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HINDS, HAYDEN & ELDREDGE, Inc. Publishers
22 East 15th St.
New York City
Mistaking Its Mission

If you may judge from a few personal letters, and some few more impersonal communications, to the writer of this little missionary theme there would seem to exist a wide difference of expressed opinions concern-
ing the real mission of Melody as a musical journal.

There seems to be a somewhat prevalent and wholly mistaken idea that the magazine was founded as a sort of music-school for popular song-writers who aspire to enter the field. This is entirely mistaking the mission of the publication, although in a way it might be regarded as a musical-school-book for the gen-
eral American public as music-lovers of the popular--that is, instructive, but not instructive. The question might pertinently be asked--what, then, is the true mission of Melody? As the writer views the case, the magazine may be said to have missions within a mission, the big embodying one being first to interest the people in popular music and next to educate them to what is best in that music, but the last only through their own (usually) self-interest—practically, in a broad sense, housing an abstract sense cause instead of the concrete object of that cause.

The last statement might be regarded by some as being a dis-
tinction without a difference, but in reality it is both. What it really means is that the ultimate object and strong desire of the magazine is to raise the mental standards of those who think of all popular music only as cheap ragtime and cheap jazz, as well as to overthrow the false "standards" blamed on those who unpleasantly (and equally unreasonably) declare there is noth-
ing good in any popular music. As a magazine devoted to the cause of popular music, Melody naturally aims to encourage latent talent in that line (at the same time discouraging what or often is mistakes for talent), but this only by holding up to public view and talking about what others are writing, singing and playing—in short, the magazine might be regarded as a text-book of example, but not as a text-book of instruction telling how to construct the example.

The full mission of Melody, then, must be considered as wholly in the collective sense, and not in any sense as in the individual—impersonal and never personal. This means that—however deep may be its interest in the cause of popular music, or however much it may desire to see any popular song-writer who is worthy the name surge to the front as a composer of individual-
ality—as a general publication the magazine is not designed to in-struct anybody how to write either words or music of popular songs, since it is necessary that a talent which must be inherent to the writer. As a music magazine of the people, however, Melody can endeavor to assimilate where it does not instruct; by constant iteration and retrac
tion of the good in one form, it seeks to instill a broader appreciation of the good in all forms of music (whether such form be jazz, ragtime, popular, stand-
ard or classical), and therein is the keynote of its mission, although not the key of "popular music."
What the Girl Reporter Found Out About Johnson

By Treece Collins, Jr.

I was about 10,000 degrees in the shade. The perspiration was abnormally heavy and the air was warm and sticky. We were walking through a park, and the sun was shining brightly. Suddenly, the girl reporter turned to me and said, "What do you think of my story?"

I replied, "It's wonderful! You've really done a great job. I've never seen anything like it before."

She smiled and said, "Thanks! I'm glad you liked it."

I asked, "And what about the rest of your stories?"

She answered, "I've got a few more ready to go. I've been working on them for a while."

I said, "That's great! I'm looking forward to reading them."

She nodded and said, "I hope you like them too."

I replied, "I'm sure I will. You're a talented writer."

She smiled again and said, "Thank you."
“Ragging” the Popular Song-Hits

By Edward R. Wison

It is not believed we are divulging any great secret when we state that the synapsed piano solo arrangements appearing in the music supplement of this issue represents the choicest morsel of one of the present season’s best sellers among popular song hits of nationwide interest.

It is hardly news to say that the Broadway Music Corporation’s handiwork of pianistic sentiments, "As You Will," 'But Not Goodbye, Soldier Boy," was the immediate approval of music lovers and has so continued to increase in general favor as to leave permanent impress upon those who have heard it sung and played. The author and composer of "As You Will," Lewis Brown and Albert Von Tiller, have been writing songs for, well—years. Both names are household words.

Albert Von Tiller was born a composer, grew up among composers and is most happy in the field of creative music. He is a most emotional, though consistent, record of prevailing hits, as followers of popular music well know. Apparently he can be kept out of the song columnist—he is the kind of composer that the music industry likes, and sells the music industry for him. There is no fear of his being lost, and in such manner as to keep his name afloat and the melody forever public.

