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MELODY

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Furioso

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Music Mart Meanderings

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"Now that I'm back home," said Irving Mills, vice-president of Jack Mills, Inc., in a recent interview, "I feel perfectly satisfied that my ten weeks' trip over the country was more than successful. I have been convinced that the House that Jack Built has achieved an enviable reputation, and that it is considered an important factor in publishing, trade and professional circles throughout the entire country. My trip has convinced me that in the next twelve months the house of Mills will break all previous records as far as good-will, business, etc., are concerned." That sounds like optimism and surety linked together on a firm business basis.

"Dear Old Lady," Harry Von Tilzer's latest ballad fox trot hit, is being sung in vaudeville by Mabel McKinley, the niece of our lamented president who was martyr to an assassin's bullet. Joe Gordon's Orchestra at the State Theatre, Sam Smith at the Audubon, Yerke's Jazzarimba at Proctor's 125th Street Theatre and Paul Specht's Orchestra at Hotel Alamac are a few of New York's noted ones that are using the Von Tilzer song hit.

It may have been through unconscious suggestion, but Irving Berlin's "That Old Gang of Mine" scored a tremendous hit at the Rhode Island State Prison recently. It was given at the prison by the "Larry Harkins Boys" after the closing of a Saturday night performance of their musical act at Fay's Theatre in Providence, and went over big with the confined ones. The act uses an orchestra made up of two pianos, two banjos, one sax, a violin and traps.

Will the waltz come back? It looks that way, if one city can be taken as criterion, for "Bring Back That Old-Fashioned Waltz," which recently was released by Jerome H. Remick & Co., has all Buffalo by its musical ears. The composer is Albert Hay Malotte, a song writer of that city, and the number is a happy combination of good tempo, pretty and catchy melody, and well-constructed ballad words. 1100 copies of it were reported sold in one district three days after its release by the publishers.

Tom Sherman, a widely known song writer who has been with "A Trip To Hitland," a headliner act, has been appointed professional manager for Ned Norworth, Inc., with headquarters in the State-Lake Building in Chicago. One of the firm's successes, "In a Covered Wagon with You," has already gone over 100,000 copies in sales, and "An Old-Fashioned Shawl" is running it a close second. Special releases by the Norworth firm in early October will be: "I'll Never Do It Again," "Orange Blossom Time," "Sunshine Through Your Tears" and "Just When I Thought I Had You All to Myself, Somebody Stole You Away."

Sophie Tucker, Belle Baker, Margie Coates, the Courtney Sisters and others have recently added to their acts "Just a Girl That Men Forget," the latest ballad success published by Jack Mills, Inc.

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Volume VIII JANUARY 1924 Number 1

Our American Music

By Frederic W. Burry

WHAT is commonly called American music is an American creation. It migrates to England and to other countries, but its distinctively American origin is universally recognized. For this is the *new world* where things never before tried are experimented with—new inventions, new sciences, new arts and *new* music.

In America, unless a thing keeps new and renewed it is soon discarded. The older countries may pride themselves upon their venerable relics and antiquities—always pointing to their past histories and their ruins, centering their hopes at the most upon "growing old gracefully"—but here we aspire to youth and renewal; here, the future with its immortality beckons us onward. And so, with other arts, our music is perpetually being born and born again in myriad melodies—true, the same old scales and chords, but in ever changing kaleidoscopic musical forms.

Vibrant America! The land of motion that makes itself heard! It is a world which never sleeps, for unceasing new interests and activities forestall drowsiness.

The old lands have first criticised and condemned this new world's pioneering and adventurous proclivities, but later have quietly annexed to themselves many of the fruits of its labors—just as they now sing the American songs and play the American tunes, and sometimes even rag to the point of mere savagery.

We are not bound by the limitations of conservative metres and jingles. Sometimes our verse does not come in rhyme, but always it comes in time—that is to say, there always is rhythm. We even dare to break some of the man-made harmonic rules, if they must be sacrificed to make room for melody and meaning. Our poetry and music first of all must be interpretative—like all else in America, whose goal is expression.

If the old fogies say, "What is new is not true and what is true is not new," we retort by asking, "What is truth but transition and renewal?" America succeeds because it is not afraid to change its modes and methods. Our musical language speaks of rhythmic cycles that progress in spirals; upward, further and further, in beautiful unfoldment—in a word, expression.

The artist is one who sees through the eyes of imagination—discerning beauty everywhere and in everything; taking the ordinary and commonplace, even the very rubbish, and by the magic of his mind making a transformation.

Much of our American machinery (governmental, economic, industrial) has reached the stage of decay, and it is the artist who will create order out of chaos, putting the old material in a melting pot and with faithful labor create from the crucible a new refinement.

Music, the poetry of motion! the language of emotion, of sentiment and of love! Melody, which makes for activity which shall radiate its influence and blot out the discomforting spectres of discouragement!

It is in such way that our American music proves itself to be of very vital purpose—not merely an amusement to pass the time, but even a therapeutical power that shall tone and tune the body with abounding nerve energy; not that the melodious vibrations disclose their inner meaning and object at first, but that through the sense of hearing the corporeal functions are invigorated and stimulated. Vibration means circulation, and that of course spells healing and success.

Our education comes through our senses, consciousness being the product of sensation, and knowledge is power. Is there any "bracer" to compare with music? Not only does music keep the mind above the childish frets and fears as they pass our way, but with its message of delight giving joy to the heart it offers even more than comfort and contentment. New resolves, new plans are conceived.

The tired man of business who has allowed his nerves to become strained seeks relaxation with music, wherein he not only finds the joy of rest, but out of which is born a new ideal for saner and even more successful activity.

In private and in public, alone and *en masse*, American music is doing its part in building a new world and everyone desires an active part in the performance. The spectator and auditor soon gravitates to the stage of the actor. We love to create, a sense which largely is all a matter of earnest desire and a willingness to practice with that endless patience which in the artist is felt to be a privilege rather than a duty.

Music makes the time fly; minutes no longer hang heavily. The play unites with constructive work. No longer impatient for reward and to get things finished, labor itself becomes a source of constant interest. So, as we sing and step along in tune with the vibrations we soon find ourselves surrounded by beauty and order. Veils are lifted. We discover our goals to have been there all the while, yet we discern them not until the jangle of discord had given place to melody and harmony.

Tuning Up for the Musical Dub

By Robert Haven Schauffler

Are you a music maker? Don't answer too glibly. Before you say "No," reflect on the sounds you produce while shaving of a pleasant morning, or the, to you, melodious whistle with which you have proclaimed the banana shortage. Most of us have the itch to play something. Mr. Schauffler tells how to pick your music maker so as to get most pleasure for yourself and give least pain to your friends, family, and neighbors.

THE high spots of the art of listening were touched in the previous article. Now, it is great fun to be a 100 per cent listener to music.

