

Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms;" comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for conscious Improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

- | | | | | |
|------------------------------------|---------------------------|------------------------|---------------------------|----------------------------|
| 1. Treble Notes | 62. Half Tones with Fills | 126. Whistle | 164. Chromatic Skip | 206. Third Filler |
| 2. Bass Notes | 63. Half Tone Treble Rag | 127. Triplet | 165. Florid Tenths | 207. Chromatic to V. N. |
| 3. Time Elements | 64. How to Get a Melody | 128. Inversions | 166. One-Step Bass | 208. With Half-Tone |
| 4. Elements of Notation | 65. Double Waltz Bass | 129. Passing Notes | 167. Continuous | 209. Last End |
| 5. Use of Hands | 66. Over Octave Treble | 130. Summary | 168. Kenney End | 210. Blue Obligato |
| 6. Use of Pedal | 67. Determining Count | | 169. Fourth Spacer | 211. Double Octave Bass |
| 7. Treatment of Melody | 68. Effective Metres | | 170. Bass Spacer | 212. Forecast Bass |
| 8. Keyboard Chordination | 69. Breaking Octaves | | 171. Slurred Grace | 213. First Spacer |
| 9. Transposition | 70. Repeated Phrases | | 172. Over Hand Filler | 214. Quarter Triplet |
| 10. Ear Playing | 71. Half Tone Discord | | 173. Tenth with P. N. | 215. I. B. Ending |
| 11. Improvising | 72. Incomplete Forms | 131. Jazz Bass | 174. Pop Tone | 216. Second Filler |
| 12. Composing | 73. Designing a Metre | 132. Treble Blues | 175. Graced Turn | 217. Run to 4 |
| 13. Chime of the 4th | 74. Departure of Train | 133. Honky Tonk Bass | 176. Inflected Treble | 218. Tomorrow Style |
| 14. Modulation | 75. Chromatic Bass | 134. Jazz Treble | 177. Kramer Close | 219. Waterman Bass |
| 15. Faking | 76. Inversion Bass | 135. Future Jazz | 178. First Filler | 220. New Type |
| 16. Melody in Left Hand | 77. Over Octave Bass | 136. Bass Blues | 179. Run to 1 | 221. Frank's Final |
| 17. Memorizing | 78. Chinese Discord | 137. Stop Bass | 180. Encore Bass | 222. Second Spacer |
| 18. Jazz (Genuine) | 79. Discard Treble | 138. Syncopated Tenths | 181. Quadruple Fill | 223. Discard Scale |
| 19. Off-Hand Accompaniments | 80. Octave Mordent | 139. Triple Bass | 182. Add One | 224. Treble Sixths |
| 20. How to Play Two Pieces at Once | 81. Graced Triplet | 140. Sax Slurs | 183. Slurred Mordent | 225. Half-Step Bass |
| 21. Blues | 82. Double Bass Rag | 141. Wicked Harmony | 184. La Verne Discord | 226. Double Two |
| 22. Doubled Bass | 83. The Chromatic | 142. Two Cycle Jazz | 185. Mason End | 227. Arpeggios Bass |
| 23. Chord Breaking | 84. Double See Saw | 143. Clarke Break | 186. Oriental Bass | 228. Half-Step Treble |
| 24. Harmonizing Tables | 85. Slow Drag Bass | 144. Cafe End | 187. Interlocking | 229. Jerkins Bass |
| 25. Natural Progressions | 86. Half Tone Bass | 145. Jazz Obligato | 188. Double Octave Treble | 230. Discard Obligato |
| 26. Fifteen Rules for Syncopating | 87. Second Metre | 146. Fifth Spacer | 189. Roll Bass | 231. Suspended P. N. |
| 27. Altered Tonic Harmonics | 88. Diatonic Bass | 147. Week End | 190. K. C. Variation | 232. On Chord Tones |
| 28. Altered Seventh Harmonics | 89. Popular Style | 148. Skip Ending | 191. Broken Type | 233. With Passing Note |
| 29. Complete Chord Chart | 90. Fourth Metre | 149. Double Thumb | 192. So-So-Sew | 234. Ad Lib Run to V. N. |
| 30. Determining the Harmony | 91. Hatfield Bass | 150. Chromatic Fives | 193. Lack Bass | 235. Dia. Trip. Down V. N. |
| 31. Chromatic Embellishment | 92. Breaking Chords | 151. Linn Break | 194. Two Cycle Bass | 236. Fifth Filler |
| 32. Developing Note Reading | 93. Waltz Metres | 152. Sixth Spacer | 195. Rialto Ending | 237. Chro. Trip. Up V. N. |
| 33. Melody Structure | 94. Thumb Melody | 153. Dissonant Ending | 196. New Filler | 238. Fourth Filler |
| 34. Octave Chime | 95. Breaking Octaves | 154. Triple Filler | 197. In Minor | 239. To any C. Fone |
| 35. Syncopating 1 Note | 96. Octave Glide | 155. Chinese | 198. Down Run to V. N. | 240. Whites Bass |
| 36. Syncopating 2 Notes | 97. Bell Treble | 156. Over and Under | 199. Player End | 241. Fifth Spacer |
| 37. Syncopating 3 Notes | 98. Elaboration | 157. Organ Chromatics | 200. Persian | 242. Octave Chromatic |
| 38. Syncopating 4 Notes | 99. Diatonic Rag | 158. Hoochy Bass | 201. Blued Voice Note | 243. Half-Dis. Treble |
| 39. The Arpeggios | 100. Chromatic Rag | 159. Uze Blues | 202. Third Filler | 244. Ninths |
| 40. Major Scales | 101. The Advance | 160. Run to 3 | 203. Obligato | 245. Tenths |
| 41. Minor Scales | 102. Half Tones | 161. Mike's Finish | 204. Suspended C. Tones | 246. Split Bass |
| 42. The Tremolo | 103. First Metre | 162. Static Bass | 205. Triplet V. Notes | 247. Spacer or Ending |
| 43. The Trill | 104. Reverse Bass | 163. Third Spacer | | |
| 44. Low Form | 105. Ballad Bass | | | |
| 45. Turn | 106. Cabaret Bass | | | |
| 46. Mordent | 107. Climax Bass | | | |
| 47. Endings | 108. Third Metre | | | |
| 48. Lead Sheets | 109. See Saw Bass | | | |
| 49. Half Tone with Melody Note | 110. Half Tone Rag | | | |
| 50. How to Accompany the Melody | 111. The Delay | | | |
| 51. Using Tie and Combining Stems | 112. The Grace | | | |
| 52. Combinations to be Memorized | 113. Drum Bass | | | |
| 53. Half Tone with all Members | 114. Crash Bass | | | |
| 54. Raise and Grace Combined | 115. Skip Bass | | | |
| 55. Preliminary for Beginners | 116. City Style | | | |
| 56. Foreword to Note Section | 117. The Tie | | | |
| 57. Accompaniment in Right Hand | 118. Bell | | | |
| 58. Diatonic Embellishment | 119. Rumble | | | |
| 59. Single and Double Fill | 120. Foghorn | | | |
| 60. Harmony Tone Treble Rag | 121. The 5-8 Rag | | | |
| 61. Modulatory Arrangement | 122. Bass Drum | | | |
| | 123. Keene Bass | | | |
| | 124. Scate Bass | | | |
| | 125. Organ Bass | | | |

WATERMAN PIANO SCHOOL,
Los Angeles, California

Gentlemen:—Please send me, without obligation, your FORM PLAYING special offer.

I am a.....
Beginner—Medium—Advanced—Teacher

Name

Address

220 SUPERBA THEATRE BLDG. WATERMAN PIANO SCHOOL LOS ANGELES CALIFORNIA

Volume VII, Number 11

DECEMBER, 1923

Price 15 Cents

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE

HANDING YOU A MUSICAL EAR OPENER
By Robert Haven Schauflier

AN INTERVIEW WITH J. BODEWALT LAMPE
By A. C. E. Schonemann

NEW COPYRIGHT BILL FOR NEXT CONGRESS

MAKERS OF MELODY
By Frederic W. Barry

NOTES ON THE ORGAN
By Norman Stuckey

MUSIC

CONCHITA. By R. S. Stoughton
Spanish Dance

PANTOMIME DANCE. By Wm. Baines
A Musical Dainty

THE HORSE MARINES. By Thos. S. Allen
March

JACOBS' INCIDENTAL MUSIC, NO. 4. By Harry Norton
Mysterioso

PUBLISHED BY
WALTER JACOBS INC BOSTON MASS

Printed in U. S. A.

JACOBS' PIANO FOLIOS

59 Volumes

Published by
Walter Jacobs, Inc.
Boston, Mass., U. S. A.

Net Price
Fifty Cents
Each Book

FOX TROTS AND BLUES

NUMBER 1

Jazzin the Chimes..... James C. Osborne
Anonesta..... C. Fred Clark
Irish Conelli..... George L. Cobb
Ken-Tuc-Kee..... A. J. Weidt
Those Broncho Blues..... Bernine G. Clements
Bone-Head Blues..... Leo Gordon
Gob Ashore..... Norman Leigh
H-9-Scotch..... George L. Cobb

NUMBER 2

Asia Minor..... George L. Cobb
Eurasia..... Norman Leigh
Eskimo Shivers..... Frank E. Herrom
Bermuda Blues..... Bernine G. Clements
Frangipani..... George L. Cobb
Kangaroo Kanter..... Arthur C. Morse
Almond Eyes..... George L. Cobb

NUMBER 3

Burglar Blues..... George L. Cobb
Soft Shoe Sid..... Leo Gordon
Midnight..... Frank E. Herrom
Calcutta..... C. Fred Clark
Hi Ho Hum..... George L. Cobb
Hey Rube..... Wm. C. Inel
Harry L. Alford

NUMBER 4

Hang-Over Blues..... Leo Gordon
Eat 'Em Alive..... Allen Taylor
Joy-Boy..... A. J. Weidt
Campanetini Echoes..... Gerald Frize
Stop It!..... George L. Cobb
Isopis..... Louis G. Cutler
Say When!..... George L. Cobb
Water Wagon Blues..... George L. Cobb

COMMON-TIME MARCHES

NUMBER 1

National Emblem..... E. E. Bosley
The Moose..... P. Hans Flath
Magnificent..... H. J. Crosby
League of Nations..... Neil Mott
The Garland..... Victor G. Boehlein
Law and Order..... George L. Cobb

NUMBER 2

Young Veterans..... Gerald Frize
The Ambassador..... Frank E. Herrom
The Pioneer..... H. J. Crosby
Square and Compass..... George L. Cobb
Virgin Islands..... Alton A. Adams
A Tip-topper..... Wm. C. Inel
Prince of India..... Van L. Farand

NUMBER 3

The Carrotorian..... Victor G. Boehlein
For the Flag..... J. Bodewell Lampe
Heroes of the Air..... C. Fred Clark
Men of Harvard..... Frank H. Gray
The Masterstroke..... J. Bodewell Lampe
Cross-Country..... H. Howard Cheney
Onward Forever..... S. Gibson Cooke

DANCE WALTZES

NUMBER 1

Kiss of Spring..... Walter Rolfe
Hawaiian Sunset..... George L. Cobb
Drifting Moonbeams..... Bernine G. Clements
Odalisque..... Frank H. Gray
Love Lessons..... George L. Cobb
Shirley Shadows..... Gordon Burch
Night of Love..... Walter Rolfe

NUMBER 2

In June Time..... C. Fred Clark
Flower of Night..... Norman Leigh
Lute of Pines..... R. E. Hildreth
Dream Memories..... Walter Rolfe
Blue Sunshine..... George L. Cobb
Chain of Daisies..... Wm. C. Inel
Jewels Rare..... Frank H. Gray

NUMBER 3

Barcelona Beauties..... R. E. Hildreth
Drumroll..... Norman Leigh
Under the Spell..... Thos. S. Allen
Mist of Memory..... George L. Cobb
Smiles and Frowns..... Walter Rolfe