The launching of these Albert Von Tiller melodies takes place, of course, under the watchful eye and energetic guidance of his experienced brother, Will Von Tiller, president and executive director of Broadway Music Corporation. While this concern is indeed fortunate in having numerous clever writers and assistant, the material fruits of success are truly due in a number of cases to the young composer, for they have established themselves in the music publishing field on a very large and progressive scale.

Besides duet, Broadway's other song hits include "I May Stay Away a Little Longer," also by Lewis Brown and Albert Von Tiller; "The Thing Stands Undone," "I'll Do You Some While You're Over There; Oh, Frankie; Good Boy, Alexander, Good Boy, Harry Boy; You'll Always Find Sunshine in My Old Kentucky Home; That's the Kind of a Baby (or Mr. Give Me the Moonlight, Give Me the Girl); Just a Little Cottage," and several others of distinction.

For its kind permission in permitting the refrain of "As You Will" to be used for special arrangement and presentation in MELODY, the publisher thanks its sincere thanks to the Broadway Music Corporation, appreciating that this confidence and courteous cooperation represent concrete evidence of a willingness to assist constructively in developing a novel, educational and far-reaching magazine feature.

Pianists are assured, in a way, that others will follow this splendid example of practical interest on the part of one of America's largest publishers of popular music in their improvement, for many in the trade are coming to realize the disinterested public service as well as the commercial value incident to the introduction and general performance of these original adaptations of their melodies made possible by the extensive distribution of an exclusively popular music magazine.

Because of its wholesome sentiment and simple, straightforward musical construction in the easiest reading key—c major—"As You Will" is currently recommended to the host of popular music piano teachers as a singability appropriate number for a first piece in this special field of training, either for beginner or advanced pupil. The composition can be taught almost any one, adult or child, within a single lesson period, and seeming immediate and lasting interest, which means it will be duly practiced and memorized at the keyboard. Instruction already has assigned a hundred copies of this composition to such classes and it is safe to say that thousands more will be used in the same manner in this magazine.

It is doubtful if any readers are without the sheet music of "As You Will," 'But Not Goodbye, Soldier Boy." If any there be who are without, they are urged to purchase a song copy from this popular music before attempting analysis of the song and comprehensive study of the piano solos arrangement offered. This is essential to most pianists in order to acquire the ability to convert other melodies into "full" style of piano playing. Of course many are able to accomplish this so-called "bit" instantly, but the majority have to cultivate this form of playing by studying the music for themselves, deliberately and with due examination, measure by measure.

The best possible way to learn in music is by imitation—do what others have done before and then, after following closely in their paths, attempt to improve upon the ideas furnished. It is evident and agreed, then, that composition is an important factor in seeking musical knowledge and the attainment of performing ability. Therefore, again we say, pianists, proceed, the song copy of the melody established this month in order to obtain the most desirable results.

Interpreting the Photoplay

By Harry Norton

In the January Motion Picture, the editor, commenting on the present stage of the development of the popular moving picture industry, asked the readers and subscribers, "Is it worth while?" and still in part: "Is it worth while to those who, contrary to my present knowledge of an unknown future, may suddenly find themselves embroiled in the sea of prospection?"

For months indications will soon be necessary to recruit from the ranks of the "prospective," for under the "Work or Fight" order the theatre managers are classed as being engaged in non-essential occupations, which means that numbers of theatres are about to open in this profession and that the places must be filled by men who are either under or over draft age, or by women. Since the tasks of the professional musicians have been materially altered during the past year by the departure of those already called into service, it begins to look like a shortage of musicians in the near future. While the engagement of men in this occupation is not so essential, music is essential to the picture and the work must be continued in the absence of the former players, whether by men or women.

There are many "business" musicians who have never done theatre work, also many well trained players who have never done any professional work. If a shortage of theatre musicians occurs the two classes of performers just mentioned should offer their services to theatres that are in need of musicians. To those who may be sufficiently interested in this line of work to take up should the opportunity offer, may we suggest that now is the time to interest themselves in it and prepare by watching the work of the "Music" players at the local theatres and thereby gain a working knowledge of the requirements of the profession.

The value of the object lesson is well known. Each moving picture pianist while engaged in his work is an object lesson for the careful observer. It is quite human to think that the other fellow's job is easy—almost anyone could sit in and do the same thing. That seems reasonable enough until one tries it, then it is quite surprising to learn that a number of the "tricks of the trade" are so diversified as to prevent all but the most expert from doing the job properly.

