

Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

The
Agitation
Rag

By
Robert
Hampton

SPECIAL
"MARCHING
THROUGH
GEORGIA"

Arranged for the
LEFT HAND
With brilliant arpeggio ragtime
variations

Course
in
Vaudeville
and
Picture
Piano
Playing
—
Fourth
Installment

VOL. 1 A DOLLAR
A YEAR

APRIL, 1915

10 CENTS
A COPY

No. 4

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.

(This space for address of nearest school.)

Cordially yours,

ANEL 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.

Frustenberg's

RAG-TIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

Vol. 1

CHICAGO, ILL., APRIL 1915

No. 4

RAGTIME RECITAL IN SEATTLE

The first ragtime recital given by the pupils of the Seattle School of Popular Music, was given Tuesday, February 9th, at the Grand Theater, Seattle, Wash. The theater was packed long before the recital took place and fully 2,500 people were present to hear the ragtime fiends dispense some real ragtime.

The first number on the program was played by Miss Hazel Whitney. She played the "Calico Rag" splendidly and was called back for another selection. She then played "Tulip and Rose" in ragtime, carrying the melody in the left hand with pretty ragtime variations in the right.

Miss Helen Rothwell followed. Her selection was the "Entertainers Rag," considered the hardest of rags, and she easily proved herself capable of handling it in a masterly way. She next had to play the "Icicles Rag" before the audience was satisfied.

William McDermott came next with the rag "Tickled to Death" and the audience seemed to be just that, when McDermott finished. He next played the "Maple Leaf Rag" by request.

In order to show how pretty and effective ragtime might be played, not only on the piano, but on the violin, Miss Babe Egan gave a specialty violin solo, ragging such pieces as "Melody in F," "Chinatown," "When You're a Long Way From Home," "Michigan," "Slowest Girl in Town," etc. She had to respond to many encores.

Next came Sam Piles, Jr. His number consisted of a medley of popular songs consisting of "You're Here and I'm Here," "I Love You California," "Beautiful Sea," etc. He featured his own song "Down by the Big Canal" which is now Seattle's big local hit. Piles not only proved himself an ivory tickler, but the comedy he pulled while at the piano was immense, and he

afforded the ragtime craving audience some hearty laughs.

Esther Long next tripped along and the way she played the "Good Gravy Rag" was just as appetizing in the recital as good gravy is in a meal. For an encore, she gave a splendid interpretation of "Tipperary" in various styles of rag.

Last came Alva Gibson, in a pretty medley which embraced the "Elephant Rag," "Cannon Ball" and "I'd like to be on an Island With You."



BERNARD BRIN,

Enterprising Director of the Seattle School of Popular Music, which uses the "Christmas System" Exclusively.

She got a big hand, and followed her first medley up with another, which consisted of "Tickle the Ivories," "Michigan" and "They Start the Victrola." Miss Gibson possesses a great ragtime touch on the piano and she was a strong finish for the recital.

The crowd was more than pleased with the recital and their general opinion was that this ragtime piano recital and their general opinion was that this ragtime piano recital was the best and snappiest recital they ever attended. The management congratulated Mr. Brin on the playing of his pupils and also informed him that the Grand Theater is always at his disposal for future similar offerings.

VAUDEVILLE.

Vaudeville is fast coming into its own. Time was, and not so very long ago either, when your vaudeville performer was little better than a wandering nomad. Now, the artist who entertains twice a day is looked upon with honor and received with acclaim on all sides. The business end of this amusement game is also on better foundations, and men of keen business insight, and far-seeing observation are now identified with this branch of theatricals. The "continuous," also has better housing than formerly. Some of the handsomest theatrical structures in the country are devoted to this amusement. What is more to the point also, is that the betterment of the player is also looked after more carefully, and dressing rooms, and other features that make for the comfort of the artist are provided, and handsomely, too. Day by day witness the desertions from the drama, by men and women of talent, who find variety, an easy method of making a good livelihood. Some of the brightest stars that have illuminated the dramatic stage have found favor in the "two-a-day," and some of them have not rebelled at four-a-day in times of competition. From a business conducted haphazardly by men who had little idea of any but show business conducted in museums, halls and the like, vaudeville has become one of the most, if not the most important element of entertainment in all populous centers.

