Always a Big and Steady Seller. Tremendous Demand.

25¢

THE COLUMBIA PUBLISHING CO.
140 SUTHERLAND ROAD, BOSTON, MASS.

120 SONGS

Collection of PATRIOTIC and Favorite Home Songs.

For Sale by:

The Columbia Book Complete Words and Music.

THE TUNEFUL YANKEE

Vol. 7, July 1917

A Monthly Magazine devoted to the Interests of Vocal and Instrumental Mechanical Music.

Published by WALTER JACOBS

Subscription 1.00

Canada, 1.50

15¢ the copy
The Columbia Collection
of PATRIOTIC and Favorite Home Songs

Always a Big and Steady Seller
but now in TREMENDOUS DEMAND

25c
Per Book Complete Words and Music

This collection is characterized by the following:

CONTENTS

First Time Three Years
I Am the King of the Mountains
Heart of My Heart
My Friend John
I'm a Hobo
I Must Have You
Grandfather's Clock
I'll Be with You in Day
My True Love
Oh, Look at the Moon
The Very Thought of Thee
When the Band Plays at the Ball
In the Valley of the Moon
When the Clock Strikes Twelve
The Song of the Southern Cross
The Minstrel Boy
Through a Glass Darkly
My Father's Gone
My Old Kentucky Home
To the Ends of the Earth
I Am the King of the Mountains
In the Valley of the Moon
The Song of the Southern Cross

THE TUNEFUL YANKEE

The most talked about and attractive March
since "NATIONAL EMBLEM." Something a little out of the ordinary

"ON THE SQUARE"

MARCH By Frank Panella

One Fine Effect and you will like it immediately.
It has that Class!! Class!! Class!!

Band 25c Piano 25c Mandolin Orchestra 25c Orchestra 25c

"The Old Grey Mare"

PANELLA MUSIC COMPANY
5615 Harvard Street, PITTSBURGH, PA.

The Tuneful Yankee Contents---July, 1917

Some of the Tuneful Yankee's Recent Hidden Song Winners
2
A Correction
3
A Few More Opinions in the "Queen of the Roses" Controversy
4
The Tuneful Yankee Productings
5
How Stephen Foster Died. By Walter Huntington
7
A Remarkable Letter and Numerous Other Letters From Our Subscribers
8
Reviews of Popular Music. By Maurice H. Brossfeld
11
National Anthem is Chosen by the People. A Discussion of the Mottoes of The Star-Spangled Banner and Other National Hymns
13
A Good Motto. A poem with a moral. By W. A. Quirk
13
To Cheer Tugie
14
Answers to Correspondents
15
Ragtime Piano Playing. A continuation of Edward B. Wein's Excellent Course of Study
36
The Tuneful Yankee Box Dippings
37

How to Write a Song. Perhaps. By Charles Hone
37
Funny Incidents in the Rambles of Music Men
38
One Hundred Dollars for a Name
39
Magicians Find Each Other
40
Hidden Song Puzzles. With Answers to Last Month's Set
41
America's Best Writers and Composers
43, 45, 47

MUSIC

Columbia's Call. March with Singing Chorus. Music by Bob Wynn. Words by George L. Cobb
17
Ladder of Love. Waltz. By George L. Cobb
19
Dancing at the Jazz Band Ball. Novelty Song. Words and Music by Robert Leonson
22
Ashes of Dreams. Waltz. Ballad. Words and Music by Dan S. Teague
21
Nancy (You're the Girl I Love). Ballad. Words and Music by Joe. Holden Scott and W. Mac Davis
26
Grandfather's Clock. Descriptive
28

THE COLUMBIA PUBLISHING CO.
145 SUTHERLAND ROAD, BOSTON, MASS.
A Correction

Mr. Mose Gumble, the merry musician of everything refreshingly musical, ever bright and witty, to whom thousands of pure and humorous sayings have been ascribed, has for some inexplicable reason taken umbrage at the cartoon of ours—"The Evolution of a Song Writer"—which was published in the June number of The Tuneful Yankee. Perhaps the reason is that Mr. Gumble does not care about holding up the ordinary song writer to contempt, or ridicule. He is probably right. The popular boy comes into contact with many song writers, and does not wish to please the author of an expression or a picture that makes them the laughing stock of a song-harried community.

No, Mose did not write this cartoon, nor did he paint it, nor did he camp it, nor did he inspire it, nor is he guilty thereof in any way whatsoever, never was, never will be, never wants to be, and, although The Tuneful Yankee gave him credit for it, The Tuneful Yankee is ashamed of having done so, and is ashamed that it ever thought to do so, or ever should do so, or ever expects to do so in the future, or will again do so, at any cost, sacrifice, destruction, language, or invention.

Still, our good friend Mose has probably forgotten that such an as age showed him this cartoon before it went into the magazine and he indulged in one of his merry-hearted laughs when he saw it. But as Mose is a busy man and only casually gazes at things, other than checks, he probably forgot that he ever saw the cartoon.

The drawing is question demonstrated, as you all know, an embryo song writer in a dress suit, in the act of taking his first manuscript to the publisher for publication. The second picture of the cartoon showed this same song writer in a dejected mood when his composition was criticized. The third picture showed the fellow in a collapse. The fourth picture showed the so-called song writer in a presentation, which Nature originally intended for him, namely a jackass. No matter how true to contemporaneous history this is, no matter how accurately portrayed is the modern write therein, no matter how miserable is the penance he endures, and no matter how faithful the nature of his chaste persons ascribes, Mr. Gumble did not at picture him and The Tuneful Yankee begs its good friend, merry Mose, a thousand pardons. God bless him!

Monroe H. Rosenfeld, Editor.
A Few More Opinions from "Authorities"

In the Perplexing "Queen of the Roses" Controversy—But for Some Reason the "Opinions" Fail to Agree...In an Early Issue The TUNEFUL YANKEE Will Publish the Correct Solution of the Problem by the One Authority in the United States.

Akron, Ohio, May 20

Editor TUNEFUL YANKEE:

Dear Sir: Let me add my bit to the controversy about the "Queen of the Roses." I don’t claim to be the best grammatical scholar nor do I need to be to know that you are entirely in the right.

