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(Printed in U. S. A.)

MELODY

3

The Story of A Night in India

Heretofore George L. Cobb's fame has rested largely upon those piquant light numbers which are so highly regarded by the vast majority of music lovers. Such popular hits as "Are You from Dixie?" "Peter Gink" and "Russian Rag" added to his renown. Now he makes a bid for increased favor with the Suite "A Night in India," which bristles with haunting melodies imposed upon a striking harmonic background of the most modern texture. The Suite is not "heavy" music, in the common acceptance of the term, but abounds in concise, straightforward dissemination of Oriental themes which delightfully reflect the five titles that make up the Suite.

The opening number, "Twilight in Benares," is a remarkable example of a lovely pastorale movement, with a plentiful use of modern harmonic idioms. The music aptly suggests the departure of an oppressive Indian day. Gone is the sun behind yon mountain top and the acrid atmosphere gives way to the cool breezes of approaching night. Pleasure seekers are astir. The music ends on a sonorous tonic chord with the "leading tone" added, a happy device.

"The Fakirs," second of the group, has a definite tonality, but departs from it in episodes which jolt the memory and impart Cobbian distinction. The third of the group, "Dance of the Flower Girls," is a valse abounding in wavy lines of melodic charm. Though tuneful, the Oriental treatment of the harmony leaves no suggestion of the commonplace. The tripping, light-footed maidens may not be seen disporting their beauty to the multitude, but the music certainly aids the imagination.

"By the Temple of Siva," the fourth number, is a slow movement loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration. The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindoistic effect, and then a crashing finale.

Thus ends Cobb's splendid Suite. It is of such high calibre in conception and execution that it unquestionably will become a standard number of its type.

The orchestration is by that veteran arranger, R. E. Hildreth, who has cleverly reflected the spirit of the music in the instrumentation. A feature is the careful cueing of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and first violin are fully cued, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and seek to fill it with the means at hand.

Suite A Night in India

By George L. Cobb

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2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

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Music Mart Meanderings

WHEN recounting hits they had made in a certain part of some play, the old-time actors of the palmy stock days would tell you with great gusto: "My Boy, it was a scream!" Perhaps the old phrase will now be resurrected by vaudeville actors in a new form of "I'll say it was a yawn!" for that exactly expresses the effect on an audience of "Yawning," the new fox trot novelty written by Milt Hagen and Alex Gerber, that was recently tried out in vaudeville. In reality the song is a prodigious yawn set to music, and as yawns always are contagious the result on the audience can easily be guessed. Funny thing was that the yawn starters themselves got a bit worried in thinking the audience was going to sleep on them, but the applause that followed dispelled the worry and the temporary yawns, yet not before proving that "Yawning" in some instances goes over big and makes a pronounced hit. It's a cinch that the publishers, Irving Berlin, Inc., are not doing much yawning over the net results.

Charles Lang, sales manager of the Edwin B. Marks Music Co. who has just returned from a six weeks' trip through the Middle West, reports that there seems to be no let-up in the popularity of "Parade of the Wooden Soldiers" and that it is parading bigger than ever. He also states that "Just for To-Night," a late European waltz importation, belies its title in that it is the "net" waltz every night with leaders everywhere, as well as a smashing hit for the Marks Company, and that many leading organists of the largest theatres in the country are giving special weekly presentations of this beautiful number, the melody of which adapts itself marvelously to the king of instruments.

As "they who go down to the sea in ships" are better able to put over stories of the "briny" than are the landmen, so as a rule are those who make and sing their own songs more genuinely popular as good vaudeville entertainers. This is particularly so with the well-known vaudeville team of Farrell and Hatch, a southern pair who not only make a decided hit with their own songs but are established favorites wherever they have played. This season they are making a pronounced hit with their latest blues number, "The Feelin' Blues," which is fast "feelin'" its way into great popularity. This team of entertainers doesn't waste any time in foolish or frivolous dialogue, but fill their act with melodic harmony from start to finish. The Edwin B. Marks Music Co. has accepted "The Feelin' Blues" for publication, including it in the firm's new series of "Genuine Struttin' Blues" for which it is reported there is a constantly increasing demand from every section of the country.

As title alone, "My Jungle Bungalow" has a euphonious jingle that jumps right at you. (Continued from Page 22)

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As this issue of MELODY is for both October and November all subscriptions not expiring with the October number will be extended one month in order that subscribers may receive the full number of issues for which they have paid.

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Volume 7

OCTOBER-NOVEMBER 1923

Number 10

Jazz May Be Lowbrow, But--

Under the above caption in *Collier's*, *The National Weekly*, of August 25, 1923, Robert Haven Schaufler writes in a serio-humorous vein of the precursors of this much "cussed," discussed and sometimes over "percussed" form of music. Although apparently jazziily treated on the surface there is an under vibration of facts that are well and pithily put. Those who read between his breezy lines will sense the underlying truth that everything which continues to exist has a purpose, though he doesn't say that outright, and jazz after all is closely connected with the earlier and cruder forms of music. He writes:

THIS is most irregular, I know! Highbrows like me are not expected to give good words to lowbrow music, nor to such common vehicles of it as the tin whistle, the mouth organ, and the banjo. It simply is not done. But I have had an illuminating glimpse of what jazz means, as well as other lowbrow music of its class.

People who work hard naturally turn to the easy and cheap instruments which belong to the more primitive stages of development through which nearly everybody, even the loftiest-browed devotee of Bach and Beethoven, has first to pass.

What, for instance, could be more primitive than the bones, or "clappers," with which every boy begins his musical adventures? The bones are purely rhythmical instruments, and the divine art of music began with pure rhythm—the measured stamp of the primitive savage dancing about the fire where his sacrifice was roasting.

Then, after he had picked the ribs clean, he wiped his hands on his bare thighs, rose up, still clutching the bones, and went on with the dance more enthusiastically than ever. The jar of his bounding body made two of the bones rattle together. This accident gave our remote ancestor the brilliant idea of deliberately rattling in time with the dance. So a new art was born.

