MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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What Music Means to Uncle Silas

By Z. Porter Wright

"WELL," said Uncle Silas as he settled in the easy chair in my little private sanctum, "of all the abused, maltreated gods and goddesses, poor Euterpe gets the hardest treatment and the least sympathy in this day of jazz, high-pressure advertising and high-priced super-orchestras. What folks don't do to music in the name of art and nobody's name at all, is about too much for me to stand or understand."

"This is the way to step to think what a lot of different things music can mean in these strenuous, spunky days!"

"Yes, yes, go on," I murmured, realizing that I was slated for another interview, and confident that Uncle Silas would "go on" regardless of my wishes. So I settled back while Uncle Silas "went on" — or rather, kept on going; I do not wish to imply that he even lowered for my answer to his question, which was asked merely so he could answer it for me.

Without even a drag on his pipe, he continued:

"To many folks, music is a nice parlor accomplishment to show off before company; some people choose to learn slighted hand tricks; some memorize a couple of funny stories; others whistle through their noses or make their ears wiggle, but on the whole, as a parlor stunt, music seems to be the hardest worked of any.

"Some people think that music is an art to be exhibited by artists in the concert hall like curiosities are displayed in a museum, to be admired by the discriminating in much the same manner. The more curious the music and the less the folks know about it, the more they think they are supposed to rave about it.

"Then again, for some society folks music is an interesting affection that affords the delights an opportunity to forget around high-priced ports and be served by a connoisseur to talk in a colorless effort to make each other believe they have succeeded in adapting jazz minds to classic music. Such folks never stop to think that the first requisite of the classic or the true artist is sincerity.

"I just met Johnny Jenkins on the way to his piano lesson. To look at his countenance was like getting a shot of lemon juice in the eye. To Johnny music is nothing but plain, everyday drudgery. Papa and maams make to make a Padrevezki of Johnny, but like most parents who picked out high-priced salons, high-priced instruments and high-class apartments for their children, they have only succeeded in putting the music study of their offspring in about the same class with filling the wood box. The weekly trip to the teacher is welcomed with as much glee as an interview with the dentist."

"This particular crime is the result of vague sort of idea that music is a difficult attainment to be gained only after many years of tedious, uninteresting practice and study, with no particular enjoyment afforded except at the end of the journey, and no greater reward than the renown of preconceived virtuosity. There are some artists, I'll admit, who substantiate this theory, but if I know whether such virtuosi of the operatic school learned to play good so they can get their names in the paper or get their names printed because they learned to play good.

"Well, that's the gloomy side. There aren't many of us in those folks, but they have done a lot of harm to us folks who love music and prefer to use our own private ideas of music instead of following the ideas of the critics and the members of the Metropolitan. At least 90 to 90 per cent of us are genuine music lovers: artists, amateurs, student begins — just people who love music for the sake of music. You know what I mean. We learn to play because we want to make music; study and practice are not drudgery tasks — we enjoy them. Whether we know how to play a lot or a little, we like nothing better than to pour out our souls in melody, no matter what our instrument or where we are. We play or sing because we have music thoughts to express.

"Your true music lover may like to play before a multitude, but he also loves to seek out a quiet corner by himself. When he plays, he plays for the joy of playing; his music is always alive with him. He is part of him, and from the time he first starts to learn to play or sing until he dies the joy of music is always in his inspiration. Maybe he is just whistler, maybe he is a trained artist. The amount of talent he has doesn't make any difference to him in his enjoyment of his music."

"Sure he takes his music with him wherever he goes, and wherever he goes he's a better man. He likes in better; he likes better; he gets more out of life and gives more. I love to hear his husky voice in a melody that may have more spirit and joy than tune — not because I couldn't appreciate better singing, or couldn't sing better myself for that matter, but because I know just how that music feels as he sings. I know the effect of the song on his mood and on his soul, and I know the results that will show in his relations with his fellows, not in mention his wife and family."

"One reason why literary Clubs and such do so much good is because they make the men call each other by their first
MELODY

And Now Try Your Hand at Prologue Production

By Joseph Fox

From Just a Shifty Orchestra Monthly and Cakewalk

AD NOWN WE HAVE WITH US THE PICTURE PROLOGUE—SOMETHING ELSE FOR THE PICTURE HOUSE LEADER TO WORRY OVER, WHICH IS NOT EXCLUSIVELY A PICTURE PROBLEEM BUT WHICH IS IMPORTANT IN MANY WAYS. WE MUST TAKE THINGS AS THEY COME, AND WE WHO WOULD STAY IN THE RACE MUST PERFECT THE SPARKS ON HIS RUNNING SHOES SHARP.

In the case of the theatre orchestra leader the sparks that help him hold his place in the face of stiff opposition are brazenly shouted, executed with a dash that represents the most serious musical sounds.

