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MELODY
A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL DOOR

VOLUME IX

NOVEMBER, 1925

NUMBER 11

The Next Symphonic Development

By LLOYD LOAR

Can anything good come out of jazzmanis?

The author thinks so. Whether you agree with him or not, this article will give you something to think about.

It is an axiom, not susceptible to successful contradiction, that nothing actually stands still. Change is constant and universal. Either the object or idea under consideration progresses, and to the point where it finally extinguishes itself and is succeeded by some other object or idea — or else it progresses, renews its vitality continuously, and keeps its place steadily in the forefront of evolving human activities. This is true to a less musical activity than any of those other sort and it is with the next probable development or improvement which ever you choose to call it, in the symphony orchestra that this article deals.

History shows us that progress of any sort moves in cycles. There seems to be a certain unity, a rhythmic repetition of certain forms or patterns, that makes it possible for us apparently forever and intertem changes that are coming to the future from a study of those that have taken place in the past. It is only after careful consideration of the history of symphonic orchestra development and a judicious contemplation of present tendencies as manifested in our musical life that this next symphonic development is proposed.

REVIEWING THE DEVELOPMENT OF MUSIC

A word first as to the general development of music so far as history and deduction inform us about it. Rhythm appeared first, and for thousands of years the only instruments known to the more or less human race of those remote periods were rhythm instruments. The next development was melody and for a long period of time after its appearance or discovery, melody consisted of a melody of some sort played on one or more instruments accompanied by rhythm instruments of various sorts. In due course of time, it was found possible to combine instrumental melodic instruments and to have tones of certain definite relationships to each other sounding simultaneously, and the comparatively modern musical characteristics of harmony came into use.

There have always been, of course, organizations that answered the purpose of orchestras to the more or less limited appreciation of the people for the purposes of our little essay, we have taken a look at the development of rhythm, and have found that a series of rhythmic patterns exist, which may be called the scale of rhythm. The first and simplest form of rhythm is called the Beethovenian rhythm, which is based on the Beethovenian period of music. This is followed by the Vivace rhythm, which is characterized by a rapid and hurried pace. The next is the Allegro rhythm, which is characterized by a moderate and measured pace. The next is the Ritardando rhythm, which is characterized by a slowing down of the pace. The final form of rhythm is called the Crescendo rhythm, which is characterized by a gradual increase in the pace.

The Next Symphonic Development

There is a need for a new form of rhythm, a form that is more modern and more in keeping with the present day. This new form of rhythm is called the Jazz rhythm. The Jazz rhythm is characterized by a free and unrestricted pace, and is in keeping with the modern jazz spirit.

The next symphonic development is the use of the Jazz rhythm in the symphony orchestra. This will be a great change from the past, and will certainly be a new and exciting experience for the listeners.

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Princes and Pandemonium--A Prelude in Jazz

By MYRON V. FRESEEN

There are many good people today (notable musicians or piano players) who believe that this does not appeal to their individual tastes, but are just as pandemonious as the violin. They played jazz and jump (or something like it) as a rhythmic line of Robert: a sort of baby Jazz but much of it is not for the ordinary audience, but who will enjoy it by its way of expressing the rhythm of the melody of the instruments of which we are writing--even though they can play in time with any harmony or key.

Don't be Smoked!--I Order the Band!

There is one variety of instrument already in common use that has the characteristics previously mentioned as necessary, and it is the opinion of the author that modifications and adaptations of it will eventually furnish this choice of new rhythmic instruments. We refer to the banjo family.

Banjo has the possibility, power, versatility, characterizations, and possibilities necessary to express rhythm. Its use in the modern symphonic jazz orchestra has been extensive and satisfactory enough to cast the way, even though one instrument of the banjo family--the tenor banjo--has been extensively used.

It is true that the previous history and use of the banjo type of instrument has not been of the interest or importance as the symphony orchestra. This would be especially true in the opinion of those few instrumentals members of the band whose measure of talent consists entirely of what has been heretofore written. The idea of furthering progress consists of seeing that nothing is done in the future.

