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Volume VIII, Number 7

JULY, 1924

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Volume VIII

JULY 1924

Number 7

Jazz---the Newest Musical Phenomenon

By Clarice Lorenz

JAZZ TRIUMPHANT

JAZZ MUSIC, sweeping steadily along toward complete respectability for months, promises to attain its goal in the proposed establishment of a "chair of jazz" in the American Academy at Rome. Together with the news of this projected exaltation of our native music comes the indorsement of Leopold Stokowski for the swinging rhythms and disturbing minors of present-day jazz, which he sees as America's distinctive contribution to the world of music.

Abroad, jazz is recognized as American music, a unique contribution to the world's culture. At home, we are slowly coming to take the same view of the matter, and to develop this musical founding, which the negro

orchestras of an earlier day left bawling lustily and in rag-time upon our national doorstep. Gone are the cow bells, the sirens, the juggled drumsticks, the wild acrobatics of the negro jazz band, and in its place the smoothly wrought but still pulse-quickening strains of "classical jazz."

Sound and scholarly American composers are already at work on jazz themes; they cannot touch the rich store of negro folk-music without giving their compositions the lilt of jazz, which somehow, as Dr. Stokowski says, does seem to be "an expression of the times, of the breathless, energetic, super-active times in which we are living."

—New York Evening Post editorial.

THE bulk of papers written about jazz are sprinkled throughout with question marks. Few writers really profess to know what jazz is and, if they know, cannot explain. Its genealogy is traceable, but not so its substance.

Carl Engel, who is now head of the Music Department in the Congressional Library at Washington, D. C., comes closest to venturing a clarified diagnosis of this epidemic, in a paper published in the *Atlantic Monthly*, 1922. He writes:

"Jazz is 'rag-time', plus 'Blues', plus orchestral polyphony; it is the combination, in the popular music current, of melody, rhythm, harmony, and counterpoint. Each of these four ingredients bears racial features which are unequivocally American. Yet this Americanism is not exclusively a tribal one; it is not content to borrow from the negro, to filch from the Indian. What marks of oriental inflections it shows hail from the Jordan rather than from the Congo River. While the primitive syncopation was taken over from the colored man; while the Semitic purveyors of Broadway 'hits' made us an invaluable gift of their more luxurious harmonic sense, the contrapuntal complexity of jazz is something native, born out of the complex, strident, present-day American life. Chaos in order, orchestral technic of master craftsmen, music that is recklessly fantastic, joyously grotesque—such is good jazz; a superb, incomparable creation, inescapably yet elusive; something it is almost impossible to put in score upon a page of paper.

"Jazz is abandon, is whimsicality in music. A good jazz band should never play and actually never does play the same piece twice in the same manner. (The best 'rag bands,' it may be remembered, got their engagements by advertising the fact that they couldn't read a note of music.) Each player must be a clever musician, an originator as well as an interpreter, a wheel that turns hither and thither on its own axis without disturbing the clockwork. Jazz depends on the many and contrasting voices of a band united in a single and spontaneous rhythmic, harmonic, and contrapuntal will."

In his defense of jazz, Engel points out that "almost every race and every age has known social conditions which result in an unloosing of instincts that nature wisely taught us to hold well in check, but which, every now and then, from cryptic reasons, are allowed to break the bounds of civilized restraint.

"The worst of our present dances are not beginning to approach in barefaced wickedness the almost unbelievable performances of our forefathers for which we need not seek much further back than the time of the French Revolution, when the 1800 dance-halls of Paris were not enough to hold the whirling pairs, but dancing went on gayly in churches and in cemeteries.

"And let us admit that the best of jazz tunes is something infinitely more original—perhaps even musically better—than the so-called 'popular music' that America produced in the 'good old days,' that golden age which lives only in the mythology of disappointed sinners.

"I have not given the subject sufficient study to say definitely at what point the course of popular American music took a new turn, but unless I am very much mistaken, 'The Magic Melody' by Jerome Kern was the opening chorus of an epoch. It is not a composition of genius, but it is very ingenious. While it is almost more tuneless than was 'Everybody's Doing It,' if that be possible, and largely adheres to the short, insistent phrase, it stands on a much higher musical plane. Its principal claim to immortality is that it introduces a modulation which, at the time it was first heard by the masses, seized their ears with the power of magic. And the masses, for once, showed excellent judgment.

"In jazz we have something that is a more typical, a more comprehensive expression of the modern American spirit than all our coon songs, our pseudo-Indian wails, the regional songs of a hundred years ago, the tenth-rate imitations of vile English ballads, the imperfect echoes of French impressionism. Good jazz is enjoyed by capital musicians, by men who are

neither inordinately immoral nor extravagantly uncultured. It has fascinated European composers like Stravinsky, Casella, Satie, as Debussy was fascinated before them by rag-time."

Here, Mr. Engel cites several well-known European and American composers of classical music, who have been and still are featuring jazz strains, and winds up:

"What more conclusive evidence could you demand to prove that jazz—good jazz—is not void of musical possibilities, not wanting in musical merit? If the fastidious musician succumbs to it, can you blame the people of America and Europe for liking good jazz? Millaud, the famous French composer, expresses the necessity for jazz in about as unique a manner as is possible. He calls it 'a violent protest against the thin politeness, cloying sweetness, and damn respectability of yesterday's chamber music—a rebellion, the nature of which had never before occurred in the entire history of music.'

"Jazz," ventures a voice from the gallery, "is music with exaggerated rhythm, and, unquestionably, it is the rhythm 'that gets you.' The drummer is the most potent and powerful of all jazz members. His weapons: the snare drum, cymbals, triangle, wooden blocks, slap-stick, xylophone, and other percussion instruments create a fantastic riot of accents that leaves no peace even to a paralytic.

