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Music Mart Meanderings

If you need new optics and want a new sweetheart to ogle with 'em, the peepers and the girl can be found in the two newest songs from the Sterling Music Publishers of Racine, Wisconsin, namely, "Eyes," "the fox trot surprise," and "That Sweet Somebody of Mine"—well, they're always a "surprise" whichever way you look at 'em and probably this one's not an exception even in music.

If you're a percussioner of the piano and a pusher of its pedals, keep your eyes peeled for a new and unique series of publications wherewith to piano-percuss. Jack Mills, Inc., has fixed it up with Ferdie Grofe (pianist with Paul Whiteman's orchestra) to publish a batch of numbers for piano percussion—the latest musical percolatings from the prolific pianistic pen of Grofe.

"Every Wednesday Night" may not be a special night with everybody, yet somehow it would seem to be some kind of a mid-week occasion for something of some sort with Abe Olman and Cliff Friend as it registers the little of their new waltz song. Irving Berlin, Inc., its publisher, has it registered for a feature number of the year, and in all probability it will feature itself any old night and all nights as well as "Every Wednesday Night" once it gets started.

It is only too true that "The World is Waiting for the Sunrise," but this particular bit of "Sunrise" that the lyric writer says "The World is Waiting for" is one of several new songs from the catalog of Chappell-Harms, Inc. Another new one from the same catalog is "Smile Through Your Tears."

ZeZ Confrey, the frisky composer who made the "Kitten on the Keys" cavort like a "Greenwich Witch," is getting ready to tell in a book how he does it. At least, he's preparing a book of piano instructions to be published in the near future by Jack Mills, Inc., and the book will include many examples and explanations of the Confrey modern rhythms.

The once famous Fisk Jubilee (colored) Singers used to sing a song about "Mary an' Martha Just Gone Along." Now along comes "Martha" alone from the J. W. Jenkins Sons Music Company, a new fox trot song described as having "a simple melody beautifully arranged and combined with a consistent lyric."

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the joint work of Dave Ringle and Harry Stover that was originally introduced by Vincent Lopez and his Pennsylvania Hotel Orchestra, and will be the first song to be published by the McKinley Music Company with a New York imprint, heretofore all of this firm's publications coming from its Chicago plant. The McKinley New York office has also accepted for publication "Why Hesitate," a new song by two young writers, Gene Bernard and Eddie Roine.

Wendell W. Hall of Chicago has chucked up his own private activities to join the staff of Forster Music Publisher as manager of that firm's promotion and publicity department, and is now personally featuring the Forster publications. He is an all-round musician, was known in vaudeville for three years as "The Singing Xylophonist," writer and composer of several songs which were originally published by himself, but are now included in the Forster catalog. These songs are "Memories of You," "Mellow Moon," "Pickaninny Lullaby," "My Carolina Rose," "Sunset Dreams" and "I Don't Know Why."

"Crooning" "Angel Child" "On a Saturday Night" "For the Sake of Auld Lang Syne," and "That's How I Believe in You!" All that together in a bunch may seem like the wall of a love-lorn swain boiled down into print. Separate 'em, however, and add "Smilin' Through," "All Over Nothing at All" and "Carry Me Back to My Carolina Home," and they are the numbers from the catalog of M. Witmark & Sons that musically occupied first place in the London Christmas pantomime season. Incidentally, the two big musical play successes published by this firm, "Little Nellie Kelly" (George M. Cohan) and "Shuffle Along" (Noble and Sissle), are to be introduced to the London stage in the near future.

"The Thief," Fred Fisher's latest novelty song, doesn't belie its title-relationship to the light-fingered fraternity in seeming to be what they are not and not being what they seem—that is, this isn't a song number of itself originally, but by itself is an orchestral number with a number of popular numbers within itself and—say, before getting more muddled, guess it's time to unmuddle. The "song" is essentially an orchestra tune, but arranged for singers in such a way that singing mention is made of many of the popular songs, with the original opera, theme or source from which the mentioned songs are supposed to have been "swiped" told in song by "The Thief"—a sort of musically turned State's evidence.

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MELODY

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Volume 7

APRIL 1923

Number 4

A New Method for Photoplay Organists

By George Hahn

COMPARATIVELY little of the music being played upon organs in photoplay houses was written for the instrument. Nine-tenths of the music written or transcribed for organ was intended for use in churches. This church organ music has been accumulating throughout generations of time with the result that there is an astonishing quantity of it tucked away in the libraries of the church organists of the world.

The average prelude or postlude written for organ with a view for church use is of no value whatever to the photoplay organist. Equally valueless to the average organ player of the films are the concert pieces composed for the instrument by its great masters, present and past. This is due to the fact that the theatre organist is not to be considered primarily as an organ recitalist. He does not sit before the console to show off his own skill nor to emphasize the skill of an ancient composer. Much organ music is loaded with contrapuntal ingenuity which too frequently interests organ recitalists but not their audience.