By the way, it is pleasing to note that you are paying attention to the grammatical construction of popular songs and I trust you will not only criticize beginners but also the writers who have made those names popular and some very bad English. It is not so many years ago that the able M. Ted Snyder put out a song called, "Next to Your Mother Who Do You Love." No doubt the same people who think the "Queen of the Roses" is correct, would undoubtedly claim that the grammatical construction of M. Snyder’s title was also right.

It makes no difference if the composer had one or forty queens in mind; the pronoun "you" is the subject of the word used, thus making the sentence read "The Queen of the Roses Were You." With all good wishes for the success of the magazine.

Very truly yours,

[Signature]

George Marx

Winter Theater.

A Noted Song Writer’s Version

Sam M. Lewis, the well-known song writer, whose grammatical constructions are always considered perfect inasmuch as the publishers issue his efforts without the change of a punctuation mark, has called to inform us that the grammatical construction of the sentence, "The Queen of the Roses Were You," is correct. "The Queen of the Roses Were You" makes the ear," he says. This helps some.

From Another Song Writer

Dear Mr. Rosenfeld: I wish to tell you personally my opinion of your line "The Queen of the Roses Were You," I call here now to your office especially to explain to you in full my version of this matter. I claim "The Queen of the Roses Were You" is correct only if you apply the substitute mood otherwise using the conjunction "if" for then it becomes transparent the phrase would be correct.

Lou Klein

A Master Authority

An almost similar letter was written to Dr. Nicholas Murray Butler (the President of Columbia University, New York City) to which he received the following reply:

"The subject of Were You is we. We should gather that the literal reading is "It is the Queen of the Roses." Of course, considerable license is allowed in poetry but it seems to me that the poetry is not improved in this case by the use of a singular verb.

A. Wallace

From a Capable Authority

The following letter was written by the editor of this magazine to Prof. Branch Matthews of Columbia University, New York City.

Honorabe Sir: We have learned in the community a very select literary and musical magazine—The TUNEFUL YANKEE just issued, which, in the short time of its existence, is being recognized everywhere as a medium of value with many good qualities.

A question of importance has arisen which is becoming a matter of controversy with our readers. A song entitled "The Queen of the Roses Were You" has been published and many affirm that this is grammatically incorrect and that the title should be "The Queen of the Roses Is You." As an authority and one unimpeachable, we would ask you which title is correct. I know that you are a man of fine-molded principles, willing to give us enlightenment and The TUNEFUL YANKEE will not forget your reply.

Very sincerely yours,

[Signature]

George Marx

Winter Theater.

A Noted Song Writer’s Version

Sam M. Lewis, the well-known song writer, whose grammatical constructions are always considered perfect inasmuch as the publishers issue his efforts without the change of a punctuation mark, has called to inform us that the grammatical construction of the sentence, "The Queen of the Roses Were You," is correct. "The Queen of the Roses Were You" makes the ear," he says. This helps some.

From Another Song Writer

Dear Mr. Rosenfeld: I wish to tell you personally my opinion of your line "The Queen of the Roses Were You," I call here now to your office especially to explain to you in full my version of this matter. I claim "The Queen of the Roses Were You" is correct only if you apply the substitute mood otherwise using the conjunction "if" for then it becomes transparent the phrase would be correct.

Lou Klein

A Master Authority

An almost similar letter was written to Dr. Nicholas Murray Butler (the President of Columbia University, New York City) to which he received the following reply:

"The subject of Were You is we. We should gather that the literal reading is "It is the Queen of the Roses." Of course, considerable license is allowed in poetry but it seems to me that the poetry is not improved in this case by the use of a singular verb.

A. Wallace

From a Capable Authority

The following letter was written by the editor of this magazine to Prof. Branch Matthews of Columbia University, New York City.

Honorabe Sir: We have learned in the community a very select literary and musical magazine—The TUNEFUL YANKEE just issued, which, in the short time of its existence, is being recognized everywhere as a medium of value with many good qualities.

A question of importance has arisen which is becoming a matter of controversy with our readers. A song entitled "The Queen of the Roses Were You" has been published and many affirm that this is grammatically incorrect and that the title should be "The Queen of the Roses Is You." As an authority and one unimpeachable, we would ask you which title is correct. I know that you are a man of fine-molded principles, willing to give us enlightenment and The TUNEFUL YANKEE will not forget your reply.

Very sincerely yours,

[Signature]

George Marx

Winter Theater.

THE TUNEFUL YANKEE

Whistle ‘Em Around

The TUNEFUL YANKEE is occasionally in receipt of numerous communications seeking when it considers the foremost American lyricist. The names of Grant Clarke, Howard Johnson, Edgar Leslie, Sam M. Lewis and others are frequently mentioned in connection. The TUNEFUL YANKEE wishes to avoid the answer, because it is difficult to analyze. Some critics are stronger in some spheres, while others excel in different fields. But there is a writer—a veteran one—who is seldom mentioned. He is Andrew B. Sterling. What’s the matter with him? He has just come back with a 1927 song—"American, How’s My Boy"—which will remain a 1928 hit—far away ahead of the times.

There is a "noif" in the repertoire of the Shapiro, Bernstein Company, one Harry Harris by name, who is a full-blooded composer in every detail of the art. He achieves novelty. He possesses a personality, too, which is a great asset, for he can rest his persuasive power and invitation to stock up and get aboard.

A MODERNIST in the music buying field, democratic and unpretentious is his demeanor, is Mr. E. A. Roentgen, the McConway manager. He is a quick, accessible fellow, well liked in the profession, amiable, and with a man who knows the business backwards. He is a young fellow who is making his mark.

JOHN H. FLYNN, the soloist and dignified verse writer, in connection with Allen J. Flynn (no relation, the one to the other) has written a song entitled "On the Same Old Road," a low ballad of intense human interest. "Jack" Flynn, as he is universally known, is one of the few Chesterfieldian christians in the field.

A CONTRIBUTOR sends us a song entitled, "Why Must I Go Wrong," to which we would respond: Do the girls go wrong? Somebody must be living.

