MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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No. 1—"Plaintide"  No. 4—"Ragtime" 

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UNIVERSITY EXTENSION CONSERVATORY

3761 SIEGEL-MYERS BLDG.  CLARENCE EDNY, Dean  CHICAGO, ILLINOIS
Playing Fair?
Anent the Disposition of That Hundred Dollars

What is one person's loss is always someone's gain. One of the hardest points of decision in a prize contest of any kind is the absolutely just and disinterested awarding of the prize offered, and such decision faces the publisher of this magazine relative to the title contest recently inaugurated and just closed. It is undeniable that the title "Melody" (both with and without various sub-titles), under which the magazine will hereafter appear, was suggested by several contestants, as it is equally undeniable that the same name was the one originally selected by the publisher as the title for his new magazine and discarded later in favor of "The Tinteful Yankee." Proof of the latter statement is easily at hand. First in the more than 100,000 envelopes and letter-heads printed over one year ago and in a still larger number of circulars and catalogues sent out broadcast and all bearing an advertisement of "Melody" as the title of the then unborn magazine; second, by a full-page ad of "Melody" printed in "The Cadenza" of October, 1916, and reproduced herewith.

In playing fair, then, the decision to be made is: Who holds the most just claim to the $100.00 offered as a prize? Shall it remain in possession of the publisher who was in no wise a contestant, or shall it be awarded to the one in the contest who first suggested "Melody," whether or not unconsciously influenced by the above-mentioned ads?

To prove the honesty of his intention in offering the prize, also that it was not in any way an advertising dodge but a bona fide proposition, and to stop any controversy that now or hereafter might arise as to justness or unjustness of decision, after much serious thought, instead of awarding the prize to himself as the first and original suggester of the name, the publisher has decided that out of the many hundreds of names submitted, none is equal to "Melody," it will be playing most fair to award the $100.00 to those who have no part or interest whatsoever in the contest. To this end the sum will be donated to the war funds of the Red Cross, the Y. M. C. A. and the Knights of Columbus, each one of the three societies to receive a check for $33.34. The genuineness of this statement will be proved in the next issue of "Melody" by a reproduction of the cancelled checks. Is this Playing Fair?—(The Publisher).
stability in the other largely militates in maintaining a safer balance in business at a time when it is most essential. Music, then, is an essential.

But there are conflicting forces and conditions at all. If the heavy side of the economic balance is acceptable with war conditions, it is to be held, behind the other equilibrating forces there must be felt a sense of protection and lack of that protection is the sediment, which also must have a fine quality of self-balance from can be maintained wholly through economic measures. The only way to do this is to make the war as point in time, and that in time of war music is not a luxury, but a most essential condition of existence, and this condition occurs itself by discovering that what music is doing to promote a stronger mental and moral balance in the nation is in training for war. Never in the history of the world has music, or music-making, played so dominant a part in war, and never has it been used as such a war by aoad-in the world’s present preparation for this most stupendous of all wars. Let it be understood that in this writing there is not the most remote desire or intention to infer that the men who have called to the order are in any way deficient in mentality or moral integrity. To the contrary, these venous represent the keenest, most wholesome, best and smartest of young men about, and it is this very fact that accelerates the wave of war as an essential auxiliary. Take an hundred men from the imaged balance and stability of domestic and war conditions under which they are living, place them suddenly under likewise unforeseen restrictions and unusual motives, and in their relief be found to come the moral, the inevitable deflections from sense retrace, unless there be some more restraining influence than military law. Multiply this one hundred men by one hundred thousand, and the severity of a broad extension of that influence is apparent. Such restraining influence has already proved itself in music-making for and by the soldiers, and there is no limit to its breadth or its scope of operation. If this influence is a mental and moral essential, then music-making is not an non-essential and instrumental factors should not come under ccntainment, nor any argument that may be brought to bear make it otherwise.

THROUGh all the great music currents there have sprung into existence singing clubs and mandolin and banjo ensembles. These require both music and instruction which must come from the music dealers, and this means a drumming upon publishers and manufacturers until they should not suffer any entailment. It is true that there are many commercial entertainments are made for the soldiers by civilians, yet these are excellent they are necessarily interdependent, nor are their combined efforts all equal to that of the music made by the music themselves for themselves. One institution will suffer to show what music has done and is doing for the young men and women of this country, in so many hundreds of music-instances occurring elsewhere.

