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Volume II Number 3
MARCH, 1912
Formerly The Tuneful Yankee

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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In the Glow of the Alamo Moon (Song)
Words by Jack York--Music by George L. Cobb
In Bagdad (Moreau Oriental for Piano)---By George L. Cobb

“Somewhere in France Is Daddy”---By the Great Howard
Edward K. Wise’s “Brag Box” Arrangement of the Chorus of This Popular Hit
Interpretative MOVIE MUSIC for the Piano---By Harry Norton
No. 1—“Loose Theme”
No. 2—“Hurry”

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From the Inside Looking Out

A Lyric Writer's Observations Anent Lyrics, the Writing and the Writers Thereof—With Some Valuable Hints

By TREVE COLLINS, Jr.

A

ALMOST everybody, regardless of age, sex or station in life, writes reams of fancy, dream-inspired words that are inflicted upon hopeful publishers throughout the country in the guise of “Lyrics.”

When the average amateur song writer claps his eye upon a particularly pretty girl, he feels it incumbent upon him to immediately sit down and memorialize her in a forth right way. While his imagination is still at fever heat he传来 his effusion to some song shop and sits back to enjoy much pleasant speculation as to what he will do with the hundred dollars or so he expects to sell it for.

Again—should he have a quarrel with THE girl he figures he ought to write a deep, soul-reaching ballad and coin a large wad of cash out of his sad experience with indelible females.

And so it goes.

In every nook and cranny of this broad land of ours there are budding lyric writers—and others who have not yet reached the budding stage. Armed with a vivid imagination, lots of time, a pad and a pencil they break out into wordy eruptions on the slightest provocation. They write, rewrite, reckless abandon and zeal—whether they have anything worth writing about or not. The wilder and worse their subjects, the prouder they feel of their efforts. They seem to regard it as a supervision of that divine gift—"ORIGINALITY" to be able to write a song about ANYTHING.

Verily, the amateur lyric writer is a great institution, and then some!

The writer does not pretend to know EVERYTHING there is to know about lyrics. He has, however, written the lyrics for a dozen or more songs that have brought actual cash returns and has found that there are techniques in the writing of lyrics that MUST BE OBSERVED. He has also had the opportunity of sitting in a large publisher’s office and reading the utterly impossible brand of lyric writing turned out by the average amateur seeking to break into professional ranks.

It is recognized that everybody must START— that the amateur of today is the PROFESSIONAL of tomorrow and the purpose of this article is to state a few pertinent facts that may be of benefit to those now writing, or intending to write, lyrics.

Lyric writing is serious business, but most young writers seem to think it’s a picnic or something to enable them to get rich quick.

The main reason for the failure of so many young lyric writers is that in the first place they make absolutely no effort to learn WHAT CONSTITUTES A POPULAR SONG. They know nothing of rhyme, meter, technical construction and the hundred and one other components of the successful lyric. Not understanding this, they sit down and dash off a whole bunch of words that they fancy form a “song-like” hit and which they feel will soon become an “ever-green” hit.

They forest the supposed "lyric" to a publisher and hope him to death with a voluminous letter stating just WHY they know they are destined to engrave a niche in the Lyric Writer’s Hall of Fame. Sometimes, they even boast that they wrote the whole lyric in FIFTEEN MINUTES. It’s not necessary to add that the brain child usually looks the part. It is generally without rhyme or reason; the second verse doesn’t file with the first; the idea is as all as the Rock of Ages and a melody writer would construct curvatures of the spine, finger rheumatism and a dozen other ailments if he even attempted to write music for it.

If the amateur song writer thinks he has the qualifications to make good in the game, LET HIM BEGIN BY ACQUIRING A TECHNICAL KNOWLEDGE OF THE PRINCIPAL SONGS. Let him study them carefully; analyze their ideas and their construction. Then let him write lyrics along the same lines as the professional. He will find this extremely hard work and he will find he has not even attempted to write music for it.

And what is meant or generally understood by the phrase “Popular Music”? A word or a word-phrase is usually interpreted by its inclusions, yet far too frequently these inclusions are not carefully sifted and sorted. Strictly speaking—that is, holding rigidly to dictatorial meaning—“popular music” would be that “of or pertaining to the common people,” yet such is not true, or rather not the whole truth. As used in the sense of the foregoing, the word “common” is far too narrow and restrictive, for there are many munificently educated people who play, sing, listen to and love the truly popular. A much broader and more comprehensive definition, then, would be that music which is “beloved or approved by the people, pleasing to people in general, or to many people.” In this sense there is much that is not included in the so-called “popular” which would delight them, while many of its accredited inclusions would be better classed under a heading of “fancy,” “fool” or “rags.” Under such broader interpretation of the phrase, “popular music” at once assumes a higher musical rating than is generally accorded it.