We cannot go without saying that every leader has some idea as to what constitutes a prologue, but now that so many big pictures are being produced it becomes imperative that leaders and musicians who aspire to lofty places should grasp the fundamental principles of prologue authorship.

Generally speaking, a picture prologue is music and setting staged just before the picture is screened. The idea is to get the observer's mind in tune with the plot about to be unfolded on the silver sheet. At first personal it is to give the spectator the mood and interest of the music that you yourself produce.

And you can put it in the paper and tell 'em I said so," concluded Uncle Silas, borrowing my last match to light his ever-present and inextinguishable pipe. "Tell 'em that if they would know enough to interpret the music and set this in the house the wedding business would steady up in little, we would all be happier, and in the long run we would be better off and all kinds of business would have to prosper.

Irene Juno, Photoplay Organist

Irene Juno, who really is a progressing prodigal of the sterner—and, I repeat, of the sterner—kind, has been given the opportunity to fill up a season with the orchestra. She is an organist, and as such she has won the esteem of the musical world. She has been heard to be singing some of the most beautiful compositions ever written in the field of music. She is the organist and the music and action that are wrapped around the skeleton.

At the time when L. J. Chamberlain instilled the music into the hearts of the Pennsylvania suburbia, Miss Juno was with him as a featured organist and created for herself a big reputation in that section for two and one-half years. She was next engaged for solo organ playing at the Grand Opera House in Baltimore, Maryland, returning to the county. After a few miles from a large city, we found a wonderful little theater not so long ago. The organ was in every respect, and by that means that its projection, lighting and picture presentation would be a great deal better. And the MUSIK—You would be surprised. While it is of coarse impossible to have an orchestra in a place with such a limited population—a little under twenty-five hundred—nevertheless, the organist knows his business and the instrument provided for him is one of the finest makers.

This organist not only provides real interpretative music, but he helps to formulate the melodies that are put on at his house from time to time. When we were there "School Days" was being played, and as the curtain rose a quartet of boys dressed in russet who were singing the song by that name. At the sides of the stage, recesses in the walls were brightly lighted up until the little old red school-house could be seen away off in the distance among the trees and flowers. When the song ended and the curtain dropped, every mid-aged person was carried back to the days that we are always apt to look back upon as the happiest of our whole lives. In other words, the audience had been thrown into its most receptive mood.

This organist never plays music out of keeping with the subject in hand, and as the program is changed much oftener than in larger places, he finds that thematic music out sheets are of indescribable value to him. Without such aids he would never be able to provide the atmosphere music that always obtains at this house.

As practically every known producing company releases its pictures through companies that supply thematic music cue sheets with each picture, every leader should avail himself of the opportunity thus offered to keep in touch with the many ways in which music helps to provide atmosphere. We have seen pictures presented in some of the best run houses where these aids were utilized that were put over in a manner which was truly marvelous.

To put back to our subject of prologues. We take it for granted that every musician who plays pictures for a living is interested as to whether the picture "goes over" or not. Such being the case, every picture player will be vitally concerned where the prologue is employed. If you are one of the old-fashioned sort who still believe that pictures do NOT depend in a great measure upon the sort of music that accompanies them, pray do not waste the remainder of this article, for you will find this side with remark, "Piffle!"

The prologue is the natural evolution of the idea that has gained a strong foothold in the brains of those who know, to wit; it prepares the audience for that which is about to be shown on the screen. Every effort that puts the observer's mind in the sympathy with the subject about to be presented is well worth while; and the prologue is one way to be thus spent. As a matter of straightforward fact, the prologue has put over many a picture that otherwise would have fallen as flat as a fallen arch. Maybe by detailing an actual prologue that we saw and heard, our idea on this subject may be somewhat clarified.

The picture was "Stowaways" (a wonderful picture, by the way), and the prologue was worked out by Mr. Struble of the Blue Moon Theatre of Portland, Oregon, certain-
and brought down the house. When the scene was over, everyone knew who they were, and our interest was awakened to the point where we would not have left our seat until the end for anything.

That is real prologue stuff. Just a taste or a bit of atmosphere, if you will; just a taste, but style, which, at the events to follow seem part and parcel of reality. You know that some men, and even some in overall, may be so hard that a prologue is a move in an illusion of activity, and the prelude is but a means to an end. It matters not how much money may be spent on putting on a prologue if the touch of realism and timeliness is not there. A few wags and a strain of sobriety in overall may be as good a prologue as the atmosphere, where possibly a whole band, with church and other preparations of the form, would never continue. It is the whole, most indefinable impression that certain compositions and settings bring to us that makes for the success of the prelude. Once get into the matter of creating atmosphere with music, and you have the secret of prologue making.