"Jazz is written today so that it will appeal to the feet—not to the heart or intellect. In other words, melody is a second consideration and almost entirely sacrificed to rhythm, so that the feet may 'hear' and respond.

"Unfortunately little can be said for the authenticity and merit of these jazz melodies. Most of them are flagrant 'steals.' Take for instance that song which made rich men of several people and nervous wrecks of thousands, viz., 'Yes, We Have No Bananas.' In the chorus of this number there is not a single original note. It is the most brazen example of plagiarism, made up of snatches of the 'Hallelujah Chorus,' 'My Bonnie Lies Over the Ocean,' 'I Dreamt I Dwelt in Marble Halls,' and 'Seeing Nellie Home.'

"Nevertheless, in the face of these spurious findings in America's dance music, together with its suggestiveness, none but a Pharisee can treat jazz with pious horror. The most refined and aloof of highbrows hasn't the courage or desire to condemn it while it is going on about him. The most seathing critic abuses jazz only when the music-noise has ceased and the exhilaration passed. Such is the way jazz makes slaves of the lowly and the mighty! Even the gentleman, who writes worriedly, 'Can nothing be done to bring better music to American communities?' admits that, although his soul loathes jazz, he listens with not the least bored, snobbish insouciance when he finds himself in the center of a jazz corroboree, but with what he imagines to be serene toleration.

"And why? Because both jazz and these people are elementally human."

The origin of jazz is widely claimed. Naturally. Most credible of all claims is that one laid in a Chicago cafe, where one Jasbo Brown, a negro musician who used to double with the cornet and piccolo, was wont to play orthodox music when sober, but moved to scream a melody with strange barbaric abandon when gin-soaked. One evening a young woman frequenter, tired of the conventional manner in which the music was being played, called out, "A little more Jasbo in that piece!" The cry was taken up. "Jazz! Jazz!" and jazz music was christened.

Not since the days of the financial panic of '98 has the country vibrated so generally with various and mixed feelings as now in this jazz era. It is a topic from the discussion of which no one is exempt. The old and rigid deplore it; the young and frivolous play it and dance it. And everybody succumbs to it.

Recently, several college professors, church and theatre organists, composers and jazzists in Boston assembled in an

effort to hold a forum on the question of "Jazz: Its Origin, Rights and Possibilities." But unfortunately all present were "for," and as we are aware, no symposium is complete without a few "agins." At least there should have been present (1) a physician to advise that jazz is responsible for most of the present-day ills; (2) a penologist to inform us of the dangers jazz and its associations have for the adolescent, and (3) a psychiatrist to tell of the number of asylum inmates whose diagnosis charts read "jazz-shock."

At any rate, a series of original ideas from the various speakers was well topped off by a concert heard from Leo Reisman's orchestra, who demonstrated jazz "as was," and jazz "as is." Professor John P. Marshall, head of the Music Department of Boston University, who opened the discussion, talked about the future of jazz in America. Said he:

"Is this music going to live? I think not, for it has many times been proved that popular music indicates the feelings of the times, and people change in each decade. We may be swept by a great religious revival, for example, in the next ten years, and if we are, the characteristics of popular music will reflect that change. On the other hand, the world may be turned upside down, governments overthrown, and our whole method of living changed, and if that happens popular music will reflect the feelings caused by this upheaval.

"It has been said that you can trace the entire history of France, socially and politically, in its popular music. I believe that five hundred years from now it will be possible to do that in America. Not only in popular music, but in serious, the whole trend today seems to be toward more complicated rhythms, more and sharper dissonances, with less and less of old-fashioned, stereotyped melodies. Furthermore, that which is extreme today becomes accepted and commonplace tomorrow."

Then Henry Gideon, organist of the Temple Israel, appeared and made the naive confession:

"What I like about jazz is that it puts my conscience to sleep! I bought my first phonograph records only recently. My friends think I have symphony orchestra records, but as a matter of fact I play jazz records almost exclusively. I do my 'daily dozen' to the tune of Paul Whiteman—not Walter Camp. I haven't nearly so much respect for Camp, because he lifts his finger and says solemnly, 'Now you must do thus and so in order to keep well!' Jazz says, 'To h'll with your health! Dance, and be happy!' Camp's records command! Whiteman's records effervesce; they bubble over with wicked animation.

"The cut-and-dried popular song of Europe had a great deal to do with jazz. Our boys, when they were over there during the war, simply couldn't put up with the French folk song. There was a mawkish sentimentality about it that didn't agree with their mood. They wanted a song with punch to it. So they went to work and put rhythmic interest in these songs—jazzified them. And rhythmic vitality is a very important feature in musical expression.

"I remember the first ragtime lyric. It came out on the dawn of the 20th century, and ran something like this, I believe:

Mr. Johnson, turn me loose,
Got no money but a good excuse;
Mr. Johnson, I'll be good.

"In this you find no departure from the popular coon song except rhythmic interest that comes through syncopation. By and by syncopation paved the way to a rhythmic break—a rebellion. One of the most marked and startling rhythmic surprises is a sudden 4-3 in a 4-4 measure. And it is not done mathematically at all, but with the most remarkable convincingness. Another element is the unity impulse. The jazz composer today does not say, 'What does the law ordain?', or 'What had I oughter do?', but 'What do I feel like' (Continued on Page 21)

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

MR. Arthur J. Davis of Chicago does not seem to believe that I have yet delved sufficiently into the heart of this matter of cueing pictures. He says:

"I have read with much interest your remarks on cueing pictures, and think that your department should be most valuable to all of us, and especially the organists in the smaller towns. I was very interested in your classifications of grouping your music in various folders, as it is much simpler than the divisions suggested by some of the publishers, and yet seems complete and well enough defined to make anything easy to find. I notice, however, that you do not suggest any way of identifying the numbers that are mixed up together in albums and suites, and wonder if you have ever considered making a classified index or list of these numbers along the same lines as your folios, like the classified catalog published by Fischer. I have often noticed that I would neglect to use good and suitable numbers in albums and suites because they would escape my attention, lying hidden in the middle of a volume.

