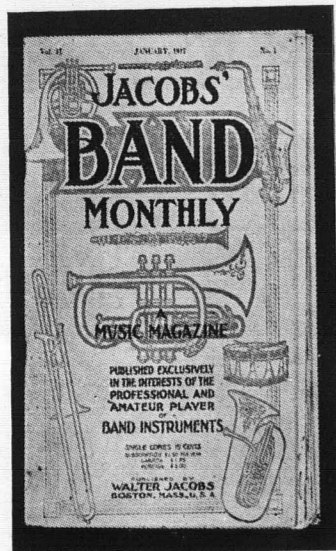


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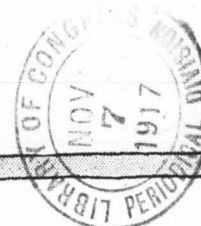
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# THE TUNEFUL YANKEE

VOL. I NOVEMBER, 1917  
NO. 10

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

VOCAL  
INSTRUMENTAL  
MECHANICAL



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NOV -7 1917

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# THE TUNEFUL YANKEE

A MUSIC MAGAZINE PUBLISHED MONTHLY BY WALTER JACOBS

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WALTER JACOBS, Business Manager

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VOL. I

NOVEMBER, 1917

No. 10

## Editorial

**A**MERICAN slang has a virility in expressing which is unmistakable and its potency lies in its terse "patness," therefore a slang word fails when it is either overdone or underdone. One of these expressive words which is not to be found in the dictionary under its slang meaning, and possibly because that meaning is so fiery it might peradventure burn a hole in the lexicon, is the word "roast"—a word that is much overdone. In the vocabulary of a cook or a chef to properly roast anything means that it must be well "basted," and in this sense, which is identical with the generally accepted slang meaning of a scathing attack, the word "roast" does not exist in the editorial cooking department of *The Tuneful Yankee*.

This magazine is in constant receipt of letters from correspondents asking us to "roast" their songs and manuscripts, if necessary, some of them almost begging for this bitterly hot distinction. For the benefit of all such writers let us emphatically state that the editor of this magazine will "roast" no one. When we undertake to criticise a submitted work it is always done in the kindest spirit—more as a friendly medication than a culinary exhibition. Our caustic criticisms, when deserved, are intended to gently chide and *correct*. They are given as a parent administers to an erring offspring, with perhaps a touch of severity but without show of anger. We may act under the precept of "Spare the rod and spoil the child," but our rod is intended to be a wand of useful tuition.

The following letter recently received from one of our readers, Mr. Carl B. Winge of 2619 45th Street, S. W. Seattle, Washington, is one of the cleverest yet received as bearing on our policy. Mr. Winge writes tersely as follows:

"It is said that every knock is a boost. This is very true of the criticisms of *The Tuneful Yankee*; they either knock a struggling writer dead or boost him a few rungs higher to the top of the ladder. Your honest, fearless, fair and square criticisms appeal to me. The message delivered in each means make 'em or break 'em. Keep it up, you have a life member in me. Yours sincerely, Carl B. Winge."

That is the whole thing in a nutshell. Naturally, no one likes to be publicly belittled, yet the man who can stand a stiff literary punch for his own good is the master of his mind; he is the man who realizes the advantages of his pursuit, even if he is an embryo song-writer. *The Tuneful Yankee*, in some instances, hereafter will combine with its reviews advice tending to expand and improve a writer's ideas—a policy intended to guide and educate the man or woman who has the "writing-fever," although it will be some task. Please bear in mind, however, that such process will not be in the nature of a "roast" over a hot fire, but rather an attempt to gently change "rawness" to "well-done" in a fireless cooker.

## "Hitch Your Wagon to a Star?"

An Essay in Modern English as She is Spoke in America—By M. V. Freese

**I**N a recently published article in one of the current magazines, the writer thereof earnestly exhorted each of his readers to "Hitch your wagon to a star." Some Hitch! and one that sounds better than it solves as, like the famous old recipe for concocting an appetizing stew, it would be well to "first catch your rabbit." This pretty bit of high-poetic hyperbole was originally evolved from the imaginative mind of Ralph Waldo Emerson, the great apostle of transcendentalism, and for many years since its evolving the high-sounding, sky-hooting phrase has been held before the world as the very top-notch of all earthly aspiring—practically, the high record stunt in human aviating for position. It is a pretty hitching up of words, but a false hitch-up in action that all would-be hitchers would do better to unhitch. It may be well for one to have "his head in the clouds" if at the same time he can keep his eyes on his feet and so keep his nose from digging up the dirt, for, as Spenser well put it: "He who strives to hit a star, ofttimes stumbles at a straw."

**T**HERE is no denying that Emerson's phrase rings with a tone which seems to hymn an inspiration, yet it also sings another tune that might be called the ragtime of aspiration, if not the jazz-jumble of ambition, as hitching to a star inevitably must result in yanking the hitcher out of the earthly field and thus nullify his human endeavor. Nor should it be necessary to remind anyone that a sky-rocket is built wholly for sizz, shoot and show; that it also flames rapidly and expires as quickly, leaving nothing but a scorched stick that is useless when it again hits the earth. It is this ragjazz, ricocheting note in the Emersonian "star" anthem that has furnished the matter for a little editorial spiel (or spill), and though mayhap it may be spilled somewhat slangily in body it may be that it will sound sensibly sound in spirit. Here is the spill.

When nicely hitched up in type to his literary pony, and driven tandem with the ethics of economics by some writer who feels that it's up to him to emphasize the need of all others than himself to get a bustling hike on, this star-motor thing leaks light like a big electric at the junction of two dark crossroads on a country turnpike. It leaks light and that's all, for while high on the hoist the electric looms like a star, on the earth below (where the traveler perforce must hitch) it merely illumines like a lantern. Actually, the big illumination is too high to flash light on any mile-markers or place-pointers that may be attached to the light-pole, and is too diffusive to concentrate on the ruts in the road.

Again, when spouted by some orator who happens to be gifted with a bourdon-bass voice of the fog-horn type, this fine rolling mouth morsel seems to toot like the great *vox humana* stop in the pipe organ of life. But when scaled to the rugged technic of real biz—that is, the prompt and proper playing of one's individual part in the human orchestra—then this hazy phrase sounds a much lower note that wheezes like an asthmatic hand-organ. Let's unhitch this thing for a little, give it the once over and see how it hitches up with real life as it must be lived today.

**L**EGALLY—that is, from the rigid standpoint of law—"hitching" to anything may be literally interpreted as "hooking on" to something, and for the "hookers" (if caught and pinched) the penalty paid outposts the pleasure purloined. Humanely speaking, *id est*, from the viewpoint of safety first, striving to hitch to a rapidly revolving celestial body (all planets spin through space) would be about as safe as feeling with the finger to find the buzz in a swiftly whirling buzz-saw—the feeler can't see the saw-edge when it's buzzing, but the net result is feeling without finding, besides fussing up

the finger-finder. Ethically—from the human point of view, and this whether something is given gratuitously or otherwise—hitching to someone's else motor practically means "hooking behind" for a free haul, which is most disastrous to self-propulsion. Finally, and from any point of perspective, attempting to "hitch your wagon to a star" means both a bar and a ban to human endeavor; a bar to initiative and a ban on individual effort—a double barbed-wire barrier that is destructively obstructive to all musicians who would make the most of their music *while on earth*. Let's loosen the hitch a little more.

**N**OW is the era of accelerators, generators, self-starters, friction-drives, magnetos, non-skids and even carbon and mufflers, hence those who are incapable of meeting and matching these living conditions as they are today are but skidders who are "muffled" at the very start and so hopelessly out of the running. It is an era in which every man (and especially the musician), if he actually means to get a move on and get there, must run on his own horse-power as far as he can and then honestly hoof it to the nearest point on the turnpike where he can replenish, repair or recover as the case may be. Failing in this, he is like a badly busted flivver that is beyond fixing—fit only for the junk heap of has-beens and never-weres.

Naturally, there are times when the stalled ones who are met all along the great highway of life should be helped, always provided of course that it is not a "stall." In any instance, however, stick out the glad mitt when you butt into one of these stalled ones and give him the happy hook—hitch to and haul him when he deserves it, but hoist him off the road when he doesn't, for such a one is bound to run on a flat tire through life in spite of your best endeavors. Moreover, and although meaning to play a dead square game when starting out, hitching is liable to become a habit with many, and it's a cold day in Hades when those who have the habit offer to dig down and cough up for the free gas that has been wasted on them by some good fellow. Thus all too often, and perhaps all unconsciously, the friendly haul degenerates into a hidden "hook."

As a bit of traveling memoranda—and no matter whether the journey may be known to be longer or shorter—all travelers on the great roadway of life should paste this pointer in their road-book: *It isn't playing safe to try and get power for a peanut push-cart by hitching to a big mogul machine.* Such a hitch might be all to the merry for a short time under certain conditions, but something is bound to bust in the long run. For, if the running gear of the cart shouldn't prove equal to the strain imposed by the unusual speed of the "mogul," it then would mean being spread out all along the road—perhaps serving as a mute warning to others who would try to hitch on where they should know they can't possibly hang.

In the bygone days of tugs, thills, tongues and traces, and long before the honk of the horn was heard on the highway, the days when small boys were wont to hitch on and "hook behind"—in those days this "hitch your wagon to a star" slogan had the right of way on all talk-roads going and coming. As a popular travel-tune of the day it was boomed, belched and bellowed to the world by all college professors and valedictorians, pulpit preachers and platform speakers. No matter for what line in life the youngsters were drilled or were drafted, or to what they drifted—for merchant or mechanic, for metaphysics, medicine, music or morals or what—all, from a ditch-digger to a steeple-jack, was pinned the bug of "hitch your wagon to a star." It doesn't need a search-light to see where it might make a hit with steeple-jacks and doctors, but with the ditch-diggers—well, maybe it was

supposed they would dig right through, come out on the other side and then go up.

In the main, this oratorical rattle rattled like the real thing. Nevertheless these sky-scraping "star" howlers apparently didn't know just where they got off, for all seemed to sidetrack the big idea, namely, *any wagon that is moving fast enough to catch up with a "star" wouldn't have to "hitch" in order to get there.* They likewise ducked the bald truth that the terrestrial can't hitch to the celestial before there has been sounded the silent call for the last great hitch, and even then it may be a question with many as to whether this last hitch will mean stars or sparks—whether it will be celestial or sub-celestial.

In the heyday of the horse this phrase was considered the big boodle in a speaker's oratorical word-bank, but in these times of the horseless it listens more like a thirty-cent-cash-in on word-bunk. For, barring the really comparatively small bunch of boobs that actually have a pull, even man today must provide his own push-power—that is, if he means to catch on all by his lonesome instead of hitching on to someone's loan. Furthermore, unless he can back his power with the punch, i.e., *self-ignition*, he advertises the fact that he's clogged with carbon, got sand in his gears or has water in his gas and his push is punk. Also, take it from us that in these days, no man makes a speed record with the public by trying to play kite-tail to a "star"—dramatic, operative or otherwise.

**I**T'S a mighty fine thing to have high ideals, but reaching out for the unattainable or trying to hitch to the inaccessible is a different proposition. No musician ever yet made a speed record in his professional world by hitching on to somebody's band wagon for a free haul over the great musical highway. In these days of energized speed to see a fouled flivver in tow of a six-cylinder-high-powered "star" roadster can only invite invidious comparisons. It strongly advertises the fact that another bum little buzz-wagon has gone off its whizz and can't spark, while it also "Billy Sunday's" the dope that everybody must run on his own gas or stall. Moral: Don't throw the bull unless you can back it with the bellow, for a hauled horseless never honks its own horn. Paste this in your musical Kelley and then jam the lid down on your brain.

Another point in this "hitch your wagon" wop on which we should focus our lamps is this: The "hitch" hobby may be a "star" holler for pulpit, platform or press to put up to youngsters, but those who howl it must be built with dimmers on their own lamps (it was blinders in the old days) for they can't see that their big reach really over-reaches; they can't see that "hitching to a star" is merely turning their little go-cart into a lesser drag-cart, thus making their immortal wagon nothing better than a blooming "trailer" that has no use for an individual head-light. Moreover, trailing on another fellow's motor today means keeping one optic lamped on the chauffeur, while lamping both sides of the road with the other to keep from skidding into a wigwagging, semaphoring traffic cop and thus avoid taking a skid to the cooler on a pinch.