But once you are that—or anything like that—it is even more fun to be a 10 per cent dub at making music, if you go about the enterprise in the right way.

When you have become a creative listener—the kind to whom musicians instinctively look for telepathic aid and comfort—it is time to find out by experiment whether you yourself have any ability as a musician.

(Never grudge the time spent in making a listener of yourself. It could not have been invested to better advantage.)

In deciding what instrument to take up, two chief factors are to be considered:

(1) The bent of your enthusiasms; (2) your physical makeup.

It is as foolish to embrace an instrument you care nothing about, in the hope that love will grow with acquaintance, as it is to marry, with the same hope, a person you care nothing about.

On the other hand, your taste in musical literature should be considered. If you have madly set your whole soul on jazz, you had better not embrace the pipe organ.

The pipe organ loses its manners
When it hears: "Yes, we have no bananas."

If you care for nothing but the piano works of Chopin, do not clasp the clarinet to your heart. If you like only string quartet or symphony orchestra music, neither the bagpipes nor the mandolin would be a happy selection. Bear in mind that:

It gets the accordion dotty
To render the works of Scarlatti.

The banjo declares that it has enough
After one or two measures by Glazounoff.

And as for the mouth organ, you know
How it is affected by Gounod!

Enthusiasm is what makes the world of music go round. So do not tackle any instrument unless you are wild about it, and about the sort of music that is natural to it.

But mere enthusiasm is by no means enough.

You may be wild about the violin, the cello, the flute, the trombone, or that popular instrument composed of human vocal cords, with their appropriate literatures. But if your ear is hopelessly false, you had better leave them alone, on pain of forfeiting your friends and turning your neighbors into potential murderers. The only instruments you, in your handicapped condition, could ever hope to master, are mechanisms like the piano and the organ, which are tuned for you by professionals. And even these you had better not attempt unless your hands are large enough—or give promise of growing large enough—to stretch eight notes easily.

Do not take up the violin if your finger tips are very broad; nor the 'cello unless your little finger reaches above the upper knuckle of your ring finger. If your lips are thick, shun the cornet, the trumpet, and the French horn. Unless your lungs are capacious, have nothing to say to the trombone and the larger horns. Unless you are endowed with a generous fund of angelic patience, have no dealings with the harp, which usually breaks a string or two as soon as the piece is fairly under way.

Serious instruments such as these should be embarked on seriously, and only when material considerations are favorable and enthusiasm is high. But with the less formal instruments it is another story. If you care for nothing more profound than the popular tunes of the moment, and are of average intelligence, you can soon find your way about agreeably on the ukulele, the ocarina, the mandolin, the tin whistle, or the banjo.

The great trouble with them is that if your taste should ever rise to care for music of lasting value, these light-hearted instruments could scarcely follow you into that rarer atmosphere, out of the blind alley into which they have led you.

Remember, that if you have any real talent for worthwhile instruments like the piano, the various fiddles, the clarinet, oboe, trombone, flute, or voice, you can have more concentrated delight with one of them in an hour than you could obtain in months of steadily picking at the ukulele or pumping the accordion.

A good amateur orchestra, well led and reasonably free from internecine warfare, is a wonderfully pleasure-giving affair. (Let me be frank! It is usually from two to three hundred times more agreeable for the active players than for the passive listeners.) The same holds good of an amateur chorus or vocal quartet.

When conditions are set fair, the most fun of all is chamber music, by which is meant music written for a small group of the better sort of instruments, to be played in a room or small hall.

It offers so many toothsome combinations to choose from, each with a well-marked individuality and a delightful literature, that you can never exhaust the pleasure of them.

There are the various pieces called "sonatas," for a single instrument with piano, where the union between the two partners is so intimate and the teamwork so comparatively easy. There are the richer, more varied trios for piano, violin, and 'cello. And you get what is called a "piano quartet" or quintet by adding respectively a viola and a second violin.

But the climax of enjoyment is reached with that perfectly balanced combination, the string quartet (two violins, viola, and cello). The greatest composers have created their most exquisite and exciting music for this little group of fiddles.

If you can do anything at all on any serious instrument, and would like to get the most fun out of music—especially this most intimate kind—let me urge you to learn how to read at sight as soon as you can.

Perhaps I could not put into words more truly than I once did in "The Musical Amateur" what a delight it is for the chamber-music fan to "read—to spread out the crisp new parts on the music racks, take a deep breath, and strike out with his mates into uncharted waters, tensely strung as a captain in the fog, now shaving a sunken rock, now becalmed on a languorous mirror, now in the grip of a hurricane off a lee shore. Or, if the adventure prove not so desperate as this, at least one feels the stimulus, the constant exciting variety as in a close game of tennis, where—no matter what the emergency—one can exultantly depend upon himself to take measures not wholly inadequate to the occasion.

"And, as in tennis doubles, there is that same strange, wireless, telepathic something shuttling back and forth between the comrades in the venture—urging, cautioning, praising, advising with lightning speed, saving the other from utter disaster by a hair, adding, bar for bar, the ineffable commentary of the subconscious."

Given a resonant room, where the tone of the instruments is not killed by too many rugs, upholsteries, and hangings; a good piano if you need it, well tuned at a practicable pitch; anywhere from two to six enthusiastic amateurs who are personally congenial and are either good sight readers or have studied their parts; reasonably good instruments or voices; a library of music large enough to suit every mood and tense; a sympathetic gallery of eager listeners; security against noise and interruption; and ample hours stretching away in front—this is about the most ideal situation I have ever met with on earth.

If there is anything in the standard accounts of Heaven to equal it, the passage has escaped me.

Hold! There *is* one musical sport that is even more fun than the foregoing.

It consists in sitting before a large piece of paper horizontally ruled, which you cover with badly drawn pictures of eggs, some with tails and some without. You perform this exercise under the distinct impression that you are composing music whose beauty, originality, and general magnificence are about to shame Richard Wagner's ghost.

Of course you generally come to, the week following, and realize that you have been unconsciously plagiarizing the work of some third-rate composer. But that cannot rob you of the thrill of your great hour, nor forestall the fun of your next creative spree.

After that you will be ready for the next step—going to hear good music played.

Thanks to the phonograph and the movies, the sound of an orchestra is now one of the most foremost pleasures in life, and one of the least exploited. Here is a stream of music flowing by us, and only one person in five hundred realizes that its sands are full of 21-karat nuggets.

Only one in five hundred can spot the different instruments by the way they sound, although this game is as good sport as spotting ferns or mushrooms or automobiles, and far easier. In my next article, therefore, I shall try to give you a "Who's Who" of the orchestra.—Collier's, The National Weekly.

From Past to Present in Picture Theatres

By George Hahn

LET memory fly back to the days of the nickelodeon, the lowly type of film show that built the foundations of the present amazing moving picture industry. It was not merely the fact that the pictures were cheap in production costs and in the price charged the managers by the production companies, but also that the theatre "overhead" was low, which made it possible for the industry to get a start with the public at a nickel a seat.

