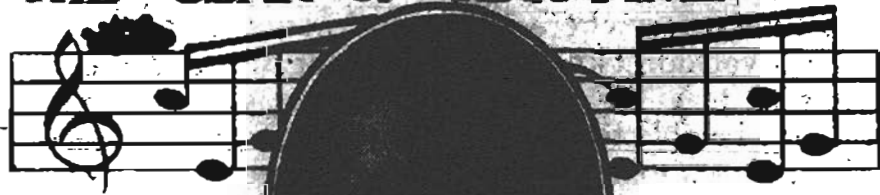


Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

—
"Sunburst
Rag"
and
"Valse
Eternal"
Hesitation

Course
in
Vaudeville
and
Picture
Piano
Playing
—
Seventh
Installment

VOL 1 A DOLLAR
A YEAR

JULY, 1915

10 CENTS
A COPY

No. 7

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.

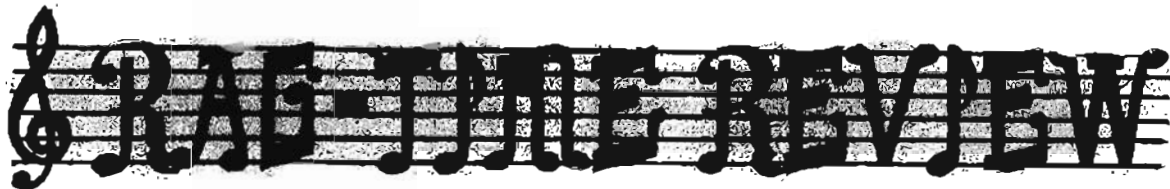
~~_____~~
(This space for address of nearest school.)

Cordially yours,

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.

Christensen's



DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

Vol. 1

CHICAGO, ILL., JULY, 1915

No. 7

NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

We don't know just where she lives—the Muse of the popular song writer—but she certainly was generous with her inspiration during the past month, or so, and a lot of good numbers have come off the press.

From the state of lakes and summer resorts comes a new song by O. D. Bemus of Stoughton, Wis. The title is "My Summer Girl" and to hear the pretty melody and appropriate lyrics is to at once wish it was vacation time. It makes one long for the woods, the summer hotel and the "summer girl."

"Panama," by Fred Gardner and Ray Haywood is a new tramp song with a good march chorus. It deals with riding the bumpers to the Panama Exposition. Published by Becker-Haywood Pub. Co., Gloversville, N. Y.

Two new publications have been received from Wallie Herzer, 241 Sansome St., San Francisco, he being the composer and publisher. They are "Dance with Me" and "Get Over Sal." The first of these is a hesitation waltz—about as good a one as we have every played and in the first strain introduces a novel sort of accompaniment which blends perfectly with the hesitation idea. The second number is one which can be used either for one-step, two-step or fox trot according to the notice on the title page,—and it really can. In fact, we advise the average piano player to play it at fox trot tempo first or the first few measures are apt to be puzzling, although easy enough after a moments consideration.

Chas. B. Brown, publisher at 2518 Warren Ave., Chicago, is out with a new ballad this month entitled "Just an Air Castle that Tumbled Down." This time Charlie Brown is not the composer, although in the past he has only published his

own compositions mostly. However, he surely does know how to pick a good one and we fully believe that this song will be one of the summer hits. It has the right sort of charm, a beautiful theme set to wonderful music and is bound to get over.

The writers of "Down Among the Sheltering Palms," Rose and Olman, have just issued another that is "sure fire." It is "Sooner or Later Your Heart will Cry 'I Want You'". The chorus is especially effective and it would not be surprising if it went as big as "You Made Me Love You," because its that kind of a song. The cover design is attractive, showing the face of a sad but beautiful young woman in the center of a big red heart, with the heart shedding tears of blood. Published by La Salle Music Publishers, 145 N. Clark St., Chicago.