An interested observer notes many details that escape the disinterested one's. The adaptability and versativeness of the average man is much greater than the individual realizes. Any one of us could do a "full" bit of piano playing, but doing well or better than what we imagine to be our special forte. Thus the writer imagines that in a picture player he has specialized in his proper genre, while in truth he might become expert as a policeman or a street car conductor.

Who can tell? It is true that there are many readers of this magazine, who have more or less musical training and ability, but are not present engaged in different lines of business, could adapt themselves to the work of a professional musician with no further instruction than that acquired by their own observations of the work of a theatre musician. It may likewise be the experience of musicians who study other fields of endeavor in essential industries, that they will discover an adaptability in themselves of which they had never been aware and which may induce them to forsake the music business and adopt a new life work in the music business.

The writer can recall the difficulties experienced by himself, in securing musicians to play at the theatre ten or twelve years ago in which the employment of performers to play at theatres before coming into being. There were of course no experienced players to be had, and many of the first who had to be prevailed upon and induced to try the new profession. Every one of the first batch "made good" and remained in the business, and are today making more money than they could possibly do if they had remained on their "regular jobs" from which it was so hard to wean them.

"How to Play the Pictures?"

A SUBSCRIBER writing to this department says, "In all that has been said and written about "Playing the Pictures," we have yet to be told "HOW TO PLAY THE PICTURES.""

Can it be possible that as yet no brave soul has had the temerity to burst into print with explicit and detailed instructions regarding this soul-suffering subject? If it be so there must be a reason, and methinks there is a reason in a word and worded one. The idea must surely have permenated long ago in many fertile brains whose owners might have reasoned thus: It is estimated that there are thirty thousand musicians engaged in the occupation of "Playing the Pictures" in the Good Old U. S. A., and as each and every one of these thirty thousand knows or thinks he knows all there is to be known about "Playing the Pictures," why try to conjure up a book on the subject? The motto and only object in putting forth a ponderous tome of that nature is to be the hope of confusing the amateur shocks of the above-mentioned thirty thousand wise and witty "musicmen." Would they bite? They might, but if they didn’t—there’s the rub—and up to date no one has risked real money on it.

It is easy enough to give directions or suggestions in regard to playing a particular picture, but a rather facile attempt to endeavor to establish a general method or formula which would apply to pictures in general. There are no infallible rules or exceptions to rules which could be set forth for the guidance of moving picture musicians. The ever varying nature of the photoplay itself requires a corresponding variety of treatment in the musical accompaniment.

The writer has observed that experienced picture players work similarly in a general way, but in detail they differ as widely as do their respective personalities and while the result is practically the same it is obtained by divergent methods. If one were able to divine his time to the work and traveled about observing the many different methods employed by movie players, noting the points of value, the result might be "boiled down" to a fair semblance of a "method" for "Playing the Pictures," but the ideas of any one man on his personal experience and method would not be very valuable material upon which to have a system of playing for the picture. In our next article we will discuss the method of playing as outlined on the "Musical Suggestion" sheet now being issued by the several producing companies.

(Continued on page 28)
Chicagò Syncopations
By Axel W. Christiansen

The beginning of the war was the Pro-duct of an idea that the people of Chicago had so long been talking about, and which had at last been realized in the form of the 'Chicago Syncopations'.

The idea was to create a new form of music that would combine the rhythms and sounds of the city with the traditions of African-American music. The result was a new style of music that would soon come to be known as Chicago Jazz.

The Syncopations were performed by a group of musicians who had been working together for many years. They were led by a man named Alex Christiansen, who had been studying music and the art of composition for many years.

The Syncopations were a hit from the start, and their popularity grew rapidly. They played in many different venues around the city, from small clubs to large theaters.

The Syncopations were not the only创新 in the world of music at the time. The world was changing, and new forms of music were emerging all over the world. Chicago was at the center of this change, and the Syncopations were one of the first steps towards the creation of a new kind of music that would soon come to be known as Jazz.

In conclusion, the Syncopations were a major innovation in the world of music. They were a reflection of the changing times, and they helped to shape the future of music. They were a true product of the city of Chicago, and they continue to inspire musicians around the world today.
Maori Love

Words by
Thmeye Collins, Jr.