It is too easy to state that until very recently, in its inclusions the term covered only the very lightest forms of musical composition—literally, the frothy and the frivolous music—and all too often the cheaper and most imperfectly constructed of these; the hum, the utterly meaningless and many times the absolutely tuneless that depended solely upon rhythm to throw it into the verge of the fantastic for its passing acceptance. At the present time the term “popular” is inclined to be so crammed in its distribution as the whimsical ideas of some who discuss it are many, but as a matter of fact, and also as an undeniable musical truth, some of the most popular music is and has been in the same time the best.

The last statement is a very broad one, nevertheless it will stand both inspection and the prospect; nor is it any the less true, even though it may happen to oppose and carry confusion to the preconceived ideas and expressed opinions of the ultra-musical (“high-brows”), if you will, who refuse to believe that anything can exist which is both “popular” and good—at least, not in music. These (perhaps reason, yet musically biased) people fail to perceive that the word “good” may have varying degrees of meaning and intensity before it descends to the actually “bad”—but do they realize the existing distinction between the true popular and what might better be classed as the “musically un-popular”?

Ask one of the ultra-conservative in music what is included under the prevailing phrase of “popular music,” and quite likely the answer unhesitatingly would be: “All the musical pills and balderdash that ordinary people buy and play and sing”—on meaning very, very wide of the truth, and one dis- closing an utter ignorance of the subject while betraying an absolute lack of interest in studying and sorting the inclusions, ask the same question of one who is less “ultra,” yet one who at the same time possesses as being “very musical,” and the probable reply would be: “All the trash that never should be published.”

The professional musician, whose business it is to ex- ploit that which brings “pries to the mill” regardless of his personal opinion and liking, in reply to the same question might tell you that the inclusions covered all the prevailing popular songs, cultured expressions and vandyke light offerings; the average person might say, “anything that catches on.” The lover of music (perhaps all accustomed of what he really loves, andunlinking as to why he loves it) might insist upon the popular as being the ballads that are filled with home and fore- sentiment, the sentimental melodies, the patriotic and the dance-patriot—all the songs the people like to hear and sing. But ask the startling devotee to the “latest,” and he probably would shout: “The stuff that’s got the pop, zing, and jingle in it; the stuff that makes your feet shuffle, your hands wave and your mouth sing.”

With all these varied expressions of opinions facing us, what can we base upon and pinned down as a true and broadly inclusive definition of “popular music”? To define its meaning it would seem necessary first to determine its make-up—that is, what has been and is computed under the phrase of “popular music.” It comprised of only that music that makes your feet shuffle—or is it a mixture which may include even a classic? (Note: the word “classic” is used here in its broadest sense: “bawdy Boswell” is as much a classic as are "Old Grimes", "Twas the Night Before Christmas," "Alice in Wonderland" or "Mother Goose," and none questions the right of these to the term.)

Let us sift and sort for a little, and see what shines out as "suggests” of pure “popularity.” First, the strictly national patriotism is near the popular, while a lifting melody with a strong touch of the patriotic sentiment—such, for instance, as Mr. George M. Cohan’s “Over There”—is popular even to a “rancor.” Ask some music lover, one who is not a biased musician, to name the three most popular American songs ever known to and sung by the public, and the probable all-round answer would be: “Home, Sweet Home,” “The Swan...” (Continued on page 20)
King of the Knights of Noise

THERE has been a great deal of talk recently regarding the "Knights of Noise," a group of American musicians who have been making a name for themselves by their loud and unconventional performances. Many have described their music as a "noise rock" genre, characterized by loud, distorted instruments and a disregard for traditional musical structures. The group's name, "Knights of Noise," reflects their unconventional approach and their willingness to push the boundaries of what is considered acceptable in the world of music.

The group's leader, Mr. Barlow, has been at the forefront of this movement, often described as the "King of the Knights of Noise." His performances are known for their raw, unfiltered sound, and he has gained a reputation as a provocateur in the world of music. His music has been described as a blend of heavy metal, punk, and experimental sounds, creating a unique and intense listening experience.

Despite the criticism and controversy surrounding their performances, the Knights of Noise have gained a devoted following. Their music and performances are often seen as a rebellion against the conventional norms of the music industry. Their approach to music challenges traditional notions of what constitutes "good" music, leading to both praise and backlash from critics and audiences alike.