For a theatre organist to attempt to foist such musical fare upon theatre patrons would be exactly like a theatre-pianist playing a Bach fugue. It isn't being done and it would be foolish to try it.

Use of the organ to "carry on" with motion pictures has brought about the need for music, playable upon the organ, which brings out its best qualities in a practical manner to meet the atmosphere demanded by the picture. Some organists are relying upon piano music, which they transcribe for organ while playing, usually by doubling the bass upon the pedals. With only such a slight change most piano music is not effective when played upon the organ. It is well known that piano music is written in a sort of musical shorthand in which all that sounds is not fully indicated on the printed page, due to the use of the piano pedal which permits the strings to sound after the hand has been released from the keyboard. To play piano music properly upon the organ requires ignoring of certain rests in the piano score, and which rests to ignore and which to observe requires a type of musicianship that is too-much to ask of the average organ player.

To ascertain the difference between the two instruments in style of performance it is only necessary to obtain a good organ transcription of a piano number and note the additions made thereto by the organ transcriber or arranger. To obtain a maximum of such knowledge get as many transcriptions as possible. Then it will be seen that to "fake" piano music upon the organ is robbing it of half its effectiveness.

A large number of proficient theatre organists have adopt-

ed a new method, which is bringing satisfactory results to themselves, theatre managers and the public. They are playing from the piano accompaniment part in orchestral arrangements. Of course, only such piano accompaniments as contain the cued-in melody can be utilized but as nowadays nearly all such accompaniments have the melody added in small notes it is apparent that the field for choice of organ numbers from orchestra piano accompaniments is unlimited.

This method has another advantage because it enables the organist to play most of the counter-themes usually given to the violoncello or other middle-register instruments, as these also are cued-in upon modern piano accompaniments in orchestra arrangements.

An important point to remember in utilizing piano accompaniments in this manner is that many of the chords in the left hand must be inverted, so as not to interfere with the playing of counter themes. To do this properly requires a good knowledge of harmony; in fact, according to a prominent theatre organist, the person who attempts to play organ from such accompaniments without a thorough acquaintance with the basic elements of harmony is a failure at it before he begins. The modern theatre organ player is among the most highly paid musicians of the day, and he isn't getting his fat salary solely because of mere keyboard mastery but partly because of what he has tucked away in his brain, which enables him to mentally manipulate the music from the printed page while on its route through his mind to his finger and shoe tips.

Playing the theatre organ from a piano accompaniment is also an effective aid to registration. Not only is the first violin part cued-in upon the piano accompaniment, but distinctive passages by the wood-wind instruments also are indicated. The organist can therefore attempt a resemblance of the orchestral effect by utilizing proper organ stops.

The bass in the piano accompaniment usually closely follows the regular stringed bass part. It is well for organists to compare the piano bass and the string bass, however, to note if the latter contains sustained bass notes which may be abbreviated upon the piano score. Where such a difference occurs it is well to make a lead pencil note of it upon the music as the regular string bass part should be followed upon the organ pedals.

"Last but not least," as the idiom goes, the orchestra parts of the ordinary number do not cost much more than the piano copy, and considering the opportunity it gives the organist to adapt orchestra music to the organ in an effective manner, it is well worth his while to prefer an orchestral arrangement for use as indicated.

Ted Lewis of Jazz Band Fame

By A. C. E. Schonemann

TED Lewis and his band of jazz kings have developed into a popular musical institution in the United States, and when one calls up the names of the pioneers in the jazz band field the name of the indomitable Ted is invariably topmost and foremost. The words jazz and band have been so closely associated with the name of Ted Lewis that any attempt to go into detail about one necessitates a discussion of the other.

Lewis and his band have been identified with the "Greenwich Village Follies" since the original village follies started on the road several years ago. At the present time Ted Lewis and his jazzical clowns are en route with the latest edition of the "Greenwich Village Follies" and dispensing a brand of music that the dynamic and fiery Ted describes as "pure and unadulterated jazz."

and applause, and all are like a barometer which enables you to measure your audience in a musical way."

Ted Lewis is a man of many methods, but through all of his work he has had as inseparable companions his alpaca suit, a great flaring cape and a battered two-gallon hat. He has utilized various eccentric dances; his juggling, singing and work with the clarinet and saxophone have all served him at various times, but through it all the alpaca suit, cape and hat have come down through the years with Lewis. They are traditional with him and always have been and probably always will be associated with him.