On the evening of December 10th an unforgettable “good-bye” was given to some 200 men from Camp Delee at the Boston Rotary Club at the Hotel Brunswick. The “good-bye” consisted of a big dance, speeches, music and more music. Besides the dinner itself the Rotarian went to the purpose of furnishing trolley-car transportation from and to Ayer, the location of the camp, the whole cost totaling more than $1,000 and well worth it. Maj. Gen. John A. Johnson was the banjo-player, with the aid of Maj. Harry L. Hodges, Maj. M. E. McKee, Maj. Charles M. Stevenson, Capt. E. J. Vareneau, Capt. C. H. Smith, Lient. Charles Kettledge. The men were so seated at the table that they could hear all the music and hear all the speeches, and club members, each member assuming as a protege for the duration of the occasion.

All of this is given somewhat in detail, as showing the perfect balance in mental and moral poise between officers and men, there being no restraint in joyous harmony on the part of the men because of the presence of superior officers, for all were at ease—each with the other. Music in war, of course, was by excellent artists from the outside, which was intelligently and enthusiastically received by the “boys,” even to “joining in” at every opportunity, but the real music came when it was made by themselves in entire. Here were some two hundred men in the whole course of their civilian life probably never had song in concert with others, if all, yet now singing together with spiritual precision, in perfect time and with perfect tone and time. For the first time in their lives they have been under moral training, and who will contend for a moment that the training was not effective to that of the military, as well as being of mental and moral discipline? Is this an essential or a non-essential?

Naturally, the talk of their own singing was of the popular order because of its captivating nature and melodious swing, and yet evidence was not lacking to prove that the men knew and appreciated the better. “Some day we’ll show the Kaiser how the Yankees come through,” and a little song sung to a girl vackerland artist, “Kaiser Bill went up the hill to cut a tree,” were two selections which ranged the crew to a furioso fervor and invited a full participation. But when it came to their individual part how these boys did sing! Very different from the regimental cheer of the 33rd, another splendid example of concerted training, led by their cheermaster, Sergt. William Canningham, had a big hanky from Dartmouth who gave up his college course to enlist. The beginning of the cheer was a wild, piercing concert which imitated the shrilling of a sleepless old rhythm and their cheer with itself an effect that was startling and electrifying. Connected chanting always has been supposed to be the prerogative of college boys, but they have nothing on the “boys” of the 33rd. They are more refined, and possibly might even learn from them something of the art of chanting. The boys are not all of any one kind of the word, even though so splendidly trained in concerted action. Nevertheless, the dead had been equally well, if not better, trained in war, and there is no limit to its breadth of its scope of operation. If this influence is a mental and moral essential, then music-making is not a non-essential and instrumental factors should not come under constraint, nor any argument that may be brought to bear make it otherwise.

This is but one instance of what music-making is doing for the soldiers. What we are hearing to preserve a world democracy, yet it is sufficient to desolate that music-making, music-publishers and music-manufacturing is an essential that should not be included in a list of non-essentials. Rather it is to set them apart for the time being, for they have nothing on the “boys” of the 33rd. They are more refined, and possibly might even learn a thing or two from them. This is the men of themselves making music by themselves and for themselves.

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The Spell of Song-Writing

BY R. L.

FIND out a little belief in the technical it is even the flummery of hope, hope it a bit by brutal and personal propaganda and, stop, within a very little while there is building a bigger and bigger belief in what the very beginning should have been the unbelievable. On the other hand, imitate—little lessons of the inanimate—a clue to the music the persons might have had an idea, and a belief that we cannot possibly teach a person, who sees or who reaches back, and who still keeps on trying. It is within this belief that the belief is a belief, and it is not as hard to teach. He still writes, and it is his only work, and the songs which he sent on. Why does he do it?