**C**IRCUMSTANCES change with conditions as methods move with the modern, therefore, the man today who would *fully arrive* must do so through his own power—generated and not borrowed. In justice and honesty to ourselves as individuals, then, let us not hitch to anything, not even to the "star," for remember that the higher the hitch the harder the hit should the hitch-line break or be cast off. If we feel an all-compelling desire to soar, let us build our own little flyer and then, not forgetting the fate of Icarus, navigate well within the limits of our legitimate altitude.

With all of us there come times when the fires of ambition burn with an all-impelling flame. Yet even so it is safer by far to laboriously climb the solid, ascending stairs of life, with perhaps an occasional lift from the elevator of friendly inspiration, and honestly land on the level where we are best fitted to live and perform while always keeping our eyes fixed on the stars that ever shine through the roof-windows of aspiration.

"Labor, wide as the earth, has its summit in heaven," wrote Carlyle, which in all probability is the nearest we shall come to the stars. Emerson somewhat unhitched himself when elsewhere he wrote: "Be yourself and don't imitate," for after all is said and done trying to "hitch your wagon to a star" is merely endeavoring to give a mighty poor imitation of a man trying to climb to the moon on a ladder without rungs. It can't be done, Mr. Musician. You can't skid from the terrestrial turnpike and hit the celestial asphalt in that way.

## Sioux City Woman is Successful Publisher

Blanche M. Tice, Unaided and Persevering, Has Built Up a Vast Business



BLANCHE M. TICE

**O**N a recent visit to the Metropolis, The Tuneful Yankee was honored with a call from a progressive little woman, Blanche M. Tice, of Sioux City, Iowa. The editor was rather agreeably surprised with the personality of this diligent and aspiring young woman who combines the genius of song composition with that of business faculties, inasmuch as she personally exploits her catalog with individual visits to various cities.

The editor was also much interested in the generous consideration bestowed upon the Tice lady through such well-known music men as Mr. E. Z. Nutting and the other syndicate stores who recommend, list, and distribute her songs. In fact, she bears the distinction of being listed in each department store in the country. The interesting element in the life of this Sioux City siren—as the Tice girl is a very alluring woman, personally,—is the fact that she creates the titles to all of her works.

As collaborateur, Mrs. Tice has a very valuable aide-de-camp in the person of J. Will Callahan whose excellent poetic conceptions afford the young woman considerable inspiration for her music. This young man certainly deserves credit, not only for his ability in originating, but because of finish, and appropriate themes and "up-to-date-ness." The Tuneful Yankee was shown a ballad of Gaelic text, something quite out of the ordinary, which was written by Mrs. Tice and Mr. Callahan in unison. It is called "When the Sun Sets in Ireland" and is an idealistic retrospect of the beautiful twilight in the Land of Emeralds. Another quaint effort was a song that The Tuneful Yankee is prone to praise, because of its oddity, entitled "You Really Don't Know How Much I Love You." This song has all the ear marks of fame. The third song is one that appeals to the better side of the human nature in the cultivation of love for the Red Cross cause. It is called "The Cross That Stands for Helping Hands." The amiable tiny Tice lady does not expect to make any great amount of money upon this song but the fact that she is willing to devote it to a worthy cause is praise enough for one person during these strenuous times.



J. WILL CALLAHAN

## "See Dixie First" in Syncopated Rhythm

Edward R. Winn Presents a New Feature to Tuneful Yankee Readers



MOST effective, though not difficult, one-step arrangement of George L. Cobb's successful melody, "See Dixie First," in "full" piano style and syncopated rhythm, as prepared by Edward R. Winn, whose serial course of instruction in ragtime piano playing has appeared continuously since the initial number of The Tuneful Yankee, is shown in the music section of this issue.\*

Pianist readers will be greatly interested in analyzing as well as playing the notation, for a close study will repay performers as well as assist in acquiring the ability to employ the musical devices used and to apply them to other melodies.

The arrangement observes the principles stated in the course of popular music and ragtime piano playing and demonstrates the ideas contained in the lessons given in the previous issues, including also those embraced in this month's instalment, which will be found on page 30.

The following general directions for effectively converting a melody into "full" piano style and ragtime are given here for the benefit of those who have not pursued the lessons already presented.

### How to Convert a Melody into Ragtime

First—Play the melody in octaves with the right hand, employing "straight" or "swing" bass with the left hand.

Second—Where convenient, add between the octaves in the right hand one or two of the tones of the chord used in the bass of each measure, thus forming a chord of either three or four tones in the treble part.

Third—Various syncopated rhythms, passing notes, em-

\* The pianist is urged to secure the original sheet music of the above song from music dealers, or send 15c in stamps for copy to the publisher of this magazine.

bellishments, figures and musical devices may then be introduced.

Fourth—When facility in playing a melody converted into "full" style has been acquired, discord (passing note) bass may be applied, and if the composition is adapted to double time each measure may be divided in half, allowing four counts (beats) for each half, thus doubling the number of measures (bars) given in the regular copy. The printed music should be studied carefully for the counter melodies and dissonant harmony employed by the arranger, which may be introduced as good taste and musical instinct dictate.

In the case of the arrangement shown in this issue it will be found exceedingly interesting to compare Mr. Winn's compilation with the original piano and song form. Pianists are urged to procure a copy for analysis and study.

Readers are invited to name titles of popular songs they desire arranged in this and other professional piano styles. It is felt that with their help as a guide this novel feature can be made of the greatest practical benefit, for in publishing such notation The Tuneful Yankee is offering to its pianist readers something which, even though they now play in "full" style, they will be deeply interested in, and which, it is believed, has never before been presented in just this way.

(Note—The Tuneful Yankee plans to make arrangements with leading publishers whereby it will be possible to publish in our music section Mr. Winn's adaptations of some of the popular "hits" of the day. This will provide a feature of exceptional value to professional pianists and all players and students who are interested in the so-called "professional" style of playing. Readers are urged to express preference of numbers to be so treated.—Publisher.)

## Slapstick Dances Are Doomed

(From The Telegram)



FOR the last two or three years, thanks to the tireless efforts of the popular song writers and their ragtime composer assistants, working in conjunction with certain dancing instructors, the modern dance as usually seen at the public halls, and even in the ball rooms, has become a sort of mixture of circus gymnastics and acute St. Vitus, combined with vocal outbursts patterned after the oldtime "coon shout."

But a decided check is to be given to these various forms of physical contortions which have passed for dances—that is, if the American National Association Masters of Dancing, several hundred strong, carries through its contemplated program.

This association, which has a membership of dancing masters extending not only through the United States, but to France, England, Canada, Scotland and Australia, is accustomed to meet each summer and try out the various new dances originated by its members and adopt officially one or more to be taught generally. Last year the association began its war against the teaching of rough dancing and adopted a national one-step and a modified fox trot which were accepted in every country where polite dancing is in vogue.

Mr. Christensen, of Portland, Ore, president of the association, in speaking of the gathering said:

"There is no question that the people generally are heartily tired of the slapstick, slam bang style of dancing, and are anxious for a return to something akin to the dignified steps of the past. We are going to give our united support to this idea, with the idea of making social dancing polite, simple

and dignified, as it should be. Of course, the 'Jazz band' style of dancing will survive, at least for a time, because it is wanted by certain classes who desire their dancing to be accompanied by noise and excessive contortions, but in the ball rooms the objectionable style will be taboo.

"Quite naturally the younger element will introduce extra steps, but not as in the past. Youth naturally gives vent to its bounding spirits by adding its own touch to whatever it does, and this was what happened in dancing. But it was sad to see the older ones painfully attempting to ape those many years younger, and a return to dignified dancing will relieve the elderly from silly attempts to appear youthful by excessive gyrations.

"There is no doubt that the war will have an influence upon the American dances for the coming year at least, and not only will some of the music of the old-time war tunes be worked into the new dance music, but some of the dances will be given war titles. I understand that many of our teachers have originated new 'war dances,' and these will be tried and the very best adopted. The probabilities are that this year the association will standardize at least three dances, which will be taught alike everywhere, from coast to coast.

"Incidentally the standardization of the leading dances has been needed for a long time. The name would be the same everywhere, but the teaching would be different in various places. This was confusing to persons who learned the steps of a certain dance in San Francisco, only to find themselves at sea when trying to do the same dance in New York."

# Reviews of Popular Music

By MONROE H. ROSENFELD

**Notice to Publishers and Authors:** Do not send us your prints for review if you are not prepared for a just and impartial opinion. We do not sell our criticism and we play no favorites

**Rose of the Night.** Song. Words by Arthur Longbrake. Music by Harley E. Parker. Published by The Buckeye Music Pub. Co., Columbus, O.

Almost a perfectly constructed song. The arrangement is faulty in only one chord. The words are poetical. The music is quaint with several unexpected changes in the chorus, which lend refreshing newness to the melody's environment.

**Where the Sunny Susquehanna Sweeps the Bend.** Song. Words by John C. Dykema. Music by Everett J. Evans. Published by Chas. E. Hochberg & Co., Brooklyn, N. Y.

A very badly punctuated song with a neat set of words and music of an ordinary character. Words like "a" are capitalized and commas stuck in where they don't belong and omitted where they should occur. The music possesses charm in several passages, but these passages are far and few between, the opening of the chorus being trite and commonplace. The range of the song is emphasized on a high terminal, which is bad for a popular song, although the fine harmony almost makes this pardonable.

**Ashes of Dreams.** Song. Words and music by Dan S. Twohig.

We have been trying to find fault with this song but it has been a useless task. It is about as neat a little work as we have encountered in many a day. Of course, with all this we would not give 10c for a bushel basket full of copies, because the song will not sell for this reason: there is a song by Brannen which has been exploited all over the United States, called "Ashes of My Heart," which is quite a good song. Now, just imagine somebody wanting a copy of your song "Ashes of Dreams." The first thing a music store would do would be to turn to their folios and look under the title "Ashes." They will then find Brannen's song and sell it without a murmur. Thus, your song is a good advertisement for the other song and will help to sell the other song. Therefore, none of your songs for me—from a commercial standpoint.

**Regrets.** By Walter A. Quincke, Los Angeles, Cal.

A neat little reverie far more meritorious than the works of some of the Eastern writers, exquisitely printed and well harmonized. But it will not sell for years.

**I'm Still in Love With You.** By Donald C. Wilson. Published by Fullen, Watson Co., Seattle, Wash.

Another neat little song by a Western firm. The title is nothing extraordinary but the words are sensible, so far as romance is concerned—if romantic words can be sensible—and the music is fluent and facile. Another neat little song, as I have said, but it will not sell.

**March of the Princess Pats.** By A. C. Garrett. Published by Whaley, Royce Co., Toronto, Canada.

The forceful repetition of the trio in octaves, renders this an inspiring work. It has also a capable and facile arrangement, but it is like a thousand other marches, notably that of Sousa's "Hands Across the Sea." The piece lacks individuality for a pronounced sale, although it is a commendatory work.

**Shadows.** By W. F. Gray. Published by Gray & Flath, Cincinnati, O.

A beautiful conceit, miserably gotten out from a grammatical standpoint. Words like "fading" are divided thus "fad-ing" and commas and punctuation marks are stuck in promiscuously, making the composition a bugbear to refined eyes. The entire work is also written in five flats without any relief, which makes it uninteresting. The music is well constructed.

**I Ain't A Goin' to Be a Fool There Was.** Words and music by C. A. Stout.

This is a jingling affair with some reality running through it. A darkey appealing to the judge for a withholding of sentence because he has apparently abused his wife, gives the following explanation in the chorus:

*I'm done, I ain't a goin' to be  
A fool there was;  
That rag and bone and hank of hair—  
No more round me can buzz;  
I may be crazy but I ain't no fool,  
Can't vampire me no more.  
I'm done, I ain't goin' to be  
A fool there was.*

The song, besides its pseudo sensible text has remarkably indigenous music, that is: a melody fitting the theme like a sixty queen held in pinochle when you have a trump ace to claim out. Of course, the morale of the song is dubious so far as the grammar is concerned, but it is a very practical song. It reminds me of the Georgia negro who was on trial for disturbing the peace. He was asked whether he had struck a negro or a white man.