Six numbers have been received from Otto M. Heinzman, publisher at 135th St. and Willow Ave., New York. They are: "Last Night" an excellent ballad; "Love's Memories," a hesitation waltz of great merit with a very attractive cover; "If Every Girl Were a Beautiful Rose," a splendid ballad with syncopated chorus which is very effective when played slowly and with a marked legato touch; "My Heart's in Old Kentucky," another ballad in which Mr. Heinzman proves that he knows a lot about harmony; "Coaxy Eyes," a good song with a rag movement in the chorus and a title page worthy of mention; "If All the World Should Turn From You," a semi-classical 12/8 ballad and very good.

"Starlight and You" is the title of a new hesitation waltz just received from Carl Fischer, Cooper Square, New York. This is a strictly high-class number containing 11 pages of real

music so don't look for it at the ten cent music counters. It is written in four flats and four sharps, by Charles Quick and will prove a splendid number for the better pianists. The cover design is a reproduction of a painting picturing a moonlight scene that goes well with the music. Another notable number from the same publishing concern is "Song of Love," by M. L. Lake, in which a charming love poem is set to delightful "hesitation" waltz melody. Three other Fischer numbers are: "Black Fox Trot," good; "Made in America" Fox Trot, very good; "Step Lively," a very good one-step.

Shapiro Bernstein and Co., 224 W. 47th St., have issued six new numbers. "Those Keystone Comedy Cops" is just what its title would lead you to believe—all about that funny bunch of policemen you have laughed at so often at the picture show and no expense was spared in getting up a rich cover design which I imagine would sell the piece anyhow, even if it wasn't as good as it really is. The words and music are by Charles McCarron, who also wrote "Poor Pauline." "Mother May I Go Out to Swim" is a clever song, both music and words; "The Tar Heel Blues" is some fox trot, in which the "blues" are fascinatingly introduced in the trio; "Jane" is a charming ballad with a march chorus, which lends itself readily to being converted into further ragtime via the Christensen system; "Reflection," a waltz by Eugene Platzmann, has a romantic sort of dreamy melody; "Is That You O'Reilly" is a corking good waltz song—the melody isn't so wonderful, but it's the kind of song where the melody doesn't matter and its got that Irish swing and a set of words that will get it over every time. After looking over the cover designs of the above mentioned pieces, it would appear that Shapiro Bernstein and Co., are sparing no expense in getting the best there is in the way of art work.

W. J. Walcott, whose song, "I Must Say Good-bye to Broadway," won the first prize in the Theater Song Writers' Contest at the Fifth Avenue Theater in New York recently, has gone into the publishing game on his own hook, featuring the prize winning song. Offices are located at 212 Gaiety Theater Building, New York.

The march song, "A Big, Big Brother to All Nations," written and composed by Kate Bierne O'Rourke, is said to have been well received by President Wilson.

George R. Toppler has just completed a new song, entitled "There's a Girl I Love in Maryland."

Alfred Bryan and Egbert Van Alstyne have put a half dozen laughs in every verse of their latest comic, Ypsilanti, published by the Remick

Music Co. To take care of all the laughs a half dozen or more extra verses are furnished.

The Bernard Granville Publishing Company have issued a new song, "My Rose of Tipperary," which has made a hit. This firm is also paying considerable attention to "It Was Just a Song at Twilight, That Made Me Come Back to You," which Bernard Granville used very successfully in recent engagements.

Four numbers from the Shapiro-Bernstein catalogue are used in Ned Wayburn's new revue, entitled "Splash Me." The numbers are "Jane," "Mother May I go in To Swim," "Military Band" and "Wanda."

Sophie Tucker is singing Maurice Abrahams' new patriotic song, entitled, "Mr. Wilson, We're With You."

Two songs in the Kalmar & Puck catalogue which are worthy of more than passing note are "If You Can't Get a Girl in the Summertime (You Can't Get a Girl at All)," by Bert Kalmar and Harry Tierney, and "I'm a Lonesome Melody," by Joe Young and Geo. W. Meyer.