NUMBER 4

Call of the Woods..... Thos. S. Allen
Idle Hours..... Carl Paige Wood
Bibulous Strains..... Gerald Frize
Dreamily Drifting..... Walter Rolfe
Fleur d'Amour..... George L. Cobb

NUMBER 5

Opals..... Leo Gordon
Mona Lisa..... George L. Cobb
Sons du Ruisseau..... Walter Rolfe
Delicatessen..... Walter Rolfe
Jacqueline..... Arthur C. Morse

NUMBER 6

Ebbing Tide..... Walter Rolfe
The Dreamer..... Lester W. Keith
Rain of Pearls..... Walter Wallace Smith
Dream Kisses..... Walter Rolfe
Merry Madness..... Thos. S. Allen

NUMBER 7

Sweet Illusions..... Thos. S. Allen
Beauty's Dream..... Lester W. Keith
Peepeta..... R. E. Hildreth
Ladder of Love..... George L. Cobb
Perfume of the Violet..... Walter Rolfe

NUMBER 8

Youth and You..... Thos. S. Allen
Belles of Seville..... J. Bodewell Lampe
Lady of the Lake..... George L. Cobb
Love Tyrant..... Bernine G. Clements
Pansies for Thought..... Lou Blyn

NUMBER 9

Buds and Blossoms..... George L. Cobb
Summer Secrets..... Thos. S. Allen
Spring Cupid..... Walter Rolfe
Sunset in Eden..... John T. Hall
Laelia..... A. J. Weidt

NUMBER 10

Heart Murmurs..... Walter Rolfe
U and I..... R. E. Hildreth
Leaves..... Walter Rolfe
Morning Kisses..... George L. Cobb
Queen of Roses..... A. J. Weidt

NUMBER 11

Crystal Currents..... Walter Rolfe
Barbary..... George L. Cobb
Zeena..... Wm. Arnold
Moonlight Wooing..... Bernine G. Clements
At the Matinee..... Raymond Howe

JACOBS' INCIDENTAL MUSIC

A Practical Series of Dramatic Music for Motion Pictures, by Harry Norton

Volume 1 (Twelve Numbers)..... 50 cents net

Volume 2 (Twelve Numbers)..... 50 cents net

Classic Series
21 Excerpts from the Old Masters..... 50 cents net

Photo-Play Pianists: "Fox Trots and Blues" are recommended for Jazz and Cabaret Scenes; "Common-Time Marches" for Parades, News Pictorial and Military Tactics; "Dance Waltzes" for Ballroom, Conventional Scenes and Neutral Fillers.

Band and Orchestra Leaders: Practically all the numbers in the "Jacobs' Piano Folios" are published separately for both Band and Orchestra. Send for the catalog that interests you. (Printed in U. S. A.)

JACOBS' PIANO FOLIOS

59 Volumes

Published by
Walter Jacobs, Inc.
Boston, Mass., U. S. A.

Net Price
Fifty Cents
Each Book

ORIENTAL, INDIAN, SPANISH

NUMBER 1

Peek In..... Chinese One-Step..... George L. Cobb
In the Bazar..... Moreau Orientale..... Norman Leigh
Castilian Beauty..... Spanish Serenade..... Gerald Frize
Heay Big Injun..... Intermezzo..... Henry S. Sawyer
Sing Ling Ting..... Chinese One-Step..... George L. Cobb
Indian Sagwa..... Characteristic March..... Thos. S. Allen
Whirling Dervish..... Dance Characteristic..... J. W. Lerman

NUMBER 2

In the Sheik's Tent..... Oriental Dances..... Frank E. Herrom
Brazilian..... Moreau Characteristic..... Frank E. Herrom
Cheeps..... Egyptian Intermezzo..... George L. Cobb
La Sevillana..... Entr'Acte..... Norman Leigh
Nana..... Algerian Intermezzo..... Thos. S. Allen
Pasha's Pipe..... A Turkish Dream..... George L. Cobb
In the Jungle..... Intermezzo..... J. W. Lerman

NUMBER 3

Antar..... Intermezzo Oriental..... Max Dreyfus
The Mandarin..... Novelty One-Step..... Norman Leigh
Chow Mein..... A Chinese Episode..... Frank E. Herrom
Hindoo Amber..... Novallette..... Ernest Smith
Ta-Di-Da..... Oriental Dance..... Walter Wallace
Happy Jap..... Goshu Dance..... Lawrence B. O'Connor
The Bedouin..... Oriental Patrol..... Edwin F. Kendall

NUMBER 4

Ah Sin..... Eccentric Novelty..... Walter Rolfe
Yo Te Amo..... Tango Argentino..... Walter Rolfe
East of Suez..... Marche Orientale..... R. E. Hildreth
Anita..... Spanish Serenade..... Thos. S. Allen
Modern Indian..... Characteristic Novelty..... Frank E. Herrom
In Bagdad..... Moreau Orientale..... Norman Leigh

GALOPS

NUMBER 1

Saddle Back..... Thos. S. Allen
The Ringmaster..... W. K. Whiting
At the Top..... Harrie A. Peck
The Viper..... W. K. Whiting
Round the Ring..... Thos. S. Allen
Whip and Spur..... Thos. S. Allen

NUMBER 2

With the Wind..... R. E. Hildreth
Big White Top..... Victor G. Boehlein
The Plunger..... Thos. S. Allen
High Stepper..... Victor G. Boehlein
Sawdust and Spangles..... R. E. Hildreth

ONE-STEPS

NUMBER 1

Peter Gink..... George L. Cobb
Kiddle Land..... A. J. Weidt
Some Shape..... George L. Cobb
"Wild Oats"..... George L. Cobb
Stepping the Scale..... C. Fred Clark
Alhambra..... George L. Cobb
Dixie Doin'..... Norman Leigh
Umph! Umph!..... George L. Cobb

NUMBER 2

Broken China..... George L. Cobb
Balkanus..... George L. Cobb
Parisian Parade..... Ed. M. Fern
Lever Land..... George L. Cobb
Javanola..... George L. Cobb
Ger-Ma-Nee..... A. J. Weidt
Here's How..... George L. Cobb
Put and Take..... George L. Cobb

RAGS

NUMBER 1

Turkish Towel Rag..... Thos. S. Allen
Dust 'Em Off..... George L. Cobb
Persian Lamb Rag..... A Popperette..... Percy Weirich
Lazy Luke..... A Raggy Rag..... Geo. J. Phillip
All-of-a-Twist..... Frank E. Herrom
Cracked Ice Rag..... George L. Cobb
Meteor Rag..... Arthur C. Morse

NUMBER 2

Feeding the Kitty..... Rag One-Step..... George L. Cobb
Toddle Top Rag..... Norman Leigh
Pussy Foot..... Eccentric Rag..... Robert Hoffman
Sandy River Rag..... Thos. S. Allen
Russian Pony Rag..... A Synopated Prance..... Don Ramsay
Zamparite..... M. L. Lake
African Smile..... Paul Eno

NUMBER 3

Piano Salad..... George L. Cobb
Fussin' Around..... Wm. C. Inel
Aggravation Rag..... George L. Cobb
Kikuyu..... Frank H. Gray
Rubber Plant Rag..... George L. Cobb
Slim Pickin's..... Wm. C. Inel
Virginia Creeper..... Mae Davis

SCOTTISHES AND CAPRICES

NUMBER 1

Four Little Blackberries..... Lawrence B. O'Connor
Barn Dance (Bunnies' Gambol)..... Ned West
Fairy Flirtations..... Dance Caprice..... Victor G. Boehlein
Veneti n Beauty..... Caprice..... Walter Rolfe
Frog Fricas..... Schottische..... R. E. Hildreth
Dance of the Morning Glories..... Frank Wagon
Among the Flowers..... Caprice..... Paul Eno

NUMBER 2

Dance of the Lunatics..... An Idiotic Rave..... Thos. S. Allen
Sun-Rays..... Characteristic Dance..... Arthur C. Morse
Ducky Dance..... Caprice Humoresque..... Geo. J. Phillip
Fanchette..... Tambourine Dance..... R. E. Hildreth
Chicken Pickin's..... Dance Descriptive..... Thos. S. Allen
Dance of the Peacocks..... Caprice..... Wm. Baines
Jack in the Box..... Character Dance..... Thos. S. Allen

NUMBER 3

Four Little Coconuts..... Schottische..... Lawrence B. O'Connor
Hey! Mister Joshua..... Melley Schottische..... Lester W. Keith
Dancing Goddess..... Caprice..... R. E. Hildreth
Four Little Pipers..... Schottische..... Lawrence B. O'Connor
Red Ear..... Barn Dance..... Arthur C. Morse
Southern Pastimes..... Schottische..... J. W. Wheeler
Darkey's Dream..... Barn Dance..... Geo. L. Lansing

CHARACTERISTIC AND DESCRIPTIVE

NUMBER 1

Big Ben..... Descriptive..... Thos. S. Allen
Sand Dance (Moonlight on the Swanne)..... Leo Friedman
Nautical Tiddie..... George L. Cobb
Dance of the Skeletons..... Descriptive..... Thos. S. Allen
Farmer Bungtown..... March Humoresque..... Fred Lucomb
Near-Bear (How Dry I Am!)..... L. G. del Castillo
Hoop-Kack..... Rag Novelty..... Thos. S. Allen

NUMBER 2

Potato-Bug Parade..... An Aroostook Episode..... George L. Cobb
Got 'Em..... Descriptive March..... Thos. S. Allen
K'-Choo!!!..... John G. Lutz
Grandfather's Clock..... Descriptive..... Louis G. Cutler
Baboon Bounce..... Rag-Step Intermezzo..... George L. Cobb
Happy Haysed..... Characteristic March..... Walter Rolfe
Dixie Rube..... Characteristic March..... Thos. S. Allen

NUMBER 3

March of the Walking Dolls..... George L. Cobb
Pasha's Blues..... Descriptive..... George Hahn
Spudz..... March Novelty..... Lawrence B. O'Connor
That Tanging Turk..... George L. Cobb
Kentucky Wedding Knot..... A. W. Turner
Toy Poodles..... George L. Cobb
Bucking Broncho..... Robert A. Hillard

NUMBER 4

Parade of the Puppets..... Marche Comique..... Walter Rolfe
Jungle Echoes..... Coconut Dance..... R. E. Hildreth
Soap Bubbles..... Characteristic March..... Thos. S. Allen
Bean Club Musings..... Paul Eno
Yehama..... Intermezzo Romantique..... Chaussey Haines
Pasha's Lullaby..... Descriptive..... George Hahn

NUMBER 5

Ghost Walk..... Eccentric Novelty..... George L. Cobb
Pasha's Party..... Descriptive..... George Hahn
White Crow..... March Oddity..... Paul Eno
Pokey Pete..... Characteristic March..... J. W. Lerman
Starland..... Intermezzo..... Lawrence B. O'Connor
Step Lively..... Thos. S. Allen
Hop Loo..... Chinese Novelty..... Frank E. Herrom

Photo-Play Pianists: "Oriental, Spanish and Indian" is recommended for Racial and National Atmosphere; "Galops" for Chases and Races; "One-Steps" for Comedy, Western and Comic Hurry; "Rags" for Comedy, Acrobatic and Other Lively Scenes; "Scottishes and Caprices" for Frivolity and Flirtations; "Characteristic and Descriptive" for Rural, Grotesque and Lively Comedy.

Band and Orchestra Leaders: Practically all the numbers in the "Jacobs' Piano Folios" are published separately for both Band and Orchestra. Send for the catalog that interests you. (Printed in U. S. A.)

JACOBS' PIANO FOLIOS

59 Volumes

Published by
Walter Jacobs, Inc.
Boston, Mass., U.S.A.