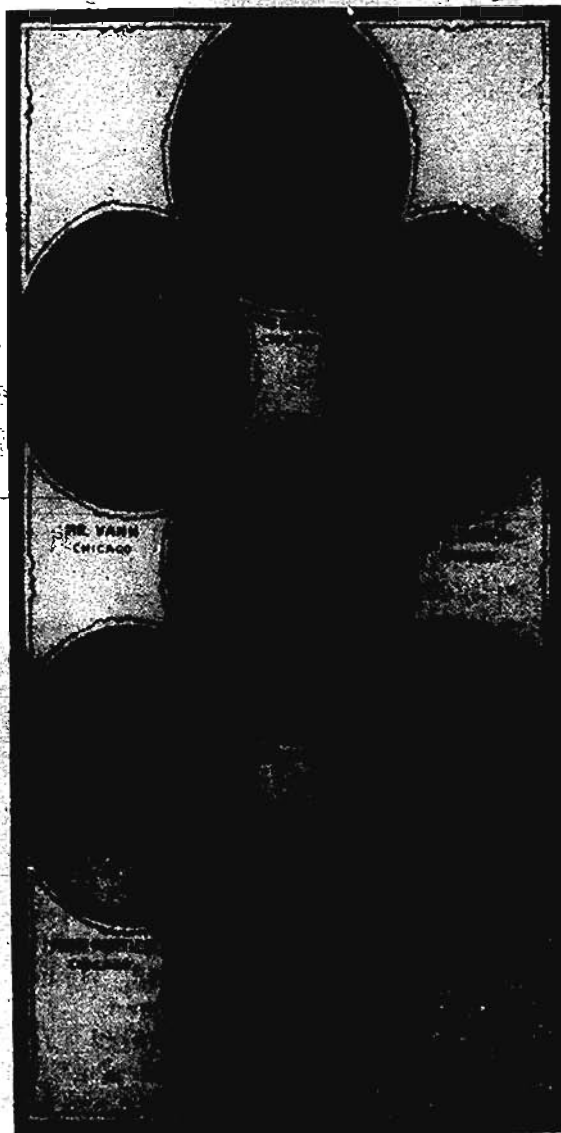
WHY RAGTIME BENEFITS THE CLASSICAL SCHOLAR.

I have often been asked "Does ragtime interfere with the playing of classical music?" "My teacher with whom I've been studying told me so," etc.

Therein lies the ignorance of that teacher in condemning that of which he knows nothing. Ragtime has evidently been judged by the way the majority of the players grind it out, and not through any intelligent interpretation of it.

When you consider hand position, finger, touch, tempo, etc., in which we teachers of ragtime are so exacting, wherein lies the difference as compared with classical work excepting the long tiring grind of technical detail which is demanded of you when studying the old way?

I have had the pleasure of teaching a few prominent "broad minded" graduates of conservatories in Los Angeles, who have been amazed in finding that there is *more to it than they expected*. They have even recommended this work as an excellent preparatory for children.



Successful Teachers of Ragtime Piano Playing.

There is no work that benefits one in sight-reading, in time, in harmonizing and general knowledge of the key board as does the play and studying of ragtime. And this will some time be universally acknowledged as such. Time tells.

PHILLIP KAUFMAN.

"When Mollie Durango Does the Irish Tango" is the latest Grace Darling song-hit. Its words are witty and clever, and its music is catchy and tuneful and written to tango time.

AND THIS MAN IS RIGHT.

Editor RAGTIME REVIEW:

In your last issue I notice the same old punch of the ragtime kicker—the same old vehement negative without evidence. King Solomon (who has something of a reputation for sagacity) speaks somewhere of a class who are wiser in their own conceit than ten men who can render a reason.

Mr. Editor the next time anyone makes a flouting remark about ragtime in your presence, just look straight under his hat rim and ask "why is ragtime necessarily poor music?"

If you get an answer more intelligent than this—"the fewer the higher"—you will do better than I have ever been able to do.

Let us analyze a little. Music is good or poor according to the sequence and combination of tones. The ragtime "tie" can only fluctuate the intensity, the same as the dot or quaver mark.

The human mind can write but two qualities into a musical composition—the emotional and the intellectual—simply because there are only these two qualities in the human mind.

In Oriental music the emotional predominates, while American imitations of the masters are almost wholly intellectual and are as cold as a catalogue of surgical instruments.

The better class of instrumental ragtime combines the sentimental and intellectual better than anything that has been written since Beethoven kicked over the straight laced rules of harmonic progression. But that's a long story.

The crucial test of music is its lasting qualities. It it will stand time and use it is good. Joplin's entertainer—Sunflower—Maple Leaf and many others have been in constant use for ten years and are as popular today as ever. The camp followers of a few old fossils will continue to yap until they are smothered by the intelligent enthusiasm of the rising generation.

Yours decidedly,

JOHN STARK.

RAGTIME SYMPHONY PLAYED BY THE CHICAGO SYMPHONY ORCHESTRA.

Henry A. Lang, a professor at the Philadelphia Conservatory of Music, has been awarded half of the prize of \$500, given by the Illinois Music Teachers' Association, for his symphony No. 4, which utilizes syncopated ragtime musical themes.

The work had its first Chicago performance at the concert of American music performed by Americans, given at Orchestra Hall by the Chicago Symphony Orchestra under Glenn Dillard Gunn on Thursday evening, March 11th.

Professor Lang is quoted as saying, "I simply adapted syncopated motifs to the classical requirements of the symphony. Nobody ever did it before.

Ragtime played by the symphony orchestra probably shocks the conservatives. Even though Hungarian syncopations have been established as musically virtuous, the similar rhythms of Africa have been in disfavor among the elect in this country, not necessarily for any reason other than that they are loved by the masses. But with Hardley's fourth symphony, as part of the program of the Chicago orchestra, ragtime is introduced by social sponsors whose station in society cannot be denied.

ANOTHER DEFENDER OF RAGTIME.

Josef Stransky, the conductor of the New York Philharmonic orchestra, says that in syncopated music, otherwise known as "ragtime" is the germ of the National American music. And moreover he says he likes it, that he really enjoys hearing it for it has a decidedly characteristic tilt to it. This statement was made while the conductor talked with a representative of *The Rochester (N. Y.) Post Express* in the Hotel Seneca lobby. Mr. Stransky says: "You know your syncopated music is really remarkable. I think that it may contain the germ of a national music. I like to hear it, this 'ragtime,' as you call it. It has a characteristic American lilt and who can say but that some man as yet unknown will take the tiny seed of national music which is contained in a song like 'Alexander's Ragtime Band' and develop it into a national music.

