. Nothing can dis-
place it from the popular affections and
I believe that time will see it develop into

a great folk music.

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