A Letter to You

Dear Sir or Madame:—

If you like REAL RAGTIME and popular music—if you are willing to practice an hour a day and take one lesson a week—here is a proposition that will interest you.

You can learn how to convert any piece into REAL RAGTIME, and the style of ragtime you will then be able to play is so far superior to the RAGTIME you usually hear that it cannot be classed with it at all.

You can also learn how to play all popular music (songs, two-steps, etc.) with that snappy and pulsating swing that makes a person want to dance.

When you can play like this you are bound to be the most popular person in your crowd, at a party, summer hotel, or wherever you happen to be. A good ragtime piano player makes a hit every time, everywhere—and you know this fact to be true.

Even if you don’t know a thing about music, you can learn in 20 lessons to play REAL RAGTIME to your heart’s content, and you will be able to read music well enough, when you complete the course, to learn any average popular song or ragtime two-step with a little practice, and without the assistance of any teacher.

If you already play the piano and read music, you can positively learn how to play any piece in REAL RAGTIME—mind you, not only will you be able to play a piece the way it is written, but you can also convert it into snappy, sparkling RAGTIME, at the same time preserving the original melody.

Lessons are all private and are given by thoroughly competent teachers, who are located in nearly all the principal cities of the country and whom I have personally instructed and drilled, so that they understand every detail of the Christensen System of Ragtime Piano Playing.

Telephone the nearest school for an appointment for your first lesson and save a trip, or call and talk it over.

Cordially yours,

Axel W. Christensen.

P. S.—If there’s no Christensen School in your city, I will teach you by mail, in which case address me personally at Room “M,” Christensen Bldg., Chicago.
HOW TO PLAY A VAUDEVILLE SHOW.

By AXEL CHRISTENSEN.

The average piano player starting in to play for a vaudeville show without any previous experience has usually a hard row to hoe, because there are so many important things connected with the vaudeville business that he, or she, does not understand and in the past this knowledge could only be obtained from years of actual vaudeville work.

The novice, during the first few months of service, is at the mercy of the performers, some of which will help the piano player with kindly hints or suggestions, while other performers, (or artists as they are called in the profession) are quick to take advantage of his ignorance and amuse themselves with his lack of showmanship. Besides, when an act fails to "put over" a song its great to be able to throw the blame on some one else, and the new piano player usually gets it. How often have we seen a singer murdering a song off key and at the same time glaring down at the piano in order to shift the responsibility for the crime.

Having been through this "mill of experience" myself I know that many a good pianist has failed to hold a position in a vaudeville theater pit, not through lack of musical knowledge, but because he did not know those things which enable a man to play a vaudeville show in business-like manner.

Many managers know little or nothing about music and are sure to mistake lack of confidence for lack of proficiency. Therefore most piano players that eventually make good in vaudeville jobs do so by bluffing their way along until they learn enough about the business to obtain the confidence that previously had to be assumed. Of course this is one way to break into the business, because there is more or less bluff on both sides of the footlights, but a safer way is to know in advance what the experts know.

For the benefit of pianists that are just about enter the show business and also for others who may still have some things to learn, I am going to set down a number of hints and suggestions about playing for a vaudeville show, and I believe the careful study of the following paragraphs will enable many a person to walk into the business and play the performances like an old timer where otherwise lack of confidence would have made this impossible.

It should be borne in mind that the chief qualifications for a good vaudeville pianist are: He or she must be a good sight reader, be wide- awake, and self-reliant. Added to these necessary qualifications, if he possess a good memory and good habits, success is assured.

The first and I might say the most important feature of a vaudeville show is the rehearsal. Be sure to rehearse thoroughly. Do not run over a few measures of a song or dance and say, "That will be all right tonight." The chances are it won't be. Performers, as a rule, are very glad to go over their act from beginning to end not only once but as often as may be necessary. It is the best insurance in the world for a good performance.

If you are playing alone, from lead sheets, endeavor to improve your harmonization constantly. It is great practice. By that I do not mean that you should introduce all kinds of bizarre and ridiculous chords that are entirely out of place in the piece you are playing—just clean, well-sounding accompaniments. Do not introduce a lot of ridiculous embellishments and flourishes, runs, arpeggios, and four-fingered stuff of that kind unless you want to be "called down" and "bawled out." Fill in solid harmonies, a few judicious ornaments here and there and use ragtime whenever it can be used to good advantage. Ragtime is very popular now and most performers like it, but don't attempt it unless you know how to apply it to the work in hand. Ragtime playing is a wonderful help in this field.

