

MAR -6 1917

Melody 1

VOL. 1 NO. 1 JANUARY, 1917

THE TUNEFUL YANKEE

A Monthly Magazine devoted to the Interests of **POPULAR MUSIC**

VOCAL
INSTRUMENTAL
MECHANICAL

362
969



15¢ the copy



M41
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SUBSCRIPTION 1.50
the Year
Canada 1.75
Foreign 2.00

Published by
WALTER JACOBS
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THE TUNEFUL YANKEE

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JOS. W. STERN & CO.

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The winners of the three prizes will be acknowledged in our APRIL issue, and the photographs of the winning contestants will be published in that issue.

THE TUNEFUL YANKEE

A MUSIC MAGAZINE PUBLISHED MONTHLY BY WALTER JACOBS
8 BOSWORTH STREET, BOSTON, MASS., U. S. A.

MONROE H. ROSENFELD, Editor 1547 Broadway, New York City
WALTER JACOBS, Business and Advertising Manager, 8 Bosworth Street, Boston
LOUIS SCHLESINGER, New York Business Manager, 1547 Broadway, New York City

SUBSCRIPTION PRICE
ONE DOLLAR AND A HALF per year in advance.
SINGLE COPIES, Fifteen Cents Each.
Canadian, \$1.75. Foreign, \$2.00.

Remittances should be made by post office or express money order, registered letter or draft on New York. Currency, coin and stamps sent at sender's risk.

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VOL. I

JANUARY, 1917

No. 1

HERE WE ARE

The Tuneful Yankee jumps out into the new year as a startling surprise for every man, woman and child who loves popular music. It is born from the masses who champion the light, jingling melodies and the plain, homely texts that speak the realism of everyday life. It is not born of the old dead masters of the long ago, nor of the long-haired music professors of the present day who scoff at a song that tells of a mother's love, or the sacred kiss of a sweetheart; nor of the old-school musician who reviles a modern ragtime dance because, possibly, he can neither create nor play it. It is not born of these. The Tuneful Yankee comes to Mother Earth to make the heart light, the feet merry, the soul glad. It is a fearless, independent, unabashed exponent of the people's needs and desires, and the yearnings of the masses and not the few, thus opening the Sesame for the perfect dissemination of their tunes and melodies, known in the accepted term of "Popular Music."

OUR PRIME OBJECT

Irrespective, however, of defending the popular song, we are launching the Tuneful Yankee for one sterling, outstanding purpose. It is to crush the greatest evil that has ever blackened the history of American music, to throttle in its infancy the vampire that sucks from the embryo song-writer the blood of his very existence. That such an ogre exists is, and has been, an admitted fact since musical composition first began. Every enlightened man and woman knows from the records of our courts that there are bands of swindlers who prey upon their fellowmen in tempting them to submit the fruits of their brain to unscrupulous men, who, under the guise of music publishers, offer to doctor their lyrics or exploit their contributions for so much cash. It is needless to say this exploitation is never done and the swindle becomes diaphanous. The aim of The Tuneful Yankee is to fight and expose

these sharks with all the vigor at its command, and its one goal will have been achieved when the lad or lass with latent talent will admit a protecting hand has been reached out to them, and that they have at last found a friend!

WHAT WE ANTICIPATE

It goes without saying that our task will be a difficult one. We shall expect the animosity of many cliques. But we shall be prepared. No monetary influence nor personality shall bar our progress. On the other hand, we shall not decline to become the confidante of the aggrieved. The Tuneful Yankee will cheerfully lend its pages to the expressions of every aspiring writer, be he lyricist or composer, and we will yield all a helping hand. We are proud to encourage American talent in the popular music field. But we shall not undertake to dispose of wares, nor will the Tuneful Yankee become a middle man for the publication of manuscripts. Still, we shall, from time to time, offer prizes for the best musical compositions submitted to us, *each one of which, however, shall be returned intact to the author or composer after the prize has been awarded.* This shall be our method of developing native talent. Of course, many insipid and inferior contributions will be received. These will be promptly returned. Others may seek advice to further their interests; still others may ask us to review their productions. To all of which the Tuneful Yankee would say that if the request is made in a *bona fide* spirit we shall lend all our hearty support, our experience, and our time as counselor and guide.

OUR ADVERTISING COLUMNS

Unlike many modern publications the Tuneful Yankee will restrict its pages for advertising purposes. It will, of course, not reject clean and desirable display announcements from reputable sources, but it will not make its editorial department subservient to its counting room. Nor will it publish in its reading columns free puffery under the cloak of news matter. Monetary consideration shall not warp its editorial expression. In other words, the Tuneful Yankee will not cater to the whims or influence of individuals. If it reviews a new song, a new dance, a new phonograph record, or a new film, it will be done in an unbiased spirit. Our staff of reviewers will be a varied one, and impartial, and if it becomes necessary to call a spade a "spade" it will be done regardless of consequences, for we fortunately dwell in a land of liberty where "no man can be arrested for thinking," nor jailed for telling the truth. The Tuneful Yankee expects in this very manner to make many friends, for its star endeavor will sail under the banner of "Fair Play to All!"

Publishers Win on Public Performance

An important ruling by the United States Supreme Court, and one which sustains suits brought against the Vanderbilt Hotel and Shanley's restaurants for performing Victor Herbert's "Sweethearts" and the march "From Maine to Georgia," owned by the publishing firm of John Church & Co., has been made by the decision of Justice Holmes.

The involved question relates to the covering power of a copyright—whether the performing of a copyrighted musical composition in a restaurant, where there is no charge made for admission to the place, constitutes an infringement upon copyright or upon the exclusive right of the owner of the copyright to perform the composition publicly for profit.

The managers of the Vanderbilt Hotel had "From Maine to Georgia" played for the entertainment of their guests, and "Sweethearts" was sung by a professional quartet on the stage at Shanley's for the same purpose. The United

States District and lower Circuit Courts held that this was not a rendering for profit within the strict meaning of the copyright law.

In handing down his decision, Justice Holmes stated: "If rights are only infringed by a performance where money is taken at the door, they are very imperfectly protected. Free performances might be given that would defeat all protection. The defendants' performances are not eleemosynary. The public pays for them."

"It is true that music is not the sole object, but neither is the food, which could possibly be got cheaper elsewhere. The object is a repast in surroundings that, to people having limited powers of conversation or disliking the rival noise, give a luxurious pleasure not to be had from eating a silent meal. If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit and that is enough."

THE TUNEFUL YANKEE PUCKERINGS



Whistle it Around

.....That Billy Jerome's publishing company is going strong and coming stronger.

.....That Max Winslow is wedded to Waterson for life. It would take more than the projectile from a submersible to part these two.

.....That Fred A. Mills is on deck again. He is publishing only high-class works from his own pen, gotten out in swell fashion, and selling them in profuse quantity on the road through his hustling stand-by, Max Silver.

.....That Al Bryan is, without question, the richest song writer in America. This is not because he lives on Riverside Drive, but because having always been a saying, industrious fellow, and having written many successful songs, he has kept from the brewing bowl and the night life. I don't boost the man because he has coin, but because he's a square, eccentrically just genius of the type germane.

.....That "Count" André C. De Takacs is the greatest title-page draughtsman in this country, but that his cognomen is a wierd handicap to his money-getting powers, inasmuch as even the puckering of Tuneful Yankee is put to bay in pronouncing it.

.....That there is a musical genius dwelling at the Albermarle in this city, Hampton by name, who can accompany himself with a banjo while playing the piano with his feet, who does not read a note of music, but can feel instinctively the proper scales and chords by ear, and never strikes a discord in a thousand times, though transposing at will.

.....That Arthur Lange, of the Morris firm, is the only man who can give the history of Beethoven and Mozart 'twixt the puffs of a cigar.

.....That Martin Priaux, of the Ditson firm, is also a walking encyclopedia of every grain of wisdom in the music field.

.....That Jeff Branen, president of the Markwell Publishing Co., who issues the famed Blynn novel, "The Ashes of My Heart," has another early book in press which will bring forth the hungry for "touches."

.....That Joe Morris warns people against playing pinochle with his brother Mike—a friendly plea not to take Mike's money—because 'tis like robbing a contribution plate.

.....That "Tom" Moore, of the Crown, is the most affable fellow extant. He is as secure in the hearts of his fellowmen as the proverbial bug in a rug. And, what's more, he's the best posted man in the music trade.

.....That an affable fellow is Floyd Schoonmaker, of the C. H. Ditson house. Well kempt and groomed, sedate, with a sad smile to greet the patron, he is one of the fixtures of this renowned firm.

.....That Miss Maud Murray, of the Richmond house, recognized as a talented girl, has just penned a new classical work which Mr. Ben Richmond is putting out with richly embellished frontis page.

.....That an odd musical genius in this city is a well-known physician by the name of Dr. William H. Lucas, of West End Avenue, who is a fervent admirer of the ragtime melodies—such an ardent lover, in truth, that, despite the fact that he has never had a musical education, he dissects the melody upon the piano as accurately and deftly as he would insert a lance into a carbuncle! Painful talent hath the Doc.

.....That Walter M. Oestreicher, city editor of the Brooklyn Times, is one of the few scribes of the hour that finds time, or rather possesses the genius, to write song poetry. Some of his lyrics are masterful. In conjunction with Herbert J. Braham, several praiseworthy works from his pen will soon be issued by a prominent Gotham firm.

.....That another newspaper man who is a patron of the beautiful in music—and, incidentally, of femininity, possessing, as it were, a divinely attractive wife,—is George Logan Payne, of Chicago. Mr. Payne represents a list of many prominent papers, but, as before said, I think his most enviable representation is the fair Mrs. G. Logan Payne.

.....That Louis Bernstein is, indeed, a lucky fellow. Last week, while on a visit to the Windy City in company with his better half, the lady lost a huge diamond horseshoe, worn as a breast-pin. Mr. Bernstein was at bay to know whether it was actually a loss or a robbery. So, when arriving at Cleveland, he took a chance on its possible recovery and wired the Sherman House, giving a minute description of the gem. Imagine his surprise and joy upon reaching his New York office to find a special delivery parcel containing his property, intact!

.....That Fred V. Bowers is always scheming some new plan to popularize his songs. Recently he picked out a natty kid, Sir Jack Robbins, switched him ahead of the show with a stoek of the Bowers numbers; and lo, and behold! how young Robbins did land!

.....That everyone who knows "Benny" Bornstein almost loves him. Harry Von Tilzer is never jealous of anybody, but the way some of the ladies waltz in and greet Ben makes Harry pull down his cuffs and straighten his tie.

.....That William Delaney, the publisher of song books, has been in his little Park Row den for over a quarter of a century. "Billy" is the only song book publisher of his kind in the United States, or rather the only one "worth while." He has weathered the storms of many advertisements, but is still on deck, and all the publishers eagerly give him their prints because his books really tend to speed along the popularity of a song and scatter it into wide territories.

..... That Mr. Stewart, who guards the Witmark entrance, has a copyright all his own, namely: The swish of the skirt and the rustle of the MS. His gallantry to the ladies is proverbial.

♫ ♫ ♫

..... That out of 1164 songs copyrighted in 1916 only about twelve have become what are known as popular "hits."

♫ ♫ ♫

..... A beautiful and accomplished musician is Miss Bertha Stein, whose sweet vocal offerings each Sabbath morning in Dr. Sears' New Thought Church are universally commented upon. She is accompanied by the distinguished Prof. Kirsch.

♫ ♫ ♫

..... That Al. Piantadosi & Co., Inc. have just opened a Philadelphia branch in charge of Harry Squires, well known in the Quaker City, with Jack Lindsey, Leo Isaacs and Blanche Green on the staff. Piantadosi's song, "If You Had All the World and Its Gold," is evidently bringing in the yellow coin, as the firm has already enlarged its New York quarters since its recent organization.

♫ ♫ ♫

..... That "Dick" Nugent is a quiet fellow who wants contentment. Witness his clever print, "Song of Peace," by Thurland Chattaway.

♫ ♫ ♫

..... That Charlie Lang, the indefatigable little hustler for the Granville publishing house, has great hopes for their "Pollyanna" song. The busy lad is a credit to his house because of his constant and untiring energy.