It is very rarely a music "plugger" possesses both the perquisites of physical attractiveness and mental faculty. Either he is honey as sin and is a good demonstrator, or he is a pretty thing with no brains. There is a fellow with the Shapiro, Bernstein Company who fortunately possesses brains and personality. He is a good looking, gentlemanly individual as well as one of the best lyric composers in the country. His name is Sig Boyer and it is a pleasure to listen to him and look at him.

WHY very few persons pay any attention to a quiet, long-legged, conservative individual in the music field known as Joe Young. This fellow rarely talks about himself. He plods along as leisurely as a sign-bearer with a free lunch placed on his back. But he is the boy of one of the "fades" of the present era. At least, so think Ted Snyder, Henry W. Warren, and many others who have garnered corn from his brain-till. Yes, very few know, except those in the inside, the exhibition of such success as "Yanks Hike," "Hail Away, Iowa" and other numbers. In conjunction with Sam M. Lewis and Pete Waddington he has just unassisted two other recent hits to the industry, "Priscilla’s Baby" and "Hickelberry Finn."

We Cannot Answer This One

A woman who doesn’t use a well-known foreign phrase.

In our "Answers to Correspondents" column of the May issue we made the following reply to "M. D., Chicago: "If you don’t need it, why not throw it away. If you do need it, why not throw it away?" We may find your answer.

In yesterday’s mail there came the following: "Dear Sir: Will you please give me the former address of the woman who selects out your offer and bad my manuscript. I will cherishfully present her with a dollar bill, as I have no duplicate of the pieces and they are valuable to me, if not to you. I want to I didn’t receive any reply. I wrote you at least a few times.

Very truly yours,

[Signature]

A woman who doesn’t use a well-known foreign phrase.

In our "Answers to Correspondents" column of the May issue we made the following reply to "M. D., Chicago: "If you don’t need it, why not throw it away. If you do need it, why not throw it away?" We may find your answer.

In yesterday’s mail there came the following: "Dear Sir: Will you please give me the former address of the woman who selects out your offer and bad my manuscript. I will cherishfully present her with a dollar bill, as I have no duplicate of the pieces and they are valuable to me, if not to you. I want to I didn’t receive any reply. I wrote you at least a few times.

Very truly yours,

[Signature]
Good Advice to Would-Be Song Writers

By Kate Yamah in The Boston Post

HERE are a few words of advice for would-be song writers. It is quite remarkable how many attempts to date have been made by people who think they are capable of writing songs. These attempts are usually based on the belief that song writing is easy and can be done by anyone. However, song writing requires a great deal of skill and talent.

In order to write a good song, you need to have a good melody, a catchy rhythm, and clear lyrics. You also need to have a good understanding of music theory and the mechanics of song writing. Additionally, you need to be able to compose and arrange your songs effectively.

In conclusion, if you want to become a successful song writer, you need to put in the time and effort to develop your skills. This will require practice, dedication, and hard work. But if you are willing to put in the effort, you can become a successful song writer. Remember, success is based on hard work and dedication. So, if you are serious about becoming a song writer, you need to work hard and stay committed to the craft.

The Tuneful Yankee

How Stephen Foster Died

A Sad Ending of a Wonderful Song Genius — By Walter Hampton

When Stephen Foster was born May 4, 1826, he was the son of a wealthy merchant in New York. He had a keen interest in music from an early age and began to write songs when he was just a teenager.

Despite his success, Foster's life was marked by tragedy. He died on January 13, 1864, at the age of 38, from fever and tuberculosis.

In conclusion, Stephen Foster's life was a testament to the power of music. His songs continue to be popular to this day and have become an important part of American culture. His legacy lives on in the many musicians and songwriters who have been inspired by his work.
Here is a Remarkable Letter

Full of Knook, but Good to Read—We Like the Writer because he is no Moral Coward

The Tuneful Yankee has just received the following letter from Mr. K. T. K.: "Dear Tune: I am a moral coward. I have just been reading your last issue, and I must say I am very much pleased with it. I think you have done a good job, and I am sure you will do even better in the future. I am looking forward to reading your next issue, and I hope you will keep on giving us good stuff. Yours truly, Mr. K. T. K."
This is a bright Newspaper Man likes the title of "The Tuneful Yankee."
Editor "The Tuneful Yankee, New York.
Dear Mr. Roosevelt:
I am a subscriber to your magazine and I am writing to express.
the pleasure and gratitude I feel for the "Tuneful Yankee."
That magazine is certainly something that anyone who appreciates.
music would enjoy reading.
Yours sincerely,
Albina R. Butler.
S. E. Schmalz.
A Sensible Letter
Yosup H. Roosevelt.
Dear Sir: It was an agreeable surprise to receive the second number of "The Tuneful Yankee."
To my mind it was the best of the three that I have seen.
The articles were well written and the music was good.
Yours truly,
Henry F. Wilson.
This is a bright letter expressing pleasure in receiving a subscription.
The magazine is well worth the price.
From a Student
Albion, Mich.
"The Tuneful Yankee" was well received by the students in my class.
It was appreciated by all.
Yours sincerely,
John Doe.
A Strange Letter
Baltimore, Md.
"The Tuneful Yankee" was received by all the students in my class.
It was well liked by all.
Yours sincerely,
Jane Smith.
A Strange Letter
Editor "The Tuneful Yankee, New York.
Dear Mr. Roosevelt:
I am a subscriber to your magazine and I am writing to express.
the pleasure and gratitude I feel for the "Tuneful Yankee."
That magazine is certainly something that anyone who appreciates.
music would enjoy reading.
Yours sincerely,
Albina R. Butler.
S. E. Schmalz.
A Sensible Letter
Yosup H. Roosevelt.
Dear Sir: It was an agreeable surprise to receive the second number of "The Tuneful Yankee."
To my mind it was the best of the three that I have seen.
The articles were well written and the music was good.
Yours truly,
Henry F. Wilson.
This is a bright letter expressing pleasure in receiving a subscription.
The magazine is well worth the price.
From a Student
Albion, Mich.
"The Tuneful Yankee" was well received by the students in my class.
It was appreciated by all.
Yours sincerely,
John Doe.
A Strange Letter
Baltimore, Md.
"The Tuneful Yankee" was received by all the students in my class.
It was well liked by all.
Yours sincerely,
Jane Smith.
THE TUNEFUL YANKEE

National Anthem Is Chosen by the People

By HENRY PHILIP SOUSA

Unofficially, Alfred Ballew-all great and well-recognized American composer, conductor of the United States Marine Band and one of the most successful writers of popular music in the world—has written the words of this song. He has written the words of this song for the song to the Tunes of the United States, a book of original music, and it is now at the disposal of all who desire to use it. He has written the words of this song for the song to the Tunes of the United States, a book of original music, and it is now at the disposal of all who desire to use it.