Net Price
Fifty Cents
Each Book

CONCERT MISCELLANY

NUMBER 1

Meditation.....Norman Leigh
Pastorale Ecossaise.....Frank E. Herrom
Scandinavian Dance.....Gaston Birch
Chansonette.....Norman Leigh
Rustic Twilight, Reverie.....Walter Rolfe
Shadowgraphs, Scenes des Silhouettes.....Norman Leigh
Memos.....George L. Cobb

NUMBER 2

Cupid Enters, Idyll d'Amour.....Frank E. Herrom
In Dreamy Delta, A Fairy Fantasy.....Walter Rolfe
Zuleika, Egyptian Dance.....R. S. Stoughton
In a Tea Garden, Javanese Idyll.....Frank H. Corey
Danse Moderne.....Norman Leigh
Polish Festival, Dance Joyous.....Frank E. Herrom
For Her, Romance.....Norman Leigh

NUMBER 3

Laila, Arabian Dance.....R. S. Stoughton
Rustic Dance.....Norman Leigh
Roman Revels, Tarantella.....Gerald Fraze
Mimi, Danse des Grisettes.....Norman Leigh
Chant Sans Paroles.....Norman Leigh
Nakla, Algerian Dance.....R. S. Stoughton
Iberian Serenade.....Norman Leigh

NUMBER 4

Ma Mie, Chanson d'Amour.....Norman Leigh
Nippon Beauties, Oriental Dance.....Frank E. Herrom
My Senorita, A Moonlight Serenade.....Frank E. Herrom
Mi Amada, Danza de la Manola.....Norman Leigh
Around the Sundial, Capriccio.....L. G. del Castillo
Zumurrud, Egyptian Dance.....R. S. Stoughton
By an Old Mill Stream.....Norman Leigh

TONE-POEMS AND REVERIES

NUMBER 1

Sleepy Hollow, Idyll.....Thos. S. Allen
Enchanted Moments, Idyll d'Amour.....Bernine G. Clements
Glowing Embers, Tone Poem.....H. Howard Cheney
After-Glow, Tone Picture.....George L. Cobb
Freside Thoughts, Reverie.....Gerald Fraze
Drift and Dream, Romance.....R. E. Hildreth
Beautiful Visions, Reverie.....Elizabeth Strong

NUMBER 2

Romance of a Rose, Reverie.....Laurence B. O'Connor
A Jeanette, Chanson d'Amour.....Norman Leigh
Tendre Amour, Serenade.....Bernine G. Clements
Soul of the Violet, Romance.....Harry L. Alford
Golden Dawn, Tone Picture.....George L. Cobb
On the Sky Line, Tone Picture.....Walter Rolfe
La Petite Etrangere, Valse Lento.....P. B. Metcalf

NUMBER 3

A Marionette's Romance.....Norman Leigh
L'Ermite, Meditation.....R. Gruenwald
Danse Gracieuse.....Norman Leigh
Indifference, Characteristic Morceau.....Walter Rolfe
Venetian Romance, Barcarole.....R. E. Hildreth
Moments by the Brook, Idyll.....Frank E. Herrom
Memories of Home, Reverie.....Elizabeth Strong
Shepherd Lullaby, Reverie.....Edward Held

BALLETS AND CONCERT WALTZES

NUMBER 1

Nymphs of the Nile, Air de Ballet.....Frank E. Herrom
Myriad Dancer, Valse Ballet.....Thos. S. Allen
Love Notes, Valse.....Frank E. Herrom
Flight of the Birds, Ballet.....W. M. Rice
Sada, Valse Exotique.....Norman Leigh
Butterflies, Morceau Mignon.....Bernine G. Clements

NUMBER 2

Nature's Mirror, Valse Classique.....Bernine G. Clements
Meditation, Valse Poetique.....Gerald Fraze
Midsummer Fancies, Valse Nocturne.....Frank H. Corey
Relaxation, Valse.....Frank E. Herrom
Fire-Fly and the Star, Scene de Ballet.....Norman Leigh
Three Nymphs, Danse Classique.....George L. Cobb

NUMBER 3

Louisiana Nights, Valse Creole.....R. S. Stoughton
Valse Courante.....Norman Leigh
Swinging with Capital, Valse Ballet.....Frank E. Herrom
Temple Dancer, Valse Orientale.....Norman Leigh
Sighing Surf, Valse Classique.....Bernine G. Clements
Solaret, Valse Ballet.....Thos. S. Allen

NOVELETTES

NUMBER 1

Flickering Firelight, Shadow Dance.....Arthur A. Penn
Summer Dream, Morceau Caracteristique.....P. Hans Flath
Expectancy, Novelette.....Norman Leigh
Woodland Fancies, Intermezzo Caracteristique.....Clements
Dance of the Pussy Willows.....Frank Wegman
The Chippers, Morceau Caracteristique.....Chas. Frank
Mildly Dainty, Intermezzo Gavotte.....Gerald Fraze

NUMBER 2

The Faun, Danse.....George L. Cobb
Musidora, Idyll d'Amour.....Norman Leigh
In a Shady Nook, Tete-a-Tete.....R. E. Hildreth
Purple Twilight, Novelette.....Bernine G. Clements
Dream of Spring, Morceau Caracteristique.....P. Hans Flath
Bear and Heather, Novelette.....L. G. del Castillo
Miss Innocence, Novelette.....C. Fred'k Clark

NUMBER 3

Love and Laughter, Pizzicato.....George L. Cobb
Flitting Moths, Danse Capricieuse.....Norman Leigh
Drift-Wood, Novelette.....George L. Cobb
Confetti, Carnival Polka.....John Carter Alden
Rainbows, Novelette.....Bernard Fenton
Breakfast for Two, Entr' Acte.....Norman Leigh
Two Lovers, Novelette.....P. Hans Flath

NUMBER 4

Fancies, Novelette.....George L. Cobb
Glad Days, Novelette.....Harry L. Alford
Little Coquette, Morceau Caracteristique.....P. Hans Flath
Dull Days, Novelette.....George L. Cobb
The Magician, Gavotte.....Van L. Farvand
Viscayan Belle, Serenade Filipino.....Paul Eno
Old Sewing Circle, Novelette.....Jesse M. Winne

NUMBER 5

June Moon, Novelette.....Bernard Fenton
Spring Zephyrs, Novelette.....L. G. del Castillo
Pearl of the Pyrenees, Spanish Intermezzo.....Chas. Frank
Carnival Revels, Dance.....George L. Cobb
Moment Gai.....Norman Leigh
Young April, Novelette.....George L. Cobb
Moonbeams, Novelette.....George L. Cobb

SIX-EIGHT MARCHES

NUMBER 1

Our Director.....F. E. Biglow
The Periscope.....Thos. S. Allen
American Ace.....R. E. Hildreth
Stand By.....Gerald Fraze
Over the Top.....H. J. Crosby
The Idolizers.....W. A. Corey
The Aviator.....James M. Fulton

NUMBER 2

Soul of the Nation.....George Hahn
Fighting Strength.....Thos. S. Allen
The Indomitable.....James M. Fulton
Iron Trail.....Bernard Smith
Starry Jack.....R. E. Hildreth
Cradle of Liberty.....Alfred B. Joy
Excursion Party.....Raymond Howe

NUMBER 3

The NC-4.....F. E. Biglow
New Arrival.....Anthony S. Brazil
K. of P.....Ernest S. Williams
The Get-Away.....George L. Cobb
The Breakers.....John H. Bronson
Army Frolic.....George Hahn
Monstrous Viam.....Alfred B. Joy

NUMBER 4

'Cross the Rockies.....Arthur C. Morse
Gay Gallant.....Walter Rolfe
Guest of Honor.....Edwin F. Kendall
The Marconigram.....Thos. S. Allen
Navy Frolic.....George Hahn
High Brows.....George L. Cobb
Sporty Maid.....Walter Rolfe

NUMBER 5

Brass Buttons.....George L. Cobb
Jolly Companions.....Al. Stevens
Columbia's Call.....Bob Wyman
At the Wedding.....Chas. A. Young
True Blue.....W. D. Kennedy
Merry Monarch.....R. E. Hildreth
The Assembly.....Paul Eno
Horse Marines.....Thos. S. Allen

Photo-Play Pianists: "Concert Miscellany" is recommended for Classic Scenes of Dignity and Poise; "Tone-Poems and Reveries" for Scenes of Romance, Reverie and Pathos; "Ballets and Concert Waltzes" for the Ballroom, Classic Dance and Reception; "Novelettes" for Neutral Scenes, Filling-In and Cheerful Situations; "Six-Eight Marches" for Parades, News Pictorial and Military Tactics.

Band and Orchestra Leaders: Practically all the numbers in the "Jacobs' Piano Folios" are published separately for both Band and Orchestra. Send for the catalog that interests you. (Printed in U. S. A.)

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

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

Complete for Pianoforte, \$1.00 Net

ORCHESTRA

(Contract Size)
Nos. 1 & 2—TWILIGHT IN BENARES and THE FAKIRS Full & Piano, 96c net
Nos. 3 & 4—DANCE OF THE FLOWER GIRLS and BY THE TEMPLE OF SIVA Full & Piano, 96c net
No. 5—MARCH OF THE BRAHMAN PRIESTS Full & Piano, 96c net
THE SUITE COMPLETE Full & Piano, \$2.49 net
Walter Jacobs, Inc., Boston, Mass.

Printed in the U. S. A.

They are
"back numbers"
in only one sense

12 Complete
"Back Issues"

(Jan. 1922 to Dec. 1922)

of

Melody

containing

48 Piano Solos

of Melody's Usual Standard

To immediately secure a varied library of piano solos and an abundance of diversified musical reading matter

forward at once

\$1.00

All orders sent postpaid

Walter Jacobs, Inc.

8 Bosworth St. Boston, Mass.

Music Mart Meanderings

NO, Palestine in Illinois isn't by any means what you'd call out in the desert, but Mack's Song Shop out in that American city with the Oriental name publishes "Out in the Desert." It's a new ballad with words by J. R. Jones and music by Edward McCormick that already has found an oasis of quite some popularity.

The Kay Stern Co. of New York City is featuring several new novelty songs. Two of the most popular of them are "He May Be Your Good Man Friday (But He Comes To See Me on Saturday Night)" and "Hot Dawg." They are in dance form with unusual lyrics of the "blues" type.

"Why Should It Rain on Wednesday?" questions the pevied title of the Wilmore Music Company's latest publication. We don't know the answer, but evidently it's going to be fair weather and dry motoring for Arthur Tallman, head of the New Idea Music Service in New York City, who is lining up with it for a campaign. He says, "It looks like another 'Yes, We Have No Bananas' success. We have distributed 2,000 professional copies, and the printed orchestrations will shortly come from the press."

If you want a few blues to make 'em en-thuse, peruse this bunch of blue ones that recently have been taken over from the Clifford Publishing Co. catalog by the Clarence Williams Music Publishing Co. of New York: "Jungle Blues," "Lonesome Monday Mornin' Blues," "Neglected Blues," "Tommyhawk Blues," "Mississippi Blues," "Arkansas Blues" and "Blue Flame."

Speaking of songs of cerulean hues, the Down South Music Publishing Co. of New York City is a newly organized firm which will devote itself mainly to the issuing of blues. Leading numbers already in the catalog are "Down South Blues" by Alberta Hunter, Ethel Waters and Fletcher Henderson, and "I Want My Sweet Daddy Now," by Donald Heywood. "Awful Moanin' Blues" and "It Won't Be Long Now" (Stanley Miller), "Every Woman's Blues" (Clara Smith and Stanley Miller), "Potomac River Blues" (Maceo Pinkard) and "Kind Lovin' Blues" (Ethel Waters and Fletcher Henderson) are now in preparation.

"When Clouds Have Vanished and Skies Are Blue," a Forster publication recorded by Elliott Shaw, will be released by the Victor people early in November. Other mechanical releases of Forster publications are promised for the near future.

