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My dear Mr. Jacobs,

I am writing to you in the hope that you may be able to help me in a matter which has been causing me much trouble. I am the conductor of a small band in our town, and I am finding it very difficult to find suitable music for my pupils. I have been looking through your catalogues and have noticed that you offer a number of pieces that are specifically designed for young bands. I would be most grateful if you could provide me with some recommendations or perhaps even samples of the music you have available.

I am particularly interested in pieces that are not too difficult, as I am teaching mostly beginners. I would appreciate any advice you could give me on how to select suitable music for my pupils.

Thank you very much for your time and consideration.

Yours sincerely,

[Signature]

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Volume VIII
JULY 1924
Number 7

Jazz—the newest Musical Phenomenon
By Clarice Lorenz

JAZZ TRIUMPHANT
JAZZ MUSIC, sweeping steadily along toward complete recognizability for artistic, practical, and economic reasons, has attained a position that all jazz was in the American Academy of Arts and Sciences. Together with the rest of this new school of music comes the phenomenon of a jazz movement, which is seen as a distinct and unmistakable contribution to the world of music. Jazz is the most natural and characteristic American music, a unique contribution to the world’s culture. At home, we are slowly coming to the same conclusion about the matter, and to develop this musical form, which the negro orchestras of an earlier day left hating faintly and now rise upon our nationalinsky. Here are the new schools, the streets, the jazzy statues. The wild origin of the negro jazz band, and in its place the smooth, well-drilled band and the wild improvisation of the modern jazz band, and in its place the smooth, well-drilled band and the wild improvisation of the modern jazz band.

In his defense of jazz, Engel points out that “almost every rare and every age has known social conditions which result in an unmitigated disaster that nature wisely taught us to hold in check, but which, every now and then, from cyclical reasons, are allowed to break the bonds of civilised restraint.”

“The result of our present situation is not beginning to approach the unfettered world of the unmitigated bards of progress. The 160 dinner-halls of Paris were not enough to hold the shifting gowns, but dancing went gayly in churches and in cemeteries.”

“Jazz is the music of jazz men, something infinitely more original—perhaps even musically better—than the so-called ‘popular music’ that American produced in the ‘good old days,’ that golden age which lives only in the memory of the distinguished traditions.”

“I have not given the subject sufficient study to say definitely what point the source of popular American music took a new turn, but unless it is in a very much mistaken, ‘The Magic Melody’ by Jerome Kern was the opening chorus of jazz. It is not a composition of genius, but it is very ingenious. While it is almost as much nonsense as was ever written, it is full of all of the usual, isometric phrases, and is in its own way almost impossible to put in those words which are the most impressive, inexpressible, and impossible to express.”

“In jazz we have something that is a model form, a unique expression of the western American spirit that all our own songs, our pseudo-Italian rounds, the regional songs of a hundred years ago, the folk-pulp imitation of the Anglo-American banjo, the inexpressible yet profound expression of the French improvisation. Good jazz is enjoyed by capital musicians, by men who are...”
neither inordinately immoral nor extravagantly uncultured. It has fascinated European composers like Stravinsky, Casella, Satie, as Debussy was fascinated before them by magicians.

Here, Mr. Engel cites several well-known European and American composers of classical music, who have been and still are featuring jazz strains, and adds up:

"What more conclusive evidence could you demand to prove that jazz—good jazz—is not void of musical possibilities, not wanting in musical merit? If the fruitsless resist-ance of jazz to the music world is due to the misconception, the public is no more to blame than the public is to blame for not understanding and appreciating the value of the art of music. As such, jazz is an art that deserves to be studied and understood."

The image contains text that appears to be对此的注释所缺乏。
Music Mart Meanderings

The continual repetition of the expiring strains of a waltz melody which so strongly hemmed them at length the song came to seem almost like the ghost memory of some old, familiar strain insinuated into the work, in irritating interlusion as it were, the same as when the artist and bank of a river first met. It became almost a slogan.

Consequently, the question was asked, the facts found the foreign title of the song and bought copies on which they were published with only German woods and so conveniently English words for themselves, conveying as closely as the whole of the work, the sense of that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the most admired of all the more than that which they thought been the most admired of them and the 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MELODY

Music of the Masses

By Frederic W. Barry

This is the age of Big Business—getting bigger all the time, so that individuals are recognizing that it is becoming altogether too big for their personal attention. Therefore, instead of so much head and hand work, intricate machinery is installed to take the place of the old, laborious view that required study in America for its learning.

Modern inventions have had a marked influence in widening the sphere of music.

We don't hear the organ grinder outside the window as we used to. The phonograph and radio have taken his place, butcher's shops, and an improvement is an inviolate question or point of view.