Below are given a number of well-known professional terms used in vaudeville and their meanings. Memorize these carefully:

"One and One"—Two verses, one chorus after each verse.

"Two and Two"—Play two verses, one chorus after each verse.

"Two and Three"—Two choruses to last verse only.

"Two and Four"—Two verses and two choruses for each verse.

"Verse"—An abbreviation of chorus, usually

A MONTHLY MAGAZINE FOR AMATEUR AND PROFESSIONAL PIANISTS

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

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No. 2
found between the introduction and verse of a song, which the pianist plays (usually very "piano") until the performer begins on the verse.

"Sequel"—When this word appears at the end of a performer's sheet of music, it means that the next number must follow at once—without pausing.

"Break"—The finish of a dance—played very "Forte."

"Tacet"—Signifies that you are not to play that number. This mark appears often on drum, or bass parts, as very often these instruments are not used in numbers of a certain style.

"Business," or "Biz"—Stop playing to give performer an opportunity to "spring some gag;" make remarks, or do some stage business. Resume playing when the "cue" is given. The "cue," or word which is your signal to resume playing is always written on the music score.

"Crash"—A heavy discord.

Keep things moving at all times. Whenever a "stage wait" occurs, play something at once. There must be no "dead time" in a well managed vaudeville show. Many leaders have a certain dreamy waltz which they always use during "waits" as it can be stopped instantly when the show is resumed.

Unless other music is provided by the performer, play a sustained chord in "C," or "G," for the close of a show. Sometimes for the opening of an act.

A flash of the footlights, or orchestra lights, is your signal to begin playing, or to stop in case you are already playing.

Then after when all the performers have left, sort the music carefully and go over every number again, practicing carefully all parts that are at all tricky. Note carefully all notations and directions which may appear on the performers' music so that you will be fully prepared.

Pay strict attention to changes of tempo, numbers of verses and choruses to songs, entrances, exits, cues and so on. If your memory is treacherous, make a note of all these things, but not on the performers' music. They hate to have their parts marked up—though many of them are—somewhat badly as to utterly confuse the pianist. Have a pad of paper handy. Give a page to each performer and make all the necessary memoranda on that. You will gain the gratitude of the performer, and remember that, for the experienced accompanist, as well as the beginner, the thrift of the professional people is very valuable, because they can and will help you a great deal in your work.

Most performers like to have their opening music played "fast and forte." Play the melody clean and crisply, in octaves, when possible.

You must watch your dancer like a hawk, so it's a good idea to memorize if possible the strains of music that are used for dancing. In some dances especially clogs, the rhythm is extremely hard to catch, and the teacher faculty must be on the alert to catch the beats of the shoe. If you are playing too fast or too slow, the performer will often signal to you by clapping his hands. Have an understanding regarding these signals at rehearsal.

In accompanying songs, it does no harm to embellish your part, "fill in," and elaborate it, provided you have, first of all, good taste, experience, and a sufficiently accurate technique to make the part interesting. Songs in two-step or fast march form and some others are frequently made more interesting by "ragging" them, if you have the ability to do so treat them. However, these recommendations must be followed cautiously and very sparingly as in many cases, if you are not careful, you will confuse and embarrass the performer instead of aiding him.

Do as you are told. That's what you are getting paid for. Remember you are only an accessory—although a necessary one—to the show, and act accordingly. The worst thing you can do is to quarrel with a performer. Endeavor to please him. If you don't go right the first night, find out the reason why and endeavor to correct your mistakes, and don't rest content until the show does go right. Consider that the performer has probably been doing that act of his, day after day for a long time. He is accustomed to doing it in just one way—in fact, perhaps, couldn't do it well any other way, and if your ideas are at variance with his, even if your ideas about certain things happen to be the correct ones, it makes no difference. Give in gracefully and smilingly to him—you'll not lose anything by it.

CHICAGO SONG CONTEST.

"Just a Night in Dreamland," a song published by Milton Weil, a Chicago concern, proved to be the biggest hit of a song contest recently held at the Lincoln Avenue theater.

"Wrap me in a Bundle and Take Me Home With You," Egbert Van Alstine's new song, was second in favor. Van Alstine played the piano, while Frank Mangini sang it. The melody is pretty and the words are catchy. Another Remick song, "I Want to Linger," scored almost as high.