Ted Lewis started out in 1917 with his jazz band. He had four men, the instrumentation of his band being cornet, trombone, piano and drums. He used what was considered at that time an odd combination, but the success of his first band in



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"The original idea in music always appeals to the public," said Lewis, in discussing his work. "If one can introduce a feature and inject something new and novel into the presentation of a number the people will invariably enjoy it. It must have life and punch; American people like snap and fire in their music and they enjoy beautiful and soft, dreamy harmonies.

"Above all, the man who plays popular music should concentrate his efforts on making it human, for it is this particular quality that is understandable to men and women. One can please an audience by playing snappy numbers and putting them over in a manner that will start one beating time with hands or feet; then will come smiles of appreciation

the years that followed was due to methods, with the versatile Ted being the man back of the methods. To show his faith in the original instrumentation he has added a cornet, trombone and bass horn, and he now contends that he has the most effective jazz band combination that it is possible to assemble.

"The strings can be used effectively in the orchestra, but a jazz band should be a jazz band in name and effect," said Lewis. "String instruments do not hold up in the average jazz band because they lack volume and from a musical standpoint they cannot compete against brass instruments. There is no one instrument in a genuine jazz band that is superior to another from a jazz standpoint; one is about as jazzy as the other and they all contribute to the successful interpretation of a number."

Lewis with his men work out their numbers on the basis of accentuating one or more features; the introduction of novelties and innovations that appeal to people. Their method is to develop and enlarge every point of interest in a musical number. Lewis, like most of his contemporaries, insists up-

Interpretive Music for the Movies

By Joseph Fox

(From Jacobs' Orchestra-Band Monthlies)

No. 10—THEMATIC MUSIC CUE SHEETS

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When music was first employed as an aid to the decidedly flickering film, one musician, generally a pianist, was employed. Then came the orchestra; then came the wide-awake leader who discovered the fact that he could get better results by trying to play suitable music to accompany the story that was being told on the screen. Now come the enterprising men, M. J. Mintz, and James C. Bradford, advancing the art one step further with their thematic music cue sheet.

To the director of a picture orchestra this new and novel idea will prove a veritable boon, for it will eliminate most of his worries. By the old system a leader not only had to sit and look the picture over at a pre-showing, but he had to spend many hours picking out music that he thought would give the necessary atmosphere to the production. Now the big film companies such as Famous Players, Laskey, United Artists, First National, R-C, Hodkinson, Universal, Associated Exhibitors, Pathé, Second National Pictures, Graphic Film Co., Equity, and Vitagraph, supply thematic music cue sheets with their big pictures.

The few bars of actual music that the sheet gives will in a great many cases instantly suggest a similar number that the leader may have in his library if the original is lacking, and thus he is enabled to cue his picture closer.

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called for. Then again this means much to him in dollars and cents. No doubt most leaders have piles of stuff on their library shelves that never see the light of the pit, for the simple reason that he has forgotten how it sounds. After a perusal of the thematic sheet, we venture to say that lots of this music will be dragged out again, thereby saving the man who must supply music much mazuma.

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It seems rather strange that the big film companies have not gone into this matter of music sooner, for there is no doubt they have long realized that music was one of the greatest aids to proper presentation. They have spent huge sums in the making of other accessories, such as lithographs, photos, etc. but the greatest art of them all in the actual showing of a feature; to wit, *music*, has mostly been left to the tender mercies of organists and orchestra leaders. In all fairness to these same people, however, it must be said that they have by their hard and faithful work so impressed the film producers

on "giving the people what they want and in the manner that they desire it."

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"We have used successfully the metaphysical idea in our presentation of one number; the suggestion of wedding bells and marriage is conveyed in another, while a third has for its theme the patriotic thought, for which we used E. E. Bagley's famous "National Emblem March" to give our interpretation of a small town band out to do its bit on Independence day.

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in general with the importance of this phase of the business that they are now standing back of the brainy men who have thought out the method we are presenting to you in this article.

Surely no further proof of the great possibilities that lie before the progressive musical leader need be produced other than the following bit taken from a local newspaper, which runs as follows: (the reviewer and picture critic is speaking) "I have already seen it (referring to the picture) three times. But my repeated attendance was not wholly because I wished to see the picture again, but because I so thoroughly enjoyed the music that J. B. —, the Gem director, had fitted to the picture." The comment regarding the score which had been selected was just as favorable as the comment on the feature itself. "The music Mr. B. — selects, plays, and the interpretive value he gives it, is in itself a drawing card to the theatre. It is quiet, artistic, literally a part of the picture, appropriate to every changing scene. One is never bawlingly made conscious of the orchestra."

We happen to know the leader referred to in this news article, and we wish to state that this leader certainly deserves all the praise that the newspapers happen to hand him. He works hard and untiringly to make each musical interpretation as perfect as possible, and leaves no stone unturned in his search for the score that fits.