"What Could Be Sweeter" and "Black Sheep Blues" are two red-hot numbers from the blues section of the Irving Berlin, Inc. catalog that have been recorded by most of the mechanical companies. They are scheduled for release in the early part of November.

A new "blues" folio, containing the words and music of ten "blues" successes, has been issued in time for the Christmas trade by Jack Mills, Inc., a firm that already has quite a bunch of big "blues" blooming on its publishing tree, but not in folio form. Judging from indications, the House that Jack Built has hit the bull's eye with its first published book, which gives ten complete "blues" songs for a little more than the price of one.

(Continued on Page 24)

WANTED Teachers and Schools To Represent the WINN METHOD OF POPULAR MUSIC RAG-JAZZ-BLUES PIANO PLAYING

Winn's How to Play Popular Music 75c.
Winn's How to Play Ragtime 75c.
Winn's How to Play Jazz and Blues 50c.
Winn's Chord and Jazz Book For all Stringed Instruments 75c.

At all Music Stores or Mailed
on receipt of price

Winn School of Popular Music
34th Street at Broadway, New York

Get Axel Christensen's Novelty Piano Solos and Pianologues on Okey and Paramount Phonograph Records—W. S. Piano Rolls—or Sheet Music—from your dealer.

ANYONE CAN LEARN RAGTIME AND JAZZ PIANO PLAYING

We teach adult beginners
IN 20 LESSONS
The simplest and most instructive course of music lessons ever written for beginners.
Advanced course for players. Our schools are under the personal supervision of Axel Christensen, Vandeville's "Star of Ragtime."
Christensen School of Popular Music
Write for Free Booklet
Get the Christensen Instruction Books

PIANISTS WANTED
To represent us in unoccupied cities.
Write for attractive proposition.
CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 420, 20 E. Jackson Bl.
CHICAGO, ILL.

DEC 21 1923

© Cl B604798

SUBSCRIPTION
\$1.50 Per Year
CANADIAN - \$1.75
FOREIGN - \$2.00
SINGLE COPY .15

To Subscribers:
Remittances should be made by post office or express money order, registered letter or draft on New York.
When change of address is desired, the old address should be given as well as the new, and notice must be received at least two weeks previous to the publication date of the issue to be affected.

MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.
Myron V. Freese, Editor
Walter Jacobs, Manager
Frank H. Wood, Assistant Manager
Copyright, MCMXXIII by Walter Jacobs
Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.
*Of month preceding that of publication date.
The entire contents of MELODY is covered by general copyright.

Volume VII

DECEMBER 1923

Number 11

Handing You a Musical Ear Opener

By Robert Haven Schaufler

Everybody likes to join in singing the hymns better than to listen to the sermon, especially if it is in a foreign tongue. The listener who understands what music is all about—and good music is about something human and dramatic—never sits in dumb misery through a concert. He has the fun of taking part. Mr. Schaufler tells how, and it is simple and interesting. He shows you how to pick the lock and get the treasure for yourself.

MANY people suppose that in order to get the most pleasure out of listening to music one must learn to play an instrument or cultivate his voice. They are mistaken.

It would be just as sensible to argue that you cannot really enjoy ice cream before personally wrestling with the freezer. The fact is that the converse of this proposition usually holds good. When exhausted from grinding scales and finger exercises—or the handle of the freezer—you cannot fully appreciate the finished product.

Unintelligently administered doses of Czerny-with-the-metronome are at this moment turning millions of potential music fanciers into music loathers, with as complete success as the scientific school study of Milton meets in setting people against the art of poetry.

If an overwhelming majority of all music students were to cease their tortured and hopeless struggles with instruments for which they have no talent or no liking, and would transfer the same energy, time, and money to the enterprise of learning how to be creative listeners, everybody (but the superfluous music teachers) would get on much more enjoyably.

How may this be done? Let us see if the process cannot be outlined in a few words:

First, get a good phonograph. But go a little slow in buying records until you see how your taste promises to shape up. If you can afford it, get a player piano. It must be the kind on which you can pour out your own personality. If in addition it has the autograph feature which permits the great pianists to play to you, so much the better. But the supremely important consideration in buying a player piano should be, not how fully this machine allows Bauer to express his emotions through music, but how fully it allows you to express yours.

And—here is a point to be emphasized—be sure to take a few lessons in the subtle art of operating this instrument,

from the best professional player pianist within reach. Do not rest satisfied until you are able to bring out a melody clear and shining above its accompaniment, and pick out hidden interior tunes by a skilful manipulation of the levers or buttons. You must master the knack of accenting any note or chord you please; and learn how to read the perforations in the roll as if they were words or printed notes.

The phonograph and the player piano are sure to improve your musical taste if you keep at them. For they are so easily run that they soon wear the more flimsy, shoddy music to shreds, and, by a process of elimination, reveal the beauty and interest and wearing qualities of the classics.

I realize that these two words, "the classics," have a repellent sound. The classics seldom commend themselves at a first approach. If while you were in the jazz stage, your introduction to Beethoven's immortal Fifth Symphony were effected through the medium of a perforated roll, you would probably talk somewhat as the French peasant woman did on first seeing the sublime beauty of the snow-clad Alps: "Voilà, some good land spoiled!" You would consider these perforations a waste of good wrapping paper.

But on closer acquaintance you would come to see that the classics are the only things in music which can bear constant repetition without sickening the hearer.

When you have come to like them take the money you have saved by dropping your music lessons, and invest it in a radio set, or in attending concerts in person—or both. If you are a beginner at listening you will probably commence by specializing in grand concerts and operas. Then, as taste develops, you will proceed in ascending order to oratorios, symphony concerts, and chamber music, which culminates in the austere beauty of the string quartet (two violins, viola, and cello). Only beware at first of hearing any but the very best organizations, like the Flonzaley, the London, or the Letz Quartets.

Find out as long beforehand as possible what is on the

(Continued on Page 7)

An Interview With J. Bodewalt Lampe

Famed Composer and Arranger

By A. C. E. Schonemann

HERE is personality plus back of those words "Arranged by J. Bodewalt Lampe," which for many years have had the appearance of having been carelessly thrown in the upper right-hand corner of the orchestrations that have come from Jerome H. Remick & Co. of Detroit. Lampe possesses a quick and ready tongue, gray-blue eyes, hair flaked with gray and, topping them all, a veritable fountain of information about the arranging game.

Lampe discusses chords, chromatics, scales, tonics, intervals and other terms common to the profession of arranging with the skill and care of a past master. For two-score years or more—he took up music when he was thirteen—he has been directing bands and orchestras, playing the organ, composing and arranging music. At present he devotes the greater part of his time to making special arrangements for Remick and coaching orchestras in New York.

Throughout his life J. Bodewalt Lampe has lived in a musical environment. Back of him for several generations one can trace the influence of Euterpe upon his paternal ancestors, and of the number there was one Lampe who was a contemporary of Handel and a contra-bassoon player of note. Later came Mathis Bodevaldt Lampe who removed from Germany to Denmark, locating in Copenhagen where he became known not only as a flute player but attained fame as a performer on the trombone. Following Mathis came Christian, the father of J. Bodewalt.

"My first teacher was my father," said Mr. Lampe in an interview with the writer. "I studied the violin with him when a youngster. At the time he was playing bass in the Tivoli Theater in Copenhagen. My father was identified with Baldwin Dahl at the Tivoli for a number of years. I was six years old when we came to this country. For a time we lived in New York. Later we removed to Marquette, Mich., where my father organized a band and directed it until he received an offer to go to St. Paul and become a member of the Great Western Band."

It was not until the Lampe family removed to St. Paul that young Lampe took up seriously the study of the violin. He was about thirteen or fourteen years of age. In St. Paul the boy came in contact with Frank Danz, Sr., who was one of the pioneer musicians of the Twin Cities. The elder Danz gave lessons to Lampe, and within a short time his protégé turned out his first orchestral arrangement.

When he was fifteen, young Lampe made an arrangement of the opera "Lafiansa," which had its premier at the Grand Opera House. At that time the boy was directing the orchestra in the theater, and at the conclusion of the first act he had the unique experience of being introduced from the stage by the composer of the opera, Willard Patten.

In the meantime Frank Danz, Jr., had assembled an orchestra of symphonic proportions and he invited young Lampe to occupy the first chair of the violin section. Lampe accepted the offer and the years following were rich in experience for the boy who was still in his 'teens. His desire for originality in arranging was given free play on numerous occasions with Danz, Jr., one of the most notable being the presentation of a program which was made up of compositions by prominent musicians living in Minneapolis, the arrangements being the work of Lampe.

"The experience I received under Frank Danz was invaluable to me," said Mr. Lampe. "Later I continued my stud-

ies with Carl V. Lachmund, and at his school I won a four-year scholarship. In the years following I traveled on the road, serving as conductor for "The Pearl of Pekin" and the Corrine Opera Company, giving four years to the last named organization.

"In 1894 I located in Buffalo. H. H. Jacobs, sponsor of the Corrine Opera Company, at that time controlled twenty-one theaters in the United States and he offered me a posi-



J. BODEWALT LAMPE

tion as director of the Court Street Theater in Buffalo. I accepted his offer and took charge of the orchestra which numbered ten men. While living in Buffalo I organized Lampe's Grand Concert Band, and this organization of forty men did considerable work in Buffalo and nearby cities.

"It was in 1903 while I was traveling with my own band that the opportunity came to me to join the forces of Jerome H. Remick. We were playing an engagement in Electric Park in Detroit when I decided to give up band work and go with Remick. Since withdrawing from band work I have devoted most of my time to arranging band and orchestra music."

In connection with Mr. Lampe's affiliation with Jerome H. Remick it is of interest to note that one of the biggest ragtime hits of 1901 was "Creole Belles" which was written by Lampe and sold to Fred Belcher of the Remick staff for the

munificent sum of \$1,000. The number was originally published by Lampe and later the copyright was transferred to Remick.

Mr. Lampe has to his credit a number of marches, some of the best known being "The Hero of the Isthmus," "Universal Peace," "Daughters of the American Revolution," "The Enterpriser" and in addition the oddity, "Happy Heinie," the fame of which became national. Mr. Lampe won a prize offered by the *Buffalo Evening News* some years ago for the best military march dedicated to the National Guard of the State of New York.

Mr. Lampe's other compositions include an opera, "Petrea"; a symphonic suite entitled "The Seven Ages of Man"; two overtures, "Hypatia" and "Concert Overture in F"; a comic suite, "The Darkies' Wedding"; a descriptive number, "The Day at the Circus," and a fantasia, "Home, Sweet Home the World Over." He has written several sacred and concert songs, four of the number being "Mary Magdalen," "He Who Is Without Sin," "Love's Garden" and "Regret."

Mr. Lampe's experience with sacred music has not been confined entirely to writing songs of this type. For eight years he was organist in the First Church of Christ, Scientist, of New Rochelle, N. Y. His wife, Josephine Dell-Lampe, was soloist for many years at the same church.

"In a score of years popular music in the United States has undergone a great change," said Mr. Lampe. "At one time we had ragtime and coon songs, and later came ballads, conversational songs, one-step numbers, moon melodies, Indian selections, blues and jazz. Ragtime music was the jazz of the period when it existed because like the jazz of today it was a protest against set forms. Ragtime in reality was jazz pure and simple.

"Back of jazz, ragtime, blues and all American forms of music is the spirit of our people—the fire, snap and punch that predominates in our daily life. The European accepts the masterpieces of the old artists; they are conventional and have set forms. The American composer outrages these forms and sets up his own standards according to his own likes and dislikes.

"I don't argue that jazz is good, but when the American people insist upon having it and want to pay for it they are entitled to it. Jazz is going to do something for harmony. Composition seems destined to go into odd intervals. We have been singing in diatonics and now we are going into chromatics.

