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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Can “Ragtime” Be Suppressed?
By Axel W. Christensen

Many people like “Ragtime.” A few ignore it; others shun it and express a decided distaste. Some say that all forms of “Ragtime” should be suppressed, although not all of these will admit that it can be disapproved and eliminated from public use. Mr. Christensen says that “Ragtime” should not be condemned, and he gives several reasons for his stance.

Almost three years ago some college students in one of our smaller cities, perhaps the worst of some other cities, gave the name “Ragtime” to a song which they had made up, in order to have a better title for a song then in vogue. The song was not exactly the same as any other song, and it has been around a short time, and it is now in vogue all over the country.

Some time ago the London Times discussed ragtime at great length in its columns. The London Times is of the opinion that the ragtime is the typical American music, the true music of the nation, and that it is filled with the spirit and life of American life.

Some ragtime is easy to play, and there is some that is quite hard to master. We have our “classic” ragtime that would baffle many a music teacher who has never played anything but the old-time music—and if the truth were known, many of the persons who are saying “Boo to Ragtime” would not play ragtime as it might be played if their lives depended on it. I am willing to admit that ragtime is not the music of the hands of some musicians (who would play a song like “Song for Sunday Morning” with the same passion and dignity that they would render “Adest in the Deep”), but it should be suppressed.

Some, the eminent Russian orchestral leader, became so enthusiastic on hearing an American orchestra play some ragtime that he decided he would have it recorded by his own orchestra in Boston. He is quoted as saying that this music is the most beautiful music in existence. We have a few sympathetic people who are willing to listen and appreciate this music. But it is a question of opinion. The music of the world is not always the same. The people of the world have different tastes, and it is difficult to please everyone.

Few writers have endeavored to trace ragtime to its origin, but there are almost as many opinions as to where ragtime first had its origin. No one set writer is quoted as saying that ragtime first had its origin in America, but there is a story that ragtime first had its origin in a black slave who was playing and singing on the plantation. The Negroes of the South were practical people, and they were fond of music. They would play and sing “Old Black Joe” or “Old Black Joe and the Blues.”

It seems to be living in a new world era of quantity. We talk and read and deal in quantities, so much so, that we are becoming bored with the industry of all former expressions of mind, that the only sensation seems to exist here is the old-time music, and it seems that our music is now becoming the normal. In reality, we are living in an epoch of gigantic invasions; our perspective is inverted. We should not be surprised to see a revolution in the music of the world. The revolution in music will come, not in the form of a new style, but in the form of a new expression.

We are not quite at one with the Transcript writer in the true implication of “popular level,” but in the main statement is the spirit of the matter—the irrepressible spirit that will not be suppressed. Whether in art, literature, or music, we shall have an expression of the time in the form of the future. The man who holds to the old-time music is out of date.

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MELODY

Is Nature Wonderful?

By Charles Van Doren

Isn’t Nature Wonderful?

And we’re so innocent, so slow to learn.

And live at everything.

But what he loves is not to bear

And live at everything.

The town with its green.

The happy songbirds pipe his love

And let him love in simple ways.

Like everything.

And live at everything.

But what he loves is not to bear

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Interpreting the Photoplay

The Hurvey Habit

By Harry Morton

A social gathering of “music” men the conversation turns inevitably to "the picture," at a party the discussion is on the "picture," and at the movies it is always on the "picture." No wonder, therefore, that the "picture" habit is so prevalent.

The "picture" habit is as much an essential as the existence of expression masks in music. It is monotonous in the audience, a pianist plays for a great length of time at one fixed tempo, without even an occasional modulation or suggestion of modulation.

A cure for the "habit" is the simple exercise of one's will power, a firm resolve to "cut out" any amount of nonsense.

By "cut out" we mean not to waste time or energy in trying to make the music sound more like "the picture." The "picture" habit is only a symptom of a deeper disease, which is the inability to "cut out" anything that does not contribute to the message.

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"Ragging" the Popular Song-Hits

THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT

Theodore Metz Tells the Story of the Origin of This Famous Old "War Horse" of Popular Songs, Synopsized by a Novelty Arrangement of the Chorus of Which Appears in This Issue

By Edward R. With

number in the show until May twelfth, when it was then, by featuring and making popular this type of song, attained a great deal of attention, achieved a tremendous success, and never since has been out of the public eye. It was included in the conception of the show from the very first, and the song is one of the most popular and well-known in the show.

"Then George Primrose became interested and took it up. As a minor hit, it proved what is called in theatrical parlance 'a hit.' It was enough to make a psychological unknown into the show. Without the public's eye, it was an immediate success, and never since has been out of the public eye. It was included in the conception of the song from the very first, and the song is one of the most popular and well-known in the show.

"I'll say, if you'll let me tell the story of the song, it was recorded by Oliver Metz, a man who had been in the music business for many years. He was one of the most successful composers of his time, and his songs were always popular. He was the composer of "My Heart's in the Highlands," "The Sidewalks of New York," and many others. His songs were always popular, and he was a great influence on the music business.

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When The Lilies Bloom in France Again

Words by ROBERT LEVENSON
Music by GEORGE L. COBE

Moderato

PIANO

S

There's a field "o'er there" where the skies turn to gray and the winds blow,

S

till voice

But there is nothing left there now.

It was a land of sunshine.

And you find that you're feeling blue.

Not long ago when the skies were blue.

Hearts of men must come the down.

And with it lots of gladness, too.

When the lilies bloom again.

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CHORUS

When the lilies bloom in France again
And the fields are white as snow.
Then our work will be done.
And I'll come back to the one

who's waiting for me I know.