♫ ♫ ♫

..... That the music title pages of Chas. K. Harris are absolutely the most beautiful I have seen in years. In fact, they excel many of the high classics, being embellished in artistic colorings and blending with original designs. And—still it's the ten-cent song!

♫ ♫ ♫

..... That a strikingly clever ragtime genius has developed in George L. Cobb, whose "Levee Land" and other oddities are attracting universal attention in a field where artistic construction is wedded to happy melody, and where real syncopation is an outstanding element.

Killing a Song

Methods of Snide Publishers to cheat the Profession

Apropos of the Tuneful Yankee's project to protect the aspiring song writer from the machinations of the crooked song dealer, the following interesting article published some time ago in *Will Rossiter's Songs and Stories* will be most timely and valuable.

When the publishers of a certain song have it ready and in such shape that they think "it ought to go," the first thing they do is to decide as to whom they will get to introduce it on the stage for the first time. Sometimes they pick out only one or two of the better-known "professionals," sometimes more, but in all cases each one is given to understand that he is the only one to have the honor of singing the song first. After the "professionals" are chosen the publishers have to "see" them and make the necessary proposition. They set about at once to get these "professionals" up to their offices. This is done in various ways; if a "headliner," they send a carriage for him; the "others" receive a nice little note worded about as follows:

Miss Willshe Workem:
My dear Madam—If there was ever a song written to fit you, we have it. It's great—just the thing. Come right up to the office and we'll make you a MS. copy. If you will put it on at once will give you exclusive right to sing this song for three or four weeks, before any others get it. Hoping to see you in the morning, we remain,
Yours respectfully,
Einstein & Rubinsky,
Music Publishers.

This letter, which mentions "exclusive right to sing this song," is sent to many. In some instances this letter will land 'em—that is, it will land 'em in the publisher's office. Whoever happens to be the biggest liar and manipulator of the "hot-air" valve in the firm talks to this "professional" and promises to give her (or him, as the case may be) anything she may feel like asking for.

Some publishers pay them a certain sum per week, the amount varying according to the value of the "professional's" reputation. The other publishers who have lately graduated into the "business" from match and condensed milk peddlers and button drummers give the "professionals" paste diamonds and ready-made clothing and umbrellas, for singing, so that nowadays it is a common sight to see hanging on the

nails in the dressing-rooms all kinds of coats with the following gentle reminder:

Presented to Joe Dopes by Einstein & Rubinsky, for popularizing the latest ballad success—

"The Shyster and the Pie."

After the "professional" and publishers agree on terms there is the teaching of the song to the "professional." They withdraw to an adjoining office—the "music room," furnished on the style of a little parlor, made to look as attractive as possible, the principal decorations being professional photographs, tacked and stuck around in every conceivable manner. The piano player plays over the song in the finest style, and some good singer (hired for the purpose) sings it. When the first verse and chorus are finished the "professional," who is supposed to have been listening, is expected by the publishers to have about ten fits, and usually does—that is, he expresses his feelings in about this manner: "Gee! but it's swell. Great song. Best I ever heard. Bound to be a hit. Say! I can kill 'em dead with it." Then the second verse is sung by the "hired man" and more fits follow. Then the "professional" goes to the piano and unknowingly displays his ignorance by saying: "I wonder what key I'll sing it in. I usually sing all my songs in X." He has an idea that keys are lettered, so he usually says the first that comes to his mind, and, getting ten a week, it's natural, of course, for him to say "X." The piano player next tries about forty dozen different keys until he finds one that will suit, as nearly as possible, the wonderful six-note range of the "professional," and then the "hired man" has to sing the song over again in the "professional's" key—not once, but hundreds of times, day after day, as this vaudeville "professional" (with a few exceptions) cannot read, and has about as sharp an ear to "catch" a tune as a well-seasoned wig block.

The publisher has to repeat the dose with as many "professionals" as he has given "exclusive" rights. This is followed by a scheme to have all these "professionals" open at as many different theatres, and all at, or nearly, the same time. The result is—as the public goes to several different theatres during the week, after hearing the same song about thirty-steen times, it realizes the song is a "chestnut" and consequently the poor author's composition is dead before it is born.

"Ragtime"—A Musical Mystery: What it is and its Origin

Fame and Profit for the Composers in this Field—Syncopated Music's Charm—Harry Von Tilzer, Mose Gumble, Ted Snyder and Others Analyze Its Intricacies and Demonstrate Its Appeal Here and Abroad

By Monroe H. Rosenfeld



WHAT is ragtime? What is that subtle concatenation of musical phrases that involuntarily set the feet into action and tempt the morose to become instantaneously merry, that indescribable combination of chords which some term cacophony and others ecstatic joy?

Many learned professors in our colleges utter tirades against this apparently harmless music, while on the other hand the masses seem to be encouraging it in every manner by the overwhelming demand for sheet music of this character.

Ragtime Paraphrases of the Almost Sacred Classics

A few years ago ragtime was an unknown quantity. We had the "coon" songs to be sure, but these were "straight" darky airs, wedded to ludicrous texts and devoid of eccentricity as to musical treatment. Suddenly some one found out that by syncopating a musical phrase in such a manner as to bring in a musical measure after the beat a peculiar effect was attained. Instantly hundreds of pianists and composers adopted this oddity, and a new mode of expression was born. Then began an era of "rag" fad. The ragged edges of even Mendelssohn's sonatas were treated to a "classic" interpretation in the syncopated adaptation of the hour. Not content with this, the "Holy City" became an object of this sacrilege, and now versions of the most famous old masters are utilized to demonstrate the capabilities of the ragtime maestro.

Composing "Ragtime" Is Profitable Knack

Men of genius—for it takes a man of genius to properly execute the transposition of a piece in ragtime—sprang up all over the land. Some of these musicians betook themselves to the stage and made a profitable livelihood with their demonstrations. Others started schools for its dissemination, while still others began to compose musical numbers embodying it. All flourished. And to the present day the man who can decipher and master ragtime is never out of work. Many there are, too, who are capable of singing it, and, despite the views of the squeamish to the contrary, it must be admitted that it is anything but unpleasant to listen to the quaint and irresistibly humorous interpretation of a ditty sung in broken, accentuated musical measures that distort the features and twist the tongue into weird action.

Modern Ragtime Prince

In vaudeville there is today one so-called "ragtime artist" who commands a salary of \$500 a week. His act is in such demand that he has been obliged to play a return engagement at the same theatre twice during the past two months. His reputation for this style of entertainment is unimpeachable, but it has remained for another to be credited with the palm as the "king-pin" of this art. He bears the un-euphonious name of Gumble—Mose Gumble.

But Gumble's name in the field of ragtime is the same as is Conan Doyle's in the field of letters. True, he does not make a living playing ragtime as do others, for he has become affluent from his past efforts in this direction, and has now relegated himself to managerial interests in the publication field of this endeavor. Still, his name stands for all that is authoritative in that sphere, and it was to Mr. Gumble that the writer recently appealed for a lucid definition of the word "ragtime."

Gumble's Version of What "Ragtime" Really Is

This gentleman modestly turned to the ivory keys and improvised a few strains of ragtime. Then he wheeled about and said:

"This is about the only oral demonstration I can give you of the term. When one is asked for a literal definition of 'ragtime' one simply tries to escape the answer by saying it is a 'syncopated rhythm.' That seems to smooth matters over and satisfies an ordinary person. But ragtime is an art all by itself, and a good performer in this line finds himself possessed of a gift. The genuine and unadulterated explanation of the term is the ability of the musician to strike a chord with his left hand and to execute a group of notes with his right before enough time has elapsed to respond again with the bass. In

Say

Mr. Reader: Just about the easiest and quickest way to nail down an honest dollar is to show this issue of *The Tuneful Yankee* to four of your musical friends, collect the four dollars required for four *Tuneful Yankee* subscriptions, send the amount and name of your subscribers to us, and for this little attention and courtesy we will very cheerfully enter your own subscription for the whole year of 1917 for nothing further whatsoever, and we sincerely thank you in advance besides.

But note by Cover Page 3 that all subscriptions to be subject to the SPECIAL DOLLAR RATE must be in our hands ON OR BEFORE MARCH 1st, 1917.—The Tuneful Yankee

other words, the syncopated melody begins in the latter part of the first bar and continues into the second measure. The general effect is that of a negro's patter to a 'buck' dance or a horse's hoofbeats upon a country plank road.

"But," continued Mr. Gumble, "the writing of ragtime is no easy task. The notation of the measure is a science. Dotted notes and rests do not constitute rag. On the other hand, the tying of notes over the subsequent bars does. This frequently puzzles novices, and many turn disappointedly away when they pick up a piece of music written in that way. It is easy enough, however, if they would but stop to count. The number of beats are there, and one has but to adopt the old-time method of counting the time to get the drift of the melody. In my composition written several years ago, 'The Pipe Dream,' I have tried to make this clear. The notes are phrased in ragtime, but the music is straight tempo. Still, it is ragtime pure and simple, and no matter under what guise it is accepted or what title it is given, the queer and quaint effect is brought out."

"Ragtime" as Ted Snyder Turns It Loose

The men who compose successful ragtime music nowadays get good financial reward for it. The foremost writer in this line—notably instrumental works—is a man of the name of Ted Snyder. It was he who created that popular monstrosity known as "Wild Cherries," a ragtime dance that helped Bandmaster William Slafer to pack the Brighton Hall pavilion for two seasons. The piece became so popular that it was resold in England and France and all foreign cities for twice the sum realized in this country, and is still a rage in the British possessions. Snyder has a knack of twisting musical measures into every conceivable shape when syncopated effects are to be obtained, and the melody is apparently original.

Von Tilzer's Successful Ditties and Their Very Wide Appeal

In the field of vocal ragtime, or ragtime songs, there is a man in the community who fairly gloats over this gift. He is a veritable gourmand for syncopated tunes of this character. His name is Harry Von Tilzer and he stands in a class all by himself. He creates a song a month, and it is no exaggeration to say that he has made a fortune from his works in that line during the past decade. Almost everyone of his songs becomes what is known as a "hit." He has written no less than a hundred prominent "rag" ditties during the past few years which have attained enormous sales, and it matters not what title is bestowed upon them they are quickly taken up, whistled and sung by the multitudes. An evidence of this is seen in one of his contributions, entitled, "I Love It," and is an apotheosis to ragtime. It is the best exemplification extant of the real praise of ragtime. All the poets and novelists in the world could not idealize that form of music so effectively as do a dozen bars of Mr. Von Tilzer's song, and a thousand calumniators could not offset one tittle of the indorsement yielded to it by the public.

Ragtime Abroad Makes the Same Appeal as Here

Speaking of foreign taste for the American ragtime, it is remarkable to note the avidity with which the Englishman adopts this Yankee origination. The humorists across the big pond intersperse their "specialties" with American ragtime songs, and even John Philip Sousa's tour abroad at one time was incomplete without the innovation of the syncopated number. In fact, his own march compositions were relegated to second place for the darky ditty in instrumental dress.

In conclusion, it cannot be denied that ragtime is the essence of unique jingle and that its maligners are among those who cannot execute it. The beauty of this art—if art it can be termed—lies in its correct interpretation and manipulation, and when so performed it attracts the ear and fascinates the senses as no other form of melody can for those not cultivated to a higher plane of music.

AL BRYAN'S BRIGHT PHILIPPIC

The Famous Song Writer Fearlessly Airs His Grievances

"Why are you a song writer?" asked Monroe H. Rosenfeld, the "dean of them all," of me yesterday, and I answered him thusly: "Because I am first of all a mathematician and believe in following the lines of least resistance, and I consider nothing easier than writing a song. Now comes the hard part: placing the song with a publisher, and here is best represented that other axiom about an irresistible force meeting an immovable object. This part of the business requires salesmanship and genius of the very highest order. One must be something akin to a hypnotist to force some 'professional managers' to accept a really desirable song. My very best songs—if I can apply that adjective to any of my

efforts—are "I Didn't Raise My Boy to be a Soldier," and "Who Paid the Rent for Mrs. Rip Van Winkle." I worked very hard to get the publishers to even listen to them. I wrote the "Soldier" song at the outbreak of the war and six months after, I succeeded in getting a hearing. Now comes the best part of it. After getting the song started on its way I had the discomfiture of reading an "inspired" article on the front page of a prominent newspaper, purporting to be an interview with me, in which I gave Bernard Granville credit for the idea! This very estimable gentleman had as much to do with the "Soldier" song as he did with starting the war that inspired it. In this connection I would like to say that I originate and write all my own songs, and I would feel intellectually poor, indeed, were I compelled to seek any assistance in so trivial a task.