No urchin rattling a pair of bones can ever be a prosaic sight to any reader of Vaehel Lindsay's poem, "The Congo." You remember how, in Chicago, the sight of

Fat black bucks in a wine-barrel room,
Barrel-house kings with feet unstable,

who

Beat an empty barrel with the handle of a broom,
Hard as they were able—

made the poet confess:

Then I saw the Congo, creeping through the black,
Cutting through the forest with a golden track.
Then along that river bank
A thousand miles
Tattooed cannibals danced in files;
Then I heard the boom of the blood-just song
And a thigh-bone beating on a tin-pan gong.

That extremely modern small boy in spectacles and a starched white collar, over there between the typewriter and the radio apparatus, deafening us with his savage hurly-burly of clattering bones, affords as striking a contrast of ancient and modern as one of our tree-dwelling ancestors would give if he should appear swinging from branch to branch arrayed in a monocle and in what the mail-order catalogue would describe as "a full-dress suit of evening clothes."

But the young bones fan is simply pounding home a proposition which the scientists have long been dimming into our ears—viz., that everybody, as he grows up, gives a small-scale reproduction of the history of the human race.

Before birth he imitates various pre-human stages of evolution, from the amoeba to the mammal. And after he sees the light he becomes, among others, a cave man, nomad, a superstitious sun worshiper, a bowman, and a bandit. In order to reach the awkward age he has to pass first through the tree age, the stone age, and the bronze age.

Well, all this holds true, in a general way, of his musical development. After exemplifying the very first musician of all by making day hideous with the bones, he gravitates naturally to the drum. He is driven to the drum by an instinct as unerring as if he were still disporting himself beside our savage fathers' sacrificial fire, and had just discovered how to stretch the skin of his victim tight over half a gourd, and bang upon it with a clean-gnawed shin bone.

But in the customary course of events it does not take long for the young drummer of today to tire of the monotony of his instrument, and turn to the pipe. When he does that he leaps an abyss which probably took the human race forty or fifty thousand years to span—the abyss between monotone and melody.

And when he alights on the farther side of this chasm, he is still a tremendous distance short of the start of civilization. For some primitive form of flute has usually been the first
(Continued on Page 7)

"My Method of Scoring Pictures"

An Interview With L. Carlos Meier, Organist at the Capitol Theatre, Des Moines, Iowa

By A. C. E. Schonemann

THE selection of a theme that from a musical standpoint is a parallel to the thought that predominates in the picture is the basis upon which L. Carlos Meier, organist at the Capitol Theatre, Des Moines, Ia., works when scoring a picture. With the selection of a theme he contends its embellishment will follow from day to day as a matter of course and depends upon the musical ability of the organist.

"The feature picture with its climax should be considered first," said Mr. Meier, "and at all times one should subordinate the music to the picture. The organ with its color and variety of effects gives a musician almost everything in a musical way that tends to bring out an adequate background for the picture.

"A theme for a picture may be drawn from an opera, an overture, a love song, a haunting melody or any one of the thousand pieces that are hid away in a musician's library. From the organist's standpoint this musical theme should represent the big, dominating idea in the picture.

"The organist doesn't have to see a picture to score it, but he should become familiar with the story in order to select a musical theme that will meet its requirements from a musical standpoint. The organist may follow a different program every night, varying his accompaniment as his mood dictates, but the big musical theme should be used throughout the week.

"The director of the orchestra may utilize the same system but he must have published numbers and supply his men with parts. For this reason he does not enjoy the freedom of the organist because the latter with countless effects and various stops that give musical shading and color is in a position to run the gauntlet of all that his instrument has to offer.

"If a picture has a thoughtful or sympathetic mood one can use music of a similar character. An organist must possess an imaginative mind, and with it he can conceive and adapt readily the type of music that will meet all the situations presented in the picture. This requires versatility, and the successful organist having mastered his instrument and browsed in the field of organ music should be in a position to meet every changing situation the screen has to offer.

"Locked in the organ is the music for every situation that can be depicted on the screen. There is the music expressive of nature and her strange ways. There is the music of romance, of the water, of the city and countryside. The organist, to be a success in playing pictures, must have an inexhaustible repertoire ranging from jazz numbers to the symphony."

Mr. Meier indicated that solo numbers afforded him an opportunity to utilize original ideas. He advocated the use of parodies and the introduction of novel and unique features, with the organ supplying a variety of musical effects.

"The solo number enables the movie organist to deviate from the beaten path of playing standard numbers, special arrangements or extemporizing," said Mr. Meier. "The solo is the organist's own feature. To put it over he can use original ideas and he can make it one of the enjoyable features of the show."

Mr. Meier emphasized the importance of experience on the part of any pianist or organist who aspired to play the movies, taking the position that a thorough knowledge of organ music and the instrument were essential to attain any measure of success.

"Being strong mentally is not sufficient for the organist who would succeed," he said. "He should be 100 per cent

physically. He must use his ten fingers and two feet, and to do justice to his work he should indulge in various forms of exercise to keep his feet and limbs and fingers in proper condition for finger and pedal movements."

Mr. Meier began studying the piano when he was a boy. The advent of the organ into the moving picture theatre brought to him a realization of the possibilities of the instru-



L. CARLOS MEIER

ment. He gave up teaching piano in the Midwestern Conservatory, Des Moines, Ia., in 1912, and two years later went to Chicago where he began studying the organ with Palmer Christian.

"After I had studied for a time I began playing in the Vitagraph Theatre and other Lubliner and Trinz houses in Chicago," said Mr. Meier. "Later I became identified with the Wurlitzer forces and installed an organ in Salt Lake City in the Paramount-Empress Theatre. My work carried me to Alameda and the Raymond Theatre, Pasadena, Calif. Other engagements followed at the Majestic Theatre, Portland, Ore., and the Liberty Theatre, Seattle, and in 1922 I went to Winnipeg, playing at the Capitol Theatre."

Mr. Meier went to Des Moines, Ia., early in 1923, at the solicitation of A. H. Blank, owner of a chain of Iowa moving picture theatres. For some time he was organist at the Des Moines Theatre in the Iowa capital city, and when the Capitol Theatre was opened recently in the same city he became organist in that movie house.

