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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

MUSIC

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Music Mart Meanderings

"My Rosalie," some swell name! comes from away out in Ely, Minnesota, and is the music ward of Hansen & Bonnier. "An alluring, tuneful, haunting melody that is sure to please," say the publishers of this new waltz song from the West.

"Hoping!" Oftentimes that is a vague word of vaguer promise and fulfilling, but the Matter Music Publishing House of Dubuque, Iowa, have a "Hoping" that fulfills. It is a waltz ballad with "a charming lyric and an irresistible melody" that is most likely to arouse a "Hoping" for more of the same kind.

"Drifting to Shadowland" is a pleasing phrase that is suggestive of a host of nice thoughts—sometimes a mother crooning a lullaby, sometimes a love idyl of youth when dreaming the drab prosaic into a rosy ideal, yet many more times a suggestion of that tranquil gliding from the seen into the unseen which tells of a happy life well rounded out. The particular "Drifting to Shadowland" we have in mind sings the love idyl of two old people—a life-long honeymoon tranquilly drifting into the shadows of the forever. It is a fox-trot ballad composed, written and published by Mary M. Hopkins of New Market, Maryland, who also composed "I Want You, Dear Heart, to Want Me."

When for a time song birds stop singing, it generally is because they are shedding or moulting. But such reason doesn't hold good with human singers, who do not belong to the feathered family and have no cause to moult even when "ruffled." Let's sing all the time and shed what happiness we can by our singing.

Dave Wohlman (well-known in vaudeville and publishing circles) and Sam Gold (popular song writer) have joined the professional staff of S. C. Caine, Inc.

Who said "whistle"? One of the unique features of music week at Little Rock, Arkansas, was "Whistling Day"—not a piece of music, but a pair o' lips. Every man, woman and child was requested and expected to whistle the State song, "Arkansas," at some one time or all the time on a certain specified day. Holy Smoke! and nothing in sight with which to wet the whistle!

"Whenever You're Lonesome (Just Telephone Me)" is all to the merry—that is, if you don't butt up against the usual "line's busynocharge" dope. It's the latest song contribution to the Marks catalog by Pete Wendling and Max Kortlander.

MUSIC MART MEANDERINGS

The A. T. V. Music Company is publishing "Whistle a Tune," the song-theme of "The Rubicon" show. It's a fox-trot number by Albert Von Tilzer and Neville Fleeson.

Geoffrey O'Hara—well-known composer of such songs as "The Wreck of the Julie Plante," "Leetle Bateese" and "Sweetheart, Do You Remember Me"—doesn't balk or kick over the traces at jazz, but insists that it should be developed as "the open sesame to music in many hitherto songless homes." Good for Geoffrey! Besides music-lecturing and composing, Mr. O'Hara is now connected with the New York offices of the Sam Fox Publishing Company.

Arthur A. Penn (author-composer of "Smiling Through," "Sunrise and You," 'The Magic of Your Eyes" and other successes) has contracted with M. Witmark & Sons as exclusive publishers of his songs for an indefinite term.

'Twould have been a standing shame to let the great gathering get by without some lasting reminiscential remembrance, but it didn't. "I'll Be There," with ringing refrain of "I'll be there, you be there, all be there," is a fox-trot song by Lee S. Roberts that the composer of "Smiles" dedicated to the Jubilee Convention of the Music Industries Chamber of Commerce.

Time was when the piano seemed the whole pedal in popularity, but that was before it was sort of pushed out by the popular song. However, according to the Sam Fox Publishing Company it is again pianistically perking up since the advent of such numbers as Confrey's "Kitten on the Keys," and the recent release by this firm of "Sunshine Capers," "Slipona," "Rufenreddy" and "Knice & Knifty" from Roy Bargy's "Piano Syncopations" is helping the p.p.u.

"Radio Blues" (the first song written by a new team) and "Song of the Desert" are two new numbers to be released by the Tama Music Publishing Corporation. Edward A. Wilson is the composer and Miss Isobel Stone (well-known as a singer) is writer of the lyrics for both numbers, really a triple team when you consider music, words and probably singing.

"Caruso of the Ferry," as the man with a wonderful voice who was discovered working on a New York ferryboat is now known, is featuring at different theatres "Swanee River Moon" and "Stealing" from the Leo Feist catalog. The singer is first screen-filmed to the audience as a ferryboat deckhand, then he appears on the stage in the same hawser-hauling, deck-swabbing togs and sings. A two-weeks' stay at each engagement testifies to popularity of singer and songs.

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Rhythm and Its Spheres

By Frederic W. Burry

Music is built on the foundation of rhythm.

It has long been recognized that the law of periodicity—waves, tides, pulses—reigns throughout nature. And this swing of ebb and flow is supreme in the realm of mind as well as of matter.

It is this discovery that impels one to an attitude of faith and cheer. If it is dark today, it will shine tomorrow. All things are getting better always.

This spirit of native optimism and joy finds its first instinctive expression in the dance. Here we have nature's outlet at the earliest incipiency of consciousness; movement,—gradually becoming more beautiful and rhythmical, until finally all ugliness is done away with and every function and custom of living is adorned with the vesture of art.

The artist can see charm in everything. The humblest of conditions has an appeal for him. For nothing is *in esse*, low or degraded. All is *in posse*, sublime and exalted. The problem is to take the tangle out of conditions; to clear up the mess and muddle. The only trouble is that things are sadly mixed and out of their proper places.

To bring order out of chaos is the part the artist has to play. Instead of wasting time in complaining and criticising he rolls up his sleeves, gets busy, and with a royal partnership of hands and head behold there soon is rhythm where before things were all out of step—harmony instead of discord.

Rhythm is simple. Complexity leads to entanglement. Beethoven, with all his immensity, his works on large, grandiose scale, never wasted a note. With all his lavishness of arabesque decoration there is economy throughout his works. Lack of rhythm is extravagance.

This is an age of "too much." We are gorged with good things. Mental and physical digestion take the joy out of life. The age is impatient. However, in some quarters we are learning to simplify. Art is making its influence felt. We are beginning to realize that a few beautiful things we can appreciate are far better than a surfeit and accumulation, the only attraction of which is quantity not quality.

Melody follows the invention of the dance as its child or accompaniment. Music without melody, or rhythmless music, will not do for dancing. An ancient poet-philosopher, writing of "Sweet music, dancing's only life," goes on:

"That when the air doth dance her finest measure, then art thou born, the gods' and men's sweet pleasure."

Musical terminology is based on the dance.

Thus: Orchestra, *orchester*—a dancer; *anthem* (flower), one of the old Greek dances—the flower dance; chorus, *choragus*—a band or ballet of Greek dancers; Carol, *coroll*—a dance. And we have the *Valse, Gigue, Menuet, Gavotte*—musical compositions alive with rhythm that were first just dances.

Processions are modified dances. Once, ceremonials and religious services were more distinctly occasions for the joyous expression and exaltations exhibited by dancing.

The Music of the Spheres!

The history of the Greeks is redundant with art and rhythm. No nation made more of beautiful line and movement. Their temples and theatres, which would hold tens of thousands, were filled with spectators who would watch for hours and even days the sight of athletic bodies showing forth in wonderful grace and posture the manifold glories associated with dancing. On every occasion, at every season, this supreme language of the emotions was brought forward.

Dancing has not entirely dropped away from religious observance. In Spain, that home of music and beauty, mediaeval and quaint, "dancing before the Lord" continues as a regular ritual.

The Dance of the Seises at Seville Cathedral is a notable instance of eurythmic ceremonial. Sixteen boys in striking vestment perform this dancing before the altar every year during the festivals of *Corpus Christi*, the *Immaculate Conception* and the *Carnival*. There were originally twelve, or two sets of six, supposed to have been of astronomical significance—hence the name, *Seises*.

And I see that the religious dance is being introduced over here. At St. Mark's in the Bowery, Dr. Guthrie introduced a dance ritual "expressive of the *Annunciation*." Six barefooted girls danced before the veiled sanctuary, spotlights playing upon them and large incense burners sending forth their aroma.