Alfred Bryan

Reviews of Popular Music

This page is carefully edited by a number of the best musical critics in the United States. The pieces are not examined by any individual but the reviews are the composite expression of a complete corps of writers whose opinions are merged into one whole, producing a fair and impartial estimate.

"War Babies." Song. Words by Ballard MacDonald and Edward Madden. Music by James F. Hanley. Published by Shapiro, Bernstein Co.

First in prominence of the January prints is a new song by this title, for which the publishers have great hopes. It was written by clever men; still, that is no reason why the song must become popular, for they, too, can fall down. But there is something about this song that should arrest attention quickly. It has catchy music, and, above all it marks an original idea, and original things these days are what count. But the music, while catchy, is not original. Still even this will not differ much for, strange enough, that very failing is often necessary to the popularity of songs. It is said by envious persons that "War Babies" will not sell. They also prophesied that about "Baby Shoes," but the publishers say their dearest wish is for another pair of Baby Shoes.

♪ ♪ ♪

"War Brides." Song by John C. Calhoun. Published by Shapiro, Bernstein Co.

As cleverly written as is the "War Babies" song, so badly is constructed "War Brides"—at least the music is so. To be candid, the words are more than ordinarily poetical—although the publishers do not think so. However, the music is so tuneless, shoddy and slipshod, that we blush to say anything further.

♪ ♪ ♪

"Only To Be with You." Song by Alva Dunlap.

Just another song; that's all. Written apparently to gratify an author's vanity to see his or her name in print. There is no merit to the composition, at least not more than may be found in a hundred others written daily. It is not good nor is it very bad. The publisher will never get his money back on it. A fault with the song is that the author uses "you" and "thou" in the same line. It requires little or no learning to know that this is not permissible.

♪ ♪ ♪

"Hulda from Holland." Song. Words by Geo. C. Mack. Music by Bob Allan. Published by the Vandersloot Music Co., Williamsport, Pa.

This is a poor song, published by a good firm. In the first place the title is bad. There is nothing poetical in Hulda, and anything about Holland doesn't particularly interest. Hulda would have been more euphonious. However, the words are very

amateurish. The author begins about some one who is waiting for him (written in the third person) then in the next line he says "I'll promise, dear, to leave you never." Other very trite lines occur in the chorus. One glaring laugh reads:

There's not a maid in dear old Holland
That's one half as sweet as you will ever be.

If the maid is not nice to Mr. Mack now, how does he expect her to be later on? Other inconsistencies appear. The music is passably catchy. However, Mr. Vandersloot is a prosperous, wealthy man and Hulda won't make much of a hole in his roll.

♪ ♪ ♪

"I'd Give Heaven and Earth for You." Song. Words by Jeff Branen. Music by Arthur Lange. Published by the Joseph Morris Co., Philadelphia and New York.

This clever song by Jeff Branen has been slighted by Arthur Lange. Now, it is admitted universally that Lange is "one of the finest" of the new school. It is also well known that he has penned more than many successes. But in the present song he has emulated Branen's lyrics with a bold incision. He has also delved in Hebraic lore reflecting, so to speak, upon the Israelite. The opening line of the chorus reads thus:

They call you a jewel, a jewel so rare

But Lange never got that far. He interpreted the line with waltz emphasis to read: "They call you a jew—a jew—EL so rare" and all one remembers when the chord is struck is that the poor fellow has been called out of his name. With all its beauty otherwise, the song will pass into oblivion.

♪ ♪ ♪

"Just the Kind of a Girl You'd Love to Make Your Wife." Song. Words by Lou Klein. Music by Harry Von Tilzer. Published by the Harry Von Tilzer Music Publishing Co.

This song is wittily written with one of the familiar Von Tilzer swings. It will take with the profession for the lines abound in "punches." One or two of them read thus:

She's so innocent at night before she goes to sleep,
She covers up the bird cage, so the birds can't peep,
She's kind and so refined she has to be alone
Before she'll even change her mind;
Now once she left the dinner table where she was a guest
Because the cook had served the salad all undressed.

The song is clean and at the same time humorous. It takes a genius these days to write comedy lines without salaciousness.

"Oh, Go, Pretty Rose." Song by John J. MacIntyre. Published by S. W. Simpson, New York.

Here is a love song, with a Tom Moore-like Irish melody. It also reminds you of Crouch and his "Kathleen Mavourneen," and some of Balfe's songs. These are godd men to resemble in these days, when the only ones we imitate are those who write fleeting coon songs or songs which have immorality for a background. This song is not going to become a success. The flower among the weeds is generally choked. This will probably be the fate of this song. Here is the poetry of the second verse:

Oh, go, pretty rose,
To the maiden whose glancing
First set my heart dancing
To love's melody;
And gently disclose
All my fond thoughts about her;
Say life, rose, without her
But torture would be.

Here is some nice meter, and some polished expressions. The words are somewhat Irish in their sound and meaning. This may be why the words and music are so well suited.

♪ ♪ ♪

"Down Honolulu Way." Song. Words by J. E. Dempsey. Music by Earl Burtnett and Joseph A. Burke. Published by Jerome H. Remick & Co., New York and Detroit.

This song is not exactly new, but the tune is forever haunting me. It is a tantalizing melody, happily fraught with unique harmonies and most lulling. I never heard of the author or composers before, but they deserve a boost for this song. All writers must make a beginning sometime to become famous, and the trio above named, if they do half as well with other ditties, will pass muster in the Fame hall.

♪ ♪ ♪

"You're Breaking My Heart with 'Good-bye.'" Song. Words by Raymond Egan. Music by Abe Olman. Published by the Vandersloot Music Co., Williamsport, Pa.

This song, with its trite title, has a good melody and is well arranged. The words also are not bad. What a lot of stuff the Vandersloot Company publishes! How can they give any of it the attention it deserves? What they publish is generally clean and wholesome, but they make the mistake of issuing too many prints, not giving any of them time enough to become known. Many of their instrumental numbers are big sellers. That, perhaps, accounts for the damif-carelessness of Van in tossing off an occasional lemon.

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Kicks and Curious Correspondence

This page is open to all of our readers to air their grievances and right their wrongs. The Tuneful Yankee, however, is not responsible for the personal opinions therein expressed.

The Modern Way

Jeff Branen's Explanation of Writing a Popular Song Hit—A Gentle Kick With a Gentle Knock

How do you write a popular song hit? Same as you write a flivver. No difference. I've written both. Plenty of 'em. More flivvers than hits, though. I'm candid. Have always been. Never got me much but I'm going to keep right on—being candid.

"Popular song hit" doesn't necessarily mean the writing of it. The making of it is more essential. Hence, if there is a formula for a popular song, the publisher has it. J. Kirkus Dugdale, patentee.

Had you asked me how I write a SONG I would have answered you briefly: I just write 'em the best I know how and trust in God and the publisher to make 'em hits. More often the publisher. He's the fellow. Bow—salaam—hats off to him. He can make or break you. If he be cruel, he has only to frown upon you and you vanish. If he is cunning and revengeful he may submit you to the slow, torturous process of killing yourself by grabbing all the songs you can write and casting them into the discard; by forgetting to mention you or your wares in his various advertisements. One year of this humiliation and he has convinced your admirers, if you are lucky enough to have any, that old age has crept in and dimmed your torch of reason.

Again I say, it is the publisher who can tell you how a popular song hit is written. He writes it himself on checks. The more checks he writes the more popular the song.

Let it be said: If you contemplate becoming a writer of popular song hits, pick out a publisher who is easily flattered and flatter him. Don't be too candid. Humor him. Never cross him but double-cross anybody and everybody in order to keep in with him. Chum with him, Johnny New-comer. Make him believe he's the shrewdest individual that ever passed judgment on a melody from Beethoven down to yourself.

Borrow from the masters; and you are just as liable to write a hit as the next fellow!

Jeff Branen.

The Kind of a Kick We Like

To the Editor:

Dear Sir:—It is rather amusing to read, at intervals, of the discomfiture of some noted orchestra leader on being requested to have his band play ragtime. Only a few weeks ago, at a concert given in Pittsburgh, Franz Koehler, leader of the orchestra, received between classical numbers, a note in a lady's delicate handwriting, asking him to play "Yaaka Hula Hickey Dula," and "They're

Wearin' 'Em Higher in Hawaii." Franz has the soul of a sensitive artist, and was cast down.

Mr. Koehler, or any other leader, should forbear taking offense when requested to render music of the untutored masses. Taste is not given to all in the same direction. With certain individuals the ragtime, jigtime, and other simple melodies are more effective than the elaborate works of the masters. The capability to feel aesthetic pleasure varies extensively. Some who are held enchanted by the brilliant coloring of a picture are in outer darkness to the harmony of numbers as expressed in verse; and others who are indifferent to the Gregorian chant will grow eloquent in describing the massive grandeur of the cathedral or go into raptures over a noble statue.

The truly musical soul will be repelled by the jumble of sounds concocted in the so-called "popular" music, which is exploited chiefly by the cheap dancing pavilions and vaudeville resorts. The "popular" song writer may sometimes deviate into a felicitous strain and bring forth a melody that is pleasing to the ear; but as a rule his creations are devoid of meaning or emotion and the words are often incongruous.

Classical music, on the other hand, may reach depths of feeling to which words never attain. To quote from Dr. Henry G. Hanchett's book, "The Art of the Musician," the devices at the command of the composer are: "The plaintiveness in the minor, the doubtfulness in a suspension, the yearning in a discord, the surprise in an avoided resolution, the anxiety in an abrupt modulation, and the repulsion in a double dissonance."

Charles N. Schmall.

A Jealous Kick

These are the days when the gay soubrette, Back from the one-night stands, Flashes her eyes on the Broadway guys, And waives her bediamond (?) hands At Flossie and May and Tottie and Fay And the rest of the vaudeville bunch, As she gaily steps out with a manager stout, Up to Rector's or Shanley's for lunch. Fellowcraft.

We need lyrics, popular song lyrics to be set to music. On page 2 the Tuneful Yankee offers \$50 for the best sets of song words sent in before March 1. There are plenty of good composers ready to set words to music. But good words and striking titles are scarce. We want to encourage aspiring song writers to write the popular songs of our nation. You will reap fame and money. Try for the prize.

See Dixie First

Words by
JACK MAHONEY

Writer of "When You Wore a Tulip and
I Wore a Big Red Rose"

Music by
GEORGE L. COBB
Composer of "Are You from Dixie?"

Allegro Moderato

PIANO

The piano introduction is in 2/4 time, marked 'Allegro Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

The piano accompaniment for the first vocal line continues the eighth-note bass line. The treble clef part has a few chords and rests, with a 'till voice' marking. Dynamics include 'f' (forte) and 'p' (piano).

So you are go - ing on a trip to - day; —
They'll show you hos - pi - tal - i - ty down there; —

The piano accompaniment continues with the same eighth-note bass line. The treble clef part has chords and rests corresponding to the vocal line. Dynamics include 'p' (piano).

Far a - way — You will stray. —
Ev - 'ry - where — They are square. —

The piano accompaniment continues with the same eighth-note bass line. The treble clef part has chords and rests corresponding to the vocal line.