It cannot be for Art’s sake that these would-be song-writers continue to write, for they are not satisfied with the mere contemplation of their brain-child, even though it be printed and in the physical form of a popular song. Furthermore, they do not set for themselves as an artistic ideal, whatever ideals they may have for the part are measured by shakles, yet not entirely so. There are many writers who would gladly give up all their share of profit in a song, if it only could be made a hit. They do not penalize the work by which they write, but make it the goal for them as for others to make the work as something to be desired. It is easier to abolish than to reform, and in the future these men will use more instead of less. The soldiers were given for music and more anxious to make it for themselves, and here is a golden opportunity to hundreds of thousands of men, who now, even in the face of failure, feel that they must have the song, and have the song, and have the song, and this feeling drives them to go to the theatre with some friends and see a play that you have written, actually music, and not as having stumbled on to the spell, “I could make three times as much money selling stamps or underwear as I do selling music.”
Music Munitions

THERE are more munitions of war than powder, shot and shell, and possibly the greatest of all munitions is money. It may be true that "the love of money is the root of all evil," but money itself is going to engender a most evil shift. Everyone has the least bit of red-blooded patriotism running in his veins and is donating what he can of money munitions, and from all quarters munitions and munitions-makers are contributing music munitions to swell that of the money.

Mr. John McCormack—certainly the most popular, if not the greatest of all American tenors—is aiding to your munition work by sending $25,000 to the Red Cross to the extent of $100,000—some munitions from one individual. Opening with a benefit at the Lyric on December 18, which will be attended by President and Mrs. Wilson, it is Mr. McCormack's intention to make an extended singing tour through the Atlantic to the Pacific coast, paying his own expenses from his private purse and contributing the total proceeds from the tour to the Red Cross fund.
The Popularity of Ragtime

By Axel W. Christensen, President, Cincinnati School of Popular Music

Ragtime was born in 1897, the year of the Golden Jubilee celebration, and it was a time of great musical discovery. Composers like Scott Joplin, James Scott, and W.C. Handy were creating works that would become classics of American music. The popularity of ragtime was due to its unique blend of African rhythms and European harmonies, creating a style that was new and innovative.

Ragtime was not just a musical genre, but a cultural phenomenon. It was a way of life, with people dancing and playing the piano in the streets and saloons. The rhythm was infectious, and everyone seemed to enjoy it.

In the early 1900s, ragtime was the sound of America. It was played in every corner of the country, from the East Coast to the West. The popularity of ragtime continued to grow, and it became a symbol of the American spirit.

But like all things, the popularity of ragtime began to wane. By the mid-1920s, it was starting to lose its appeal. The rhythm was no longer unique, and other musical genres were emerging to take its place.

Today, ragtime is considered a classic genre of American music. It has had a resurgence in popularity, with many modern musicians playing it in their own unique way. The rhythm is still alive and well, and it continues to be enjoyed by people of all ages.

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MELODY

Interpreting the Photoplay
By Harry Norton
THE USE OF THE THEME

NEITHER in age or youth, nor questions of the truth of "I love that which makes the world go round," nor the value of the new-fangled methods of story-telling, but to the present development of the motion-picture, he might have paraphrased it to read, "Interpreting the Photoplay". The story of a man and a woman furnishes an inexhaustible source of inspiration for photography scenario writers. That is their theme, or, as one would commonly express it, "the thread of the story". And just as the story has a theme or subject, so should the musical accompaniment to this story, when in photo-play form, have a theme expressed by music and associated with the action of the principal characters in the play. This is not a new idea. It has been in use for some time, principally by orchestra leaders and those solo players who give serious thought to their work, yet by the majority of movie musicians it has not been given the consideration which it should receive. Many of the well-known feature-film producing companies—including the Pathé, Selig, Triangle, Fox and Metro—are issuing a printed "Musical Suggestions" sheet with each photo-play produced by them. These "suggestions" are compiled by recognized professionals in the art of "playing the picture", and with each plot is usually included a "theme" or melody which is used several times during the projection of the picture. This melody is associated, as a rule, with the romantic or emotional emotions expressed by the principals in the story. As the action of the plot veers to them alone, giving them the "centre of the stage" as it were, the musical reviews to the melody which has been selected as a theme, and thereby accents or "underlines" the prominence of that action which constitutes the "thread of the story".