Music by
George L. Curb

Moderato

Piano

Come back again to old Ma-o-ri-land
The moon-borne stream runs upon the
silvery sand.
A gentle hand is playing,
Its plaintive strains are singing, Would you come
to me?

Lo! the skies are blue as spring's first day,
Shores of clay,
And every scene is hallowed by the
Island's brow.
The gale sweeps o'er the sea,
The skies are pure and clear,

The last day gone by when you were here with me
Come back to me.

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B.S.
show in taking so much advantage of "alternative"
allegedly informed me afterwards that he ob-
thesized himself so melodic and generously threw
himself into the breach to help out a young star on a
weekend pas de deux, being that the young dancer
wasdancing with me on the same bill. In addition to
creating a beautiful and emotional atmosphere through
her lovely and expressive performances, she also
managed to make the audience feel connected to her
character through her raw and authentic portrayal.

Melody

Personality and Personalities

An interview with Miss Halpin—By Clifford Vincent

(Continued from page 3)

MELODY

$100.00 FOR A LYRIC TO THE NATIONAL EMBLEM MARCH

The appearance of a MELODY appears as the
national emblem March has long been a
prominent feature in American life. This
lyric, with its stirring melody and
uplifting tune, has become synonymous with a
sense of patriotism and national identity. The
lyric is written in a style that is both
musical and poetic, capturing the true spirit
of our nation.

MELODY

Arias and Melodies

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Melody

Words by
Lew Brown

In Wm Style of Ragtime

Music by
Albert Von Tilzer

Art Work by
Edward W. Dean

Au Revoir, But Not Good Bye, Soldier Boy

(Continued from page 2)

Important: Refer to article under caption "Noting the Popular Song Library"

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Au Revoir, But Not Good Bye, Soldier Boy

(Continued from page 2)
Have You Studied Harmony?

A knowledge of Harmony is absolutely essential to real understanding of music education. It is, in fact, the foundation of your musical education. As you study Harmony, you will begin to understand how composers use different intervals and chords to create beautiful melodies.

Harmony Teaches You

1. To analyze Music, then enjoying it.
2. To recognize your own impromptu, intuitive melodies, which you may be able to哼 up as the result of this study.
3. To appreciate Harmony correctly and arrange for means whereby you might enjoy it.
4. To assist in the study of Harmony.
5. To understand the meaning of Harmony.
Let a Little Fun Shine In

Everybody tells us "cheer up." Children are quite capable of seeing people if they're sad; and there must be a long time, sometime.

Among the women of a few young debutantes there were two sisters whose whole mode of life was heaven-like and who each other was constant companions of excavation. One rose, a young woman, and her social life was a picture of pages by a friend, who was not beforial. Of course, one of them was destined to engender one of the twain to marry her.

"Tell me," asked the friend, "how in the world can you tell them apart?"

"I don't try to," was the reply.

"If two girls in the opposite charm that is a promising situation." (As — Pearl) for her position that she's not any more.

Every time I hear B.B. S., and Edward was recently, I am reminded of a poor girl who was absolutely some day. As a church service which she requested he noticed a number of people standing by the sideboard and, as on the table, people standing, appear to me with nearly the desk not near a desk that is on our customary "mixed" for the national aim. So he stood up. Next day he was surprised to find out that he had subscribed to a column on the church bulletin by standing by the church bulletin. She, by the way, was singing when "The Roll Call Is Obedient." (Unfitting Muster having added the lady's Peg page — Hady — Hady for herself.)

"If two girls in the opposite crowd that is a promising situation." — PHILIP M. (For her position that she's not any more.

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Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

**MELODY** is constantly receiving letters of inquiry from writers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time Melody has not felt obliged to give lyric writers or composers assistance other than that available through our free columns, the demand for additional help, especially on the part of amateur and semi-professional lyric writers, has become so great and so insistent that we have decided to establish a special composing and arranging branch. We have, therefore, made the necessary staff and equipment additions to provide a Melody Professional Service Department, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody's Professional Service Department offers the services of a professional composer and arranger of songs and instrumental music, trained and experienced, to write and compose properly prepared manuscripts for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also write, correct or compose lyrics complete, as desired.

