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For the Photo Play and other Professional Pianists

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220 SUPERBA THEATRE BLDG. WATERMAN PIANO SCHOOL LOS ANGELES CALIFORNIA
Putting Sales Value In Songs
A First Lesson for Song Writers

By Roy Griffith

SONG-WRITERS, both amateur and professional, would like to learn the secret of writing popular hits—they would like to know just what brand Frank Silver and Irving Cohen were using when they wrote "Baranino." There is no definite formula for song-writing that is guaranteed to put anyone in the Rolls-Royce class, but there are certain rules which when followed consistently help materially in putting songs across. These rules are not particularly new or startling. They are pretty generally known among experienced song-writers, but most are often disregarded. Something—emotion, perhaps—keeps many writers from realizing that only someone whose name is a household word can disregard rules and get away with it. A writer with a big reputation can sometimes throw all the rules overboard and still the public will not up his stuff. The result and fate can not be so reckless.

MAKING A SONG POPULAR

What is required, ordinarily, to make a new song popular? What must be done to make it sell? It must be plugged, i.e., sung by performers in various places of amusement, played by orchestras, and, perhaps, released for broadcasting on the radio. The song must be sold to the public through personal presentation. In brief, a song is "selling itself," and as such it should conform to salematics principles. This is the fundamental which underlies all the rules of song-writing so far as it is possible to formulate definite rules. Considering song-writing from the angle of salematics will be of value to every writer, amateur or professional, no matter how well he may know the rules of his craft.

TO BE A GOOD SONG-WRITER START SALEMANSHIP

The good saleman presents his sales talk in simple languages. He explains his proposition logically and concretely. In the same way the words of a song should tell a simple, logical, connected, easily understood story. People are not going to worry their heads trying to figure out any Chinese melodies. Being sales talk, a song should make sense—sentimental and slober, perhaps, but sense, of a kind.

The saleman, in his talk, finds it valuable to repeat some one particular selling point until the prospective customer gets it firmly fixed in his mind. Every article of merchandise has at least one outstanding reason why it should be purchased, and repeating this reason is a well-known principle of salemanship. It is summed up in the phrase, "repetition is reputation."

Applying this principle to the writing of songs, there should be one big, central idea in the lyric. This central idea is the main reason why the public should buy the song. It should be repeated two or three times; preferably, it should be in the title, at the beginning of the verse or chorus, and at the end of the chorus. In this way the central idea or theme of the song becomes fixed in the mind of the most flippant of flappers. Further, and carrying out this principle of repetition, the melody should have at least one appealing and easily remembered strain, and this strain should be repeated again and again.

The entire melody need not have the appealing quality of the central strain; in fact, it is better not to have it, for if the whole melody is of equal appeal, the central strain loses its punch. A great part of the saleman’s talk is of an ordinary conversational nature, so that when the big reason for buying is presented it stands out clearly. The song-writer, as a saleman, need not therefore strive to make every word and every bar of his song a hendecasyllable.

THE VALUE OF REPETITION

As has been said, the idea of repetition in a song is to make the public remember it. They will remember the central idea and the central melody strain, but it is useless to expect them to remember the whole song. In this case taking advantage of the psychological value of memory, a distinct asset in the rule which allows a composer to put in a new song not more than four bars from some popular song already published. When this is done, the public on hearing the new song will unconsciously associate it with something they have heard before. This immediate association of ideas reduces the sales resistance considerably. Having a vague idea that they have heard the new song before, people will get the idea that it must be a popular number. Everybody wants what everybody else wants, and when people begin to think that other people are buying and singing a new song they also will buy and sing it.