"The other point that I wish to mention is that while many organists realize there are many cue sheets that are unsatisfactory, yet they do not know how to make up their own properly or how to alter the printed ones satisfactorily. I notice that one of your previous correspondents brought up this point when he remarked that many organists are not equipped by memory or experience to make a good selection. Of course it is obvious that a proper classification of his library will help an organist to overcome this difficulty, but it will not show him how to separate the incidents of the picture and make the proper changes at the right time. Would it not be possible to go into this subject thoroughly enough so that the less experienced organists could be less dependent on the printed cue sheets, which are not always possible to obtain?"

MORE REMARKS ON CLASSIFYING MUSIC

Let us take up these two points in their order. The idea of using a classified catalog of my music is one that I have tried and abandoned. When I was directing theatre orchestras of course I had such a catalog for my orchestral music, a very complete cross-indexed list with some twenty-five or thirty divisions. When I returned to the organ it occurred to me that it might be useful to prepare a similar list in a compact, flat notebook for handy use at the console. Accordingly I launched myself optimistically on this stupendous task with the happy enthusiasm of ignorance, and—never finished it. As the spring weather came on and beckoned at me while I drearily plodded along at my desk, I began to think that building the Roosevelt Dam was child's play in comparison, and that a couple rounds of golf would probably give my work at the organ more freshness than a dozen catalogs. However, I had enough entries to make a fair showing, so I took my uncompleted Magnum Opus into the theatre and have used it ever since—about once every three months. In short, the shame isn't worth the scandal.

Nevertheless, Mr. Davis' contention that perfectly good numbers secluded in albums and suites become neglected is perfectly sound. To overcome this it is first important to not buy more music than you can assimilate. If you use new music as much as you consistently can, and temporarily shelve your tried and true favorites, it will soon find its niche in your mental catalog, and obtrude itself on your attention when needed. In the second place, I find it helpful in some cases to note after each of the titles on the front index of albums their character, so that if they are not familiar enough

to me for their name to suggest anything I can glean an idea from my own private hieroglyphics.

In a previous number I mentioned my conviction that suites were perhaps the most valuable part of the repertoire. It is equally true that some of the most valuable characteristic numbers are often sequestered in the midst of suites. Consider, for example, Oriental numbers like the "Egyptian Dance" in Friml's suite of four Selected Pieces, the "Arabian Dance" in the second *Peer Gynt Suite*, the "Dance of the Nubian Slaves" in the *Faust Ballet Suite*, the "Oriental Dance" in Friml's *Suite Melodique*, and the "Danse Arabs" and "Danse Chinoise" in Tchaikowski's *Nutcracker Suite*. Or for mysterious, "Les Dragons d'Alcazar" in Robert's suite form of the *Carmen* selections, "Borghilda's Dream" from Grieg's suite to *Sigurd Jorsalfar*, the middle section of the first movement of Lacomb's first *Gitanilla Suite*, or the "Bee Dance" from Goldmark's *Queen of Sheba Suite*.

Then there are innumerable hurries, as for example, the "Farandole" from Bizet's second *Arlesienne Suite*, the "Finales" of the three *La Source* suites, the "Dance of the Serpents" from *Salammbô* by Arenis, and Variation from the first *La Source Suite*. I dare say there is no type of music which cannot be found in suites. All sorts of national types, heavy processions, love themes, emotional and suspenseful forms are present in abundance. Look at the variety of types in the first *Peer Gynt Suite* alone. And there is no finer example of storm music than "Peer Gynt's Home-coming" in the second suite of the same name.

THE TECHNIQUE OF CUEING PICTURES

In taking up Mr. Davis' second point, I do not think I am speaking too strongly when I say that this, which should be the most carefully considered phase of the theatre organist's work, is in fact the most neglected. The entire purpose of music in a photoplay theatre is to furnish atmosphere to the photoplay itself. The music is there first, last and always to intensify the emotional reactions on the screen, and any organist or director who imagines his function is to play a concert program had better transfer his activities to the concert stage. It is irritating to realize that it is necessary to stress this fact. One would assume that it was so obvious as to be taken for granted. But it is only necessary to listen to much of the present organ playing to realize that many organists are divided between the two schools of drooling *ad lib* through a picture, and the only slightly less annoying method of diligently reading through a mechanically set rotation of numbers, chopping each one off wherever the new cue happens to come. In connection with the latter school, it might be emphasized that the printed cue sheets are made for orchestra leaders who must lay out a set folio for their men, and lack either the time or imagination to make their own cues from a preview. For the more alert organist and leader these sheets may well attain their highest purpose, if regarded only as hints to act as a foundation or reference sheet to aid them in preparing their own routine.

It becomes obvious, however, that no musician is competent to do this unless he has a comprehensive library in which he can identify and find music to interpret every minute shade of dramatic expression. In the case of the orchestra leader this means a large catalog with a multitude of precise and significant subdivisions, although there are no doubt many such men whose retentive memories and sound musicianship enable them to dispense with much of this clerical work. Some organists may also find such a catalog helpful,

but I think the general opinion will be that with a few simple classifications, such as I indicated in the May issue, even a large library of organ music can be efficiently handled. The organist is of course able to assemble many numbers in a comparatively thin folio, so that the folios themselves become the index, making it unnecessary to peruse a catalog when the music itself may be looked over just as easily. Lack of space forbids me to discuss these divisions more exhaustively in this issue, but I plan to cover this whole subject of the technique of cueing with more exactitude next month, and let the brief remarks on these pages serve nearly as an outline.