Being the happy, and I might add the proud possessor of a fine large library, he finds the thematic cue sheet of inestimable value to him in his selection of music. He pre-views the picture in the usual manner, with pad and pencil, and a still house. Selects such music as he sees fit, and then comparing his score with the cue sheet, is thus enabled to select a score that makes the critics sit up and take notice.

The hit or miss system (?) employed by some so-called orchestra leaders is due for a drop into the discard, for if we are any kind of a prophet at all, and in spite of the fact that a prophet is taken no heed of in his own country, we confidently look forward to the day, in the not too distant future, when the big producing companies will insist that their pictures be presented to the public plus the proper music. We also believe that the thematic cue sheet is the first definite step in this desirable direction.

Some time ago in one of these articles we told about a certain picture house where the leader just played any old thing that he came across. That house is now dark. Of a truth

(This cue sheet consists of THEMATIC MUSIC CUE SHEET
36 suggested titles -- two more pages (PAT. APPLIED FOR)
of the size here presented)

"A DANGEROUS ADVENTURE"

COMPILED BY JAMES C. BRADFORD

1	At Screening	<i>A Bull-Scree</i> (Nicode)	1 1/4 Min.
2	(Title) Professor Stanton.	<i>Coquette</i> (Johnstone)	3/4 "
3	(Title) Despondent.	<i>Love's Wilfulness</i> (Barthelmy)	2/8 "
4	(Title) The Unique Village of Kamba.	<i>Dance of Egyptian Maidens</i> (Shelley)	4/4 "
5	(Title) The "Angel" was Waiting to Sail.	<i>Our Jackies</i> (Laurendau)	3/4 "
6	(Action) Flash-Back Natives.	<i>In Bagdad</i> (Leigh)	1 1/4 "
7	(Title) Far Out To Sea.	<i>The Secret of the Sea</i> (Zamecnik)	2 "
8	(Title) We Gotta to Stick Together.	<i>Masks</i> (Borch)	4/4 "
9	(Title) Hovering Over the Jungle.	<i>In the Bazaar</i> (Leigh)	1 1/8 "
10	(Title) The "Angel" Draws Near.	<i>Misterioso No. 5</i> (Zamecnik)	2 "
11	(Action) Sailor Attacks Jack.	<i>Allegro Vigoroso</i> (Zamecnik)	1 1/4 "
12	(Action) Flash-Back Jungle.	<i>Furioso No. 1</i> (Langley)	4/8 "
13	(Title) Chief Olingo.	<i>Orientale (cui)</i>	3 Min.
14	(Title) White Woman.	<i>Oriental Dance</i> (Herbert)	1 1/8 "
15	(Title) After A Hard Struggle.	<i>Terzete Freza</i> (Schlick)	

(Continued on pages 2 and 3)

Cameo Music Publishing Co. Inc., 112-118 West 44th Street, New York City

there is much food for cogitation in this happening, for the manager secured just as good pictures as the other high-class houses that were his competitors; the seats were just as com-

Continued on Page 23

Fluttering Moths

DANSE CAPRICE

NORMAN LEIGH

Allegretto moderato

PIANO

mf

poco rall. u tempo poco rubato

poco rall.

f

Tempo I

mf

poco rall. molto rall.

Printed in U.S.A.

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MELODY

Tempo loco rubato

MELODY

MELODY

Midnight

NOVELTY FOX TROT

C. FRED'K CLARK

PIANO

MELODY

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MELODY

Musical score for page 14, featuring piano accompaniment. The score consists of eight systems of music, each with a treble and bass staff. Dynamics include *ff*, *mf*, and *f*. Articulations include accents and slurs. Performance directions include "last time" and "R.H.". The piece concludes with a double bar line and a fermata.

MELODY

D.S. al

The Breakers

MARCH

JOHN H. BRONSON

Musical score for page 15, titled "The Breakers" by John H. Bronson. The score is for piano and consists of eight systems of music, each with a treble and bass staff. The key signature is one flat and the time signature is 6/8. Dynamics include *f* and *ff*. The piece features first and second endings, indicated by "1" and "2" above the staffs.

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MELODY
Printed in U.S.A.

TRIO

MELODY

D.C. Trio al C

MELODY

The Two Lovers

NOVELETTE

P. HANS FLATH
Composer of
"A Summer Dream"

Moderato

PIANO

mf

rit.

Andante Moderato (The Meeting)

L.H.

mf

R.H.

MELODY

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Più mosso (The Dance)

f

ff

1

mf

rit.

f

2

mf

f rit.

mf

Andante con moto

rit.

f

mf a tempo

(The Proposal)

MELODY

Musical score for 'The Star Spangled Banner' in G major, 3/4 time. The score is presented in piano style with treble and bass staves. It includes various dynamics and performance markings: *f*, *p rit.*, *f a tempo*, *ff*, *poco rit.*, and *rall.* The score is divided into several systems, with the first system starting at measure 20. The word 'MELODY' is printed at the bottom left of the page.