The John Franklyn Music Publishing Company have issued "If I Were a Big Victrola," written by James Duffy; "I Surrender," by George Gordin and Lillian Rosedale; "She Chose the Primrose Path," by W. A. Downs and Jack Denny, and "Come Back, Little Girl," by Augustus Barratt, this latter song promising to be another "A Little Love, a Little Kiss."

The "Ragtime Nightingale," by Jos. F. Lamb, is a real rag classic. We truly believe this to be better than Lamb's famous "American Beauty." It is brilliant, but its great worth is in its melodic and harmonious progression. It has a sentimental content equal to anything by the masters, with an up-to-date treatment that is captivating. There is a place in the heart of humanity for this rag. It has a fine title page. Published by the Stark Music Co., of St. Louis. "Cleopatra Rag," is another by Jos. Lamb and anything by Lamb is worthy of attention. This rag is rather easy, but so was Cleopatra. It is particularly adapted to the new "drag trot" recently introduced in Philadelphia and has a brilliant title page.

El Cota, one of the best of the xylophonists in vaudeville from a musical standpoint, opened with rag selections and then went to classical, reversing the usual order.

"On a Sunny Summer Afternoon," a new number by Tell Taylor, bids fair to become one of the summer hits.

Will Harris' songs, placed with Waterson, Berlin & Snyder, are said to be jumping into favor. Harris has written a number of big hits, but lately has given up his time to writing and producing vaudeville acts. "Yiddish Blues," one of his latest numbers, is said to be a scream.

Marie Dreams sang a number of Shapiro-Bernstein and Waterson, Berlin & Snyder songs, which included "The Little House on the Hill," "There'll Be a Jubilee in My Old Kentucky Home," "Bird of Paradise" and "Jane." Miss Dreams possesses a powerful voice.

Delegates stopping at the Sherman House and the Hotel La Salle, who attended the big advertising men's convention in Chicago, were entertained by a staff of singers of the Joseph W. Stern Publishing Company. The singers with their piano players went from one delegation to another singing and entertaining the guests and featuring their latest hit, "My Little Dream Girl."

Chris Smith in conjunction with Cecil Mack, the writer of more popular songs than any other colored song writer to date has just delivered to Jos. W. Stern & Co., his exclusive publishers, three new songs, the titles of which are as follows: "Scaddle-de-Mooch," which is being introduced by Nora Bayes at Ziegfelds, Midnight Frolics; "My Country Right or Wrong," sung by Bernard Granville and "It's None of My Business," sung by Bert Williams in Ziegfelds Follies of 1915.

Robert Marine & Co., music publishers, 151 West 125th St., New York, have issued two new numbers that are having universal success, namely, "My Ragtime Letterman" and "Play Me That One-Step." "Play Me That One-Step" is now being featured by Mr. Marion at the Elkwood Theater, New York, who is making a great success with this number. "My Ragtime Letterman," is being featured by J. J. Brady at the Wonderland. This piece was one of the main attractions at the Letter Carriers' Picnic, held at Scheutzen Park, New Jersey. The Letter Carriers' Band played this piece all day, and there was a prize contest giving cash prizes to whoever sang this piece the best at this picnic.

NOTICE TO PUBLISHERS.

Send us every month regular piano copies of your new numbers for review in these columns. The title page plays an important part in the value of a song, therefore do not send professional copies, as in many cases we would like to mention the title page.

TONE AND TOUCH FOR RAGTIME.

BY AXEL CHRISTENSEN.

Many persons have an idea that ragtime is played carelessly—any old way—without regard to the quality of touch or tone. Musicians have thought this also and have sniffed at ragtime mainly on this reason.

If we were to judge ragtime by the way it is played by some—where, for instance the player strikes at least five keys at all times with the right hand together with a "boiler shop" bass, and without thought of using the proper chords that would harmonize with the melody—it would then be easy to assume that ragtime is a careless sort of music and not worthy of the time or attention of a real pianist.