THE USE OF THEMES

No remarks on cueing pictures can be at all complete without some mention of the use (and abuse) of themes, which are at once the saving grace and the abomination of the average photoplay score. Used with a nice sense of discrimination and restraint they cement the musical setting and give it some appearance of well knit unity, yet dragged in and used as labels to plaster onto the chief characters every time they poke their well known maps into the camera's field of vision they are as blatant and inartistic as the outer garments of a group of sandwich men parading along Broadway. There is no implement of the movie musician's working tools that is so alluring and so dangerous. It is not strange that there should be such a general abuse of themes by the majority of players when the same thing is done in the scores of many of the biggest feature productions, notably Griffith and Metro. Here again we discover the organist being hampered by the limitations and physical handicap of the adaptations for orchestral use. There the themes must remain rigid and set; often but sixteen measures in length, they must be subjected to meaningless reiteration until they lose all significance. The organist, on the other hand, may use them as motives in the operatic manner, improvising on them and altering their treatment to conform to the screen action.

Again, the orchestra is generally limited to one theme or two, and the adaptor who sends out cue sheets with more than that can tell when these sheets reach the house leaders by feeling his ears burn, to say nothing of the fact that said house leaders are more than likely to dispense with the themes anyway and substitute other numbers. The organist, however, has long since inured his patrons to hearing his repertoire played at from memory with at least the melody partially intact, and can therefore welcome six themes as hospitably as one. And with musical tags for the heroine, the hero, the villain, the chief character role, the comedian, and the motive of the plot, it is quite likely that he can play the whole picture without any other music except a few diminished seventh chords when the fight starts. If he needs any additional music for the burglar, the baker or the candlestick-maker, it can be found all labelled by Mr. Belwyn, Mr. Luz, Mr. Langley, Mr. Rapee and a host of others.

Music Mart Meanderings

A HAUNTING melody is not always a spook memory, but here is the little story of a song that to at least one singer, and certain others who perhaps may hear him sing it, must seem almost like a friendly music-ghost of the World War. Picture in the mind a regiment of American soldiers—most likely headsick, heartsick and homesick—marching through hundreds of European towns on their way to the great battlefronts; also picture them as hearing either played or sung in many of the hundreds of homes past which they

marched the continual repetition of the captivating strains of a waltz melody which so strongly haunted them that at length the song came to seem almost like the ghost-memory of some old, familiar musical friend that created in the mind an irritating interrogation as to identity. "What is that waltz and where can we get it?" was the universal query that became almost a slogan.

Eventually, the question was solved; the boys found out the foreign title of the song and bought copies of it. They also found that these copies were pub-

"BREAKING" THE MUSIC

The science of changing from one number to another, the "when" and "how," is something that, when mastered, changes picture-fitting from a trade to an art. The arbitrary way in which these changes are indicated on cue sheets constitutes perhaps their most glaring deficiency. There are two reforms which I should like to see instituted in this respect. They would probably not be taken advantage of by obtuse musicians, but they might improve the situation for the others. They would both aim at the same target—to obviate cutting off a number in an awkward place to begin the next one on time. The first reform would be the installation of the "preparatory cue," which directly precedes the direct cue, giving the musician opportunity to make a retard or *accelerando*, if necessary, in order that the number may come to the end of a phrase as the direct cue appears. The second reform would consist of placing in parentheses those cues which do not indicate a change of atmosphere, but are inserted simply as a convenient place to start a number similar to the one being played, in order that the first number will not have to be repeated. For instance:

PREPARATORY CUE	DIRECT CUE	TITLE
(D) Burglar walks toward door.	(T) Again Alone, Her First Thought Was Of His Safety.	OF NUMBER "Amo"
xxxxx	(T) If Love Were All!	"Liebestraum."

The crosses do not indicate kisses, but simply that the cue being only approximate, no preparatory cue is necessary. The preceding number is cut off at the first stopping place reached after the appearance of the cue in parentheses. In the case of the descriptive cue, the preparatory cue is apt to be more important than in the case of the title cue, as the change of action is more likely to come without warning, and the music must change instantaneously, whereas with the title the transition is generally made more gradual by a fade-out plus the footage of the title itself.

Of course both these ideas can be utilized on the present cue sheets by the use of a little observation and alertness. One showing is enough to indicate which are approximate cues, and a little deliberate concentration will soon train one to watch for and identify the preparatory cue.

These points are the fundamentals of good cueing, the details of which could be expanded considerably, and it is only the glow of realizing that I have the material for next month's copy all planned, and the fact that I have worked long enough on a hot day, that could induce me to leave the subject in mid-air, in accordance with the accepted technique of all good serial directors. Ask your favorite theatre when the next chapter of "The Perils of the Proofreader" will be shown.

lished with only German words and so concocted English words for themselves, conforming as closely with the sense of the foreign text as possible. Among others who bought the song with the haunting melody and made his own version was a real singer, and while at the front he constantly used this version for all entertainments in hospitals and camps. The singing-soldier was Emmett O'Mara, and the song (under its American title) was—"JUST FOR TONIGHT."

(Continued on Page 26)

American Popular Music and Its Progress

As Seen Through the Eyes of a Dance Musician

By Paul Specht

THIS morning I was awakened from sleep by the tones of a fine violin coming from a room adjoining mine in the Alamae Hotel in New York City, with the sweet strains of music drawn from the soul of the instrument by the skilled touch of a concert violinist who was assiduously practicing a recital program of classics. As the beautiful tones came floating in through my closed door, they roused memories of my own concert days of years ago when I was touring the Middle West—a violin prodigy, but in reality a starving virtuoso. The playing of my violinist neighbor caused me to think of past experiences and to contrast those old days with these of my present position as a dance orchestra leader with its demands and responsibilities, and let me tell you that with the thinking came the final conclusion that the jazz band leader of today must be somewhat of a musician if he aspires to give the American public what it wants—"syncopation with soul!"