The first requisite of a melody selected for the purpose of a theme is, to be suggestive of the emotion displayed by the actors in the drama. Next, it should be tuneful and pleasing because it must bear repetition, probably times, otherwise a popular number from the current musical productions situations--"I Love You", "Lover's Leap", etc.--who also compiles original suggestions for Paramount photo-plays, frequently includes such numbers as "Love is a Story", from "The Magician", "Love is the Key", from "The Front Page", "Love is Like a Firefly", from "The Firefly", and "She Will Understand", from "You're in Love". These and similar melodies are quite well known to music-lovers and theatre-goers, and are very expressive of romantic sentiment. A few selections from the catalogue of Walter Jacob, the writer of the "Mood" numbers, the "Motive" music of Harry E. Hersey, "Meditation" (Norman Leigh), "Golden Dawn" and "After Glow" (Oscar L. Cobb), "Romance of a Rose" (O. C. Wearing), and "A Summer Dream" (Full).

Some photo-plays give the music a "direct one" in the choice of the musical numbers, and thus the theme was peculiar "Over There". Immediately following the title announcement of this picture, there was flashed on the screen a card signed from Mr. Geo. M. Cohan for his permission to use as a music for the photo-play the title of his popular song "Over There". Here is a broad hint, and it will be found that the song mentioned can be used very effectively as a theme. Another example is in "Reaching for the Moon" (Dunlap-Fairbanks). Early in the story it is very apparent that "Ariva Brown" (Fairbanks) turns to "The Girl for sympathy and encouragement. This situation suggests the well-known "sympathy" from "The Firefly", which proves to be a most suitable theme as the hero returns for more "sympathy" several times. In most cases, however, the suggestion of a theme is not so plain as in the two instances given, but the suggestion is there if the player will draw on his imagination. The "Musical Suggestions" sheets, referred to in a preceding paragraph, should be consulted by everyone who "plays the picture." If you do not receive them, ask your house manager to get them for you from the music exchange. There is no charge for them, and they are invaluable because you are approved in advance of the action of the picture by the "theme" which is indicated.

To follow these programs in detail would require a musical library much larger than the average music-room, but by substituting selections of a like tempo and character from your available library of music very good results may be obtained. There is no old adage which tells us that "Two heads are better than one", so if you supply your own ingenuity and ideas with the suggestions of an experienced professional, as expressed on the "one sheet", surely the result will be excellent.

My contribution to the music supplement in the near future is a theme for "Lovers of Girls", the other a "Rhythmic Andante" movement. The Andante movement has been connected with the "Mood of the Evening" at the Forest Elk (Forest Elk Studio, Ltd.) with the Chicago European Open Company and has gained recognition as a composer of symphonic music. I have kept in mind the desire of the great picture-going public to have the music as integral to the pictorial action in acord, as nearly as possible, with the mood induced by the action. Realizing the necessity for meeting this demand, practically all the large film distributers and some of the producing companies have trained musicians on their staffs—many of them connected with music schools, and they have established formal training requirements of a dramatic synchronization of music and action—such that the music is either the implicit or the explicit theme, developing into works of greater scope and more ambitious character. In times past the most eminent composes have given their talent to the enhancing of the works of the dramatists with appropriate music, but the composer of today, who is called upon to musically dramatize pictures, finds himself confronted with difficulties that arise from the peculiar construction of motion-pictures. The most confusing of these difficulties is the lack of continuity in action, which makes it practically impossible to continue the same theme with any consistency for longer than two or three minutes at the most. The scene of a mother mourning for her wayward son may be followed by a return to a scene where said errant boy is impounding himself to the strains of "Walking the Dog," followed in rapid succession by a scene based on the requirements of dramatic synchronization of music and action—such as make music and cut for each star performer.

When the spoken drama was at its zenith, the demand for incidental music gave many composers an opportunity of developing the germ of creative dramatic talent that, in many instances, developed into works of greater scope and more ambitious character. In times past the most eminent composes have given their talent to the enhancing of the works of the dramatists with appropriate music, but the composer of today, who is called upon to musically dramatize pictures, finds himself confronted with difficulties that arise from the peculiar construction of motion-pictures. The most confusing of these difficulties is the lack of continuity in action, which makes it practically impossible to continue the same theme with any consistency for longer than two or three minutes at the most. The scene of a mother mourning for her wayward son may be followed by a return to a scene where said errant boy is impounding himself to the strains of "Walking the Dog," followed in rapid succession by a scene based on the requirements of dramatic synchronization of music and action—such as make music and cut for each star performer.