Illustration: Down Street Theater, Chicago
THE DECEMBER RAGTIME RECITAL IN CHICAGO.

The first piano recital and dance given by the teachers and pupils of the "Christensen" schools in Chicago took place on Monday, December 14, at Oakley Hall.

In spite of the excessive cold it was a tremendous success as the hall was well filled and the music and dancing were thoroughly enjoyed by all present.

The following took part in the program and every number was heartily applauded—in fact, the program was all too short, judging from the enthusiasm.

Donald Nash opened the program with a splendid rendition of "Pass the Pickles;" Miss Dupond played the "Reimette Rag;" Miss C. Walsh gave us the "Cannon Ball Rag;" Harold Van Meter and Miss Phillips both played the "Entertainers" Rag; said to be the hardest rag ever published and it was a case of "50-50" as to whether the lady played it best, or the gentleman, the honors being equal; John Scheck played the "Calico Rag" and some corking good ragtime versions of popular songs; Miss Rylander did well with the "Edw. J. Mellinger Rag" and Ray Worley gave some startling innovation in popular song playing and ragging, together with some chimes that made you think of Trinity Church, after which David Relsestein did some able piano work. The performance was closed by Axel Christensen with a ragtime version of the overture "Poet and Peasant," an impersonation of Bert Williams entitled "Woodman Spare That Tree" and several encores.

Teachers in other cities would do well to have a ragtime recital two or three times a year, as it stimulates interest among their pupils and friends.

Gideon Wurzel says "ragtime is music pulled into seven pieces."

BOOSTS.

* The Weekly Scoop a magazine issued by the Press Club of Chicago, recently printed the following:

"The Imperial Master of Ragtime, Axel Christensen celebrates his homecoming by getting out the first number of the first volume of Christensen's Ragtime Review, a magazine which is to be a monthly. Its first page announces that it is devoted to ragtime and popular music, covering the field of vaudeville and picture piano playing. Promise of permanence is given by this number. The matter is well written. To keep in a domain of speech marching with the domain of ragtime, it is Snappy. No highbrow stuff, but just honest and earnest talk about ragtime, vaudeville, and motion picture scores. One rattling lively song is printed with piano score by Edward J. Mellinger, and words by Noah G. Henley. Another is simply a score without words, by Axel himself, who a little farther on starts what is sure to be a valuable feature—a course of instruction in vaudeville playing, with exercises illustrating the text.

"Axel is one of the best fellows you ever heard of, and a great fun maker when anything is on at the Club. He is moreover the foremost and by far the most successful player of ragtime in all this country. Whatever you may think of that especial product of the piano as a fighting machine, he gets all there is to it; and the world tips its hat to any man who goes to and stays at the top of his class. So then, here's hopin' for Axel and his Ragtime Review."

* Christensen's Ragtime Review is a new Chicago publication. The first issue is fresh from the press. It is gotten out by Axel Christensen, "The Czar of Ragtime." The initial number is quite creditable. It is twenty-four pages, not counting the cover. The frontispiece carries a good cut of Mr. Christensen with a neatly executed cartoon of a man at a piano. It is printed in two colors. The make-up of the paper is unusually good. The editor handles subjects that are timely—Missouri Breeze.

Having the honor to edit a few words in the initial publication of the instructive magazine the Ragtime Review, it behooves me to mention a few words in reference to the progress of the ragtime school I have had the pleasure of conducting for two years in Los Angeles.

Two months after I opened the studio, business was such as to justify my engaging an assistant and adding two rooms adjoining the one I al-

You can learn by mail, if there's no Christensen School in your city
ready occupied and I can proudly assert that it was simply a success from the start as far as enrollments were concerned, it being up to me to substantiate the 20-lesson possibility in order to make the success COMPLETE. While I consider my success in this work due to continual perseverance and strict attendance to business, I must not overlook that which was, and is, instrumental as well as the foundation and "back bone" of the entire enterprise; namely, Axel Christensen's noble and brainy conception and construction of a wonderful system.

Here is hoping, that the "Axel" upon which the success of every co-operator revolves, will become more gigantic than ever, to uphold the established standard of his notable efforts.

P. H. Kaufman.

"RAG" THOMPSON'S COLUMN.

BY J. FORREST THOMPSON.