"Was he white or colored?" asked the prosecutor.  
"He wasn't white and he wasn't cullud," answered the darkey  
"but ah might say he was jest a little bit dis-cullud when I got fru'!"

**Won't You Take a Gun?** Words and music by Cecil Trevelyan. Published by Cawthorne Co., Adelaide.

This is a sample of a British war song, and, while it cannot compare with our American battle shouts (excuse our modesty)

it is not a disgraceful work. It has some excellent points in it and the arrangement is worthily made. There is not much to review in connection with it any more than we have laudingly said. In the chorus the author says "won't you join the boys in France, be a man and take a chance!"

We say the same—take a chance. You have heard of the man who, a few days ago, fearing that he was about to be drafted, escaped the dangers of war by shooting himself?

—o—  
**Kiss Me, Mother, Then I'll Say Good Bye.** Words and music by Wm. M. Wright, Cincinnati, O.

We hate to say anything cruel about mother, but if you expect your mother to return your kiss after she has read your song, she would deserve a medal for heroic fortitude. The first lesson in charity is to give away what you do not want. That kiss in your song is one of this species of charity. The words of your effusion have the same hackneyed text that appears in groups of other songs of this character. Such phrases as "your soldier boy will think of home when he is far away;" "please, dear, don't cry;" "when the boys come marching home;" and all that stuff is not worthy the name of William Morgan Wright—you, Mr. Wright, whose numerous poetic fancies the editor has frequently seen in print.

You have written us a very kindly letter. In it you say "I value your opinions as coming from a man who has made a proven success of song writing."

This is something that makes us blush, Mr. Wright, but I guess you are *Wright*, alright. However, you see that this beautiful tribute does not effect the opinion of me, Rosey, in condemning your song, because there is only one way in this world in which to treat a fellowman and that is the right way, Mr. Wright.

—o—  
**Alexander's Got a Jazz Band Now.** Words by Bud De Sylva. Music by Chris Schonberg. Published by Deely, De Sylva, Schonberg Music Co., Los Angeles, Cal.

If some of the Eastern firms had a song as clever as this, they would have enough money to go out to Los Angeles and live for the rest of their lives. This is the hottest thing that ever came down the pike in the way of tempestuous tune tintinnabulations.

lations. It is jazzy from the jawbone down to the jejunum. This song is going to set things on fire—perhaps bank accounts. It will depend upon what Irving Berlin will have to say. He wrote "Alexander's Rag-time Band." However, you can't stop another man's title and this Alexander from Los Angeles looks like the real proposition.

—o—  
**The Bitter Dregs.** Words and music by Caroline Snowden, Atlanta, Ga.

Dear Miss Snowden, you say in your song that you have tasted the bitter dregs of life. In the first verse of the song you laud the man. In the chorus you call him an ingrate and say that he is not worthy the name of human. Then, in the second verse you speak of his mental exhilaration and you idealize his gifts. Then this is quickly disputed, for in the last lines of the second chorus, you say that he has fallen to the lowest depths, and while the poor fellow is down and out, to your thinking, you put in an extra slap by saying that you are happy because he is down and out. To which *we* say: You should never hit a man when he is down. Wait till he is up a tree. Then throw rocks at him. Or wait till he is shaving, then ask him questions.

—o—  
**The Beautiful Land of Somewhere.** By Harry Haywood. Published by Knickerbocker Music Co., Dayton, Ohio.

This is an idealistic song with a title that has been utilized before, and with a tune and words which are quite original. Even the harmony of the chorus is original, yes, so original that the last measures with their impossible octaves can only be executed by a Paderewski. You have borrowed the technic from your brain-box to get an effect which dissipates your original *motif*. The plan of robbing Peter to pay Paul soon peters out.

—o—  
**Ha-Tum-Ai.** By Emery G. Epperson. Published by Epperson Music Co., Provo, Utah.

This is an odd affair, a little bit "mouthy" and with involved musical phrases. But it is an original work at that.

## An Announcement

REPLYING to the numerous letters bearing on the subject of proper sentence construction, in its December issue The Tuneful Yankee will endeavor to give its readers the correct solution of the much-mooted grammatical question involved in the phrase "The Queen of the Roses Was You," which, by the way, is wrong.

We have before us innumerable letters relating to the controversy. Some of these bitterly attack, while others of them laud and applaud us. Among the letters are communications even from expert linguists and professors of English who variously express themselves in ridicule of our version of the sentence, but next month we shall prove The Tuneful Yankee to be right.

Irrespective of the fact that we have implicit faith in the vocabulary and syntax of our editor, we are not satisfied to

rest in silence upon that faith. We want to prove to the public at large that The Tuneful Yankee is strongly adherent to a principle, and that principle is to always tell the truth as clearly as it can be told. Let it ring down through the corridors of Time that, when we say we have sought to help in an endeavor to educate the masses by the analysis of an English sentence through a truthful and uncontested method, we are saying only that which is within our province and doing only what is within the pale of our intelligence.

Therefore, as before stated, in the December issue of the magazine we shall publish a solution of this grammatical rebus; a solution which no sane man nor woman, nor child nor teacher nor Doctor of Law can combat, because it is based upon the essential rudiments of grammar and is endorsed by the premier authority in the United States.

# The Reader and the Publisher

A private corner of *The Tuneful Yankee* wherein the readers and the publisher may discuss matters of mutual interest. Subscribers are invited to contribute letters or short articles voicing personal opinions or suggestions, and space will be given in this department to all that are of sufficient general interest. (Conducted by C. V. B.)



THE TUNEFUL YANKEE'S re-christening bee continues right merrily. Letters from our readers are still heaped so high on the publisher's desk that he has been obliged to revamp his intention to give space to all the interesting suggestions, opinions and criticisms, and must be content with condensing and reproducing as many of the contributions as available space and his be-battled brain can care for without undue and dangerous crowding.

The Tuneful Yankee has endeavored to maintain an attitude of frankness and sincerity—an effort which has been crowned with too much success, according to some of the opinions expressed in the letters this month. In fact, one or two of the remarks printed below have far out-classed The Tuneful Yankee's most brilliant examples of pure, unvarnished, undiluted presentation of truth in the matter of frank opinions. But it sometimes does one's soul good to be allowed to give or receive straight-from-the-shoulder opinions, and when biting sarcasm and scathing criticisms are surcharged with the magnetic current of friendship and kindly interest the results are at least invigorating, if not mutually beneficial. There is always benefit in relieving one's system of venom, and even when the poison is delivered with the obvious intention of causing the recipient thereof a mental stomachache,

the chances are ten to one that the tonic effect upon the victim offsets the bitterness of the dose.

It is apparent, however, that readers of The Tuneful Yankee who have joined in the competition for the hundred-dollar prize offered for a new and better title than the one now adorning our cover have accepted The Tuneful Yankee's method of unhampered expression in the spirit of friendliness intended. The general tone of the hundreds of letters received indicate this, although in the process of boiling down for these columns it has been necessary to eliminate all but the more pertinent, and often the least complimentary remarks of the writers. We admit, as one subscriber wrote, that "what's good for the off hoss is pretty apt to be good for the nigh one," and therefore are glad to prove that we are willing to take our own kind of medicine when we need it, or when our readers feel that it will be good for us, by keeping our columns open alike to the dispensers of sugar and vinegar.

The letters and excerpts printed below have been selected at random without partiality and with no effort to shield our own tender spots. To allow as much space as possible for our readers' comments, we have in most cases strangled the editorial tendency to intersperse thoughts which flow through the punctures pierced in The Tuneful Yankee's skull by the shafts of our friends.

## The Sugar Bowl and Vinegar Cruet

Our Subscribers and Friends Administer Liberal Doses from Each, in Various Dilutions and Blendings

### Sugar

Rosalie Derrham Wellman, Ft. Cobb, Okla.—I don't see how the title of The Tuneful Yankee could be bettered unless you would call it *Our Tuneful Yankee*. When a paper has been successfully established under a name I for one do not approve of changing that name. My subscription began with the June number and I have not seen anything in the magazine or the name to find fault with and I have found much that pleases me and instructs me. I am more than pleased with the music each month, which alone is worth much more than the subscription price. This wanting to change the name reminds me of the old saying that "some people would kick if they were going to be hung." No doubt we would all kick under like circumstances. But these fault-finding, grumbling parties ought to be hanged. And that *might stop their kicking*. I believe in letting "good enough" alone. If the name must be changed I would suggest—*Every-Little-Bit-Helps*. That would be appropriate, as this paper strives to help its readers in every way.

### Sugar with Vinegar

F. C. Springer, Denver, Colorado.—Allow me to suggest a name for you: *The Toot* or *The Toule*—A Tutor for Song Writers. One of your chief characteristics is "tooting your own horn." And in French (everyone now is beginning to know a little French) tout (e) means—*everything, all, the whole "works."* You are a most valuable—an indispensable

tutor (tooter, toute-r—what's in the spelling?) to song writers, and to read an issue of your magazine is better than going off on any toot I ever heard of. So here's your new name (or at least I hope so, gentlemen).

Apt, specific, short, unique,  
Easy to remember, rich in meat—  
The North, the South, the East, the West.  
Will all declare that title best.

Wow!

You might call it *The Tuneful Toot*, if you are sure it's always tuneful.

[We thank you for the compliments which lose none of their sweetness through close association with the inferences of more doubtful flavor. But, as we've said before, a little vinegar makes the sugar taste the sweeter.]

### Vinegar

Geo. C. Boyd, Payson, Ariz.—Is it necessary that your musical reviewer be so abusive in some of his criticisms of manuscripts submitted for review?

So far as I myself am concerned, whatever comment the reviewer has been so kind as to make upon the two songs submitted by me for review has had little or no weight, owing to the fact that I do not consider him a competent critic of popular music. I base this assertion upon the fact that I was playing popular music, when "The Georgia Campmeeting" came into vogue—in the neighborhood of twenty years

ago—and am at it yet, and on the further fact that I have discovered, upon several occasions, discrepancies in his criticisms which prove from a technical standpoint that he is an inexperienced, and therefore not a competent critic—therefore not eligible to hold the position as music reviewer on the staff of *The Tuneful Yankee*. Also, I see no need or occasion for the reviewer to be insulting or personal in his diagnosis of a manuscript. A plain, simple, courteous statement of facts, relative to merit or demerit is what we ask—no more, no less. Let us have no more of the flowery trimmings, or the ridicule, or the hateful suggestions, or the scathing advice. Let's all be gentlemen and ladies.

#### Three-In-One

W. H. Terry, Parkersburg, W. Va.—Conforming to your proposal to change the name of "The Tuneful Yankee," I would respectfully offer the name your cover page indicates to me, to-wit: *The Tuneful Trio*—meaning a vocal, instrumental and mechanical music magazine, according to the announcement which now appears on the cover page.

#### Logic

Zarh Myron Bickford, New York City.—I suggest the title *Jacobs' Popular Music Monthly*. As I see it, this title would be appropriate for several reasons. First, it keeps the name *Jacobs* to the front, where it ought to be, then it could be interpreted as a "Popular Music" Monthly, which it is, and also as a *Popular "Music Monthly,"* which it also is. Another reason is that the name *Monthly* describes the magazine, as distinguished from a *weekly*, while it also follows the idea of the band and orchestra magazines, as far as the name goes, at least, and the magazine caters of course to the same general class of music as the others.

#### Psychology

Mrs. Delbert O. Mercer, Zanesville, Ohio.—I do not believe it is dissatisfaction on the part of subscribers, which causes some of them to criticize the title "The Tuneful Yankee." 'Tis one of the faults of the human race to criticize whether competent to do so or not. Do you really think, should you make a change, there would be no comment forevermore, and that everyone of *The Tuneful Yankee's* readers would exult in the chosen new title?

'Tis true that,  
"All Yankees may not be musical,  
Nor yet, are they all logical;  
But we all like a good square deal,  
As well as a good square meal?"

After all, the meat of the magazine is its virtue and success. We are surely relishing the meat and getting a good square deal. Does anyone question the matter? If so, let him speak now, or hold his peace forever. If a change must be made I would suggest *The Nonpareil* or *Nonpareil Music Critique*. I cannot see how a change from the present title would make this musical magazine more popular.