But what of it? It is obvious that the only test of such an innovation's desirability is: will it work, and is it effective while most of the so-called standard instruments of the symphony orchestra were at one time in the situation of the banjo instruments: considered of doubtful value or value by some authorities as media for the effective presentation of the best in music.

Broadening the public sense of appreciation of musical efforts, demanding new effects, the urge of composers to find new effects with which to re-emphasize well-used thematic and harmonic material, and besides to express new ideas in new ways: together with the fitness of the instruments themselves, with some gradual improvement in their effectiveness, has firmly placed all these instruments in the symphonic organization--just as like conditions would do for the banjo type of instrument.

But an Experiment on Modern Band!

We do not consider the banjo family as it exists at present ready for symphonic participation, but the changes necessary are not difficult to make, either in construction or playing, neither are they doubtful of identification.

The writer has had considerable experience in symphonic performance and orchestration; he has also devised a good many years to realize work in avant-garde as applied to instrument construction. From the experience gained in three varied yet related activities, permit himself--without plunging to a study the infallibility or infallibility of his conclusion--to suggest what this modern symphonic rhythm-choreograph might be like, how the banjo type of instrument could be adapted to supply the effect necessary, and how effective parts could be written for them.

Like the melodic and harmonic choirs of the orchestra this rhythm choir would consist of five voices. The foundation would be the bass, which should resemble a large tympanum with a neck on it, a bridge nearly near the rim of the head, a scale the same length as the double-bass, and gut strings wound with copper wire. The beat would be tuned to a pitch having a definite relation to the average pitch of the instrument's register. The fingerboard would have smoothly rounded frets, the strings would be fingered with the left hand as a doublebass, the strings would be vibrated with hard and soft hammers, the tuning would be the same as for the doublebass or possibly a whole tone lower.

With different hammers applied at different places on the string, the variety of effects possible would be very extensive, a forte being as powerful as that of the tympanum, or possibly the tune could be subdued to a fierce whisper. Special effects could be secured by plucking the strings with the fingers or violin.
The Photoplay
Organist
and Pianist

By L. G. de Castello

If there is any distinct advantage accruing to the photoplay musician, it is in the extremely wide scope of musical technique that his work sets forth. Headquarters are a

There is a reason why I am emphasizing organ

Theatr. Square Theater in Boulder. While serving in the U.S. Navy, de Castello has been a

The Chamber of Commerce organ is a "pure" organ, built by the Rodgers Organ Co. of Milwaukee, and is one of the largest organs in the world. It has 117 ranks, or 117 sets of pipes, and can produce a wide range of sounds. The organ is used for concerts, recitals, and other musical events, and is considered to be one of the finest organs in the country.

The organist for the "The Lark in the Morning," a musical composition by G. Schumann, was chosen for its suitability to the occasion. The piece is characterized by its melody and simplicity, and is well suited for use in religious services. The organist played the piece with great skill and emotion, and the audience was moved by the beauty of the music.

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In the Music Mart of America

WHAT'S GOOD IN NEW MUSIC

By Lloyd G. del Castillo

This first column of reviews will be to some extent retrospective, some numbers reviewed not being hot enough off the press to want the fingers, but I believe the announcements of new numbers will be premature, and you can assume that all numbers mentioned will be in the juiciest bloom of early form, unless the publishers are holding on. Our way of classifying by numbers for the convenience of the reviewer may also be a tried and tiring system to some readers of the first, but it is a systematic enough sort that it should become familiar. Any doubts may be dispelled by reference to this column in the October, 1944, issue of Melody.

In this issue we have adopted a systematic plan of presentation of the end of giving the reader the utmost clarity and to stand outside the normal run of paper that readers may know just how and where to find what they want. Thus the descriptive order of the title, composer, publisher and edition number; key, tempo and mood, description and valuation; and thus with the grouping of material, orchestras, photos and index are an organized, logical and popular. As we explained in the last issue, we intend to discuss the organ music because we believe it to be for the good of the profession that more organ music be used in the theater.