The music usually was coaxed from a lone piano, and it wasn't even necessary to go to the expense of keeping the instrument in tune. The piano player—frequently termed "piano pounder"—was no keyboard artist and drew a salary that nowadays wouldn't appeal to some of our sophisticated ushers.

The music, or what passed as such in the nickelodeons, was anything the pianist could play at without any regard to the mood of the films. For a time it was considered entirely too much bother to attempt to "follow the pictures," and the first pianists to take up such a newfangled method were deemed daring innovators and looked upon with suspicion.

It is a very different story nowadays, as everyone knows. Not only has the film industry as such advanced to a point where further improvement seems impossible, but the music that accompanies the films has advanced just as far, yet is one thing in connection with film projection that has not reached the limit of development. For the time is nearly here when special scores will be written (not merely arranged) for all big films, just as there is special music written for some theatrical productions for the legitimate stage.

Middle class theatres are in the vast majority throughout the land. They are found in every neighborhood in the large cities and are the rule in the smaller cities. Most of the music written for use with films is intended for such theatres, a large proportion of which have small orchestras of from six to ten players and organ. In some instances the organ is used as "relief" to the orchestra, and in a comparatively few the organ plays with the orchestra at times.

The number of theatres in which the organ is used as an additional instrument to the small orchestra is increasing rapidly. The writer listened to such an orchestra recently, and the effect of good organ playing in conjunction with the orchestra was exceedingly good in all but the most sprightly of numbers. Despite the heavy bass possible upon the organ, the double bass player was not dispensed with in the orchestra, as would have been the case in some theatres where economy is the first consideration. The double bass kept right on playing with the organ, and when the organ was silent the orchestra had a good resonant bass of its own to rely upon.

Let it be said right here that very small film orchestras which rely upon the piano alone to furnish the bass make a mistake, as the piano's bass doesn't have the right tang to it to cut through the orchestral mass, even when the instruments are so few that the instrumentation is more a collection of half a dozen or so "pieces" rather than an orchestra.

There are plenty of theatres in which the piano is still the chief instrument of accompaniment, and with these theatres must be included those which have a violin and occasionally a few other instruments on feature occasions. The piano alone is also used extensively in such theatres as have an organ with a piano keyboard, making it possible for the organist to switch to the piano when deemed advisable. There are also an increasing number of theatres which use organ exclusively, except perhaps in the case of special feature films requiring a special effort to put over. Organists in these theatres usually play piano music which is adaptable upon the organ, as very little original organ music has been written which is adaptable to the films. To play piano music upon an organ properly, and with good effect, requires greater skill than to play organ music of equal grade. In most cases the organists are a law unto themselves as to registration employed and method of procedure, this being partly due to the fact that organs are manufactured in a greater diversity of mechanical appliances than any other instrument. There is really no standard organ for film use as yet, although the tendency is in that direction.

An Interview with E. Joseph Chadwick

Director of the Minneapolitans, of Minneapolis, Minn.

By A. C. E. Schonemann

THE use of what he calls the "symphonic idea" in preference to jazz effects, broken rhythm and choppy melody is advocated by E. Joseph Chadwick, director of the Minneapolitans of Minneapolis, Minn. It is not fair to infer that Mr. Chadwick is anti-jazz, for he contends that jazz will continue to be popular, but "the jazz of the future," he says, "will be shorn of its slapstick features." In other words jazz is due to undergo a dry-cleaning process, and when it reappears it will be better, cleaner and more representative of the youthful spirit of America.

"Jazz music from the beginning has been expressive of youth; it has epitomized the impetuous and vigorous American of the 'teen age, and will continue to convey in a musical way the pep, fire and dash of the present generation," said Mr. Chadwick. "Most of our adult population is partial to music of a serious character. I don't mean by this that men and women today want symphonies, but they do have a fine sense of appreciation for what is commonly regarded as modern music, such as the compositions of Massenet, Debussy and Ravel."

As is to be expected, musical training and environment have both been factors that have influenced Mr. Chadwick in his opinions and in his work with dance orchestras. Further, when one considers that Mr. Chadwick has devoted twenty years to the study of the violin, to teaching and work in symphony orchestras, one can appreciate even in a small way his partiality to the symphonic idea.

"In preparing arrangements for orchestra I try to utilize the symphonic style," said Mr. Chadwick. "I favor the use of harmony and counterpoint according to modern standards. This doesn't mean the use of the motives that dominated the old symphonic masterpieces, but rather those of the masters of the last generation.

"Of course to make arrangements effective there are certain instruments that can be featured. I have used a trio of soprano saxophones in many cases, and I favor the brass instruments and saxophones alternating instead of working together. A bass saxophone is always a valuable addition to an orchestra. Despite the fact that the violin lacks the volume and strength of the saxophone and brass instruments it can be used to a good advantage with the banjo and piano."

E. Joseph Chadwick

Mr. Chadwick expressed the opinion that the small orchestra—with a personnel of from five to seven men—was gradually becoming the most popular combination in this country. Only the large orchestras, built around a popular dispenser of syncopated music, are destined to survive the popular demand for small combinations, according to Mr. Chadwick.

Our subject was born in England twenty-five years ago. He began the study of music when he was five. When a youngster of fourteen he was awarded a violin scholarship in the Royal Academy of London. Young Chadwick remained in London for four years, carrying on his studies under Hans Wessley.

"I began the study of the violin under direction of my father, and for a number of years he was not only my instructor but my inspiration," continued Mr. Chadwick. "For more than twenty years my father, Philip Chadwick, has been teaching violin in Winnipeg, and after I had completed my studies in London I returned to Winnipeg."

Soon after arriving in Winnipeg Mr. Chadwick entered the Canadian cavalry, and for a year and a half he served overseas with the Canadian forces. Upon his return to Winnipeg he resumed his musical studies and divided the greater part of two and a half years at the Allen and Capitol theatres in Winnipeg.

During 1921-22 he was assistant concertmeister of the Minneapolis Symphony Orchestra, and when not engaged with the last-named organization he has been directing his own orchestra at the Oak Grove Hotel. Mr. Chadwick played an engagement extending over eighteen months at the Oak Grove and several months ago with the Minneapolitans he made an extensive tour of the middle west.