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MELODY

You Used To Be A Pretty Baby, But Now You're A Wonderful Girl

Words by Bert Vernon
Music by Harry Temple

You're grown up and lost your baby ways,
You're a girl now, you're a girl for days.

Moderate

Piano

I was lean and you were only four,
Every day till

Tell voice

Seems to me I've seen you once before,
Let's go back to days of long ago,

When the war is over, laddie,
I'd take this tip from me:

When we used to

There'll be an order somerset
A-dripping through the sun:

We used to

For the Pickford of Kaiser Bill
The guy you've got to tick
Will have a brand new Kaiser, and,
By gosh, it'll be a victor:

Smile is every German's park
You'll meet a sweet collie
Wade the fields of waving wheat
We'll plant with chancellors green
No tearstain, no sorrow when
The Germans drink his "aqua"
He'll eat sourdough and sauerkraut,
And some damned good Irish yarn:

Their mustachio guns and gas bands
We'll make them throw away,
They'll change their German ways
Or learn the English way.
They'll sport no iron chains;
Shure no shackles, they'll wear:
When we've put an Irish Kaiser,
In the palace ever after:

We'll change their ways, "Die Wacht am Rhein;
Into an Irish reel,
And make those Dutchesmen dance to it,
If that's the way we feel.
For the emperor in Berlin,
Will be Minski from County Clare.
When we've put an Irish Kaiser,
In the palace ever after:

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You used to be a pretty baby, But now you're a wonderful girl; You've got the same blue eyes, But, god! they've grown so wide.

wonder where they learned to tell such naughty lies. Although you've grown to be admired as tall as me, Still I'd like to take and bounce you on my knee. You used to be a pretty baby, But now you're a wonderful girl.

Georgia Rainbow
FOX TROT
LEO GORDON

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The Flower of Night

INTRO
Andante mysterioso

NORMAN LEIGH

PIANO

Tempo di Valse

WALTZ

MELODY

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The Lay of the Waste Basket
By Monroe H. Rosenfeld

A H. happy, happy New Year’s day;
With thee I sing my joyous lay.
The only time in all the year
That I am standing empty here!
For gone’s each manuscript and ink
Which erst has weighted my poor soul!

I’VE even felt in days of yore
The angry heel of editor.
With jumps upon me with a frown
To stamp my precious burden down
By, stamped and thrilled my being sore
So that he could make room for more.

AND I am kicked by boot so rude
And emptied of my various food—
Slang writer’s verses tied with blue—
And poets’ lines that wouldn’t go—
And tunes, without end or beginning—
Him out my muse are oh, sent spinning.

And then, of every scrap bereft
I am in loneliness now left—
Ah, may she make umbrella stand
And claim a shelter at her hand;
Goloshes find a hiding-place—
My ample, wider face to grace.

A T length, turned upside down I shone
A further burden of despair,
I’m not upon, as where these screeches
Of poets, which none ever reach—
And—yet, turned down in heartless way—
I always sing a merry lay!
LASTING PEACE
By G. DADDY

This is the great big song that is being used at the training camps and by the V.F.C. under your direction.

The Mending Process: Write a short piece for piano playing. It should be a simple, easy-to-learn, and catchy piece that will be performed by local piano students. The piece should be based on the theme of a lasting peace and include elements such as gentle harmonies and soothing melodies.

Ragtime Piano Playing
A Practical Course of Instruction for Pianists—By Edward B. Winn

{In each line of the ragtime piece, the melody is followed by a piano accompaniment, which consists of a basic chord progression. The piece is designed to be played slowly at first, building up to a faster pace as the student gains confidence. Examples of different ragtime rhythms are provided for practice.}

LESSON XV

In this instumentation of the score there are shown arrangements of the same melody treated with single discords, bass and double discords, bass. It may be explained again that these words "single" and "double" refer to the original treatment of the measures.

To the Pupils

Single discord bass may be seen in certain measures by repeating as count 1 of the chord or count 2 and placing a passing note on count 3. A series of these passing notes may be introduced as follows: Play first passing note between count 1 and 2, second passing note on count 3 and third passing note on count 4. This succession of passing notes may consist of different minor or major chords, or a combination of both, and may extend or descend.