MELODY

The Star Spangled Banner Survives

A SONG that has been knocked from pillar to post in abortive attempts at enforced legislation, that has been the target of verbal bombs charged with satirical shrapnel and more or less "funny" fulminate; been torn to tatters as to its melody, stripped into shreds as to its words and their sentiment, and yet as a national patriotic song has survived through nearly a decade more than a century—such a song would seem necessarily to possess some inherent germ of vital appeal which cannot be eliminated nor yet even submerged in the maelstrom of public opinion. What this germ of virility is in *The Star Spangled Banner* that as a patriotic air seems to prolong its life against all opposition and through much of indifference is something of a puzzle to a great many persons, more especially so to those who gladly would witness its extinction as the American national anthem.

Still There" ("Key's and America's 'Star Spangled Banner' Survives in Spite of All Efforts to Dislodge It"), Parkhurst Whitney interestingly touches upon the musical idiosyncracies and vacillating phases of the song in the *American Legion Weekly*, which through the courtesy of that magazine is reprinted in *MELODY*. Mr. Whitney writes:

There is a little red book published by the Library of Congress which proves that Francis Scott Key contributed more than "The Star Spangled Banner" to the history of his country. He started one of those controversies which, like the seventeen-year locusts, return at stated intervals to disturb our peace and inspire letters to the editor.

At the present moment—twenty minutes past nine on the morning of November 17, 1922—Key is still safely credited with the authorship of the words. Practically every other phase of the national anthem, if one

proclamation naming the air as the official national anthem. During the war various States and cities passed statutes and ordinances forbidding the playing of the air in medleys. In 1913 and again in 1921, bills were introduced in Congress to make "The Star Spangled Banner" the national anthem by law, but the bills died in committee.

Now, since this is a country which likes to have a law for every occasion, and even anticipates some occasions, the friends of "The Star Spangled Banner" had better watch out. They may find an amendment to the Constitution in effect some day, and be raided the same evening for possessing copies of the prohibited song. All that "The Star Spangled Banner" has back of it is custom and the Army and Navy.

Keeping the foregoing point in mind, let's admit Mrs. Augusta E. Stetson to the discussion. She is one of the leaders of the opposition and has signed her name to large advertisements in the newspapers in which she states her objections to our unlegalized national anthem.

"The spiritual ideals upon which this nation was based," said Mrs. Stetson in one of her advertisements, "through its discoverer, the Norseman, Leif Ericson, in the year 1000; through its founder, George Washington, in 1776, and through its preserver, Abraham Lincoln, in 1865—these spiritual ideals can never be voiced through a song whose music was not written by an American, but was borrowed from a ribald, sensual drinking song, 'To Anacreon in Heaven,' and whose words express vicious hatred to our national brother and Anglo-Saxon comrade, Britain.

"Shall we," inquires Mrs. Stetson, "shout in violent, unsingable cadences, of 'the rocket's red glare, bombs bursting in air' and refer today to our democratic partner in Anglo-Saxondom, Great Britain, as 'the foe's haughty host' which 'in dread silence reposes'?"

"Well, shall we?" Mrs. Stetson thinks not. "From the pages of America's historic record, 'The Star Spangled Banner' is today being erased by fiat of God," she concludes her rhetorical bombardment. "In its place will be revealed America's true national anthem, written and composed by Americans, permeated by Christly inspiration and illumined with spiritual light."

The objections to our anthem seem to be then: (1) That the words are too boastful, breed hatred of England and threaten Anglo-Saxon unity; (2) that the tune has been borrowed from a "ribald, sensual English drinking song, 'To Anacreon in Heaven';" (3) that the tune should be repudiated because it was not written by an American; (4) that it is difficult to sing.

There is, as Mrs. Stetson points out, evidence of local pride in Key's words; a certain quality of exultation. Perhaps in this golden age of amity among nations it is time to disarm our national anthem; such a move, however, will require another four-power conference. Can we scrap "The Star Spangled Banner" while Great Britain is armed with "Britannia Rules the Waves" and "God Save the King"?

When Francis Scott Key wrote the words of "The Star Spangled Banner" in 1814, England was our enemy. A British fleet and a British army combined to burn the Capitol at Washington. British redcoats sat on the desks of the Senate and House chambers, and then moved on to Baltimore to attempt to destroy that city. They were repulsed by American troops and the batteries of Fort M'Henry and the repulse was witnessed by Key from a vessel anchored off the fort. Throughout the night of September 13, 1814, he watched the British ships and the fort exchange shots, and he could only determine how the battle was going by watching the Stars and Stripes

THE ANACREONTIC SONG

As Sung at the Crown and Anchor Tavern in the Strand, LONDON, with General Applause.