Pardon me if there seems to be any egotistical inference drawn by that last statement, for such was not intended. It was written to openly answer certain critics and learned professors of music who splurge and splash around in the public press with such assertions as, "jazz music is like whiskey, a powerful stimulant with a depressing reaction"; or, "the body will throw off the poisonous effects of the alcohol, but those of jazz are lasting," etc.

Briefly, if these critics refer to the jazz of the past—the noisy, slam-bang, hit-or-miss-crack-crash style of so-called music which once was prevalent—then they have fairly good reason for making a loud splashing, but if they're supposed to be referring to the jazz music of the present day they have no just cause. For one, I prefer to look upon jazz as "rhythmic symphonic syncopation," a particular form of music that is fit for the ear and fit for the feet, music which is elevating and NOT degrading, and to meet and bring out the intricate effects and tonal requirements of this form of music means that both director and players must be constant music students as well as competent musicians.

Many people seem surprised to learn that in order to hold their positions as members of the "top-notch" dance orchestras the men must be schooled musicians; practically, conservatory trained in every respect—musicians who have the musical taste and technical tact to phrase and color their individual parts. Six of my own band members formerly were leaders of their own organizations, and four members have had training with large symphony orchestras. "Symphonic syncopation" was originated by scholarly musician-composers. Bach and Brahms utilized it, and both Handel and Haydn used it effectively in oratorio. I am going to make the flat statement that the modern dance music as played by the higher class jazz orchestras is doing more than anything else to bring the general American public into a better and broader appreciation of our great symphonic ensembles.

When making up a modern jazz dance orchestra, particular care must be exercised in combining the rhythm section, so that all tempos and the complex, alternating syncopated beats shall be uniform and precise. All these peculiar beats, phrasings and modern embellishments generally are written out and carefully scored by the arrangers, upon whom a great deal depends.

The brass and reed sections must also be selected with care, so that their particular qualities of tone will blend with each other, and this is especially true of the saxophone section. Constant rehearsing, too, necessarily forms an important factor, and all rehearsals must be conducted carefully if there

is to be developed the "clock-like" synchronization of every syncopated detail that places our modern rhythmic-symphonic-syncopation on a music plane far higher than that of the old noisy jazz which originated with the African negro.

Both the radio and phonograph have been proved broad factors in the development of—Jazz! America's Music! In the smaller cities and towns the five or six-piece jazz bands



PAUL SPECHT

which once were the popular craze are forming themselves into larger groups of from ten to fifteen pieces, and these are reaping rich benefits from the broadcast sowing of the big Metropolitan orchestras by listening to the regular radio broadcastings of the big ensembles and imitating what they can of their style and effects; they also take a phonograph record and play it over again and again, absorbing all the color phrasing and peculiar details of arrangements used by some famous leader who either has paid big money for such or else lain awake nights thinking them out for himself, so that he can continually supply newer novelties and thereby retain his supremacy against a competition which rapidly is bringing this unique native development to the fore and thus compelling the attention of the whole music world. Certain it is that the so-called and grossly misunderstood "American Jazz" seems almost to be equalling the American dollar as the American trademark of American notoriety in Europe, Asia and even Africa, and apparently is spreading to the four corners of the earth.

Last summer my orchestra played a series of varied engagements in London and Paris. Previous to my personal appearance there I had the pleasure of sending to London two typical Specht orchestras, and these musicians were the first American disciples to spread the gospel of American rhythm by playing rhythmic symphonic syncopation for Europeans. Our experience in the way of a welcome over across conclu-

sively proved that at last Americans had something in the line of music which our European cousins could not imitate—a new art that required study in America for its learning.

Wherever we played, police aid became actually necessary to handle the crowds which assembled and packed the places of our performances. English musicians became so alarmed at our popularity that they advised the Union not to allow us to play a "command performance" before the King and Queen at a summer garden party. Again, although we sailed for home on the same Canadian Pacific liner that carried the Prince of Wales on his recent trip to Canada, we were not allowed to play for His Royal Highness. Immediately after our departure for America, the Union and Labor groups in power held meetings whereat they decided to bar American syncopators from England, because they feared that further American invasion would put English musicians entirely out of a job. French musicians have since then take the same stand.

It is not unlikely that in due time foreign Unions will be converted to the justice of the idea that American musicians should be permitted free access into their countries. Why should they not, especially as our own leniency permits their members to pour into America in unlimited numbers? One triumph for us already has been scored in England in favor of the idea: The Reverend Wilton, rector of Soho, at the time

of our engagement in England wrote the daily papers strongly, favoring the advisability of the masses hearing our theatre performances. He suggested that American dance music is far from being an unfortunate substitute for the old type of jazz held responsible for the by-gone dances of degradation.

In the spirit of fair play and international rights, I am making an appeal to the authorities at Washington to pass legislation which will bar from this country those English and French musicians who are greatly sought by our theatre and symphonic orchestra managers, until the American dance musician is granted the like right to enter foreign lands.

When the present status of American dance orchestras and leaders is considered, it must be admitted that this form of music has made tremendous strides forward. The modern dance combination is no longer placed back in some obscure corner "neath the shade of the sheltering palms." Rather are they the special attraction, and this fact alone symbolizes a dance-music renaissance. The general deportment, personality and true "showmanship" of leader and men is at once the cause and effect of the will of the people who have wearied of the uncouth. At last we have playing dance ensembles which give the American people genuine music pleasure and this country musical supercedence over Europe, the original great art centre.