The words of this song are as follows:

GREAT-LEAP FORWARD

There is a common saying in the United States that "a man without a song is a man without a soul." This is certainly true of the National Anthem of the United States. For many years, the words of the National Anthem have been sung at various public occasions, including parades, sporting events, and ceremonies. They have been sung in countless different ways, and have been adapted to fit various occasions and settings.

The words of the National Anthem are as follows:

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

The words of this song are as follows:

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.

I hear America sing in the sunrise over the nation. I see America alive in the red, white, and blue of the flag. I feel America in the anthem that echoes through the land. I am America, who stand[s] for America, who stand[s] for America, who stand[s] for America.
Answers to Correspondences

Credit Where Credit is Due

The following letter has been reprinted by permission from The Times of London, and we are happy to give it to our readers as a charming example of the kind of appreciation which is so rare in the world of songwriting.

The letter is from a New York musician who has just returned from a tour of Europe, where he met with much success and acclaim for his songs. The writer, who is a young man of great talent and promise, expressed his gratitude to the world of music for having given him the opportunity to follow his dreams and achieve his goals.

We are pleased to be able to share this letter with our readers, as it serves as a reminder of the importance of supporting and encouraging our fellow musicians, and of recognizing and rewarding their achievements.

J. B. F. Jones, Jr.

A Clever Point

The following letter has been reprinted by permission from The Times of London, and we are happy to give it to our readers as a charming example of the kind of appreciation which is so rare in the world of songwriting.

The letter is from a New York musician who has just returned from a tour of Europe, where he met with much success and acclaim for his songs. The writer, who is a young man of great talent and promise, expressed his gratitude to the world of music for having given him the opportunity to follow his dreams and achieve his goals.

We are pleased to be able to share this letter with our readers, as it serves as a reminder of the importance of supporting and encouraging our fellow musicians, and of recognizing and rewarding their achievements.

J. B. F. Jones, Jr.
The Tuneeful Yankee

Answers to Correspondents

(Continued from page 15)

Columbia’s Call

March

Bob Wyman

Piano

STRING CHORUS

By George L. Cobb

Dedicated to Miss Isabelle Leavitt Smith, Brookline, Mass.

THE HARRY L. ALFORD ARRANGING STUDIO

Grand Opera House

CHICAGO, ILL.

A Quaint Song

With an alluring love theme:

“From Me to Mandy Lee”

By Bernie Grossman

and Herbert Lange

Published by Chas. C. Tichnor, New York

A Fantastic Rag

The Jass Band

Copyright 1917 by Chas. C. Tichnor

Copyright 1917 by Walter Jacobs

All Rights Reserved

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, and the combination of

instruments or voices.

This line of work is our specialty,

and we are doing it on a large scale for

colleges, universities, change

societies, churches, symphony orchestras,

home talent ministries, choruses, etc.,

in the principal cities of the United States

and Canada.

Avoid any of the usual abbreviations

of the music business. Our address is

Harry L. Alford, Arranging Studio,

150 West 55th Street, New York City.

Song Writers

and others desiring musical compositions or

arrangements of all kinds, will receive prompt

attention, a prompt deal, and the benefit of a

long experience, when addressing.

Walter Lewis

New York City

1340 Broadway

Philadelphia

Baltimore

Chicago

Atlanta

Los Angeles

Chas. C. Tichnor, Publisher

Pianos, Harpsichords, and Musikalisches Instrumente.

German Flutes, Violins, Bows, Harpsichords, etc.

Music Stamps

The Tuneeful Yankee

Copyright 1917 by Walter Jacobs

International Copyright Secured
The Tuneful Yankee
Dancing At The Jazz Band Ball

Words and Music by ROBERT LEVYSON

Moderato

PIANO

Come honey down the steps,
Whir up the order men,
Take my by the hand.

CHORUS

First you bust in a little round the doors, Then you try your foot out up on the floor,

When you reach the middle make a tunny dip, And do the minstrel jelly Shuffle, (Dog gone it)

Then you push your partner off and pull her back, Do a little "Chicken Walk" and "Ball the Jack"

Sun. day clothes swell at faire, All the dus. mo. nas have their dus. by bears,

Keep us trotting round the ball, Wheee! we're dancing at the Jazz Band Ball

The Tunesful Yankee

Copyright MCMLXXII by Walter Jacobs

International Copyright Secured
Ashes of Dreams

Valse Moderato

Words and Music by
Dan S. Twyman

PIANO

REFRAIN

Ash-es of dreams, of won-derful dreams, of dreams when I loved on.

Sweet love speaks all of the Springtime,
I al-ways long for the morn-ing,
The time of the rose-es and dews,
But my dreams are of yes-ter-day.

Dreams of you,
Dreams of you,
Shy whispered "yes," when I told love
you!

Sweet love speaks all of the Maytime,
When I gave my heart to you,
The dreaming of perfume of rose-es,
When lily was young and gay.

Won-derful dreams, sweet gold-en dreams!
My world turned a-round you it seems,
And the you are gone my love still lives
on,
For you and my ash-es of dreams.

Love comes and
Mem-ories of
go like the sun-shine,
days now de-parted,
Mem-ories of your own sweet kiss.

Then fades a-way like the rose-es,
And mem-ories of dreams re-mains,
Now I am left broken-hearted,
Most dreams al-ways end like this!

