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A Monthly Magazine devoted to the Interests of POPULAR MUSIC

VOCAL INSTRUMENTAL MECHANICAL

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More Controversy on the Grammatical Bull

"The Queen of the Roses" Still Being Tossed About with Shame and Abandon

Every mail to The Tuneful Yankee seems to bring comments upon the citizens of Louis Wedyn's song which he titles "The Queen of the Roses Were You." Some uphold him, others curse him, and many condemn him. Here are a few letters received:

Editor Tuneful Yankee,
Portland, Ore., May 6, 1917.

Sir: The idea of any one who would say "The Queen of the Roses Were You" is ludicrous. Anyone with any kind of knowledge of the English grammar knows that one cannot link a singular verb with a plural pronoun. Why all the nonsense?

C. M. Haskel,
School of Syntax.

Mr. Munroe H. Rosenfeld,
Tuneful Yankee,
Dear Sir: You have taken a very awkward stand in criticizing for bad grammar the title of Mr. Wedyn's song, "The Queen of the Roses Were You." The sentence is correct and you know you are wrong. Why don't you confess it like an honest editor?

Robert C. Fuller

Winnington, Del., May 9, 1917.

Editor Tuneful Yankee: This should settle your argument on the " Were You" song.

I was
They were

We were
You were

He was
They were

Anyone who disputes the principles of English grammar should have his innards washed out. Mr. Wedyn is right. You are wrong. I am surprised that your fine magazine should stoop to argue such a question with those who should be showing heirs instead of debating syntax.

Martha Owen, LL.D.

Mr. Munroe H. Rosenfeld,
Tuneful Yankee,
Dear Sir: Are you boasting a song or are you simply trying to learn grammar? If the latter, why don't you simply invert the sentence—"The Queen of the Roses Were You"? Then you quickly see that Tuneful Yankee is right and that the song is wrong.

Joseph Chamberlain

Nashville, Tenn., May 7, 1917.

Editor Tuneful Yankee: Of whom was Mr. Wedyn thinking when he wrote the title "The Queen of the Roses Were You"—the subject, or the pronoun? You neglected to state in your paper.

Sincerely yours,
Roy L. Stillwell.

Buffalo, N.Y., May 7, 1917.

Editor Tuneful Yankee: Of whom was Mr. Wedyn thinking when he wrote the title "The Queen of the Roses Were You"—the subject, or the pronoun? You neglected to state in your paper.

(Chadeford: This is not a problem.)
NOTICE: In an early issue The Tuneful Yankee will publish the correct solution of this perplexing problem by the one positive authority of the United States.

The Tuneful Yankee

They Keep on Coming

PORTALS AND LETTERS OF COMMENT

Read Here What You Have Written Us

Quite a Suggestion

The Tuneful Yankee

Guests: I have been reading your comments and I was surprised to find that you have written a number of your magazine and I would like to become a subscriber. As you appear to be an active person, I think it would be an excellent idea to try and attract your attention. I would like to become a subscriber and I believe you have written a number of your magazine and I would like to become a subscriber. As you appear to be an active person, I think it would be an excellent idea to try and attract your attention. I would like to become a subscriber and I believe you have written a number of your magazine and I would like to become a subscriber. As you appear to be an active person, I think it would be an excellent idea to try and attract your attention. I would like to become a subscriber and I believe you have written a number of your magazine and I would like to become a subscriber. 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How to Write a Song

By WILL ROUSSELL

(Continued from page 6)

Anent the South

FOLLOWING are two letters from prominent newspaper men regarding the possibilities of the popularity of the Tennessee Waltz throughout the South. Each presents an able expression of the sentiment this magazine has been aiming to secure. One is from Secretary David’s paper, the other from General Southerner, public and private.

THE NATIONAL OBSERVER
RALEIGH, N. C.

Mr. Geo. H. Rouselle:
There are two reasons why I have sent you the title of your magazine, The Tuneful Yankee. I do not have a subscription to your paper, and though I do not possess a copy of your magazine, I am aware of the fact that you have been writing in the South for some time. Therefore, I am confident that you have a better understanding of the South than I do. I am interested in your magazine because it provides a voice for those who believe in the preservation of our heritage, and I believe that your work is valuable to those who are seeking to understand and appreciate the culture of the South.

Very truly yours,
C. S. Woolard

Established 1867

Baltimore, Maryland

Dear Mr. Rouselle:
I have received the mail this morning a copy of the February issue of The Tuneful Yankee. The news of this publication which has impressed the South deeply is not unexpected; it is a sign of the times, and I believe that your work is valuable to those who are seeking to understand and appreciate the culture of the South.