The Tuneful Yankee

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You're go - ing all a - round the world I know; —
 And Heav-en can't be far a - way, that's true, —

Let me ad - vise you, then pack up and go. —
 For all the girls are like an - gels to you. —

I've seen the coun - tries far ov - er the sea, — So just
 Bright Dix - ie moon - light makes ev - 'ry - thing grand, — There's no

take this tip from me. —
 place like Dix - ie land. —

CHORUS
 See Dix - ie first, just see Dix - ie first, That sun - ny Dix - ie —

land — Where the Swa-nee is flow - ing, and cot-ton is grow -

ing; Just see it and you'll un - der - stand. —

Old Black Joe — treats you like a broth-er, Mam-my Snow —

cooks just like your moth-er. Dix - ie folks will meet you, they'll be glad to greet you,

See old Dix - ie first. — first. —

Hindoo Amber

NOVELETTE

ERNEST SMITH

Allegretto Moderato

PIANO

The piano accompaniment for 'The Tuneful Yankee' is written in a 2/4 time signature. It features a melody in the right hand and a bass line in the left hand. The piece begins with a dynamic marking of *mf-f*. The key signature has one flat (B-flat). The music is characterized by a steady, rhythmic accompaniment with some melodic flourishes in the right hand. The piece concludes with a final chord marked *f*.

The Tuneful Yankee

The Ashes Of My Heart

Words by JEFF BRANEN
 Music by ARTHUR LANGE

Based on Edith Blinn's Famous Novel "The Ashes Of My Heart"

Andante
 Piano

love no long - er burn, Still it
 seems I feel a start At the
 The day is dy - ing,
 A - mong the ros - es,
 the years are fly - ing, The while I'm sigh - ing,
 where love re - pos - es, My heart dis - clos - es,
 be - cause of you, I'm sad and lone - ly,
 what you should know, A - lone I sigh, dear,
 I'm think - ing on - ly Of some - one's eyes of
 For you and I, dear, Once loved each - oth - er
 blue; Of some - one's kiss - es, too.
 so, 'Twas in the long a - go,
 bur - ied some - where In the ash - es of my
 Chorus.
 In the ash - es of my heart Fires of
 heart ash es of my heart.

Low Ending. ritard.
High Ending.

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 The Tuneful Yankee

There's Someone You've Forgotten Who Has Not Forgotten You

Words by
JACK YELLEN

Music by
GEORGE L. COBB

Tempo di Valse

PIANO *mf*

Some-one that you have for - got - ten,
Some-day may come when you'll miss me,

Some-one you loved long a - go, Sends you this rose as a
Some-day you'll long for a kiss, Some-day when clouds hide the

poco rit.
mes - sage, On - ly to let you know:
sun - shine, Then just re - mem - ber this:

poco rit.

CHORUS
a tempo

There's some - one you've for - got - ten who has not for - got - ten

p a tempo *2^d time f*

you; There's some - one who is dream - ing - you can make those

dreams come true. There's some - one who has missed you like the

ro - ses miss the dew, Just some - one you've for - got - ten

who has not for - got - ten you. There's you.

1 2

Crystal Currents Waltz

WALTER ROLFE
Composer of "Kiss of Spring"

Lento

PIANO *p*

WALTZ *mf*

rit

a tempo

f f^c p

ff *f* *ff*

mf *f* *ff* *rall.*

f a tempo *ff* *f* *ff*

f

mf

rit

atempo

f fz p

mf f

mf f

mf f

ff f

mf

rit a tempo

f fz p

lento dim. pp ppp

Levee Land

ONE-STEP

GEORGE L. COBB
Composer of "See Dixie First"

PIANO

ff

mf

cresc.

mf

cresc.

f

ffz

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f

mf

cresc.

f

mf

cresc.

f

ffz

The Tuneful Yankee

TRIO

The Tuneful Yankee

The Story of a Song

By Billy Burgundy

Once upon a time there was a guy who possessed a sarcastic liver, a fondness for display, and a nerve. His gall was simply immense. He was not excessively bright, but he was a brilliant shine. And his name was Jerry Van Dusen.

His occupation until a certain period was a mystery, but notwithstanding this fact, he ate on schedule time and put up a faultless front.

And it came to pass that the orchestras, pianists, and other dispensers of harmony, engaged in the various emporiums of amusement along the line, became inoculated with the saccharine strains of a sentimental ballad entitled, "Wilt Thou Heal This Heart of Mine?"

The aforesaid song was so intensely tender that its rendition on roof gardens and in rathskellers and back rooms invariably brought humidity to the lamps of the assembled fairies.

As the song increased in public favor Jerry did likewise. This was because his name appeared upon the title page of this erotic production as the author of both words and music.

Jerry fell in love with a comely dame, and as his royalties increased he showered upon her jewels, raiment, blossoms and other chattels that appeal strongly to the feminine mind.

The said creature was a soft-hearted proposition. She thought a man who could express the beautiful sentiment that Jerry had in his song and whose soul was impregnated with such heavenly melody must indeed be worthy of her undivided affections.

It is not at variance with the truth to say that her higher centers were occupied with Jerry as the author, rather than with Jerry as a sweetheart.

She noticed that on several occasions when she was promenading the Rialto with Jerry he had been approached with much respect and ceremony by a "coon" of ebony hue who whispered to the shine in a manner calculated to arouse her curiosity. The attitude of the Son of Ham was such as to indicate that he and Jerry were engaged in discussing finances. Indeed, the ragged appearance of the aforesaid "coon" was sufficient to evidence the fact that his supply of lucre was limited. She also observed that Jerry was always perturbed when in the presence of the pigmented biped.

Once upon a midnight dreary, when the "coon" was weak and weary, he journeyed to the luxurious bachelor apartments occupied by Jerry, in search of sufficient funds to purchase much-needed supplies for his gastric apartment.

It happened that Jerry did not take kindly to the nocturnal intrusion of the charcoal-hued descendant of the ape, and instead of complying with the wishes of the polite visitor, Jerry delivered unto him a consignment of caustic conversation that weighed heavily upon the head and heart of the hungry subject.

Depressed by the manner in which he had been received the darky wandered forth and entered a liquor emporium in pursuit of the price of a portion of ham with which to appease his hunger.

When about to negotiate a loan, one of the assembled multitude started in to sing "Wilt Thou Heal This Heart of Mine?" The negro remained motionless and silent until the last sweet strains had floated away and dissolved in the distance.

Approaching the group he bowed low and humbly prayed for the privilege to sing the ballad. His request was granted. He sang the song through with such exquisite pathos that the eyes of his auditors were filled with tears, while there was dew upon his own lids and a tremor in his voice.

"I wrote dat song," said he, when the applause ceased.

His declaration was discredited by the crowd, but a certain wise scribe connected with a yellow daily, scenting a sensation, cornered the "coon" in hopes of getting a story.

From his leather the heavy-hearted black warbler flashed a clipping from the Afro-American *Argus* which clinched the fact that he had written the song ten years previous to the time that it had been exploited by Jerry Van Dusen.

Inquiry revealed the fact that Jerry had copied the clipping from the dusky derelict and had appropriated it for his own use, or in other words he had swiped the lay and was holding the real thing under cover.

The true story of the authorship spread like scarlet fever. Van Dusen was roasted and ridiculed by the press and public. His graft was good, but it came to a sudden and sorrowful ending, for he lost his love, his lay and his lucre.

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MR. MOVIE PIANIST AND ORGANIST

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1

Hidden Songs



2



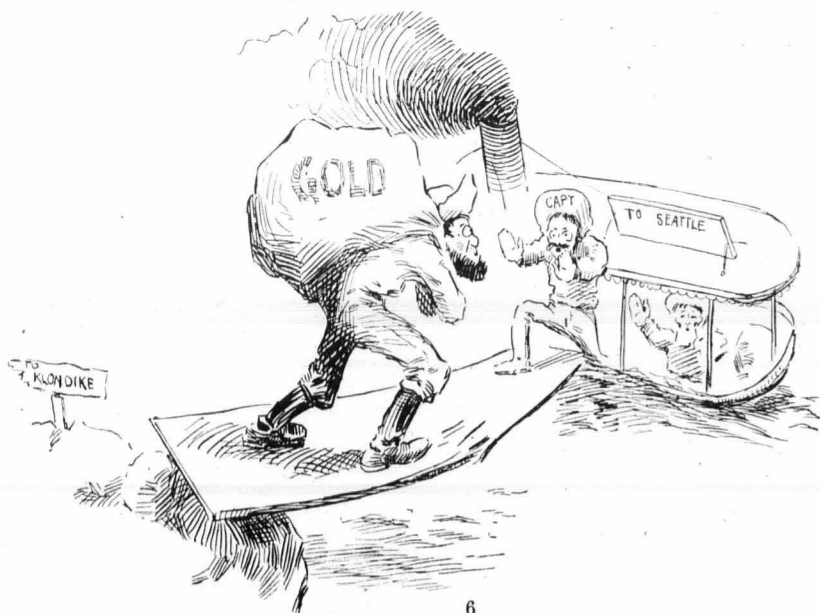
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7

The Tuneful Yankee Disc Drippings



Embodying All the Latest Phonograph
News Worth Printing

NOTE: Owing to our lateness in getting to press we are necessitated to curtail this department in the present issue.

THE Tuneful Yankee takes its hat off to a disc put out by the Columbia Company called Romany Waltzes, which is absolutely one of the most charming numbers made in years. The arrangement may be called exquisite. Another beautiful selection is the Dorothy Waltzes. This is also admirably arranged, the strings and Chinese violin accompaniment running through the composition affording a most gratifying effect, dulcet, resonant and haunting.

b b b

In the Victor list is a quartet number by the Orpheus Four, called Mammy's Little Coal Black Rose, which, linked with Polla's song hit, When Evening Shadows Fall, emphasizes a treat to lovers of popular phonograph music.

b b b

One of the most valuable men in the selection of useful phonograph numbers is Mr. Harry Israel, for years a general all-round man with the Jos. Morris Music Co. He is regarded as an exceptionally clever expert in this line.

b b b

Following are the latest popular songs from the Victor Company:

- 18180 **The Trail to Sunset Valley** (Gilbert-Muir)—James Reed—J. F. Harrison.
Laddie in Khaki ("The Girl Who Waits at Home") (Ivor Novello)—James F. Harrison.
- 18183 **Mammy's Little Coal Black Rose** (Egan Whiting)—Orpheus Quartet.
When Evening Shadows Fall (Brannen—Polla)—Orpheus Quartet.
- 18184 **Way Down in Iowa I'm Going to Hide Away** (Lewis—Young—Meyer)—Irving Kaufman.
It's Not Your Nationality (It's Simply You) (Howard Johnson)—Billy Murray.
- 18185 **Come Along to Caroline** (Will J. Harris—Abe Olman)—Collins—Harlan.
Don't Leave Me, Daddy (J. M. Verges)—Marion Harris.
- 18186 **What I Owe You** (Goodwin—Mohr)—James F. Harrison.
I Know I Got More Than My Share (Grant Clarke—Howard Johnson)—Irving Kaufman.
- 18188 **Nora** (Robert S. Pigott)—Charles Harrison.
Tho' I Had a Bit o' the Devil in Me (Walter Van Brunt—Harry Von Tilzer)—James Reed.
- 18192 **How Could Washington Be a Married Man (And Never Tell a Lie)** (Maedonald—Goodwin—Piantadosi)—M. J. O'Connell.
Honolulu, America Loves You (We've Got to Hand it to You) (Clarke—Monaco)—American Quartet.

DANCE RECORDS

- 38181 **The Call of a Nation**—Fox Trot (Ahlert—Wendling)—Victor Military Band.
Honeymoon—Fox Trot (Chester W. Smith)—Conway's Band.
- 35598 **Miss Springtime**—Medley One-Step (Kalman)—Victor Military Band. "A Little Bid for Sympathy"—"Throw Me a Rose"—"A Little Country Mouse"—"Life is a Game of Bluff"—"This is the Existence."
Chinese Fox Trot—Medley (from "The Amber Empress") (Parenteau) "It's the Only One for Me" (Chinese Fox Trot)—"Don't Lose Your Way"—"There is Always One You Can't Forget"—Victor Military Band.
- 35599 **The Two Two Dance** (Arthur N. Green)—Victor Military Band.
Broken Doll—Fox Trot or London Taps (James W. Tate)—Victor Military Band.