Perhaps others will follow suit. Dance and song, rhythm and ritual need not be confined to mere ordinary or vulgar pastime. All material may be spiritualized, until veils are lifted and the recognition comes that within and without Beauty may reign supreme.

Don't "Volstead" Your Piano

AND it might be added—don't put your instruments in the way of unsuspected "bootlegging," for one is almost as bad as the other when it comes to pianistic tone digestion or tonal indigestion. Moisture is nature's great preservative, although when carried to excess it may be an equally great destroyer. And so in the natural world everything absorbs moisture or "drinks," but only when needed. The same is true of the piano kingdom, but as a rule pianos are not given a chance to "indulge," and in so far as water is concerned they usually are "Volsteaded" by a "dry act" that too often and quite unwittingly is all too rigidly enforced and may be so in the reverse.

Under Caption of "Pianos and Moisture," the subject of piano aridity and equally harmful "wet" avidity is ably treated by William Braid White, conductor of "Our Technical Department" in *The Music Trade Review*, in an article so full of valuable hints and suggestions that it is well worth reprinting. Here it is:

"F. C. Sharpes, of Stroudsburg, Pa., asks if I know anything about Hamlin's Hygrostat, which, he says, has been advertised as a protector against dampness and moths in a piano. I have not come into contact with this instrument, which, however, I assume to be a device for regulating the degree of moisture in a room. Such a device, if it be practical and reliable, can only be most useful, and I should like to hear something definite about its performances.

"Which leads me to observe that the perennial subject of the influence of moisture on temperature does not obtain the attention it merits. For whatever reason, the public is almost wholly indifferent to this powerful agent's influence on pianos. Tuners of necessity take a greater interest in the facts, but they are not commonly well informed about them. Hence, the observations which follow may be both interesting and valuable to my readers.

"The materials of which pianos are manufactured, which are especially susceptible to the influences of moisture, are the lumber, the glue and the unprotected metal parts such as screws and music wire. In conditions of extreme severity, such as are met with in the Far East at certain periods of the year, no ordinary method of binding woods together by glue has been found capable of maintaining joints. Pianos which are intended for the Far East must, therefore, be built of solid wood without veneers, and all parts that can be riveted together must be so treated. The effect of such extremely moist climates upon wire and metal parts is also very bad. Wires quickly rust, and it is necessary to cover all screws and other exposed metallic parts with a coating of protective paint.

"It need hardly be added that the sound-boards of pianos exposed to such conditions are very liable to serious cracklings, and in fact, that pianos can hardly be maintained in good condition for any length of time in these climates.

"Now the causes for the deterioration of pianos under domestic conditions on the American continent are similar in principle to the extreme causes of which I have been speaking. The American home, throughout nearly all the United States and Canada, is almost always very warm and dry in Winter, but very wet and artificially cooled against exterior heat in Summer. The troubles to which pianos are liable, through exposure to these conditions, troubles which manifest themselves in the development of permanent cracks through the sound-board, in loose and rattling action mechanism, in rusted wires and in loss of tonal values, are common to the ordinary domestic piano in only a slighter degree than is the case in the Far East or in other extreme climates. The domestic piano, exposed only to the seemingly negligible hazards of American civil life, deteriorates rapidly and until it has definitely lost its original beauties of tone, touch and appearance. This is the melancholy fate of the domestic piano, and its misfortunes may be attributed to the distressing internal conditions of the American home.

"These conditions are usually bad; and often very bad indeed. American Summers are usually damp and hot. The moisture content of the air becomes very great, and the piano absorbs this moisture all over, but especially in certain places such as the sound-board region, the wires and the glue joints. During Summer the absorption of moisture through the sound-board results in a general swelling of the wood in this region. As the wood swells, it gradually pushes itself upwards along its crown, till the bridge is raised perceptibly higher than it stood before the process began. The piano goes out of tune and perhaps is tuned again. The action swells up also, and if the piano is not a good piano, the swelling may be great enough to cause the action and keys to stick in various places and on various turning points. If the moisture content of the atmosphere in these conditions happens to be unusually high (75 per cent to 90 per cent) the pianos thus exposed are likely to show sluggish actions and highly swelled sound-boards during the whole of the warm season.

"When Winter comes the house is shut up and artificial heat is turned on, to be maintained at a high temperature throughout the entire six months. Moisture is rapidy extracted from the air to find its way to the outer atmosphere. The moisture-laden wood of the piano begins also to lose its water-vapor, which is extracted completely from it, without hope of restoration until the abandonment of artificial heating at the beginning of Summer and the general opening of windows to the outer air.

"As a natural consequence, the sound-board, which had been swelled, shrinks perceptibly until the bridge has sunk below the line it had been occupying. The piano, of course, goes out of tune again. Likewise the action shrinks and loosens up, sometimes to the point of rattling in places. Perhaps the tuner is called in again to set right the trouble caused by Winter's conditions.

"A few years of this alternate swelling and shrinking will be enough to split the sound-board in more than one place, to coat the wires with a permanent rust and to destroy the delicacy of the action. No piano ever built, or likely to be built, can stand the extreme conditions of the average American home for many years without suffering serious damage.

"What is the remedy? Nothing either easy or certain. Ultimately it can be nothing short of a persistent effort to educate the people, until American homes are no longer overheated and under-moistened during the Winter months. No immediately easy method of putting an educational method into operation presents itself, but tuners who have to deal with a clientele of intelligent persons can do a great deal of effective work in a very simple manner. Let every such tuner carry with him a small pocket hair hygrometer, and hang this up by the side of the piano while he is tuning. Then when his tuning is finished the instrument will be registering the moisture content of the atmosphere in the room. Let the tuner then call in the lady of the house and to her explain the meaning of the reading of the instrument. If this reading shows, as it probably will show, that the moisture content is either too low or too high, let him go on to explain that in order to keep a piano in good order, it is necessary that it should be maintained in conditions approximately equal throughout the year, as respects at least the moisture content of the atmosphere. If, then, the Summer conditions are moderately dry (say 60 per cent of moisture content on the average) this percentage should be maintained during the Winter too. And if the Summer percentage is lower or higher than this, the Winter percentage should be adjusted accordingly. Facts regarding the normal Summer moisture content of the tuner's territory can be obtained from the nearest office of the Weather Bureau.

"Now the way to set about equalizing the Summer and Winter moisture percentage in the home is simple. If the tuner's client is an intelligent person, possessing and cherishing a fine piano, then there will be no difficulty in making that person see the necessity for immediately buying a small hygrometer, which can be hung up like an aneroid barometer near the piano. This will give correct readings at all times and the task then will be to supply artificially during the Winter the moisture ordinarily extracted without restoration.

"There are several ways of doing this. If the heating is done by a hot-air furnace, the vapor-pan of this should be kept constantly filled with water. Should the result still be unsatisfactory, the next step will be to place around the room open vessels containing water, the evaporation of which will charge the atmosphere with moisture to the proper extent. The quantity needed can soon be gauged by noting the reading of the hygrometer.

"That sounds all rather like a very elaborate way of doing a very small thing. But in reality there is nothing very elaborate about it, nor is it, properly speaking, a small thing. It is a very important thing, in fact, and one which requires the most careful explanation. But once started the process is very simple, and demands no more than the ordinary care every tidy housewife is always ready to give to her other treasures.

"I owe the original idea of this method to my excellent friend, Chastian O'Narrow, of Lima, O., an eminent tuner, and a charter member of the National Association.

"Mr. Sharpes also asked me to tell him about a good piano polish. I suppose there are good piano polishes, and indeed I know there are. Such polishes may be used by the professional piano expert, but they in most cases should simply not be used by the public.

"In most cases they should not be used by the public because the public will not take the necessary precautions in their use. The public will not take the trouble to wash off the piano before polish is applied. The public will not learn to touch up scratches after rubbing them down with sandpaper and oil. The public, therefore, has no business to meddle with polishes which can only brighten up a surface already prepared.

"It is a mistake to sell to the owners of pianos a polish of any kind. If pianos need polishing they should be polished by competent professionals.

"A bar of castile soap, some warm water, a sponge, a chamois cloth and a piece of clean cheesecloth will usually do all that any polish can do, and do it better."