#### Sarcasm

Fay Thompson, Kansas City, Mo.—The most fitting name I can think of for the magazine would be *The Chronic Roaster*. It seems to me the object of the paper is to see which one of your subscribers you can ridicule the most. Another title I suggest is *The Free Thinker* or an *Open Discussion on Any Topic*, rather than a music paper.

My letter no doubt will find its way with the rest who get the laugh, but I have had the satisfaction of expressing my opinion.

#### "The Musical Magnet"

S. T. Rablen, Sonora, California.—Here is a new name for the best musical magazine in the United States. The name below, came to my mind after reading the August number. It is so out of the ordinary, that I felt drawn towards it as I have to no other music journal and I could find no other

word to express my feelings, but *Magnet*. Nothing to do with music of course, but let us add "Musical" to it and it expresses my thought exactly—*The Musical Magnet*.

#### Not So Complimentary

David F. Ritter, Minneapolis, Minn.—I am not particularly in favor of changing the name of the "Yankee," but I would like to see you change its style. Even a backwoods Yank would not be proud of the present type of the product named after him. *Popular Musician* or *Melody* would be excellent names, however—if you live up to them.

#### Why Kill Her?

S. S. Smith, Chicago, Ill.—Kill the fatted calf—I'm coming back with another subscription, since you have promised to change the name of the magazine. Call it anything else and I'll be happy.

[Why not let the calf live—then we'll all be happy!]

#### Finds No Fault With Present Name

John Nopper, Albany, N. Y.—In the last *Tuneful Yankee* received, I see you are offering a prize for a new name in place of "Tuneful Yankee." I have no fault to find with the name, but I think if you change the cover to red, white and blue, or put an American flag in each corner and Uncle Sam in the center it would attract more attention. Then call it *Walter Jacobs' Combination Musical Magazine* or *Walter Jacobs' Musical Combination Review*.

#### Finds Fault with It

B. Francis Hunt, Birmingham, Ala.—You will never have a very large following in the South until the present name of *The Tuneful Yankee* is displaced by one which will not be so sectional. *Popular Musician*, *Popular Music Review*, *Words and Music*, are among the best so far suggested.

#### "The Ladder of Melody"

The Duquesne Music Company, (E. S. Elliott), Atlantic City, N. J.—Received July and August numbers of *Tuneful Yankee* and must congratulate you again upon possessing such an original and valuable publication. We are very grateful to the publishers and originators of this interesting magazine.

We note in the August number that you are offering one hundred dollars for a name to take the place of the one you already have. Though we consider "Tuneful Yankee" very appropriate, one hundred dollars is a temptation these war times, so we suggest *The Ladder of Melody* as a substitute. The entire contents of *The Tuneful Yankee* is or should be of interest and value to song writers, vocalists and pianists, both recognized and unrecognized. The review columns give very good advice to both the hit publisher and small publisher alike. In fact the magazine is really necessary to the entire song writing profession (if we may call it a profession), for the "would-be" grappling the first rung of the "musical ladder" as well as the fellow who has reached the top-most rung—therefore *The Ladder of Melody*.

#### A Manufactured Title

R. F. Drewey, Bison, S. Dakota.—The name, "The Tuneful Yankee," lacks dignity. It suggests the typical green long-shanks sitting on a stump or drygoods box with jack-knife in one hand and willow whistle held to his lips with the other.

Your magazine, I take it, is devoted to "American Verse and Music in Action" (action in song and dance as well as instrumentally). Taking the initial letters of the above, we have your magazine name—*Avamia*—pronounced broad *a*, with *i* pronounced like long *e*, accent on the *mi*—thus, *Ava-mi-a*. The name is short, attracts attention and comment. If you wish you may put it in the Latin form—*Ava Mia*—but I believe the one word is preferable. It has a classic turn suggestive of your aspiration to lead the popular production to a higher level. It promises more than a "tune" and is for America as well as New England. It avoids the Yankee suggestion of clumsiness.

#### Too Much Like Names Now in Use

George Glass, Fort Atkinson, Wis.—In answer to your request for a name for your musical magazine, I offer *The American Musical Magazine*. I was reading a ladies' magazine the other day called "The American Magazine." It has doubled its circulation since last year, why couldn't your paper, with a name like this, do the same thing or better?

#### He Sings It

Chas. J. Morse, Somerville, Mass.—

I really hope I haven't blundered  
When I say I've surely won the hundred;  
How does the *National Musician* sound?  
You can send the money right around.  
Or perhaps a check would do—  
Either way; it's up to you.  
The *Tuneful Yankee* is a winner,  
Enjoyed by the professor and the beginner.

#### Likes Tuneful Yankee

Jennie M. Keene, Austin, Texas.—In suggesting a new name for *The Tuneful Yankee*, I don't think you could find one as appropriate as the one you now have. Let me suggest *Jacobs' Musical Magazine* or *Jacobs' Delightful Entertainer*.

#### Recommends a Change

Henry H. Horton, Minneapolis, Minn.—I commend you in your decision to change the name of your otherwise fine magazine. *Melody* is my first choice; *The Popular Musician* is very nearly as good—in some respects better, because it makes plain the purpose of the magazine.

#### Name Is Immaterial

C. C. Burnett, Saginaw, Mich.—My, how sarcastic some of your subscribers are! The editor has been successful as a bright and shining example of impertinence, it is quite evident. But then, what's fair for the goat is fair for the nanny. My opinion is that you will succeed as well whether you change the name or not—it's the kind of a magazine you put out that will count.

#### Don't Wait Too Long

A. H. Hutchison, New Bethlehem, Pa.—To replace the name *The Tuneful Yankee*. *Jacobs' Jubilant Jingles*, *Jacobs' Justifier* or *Jacobs' Justly Jottings*. Send the check to above address.

P.S.—In case you should break your right arm or sprain your left wrist, about the time this contest is decided, and cannot sling the ink, I am in no hurry, just so I get it.

#### Try Again

Mrs. W. J. Caldwell, Tacoma, Washington.—I have just finished looking over a copy of *The Tuneful Yankee*, and like it very much. If you really think you ought to change the name, why not call it *Musical Leaflets*. I sincerely hope this title will meet with your approval. I read you were looking for a word to rhyme with silver. I looked through the magazine carefully but could find no rules as to what was wanted; anyway here is what I would use.

"As I sadly need the silver,  
Hurry, be a cheerful giver."

[You surely have found a good method to relieve us of the five dollar bill, if you haven't unearthed a rhyme for silver. We make it a rule to be cheerful—in spite of the conflicting emotions aroused by the letters in these columns—but we draw the line on being a cheerful giver in this instance. We violate this rule because you have overlooked the only rule governing the silver rhyme contest; i.e., the winning word must rhyme with silver.]

#### Present Title Hard to Beat

A. J. Boettger, Wilkes-Barre, Pa.—Being an ardent admirer of *The Tuneful Yankee*, I offer the following titles in the contest for a new name for this popular magazine, although I think it will be a difficult matter to find a better one than its present title. *Rhyme & Rhythm Review* (a magazine devoted to the review and criticism of popular music and verse.) Note that one large R could be used for the three words of title. Another suggestion is *The Eclipse* (a magazine devoted to popular music.) Then how do you like *The Gem* (A Popular Music Monthly), or *The Fearless Critic*, or *Honest Opinion*?

For a word to rhyme with *silver* I submit the following:

Into a store a customer went,  
And laid on the counter some *silver*,  
He said to the clerk, "I would like to buy  
An ounce or two of *quicksilver*."

[*Silver* rhymes with *silver* all right—provided you pronounce it both times in the same language. Adopting your short-cut method of finding a rhyme, we suggest that you pay yourself the five dollar prize. *Rhyme & Rhythm Review* isn't a bad idea for a title, to our notion, and it has the virtue of being original.]

#### "The Tuneful" Again

Lucile Collins, Snow Hill, Md.—Personally speaking I don't think you can find a more attractive name for your little magazine than its present one—that however doesn't alter the fact, unfortunate though it may seem, that there are Southerners today who hate the word *Yankee*. Possibly if we want to please everybody a change of name might be wise. How do you like *The Tuneful Patriot*—that should appeal to North and South alike, particularly in these trying times. Here's best wishes for its success under whatever name is finally chosen.

#### Melody?

Thomas Twohig, Winchester, Mass.—

Just call it *Melody*—  
That listens good to me;  
It rhymes with harmony—  
So sweet it can't be beat.  
Those other titles make me sick—  
Hurry up, hurry up change it quick!  
Still I'm no cranky Hanky Panky  
I kinder like the name of *Tuneful Yankee*.  
But one word I love to hear,  
It's music to my ear—  
And with me I think you'd agree  
It's nice to sing or talk it;  
Keep your hundred in your pocket—  
Come on fellow call it *Melo*—  
Call it *Melody*.

#### Present Name Appropriate

Earle O. Carbaugh, New Castle, Pa.—The *Tuneful Yankee* is a very appropriate title for your magazine and I do not think it can be improved upon, but since you are thinking of changing I would suggest, *The Musical Revue*.

#### Present Name Not Appropriate

Albert F. Greene, LeSeur, Minn.—"Tuneful Yankee" is a very poor name for a magazine. "Tuneful" is not an elegant form of conveying the idea intended. "Yankee" is a poor name for a national journal. Call it *Popular Music*.

#### No, Indeed!

Evelyn F. Piggay, Los Angeles, Cal.—I have carefully scanned your criticism of my letter and song poem in the September issue of *The Tuneful Yankee*. Frankly admitting that the wording of my letter was a little obscure, I thank you for the criticism of my poem. Not meaning to retaliate, I may say

I hail from a good southern state, but have learned, since coming out West, to be very appreciative of the better class of Hawaiian music, and though by a timely Yankee tune, you had murdered me "stone dead," I'd know the difference at once between cheap ukulele junk and music made on shoe-strings from a negro kiddie's head. In order to make each reader feel he is one of the members comprising an unbiased unit, one can readily see why you wish to change the name of your magazine. May I suggest *The Musical Muse*?—or am I squelched!

[The Tuneful Yankee has no desire to "squelch" you—and we doubt if we could, were the desire present. The title you suggest is not bad at all; other subscribers considerably ahead of you on the list have offered the same name, however.]

#### Once More "Melody"

Jane Redfield Hoover, Boise, Idaho.—I respectfully submit as a new name for your excellent magazine *Melody*. (With perhaps some line added like—"a magazine of popular music published monthly by Walter Jacobs.")

#### Cool, Warm or Hot?

Eva M. Carter, Touganixie, Kansas.—In response to your offer of one hundred dollars for a new name for your magazine, I submit the name, *The Musical Breeze*. This name was suggested to me by the bright, breezy text matter of the magazine.

#### A Few More Suggestions

Asher Feingold, Union Hill, N. J.—Tuneful America, The Tuneful American, Musical Charmer, Melody of Life, Musical Life, American Composer, Musical Composer, The Musical Rag, Musical Pep, America's Music, Tuneful Breezes, Musical Airs, Musical Rendezvous, Tuneful Notes, Melody Pages, Musical Variety, Tuneful Sense, Musical Sense.

Mrs. Dorothy Mueller, Cheviot, Cinn., Ohio.—The Musical Informer.

Morris Strauss, Indianapolis, Ind.—American Song-Craft. Louise Fenderson, Owego, Teoga Co., N. Y.—The Weimer, The Candid Critic, The Hustling American Magazine, Another Success Magazine, The Impartial Judge, The Joy Bringer, The Clear and Candid Magazine, Music and Candor, The Invincible Magazine, Sidelights, The Musical Comrad, Velvet, The Indispensable Magazine, How to Get There Magazine, The Composer and Joker, Helping the Disabled, The Musical Mascot.

## A Voice from Bush Valley

Greenback, Bush Valley, Ariz.  
Sept. 26, 1917.

The Tuneful Yankee:

I SEE that the reincarnated Meyerbeer who has charge of the "Reviews of Popular Music" department of your magazine is still trying to make the readers believe that he is a "humorist." His latest travesty on humor is seen to advantage in an attempt to be funny at the expense of another person, in his mangling of the song entitled "Come into the Garden, Sweetheart." The humor in the attack on this song is so subtle that one may almost see it with the naked eye, providing one knows where to look for it. I have not as yet discovered it, but I am sure it is lurking around somewhere; maybe in the garden. I have it! It is under the front porch, which he mentions to Mr. Bushnell. I knew it was somewhere!