We don't see the crowds around the little hand stands any more. There are so many movies and orchestras, and the people are no longer dressed up to demand the best in music—in exception as well as character. To hear a really good band you have to go miles and wait hours.

Music is not necessarily old, or what has been termed classic. In fact, you hear eminent authorities leading by quality of our modern popular music—even praising the rhythmical musical jazz and the like. For so long as music in its pure nature and enjoyment, you may call it what you like; it transends definition, age and classification.

We have discovered that in the arts and sciences much of the primary definition is of a superficial order, a hacking back to prejudice and bias. This drawing of lines and division runs in its best merely a matter of convention, and at its worst a time-honored and dead regulation. Let us no longer clutch the defiant and obdurate. Yes, long after the understanding gives up doctrines and theories, the heart hangs on to them—hence the lack of progress.

One thing must have the courage of music and take a venture, if there is to be advance. There must be experiment, a stepping out, a bold defense of habit. Such is life, and it is the way.

This is the age of Democracy. In so many forms are governments and peoples, societies and cliques and societies, trying out new modes and methods—all in the direction of Democracy. Power, or as the people, is coming into its own. Leaders may come to the front, they may reign and rule, but word has been universally broadcast that no narrow selfish policy can win. It must be a policy that shall have a reason for one and for all—individual and for social welfare. If these seems in many cases opposed, it is only that necessary war which is natural to all against all—the beautiful battle, quite compatible with love and gentleness and kindness.

It is only the un力求ed human that gives way to rage, despair, hatred. When any force, thought or emotion has the upper hand the society is in a most perilous state. Mastersy is gained by concentration, self-control, and is the result of limitation.

Popular music calls for discipline, for while it may discard impossible rules no other music must be more mellow in its texture, in its tone and in its tone. In performance, as well as structure, this music of the masses must be loyal to the kindred of melody and harmony. It must be in tune with the heart rather with the brain, with the feeling rather with the thought. It must be an art that is simple and truly primitive. It springs from and finds a response to the majority, of which there are so many. As it has been said, "God love the common people, which is the reason he made so many of them."

And now we find this music, hitherto alleged to be merely the music of the vulgar, filling a place of honor even in the halls of the chamber de luxe.

Popular music has come to its own. In high places and low, sacred and secular, cultured and uncultured, its happy and beautiful temper is engaged to lend pleasure and uplift.

The rigid respectable and solid conventional are no longer in premier office. The rule now is to be refined on natural lines, possibly to return to certain conservatism, with at least fashionable radical tendencies.

So popular music marches on, keeping up with the current of events, working and smoothing with its atmosphere of a delightful contagion. The music of the masses is now in style and in power, for every one has voted for it in favor. It has won through popular acclaim.

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HARRY NORTON

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The Fundamentals of Music

By Karl W. Ghebrem

A Review by Louis Faup

THE National Federation of Music Clubs is doing a fine work for the cause of music. One of the best plans, and fundamentally most constructive things that the Federation has done along this line is the adoption and recommendation of a four-year course in music training through a projected series of books—the first one of which, "The Fundamentals of Music," by Karl W. Ghebrem of Oberlin College, is now on the market. We have read this book with much delight, and we are pleased to do what we can to extend the use of this book.

The writer of this review is a student at Oberlin at the same time as Prof. Ghebrem—"It was Karl," then, and the professional distinction was still in the future, although there were signs that it was on the way. Our friend of student days has done much and gone far since that time, but the writer can still look back, and he therefore appreciates the thoughtful dedication of Karl W. Ghebrem to his friend, WALTER JACOBS. He remembers, too, that he would have enjoyed Karl Ghebrem to make just the scholarly, interesting, constructive and thorough work, while contribution to music educatic literature as he has made in this book.

The three remaining books in the set are not yet published, but the ability of the men who are writing them, with the able editorship of WALTER JACOBS, is certain that they will be worthy continuations of the work so well initiated by Prof. Ghebrem.

We can imagine no more fortunate omen for American music, and for the coming generation of American music, than the adoption of this series as part of the regular course of study in our public schools.

COURT RULES MOVIE HOUSES

MUST PAY FEES TO PUBLISHERS FOR USE OF COPIED EIGHTMILE MUSIC

ONE of the most important victories gained by music publishers in their ten-year fight to be properly remunerated by motion picture theater owners for the use of copyrighted music was won here when Federal Judge J. Whitaker Thompson ruled that theater owners hereafter would have to pay the publishers the license fee of ten cents a week a year. Judge Thompson decided in favor of Irving Berlin, Inc., T. R. Darmo Co., Fannie, Day & Hunter, The Broadway Music Corporation, J. H. Remick Co., Leo Feist, Inc., Shapiro, Bernstein Co., Inc., McNeill, Fischer, Inc., and Waterman, Berlin & Snyder who began the litigation ten years ago through the American Society of Composers, Authors and Publishers, of which they are members.