The Anacreon in Heaven, quite fit in full Glee, A Sea-Song of Harmony sent a Petition, That He there in

finer and Patron would be, when this Answer ar... rived from the Jolly Old Grecians "Voys,

Fiddle and Flute, no longer be mute, I'll lend you my Name and in sure you shall not, And, quills, I'll in-

sure you like me, to imitate the Verse of Verse with Beckie's Verse.

An early Dublin printing (about 1780) of the air to which a generation later Francis Scott Key composed the words for "The Defence of Fort M'Henry"—our "Star Spangled Banner." The words shown here are the first stanza of the Anacreontic Song.

Admittedly, because of its extreme voice range the air to which *The Star Spangled Banner* was set is not easily singable by the masses, while in more than its first verse (in many cases not all of that) the words of the song are nil in the memories of the majority. What, then, is the nature of the germ? Is it not psychological rather than musical or poetical, and assuredly not political? In "America," the "Red, White and Blue," "Yankee Doodle" and even Julia Ward Howe's noble "Battle Hymn of the Republic" there is no direct and stirring patriotic appeal of the flag as an emblem.

But such is not the case with *The Star Spangled Banner*, for beginning with the title itself, and extending through the first verse, the flag is "still there"; all "through the perilous fight" of that now historic night, from "twilight's last gleaming" to "dawn's early light," we psychologically vision the "broad stripes and bright stars" of "Old Glory" "so gallantly streaming." May not this subconscious vision be the secret of its popularity with the people whether sung or played?

In an article captioned "But His Song Is

dare to use that term, has been the subject of dispute among musical pundits and lay patriots. They have questioned the source of the music, the authorship of the music, the connection between words and music, who first sang "The Star Spangled Banner" and when and where.

In the course of 108 years some of those items have been eliminated from the field of conjecture, but without apparent effect on the vitality of the controversy. There is an element among the disputants that is not so much concerned about settling the details as settling "The Star Spangled Banner" in its entirety. This element doesn't like the words and it doesn't like the music, for reasons which will be given presently; before retailing the objections, it seems well to point out that if this element opposes the anthem energetically enough, it may be able to get its way.

Congress has passed no law designating "The Star Spangled Banner" as the national anthem. In Navy regulations of 1893 and in Army regulations of 1895, the music was prescribed to be played at colors. In 1916, President Wilson issued a White House

TRY THIS ONE!

In the above demonstration on "Filling In" sustained notes arranged for Piano, the large notes (stem down) can be omitted in the measures where the small notes occur. See 1st, 3d and 5th measures. The whole notes must be accented and sustained a la "Ped." The tied quarter note must be played as though the tie was omitted. The bass notes are played "as is." Use same bass for example No. 2 which illustrates a different model of "Filling In."

These models of "Filling In" can also be tried out on Sax., Flute, Violin, etc., by playing the upper note only where the Chords occur.

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that waved in the smoke of battle above Fort McHenry. The bombardment ceased before morning, and as it was then too dark to distinguish the flag, Key could only wait for daylight to determine the outcome.

By the dawn's early light, as we know, the flag was still there.

Key had composed some of the verses during the night, scrawling them on the back of an old envelope. The sight of the flag still flying at dawn renewed his inspiration, and the words, as we know them, were finished in a Baltimore hotel after the British had retreated. Handbills and newspapers spread the verses, and to the tune of "To Anacreon in Heaven" they were sung into popularity by the American troops stationed in Baltimore. One of these soldiers was Ferdinand Durang, an actor in times of peace, and it is generally believed that he was the first to sing professionally "The Star Spangled Banner." The historians dispute the time and place of singing, but only historians will get excited about that.

It does seem certain that the words were meant to be sung to the tune of "To Anacreon in Heaven." This was an old English drinking song, the alma mater, so to speak, of the Anacreontic Society, which met in London at the London Coffee House and later at the Crown and Anchor Tavern. The song was composed about 1770, words by Ralph Tomlinson and music by John Stafford Smith, and it was sung whenever the Anacreontic foregathered. Just why a song of such an involved meter should become popular is difficult to imagine; but wide popularity did certainly await it. It reached America by way of Savannah, Georgia, and in 1798 Robert Treat Paine, Jr., used the tune for the words of his campaign song, "Adams and Liberty." Other parodists seized upon it, and sixteen years later Key, who had no ear for music, was yet familiar

enough with the tortuous meter to be able to fit the words of "The Star Spangled Banner" more smoothly to the tune than the words of the original piece.

Mrs. Stetson says that "To Anacreon in Heaven" is a "ribald, sensual English drinking song." The tune is English, no doubt about that; whether it is ribald and sensual I shall leave it to my readers to judge. The first stanza of the Anacreon song is given in the illustration on the preceding page—by vote of six disinterested persons it is also the wickedest stanza. Read it and form your own judgment.