The Tunesef Yankee

Copyright MCMXXVII by Walter Jacobs
International Copyright Secured
Nancy
You're the Girl I Love

Words and Music by
Jas. Holden Scott
and W. Max Davis

Moderato

Way down South in Alabama
There lives a pretty maiden
I'll go back now almighty soon
To see my little Nancy

And her big brown eyes
Seem to hypnotize
Everybody that she meets round

Cause I'm living here in in-som-nia

For I can't stay away
Not an other day

This girl so sweet
They call her charming Nancy

And she'll greet me quite tenderly
And clip her dainty hands with

She was truly slight
And I wished she were twice so I made this heart-felt plea;
I was so full of love
And I knew

Copyright 1917 by Walter Jacobs
International Copyright Secured
THE TUNEFUL YANKEE

Answers to Correspondents

(Continued from page 32)

We should not be influenced by such criticism as we read on in other papers, always that would be a pleasing spectacle in these days of paid society. But your writer is the one of whom I have written to the address of the Tuneful Yankee is going to be used on a large scale on another page of this number.

L. S. Fox-Gor lo, Wm.

1. A. A. Newell.

2. C. W. Goddard.


4. E. A. Goddard.

5. A. A. F. Newell.

6. C. W. Goddard.

7. A. A. Newell.

8. C. W. Goddard.


10. C. W. Goddard.

11. A. A. Newell.

12. C. W. Goddard.


15. A. A. Newell.

16. C. W. Goddard.

17. A. A. F. Newell.

18. C. W. Goddard.

19. A. A. Newell.

20. C. W. Goddard.


22. C. W. Goddard.

23. A. A. Newell.


27. A. A. Newell.

28. C. W. Goddard.

29. A. A. F. Newell.

30. C. W. Goddard.

31. A. A. Newell.

32. C. W. Goddard.

33. A. A. F. Newell.

34. C. W. Goddard.

35. A. A. Newell.

36. C. W. Goddard.

37. A. A. F. Newell.

38. C. W. Goddard.

39. A. A. Newell.

40. C. W. Goddard.

41. A. A. F. Newell.

42. C. W. Goddard.

43. A. A. Newell.

44. C. W. Goddard.

45. A. A. F. Newell.

46. C. W. Goddard.

47. A. A. Newell.

48. C. W. Goddard.

49. A. A. F. Newell.

50. C. W. Goddard.

The Tuneful Yankee

Pianist's Choice

VOCAL SCORES OF THE GRAND OPERAS

Arranged for

- PIANO -

Price 15c Per Copy

Each book contains ALL the principal songs of the opera, as well as a complete story of the plot.

ARRANGED FOR

EACH BOOK 25c COPY

SEND ALL ORDERS DIRECT TO:
The Columbia Music Publishing Co.,

149 S. Dakota Ave. Boston, Mass., U.S.A.
Ragtime Piano Playing
A Practical Course of Instruction for Pianists—By Edward R. Wood

THE TUNEFUL YANKEE

Ragtime Piano Playing
A Practical Course of Instruction for Pianists—By Edward R. Wood

Outlines of Lesson I in January issue—Formation of the scales—Rules for forming the formation of the major scales—Rules for forming the formation of the minor scales—The notes are used notes—Formation of the three fundamental harmonies upon which all music is based—Straight bass.

Outlines of Lesson II in January issue—Lettuce and the two composing the three fundamental chords, and their position and manner in which they are employed in "straight" and "level" notation in the keys of C, G, F, Bb, and E minor—How to select the chord to be used in each measure—Principle of classifying chords—Avondale of Pianoforte Playing, Alton Church, etc.

Outlines of Lesson III in February issue—Outline of "straight" bass in all major keys—How to select a melody note in each measure—Principle of playing all melody notes in each measure—Melody and harmonies in the music—Developing the meaning of the bass—Producing variety in the bass.

Outlines of Lesson IV in March-April issue—Rhythm No. 1, ragging and melody notes in a measure, including passing notes and harmonic tone—Ragging two melody notes in a measure.

Outlines of Lesson V in May issue—Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a measure—Comparative rules of arrangement—My Old Kentucky Home—Reminding employment of Rhythm No. 1—Avondale of basic "swinging" or "swinging"—Riff harmony.


Outlines of Lesson VII in May issue—Ragtime—Arrangement of "Shades Through Gloves"—Inverting a melody note—Rhythm No. 1.

LESSON VIII
It is assumed that the pupil has completely mastered the practical applications of Rhythm No. 1, and appreciates the mechanical form or picture of the "figure." Any measure (or part) of melody represented by a succession of notation symbols (notes, rest, etc.) equal in value to that of an eighth, sixteenth, eight, sixteenth, eighth, etc., forms Rhythm No. 2, to matter whether they be melody, harmonic or passing notes, and should be classified as such. Rhythm.

When in the practical application of the established rhythm forms has been acquired, the pupil can adopt a new rhythm and harmony, and apply it to the music employed with greater apparent ease and speed.

RHYTHM No. 1
Ragging One Melody Note in a Measure.

RHYTHM No. 2
Ragging One Melody Note in a Measure.

RHYTHM No. 3
Ragging Two Melody Notes in a Measure.

RHYTHM No. 4
Ragging Three Melody Notes in a Measure.

RHYTHM No. 5
Ragging Four Melody Notes in a Measure.

My Old Kentucky Home

A composition rag arrangement demonstrating Rhythm No. 1, and employing both the grouping notes and harmonic tones.

New arrangement can be played any time it is or should be played.

THE TUNEFUL YANKEE

Reviews of Popular Music
(Continued from page 32)

The publishers are a progressive firm who deserve credit for their efforts in always trying. But even upon the song that they have made the effort of issuing seems to have been somewhat better than the average. The title song is a group of interesting melodies and harmonies, and the arranger has succeeded in creating a new interest in the song. The publishers put their money in the work from it pears without understanding.


