MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE
Peeps at the Publishers
Editorial
Irving Berlin on the Writing of Popular Songs
Some Personal Recollections of Chinese Music
By Ashel Mayhew
Ye Melodye Almanacke. For January
Playing the Picture

MUSIC
Jazzin' the Chimes. By James C. Osborne
For Voice for Piano
The Story In Your Eyes
Words by Jack and Aaron Neher. Music by James C. Osborne
Lisette. By Norman Leigh
Ears' Acte for Piano
In the Sheik's Tent. By Frank E. Hersom
Oriental Dance for Piano

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Walter Jacobs, Publisher, 8 Bosworth Street, BOSTON, MASS., U.S.A.
Another "Natural"
The Girl You Should Love Best of All

—a sweet, simple little ballad that will grip
the hearts of all who hear it.

CHORUS:
From every hill across the land
You shall hear the "Girl You Should Love"
Shall rise the song of love and gladness
The "Girl You Should Love Best of All"

Another favorite was "Cøy Doodle" and the new political (and
he's hope social) position of women
was demonstrated in the new version of
"Pick up your troubles in your old Rolling
And smile, smile, smile."

which was changed to
"Pick up your powder puff in your small hand.
And smile, smile, smile."

Although, as some believe, there may not be much poetic fancy in any of
this sort, it shows at any rate that
popular music can arouse political
enthusiasm, as well as the
usual-sans of the Emersonian belief
in the power of "Music in All Things."

To use music is to drop everything and
let someone else do the thinking.

And that person who hears a
sinking chorus of a song more or less loud,
or even somewhat vulgar in character,
is unconscious drawn to music and gradually may move
a step towards the appreciation of the more musical.

It isn't, therefore, how much but what you say or do
and into you say or do it, that counts.
Irving Berlin on the Writing of Popular Songs

No one is more qualified to discuss the popular songs from the song writer's standpoint than Irving Berlin. For one thing, he is a composer of songs and for another he has achieved success in popular song writing of the present generation. The rules, techniques and methods he has evolved are based on his personal experiences and, therefore, should have considerable weight.

SONG writer may break the rules of grammar, of versification, even of common sense and reason, and still turn out a song hit of popular song hit variety. He cannot ignore the rules of popular song construction and get away with his song. As in everything else, there have been song hits which were completely in defiance of the rules of the code, but the rules must be followed in a general way or the song will certainly not be a hit. Following this statement to an interviewer Irving Berlin, the popular song writer, gave these interesting sidelights on the writing of popular songs to the American Music. Here are nine rules Mr. Berlin lays down:

Nine Rules

First—The melody must nursery be within the range of the average voice of the average public singer. The average voice professional singer is the song writer’s salesman, the average voice public his customers. The salesman-singer can not do justice to a song containing notes too high, too low, or otherwise difficult to sing; and the customer will not buy it.

Second—The tonal range which must be simple and easily remembered, must be “planted” effectively in the song. It must be emphasized, accentuated again and again, throughout verses and chorus. The public buys songs not because it knows the song, but because it knows and likes the title idea. Therefore, the title line you are proved of, even sacrifice rhyme and reason if necessary, in order to accentuate the title line effectively. We Americans have a lot of world music. For instance, rousing song—say, a marching song—may demand a soaring melody which has no counterpart in our usual popular style.

Third—A popular song should be seven syllables, that is, the verse and the chorus must contain a kind of limerick that can be logically varied by either a simple melody or a complex one. Many songs are in the English-speaking world, and it has said and heard countless times.

Getting “Punch” in the Chorus

To give added emphasis each time to the delivery of the title line, I stopped the singer for a full beat the instant before he uttered the line. And finally I tried for still more emphasis by striking into the chorus instrumental song that the singer paused a beat. Listen! So delicious, with music of a chorus beginning. You will be surprised: be—surprised—be surprised, came from Mr. Berlin’s lips. The verse left with me—understanding, a kind of the chorus slowly, softly.