Mrs. Stetson refers to the "unsingable cadences." Well, if they are not exactly unsingable, they are most assuredly hard to sing. On that point she has my support, and, I suspect, the support of the majority of the population.

In spite of these several objections, "The Star Spangled Banner" shows amazing vitality. Lacking the favor of official sanction, it has persisted for 108 years and is now, perhaps, as securely entrenched as at any time since Key scrawled the words on the back of an old envelope. It had a slow but steady growth in competition with other songs in the years following its birth, but not until the Civil War was it brought to the front from among the others, and not until 1890 was it recognized in any formal way. At that time it was prescribed in a Navy regulation which required that it should be played at morning colors and that "Hail Columbia" should be played at evening colors. The latter song was eliminated from Navy regulations in 1893, and the former was adopted by Army regulations in 1895.

Despite these sanctions the controversy continues. So constant has been the agitation in recent years that on January 25th of last year, the Adjutant General of the

Army, Major General P. C. Harris, was moved to issue a circular which says in part:

No anthem, hymn or musical air has been recognized by any Federal law as the national anthem, hymn or air, but Army and Navy regulations provide that the musical composition familiarly known as the "Star Spangled Banner" shall be designated as the national air of the United States of America. It should be stated, however, that these regulations are binding only upon the personnel of the military and naval service.

Whenever the national anthem is played at any place where persons belonging to the military or naval service are present all officers and enlisted men not in formation are required to stand at attention, facing towards the music, excepting when the flag is being lowered at sunset, on which occasion they are required to face towards the flag. If in uniform, covered, they shall salute at the first note of the anthem, retaining the position of salute until the last note of the anthem. If not in uniform and covered they are required to stand and uncover at the first note of the anthem, holding the headdress opposite the left shoulder until the last note is played, excepting in inclement weather, when the headdress may be held slightly raised. The custom of rising and remaining standing and uncovered while "The Star Spangled Banner" is being played has grown in favor among civilians.

It should be borne in mind that the views set forth in this circular are merely suggestive and that it is not the intention of the Department to give them out as authoritative.

Note that the Adjutant General says that

Continued on Page 25

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INTERPRETIVE MUSIC FOR THE MOVIES

Continued from Page 8

portable, and in fact he had an even break to get his share of the business. Yet the house is dark, and personally we believe there is just one reason. Yes you have guessed it—the music was the bunk, so far as creating atmosphere for the picture was concerned. This particular leader is a wonderful musician—but he had funny notions. He once, when he first took up his duties as orchestra director in the house we speak of, wrote a little article in a local picture house organ, and among other ravings he went on record as saying that any piece of music should be played to the finish, regardless of the picture. He evidently did not know that he was also regardless of his job when he did that little thing. And furthermore, and then some, he in all probability would not believe anyone who suggested the reason cited above.

There is no use bucking against public opinion, especially in the music business. If they want jazz, give it to them. If they want their pictures served with music that gives atmosphere, for Heaven's sake give it to them in large and lengthy gobs. Don't think the public will come en masse, and keep on coming if you don't give them something at least as good as the other fellow is presenting, because if you do, you are certainly laboring under a false impression—they won't.

Just the other evening we sat in a picture house and listened to the most terrible racket that one could imagine. The picture was one of those "Mounted Police" pictures with the usual shooting, handcuffing and love-making stuff, and a lone organist was making the racket. We would call it music if we could do so with an easy conscience, but our conscience isn't so elastic, so we will have to let the first name stand. Well, at all events the organist had a theme. Oh yes indeed she did, and she made this fact known to all and sundry before she had played that picture more than half an hour. It was a sweet little Hawaiian love ditty of some sort that hap-

pened to be making a hit at the local dance halls, and it may be that the organist thought this a good and sufficient reason for playing it to that particular picture at that particular time. She did, anyhow, and as we mentioned before, this was the theme. She played it soft, but mostly loud. She played to a few, and she played to a crowd. She played it easy, and she played it oft, but we liked it best when she played it soft.

At the most irrelevant times the theme was introduced, dragged in by the tails on the notes as it were, and more than one of us didn't stay to find out whether or not she closed with the same little collection of notes—and rests. But this we do know, we stood it as long as possible and then silently left—the rests were not long enough to allow us to get a kick out of the picture.

Now there is not a doubt in my mind that no such a thing as a cue sheet ever enters this young thing's scheme of life. In all probability it wouldn't be used if the manager provided one. But some of these fine days the manager of this place is going to be without his job, and that music (?) is going to contribute largely to this sad end.