A GREAT PEACE SONG.

"I didn't raise my boy to be a soldier," is the title.

After hundreds of centuries of war songs, an inspiration has come to a composer to take up the other side of the question and write a peace song. The effort is ascribed to Ed. Morton, at least as far as popularizing the song has gone, and the New York papers say that is the greatest part of "putting it over."

In the *New York Evening Journal* two columns were recently devoted to the song, merely as an anti-war story, exclusive of editorial comment that was included. The rising war spirit in America over the European situation has been augmented by numerous popular melodies dealing with the glorious career of the military man, and the New York Journal takes exception to the plan.

The new "peace song," as the hit is popularly termed, has all the attractions of the "rag," and in addition to the sentiment that it expresses there is much of interest in the melody itself.

Chicago has completely "sold out" with the song, and New York is stranded in similar condition.

NOTES ON NEW POPULAR MUSIC

HE KISSED HER ON THE GANG PLANK.

What do you think of this title: "He Kissed Her on the Gang Plank as the Ship Sunk." This is a new song published by the McKinley Music Co. of Chicago and according to reports is received with great enthusiasm wherever it is sung. It is said that it was introduced in rather a unique manner. A vaudeville act playing in Indianapolis received a note and a professional copy of the song at the stage door just before the rehearsal. The note read as follows:

"Dear Mr. Sherwood:—I enclose a sad song me and my sister written. My friend Mr. Sidle said that if you would use it, it would be a big hit. Now if you will use it this week me and my sister will come to the show and hear you sing it. Yours and oblige,

LIZ OSGOOD.

It appears that the manager of the vaudeville act was not very strongly impressed with the music and threw it aside, but later they thought it might be worth looking at. Then he consulted with his partners and they decided to try it out that night just for fun. They did try it out and it brought such an avalanche of applause that they kept it in the act and now are making good with it wherever they appear.

"My Little Dream Girl" is the title of a new song published by the Stern Music Co. and a few other songs published by the same fellow are "Weep No More My Lady," "By Heck"—rube character song, "Fifty-Fifty," "Mosha from Nova Scotia"—a Hebrew Comedy Song, and "The Same Old Tom."

SONGS POPULAR IN NEW YORK.

Just now the following songs are being sung extensively around Greater New York: "The Little House Upon the Hill" (Shapiro-Bernstein Co.); "When You're a Long, Long Way from Home" (Broadway Music Co.); "On the 5:15" (J. H. Remick & Co.); "There's a Spark of Love Still Burning" (Leo Feist, Inc.); "Virginia Lee" (Joe Morris Co.); "I Didn't Raise My Boy to be a Soldier" (Leo Feist, Inc.); "Sweet Kentucky Lady" (M. Witmark & Sons); "Maybe a Day, Maybe a Year" (Jos. W. Stern & Co.); "When My Ship Comes In" (Harry Von Tilzer); "Chinatown" (J. H. Remick & Co.); "I Hear You Calling, Tennessee" (Empire Music Co.); "My Pretty American Girl" (Geo. J. Koch Co.); "When the Mission Bells are Chiming" (Tell Taylor Co.); "Can You Pay for a Broken Heart?" (Maurice Richmond Co.); "Face to Face with the Girl of My Dreams" (F. B. Haviland Co.); "That Du-Dah Dey" (F. A. Mills Co.).

The Music Publishers' and Music Dealers' Association held their second meeting at the Breslin Hotel, New York City, on Tuesday evening, February 16th. At this meeting Julius Whitmark and George Fisher, Ed. B. Marks and Michael Keene were elected on the board of governors, while Mr. E. C. Paul was elected historian. This is a society which was formed to promote a friendly spirit between the various publishers of popular music and it looks as though it will be a great success.

The new song entitled "My Pretty American Girl," published by the George G. Koch Co., is creating quite a sensation along Broadway, according to reports. Other new songs by the same publisher are "The Minstrels on Parade," "Sly Old Moon Man," etc.

A new parody on the well-known song "It's a Long Way to Tipperary," has appeared. The title of it is "It's the Wrong Way to Tickle Mary."