"Stephen Foster in all his music featured three chords and an analysis of his songs will bring out the trio. They were the dominant, sub-dominant and tonic. Composers today would not find a market for their songs if they utilized the methods that Foster followed, but they satisfied the needs of his generation and the composer today occupies the same position, only the demands are greater upon him and he must be resourceful to the 'nth degree.

"The question is often asked: 'What will the music of today, in this country, lead to?' and I would answer that question by saying that eventually we will have music with certain distinct characteristics. In other words we will have an idiom in our music, and whenever and wherever our music is played certain features will predominate. We can find an idiom in the music of the Chinese, the Irish, the Scotch and the Scandinavian. It is very pronounced in the music of the Russian people and in the Hungarian music. In some countries the people have progressed beyond the point of having an idiom in their music. I refer to Germany, France, England and Italy. The music of these countries has become so extended that it has lost most of those qualities that are idiomatic."

Mr. Lampe deviated from the subject of writing to discuss the question of instrumentation. When asked the ideal instrumentation for the modern dance orchestra he replied:

(Continued on Page 8)

Handing You a Musical Ear Opener

Continued from Page 5

concert programs, and get some of the music for your mechanical instrument. Play this over and over to yourself until you have memorized the principal melodies.

The ability to read notes is not indispensable. But if you have it, so much the better. You will find the eye an able assistant to the ear. Buy or borrow the music and look it over before the concert. If possible, copy out a few of the shorter germ tunes, or themes, to impress them deeper on your mind.

Or, better still, take the score along and see the music while you hear it. Paper-bound miniature scores of most of the classics are inexpensive and are sold by the larger sheet-music stores. Start a little collection of them today. They will reveal to you a great many amusing and fascinating things.

To use a score with pleasure and profit it is not necessary to be so gifted that you can hear in your head how a chord sounds when you see it on paper. All you need is the sketchy ability to catch the sense of a printed tune. This is approximately what you were taught in the fourth-grade singing class in grammar school.

Try as hard as you can, and in every way you can think of, to develop your musical memory. Try games, musical memory contests, reading, writing, musical shorthand. Try making a mental diagram of a tune. If you play, visualize the place where each note would belong on your invisible instrument. Try humming or whistling or singing it in unison with your phonograph or player piano until you have learned it through sheer persistence. You will find a musical memory, even though developed to merely a hundredth part of its possible capacity, a rare source of pleasure—one of the richest of life's resources.

Early in the game be sure to get in an hour or two of pleasant reading in one of the many listeners' handbooks, of which Krehbiel's "How to Listen to Music" is a standard type. A very little reading on this subject will bring you a surprising return of pleasure. For example, you will enjoy following a symphony or a sonata very much more keenly when you discover that its first movement is built like a novel—that the two short tunes out of which it is constructed with such stark economy are called the masculine and the feminine themes. You will notice how the hero appears on the scene and is described and discussed. The heroine, ditto. They meet. Romance! Ructions! Alarums and excursions! (This part, in technical language, is cold-bloodedly called "the working-out portion.") They separate in wrath. The catapults of fate hurl them into each others' arms. They are torn asunder by the villain. They marry; have children; and (in the portion called the "coda") live happily ever after. Oh, yes, symphonies and sonatas, you will see, are surprisingly human affairs.

Another thing: you will get much more pleasure from listening to an orchestra, even though you may only hear it filtered through a phonograph, if you know something about the instruments of which it is composed, and can get a line on their individual peculiarities. Every music lover should recognize these voices almost as easily as he does the voices of his best friends on the telephone. But this subject will need a separate article.

Turn next to the more human side of this art. It will contribute immensely to your pleasure in music if you find out what sort of human beings wrote it as an expression of their own personalities. Consider, for instance, the varying effects of disease on composition. Notice how Beethoven's and Smetana's writing broadened and deepened in beauty when deafness had shut them out from the crude harsh noises of the world.

Read of Tchaikovsky's pathological shyness, and trace some of the poignant morbidity of his creation to the dramatic fight he waged with that dread enemy of genius, dementia

præcox. Trace the subtle approaches of insanity in the works of Schumann and of our own Macdowell. Recognize in the short phrases of Grieg the breathlessness of a man who struggled through life with only one lung.

If you would comprehend how the most glorious of all love music came into existence, read the letters Richard Wagner wrote Mathilde Wesendonck from Venice while he was scoring "Tristan und Isolde." You will catch new light on the interrelations of the human and the divine when you read how Brahms's "Requiem," the greatest piece of modern religious music, came into being as a monument to the composer's mother. This reading may lead you, perhaps, to dip into the racial and historical backgrounds of music, so that a rhapsody by Liszt, the Hungarian; a song by Puccini, the Italian; a march by Elgar, the Englishman; a ballet by Rimsky-Korsakov, the Russian; a tone poem by Franck, the Belgian; a jig by Bach, the German, and a musical joke by Carpenter, the American, will each enliven the world stage for you with a totally different east and setting.

Here, then, have been swiftly sketched on a single page the chief things you must do in order to become a creative listener.—*Collier's, The National Weekly.*

Interview With J. Bodewalt Lampe

(Continued from Page 7)

"There should be five choirs in the dance orchestra of today. They are the strings, wood-wind, brass, percussion and saxophone. The last named has revolutionized arranging, but the saxophone is a valuable addition to our dance orchestras and it has come to stay.

"The strings include the violins, viola, 'cello and string bass; the wood-wind, the flute, piccolo, oboe, clarinets and bassoon; the brass, the trumpets, trombone and tuba; percussion, marimba, xylophone, tympani, drums, harp, banjo and piano; and the saxophone, the soprano, alto, baritone and bass.

"Now if twenty men—and I consider this number satisfactory if they are versatile—can play one or more of these instruments, and such proficiency is most imperative to the success of this plan, it is possible to score popular numbers so that the various combinations available will give a variety of effects and enable one to satisfy the exacting demands made upon dance orchestras today."

Discussing the subject of arranging and the changes that

New Copyright Bill For New Congress

A new copyright bill, drafted to amend and broaden the present copyright law, is to be presented at the opening of the coming session of the next Congress. The design of the new bill, which already has been drawn by the Register of Copyrights, is to permit the United States to enter the International Copyright Union. Following is the draft of the proposed bill:

BE it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the President of the United States be, and he is hereby, authorized to effect and proclaim the adhesion of the United States to the convention creating an international union for the protection of literary and artistic works, known also as the International Copyright Union,

signed at Berne, Switzerland, September 9, 1886, and revised at Berlin, Germany, November 13, 1908, and to the "Additional protocol" to the said convention executed at Berne, Switzerland, March 20, 1914.

Sec. 2. That it is hereby declared that the United States desires to be placed in the first class of the countries which are members of the International Copyright Union, as provided in article 23 of the said convention of 1908.

Sec. 3. That the rights and remedies granted by the Act entitled "An Act to amend and consolidate the Acts respecting copyright," approved March 4, 1909, and the Acts amendatory thereof shall be, and are hereby, extended to the authors of works of

architecture, and choreographic works and pantomimes, as class (n) and class (o), respectively, in the list of classes of copyright works in section 5 of the said Act; but the copyright of a work of architecture shall cover only its artistic character and design and shall not extend to processes or methods of construction nor shall it prevent the making or publishing of photographs, paintings or other illustrations thereof, and the proprietor of the copyright shall not be entitled to obtain an injunction restraining the construction of an infringing building, or an order for its demolition.

Sec. 4. That on and after the date of the President's proclamation, as provided in section 1 of this Act, foreign authors not domiciled in the United States who are citizens or subjects

have been made in scoring popular numbers during the last decade, Mr. Lampe said:

"For many years the common and accepted dance arrangement was made for what was commonly known as '10 and piano.' The special arrangements made by Paul Whiteman and the advent of the saxophone were both factors that changed arranging from a profession that was ruled by certain standards to a highly specialized game in which originality now occupies first place.

"The fundamental principles of arranging are the same but instrumentations have become varied; the demands upon the orchestra today are different from what they were ten years ago and certain instruments have come to the front that in the past were unknown, and this is especially true of the saxophone. The modern arranger must be original in thought, alive to the changes of the day and possess a thorough knowledge of instruments and their possibilities.

"Some leaders of modern dance orchestras work out what they consider a satisfactory presentation of a number by playing from the publishers' orchestrations. They may have an arranger re-write an introduction or an ending and trust that through constant practice their men will pick up their interpretation of the number. Other orchestra leaders have their arrangers alter the entire number to suit their taste.

"There is a tendency among leaders to turn more and more to written special arrangements. It is the safe and sane method. In some orchestras individual work gives the men free play, but often a man doesn't have the confidence in his ability to do a thing that he would have if the music is placed in front of him."

Mr. Lampe indicated that the successful men in the dance orchestra field today were not only good musicians but were original in their ideas and capable of utilizing their knowledge of music. He pointed out that the position attained by many leaders was not due entirely to their musical education or their ability to lead men, but to the fact that they had surrounded themselves with men who were artists in handling their instruments and, further, each man gave freely of his time, his knowledge of music and ideas of interpretation that meant the success of the orchestra.

Mr. Lampe, for many years, has had an ambition to write music that will be of a satirical and humorous character, and he expressed the opinion that "such a field of musical expression has never been developed, although the possibilities are unlimited." Further, he stated that some writers had contributed music of this character, but that "no great amount of time has ever been given to the fullest musical expression of music that is entirely satirical and humorous in its nature."

Conchita

Spanish Dance

R. S. STOUGHTON

Allegretto Moderato

PIANO

Copyright MCMXXIII by Walter Jacobs Inc., Boston
International Copyright Secured

MELODY

Printed in U.S.A.

MELODY

MELODY

Tempo I

MELODY

Pantomime Dance

A MUSICAL DAINTY

W^m BAINES

PIANO

Moderato

a tempo

Slower

MELODY

First system of musical notation on page 14. The treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff continues with a piano (*p*) dynamic.

Second system of musical notation on page 14. The treble staff includes dynamics *f*, *accel.*, *p rit.*, and *a tempo*. The bass staff includes dynamics *f* and *f*.

Third system of musical notation on page 14. The treble staff includes dynamics *p*, *f*, and *ff*. The bass staff includes dynamics *f* and *p*.

Fourth system of musical notation on page 14. The treble staff features first and second endings. The bass staff includes a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation on page 14. The treble staff includes dynamics *f* and *mf*. The bass staff includes dynamics *f* and *mf*.

Sixth system of musical notation on page 14. The treble staff includes dynamics *f* and *p*. The bass staff includes dynamics *f* and *p*.

MELODY

First system of musical notation on page 15. The treble staff includes dynamics *f* and *f*. The bass staff includes dynamics *f* and *f*.

Second system of musical notation on page 15. The treble staff includes a mezzo-forte (*mf*) dynamic. The bass staff includes dynamics *f* and *f*.

Third system of musical notation on page 15. The treble staff includes a piano (*p*) dynamic. The bass staff includes dynamics *f* and *f*.

Fourth system of musical notation on page 15. The treble staff includes a mezzo-forte (*mf poco rit.*) dynamic. The bass staff includes dynamics *f* and *f*.

Fifth system of musical notation on page 15. The treble staff includes a forte (*f*) dynamic and the tempo marking *Animato*. The bass staff includes dynamics *f* and *f*.

Sixth system of musical notation on page 15. The treble staff includes a forte (*f*) dynamic and first and second endings. The bass staff includes dynamics *f* and *f*.

MELODY

p a tempo

mf

p

mf poco rit.

D.C. ad lib.

mf *p*

mf rall. *ff*

MELODY

The Horse Marines.

MARCH and TWO-STEP.

THOS. S. ALLEN.

PIANO.

ff *mf*

ff

mf *ff*

1. 2. *ff*

mf dolce.

1. 2.

Copyright MCM I by Walter Jacobs.
English Copyright Secured.

MELODY

TRIO. *ff*

p 2^d time ff

f *p*

MELODY

f

ff

ff *D.S. al*

MELODY

JACOBS' INCIDENTAL MUSIC

Mysterioso

For Stealthy Action, Burglary, Etc.