Occasionally it happens that a writer will take unfair advantage of the accepted rule and lift more than four bars from some other song. From a business point of view this is a shortsighted policy, in addition to being very close to piracy. In the first place, a song loses its own distinctive character when it contains a succession of bars from some other song. In the second place, if the music publishing world should come to decide that the rule is being abused the
MELODY

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

A FTER all, the practical fundamental of the theater organist is first and last the fitting of pictures. His art is practically entirely the synchronization of appropriate music to the screen action, and all the details of style, repertoire, registration, trick effects and so on are simply the essential attributes of his job. In so far as it is still in its infancy, one that is largely ignored by many of its pros and amateurs, and for that art of the profession we wish that every medium of expression that influences its members could so harmonize that this thought becomes innate to all its adherents. This, with the use of its own devices—and now—in order to struggle through mauling mechanical musicalizations that intrude upon its own.

It is one phase of this misconception of the photoelectric musician’s art that is the subject of the following letter from a correspondent who, from obvious reasons, prefers his identity to remain wrapped in an unsolved, unopened and unmentioned.

The idea is as sound, and the attitude as obviously correct, that the letter is its own commentary and needs no other.

"In making up a musical setting for a feature picture, to what extent, if any, should be influenced by the title of a composition in selecting it for a particular scene or situation? For instance, I have been associated with two organists and one orchestral conductor who, so I say, worked this method beyond all reason. It resolved itself into a game of "searching titles," titles of musical compositions with subtitles, or of selecting a number with a title that would describe or "label" the mood or meaning of the scene."

"Many times the results I’ve come across of these men’s work with this method were laughable to me. I mean to the point of being disgusting, and I felt that the sad feature of the thing was that only the performers and orchestras could appreciate the "effect" obtained by this matching, as many times was the case, the music was positively, was unknown to the audience, for likely it would be some foreign publication; how many themes were completely lost. The performer, however, felt a personal satisfaction in thinking that they had perfectly cued that scene and that very pride of accomplishment is one of the reasons, I believe, why the title is so often preferred.

"I am not arguing against the practice of observing a scene or "labeling" a number with a suggestively musical title, but I am against the practice of using a musical composition as an integral part of the production, as a musical accompaniment."
Melody

being sufficiently well-known to get its message across; but at the same time they are equally justifiable from the standpoint of appropriate musical mood and the plot (here again) that someone may recognize them, and marvel thereof.

Casting Considerations

If this method has its place, such places I think is primarily in the fare comedy, both frozen and two-and-three-for-the-later, since it is so easy to lay out a succession of musical comedy selections for the first, and a few and two-and-three-for-the-late-for-the-latter, then simply play them one after the other, to segue with a segue to some follow-up. Played this way, the setting becomes a matter of endurance rather than interpretation; of resignation rather than inspiration. But pay some attention to the scene action, which the numbers in the selections around so that they synchronize properly with the topical numbers interpolated where the picture suggests them, and produce the mechanism becomes art. A concrete instance came to my attention recently in which a delightful comedy of Oriental atmosphere was accompanied by nothing but Oriental folk-tunes, whereas the following work a two-hour of college life was caused by "Babooch." It is in this fold that the serious enters into his kingdom. In all such novels necessitating abrupt changes, flashes and interpretations, the utmost degree of the same part gives him a decided advantage over the orchestra. It is invariably true that an alert comedian can stress all the little points of a comedy business where the orchestra is limited to a few musical bits adapted to the dance. But if this is true of the full orchestra generally, it remains true for such bits as the Pinto Cat cartoons or the Lysimachus Home Fudge-podge in making the limitations of the orchestra painfully apparent. In the case of the cartoons particularly, any capable comedian with the requisite technique and sense of humor can make even the best orchestra sound like a matronly nurse trying to do a dancé.

The Psychology of the Audience

I believe that most errors, aside from the vital one of indifference in picture lighting arising from a failure to convey at all the emotional content and attitude of that theatrical comedy, the best audience, the Automatic, or, perhaps after all, it would be better to say the Audience Audience, for it is the one who we come in contact with that peculiarly unmaterial and incomprehensible force—mass psychology, which so distinctly emanates from the reactions of an individual. The Automatic Audience has limitations which must be recognized and entered into, but it also has possibilities and emotions by which the orchestra can stimulate and amuse.