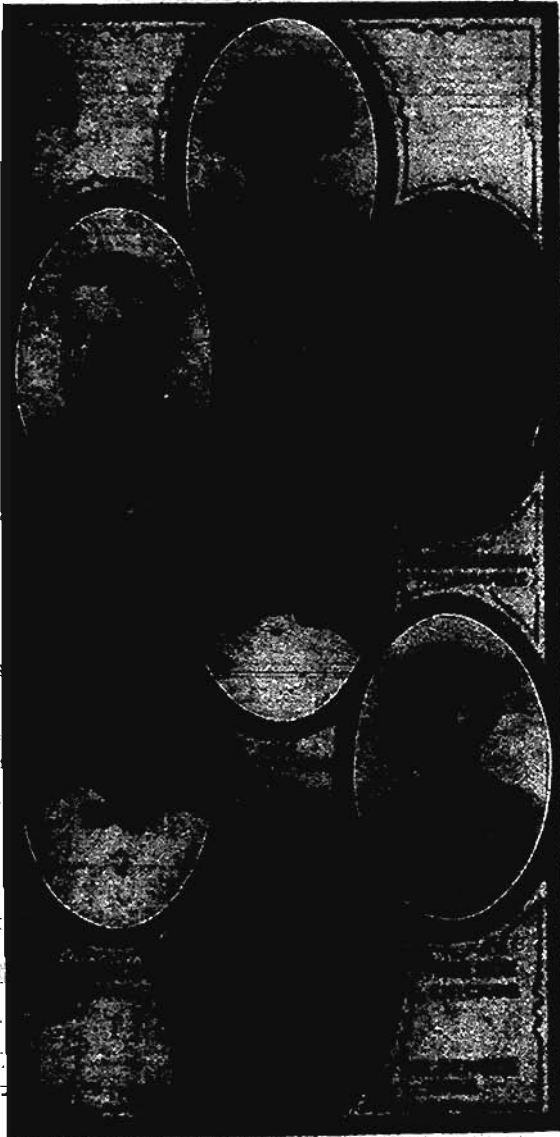
Among the new publications of Tell Taylor the well-known and famous writer of "Down By the Old Mill Stream," "Some Day," etc., are the following: "When the Maple Leaves Were Falling," "You Till the Judgment Day," "You've Got to Stop It," "Your the Sweetest Bunch of Sweetness," "Where the Mission Bells are Chiming." Tell Taylor has a way of writing a ballad that always yrips the heart strings.

"I'm a Long Way from Tipperary" is a new song issued by Will Rossiter, the Chicago Publisher and it seems to be making a big hit. It is stated that this has been his biggest seller since his famous song "On Circus Day." "I'm a Long Way from Tipperary" is being used by a number of the biggest acts in vaudeville, among which are Montgomery and Moore, who do a very clever piano act.

According to the *Star Bulletin* of Honolulu, the people living in the Hawaiian Islands get the new popular songs just about as quickly as we do. In a program published for the Empire Theater of Honolulu appears titles of the same songs we are singing and playing in the states at this time.

The six best sellers around Chicago at this time are "It's a Long Way to Tipperary," "Lov's Own Sweet Song," "In My Dream of You," "Sister Susie's Sewing Shirts for Soldiers," "Omar Khayam," and "Desecration," a ragtime humoresque.

At the New York Winter Garden, Mlle. Dazie interpolated the sensational fox-trot in song "By Heck" and it was such a success, that it stays in for the balance of the season. This melody is beyond the question of a doubt one of the most original tunes of the season. S. R. Henry and L. Wolfe Gilbert are indeed to be congratulated.



Teachers who have made success with Ragtime.

Al. Jolson, Bernard Granville, Willie Weston and Bert Fitzgibbons are singing the new sensation, "Who'll Take Care of the Harem When the Sultan Goes to War," at the Winter Garden in New York. One is justified in saying that this constitutes the greatest quartette of headliners on one song at any one time.

Kerry Mills has come out with a new war song: "When It's All Over."

"You charge \$20 for giving my daughter a music lesson?"

"No," replied the professor, serenely. "It is only \$5 for the lesson. The other fifteen is for having to listen."—*Washington Star*.

"SYNOOPATED DRAG."

Quietly, unobtrusively, some 50 men and women, who are members of the Philadelphia Association of Teachers of Dancing, got together and invented another new dance step. It is called the "Sycopated Drag." It goes to the same music as the fox-trot, and the following description of its makeup, as given by one of the teachers who took part in its conception, may be enlightening to the dancing devotee:

- First. Pekin Walk and side drag.
- Second. Frotte (pronounced "frot-tay.")
- Third. The Roll.
- Fourth. The Chicago.

OPERARAGTIME.

According to a London cable report, Puccini is going to collaborate with Irving Berlin on a new opera. So? Then we may expect to hear operas written jointly by:

- Richard Strauss and Harry Von Tilzer;
- Debussy and Charles K. Harris;
- Humperdinck and Gus Edwards.

As a matter of fact the Puccini-Berlin combination ought to be rhythmically fruitful. Look what the American song writer did for Verdi, with the "Rigoletto" Quartet transformed into "Please Don't Rag My Melody" in "Watch Your Step." If Berlin had collaborated in "Madame Butterfly," no doubt we would hear Cio-Cio-San proclaim her "Un bel di" to Suzuki something like this:

"One fine day we'll see my sailor come back;
We'll see the stack
Of that big Yankee gunboat, make-them-run boat.
One fine day we'll see the American flag,
Then we'll sing that tabasco, Puccini-Belasco
ra-ha-ag."

—*Seattle, Town Crier.*

MARCHING THROUGH GEORGIA IN RAGTIME.

On another page is given a ragtime arrangement of the well-known "Marching Through Georgia." The melody is given for the left hand while the right hand plays the ragtime and aspeggio movements. If practiced slowly at first the average pianist will have no difficulty in learning to play this piece with great brilliancy.

A good plan is to practice with the left hand only until you can play the melody readily in this manner.

The accented notes should be played considerably louder than the others sustaining each melody note with the pedal.

She—But we can't dance upon this carpet.
He—But this is a rag carpet, my dear.

MARCHING THRO' GEORGIA.

8va

Arr. by AXEL CHRISTENSEN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The system is divided into four measures by vertical bar lines.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It also contains four measures of music.