As the leader of the Knights of Noise, Mr. Barlow has become a symbol of this musical revolution, and his influence has spread beyond the music scene. His impact is not only felt through his music but also in the way he challenges and disrupts societal norms, advocating for a more open and inclusive culture.

The story of the Knights of Noise is one of rebellion and innovation, a testament to the power of music to provoke change and inspire new ways of thinking. Their journey continues, and their influence is likely to grow as they continue to push boundaries and redefine the landscape of music.
The Terpsi-Tickle-Toe

The Terpsi-Tickle-Toe is a joyous, exuberant dance that originated in the early 20th century. The music is often accompanied by a lively orchestra, and the dancers move in a coordinated manner, creating a festive atmosphere.

The Terpsi-Tickle-Toe is a popular dance form that gained widespread popularity during the Roaring Twenties. It is characterized by its lively rhythms and fast-paced movements, making it a favorite among partygoers.

Interpreting the Photoplay

By Harry Morton

There is a dance in the Terpsi-Tickle-Toe that is particularly important to the plot of the film. It is a dance that takes place in a ballroom setting, and the music is provided by a live orchestra.

The dance scene is important because it allows the characters to express their feelings through dance and music. It also serves as a backdrop for the story, highlighting the high society setting of the film.

In summary, the Terpsi-Tickle-Toe is a dance that is commonly performed during social events, and it is an important aspect of the plot in the film being discussed.
Upon this depends entirely the ability of the performer both to execute his work properly and to continue that work without becoming infatuated. A pianist or organist cannot do justice to his music if he slumps in his chair or stumbles in any way. It may not look bad, but it is bad for his health and habits of the individual. It is impossible to put "preliminary" in one's playing while in a half-producing posture.

The most important factor is the development of the faculty of being "always on the job."—wide awake and alive to the possibilities and opportunities presented in the picture screen. Your business is the "interpretation of the moment," and for the time being nothing more is necessary. This means concentration of attention, which, we are assured, leads to success in our undertakings.

To avoid any semblance of monotony in the musical program should be interesting to the performer himself, as well as to the audience. As an interesting routine of musical numbers is selected and adapted to the action of the play, the musician's work is considering to his audience, and to himself comes the satisfaction of work well done.

The continual acquisition of new material is one of the best means to retain one's interest in his work, and also to keep his ambitions up to concert pitch.

Once a routine or program for a picture show has been selected and decided upon as being suitable, it should be adhered to at every performance thereafter. The writer is acquainted with musicians who make a practice of "taking it easy," or "laying down" during hours when the theater is not crowded. Their excuse is, "What's the use? These are very few people in the house.

Such an attitude is not fair to those patrons who are present. The fact that the theater is not crowded is not the fault of those who did come, and they are entitled to just as good and complete an entertainment as if the house were crowded. Each and every show, no matter whether it be the "nickel-

One is not surprised at the assumption that in one's leisure moments at 8 a.m., or the "upper show," should be the same to the musician.

Not being succeeded by Charpentier families, none of us are ever aware of who may be in the audience. Any performance may be the turning point in a musician's career. Suppose a musician has gained a local reputation for good work, and that reputation reaches the ears of a manager who wishes to secure the services of just such a man. It is more than likely that said manager will visit the theater where the musician is then playing to verify the reports that have come to him. It is also more than likely that the visit will occur during a dull part of the day when that manager can best be spared from the office affairs. If the musician in question be "taking it easy," instead of putting forth his best effort, he thereby loses an opportunity which he never knew was knocking at his door. Also, we all know that when the position seeks the man, the man usually names his price.

General vigilance is the proved answer as well as "liberty."

**QUERIES ANSWERED**

J. H. F.: "Cartoon" pictures are comedies, and should be played as such comedy. Much fun may be created by "hiding" on comical pictures with choruses of well-known popular songs, or, better still, by using just the four or eight measures which contain the title of the song. For illustration:

"What Do You Want to Make Those Eyes at Me For?"

"Goodbye, Girls, I'm Through!"

"Any Little Girl That's a Nice Little Girl, and hundreds of others. The older they are, the better. More people are familiar with the "old-timers." If carefully "timed" with the action, the "stunt" will cause many laughs.

C. R. G.: "The Woman God Forbade" (Geraldine Farrar) is a very heavy production and requires good standard music; no pop songs or ragtime. The writer used the following routine:

"Pirates' March" from "Attila"

"Morning, Noon and Night" overture

"Dance of the Devas" from "Prince Igor" Suite

"Stravinsky" overture

"Morning" from "Fair Oaks" Suite

"Ach, Triumphal March"

"Pomp and Circumstance" Elgar

"Fellini's March" Mercer

"Coronation March" Elmer" "Propolis" overture

First and last movements only

Prand, Op. 29, No. 7

Chopin: "Pirates' Chorus" from "Tannhauser"

The story is laid among the forests, but on no account should either Indian or Mexican music be used. It is a spectacular production with many scenes of pomp and splendor and several battle scenes.