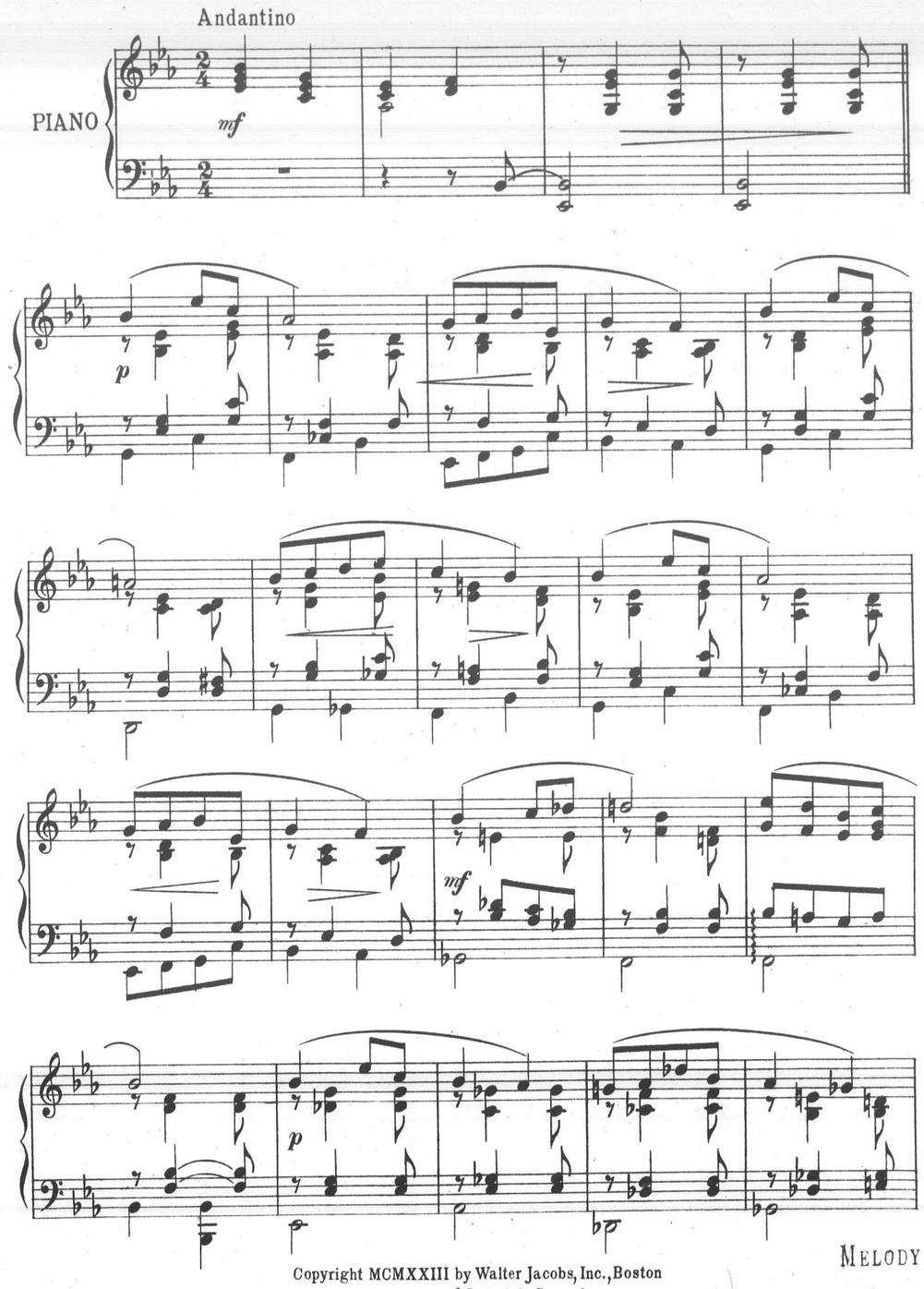
"I have never favored the jazz orchestra idea as it is commonly accepted today," said Mr. Chadwick. "I believe that a symphonic dance orchestra is more effective and that greater variety can be obtained by distributing the theme of a number among the men than to make every arrangement for either one or a combination of saxophones. No one will question the popularity of the saxophone and there is every reason to believe that it has come to stay, but the modern dance orchestra should not be dominated by any one instrument.

"In the Minneapolitans we have usually had eleven men playing twenty-eight instruments, and under such circumstances it is possible to use a variety of combinations. There are times when it is necessary to jazz a number from the introduction to the last ending, and while twenty-eight instruments will supply all the effects desired they can be used to provide musical color, which is more in demand today than the breaks and chopped-up melodies that were once so popular."

Mr. Chadwick has written an Indian Suite for symphony orchestra, and about sixteen songs. He is enthusiastic over his contributions to music, and admits his ambition is to retire to the land of his birth, and devote his time to musical composition.

Slumber Song

GEORGE L. COBB



Printed in U.S.A.

rit.

Un poco più mosso

pp

mf poco rit.

pp a tempo

poco cresc.

mf rit.

MELODY

Tempo I

p

mf poco a poco cresc.

f

p

rit.

pp a tempo

poco a poco dim.

ppp

MELODY

The Old Cathedral Chimes

Poem by
ARTHUR J. LAMB

Music by
FRANK H. GREY

Andante Religioso

The

PIANO

ff *rall. e dim.* *mf* *f*

sun - set lin-gers in the West - ern skies, A gold - en dream that speaks of
cur - tain of the twi-light soft - ly falls And wraps in shade the old Ca -

colla voce

Par - a - dise, And as the twi-light's ben-e - dic - tion falls I
the - dral walls, While in the Heav-en's ban-ner now un - furled, A

fz

lin - ger by the old Ca - the - dral walls. It
lit - tle star shines peace - ful on the world. Once

Ped.

is the sol - emn hour of all most blest, The
more the old Ca - the - dral chimes re - peat The

poco cresc.

hour of Peace, the hour of wel - come rest; And so while dream - ing thus I
mes - sage ev - er wel - come, ev - er sweet, And to the ti - dings let sad

f rall. e dim.

lin - ger there, The Heav'n - ly mu-sic stirs the qui - et air.
hearts re - spond, Some day there will be joy in Heav'n be - yond.

p *molto rall.*

14

Moderato

Ding dong, ding dong, ding dong, ding dong, Soft - ly the mu - sic

mf *cresc.*

swells; Ding dong, ding dong, ding dong, ding dong,

f *mf*

Hark! the Ca - the - dral bells

cresc.

Bear - ing their joy - - ful ti - - dings,

ff

MELODY

15

Tell - ing of hap - pi - er times;

Sweet as the songs of the an - gels, The

pp

1

old Ca - the - dral Chimes. The

f rall. *cresc.* *ffz* *ffz* *mf*

2

old Ca - the - dral Chimes.

f rall. *cresc.* *ffz* *ffz* *ffz* *ffz*

Ped.

MELODY

Cross-Country

MARCH

H. HOWARD CHENEY

PIANO

ff

mf

f

ffz

mf

MELODY

Printed in U.S.A.