A young man who stuttered—whom I was teaching—was taking his third lesson. I told him that in order to keep strict time he must count aloud so he started: "Wo-wo-one, toot-toot two,"—here he stopped for a moment and said "Hu-hu-bully gee! I ho-ho-hope there's no-no-body listening; they-they-they'll think I'm gi-gi-giving an imitation of a st-st-steam engine."

Judge: (to prisoner who has been sentenced to term in jail)—Now my young man, how would you like to do time?

Prisoner: (who is a dancing fiend)—Well judge if it's just the same to you, I would rather rag time.

A rag-peddler coming down the street asked a small boy if he had any rags for sale.

Small boy: Naw I ain't got none but I heard that Thompson feller say that he had some of Christensen's rags for sale and they was good ones too.

Business man—How is the publishing business these days?

Editor—Very good, except for the powder magazines. —Judge.

Classic—"Say, Hiram, what do they mean by a Stradavar'us?"

"Oh, a Stradavar'us is the Latin name for a

A charming young singer named Anna
Got mixed up in a flood in Montana;
So she floated away,
And her sister, they say,
Accompanied her on the piano.

—Illinois Siren.

The Excelsior Fiddling Band is reported to have made some lovely music while out serenading the other night, but the wind blew it all away as fast as it was rendered.—Judge.

WE "SQUARED" THIS ONE.

Mr. Axel Christensen.

The Ragtime and Popular Music Review,
Dearest Sir: We are wondering why we have not received our copy of the Ragtime and Popular Music Review for November. I'll bet your one uh them Durn City Stickers we read about out here in the sticks. This is probably due to an oversight and can you straighten up the matter at your earliest convenience? Yes we have something else to do but writing letters but the idea is, we are really interested in the magazine and besides with a wife and six children at home, we need the fifty cents (50c), which was our contribution. Are you starting a Belgian Relief Fund? There is one born every minute. Respectfully submitted.

P. M.

Later—

Dear Editor: Have received the magazine and also you very kind letter of the 8th. I am pleased with the magazine. It is entirely different from anything which has yet come to my notice.

P. M.

SYMPHONY CONTAINS RAGTIME.

At the first symphony concert given recently by the Los Angeles Symphony Orchestra, one of their most popular numbers rendered was Tschaikowsky's Symphony No. 5. It is a matter of music history that on the occasions of its first presentations it was poorly received, and in fact, its creator was almost willing to admit that it was a failure.

Probably the reason was that it was in some respects ahead of its time, and best liked today, relies for its effects mostly on syncopation. And syncopation, you know, is nothing more nor less than ragtime.

To be sure it is ragtime de luxe, but rag just the same, and thus it is easy to account for the present popularity of the work, even though our ancestors didn't take kindly to it at first.—Phil Kaufman.

BARBERS' MUSIC.

Barbers in the old days might well charge heavily, for theirs must have been a nerve-racking existence. Zithers were provided instead of newspapers and customers used to strum on these while waiting for a vacant chair. Kelder, writing early in the seventeenth century, refers to "a barber's cittern for every man to play on." The term "barbers' music" was a common one in the days of Pepys who on June 5, 1660, records, "After supper my lord called for the lieutenant's cittern and with two candles lighted in them for cymbals, we made barbers' music, with which my lord was very well pleased."—Edw.
Old Black Joe in Ragtime
(Simplified Version)

Arr. by AXEL CHRISTENSEN
On failure to receive the RAGTIME REVIEW, regularly subscribers should notify the office promptly.

Advertising rate card will be sent on application.

Changes in advertisements must be ordered by the 10th of the month.

All cuts made for advertisers are charged to their accounts.

Copyright 1915 by Axel W. Christensen

You perhaps spend money to go to the theater and, if the show includes some snappy, catchy, ragtime music, you probably think you are getting a good money's worth.

The pleasure you get out of the money you spend in the theater only lasts until the curtain goes down on the last act, but the pleasure you get out of the money you spend for a course in ragtime piano playing will stay with you as long as you live—a continuous, daily performance.

Often has the question been asked— "What is Ragtime?"

The famous author and writer, Opie Read, says: "It is the doubled harmony of tune.

Daniel A. Hill says: "Ragtime is to music what cream is to milk."

Hon. Barney Benson says: "A sure cure for 'that tired feeling,' the kind of music everybody likes."

Regardless of what may be the exact and proper definition, the fact remains that ragtime is the most popular music in the world today—the kind that makes the heart throb and the blood tingle—that makes the feet shuffle and the mouth pucker—that makes you forget your troubles and worries and feel at peace with the entire universe.