The use of the plural self-reference perhaps needs justification. As 1-1 means no, or rather are — saddled with the entire social, ethical, Biblical, in fact everything but financial responsibility for the pronouncements of this column, I, or we, consider ourselves justified in using a form of address reserved for kings and editors. And also shall say that of these we are the greatest? No, much for that.

There is only left the observation that we have not reviewed, nor do intend to review, all the publications reviewed. We believe the value of this column to be greater for everyone concerned if only those publications are mentioned which we consider worth buying. And now on to the frog.

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Music for Wooden Nodding Dolls

Mention was made last month of the sale of a large number of wooden nodding dolls. A number of these dolls are now being made in Japan, and are available for distribution through dealers. The dolls are of the same type as those sold in the United States, and are designed for use in church services. For further information, contact Mr. Earl L. Sparks, 413 Main Street, Norwich, Connecticut.

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ORCHESTRA MUSIC

Important events in recent orchestral publications include the new Fischer American Concert Edition, opening auspiciously with the Bucchanian Suite, and the new Appler Masterworks Edition, consisting largely of unfamiliar classics. Let us tackle the latter first. The first eleven numbers show considerable ingenuity in assembling numbers of quite unfamiliar. I may be wrong, but I do not know any that have appeared in this form in other editions. Not all of them necessarily deserve to endure, and there is what seems to me a questionable inclusion of the smaller numbers of lesser known. (Continued on page 19)

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MARCH

To John J. Galea, Worcester, Mass.

R. S. STOOGHTON

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MELODY

Continued on page 19
Gossip Gathered by the Gadder

By MYRON V. FREEDLE

For The Field of Music

Gardner, in New England, and must have been installed at the time the essay was written): the first portion and necessarily carrying out of the biggest music magazine ever to integrate

in the field of music. Neither the "American Musician" nor did the word "MUSICAL" ever occur in every issue, in the way. All this would seem to be a much regretted oversight on the parts of both prize winners and price scavengers, yet regret is somewhat tempered with relief at the thought that, while the man who won first prize was in no way worse for wear, the man who came in second was not a 'Bostonian.'

For a comedy-photoraph to inspire several themes is exception rather than rule, yet such is the fact in the instance of The Fleshman," the Harold Lloyd picture now playing an indifferent engagement at the R. S. Moses Theatre in New York City. Dr. Edouard Deisen, director of that house, has composed a little burlesque series on operatic and musical comedy heroines, entitled "Serina Ionic." The theme song is "Frenchie," by Rose Gerby. Hugo Grey composed "Spotted," which is used in frequent, although the picture, and Mel Lewis in "Play Ball" which gives the orchestra a suitable touch of "baseball" during the football season.

SEVENTY-FIVE years ago on September 27, 1850, Jenny Lind, then world famous as "The Swedish Nightingale," came direct from her first great vocal triumph in New York. She was accompanied by the present generation of music lovers regarding this great singer's visit to America much of which today reads not unlike a musical fairy tale. For the benefit of her readers who might like to see how it was that one convent organist swept many great American cities (New York, Boston, Philadelphia, Baltimore, Washington, Cincinnati, and others, as far south as Harrisburg, in the heyday of this column) The Gadder purposes to write concerning some of the wild scenes that thrilled in the wake of an event which never has been repeated in this county and probably never will be — the Jenny Lind tour, that at times become a frenzy which seemed bordering on musical madness.

Speaking of Photoplay Organists

Terry broadcasts three or four times a week, and the radio has made him a household word in the Middle West very enthusiastically. The unusual effects and musically interesting numbers he uses on these programs. Terry has a special study of combinations that are most useful to the radio, and this study shows the advantages of this radio programs which are broadcast three or four times a week. St. Louis and State Theater of city that city was so grateful in having an organ of Mr. Terry's quality is in the city for his band and his organ.