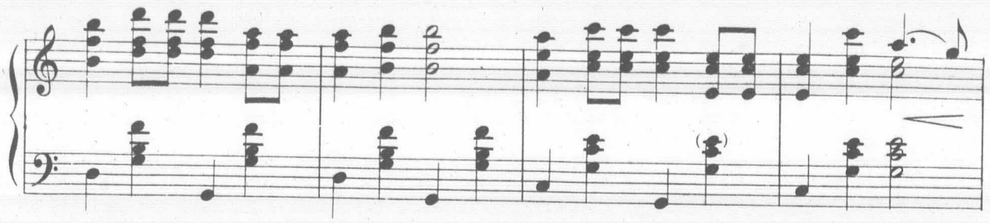
ff

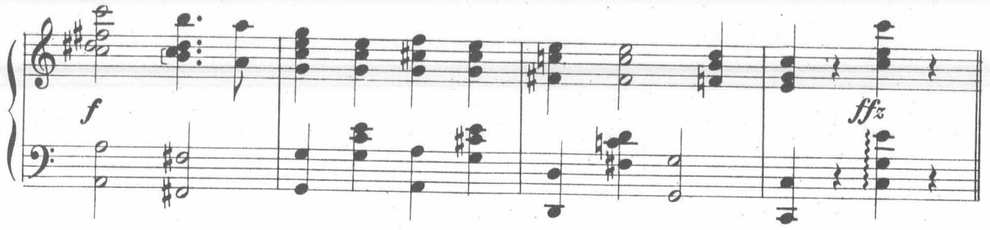
mf

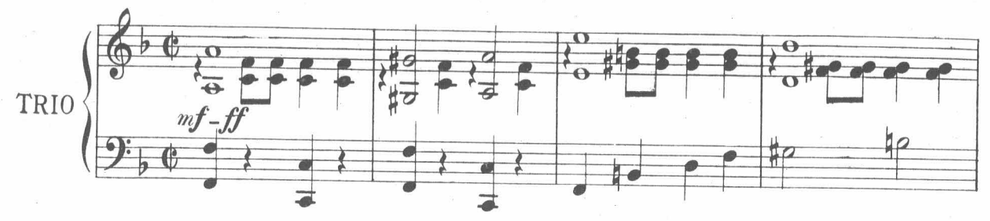
ff

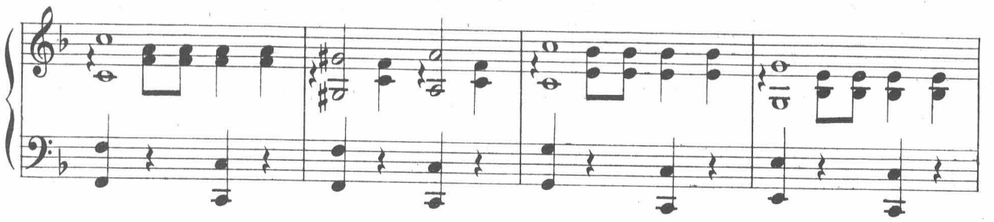
mf

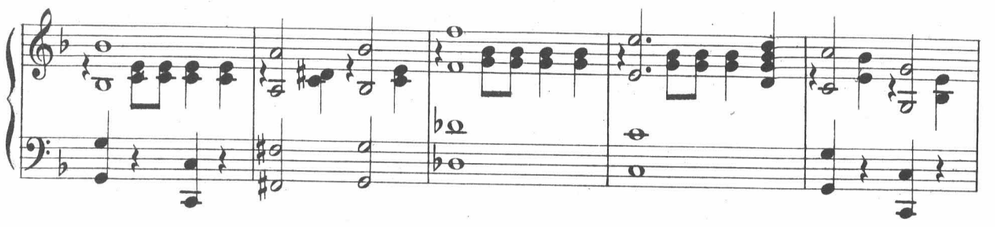
MELODY

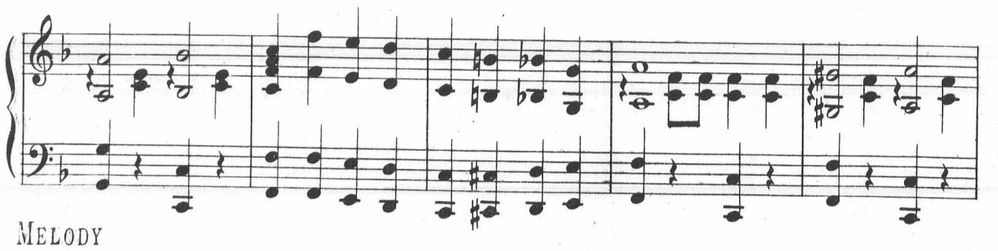


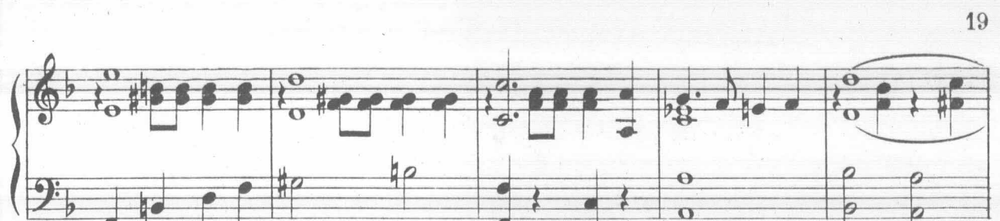


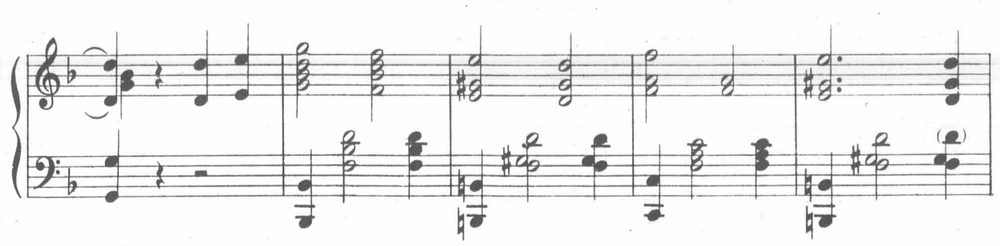


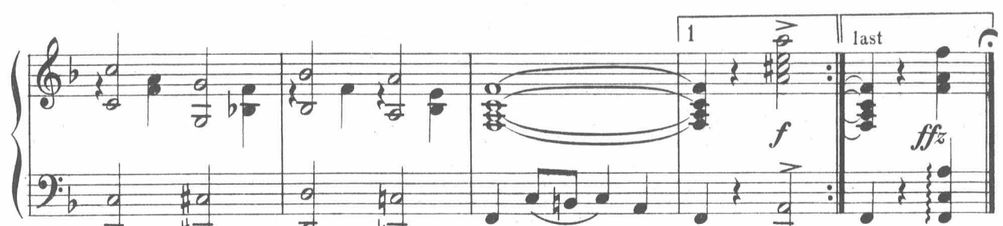


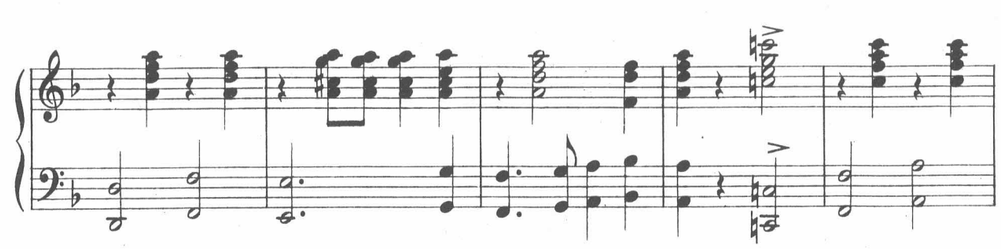


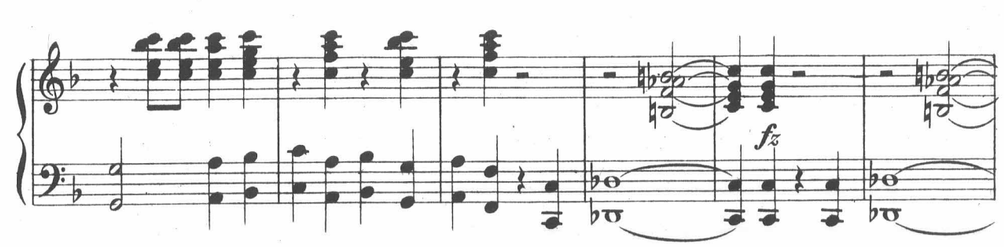


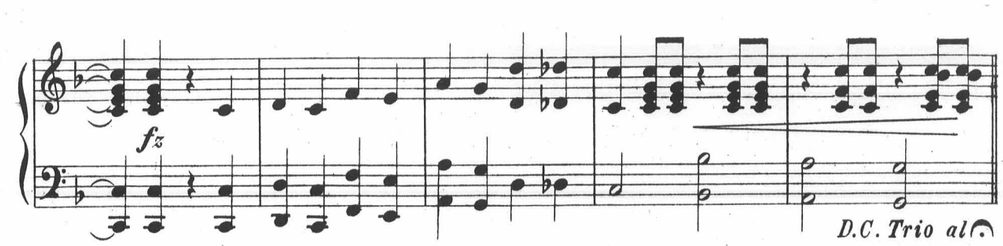












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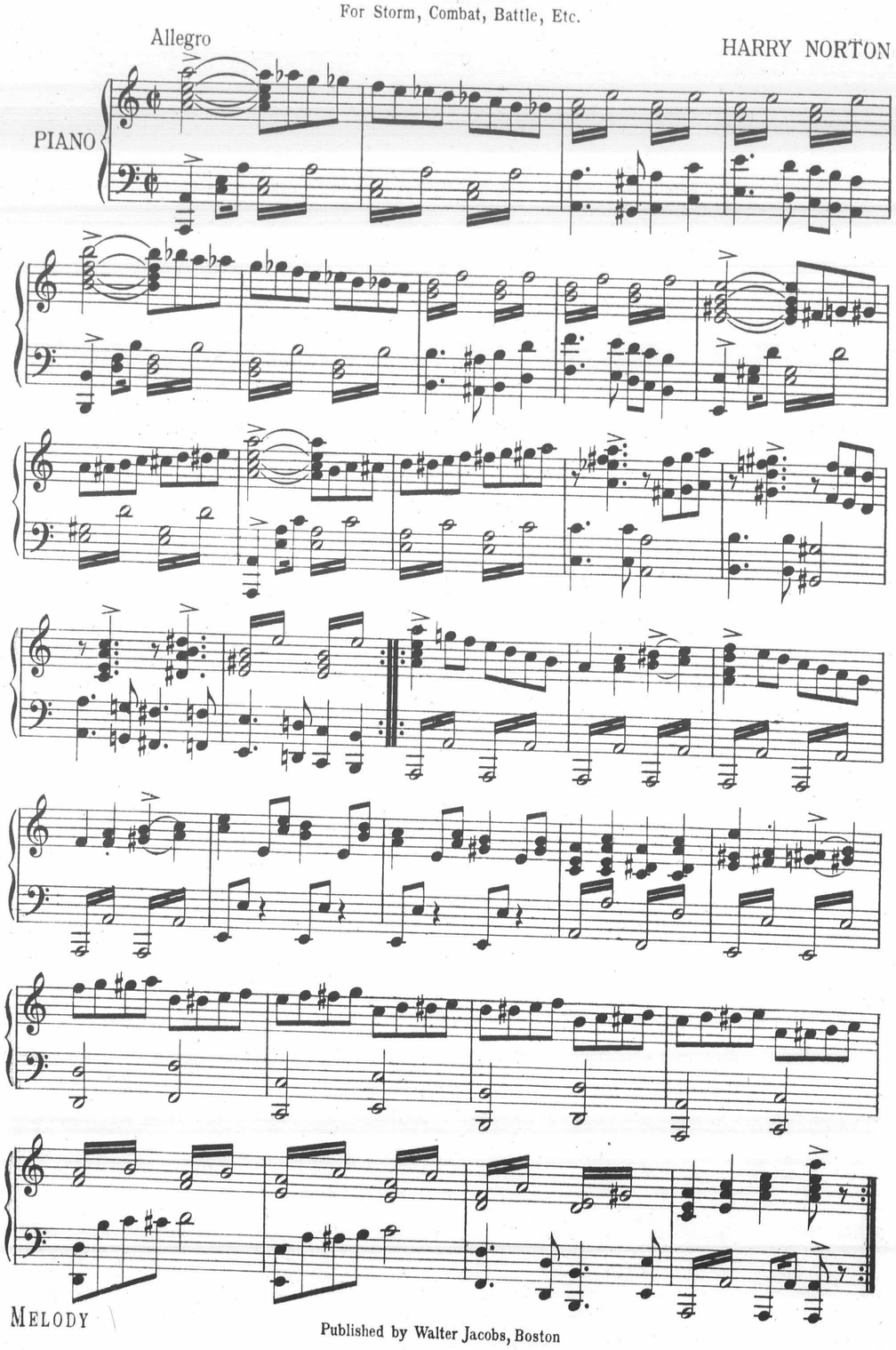

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THE FOX TROT IN MUSIC

By WILLIAM J. MORGAN

SYNCOPATION, even if it has not reached its culmination in the type of musical composition known as the fox trot, at least has attained an unprecedented degree of proficiency in that form of writing. It may be truly stated that the fox trot represents the highest and most elaborate form of ragtime yet evolved; its irresistible rhythm, coupled with the many variations of melody possible and its comparative ease of performance, are the leading factors which have touched the hearts of all lovers of popular music and which has been the means of establishing the fox trot as the predominating form of musical composition.