Naturally, every picture does not offer good possibilities for a prologue. This is as it should be, for there are hundreds of pictures coming out all the time it will readily be seen that the time and expense connected with the prologue is something inconsequential. By conducted prologues, there are some pictures that fairly cry aloud for a proper introduction; and it is from this line of material that the prologue-maker selects the pictures that give promise of the kind of prelude to success. Some pictures themselves carry a few hundred feet of prologue, and yet not a prologue can be used in an illusion of activity, and the prelude is but a means to an end. It matters not how much money may be spent on putting on a prologue if the touch of realism and timeliness is not there. A few wags and a strain of sobriety in overall may be as good a prologue as the atmosphere, where possibly a whole band, with church and other preparations of the form, would never continue.

The Photoplay Organist and Pianist
By Lloyd G. del Castillo

Music. Theodore Johnson of LaCrosse, Wisconsin, to whose brother I so often refer in the last issue, overhauled the conductors of this column (who are noted for his melody) with enclosure and conclusion. He apparently lacks on the columns with the same emotion as the shipwrecked master sighted the soil on the horizon, the Old Ship discovering a half point in this (theoretically) preordained and weary hand, or, as Mr. Johnson puts it, "It comes as a shining star on a black night." After further delay remarks on the style which he offers in other columns for a script that is decreed box office. You will not find any details on organ technique which go to make the organist's work distinctive, yet I have no doubt that it will come as a fresh idea to many.

Five-hand Counterpoint
It is one of the several variations upon counterpoint work in the left hand, consisting, in Mr. Johnson's words, of "playing a counter melody or alto part with the thumbs of the right hand on a manual below that on which the melody is played," as I apologize to the writer for substituting the word "left" for right. While his idea is to play the counterpoint with the thumbs of the right hand, I should like to take the liberty of suggesting that this is a more valuable device when played with the left hand, simply for reasons of practicability and utility. In the first place it only in very simple cases that the thumb is unnecessary to finger the right-hand part, whereas on the other hand, or rather literally with the other hand, it is usually practicable to play the accompanying chords on the left hand while holding down a note on the manual below with the thumb. Secondly, the counterpoint or "tenor" part is, in its name implies, properly placed in the tenor register, hence if played with the right hand sticks out prominently in the upper register.

If I have misconstrued Mr. Johnson's idea, I hope to apologize and ask him to write on again on the subject after having had some experience with the several variations of counterpoint, including the obliques above the melody, and there are obvious times when it is appropriate and fitting to play a counterpoint note with the right hand. But as a matter of fact, in counterpoint, the counterpoint will naturally find its place in the left hand. On the unit organ this means that the organist now can completely use his left hand in the same manner as he would a pedalboard, and the pedals are used in the same manner as they are used on the unit organ. This is obviously a more valuable device when played with the left hand, simply for reasons of practicability and utility. In the first place it only in very simple cases that the thumb is unnecessary to finger the right-hand part, whereas on the other hand, or rather literally with the other hand, it is usually practicable to play the accompanying chords on the left hand while holding down a note on the manual below with the thumb. Secondly, the counterpoint or "tenor" part is, in its name implies, properly placed in the tenor register, hence if played with the right hand sticks out prominently in the upper register.

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MELODY

The End of Fictitious Price Marking

For some time past an open topic of discussion has been the long prevailing custom of printing fictitious prices on publications—that is, printing on a piece of sheet music a price higher than the actual price at which it really was intended to be sold and then fixing a scale of prices for dealers, teachers, and retail buyers, with perhaps some of the scale being very rigidly adhered to in all cases. It has been a point of contention that this practice was a disturbing element among the trade, that printing on a piece of sheet music any 40c., when it was to be sold at 60c., not only caused confusion and dissatisfaction to dealers, but afforded opportunity for a bit of gratification on the part of unscrupulous teachers by enabling them to buy at a lower price and then sell to their pupils at the higher marked price, thus exacting a commission all unknown to the pupil.

The contention culminated in a conference held in New York City on October 2, 1923, between the music publishers and Commissioner Van Fleet of the Federal Trade Commission, and the matter has been finally adjusted as per the appended resolutions which were adopted by the Music Publishers' Association of the United States at a meeting held on March 23, 1924. The printing of these resolutions (appended below) shows that a majority of the publishers were in favor of printing the net price on sheet music and allowing no discounts. Following are the minutes of the proceedings at the last meeting:

Minutes of the proceedings of a meeting of the Music Publishers' Association of the United States held at the Hotel Astor, New York City, on April 2, 1924, pursuant to notice.

Representatives of the following firms were in attendance:

Kurtz & Hagen
G. Schirmer, Inc.
M. Schippers & Co.
Oliver Ditson Co.
F. Schirmer & Co.
H. W. Grey Co.

