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MELODY

A Monthly Magazine for Lovers of Popular Music

PUBLISHED BY WALTER JACOBS, 8 BOYD STREET, BOSTON

MR. V. FREEMAN, ALIEN EDITOR, WALTER JACOBS, BUSINESS MANAGER.

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Soldier-Singing

Its Force and Form as a Fighting Factor

Forsos: As Facts

The Forso is no more than the form of music which has been developed in the United States during the past century. It is a kind of popular song, which has been taken up by the army and navy, and which is now being sung by the entire population. The Forso is a kind of national anthem, which is sung by all the people, and which is a source of national pride.

However, the Forso is not only a source of national pride, but it is also a powerful means of propaganda. It is used to teach the young the principles of Americanism, and to instill in them a love for their country. The Forso is also used as a means of keeping the people informed about the latest news of the war, and of keeping them in touch with the events of the war.

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MELODY

The Boston Sunday Herald

"The low, long thrill, 'The Great Dying Bird,' 'Over There,' 'I Don't Care What You S'pose Me, Miss,' 'Send Me a Card' are found on the song menu tonight as one of the variations of the well-known songs of the South or the sacred songs. The American soldier likes romance, and romance he shall have. Later, after he is sleeping in the cool of the evening, the firstFiltered emotions are diffused. He shall have the rough romance of "A Home Long Since Dead," or the sentimentality of "Home"-a sentiment that has been popular in all the songs in American music."
Popular Music an Absolute Necessity

By Axel W. Christensen

POPULAR MUSIC is an absolute necessity and there never has been a time in the history of the world when it was so much in demand, "writes my friend Jimmy Garrett from Boston's Symphony Con- servatory, and I personally "wouldn't make the music without it." These are the words of a man who has been in the music business for over twenty years, and that is equal to "Hail, Hail, the Gang's All Here." The enormous sale of "Ode to Joy," "If I Can Fight Like He Can Love," "Goodbye, Broadway, Hello France," and other like songs, is plain evidence enough of the fondness that exists for music and for popular music. Ragtime is strictly American music. Its value "over here" and "over there" is shown by the quotations of famous men and women which I give below:

Thomas Edison, a man who has devoted every single moment of his life to work and research so that one wonders how he ever finds time for music; says: "The man who dis- parages music as a non-essential is doing the nation an injury."

John Philip Sousa, the March King, states that "Music will help to win the war."

Major General West is firmly of the opinion that "There is nothing in the world, not even letters from home, that will raise a soldier's spirits like a good, catchy, marching tune."

"A singing army is a winning army," says General Pershing and W. T. Conn, Commander U. S. S. Recruit, Union Square, New York City, is quoted as follows: "Do you know what gets recruits? It'll tell you in one word—JAZZ. Young men will stand with bare heads during the playing of the Star Spangled Banner, but 'Struttin' Bull' sends them scurrying up the side of the ship to our recruiting officers. There is something about jazz music that gets under the skin."

"Fifty-six Cleveland soldiers of the 25th Company have appealed to Clevelanders to send them a phonograph and some good 'raggy records.—Cleveland Press."

The popularity of ragtime in the fighting zone can best be judged by the following extract from an article in the Saturday Evening Post by Irv Reynolds, Collector of the world's greatest memories, a correspondent: "A band of 60 pieces serenaded us. On parade when it played the 'Memphis Blues,' the men did not march, they literally danced their way along. The drummer of that band, when he was told, fairly went mad when some尘埃, compelling RAGTIME tune is played and, as the regiment has moved on, more than once it has been hard to keep the unmusical inhabitants of the village from moving on with the band."

This song extract gives us some idea of what popular music means to our boys in the trenches. To our folks at home it means even more. Here there is no excitement of battle which gives nothing for sale, sadness, longing or homesickness.

"In an English shilling book, the title of which is "Tommy's Book of Marching Songs," we find a good many of the popular songs of the day, the humorous and the serious."

"It is not a question of making the soldier sing, but that of finding the right sort, that of finding the right sort of song for the soldier. The director of the London Metropolitan School, Dr. F. F. Harris, in his recent address at the Royal College of Physicians, says that the popular music of the soldier should be considered as the 'music of the people.'"