This song will not all as well as a piece of limboche music. It is a well-recognized fact that many people do not like limboche music, especially during the present war season. Now, Mr. Ragan, when we tell you that the master would never call limboche music to your state song, despite the war, and despite its origin and its order, and its strength, we are telling you what we firmly believe is the fact. In the last place we cannot settle in the moonlight. He can only dwell "over the moonlight," and when you considered into the title something like a song set out of your salt-box. How could you afford to forget the song with its wonderfully tuneful title-page in those wondrously hard times of scarcity of paper? You and your song: "What is written more pleasant than a moonlight spell?" To which we quickly answer: "a song where there is no moonlight—the better."
Notice to Music Lovers

We are publishing the famous instrumental version 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

(Written by Barlow)

La Golondrina Waltzes

(Written by Jaffe)

La Golondrina Waltzes

(Written by Barlow)

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

W. A. QUINCKE & CO.

Majestic Theatre

Los Angeles, Ca.

Notice to Music Lovers

We are publishing the famous instrumental version 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

(Written by Barlow)

La Golondrina Waltzes

(Written by Jaffe)

La Golondrina Waltzes

(Written by Barlow)

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

W. A. QUINCKE & CO.

Majestic Theatre

Los Angeles, Ca.

Notice to Music Lovers

We are publishing the famous instrumental version 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

(Written by Barlow)

La Golondrina Waltzes

(Written by Jaffe)

La Golondrina Waltzes

(Written by Barlow)

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

W. A. QUINCKE & CO.

Majestic Theatre

Los Angeles, Ca.

Notice to Music Lovers

We are publishing the famous instrumental version 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

(Written by Barlow)

La Golondrina Waltzes

(Written by Jaffe)

La Golondrina Waltzes

(Written by Barlow)

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

W. A. QUINCKE & CO.

Majestic Theatre

Los Angeles, Ca.
Funny Incidents in the Rambles of Music Men

By the chivalrous gentleman Augustus P. Boswell, the music world has heard of the lawyer in the case of the little girl named Sullivan who appeared in a minor court and who made a great sensation for her oratorical capacity.

He was engaged in defending a man accused of theft in one of the largest cities of the United States when he was called upon to speak. He did so with great eloquence and skill, so much so that the judge was deeply impressed.

"You are a fine lawyer," said the judge. "I am sure you will make an excellent speaker some day."

"I thank you, sir," replied the lawyer. "But I do not think I shall ever be a lawyer."

"Why not?" asked the judge.

"Because," replied the lawyer, "I have a family."

The judge looked surprised. "A family? I thought you were a lawyer."

"I am," replied the lawyer. "But I have a family."

"What is your family doing?" asked the judge.

"My wife is a lawyer," replied the lawyer.

"And your children?" asked the judge.

"And they are lawyers," replied the lawyer.

"But you are a lawyer," said the judge.

"Yes," replied the lawyer, "but I have a family."

The judge thought for a moment and then said, "Well, I see. Good luck to you and your family."

The lawyer left the court room with a smile on his face, knowing that he had made a great impression.

---

"Not so," replied the girl, "the memory of my late husband lives on in me."

"But why do you say that?" asked the judge.

"Because," replied the girl, "I am a lawyer."
Music Printers and Engravers

Strictly Lithographic Stone Work
We Print Anything in the Music Line

Our motto: Promptness and Excellent Work.

Prize very reasonable. Write for details. We will satisfy you

Radom & Neidorff Co., Inc.
619 Fifth Ave., New York City

Established 1875

Up-to-Date Title Pages

For Songs, Instrumental Music, Books, and Music Covers of Every Description

The Latest Designs and Most Effective Work. Correspondence and Prompt Service at the Lowest Cost.

PFEIFFER ILLUSTRATING CO., INC.
NEW YORK

Magicians Fool Each Other

All the Noted Street-Of-Man Hands Gather Together on the Marvelous Tricks

A Band of Cylinder Grays Who Were Fast They Were. John E. Hoehn, the "Handkerchief King," and the Magic Hands of New York hotel recently got into the hands of magicians. The first thing that happened was to spell Prestidigitators, which, of course, does give us away a lot of real good orthophotographs on the wall. Mr. Hoehn announced that he had a device, but secret, and perfect, to which the audience must bear in mind that he had told his story. The magic of the music was too deep for him.

Magicians, as they assemble annually for the renewal of the new ideas and prestidigitations (that's how they've fixed the secret) over the conventions of all other professions. They meet in one another, and the thirteenth annual "fooled," in their close, was a perfect success along this line. For he is from me to question the number of years that Adolphe Herrmann, voice of Herrmann the Great, has been on the stage, but I thought he was the most wonderful variety of impossible youth, beauty, and wit was displayed by Madame Herrmann at the banquet of the annual symposium.

Henry Keller, king of living American magicians, came from the west from California to attend the banquet, and he was responsible for the amusing business of turning salted almonds into salt and water. In their course and obvious way many bystanders know how to turn invisible objects, charms, and things into cocktails, but the Wizard Keller preserves the secret of metamorphosis more successfully than any other. He furnished them with a perfect "kick" in every glass.

Dr. Bessie, also known as "The German Wizard," achieved an unusual success in the portrait bureau and turned the United States into boxing over a dozen eggs out of a sliding bag. He can't compete with laying ordinary eggs in an egg, but he can turn an egg and turn it into a dozen eggs,as well as any magician. After one period he swept all the audiences away without the aid of the wands and was an unusual thing in fact, after tasting the cocktails that it had become a little more shorty here.

A dozen magicians are present in the board and send works, divest the mystery of the magic by playing with the dolls and doing the impossible while he neverdevised his purpose of pleasing digestion.

Hidden Songs

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

Another

"POOR BUTTERFLY..."

By De ROSE & REID

The ditto of Japanese love songs, an opprobrium melody, a facsimile love, will be cherished in '98.

F. B. HAVILAND PUB. CO.
126 West 46th St., New York.

Gordon's Motion Picture Collection

In Two Volumes. Price, $10.00 for the Two Postpaid

A new collection of the best selection of motion pictures. The 844 motion picture rolls from 6 to 8 views, available in the places, will be sold. Complete, Low and High prices.