Jazz May Be Lowbrow, But—

(Continued from Page 7)

tuneful instrument to be invented by savages the world over. His pipe may be only what Stevenson played and called "the penny whistle." But it will not do to turn up your nose too rashly at this tuneful toy. It has a considerable range, and can play a large variety of melodies with unflinching ease and fluency. After all, what is the pipe organ, which Balzac has called "the grandest, the most daring, the most magnificent of all instruments invented by human genius"—what is it but a stupendous collection of tin whistles? And you will please realize that an eminently respectable composer of symphonies and sonatas once wrote and performed a full-length concerto for tin whistle and orchestra. He thus entered the class of the illustrious Gluck, who wrote and performed a concerto for musical glasses and orchestra, and that of Ludwig van Beethoven, who wrote "The Battle of Victoria" for Maelzel's automatic hurdy-gurdy.

But to return to the pipe. The particular one in question may be that homemade variety once manufactured by those of us who have known really happy and successful childhood. Our workshop was the bank of a little brook discolored by a spring freshet. Woe to the city-bred wretch who has never made—or at least attempted—a willow whistle! Those bare-legged hours I once spent coaxing the tender bark to slide intact from off the slippery willow wand I count as among the best spent in my career.

Then, after the mouthpiece was properly whittled and fitted, and the finger holes cut at fairly reasonable intervals, what rapture and glory were mine! When I teased and wheezed a hoarse tune that bore a general family resemblance to "The Fisher's Hornpipe" out of my first willow whistle, I felt a good deal as the great god Pan felt (according to Mrs. Browning):

Down in the reeds by the river—

although the instrument he invented there—Pan's pipes—was the ancestor, not of the willow whistle, but of one of my later enthusiasms, the mouth organ.

A slight advance on the tin or willow whistle, and the fife comes into its own—perhaps in all the panoply of a patent leaden mouthpiece.

And then is born the fun of concerted music. For the fife is a piece of musical ordnance designed to pierce the deafening roar of the drum as efficiently as the small boy's air rifle is designed to pierce the jeans of the loudly blaspheming tramp as he is borne past on the box car.

A fife and drum corps is actually a combination of the three most venerable musical instruments. (For the drumsticks, when they rattle against each other, take the place of bones.) So what more fitting than that this primeval band should always be associated with war—the most primeval activity of the modern world?

That simple and striking little melodic instrument, the jew's-harp, is seldom seen today. It consists of a small iron frame to be held between the teeth, and a spring to be vibrated by the forefinger. The thing looks like a patent folding corkscrew. But the range, power, purity, and beauty of tone that a skilled player can extract from this miserable wisp of metal seem almost miraculous. He does it by modifying the size of his oral cavity to produce the various upper harmonics of the low fundamental tone given off by the vibrating spring. (I trust I make myself clear.)

"If I had followed parental desire I would probably be an officer in the United States Navy today," said Mr. Meier. "I took to music when a youngster, just like a great many boys, and I kept at it. When I was nine years of age I started studying with Herman Hoch in Jacksonville, Fla., and from that time on I have been either teaching or playing the piano or organ."

This instrument has a variety of names, such as buzzing iron and mouth drum. The word jew's-harp itself is supposed to be a corruption of "jaw's harp." I suppose if the thing were still on the map today we would call it jazz harp. Though, along with the tin whistle, it is now looked upon as little better than a child's toy, the jew's-harp has enjoyed its

One crowded hour of glorious life.

A century ago it was regarded as a highbrow instrument, fit for the virtuoso, capable of performing the most exalted music to the most exalted audience.

This surprising little musical corkscrew has even attained the dignity of a biographical literature. In the New York Public Library I stumbled upon a fascinating and amusing book called "A Sketch of the Life of C. Eulenstein, the Celebrated Performer on the Jew's-Harp."

There one reads how, after herculean struggles, Eulenstein finally rose to the honor of playing sixteen jew's-harps before the King of England. Fame and fortune smiled upon him. He embarked on an extended concert tour.

Alas, the constant vibration of the "buzzing iron" had affected the teeth of our artist so unfavorably that they began to break off in rapid succession! The climax of his fame and misfortune came at a concert at Clifton, where, as he played the top note of his most prodigious fantasia, his one remaining tooth broke off with a loud report, thus breaking off as well his career as the world's greatest jew's-harpist.

Soon after this the jew's-harp fell from its proud eminence.

The mouth organ marked, in one sense, a tremendous advance over these other lowbrow instruments. It represented a historic stride of many centuries—from the days of melody alone to the days of harmony.

We are so used to hearing two or more tones of different pitch sounded at the same time that most of us think of harmony as something very ancient. But it was not until the tenth century that a Flemish monk named Huebald wrote down the first crude example we know anything about of more than one note at a time.

Impossible? Well, if you don't believe me, believe the Century Dictionary:

"Harmony in the modern sense did not become possible until between 1550 and 1600, when the esthetic value of chords as such was recognized for the first time in scientific music."

Now the mouth organ marks a tremendous scientific advance over such things as the drum, the tin whistle, and the jew's-harp, for it can play harmony. Yes, but what sort of harmony? Alas, it is a kind that leaves almost as much to be desired as the crude consecutive fourths and fifths of the monk Huebald. I am sorry to say that the mouth organ is a sort of musical Procrustes.

The mouth organ gayly chops all musical victims down to a two-chord basis. Even the simplest hymn tune goes limping away, having lost its sub-dominant chord by amputation.

That is why I thrust my tongue deep into the other cheek not long ago on reading in a mail-order catalogue certain luscious and luminous descriptions of the splendors of mouth organs with such names as: the Organella, the University Chimes, the Silvery Sounds, and (ye gods!) the Celestial Echoes. This last title could have originated, I think, only in a land where such a town as Duluth is actually described in Congress as "the zenith city of the unsalted seas."

I was concerned to learn some months ago that a public mouth-organ contest raged at Baltimore in connection with a music-trade congress. Hundreds of boys competed for valuable prizes, under the auspices of the chief mouth-organ virtuosi of the globe, and perhaps of the universe. And radio broadcast for fifteen hundred miles the efforts of these young harmony mangleers.