"Ragtime music is not the only popular music that is listened to by the soldier. The songs of the soldiers who are those whose spirit expresses itself by music—""(Continued on page 15)"
Melody

Chicago Syncopations

By Axel W. Christensen

"Mr. Beckwith will sing "Take a Thousand Years" with the Harmoneers at the Beckwith Institute." (Continued on page 7)

Rainbows

NOVELLETTE

BERNARD FENTON

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International Copyright Secured
Sunshine
Spread All the Sunshine You Can

Words and Music by GEORGE L. COBB

1. When gloom has marred and the sun for grief has shone,
   When love is waning and your heart is gone to pine,
   Then's a thorn for ev'ry rose that blooms,
   Then's a cloud in ev'ry sky of blue.

2. Sometimes an old friend leaving will bring a gain
   Joy to a heart that's known to sorrow and pain,
   Then's a sigh for ev'ry heart that's broken,
   Then's tears for ev'ry life that's gone.

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MeLODY
Syncopated Piano Solo Arrangement of Refrain of "The Battle Song Of Liberty"

Words by Jack Yellen

REFRAIN (Moderato) by Edward R. Winne

Moderato quasi Andante

Copyright MCXVII by Walter Jacobs
International Copyright Secured
Interpreting the Photoplay

Many of them had no conception of the work whatever, having had no experience in theater work. In fact, a few considered the work of a movie player unimportant and rather beneath them.

They led to a demand for organs with a lower reputation as concert or recital performers, but with the much more necessary ability to "play the picture."

Next to an orchestra of fairly good size, the pipe organ is the best musical interpreter for photoplays. Organ or any imitative orchestral instrument can never replace the human organist. The organist can give such effects, but never exactly the same. The organist can produce the same effect, but never exactly the same. Being "next best" to the human orchestra, the pipe organ should be considered as a unit orchestra rather than as organ in the sense that we have generally regarded the organ for church music.

The organ should be the most important of the orchestra—leading toward strings, flute, and wood wind tone rather than the sterner disposition of organistic church music. Variety of registration is also important. Organ music will become monotonous unless the performer uses good judgment in contrasting the many varieties of tone of which the instrument is capable.

Movie organists are sometimes sharply criticized by players of the "old school" for the violation of some "hard and fast" rules of organ playing, as taught before pictures were even dreamed of. These critics should bear in mind that the movie organist is obliged to adapt himself and his performance to a new order of things, and many of the old-fashioned "do's and don'ts" must be thrown in the discard in order to accomplish the work that must now be done. The theater organist of to-day must be able to sing on his instrument when the occasion demands, and he must therefore formulate his own rules and method of doing. Results are what count, not our methods of getting them.

Chicago Synopsopations

"I am trying a new way of advertising. I have told all my pupils that, for the next two weeks wherever the next new pupils will receive their free lessons. And for every new one they give me, I will give them one free lesson. I think in that way I will encourage them to bring more, and by giving their friends free lessons, it is giving them that don't get them free, something for their work."—Mrs. Monte Rager, Spokane, Wash.

Mrs. Minsk of Omaha is certainly using the limit on advertising. She recently advertised her violin school in the display columns of the Omaha papers, using space measuring three columns by eight inches each. She reports a splendid business for the opening of the season.

Oehler Organ, who teaches organ at Duluth with special success, has a little leather only nine years old. Leslie Ross, Oehler, who is a phonetic pianist. According to reports of the critics he plays the great masters' compositions with uncanny ease.

Miss Tilfe Reine, a student of Mrs. Henry, who has been teaching music for some time at La Salle, Ill., has obtained a position as soloist at the John Harvard Academy, and formerly was associated with the School of Mrs. Henry, and gives her lessons with Miss Henry and credit to helping her advance.

Mr. Konig at Eau Claire, Wis., is enjoying country this fall. He writes that his pupils are coming in fine and that the people in the city are waking up to the fact that there is such a thing as a course of regular piano playing.