The third system of musical notation consists of two staves, continuing the melody and bass line. It contains four measures of music.

The fourth system of musical notation consists of two staves, continuing the melody and bass line. It contains four measures of music.

8va

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with beamed pairs. The lower staff is in bass clef and features a steady eighth-note accompaniment with occasional chords. The music is written in a key with two sharps (F# and C#).

The second system continues the piece with similar rhythmic patterns. The upper staff shows more complex melodic lines with some triplets and beamed notes. The lower staff maintains the eighth-note accompaniment with some chordal variations.

The third system shows further development of the melody and accompaniment. The upper staff has more frequent rests and longer note values, while the lower staff continues with a consistent eighth-note pattern.

The fourth system concludes the piece with a final cadence. The upper staff features a descending melodic line, and the lower staff ends with a simple eighth-note accompaniment. The piece concludes with a final chord in the bass.

Agitation Rag.

ROBERT HAMPTON.
Composer of Cataract Rag.

Slow.

The musical score for "Agitation Rag" is presented in four systems of piano notation. The first system begins with the tempo marking "Slow." and includes dynamic markings "L. H." and "f". The second system starts with a piano marking "p". The third and fourth systems also begin with a piano marking "p". The notation consists of a treble and bass clef for each system, with various rhythmic values and articulations.

Copyright 1915 by Stark Music Co.

This number is also published in regular sheet music form. Get same from your music dealer or from the Stark Music Co., St. Louis, Mo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with some beamed pairs. The lower staff is in bass clef and features a steady accompaniment of eighth notes, often in pairs.

The second system continues the piece with similar rhythmic patterns. The upper staff shows more complex melodic lines with some grace notes, while the lower staff maintains the consistent eighth-note accompaniment.

The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads back to the beginning of the system, while the second ending concludes the phrase. A dynamic marking of *p-f* (piano-forte) is present in the lower staff.

The fourth system continues the rhythmic and melodic development. The upper staff features a mix of eighth and sixteenth notes, and the lower staff provides a consistent accompaniment.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a final accompaniment pattern in the lower staff. The notation includes various note values and rests.

Agitation Rag 4.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. It includes a first ending bracketed with the number '1' and a second ending bracketed with the number '2'. The notation includes various rhythmic patterns and chordal structures. At the end of the system, there is a 'D.S.' (Da Capo) marking.

TRIO.

The first system of the Trio section consists of two staves. The upper staff features a complex melodic line with many beamed notes, while the lower staff provides a steady bass accompaniment with chords and eighth notes.

The second system of the Trio section consists of two staves. The upper staff continues the intricate melodic pattern, and the lower staff maintains the bass accompaniment.

The third system of the Trio section consists of two staves. The upper staff shows a dense melodic texture, and the lower staff continues the bass accompaniment.

First system of musical notation for 'Agitation Rag 6'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music features a complex, syncopated melody in the treble clef and a bass line with chords and single notes. A first ending bracket labeled '1' spans the final two measures, which lead to a second ending bracket labeled '2'.

Second system of musical notation. The treble clef staff contains a dense, rhythmic texture of chords and sixteenth notes. The bass clef staff provides a steady accompaniment with chords and eighth notes. A dynamic marking of *p-mf* is present at the beginning of the system.

Third system of musical notation, continuing the complex rhythmic patterns of the previous systems. The treble clef staff is filled with intricate chordal textures, while the bass clef staff maintains a consistent accompaniment.

Fourth system of musical notation. The treble clef staff continues with dense chordal figures. The bass clef staff features a bass line with a prominent flat (B-flat) in the third measure.

Fifth and final system of musical notation. It concludes the piece with a first ending bracket labeled '1' and a second ending bracket labeled '2' in the treble clef staff. The bass clef staff provides a final accompaniment.

Agitation Rag 6.



AXEL W. CHRISTENSEN, Editor and Publisher

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HARMLESS SEXUALITY OF SYNCOPATED MUSIC.

Various organizations have gone after the popular song, exposed it in the newspapers, and then retired on their laurels. Others have hunted down the dance, and in the firm belief that one touch of nature makes the whole world sin they have sought to eliminate sex also.

They have entered upon the discussion upon every occasion with most reprehensible heat, not hesitating to diagnose on moral grounds or to apply a remedy suitable only to sicknesses of a different kind. One may find a vast amount of literature about the modern dances catalogued in the libraries.

One book is especially cheering. On the cover is printed, "Instructive, enlightening, every moral teacher should read this treatise." And inside there is a picture of two ladies in décolleté gowns, two gentlemen in dress suits, and two little devils in nothing but diabolical grins. It is labeled "Lustful expectancy for the modern dance." The last picture in the book is less interesting, but far more touching. "Alackaday, mamma," is the sentiment, "I have danced." One feels a bit queer to read a little further on: "It is wrong in some Bible histories to represent Moses, full of indignation, smashing the tables of the law in sight of the dancers in close bodily contact around the golden calf."

But the real shock comes when you strike the sentence "The grace of God will not come to

their assistance while they hug each other in the voluptuous waltz." Then you discover that it is not the syncopating one step and the fox trot, nor yet the bunny hug which is the subject of inquiry, but the polka, the mazurka, and the Virginia reel.