Jazz—Obsequies or Otherwise?

MORE than once has this magazine expressed its belief that jazz (per se) was only a process of music evolution that in time would take care of itself and would require no concerted effort on the part of musicians either to kill or give extension of life; that it was amenable to an unwritten music law somewhat akin to that of "the survival of the fittest" in the natural world, and that under such law jazz either would self-exterminate in its old form or self-assert in a new and higher order of continued musical existence.

Does jazz still live or is it dead? Is it a living music factor of trouble yet to be reckoned with, or is it a rapidly dying fad which will need no obsequies? Or, and as following natural laws, has it already died as jazz and entered a process of resurrection into new and better music form? Mr. William F. Ludwig—president of Ludwig & Ludwig, drum manufacturers of Chicago—leans to the last of the preceding questions, and so expresses himself in a short interview with *The Music Trades*.

As everyone is aware, the drum was a powerful adjunct to jazz in its earliest and rawest state, and many drum manufacturers and dealers believed that with the passing of the demand for jazz there must of necessity follow a very serious depression in the drum business throughout the country. Actuated by this existing belief or impression, Mr. Ludwig recently investigated along that line, the result of his investigations bringing to light matters of much interest relative to both the drum trade and jazz itself.

Mr. Ludwig states that he found the sort of jazz which was so frequently and bitterly condemned had been extinct for the last two or three years and that a new and commendable style of jazz music is now filling its place. He also believes that if the drum business was to be affected by the passing of jazz, it would have felt the depression during the last two years. Yet, instead of a decrease in demand during that period, the drum dealers all reported an increase in business and stated that such increase still continues. To the interviewer of *Music Trades*, relative to jazz itself, Mr. Ludwig further said:

"While prominent men, trained in other lines than music, seem to be more or less alarmed, musicians believe that 'jazz' is simply a step in the progress of music and that the present development is a step forward and upward.

"At the very beginning, a brief review of the origin of 'jazz' may not be amiss. The word itself means to 'step lively,' and was first used in this country by negroes working on the docks and levees in the South.

"'Jazz' as applied to music is a form of improvising and added syncopation, a development of ragtime and syncopation. Radical 'jazz' is already gone, never to return.

"We cannot jump to perfection with one leap. There must be the intermediate, and there must be the start. Some credit the saxophone as having started this new form of musical interpretation, but that is not the case. There were rag-jazz orchestras before saxophones were used in orchestras.

"It was the trap-drummer who first broke loose from the old-time practice of holding strictly and religiously to the printed music sheet. He began syncopating on the snare drum, instead of holding to the after-beats as written. This syncopating was called 'rag drumming.' The beats were an imitation of clog dancing. Thus the drummers started playing rag time and for this innovation were called fakers by the more pious. Nevertheless, it was a decided step forward in the progress of music interpretation.

"The pianist was next to 'rag it' on the piano, and at one time in the earliest stage of the 'rag time' orchestra the pianist and drummer were the most important. They had to work together in their individual form of syncopation.

"The trombone and cornet soon followed the piano and drum, and they, by the aid of slide and mute, were able to produce new harmony effects. From this developed the 'jazz' orchestra, with clarinets and violins improvising and syncopating.

"The clarinetist resorted to other instruments of the family to produce the desired effects, first by using C clarinet and

then by the saxophone. Finally, the violinist, a little weak on syncopation, took up the banjo.

"As a result we have the 'jazz' orchestra of today. But up to this time the players still had to improvise and fill in. Moreover, each combination rendered their own conception of 'jazz,' according to their individual ability. Some were good, some bad; but most of them pleased the public and their services were in demand.

"This demand coerced composers and arrangers to write and score for this new orchestra, which made it possible not only to write and select the proper and correct harmony but by use of instruments and instrumentation to create new and extremely pleasing effects.

"The next step is already determined. It is the syncopated concert orchestra. And, as a matter of fact, there will be European tours for the modern American syncopating concert orchestra. Their compositions will not be revamped European music, but real American creations, and Europe will welcome them.

"You will hear effects introduced which suggest the atmosphere of some far away country; you will hear a Russian classic played faultlessly, but woven through the harmonic construction will be arrangements and effects which are purely American. You will note that the rhythm is changed, with wonderful and peculiarly pleasing effect, and yet it is harmonious and played in a masterly musical style.

"This new melody orchestra has merely introduced different arrangements which not only require each performer to be a master of his instrument, but he must have a knowledge of harmony and musical construction. He must know that countless melodies and effects can be built around one succession of chords. The greater the number of individuals in this orchestra having this knowledge the greater will be the varieties of individual ideas and inspiration, and hence the greater the success of this orchestra."

Interpretive Music for the Movies

By Joseph Fox

No. 4—Effects and Settings

THE question of stage settings and the use of effects is one that causes picture theatre managers many hours of deep cogitation. Some of them believe that each and every picture should be helped along with every effect possible, while others will contend just as strongly that a real picture needs no trimmings such as orchestral effects and stage settings. As a matter of fact these two questions can only be discussed and left for each manager to decide for himself.

We can all remember the good old days of the flickering tintypes when the drummer was the main squeeze as an effect producer. Did a rain storm happen in the story, the noise-producer was right there with his box of bird shot to give the illusion of falling raindrops; did an auto run through the scene, he got busy with some more bird shot in a small tin box, and so on. Nowadays, however, people are afflicted with the artistic temperament, or maybe they have become more blasé, at all events most of us demand something a little less crude. If we are going to listen to a thunder storm or an angry sea, we demand that it be presented to us with startling reality, or else we prefer to sit and imagine the sound through our eyes.

Of course there is no argument to the contrary that if an effect can be put over with fidelity the picture's value as a means of entertainment is enhanced. Likewise, there is no argument concerning the fact that if the effect is not put over properly it is to laugh. So the whole matter seems to resolve itself into a question as to what effects may be used without detracting from the picture the sense of reality which every successful picture must possess in order to entertain.

Now there are many leaders who will not allow the slightest deviation from the printed score, no matter whether the picture needs a little bolstering up or not. We have in mind a certain leader who is a perfect crank in this respect. Perhaps an instance may be cited to give point to our contention, which is that certain effects are sometimes necessary to bring out the high lights in certain pictures. In "The Copperhead," which picture was provided with a special score when we played it, there is a scene where the troops are about to depart for the front. In the original score, when the chaplain of the regiment is praying for the safe return of the boys, the orchestra is silent while the prayer is on, then the drums sound the advance and to the tunes of the day the troops march away.

This part of the picture is a knockout when played according to the written score. One can feel the militant blood stirring in one's veins as the drum rolls the advance, and in the sudden silence preceding this, one feels as though he were in the presence of something holy. When this picture was played in a certain house, sobs could be heard all over the house during the deep silence as the chaplain prayed, and a gentle tapping of feet followed as the drum sounded. This was the exact effect that the composer intended when he arranged the score.

Let's look the bird over who did his own fitting. While the troops were standing with heads bowed in prayer the orchestra was pounding out "Dixie," and when the troops were given the word to march some irrelevant tune was still being played. The whole picture was ruined so far as emotion was concerned, due to the fact that the leader did not and does not believe in effects.

To our way of thinking the picture is the thing in a picture house, and the orchestra is the organization that puts the picture over. Any and every effect in a musical way that can be employed toward this end is artistic and therefore to be commended.

An orchestra without the aid of a large organ is seriously handicapped as regards producing effects, but since every theatre of any size (that is to say, those houses that enjoy first run pictures) has been equipped with mammoth organs there is nothing to prevent the live leader from reproducing any effect desired—be it a bird whistle, the puffing of a locomotive, a cyclone or the roar of an aeroplane propeller.

It is often the little effect that gets a laugh, or causes the picture to impress more deeply. But there is always one proviso—the effect must be reality itself, and it *must* be used with one of two objects in mind, i. e., to cause mirth or to heighten the effect of reality. An effect that causes mirth in a serious picture when it is not true to life detracts greatly from the value of the production, but the effect that faithfully reproduces certain sounds that are associated with the action portrayed greatly enhances the value of the entertainment if the situation warrants its use. In order to make my meaning somewhat clearer let us cite an example or two.