Music of the Masses

By Frederic W. Burry

THIS is the age of Big Business—getting bigger all the time, so that individuals are recognizing that it is becoming altogether too big for their personal attention. Therefore, instead of so much head and hand work, intricate machinery is installed to take the place of the old, laborious wear and tear.

Modern inventions have had a marked influence in widening the sphere of music.

We don't hear the organ grinder outside the window as we used to. The phonograph and radio have taken his place, but whether this is an improvement is an involved question, or point of view.

We don't see the crowds around the little band stands so often. There are so many movies and orchestras, and the people have been educated to demand the best in music—in execution as well as character. To hear a really good band we go miles and wait hours.

Good music is not necessarily old, or what has been termed classic. In fact, you hear eminent authorities lauding the quality of our modern popular music—even praising the erstwhile tabooed rag and jazz. For as long as music is sincere and expresses a living emotion, you may call it what you like; it transcends definition, age and classification.

We have discovered that in the arts and sciences much of the arbitrary defining was of a superficial order, a harking back to prejudice and bias. This drawing of lines and divisions was at its best merely a matter of convenience, and at its worst a fanatical clinging to dead regulations. Let us no longer clutch the defunct and obsolete. Yes, long after the understanding gives up doctrines and theories, the heart hangs on to them—hence the lack of progress.

One therefore must have the courage of conviction and take a venture, if there is to be advance. There must be experiment, a stepping out, a bold defiance of habit. Such is life, and the band leads the way.

This is the age of Democracy. In so many forms are governments and peoples, societies and cliques and coteries, trying out new modes and methods—all in the direction of Democracy. Demos, or the people, is coming into its own. Leaders may come to the front; they may reign and rule, but word has been universally broadcast that no narrow selfish

policy can win. It must be a policy that shall have a message for one and for all—for individual and for social welfare. If these seem in many cases opposed, it is only that necessary war which is natural of all against all—life's beautiful battle, quite compatible with love and gentleness and kindness.

It is only the uncultured human that gives way to rage, despair, hatred. When any force, thought or emotion has the upper hand the servant has usurped power. Mastery is gained by concentration, self-control, and is the result of limitation.

Popular music calls for discipline, for while it may discard impossible rules no other music makes more demand on close adherence to accuracy in detail and precision as to tempo and tone.

In performance, as well as structure, this music of the masses must be loyal to the kingdom of melody and harmony. It must be in tune with the heart pulses of humanity, beating in rhythmic measure with the divine average of man—the man of health and balance, production and therefore power.

Thus popular music is not highbrow or intellectual, neither is it lowbrow or merely primitive. It springs from and finds a response in the majority, of which there are so many. As it has been said, "God likes the common people, which is the reason he made so many of them."

And now we find this music, hitherto alleged to be merely the music of the vulgar, finding a place of honor even in the haunts of the *chambre de luxe*.

Popular music has come into its own. In high places and low, sacred and secular, cultured and uncultured, its happy and healthful tempers are engaged to lend pleasure and uplift.

The rigid respectable and cold conventional are no longer in premier office. The rule now is to be refined on natural lines, possibly to retain a certain conservatism, with at least fashionable radical tendencies.

So popular music marches on, keeping up with the course of events, soothing and smoothing with its atmosphere of a delightful contagion. The music of the masses is now in office and in power, for every one has voted in its favor. It has won through popular acclamation.

Here They Come

MARCH

A. J. WEIDT

PIANO

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MELODY

ff

mf

f

mf-ff

MELODY

ff

f mf

f

D. S. al
MELODY

Fleur de Mon Coeur

(Flower of My Heart)
EPISODE SENTIMENTALE

NORMAN LEIGH

Moderato

PIANO *mf*

poco a poco *ancora incalz.*

rall. *molto rall.* *a tempo incalz.*

rall. *fallarg.* *rall.* *a tempo*

MELODY

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molto rall. *accel.* *molto rall.* *a tempo*

Più mosso

mp

poco a poco cresc.

f

poco a poco dim.

MELODY

rall.

dolce
poco meno mosso

poco a poco accel. e cresc.

rall.
ff

Tempo I
f lento arpegg.
mf

MELODY

rall.
molto rall.
a tempo incalz. poco a poco

ancora incalz.
rall.
fallarg.

rall.
a tempo
molto rall.
accel.

poco accel.
rall.
poco a tempo

rall.
molto rall.
a piacere

MELODY

An African Smile

CHARACTERISTIC MARCH

PAUL ENO

Not too fast

PIANO

Musical notation for the first system on page 16, including piano (*ff*) and forte (*f*) dynamics.

Musical notation for the second system on page 16, including mezzo-forte (*mf*) dynamics.

Musical notation for the third system on page 16, including forte (*f*) dynamics.

Musical notation for the fourth system on page 16, including mezzo-forte (*mf*) dynamics.

Musical notation for the fifth system on page 16, including forte (*f*) and piano (*p*) dynamics.

MELODY

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Musical notation for the first system on page 17, including fortissimo (*ff*) dynamics.

Musical notation for the second system on page 17.

Musical notation for the third system on page 17, including fortissimo (*ff*) dynamics.

Musical notation for the fourth system on page 17, including mezzo-forte (*mf*) dynamics.

Musical notation for the fifth system on page 17, including forte (*f*) and mezzo-forte (*mf*) dynamics.

Musical notation for the sixth system on page 17, including forte (*f*) dynamics.