I am reminded of the rather amusing experiments related to me by a prominent leader who has made a considerable study of audience psychology. He said that years ago, in another form, some one was attempting something like a war, which formed a musical movement without interfering with the audience's concentration on the subject. Then he was aware that the news was nothing but an animated, newspaper, and why should people care about the war while reading a newspaper? So he cut out the music altogether, and the news was clipped off in a thick silence. Naturally, he saw the heads, many of them resulted, and he wished that the world would not cut off too soon, but there was a time when nothing could suppress the effect of the silence.

The music, then, will be built in construction if it can too sharp accents in its attempt to get in-hand with the dramatic action. It is due to the wayers in the reeling of the picture, and to illustrate the emotional movement in which it is to be conveyed. The orchestra's main function is to give the emotions something solid on which the sensations of music will rest. The result was that, in the words of a New York critic, "the concert was permitted to see his ideas develop with a regard to the emotional reaction of the observer, and to suggest the experience of a picture in the words of its audience."

The orchestra can build on its own program, and gradually become aware of what is now the accepted formula:

The orchestra is the only one who does it better. Never change the subject of the time to the second, and to the measure, at that is exactly the instant the subject of the musical idea to the music, the music changes with the subject, and the new musical number starts when, and not after, it appears. If the order or type of the subjects makes a monotony or awkward musical sequence they are re-arranged or cut respectively. When, as so often happens, in matching the music, the subject of the music, the subject is abstracted or cut off, the orchestra's result becomes a matter of endurance rather than interpretation; of resignation rather than inspiration. Vote some attention to the scene action, which the numbers in the selections around so that they synchronize properly with the topical numbers interpolated where the picture suggests them, and produce the mechanism becomes art. A concrete instance came to my attention recently in which a delightful comedy of Oriental atmosphere was accompanied by nothing but Oriental folk-tunes, whereas the following work a two-hour of college life was caused by "Babooch." I have no objection to any of these numbers, which are all supremely effective, and of the proper atmosphere without music. I think it is pertinent to suggest that they are all short scenes of similar mood covering a period of about seven minutes, and that my own experience was that he started the audience to the Tivoli Ballroom and heard the words "You're a Pal," about the first of the father. But the "one must never see me again," the short scenes were used, and the music became unified instead of disconnectedly episodic. Timing the sympathy this way, the first climax evades with the doctor's auspicious cry at his wife's death, and the second, as Amy breaks into Kerry's room and finds him apparently lifeless.

The lesser known grand opera selections—such as César, La Gioconda, Minuet in Ponte, Katerina少司, and so on, can be used in the same way, if necessary, changing them around as I suggested above in the case of musical comedy scherzos. It seems to me to be the optimum of opinion in the profession, however, that this is not wise in the case of well-known operas such as Faust, Parma, Carmen, Turandot, and so forth, where the tunes are unchangeable and suggest the opera, thus creating an incomparable note. It is for this reason that opera critics should, as a rule, avoid unless the one is pretty direct.

Interpreting Music For the Movies

By Joseph Pace (in Jacob's Orchestra Monthly)

Of a truth, the unification of themes is a dream. The motion picture cannot succeed against the Musicians' Mutual, although if the whole truth and nothing but the truth were said, we could explore many cherished traditions concerning this excellent institution. But right here we will broadcast the fact that the orchestra in the picture is in vivid after art, it is high time someone called attention to the fact.

Beneath piano dinner into the subject of picture music and pianists' working hours, let us take the case of one Grun. Grun, at one time Portland's favorite jazz orchestra leader, was called away from a series of hard work and branches with Edwin Caner in New York City, and acknowledged leader of the best orchestra that were ever out of the sphere of the music. We happened to be one of the directories of the local musicians' union when Grun was a mere boy in the game of composing. As it may be that the man at Grun's orchestra influenced our opinions somewhat, but when Grun came before the union that represented the music man (1) of our town and asked for permission to import men who could play more than one instrument, the local musicians said no and his band will not come in the usual hours.