HARRY NORTON

Moderato

PIANO

sempre staccato

L.H.

MELODY

Published by Walter Jacobs, Boston

Bolshevism In Music

BOLSHEVISM has been described as a desire for freedom expressed by methods inconvenient to the majority. According to Paderewski, Bolshevism is directed against all who use the toothbrush. There are, however, tendencies in art which can be summed up as Bolshevism. Whoever had done in art what was not done before has been considered Bolshevist by his contemporaries. Montverde was a musical Bolshevism because in 1600 he dared to sound together, for the first time, the notes forming then the unpardonable discord of G, B, D, F, the now familiar dominant seventh.

To come to a later period, Beethoven was hailed as a Bolshevism when he defied tradition by beginning one of his symphonies with a discord. Schumann was, in his time, a formidable Bolshevism, as well as were those wonderful innovators, Liszt and Wagner. Then follow Brahms, Debussy, Richard Strauss and other later musicians who may be termed Bolshevists.

Music has reached a position of flux and instability and the problem for the coming musicians becomes increasingly difficult. What would have passed muster ten years ago cannot now be tolerated. Musicians are faced with entirely new problems and theorists cannot possibly begin to analyze them.

Just how far this Bolshevism movement will extend to the musical interpretation of the film is a question. Music in theatres today shows a tremendous improvement over five years ago.

In the early days, a piano and illustrated songs were considered highly appropriate. Now symphony orchestras and grand opera soloists are popular, and the public's desire for better music will constantly increase. Any attempt to keep the coming generation in the old paths is futile. The old foundations have been shaken; the old methods employed in musical interpretation are now obsolete, and the result can be termed Bolshevism.

Out of this will come a greater and deeper appreciation of fundamentals in music; a more intelligent appetite for theatre patrons and an awakening of managers and musicians who will realize that good music for the film is necessary and important.

NORMAN STUCKEY.

Sec. 8. That the Supreme Court of the United States shall prescribe such additional or modified rules and regulations as may be necessary for practice and procedure in any action, suit, or proceeding instituted for infringement of copyright under the provisions of this Act.

of any country (other than the United States) which is a member of the International Copyright Union, or authors whose works are first published in and enjoy copyright protection in any country which is a member of the said Union, shall have within the United States the same rights and remedies in regard to their works which citizens of the United States possess under the copyright laws of the United States, and for the period of copyright prescribed by said laws, including any term of copyright renewal: *Provided, however,* That no right or remedy given pursuant to this Act shall prejudice lawful acts done or rights in copies lawfully made or the continuance of enterprises lawfully undertaken within the United States prior to the date of said proclamation.

Sec. 5. That in the case of works by such authors first produced or published after the date of the said proclamation the copyright protection in the United States shall begin upon such date of first production or publication; and in the case of all of their works, not previously copyrighted in the United States, in which copyright is subsisting in any country of the Copyright Union at the date of said proclamation, the copyright protection in the United States shall begin upon such date; but the duration and termination of the copyright protection in the United States for all works shall be governed by the provisions of sections 23 and 24 of the said Copyright Act of 1909: *Provided, however,* that the duration of copyright in the United States shall not in the case of any foreign work extend beyond the date at which such work has fallen into the public domain in the country of origin.

Sec. 6. That the enjoyment and the exercise by such foreign authors not domiciled in the United States of the rights and remedies accorded by the copyright laws of the United States and the provisions of this Act shall not be subject to the performance of any formalities in order to secure copyright, and such foreign authors shall not be required to comply with the provisions of the copyright laws of the United States as to publication with notice of copyright, deposit of copies, registration of copyright, or manufacture within the limits of the United States.

Sec. 7. That the provisions of section 31 of the said Act of 1909 shall apply to any work by a foreign author only when two copies of such work shall have been deposited after publication and manufacture as required by the said Act of 1909, under an assignment of the United States copyright recorded in the Copyright Office.

An Annual Anthem Contest

FOR some few years past the Lorenz Publishing Company of New York City, Chicago and Dayton (Ohio) has been conducting an annual anthem contest, offering substantial sums as prizes for the adjudged three best compositions in that form. For this year's (the fifth) contest approximately six hundred anthems were submitted in competition, and out of such mass of manuscripts the three winners were selected by competent judges.

Who the Winners Were

The first prize was \$150, which was awarded to Gordon Williams for his anthem, "Oh, That I Had Wings." Mr. Williams was born in England, and received his first instructions in music from Arthur Crosse, A. R. C. O., organist at Sandringham to King Edward VII. At the age of sixteen the young man was articled as a pupil to Geo. Gaffe, F. R. C. O., organist at St. Albans Cathedral, England, and a pupil of old Dr. Buek. After completing his studies with Mr. Gaffe he was appointed organist and choir master at St. Peter's Church in St. Albans. During his teaching career in England several of his pupils passed examinations at Trinity College and at the London College of Music, some of them with honors, and in an English competition on hymn tunes he himself was given first prize over more than 2,000 entrants. In 1904 Mr. Williams came to America, where he has continued to follow his profession of music.

The second prize of \$100 was given to Wm. Drobezz for his anthem, "Love, That Wilt Not Let Me Go." Mr. Drobezz, who was born at Coblenz, on the Rhine, received his early music training from his father, a well-known organist and musical theorist of that city, and completed his studies at Cologne under such masters as Ferd. Hiller, Jensen and G. de Lange. Upon attaining his majority he came to America and located in Milwaukee, where he now is a music editor, organist, composer and teacher. Mr. Drobezz has written a number of orchestral works, much chamber music and many songs and choruses.

The third prize of \$75 went to Powell Weaver for his anthem, "I Will Lift Up Mine Eyes." Mr. Weaver is an American who was born at Clearfield, Pennsylvania, in 1890. Following his graduation from the local high school he attended the Institute of Musical Art in New York City for three years. He studied organ in this country under Gaston M. Dethier and Pietro Yon, and composition with Dr. Percy Goetschius. He has been accompanist on tour with such noted artists as Johanna Gadsby, Marie

LEADERS! PLAYERS! TEACHERS!

**A Wonderful Opportunity Is Coming
Direct To You!**

JUST CHECK THE INSTRUMENT YOU PLAY:

.....PIANOSAXOPHONEVIOLINCORNET
.....CLARINETFLUTETROMBONEXYLOPHONE
.....TENOR BANJOSTANDARD BANJOTEACHER ?

Sign Your Name

Address.....

City..... State.....

and mail this coupon to-day—NOW!

(PRINT NAME PLAINLY)

WEIDT'S CHORD SYSTEM

Dept. 205

87 Court Street

Newark, N. J.

Makers of Melody

By Frederic W. Burry

THE poet Heine once wrote that ideas seize hold of us, rather than that we create the ideas. In the same way rhythm and melody are in the air, or ether, to use the new radioactive term. We catch the vibrations and fashion them into tuneful forms, lending some personal characteristics. Thus he whom we call a maker or master of music really originates nothing. According to his special individual bent he only moulds new melodious structures out of the material he perceives, and this is by no means in any chaotic condition.

We are inheritors of the art and science of the past, yet that is not to say we are merely to sit suppliant at the feet of the so-called masters. We also may

Rappold, Mary Jordan, Lucy Gates, Julia Claussen, Paul Althouse, Arthur Middleton, Lambert Murphy, Mario Chamlee and Eddy Brown. Mr. Weaver served a year in the army during the late war as an expert mechanic in the motor transport corps.

The three prize winning anthems will appear in the March, April and May (1924) issues of the *Choir Leader*.

supply our quota and add our particular touch of beauty, standing on the shoulders of those whom we call heroes of history. Great things they have done; greater things are before us, and all can and do take part in this evolution of the race towards a golden age of real health and growth and sane existence.

The average man is not much concerned in taking any creative part in the musical world. He prefers to be an auditor, rather than an actor. It is much easier, and he says he has other things to do. He says he is a lover of music and would listen and look on. However, one who continues listening often wants to take some part in the performance, and as the process of learning proceeds, and the fascination of study and creative work unfolds, the compensation of mastery soon proves the time spent to have been a good investment.

Readers of MELODY are mostly in some way earnest students of music. This does not imply that they are forever grinding at curious theories or boring their brains and bodies with tortuous problems. The old notion that music

was necessarily difficult and foreign to the average mind is departing. One is most earnest in study when the attention is held with delight and when there is entertainment with the instruction.

Some will find interest in the text pages, others will turn to the melody lyrics. It is all in the art of language through the media of ideas, designed to afford expression and yield that productive pleasure which again makes for further achievement and development. For the real purpose of music is not discerned at first. With many it is only an amusement, yet none of life's experiences should be looked upon as merely a pastime.

Some—always in a hurry, though they cannot tell you where they imagine their endless bustling activity is to lead, having no particular or settled goal—will say they have no time to bother about music. And yet a little time spent amid its charms would prove in the long run an economizing of energy, the conserving of the one foundation of all real wealth—physical health.

Physicians now prescribe music for their patients; that is, either to take up its study more or less seriously (one can be strict with one's self or others without being severe), or at least to "listen in" on some of the concerts now broadcasted from every nook and corner in the land—with and without wires.

A New Thirty-two Page Catalog

which gives any pianist a clear idea of the character of each piece in the

59 Volumes of JACOBS' PIANO FOLIOS

This is a handy little booklet containing extensive themes from many of the numbers, in addition to a descriptive title of every piece.

With this catalog you can easily find a fit musical setting for any conceivable screen scene, while for you teachers an abundance of interesting material is at hand.

Sent free on receipt of name and address

WALTER JACOBS, Inc., Boston, Mass.

Publishers of "NC-A," "Our Director," "National Emblem."

Yes, the vibrations are everywhere. The modern wireless, with its constantly new and newer developments, takes up music more than anything else. This is because the people want music first. Messages are wanted everywhere, but let them come in musical vesture. Beauty first! Then we will listen in, after we have first received the stimulation and been given the encouragement to action which is offered so effectively by music.

Therefore, our makers of melody—troubadours and artists in the realm of song, creators of rhythmic vibrations—are tuning the old world up. They are chasing away its childish fears, massaging away its wrinkles and bringing renewed youth—a resurrection, for the life is ever there and (once more using one of the many new, striking and suggestive radio terms) is now ready for the long promised regeneration.

The makers of melody are sensitive souls who are in touch with the realities of life. More or less consciously they function on a plane of four dimensions. Their hearts burst forth into song instinctively. They give the world the new sensations which it needs so much, for the old senses have become deadened by a selfish sojourn with the illusions of separation and exclusiveness.

NEW RAG CLASSICS

Pegasus Rag Peace and Plenty Rag
Modesty Rag Nitric Acid Rag
Broadway Rag Don't Jazz Me (Rag)
All 6 for \$1.00, any 3 for 50c, each 30c
EARLE L. SPARKS
BOX 116 NORWICH, CONN.

HAVE YOU A SONG

that you want 10 to 100 clear readable copies of?
A card will get samples and prices
SOUTHERN MELODY SHOP
503-B Monroe Street, MONTGOMERY, ALA.

The great heart of humanity really exists all the time in the infinite spaces of Love—the real super-space that transcends the mortal surfaces—and Melody is the interpreter, mankind's illuminant.

Notes of the Organ

By NORMAN STUCKEY

ORCHESTRAL REGISTRATION

An organist writes for information in which he desires an outline of grades of power to be used in orchestral transcriptions of overtures and symphonies. He states that with the instrument he plays, which is quite a

Continued on Page 25

WALTER ROLFE

HAS WRITTEN AND PUBLISHED
FIVE WONDERFUL NEW PIANO
PIECES

"CANDLEGLOW"

"STOLEN KISSES" Waltz

"LONGING"

"IN A MOONLIT GARDEN"

"HONEYSUCKLE DANCE"

PRICE POSTPAID 25c EACH
ALL FIVE FOR \$1.00

MONEY BACK IF YOU WANT IT

Thematics free. Teachers and dealers send for special rates

All numbers carefully edited and fingered

Address

WALTER ROLFE, Pub'r
RUMFORD, MAINE, U. S. A.