Note the sparkling brilliancy of the following: "Everybody seems to want the girl to come into the garden." Isn't that a "humdinger?" For pure, unadulterated, eighteen-carat ivory, contained in one close-grained chunk—the only one of

Omer Yelle, Letcher, South Dakota.—The Musical Spirit Magazine, The Musical Harvester Magazine, The Musical Rounder Magazine, The Musical Union Magazine.

Myrtle Mortimer, Larimore, No. Dakota.—The Sammies Tuneful Namesake.

A. H. Wehilen, Rockford, Ill.—The Musical Sunshine, The Light in the Darkness, The Masters' Favorite, The Little Big Master, Boston's Musical Stars, Jacobs' Musical Merry Maker, The Musical Idea, Jacobs' Champion Musician, The Happy Hour Magazine, The Musical Impulse.

Mrs. E. B. Dover, St. Louis.—The Cecilian.

Lilla Gross, Condon, Oregon.—The Popular Melody.

J. T. Roach, Dayton, Ohio.—The Popular Music Monthly, The Popular Examiner, The Musical Critic.

Chester S. Conrad, Peotone, Ill.—The Aspiring Lyrical, The Illuminating Musician.

Charles S. Amis.—The Dominant Musician.

Robert Brown, Brooklyn, N. Y.—The Musical Review, The Family Unit, The Master Musician.

Herman P. Heyn, East Dedham, Mass.—The Tuneful Pathfinder, Musical Pathfinder.

Kurt P. Hisekorn, Brooklyn, N. Y.—The Musical Tonic, The Sinews of Song, The Songlight, The Musical Vitalizer, The Joyful Musician, My-T-Good Music, The Cup of Joy, The Joyful Songster, The Musical Joymaker, The Musical Spellbinder.

Mrs. M. A. McAdow, Punta Gorda, Fla.—The Cadenza, The Etude, Musical Melodies, Up-to-date-Music Review, Sharps and Flats, The Medley, Armonia, The Bagatelle, The Chanterelle, The Coda, The Conductor, The Encore, Euphony, The Homophonic Magazine, The Legato, The Motif, The Ohio, The Lyre, The Prelude, Presto, The Rhapsody, Unison, Vaudeville, The Vivo Olio, The Jolly Piper.

Robert J. Haller, Albany, N. Y.—The Union Leader, Jacobs' Union Leader, Jacobs' Melody World, Jacobs' Harmony World.

Robert Brown, Brooklyn, N. Y.—Master Musician, The International Musical Magazine, The International Musical Critic, The Universal Musical Supplement, The Musical Classic, Musical Critic, Mutual Musical Magazine, Musical Variety, Musical Monthly, The Greater Musical Monthly.

W. L. Smith, Bellefontaine, Ohio.—Musical Megaphone, American Music-Megaphone, Jacobs' Megaphone of Music, Uncle Sam's Music Megaphone, or Tuneful Yankee, which is all right without any change.

its kind in the known world—this honking individual's head is that chunk.

"Everybody!?" "Everybody!?" You asinine nincompoop, I don't want the girl to come into the garden, and I know another fellow in the same box. We're married, you trouble-maker! Supposing our wives found it out? We'd be in a mess, and just because you thought you could hear your head rattle. Don't you know that people get fooled a lot that way?

Now listen to this: "Now, look here Mr. Bushnell, would not the front porch do as well?" You poor witless, word-slinger, don't you know that Mr. What's-his-name would have asked the girl to go onto the front verandy with him if he had so wanted and anyway, how do you know there was a front porch—or a back one either, for that matter? Furthermore, he wanted the girl in the garden, and you know—or do you?—that there wasn't any garden on that front porch and the only sign of a garden on the back porch was a head of cabbage and a few shriveled turnips.

Then you had to bring the poor old overworked moon in: "When the moon slides away into its dense nest, nobody will

see you." Who in thunder is "nobody," and what business has she got to be looking—at that time of night too? And supposing the moon was full and directly overhead—did you expect that poor fellow to sit on that front porch with that girl till the old fool moon took a notion to set, or hatch, or whatever she or it does in its "dense nest?"

That isn't the worst of it; here you pull off another bunch of "delicious tremens." Quotation: "In the chorus of your song you say that when the dew arises you will meet her. Well, that will never be—because dew does not rise. It falls." Can you beat that for plain every day, ready-to-fire logic? You bet you can't—if it were true, but alas, it isn't. Wait until I snatch the laurels from off that noble—I mean marble—dome. 'Tis true that dew falls; it likewise rises. How? By evaporation, of course—any school kid knows that much. Old Sol sucks it up in the morning through a straw to relieve the off-colored taste he has in his mouth, acquired by having to listen to Critics of Popular Music. Then you go on to tell how you were "whacked" on the head with somebody's bootjack and didn't know anything about it until someone discovered the bootjack nestling in your back hair. Then you ignorantly insult Mr. Bushnell, by telling him, "So about this 'dew' question, you don't know it all. However, pretending to know a thing you should know, but don't know, sometimes answers the same purpose.—Your 'dew' song won't be 'mist.'" "That last "pun"—or is it "punch?"—ought to be enough to kill you but it won't. You will go right on practicing your own preaching, to wit:

"Pretending to know something about anything when you know nothing about something," and we will have to put up with your "blatting" because the boss thinks you're so cute.

I'd sign my name to this, but I'm afraid of hurting the feelings of the "boss." He thinks I'm a pretty nice fellow.

As for the incentive of this tirade let it be understood that it is directed solely at the reviewer above mentioned. It should be sufficient to say that a little of his "slungullion" goes a long way, and that we (the supporters of this magazine) and incidentally he (the boss), are surfeited with this brand of so-

called "criticism." This magazine was started with a view to giving the embryo song writer a chance to display whatever talent or ability he might possess, and this class of talent was invited to contribute freely anything emulating from its pen. It was taken for granted that criticism would be forthcoming in a manner to point out the good and bad points of a composition as regards melody and lyrics. No one thought for a moment that, however poor the effort submitted, his or her composition would be made the "butt" of cheap ridicule.

We at least expected the courtesy commonly due between retailer and consumer. Is it right to wantonly insult a person because he shows lack of experience and training in framing his composition? Does Mr. Knowall expect amateurs to turn out music manuscripts comparable to those of experts? Does he expect to stimulate genius or talent through the aid of his moth eaten, gummy humor? Or with his brutally insulting suggestions? Or with his vitriolic ridicule of well-intentioned people? Cannot this "Review Department" be conducted in such a manner as to give plain unprejudiced opinions as to the merit or demerit of a composition without making a burlesque or joke shop of it? If not, it had much better be eliminated.

With due respect to those to whom respect is due,

Phidlin Phool.

[Well, Phidlin, you didn't really think we would print your letter in its anonymous nakedness, did you? Well we did, and if you will compare the type with your carbon copy you will see that we made no changes in your manuscript other than to juggle a couple of punctuation marks and obliterate one or two descriptive (highly so) nouns and burning adjectives which we disliked to allow the young people in our composing room to see. Whatever our faults may be, we are not cowardly, and we believe in fair-play—and we are not above apologizing for mistakes or wrongs committed, or any other sins of oversight or misguided intentions of which a magazine of this kind may be its own victim.

Before we forget it, we should say that we violated our rule not to publish anonymous contributions of any kind in your case, Phidlin, because we happen to know who you are, and that you live in Arizona, although your mail is not apt to reach you if addressed to Greenback.]

## Second Verse for "The Battle Song of Liberty"

Proposed by W. L. Smith

Oh, the air and water will be much hotter  
When Sammie gets into the fight,  
For he never lost a war in his life  
Because he was always right.  
So, fire we'll feed 'em—we'll fight for freedom  
To make the world safe for each one.  
We'll fight with might, all the day and night—  
Uncle Sam will be proud of each son.

THE publisher recently received the above suggested second verse for "The Battle Song," with the following letter:

We thoroughly enjoy every number of the magazine, and eagerly look for the next issue. It seems quite natural for musicians to criticize one thing or another, so here's our "bit." In the June, 1917 issue was published "The Battle Song of Liberty" which was a popular number wherever we used it, but why did not Jack Yellen write two verses, when he did so well with one, and everybody wanting more? To supply this apparent demand for a continuation of the patriotic song, and try it out on the public I composed a second verse myself, and we have used it quite successfully. Read it over and see if it is worth mentioning; if so, pass it on to the readers, if you wish; and if not, nothing is lost but two cents and a wish to see the verse in print. W. L. Smith, Bellefontaine, O.

Readers will recall that "The Battle Song of Liberty," adapted from F. E. Bigelow's great march "Our Director" (the Harvard football march), by George L. Cobb, with verse and chorus by Jack Yellen, appeared in the June Tuneful Yankee. The song has become tremendously popular throughout this country, and is being sung by our boys in France as well as in the big training camps. In several instances "The Battle Song" has been posted by the military authorities and the "Sammies" commanded to learn the words. The second verse submitted by Mr. Smith is interesting and singable, and although the publisher had not intended to add a second verse to "The Battle Song of Liberty," he would be glad to receive the suggestions or opinions of Tuneful Yankee readers as to the advisability of limiting such a song to one verse and chorus.

# Answers to Correspondents

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

J. C. D., Grand Rapids, Mich.

1. Full review of your song is given in another column. 2. We do not know of any composer who would collaborate on a 50-50 basis. These men are invariably tied up with publishers, or are a part of their writing staff. 3. If your MS. is a very clever thing we could give you the names of composers who would set it to music; but it must be a mighty good song to even warrant our recommending it for that purpose. We must see your work first, before we enlist their services.

C. L. B., Wyoming, R. I.

"That's Why." The subject is too worn for much attention. It has too often been used in popular songs. The first verse is very bad, with incorrect rhymes; the second verse is better, but also lacks rhyme. The chorus is very artistically woven, but still not strong enough to warrant publication.

W. M. W., Newport, Ky.

"My Little Country." This song has various charming lines, despite the fact that they are stiltedly phrased. The theme is also quaint. The music is, in many measures, very amateurish. There is no consistency in the chorus which droops at the vital point where a "punch" is expected. The first part is also very ordinary. A little can be said in the song's favor, but not much. It would not pay to expend money upon its publication.

M. M., Norfolk, Neb.

Sorry we can't oblige you by making "gilder" rhyme with "silver;" but it "can't be did!"

M. J. M., Chicago, Ill.

1. "Victory." There are a number of original and inspiring strains in this unarranged manuscript and when it is correctly harmonized the effect would be even more pronounced. But there are also many unnecessary repetitions in the composition and the work in its entirety is not varied enough. At best, marches are difficult to promote for extensive sale. They require lots of time, patience and money. 2. The Tuneful Yankee has a policy to carefully number and preserve for review all works submitted and to immediately return such when stamps are enclosed. These should not be sent to Boston but to the New York office.

C. S. A.

"It Took Twice." You have some very good points in your words but they lack a climax in narrative. The title is also too long. Nowadays titles with brief and pointed purpose are the ones that attract.

M. J. M.

1. "Where Do You Get?" You can do and have done better than this one. Slangy titles and lyrics seldom go. 2. You are a sensible person. You say in your letter "You need not return the words." You are one of those who are considerate. This saves the editor and publisher much bother. Would that all our readers were like you!

## Hidden Songs Solved Quickly



IRENE BUCKMASTER

THIS bright young woman of Troy, N. Y., was the first to correctly solve the Hidden Song Puzzles in the October issue. Paradoxical as it may seem, she is a wedded miss, being scarcely out of her teens. Her spouse is Richard Buckmaster, the well-known litterateur. She is a girl possessing of marked intellectuality and a most engaging personality of the type that proudly emphasizes Uncle Sam's daughters.

ANSWERS TO OCTOBER HIDDEN SONGS  
1. "Joan of Arc." 2. "Lilly of the Valley."  
3. "Huckleberry Finn." 4. "Look Out Mountain."

W. M. W., Newport, Ky.

"It Happened." The chorus of the song is euphonious and jingling, although the key in which it is written is rather high. The words are of the topical style and it would be difficult to make them popular.