The concertina and the accordion are adult editions de luxe of the mouth organ, with much the same lush, reedy

quality of tone. Two generations ago the accordion was known as the tenement-house organ, and was as widespread as the piano and the player piano are today. After a temporary eclipse its popularity seems to be growing again, like that of its more elegant neighbors, the banjo, mandolin, ukulele, guitar, with their numerous relatives, the mandola, mandocello, mandobass, harp guitar, steel guitar, balalaika, mandolin-banjo, etc.

These are the lowbrow instruments to which the others lead up. They are the ideal vehicles for informal music of all kinds, for picnics, serenades, boating by moonlight, and to accompany the lighter sorts of vocal music. They enter into the intimate, everyday life of the people in a friendly way which the classical instruments have, alas, not yet been able to attain!

They can play melodies with the original harmonies unchanged. And they are easy to learn, conveniently portable, inexpensive. While making no pretensions to aristocracy, a couple of them are well connected in the world of music. For the mandolin is the direct descendant of the lute, the chief instrument of the age of the troubadours; while the guitar is actually the parent of the violin, the most perfect instrument that mankind has yet produced.

Weber, Berlioz, and Paganini all played the guitar, and the last named composed thirty pieces for it.

Quite recently that unconventional genius, Percy Grainger, has invented new and more effective systems of tuning and a new technique for the guitar.

He has composed music of great beauty and effectiveness for several guitars and has successfully introduced the instrument into the time-honored combinations of chamber music.

As for the banjo, everyone who has read Kalbeck's *Life of Brahms* will recall the master's astonished and delighted admiration when the young Yankee miss he met at Klengel's performed for him upon "the nigger instrument." (Pity he wrote nothing for it!)

The worldly fortunes of these, the elite among lowbrow instruments, have had some curious ups and downs lately. The 1900 census reported that the United States manufactured yearly: 78,389 mandolins and mandolas, 18,521 banjos, and 78,494 guitars.

Ten years later the dealers reported that the trade in "small goods" of this class had been virtually killed by the rise of the phonograph and the player piano.

Then came the war. It soon became evident that the trenches would be quite untenable without the fortification of music. Also, that the highbrow instruments were not the best things in the world to withstand front line, or even S. O. S., conditions. Never before had Kipling's "Song of the Banjo" found such an appreciative echo:

You couldn't pack a Broadwood half a mile—
You mustn't leave a fiddle in the damp—
You couldn't raft an organ up the Nile.
And play it in an Equatorial swamp.
I travel with the cooking pots and pails—
I'm sandwiched 'tween the coffee and the pork—
And when the dusty column checks and tails,
You should hear me spur the rear guard to a walk!
And the tunes that mean so much to you alone—
Common tunes that make you choke, and blow your nose,
Vulgar tunes that bring the laugh that brings the groan—
I can rip your very heartstrings out with those.

The war put lowbrow instruments back upon the map. It also put a strenuous unrest under the ribs of humanity.

One of the chief symptoms and outlets of this unrest was, and is—jazz.

The primitiveness of war just naturally engendered the primitiveness of jazz. The war killed men by the million from the Channel around to the Black Sea. It raised from the dead all the lowbrow instruments from the snare drum to the Japanese violin.

This movement was actively stimulated by the swift

spread of the ukulele eastward from Hawaii, and by the invention of the mandolin-banjo and its rapid popularization through college musical clubs.

No definite figures are yet available, but the opinion of the authorities who know conditions best is pretty well agreed that the guitar and banjo figures for 1900 quoted above, which had fallen to almost nothing by 1910, had at least quadrupled in 1921. The mandolin alone has not come back so well. Its popularity has been largely usurped by the mandolin-banjo.

The war has done another thing. It has developed a great many musical inventors. In the trenches, if the boys wanted an instrument, they made it out of any materials that came to hand. Postwar unemployment in England stimulated the inventive faculty still more.

A walk down the rows of begging veterans lining Piccadilly or the Strand became a revelation of undreamed-of musical novelties.

Variants of the Japanese violin were the most popular. I remember a surprising one made by a much banged-up veteran hero out of a cigar box and a long stick. He had attached a phonograph reproducer and horn to the single string; and the tone was of strange power and charm. As he sat at the curb, clutching this astonishing contrivance between his crippled knees, and playing it left-handed on account of an awkward wound, he and his excellent music seemed to typify all the dauntless courage resilient ingenuity called out by the war.

When all is said, I have no apology to make for talking so appreciatively of these humble servants of the less sublime sorts of music. When I consider the marvelously swift growth of this art, I cannot feel apologetic for the lowbrow. At the first glance he seems a barbarian. But his growth has been phenomenal.

The man in today's street is actually more musical than the most sophisticated music lover of four or five centuries ago. For the latter was not much further advanced in musical science than the nineteenth century Englishman who confessed that he could not tell the difference between the tunes "God Save the Weasel" and "Pop Goes the Queen." He was just about as brilliantly enlightened as the master of ceremonies at a ship's concert in which my 'cello and I once played Godard's "Bereuse."

"Mr. Schauffler," announced that gentleman, "will now favor us with a burr-see-us on the kello."

Of late the education of the average music lover has been remarkably speeded up.

Through the influence of the automatic instruments he has taken a longer step forward in the last fifteen years than in any one previous century.

Of course I fully realize that for every single cultivated soul who enjoys nothing beneath Kreisler and the Philadelphia Orchestra, there are a thousand who enjoy nothing but "close harmony" full of barber-shop chords, and cheap jazz on the mouth organ, the saxophone, and the banjo. But the great thing about this enthusiasm of the lowbrow is its potentiality—its tremendous punch. It is a mighty force acting toward social and esthetic advance.

Get a busy man enthusiastic about lowbrow music and he will try to get more time to himself. Somehow or other he will manage to enlarge a more and more enjoyable leisure. There is nothing but good in this, for surely more leisure is one of the greatest needs of overworked America. And—because a taste for the variety and complexity and richness of the better music is almost always reached through the leisurely outgrowing of a taste for the monotony and superficiality and barrenness of the worse music—the final result of his fatal passion for, say, "Turkey in the Straw" on the mouth organ and "Alexander's Ragtime Band" on the banjo, will be a passion for Dvorák's "Humoresque" on Kreisler's Stradivarius, and for Schubert's "Unfinished Symphony" by the Philadelphia Orchestra.