Very truly yours,
W. V. Scott
Brickman, Manager

THE MEGALOPOLIS CORDUROY

This is a review of the book "The Megalopolis Corduroy" by Dr. Thomas Sowell, which has been published recently. It is a fascinating and thought-provoking work, and I believe that your readers will find it valuable.

Very truly yours,
R. C. Smith

THE TUNEFUL YANKEE

If you have any questions or concerns regarding the content of this newsletter, please feel free to contact us. We would be happy to assist you.

WILL ROUSSELL

(Continued on page 8)

L. V. JOHNSON, of the Tucson Press, is the proud owner of the "Let Me Be Your Soldier," a Portland, Oregon, native who possesses the ability to arrange harmony, melody, and vocal specialties. His voice is the "Idaho Serenade."
THE TUNEFUL YANK

Mr. J. B. Rodgers, the deacon of the Trinity Church, is the acknowledged authority and authority on the subject of rapping. He has been heard to say that in order to be an expert in the field of rapping, one must possess a certainsomething which he calls "rapping." This, he believes, is the key to success in this field.

In fact, Mr. Rodgers has even written a book on the subject, which he claims is the only book on rapping that is worth reading. The book is filled with advice and tips for anyone who wishes to become a master of the art of rapping.

Mr. Rodgers' rapping style is unique and stands out from the rest. He has a unique way of delivering his raps, which he claims is the key to his success in this field. He is known for his powerful voice and his ability to deliver his raps with emotion and passion.

In conclusion, rapping is a difficult art form, but with the right approach and the right mindset, anyone can become a master of the art. Mr. Rodgers' book is a great resource for anyone who wishes to learn more about this fascinating field.
THE TUNEFUL YANKEE

The Tuneful Yankee, a weekly column written by the famous songwriter and performer Stephen Foster, featured music and poetry that reflected the social and cultural trends of the 19th century. In this particular issue, Foster explores the influence of music on American society, particularly the role of songwriter and performer Stephen Foster in shaping the music landscape. The column discusses the rise of mass-produced sheet music and the impact of composers and performers on society. Foster also touches on the intersection of music and politics, as well as the role of music in shaping American identity. Overall, the column serves as a historical and cultural document on the importance of music in American life. It is a fascinating read for anyone interested in the history of music and American culture.
From a Moving Picture Pianist

Lottie Foster Conducted by Full Fledged Composer—He Tells All About It in this Interesting Article

I can still remember the day—of all days!—of the first moving picture encore. It was just one of those rare and happy coincidences that make life so interesting. I happened to be in the audience of the one of the first moving picture shows that were given. The audience was electricity enthralled by the novel and exciting display. It was a thrilling experience, and I was one of the many who were the happy recipients of that thrilling experience.

The audience was electricity enthralled by the novel and exciting display. It was a thrilling experience, and I was one of the many who were the happy recipients of that thrilling experience.

Well-known Songs that were “Swiped” From Each Other

By Walter Hanover

I have been getting a lot of correspondence from people who are interested in copyright law. Many of them have written to me asking whether or not it is possible to copyright a song without registering it with the Copyright Office. They seem to be concerned about the possibility that someone else might use their work without permission and without paying them royalty. This is a common concern among songwriters and composers, and it is one that I can definitely understand.

The answer to this question is yes, it is possible to copyright a song without registering it with the Copyright Office. However, there are some important considerations to keep in mind when deciding whether or not to register your work.

Firstly, registration with the Copyright Office provides the songwriter with certain legal rights and protections. For example, registration establishes the date of creation of the work and gives the songwriter the right to sue for infringement. This can be important if someone uses your work without permission and without paying you royalty.

Secondly, registration with the Copyright Office can help you enforce your rights in court. If someone infringes your copyright, you can sue them for damages. However, if you do not have a valid copyright registration, it may be more difficult to prove that you own the work and to obtain a judgment in your favor.

Finally, registration with the Copyright Office can also be important for purposes of inheritance. If you are a songwriter or composer, it is important to have a valid copyright registration so that your work can be properly administered after your death.

In conclusion, while it is possible to copyright a song without registering it with the Copyright Office, it is important to consider the potential advantages and disadvantages before making that decision. It is always best to consult with a lawyer or other professional before taking any legal action.

Answers to Correspondents

Contributors submitting manuscripts without sufficient return postage must not feel offended if they receive no reply by mail.

Those Queries are Interesting

L. Boeder Davis

In reference to your letter as follows:

"Editor Tuneful Yankee, Dear Sir: Rejected your publication and most likely is something that I have been feeling for a couple of years. It has been a pleasure to the—"—but I am not sure what I am sure."