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 Combat

Allegro con fuoco HARRY NORTON

PIANO

MELODY

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Dramatic Tension

HARRY NORTON

PIANO

Andantino con passione

poco rit. a tempo

Agitato con moto

molto rall.
D.C. al

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Jazz—the Newest Musical Phenomenon

Continued from page 4

doing? and that is the only real creative urge. New color is the third element—the variety of percussion instruments. Here now, there is considerable danger of clap-trap, because the percussion man has so many means at his disposal; but he is really a fine artist—more sensitive to color than many serious choir singers and organists.

"Jazz probably did spring from the American negro, because in it is apparent all the characteristics of the negro: rhythmic urge, passion for color, vein of melancholy, and liberation from Egyptian bondage. Whether its elements are African or American is of no matter. The thing I like most about jazz is its sincerity. It is honest, inevitable, and primitive. I like it because the people who sing and play it are so much in earnest. They simply must 'jazz or bust.'"

As for Professor E. Burlingham Hill of Harvard University's Music Department, he owns that it is the "rhythmical animation in jazz that 'gets' him." In 1922, when in Paris, Maurice Ravel demanded of him, "Why don't you American musicians use your jazz rhythms in compositions?"

Hill said that France, conservative though it is, has long ago adapted our jazz style to their harmonies; that highbrow musicians in Paris are wild over it, but that they make a complete failure of executing it. "Foreign authorities seem to think that jazz is the one original thing we've done here in America," Mr. Hill concluded.

And Leo Reisman, who has been "jazzing" for six years, discussed the matter of rhythm in American dance-music.

"Rhythm," he stated, "should be secondary to the melody; there should be no heavy counter-melodies to drown out the melodic voice. When you dance, you are observing the rhythmic outline—not actually the rhythm of a piece. What makes dance music fascinating is the subtlety—the quiet suggestion of rhythm. If we force it down your throat by playing so loud that we really stamp out the rhythm, we don't hold you—we lose you.

"Syncopation I call a natural lift—something to raise the weight of your foot off the floor when you are dancing. There should be a kind of pendulum action between dance music and the movements of your feet. Every down beat of musical rhythm should automatically raise your foot, and vice versa—one to lift, one to pull down."

Jazz is in truth a national problem for American people, because while it radiates glimmering joys, and so has distinctive therapeutic value, it can and often does force upon its listeners primitive vulgarities. Reformists, however, who start off with pick and shovel to "lift" jazz out of the muck of its "immoral hypnotism, its looseness, its suggestion of mixed and undisciplined human impulses" will certainly be defeated by their own efforts. For jazz is the sort of thing that thrives on adverse criticism and condemnation. It is the birth of a new era in music whether the "prevailing post-war restlessness of the world" had anything to do with it or not. In the beginning, all things are crude, and only sympathetic consideration and intelligent thought will uproot the unsavory elements and develop this inartistic art into a "wholesome release"—the play impulse in music! "Jazz is a station—not a destination!"

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The Fundamentals of Music

By Karl W. Gherkens

A REVIEW BY LLOYD LOAR

(Published by Oliver Ditson Company, Boston, Mass.)

THE National Federation of Music Clubs is doing much to further the cause of American music. One of the best-planned, and fundamentally most constructive things that the Federation has done along this line is the adoption and recommendation of a four-years course in music understanding through a projected series of books—the first one of which, "The Fundamentals of Music," by Karl W. Gherkens of Oberlin College, is recently off the press. We have read this book with much delight, and it so admirably does what it was planned to do that extended comment seems unnecessary.

First, as to the book itself. It is divided into eight chapters, each chapter presenting one of the elements necessary to a proper appreciation of the art which includes them. These elements are: Notation, Rhythm, Melody, Harmony, Polyphony, Form, Acoustics, and Expression and Interpretation. The material of each chapter is expressed in a clear-cut, interesting way that really is a godsend to the student, while the whole reveals Mr. Gherkens as a most well-rounded musician and able writer with

a sympathetic insight into the needs of the music student, together with a literary, musical and scientific equipment to meet these needs not often united in one individual.

The information necessary for the student to have is presented in a manner which makes it easily, even eagerly, grasped; nothing desirable or essential for a clear and adequate understanding of the subject is omitted, yet the fact never is lost sight of that the book is for the first year course of study in a series of four.

With each chapter is a well-planned list of reference books, talking-machine records and player-piano rolls which illustrate most effectively the points covered by the chapter, also a series of questions which fully covers the information imparted. The book also is equipped with numerous well-chosen thematic excerpts from standard sources to serve as examples.

One of the most excellent things about the book is the admirable way in which it will awaken and stimulate in the music student interest for this loveliest and most grateful of the arts. We predict that many a future musical genius will find himself through this book, and that American music will owe Prof. Gherkens and the National Federation of Music Clubs an extensive debt of gratitude for its publication.

The book is dedicated to Edward I. Bosworth, "clear thinker and inspiring teacher whose habit of expressing fundamental truth in simple words has been of great inspiration to the author." The thought expressed in this dedication would serve well as comment on the book dedicated.

The writer of this review was a student at Oberlin at the same time as Prof. Gherkens—it was "Karl," then, and the professional distinction was still in the future, although there were signs that it was on the way. Our friend of student days has done much and gone far since that time, but the writer can still look back, and he therefore appreciates the thoughtful dedication to Dear Bosworth. He remembers, too, that we would have expected Karl Gherkens to make just the scholarly, interesting, constructive and thoroughly worth-while contribution to music-study literature he has made in this book.

The three remaining books in the series are not yet published, but the ability of the men who are writing them, with the able editorship of William Arms Fisher, who is managing editor of the series, makes it certain they will be worthy continuations of the thought so well initiated by Prof. Gherkens.