JUST PUBLISHED
GORDON'S LOOSE LEAF MOTION PICTURE
COLLECTION

Incidental Music by Walter C. Simon

Arranged for piano or organ with original organ marks adapted to the Wurlitzer and other Photo-Play organs.

In Two Volumes, Price 65 cents each, postpaid

VOLUME I			VOLUME II		
1. Agitato	7. Hurry	13. Agitato	19. Furioso Agitato	25. Galop Agitato	
2. Dramatic Agitato	8. Intermezzo	14. Andante	20. Indian War Dance	26. Intermezzo	
3. Andante	9. Misterioso	15. Andante Cantabile	21. Intermezzo	27. Dramatic Tension	
4. Appassionato	10. Plaintive	16. Doloroso	22. Triumphant March	28. Dramatique	
5. Comedy	11. Turkish	17. Dramatic Tension	23. Oriental or Cannibal		
6. Dramatic Tension	12. Stampede	18. Dramatique			

Single numbers 15 cents each, postpaid

Gordon's Motion Picture Collection

BY SOL P. LEVY

In Two Volumes, Price 50 cents each, postpaid

Volume I contains music for Nineteen Common Types of Pictures, consisting of from five to eight characteristic themes for each.

Volume II contains music for Miscellaneous Scenes and Effects, also National Airs—43 Selections.

HAMILTON S. GORDON 141 West 36th Street
New York, N. Y.

"America's Fastest Growing Music Trade Journal"

SHEET MUSIC NEWS

Devoted exclusively to the interest of dealers in small goods

LIVE :: NEWSY :: INSTRUCTIVE

Interesting information concerning Music and Musical Instruments

PUBLISHED MONTHLY

SUBSCRIPTION \$1.00 A YEAR

SHEET MUSIC NEWS

25 WEST 42ND ST., NEW YORK CITY

JUST OFF THE PRESS
ZEZ CONFREY'S MODERN COURSE IN NOVELTY PIANO PLAYING

Composer of "Kitten On The Keys," etc.

Contents include explanations and examples of 100 "Breaks" and figures used by the famous composer in his recordings of Victor Records and Q. R. S. Piano Rolls, as well as his new Standard and apply to popular songs, standard melodies, etc. Substantially bound, containing six photographs, author's biography and foreword.

At your music counter \$1.50

My price \$1.20 postpaid

Remit by Money Order or Certified Check

A
Jack Mills
Publication

EARLE L. SPARKS

BOX 116, NORWICH, CONN.

Edition
Limited
Order Now

Let us
Do your
MUSIC PRINTING AND ENGRAVING by the beautiful
Lithographic Process

We engrave music plates, design artistic titlepages, print large or small editions, secure copyrights for you, and our prices are reasonable

Estimates cheerfully made and original ideas submitted on anything in music. Communicate with us for prices
40-44 WINCHESTER STREET

WHITE-SMITH MUSIC PUBLISHING CO. BOSTON MASS.

MUSIC PRINTERS AND ENGRAVERS

The Largest Lithographic Plant in New England

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS. and secure copyright if you desire. No order too small to receive attention.

Prices Low Correspondence Solicited
JOHN WORLEY CO., 40-48 Stanhope St., Boston, Mass.



Are you thinking of publishing your own music? If you are, we can save you MONEY, TIME and LABOR. Let us show you how to get the most for your money. Let us show you the best methods of advertising your song. We have been advertising music for three years and know the advertising and production end so well that we can save you money. **GILBERT ADV. SERVICE** Box 654, Grand Rapids, Mich.

GOSSIP GATHERED BY THE GADDER

A DESTES FIDELIS! Ring out the glorified hymn to the midnight air; carillon it from pointing steeples; trumpet it from church porticos, elevated balconies or higher towers; peal it through nave and transept with organs great and small; chant it by early morning or midnight carolers; voice it from all choirs throughout Christendom; tune it by all instruments of music; intone it by all voices with joyful acclaim, and let all the people everywhere sound it or sing it, for it proclaims the joyous advent of the glorious Christmas tide.

To you, everybody, A Merry Christmas!

Put on your tortoise-shells or get out your microscopes. The world's smallest newspaper is to be issued regularly under the editorial direction of Milt Hagen, well-known song writer and publicist. The miniature paper is the *Alamae Almanac*, carrying several departments devoted to New York's newest song hits, plays, motion pictures, etc., and will use red "scareheads." Its circulation is "guaranteed" at 100,000, and it measures about three inches by four.

MUSIC MART MEANDERINGS

Continued from page 4

At the opening of the Ziegfeld Follies, Paul Whiteman's Orchestra startled the first-nighters and stopped the show when this famous ensemble broke out and sang "So This Is Venice." A feature of the number was that very versatile saxophonist, Ross Gorman, who demonstrated his ability on a bunch of different saxes and clarinets, producing when he chose a variety of sounds ranging all the way from a squeak to a squawk, from a tin Lizzie hitting on one cylinder to a regiment of riveters with every cylinder working in unison. Clark & Leslie, Inc., of New York City publish the "Venice" song.

"A Cozy Home for Two" sounds mighty like a "comfy" corral for a couple. Anyway, it's the title of a new song fox trot that sings of the girl, the dance, wedding bells and then the "Cozy Home." The song is written, composed and published by Wm. Wright Morgan of Newport, Kentucky.

"Nifty Lou" and "Gone" (Witmark), "Oh, Harold" (Forster), "Yawning" (Berlin), "On the Road to Anywhere" (Feist), "Heart Broken Rose" (Dix & Co., London), "My Pillow and Me" (Remick), "Bonnie" (Richmond-Robbins), "Rose of Egypt" (Milt Hagen), "Just Like a Thief" (Jack Mills), "Calling" (Darewski) and "Cela Nese" (St. Giles) are some list. They are Columbia recordings of twelve popular songs made by Paul Specht and his Alamae Orchestra in London that have arrived in America for immediate release.

"If Love Were All," the best selling waltz song in Richmond-Robbins' Gold Seal series, has been made the theme for "Unseeing Eyes," a photoplay which recently opened at the Cosmopolitan Theatre in New York City. It was written by William Axt, associate conductor at the Capitol Theatre in the Metropolis, and its strains are heard throughout the progress of the picture.

THIS ADVERTISEMENT

AN OPEN LETTER TO MUSICIANS

Dear Friend:

If you wish to become an efficient and highly paid sight writing arranger, a successful band and orchestra director, or a teacher of Practical Harmony and Composition you should write at once for the free trial lessons.

No matter where you have studied before, or how long, or whether you have ever studied at all, I will show you why you did not succeed and why you can succeed before you are asked to pay one cent.

WANTED--Musicians
A LEADER

WHO CAN ARRANGE AND COMPOSE
How often do you see such an advertisement and wish you could qualify for the position? WE TEACH ARRANGING PRACTICALLY, RAPIDLY AND SUCCESSFULLY. THREE TRIAL LESSONS FREE. To the earnest student of music this course will show him how to rise rapidly in his profession and increase his income.

HAS BEEN PUBLISHED MONTHLY IN "MELODY" FOR TWO YEARS

Please Note and Read Carefully If You Want To Increase Your Income

be convinced of their extraordinary value and that my criticisms, hints, suggestions, advice, information and suggestions have proven that my system is entirely original with me, and is nowhere else to be found.

Write today for the trial lessons and proof

WILCOX SCHOOL OF COMPOSITION
Established 1900
Dept. B-2, 225 Fifth Ave., New York
W. C. WILCOX, Director

Notes on the Organ

(Continued from Page 23)

complete three-manual organ, the imitative stops are all right in themselves when so indicated in the score, but that the full organ with reeds and mixtures does not produce an orchestral effect.

An organist should rely upon his own judgment for grades of power and combinations, always bearing in mind that an organ is not an orchestra, and that too excessive attempts in orchestral imitation in light ephemeral movement may be somewhat akin to trying to make an elephant dance, a diversion which pleases the unsophisticated public.

Piano passages may be rendered with the swell string stops, and an increase of power may be obtained by adding the swell open diapason and oboe, if the latter is in tune, with also a 4-ft. string stop. For another increase of string power, use the great gamba with the above swell stops coupled. Next add the other great 8-ft. flute stops, and for louder effects the full swell, omitting the 16-ft. swell bourdon, and next add the great 4-ft. stops.

The addition of mixtures and the conventional organ trumpet, as well as the 16-ft. manual stops, should be sparingly

used. In a regular orchestra for symphonic performance the trumpets are generally used only in full tutti chords and in treble chords, the trombones forming the complementary bass.

SELF-STUDY AT THE ORGAN

It is an unfortunate fact that in many of the theatres of this country today, organists have neither the training nor the capability their position demands, but are doing the work because nobody else is available. In some country towns where fully trained organists are unobtainable, due in many cases to the small wages, very often the theatre position is held by some local pianist who has absolutely no knowledge of the requirements of good organ playing.

Exhibitors will spend thousands of dollars for an organ but very often they fail to pay an experienced organist a fair salary, believing that most any musician can play the organ well enough to satisfy the audiences. If a new organ comes to town, somebody has to play it, but with the new organ should also come an organist who knows how to get the best results from the instrument.

If this is not done, it may be possible to find a pianist or church organist who is willing to do the best he can. Fortu-

Kleradesk
Saves time—clears your desk for action. Handles, sorts, classifies and distributes the papers of your daily work. It saves time and labor, relieving you from shuffling and re-shuffling papers, dozens of times every day. It provides a place for every paper, with every paper in its place.
A Sectional Device
Made of sheet steel. Uprights are separate sections, joined together by a strong interlocking base. Compartments are clearly indexed both front and back. Finished in Green, Oak or Mahogany. Write Dept. 285 for instructive folder "How to Get Greater Desk Efficiency"

Ross-Could & Co. St. Louis.

Subscription **MELODY, 8 Bosworth Street, BOSTON, MASS.** **\$1.50** The Year
Blank Enclosed find the amount for which send me
for Believers in Economy **8 mo's \$1.00**
Melody for months, beginning with the issue.
Name Street
Box City State
4 mo's .50
Canada 12 mo's \$1.75
6 mo's .90
Foreign 12 mo's \$2.00
6 mo's 1.00

A Selected List of the Standard Piano Publications

Walter Jacobs, Inc.

Price each 30c net

N. B. Also published for Orchestra in Piano Solo key where marked * and in a different key where marked †

Table listing various musical pieces such as 'After-Glow, A Tone Picture', 'Ah Sin, Ecceitric Novelty', etc., along with their composers and publishers.

The BUTTERFLY, Theo. Bendix' Famous Morceau Caracteristique, 50c net

Walter Jacobs, Inc. 8 Bosworth Street Boston, Mass.

Printed in U. S. A.

A Classified List of PRACTICAL PIANO PUBLICATIONS

FOR THE PHOTO PLAY and other PROFESSIONAL PIANISTS

Large table listing a wide variety of musical pieces categorized into sections like 'STANDARD MARCHES', 'INSTRUMENTAL ONE-STEPS', 'INTERMEZZOS', 'GAVOTTES', 'MAZURKAS', 'ORIENTAL, INDIAN and SPANISH', 'FOX TROTS and BLUES', 'RAGS', 'SCHOTTISCHE and CAPRICES', 'CAKE WALKS', 'DUCHESSES', 'WALTZES', 'CHARACTERISTIC MARCHES', 'NOVELETTES', 'GALOPPS', and 'TONE POEMS and REVERIES'.