The scope of the Melody Professional Service Department is limited absolutely within the limits implied by its name. The Department will not undertake to publish any composition, either in the magazine's music section or elsewhere, assuming responsibility only for that professional service as is outlined herein. This service is designed to meet the requirements of the better-class writers and composers, and in no case will it be attempted to produce legitimate, publishable material for the less competent. What we can do will be done to the utmost, except that all work will be of necessity, and when accomplished will be delivered to the writer or composer, if known, and to the agent of an recognized publication, if the work is accepted.

**Melody Professional Service Department**

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**BILLET D'AMOUR**
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Music Publishers and Engravers

For Music Publishers and Engravers, in the interest of the public and the welfare of the music profession, the following statement of policy is made:

1. To advocate and promote the interests of the music profession.
2. To encourage the production of high-quality music.
3. To maintain a high standard of professional integrity.

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Melody Agents

Interpreting the Phonoplay
By Harry Norton
(Continued from page 7)

The Question Box
Under the heading The Question Box, we have received a number of questions from Melody agents as to what Melody publications are included in your stock.

H. M. B. Rockford, Ill.
Your request was not quite clear. Is the Spring Festival Dance a musical composition or a "quotation"? If it is a musical number for which you wish a suggestion for a "stop" continuation, you neglected to state whether the "stopped bass" pipes are played from the manual or from a pedal board. If your instrument has no pedal bass (sustained by the foot), the only practical combination would be flute, violin, and horn on the upper manual, coupled (if there are two) to stopped bass on the lower manual. If you will write again, stating the name of the orchestral instrument you are playing, I may be able to offer some useful suggestions.

R. R. S., Nashville, Tenn.
The following routine was used by the writer for the Paramount feature: "Resurrection." (Pauline Frederick): Chanson Russe, Smith; Canzone No. 6, Michel; Serenade, Opus 20, No. 4, Karg-Mazur; Mazurka, Op. 29, Finkel; A Curious Story, Frommell; An Old Love Story, Paolo Costi; Nocturne, Op. 3, No. 2, Karg-Mazur; Twilight, Croxie; Serenade, Op. 24, No. 2, Czech; Romance, Nerini; Abantai Overture, Rubinstein; Two Scherzos, Op. 6, No. 2, and Dvorak, and Legend, Carl Babin. Necessary incidental cues to be inserted at proper times.

R. H. Bakerfield, Calif.
"Sails," both orchestral and for piano provide pleasing material for phonoplay music. A Love Episode in Rhythmland by Brails, published by Walter Jacobs (four numbers) is good. Scenes Pittinperson, Manuscript, Natchez Suite, Tchakiyevsky; Prince Adolphe Ballet Suite; Ballet Music from Faust; Valses, Skiles, Brahms, and many others are excellent.

H. F. C., Phoenix, O.
In "A Doll's House" (Arabian) Elida Ferguson dances a "Tarentella," which is a rapid dance in 6/4 time. Any one of the following can't melodies will fit the dance: By Sydney Smith, Pienoth, Helge, Op. 80, Ludovic, Op. 86; MILLS, Op. 33, No. 1—or any other that you may have in your library.

Attention! Piano Teachers
Send for a copy of our City Program and City Chorus, a Big Hit Of The Middle West

Louise Waltzes
By J. E. R.
A Hit For Youth—"You ravers happy when I'm leaving this age?
A real nice young man—"You don't you get the key and you won't have to look for it"
A NATION’S SONGS
The Popular Songs of America at War
By A Patriot

A NATION that helps its own soldiers and sailors in the hour of need to win the war—

Songs are as in a nation’s spirit what are windows in a nation’s soul. The producer of songs is as important in winning the war as is the man who directs the armies in the field.

Songs are a preparation for war as well as for peace. They are the voice of the nation, as a bell is the voice of a city. They are the music of the people, as the drum is the music of the soldiers.

When the bee is on the flower, it is not the bee’s fault if the flower is not pollinated. The producer of songs is as important in winning the war as is the man who directs the armies in the field.

The nation that has the best songs is the nation that will win the war. The nation that has the worst songs is the nation that will lose the war.

The songs of America are won through the world-mediated by the State, which is the voice of the people. It is the State that gives the people what they need—what they want to hear.

The State is the voice of the people. It is the State that gives the people what they need—what they want to hear.

Songs are the voice of the State. They are the voice of the people. They are the voice of the nation. They are the voice of the world. They are the voice of the future.

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