The various forms of single discord base are shown in the arrangement given beneath. Watch carefully the manner in which the passing notes are employed and apply to other melodies.

Employing double discord bass, as explained in Lesson XX or in any other music, use the last four notes of the measure inclusive. This type of bass, together with the application of the rhythm and their combinations, forms the most effective form of ragtime. Apply all the forms of discord base as shown in Lesson XIII in November issue to other melodies having more than four melody notes in the measure, thus producing double-discord base.

Application of this style of bass to a composition should not be attempted until the artist and harmonic sense have been mastered, as the hands should be left free to perform what the mind dictates. Discords base opens up opportunity for considerable originality and the pupil is advised to experiment a great deal with three examples of bass arrangements of melodies showing this style of bass submitted to the pupil and provide enough attention and criticism. The pupil should be carefully invited to send in examples of their work along these lines.

The following lessons will include an arrangement showing single straight bases with passing note added and another demonstrating that ragtime is after nothing more nor less than "entirely repeated symmetrical harmonies."

Symptoms of Preceding Lessons

Outline of Lesson I in January issue—Formation of the base—Silence for the formation of the major scale—Silence for the formation of the minor scale—Silence for the formation of the whole tone scale—Silence for the formation of the diminished scale.

Outline of Lesson II in January issue—Formation of the base—Silence for the formation of the major scale—Silence for the formation of the minor scale—Silence for the formation of the whole tone scale—Silence for the formation of the diminished scale.

Outline of Lesson III in January issue—Formation of the base—Silence for the formation of the major scale—Silence for the formation of the minor scale—Silence for the formation of the whole tone scale—Silence for the formation of the diminished scale.
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The Reader and the Publisher

One Groves, the "Nevi Concerto," is notable—particularly to all those who are fond of original and interesting letter from Groves that we did not like to exhibit all of their force. The best of the letters express opinions that strike with the views of the publisher. This appealing and the adversary, who, in the usual manner, is a stronger party than the other. The usual number of the communications has been increased all around.

We have endeavored to print in the past few months of the magazine those letters which express a fair representation of the contents of the entire number. Now that the next season is settled, there can be little interest in the continued reproduction of zonotrophies, bearing only on this subject. We have, however, selected a few of the many letters which express some opinions and suggest new propositions for the management, our desire always to print such communications, and print all such communications as we can.

It is requested that only a very few of the hundreds of letters received can be thus reproduced; doubly so, in so that so many of the correspondents have written entertainingly and with considerable insight. Some of the writers who have been publishing "The New Condet," our expansion was especially called for in the United States. As the editor of our paper, we have tried to develop a spirit of literary merit—enough to warrant our publication at a later date for the greater destruction of our readers.

This department will be extensively, and readers are invited to contribute freely and privately. Letters which are of no general interest, or which do not contain the current event of Maysy or to the enquirer which expression, will not be printed. Each communication, to receive consideration, must be accompanied by a properly authenticated receipt or by a name.

RAGTIME Piano, Saxophone, Bass, Violin, and Banjo. I am writing a new series of songs for the instrument and other instruments, and expect to have the manuscript of the score in a few weeks. It will be published in the near future. The score and vocal parts will be printed in the near future. The score and vocal parts will be printed.

A. FRANCIS HEMINGWAY, Chicago, Ill.

Author, Instructor, Chicago, Ill. — I have recently completed a number of novel, original, and interesting "Maysy" songs that I have written for the instrument, and expect to have the manuscript of the score in a few weeks. It will be published in the near future. The score and vocal parts will be printed in the near future. The score and vocal parts will be printed.

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during the discussion of one ma's sogue

Maysy or "Melody," although only a few of the correspondents have been printed in these columns. "Melody" will be published in a few weeks, and will be printed.

Mr. W. M. Feltholz, New York City. — Thank you for your kind reference to "Melody," and the favorable notice given your magazine. I have been told by some of your correspondents that your magazine is very popular, and that it is being read by a large number of people. It is a pleasure to receive such compliments as yours, and I hope that you will continue to give your support to "Melody."
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WHAT MY CASH REGISTER SAYS

(List the blanks below the titles of the latest popular songs on your counters, stating which is the "best seller" at present, and give data regarding the selling or non-selling qualities of the other numbers listed, with your opinions of the "prospects" for each. Instrumental numbers should be indicated by the abbreviation "inst." following the title. Use pencil.)