THE COLUMBIA LIST

- A2129 **Songs of Yesterday** (Harris)—Knickerbocker Quartette. Orchestra accompaniment.
Everybody Loves an Irish Song (McKenna)—M. J. O'Connell, tenor, and Knickerbocker Quartette. Orchestra accompaniment.
- A2127 **Oh! Southern City (Send Us Some Beautiful Girls)** (Vincent)—George O'Connor, tenor. Orchestra accompaniment.
How Could Washington Be a Married Man and Never, Never Tell a Lie? (Piantadosi)—M. J. O'Connell, tenor. Orchestra accompaniment.
- A2131 **My Lonely Lola Lo** (Murphy, Lange and Solman)—Sterling Trio. Guitars, flute and violin accompaniment.
The Lovelight in Your Eyes (Edwards)—Samuel Ash, tenor. Orchestra accompaniment.
- A2126 **Way Down in Iowa I'm Going to Hide Away** (Meyer)—Irving Kaufmann, tenor. Orchestra accompaniment.
I Never Knew from "Canary Cottage" (Carroll)—Nanette Flack, soprano, and Ernest Aldwell, tenor. Orchestra accompaniment.
- A2125 **On the Old Bob Sled** (Rega)—Broadway Quartette. Orchestra accompaniment.
Winter Medley. Introducing "Jingle Bells," "My Bonnie Lies Over the Ocean," "How Can I Leave Thee," "Aunt Dinah's Quilting Party," "Good-night, Ladies"—Broadway Quartette. Unaccompanied.
- A2123 **Ireland Must be Heaven, for my Mother Came from There** (McCarthy, Johnson and Fischer)—Charles Harrison, tenor. Orchestra accompaniment.
Out of the Cradle Into My Heart (Gilbert and Friedland)—Sterling Trio. Orchestra accompaniment.

- A2134 **Trail to Sunset Valley** (Gilbert and Muir)—James Reed, tenor, and James F. Harrison, baritone. Orchestra accompaniment.
- On the Arm of the Old Arm Chair** (Lange)—Albert Campbell, tenor, Henry Burr, tenor. Orchestra accompaniment.

THE EMERSON LIST

- 7113 **If I Only Knew Just How I Stood With You** (Gus Edwards). Tenor solo. Accompanied by cello, violin, bells and piano. Samuel Ash. A popular song with a better than ordinary chorus, especially as the latter is brought out by the accompaniment on this record.
- 7113 **There's Someone More Lonesome Than You** (Von Tilzer). Tenor solo. Accompanied by cello, violin, bells, and piano. Samuel Ash. This is a simple melody, with a direct compelling message that must appeal to all. The violin obligato effectively reinforces the spirit of the music.
- 7117 **Hippodrome Minstrel Medley**. Descriptive medley, with effects by orchestra. Manuel Romain. The songs which make up this medley are familiar to all. They are sung here almost exactly as at the Hippodrome and include: "Hot Time in the Old Town," "Hear Dem Bells," "Lazy Moon," "Alabama Coon," "Hello, Ma Baby," "Oh, I Don't Know, You Ain't So Warm," "Oh, Dem Golden Slippers," "Bamboo Tree," "Didn't He Ramble?"
- Where the Sunset Turns the Ocean's Blue to Gold**. (Petrie) Tenor solo. Accompanied by orchestra.—Manuel Romain. This song is of the same character as "Silver Threads Among the Gold" and enjoys as great a popularity. It was made famous long ago by Harrigan and Hart.
- 7108 **Oh! How She Could Yacki, Hacki, Wicki, Wacki, Woo**. (Von Tilzer) Baritone solo. Accompanied by orchestra.—Arthur Collins. A funny and sharp satire on Hawaiian music, syncopated and catchy.
- Just One Day** (Lange). Tenor solo. Accompanied by violin, cello and piano.—Henry Burr. This is a very pretty, sentimental ballad in classic English style. The words tell an interesting story.
- 7119 **Flora Bella** (Schwarzwald). From "Flora Bella" at the Casino Theatre, New York. Tenor solo. Orchestra accompaniment.—Samuel Ash. "Flora Bella" is one of the most popular of the 1916 musical shows, and this sprightly song is one of the hits of the performance.
- Gila, Galah, Galoo** (Donovan). Humorous song. Accompanied by orchestra.—Avon Comedy Four. The writers of "Aba Daba Honeymoon" have produced in this another song, which will become just as popular; and the Avon Comedy Four, one of the most famous singing organizations in the country, have sung it in their best and funniest manner.
- 7107 **It's a Long, Long Time Since I've Been Home** (Vail). Tenor and baritone duet. Orchestra accompaniment—Van and Schenck. Just as good as last month's "Hawaiian Sunshine," by the same pair of singers, is this charming ballad. The second chorus is particularly clever.
- Two Key Rag** (Hollander). Baritone solo. Accompanied by orchestra—Arthur Collins.
- 7109 **Bachelor Girl and Boy** (Romberg). From "The Girl from Brazil." Soprano and tenor duet. Accompanied by violin, cello and piano—Louise King and Henry Burr. This is one of those clever repartee conversations set to music, that all enjoy so much when well done.
- Then You'll Remember Me** (Balfe). From "The Bohemian Girl." Tenor solo. Accompanied by violin, cello and piano—Henry Burr. "The Bohemian Girl" contains many fine songs, songs which have been adopted by the people and which will endure. None, however, carries a message as universal nor has a melody as sweet as "Then You'll Remember Me." It is sung by Thaddeus, lover of Arline.

THE "LITTLE WONDER" RECORDS FOR FEBRUARY

- 524 **So Long, Letty**. Vocal duet—Witmark.
- 485 **Put on Your Slippers and Fill up Your Pipe**. Vocal solo—Broadway.
- 484 **Oh, How She Could Yacki, Hacki, Wicki Wacki Woo**. Vocal duet—Broadway.
- 397 **I Know I Got More Than My Share**. Vocal solo—Leo Feist.
- 496 **Lovelight in Your Eyes**. Vocal solo—Shapiro.
- 444 **Way Down in Iowa, I'm Going to Hide Away**. Vocal duet—Waterson-Berlin.
- 493 **Just a Word of Sympathy**. Vocal solo—Remick.

DANCES

- 470 **Mammy's Little Coal Black Rose**. Fox Trot—Remick.
- 466 **Romany Waltz**. Band—Shapiro.

INSTRUMENTAL

- 515 **A Perfect Day**. Violin, cello and piano—Bond.
- 514 **Love's Old Sweet Song**. Violin, cello and piano—Standard.
- 511 **Pretty Baby, And They Called it Dixieland**. Medley. Accordion solo—Remick.
- 522 **Intermezzo Russe**. Xylophone solo—Fisher.
- 460 **Favorite Hawaiian Hula Medley**—Hawaiian Guitar Duet.

THE AEOLIAN PIANOLA SONG AND MUSIC ROLLS

- How is Every Little Thing in Dixie?** Music—Gumbel. Lyric—Yellen. Played by George Gershwin. A great fast song by the writers of numerous hits. A splendid roll for dancing.
- If You'll Come Back to My Garden of Love**. Music—Gumbel. Lyric—Murphy. Played by George Gershwin. This beautiful song is just commencing to reach the height of popularity. Both the words and the music are bound to please.
- Just a Word of Sympathy**. Music—Alstyne. Lyric—Kahn. Played by George Gershwin. A brand new ballad hit by the writer of "Memories."
- Mammy's Little Coal-Black Rose**. Music—Whiting. Lyric—Egan. Played by George Gershwin. A wonderful new song by the writers of "And They Called it Dixieland." It has a delightful melody and an appealing lyric.
- Somewhere There's a Little Cottage Standing**. Saxophone Arrangement. Music—Marshall. Lyric—Sunshine. Played by George Gershwin (Assisted by R. O. E.). A great song with a wonderful melody and a master lyric. One that leaves a lingering impression that guarantees applause and encore.
- Delicia. Flower Song**. By Henry Frantzen. Played by Georges Favier. A dainty reverie written especially for piano by the composer of "College Life," "Love's Garden Waltzes" and other equally popular successes.
- Delirious Rag**. By Thomas and Eckstein. Played by Harry Thomas. One of the best rags ever written. It abounds with melody and is played in a pleasing manner.
- Gavotte, Op. 37, No. 1**. By Augusto Dupont. Played by Felix Arndt. One of those appealing old dances here artistically interpreted so that every bit of sentiment is effectively brought into hearing.
- I've Made a Study of You**. By Albert Von Tilzer. Played by Paul Paris. A soul stirring ballad, by the writer of many previous hits.
- Naughty! Naughty! Naughty!** The Show of Wonders (Winter Garden). By Nat Vincent. Played by Felix Arndt. The individual song hit of the new Winter Garden production, "The Show of Wonders." It has just the right swing and melody which is essential in the making of song hits.

America's Best Writers and Composers



GEO. M. COHAN
Author of
"Give My Regards to
Broadway" and countless
hits



IRVING BERLIN
Author of
"Alexander's Ragtime
Band," "When I Lost
You," etc.



AL. BRYAN
Author of
"I Didn't Raise My Boy
to Be a Soldier" and
hosts of others



**HARRY VON
TILZER**
Author and Composer
"South Sea Isle," "Old
New Hampshire Home,"
etc.



ERNEST BALL
Composer of
"Love Me, and the World
Is Mine," "Turn Back
the Universe," etc.



JEAN SCHWARTZ
Composer of
"Hello, Hawaii, How Are
You?" and many other
successes



AL. PIANTADOSI
Composer of
"Wonderful Mother,"
"That's How I Need You,"
etc.



BILLY JEROME
Writer of
"Sometime," "Come Over
Here, It's a Wonder-
ful Place," etc.



HARRY CARROLL
Composer of
"Hello, Hawaii, How Are
You?" and many other
successes



**ANATOL
FRIEDLAND**
Composer of
"My Little Dream Girl,"
"My Own Iona," etc.



AL. VON TILZER
Composer of
"My Little Girl"
and many others



ARTHUR LANGE
Composer of
"Virginia Lee," "In the
Sweet Lone Ago," etc.



**BALLARD
MACDONALD**
Author of
"Trail of the Lonesome
Pine," "Little House Upon
the Hill," etc.



JOE GOODWIN
Author of
"Baby's Shoes," "That's
How I Need You," etc.



**LE WOLFE
GILBERT**
Author of
"My Little Dream Girl,"
"My Sweet Adair," etc.



EARL CARROLL
Author of
"So Long Letty," "Canary
Cottage," "Dreaming,"
etc.



WILL D. COBB
Author of
"Dolly Gray," "Good Bye,
Little Girl," etc.



ALFRED ROBYN
Composer of
the famous song "Answer,"
"Yankee Consul," etc.



PERCY WENRICH
Composer of
"When You Wore a Tulip
and I Wore a Big Red
Rose," etc.



JEFF BRANEN
Author of
"In the Valley of the
Moon," "Virginia Lee,"
etc.



**LEE OREAL
SMITH**
Composer of
the "Celestia" Waltzes,
"Aerinda," "An Occiden-
tal Incident," etc.

Song Hits of 1917

YAAKA HULA HICKEY DULA

WHEN THE SUN GOES DOWN IN ROMANY

WHEN THE BLACK SHEEP RETURNS TO THE FOLD

I'M GOING TO HIDE AWAY WAY DOWN IN IOWA

FROM HERE TO SHANGHAI

YADDIE KADDIE KIDDIE KADDIE KOO

HOMESICKNESS BLUES

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The Art of Arranging Music

By J. Bodewalt Lampe

Arranging music, whether for piano, organ, orchestra, band or some other instrument or combination of instruments, was once a very simple matter when compared with the requirements of the present day. If we look back for no longer than one generation we notice, especially in arranging for band and orchestra, many changes in the instruments commonly used, which render the earlier arrangements less desirable than they were at the time when they were made.

Equally marked have been the changes in the manner of writing song accompaniments for piano—that is, songs of a popular order. Today the right hand must not only play accompaniment, but must also carry the melody. To such an extent has this method come into use that it is possible to play almost any popular song as an instrumental piece—a thing which is an impossibility with most of the songs which have been with us for twenty years or more.