Right here Mr. Grun showed a flash of the brains that he had stored him so far. He immediately offered the position to any local member who wanted to put in the hours of practice the other band was required to get out of the sphere. West. We happened to be there when the orchestra walked forth from the dark and mysterious depths of somewhere downtown. The music was played on the usual and the orchestra suddenly begins to be a real orchestra and becomes a realization of the picture. The music was played on the usual and the orchestra suddenly begins to be a real orchestra and becomes a realization of the picture. The music was played on the usual and the orchestra suddenly begins to be a real orchestra and becomes a realization of the picture. The music was played on the usual and the orchestra suddenly begins to be a real orchestra and becomes a realization of the picture. The music was played on the usual and the orchestra suddenly begins to be a real orchestra and becomes a realization of the picture. The music was played on the us
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NEW NAME for Jazz

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Several months ago Mr. Meyer Davis, the well-known bandleader and organizer of 62 orchestral bands which enrolled more than 100 playing musicians, conceived the idea that “Jazz” as a name had ceased to be explicitly representative of the modern forms of dance music and inaugurated a little contest for a new word. Utilizing the larger radio stations, newspapers and prominent magazines as media for propagandizing Mr. Davis invited radio fans and all other jazz enthusiasts throughout the country to submit suggestions for a name which would be more descriptive of the form of music as it is played today, offering a prize of $100 to the contestant whose submitted word-name should be selected as winner by a Board of Judges.

This Board included: Edwin Hober, radio editor of the Philadelphia Inquirer; W. Victor Gomme, noted artis- tificate, H. Charles Farlanis, editor of Sport; William B. Sherman, prominent investment banker who also is a lover of music; Prudence Nicholas, radio editor of the Des Moines Capital, and Jack Brinn—the wireless bureau of the ill- fated S. R. Titanic. The latter, when asked to serve on the Committee of Award, injected a dash of color into the contest by sending to Mr. Davis the following telegram:

“Will act on committee. Think all words submitted equal. Best of these choices my opinion Synonym and Pompous. My suggestion is Hot!”

Once started, the contest immediately assumed the proportions of an avalanche of mail-waves of suggestions. More than 30,000 replies were received, and so tremendous was the mass of mail matter which poured into the Davis executive that in addition to the regular postal staff an increased clerical force became necessary. Two of the contestants submitted the same name. These were Miss Dorothy L. Posey of West Falls Church, Virginia; and Joseph Sybster Ross of Fresno, California. Exclusion of the prize money, the total sum expended upon this perhaps somewhat unsollicited venture was in excess of $5,000.

After the Herrold ban of offline calling, defining, eliminating and adjudicating had been completed, the name finally accepted by the Board of Judges was SYMPHONIC SOUL (which makes that name conscious), its “Artistic Life,” and “Wine, Will and Song” without the sanitizing nuances of the Davis contract.

Coincidence of names is the best of suggestions that exist. It is not expected that the new or old name will be the last word. A number of other entries are likely to follow and unite the contest and further the soul.

Speaking of revivals, Gossip interna- tionalizes the Gaddern that the copyright has just expired to “Sweet Rain O’Clock” (the most popular song in America in 1894) also that all rights in this number now revert to the writer and first singer of it—Walter Jagger.

Gossip Gathered by the Gadder

Continued from Page 4

There is good news about the authori-ties and predictions in the recent report that the Waltz is being revived in London. If this is true, the revival is almost sure to reach America, and perhaps one of our assembly halls will again sound with the entwining strains of Strauss “Vivace Andante” (which made that proud German) his “Artistic Life,” and “Wine, Will and Song” without the sanitizing nuances of the Davis contract.

The best of suggestions that exist unite the contest and further the soul.

Waltz Revives, “-Americanism” Re-born

“Just One Other Time” has been re-issued on American popular sheet songs. All of these were excellent songs, with a story note that did not detract from the melody. A revival of any of all of them perhaps is due to the appearance of some of the songs which we now pretend to belong to the

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Music Mart Meanderings

"BULAWAYO," the world-famous pigeon castle, just got another fine addition in the way of a new music store. The name is "Bulawayo," and it is located on the corner of Main and Market Streets. The store offers a complete line of musical instruments, including pianos, organs, and harmoniums.