We can imagine no more fortunate occurrence for American music, and for the coming generation of American mu-

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COURT RULES MOVIE HOUSES
MUST PAY FEES TO PUBLISHERS
FOR USE OF COPYRIGHTED MUSIC

ONE of the most important victories gained by music publishers in their ten year fight to be properly remunerated by motion picture theater owners for the use of copyrighted music was won here when Federal Judge J. Whittaker Thompson ruled that theater owners hereafter would have to pay the publishers a license fee of ten cents a seat a year. Judge Thompson decided in favor of Irving Berlin, Inc., T. B. Harms Co., Francis, Day & Hunter, The Broadway Music Corporation, Jerome H. Remick Co., Leo Feist, Inc., Shapiro, Bernstein Co., Inc., McCarthy-Fisher, Inc., and Waterson, Berlin & Snyder, who began the litigation two years ago through the American Society of Composers, Authors and Publishers, of which they are members.

Judge Thompson awarded the ten publishers bringing suit, all of New York, \$250 damages and \$150 counsel fee from each of the thirty-one Philadelphia motion picture houses named in the action.

Eleven other suits were begun by the publishers, but in some of them the wrong persons were named and there were no hearings on the remaining cases.

Testimony before Walter V. Douglas, Jr., who acted as special master, revealed that the majority of the larger houses not only here, but throughout the country, have been paying an annual license fee of ten cents a seat to the publishers' organization, and that hotels, cabarets, dance halls and restaurants had been contributing from \$5 to \$15 a month. The smaller theaters, however, refused to pay the annual license fee and announced that in preference would use classical music or no music at all. In refusing to concede to the publishers' demands proprietors of the houses also charged that they had been asked to plug certain numbers, while others pleaded that they had no control over the selections their pianists chose to play.

Judge Thompson's ruling on this disregarded the arguments advanced by the defendants and ruled that "music selected because it is fitting and appropriate to the action of that portion of the motion picture at that precise moment being shown upon the screen, and continually changing with the theme of the motion picture, is playing for the additional attraction to the audience and for its enjoyment and amusement."

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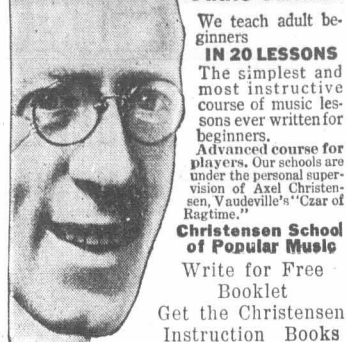
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E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, regarded the Philadelphia judge's decision as "one in a daily string of victories," when seen at the offices of the society by a representative of *The Music Trades*.

"It is only another stage in the fight to compel the 15,000 motion picture theaters of the country to pay to publishers the royalties to which they are justly entitled," Mr. Mills said, "and follows the decision made by Federal Judge Ernest F. Cochran, in the Eastern District of South Carolina, in the case of M. Witmark & Sons against the Pastime Amusement Co. on May 13.

"Judge Cochran decided that a composer had the right to assign a copyright and that to constitute an infringement it is not necessary to copy the whole or even a major portion of the work. He based his decision on the copyright act."

Commenting on Judge Thompson's decision, Mr. Mills said: "This decision only confirms what the Society of Composers, Authors and Publishers has maintained as the legal rights of composers and authors since it came into existence in 1914.

"The composer's enjoyment of the rights in copyright are limited to twenty-eight years under the law. During those twenty-eight years he must reap whatever harvest is possible from his work. Many songs are written, but few achieve commercial success, and the song writer, upon whose shoulders rests the entire responsibility of public amusement and without whose creative musical genius the theater, dance hall, cabaret, broadcasting station and all other forms of public amusement cannot exist, has not been and never will be overpaid."

Of the 15,000 moving picture houses in the United States, approximately 7000 are paying a license fee and are entitled to use the compositions of members of the American Society of Composers, Authors and Publishers, Mr. Mills said. The average seating capacity of the remaining 8000 theaters, according to figures furnished by Will H. Hays, commissioner of the motion picture industry in 1922, is 507 seats, which would bring the yearly license fee from each of these theaters a little over \$50 at the present rate of ten cents a seat. This would make the aggregate royalties from these theaters still to be licensed over \$400,000.—*Music Trades*.

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Music Mart Meanderings
Continued from Page 6

Upon his return to America after the war Mr. O'Mara got quite a mental jolt from a manifestation of the ghost-song in an American version called "Just for Tonight," that now has a nation-wide popularity with orchestras as a dance rhythm and is regarded as a beautiful singing number by such artists as the Koon Sisters, Grace LaRue and Lucille Benstead. Mr. O'Mara recently dropped into the offices of E. B. Marks Co. (publishers of the American version) for a new copy and orchestration of this big international waltz hit to replace those that were completely worn out by constant using, and there this little story came out about the melody that we have called a "ghost" song, but which really is too substantial in popularity to merit the name. Mr. O'Mara, who is booked with Keith for the next season, states that the feature number of his repertory will continue to be "Just for Tonight."

Keith & LaVine (Barry Keith and Al LaVine) is the latest publishing concern to brave the trials, tribulations and tempestuous turnings of the music jungles. The new firm's New York offices are at 1591 Broadway, and initial numbers are announced as ready for release.

"The Heart That Never Loved" is a rare one, but that's the title of the Ted Browne Music Company's newest song hit that is said to promise a whirlwind success. Art Beiner, Chicago radio artist, "made it up" musically and lyrically; Rosemary Hughes, another Chicago radio artist, has been featuring it as a "request" number, and Art Gillham, the "Whispering Pianist," has been doing the same on a radio tour.

"Forget Me Not," "Broken Dreams," "Lover's Lane," "Someone Else," "June" and "You Can Take Me Away from Dixie" are reported by Hearst Music Publishers, Ltd., of Canada, as recent releases that are having good sales.

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