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 ERLIN
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’re building a bridge to Berlin, to Berlin.
That’ll be Yankee Doodle dandy when the boys come through.

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

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WE’RE WITH YOU

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MELODY

A Monthly Magazine for Lovers of Popular Music

Published by WALTER JACOBS, 58 BOUSTON STREET, BOSTON

Arthur,編集, by Walter Jacobs

MELODY is a monthly magazine for lovers of popular music. It contains music for all types of pianos and organs, as well as sheet music of the latest songs and popular tunes.

Volume II

November, 1918

Number II

Why They Didn’t Win the Prize

By G. L.

The idea of a couple of amusing jobs is inspiring a world-wide craze for playing a popular song—contest. The insurance companies regard the listeners of such jobs as very great risks. No matter how conscientiously they use their judgment, umpires and judges are always astounded and called hard names because they do not succeed in the impossible task of pleasing all the people—all of which leads to the reason why this article was written. Some of you songwriters who were disappointed because you were not fortunate enough to win the hundred “silver” prizes, and learn how the judges eliminated your entries by one or two until last the prize-winning one was decided on.

In judging anything there must be a standard to which one may compare the things to be judged; and, if there be no actual standard, then the specifications of such a standard may be used. We quote these specifications from the publisher’s announcement of the August PIANO.

“However, the words must have permanent value; yet be such as will appeal to the music-loving public of TODAY. Don’t waste time knocking the Kaiser; he’s too new all-in now, and, moreover, we want words that will not lose any present-loving man.”

From this we gather that the specifications are two in number: the words must be good enough to endure, and they must have such qualities as will make them become popular as spontaneously as possible. At first thought these two qualities may seem very easy of attainment, and so each of them is, possibly, by itself. The prize-winning feat was to combine them in a pleasing and satisfactory manner, and therein is where most of the competitors failed.

The lyric that was sent in by Harry D. Kerr of Los Angeles, a writer who has collaborated with the best composers in the country, is typical of the kind that possesses one quality, but not the other. Here is the chorus:

California is our home, but we always miss old New York.
We love the joyous days in the big city.
There’s that place where our lives have been filled with joy;
There’s that place that is always in our dreams.

It’s a simple, yet effective, and memorable song about the days in New York City. It’s a song that captures the imagination of the listener and leaves a lasting impression.

There is a fairly well-defined idea expressed here: first the writer speaks of the world, then of a nation, and finally of a city.

Even though this idea is not very strong, it is expressed well and clutched in good language, so that we can safely say that the lyric has a claim to permanence. Now, on the other hand, would this lyric strike the popular music-loving, and more especially the music-buying, public of today?

Before answering this question, let us study for a moment the greatest march song of the day, “Over There.” Hun through the chorus once. Do you notice how the writer, the clever and insinuating George M. Cohan, has dramatized the rhythm of the song by rhymes? For instance, each time the opening single-came strain is repeated, he introduces a word rhyming with “there.” In one instance he says, “No, honey,” in another, “Say a prayer,” and in still another “everywhere.” No again in the lines, “The Yanks are coming, the Yanks are coming,” their drama runs-tumbling every rhyme. What could better accentuate the symphonies measures than these double-rhymes, “coming” and “run-tumbling”?

In the “National Emblem March,” there is a wonderful opportunity for double-rhymes, of which every writer should have taken advantage, since they bring out in bold relief the marked rhythm of this march march. Let us see how Mr. Kerr has taken advantage of this opportunity. In the first line he uses the word “freedom” for both rhymes, which, although permissible, is not the best way to utilize the natural effect. In the next line he misses the opportunity altogether, for the words “play” and “bomber” come in the places where the two rhyming words should go. And in the third and last place he uses non-rhyming words, “blessing” and “waver on.” Compare this with the corresponding lines of the prize-winning lyric.

“Old is the old Kentucky Home, there my ancestors lived, there where my boys fought and died. Now as the old Kentucky Home, there my boys fought and died.”

We have two rhyming words here, “bomber” and “waver on,” that have a ringing lift and measured rhythm that seem to carry the march along with them. Just hum it over a couple of times and you will see exactly what is meant. Furthermore, the writer has taken advantage of these phrases each time—as witness his use of the words “play” and “blessing,” “sailing” and “falling” while at the same time he tells a connected story and has the customary rhymes at the end of every other line. Mr. Kerr has missed the chances which Mr. Lennon has taken advantage of to the fullest.

From the Windy City came a lyric that is equally representative of a surprisingly large percentage of those submitted. Here is the chorus written by Benjamin L. Miller:

“Where is the Place of Gold, that shines on high?
Where is the place of gold, that shines on high?
Where is the Place of Gold, that shines on high?”

There is another well-defined idea expressed here: first the writer speaks of the world, then of a nation, and finally of a city. Even though this idea is not very strong, it is expressed well and clutched in good language, so that we can safely say that the lyric has a claim to permanence. Now, on the other hand, would this lyric strike the popular music-loving, and more especially the music-buying, public of today?
In the first place it should be pointed out that song-lyrics are subject to the rules of English grammar. In spite of the fact that many song-writers do not seem to think so. Now, then, we should like to have Mr. Miller show us the object of “to defend” in the second line. We know he means the flag, but he doesn’t say so. Another phrase that demands explanation is “to stand on his pedestal.” What is the nature of the proper possessive form of the word is unknown, not the way he has it. The repetition in the last line is weak, too. Mr. Miller meant well, but his good intentions alone were not enough to make a song. He was very far on the road to the one-dollar-guitar-prise goal.