We’re All Children

The grown-ups think heaven, still retain some of the naughtiness of little children. I write for the mob, and the mob does not want self-consciousness. The mock, like the children, prefers natural rhythm to formal art. Even the high-brow, who is not a stranger to the finer things of life, likes his tunes in rhyme or reason, would call for a song if someone took the “Mother Goose” book away from his child and tried to change the “Tucker-upper-barter” to the “tom-top-envelope-side” rhythm in the child’s book, or attempted to “improve” the usual kinds of both rhymes and rhythm of the “Lady-bug” jungle—“lady-bug, lady-bug, something technically perfect as the “Lady-bug.” Not. Fly away home.” Your house is in flame from cellar to ceiling.

“Nose punch!” But “home” and “mine?” Why, the high-brow teaches his child that natural rhythm and then he falters when a writer of popular songs recognizes that it is infinitely more important to impart to the lady-bug the idea that her “children are all alone” in the burning house, than it is to hand her polished rhythm as a substitute for the truth that her fat babies are all burning with a bright blue flame.

I know that I attempted today to “improve” some of my old songs by substituting correct rhymes and rhythms for some technical errors in those earlier efforts. I’ll kill the songs. I do not presume to speak for others, but I do know that in my own case acquired technical knowledge would have caused me to try for perfection in the superficial values of a song. I would not dare to “improve” a song that way.

SUCH IS FAME OR WHATS IN A NAME

By BEETLE TAYLOR

It makes in Ireland, as of musicians in China—there are none. At least, not in our accepted academic sense. Drum-strummers, gong-pom before Queen George Whitney, a vaudeville actor, and asked him if he could go to a show with me. “Sure,” he said, and added as a after, “by the by”—I was in London at the time, and dear Mrs. Berlin although she has been added with a laugh. “My wife’s gone to the country!” Bing! There I had a common

SOME PERSONAL RECOLLECTIONS OF CHINESE MUSIC

BY ATHOL MATHIEU

(March 5, 1932)

(From the East-American Musical Magazine)

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MELODY

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For January, with only XXXI new days

1. Sat.—A new song now filling the air

2. Sun.—A new song now filling the air

3. Mon.—A new song now filling the air

4. Tue.—A new song now filling the air

5. Wed.—A new song now filling the air

6. Thu.—A new song now filling the air

7. Fri.—A new song now filling the air

8. Sat.—A new song now filling the air

9. Sun.—A new song now filling the air

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26. Wed.—A new song now filling the air

27. Thu.—A new song now filling the air

28. Fri.—A new song now filling the air

29. Sat.—A new song now filling the air

30. Sun.—A new song now filling the air

31. Mon.—A new song now filling the air
Songs of Charming Words and Beautiful Melodies

JUST OFF THE PRESS

Cupid Will Have to Work Triple Shifts Every Day in the Year (Who Says He Will?)
Eyes, the Kind You Rolled at Me
I'd Rather Be a Shamrock Than Any Flower That Grows
You Came Into My Heart, Just Like an Inspiration
It's You That I Meet at Twilight

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Some Real Song Hits—
One Little Girl...
Sweet Hawaiian Moonlight...
Smoke Rings...
"Overshadowed"...
Pickaniny Blues...
Hawaiian Rose...
Weeping Willow Lane...

DO YOU KNOW:

That one of the greater American ballads of all time is "My Gal Sal," by Paul Dresser, a picturesque figure in his time, who also wrote "On the Banks of the Wabash"? The former song has become an American classic and is still being sung in vaudeville and wherever men tolk and sing.

High-brow may smile contemptuously at the music of our hucksters and vaudeville, but Paul Dresser, with his "My Gal Sal," showed that he could write the songs of the Vulgar, and Vulgar he would not care who made them.

That the man who can express for others an emotion that he has not personally experienced is really a genius, because he expresses what the instinct of the body and spirit demands, not what the head can analyze.

That the only way our popular song writers can secure public approbation is by the music of the cash registers on the popular music exchanges. It is a pity that little is done there to win the favor of the men who make our songs.