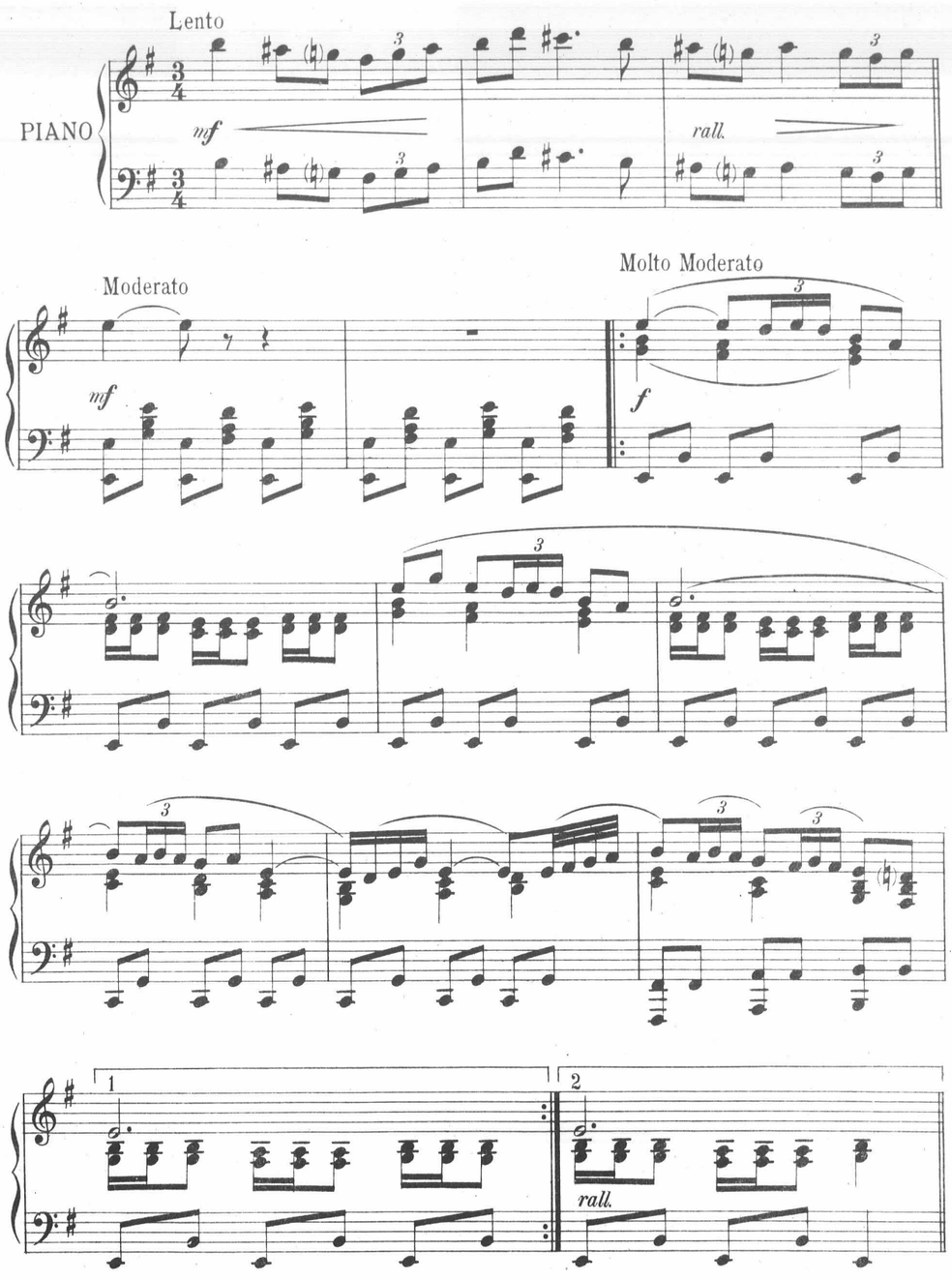
In "Heliotrope Harry" there is a scene where the woman in the case shoots the hero three times in rapid succession. The events leading up to this climax are very impressive and the house sits on edge. The hero stands with a light in his hand, making a clear target for the

Continued on page 23

Shahrazad

PERSIAN DANCE

R. S. STOUGHTON



MELODY
Printed in U. S. A.

Più mosso

mf (langourously)

Moderato

mf

Molto Moderato

f

rall.

Lento

mf

rall.

p molto accel. e

cresc.

ff

Nippon Beauties

ORIENTAL DANCE

Moderato (Not too fast)

FRANK E. HERSOM

PIANO

ff

f

mf

R.H.

f

R.H.

f

mf

R.H.

fz

Leggiardo

mp

f

mp

f

f

ff

mp

f

mp

f

mf

cresc.

1

2

f

mf

R.H.

R.H.

f

mf

R.H.

fz

TRIO

ff

ten.

mf

MELODY

𝄋 *Meno mosso (2d time Grandioso)*

2d time *f*

p–mf

mf–f

L. H.

p–mf

fz

Animato

f

ff

ten. 𝄋

f

D.S.al 𝄐

MELODY

Burglar Blues

Eccentrique Fox-Trot

GEORGE L.COBB

PIANO

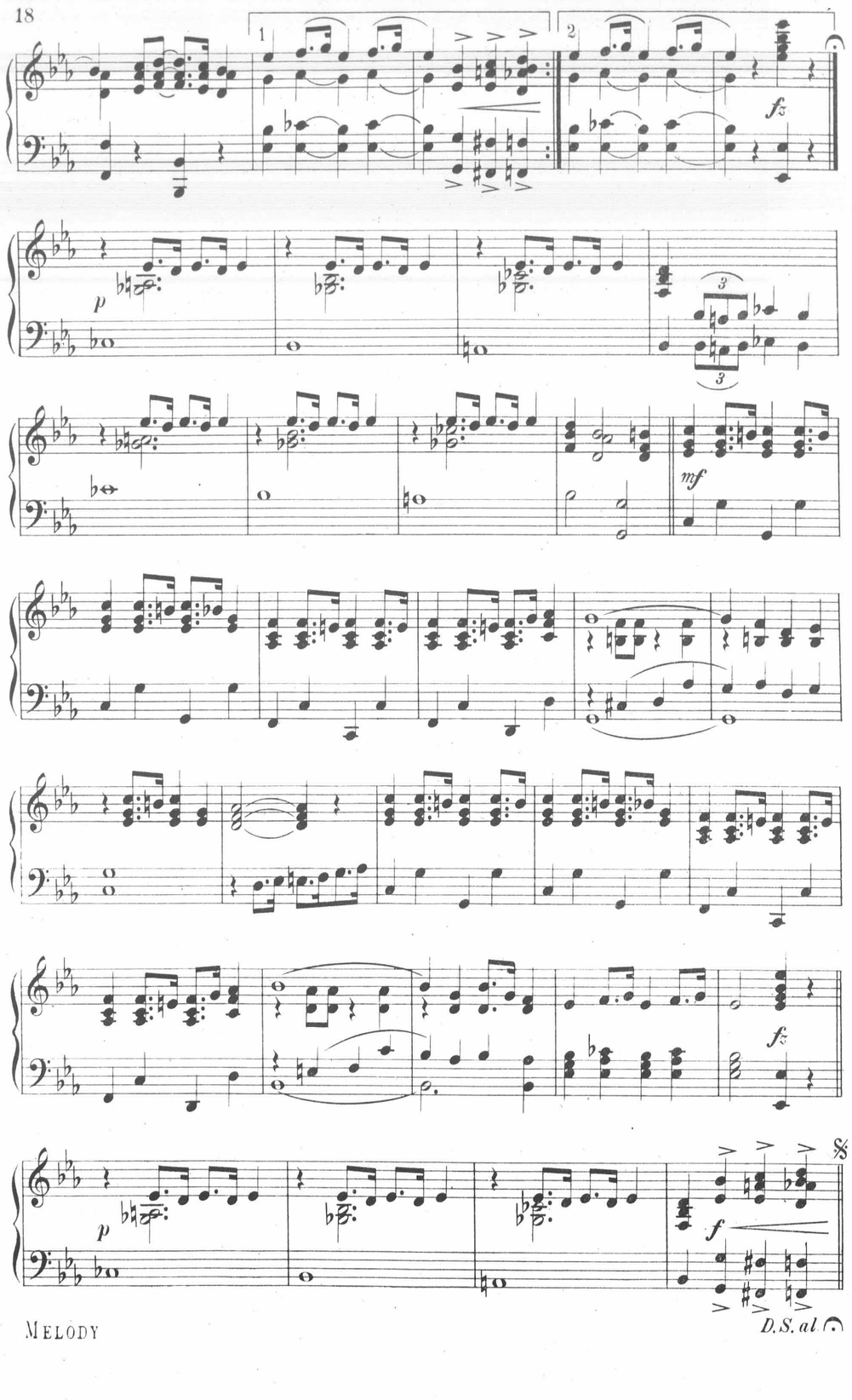
f

mf

fz *p* *f*

Printed in U.S.A.