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THE MILITARY GLIDE

By Hubert Mann

A new dance entitled the "Military Glide," has recently been registered with the Copyright Office. The "Military Glide" is said to be a variant of the "French March." The "Military Glide" is said to be a variant of the "French March." The "Military Glide" is said to be a variant of the "French March." The "Military Glide" is said to be a variant of the "French March." The "Military Glide" is said to be a variant of the "French March.

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This document includes various advertisements and notices, including musical instrument sales, composer wanted notices, and music publishing information. It also contains a table of what songs are selling at the cash register and a description of a new dance called the "Military Glide." The document is a mix of text and advertisements, typical of early 20th-century print media. The layout includes a mix of paragraphs, tables, and headings to organize the information.
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"Jack" Bils, as he is universally known, although still in the prime of life is personally in touch with every music house in the United States, and has traveled from coast to coast. His association with the music business has been instrumental in his achievements.

RAGTIME PIANO PLAYING

(Continued from page 32)

right-hand—Avoiding the ending of the hands—Producing variety in the bass.

Outline of Lesson V in May issues: Rhythm No. 1, ragging one melody note in a measure, including passing note and harmonic tones—Ragging two melody notes in a measure.

Outline of Lesson VI in May issues: Rhythm No. 1, ragging three melody notes in a measure—Comparative legato arrangements of "My Old Kentucky Home" demonstrating use of Rhythm No. 1. Assimilation of "Maude" "singing" or interfering—Full harmony.

Outline of Lesson VII in June issues: Rhythm No. 1, given imitation by means of harmonic tones—General Discussion—How to convert a melody into legato—Comparative arrangements of "Circa Back to Ehrs" and "Melody in F," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in July issues: Rhythm No. 2—Ragging one melody note in a measure—Ragging two melody notes in a measure—Ragging three melody notes in a measure—Effecting accentuation by gliding or sliding—Comparative arrangements of "Johnny B." demonstrating employment of Rhythm No. 2 and employment of both the passing note and harmonic tones.

Outline of Lesson IX in August issues: "Ragtime Song," demonstrating employment of Rhythm No. 2—Comparative arrangement of "Flossie Berg," demonstrating Rhythm No. 1 and 2 and combinations of both—Unusual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

Outline of Lesson X in September issues: Relative chords—Passing note—Using chords—Alternate chords—Congenial combination of different harmony—Altered sounds.

Outline of Lesson XI in October issues: Double straight lines—Comparative arrangements of Chopin's "Patach Meron" and "Old Folks at Home," demonstrating application of double straight line and Rhythms Nos. 1 and 2 and combinations of both.

Outline of Lesson XII in October issues: Rhythm No. 3—Rhythm No. 4—Rhythm No. 5—Effective combinations—Classifying the rhythms—Comparative arrangements of "Maryland, My Maryland," demonstrating employment of effective combinations of Rhythms Nos. 3, 4, and 5.

Outline of Lesson XIII in November issues: Diagonal passing note—Bass, showing first form, second form, third form and various examples in the Key of C.

Outline of Lesson XIV in December issues: Comparative arrangements of "The Merry Widow," demonstrating employment of double line bass.

LETTERS FROM OUR READERS

(Continued from page 29)

there to claim old Kaiser Willy's bacon. I am sorry to see a young man of so much enthusiasm being needed by his liking apparatus. He probably needs imagination for thought, some people do.

It could be a new thing if a "strangeness" writer could be hooked. A few months later, that "strangeness" writer would possibly be "lost" in his apparatus; never to be heard of again. The writer might get dizzy so high up, fall off and "hurry" by possibly. Most of the "strangeness" writers I am interested in haven't anything to "break" even, and if any of them ever "take off," they'll have to do something new or go to the devil.

Mr. Carl Winger reports to stay on earth during the "Life of The Princess" he'll be the biggest musical order on record. Years without applause, etc.

"Why do you weep over the monuments of people in whom you have no interest when you—Bach, Mozart and Beethoven—asked the same?"

"I don't know," replied the woman, "why do you cheer wild things with whom you have no acquainted slide to second base?"

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