It is manifestly impossible for anyone to learn to arrange in modern style from books,

for there are none which treat of the subject in what may be termed an up-to-date manner. All contain, of course, the old fundamentals, and explanations which, however excellent at the time of their first appearance, are very far from being complete enough to be trustworthy guides to the study of arranging in a modern manner.

The fundamental principles of orchestration are the same today as a generation ago, but the instrumentations are radically different. A five-piece orchestra of the earlier date was composed of the following instruments: first and second violins, clarinet, cornet and bass. Considerable music was published, particularly in Boston, for that instrumentation as a basis; the additional instruments performed around that nucleus. Today a five-piece orchestra, if one could be found, would probably contain only one instrument which was also found in the older classification, the first violin. As a basis there would be a piano, which takes the place of second violin, bass and a lot of

other instruments. Probably the second instrument would be a cello, which until quite recently was not found even in ten-piece orchestras, except when some other instrument was omitted. Or maybe a saxophone would creep in, playing cello parts if no regular parts were obtainable. Then a flute would probably be seen, also heard, but written for in a totally different manner from that of former days. The fifth instrument



J. BODEWALT LAMPE

might be a clarinet, which was considered fourth in the earlier instrumentation, but likely it would be a drum, assisted by the usual coterie of "traps" in producing noises of various descriptions, especially if the orchestra was one which made dance playing a specialty.

These changes, and the thousand and one others which are taking place, tax the ability of the arranger to the utmost. Theory, which of course is all right in its place, takes one just so far, and then leaves him to fight his own battles. To be noticed he must develop an ingenuity in placing the various instruments which gives his arrangements an individuality not only eccentric to a greater or less degree, but pleasing to listen to.

The best arrangements of a generation ago sound very tame when contrasted with the ordinary arrangements of today. Especially is this true of band arrangements, and particularly of marches. With few exceptions our bands do not and will not play the marches of twenty or more years ago. They are just as good now as when they were written, to be sure, but bands are better and our tastes have far advanced, hence the desire for something different.

Take the saxophone, for instance, which is of more or less importance in almost every modern band that makes any pretensions to smartness—it is but a few years since it came into sufficient use to warrant the publication of parts for this family of instruments, which are today found in almost every catalog. The famous D. W. Reeves never wrote a saxophone part for publication, neither did R. B. Hall, by many considered the most popular march writer ever produced in America. The earlier compositions of the famous Sousa, nearly all of which were published by Harry Coleman, of Phila-

America's Best Writers and Composers

(Continued)



MOSE GUMBLE
Composer of
"The Pipe Dream"
and other novelties



TED. SNYDER
Composer of
"Wild Cherries"
and other syncopated hits



ABE HOLZMANN
Composer of
the famous "Smoky
Mokes," etc.



GRANT CLARKE
Author of
"I Know I Got More Than
My Share," etc.



GUS EDWARDS
Composer of
"School Days," etc.



GARFIELD
KILGOUR
Author of
"Somewhere in Dixie,"
"Sandwich Isles," etc.



JOE MCCARTHY
Author of
"That's How I Need You"
and other original works



HARRY PUCK
Author of
"California and You," etc.



WILLIAM
TRACEY
Author of
"Barber Shop Chord," etc.



TED. MORSE
Composer of
"Dear Old Girl,"
"M-o-t-h-e-r," etc.



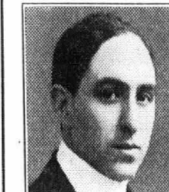
STANLEY
MURPHY
Author of
"Oh! How She Could
Yacki, Hacki, Wichi," etc.



JAMES KENDIS
Composer of
"Nathan," "Billy," etc.



EDITH BLYNN
Author of
"The Ashes of My Heart"



LOUIS A. HIRSCH
Composer of
"Gaby Glide," "Hello,
Frisco!" etc.



NAT. VINCENT
Composer of
Many popular ditties



JIMMIE MONACO
Author of
"You Made Me Love
You," etc.



HALSEY MOHR
Composer of
"Jane," "Wearin' Em
Higher," etc.



DAVE STAMPER
Composer of
"Luana Lou," "Some
Boy," etc.



JACK GLOGAU
Composer of
many hits for the Feist
house



ROBT. A. KEISER
Composer of
"Anona," "Be Good to
California," etc.



EDWARD
MADDEN
Author of
"When Bill Bailey Plays
the Ukulele," "War
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'T WAS ONLY AN IRISH MAN'S DREAM
Another "RIVER SHANNON"

WHEN I FOUND THE WAY TO YOUR HEART
Beautiful Ballad

I'M GOING BACK TO CALIFORNIA
Snappy 3/4 March Number
Full of Pep.
Makes a great double.

O'BRIEN IS TRYIN' TO LEARN TO TALK HAWAIIAN
Novelty Comedy Number

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delphia, contained no saxophone parts whatever, for the reason that the instrument was only occasionally found, and was not considered of much importance anyway. Now, the case is much different.

These instances are cited for the purpose of giving some idea of what the modern arranger is "up against," if we may use a common expression. His grandfather may have been an excellent arranger in the days when he flourished, but were he to appear on the scene today, with no more knowledge than he formerly possessed, the chances are that a quire of music paper and one steel pen would last him forever and some time afterward.

A generation ago a music publisher who maintained a special department for arranging was indeed almost a novelty. Now almost every publisher has such a department; in fact, no publisher of what may be termed popular music, if he has an establishment of any magnitude, can get along without it. As a sample of what such a department should be, the reader will doubtless pardon a reference to and description of that maintained by the well-known firm of J. H. Remick & Co., New York, under the personal superintendence of the writer.

We have to look back but a very few years to reach the time when popular music pub-

lishers did not think it was necessary to have their publications properly edited; in fact, if by chance anything appeared and was successful, although it contained errors no matter how glaring, it was considered unlucky to have any corrections made, and the errors were allowed to stand. Jerome H. Remick & Co. was one of the first houses—perhaps the very first—to see the advantage of having its publications carefully edited before placing them on the market, and realized that in order that this should be properly done the correct method was to inaugurate an arranging department employing only those persons whose qualifications were of the right sort for that particular line of work. So well has this idea been carried out that while it would be nonsense to say that we have all the good arrangers in the great city of New York, it is a fact that the arranging department of J. H. Remick & Co. is well equipped for anything in the arranging line which can be mentioned, and should additional assistance be required at any time its waiting list contains the names of many well-known arrangers whose immediate services are available on short notice.

The Remick arrangements are by no means confined to the publications of that house, numerous as they are, but embrace many outside affairs, including the orchestrations

of such successes as "Adele," "The Chocolate Soldier," "Little Boy Blue," "The Midnight Girl," "Cohan's Revue," "Ziegfeld's Follies," "Stop, Look and Listen," and others equally popular and meritorious. The beautiful song "Chin, Chin, Open Your Heart and Let Me In," sung in "Hip, Hip, Hooray," at the New York Hippodrome is a production of this department, and the same is the case with the splendid orchestrations used in the "Friars' Frolic" both in New York and elsewhere.

Many prominent singers and sketch artists, of which the famous Al Jolson may be cited as an example, insist on having Remick orchestrations, and will use none other if it is at all possible to procure those.

One peculiar fact in connection with the Remick arranging department is that there is no piano or other musical instrument to be found anywhere in it. There are two reasons for this. The first is that a thorough knowledge of harmony is necessary to the well-equipped arranger, and he must not be obliged to continually refer to the piano or any other instrument to find out what is right and what is wrong. The second is that an arranger should be, theoretically at least, familiar with all instruments, their capabilities, peculiarities and also their impossibilities. This knowledge cannot be obtained from a piano or any other single instrument, therefore the presence of such in an arranging department is unnecessary.

Another innovation which has recently crept into our arranging department is the preparation of synchronized moving picture music; in other words, music which is so constructed as to adapt itself to every change of the pictures shown on the screen. Much of the music which is prepared for moving pictures is worthless for anything but that particular situation which was in mind at the time it was written, as it synchronizes with no other picture; but by the Remick plan both film and music move together, naturally and easily, satisfying everyone connected with a performance in a manner otherwise impossible.

Many individual composers also, entrust the working out of their ideas to the Remick arranging department, realizing that in few if any like establishments, either here or abroad, is such careful attention paid to even the smallest detail. Comparatively few composers are familiar with orchestration; in fact, many can only produce rough sketches of their ideas, harmonically correct, perhaps, but unplayable on the piano or any other musical instrument. These must be worked into whatever shape may be necessary, and are brought to Remick's because both accuracy and promptness are features of that establishment, which are constantly maintained.

As the house of J. H. Remick & Co. has acquired more than a national reputation as a model music publishing house by reason of strict adherence to the best and most modern business principles, so its arranging department is regarded wherever its workings are known as one which may possibly be equaled, but never surpassed.

America's Best Writers and Composers

(Continued)



CHAS. K. HARRIS
Author and Composer of
"After the Ball" and
many other hits



HOWARD JOHNSON
Author of
"Siam" and many original
hits



FRED V. BOWERS
Author of
"Because," "Always,"
"Come to Me When I
Need You," etc.



FRED FISCHER
Composer of
"There's a Little Bit of
Bad in Every Good
Little Girl," etc.



BERNIE GROSSMAN
Author of
"The I'm Not the First
to Call You Sweet-
heart, Please Let
Me Be the Last," etc.



BILLY VANDERVEER
Composer of
"She Comes from a Quaint
Little Town in Pennsyl-
vania," etc.

After Dinner Stories

The Boston *Globe* has a lot of fun with music and musicians. The *Globe* is blamed for these because they were last seen in the columns of our Boston neighbor.

A certain theatre in Canada had a soloist whose ability was more or less doubtful. One evening after she had finished "executing" a solo and agonizing the audience the lights went out and this title of the first picture was thrown on the screen:
"It Might Have Been Worse."

b b b

Father, in his den, heard a fearful racket emanating from the direction of the piano. "Jessie," he called, going to the head of the stairs and dropping his voice over the banisters, "what in the world are you doing down there?"

"I am practising, papa," answered the sweet young child. "It is the 'First Steps in Music.'"

"All right," was the weary rejoinder of father as he returned to the den, "but for mercy's sake, don't step so heavily."

b b b

"Only think, Mrs. Grogan, that great piano pounder has practised so hard at the pianny the last six months that he has paralysed two fingers!"

"That's nothing, Mrs. Doolan. My daughter, Mary Ann, has practised so hard for the last six months that she's paralysed two pianners."

b b b

The harp soloist was in the middle of a brilliant solo, a pastoral which called for some very clever work with the pedals used to secure chromatic changes in the scales. This manipulation of the pedals as usual attracted the attention of many in the audience, old and young.

Suddenly, a youngster became so much interested in the changing of the pedals that he burst out, "Look, look, dad! She's shifted gears twice already and now she's on the high."

Modest Man (just after purchasing a horse)
—There is just one thing I don't like about this horse. She won't hold her head up.

Dealer—Oh, that is only her bloomip' pride. She will when she is paid for.—Music Trades.

Prominent Men's Opinions of the Tuneful Yankee as a Popular Medium

"Its Success Assured"
says **Louis Bernstein**, himself a man of many successes

"Supplies a Long Felt Want"
affirms **Harry von Tilzer**, American genius

"Looks as if Uncle Sam Might Be Proud of His Prototype"
remarked **Leo Feist**, a man of realism.

"Will Be a Factor in the Music Field!"
says **Ted Snyder**, himself a factor in the field

"Its Scope an Illimitable One!"
writes **Joseph Morris**

"A Most Unique Affair!"
declares **Col. Goetting**

The pretty girl of the party was bantering the genial bachelor on his reasons for remaining single.

"No o-o, I never was exactly disappointed in love," he meditated. "I was more what you might call discouraged. You see, when I was very young I became very much enamored of a young lady of my acquaintance; I was mortally afraid to tell her of my feeling, but at last I screwed up my courage to the proposing point. I said, 'Let's get married.'"

"And she said, 'Good Lord! Who'd have us!'"—Everybody's.

Little Fred had recently taken up the study of physiology, which he found so interesting that he was eager to apply its teachings in the home. Particularly as regarded the daily food. Fred was inclined to condemn or approve, uncompromisingly, from his physiological standard.