MARCHES: for Parades, News Pictorial and Military Tactics; WALTZES: for Ballroom, Conventional Scenes and Neutral Films; FOX TROTS and BLUES: Jingle Stuff for the Jazz Boys and Cabaret Scenes; ONE-STEPS: for Comedy, Western and Comic Harry; RAGS: for Comedy, Acrobatic and Other Lively Scenes; SCHOTTISCHE and CAPRICES: for Frivolity and Flirtations; GALOPPS: A Necessity for Chases and Races; TONE POEMS and REVERIES: for Scenes of Romance, Reverie and Pathos; INTERMEZZOS and NOVELETTES: for Neutral Scenes, Filling-in and Cheerful Situations; CHARACTERISTIC and DESCRIPTIVE: for Rural, Grotesque and Lively Comedy; ORIENTAL, INDIAN and SPANISH: for Racial and National Atmosphere.

WALTER JACOBS, Inc. 8 Bosworth Street Boston, Mass.

Price for Each Number 25 Cents

Printed in U. S. A.

Three Melodious SUITES for Pianoforte
A Love Episode in Birdland
 BY THEO. BENDIX

Claimed by the composer to be his best work

Tremendously popular for Band and Orchestra

The Gentle Dove (A love song)	34c net
The Broken-Hearted Sparrow (A pathetic appeal).....	34c net
The Merry Lark (A joyous flight)	34c net
The Magpie and the Parrot (A quarrelsome humoresque)	34c net

Toy Town Tales

BY FRANK E. HERSOM

Affectionately dedicated to
 THE FIVE LITTLE BLAKERS

- | | |
|-----------------------|------------|
| 1. Introduction | To Russell |
| 2. The Tin Soldiers | To Buddy |
| 3. Dance of the Dolls | To Dolly |
| 4. Jack in the Box | To Harry |
| 5. The Wooden Horses | To Alton |

Complete 94c net

Love Scenes

BY CHARLES BENDIX

1. The Meeting
2. Romanze
3. Perturbation
4. Barcarolle
5. Wedding Bells

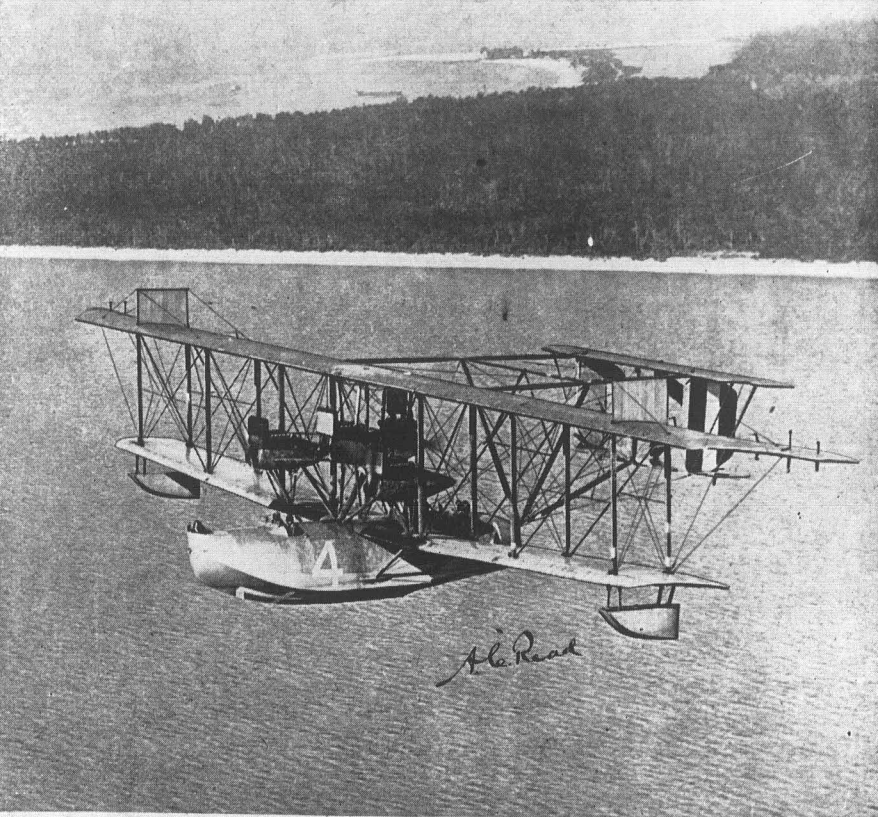
Complete 75c net

*If not in stock with your local dealer, we will mail direct
 to you postpaid on receipt of net price quoted.*

WALTER JACOBS, Inc. 8 Bosworth St., Boston, Mass.

Respectfully Dedicated to
 Commander A.C.READ, United States Navy

NC-4 March



Get this Great March success for your PHONOGRAPH and PLAYER PIANO

by **F. E. BIGELOW**
 Composer of the World Famous March "OUR DIRECTOR"

Published for **BAND and ORCHESTRA** etc.
 MADE IN U.S.A.

WALTER JACOBS Inc.

*BAND, 40c. net PIANO SOLO, 30c. net
 *ORCHESTRA, 11 Parts & Piano 35c. net Full & Piano 50c. net

*Both Arrangements have parts for Saxophones

Also published for Mandolin Orchestra and Banjo Solo

Form Playing

A NEW IDEA IN PIANO INSTRUCTION

Using the musical "elements" through limited "Forms;" comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for conscious improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

- | | | | | |
|------------------------------------|---------------------------|--------------------|---------------------------|----------------------------|
| 1. Treble Notes | 62. Half Tones with Fills | 126. Whistle | 164. Chromatic Skip | 206. Thrd Filler |
| 2. Bass Notes | 63. Half Tone Treble Rag | 127. Triplet | 165. Florid Tenths | 207. Chromatic to V. N. |
| 3. Time Elements | 64. How to Get a Melody | 128. Inversions | 166. One-Step Bass | 208. With Half-Tone |
| 4. Elements of Notation | 65. Double Waltz Bass | 129. Passing Notes | 167. Continuous | 209. Last End |
| 5. Use of Hands | 66. Over Octave Treble | 130. Summary | 168. Kenney End | 210. Blue Obligato |
| 6. Use of Pedal | 67. Determining Count | | 169. Fourth Spacer | 211. Double Octave Bass |
| 7. Treatment of Melody | 68. Effective Metres | | 170. Bass Spacer | 212. Forecast Bass |
| 8. Keyboard Chordination | 69. Breaking Octaves | | 171. Slurred Grace | 213. First Spacer |
| 9. Transposition | 70. Repeated Phrases | | 172. Over Hand Filler | 214. Quarter Triplet |
| 10. Ear Playing | 71. Half Tone Discord | | 173. Tenths with P. N. | 215. I. B. Ending |
| 11. Improvising | 72. Incomplete Forms | | 174. Pep Tone | 216. Second Filler |
| 12. Composing | 73. Designing a Metre | | 175. Graced Turn | 217. Run to 4 |
| 13. Chime of the 4th | 74. Departure of Train | | 176. Inflected Treble | 218. Tomorrow Style |
| 14. Modulation | 75. Chromatic Bass | | 177. Kramer Close | 219. Waterman Bass |
| 15. Faking | 76. Inversion Bass | | 178. First Filler | 220. New Type |
| 16. Melody in Left Hand | 77. Over Octave Bass | | 179. Run to 1 | 221. Frank's Final |
| 17. Memorizing | 78. Chinese Discord | | 180. Encore Bass | 222. Second Spacer |
| 18. Jazz (Genuine) | 79. Discord Treble | | 181. Quadruple Fill | 223. Discord Scale |
| 19. Off-Hand Accompaniments | 80. Octave Mordent | | 182. Add One | 224. Treble Sixths |
| 20. How to Play Two Pieces at Once | 81. Graced Triplet | | 183. Slurred Mordent | 225. Half-Step Bass |
| 21. Blues | 82. Double Bass Rag | | 184. La Verne Discord | 226. Double Two |
| 22. Doubled Bass | 83. The Chromatic | | 185. Mason End | 227. Arpeggios Bass |
| 23. Chord Breaking | 84. Double See Saw | | 186. Oriental Bass | 228. Half-Step Treble |
| 24. Harmonizing Tables | 85. Slow Drag | | 187. Interlocking | 229. Jerkins Bass |
| 25. Natural Progressions | 86. Half Tone Bass | | 188. Double Octave Treble | 230. Discord Obligato |
| 26. Fifteen Rules for Syncopating | 87. Second Metre | | 189. Roll Bass | 231. Suspended P. N. |
| 27. Altered Tonic Harmonics | 88. Diatonic Bass | | 190. K. G. Variation | 232. On Chord Tones |
| 28. Altered Seventh Harmonics | 89. Popular Style | | 191. Broken Type | 233. With Passing Note |
| 29. Complete Chord Chart | 90. Fourth Metre | | 192. So-Sow-Sew | 234. Ad Lib Run to V. N. |
| 30. Determining the Harmony | 91. Hatfield Bass | | 193. Lack Bass | 235. Dia. Trip. Down V. N. |
| 31. Chromatic Embellishment | 92. Breaking Chords | | 194. Two Cycle Bass | 236. Fifth Filler |
| 32. Developing Note Reading | 93. Waltz Metres | | 195. Rialto Ending | 237. Chro. Trip. Up V. N. |
| 33. Melody Structure | 94. Thumb Melody | | 196. New Filler | 238. Fourth Filler |
| 34. Octave Chime | 95. Breaking Octaves | | 197. In Minor | 239. To any C. Tone |
| 35. Syncopating 1 Note | 96. Octave Glide | | 198. Down Run to V. N. | 240. Whites Bass |
| 36. Syncopating 2 Notes | 97. Bell Treble | | 199. Player End | 241. Fifth Spacer |
| 37. Syncopating 3 Notes | 98. Elaboration | | 200. Persian | 242. Octave Chromatic |
| 38. Syncopating 4 Notes | 99. Diatonic Rag | | 201. Blue Voice Note | 243. Half-Dia. Treble |
| 39. The Arpeggios | 100. Chromatic Rag | | 202. Third Filler | 244. Ninths |
| 40. Major Scales | 101. The Advance | | 203. Obligato | 245. Tenths |
| 41. Minor Scales | 102. Half Tones | | 204. Suspended C. Tones | 246. Split Bass |
| 42. The Tremolo | 103. First Metre | | 205. Triplet V. Notes | 247. Spacer or Ending |
| 43. The Trill | 104. Reverse Bass | | | |
| 44. Low Form | 105. Ballad Bass | | | |
| 45. Turn | 106. Cabaret Bass | | | |
| 46. Mordent | 107. Climax Bass | | | |
| 47. Endings | 108. Third Metre | | | |
| 48. Lead Sheets | 109. See Saw Bass | | | |
| 49. Half Tone with Melody Note | 110. Half Tone Rag | | | |
| 50. How to Accompany the Melody | 111. The Delay | | | |
| 51. Using Tie and Combining Stems | 112. The Grace | | | |
| 52. Combinations to be Memorized | 113. Drum Bass | | | |
| 53. Half Tone with all Members | 114. Crash Bass | | | |
| 54. Raise and Grace Combined | 115. Skip Bass | | | |
| 55. Preliminary for Beginners | 116. City Style | | | |
| 56. Foreword to Note Section | 117. The Tie | | | |
| 57. Accompaniment in Right Hand | 118. Bell | | | |
| 58. Diatonic Embellishment | 119. Rumble | | | |
| 59. Single and Double Fill | 120. Foghorn | | | |
| 60. Harmony Tone Treble Rag | 121. The 5-8 Rag | | | |
| 61. Modulory Arrangement | 122. Bass Drum | | | |
| | 123. Keene Bass | | | |
| | 124. Scale Bass | | | |
| | 125. Organ Bass | | | |

WATERMAN PIANO SCHOOL,
Los Angeles, California

Gentlemen:—Please send me, without obligation, your **FORM PLAYING** special offer.

I am a
Beginner—Medium—Advanced—Teacher

Name

Address

220 SUPERBA THEATRE BLDG. **WATERMAN PIANO SCHOOL** LOS ANGELES CALIFORNIA