There is little talk about music in any of these books. It is all sex and the dance. One may read, I have heard said, in the vice commission reports, that mechanical pianos ground-out syncopated melody in dens of iniquity during earlier periods of Chicago's history, but I have found it true that drunken men usually sing "Silver Threads Among the Gold." Ragtime of itself has, I am sure, nothing more to do with sex than the aforesaid sentimental song has to do with inebriety.

And ragtime is the foundation of the present popular dances. This is one case where the music was alive and popular before anyone thought of dancing to it. In the delicate process of collecting evidence several persons made the same answer: When we discovered we could dance to ragtime we all danced.

Except for such statements that Chopin's waltzes are absolutely sexless (you can't do social dances to Chopin) and that those of Joh. Strauss are distinctly masculine, you won't find much which concerns the three elements of dance music and sex.

People, of course, have called music all kinds of names, just as they have hurled opprobrious adjectives at social dancing. I think there is record of condemnation of Mozart's music as libidinous. But musicians as a whole are not disturbed by morality. They concern themselves frequently with passion, but they are proud of it. James Huneker declares that "Tristan and Isolde" is the last word, the very deification of carnalism. "Not in the sacred writings of the Jews, not in Shakespeare are expressed such frenetic passions. The Songs of Solomon are mildly Virgilian in comparison."

However successful Wagner may have been in transmuting sex to sound, it is difficult to believe that our providers of popular rags have any special grasp of this terrifying and tender emotion. It is just possible that they make up for their musical deficiency in the "lyrics."

It is absurd to declare that sex has nothing to do with dancing. Mary Antin, who is the latest apostle of sex, goes so far as to say that any interest which any man has in any woman is based on difference in sex and the potential results of the difference. It is certain that men (except female impersonators) do not dance with men. They used to. There were (according to one analysis) three kinds of dancing—religious, social, and military. Religious dancing is

(Continued on page 20)

Christensen's Ragtime Instruction Books

RAGTIME INSTRUCTOR No. 1—

Shows how to convert any piece into real ragtime—also contains the following pieces arranged in red-hot "rag": "Home, Sweet Home," "Old Black Joe," "Mendelssohn's Wedding March," "Flower Song," "Simple Confession," "Ragtime King," "Irmena Rag," etc., etc.

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A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

Arrangements by John S. Meck

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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 theatres 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 obtained after years of experience.—Editor.

In the examples, note that the foreign key is ushered in, or prepared, by its Dominant seventh. This is usually the rule when cadencing, i. e., closing a strain. When a strain ends upon the dominant note—for instance in the Key of "C,"—if a strain ends on "G," use the dominant harmony and precede it by its dominant seventh, D, F sharp, A, C, provided of course the preceding melody permits of such treatment, which you will find generally the case. This dominant of the dominant is called the *second dominant* and is sometimes called "close harmony," "barber-shop harmony," etc. This chord is also very often used *without* resolving into the dominant, simply as a passing harmony as in example 47.

EXERCISES: In example 48 we have marked the place where the second dominant harmony (A, C sharp, E, G) occurs. The dominant harmony (D, F sharp, A, C natural) follows, immediately in the next measure. Use the bass note here which sounds best to you. Use the style of accompaniment as indicated in the first measure.

FOURTH INSTALLMENT.

LESSON 10—TRANSITION.

Transition is passing or changing from one key to another temporarily.

Modulation means changing the key permanently, i. e., establishing the new key.

The commonest transitions are from the original key to the nearest related keys, as the dominant, sub-dominant or relative minor. (See examples 42 to 47.)

In transition, the new key is barely touched, the harmony reverting immediately back to the original, by simply cancelling the altered tone.

Transition to Dominant Key

"Keller's American Hymn"

43 Transition to rel. min. and Dom. Keys

"Star Spangled Banner"

44 Trans. to Sub dominant Key

"Yankee Doodle"

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45 *To Dom. Key.* *"The first of these is for you"*

46 *To Dom. Key.* *Aug. Key.* *"making the passing"*

47 *2^d Dom.* *2^d dom* *2^d Dom*

In exercises 49, 50 and 51, the place where the transitions occur has not been indicated, as you will have no difficulty in placing the correct harmonies if you have carefully studied the preceding instructions. Use only the harmonies you have so far studied (I, IV, V, V⁷ and 2V⁷).

In example 52 we have the most perfect example of the fine old minstrel form in existence. We have given you a good idea of the form, now use your best skill and taste in completing it.

In example 53 use the conventional ballad form of accompaniment (same as example 37).

In example 54 the entire waltz accompaniment is to be played by the left hand. (Bass and "after beats.")

After you have played these examples over and have familiarized yourself with them, copy them on two staves, write them out in complete form (accompaniment and all) same as before.