The Old Sewing Circle

NOVELETTE

JESSE M. WINNE

Allegretto

PIANO

p L.H.

rall.

delicato

mf a tempo

cresc.

rall.

a tempo

cresc.

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MELODY

un poco animato

MELODY

D.C. al
MELODY

To Kyra

Li Tsin

The Pearl of China's Daughters
PAGODA DANCE

R.S. STOUGHTON

PIANO

Moderato

ff *mf accel.*

L.H. R.H.

Meno mosso

ff a tempo *mf accel.* *f*

L.H. R.H.

Allegretto

mf *mp staccato* *legato mf* *staccato*

MELODY

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Più mosso

f staccato

ff *f*

ff *f*

ff molto accel.

MELODY

Allegretto

Maestoso

Molto Moderato

MELODY

Allegretto

Molto Maestoso

MELODY

JACOBS' INCIDENTAL MUSIC

Concert Edition

Themes Selected by HARRY NORTON

SERIES B—Excerpts from BEETHOVEN
(1) Sonata Pathétique (2) Adelaide (3) On the Death of a Hero

Adapted and Arranged by R. E. HILDRETH

Allegro con fuoco

1 Agitato

Musical score for piece 1, 'Allegro con fuoco'. It consists of piano and bass staves. The tempo is 'Allegro con fuoco' and the mood is 'Agitato'. The score includes dynamic markings such as *f*, *cresc.*, and *ff*. There are also markings for 'Bass' and 'L.H.' (Left Hand).

Andante espressivo

2 Love Theme

Musical score for piece 2, 'Love Theme'. It consists of piano and bass staves. The tempo is 'Andante espressivo'. The score includes dynamic markings such as *p* and *ff*. There is a 'Bass' label at the bottom of the piano staff.

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Musical score for piece 3, 'Funeral March'. It consists of piano and bass staves. The tempo is 'Adagio'. The score includes dynamic markings such as *p*, *cresc.*, and *f*. There are labels for 'L.H.' (Left Hand) and 'Bass'.

Musical score for piece 3, 'Funeral March'. It consists of piano and bass staves. The tempo is 'Adagio'. The score includes dynamic markings such as *p*, *cresc.*, and *f*. There are labels for 'Adagio' and 'Funeral March'.

Musical score for piece 3, 'Funeral March'. It consists of piano and bass staves. The score includes dynamic markings such as *p* and *cresc.*.

Musical score for piece 3, 'Funeral March'. It consists of piano and bass staves. The score includes dynamic markings such as *pp* and *ff*.

Musical score for piece 3, 'Funeral March'. It consists of piano and bass staves. The score includes dynamic markings such as *ff* and *p*.

D.C. al
MELODY

Jolly Companions

MARCH and TWO-STEP

AL. STEVENS

PIANO

The piano accompaniment on page 18 consists of seven systems of music. Each system has a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f*, *ff*, and *mf*. There are several accents and repeat signs with first and second endings. The piece concludes with a final chord in the bass line.

MELODY

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The Trio section on page 19 consists of seven systems of music. It begins with a 'TRIO' marking and a piano (*p*) dynamic. The notation includes a melody line in the treble clef and a bass line in the bass clef. Dynamics range from *p* to *ff*. The piece features various rhythmic patterns and concludes with a final chord.

MELODY

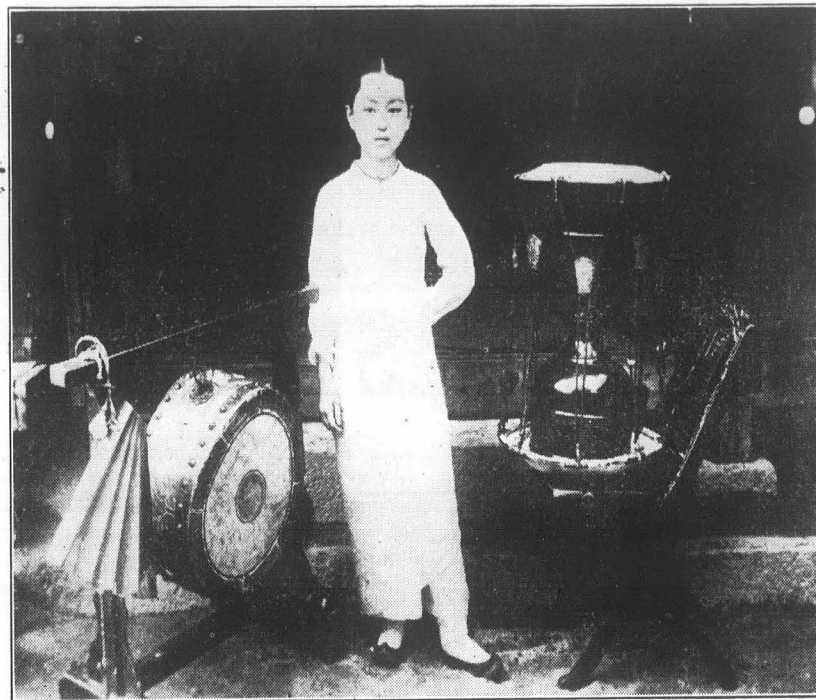
A musical score for 'A Heart Teaser' consisting of six systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system starts with a forte (ff) dynamic. The score includes various musical notations such as slurs, ties, and accents.

MELODY

A HEART TEASER

THE solemn appearing little Korean maid in the accompanying illustration is called by the Gilliams Service of New York, from whom the picture comes to the magazine, the "sort of heart-teaser that tired business men of Korea go to see in Kee Sang when out for real high jinks." The funny arrangement on the chair, that looks like an old-time hour glass, with the turned-around wash tub suspended from the frame, make up the instruments for jazzing which she manipulates in her act.

Yes, it really is an "act," in so far as strenuous action is concerned, for failing an orchestra she alternately sings a tune and does a dance to the accompaniment of her own jazz band. The little girl is so young that were she to "go on" in America it's a cinch the society with the long name would surely ring down the curtain on her act after one performance. As for being a "heart-teaser"! We'll say it is in a two-fold sense—maybe titillating those of tired business men, but surely taxing her own.