J. C., Philadelphia, Pa.

"Tattling." Your work is more than fairly good; but we don't know what to do with it for you placed no address on the MS. for its return. Philadelphia, as small a place as it is, is a terrible big place when it comes to guess-

ing the street where you live. You are one of those individuals that makes the editor use bad language. Please let us know where you live, so that we can get your treasures back to you. Or don't you know? The stamps you enclosed are valueless to us.

J. C., Lewiston, Mont.

1. "Tell Me." This song has some good musical phrases and some ordinary ones. It is a song bearing a subject very difficult to wed to popular melody. While the words are not exactly bad they are not of a strong character—at least, for a wide sale or permanent recognition. 2. "The Question." Same applies to this song.

J. H. S., Norristown, Pa.

"You Better Save." Were it not that this is of an old fashioned type, the song would be a successful endeavor for the music is most catchy. But the theme is of the darkey type now rapidly growing extinct. Even at that, many an act in vaudeville would like to possess such a song and could make a hit with it.

C. B. Winge, Seattle, Wash.

"Valley of Death." These words are too morose, and although well constructed, would not sell as a song. Any subject pertaining to death these days, is strenuously ostracized. 2. "Erin." This class of song has been done to death. There is not sufficient general interest in the story to attract any marked attention. In the second verse you forget rhymes altogether. 3. "Good Old Days." This is merely a retrospect. In it you have woven some neat rhymes and embodied a tangible thought. But the subject is too antique and would not sell in these modern days. 4. "Tipperary." This is the best effort of the five works you have sent for The Tuneful Yankee's criticism. It has a clever climax in the last line of the chorus and the entire composition is well conceived.

Of course, it was not necessary to utilize the Hibernian idea. You could just as well have made your song one of generality. However, that will make no great difference. The words are good, just the same. 5. "Sons and Daughters." This is merely a poem. It does not possess the characteristics of a song and it has no contemporaneous value.

J. L., N. Y. C.

We thank you for your endeavors to rhyme the "silver" and "orange" words, but we are sorry to say that they are inappropos.

(Continued on page 34)

# Down at the County Fair

Words by  
PHIL VOLZ

Music by  
HARRY TEMPLE

Tempo di Marcia

PIANO

Oh, you jay! —  
Come on Cy, —

hol-i - day! — Ev-'ry-bo - dy's go - in', hon-ey, Hip Hoo - ray! — Just see them  
come on Sue, — Bring a-long your moth-er and your sis - ter, too, — Doll up your

crowd-in'round that big brass band, They're dan-cin' to the mus-ic hand in hand. —  
best for ev - ry - bo - dy goes, Put on your bon-net and your Sun-day clothes. —

Git up there! — old gray mare, — You know I want to be —  
Oh, by gosh! — it's no josh, — Come on a - long with me. —

The Tuneful Yankee

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CHORUS

Down at the Coun-ty Fair, I said the Coun-ty Fair. Let's join the crowd, hon - ey,

ov-er there;— Watch Un-cle Moe— and his broth-er Joe,— They're goin' to shoot a

quar-ter on the big side show. When the Hoot-chie dan-cer rolls her eyes,

See the Par-son look-in'round and act-in' wise,— He thinks he's copped a prize, Oh, boy, it's Par-a - disel.

Down at the Coun-ty Fair. Down at the Fair.

The Tuneful Yankee

Dance of the Morning Glories

CHARACTERISTIC DANCE

FRANK WEGMAN

Allegretto Moderato

PIANO

The Tuneful Yankee

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Musical score for page 16, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns, including triplets, and dynamic markings such as 'f' and 'mf'.

The Tuneful Yankee

Musical score for page 17, featuring piano accompaniment and a TRIO section. The piano part continues with complex rhythmic patterns and triplets. The TRIO section is marked 'mf' and includes a key signature change to one flat. The score concludes with first and second endings.

The Tuneful Yankee

## Blue Sunshine

WALTZ

GEORGE L. COBB

PIANO

Valse Moderato

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*f*

*cresc.*

*ff*

*f*

*cresc.*

*ff*

1

2

*mf*

*cresc.*

*f*

Musical score for page 20, titled "The Tuneful Yankee". The score is written for piano and consists of seven systems of music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor). The time signature is 2/4. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) in the second system, *f* (forte) and *mf* in the third system, *ff* (fortissimo) in the fourth system, and *cresc.* in the sixth system. The music features a mix of eighth and sixteenth notes in the treble and chords in the bass.

Musical score for page 21, titled "The Tuneful Yankee". The score is written for piano and consists of seven systems of music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor). The time signature is 2/4. The score includes dynamic markings: *f* (forte) in the second system, *mf* (mezzo-forte) in the third system, *cresc.* (crescendo) in the fourth system, *f* and *mf* in the fifth system, and *cresc.* in the sixth system. The music features a mix of eighth and sixteenth notes in the treble and chords in the bass. There are first and second endings marked with "1" and "2" in the second system of this page.

# What More Can You Ask of Me?

Words by  
ERNEST D. LANDERS

Music by  
TED HAMILTON

PIANO *mf* Tempo di Valse (Not too fast)

Just one lit - tle  
I cast all my

word that you've spok - en Has brok - en a heart that is  
bread on the wa - ters, That it might re - turn once a -

true; You're say - ing "Good - bye" And I don't know  
gain; My dreams are all past, For I've found at

why; I did all that I could for you  
last I gave up my trea - sures in vain.

The Tuneful Yankee

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## CHORUS (Slowly)

You asked for my heart and I gave it; I thought you were sin -

cere, And to prove I was true I did more just for you, I gave up the

ones I held dear. What - ev - er you asked for I gave you, Yet

you say our love can - not be, Oh, I've paid the toll - I gave ev - en my

soul, Now what more can you ask of me? You me?

The Tuneful Yankee

# In The Bazaar

MORCEAU ORIENTALE

NORMAN LEIGH

Moderato (Not too fast)

PIANO

*p*  
*f accel.*  
*mf u tempo*  
*p*  
*f*  
*ff*

The Tuneful Yankee

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*mf-f*  
*f-ff*  
*f*  
*ff*  
*ff*

The Tuneful Yankee

Musical score for page 26, featuring six systems of piano accompaniment. The music is written in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system begins with a mezzo-forte (*mf*) dynamic. The sixth system concludes with a forte (*f*) dynamic. The piece is titled "The Tuneful Yankee" at the bottom left.

The Tuneful Yankee

Musical score for page 27, continuing the piano accompaniment. The notation continues from the previous page, featuring treble and bass staves with notes, rests, and dynamic markings. The first system on this page starts with a forte (*f*) dynamic, followed by a fortissimo (*fff*) dynamic. The piece concludes with a forte (*f*) dynamic. The title "The Tuneful Yankee" is printed at the bottom left.

The Tuneful Yankee

Original One-Step Arrangement of Chorus of

**See Dixie First**

In Winn Style of Ragtime

MAHONEY - COBB

Arr. by EDWARD R. WINN

**CHORUS**

*p-f*

**IMPORTANT:** Refer to article under caption "See Dixie First" in Ragtime"

The Tuneful Yankee

Copyright MCMXVII by Walter Jacobs, Boston, Mass.  
International Copyright Secured**Funny Incidents in the Rambles of Music Men**

As told by our colored janitor: Little Eva: "I will now read to you from Milton's sublime epic, 'Paradise Lost.'"  
Uncle Tom: "Huh! Ah knows all about dat pair o' dice los.' Ah done los' dem bones mahse'f."

Narrated by the subtle beauty, Mildred Davies: A certain kindly vicar one day came across an immense load of hay returned in the middle of the road. A little boy was busily engaged in "forking" the hay back into the cart. The vicar, taking pity on him, said: "Come into the vicarage and have a rest."

After a while the boy got restless. "I must go sir," he said. "Father will be angry with me."  
"Oh, that's all right, my boy! There's no great hurry. Where is your father?"  
"Please, sir," replied the child, "father's under the hay."

By Harry Casper: A pretentious person said to the president of a country village: "How would a lecture by me on Mount Vesuvius suit the inhabitants of your village?"

"Very well, sir; very well, indeed," answered the president. "A lecture by you on Mount Vesuvius would suit them a great deal better than a lecture by you in this village, sir."

By the musical Fred Vanderpool: Two young ladies were once singing a duet in a concert room. A stranger, who had heard better performances, turned to his neighbor, saying: "Does not the lady in white sing wretchedly?"

"Excuse me, sir," replied he, "I hardly feel at liberty to express my sentiments. She is my sister."

"I beg your pardon, sir," answered he in much confusion. "I mean the lady in blue."  
"You are perfectly right there," replied the neighbor; "I have often told her so myself. She is my wife."

By our sedate Cabbie Osty: She took a course of first aid to the injured, and after long and anxious waiting, a street accident she had earnestly wished for took place.

It was a bicycle accident, the man had broken his leg; she confiscated the walking-stick of a passerby and broke it in three pieces for splints; she blushing took off her underskirt for bandages and she was enthusiastically cheered by the crowd. When all was completed she summoned a cab and took her patient to the hospital.

"Who bandaged this limb so creditably?" inquired the surgeon.

"I did," she blushing replied.  
"Well, it is most beautifully done," said the surgeon, "but you have, I see, made one little mistake."

She felt terribly self-conscious.  
"You have bandaged the wrong leg," he said quietly.

By our witty young editor, Walter M. Oestreicher: Two correspondents wrote to a country editor to know, respectively, "The best way of assisting twins through the teething period and "How to rid an orchard of grass hoppers." The editor answered both questions faithfully, but unfortunately got the initials mixed, so that the fond father of the teething twins was thunderstruck by the following advice: "If you are unfortunate enough to be plagued by these unwelcome little pests, the quickest means of settling them is to cover them with paris green."

While the man who was bothered with grasshoppers was equally amazed to read: "The best method of treatment is to give them each a warm bath twice a day and rub their necks with boneset."

By our versatile Elliot Shapiro: Using all his eloquence, the experienced salesman had been displaying his stock to the lady customer. Green, purple, and pink velvet, muslin and cloth had he tempted her with, but so far in vain.

Then he brought another roll of material, in which he seemed to have confidence. "Now, madam," he said, confidently, "this is a lovely line. Color fast and unshrinkable, guaranteed to wash like a rag, and make up splendidly. Madam, this piece of cloth speaks for itself!"

"Then," interrupted the fed up customer, "suppose you keep quiet for a moment and give it a chance."

By Happy Heine: One day Pat and Mick went bear hunting. As they approached the seat of their operations they saw an old bear leave her burrow. Immediately they decided that Mick should enter the lair and steal the cubs while Pat remained to watch. Some time elapsed when the old bear, scenting danger, returned and entered the burrow. Before it had disappeared Pat jumped forward and caught its tail, placing his feet on either side of the hole, thus jamming the bear in the burrow. Mick was then heard to utter: "I say, Pat, what's darkening the light?"

"Begorra," says Pat, "if the tail breaks you'll soon know!"

By our Ed. B. Marks, a good judge of a race horse: Benjamin Birdie, the famous jockey, was taken suddenly ill and the trainer advised him to visit a doctor in the town.

"He'll put you right in a jiffy," he said. The same evening he found Benjamin lying curled up in the stables, kicking his legs about in agony.

"Hallo Benny! Haven't you been to the doctor?"

"Yes."  
"Well, didn't he do you any good?"  
"I didn't go in. When I got to his house there was a brass plate on his door—Dr.

Kurem. Ten to one—and I wasn't going to monkey with a long shot like that!"

By a correspondent: President Woodrow Wilson has a very quick wit. A man in the course of an animated conversation, noticing that Mr. Wilson's eyeglasses were perched perilously near the tip of his nose, remarked:

"Your glasses, governor, are almost in your mouth."

"That's all right," was the quick response. "I want to see what I'm talking about."

By our friend Ed. Cone: There is a certain member of Congress who stutters except when he makes a speech or talks over the telephone. Recently he had occasion to call up a friend in Seattle on a matter of personal importance. When the trans-continental connection had been made the man in Seattle shouted through the phone: "Who is talking?"

"This is Tom Smith," answered the Congressman at the capitol end of the wire. "No, it is not Tom Smith," snapped the man in Seattle.

"Yes, it is Tom Smith, I tell you," the Congressman fairly bellowed. "Why do you doubt it?"

"Why Tom Smith stutters?"  
"Darn it, do you think I am going to stutter at a dollar a word?" the Congressman retorted, as he banged the 'phone in disgust.