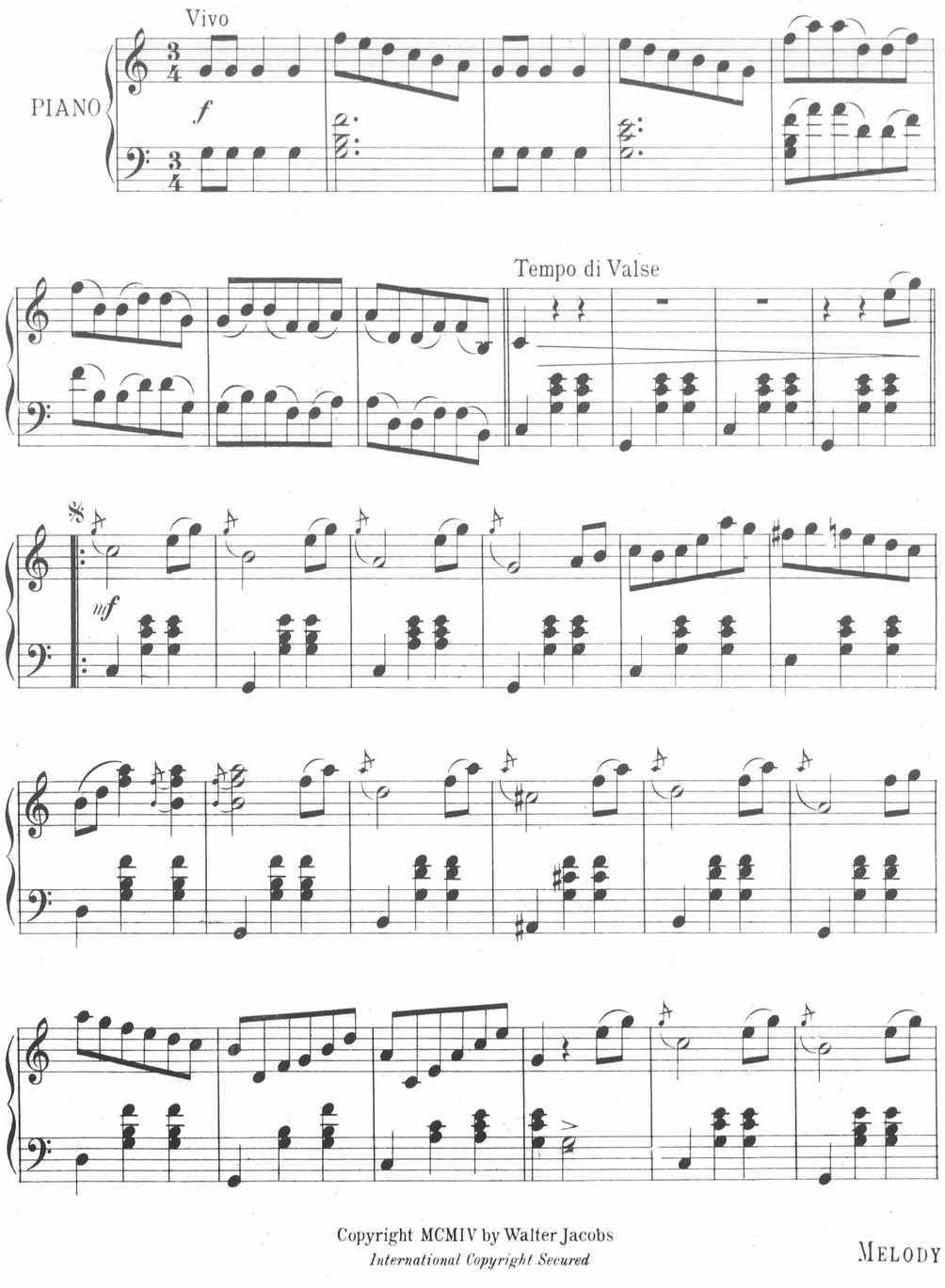
p-ff

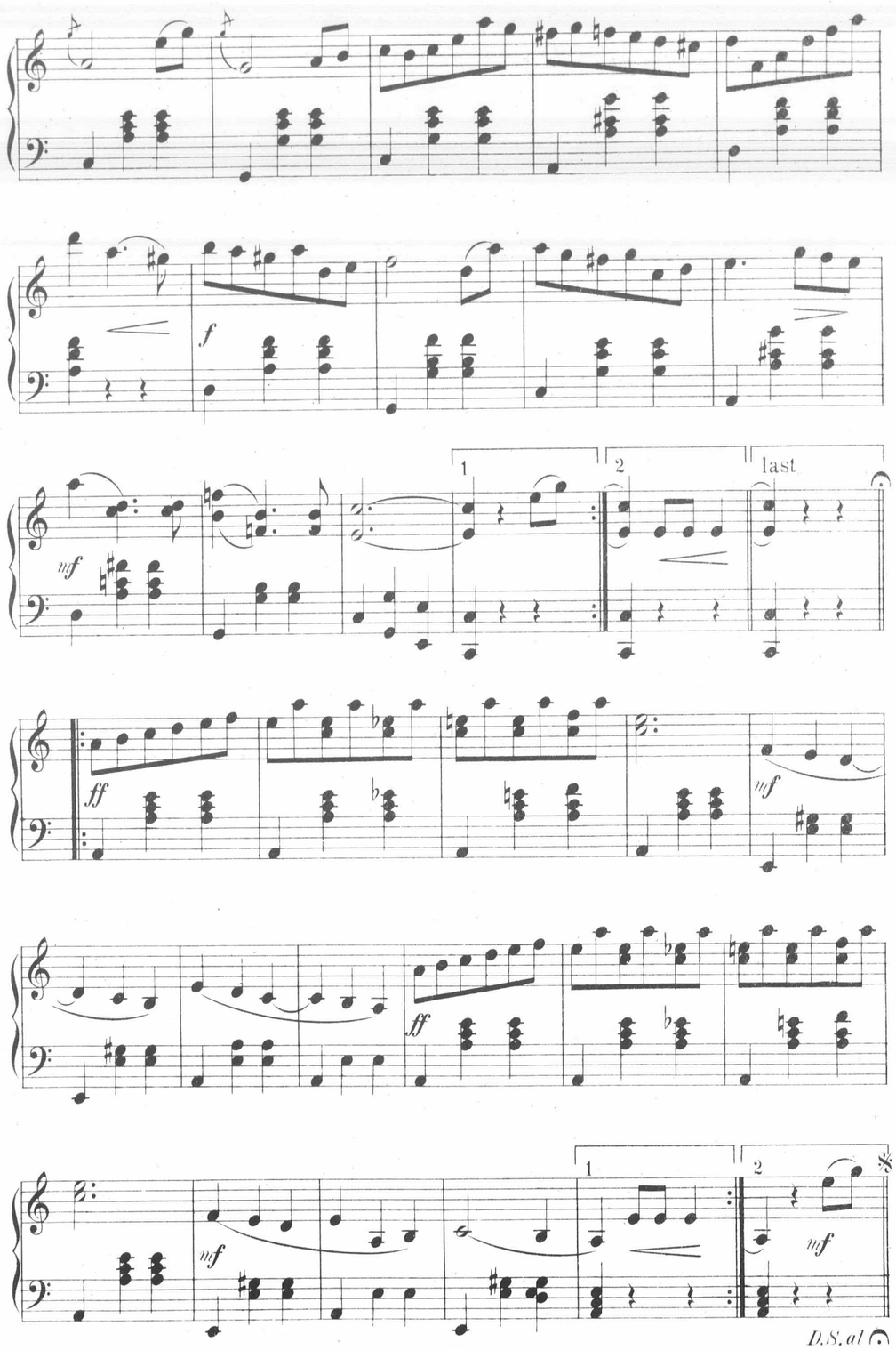


The Myriad Dancer

Valse Ballet

THOS. S. ALLEN





A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY McGILL

PROSPECTUS

LESSON No. 6

MUSIC FOR THE DRAMA PROPER

IN this lesson we will take up the subject of the music for dramatic pictures. Dramatic pictures are serious, and deal with all lines of action and phases of life pertaining to the human emotions—as love, hate, sorrow, joy, agitation, fear, ambition, etc. Many of these emotions are sufficiently distinctive or *different,* as we might say, to call for a distinct style of musical setting. On the other hand, many times a picture runs along for a number of scenes, occupying several minutes filled with interest, but with nothing sufficiently marked or *different* in its development to call for special music or for frequent changes of theme. In such cases, a pretty waltz whose title bears on the general subject matter of the picture will be found very effective.

Speaking of the title of the musical number as bearing on the picture, let us illustrate. Suppose the screen shows different scenes in home or village life—the family sitting at the dining table or around a centre table eating, talking, reading, sewing or what; or perhaps the village streets with the usual business buildings, postoffice, dry goods store, etc.—use "Waltz June," "Cheerfulness" and waltzes having names of like character. *Don't* play "Danube Waves," "With You," "The Kiss Waltz" or anything bearing a title so utterly at variance with the subject shown.

When a love scene between young people is thrown upon the screen, use such well-known songs or bits of the semi-classic relative to love as "I Love You Truly." If love comes late in life and you wish to use a popular song, play something relative to love between the aged or the love that has lived for many years—such as "I've Grown So Used to You," "Silver Threads," "When You and I Were Young," etc. Mother love, existing between a mother and very small child, can be beautifully portrayed by lullabies. If between mother and grown children, either popular music along those lines or sweet, harmonious strains.

For autumn pictures play something relative to autumn or harvest time or, lacking such music, use something quiet and sweet—unless autumnal merry-making, barn dances or such are shown, in which case use "Turkey in the Straw," barn dances or old-fashioned jigs.

For winter pictures showing snow, ice, skating, ski-ing, etc., play bright, snappy numbers suggesting that season, and if sleighing parties are shown insert one or two strains or at least a few measures imitating sleigh bells. There are many instrumental numbers containing sleigh-bell effects which you can use, but if the house employs a trap drummer he will, of course, furnish all effects.

When scenes of a religious character are shown sacred music should always accompany them. If the scene is a simple one—say, showing a meeting in an humble little village church or frontier town—use some of the Moody and Sankey Gospel Hymns, as they are the style of sacred song which naturally would accompany a simple service. The hymns just spoken of also treat of many phases of practical religion both in belief and living, and are therefore suitable for many situations shown in moving pictures.

Whenever a *grand* church scene is shown, something more imposing in the line of sacred music should be used. If you are well advanced, you can acquire many fine selections in the form of preludes or voluntaries by Bach, Handel and others of the old masters. If your knowledge of music is more limited use such numbers as Schumann's "Traumerei," Raff's "Cavatina," Handel's "Largo," etc. These may be found arranged in simplified form. Providing a Catholic service is being shown, play an Ave Maria.

Parting and death should always be accompanied by sad music. There are many things in both sacred and secular music bearing on this subject. For example, the song "How Can I Leave Thee" will fit almost any parting. Tosti's "Good Bye" is another very appropriate number. Many war pictures are shown in which the "Soldier's Farewell" is usable. Use judgment as to whether it is the separation of parents, children, husband and wife or lovers and use music bearing suitable sentiment.