—The Gilliam's Service, New York

IN MELODY LAND

By Frederic W. Burry

MUSIC is interpretive of life and life is vibration, exercise, movement, progress. Music is the realm of the superconscious, just as the artist or genius is a citizen of the Country of the Future.

In Melody Land we are among the ideals, but there will be the realities of tomorrow when the beautiful records of the imagination shall be manifested in the flesh, and glorious things shall be done on earth.

Youth follows the lure of the senses. Its one object and purpose is the joy of living, but more is underneath. Surfaces fade, veils are torn away, power is evolved and the larger desire of creativeness is conceived. In the due maturity of time there is a new birth of consciousness—there is all that is meant by success and attainment.

Music is a happy reminder that the world is not all deviltry and all strife;

that even now business and national polity may be transformed—the conduct of affairs be a rather beautiful battle with greed eliminated, with service instead of selfishness the keynote of all activity.

Expenditure is the secret of health and prosperity. As it has been said, "spend your last dollar as though it were a dry leaf and you the owner of a boundless forest." That may sound extreme and superlative, yet after all it is the sane use of our money, time and all resources that makes for circulation and compensation.

Death and resurrection! Destruction and reconstruction! Such is life. Nothing is lost. For what is spent freely and without fear full value is returned. There must be ever the open outlets—the daily dying, the daily born again, nightfall and dawn in unceasing repetition. Walt Whitman said: "I swear

I think there is nothing but Immortality."

Yes, music as they say takes you out of yourself, out of the fretful, selfish, all-too-human that hinders work and progress. Music takes you among the absolute and real things, where with the gods we partake of the rich banquet of love and laughter; where we swing with the harmonious rhythm of cosmic spheres and where the machinery of the body is also made over to adapt itself to the universal motif, thus making for the kingdom of healing and sanity.

And that is the real reason for the instinctive reach in all of us for the realm of Melody Land. There, amid the debris of earth's dust, the soul spreads itself—shakes its pinions, faces the sun, and there is song and delight.

Music is the language of optimism. Only let us move and keep moving and all is well. Life is not for ruminating, but for action—for sowing rather than for harvesting. The secret of happiness is in doing, becoming. A change is better than a rest. There is so much variety in life that one need never feel bored. Artists are versatile.

Study one thing well and it will lead you among all the crafts and sciences. There is such a thing as over specialization. Don't get standardized into a dead rut. Variety is the very spice of life.

Music is cosmopolitan. It is the international language—not merely local, not petty nor circumscribed.

The music lover is a conqueror. He lives among thrills and intensities. Music is an intoxicant that does the work of stimulation without any back kick; there are no dregs, no sad reactions. Certainly a pleasant medicine—actually, nourishment for the body and spirit.

Modern science explains life in terms of vibration, in the language of music. The difference between one note and another, or one color and another, or between our varying experiences, and the pet diseases, poverty and wealth—everything is just "vibration." So, living is a matter of being tuned up. Our nerve strings must move at the proper tempo. The currents must flow smoothly. As the ancients put it, "all is flux."

Then, truly, every hour shall be a period of blessedness, and in every way each passing year will be for us just three hundred and sixty-five glad days, with one extra for good measure every fourth year. Moreover, the charms of melody will lighten the great veil of time—it will no more hang heavily.

Music is the supreme pastime that makes the days speed along and brings one swiftly to the goals. Youth is restored, years are multiplied. Verily, melody maketh for joyful hearts and the life forces are equipped for victory.

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The Importance of Tone

By WILLIAM J. MORGAN

ONE of the most exasperating conditions existing in modern piano music instruction is the utter failure of students to listen to the tones they produce. Endless time and energy are devoted to finding and striking the correct keys, but instead of going a bit farther and endeavoring to bring forth a beautiful tone the keys are struck in any kind of haphazard fashion that elicits anything but music. A simple melody, well brought out with a subdued accompaniment, is far more charming to the listeners than a more elaborate composition executed without regard to bringing the melody into prominence but played with all the tones sounding alike and resulting in a mere jumble of sound. It is this distinction which marks the well-trained musician from the tyro.

The conscientious student should realize that the sole aim and end of instruction is to train the mind as well as the hands to draw forth beautiful tones. When this point is fully realized the most primary exercises which seem to have no musical merit will then take on a new meaning, prove a pleasure instead of an irksome task, and promote progress to an intelligible degree.

The position of the hands is the main

factor in playing the piano. The arched position is the most natural and favored manner of holding the hands, and the one advocated by all the leading teachers. This position has a tendency to produce well-defined articulation coupled with volume of tone commensurate with the needs, and also acts as a preventative of sloppy playing. Each hand has its own characteristics, and these can be determined by study and attention. In most cases the wrist should be on a line even with the backs of the fingers. This will permit of rapid and well defined finger movements without producing fatigue, providing of course that the wrist is always held in a loose, easy position.

It is very difficult to induce students to play with a perfectly natural, relaxed position, this oftentimes being due to the failure of students to understand what is meant by perfect relaxation. In most cases they seem to think it is something which can be accomplished later, when greater technic has been acquired. This, alas, is not true, but when the principles of correct hand position and relaxed movements are instilled into the mind of the student from the very beginning of instructions technic will be gained much more rapidly.

Relaxation is nothing more than us-

ing our hands, arms and muscles in the manner intended by nature. Every movement should be free and easy, while at the same time fully controlled. Much of the energy needed for clear, resonant tones can be secured from using the muscles of the back and shoulders, rather than by merely exerting pressure with the fingers. Students who will concentrate along the lines that have been briefly mentioned cannot fail to note an improvement in their playing, but will derive far more pleasure from their work than heretofore.

MUSIC MART MEANDERINGS

Continued from page 4

It's a new novelty fox trot song by Jack Harvard, which T. S. Denison & Co. of Chicago have just issued. The lyric carries humor and sentiment that is cleverly blended, and is set to a strongly syncopated dance rhythm that promises to be catchy. Other issues of this firm are "Chinese Love Song," "As Long as I Have You," "If I was What I Ain't Instead of What I Is," "I Ain't Got Enough to Pass Around," "Croonin' Neath the Cotton-Pickin' Moon" and "Swanee River Blues."