From East Orange, New Jersey, came a poem that is—the

This excellent lyric, while unembellished of a permanent quality, would not become spontaneously popular. It might become known among a certain limited group of people, but it would not become widely popular. It is obvious that the writer has not brought in his double-reeds so he might have; he has not even rhymed the sixth and eighth lines, but this is not the only weak point. His idea is a hill to the flag. He carries this out well enough, generally, but falls down in the last line. Here is where the climax should come, but there is none. We might just as well have had here the same idea that is contained in the third and fourth lines or in the fifth line, or in the sixth; no one is more feeble than the others. In one the hill swells over “land and sea,” in another the earth resonates to the blast of trumpets and finally the wind takes it up. But where is the as-used “pitch” which should help to give the“idea” to the idea? In this, the idea is in the hero’s mind. He is a “parting shot.” Read the prose-lyric. There is a single idea definitely and straightforwardly expressed. The writer tells us about a hill, and a hill is “land and sea,” and his blue and red, and his blue and red, and we sum it up at the end by saying “That’s What the Red, White and Blue stands for.” It is a “saw-wing” in the cimelves. “That’s What the Red, White and Blue stands for.”

The last line sums up the whole idea of the song. “We won’t come back till it’s relieved.” The war is over. That is still the song; these are the lines that the public remembers.

There was a lyric among those set in that had the very same idea as the prose-lyric song, and it is interesting to compare the two. Here is the written by C. Earle Tru-ckiss of Philadelphia.

Meody is a lyric that is a picture in words of something that is best described as “the thrill of victory.” It is a poem about a hill, and a hill is a “saw-wing” in the cimelves. “That’s What the Red, White and Blue stands for.” It is a “saw-wing” in the cimelves. “That’s What the Red, White and Blue stands for.”

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Interpreting the Photoplay

PRACTICE

How many songs do you recognize as being used by a real practicing artist in his own work in the theater? Because you play five or six of the most popular, it is not surprising that your answer is, "Yes, I recognize them all". And when you are asked to name any five other popular songs that you think are used in the theater, your answer is likely to be, "I don't recognize them all, but I'm sure I've heard them somewhere before". It is clear that popular music is an integral part of the theatrical process, and it is important for students to be familiar with the repertoire in order to properly interpret the script and bring their characters to life.

MELODY

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Chicago Syncopations

By Axel W. Christensen

LAST week I attended a dinner given by the Chicago branch of the National Restaurant Ass'n at the Alton Hotel. This was an event to which the entire restaurants who had done their services during the past year were invited. Among them were the editors and waiters at the Chicago and Illinois restaurants of various cities, including Chicago itself. The occasion was the end of the season and the date was New Year's Eve. The dinner was held in the main dining room of the Alton Hotel, and the program consisted of a speech by the president of the restaurant association, followed by a band concert and a menu of excellent food. The speeches were given by the officers of the association and were well received. The dinner was a success and everyone seemed to enjoy themselves. The band concert was especially good and the music was well received. The menu was excellent and the food was served in a timely manner. Overall, the event was a success and everyone left satisfied. My only regret is that I did not have the opportunity to try the food myself. If you are interested in learning more about the event, I would recommend checking out the restaurant association's website.
That's What The Red, White And Blue Means
(To Ev'ry True Heart in the U.S.A.)

Words by
ROBERT LEVENSON

Music by
E. E. RAGLEY

Tempo di Marcia

Red is for the red-clad boys, their muskets swing - ing,
while they're sing - ing, songs of

White is for the mothers, while their hearts are pin - ing, smiles ar -

Blue is for the jack - ets, on the um - mon soil - ing,

Red - by - stripe that's in the flag means some - thing dear to me. For
Ev - ry - one that's in the land should keep its mem - by clear. Just

What the mean - ing is of that old flag we love so dear;
For ev - ry - single word is thrill - ing

Its the sym - blem of

Then I want to
curse it shows us

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Piano Solo Arrangement of Chorus of
"A Good Man Is Hard To Find"

Words and Music by
Eddie Green

Chorus (Moderato)

Arr. by Edward R. Winn

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No. 23
Hurry

HARRY NORTON

Allegro

Published by Walter Jacobs, Boston

Melody
Melody
Published by Walter Jacobs, Boston
D.C. & Co.

TRENCH PIANO FEVER

A PART of the German propaganda seems to be to startle the mass of people by
hearing the music of the trenches, and some of the most successful and
entertaining of these have been a few of which have been recently
reported to be in use in the trenches.

The latest of these is the trench piano, a portable mechanical instrument
that can be folded automatically to fit on the pack carrying a woman's
back. One that is sometimes to give unpleasant

J. H. Rebo

Meinheim
Piano

SEND ME MY GIRL

SCHUMANN, German

1. CALLING ME HONOR

2. HERE WE ARE, LAFAYETTE

3. SAY NOT, IT'S FOR THE BEST

C. ARTHUR FIFER MUSIC CO., INC.

Piano Quintette for the field against the Huns.

In the event that the project succeeds it
could be an important event in the
history of music. The trench piano is
being composed of a frame, a stick
and a hammer, and is intended to
be used by the soldiers in the trenches.

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Studied Harmony?

A knowledge of Harmony is absolutely essential to sound music or musical instruction. It is wonder-
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former. Without it you may study as much as you.

Without it you may study as much as you.

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2. In Harmony on the subject of the subject of music.
3. In the science of music which will make you more valuable.
4. In the science of music which will make you more valuable.

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We also teach piano instruction and advanced courses by Roy, H. Howard, Advanced Composi-
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University Extension Conservatory

4205 Saguaro-Mesa Av.

SAY "I SAW YOUR AD IN MELODY"

Melody

The country is France where they have been living performances under conditions that have been unheard of before this war.

RIGIDEITY DEMONIZING

is not ordinary to find people who are not interested in the things that give your attention to the music. It will be nothing on music, in connection with simple work, develop your knowledge and from the important principles you learn.

Melody Teach

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