When dancing is thrown on the screen always endeavor to play the music for the particular dance which the actors are presenting. Example: If the dancers are waltzing, be sure to play a waltz. On no account must you play a two-step, schottische or anything *except* a waltz, otherwise it will give to the spectator an effect as incongruous as music played out of time would in an actual dance. Also, try and give the exact tempo being depicted by the dancers—adjust *your* tempo to the movements of *their* feet. To do this may be hard at first, especially so as the movements of the silent dancers vary now and then owing to the speed or any irregularity with which the operator moves his machine. But a little practice and careful attention will enable you to play in exact time with the performers.

Understand, please, that we do not mean for you to use the specific pieces which may be mentioned from time to time. These titles are only given because we are obliged to use something definite in order to give you a perfectly clear idea of what is actually meant. We also name pieces that are old enough to be familiar to every pianist, amateur as well as professional. After you have come to a clear understanding of what the titles and words of these suggested compositions stand for, then, if you wish, select late numbers expressing like sentiment.

If you have a reasonably large collection of music, you probably have something suited to most of the requirements of the photoplay. If you do not possess much music, you will find that matter treated clearly and economically in Lesson No. 2, under caption of "Regarding Repertory."

GOSSIP GATHERED BY THE GADDER

We cannot fully perceive or sense it, but under the great law of the Universe all motion is rhythmic and all rhythmic motion is tonal. Thus the whole world may be said to "sing."

The *Music Trade Review* says: "Among the things which make a man stand out from his fellows in the business world are grit, effort, the power of concentration and a willingness to work." Right. Yet to that list we would add singing. For does not that man who can sing in his heart when business and the world seem singing out of tune stand out as the optimist supreme?

Traditionally, June is the month of weddings and roses—music, melody and memories! Yet to the many music merchants and musicians who gathered in New York City, in all probability June of 1922 will be memorable as the month of greatest conventions. First came the "Convention of Conventions" at the Hotel Commodore (June 5th to June 9th, inclusive)—music, mirth and merchandise! the Jubilee Conventions of the Music Trade of the country that embraced: the Music Industries Chamber of Commerce, the National Piano Manufacturers' Association of America, the National Association of Music Merchants, the National Piano Travelers' Association, the Organ Builders' Association of America, the Music Supply Association of America, the National Musical Merchandise Association of the United States, and the Band Instrument Manufacturers' Association. Following the big conventions came the Twenty-eighth Annual Convention of the Music Publishers' Association of the United States (June 13th to June 15th) at the Hotel Astor, and during the same week the Naional Sheet Music Dealers' Association at the Hotel McAlpin. Conventions within conventions, and all allied in the cause of MUSIC!

Speaking of traditions: For a very long time a certain thoroughfare in New York city was known (and possibly a little irreverently so) as "Tin Pan Alley," which appellation was later merged by many into the more euphonious name of "Melody Lane." No, this matter did not come up at any of the big conventions during their sessions, but should it happen to be raised at any future convenings of the music moguls, and if a new name is desired for this famous Metropolitan music mart, how would *Syncopation Strand* or *Allegro Avenue* fill the measure? Or, and as the point where many music traffic lines seem to both converge and diverge, perhaps *Jazz Junction* wouldn't be all to the "Blues." Simply a suggestion—sans copyright, sans charge!

At the banquet that closed the Music Publishers' Convention in the "College Room" of the Hotel Astor, Boston was represented at the speakers' table by Walter M. Bacon, William Arms Fisher, Mrs. William Arms Fisher and Clarence A. Woodman. Mrs. William Arms Fisher, as representing the Federation of Women's Music Clubs in America, spoke brilliantly, although briefly, warmly advocating that all branches of the music profession and industry should unite in making the United States the greatest musical country of the world. Mr. Fisher's semi-humorous speech on the "Jesse James Music Co.'s" in this country is quoted in some fullness elsewhere in this issue of MELODY.