H. W. Ditson Co.

E. J. Donley

The President announced that the meeting was called to order and that the discussion was as follows:

Mr. Grey: "I have always been a subscriber to the trade papers, and it seems to me that the discussion of the price question is of great importance." The President: "There are several points that I should like to make clear." Mr. Grey: "I believe that the price question is of great importance." The President: "I would like to say that the price question is of great importance." Mr. Grey: "I believe that the price question is of great importance." The President: "I would like to say that the price question is of great importance.

The meeting voted unanimously to adopt the resolution as printed in the Music Publishers Association Bulletin and to request the Executive Secretary to make the necessary arrangements to carry out the resolution.
Valse Apache

Allegretto

R.S. STOUTHON

Più mosso

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Jacobs' Incidental Music

Love Theme

Andante con espressivo

Piano

HARRY NORTON

Maniac Whim of Musicians

ONE of the most convenient phrases is one which a writer may deduce verity and indulge in veritable inspiration is "it is said." This handy little phrase suffices to enable a chronicler to write half-truths or wholly untrue statements. It is dead and can't refuse, and so get by with a cock-and-bull story as "historical facts." Here are a few interesting particulars about long dead musicians who, if the facts are true, must have been fit subjects for maniacal analyses, but note that all are prefaced with the phrase.

It is said that:

Chopin "talked" to his piano whenever he was melancholy and thought over one of his own compositions or his intimate friends. He had a superstition that the figure seven, and never would live in a house that number was present; and when numbers were present upon a journey on that date.

Vladimir de Pachman, the greatest living piano interpreter of Chopin today, also talks to himself and to his audience while playing a concerto. He generally kicks or pats the piano stool before the beginning of a piece, and performs other monkey-shines equally crazy.

Handel, when composing music, occupied himself in deep thought in front of a picture of his predecessor, the Emperor of Austria. He played practical jokes that day and got his practical joking, such as when singing in the church choir one might be cut off the queue of another chorister's wig and get himself expelled from the choir.

Handel often went capably over his own music when composing it. This habit was passed on as an exhibition of ego-maniac. Smith, his biographer, said he was the only man who could read Handel's manuscripts.

The End of Fictitious Price Marking

Continued from Page 8

Gluck had his servants carry his piano into the barn in a train car, claiming that his finest inspiration came to him in the bright sunshine. Several bottles of champagne were placed conveniently near the piano, however, but it had hardly been that his servant "piano mover" ever drew any material inspiration from the Gluck front.

Schubert was completely controlled by a state of unnatural nervous excitement that lasted until the composing fever had passed—his features working convulsively, his eyes flashing and limbs twitching. Fortunately, there is no trace of these nervous convulsions in the smooth melodic flowing of his wonderful "Serenade."

Meyerbeer might have been called "storm maniac" when composing. His happiest inspirations are said to have come to him when the lightning flashed, thunder crashed, winds howled and roared, rain dashed in deluging sheets against the window panes of his studio and nature was raging in general. Some verification of this will be found in the symphony music of his "Les Huguenots."

List smoked huge black cigars over the piano, which was not as much as a maniac, albeit perhaps a little expensive. Probably the most disagreeable phase of it (to others) was his walking up and down the stage, muttering to himself and emitting great volumes of smoke when giving lessons. The composer of this story fails to say whether he "passed" or "failed" or not.

Wagner had his tomb erected in the garden so that he might visit it at any moment of day or night and moonlight. If this was maniac, its worst phase was in visiting that all his guests should visit the sepulcher, and at the dinner table delighting to demon upon death.

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"On the Spanish Steps" is another lovely number from the same composer. It has a lilting rhythm and a sweet melody that is easy to sing. The lyrics are clever and the overall effect is very enjoyable.

"Sunny" is a bright and cheerful tune that is perfect for a sunny day. It has a lively rhythm and a catchy melody that is sure to put a smile on anyone's face.

"The Man I Love" is a classic song that is still popular today. It was written by Rodgers and Hart, and it has a beautiful melody and clever lyrics. The song is sung in a way that makes you feel like you are really there.

"A Bird in the Hand" is a delightful comedy number that is perfect for a light-hearted occasion. It has a fun rhythm and a humorous melody that is sure to make you laugh.

"I'm in the Mood for Love" is a popular love song that is sung with great passion. The melody is haunting and the lyrics are tender, making it a perfect choice for a romantic evening.

"The Lady is a Tramp" is a fun and lively song that is perfect for a dance. It has a cheerful melody and a catchy rhythm that is sure to keep everyone moving.

"My Heart Belongs to Daddy" is a classic love song that is perfect for a special occasion. It has a beautiful melody and a tender rhythm that is sure to make anyone feel loved.

"It's All Right With Me" is a relaxed and peaceful number that is perfect for a quiet evening. It has a gentle melody and a soothing rhythm that is sure to make you feel calm.

"Sleeping Beauty" is a beautiful and serene number that is perfect for a quiet moment. It has a gentle melody and a soothing rhythm that is sure to make you feel peaceful.

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