Twenty years ago the waltz was all the rage. Programs then consisted almost entirely of this one type, yet when we look at it from the standpoint of syncopated rhythm the waltz can hardly be considered. The waltz form is several centuries old. It not only lent inspiration to many of the immortal composers who used it extensively in their works, but was the reigning type of dance in all the European courts when this country was merely an infant. Practically, the waltz does not gain much by introducing syncopation, which has a tendency to distort rather than to improve it and therefore must be handled very judiciously. The great demand for a national medium of expression, using syncopation as the foundation, has brought about the development of the fox trot, which is becoming more popular both as song and dance form every day. The advent of the radio, the future possibilities of which are hard to realize, has been a liberal booster of the fox trot, and is depending almost wholly upon this type of composition to delight its listeners in programs of a lighter order. People who for their amusement once depended upon the theatre or occasional musical treats at home, are now supplied with an abundance of popular music that every night is sent through the ether by competent artists. That all are apparently well pleased may be determined by the hundreds of letters of approval sent in to the stations. The marked rhythm of the fox trot seems to carry so well by radio, that the broadcasters have recognized this point and are using that form of music copiously in their programs. At social affairs, too, the fox trot comes in for its full share of appreciation. It is the one dance which has captivated young and old alike, and it is indeed rarely that one sits back and looks on while a fox trot is being played.

The simplicity of the fox trot form is another proof that the public does not care for complicated dances or songs. It has been proved by demonstration that the easier the execution the less effort needed to grasp, and the song or dance that is most quickly remembered will become popular over night. But simplicity is not the keynote for final success; it must go hand in hand with a good melody, that subtle charm which some writers never attain and thus must remain in mediocrity, while others seemed to be blessed with the melodic instinct to an abundant degree. We may be assured that there is some real merit in the works of our popular writers, when they can produce results with that which eventually is to become the leading form of American music composition.

Playing Organ with Orchestra

By Norman Stuckey

WHILE organists have attained a high degree of skill in solo playing for moving pictures, many organists do not find it easy to play with orchestra. If the organist has had previous experience as an orchestra pianist, he will find this exacting form of work fairly easy, but if he lacks orchestra experience then his troubles begin. An orchestra organist who is thoroughly competent is a rare artist, and in many cities today good orchestra organists are not very plentiful.

The greatest difficulty in playing with an orchestra is to be able to judge just how much volume to add to the playing—not to have the organ too loud or too soft. We are assuming that the organist is technically proficient. In many cases the organist is not able to hear his organ and must depend entirely upon his own judgment and the sense of touch instead of the sense of hearing, as in the case of other musicians. Robbed of being able to hear his instrument, the organist is unable to judge just how his playing sounds, and in this respect he must depend upon the judgment of someone seated in the audience. In many cases the organist is apt to drown out the orchestra, and the real purpose of organ to accompany orchestra is wasted and the general effect spoiled.

An orchestra organist must be proficient in pedaling; he must know his keyboard; he must be familiar with his combinations and be able to change his registration instantly. In one number he may have to use full organ, in the next number he may have to bring his instrument down to a mere whisper, according to the action on the screen.

Playing with an orchestra requires one to be alert; there is no chance to relax when playing. The orchestra organist must be all eyes and ears—must watch the leader, watch his music, watch his instrument. He must be continually awake. One can easily imagine what would happen if the organist holds one chord a second too long, or if he is before the orchestra in beginning a number.

With modern organs, the response is instantaneous, but there are organs which, when used for orchestra work, are sluggish in their actions, and with instruments like these the organist must always be a fraction of a second ahead in his accompaniment, otherwise, he is behind the orchestra, this being due not to the organist's failure to anticipate but to the imperfect synchronization of organ and orchestra.

In playing with orchestra, judgment and tact must be used in playing music, and the organist must know just what to play and just what to leave out. Andante movements of course are effective, but staccato numbers, fast numbers, galops, etc., are more often spoiled unless the organist knows just which chords to sustain. If he tries to play all the notes a ragged effect is obtained. The principal function of organ in relation to orchestra work is to act as a foundation instrument; to take the place of other instruments; to act as the "body" of the composition being played. There are, however, many organists and some leaders, who insist that "everything" be played, but the more experienced musician knows that too much organ is as bad as too little organ.

Aside from the difficulties the organist meets, he is often hampered by unsuitable parts. Harmonium parts, organ parts and piano parts are best, the latter preferred by more experienced organists, but often the organist has to play from a second violin part, a bass part or a first violin part, and it is then up to him to use his versatility and "make up" suitable harmony. Some organists do this readily, others find it difficult, but every leader should, if he expects the best results from his organist, provide him with an organ or piano part.

In many theatres, an organist is expected to be a solo player besides being an orchestra organist, and to say that the salaries paid to orchestra organists is not sufficient compared to their labor and ability is only confirming the opinions of those who know what hard work and skill is required in playing organ with orchestra.

Meyer Davis Champions Jazz

WHILE dancers all over the country sway delightedly to the strains of "Red Head Gal" and "Bananas," undoubtedly a mosquito, albeit a small one, has been placed in the ointment of the popular pleasure by the attitude of the critics of jazz. If one dares to express a liking for jazz among devotees to the "classics" the results are similar to pitching a lighted match into a gasoline tank, conversationally speaking. The luckless person who prefers "Bambalina" to the "Barcarolle" is immediately informed that he should never mention jazz in the same breath with music, also that the taste for that sort of thing is only worthy of the citizens of the Cannibal Islands and such like places. In fine, he is made to understand that he is a moron from the musical standpoint.

But now comes a real champion for jazz and its lovers, a young man fitted to meet the adherents of classicism on their own ground. Meyer Davis is the proprietor of a string of over thirty orchestras playing in the most exclusive resorts and hotels of the East. He is himself a violinist of high merit, and an open-minded lover of all music in both its classic and syncopated expression.

"Modern syncopation is the classical expression of dance music," says Mr. Davis, and stands ready to back up his assertion with examples and arguments based on the history of music.

"The syncopated form has been used time and time again by the great masters," asserts Mr. Davis, "and in some of their best work. Wagner and Berlioz frequently used syncopation. A notable example of classical syncopation is found in Dvorák's 'New World Symphony.' The most intricate syncopation I can recall is found in the overture of Smetana's 'Bartered Bride,' although Glinka's 'A Life for the Tear' presents almost equal difficulties.

"Nor should modern syncopation be confused with savage syncopation. The savages syncopate without melody, while melody is pre-eminent in modern dance music. Blaring discords have been banished from the best dance orchestras. There remain of course the daring vivacities and unexpected effects that 'knock you between the eyes,' but these are the very life of jazz."

Not one person in a thousand dreams that the premier jazz orchestras of the country are doing work quite as difficult as that of the symphony orchestras, but according to Mr. Davis the new, complicated, symphonic arrangements of jazz selections present difficulties equal to those of the classics. He states:

"By the time the special arranger has finished working up a syncopated selection for orchestral use and inserted the numerous symphonic effects that the sophisticated public enjoys and demands, you have some music that is very hard to play and will require rehearsals as numerous and exhausting as though you were preparing to play one of the famous symphonies.