Please answer my questions. I have several song pieces on hand. Is it possible to submit them to your publication? 2. Would it be a good idea to have the song pieces copyrighted first? 3. Would it be a good idea to bring the MSS., personally to the publisher? 1. Publishers are, as a rule, honest men. Of course, it is a little bit of a problem—the same as in any other business in a certain degree. Another thing, don’t know how long your work will be worth. Good MSS. are rare and offers are not worth asking. 2. You can copyright a song with little trouble if you have been printed. We think, however, you receive a typewritten copy in Washington with it. 3. Why buy these expenses? It must be a mighty valuable article of ours to pay for extra printing. Too, perhaps, best be sent to the publisher personally and get some immediate notice.

We Mean Business

H. E. J. Farwell, Ohio

The letter you refer to we have never heard of in a favorable way. In fact, we know nothing at all regarding them. There are, evidently, no such things as "swiped" songs, and the information you ask for is not available to the Department of Commerce. However, we can suggest that you should consult with the Copyright Office of the United States Patent Office. They may be able to provide you with more information on this subject.

The Tuneful Yankee has previously published in its columns a notice to the effect that all compositions are protected under the Copyright Act of 1905. It is not necessary to register your work in order to protect it, but you should keep a record of your work and any sales or performances of your work.

Please note that the Tuneful Yankee is not responsible for any unauthorized use of your work. If you suspect that your work is being used without permission, you should contact the person or organization responsible and ask them to stop using your work.

Percival Fads

Lucile Boree, Vermont

In reply to your query as to the "fad of the month," here are a few suggestions that may be of interest to you. The "fad of the month" is a concept that has been popular in recent years. It involves the creation of a new trend or fashion that becomes fashionable and is quickly adopted by many people.

However, it is important to note that the "fad of the month" can be a temporary phenomenon, and it may not have a lasting impact on society. It is important to consider the underlying cultural and social factors that are driving the trend, and to be mindful of the potential consequences of adopting such fads.

In conclusion, while the "fad of the month" can be a fun and interesting phenomenon, it is important to approach it with caution and to be mindful of the potential consequences of adopting such trends.

This Answers Everybody

Tuneful Yankee, Editor

Dear Sir: Jerome B. Bumby, Co., has advised me to write you concerning the following question: I want to know if you publish photographs of models or does your publication contain them for a certain amount and not on sale? I am a movie writer and play the piano very well and am very desirous to know of any compositions or any value.

Very truly yours,

Mrs. K. N. R.

For the benefit of my many readers, The Tuneful Yankee will again point out that it does not publish photographs. It does not publish any photographs of models or any other material that is not in the public domain.

Several authors have written to me about this, but I have not yet received any satisfactory responses. If you have any questions or concerns about this issue, I would encourage you to write to me directly.

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Very truly yours,

Mrs. K. N. R.
Ye Clown Topic

With Apologies to R. C. B.

S O N G  T R I T T E R
S E N T  I n  a  G R O W N  C O N S C I O S U S
I N  W H I C H  T H E  N I G H T  S T I L L  R O A D S
S T E N C I L  w i t h  w o r d s.

A N D  G R E E N E S
W I T H  c h o r e s.

A N D  W H E N  I  B E A R
S E N T  I t  b a c k.

A S  I  S E E L
H E  C A L L E D  m e  t h e
V I L E N E S T  n o m e n a.
N O W  W H A T  I  b e a r  D o c t o r.
I N  O N E  o f  y e a r s.
P A T E N T  H A T C H E R s.
F O R  T H O S E  g o d - c h a r m e d  s e e n s.
C R I T I C S.
W H O  M A K E  m e  k a t e.
L I F E.
O T H E R  R O S E s  a l i v e.
A R E  P R O W E C H T E R s.
I F  W E  a r e  f r o m  a l s o.
F O R  I f  T H E  s o o n  n o t e s.
I T  C A N  s e e  o f  j e a r s.
T H E  F U R T H E R  s g a t e s.
I S  m a k e  y o u  t h i n k.
T H E  S T E E P L E s.
I  T H A N K  Y O U.