Al B. White, prominent music publisher and vaudeville star, gives some very interesting facts regarding the music publishing business in the Chicago Saturday Telegraph. He says:

"Summing up the past year one must marvel at the wonderful changes which have been wrought by the consolidation of the big brains of the business. Henry Watterson, Jerome H. Remick, the Witmark, Sternes, and in fact, all the big men of the business, under the able direction of one John Leffler, have pooled their interests (not financial) for the one cause. This, I am given to understand, has saved music business over one million dollars within the past lusher than a song; and believe me, no weekly check—just a song; and believe me, artists need songs. The best singer in the world cannot make a hit with a bad song. The fact of it is that when a performer is a hit with a song, the song is usually a better song than the singer is a singer. Al Jolson who, to my mind, is the peer of all popular song singers, came off the stage one day, after he had just introduced "Get Out and Get Under." Mr. Shubert, who was standing in the wings, congratulated Al on his wonderful rendition of that song. Jolson thanked Mr. Shubert and said: "Mr. Shubert, you are a wise showman and a grand manager, but let me tell you that songs make the actor, not the actor the songs, which proves conclusively that the artist must have songs.

"Acts have been ruined by singing paid songs. By this I mean that they have given the best spots in their act to a song that brought them probably ten or fifteen dollars a week and then, when they found they were 'frophog,' they had to put in a good song, gratis, as they call it. It curses the publisher for not paying them. This was the greatest evil of the music business and it is a pleasure to know that this evil has been remedied.

"This has been a very bad year for the music business in general and if the various evils had not been remedied, there would have been quite a few of the firms that are now doing business, insolvent. These are the hard facts.

"Now, let me say a word for the society of authors, composers and publishers. The idea was scoffed at when first suggested but within a few short months, it has become a reality and a paying proposition. Right now, every cafe in New York City is paying a royalty for the use of published songs and it is estimated that within the next year, the income of the society will be in the neighborhood of nine million dollars of which five million dollars will be profit. This, of course, is dependent upon the ability of the society executive to collect from every picture theater, restaurant, dance and other places of amusement throughout the United States. Inasmuch as the copyright law is very definite upon the use of published music and the payment of a royalty for the same, it is more than probable and delightfully likely that the nine million dollars will be collected. Sounds like a lot of money but—so does a dollar when one hasn't a dime. This is positively the one and only thing that can save the music business."

VAN AND SCHENK WRITE NEW SONG HIT.

Bert Williams, one of the featured comedians with Ziegfeld's "Follies," has offered Van and Schenk $5,000 for their latest song composition, entitled, "I Don't Think I Need a Job." They are undecided whether to give their song to Bert as they have received the same offer from a publisher with additional royalties.—Chicago Saturday Telegraph.

A NEW FOX TROT.

Mr. James Reese Europe, one of the most popular orchestra directors in New York, who plays for the famous "Castles," says that "By Heck" fox trot is the greatest number of its kind that he has ever played. Mr. and Mrs. Vernon Castle, upon hearing it, declared that it be made the feature for their fox trot dance, and it is now heard nightly at their New Terrace dances.
Words & Music by
E.W. COULSON

He's My Ragtime Dancing Man

Moderato con moto

Little Moses Rufus Alexander Black,
When that colored lady said she wouldn't go,

Called on Miss Miranda one night.
Little Moses Rufus was sad.

At the lovin' game this timid
So he tried to make her think he

man was slack, And he'd never mix up in a fight.
wasn't slow, And he'd make her think he wasn't mad.

Copyright, 1915, by E.W. Coulson
asked Mi - ran - dy to ac - com - pan - y him — To a
said Mi - ran - dy won't you please dance with me? — But she

ball that was com - ing off soon. But she showed him the door, for she'd
said: Now man don't get me wrong. I will say to you no. I just

been asked be - fore, And she sang to him this lit - tle tune:
dance with my beau! And a - gain she sang this lit - tle song:

CHORUS

There's a great big coon that's tak - in' me, O hon - ey
He is just chuck full of money, And that coon is happy when he's got his

little turtle dove a-dancin' by his side, I'm always prancin'

O ther man has simply got me goin'! When we're out we

make a showin'; As that man of mine is Lawdy

simply divine, He is my Ragtime dancing man. There's a ball.
A Course in Vaudeville Piano Playing

By Axel Christensen

Arrangements by John S. Meck

Every month we will publish an installment of a course in vaudeville and picture show piano playing. By studying these instructions carefully any person with a fair knowledge of piano to start with, can qualify as a pianist for vaudeville theaters and moving picture houses. The following subjects will be taken up in this course: Sight reading, elementary harmony, playing from violin parts (leader sheets), playing from bass parts, transposing, modulating, vaudeville cue, what to play and how to play it, together with practical information about the work that is usually only obtained after years of experience. — Editor.