"Jazz musicians, too, are specialists that cannot be easily replaced. Many persons have the notion that any person who can play good standard music could step right into a jazz orchestra and do the work without difficulty. Such is not the case. In order to produce the kind of dance music that entices crowds of people to want to dance you must have an organization of picked men, all of whom possess that intangible sense of rhythm that is the very life and soul of syncopation.

"Many noted musicians have not this sense of rhythm, although some of the famous violinists are gifted wonderfully in this way. I have heard both Kreisler and Schelling play as a pastime the most exquisite and playful dance music, full of unexpected rhythms and audacities.

"Coming back to the fact that syncopation has been repeatedly used in the classics," said Mr. Davis, "you also have to recognize this form of music as particularly appropriate to the vigorous, overflowing life of a young nation like America. I firmly believe that in the next few years a great and revolutionary composer will arise who will be to America's musical development what Walt Whitman was to her poetry. I believe also that this coming great man of music will use syncopation extensively as a medium of expressing the soul of America.

"The better type of jazz, too, cultivates an appreciation of all good music. It is well known that much of the most popular syncopation consists of adaptions from the classics. In hearing and liking these selections, you are unconsciously appreciating the great composers. Thus a musical theft from a great composer may react to the benefit of the general public. In enjoying 'Chasing Rainbows' you are really paying tribute to Chopin's 'Fantasie Impromptu.' 'My Baby's Arms' was taken from Raff's 'Cavatina,' while the tremendously popular 'Kalua' was an old Russian folk song put into the major key, practically note for note. The 'Song of India,' essentially popular music although not syncopation, is taken from Rimsky-Korsakow, 'Say It

Continued on Page 25

'DON'TS" FOR MOTION PICTURE ORGANISTS

By R. W. MARTIN

DON'T improvise unless you know how. Use a theme. The purpose of improvisation is to play to the action of the picture. A succession of meaningless chords does not add anything to it.

Don't hold a chord or a note for sixteen or twenty beats. It is annoying to the audience and does not express anything.

Don't play a heavy overture through neutral scenes. It distracts.

Don't play the same succession of chords for every hurry, agitato, fight, chase or dramatic situation.

Don't modulate from one piece to another. There is no object in so doing. Use numbers in the same or related keys for the same scene; when the scene changes the key may change also.

Don't fail to stop playing when one of the principals in a fight is knocked out or falls over a cliff.

Don't keep on playing when the picture is over and improvise to the next picture—stop! There is no connection in thought between the feature and, for example, the news—let the first title be silent.

Don't forget that the purpose of the

musical accompaniment is to intensify the action in the picture. You are not giving a recital, so do not try to attract attention from the screen.

Don't play loud unless someone is being killed, tortured, pursued or startled in the picture; you will startle the audience, and the manager may surprise you. Your job is to accompany the picture; the picture is not an accompaniment to your playing.

Don't ever play well-known operatic airs unless the picture calls for it.

Don't try to play by "ear" something you have heard the orchestra play, then after a few measures have to give it up and try something else. How would it sound if the orchestra played it that way?

Don't play *anything* when you don't know what to play, as in such case silence is truly golden.

GOSSIP GATHERED BY THE GADDER

GREETINGS TO YEAR AND YOU!

A Happy New Year! MELODY most warmly wishes such to every individual reader of the magazine, yet the wish won't materially manifest unless you yourself get right under your own wishing tree and back our wishes with your wish and will to make it a happy one. The injunction of old was to "gird up your loins." Today it is take your belt in another hole (hitch, if you use one with a patent buckle) and then do things—happily, not grouchily or grudgingly. But whatever you do, don't remove the Christmas ropes and wreaths of evergreen too early in the new year. Let them remain as long as possible as rich reminders of honestly happy merrymakings which happen none too frequently in the run of a year. Keep them up to help keep yourself in tune.

Are you a singer? Don't live on pickles and peppers the year round and expect always to sing in perfect tune. A puckered mouth and stomach doesn't tend to an unpuckered larynx. Are you an instrumentalist and play the violin, mandolin, banjo or other instrument that needs to be "keyed up" each time before playing? Get yourself in tune before you turn a peg to tune the instrument. You can "tune up" quicker, easier and better without a grouch or a gripe, so chuck those two G things and replace them with genial grins. In short—get into tune with yourself, with life, living and the world in general, and in spite of a few occasional "blue" or "sour" notes, which after all are merely passing dissonances, and most assuredly you will have what MELODY is wishing you—A Happy Whole Year!

HONORED AS FIRST WRITER OF MUSIC

NINE hundred years ago, in 1023, the perpetuation of music was made possible by Guido, a monk of Arezzo. This year many celebrations are being held in central Germany and France in honor of the man who conceived the method of writing melodies on paper.

Before Guido brought into use the method of indicating music notes on lines, there was no way for melodies to be put into circulation other than that of transmission from person to person by humming or whistling. The name of a creator of a melody was soon forgotten, and when new tunes were heard old ones were discarded and heard no more.

The method at first employed by Guido in transcribing music was different from that used today. Instead of having five horizontal lines with notes in the spaces between them as well as on them, he used four lines with notes only in the spaces. Previous to him another monk had devised a method with the use of the lines whereby one note was indicated upon which the melody was begun, and to complete it there was a series of directions for the melody to go up or down as the case might be, with no means for making accurate each note.

At that time the making of a manuscript of music was an art, for not only were notes placed for practical purposes, but they served a decorative purpose as well. There was a wide variety in the colors and the shapes of the notes for the various spaces, and other indications that were necessary were made to please the eye as well as inform the brain.

In the first space the note was written in red ink. It was not essential that a round note be made, such as those employed in the standard music of today, but the person who made the manuscript tried to put originality in his work, so in filling the space allotted to note he might draw a miniature picture. Other spaces had their own particular colors, but the first space, "f," was distinguished in all of the manuscripts by its flaring red color.—*Boston Herald.*

MEYER DAVIS CHAMPIONS JAZZ

(Continued from Page 23)

with Music' was adapted from Goldmark's 'Russian Symphony.'

"There's really not much that's new under the sun, or moon, either," concluded Mr. Davis with a smile. "Even that delightful 'Parade of the Wooden Soldiers,' that swept New York, is an old European tune once used for the defunct one-step and then known as the 'Parade of the Tin Soldiers.' It was one of the first tunes I learned to play on the fiddle.

"But while so much of our syncopation has been borrowed from the great music of the past, there is a quantity of charming and original jazz being turned out, such as 'Chicago,' 'Red Head Gal,' 'Runnin' Wild' and 'South Sea Eyes.' Jazz is certainly, however, the American music of the future. Nothing can dislodge it from the popular affections and I believe that time will see it develop into a great folk music."

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