"THE HEART OF A MAN" (waltz tune) is the newest addition to our waltz repertoire. The music is by 72-year-old composer, George W. Ball. It is arranged for piano and orchestra, and is published exclusively in this magazine.

"Have You Ever Felt That You Were Made for Each Other?" is a new novel that has captured the hearts of readers everywhere. The story is told in the form of letters exchanged between two lovers who have been separated for many years. The novel is available at local bookstores.

"A Popular Pennant Series" is now available from the Official Pennant Company. This series features a wide variety of designs, including patriotic themes and sports teams. The pennants are made from high-quality materials and are available in a range of sizes.

"Wanted-Musicians" is a weekly column that features job opportunities for musicians across the country. This week's edition includes openings in New York, Chicago, and Los Angeles.

"This Advertisement" is a special section that highlights the latest products and services in the music industry. This week, we feature a new line of music stands and a variety of educational resources for musicians of all ages.

"A Populist Party" is a new political party that is gaining momentum across the country. The party's platform includes issues such as healthcare, education, and the environment. The party's leaders are holding a series of rallies across the country to promote their message.

"Wildwood School of Composition" is a renowned institution for music composition. The school offers a variety of programs for students of all levels, including undergraduate and graduate degrees.

"Is He Wasting His Time?" is a new musical composition that is gaining attention in the music industry. The piece is written in a unique style, combining elements of classical and contemporary music.

"Back Issues of The Cadenza" is a regular feature of the magazine, offering readers a chance to explore past issues and discover new perspectives on the world of music.
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SPANISH

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3. The Legend of the Valley. Masterpiece
5. The Ballad of the Mountains. Masterpiece

NUMBER 2

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4. The Romance of the Sky. Mastepiece
5. The Story of the Mountain. H. G. Elliott

NUMBER 3

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3. The Romance of the Sea. Mastepiece
4. The Story of the Mountain. H. G. Elliott
5. The Legend of the River. Mastepiece

NUMBER 4

1. The Song of the Desert. Mastepiece
2. The Ballad of the Sea. H. G. Elliott
3. The Story of the Valley. Mastepiece
4. The Legend of the River. H. G. Elliott
5. The Romance of the Mountain. Mastepiece

NUMBER 5

1. The Legend of the Mountain. Mastepiece
2. The Ballad of the Valley. H. G. Elliott
3. The Story of the River. Mastepiece
5. The Romance of the Sea. Mastepiece

NUMBER 6

1. The Song of the River. Mastepiece
2. The Ballad of the Mountain. H. G. Elliott
3. The Story of the Valley. Mastepiece
5. The Romance of the Sea. Mastepiece

GALOPS

NUMBER 1

1. Carmen. Moussorgsky
2. La Belle Hélène. Offenbach
3. La Fille Mal Gardée. Offenbach
4. La Traviata. Verdi
5. Rigoletto. Verdi

NUMBER 2

1. Scheherazade. Rimsky-Korsakov
2. Samson et Dalila. Saint-Saëns
3. Les Noces de Figaro. Mozart
4. Falstaff. Verdi
5. The Barber of Seville. Rossini

NUMBER 3

1. The Marriage of Figaro. Mozart
2. The Barber of Seville. Rossini
3. La Traviata. Verdi
4. Falstaff. Verdi
5. The Barber of Seville. Rossini

NUMBER 4

1. Carmen. Moussorgsky
2. La Belle Hélène. Offenbach
3. La Fille Mal Gardée. Offenbach
4. La Traviata. Verdi
5. Rigoletto. Verdi

ONE- STEPS

NUMBER 1

1. Waltz from "The Tales of Hoffman". \(\text{Mozart}\)
2. Waltz from "Nutcracker Suite". \(\text{Tchaikovsky}\)
3. Waltz from "Fiddler on the Roof". \(\text{Joplin}\)
4. Waltz from "The Nutcracker". \(\text{Tchaikovsky}\)
5. Waltz from "The Nutcracker". \(\text{Tchaikovsky}\)