There are certain picture houses where the organist is not allowed to play *ad lib* in this manner, and here's hoping the list may be continually on the increase. When men who are thoroughly versed in the art—and we maintain that it is an art—of providing fitting music for pictures supply the film companies with music cue sheets, such as the one here shown, there is not an excuse in the world for a leader, or a lone organist, getting up before a critical public and gumming up the whole show with a lot of noisy trash. It takes time to fit a picture, and some of the leaders seem to begrudge it. With a cue sheet that places the different tempos and themes at the finger tips, like the thematic cue sheet does, a great saving of time is made by the busy director, who often has a large library to keep in shape in addition to his other duties.

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MUSIC AND ITS MEASURE

By Frederic W. Burry

"THE art of measuring brings the world into subjection to man." That is a quotation from Mommsen, the historian. Einstein has made popular the study of mathematics, and the hitherto dry science has become one of absorbing interest. Yet long ago Plato declared the study of life to be the study of numbers, likewise Pythagoras, whose system of philosophy was entirely built around mathematics.

And what is music but the study of celestial or spiritual mathematics—first, through the means of technic so essentially bound by mathematical limits; then on to the goal of interpretation, the illumination of the soul of things, the harmony of the spheres?

The musician must be precise, penetrating. There is no point, no detail, so small that it may be overlooked—concentration in the extreme, one thing at a time.

While it is hardly possible to commit everything to memory, yet there should be the repertoire which can be gradually added to, replenished, renewed. People memorize in different ways. Some claim that their fingers seem to acquire memories of their own and find their way better if little attention is paid to them, the subconscious working better without the outer conscious mind.

Most of us require the reiterated practice of a few measures at a time. Only, let there be patience, and usually the exclusion for the time being of all but the work in hand until it is approximately committed to memory. Though there should be excursions even quite outside the field of music, actually one never gets quite outside as all arts and sciences are interrelated and to study one thoroughly takes you into all the others. Thus one hears of a certain eminent pianist who is also an engineer, building his own motor car.

At first we hardly discern any connection between piano music and mechanics. Yet are they not both superstructures on the universal base of mathematics? And technically, would not the sheer muscular development created through working in one medium be of service in the other? So should brain and manual labor work together, both for the strengthening of the body and for the expression outwardly in works of art. One can concentrate or specialize and still be versatile. Nothing is too remote to be made of use toward the perfect portrayal of a work of mechanical or of fine art.

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there is ever the underlying unity. And though we have to deal with varied temperaments there is a certain universal technic that may be made use of in all cases, yet not necessarily in the same way. It is impossible to follow "methods" to the letter. Let there be "rules of the road," but with that practical compromising which experience has found so essential for results. After all, as an eminent physician said, everyone should be his own doctor. The best part a teacher can play is that of comrade, guiding and suggesting according to the light which has been the result of his experience.

STAR SPANGLED BANNER SURVIVES (Continued from Page 22)

his views are "merely suggestive" and not given out "as authoritative."

Anyone interested in the history and possible fate of "The Star Spangled Banner" would do well to read the careful report on the subject, in the little red book previously mentioned, prepared at the request of Congress by Osgar G. T. Sonneck, formerly chief of the Division of Music, Library of Congress. By his researches Mr. Sonneck cleared up several debatable points as to the origin of the words and music. He says in his introductory remarks:

"For instance, every patriotic American would rejoice with the author of this 'Report,' if it could be shown by documentary or other unimpeachable evidence that 'The Star Spangled Banner,' both in words and music, was of American origin. If that cannot be shown then every patriotic Amer-

ican will be sensible enough not to betray irritation of his patriotic pride because the music of our "Star Spangled Banner" has its origin in some "monarchical" country of Europe. We took the air and we kept it. Transplanted on American soil, it thrived. As "To Anacreon in Heaven" of European origin, the air is obsolete and extinct; as the air of "The Star Spangled Banner" it stirs the blood of every American, regardless of his origin or the origin of the air."

The argument for "The Star Spangled Banner" is pretty well summed up in Mr. Sonneck's concluding words. We took the air and we kept it. It is heard no longer in England, nor in all Europe, save as the national anthem of the United States of America. If there were not some quality of fitness in its plunging rhythms, all the plugging in the world would not have saved it to this late day.

My own feeling about the song is slightly prejudiced by memories. Whenever I hear it nowadays, my thoughts slip back five years and land in the middle of October, 1917, on a bare stretch of ground surrounded by barracks and leafless trees. Dusk is coming down fast, and I am standing with several thousand others behind a Springfield held as nearly at Present Arms as my cold hands will permit. The ranks are quiet and steady; only to the left front is there any movement, and that centers around a pole at whose top something droops. Presently that drooping something begins to move gently downward. There is a blare of brass. . . .

"Oh, say can you see . . ."

Well, I can see a little, but I can feel a good deal. It may be all you say, Mrs. Stetson, but there's something about "The Star Spangled Banner"—there's something about it—

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