Judge Thompson awarded the ten publishers bringing suit, all of New York, $250 damages and $150 counsel fees from each of the thirty-eight Philadelphia motion picture theaters in the action.

Eleven other suits were begun by the publishers, but in some of them the enemy personnel were named and there were no hearings on the remaining cases.

Testimony before Walter V. Douglas, Jr., who acted as special master, revealed that the majority of the large homes not only here, but throughout the country, have been paying an annual license fee of ten cents a week to the publishers’ organization, and that hotels, theaters, ballrooms, dance halls and restaurants had been contributing from $5 to $10 a month. The smaller theaters, however, refused to pay the annual license fee, and announced that in preference would use classical music or no music at all. In refusing to comply with the publishers’ demands proprietors of the houses also changed that they had been asked to play certain numbers, while others pleaded that they had no control over the selections their pianists chose to play.

Judge Thompson’s ruling on this discredited the arguments advanced by the defendants and ruled that "music as such is fitted and appropriate to the action of that portion of motion picture that is presented upon the screen, and one of the most hazardous situations of the like motion is playing for the additional attraction to the audience and for its enjoyment and amusement."

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Music Mart Meanderings

Continued from Page 6

Upon his return to Jamaica after the war Mr. O'Mara got quite a mental jolt from a manifestation of the ghost-song in an American version called "Just for Tonight," that now has a nation-wide popularity with orchestras as a dinner piece and is regarded as a beautiful singing number by such artists as the Keen Sisters, Gable, and Anchovy Beanrod. Mr. O'Mara recently dropped into the offices of E. E. Marks Co. (publishers of the American version) for a new copy and orchestration of this big international walk hit to replace those that were completely worn out by constant use. and there thin little story came out about the melody that we have called a "ghost" song, but which really is too substantial in popularity to merit the name. Mr. O'Mara, who is looked at with envy by Mr. Lipton for the next season, states that the feature number of his repertory will continue to be "Just for Tonight." 1

Keith & LaVine (Harry Keith and A. LaVine) is the latest publishing house to break into the big market, releasing some of the best known songs of the music world. The new firm's New York offices are at 1091 Broadway, and initial numbers are announced as ready for release.

"The Heart That Never Loved" is a rare one, but that's the tale of the Tel Devere Music Company's newest song hit that is said to be among the hit parade of the season. Act Bently, Chicago radio act, had "made it" musically and lyrically; Rosemary Hughes, another Chicago radio artist, has been featuring it as a "raved" number, and Act Gill, the "Whispering Pianist," has been doing the same on a radio tour.

"Forget Me Not," "Bedtime Dreams," "Lover's Lane," "Someone Else," "June" and "You Can Take Me To Town" are reported by Harry & Music Publishers, Ltd., of Canada, as recent releases that are having good sales.

"If I could change your name to mine" is the big "if" which worries many a young fellow till the change is made, and then—well, we've not talked about that, but simply quoting the opening line of Jules Pohlen's latest song lyric, "You Are More Than All to Me," Ray Redmont, well-known singer, composer and writer, has made the music a success. "Down in the Heart of My Heart" is another Pohlen lyric that has been set by Herman Hanried. Both are published by Julius Pohlen in Chicago.

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*A Tell-Tale Letter*

We stay Schuman's, Chicago II.

And a fine to tell you how much I am inclined to you for suggesting the "Reder Rachel" March for Young Bands... Hi Peck Park Buzz Band of Georgia is playing the same tune. Perhaps you heard of the organization. I did not know. The boys, whose ages range from nine to nineteen, are making rapid progress. The bassist is the most enthusiastic. I hope they will repeat at school.

Sincerely yours,

ALBERT COOK.

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Repertoire for Young Bands

1. The Blues Town Band
2. The Red Rose
3. The Flying Wedge
4. Lilies of the Valley
5. Golden Memories
6. Camilla
7. The Golden Garden
8. Sherry Queen
9. Pink Lemonade ( chicks)
10. Nevisy
11. Whispering Leaves
12. They're Off
13. Forty Winks
14. Pretty Land
15. Horns
16. The Blower
17. Jolly Railers
18. Fragrant Flowers
19. The Tall Colors
20. Bright Eyes
21. To the Front
22. El Dorado
23. Jolly
24. The Long Run
25. Breath of Spring
26. Bag Tux
27. Neville
28. The Black River
29. Queen City
30. Caucasian Waddle
31. Creole
32. Gipsy Charges
33. Drifting
34. Dewy Main Street
35. More They Come

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