SECOND INSTALLMENT.

A chord is a combination of three or more tones, erected in thirds on a given tone.

A chord with three different tones is called a triad; a chord with four different tones is called a seventh chord, or chord of the seventh.

When we say four different tones we mean four different tones and the chord C-E-G-C would not be a chord of the seventh, because the top C is merely an octave of the lower tone.

The chords which are most frequently used when harmonizing violin parts or leader sheets are the triads erected on the following steps of the scale: The tonic, composed of root, major third and perfect fifth, indicated by the Roman numeral I; the subdominant with the major third and perfect fifth (IV); and dominant, with major third and perfect fifth. (See example 22.) However, on the dominant the seventh chord is used more frequently than the triad. The seventh chord, composed of root, major third, perfect fifth and minor seventh, and erected on the dominant, is called the "Dominant Seventh" chord.

The triads erected on the first, fourth and fifth steps of the scale are called the "Principal Triads," the triads on the other steps of the

Ex. 22

Triads on every step of the Scale (C major)

Triads on every step of the Scale (A minor)

Principal Triads

Subordinate Triads
scale are called "Subordinate Triads" and are also used, but less frequently than the principal
triads. (Example 22.)

Exercise: Write out the principal triads and dominant seventh chord and then the subordinate
triads of each of the major and minor keys up to four sharps and five flats in different positions
in the same manner as the example 23 given herewith.

We have seen that a chord takes its name from the degree of the scale on which it is
founded; for example, a triad founded on the Tonic is called the Tonic Triad, on the Sub
dominant the Subdominant-Triad, etc.; and the note on which the chord is founded is called the
root of the chord and appears most frequently in the bass. The chord in that case is said to be in
the root position (example 24A). When the third of the chord is in the bass, it is called the
first inversion, and is known as a 6-chord (example 24B). When the fifth is in the bass it is the
second inversion and is called a 6/4-chord (example 24C).

The Tonic (I), Subdominant (IV), and the Dominant chord and its seventh (V and V7),
will enable you to accompany any melody (not containing accidentals) although to improve the
harmony it is advisable to employ the subordinate chords at times, and even to go into keys other
than the original in which the piece is written. This will be taken up later on.

We are now ready to take up our task of harmonizing melodies. Let us take "America" (ex-
ample 25), a fine, clean-cut, simple melody, and harmonize it—using only the three principal
chords.

The first thing we consider, almost instinctively, is the character of the melody and, as a con-
sequence, the character of the harmony that confronts us.

A glance at the piece will indicate, even to the uninitiated, that it is in a major key. Therefore
we will employ the major scale.

Now the character of the three chords may be said to be as follows: The Tonic (I) gives a
sense of completeness, or rest—the chord that we most often begin a piece with and always
close with; the dominant (V) is brilliant in color, restless, giving the sense of seeking to
resolve, or to move to a more complete har-
mony, more especially when appearing with its
seventh (V7); the subdominant (IV) is solemn,
majestic, being much used in church music, as in
closing cadences the amen is often composed of
IV-I.

The first note in the piece is F. We use the I
chord, not only because it is well to open with
the tonic but for the very good reason that the
note F is contained in the tonic.

Use both hands.

Play only the root of the chord (F) with the
left hand, playing the other members of the chord
under the melody with the right hand. Next
chord is also I. The next note, "G," is easy, as
it is contained only in the Dominant chord (V); play therefore the Dominant chord with the root,"C," in the bass. For measure two proceed in
like manner—the harmonies will be V, I, V; third measure, I, I, V; fourth measure, I, V, I; fifth measure, V, I, V; sixth measure, I. Keep on in the same way throughout the piece, ending of course, with I.