The other speakers seated at this table were George Fischer, president-elect of the Music Publishers' Association, who delivered the address of welcome and officiated as toastmaster; S. Ernest Philitt, retiring president of the Sheet Music Dealers' Association; Alfred L. Smith, general manager of the Music Industries Chamber of Commerce, and George W. Pound, counsel for the Music Industries Chamber of Commerce. Some speaking by some speakers!

Quite naturally the Music Publishers' Protective Association couldn't be expected to protect Americans from Mexican kidnappings, but this organization, wide awake to publishing interests, has perfected plans whereby publishers in America are now afforded protection against "music-kidnapping" by publishing "freebooters" in Mexico. The association has completed arrangements between some forty American publishers of music and the leading music publishing firm in Mexico, Wagner & Levien.

Of course Mexican copyright has been possible in the past, yet there was no way of insuring protection to such copyrights. In the future, however, Wagner & Levien will act in conjunction with the M. P. P. A. for the protection of American publishers, under a *working* policy of "watchful waiting." The associate firm will carefully watch for Mexican pirating, and without "waiting" will take prompt action against all copyright violations and infringements on musical compositions protected by the United States copyright laws. Good work in a just cause!

Fifty-three firms were represented at the headquarters of the National Sheet Music Dealers' Association in the Hotel McAlpin.

A POPULAR MUSICIAN OF ALBANY

THIS portrait and word-brief of an active and accomplished musician has been sent in by Mr. Axel W. Christensen of Chicago, an old friend of MELODY and a former prolific contributor to the magazine. The portrait is that of Mr. Leo Rosen, one of the best known piano players in Albany, whose jazz orchestra is heard and enjoyed every night by the patrons of the most exclusive hotel in the capital city of New

LEO ROSEN

York State. Mr. Christensen, who knows a "good fellow" when he meets one, says of his subject:

"Aside from his playing activities Leo has built up a successful school of popular music known as the Chopin School of Music, where he teaches 'rag-jazz and popular' to the satisfaction and delight of his numerous pupils.

"Incidentally, Mr. Rosen has just been married—the ceremony taking place at Albany on Saturday, June 3d, with the honeymoon spent at Atlantic City. We use the term 'incidentally' not from Mr. Rosen's point of view, for no doubt this wedding was more than a mere incident in his life. Many young men do not settle down or make any real sort of success until after they are married, but the fact that Leo has already made good while un-married should promise well indeed for his future.

"Mr. Rosen is a great booster of MELODY, so we take pleasure in wishing him and the new Mrs. Rosen a happy, prosperous and most melodic future."

INTERPRETIVE MUSIC FOR THE MOVIES

Continued from page 8

bullets. The woman slowly raises the gat, then three spurts of flame shoot from the muzzle of the weapon. As this scene was played in one house nothing was heard but the soft music of the orchestra, and the scene fell rather flat. As the scene was played in another house the music gradually rose in a crescendo, then as the gun spat flame three shots rang out (fired by the drummer), then a dead silence—the first shot being the cue for the orchestra to cut. So impressive was this scene as played true to life in this manner that everyone in the house jumped because of the very reality of it all, while "ohs," and "ahs," and a few feminine hysterical screams punctuated the shots. People told the house manager that this scene as played in such manner really made the whole picture.

In "Lying Lips" a vessel blows up, and all the horrors of a shipwreck are presented to the picture fans. Just before the explosion takes place the scene shows a dance in the salon. Everyone is having a good time without thought of danger, the ship strikes a floating mine and the scene instantly changes to one of horror and death. A soft waltz is played by the orchestra—then a quick cut to the floating mine with the ship speeding to destruction, the ship strikes and is blown to pieces. In one of the houses, where the leader knows how to make the most of music effects, this was played as follows: the ship strikes while the waltz is being played, the tympani booms with *fff* crash and the music stops, then the big organ and the tympani have a little spell all to themselves. The organ gives the effect of running water and the sound of many voices, the tympani rolls an agitato while the orchestra gradually rises into a "hurry," the boilers explode to the crash of the tymps, and then as the ship goes down the orchestra slips into a suitable strain.

In this same picture, a little later on there is a terrific thunderstorm at sea, with the two sole survivors alone on part of the wreck. The organ and drums play the storm with startling reality while the orchestra keeps right on with the theme, thus gaining a double effect, for the theme is a love theme and the lovers are together while the thunder booms and the lightning flashes. This scene when played as described gives the spectator a decided thrill, especially when the organist knows his instrument. For a real thunder effect there is nothing to equal a big organ. The very house seems to shake, while the rolling effect of a receding storm can be timed to a nicety.

Such a picture would be a wonderfully spectacular entertainment, even though it were not played in the manner outlined, but when it is cued and played by a leader who understands the art of making the most of his chances the combination of picture, music and effects is a delight to the movie fan.

We have seen a comedy played by a lone organist in the orchestra rest period that fell as flat as beer on a plate ten days old, and we have seen the same picture played by an organist who knew his business cause the house to scream with laughter. The comedy in question was a farm sketch, with all the farm animals playing a part. As played by one man these various animals were dumb, not a sound in imitation of their various calls. The other man knows how to promote laughter, and when a cow is made to bark, and a rooster is made to meow like a cat, and other such ridiculous business, coupled with a funny plot, the old funny-bone just naturally can't behave. The absurd and the ridiculous are brought out in such a way that each burlesque is an occasion for laughter.

The average movie audience is one of the most sympathetic crowds in the world. They actually live the whole plot right through with the actors. When the hero is getting the best of it they are all elated, and can hardly restrain their impatience to see the villain get his just deserts. Conversely, when the villain seems about to triumph they are in the "slough of despond," and so on. It is this attitude that makes it so easy for the musical director to put his interpretations over with such force, providing of course that he has something to put over. When the scene calls for sob stuff he must give it to them, just the same as a dance scene calls for dance music. The finest picture ever turned out can be improved immeasurably by the proper music, while the same picture can be, and often is, utterly ruined by music that doesn't "belong."

Getting the audience into the right frame of mind to receive the pictorial offering is another phase of the business, and various are the schemes that are tried in this connection. When the big foreign production "Passion" played a certain house where we were playing, the management hit upon a series of effects that went far toward packing the house for three straight weeks with S. R. O. at every performance.

Starting with the outside of the house, he carried this scheme right through. The lights on the marquee, which in ordinary times were white, were replaced by red globes which shed a ruby glow over the whole front of the place. The footlights were red, and as the orchestra played the "Marseillaise" a red spot threw its rays upon the curtain. This helped to put the patron in such a frame of mind that he was all ready and waiting for the scenes of blood and violence that followed. At the burning of the Bastile red spots from the wings gave the whole picture a startling realism that cannot be described in black and white. So intense was the feeling created by the lighting effects and the music, that in the guillotine scene when the music abruptly ceases as the knife falls, women actually fainted while ejaculations of various sounds were heard from every part of the house. We saw this same picture as played in a second-run house, minus fitting music and sans lighting effects, and there were no sounds from the audience.

So here we are at the end of our article and, as stated at the beginning, the question of effects is one that will have to be settled by each leader and house manager for himself. Our part has been to try and show that much may be gained by the use of effects *if* used with understanding and judgment. But we are willing to go on record as saying that in our humble opinion *most* pictures *need* building up, and the only logical way in which this can be done, after they have left the studio, is right in the theatre, where it is only by the additional force of emotions caused by effects that the necessary punch may be obtained.

—*Jacobs' Orchestra Monthly.*

NEW MUSICAL FORMS

By Frederic W. Burry

UNLESS a composition appeals to the heart it cannot please, therefore its life will be of short duration. A musician must needs recognize the law of limitations; his energy must be held in leash, there must be reserve.

It is true that musical rules have been made as the outcome of past performances and experience, but they are not infallible. Nevertheless, the fact that they have lived so long is testimony to their worth.

Some of our ultra-modern music abounds in cacophony or discord. The composer desires to give his audience a shock—many shocks, sometimes termed thrills. Unfortunately, these sensations, which are made to come fast one upon another, are often anything but pleasing. The composer possibly has a special scene in his mind which he wishes to portray, but the listener does not always catch the meaning. All that he receives is a jar to his aural nerves.