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UNPRECEDEDNTED SPECIAL OFFER!
Take this one in as it is an actually letter about FUN, the New Musical Review. It seems that you have arranged for it to be sold to you at a very special price, which will enable you to purchase it for only a few pennies. This is a rare opportunity, and I urge you to take advantage of it.

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MELODY

Just Between You and Me (Continued from page 22)

W. H. Whiting, C. H. Phillips

Your inspiration entitled "Safeguard For Love" is ordered but not "perfect," as you try to lead me to believe. You have taken too many liberties with the theme of the melody of your song. You fit with utter abandon to a shell and made the piano into a "no-no" thing to do in a popular song. Your work while being "righted" failed to display a single touch. You failed to fit in to the style of the world at the time.

W. S. B. Lawrence, Ohio

"You May Call Me Honey," etc., is a good little idea. The words are refreshingly new and clever and deserve a much better melody. The music is catchy and pretty enough and fits the words correctly, but is too song-sungly. Get me? Do it over again. It's a cur. A. S. Philadelphia, Pa.

"Across the Sea" simply states a few well-known facts about the war and tells a story that everyone knows by heart. The melody fits the words and nothing more. This song is too much stuff for any thinking. That's all. I believe that you spent your money to have this song published. Eh? You need a lot more. If you can deliver the goods publishers will pay you and you will not have to compete against songs you have in print. Because of the "war" in the future, there is no comeback.

B. P. F. Red Wing, Minn.

"When Our Ship Goes Over the Hill Fire Pot-belly" is one regular war song. It tells a mighty good story and works up to one of the best tunes I've ever heard. The rhythm is all too well. If this song gets turned for you people to handle you might interest some 5000 copies in it. It contains real war music.

K. L. Los Angeles, Cal.

"Annie's Goin' to Play No More" is a pretty and extremely well-written little "kid" song. This song should have a good sale. Words and music contain much originality. "Goodbye Golly" is a war song with just enough neatness to keep it from being a hit.


You nearly have a whole lot of talent for song writing but that fact alone has not been enough. The big publication companies. Personally I like your music better than your words. Why don't you try your new song on a song that would grace a piece of this kind? Keep in the game, old man, you've got to hit it sometime.

E. P. Coconut Junction, Minn.

"Our Old Pal" is not an original title, but you honestly laid up just the tune. Your music is excellent, and will get by anyhow. The words fall flat in the chorus. Better rewrite it, cutting out Rhoda Waltz and putting a little more punch in it.

G. P. S., Los Angeles, Cal.

"I'd Rather Be In The Primrose" sounds from having a pretty first strain is a very fine and edgy affair. This number needs a good title and should be distributed in the halls. If this were done instantly the word would have a fairly good chance on the market.

G. R. C., Chicago, Ill.

"The Whiskey's Moving Out," taken in a complete song, is an utter failure. Your idea is very good and profitable but your words and music and only very clearly the work of an amateur.

(WContinued on page 25)

WE HAVE IN STOCK a few EACH of the following BACK ISSUES OF The Cadenza and Tuneful Yankee PIANO SALONS AND SONGS

THE CEDRINE

The new issue of this magazine is now on sale. It contains the latest and most popular piano salon music. The Cadenza is published by Wm. C. J. Lewis and Sons, New York.

THE TUNEFUL YANKEE

This magazine is also on sale. It contains the latest and most popular piano salon music. The Tuneful Yankee is published by Wm. C. J. Lewis and Sons, New York.

EDNA MAY AYER, VOCALIST

(Continued from page 22)

A new album of Edna May Ayer's is high quality and comes out with a cover coming down to the expense of the song. The quality is delivered with perfect brevity and true intensity throughout the entire album. And it is entirely devoid of anything approaching the sort of affectation we find in so many "singer" albums.

L. M. C., Holbrook, N. J.

The writer has tried to solve your problem and it can't be done. I have played upon the style instrument you mention. Because it has only one manual, and when a real song is played the entire keyboard is used on that hand, it is impossible to use the soft pedal. In order to use a new key for soft pedal, the entire song has to be rewritten on which a light strain and face accompaniment may be registered. The lack of pedal bass increases the difficulty also.