One evening Mrs. M. was serving some fresh apple cider, when Fred's uncle jokingly said, "How about this cider being good for us, Fred?"

Master Fred, looking very serious, replied, "I don't think it is very good for us, Uncle Ray, for our physiology says cider contains ten per cent alcohol."

"Is that so?" said Uncle Ray. "Well, how can you explain the case of our neighbor, Mr. Franklin, who raised a great many apples, made cider by the barrel, and all his life drank quantities of it and yet lived to be ninety-four years old?"

Little Fred felt his pet study was being severely assailed, and it was up to him to defend it with a clinching argument, so, with quivering lips, he stammered, "Well, I'll—but he wasn't very healthy when he died."—*Harper's Magazine.*

b b b

Wife—That girl in the opposite flat is quite a promising singer.
Hub—Well, get her to promise that she won't sing any more.—Boston Transcript.

b b b

Skinny—Did you notice the mean look that fellow gave me.
Fatty—I noticed you had a mean look, but I didn't know he gave it to you.

OPPORTUNITY

The following, transcribed literally from a post-card received, presents an opportunity to some progressive publisher:

"I have sent you this postal to let you know that I've composed by my own hand a new waltz for mandolin of 120 Bars which is in these keys

	8 Bars
First Intr.	16
2a Key of C	16
3a Key of F Major	16
4a Key of D Minor	32
5a Key of F Major	16
6a Key of B Flat Major	32

120 Bars

If you want buy it let me know.—Good-bye.
The name and full address of the composer will be cheerfully furnished on request.

Broadway's 4 New Ones

Eve Wasn't Modest till She Ate that Apple

(We'll have to pass the apples again)
Words by CHAS. McCARRON Music by ALBERT VON TILZER

The Honolulu Hicki Boola Boo

Words by CHAS. McCARRON and LEW BROWN Music by ALBERT VON TILZER

To Any Girl

Words by LEW BROWN Music by ALBERT VON TILZER

It's the Irish in Your Eye

(You've got me going with your Irish ways)
Words by WILL DILLON Music by ALBERT VON TILZER

BROADWAY MUSIC CORPORATION, Will Von Tilzer, Pres.
145 West 45th Street, New York, N. Y.

F. J. LAWSON COMPANY

Music Engraving, Lithographing and Printing

350-352 WEST 38TH ST., NEW YORK CITY

A Gifted Cantatrice

The accompanying picture is the counterfeit presentation of a gifted miss, barely in her teens, who is recognized as an accident dropped from the dewy portals of the firmament, because of the divine voice she possesses. Her name is Gladys Arnold.



GLADYS ARNOLD

The golden-throated lassie is as modest as she is gifted, as the connoisseur may glean from the shirking pose of her contour. Hence this little tribute to a girlie meriting the Metropolitan fame she is so worthily enjoying.

THE Tuneful Yankee is \$1.00 for the first 12 issues ON SUBSCRIPTIONS RECEIVED BEFORE MARCH 1st, 1917

Ragtime Piano Playing

A Practical Course of Instruction for Pianists*

By Edward R. Winn

Ragtime music, in both its writing and playing, is purely and specifically American—or "Yankee" as we are so often called by other nationalities—its peculiar rhythmic motion being strikingly characteristic of the energy or ginger which genuine "Yankees" inject into both business and pleasure. Therefore, true to its name, the Tuneful Yankee in this issue presents the first lesson in a serial course of instruction in ragtime piano playing, the course to extend through a period of several months with instalments appearing regularly in each issue as the course progresses.

It is intended to make this course an interesting feature of the magazine, while at the same time providing a series of instructive lessons particularly adaptable and valuable to the ragtime pianist. The entire course will follow along practical rather than theoretical lines, furnishing a complete method of instruction for the full development of this characteristic style of piano playing—ranging from the first elements for the amateur to the highest degree of technical and artistic efficiency for the professional. The complete serial course will embrace single and double two-step rag, waltz rag, discord (passing note) bass, ragged bass, playing the melody with the left hand and ragging the chords with the right hand—in short, all the various embellishments, etc., employed by "classy" performers in the exploitation of their art.

A careful study of this method, as it appears from month to month, will give to the pianist—whether amateur or professional—a greater degree of musical appreciation and understanding than previously possessed, and the author not only believes, but by experience knows, that the playing of ragtime can in no way exert the harmful influence that some prejudiced musicians would contend. This method is not a subterfuge for, or an evasion of, any part of a thoroughly orthodox musical education. It adheres strictly to the academic principles of music, and the ideas herein embodied may be employed with perfect success in conjunction with any standard method for piano.—The Author.

Introduction

It is assumed that the pupil is able to read and play compositions of average difficulty, for, as the heading implies, this course is not for the beginner in piano playing.

Aside from the technic required, ragtime presents two unusual problems to the pianist, namely, the ability to harmonize offhand or enlarge upon and make additions to the harmony given, and then to syncopate (rag) the tones thus produced. To play a composition

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as arranged and written for piano is one thing; to convert a melody and accompaniment into effective ragtime is quite another.

To the natural pianist, who now is able to play popular music with "straight"—or, as it is sometimes called, "swing"—bass and full harmony (chords) in the treble, this course will prove to him what he already instinctively knows, and will enable him to readily impart his special knowledge to others.

To the student of harmony, who has become discouraged and possibly disgusted with the mass of rules involved, this course will prove a revelation, and enable him to perform automatically what he never has been able to accomplish spontaneously by means of the theoretical knowledge possessed.

It must be borne in mind that ragtime is decidedly a "free" style of music, and that no pianist can be expected to play ragtime until able to play strongly accented "straight" time. To play straight time requires the employment of a substitution for *strict* note reading that will classify the chords offhand, so as to avoid scattered or difficult forms and to produce full harmony where a "thin" or incomplete chord is given in the notation of the sheet music. This feature of the course, known as "Bass for Piano," will come to students as something distinctly new to them, as it will lay a firm and sure foundation in practical keyboard harmony, based upon the principle of classifying all combinations of tones as one of three chords—known in theoretical harmony as tonic, sub-dominant and dominant seventh—by consulting the notation as given in the sheet music.

LESSON I

Formation of the Scale

The distance relationship between one tone and the next one nearest to it—above or below, right or left—whether a white or black key, is called a half-step (semi-tone). There are twelve of these half-steps in a scale.

Example: C to C[♯] (ascending), C to B (descending), etc.

The eight tones constituting a scale are called degrees, and are indicated by the numerals 1, 2, 3, 4, 5, 6, 7, 1.

Rule for memorizing the formation of the Major scale: All degrees are a whole step (two half-steps) apart, except between 3 and 4, and 7 and 1, which are half-steps.

Rule for memorizing the formation of the Minor (Harmonic) scale. It contains exactly the same tones as the Major scale formed on the 3d degree of its own scale, except that the 7th degree is raised (chromatically) a half-step. This alteration of the 7th degree does not appear in the key signature (sharps or flats placed on the staff directly after the clef sign), but is indicated in the notation as it occurs by a sharp or natural sign—an accidental.

A scale formed on a certain, definite tone is called a key.

Example: Key of C, Key of C minor, etc. The principles which apply to one scale or key apply to every so-called key.

To the Pupil—Form, play and memorize the keys or scales of C, G, F, B[♭] and E[♭]. These are the mostly used keys, and those in

Just Beginning PUBLISHER You all know him as a

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has delivered to the public song after song, which have found their places in the hearts and firesides of every music-loving home. There has always been a demand for his compositions, because not only have his melodies been of the singable kind, but his selection of lyrics for his songs has invariably been of the best. Who has not heard of or sung: I Didn't Raise My Boy to Be a Soldier—That's How I Need You—The Curse of An Aching Heart—Baby Shoes, Etc., Etc.?

The firm of AL. PIANTADOSI & CO., Inc., organized by Al. Piantadosi to properly exploit the AL. Piantadosi Productions, announce

On the Same Old Road

Lyric—John H. and Allan J. Flynn Melody—AL. PIANTADOSI

If You Had All the World and Its Gold

Lyric—Bartley Costello-Harry Edelheit Melody—AL. PIANTADOSI

A Picture of Dear Old Ireland

Lyric—Bartley Costello Melody—JACK GLOGAU

Goodbye, Mary Ann McCue

By John H. and Allan J. Flynn Melody—AL. PIANTADOSI

May Heaven Bless Your Wedding Day

Lyric by Bartley Costello Melody by AL. PIANTADOSI

A wonderful wedding of an original lyric and mellow melody. Through our professional friends we are making every effort to create a demand for these numbers, so be prepared in time

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

which he majority of popular music is written.

STRAIGHT BASS

With the three following chords, embracing every degree of the scale, it is possible to harmonize any melody, because every harmonized note may be considered a degree of some scale and in turn a tone in one of the chords in that scale. Having decided the scale or key to which a harmonized note belongs, its fundamental harmony must be one of these three combinations of degrees:

- 5, 1, 3—First Chord
- 6, 1, 4—Second Chord
- 5, 7, 2, 4—Third Chord

All music is based upon these three fundamental harmonies and their alterations

formed in the various so-called different scales or keys. It will be shown later that the first and second chords are identical in formation and practically the same.

The eight tones constituting the scale may be indicated by the numerals 1, 2, 3, 4, 5, 6, 7, 1, and all chords classified as either a 1st chord, 2d chord or 3d chord.

"Straight" bass is the term applied to alternate octaves and chords, played with the left hand, and is the mostly used form of accompaniment for popular music and two-step dance time.

To the Pupil—Play with the left hand and memorize the following formation of straight bass. It is desirable, although not necessary, to begin in the Key of C.

KEY OF C

First Chord			
*Accent 1st Count	2nd Count	*Accent 3rd Count	4th Count
Fundamental (Octave)	Chord	Alternate (Octave)	Chord
1 - 1	5 - 1 - 3	5 - 5	5 - 1 - 3
e - e	g - e - e	g - g	g - e - e
Second Chord			
*1st Count	2nd Count	*3rd Count	4th Count
Fundamental (Octave)	Chord	Alternate (Octave)	Chord
4 - 4	6 - 1 - 4	6 - 6	6 - 1 - 4
f - f	a - e - f	a - a	a - e - f
Third Chord			
*1st Count	2nd Count	*3rd Count	4th Count
Fundamental (Octave)	Chord	Alternate (Octave)	Chord
5 - 5	5 - 7 - 2 - 4	7 - 7	5 - 7 - 2 - 4
g - g	g - b - d - f	b - b	g - b - d - f

*The normal accent in 2-4 and 4-4, or common, time falls on the first and third counts. Stamp the foot on the accented counts.
3-4 (waltz) time is counted 1, 2, 3. Accent on first count only.
Form, play and memorize the above Straight Bass in the keys of G, F, B[♭], E[♭], etc.

The important point in Lesson I is the learning of the "straight" bass. This will prepare you to later employ a substitution for note reading, and to acquire the ability to classify the chords in sheet music automatically at sight.

which they are employed in "straight" bass are as follows:—

STRAIGHT BASS

To be played with the left hand

It is a rule that you must know the let-

KEY of C

1st Chord 2^d Chord 3^d Chord
5 - 1 - 3 6 - 1 - 4 5 - 7 - 2 - 4
g - c - e a - c - f g - b - d - f



KEY of G

1st Chord 2^d Chord 3^d Chord
5 - 1 - 3 6 - 1 - 4 5 - 7 - 2 - 4
d - g - b e - g - c d - f# - a - c



KEY of F

1st Chord 2^d Chord 3^d Chord
3 - 5 - 1 1 - 4 - 6 2 - 4 - 5 - 7
a - c - f f - bb - d g - bb - c - e



KEY of Bb

1st Chord 2^d Chord 3^d Chord
5 - 1 - 3 6 - 1 - 4 5 - 7 - 2 - 4
f - bb - d g - bb - eb f - a - c - eb



KEY of Eb

1st Chord 2^d Chord 3^d Chord
3 - 5 - 1 1 - 4 - 6 2 - 4 - 5 - 7
g - bb - eb eb - ab - c f - ab - bb - d



LESSON II

It is assumed that the pupil has carried out the instructions given in Lesson I and memorized the numeral formation of the three fundamental chords—5-1-3, 6-1-4, 5-7-2-4—and acquired facility in playing "straight" bass in the key of C.