We have "sun-kissed" oranges and grape fruit, so why not the same brand for roses? Well, there's no "why not" about it for it already is, "Sun-Kist Rose" that is being featured by leading orchestras and broadcasted by radio. This "Rose" osculated by Old Sol is from the catalog of the A. J. Stasny Music Company, and so is

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"Panama Delight," a waltz number that is receiving like publicity.

Saul Bornstein, general manager for Irving Berlin, Inc., walked right in before someone else walked out. The "someone else" was Daphne Pollard, well-known as an English singing comedienne, and the walking was done on shipboard while both were sailing to Europe. The walk was the new Irving Berlin song, "When You Walked Out Someone Else Walked Right In," which the manager presented to the comedienne. The popularity of the song resultant from its singing by Miss Pollard probably will well pay Bornstein for his "walking" while sailing.

"Love Is Just a Flower" is the latest song success of Chris Schonberg to blossom out in the Jack Mills, Inc. catalog. It is blooming profusely on the Victor and many other records.

"Dreamy Melody," "Happy Days," "My Lady and Me," "Babbling Brook," "No One Loves Me," "First, Last and Always," "Barney Google" and "Loving Whippoorwill" were some of the Jerome H. Remick & Co. hits at the Oregon State Fair held at Salem, Ore. Monty Austin, the Remick popular song pluggier, put 'em over.

Edward Little, head of the sheet music department of Sherman, Clay & Co., says that his firm's new song "Sleep" is a "dream that is waking up the music dealers and all who hear it." Another popular number is "The Lily and the Rose," a high-class ballad sung by Ralph Pollock who is touring the Orpheum Circuit with Ruth Roland.

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Oshkosh, Wisconsin, is coming right along. The leading popular number out there is "Oh! Harold," a Lee S. Roberts contribution to the Forster Music Publisher, Inc., catalog.

"Bringing Up Father" is not an easy job, but Jerome H. Remick & Co. are tackling it with a new song of that name that has a catchy tune and promises to be a hit.

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STATEMENT

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(Signed) Walter Jacobs, Managing Editor.
Sworn to and subscribed before me this 15th day of October, 1923.
(Seal) JACOB I. HANFLIG, Notary Public.

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**GOSSIP GATHERED
 BY THE GADDER**

NEARLY everybody either has heard
 said or seen in print many uncom-
 plimentary things concerning jazz
 music, one of which is that it is "lowbrow
 stuff" the phrase used being a sort of su-
 perior slang for what more vulgar (?) peo-
 ple might term rotten. With some people
 this constant handing out of "lowbrow stuff"
 would be a goat-getter if they'd allow it,
 but as a rule persons who thoroughly like
 and enjoy a thing don't care a rap what
 others say of it. They like what they like,
 go out after it, generally get it and that's
 all there is to it. Granted that some people
 like cabbage better than they do cauliflower,
 while others esteem grape fruit as being
 more to their taste than pickled olives, but
 that doesn't prove that one is of either high-
 er or lower grade in the fruit or vegetable
 line. So, after all, the matter finally re-
 solves itself into a question of personal taste
 —neither highbrow nor lowbrow or, to
 spring a new level, middlebrow.

We cannot repeat the exact wording, but
 in effect some scientific sharp (savant in
 highbrow, guy or gink in lowbrow) once
 stated that all space is absolutely soundless,
 i. e., that sound (as such) does not exist as
 a concrete something, but only as an ab-
 stract nothing—merely an auditory sensa-
 tion of the moment for the human. In
 other words, there actually is no such thing
 in the universe as sound unless the tym-
 panums of someone's ears happen to get
 themselves in the way of and intercept some
 sort of wave vibrations which may happen
 to have been set into motion by something
 moving somewhere, all of which is pretty
 deep stuff that may be true if you can grasp
 the meaning of it.

And the deduction or connection? It is
 this: If the science-sharp's statement is true,
 then it just as truly follows (at least, that's
 the way we get it) that there is no such
 thing as music of any kind, neither high-
 brow nor lowbrow, unless the moving cause
 of it happens to hit somebody a vibratory
 wallop on the ears; therefore, as music, jazz
 doesn't really exist except to those who hear
 it. Some wobble to the argument? Maybe,
 but it's just as sound reasoning as some
 we've heard from others, and taking chances
 of getting a verbal wallop on the ear from
 somebody by carrying the same line of
 jazzed reasoning a bit further, we unhesi-
 tatingly state that any music which agreeably
 smites the tympanums of persons who hap-
 pen to be in the way of and intercept its
 sounding is to them highbrow and not low-
 brow, and that's that. Just the same, too,
 those whose ears revel in stopping the syn-
 copated vibratory wallops of jazz number in-
 to the legions, and there you have it.

But jazz after all does exist for many
 people, and only music historians of the far
 future will be able to definitely assert
 whether it had or had not any distinct pur-
 pose or mission in existing, whether it was
 or was not a connecting link in the evolu-
 tion of American music—possibly a lower-
 ing of the highbrow and raising of the low-
 brow levels until both eventually met on a
 common or middlebrow level, each recog-
 nizing if not fully appreciating the other's
 right of existence.

In our very fallible opinion, music exists
 as MUSIC only when it pleases someone
 somewhere, and that jazz pleases multitudes
 of people everywhere is its warranty of ex-
 istence, which is what. Why, then, waste
 time in the futility of fighting against jazz?
 Let those who rail and riot against it take
 a hint from science and turn their tym-

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panams to other music, of which there is
 enough and to spare, and for them jazz at
 once ceases to exist—simple, efficacious and
 effective, is it not? It is to laugh!

That even the singing of a popular song
 is subject to the law of "eternal fitness," and
 that its singing doesn't always "soothe the
 savage breast," is shown in the following
 item taken from *The Optimist*.

A negro was brought before a city judge
 on the ground of disorderly conduct, and
 pleaded not guilty.

"You say you were not doing anything
 when this officer arrested you?" questioned
 the judge.