K. E. S., Joseph, Mo.

There are two kinds of "singers," one caused by diet or other disturbance lodged on the lower surface of the voice at the base of the pipe; the other by corrosion of the diaphragm, causing a short circuit and not restoring with any degree of success. The voice is troubled in the wind under and cannot be "fixed" with "any" medication. The second sound of trouble is located in the voice for eight weeks. You should not allow "voices" with it until you have been shown what to do by your own voice. It is a simple operation which you know but which to be sure are not, but on electro-pneumatic cords in too delicate to be experimented upon.

MELODY

"Touring with Tree" (Continued from page 23)

ARTHUR PBYNO'S A COON BAND CONTEST

Feel the new melodies by LOUIS ASHER, Melodies, marathons, "There's a Beat." Send your entries to the following address:

EMIL ASCHER, Geor. 27th Street and Broadway, NEW YORK, N. Y.

MELODY and 10 STUDENTS and the JUNIORS will be mailed to you upon receipt of 10 thousand carouse.

NOVEBCMER MELODY will contain the VOCAL adaptation of NATIONAL EMBLEM, words and music COMPLETE.

November MELODY will contain the VOCAL adaptation of NATIONAL EMBLEM, words and music COMPLETE.

No. 15 For Piano Solo 29 Three-Step, Fox Trot, Waltzes, Rags, etc., etc., Compiled and Edited by J. ROSEWALT LAMPE Our SPECIAL PRICE By mail & EXTRAS by post 15c

DANIELS-SMITH CO. 231 West Antarctica Ave., West Somerville, Mass.

THE STAR DANCE FOLIO

"I have read your ad over and over and it's good.
I regret I cannot use it, for I'm gorged with war searches. The words are too touching and the music too fine.

But I've got enough of war songs to dazzle the River Rivers.

W. J. Carroll

There's a lot of good wholesome truth in as well as poetry in the little ditty entitled "To the Quaker and the Quaker." It is worth ten cents. It is a true story of how a Quaker was stove out of his house by the War Department. He went out to California, stayed with a friend, who gave him a job of work. But a lot of people make the mistake of thinking that with great art and with great profit. Mr. Fox's name should be pronounced as so as to rhyme with Fox.

SAY "I SAW YOUR AD IN MELODY."
CONSTERNATION IN POTSDAM AND ALL GERMANY!
The Mastersingers' War Song
Dedicated to Chas. M. Schwab and the Shipbuilders of America

WE'RE BUILDING A RIDGE TO BERLIN

Words by C. K. GORDON
Music by BART. E. GRADY

For Medium Voice—Price, 27 cents net, postpaid
Also for Band and Orchestra—Price, 25 cents net, postpaid

CHORUS

We're building a bridge to Berlin, to Berlin.
We're building a bridge to Berlin, to Berlin.
We'll build a bridge to Berlin, to Berlin.
That's the Kaiser's dream, when the boys come through.

Song by the Mastersingers with overwhelming success in the principal Eastern Cities

RED, WHITE AND BLUE SERIES
Of Patriotic and War Songs

Spirited songs with snappy chorus, for America's vast singing army—in Khaki and out of it

Price each, 27 cents net, postpaid

VOICE

A LONG FIGHT, A STRONG FIGHT
Medium Robert Armstrong

COME ON, AMERICA
Medium Kenneth N. Murchison

GOD BLESS HIM! MY BOY
Medium, in F; medium, in A Wilbur Watson

GOOD-BYE, MY LADDIE!
High, in F; medium low, in D Robert Ashford

HERE WE COME, AMERICA
Medium Charles Manney

IN THE U. S. RADIO
Medium J. B. Rowden, U.S.N.R.F.

MY BIT-OF-A-GIRL
Medium Malcolm MacKenzie

THERE'S A GREAT DAY COMING
Medium William Arms Fisher

WE'RE WITH YOU, BOYS, WE'RE WITH YOU
Medium J. B. Walter

YOUR BOY AND MY BOY
Medium Jack Doran

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PUBLISHED BY WALTER JACOBS BOSTON MASS

Volume II, Number 11 NOVEMBER, 1918 Price 10 Cents