48 *Andto.* *The 2^d Dom. 7th used as a passing harmony* *"Chorus of Normandy"*

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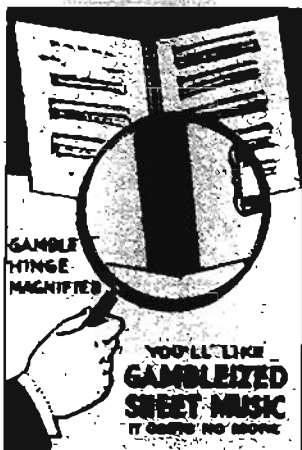
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49 *Morric* *From 'Massanello'*

50 *Allo.* *From 'Ganga'*

51 *'From 'Light Cavalry' Overture*

Tempo Di Minuetto
52 *Minuet From 'San Juan', Mozart.*



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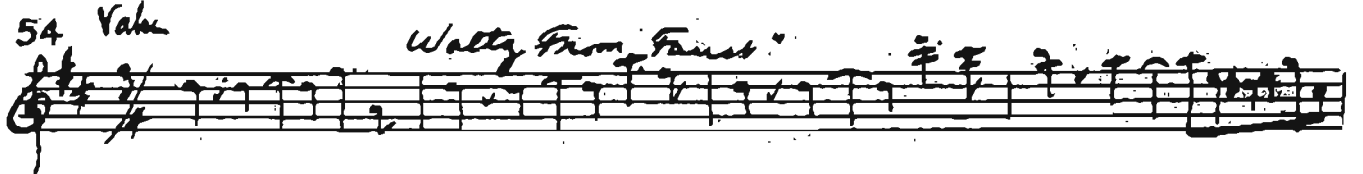
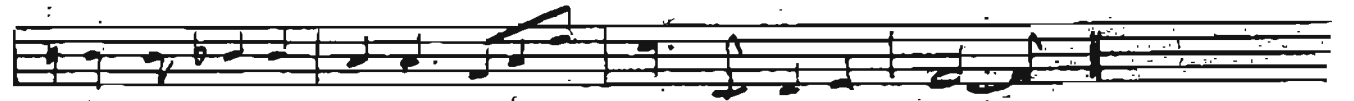
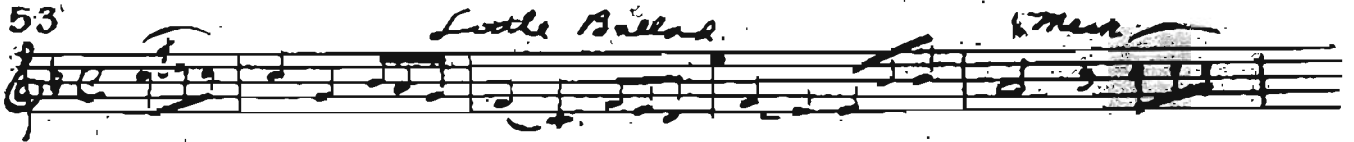
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(Continued from page 12)

on the decline, and even in the militarist nations one will not find war dancing to any great extent, though an imaginative person might see it in the German goose step. There is nothing left for the man then but to pick out a girl and dance with her.—*Ronald Webster in the Chicago Tribune.*

"MARCHING THROUGH GEORGIA" IN FOREIGN LANDS.

Our old familiar "Marching Through Georgia" melody is not confined alone to the United States, according to "London Music," which says that when a Highland regiment marched through the Strand a short time since its band played "Marching Through Georgia." The report continues: "That stirring tune, which puts quickness into the most laggard feet, has long been a favorite in the British army. It has been sung in India to cheer a weary march, and is called for both in the mess-room and at camp fire. The Germans know it, and when the Japanese entered Port Arthur in 1905 their bands played 'Marching Through Georgia.' The German bands play Sousa marches in preference to their own."

OUR MODERN DANCES.

The many advertisements of dance studios which still continue to appear in the daily papers would indicate that the fever is still raging among the socially elect.

The fact is perhaps overlooked that there is no more of a dance craze today among young people than ever. Young folks are always daft over dancing. It is the older people who have largely supported the dancing teachers, or made it possible for many more of them to earn a living.

The reason why people used to give up dancing

soon after being married has not been commonly, as the young folks innocently suppose, that they become tired of this amusement. Rather it is in the way dances are run. The young girls are the belles of the ball, and dances tend to crystallize into little cliques.

Certain men will dance regularly with certain girls and no others. In this shuffle married men are apt to be left out in favor of the debutantes. They love dancing as much as ever, but they quit rather than submit to the humiliation of becoming wall flowers.

The modern dances reduced all who cared for dancing, old and young, into a democracy of learners. Most dancing schools are conducted on the "Paul Jones" plan, in which you go into the ring and take the partner who turns up when the whistle blows. The married girls once more acquire an equal chance with the buds, and renew their youth. It is certainly a pleasant sight to see middle-aged and elderly people quit the sleepy fireside, and once more stretch their muscles and feel the elation of musical rhythm.

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PADEREWSKI AS A POULTERER.

Paderewski, whose generosity is famed all over the world, has been sheltering a large number of war refugees from Alsace on his beautiful estate at Morges, on Lake Geneva. The famous pianist, who has some large farms with prize pedigree stock, and some especially valuable show poultry, even went so far as to sacrifice some of the latter when the food ran short, and the refugees were eating chickens that, on account of their rare strain, cost \$100 to \$250 apiece. Many of his horses were requisitioned by the Swiss government for its mobilization. For the present Paderewski has cancelled his engagements in various parts of the globe.—*London Music.*

OLD AND MODERN DANCING.