Unless a musician keeps himself well in rein he is tempted to convey too much in one composition. Thus we come across pieces containing several sections which seem to lack any real collectivity, and we exclaim: "I like the first part, but not the second."

No, because the second part was written with a weary quill in a tired moment, while the *tempo primo* was the

work of an inspiration. It is regrettable that the two or more actually separate pieces got together under one title.

Like everything else music has its fashions, and the near future looms up with a better class of tuneful music well on the way.

Now that radio is proving in cold fact the long declared convictions of philosophers and prophets that all is one and united—that the atmosphere and celestial aethers are alive and pulsating with divine melodies, music of a myriad spheres or planes if we could but catch them, if we would but learn how to listen—many will henceforth create or unfold material expressions out of all this vibration and give birth to new forms, to musical structures in keeping with the new time of industrial peace and all-round prosperity.

For music must echo the feelings of the masses. Though a few may lead the way, none may get far in advance of his fellows. How superbly simple have been some of the melodies of the masters!

A new era calls for new forms in the arts—not for literature that prides itself on its "unhappy endings," nor for so-called music which brazenly discards both melody and harmony. The native optimism that makes for health and success will have corresponding sweet songs (with or without words) to voice its faith and hope, that there may be stimulation. Thus is melody made truly a help—a reconciler, a very practical virtue or power—and that, moreover, even of itself is sufficient reward for everything.

Well, what d'ya know about this! Leo Feist, Inc., has just released 'Hot Lips." Now sit tight and keep cool, because in this instance "Hot Lips" doesn't mean two but only one. That one is a new novelty rag song by Henry Lang (pianist with the Paul Biese Orchestra at Atlantic City), Henry Busse and Lou Davis in collaboration, and folks say the Biese aggregation has scored a hit with the number at the big Atlantic seaboard resort. "Scored a hit"? If 'twasn't for us not wanting to slop slang in this magazine right off the bat we'd say: Hot Darn! with such a two-in-one-title put over the plate for the Biese battery lineup, a playing team like Biese's Boys couldn't sidestep "hitting" at the first smack and probably would make it a three-bagger for a bet. We'd bet a piano pedal against a pretty pucker the number's a hot-dog that's all to the mustard.

The when: Wednesday, April 12th; the where: Cafe Boulevard, New York City; the why: regular monthly meeting of the Talking Machine Men, Inc.; the what: special "Shapiro-Bernstein Day"; the who: representatives of that firm who demonstrated a bunch of their newest songs. The whenwhere and who of the why-what is said to have scored a success along trade lines.

"Blossom Time" and "Desert Rose" are two numbers from Eddie Cantor's show, "Make It Snappy," that are making some "snappy" sales for the Remick Company.

"On Our Beautiful Isle of Love" is a new ballad release by the Midland Music Company of Peoria, Illinois. Roy W. Lathrop and May Hill are the creators of this island in the big popular ocean.

"You Said Something When You Said Dixieland" is a musical mouthful embodied in a new novelty song. Landers, Clare and Friend said it, and Jerome H. Remick & Company are publishing its saying.

"Mellow Southern Moon," a new waltz song by Cecil Teague (organist at the Majestic Theatre in Portland, Oregon) and Frank Trevor (a Jerome Remick pianist in that city) is a mellow melodic morsel that is reported to be going big in that big Northwest city.

Gerald Griffin, the popular Irish tenor, has recorded "Ireland Is Ireland to Me" for the OkeH records.

FIGHT FAKES TO A FINISH!

IN his paper read before the Music Publishers' Association in convention at New York City, the "Jesse James Music Co.s' " was the name whereby Mr. William Arms Fisher, music editor of the Oliver Ditson Company of Boston, very aptly designated a certain class of music depredators—the fake music-publishing concerns that are out only to gull the public and which count their dupe-victims by the thousands. "Musical Moonshiners" is a name also applied to the same nefarious class by Mr. Carl Engel, chief of the music section of the Library of Congress.

Mr. Fisher humorously related how a bit of very trashy rhyme that he sent in to one of these "Jesse James" concerns, and which was purposely written in different metres for three verses, was at once acknowledged as a "charming little song poem." He also recounted three instances where three different effusions of amateur authors, each with varying words and metres, came through the hands of the "song-grinders" with an identical fox-trot in F, all having the same melody, harmony and cadence. "These various 'musical moonshiners'," said Mr. Fisher, "represent themselves as real friends of the amateur, and prove their friendship by getting out productions at prices ranging from $90 down to $4."

"The alluring appeal of the Jesse James Music Co. is: 'Write the words for a song! Make a fortune! Why work for a living!' " continued Mr. Fisher. "The subtle suggestion to the school girl or widow who treasures the thought of productions like those of Stephen Foster or Irving Berlin, and the avaricious idea of making $25,000 on a song as George M. Cohan did on 'Over There,' is fully set forth in the literature of the songsharks. One of them, sadly lacking in humor, accompanied his literature with a sample song lyric entitled 'You'll Be Sorry By and By.'"

It was further stated by Mr. Fisher that 31,000 copyrights were filed during 1920 by these spurious concerns, as against 2,669 applications filed during the same period by sixteen reputable publishers of unquestionable standing, while sixteen of these so-called "songsharks" filed 7,794 or nearly three times as many. One of the "musical moonshiners" alone filed applications for 1,898 songs during the year—an average of six a day and exceeding the total output of five leading publishers. A total of more than 14,000 songs were copyrighted—words by amateurs, music by the "musical moonshiners"—which, if their fond authors contributed only $40 each to the "song-grinders," in toto cost them more than $500,000.

"If it didn't have its sad side there would be material in it for a comedy," said re-elected President George Fischer in following Mr. Fisher's speech, and the latest report from Buffalo stated that fake publishers in the West were circularizing the ex-service men and that the Buffalo Chamber of Commerce is investigating the matter. Of a surety, the Music Publishers' Association of the United States might adopt and profitably use as a slogan: "FIGHT FAKES TO A FINISH!"

WHO?

THE Rev. Dr. Robert Watson, pastor of the Second Presbyterian Church at Central Park West, and 96th Street, New York City, wants a new national anthem, and there are many thousands who agree with Dr. Watson. In the opinion of the Doctor, who outlined his reasons in a Fourth of July sermon under topic of "Our National Anthem," neither the "Star Spangled Banner" nor "My Country 'Tis of Thee" fill the bill in any way as a great national anthem, one of his reasons being that the "music to our so-called national hymns was composed by Englishmen."

The Reverend Doctor gave "six great ideas" which he considers should be embodied in a new national anthem as follows:

"It should be constructed upon a broad historic basis.

"It should reveal our great aspiration for universal liberty and justice.

"It should proclaim the ideals of a true democracy.

"It should testify to our desire for true fellowship with all nations.

"It should express the glories of peace.

"It should be saturated with spirituality."

In summing up, Dr. Watson said: "The music should be simple, within a reasonable range, with plenty of melody, yet dignified. You see, it must appeal to all the people so that it may be sung by everybody and yet be of such worth that it would not lose its attractiveness by much use."

Such an embodiment would be transcendently ideal and of superb grandeur —"Bully!" in the language of the late Theodore Roosevelt. But is it not too idealistic to hope for in the near future, too broad for a full culmination in these times of the materialistic and commercialism in music?

Beyond any question, a national anthem carried out on the lines as laid down by Dr. Watson would transcend that of any other nation on earth, and would be a gloriously patriotic song of which America might justly be proud—literally, a new song-star added to the flag. Yet in the making of such an anthem would it not require a poet, a prophet, a philosopher, a preacher, a patriot and even a politician all embodied in a musician? And when it comes to finding such embodiment, do we not face the question of—WHO?

"Everywhere-Everyday" is a new novelty fox-trot number released by Jerome H. Remick & Company. The composer is Jack Specht, leader of Specht's Society Serenaders, an organization that has recorded much for the talking machines.

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FEATURES IN THIS ISSUE

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