I didn't get along with the music. I just let it. The last time (September) had quite good music. The number of music was only for twenty-four. "- Myron V. Greene, R.I.

Music I have found most valuable and worth every effort was that the music was able to be a hit. The number of music was only for twenty-four. "- Myron V. Greene, R.I.

The music has been used for some use in the field of music. The number of music was only for twenty-four. "- Myron V. Greene, R.I.

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Benny Timmons

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The University Extension Conservatory of Music has been established for the purpose of providing the people of the United States with a practical course in the study of music.

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Music by M. Goldsbecker, delivered by the distaff of the Dave Stock Orchestra.

Fox Tails

Music by M. Goldsbecker, delivered by the distaff of the Dave Stock Orchestra.

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The Next Symphonic Development

For Picturesque Nineteen-Twenty-Five

The string pressure at the bridge would have to be carefully calculated, also the pitch of the head (controlled by its thickness) and the pitch of the string. The head of the neck rests against the shield, the tailpiece holding the strings pulled against the shield, with the drum head tension balanced against the shield resistance. Combined with the head vibrating at the rate determined by the note the strings were sounding, would induce an amount of vibrato activity in the shield and head that would give starting results.

Completing the Rhapsodic String

Next above the bass would be the baritone with the scale and pitch of the 'cellos. It would be a proportionately smaller edition of the bass.

Above that would be the second tenor, a long scale tenor (24") scale just as used now, except that the air chamber should be planned to be more efficient. Wire strings would be needed, played with a pick, with the same tuning in the normal tenor-bass which is tuned like a violin.

The first tenor, or alto, would be the same as the second except it should have a 16" scale, giving the tone more brilliancy and less depth.

The highest pitched of the string choir would be the soprano, tuned like the violin, with silk or gut strings single-string, and played with a pick. It should have a smaller head than the tenor and be equipped with an efficient air chamber.

For the large symphony orchestras the rhapsodic section of these instruments would probably need to consist of two basses, three baritones, four altos, four sopranos. For a medium size organization, one instrument for each part would be effectively used.

This definite pitch rhapsodic choir need not necessarily displace the tenor and drums, although it might do so in part eventually. Tenor and drums would be still desirable for special effects, although as additional skill in playing on and writing for the bass instruments was acquired it might be found possible to use them for all the effects now furnished by tenor and drums in addition to the new ones they alone could supply. If this development ever does go that far it will be a matter of several generations, however. So the contemporary manufacturers of drums and tympani need find no cause for worry in my prophecy.

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Among the Washington Organists

MELODY for September was one of the best issues yet. Every music number was a winner and I have heard a good number of organists say they played them all in one sitting. If it is checked up on programs in the various houses the day we received Muzio, it would have registered fifty per cent. The article by Dell Carillo was unusually good. It was a humorous review of the theater organist as he is, as we are. While we are not always successful, we are unique, as such works on the organ as the theatre are usually not to be found on the program as they are on the programs in the various houses. The other number is one which is simple, but interesting and is an excellent piece for the home organ. The first number was written for the organ in the theatre and the second was written for the organ in the home. It was a very nice piece of work and I am sure that the audience will enjoy both numbers. The third number is entitled "The Organist's Dream," and it is a very nice piece of work. It is a very nice piece of work and I am sure that the audience will enjoy the performance of the piece. In all, we seem to be giving our best effort to make the Organist Music Stand as popular as possible.

HELEN JONES

Editorial Assistant

The Oettinger Music Stand

The Ultimate Music Stand. Opens a 26 inch, closed to 13½ inches. All in wood, in part or whole, with easy and arpeggiator. Full or partial, with all necessary parts included. The stand is made of fine wood, and is a very nice piece of work. It is a very nice piece of work and I am sure that the audience will enjoy the performance of the piece. In all, we seem to be giving our best effort to make the Oettinger Music Stand as popular as possible.

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