"Ye clown topic" is the name for a type of comic or satirical writing, often characterized by its exaggerated language and humorous tone. The text above seems to be a playful example of this genre, with a focus on describing various actions and events, often with a touch of absurdity. The language is poetic and flowery, with a strong emphasis on visual imagery and sensory details. The overall effect is to create a whimsical and entertaining narrative that is both amusing and thought-provoking. The use of poetic devices such as alliteration and metaphor adds to the charm of the piece, making it a delightful read for those who enjoy light-hearted and creative writing.
REFRAIN

So here's to Uncle Sam—my faithful and true,
Here's to our banner of red, white and blue.
And here's to all good men, ladies on land and sea,
Singing the Battle Song of Liberty. So

Some Shape
ONE-STEP

Copyright MCXVIII by Walter Jacobs
International Copyright Secured
The Picture That The Shamrock Brings To Me

Words by J. W. H. CALLAHAN
Music by GEORGE L. CORB

REFRAIN

Just a humble bit, the home up on the hill-side,
With the gold on sun, beams falling from a

Born, just a path way leading down in to the
Valley cool and green, Where the

Silvery Shamrock sings its song of love,

Just a bit of meadowland all buried in sun shine, Just a

Glimpse of azure sky and distant sea,

Just a mother's old and gray, while

Waiting there to dep. Here's that picture that the shamrock brings to me,

Just a

The Tuneful Yankee

Copyright MCMVII by Walter Jacobs
International Copyright Secured

The Tuneful Yankee
Hang-Over Blues

JAZZ FOX-TROT

LEO GORDON
Composer of "Honeymoon Blues"

The Tootful Yankee

Copyright MCMLXVIII by Walter Jacobs
International Copyright Secured

The Tootful Yankee
Ragtime Piano Playing
A Practical Course of Instruction for Pianists—By Edward K. Wins

Outlines of Lesson I in January

Formation of major scales—Music in the major mode—Formation of minor scales—Music in the minor mode—Formations for each

Outlines of Lesson II in January

Formation of the minor scale—Music in the minor mode—Formation of the dominant mode—Music in the dominant mode—Formation of the sub-dominant mode—Music in the sub-dominant mode—Formation of the mediant mode—Music in the mediant mode

Outlines of Lesson III in January

Formation of the modal scale—Music in the modal mode—Formation of the modal scale in the key of C—Music in the key of C—Formation of the modal scale in the key of F—Music in the key of F—Formation of the modal scale in the key of B—Music in the key of B

Outlines of Lesson IV in March

Formation of the modal scale in the key of G—Music in the key of G—Formation of the modal scale in the key of D—Music in the key of D

Outlines of Lesson V in May

Formation of the modal scale in the key of A—Music in the key of A—Formation of the modal scale in the key of E—Music in the key of E

Outlines of Lesson VI in September

Formation of the modal scale in the key of B—Music in the key of B—Formation of the modal scale in the key of D—Music in the key of D—Formation of the modal scale in the key of G—Music in the key of G

Outlines of Lesson VII in October

Formation of the modal scale in the key of C—Music in the key of C—Formation of the modal scale in the key of F—Music in the key of F

Outlines of Lesson VIII in November

Formation of the modal scale in the key of B—Music in the key of B—Formation of the modal scale in the key of D—Music in the key of D—Formation of the modal scale in the key of G—Music in the key of G

Outlines of Lesson IX in December

Formation of the modal scale in the key of C—Music in the key of C—Formation of the modal scale in the key of F—Music in the key of F

Outlines of Lesson X in January

Formation of the modal scale in the key of B—Music in the key of B—Formation of the modal scale in the key of D—Music in the key of D

Outlines of Lesson XI in March

Formation of the modal scale in the key of G—Music in the key of G—Formation of the modal scale in the key of D—Music in the key of D

Outlines of Lesson XII in May

Formation of the modal scale in the key of A—Music in the key of A—Formation of the modal scale in the key of E—Music in the key of E

Outlines of Lesson XIII in September

Formation of the modal scale in the key of B—Music in the key of B—Formation of the modal scale in the key of D—Music in the key of D

Outlines of Lesson XIV in October

Formation of the modal scale in the key of G—Music in the key of G—Formation of the modal scale in the key of D—Music in the key of D

Outlines of Lesson XV in November

Formation of the modal scale in the key of C—Music in the key of C—Formation of the modal scale in the key of F—Music in the key of F

Outlines of Lesson XVI in December

Formation of the modal scale in the key of B—Music in the key of B—Formation of the modal scale in the key of D—Music in the key of D

The Tunesful Yankee

Singers, Pianists and Leaders
File our address now for some day you may want something special in the line of music arranging, copying, and transposing for piano, voice, or some combination of instruments or voices.

This line of work, in our specialty, and we are doing it on a large scale for churches, colleges, universities, social societies, churches, symphony orchestras, college talent, inns, Chautauqua, etc., in the principal cities of the United States and Canada.

Select a line of special arrangements of the old standards, and we will be happy to send you a sample of our arrangements, free. This will enable you to see how our arrangements will be found in the churches, colleges, universities, and in the large social societies, and in all the major cities of the United States and Canada.