Then we'll all see the silver lining
That will soon pierce the dark clouds through.

When the lilies bloom in France again
I'll come back, sweetheart, to you.
When the

D.S.

Melody
No. 11  Dramatic Tension

Andantino con passione

HARRY NORTON

No. 12  Marche Pomposo

Agitato con moto

HARRY NORTON

Melody

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Chicago Syncopations
by Juel W. Christiansen

"There'll Be A Hot Time In The Old Town To-Night"

Music by THEO. A. METZ
Arranged by EDWARD R. WINN

Tempo di Marcia

Tempo di Marcia

Brew City

(Juke Box Blues)

MELODY

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An Encyclopaedia of Motion Picture Music

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Mr. J., who owns your music, is widely known, as he has that knack of

making your music and making his money.

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more.

J. B. CHAKRAVARTHI, Editor

I find no serious fault in any of your songs now before me. They are equally

promising of the same to the next. I can tell your good songs, however, as I don't lack

discrimination to make the judgment. You are a real composer and you are looking

for a success. I would like to advise you to send the lyrics alone unless a complete

package of words is to be sent. I am sure you are knowledgeable in the music

business, and I am sure you will be able to get your music accepted.

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Ragtime Piano Playing
Lesson XIX
A Practical Course of Instruction for Pianists
By Edward R. Winn

Playing the Melody with the Left Hand
Old Black Joe.

In Ragtime—Employing Various Rhythms and Combinations

N the arrangement shown here-with, the melody is played in
straight time in the bass with the
left hand and the chords
(harmonies) are used in the treble
with the right hand. The rhythm
patterns and effective combinations previously
given are employed in the treble, the
chords being played in close or extended
(arppeggios) form. The left hand, when
not striking melody notes, generally
plays the chords forming the accom-
paniment. The melody must be
strongly accented and the accom-
paniment, both right and left hands, played som-
what lighter.

When converting a composition into
this style of ragtime it is a rule that if the
majority of the measures contain more
than four melody notes each measure must
be given eight counts or divided in half,
and four counts given to each half, as ex-
plained in Lesson XI in October issue when describing and applying double
straight time.

The melody notes are indicated in the
arrangement herewith shown by an accen-
ted mark placed over or under them. They are
to be struck with force, sustaining them with
the right pedal. It may be necessary for
some to practice each hand separately be-
fore facility in playing both hands togeth-
er can be acquired.

The pupil is urged to apply this style of
melody playing to up-to-date popular
compositions, both in two-step and waltz
style, playing the melody notes in octaves
in the bass with the left hand on their
usual counts, and employing the chords
in the remaining counts. For the right
hand a four note chord may be formed in
the treble by connecting the notes of
the piano (instrumental) part as written
in the sheet music or as explained in
Lessons I, II and III, which were devoted to
practical chord formation and classifica-
tion, and then效果, using the success-
ful melody figures and their effective
combinations previously studied in this
course. (To be continued.)

"Sally of the U. S. A." and "Poor Home Grown Watermelons" (With a Ford ru-
duced) are the titles of two brand new numbers issued by the firms of Publish-
ing Co., a new Los Angeles concern claiming a capital of $30,000. The firm's pro-
cile is "Try again, but
not again!" Part of the chorus of the "Sally" song reads: "Explained how to turn up, and France
to my good Polish." But Donald! Here's to SALLY
of the Red, White and Blue!"

James, Lloyd & Deo, Inc., President, R. H., has been chartered with capital stock of $10,000 to engage in the business of music pub-

“The Old Grey Mare”
THE WALTZ sheet music

“ON THE SQUARE MARCH”
THE WALTZ sheet music

“ELVET KISSES”
THE WALTZ sheet music

NOTICE
The January, February and March, 1914, issues of MELODY are temporarily
OUT OF PRINT. It is for this reason that subscriptions ordered to start
with any of these issues have been returned to begin with this, the APRIL
issue.
Walter Jacobs, Publisher.

ATTENTION! PIANO TEACHERS!
LOUISE WALTZES BY HERMAN SCHREBER
A Big Hit Of The Middle West
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SAY "I SAW YOUR AD IN MELODY"
MELODY

Office Chair Chat

CARTER FRANCIS, from America's Go faster horses, has an acquaintance who owns a machine that recently dislodged a feature in a feature in the magazine.

A music company recently featured a three-week music tour in its magazine. The tour was sponsored by a record company and included several concerts in major cities. The feature in the magazine was written by a music journalist from America's Go faster horses, who has an acquaintance with a machine that recently dislodged a feature in a feature in the magazine.

A LONDON correspondent of the New York Globe gives a spirited picture of the musical scene in the city. He reports that the season is off to a flying start, and that many fine performances are due to take place in the coming weeks. The correspondent also mentions the recent performances of a number of leading opera companies, including the Royal Opera House and the English National Opera. He predicts that the season will be a success.

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Chicago Syncoptons

The Chicago Symphony Orchestra is moving to its new home, the Field Symphony Hall. The orchestra has been transferred to a smaller space, and the conductor, Rev. Dr. Charles M. Post, has resigned his position to teach at the Northwestern University in Chicago. Samuel Barber, who has been invited to conduct the orchestra, has accepted the position of director at the University of Chicago. The orchestra will perform in its new home on October 11th.

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MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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- Give Them Better Pianos. By Axel W. Christensan
- Interpreting the Photoplay. By Harry Norton
- "Ragging" the Popular Song Hits. By Edward R. Winn

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- Over Here. By Charles B. Westin
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