"Suttinly not, Yo' Honoh," answered the
 defendant. "Ah wuz jes a-walkin' down de
 street singin' a little sing at mahsef when a
 big Mick hits me slap on de jaw and den
 dis big Irish cop pinches me. Dat's all,
 Yo' Honoh."

"Hm!" meditated the judge. "What were
 you singing?"

"Ah wuz jes singin' 'Ireland Mus' Be
 Heben, fo' Mah Muddah Come from Dere.'"

Sometimes it's push and sometimes it's
 pull that gets a song before publisher and
 public, and sometimes it's the inspiration
 that unconsciously grasped the psychologi-
 cal moment. One time, however, it was
 through a singer seeking a moment's relief
 from excessive heat.

"In a music publisher's office at Broadway
 and one of the Forties adjoining Tin Pan
 Alley," writes the *New York Times*, "during
 one of the hottest spells of the last summer
 a vaudevillian was giving a new song a try-
 out. Swinging in the centre on a swivel,
 the second-story window looking out on
 Broadway was open to its fullest extent.

"The vaudevillian wore neither coat nor
 collar, his shirt sleeves were rolled up to his
 elbows and he was going at that song with
 the energy of a man sawing wood for
 his first meal in twenty-four hours. He
 leaned over the piano, the perspiration from
 his forehead dripping onto the keys and
 mingling with the flood that poured from
 the face of the pianist, who was down to his
 undershirt. The author of the song and
 one of the 'pluggers' employed by the pub-
 lisher were applauding.

"The author had just opened his mouth
 and started to call out 'atta boy,' when he
 happened to glance at the open window.
 That was the moment when the inspiration
 hit him. The exclamation on his lips
 stopped short with 'att,' he walked to the
 window, stood a moment looking out at the
 crowd sauntering up and down and then
 turned to the vaudevillian:

"Hey, Jim,' he yelled (you always yell
 in Tin Pan Alley, whether it's trying out a
 song or just holding an ordinary conversa-
 tion), 'come here! Stand here and sing
 out the window. It'll be a big ad for you
 and a big ad for the song. You'll have 'em
 all whistlin' it in a coupla days, and you'll
 be getting what breeze there is. Never
 mind the collar and coat, just as you are!"

"Jim obeyed instructions, and that was
 the stroke of genius that sold the song for
 the author. No, Jim didn't buy it. He
 didn't like it, but another vaudevillian who
 was sauntering up Broadway did like it."

Devotees at the shrine of popular music
 sometimes wonder what lovers of the other
 forms hear at a so-called highbrow concert
 to satisfy. What one of them heard is told
 in the following clever bit of verse from the
London Music World:

The program promised Grieg and
 Brahms.

Debussy, Elgar, Schuman, Scott;
 The music lover rubbed his palms
 And leaned back to enjoy the lot.

"Piano, voice and violin,"
 Said he, "delight my soul within."
 And by anticipation stirred,
 He listened; this was what he heard:

He heard the shuffling tramp of feet
 As late arrivals sought their rows;

The slam of many a tip up seat;

The groans evoked by wounded toes,
 He heard the hissing, whispered joke;

The rustling clothes of restless folk;
 The needless cough; the luckless
 sneeze;

The stick that slips from slanting
 knees.

He heard why someone broke it off
 With James, and made it up with
 John;

He heard his next row neighbors
 scoff

At what the vocalist had on.

He also heard (or who could fail?)
 The mimic storm of rattling hail

As all in unison the throng
 Their programs turned half through
 a song.

He heard somewhere astern, abaft,
 A far too often opened door:

He heard from those who felt the
 draught—

A murmuring like the ocean's roar.

All this and more he heard quite plain

As there he sat distraught with pain;

But hardly one whole phrase he got
 Of Brahms, Debussy, Grieg or Scott!

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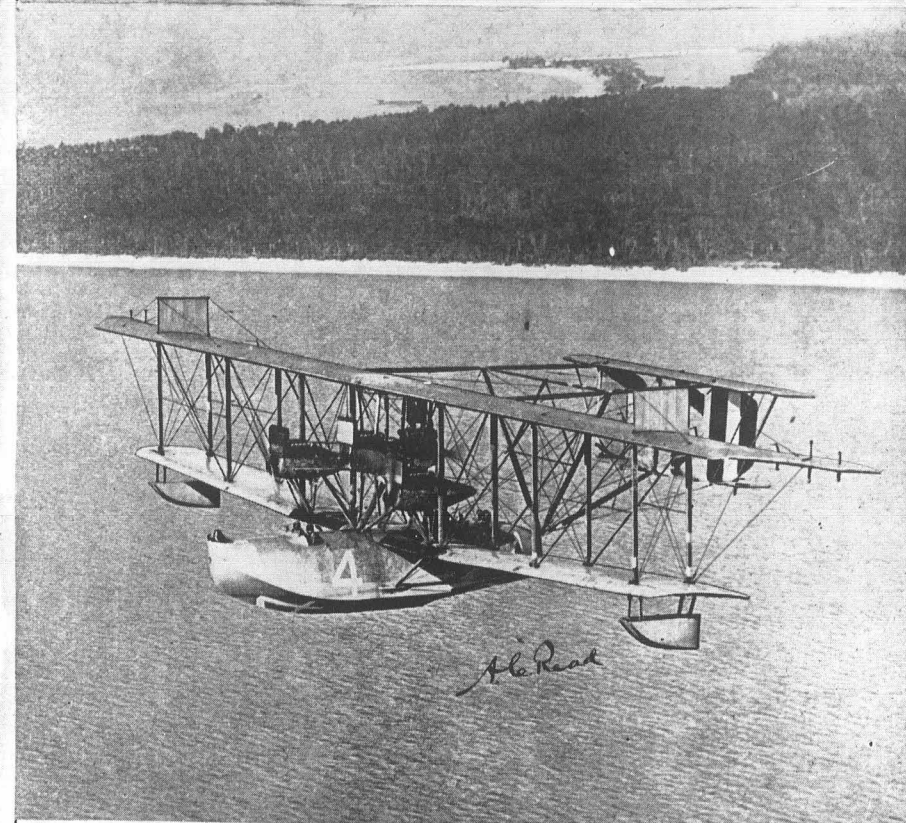
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