

Christensen's
**RAGTIME
REVIEW**

EDITED AND PUBLISHED BY
AXEL CHRISTENSEN
THE "CZAR OF RAGTIME"



VOL. 1

**A DOLLAR
A YEAR**

JANUARY, 1915

**10 CENTS
A COPY**

No. 2

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.

(This space for address of nearest school.)

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.

Christensen's

RAG TIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

Vol. 1

CHICAGO, ILL., JANUARY, 1915

No. 2

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 is expected.

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 a vaudeville theater pit and play the performance 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—but clean, well-sounding accompaniments. Do not introduce a lot of ridiculous embellishments and flourishes, runs, arpeggios, and four-finger 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"—Means to play one verse and one chorus of a song.

"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.

"Home"—A fast measure of chords, usually

found between the introduction and verse of a song, which the pianist plays (usually very "piano") until the performer begins on the verse.

"Seque"—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 an act. 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 num-

ber 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, number 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—some so 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 friendship 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 its 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 adhere to, and every 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.

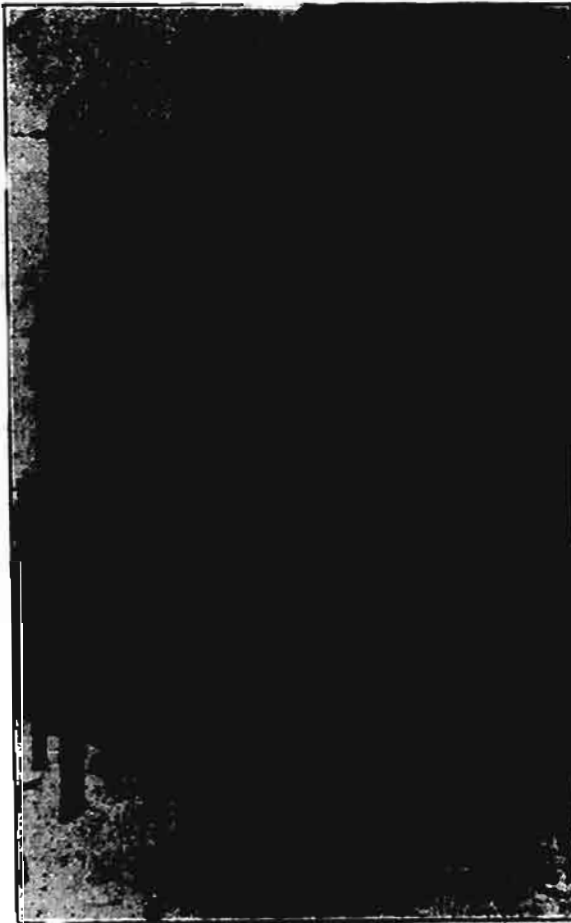
In accompanying songs, it does no harm to embellish your part, "fill in," and elaborate it, provided you have, first of all, good taste, experience, and a sufficiently accurate technic to make the part interesting. Songs in two-step or fast march form and some others are frequently made more interesting by "ragging" them, if you have the ability to 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 your show does not 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.

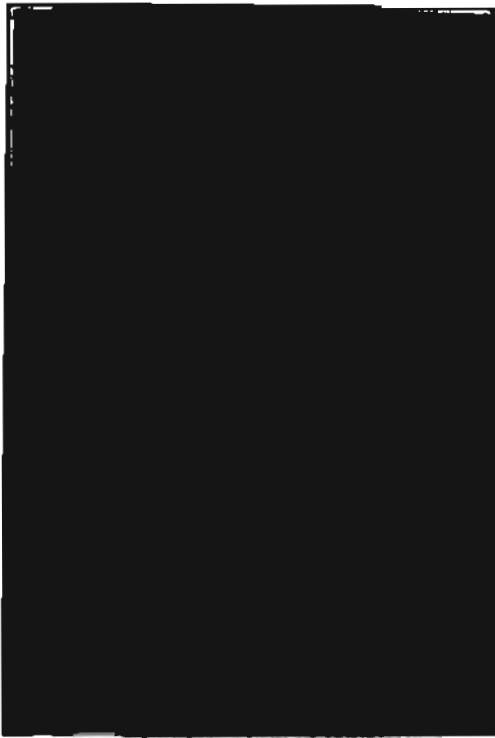
CHICAGO SONG CONTEST.

"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 Alstyn's new song, was second in favor. Van Alstyn 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 big



Blondie Dwyer, Song Contest Winner



ROBERT MARINE

Managing a chain of ragtime schools in New York and Brooklyn using exclusively the "Christensen System."

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 "Reinette 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 Reischstein 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 Wurdz says "ragtime is music pulled into many 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-

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Let us teach YOU Ragtime Piano Playing by mail. You learn quickly—easily in 30 lessons. *Keep it your own!* play at home! If you can't play any piece in real Ragtime. "Money-back" Guarantee.

Write us now for special low terms and testimonials from hundreds of happy students.

Axel Christensen (Czar of Ragtime) Director
Christensen School of Popular Music
221 N. CHRISTENSEN BLDG., CHICAGO, ILL.

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 go-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



This is J. Forrest Thompson, of Louisville, Ky., known as the "Paderewski of Syncopation."

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-nobody 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 aint got none but I heard that Thompson feller say that he had some of Christensen's rags for sale and they wus 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 Stradevar'us?"

"Oh, a Stradevar'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 Slickers 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 wright 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 came 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 Tschaiakowsky'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, as part of it, 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.