One hundred and five years ago today the New York City Common Council passed an ordinance prohibiting masked balls on the ground that they would tend to a "subversion of all just and honorable discrimination of character and were calculated to encourage the profligate, to seduce the youth of both sexes and promote licentiousness and disorder." The Common Council was moved to this act because a report had come to its ears that a certain tavern was about to give a masked ball—the first in the city. There was at that time a celebrated dancing club, called the "City Assembly," which danced at the City Hotel, Broadway and Cedar street. A very exclusive social organization, a remote predecessor of the "four hundred," it expended its energies on the cotillion, the "Pigeon Wing," the "Double Shuffle" and the "Highland Fling." But the new French influence that had begun to invade the staid Knickerbocker spirit, had put new ideas in the heads of the City Assembly. Of all occasions a masked ball to be a success, according to the Common Council then, demanded a clever company socially. The participants would be gifted in conversation and witty and humorous, or there was great danger that such an occasion would degenerate into an orgy. The Anglo-Saxon was not by nature a conversationalist, it was contended, and for that one reason the masked ball would never be a social success.

Today the American people are the greatest dancers in the world. According to estimates by sociological investigators 80 per cent of the men and women who get married are first attracted to each other through the dance. In the winter of 1913-14 over 700 public dance halls were licensed in New York and on their floors an average of 70,000 persons danced every night. In every city, town and hamlet in the country, an almost equal interest in dancing was manifested. The nation's dancing bill would pay interest on the national debt, for over a million people spend their evenings on the dance floor. In Cleveland,

Chicago, St. Louis and Milwaukee, the licensed dance hall has become a source of revenue to the city. The dance craze is attributed to the growth of the city with its intense social hunger and to the evolution of stage dancing as exemplified in a half dozen dancing stars of genius. Within the last year co-operative efforts have been made to standardize the dance throughout the country by means of moving pictures. The etiquette of the dance, with all of its proper evolutions, its clutch, the space between the partners as practiced as West Point, Annapolis, Newport and in many church societies, is being thrown on the screen before the eyes of every social class. In many places the dancing inspector has become a most responsible officer of the law to see that dancing is conducted with proper decorum.

QUESTIONS AND ANSWERS.

DEAR EDITOR:

Q. While practicing Tannhauser one evening, a man knocked on the door of my house and requested me to "let up on the noise." I went out and grabbed him by the hair of the head and invited him in. Then I shoved his nose down on the piano keys, and vigorously slammed the cover down on his cranium. Did I do right? (?)

MISS PHILLIPS.

A. No doubt the man was very rude and ungentlemanly, but such a proceeding is liable to injure the piano. The next time such an interruption occurs, instead of resorting to violence, simply open the transom and play some real ragtime.

At Chisholm, Minn., the Ragtime club entertained a large number of guests at a dance at the Chisholm opera house on Feb. 1st.

Editor of the RAGTIME REVIEW:

Dear Sir: In a recent article you quoted Mr. Barum, the circus man so let me submit one on Ed. Ringling, the other circus man. In your December issue you say that every "savage" beats a drum—pure rhythm. Be that as it may, but I will relate the conversation between Mr. Ed. Ringling and a friend of mine. Said Mr. Ringling to my friend, Mr. Ralston, "Can you furnish me with 28 musicians and two drummers?"

E. J. M.

TALENTED FAMILY.

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I am a leader far away and with no "horse to sell," and I must say that these numbers are great, and would like to know if you have more like them.

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Yours truly,

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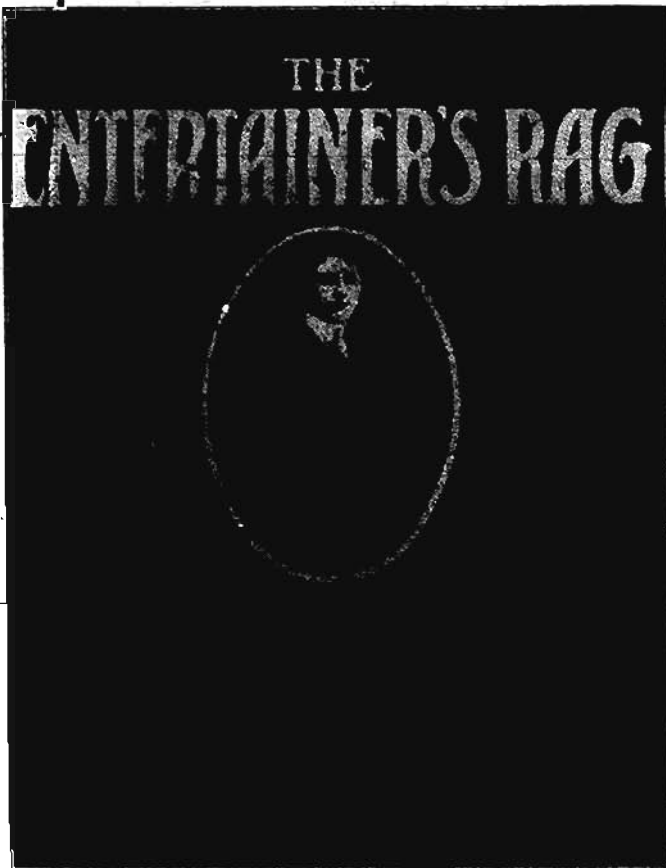
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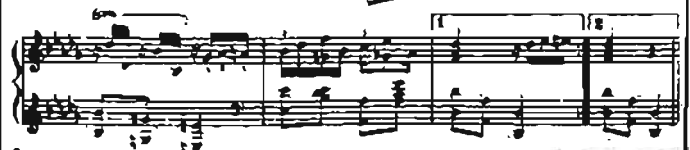
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