In several of the measures you will, perhaps, be in doubt as to which of two harmonies to use; as, for instance, in measure 9, B flat is contained in both the Subdominant (IV) and Dominant-7 (V7) chords, but a little reflection and experimenting, together with an ordinarily good “ear,” will soon tell you which harmony sounds the better and is consequently the correct to use.

If you have followed the foregoing instruc-

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Now, this is well enough as far as it goes, but let us consider the bass. It is angular and awkward. Let us improve it, make it more fluent, flowing and smooth, with not so many of the notes monotonously repeated—and still use the same harmonies. This can be done by playing other than the roots of the chords in the bass.

Start as before, but in the second chord, play the third of the chord (A) in the bass and for the next chord use the third also (E) in the bass. Now note carefully. Whenever the third of any chord is used in the bass, do not let it appear
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in the upper part. Rather double some other member of the chord. Similarly, when the third appears in the melody, do not place it in the bass, as in measure 3 (first two chords). The same is also true of the seventh in the Dominant Seventh chords. The reason for this is that this member of the chord stands out so strong by itself that the chord sounds harsh and ugly if it is doubled. Now, go on, bearing the above in mind, and you will have a result similar to example 27.

Now, let us take a melody in a minor key (example 28). Proceed as before, harmonizing this air with the three principal harmonies (root position only) I, IV, and V, V7 and you will get precisely the result as in example 25. A better bass is shown in example 30, and to make the bass still more flowing and interesting we can play two bass notes (and even four bass notes) to each note in the melody. The group of two, and also of four bass notes, belong to the harmony and are
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indicated by a slur. This has the effect of making a pleasant movement in the accompaniment and of filling up gaps where a long note appears in the melody, as in the second and fourth measures.

**Exercise:** Play the melodies in example 31, proceeding as you have been taught in the forthcoming instructions, then copy the melodies and add the harmonies using first the principal harmonies in root position, then with the smoother bass.

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This magazine will contain every month a number of new and snappy rags, songs and popular music for the piano—in fact, the music you will receive in this manner is alone worth several times the subscription price.

We will maintain an instruction department, conducted by Axel Christensen, where will be answered free of charge questions pertaining to the playing of ragtime and popular music.

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And there will always be “heart-to-heart” talks, articles and editorials by Axel Christensen himself, which will be a help and assistance to all persons studying or playing ragtime and popular music.

The above are only some of the features that will be contained in this magazine—we haven’t space to tell you more here—but we can assure you that it will be of vital interest and importance to every person who plays the piano and loves popular music. It will contain nothing dry—nothing classic—only that happy, pulsating “rag” and the songs and melodies that make for happiness and delight.

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QUESTIONS AND ANSWERS.

Editor RAGTIME REVIEW:

A question regarding intervals as given in your lessons in vaudeville piano playing. December issue. I understand that the interval C to F is a perfect fourth, but what are the intervals C sharp to F and C flat to F?

C sharp to F is a diminished fourth and C flat to F is an augmented fourth.

In front of a small-town "opry" house the actors doubling in brass had assembled and were filling the adjacent air with the melodious message that the "big show" had arrived. The small boy, the village loafer and men of affairs even unto the village postmaster pressed around the band. A stray goose waddled across the road, wiggled through the crowd and stretching its neck at the bass drum gave voice to a strenuous hiss, whereupon the bass-drummer laconically cried out:

"Don’t be so durn quick to jump at conclusions, yuh ain’t seen the show yet."

A mutual friend introduced them on board the West Seattle ferry, says The Critic.

"And so you’re an actor!" she gurgled. The leading man smiled and nodded.

"Do you know, I feel perfectly at home talking to you."

"That so?"

"Yes. My first husband was a professional man. He was a Barker with a side-show."

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Since then she’s had instructors by the dozen and the score. Each one a flinty knocker of the one she had before, she’s mastered every system, just to find that it was wrong. As soon as new professors of distinction came along, and people at morning, noon and night we hear the old refrain:

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I Had a Gal—I Had a Pal.

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The union scale states that each musician shall receive no less than $45.00 per week, (all leaders getting $60.00 per week), and free transportation, including sleepers, and $2.50 for board allowance per day to and from San Francisco.

The contractors must include in their charges the salary of the members of the band at the rate of $45.00 per week per man, leader $90.00 per week, and in addition thereto, an extra $60.00 per week for each week of the engagement, as well as the cost of transportation, including sleepers, of the members of the band while on tour to and from San Francisco, and a board allowance of $2.50 per day for each member during the time so on tour.

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