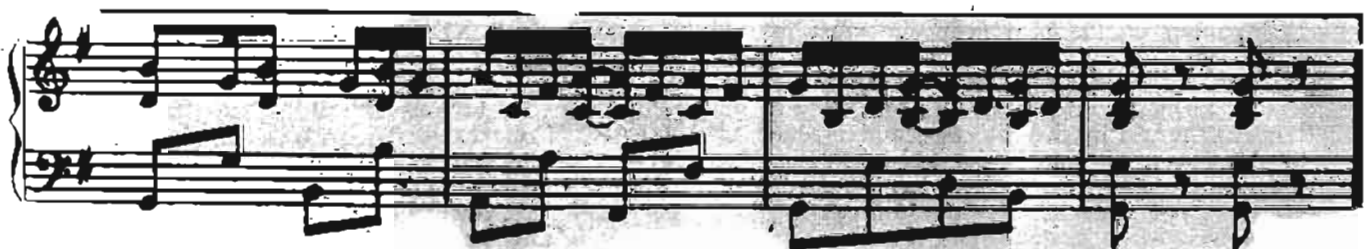
BARBERS' MUSIC.

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. Kekker, 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 candlesticks, with money 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





AXEL W. CHRISTENSEN, Editor and Publisher

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All cuts made for advertisers are charged to their accounts.

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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 Witmarks, Sternes, and in fact, all the big men of the business, under the able direction of one John Lefler, 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

lisher 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 'flopping,' they had to put in a good song, gratis, as they call it, and curse 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, cafe 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, demanded that it be made the feature for their fox trot dance, and it is now heard nightly at their new terpsichorean palace, Castle in the Air, at the

HE'S MY RAGTIME DANCING MAN

Words & Music by
E. W. COULSON

Moderato con moto

The first system shows the piano introduction. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

VAMP

Lit - tle Mo - ses Ru - fus Al - ex - an - der Black,
When that colored la - dy said she wouldn't go,

mp

mp

Called on Miss Mi - ran - dy one night.
Lit - tle Mo - ses Ru - fus was sad.

At the lov - in' game this tim - id
So he tried to make her think he

man was slack,
was - nt slow,

And he'd ne - ver mix up in a fight.
And he'd make her think he was - nt mad.

He
He

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 mon-ey; And that coon is hap-py when he's got his

lit - tle tur - tle dove a - danc-in' by his side, I'm al - ways prancin'

O tha man has sim - ply got me go - in'! When we're out we

make a show - in'; As that man of mine is Law - dy

sim - ply di - vine, He is my Ragtime danc - ing 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.

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.

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

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

Triads on every step of the Scale ("C" major)

Ex. 22

Ex. 22 shows two staves of musical notation for triads on every step of the C major scale. The first staff shows triads on steps I, II, III, IV, V, V⁷, VI, and VII. Labels above the staff are: Tonic, Super Tonic, Mediant, Sub Dominant, Dom., Dom. 7th, Sub Mediant, and Leading Tonic. The second staff shows triads on steps I, IV, V, V⁷, II, III, VI, and VII.

Triads on Every Step of the Scale (A minor)

Musical notation for triads on every step of the A minor scale. Labels above the staff are: Tonic, Super Tonic, Mediant, Sub Dominant, Dom., Dom. 7th, Sub Mediant, and Leading Tonic.

Principal Triads

Subordinate Triads

Musical notation for Principal and Subordinate Triads. Principal triads are shown on steps I, IV, and V. Subordinate triads are shown on steps II, III, VI, and VII.

Major

EX. 23

Minor

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 consequence, 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 harmony, 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

EX. 24

a. Root position

b. 1st inversion

c. 2nd inv.

Ex. 25 *American* And^t

Ex. 26

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-

tions carefully the result will be as in example 26.

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

Ex. 27.

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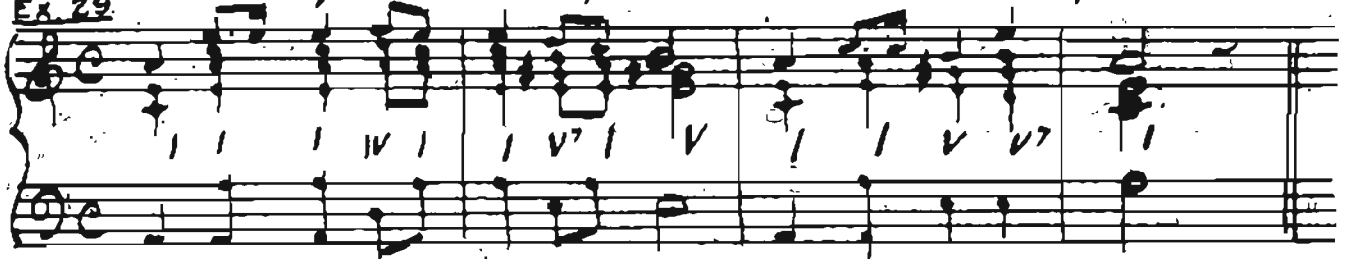
Melody in A minor.

Ex. 28



Harmonized with the 3 principal chords in root position.

Ex. 29



Same chords with better bass.

Ex. 30



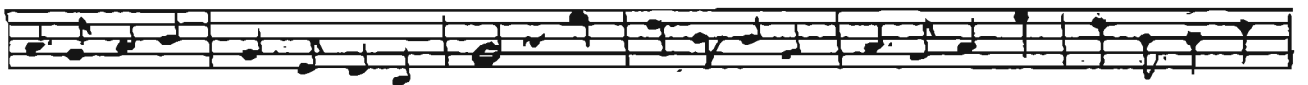
in the upper part. Rather double some other member of the chord. Similarly, when the third appears in the melody, do not place it in the bass, as in measure 3 (first two chords).

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 29. 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

Ex. 31.



(a min.)



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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 foregoing 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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