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The Story in Your Eyes

Words and Music by
JACK and AARON NEIBERG

REFRAIN

In you eyes, in your eyes, there's a story so sweet, It's a story of love so true,
For it tells of a soul so sweet and so pure, Like a rose covered o'er with dew.

The story is as old as the world itself, It's a vision of paradise, And no one can see what lies there for me.

In your eyes, sweet-heart, In your eyes... In your eyes.

Moderato

When roses are blooming 'neath the azure skies, And their petals fall upon the lawn,
And when I look into your eyes, I cannot bear to leave the scene.

Your eyes, sweet and fair, In your eyes I sit and dream.

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In the Sheik's Tent

ORIENTAL DANCE

FRANK E. HERSON

Moderato (Not too fast)

Melody

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(Continued on page 11)

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BEAUTIFUL GIRL OF SOMEWHERE
THAT'S WHAT THE RED, WHITE AND
BLUE MEANS
(From adaptation of "Old Soldier's Home"
March)

JUST KEEP THE ROSES A-BLOOMING
THE BATTLE SONG OF LIBERTY
(From adaptation of "Our Sunday Morning"
March)

A LITTLE LATER ON
WHAT MORE CAN YOU ASK OF ME?
SUNSHINE
(From all the Broadway Fire Cats)

MELODY

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120 SONGS that are a Delight and Comfort in the Homes of all the World

The Columbia Collection
OF
Standard and Favorite Home Songs

Every number complete as a Piano Solo and for Mixed Quartet

COMPLETE WITH WORDS AND MUSIC

CONTESTS


The Suffering of the Vogels: A Russian Love Melody: Published by the American Music Company, New York; Pub. by the American Music Company, New York, respectfully.

Arthur B. Rubinstein

JACK MILLS, INC., 154-47, 6th St., New York

Price 50 cents

PUBLISHED BY WALTER JACOBS, BOSTON, MASS.
PLACING THE PICTURE

by Leon E. Grove

THE greatest of all music has opened such a wide field for the composer and performer that it is
now thoroughly established as a necessity for
any stage. The art of singing is a highly culti-
vated art, and the music of the future is to be
seen in the study of the organ during the parish
year, and over a century later was appointed Assistant
Organist. About this time he performed the task of
singing at eight the service where his successor
in this post is now doing a most successful job as a producer of
organs.

SOME OF THE ESSENTIALS OF GOOD PICTURE PLAYING

The art of playing the pipe organ has opened such a wide field for the composer and performer that it is now thoroughly established as a necessity for any stage. The art of singing is a highly cultivated art, and the music of the future is to be seen in the study of the organ during the parish year, and over a century later was appointed Assistant Organist. About this time he performed the task of singing at eight the service where his successor in this post is now doing a most successful job as a producer of organs.

First, it is necessary to have a thorough technical foundation in both piano and organ, and a perfect knowledge of music, notation, and harmony. Second, the performer must have a good ear, and a good sense of rhythm and harmony. Third, the performer must have a good sense of the drama and the emotions of the piece. Fourth, the performer must have a good sense of the structure of the piece. Fifth, the performer must have a good sense of the style of the piece. Sixth, the performer must have a good sense of the phrasing and the articulation of the piece. Seventh, the performer must have a good sense of the expression and the feeling of the piece. Eighth, the performer must have a good sense of the dynamics and the balance of the piece. Ninth, the performer must have a good sense of the tempo and the time of the piece. Tenth, the performer must have a good sense of the form and the structure of the piece. Eleventh, the performer must have a good sense of the balance and the contrast of the piece. Twelfth, the performer must have a good sense of the development and the climax of the piece. Thirteenth, the performer must have a good sense of the resolution and the conclusion of the piece.