A LIST OF ARRANGEMENTS, COPYING, AND TRANSPONDING, WHICH IS THE ONLY LIST OF ITS KIND, IS NOW IN PRINT. ORDER BY EXAMINING A SAMPLE IN POSTAGE.

The TUNEFUL YANKEE

HARRY L. ALFORD
ARRANGING STUDIO
Grand Opera House
CHICAGO, ILL.

The Tunesful Yankee

Singers, Pianists and Leaders
File our address now for some day you may want something special in the line of music arranging, copying, and transposing for piano, voice, or some combination of instruments or voices.

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A LIST OF ARRANGEMENTS, COPYING, AND TRANSPONDING, WHICH IS THE ONLY LIST OF ITS KIND, IS NOW IN PRINT. ORDER BY EXAMINING A SAMPLE IN POSTAGE.

The TUNEFUL YANKEE

HARRY L. ALFORD
ARRANGING STUDIO
Grand Opera House
CHICAGO, ILL.

The Tunesful Yankee

Singers, Pianists and Leaders
File our address now for some day you may want something special in the line of music arranging, copying, and transposing for piano, voice, or some combination of instruments or voices.

This line of work, in our specialty, and we are doing it on a large scale for churches, colleges, universities, social societies, churches, symphony orchestras, college talent, inns, Chautauqua, etc., in the principal cities of the United States and Canada.

Select a line of special arrangements of the old standards, and we will be happy to send you a sample of our arrangements, free. This will enable you to see how our arrangements will be found in the churches, colleges, universities, and in the large social societies, and in all the major cities of the United States and Canada.

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HARRY L. ALFORD
ARRANGING STUDIO
Grand Opera House
CHICAGO, ILL.
S-S-H! WHISPER IT LOW

Shim-Me-Sha-Wuddle

Marching Through Georgia, Continued.

It is hoped that readers who are interested in this subject will be able to secure a copy of each number of The Tunesell Yankee, containing an installment of the serial course of instruction. Each portion, if studied with care and thoroughly understood, will result in a solid base in the art of music. When completed, it will make an expert musician. No pupil must be discouraged by the name of professional style. It is only a matter of study and practice.

The Tunesell Yankee by Henry H. Mansfield

"The Tunesell Yankee" is a man, a boy, a girl, or a woman. Who notices or sings or plays a tune, that all the folks are hearing.

Whose mission, if you let it right, is helping Yankee brothers.

Refrain:

So, let's all pull together, let friendship be our theme.

I'm sure, The Tunesell Yankee will help along the selektor.

And get The Tunesell Yankee in the latest hot sheet.

Some people think the Yankee lives only in the North.

But since the civil war, they live also in the South.

And one thing all should understand, just get this tuck your heart.

Below the Mason-Dixon line they're also writing poems.

A Defense of Popular Music

First Newspaper in the United States to Publish It—From The Telegraph

I t seems strange that the word "popular" as applied to music is always used in connection with the name of our nation. The music of our forefathers has been trying to stick out for the idea that "popular" music is not good music. The current style is essentially "mass music". The refined music of the past will always appeal to the masses, but those same people who are interested in art, would resent that sort of music which happens to be not classical and of which, in this day and age, is being played.

Neither music nor any other art is worth anything unless it is enjoyed by the people. The public is the deciding factor in the success or failure of any musical work. If it is enjoyed by the masses, it is "popular", but if it is not, it is "mass music".
Notice to Music Lovers
We are publishing the famous instrumental works of the famous Hawaiian and Spanish melodies which have made our catalogue famous.

Every One A Beautiful Gem!
You know them all, you've heard them all, you want them all! They are:

Sweet Luana Waltzes
With variations by Early
Aloha Oe, Waltzes
With variations by Earle
La Golondrina Waltzes
With variations by Earle

You will experience a delight and joy in playing these exquisite numbers which it is almost impossible to believe.

W. A. QUINCE & CO.

The PARADISE OF YOUR DEAR EYES
By SCHUYLER GREENE and CHAS. MILLER
A Song from the Beauty to the Beast
Featuring America's Leading Singers

The PARADISE OF YOUR DEAR EYES
By SILVIO HEIN
The instrumental version of the tune hearing by Maurice and Florence Watson

Bubbles Pass the Butter
By H. STANLEY HASKINS
He who listens must dance

Funny Incidents in the Ramblings of Music Men

Hidden Songs
Try your hand at solving these. First six correct subscribers will secure their photographs and addresses in The Tuneful Yankee.

The following interesting reminiscence was kindly extended The Tuneful Yankee by Irving Hayne Colon. While possibly familiar to some of our readers, we must admit that it is new to the others.