By Herman Brinkman: So you're engaged to Miss Oldcash, Terence?" said Mike, extending his hand.

"Yes, that's me," said Terence gloomily. "H'm! Well, old man," continued Mike, "I really scarcely know whether to congratulate you or not. I know she's got plenty of coin. You'll have to give up theatres, you know, and also smoking and drinking, if you marry her."

"That's all very well," said Terence bitterly. "But the point is this—if I don't marry her I shall have to give up eating."

By our Joe Decatur: "I think I'll become a special constable," said Mr. Oldbird suddenly.

"Why, I thought you jeered at all that sort of thing!" exclaimed his wife.

"Well, it's this way," said Oldbird. "We've got this here new motor car, and we've got to be keeferful. I don't say that I'm liable to exceed that speed limit, but if I should I want to be in a position to see that I get a square deal."

By the practical Max Marks: There is no reason for believing that there is any truth in a story which is being told of a recent attempted escape from justice. The fugitive rushing wildly into his office, declared dramatically that he was being closely pressed by the police, and asked the head clerk where he could hide. The head clerk did not hesitate a moment. "Get into the simplified card index case," he said, calmly. "I defy anyone to find anything there."



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## Ragtime Piano Playing

A Practical Course of Instruction for Pianists—By Edward R. Winn

[In each issue for a period of several months we will publish an instalment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step rag, waltz rag, discord (passing note) bass, ragged bass, playing the melody in the bass with the left-hand and ragging the harmony (chords) in the treble with the right hand, various melodic and harmonic embellishments, etc.—Editor.]

Outline of Lesson I in January issue: Formation of the scale—Rule for memorizing the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five mostly used keys—Formation of the three fundamental harmonies upon which all music is based—Straight bass.

Outline of Lesson II in January issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys

of C, G, F, B $\flat$  and E $\flat$ —How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

Outline of Lesson III in February Issue—Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right-hand—Avoiding the crossing of the hands—Producing variety in the bass.

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

Outline of Lesson V in May issue: Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a

### Discord Bass

Discord Bass is of a contrapuntal nature and so called because of the liberal employment of passing notes, which, when introduced in a fundamental chord, produce a discord (dissonance). Good taste and judgment must be relied upon in deciding when and where to apply Discord Bass. It may be stated, however, that it is most effective when used in contrary motion to the melody or when the melody part is stationary or moves slowly. Memorize the different forms and examples of Discord Bass, ascending and descending, and substitute them for the Straight Bass in the rhythm exercises and ragtime arrangements previously given. Also employ them when converting a composition into ragtime.

In order to acquire complete mastery of Discord Bass the pupil should transpose the different forms and examples given to other keys (scales), particularly those of G, F, B $\flat$  and E $\flat$ , the keys mostly used for writing sheet music.

#### First Form

The First Form of Discord Bass consists of Octave, Chord, Chord, Octave on the counts 1, 2, 3, 4 in each measure as follows:—

EXAMPLE A

Passing Note half-step below chord tone      Passing Note half-step above chord tone

#### Second Form

The Second Form of Discord Bass consists of Octave, Chord, Octave, Octave on the counts 1 2 3 4 in each measure as follows:—

EXAMPLE B

EXAMPLE C

EXAMPLE D

measure—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 1—Avoidance of hands "crossing" or interfering—Full harmony.

Outline of Lesson VI in May issue: Rhythm No. 1, given variation by omission of harmonic tone—General directions—How to convert a melody into ragtime—Ragtime arrangement of "Come Back to Erin" and "Melody in F," demonstrating employment of Rhythm No. 1.

Outline of Lesson VII in June issue: Ragtime arrangement of "Marching Through Georgia," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in July issue: Rhythm No. 2—Ragging one melody note in a measure—Ragging two melody notes in a measure—Ragging three melody notes in a measure—Ragging four melody notes in a measure—Effecting syncopation by binding or tying—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 2 and employment of both the passing note and harmonic tones.

Outline of Lesson IX in August issue: "Spring Song," demonstrating employment of Rhythm No. 2—Comparative ragtime arrangement of "Flower Song," demonstrating Rhythm No. 1 and 2 and combinations of both—Review of Straight Bass in all major keys—Usual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

Outline of Lesson X in September issue: Relative chords—Passing notes—Passing chords—Altered chords—Complete exposition of dissonant harmony—Minor mode.

Outline of Lesson XI in October issue: Double Straight bass—Comparative ragtime arrangements of Chopin's "Funeral March" and "Old Folks at Home," demonstrating application of double straight bass and Rhythms Nos. 1 and 2 and combinations of both.

Outline of Lesson XII in October issue: Rhythm No. 3—Rhythm No. 4—Rhythm No. 5—Effective combinations—Classifying the rhythms—Ragtime arrangement of "Maryland, My Maryland," demonstrating employment of effective combinations of Rhythms Nos. 5-3, 3-4 and 5-4.

### Lesson XIII

This month's instalment of the course brings us to Discord Bass or Passing Note Bass, a style that will permit of many variations of the Straight Bass, which up to the present has been employed exclusively in these lessons. This has been necessary in order that fundamental bass might be thoroughly learned and the pupil be in a position to better understand and appreciate the office of the connective passing notes about to be introduced.

In Lesson X, September issue, it was explained and shown by notation just what passing notes were. It was stated that they generally stood between two notes that were tones of the prevailing chord. When Straight Bass is used all passing notes are in the treble

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part. When Discord Bass is used many passing notes appear in the bass, for the reason that, as stated in the first diagram shown herewith, this style of bass is founded upon the employment of passing notes. Diatonic (scale tones), chromatic (successive half-steps) and mixed successions are available.

### To the Pupil

Read, play and memorize each form and example of the Discord Bass in the order given in the accompanying music plates and apply to up-to-date melodies that have been previously studied in the manner prescribed. If melodies have been played in the octave form with full Straight Bass no difficulty will be experienced in varying certain measures by employing the examples of Discord Bass given.

(Continued on page 32)

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## Ragtime Piano Playing

(Continued from page 31)

The next few lessons following will embrace ragtime arrangements of standard melodies, showing all forms and examples of Discord Bass.

The student will find it good practice, and very interesting and beneficial, to analyze

and classify the various forms of Discord Bass by selecting compositions employing considerable of this style of bass and writing below each measure the number of the form and letter-name of the example employed in the sheet music. (To be continued.)

### Discord Bass (Continued)

#### Third Form

The Third Form of Discord Bass consists of a succession of four consecutive Octaves on the counts 1, 2, 3, 4 in each measure as follows:

EXAMPLE E

EXAMPLE F

EXAMPLE G

EXAMPLE H

EXAMPLE I

Comparative modulating exercise showing Straight and Discord Bass of the 3rd Chord in each key of the cycle of twelve keys.

Other varieties of Discord Bass founded upon the above three Forms are possible, but the usual and most effective styles have been shown in the foregoing examples.

### A NEW PEST APPEARS

By Chas. Roy Cox

(The following odd letter has been sent in by the head of a Western publishing house and contains some interesting facts. The Tuneful Yankee publishes it ad lib.)

WE have had editorials galore regarding "Fake Publishers," meaning those who advertise for "song poems," etc., and they have all been right to the point, and if

aspiring writers have, to any appreciable degree, heeded aforesaid editorials, they have saved themselves quite a lot of loose change.

But, on the other hand, they seem to be falling for a new game, and are, apparently, patronizing it as well, numerically speaking, as they did the old one, although the expenditure is not so large per capita.

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when this man has no standing in the music world, and who is writing it only for the dollars you are paying him. He is no further interested, although he is continuously telling you to keep away from the publisher who will issue it for you if you buy copies. They are both working the same side of the street.

### Another Silvery Rhyme

Captain Kidd hid a chest of silver  
On the hill, where the cotton mills\* were.  
(\*The "s" is silent, as in gefillte fish.)

Those, who were ill, were  
Not paid in silver.

A few appropriate titles!  
"The Syncopated World," "Syncopated America," "Song Talks."

Geo. Homer, East Boston, Mass.  
(Now, George, have a heart, mill-were or ill were do not rhyme with silver and you know it. Why put us in a bad humor at a time when we are liable to be drafted!)

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## Answers to Correspondents

(Continued from page 12)

C. L., Toledo, Ohio.

The song that you name is published by M. Witmark & Sons, a very honorable and progressive firm. They do not pilfer, from anyone. The shoe is on the other foot. It is their song which is being infringed upon. Their copyright dates back much further than the other song and this firm has, no doubt, a good case for copyright infringement.

Keep duplicates of your manuscripts to avoid loss.

A. M., Modesto, Cal.

1. "Soldier's Farewell." This subject has been done times without number in popular songs and would not pay for its publication. 2. "Soldier Lad." This has many good points, but it is entirely too lengthy. It has many excellent patriotic thoughts and material passages. It would make a fine recitation, but not a popular song.

J. A. R., Anderson, S. C.

"Bit of Melody." Not a bad set of words. Of course, they constitute only a stage song. They are not adapted for a great public sale. If they possessed a good melody they might be developed into a stage hit. But the chief element would be the melody.

Keep duplicates of your manuscripts to avoid loss.

Mrs. A. E. M., McAlister, Okla.

"Shiver" does not rhyme with "Silver." "Change" does not rhyme with "Orange." Sorry we can't oblige you with a different answer.

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O. Y., Letcher, S. D.

1. Your song does not exactly infringe upon any other that we know of, but the similarity referred to would be no credit to a man of your character who is trying to make a start. 2. Regarding the composers there are plenty here who would be glad to earn a little side money for their work. But the Tuneful Yankee does not barter with anyone; neither does it give addresses. If your composition merits it however, to our belief, we should then simply recommend the work to some good composer and help you along. But there is no financial compensation expected nor received by this magazine.

O. A. L., Slatington, Pa.

Your "Hidden Songs" are all right, but many days too late.

Walter Quince, Los Angeles, Cal.

Pardon our error in calling you Bill Quince in our recent issue, instead of Walter. It was no reflection on a possible association with the canned Kaiser. You are of a different calibre, hustling Westerner!

H. H. H., Rose City, Mich.

1. Manuscripts accompanied by return stamps are given precedence in our review column. 2. You ask for a complimentary sample copy of The Tuneful Yankee. The price of each magazine is fifteen cents.

M. L. McC., Cambridge, O.

"Last Night" possesses many pleasing phrases both in words and music, but it is not perfectly constructed and the theme has too frequently been used in popular songs.

Keep duplicates of your manuscripts to avoid loss.

W. M. T., Hawks, Mich.

1. "Ioway" is a countryman's wail. It has some good points but would not sell. 2. "Neptune" also has some fairly good lines but is not a subject that would attract sales.

O. T. L., Ripon, Wis.

This is evidently an error. The piece you name is not published by the Wisconsin Company for it bears the imprint of a Michigan firm.

B. A. F., St. Louis, Mo.

Giver does not rhyme with silver. 2. Your elucidation of the grammatical phrase "Queen of the Roses" is correct and scholarly, according to our belief. The final analysis will soon appear in The Tuneful Yankee.

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Harry R. H., North Billerica, Mass.

1. "All American" is well enough written, but would not sell as a popular song. 2. "Alaska" is too chilly in thought. It has many clever rhymes. 3. "I Want to See" is not so well rhymed but has a good idea yet it would not sell unless the music were extraordinarily catchy. 4. "Somewhere." Districts of devastation upon which popular songs are built do not sell. 5. "Ragtime Bumble." This has some up-to-date rhymes but the chorus is far too long and verbose, and the second verse loses its point and lags.

E. J. L., Phoenix, Ariz.

1. "In the Hours." This is simply a fairly good poem; not a popular song. 2. "Someone." Many pretty and apt lines grace this effort. In the chorus you lose an effect by using the noun "sympathy" which is too frequently utilized in popular songs and never seems to appeal to the masses. Songs by this title, *per se*, have often been written but none have become pronouncedly popular. Many of your lines are unique and pleasing, but to make such a song possible from a commercial standpoint, exceedingly catchy music must accompany the text.

H. S. L., Baltimore, Md.

Your letter is very good; your "silver" rhyme very bad. Your letter is so good that we are quoting from it on another page. Your rhyme is so bad that we won't even refer to it to spare you grief.