To the Pupil—Form, play and memorize the "straight" bass in the keys of C, G, F Bb and Eb, the mostly used scales or keys in which sheet music is written.

The letter names of the tones constituting these chords and usual manner in

ter names of the tones constituting a chord before being able to recognize it in the notation of the sheet music. Therefore, spell orally and write on paper the letter names of each chord as studied, and drill constantly on this phase of the work until each chord has been memorized.

With pencil, mark (if necessary) each measure directly over the melody (voice) part of the song to be studied with the name of the chord required to harmonize it—1st, 2d or 3d, as the case may be.

Important—To decide the chord to be used

in each measure read the notes given in both the treble (right hand) and bass (left hand) of the piano (instrumental) part as written in the sheet music, disregarding the melody notes (usually the top note of each chord, in the treble), unless belonging to the chord, and considering only those ones which are members of a 1st, 2d or 3d chord in a particular scale or key.

The classifying of the chords is founded upon this principle of consulting the notation in the written sheet music to decide the chord to be employed.

In commencing the work ignore Passing Chords, Altered Chords (explanation will be made in later lesson) or other harmonic interference when marking each measure with the name of the chord required to harmonize it, and do not employ any more changes of chords than absolutely necessary until having acquired a certain degree of technical proficiency, and having memorized the three fundamental chords already given.

(To be continued in the February issue)

A Practical Joker Fooled

By Abe Holzmann

A party of about a dozen well-known Baltimore men about town made up a party for a train. They were bound for the opening of the regular racing season at Gravesend, and they wanted to reach the track a few days ahead of time for the purpose of getting a line on the horses booked to run in the big opening stakes.

They framed up into a pretty merry gang of Indians by the time they stepped aboard the train, and there were plenty of doings in the smoking compartment of the sleeper at all hours of the morning. The members of the party began to melt from the smoking compartment in the direction of their bunks along toward 3 o'clock, however, so that by 4 A.M. the only man still unberthed was a young chap who is noted hereabouts as a practical joker. He was still wide awake, for one of his most salient traits is a fixed and carefully maintained aversion to ever going to bed under any circumstances whatsoever unless he can help it. Every time this young fellow starts out with a gang on an expedition such as the one then formed all the other members of the party look to have him put up all kinds of dodges on them before they get home again, and they are never disappointed.

So, when he found himself alone in the smoking compartment he pawed his forehead in order to try and think up some deviltry. He concluded to begin operations by going down the line of sleeping berths and depositing a good brisk slap on the nearest available portion of the anatomy of the fat, good-natured member of the party.

Filled with the humor of his scheme, he walked down the aisle of the sleeping car. The lights had been lowered, but the funny youth knew the number of the fat, good-natured man's berth all right, and he had no trouble in finding it. He reached in behind the curtain of the berth, and then there

was a whack that sounded as if one of the car wheels had snapped. The funny youth turned and ran for the smoking compartment. He hadn't gone two steps, however, before he was startled by the most piercing feminine shriek he had ever heard in the whole course of his excruciatingly funny career. Then there was another extremely nifty shriek, followed by about half a dozen more. The whole car was aroused. The funny young man raced for the car platform, and he never stopped in his progress through the station gate and onto the ferry when the train got into Jersey City, and about two hours later the remainder of the gang found him huddled in his hotel room, breathing hard.

The fat, good-natured man explained to the funny youth that he had purposely changed his sleeping berth in anticipation of some such funny business as had really come off, and he also explained that all hands had been glared at with great suspiciousness and savageness by a buxom, middle-aged woman when they alighted from the train in Jersey City.

b b b

Putting It On The Screen

Last night you went to the cinema at the corner to see "Little Dorrit," or "To Have and to Hold," or some other of your favorite novels in moving picture form. You were filled with anticipation; you wanted to feast your eyes on the little heroine, you yearned for her wistful smile, and the delicate way she had of moving about and swaying the lives of those around her, says *Literary Digest*. So you went to see the film. They put it on. But—almost in the words of the immortal Casablanca, "The girl, oh, where was she?" In the maze of scenic effects you lost sight of the heroine completely; you saw all the things that had happened to her mother and her aunt and her neighbors before she came into the story; you saw "cut-ins" of what was happening to her uncle at the very moment when she was first meeting the hero, but ah, what a little of the story itself. That's the movie way.

Of course it isn't always as bad as that, but a writer in *Punch* gives a very amusing example of the invasion of Britain by the great American producing firms. He writes, in the form of a news-item:

The Megalo Motion Company (U.S.A.) has the pleasure to announce the release of its latest triumph, a film version of the well-known nursery rhyme

"MARY HAD A LITTLE LAMB"
Stupendous production. Genuine British classic revitalized by American methods, featuring MISS EYELASH BLACK the \$10,000 screen star.

Short Synopsis: Mary at home. The old farmstead. Five hundred specially trained

I Know Some Hearts Were Made to be Broken

This song was written by David Berg, New York's clever writer of the country's biggest hit, "Quaker Town." It is a ballad, pure and simple, easy to play, with a haunting, delightful melody that will surprise you.

UNLIKE ANY OTHER SONG
WRITTEN THIS YEAR

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"Famous Hawaiian Songs"

Containing the best, most popular, and newest Hawaiian Songs, also a complete history of Hawaiian Music and Musical Instruments. Price.....\$1.50
Postage to any part of the United States......15

Our list of successful Hawaiian Songs contains none but the genuine Hawaiian Music. You will like every one of these:

Dear Old Honolulu.....	A. R. Cunha	My Honolulu Tom Boy.....	A. R. Cunha
Every Body Hula.....	A. R. Cunha	My Waikiki Mermaid.....	A. R. Cunha
Good Bye Honolulu.....	A. R. Cunha	My Tropical Hula Girl.....	A. R. Cunha
Isles of Aloha.....	Rene Dietrich	My Honolulu Hula Girl.....	A. R. Cunha
Luna Girl.....	Kailimai	Na Lei O Hawaii.....	King
Mauna Kea.....	M. Fernandez	Pua Molala.....	Nape

ON THE BEACH AT WAIKIKI..... Kailimai
All of these can be had in orchestra arrangements, also for Ukulele or Steel Guitar solos

BERGSTROM MUSIC COMPANY, Ltd.

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Sussex sheep, with genuine shepherds. Mary thinking, "What is my lamb's fleece like?" Fade out, revealing real snow, 2,000 tons of which have been specially imported from Nebraska for the purpose of this unique comparison.

"AND EVERYWHERE THAT MARY WENT"—

For the first time these lines have obtained, thanks to American enterprise, their full interpretation. See the world-voyagers of the Heroine. Watch Mary in the gilded Salons of Paris and Monte Carlo in Tibet and the South Seas, always accompanied by her pet.

N. B.—That lamb was some goer, but the film is out to beat it.

Five million dollars were spent on this

unique picture-drama, but you can see it for 6d. upward.

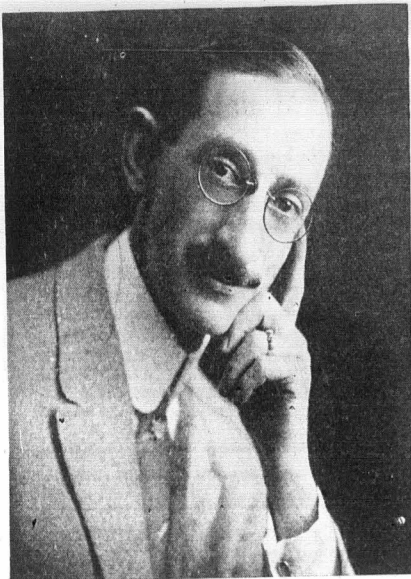
Released shortly. Have your local motion manager order

"MARY HAD A LITTLE LAMB" and insist that he gets it.

We need lyrics, popular song lyrics to be set to music. On page 2 the Tuneful Yankee offers \$50 for the best sets of song words sent in before March 1. There are plenty of good composers ready to set words to music. But good words and striking titles are scarce. We want to encourage aspiring song writers to write the popular songs of our nation. You will reap fame and money. Try for the prize.

Most Important Man in the Film Field

Joseph Brandt, the subject of this sketch, stands pre-eminently in a class by himself. He is secretary and business manager of the Universal Film Company, of which Carl Laemmle is the president.



JOSEPH BRANDT

Upon the energies of Mr. Brandt depend colossal achievements in the motion picture field, not particularly by the Universal, but for rival organizations who see in his maneuverings and schemes things "worth while" and who look for the Indian sign thrown to the light by the Brandt brand.

"Silent Joe," as he is familiarly known, is a quiet, shrewd, calculating man of about thirty-five. He was formerly a lawyer in the down town district where the writer first met him, and paid him a ten dollar bill as a fee for simply answering a question.

It is related that Mr. Brandt still has the sawbuck laid away in his card case as a souvenir of "easy money."

While Annie, a Slav wash woman was doing her one day a week in a Youngstown home, a piano tuner in the parlor above the laundry was spending six hours trying to put the instrument in condition again, says the Youngstown Telegram. When Annie came up after her day's work was done, she said to her employer:

"You know man in parlor?"

"Yes, Annie."

"Well, I want to tell you one thing. I no like to hear him. He rotten piano player." Musical America.

"Are you married?" asked the landlord of his latest applicant for porter.
"No," replied the dusky one, "Ah euhns mah own livin'."—Music Trades.

The Music Publisher's Dream

By Chas. K. Harris

One night a publisher dreamed a dream,

Too beautiful to last,
He dreamed a jobber came to him,
And an order to him passed—
A thousand copies, down the line,
Of twenty of the Hits,
The lowest price was fifteen cents,
He nearly threw a fit.

"Have you an instrumental piece,
Hawaiian waltz, or trot?"
The publisher with glad surprise
Showed him a great big lot.
"I'll take a thousand copies each,
They sure look good to me,
The title pages all are great,
My trade, will tickle be—
Just bill the order please, today,
Ten days and no discount,
We've so much money in the bank,
Here's half of the amount."

The printer calls, with bows and smiles,
"An order here for me?"
The price of paper has gone down,
Which fills us all with glee,
Your title pages you can have,
With colors two or three,
The printing too, is cut in half,
So order, please, from me."

Then one by one, the boys all came
From down 'Newspaper Row'
The N. Y. World, Variety,
Billboard and Clipper too,
"Our Christmas number will be fine,
We want you publishers in,
This year, one page is free of charge,
To leave you out would be a sin."

Then came the "words and music" men
Their manuscripts to show,
"We don't think much of this one, boss,
It seems a bit too slow,
We know 'twill sell a million sure,
Of that we have no doubt,
And speaking of the royalties,
Why, you can cut them out.

The ten cent stores all raised the price,
From ten to twenty-five,
The people paid the coin with joy,
And glad to be alive,
The buyer sent an order in
One thousand for each store
And any song you advertize,
"We'll take a thousand more."

Then last, not least, the singers came,
The new year songs to hear,
"The greatest songs we ever heard,"
They say, and shed a tear,
I want that one,—I'll pay you, Son,
Here's money," they all scream,
The publisher fell out of bed,
He woke! 'twas but a Dream.

Hokus—"Oh, every man has some vice."
Pokus—"I guess that's right. If he doesn't
write poetry he belongs to a glee club or an
amateur theatrical society."—Judge.



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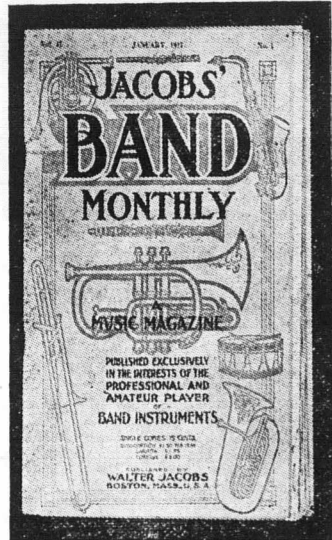
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