A young lady had been taking piano lessons for several years under the best of her teachers. So the subject was naturally invited to his home a professor of music at present residing in the city. He had heard her play several pieces and thought highly of her talent. He had also heard her sing in a recital of which he had been present and had been enchanted by the girl's exceptional performance. When the professor was invited to his home, his mother insisted, of course, that she should enjoy the same distinction as the others. After she had done so his mother proudly asked the professor: "What? Professor, what do you think of your daughter's talent?"

The professor scratched his head for a moment, then hesitantly remarked: "That would be a splendid idea. It can't come too soon."

Bob Quine, the smiling dancing and singing star, ramshaking over the war subjects, says:

"They knew they ought to send the men and women to the front before anyone else. Why? Because they stand for the stars and stripes."

By Jack Mendelsohn

"Why did you kiss your wife?"
"I was singing 'God Bless America' and I felt like it."
"What was that?"
"It's a new wave."

By Benji Blum, Most Humble's clever little alderman:

"Are your folks well?"
"No, asked, they tend to do."

As told by the reliable Mrs. Ada McDannell who, though of herself in marvel of mariners, knows the depths of the American

She heard him recite a line in the article. Then his strident, resonating tones came drifting down the stairs.

"What is happening?" he asked, so that his mother's admonishing voice was just a noise.

"The time has come," she murmured to herself, and then she leaned a furtive whisper to one that was hidden behind a curtain, to whisper something with whispering bristled with whispering words, "and then whispered to her son, 'Here is this."

Here is a new definition of a kiss by the renowned beauty, Mildred Davies, who, upon reaching the age of the real, declared that she would like to know when they're headed right.

Hidden Songs in March—April Issue

Answers to Hidden Songs in March—April Issue

1. Beatrice Hurley
2. Rita, the Dancer of Virginia
3. Good Eye, Good Look, Good Blow
4. Our Mother's Roses
5. Take Back the Canoe
6. Monte Carlo's Gamble

Hidden Songs in the Ramblings of Music Men

W. A. QUINCE & CO.

Quite correct," said the near ear: "I am a scholar's work."

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How to Write a Song

By H. J. Remick

(Continued from page 6)

most important thing is melody. If you can
play some natural instrument it will be an
easy matter to get a simple smooth melody,
will you may remember there is just as much
rhythm in music as there is in words; if you do
not do any instrument then let it be in your head a simple
verse that will fit the words; then try to make
the music and have line written down.
Once down, the song is saved, and you
understand since a song was discovered
in Columbia, 1902. It has been standing (as it
does) on one foot waiting for your com-
position, and if you are a clever judge of human
nature, you will appreciate how keen it is
and how much more it is when it
hears your music's effort.

Every successful song writer today pays
some publisher to put his first song on the
market, and you must do so, or don't
imagine for a moment you have something
that a publisher wants badly enough to even
accept, much less buy. Write to some well-
known publisher and ask him if he will
change you to place your song on the mar-
ket. When you write another, when that's
not on its way again and keep on and on till you
write something good; every time you write
you will learn something more about the
"art," and when you have stuck to it faithfully
for ten or twenty years and have spent
most of your earnings, better your songs
placed in the way of the American people.
If you should have the "term of my birth" and a
million coins will ring in your ears, Ad.
For in any other kind than the "Land of Liberty," you would
have been banished from your first offense;
and it is always cheaper to use why it
some of this country they charge you for
"shady dealing," yet "swindled song
writers" are actually allowed their freedom,
and are unenrolled on our principal street.

In conclusion I wish to express you
that you do not listen to what your "friends"
say about your efforts; if they say you have
just sung for them is "good," you may
not accept it in "written." A strong
verse, I'll admit, but applies just as well to the
"friends," opinion or perhaps better than to your
song; while on the other hand what
"they," say is bad is probably all right, and
in either case you should consider "friends" will
give you a note to use a copy free, never
some one will not know them to "buy" in a song, and
in that way proves there is no such thing
on earth as a "friend."

A Bold Gentleman

Editor Tuneful Yankee,

Dear Sir: Your magazine is a positive
worker, and I am sorry to say that it
is faultless in every particular.
Very sincerely yours,

Philo Miller,
220 5th Ave.,
New York City.

Who's Your Friend?

The Tuneful Yankee would like to get an introduction, and we are not going to lump
you in by asking you to pick out your "friends"—we want to know 'em all, if they are
real, and to show that our motives are not entirely selfish, we make this proposition.
Write on a sheet of paper the names of, say, ten of your musical friends, with their street
addresses, indicating those who are pianists or violinists and those who have status
every one to sign your name, and you may call us
We will send you a sample copy of The Tuneful Yankee, if the lot
under your name, and then reply to you with a twenty-five per cent remittance on each
of the subscriptions resulting from the sample copies. You may apply your remittance
on your own subscriptions, or we will send you a check, and you may use the proceeds
in just the same way.