L. S., Fond Du Lac, Wis.

1. "Good Bye." Only a song to interest a season. The words possess some good lines, but the entire work is too lengthy and verbose. The music is only fair. 2. "Home-stead" is entirely too local in idea. The first four lines of the second verse are absolutely unique and poetical. Nowadays

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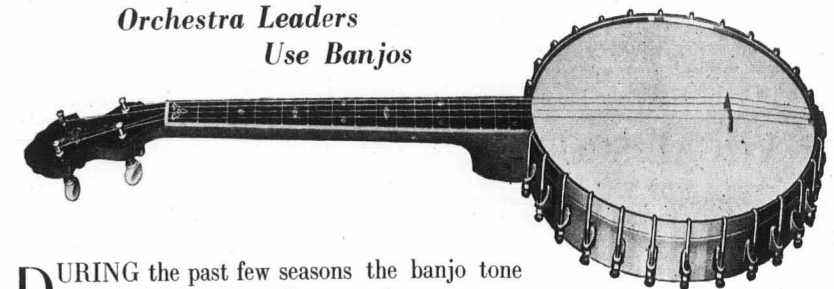
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choruses of only four lines are preferably in demand. 3. "Rolling" has a fine punch in the end of the chorus; but that is the chief (and only) charm of the words. "Wooded Gloom" is far fetched and inappropos, aimed evidently to get a rhyme. You are a man of genius and deserve encouragement. But this present batch of manuscripts are not your best.

Mrs. E. M. Linn, Indianapolis, Ind.

We thank you for your very didactic letter and your kind offer to "treat" the editor by mail but we drink nothing stronger than buttermilk and our larder is well filled.

O. C., Pilot Knob, Mo.

Before entering into a review of your songs, The Tuneful Yankee wishes to convey its appreciation of the foot-note in your letter, reading as follows:

"I want to thank you for your last criticism. You will see that I did not get angry as I really want to glean information from your corrections."

1. "Keep on Flirting." This song has no commercial value. In many parts it is stilted and halting and the entire subject is inconsequential. 2. "I Happened to Be." These words are full of gingery points, new ideas. Poem is well written, but—it is of an old-fashioned type, a type not desirable in these days. 3. "Shrewd." This is a silly affair. It is not shrewdly written, simply because it is a waste such songs rarely ever being worth publication. 4. The editor regrets that he cannot give you any more encouragement for you are evidently a fair-minded person and possess a little talent.

M. M. H., Pasadena, Cal.

1. "Virginia's Answer." This is a very cleverly written set of words but they are too aesthetic for popularity. They contain too many bits of poetic fancy. Such words as "kingly laird," while very good rhyme for "prepared" and the like, would not go these days in a popular work for the masses.

2. You would have difficulty in getting

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Answers to Correspondents

(Continued from page 34)

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anyone to share half on melodies. The song would have to be of an extraordinary calibre to tempt a composer to make music thereof. The greatest difficulty, however, would be to get a publisher for the work; this is not an easy task. We do not wish to discourage you, but believe us, dear Madam, the difficulty these days is to enlist a music publishing house for a mediocre composition.

Keep duplicates of your manuscripts to avoid loss.

H. R. Peterson, Minn.

1. "Little Home." The title of this set of words is very ordinary, and the music of no important value. 2. Yes, The Tuneful Yankee could easily get a man to fix up these words for you and also fix up a good tune. But why should we? This would cost you between \$25 and \$50 then, after it is fixed up, who is going to publish it? You would simply be spending this money to get your song in print—only to die a slow death and reap you no financial return. This magazine is in the business just to protect and advise such as you. Of course, if you want to have a nice song all perfected and nicely gotten out, just for the sake of being an author, that is a different proposition. But if you come to us simply for advice we should say that, unless you are a man of means, to save your money.

Mrs. M. M. M., White Sulphur Springs, Mont. Your Hidden Song answers are correct, but were received many days too late. The Tuneful Yankee wishes to extend its thanks to you for your kind sentiments and well wishes.

E. O. C., Newcastle, Pa. "My Son." The subject has too frequently been utilized in popular songs. In some respects your words are fairly good; but they lack finish and point. The music is not so good.

W. M. W., Cincinnati, O.

1. "Come Back." Simply a pleasant retrospect, not a popular song that would sell. 2. "Little Girl." This has some very good lines, but not possessive of that element that makes a quick hit. 3. "Old Sweetheart." There are several songs of bygone days that embody a similar thought. Your words, while fairly well written, have no outstanding magnetism to get the requisite sale of a pronounced character. 4. "Mother Loves." This is a very pretty and realistic tribute, but the subject is too worn for a popular song.

Du Quesne, Atlantic City, N. J.

1. "Stop, Look!" A wasted song with listless words and excellent music. It is a reflection on a nation. No matter how bitter is the American sentiment against Germany, people do not care to sing of their hatred and sarcasm in songs. 2. "Kentucky." This song has also a good melody, but not as catchy as the previously named song. The words in many places are new and poetical

but the subject has too frequently been utilized to stir any marked sale. 3. "Yokohama." This is a fairly good Oriental inspiration, but it would not sell. 4. "Maybe." This subject has been done to death. The song, in itself, is also mediocre. 5. The man who writes the music to your songs possesses considerable snap and originality but the general stimulus for pronounced popularity is lacking, especially with the subjects.

E. J. L., Phoenix, Ariz.

"Don't Forget." This is a trite subject with a pathetic sentiment but no "punch."

There are groups of such songs nowadays built upon the same idea, very few of which command any sale. Your music is fair; the chorus has a very good termination. 2. "Somewhere." These are only ordinary words. You stress too freely on tears, and the like, in both songs. The music in this effort cannot compare in simplicity and charm with No. 1. 3. "Depths." This is a poetical fancy, only; not a popular song. In it, like in your others, you indulge again in "ery-ing." Sadness is out of place in this respect, when too frequently involved. You have a proclivity of ending your songs on the sub-dominant, musically. This is out of place on the above song. 4. Your letters indicate that you are a man of learning. You write excellent letters and your diction is masterful. In your songs, your poetry, while not distasteful, does not equal your splendid prose expressions. We shall always be glad to examine your works and give you our heartfelt advice.

W. M. D., Atlantic City, N. J.

1. "That's How." These words are quaint and original, but they would not sell as a popular song. 2. "Sweet Cape." These apply to answer No. 1. 3. "Sleepy Head." Possessive of no contemporaneous interests. 4. "Rave Hawaii." This is the best set of the four you submit. But the words are not voluminous and, while the subject is very original and some of the lines admirably written, they would scarcely pay for publication unless with remarkably catchy music. 5. The Tuneful Yankee makes no restriction as to the number of MSS. sent in for the contest.

M. F., Plattsburgh, Neb.

"Good-bye Nellie," is just simply a pretty combination of phrases and thoughts. It will not do for a popular song.

W. C. H., Pittsburgh, Pa.

"National Hymn." This is a heroic and forcibly written anthem and chorus. But it would not do for the modern day demand in popular music that commands a universal sale.

G. E. W., Concord, New Hampshire.

To you, fair lady, we also acknowledge our appreciation for your courteous sentiments. The contribution you enclose dedicated to The Tuneful Yankee, we fear is a little too pungent for publication.

(Continued on page 38)

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(Continued from page 36)

L. G. D., Hammondsville, Ohio.

1. "Lonesome." This is only an ordinary song. The theme has been utilized in hundreds of songs before. Hence the subject has become trite. The words are correctly rhymed but have no further meritorious interest. 2. "Synecopated American" has been suggested to us before as the title for our magazine, but it will not do. 3. Music publishers very rarely buy words. They sometimes do, of course, but the words must, indeed, be out of the ordinary. 4. Replying to your question concerning the address of some composer, would say this: The Tuneful Yankee very rarely recommends any writer or composer. Sometimes we do, but only in cases where the material is worthy of it. This magazine is intended to defend and protect. Therefore, unless your work is an exceedingly good one we do not care to mix up with it and involve for you an unnecessary expenditure of time and money. When you have something particularly clever we will only be too glad to help you. But the words you have sent us will not admit of any expenditure. Of course, if you are a man of means and want to have your song set to music just for the pleasure of it, then go to it. We can give you plenty of addresses of competent composers, who would simply set your words to music in good fashion but would not guarantee for you publication by a music house. It is just for such conditions that The Tuneful Yankee has been born, viz; the protection of the public against sharks and unprincipled song doctors and other characters.

G. C. S., Yankton, S. D.  
 "When Mother." This suffragist idea has been embodied in scores of other songs with more effectiveness than in your words. They are not badly written but they lack the essentials of popularity. They would not attract because of the subject, which is worn and uninteresting.

G. F. L., Indianapolis, Ind.  
 1. "Hoosier Bride." This is a bright, characteristic narrative in a very poetical form, but useless for a magazine devoted exclusively to song literature as is The Tuneful Yankee. 2. Some of your jokes contributed are unique in a way but we do not know when we can use them as our punbox is crowded to its utmost capacity. However, we thank you dear, industrious, clever Grace Linn.

F. B. T., Bath, Maine.  
 "America." This is only an anthem, not a song. Some of the words are badly rhymed; "scourged" does not rhyme with "lodged;" anyhow, this country is not "sorely scourged." On the contrary, it is independent and fearless, and while enduring, it is not down-trodden. You can do much better, judging from previous lyrics you have sent in.

B. S., Philadelphia, Pa.  
 1. "Army." This song lacks the necessary "punch" in the chorus; otherwise the words

(Continued on page 40)

"HERE COMES THE BRIDE" is now at George M. Cohan's Broadway Theatre, New York City, for an indefinite run. "At the Wedding" is played in whole or in part seven times at every performance.

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We thank you for your kindly letter and the book you have presented The Tuneful Yankee. Your letters are very interesting and The Tuneful Yankee will always be glad to hear from you and wishes you the excellence of the land.

J. L. McE., Seattle, Wash.

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Summer Dream
Summer Secrets
Sun-Rays
Suns in Eden
Swedish Feet
Sweet Illusions
Tendre Amour
Three Nymphs
Turkish Towel Rag

(Continued from page 38) are fairly well constructed and the title is a very good one. 2. "Josie." The words of this song are uninteresting because they simply idealize one of the fair sex with no contemporaneous interest.

Keep duplicates of your manuscripts to avoid loss.

J. J. G., Youngstown, Ohio.

1. To you also does this magazine express its thanks for your kind wishes. 2. "The Musical Purveyor" which you suggest as a new title for our magazine does not exactly fill the situation.

M. J. M., Chicago, Ill.:

To be candid with you, we do not think your composition will sell, and therefore, by justice bound, we are necessitated to suggest that you spend no money upon it, whatsoever, because money is scarce and compositions of this style are numerous. We would say, however, that this magazine was really astonished at the clever arrangement of this work. It is simple and yet most harmoniously constructed.

N. S. C., Indianapolis, Ind.:

1. "All for Love." This song has many delightful and original phrases, from a musical standpoint. And still it would not sell. The title has been done to death in previous songs. 2. "My Little Old-Fashioned Girl" possesses a quaint idea, but the

music is not nearly so good as that in the first-named song. The work would not sell, anyhow, because there is not enough body to it. And now-a-days the new-fangled girl would be jealous of the old-fashioned one and would not buy the songs eulogizing the latter. 3. "Mary Contrary" has a simple, odd combination of melodic measures but the subject is one which, from a financial standpoint would not bring in any dollars and cents, and in these strenuous times why write songs merely for pastime? 4. "Road to Happiness" is fully as good as any of those above mentioned. It has a very clever set of words and the music is most euphonious. But what of it? To our knowledge there are at least thirty songs by this title already on the market, not one of which sells.

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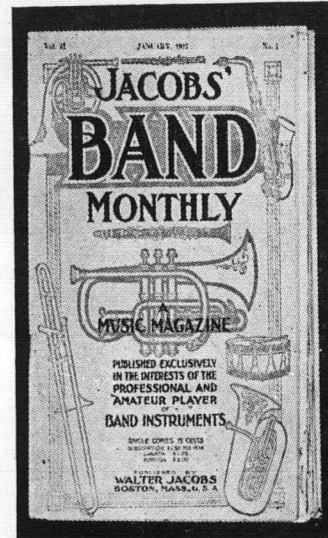
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