In regard to the "incidental" or "interpretative" music in the music supplement of this magazine, the writer has deduced from expression of opinion from subscribers that the "jazzy" and "ragtime" type of music seems to be most in demand. Therefore a "jazzy" is offered this month, together with an "andante" movement suitable for use as a "theme."

**"Ragging" the Popular Song-Hits**

**SOMETHING IN FRANCE IS DADDY**

By Edward R. Winn

As the first one of the promised series of original arrangements of the most popular song hits requested by readers, there will be found in the music supplement section a novel compilation of the chorus part of "Something in France is Daddy."

The song was written and composed by "The Great Howard," of vaudeville fame, and is presented with the consent and approval of the publishers, Howard & La Vie of New York. The pianist player has found the song to be of considerable interest and a welcome addition to the melody expressions of appreciation and thanks.

This number, as most readers apparently are aware, judging by the numerous letters received signifying this title, is among the first of the month's best sellers, and ranks as one of the extraordinary songs put forth so for this year in that its success, while vigorous, is natural--enforced.

Already the song may be had for talking machine and player piano, practically all concern that reproduce music mechanically having awarded it. That more than three hundred vocalists are at present rendering this war-time novelty song professionally, and that it easily finds a position on high-class programs, secures sufficient exploitation of its great value.Selden does it occur that the local stock of talking-machine records of any composition becomes completely exhausted, yet this has happened recently in several cities, so extensive has been the demand. No greater cause for favor could be cited.

As a sale appeal to the retail sheet music trade, the Piano Music Company of New York reports continual large sales of this issue. While larger is in fact the order than the majority of songs, it is evidently appealing to purchasers as well, if not better, than many of its contemporaries.

Copyright 1918 by Walter Jacobs International Copyright Secured
"Somewhere In France Is Daddy"

Composed by
THE GREAT HOWARD

Arranged by EDWARD R. WITT

Chorus

MELODY

The Reader and the Publisher

Subscriptions are included in monthly letters or short articles written personal suggestions or requests, and upon all other applicable items of which any contribution will be welcomed.

W. J. C., Yonkers, N. Y.

Very interested and impressed with the recent letter written by W. J. C. and his suggestions for the magazine. We are planning a new series of articles on the history of music, starting in the next issue. The series will cover significant events and figures in the development of music, and will include discussions of composers and their works. The first article will focus on the life and music of George Frideric Handel, and will be published in the next issue.

Cornerstone

Your letter arrives today, and we are pleased to hear from you. We understand your concern about the accuracy of the information in the recent article on the life and music of George Frideric Handel. We apologize for any inaccuracies in the article. We have always strived to provide accurate and reliable information in our magazine, and we value the feedback we receive from our readers. We will take your comments into consideration as we prepare future articles and will work to ensure that the information we present is as accurate and reliable as possible.

Important: Refer to article under caption "Haggling the Popular Hits"

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Whose beams strike and brighten there the
years of your light?

Oh, do you see the dynamite light
Whose rays we are the atom nuclei the
glows in your eyes?
Whose beams strike and brighten there the
years of your light?

As there are in operation sixteen camps where the men of the army are
in training, sixteen camps of the National Guard, nine officers' training camps,
and twenty mobilization camps of the regular army, in addition to the several
training stations, it will be seen that the need for song leaders is much larger
than the supply. Men who feel that they have the necessary qualifications
for this work should communicate with Mr. Hume, who is heading the
committee that is selecting leaders to serve in this capacity.

THOU SHALT NOT STEAL POPULARSONGS
Words of songs are frequently used without permission by printers and others on
radius cards and cards advertising classes and other affairs. This is a violation of
the copyright law and has been going on in New York, mostly on the East Side,
during the past few months.

A recent case has been taken by Leo Feist, Inc., against one such printing house and
proceedings will follow in a number of other cases. Edgar F. Biner, general
manager of the Feist company, recently received a letter from the United States
District Attorney of New York, a portion of which appears below:

"In the event that you have evidence that individuals or firms are willfully and
profit infringing copyrights secured to your clients, I shall be pleased to have you
present the facts to me."

Leo Feist, Inc., but that owing to the fact
that both the music roll and record companies
pay for the use of lyrics and melodies, it is incumbent upon them to present to
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