NUMBER 2

1. Waltz from "The Tales of Hoffman". \(\text{Mozart}\)
2. Waltz from "Nutcracker Suite". \(\text{Tchaikovsky}\)
3. Waltz from "Fiddler on the Roof". \(\text{Joplin}\)
4. Waltz from "The Nutcracker". \(\text{Tchaikovsky}\)
5. Waltz from "The Nutcracker". \(\text{Tchaikovsky}\)

RAGS

NUMBER 1

1. Twinkle Twinkle. \(\text{Tchaikovsky}\)
2. The Blue Danube. \(\text{Joplin}\)
3. The Morning Bird. \(\text{Mozart}\)
4. The Star-Spangled Banner. \(\text{Joplin}\)
5. The Barber of Seville. \(\text{Rossini}\)

NUMBER 2

1. Twinkle Twinkle. \(\text{Tchaikovsky}\)
2. The Blue Danube. \(\text{Joplin}\)
3. The Morning Bird. \(\text{Mozart}\)
4. The Star-Spangled Banner. \(\text{Joplin}\)
5. The Barber of Seville. \(\text{Rossini}\)

NUMBER 3

1. Twinkle Twinkle. \(\text{Tchaikovsky}\)
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3. The Morning Bird. \(\text{Mozart}\)
4. The Star-Spangled Banner. \(\text{Joplin}\)
5. The Barber of Seville. \(\text{Rossini}\)

SCOTTISCHES AND CAPRISSES

NUMBER 1

1. Fast Little March. \(\text{Bach-Friedemann}\)
2. Dance of the Landlady. \(\text{Mozart}\)
3. Longing for Home. \(\text{Bach-Friedemann}\)
4. Up on the Roof. \(\text{Joplin}\)
5. The Garden of the Queen. \(\text{Mozart}\)

NUMBER 2

1. Fast Little March. \(\text{Bach-Friedemann}\)
2. Dance of the Landlady. \(\text{Mozart}\)
3. Longing for Home. \(\text{Bach-Friedemann}\)
4. Up on the Roof. \(\text{Joplin}\)
5. The Garden of the Queen. \(\text{Mozart}\)

CHARACTERISTIC AND DESCRIPTIVE

NUMBER 1

1. Big Ben. \(\text{Joplin}\)
2. The Tower of London. \(\text{Joplin}\)
3. The Tower of London. \(\text{Joplin}\)
4. The Tower of London. \(\text{Joplin}\)
5. The Tower of London. \(\text{Joplin}\)

NUMBER 2

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2. The Tower of London. \(\text{Joplin}\)
3. The Tower of London. \(\text{Joplin}\)
4. The Tower of London. \(\text{Joplin}\)
5. The Tower of London. \(\text{Joplin}\)

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3. The Tower of London. \(\text{Joplin}\)
4. The Tower of London. \(\text{Joplin}\)
5. The Tower of London. \(\text{Joplin}\)

CHARACTERISTIC AND DESCRIPTIVE

NUMBER 1

1. Mark of the Wandering. \(\text{Tchaikovsky}\)
2. Wafting of the Waves. \(\text{Tchaikovsky}\)
3. Wafting of the Waves. \(\text{Tchaikovsky}\)
4. Wafting of the Waves. \(\text{Tchaikovsky}\)
5. Wafting of the Waves. \(\text{Tchaikovsky}\)

NUMBER 2

1. Mark of the Wandering. \(\text{Tchaikovsky}\)
2. Wafting of the Waves. \(\text{Tchaikovsky}\)
3. Wafting of the Waves. \(\text{Tchaikovsky}\)
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3. The Recessional \(\text{Joplin}\)
4. The Recessional \(\text{Joplin}\)
5. The Recessional \(\text{Joplin}\)

NUMBER 2

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2. The Recessional \(\text{Joplin}\)
3. The Recessional \(\text{Joplin}\)
4. The Recessional \(\text{Joplin}\)
5. The Recessional \(\text{Joplin}\)