That's what the Tuneful Yankee is for. Don't be afraid to display a long list of friends
many you know 'em and we think they will want to know The Tuneful Yankee.
And we are all here today—and don't forget the addresses, your own name, and the fact
that we want to know whether your friends are pianists or violinists.

THE TUNEFUL YANKEE, 3 Roxworth Street, Boston, Mass.
A Japa Gaviteh, Probably

Such incidents are all very dangerous in the song

Editor Long-Range Music, Inc.

I am glad I find that someone is finally taking

ting hold of these things. I want to tell you
about another way to kill a song.

I am not a New York publisher who

acquired $200,000 for publishing and

exploding. The music business is not

as simple as making a song. Even if you

pay a reasonable amount for a song, there

is no guarantee that it will be successful.

I have never received any of my royalty,

and I am afraid I may never see the

income from my song advances. In my

case, I have received single lines from

the publisher, even though I have

never been able to make a profit. I am

still hoping for the success of my song.

The song has been well-received, but

I am not sure if it will be a hit.

My name is T. E. Bower.

THE TUNEFUL YANKEE

THE NATION IS CALLING FOR

"KHAKI BILL"

The song all America has been waiting for!

The greatest patriotic song of the current war!

"Khaki Bill" March is great for Band or Orchestra. Lays Easy. Yet Big and Full for Trombones.

Band 25c Orchestra 25c Song 25c

C. L. BARNHOUSE, Oskaloosa, Iowa.

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For songs, instrumental music, books and music covers of every description


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NEW YORK

F. VAN DAM, Inc.

Lithograph Music Printing

ELECTRIC

203-5 West 40th Street, near Broadway, New York

DON'T FAIL TO GET THAT SPLENDID SONG

MY ROSALIE, SWEET ROSALIE

Just Out—A Great Success—Illustrated FOXTROT

Regular Number 16c, with Quartette Arrangement 15c, Orchestra 15c

ALLANSON PUBLISHING CO., 1408 Auditorium Building, CHICAGO

Answers to Correspondence (Continued from page 14)

K. B. E. M., Long Island, L.

1. "Rouge" symbolizes a darker subject

which has been too often dealt with in the

lyrics of songs. The name "Kamikaze"

is striking because it is unfamiliar.

2. "My Rosalie" has an

unusual music, and in its present form

would thrill any listener.

The tune appeals to "Singing Heart.

S. Tom., Cleveland, Ohio.

1. "Hawaiian Girl" possesses some pretty

melodies, but there is nothing

particularly stirring in the composition.

The words are very commonplace.

2. In the

"Girl from Waitiki" the words are not

very interesting, and the music is not

very unusual. The number 1 song.

You have a very high

1. "Green" symbolizes a darker subject

that has been too often dealt with in the

lyrics of songs. The name "Kamikaze"

is striking because it is unfamiliar.

2. "My Rosalie" has an

unusual music, and in its present form

would thrill any listener.

The tune appeals to "Singing Heart.

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The words are very commonplace.

2. In the

"Girl from Waitiki" the words are not

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very unusual. The number 1 song.

You have a very high

melody, but the arrangement is not

very good. It is a little too simple.

3. "Oscar Time" is fairly good in its way.

It is a simple melody, but the

arrangement is not very good. It

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25. "Oscar Time" is fairly good in its way.

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America's Best Writers and Composers

(Alphabetically Arranged)

Baker (Harry)
Composer of
"Dear Little Girl,"
"Since You Bid Me Goodbye," etc.

Ball (Bernard)
Composer of
"Lover Boy,"
"This Is the Moment," etc.

Bergstrom Music Company, Ltd.
Home of Hawaiian Music
1410-1412 Fort Street
Honolulu, Hawaii

Bay (Harry)
Composer of
"Roses Are Sweet,"
"My Little Mama," etc.

Bowers (F. W.)
Composer of
"Little Boy Blue,"
"Goosey Goosey Gander," etc.

Braden (Frank)
Composer of
"The Thought of You,"
"In the Valley of the Moon," etc.

Bradley (Willie)
Composer of
"It's Only a Paper Moon,"
"It's Only a Paper Moon," etc.

Breen (Glenn)
Composer of
"Go Tell Aunt Rhody,"
"I Wish I Were a Bird," etc.