The performance of this work is a marvelous achievement. The performer must have a good sense of the drama and the emotions of the piece. The performer must have a good sense of the style of the piece. The performer must have a good sense of the expression and the feeling of the piece. The performer must have a good sense of the dynamics and the balance of the piece. The performer must have a good sense of the tempo and the time of the piece. The performer must have a good sense of the form and the structure of the piece. The performer must have a good sense of the balance and the contrast of the piece. The performer must have a good sense of the development and the climax of the piece. The performer must have a good sense of the resolution and the conclusion of the piece.
SENZA TEMPO

"Without Time?" you say. "What would a piece be without Time?"

And yet that is just what Max Pauer marks at the commencement of his Italian Senza Tempo.

"Oh, but he means tempo relati, nothing," you explain.

Does that give a deeper definition of the composer's meaning?

It has been said that language disposes thought.

And truly in the realm of music, when one considers that voluntarist dictionaries are published with the end of interpreting the Empress of the Fine Arts, it would seem to require the mentality of an arch-philosopher to master the many musical hieroglyphics.

In other words, to rob the time-means to take something from a prescribed note and add it to another, of any sort.

This is the definition given by Apollon in a German translation of Tolstoy's book On Singing.

Not many musicians are guilty of selecting the time, and they don't do it back—an indiscretion allowed only by such license as accelerando or ritardando—terms that have a meaning quite different from relati.

To quote from Tost: "The rubato of tempo" (the rubbing of time) in the past is a glorious theft by those who sing better than others, for judgment and genius make fine distinction.

"He who does not know how to rub time does not know how to compose, nor how to accompany himself, and remains without better taste and without intelligence.

"Interpolation, our peculiar American device, represents a decided involution or break into the normal divisions of Time.

"The rhythm is there, to be sure, in every song; but the pulse is given out in a sort of halting, dodged manner that favors of impudence with any accepted order.

"Music, then, while limited to measure and meter, would seem to take one into a celestial or infinite sphere, where the rules of time seem sometimes broken, in its regulations modified, since the infinite transcends Time—and Space.

"So, the artist himself often shows forth in his own personality the subject, being subject to what is called "temperament."

"As a pianist?" "Yes, I know."

ENDING SONGS

"There are songs," said the musician, "that have never been died. They are ringing down the ages."

"That is true," said Wm. "But, for the past six months and upward I have loved my daughter try to kill twice or even twice coming but they never were done."

—Louis. F. M.

MELODY

JAZZOGRAMS

A reproduction of actual jazz bands and their players, from the standpoint of a regular jazz writer—and a conscientious and musical fan.

Here's that Marlin Ragone, King of advertising and publicity man for Jack Mills, Inc., the publisher of a song that's making you want to dance with the music in the '20's—indeed, the kid is "Cuban Music" and can set the boom on Broadway.

Some song writers deserve a lot of credit, but they don't get it—even from the green.

There's no song written every minute—and so it is a song success.

The shock must have originated in the musicals. Oh, the concerts.

A song once said, "Song writing is one of the hardest jobs in the world."

"Just take a look at this kid with his English show without four cents cals?

The jazz dance is very wonderful. You can dance all night on a dime.

Why do composers with their hooks in the shoulders instead of inside in the tent?

When a boy hears a hot song, he starts waving his tail, but when he hears a jazz tune he starts swinging free.

Waiting for you now, but when you are doing a jazz your dance your feet don't even know you are dancing.

A little sing—oh, but who is Sun Hall wants to be a hot miller?

The average life of a popular song is three months—it's sure to be marred by them.

You don't have to have an ear for modern music so long as you get the two-shoulder.

You, women and song doesn't travel together naturally—our women and song aren't fast for our sides.

At J. H. gets more money for a night than Coolio did for a year.

We'll never, never sing the old masters—so in our popular fashionable tunes to pitch and jazz up their rock.

The modern song writers are the like the Democratic administration—always strong for the South.

MAIL MELODIES

Mike D. Bullock, Arrienburg, of the photo play, Portland, Oregon, writes: "My work as a writer of pictures is very busy. I had MELODY almost as necessary as an orange. I have only one objection to MELODY. It is not being published weekly instead of once a month."

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