Gordon's Motion Picture Co., Inc., 143 W. 36th Street, New York, New York.
### America’s Best Writers and Composers

<table>
<thead>
<tr>
<th>Name</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ball (Ernest)</td>
<td><img src="image1" alt="Ball" /></td>
</tr>
<tr>
<td>Carroll (Harry)</td>
<td><img src="image2" alt="Carroll" /></td>
</tr>
<tr>
<td>Gilbert (L. Wolfe)</td>
<td><img src="image3" alt="Gilbert" /></td>
</tr>
<tr>
<td>Berlin (Irving)</td>
<td><img src="image4" alt="Berlin" /></td>
</tr>
<tr>
<td>Clarke (Grant)</td>
<td><img src="image5" alt="Clarke" /></td>
</tr>
<tr>
<td>Corr (Will D.)</td>
<td><img src="image6" alt="Corr" /></td>
</tr>
<tr>
<td>Coyne (Joe)</td>
<td><img src="image7" alt="Coyne" /></td>
</tr>
<tr>
<td>Grossman (Benny)</td>
<td><img src="image8" alt="Grossman" /></td>
</tr>
<tr>
<td>Glogau (Jack)</td>
<td><img src="image9" alt="Glogau" /></td>
</tr>
<tr>
<td>Goodwin (Joe)</td>
<td><img src="image10" alt="Goodwin" /></td>
</tr>
<tr>
<td>Hirsch (Louis)</td>
<td><img src="image11" alt="Hirsch" /></td>
</tr>
<tr>
<td>Bowers (Fred)</td>
<td><img src="image12" alt="Bowers" /></td>
</tr>
<tr>
<td>Coran (Geo. M.)</td>
<td><img src="image13" alt="Coran" /></td>
</tr>
<tr>
<td>Edwards (Gun)</td>
<td><img src="image14" alt="Edwards" /></td>
</tr>
<tr>
<td>Breen (Frank)</td>
<td><img src="image15" alt="Breen" /></td>
</tr>
<tr>
<td>Bryan (Al)</td>
<td><img src="image16" alt="Bryan" /></td>
</tr>
<tr>
<td>Fischer (Fred)</td>
<td><img src="image17" alt="Fischer" /></td>
</tr>
<tr>
<td>Friedland (Natal)</td>
<td><img src="image18" alt="Friedland" /></td>
</tr>
<tr>
<td>Carroll (Earl)</td>
<td><img src="image19" alt="Carroll" /></td>
</tr>
</tbody>
</table>

*Image credit:* [THE TUNEFUL YANKEE](https://example.com)
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 inspired idea

“In the Beautiful Garden of Beautiful Dreams”
A semi-high close harmony, by the writer of “I Found You Among the Roses”

JUST OFF THE PREAM.

“There’s No One But You to Blame”
Beautiful heart story ballad that is sure to please.

PIANISTS

TEACH Popular Music and Beginning Piano. You can be a better pianist, for as never before, by means of the picture and sound. WINN METHOD

Say Old Artists are Good Enough (Continued from page 8) I think, is finer than the ‘Murphy’s’ or the ‘Waltz am Blase.’ This has received some notice, but less attention from an audience that never understands the value of music. But if you try to understand it, you will find it worth listening to. It is so simple and yet so effective. The melody is not new, but the arrangement is. The harmony is well balanced and the rhythm is strong. The writing is well done.

Attention piano teachers and singers.

LOUISE WALTZES

A Big Hit Of The Middle West

Published for orchestra, at press price, Harding & Miller Music Co., Denver, col. FREE TO MOVIE MUSICIANS

Compositions of Louis W. Sessions. Every composition copyrighted and published in the United States and Canada. The Tuneful Yankee will supply you with a score and parts for any of our compositions for the asking. Please make inquiries.

STAMPY (DAVE)

Composer of “Laurel Lee,” “Snow Bird,” etc.

The Tuneful Yankee will supply music and varied arrangements without charge, for vocal clubs only, provided sufficient stamps are included for return postage.

HOHLMEYER (JABE) Composer of "Home Sweet Home," etc.

MADDEN (EDWARD) Composer of "Far Away," etc.

PLATANOS (ALL) Composer of "A Beautiful Melody," etc.

MACDONALD (BALLARD) Author of "The Swilley Polka," etc.

MORSE (TED) Composer of "One Old Girl," etc.

KILGORE (ARTHUR) Composer of "Shake It Off," etc.

MONACO (JIMMIE) Composer of "Dead Man's Eyes," etc.

MURPHY (STANLEY) Composer of "Old How the Gold Yacht Floats, Waltz," etc.

PUCK (MARY) Author of "A Beautiful Melody," etc.

ROBYN (ALFRED) Composer of "A Beautiful Melody," etc.

MACDONALD (JIMMIE) Composer of "A Beautiful Melody," etc.

SCHMIDT (LOUIS) Composer of "A Beautiful Melody," etc.

JEROME (RELIE) Author of "Beauty," "Swilley Polka," etc.

JOHNSON (HOWARD) Author of "Swilley Polka," etc.

McGARTHY (JOE) Author of "That's Why I Said Yes," etc.

KEISER (ROBERT) Composer of "Swilley Polka," etc.

MOORE (RALPH) Composer of "Swilley Polka," etc.

MARK (HARLEY) Author of "Swilley Polka," etc.

MACDONALD (JIMMIE) Composer of "Swilley Polka," etc.

SMITH (EVE) Composer of "A Beautiful Melody," etc.

HABERLEHNE SINGLETON COMPANY, INC.

MUSIC PRINTERS

AND ENGRAVERS

Autographing Music printed by our own process.

GEORGE KANDLER, Fort

253 West 47th Street

New Broadway, New York City

ATTENTION: PIANO TEACHERS

Send us for a score and parts of" Shake It Off," etc.

LOUISE WALTZES

In First Edition

Published for orchestra, at press price, Harding & Miller Music Co., Denver, col., FREE TO MOVIE MUSICIANS

Compositions of Louis W. Sessions. Every composition copyrighted and published in the United States and Canada. The Tuneful Yankee will supply you with a score and parts for any of our compositions for the asking. Please make inquiries.

BE SURE TO ASK THE ORCHESTRA LEADER TO NOT

"Shake It Off" Brown"

Please copy. Published by

R. P. AKARD

150 W. 9th St., Los Angeles, Cal.

L. M. KISSNER, Publisher

150 West 9th Street, Los Angeles, Cal.

THE TUNEFUL YANK

America's Best Writers and Composers

(Continued)
When You Dream
OF OLD NEW HAMPSHIRE
I DREAM OF TENNESSEE

It's a Wonderful March Ballad by the writer of "Are You from Dixie?" and "When You Were a Tulip and I Was a Big Red Rose".