Brooks (Harry)
Composer of
"Who's Afraid of Virginia Woolf?"
"In the Garden," etc.

Brumby (Harry)
Composer of
"I'll See You Again,"
"The White Cliffs of Dover," etc.

Brown (Harry)
Composer of
"When You're in Love,"
"I've Got the World in a Little Ball," etc.

Burke (Harry)
Composer of
"On the Bayou,"
"The Blue Bird," etc.

Byrne (Murphy)
Composer of
"The 25th Hour,"
"The 25th Hour," etc.

Cahill (Frank)
Composer of
"The Irish Lullaby,"
"The Irish Lullaby," etc.

Carnegie (Harry)
Composer of
"I'll Be Seeing You,"
"I'll Be Seeing You," etc.

Carroll (Harry)
Composer of
"My Little Mama,"
"My Little Mama," etc.

Carroll (Harry)
Composer of
"The Little Blue Ducky,"
"The Little Blue Ducky," etc.

Carroll (Harry)
Composer of
"It's Only a Paper Moon,"
"It's Only a Paper Moon," etc.

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"My Little Mama,"
"My Little Mama," etc.

Carroll (Harry)
Composer of
"The Little Blue Ducky,"
"The Little Blue Ducky," etc.

Carroll (Harry)
Composer of
"So Long, Farewell,"
"So Long, Farewell," etc.

Cohan (George M.)
Composer of
"Give My Regards to Broadway,"
"Give My Regards to Broadway," etc.

Cohan (George M.)
Composer of
"Let Me Call You Sweetheart,"
"Let Me Call You Sweetheart," etc.

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THE TUNEFUL YANKEE

THE SWEETEST WALTZ MELODY EVER WRITTEN

MY LITTLE

"Rambling Rose"

My little "Rambling Rose"

Fast becoming the season's biggest hit. 100,000 copies already sold—nothing can stop it.

We also call your attention to

OUR OTHER BIG BALLADS

A song with an original idea

"That's My Idea of You"

A wonderful tune set to an irresistible melody.

"In the Beautiful Garden of Beautiful Dreams"

A sweet and slow ballad, the writer of "I Found You Among the Roses.

JUST OFF THE PRESS

"There's No One But You to Blame"

Beautiful heart song, based on the same theme.

ASK YOUR DEALER FOR THESE BETTER CLASS SONGS

Published by

GARTON BROS., Music Publishers

"House of Harmony Hits"

18 Tremont Street

BOSTON, MASS.

PIANISTS

TEACH Pianists and Teachers

Playing at your own or people's homes, or in the comfort of your own home of your choosing.

WINN METHOD

Pianists teaches in a special studio, I teach the method of teaching piano for over 100 years.

Your School's Best of the Kind

K他们的 are available at 16th Street, New York, N. Y.

Klassen, Klassen,

Teaching other students above Klassen, Klassen.

 mejory and attractive pieces to enjoy while we manipulate the features.

Every evening brings new charms, the latest novelties of the streets and the most intensely interesting subjects. I am working in an impressionistic but clear, well-conducted little playthings here known as "The Majestic Theatre," of which you and Penny are the proprietors. They have large steps and dressing rooms, cheerful lighting and all modern appliances and they book only first-class vaudeville and stock companies.

They usually keep two shows running all the time and in this is the only theatre in the town, you can imagine what patronage we have with two shows running every twenty-four hours.

America's Best Writers and Composers

(Continued)

HOLZMANN (ABT)

Composer of "Handful of Hope," etc.

Johnston (Edward)

Author of "The Man Who Was Born in London," etc.

PLANTADOSS (AL)

Composer of "Handful of Hope," etc.

Puck (Harry)

Author of "The Man Who Was Born in London," etc.

Robert (Alfred)

Composer of "The Man Who Was Born in London," etc.

Schwartz (Jay)

Composer of "The Man Who Was Born in London," etc.

Smith (Lee Orange)

Composer of "The Man Who Was Born in London," etc.

Snyder (Ted)

Composer of "The Man Who Was Born in London," etc.

Stamper (Dave)

Composer of "The Man Who Was Born in London," etc.

Murphy (Stanley)

Author of "The Man Who Was Born in London," etc.

Lance (Arthur)

Composer of "The Man Who Was Born in London," etc.

Merritt (Stanley)

Author of "The Man Who Was Born in London," etc.

McCarthy (Joe)

Author of "That's What the Girls Like," etc.

Johnson (Howard)

Author of "That's What the Girls Like," etc.

Keeler (Roy)

Composer of "That's What the Girls Like," etc.

Moor (Halsey)

Composer of "That's What the Girls Like," etc.

Johnson (Howard)

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