OUR DIRECTOR
KISS OF SPRING
THE GREAT HARVARD COLLEGE FOOTBALL MARCH
AS POPULAR ALL OVER EUROPE AND AUSTRALIA AS IN AMERICA
THE BIGGEST MARCH OF THE TIMES
NATIONAL EMBLEM

Mr. M. F. Decker, you can handle our popular prints with excellent profits; also our standard Follies, Collections, etc., and Band and Orchestra Music. Request catalogs, NOW! 8 Barnsworth Street, Boston, Mass.

Let's talk about the Humorous Aspect of Our National Anthem.

Comment on "The Star-Spangled Banner" is scanty. Many people think it is too hard, and two thirds of an occasional song to be a suitable anthem; many, at least of the preceding and previous version to make the words fit the music, and one and all are agreed that it is extremely difficult for general singing.

The "English Daily Chronicle," calls "The Star-Spangled Banner" and "Bail to Columbia," both "trivial in character." The "New Music Review" remarks, however, that the former time was thought [print distortion], enough to be in St. Paul recently on a memorable occasion.

Dr. Frink不知道 whether to pronounce it [print distortion], it seems. According to the "Musical Courier," he calls it a bad poem spared into a drinking song, and finds an anthem beginning "Oh say!" laughable. If Dr. Frink knew how to write a musical version of the Star-Spangled Banner, he would be in a position to correct his criticism.

The whole thing is but a small matter, and we are not going to burden you with a long list of friends--we have to know them all, if they are interested--and that our motives are not entirely selfish, we make this proposition: Write us on a sheet of paper the names of your friends, with their street addresses, indicating those who are piano-collaborators and the ones who have some talent, and we will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year. If you subscribe in this manner, you will get a year's supply of The Tunes of the Yankee, at ten cents a copy. We will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year. If you subscribe in this manner, you will get a year's supply of The Tunes of the Yankee, at ten cents a copy. We will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year. If you subscribe in this manner, you will get a year's supply of The Tunes of the Yankee, at ten cents a copy. We will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year.

Who's Your Friend?

I'm not afraid to display a long list of friends--we want to know who they are and whether they will want to know the Tunes of the Yankee, if they are interested. We will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year. If you subscribe in this manner, you will get a year's supply of The Tunes of the Yankee, at ten cents a copy. We will send each of your friends a copy of The Tunes of the Yankee, for the list of subscribers the first of the year. If you subscribe in this manner, you will get a year's supply of The Tunes of the Yankee, at ten cents a copy.
Illustrating a Popular Song
Producers of Arrangement Pictures Read This
By Harvey More

HOW is it that there are such vast numbers of songs that are both devoid of musical quality and yet are still able to gain popularity? The answer lies in the fact that they are sung in groups, and not as individual performances. This is because the act of synchronization, which is the process of making sure that all the parts of a song are sung at the same time, requires the cooperation of many individuals. In other words, the act of synchronizing a vocal arrangement requires the collaboration of many people.

There are many examples of how this has been achieved. One such example is the song "The Battle Song of Liberty," which was sung by the United States military forces during the Civil War. This song became extremely popular and was sung by many different groups of soldiers, including the Union and Confederate armies. The song was so popular that it was even sung by the Union soldiers who were captured by the Confederates.

In conclusion, the act of synchronization is an essential component of the success of many popular songs. Without it, the song would not be able to gain the popularity that it has today. The next time you hear a song being sung in a group, remember that it is the result of the cooperation of many individuals, working together to create something beautiful.

America's Marching Song
Adapted from Bigelow's Famous Harvard March

OUR DIRECTOR

If you are interested in joining a group that sings this song, please contact your local music store or the publisher of the song, WALTER JACOBS, Publisher, at 8 BOWGROVE ST., BOSTON, MASS.

Band 25¢ Orch.
All and Piano
25¢ Vocal

With beautiful
ill. title page

"The Battle Song of Liberty" was first sung in a patriotic meeting in Boston, at which Brigadier-General C. B. Edwards, Hon. John E. Gilman (Past Commander-in-Chief of the G. A. R.) and other prominent military men and civilians were present. Introduced by a double major quartet and then sung and re-sung by the assembled audience until enthusiasm was at a pitch, the "Battle Song" has been a hit from the start. Only a few weeks old, and yet people are predicting that "The Battle Song of Liberty" will be the campaign song of the allies.

WALTER JACOBS, Publisher
8 BOWGROVE ST., BOSTON, MASS.
A Startling Tuneful Yankee Subscription Combination

Four Music Magazines

ONE YEAR FOR $3.75

REGULAR PRICE

The TUNEFUL YANKEE.............$1.50
JACOBS ORCHESTRA MONTHLY........1.50
JACOBS BAND MONTHLY.............1.50
THE CADELLA..................................1.60

Contents January, 1917

The TUNEFUL YANKEE, January 1st, 1917

Contents January, 1917

JACOBS ORCHESTRA MONTHLY, January 1st, 1917

JACOBS BAND MONTHLY, January 1st, 1917

THE CADELLA, January 1st, 1917

THE TUNEFUL YANKEE

A Monthly Magazine devoted to the Interests of
POPULAR MUSIC

VOCAL
INSTRUMENTAL
MECHANICAL

15¢ the copy

15¢ the copy

THE TUNEFUL YANKEE

VOL. 1
NO. 7
AUGUST, 1917

Published by
WALTER JACOBS
Boston, Mass.

Subscription

SUBSCRIPTION 150
the Year
Canada 175
Foreign 200

Address all communications to
Walter Jacobs, Publisher
8 Bosworth Street, Boston, Mass., U.S.A.

ATLANTIC PRINTING CO., BOSTON

Walter Jacobs, Publisher
8 Bosworth Street, Boston, Mass., U.S.A.

Walter Jacobs, Publisher
8 Bosworth Street, Boston, Mass., U.S.A.