But, thanks to the schools of ragtime which are now in existence all over the country (and we cannot resist mentioning as modestly as possible that the "Christensen System" was the first method for teaching ragtime introduced to the world) it is now possible to learn to play ragtime as it ought to be played. It has also been discovered that the artistic possibilities of syncopated music are without limit and well worthy of the efforts of the greatest artists.

A good ragtime number when played by a pianist who has mastered his tone and touch is beautiful, grand and melodious. In addition to beauty and grandeur it possesses another quality that is not always found in classical music and that it is rhythm—sparkling, liting pulsations that add zest and relish to a melody that is already beautiful.

Therefore, brother piano player, if you want to play real ragtime and play it well, do the following:

Train and develop your touch until you can produce a firm, full, round tone.

Learn to shade your tones from loud to soft as the requirements of the piece and your interpretation of it may require.

Be sure to acquire a precise, even tempo, because a fluctuating tempo will kill the snappy.

Valse Eternal

By CHAS. B. BROWN

Composer of Polley King, Templar March, Watch Your Step, etc.

The greatest Healtation ever written. You just MUST have this number.

Sent postpaid for 25 cents

Chas. B. Brown, Music Publisher
Suite C, 2518 Warren Avenue, Chicago

**MARINE
FOX TROT**

ROBERT MARINE, who is the only Authorized Manager in charge of the New York and Brooklyn territory, teaching the CHRISTENSEN SYSTEM exclusively, has just written the above piece. This Fox Trot is new. Play it. As a Fox Trot or One Step it has the Rhythmic Dancers are "hungry for."

Price postpaid 15c per copy

ROBERT MARINE, Publisher
151 West 125th St. NEW YORK
Tel. Maude 8950



Enos Sandberg of Minneapolis, who has had big success with the "Christensen System."

pulsating rhythm which is so desirable and so delightful in real ragtime.

And if the ragtime teacher will pay particular attention to tone and tempo and not permit a new pupil to make any attempts at speed until the first exercises can be played slowly and evenly with a strong, firm legato touch, the teacher and pupil will both be positively assured of success and the lessons will be so much easier, brighter and interesting.

Under these conditions you will never have to urge a pupil to practice, because when he finds that he can make his fingers produce such satisfying tones and rhythmic effect you can't keep him away from the instrument.

A TRUE RAGTIME ARTIST.

Enos Sandberg of Minneapolis can truly be called a real ragtime artist, as all who hear him play are quick to admit. He has had many years of experience along musical and theatrical lines. He has been on the road with his own companies, he has been director of many big musical organizations and at the present time when any of the societies or lodges in Minneapolis want to pull off something big, it is always Enos Sandberg took hold of the Christensen System and he show.

It is now about four years since first Mr. Sandberg took hold of the Christensen System and he has had wonderful success, due to his untiring efforts in behalf of his pupils. And to be his pupil is to be his friend, because his happy personality makes friends with all who come in contact with him.

The fact that he has always stuck to the Christensen System for teaching ragtime in spite of many apparently alluring offers from others, speaks well for the system and we are glad to have such an able champion boosting for us in the Twin Cities.

WHAT SHOULD CONSTITUTE A PICTURE SHOW ORCHESTRA?

The correct combination for a small picture theater is: mandolin, bassoon, mouth organ and Chinese cymbals. (Where a large orchestra is desired add bass drum and piccolo.)

It might be a good idea to furnish the audience with goggles while playing "Sands of the Desert."

Anyone in the orchestra caught playing with the music up side down will be fined \$2.00 for each side down.

"Get Out and Get Under" should not be played as a rag—it is a pathetic ballad (for automobile owners only)—Fords, too.

The leader does not necessarily have to be the best musician—only the best "white hope"—(a good line of cussing is very essential).

Drummers should not be allowed to work effects after 10:00 p. m., as it is very annoying to be awakened by a cymbal crash.

No drummers traps are complete without an alarm clock.

To be a successful picture orchestra you must be a nobby tread, non-skid, over-tired and guaranteed 5,000 reels.

When you have a bald-headed orchestra on the screen, it's nice to play "The Skaters' Waltz" or any "Moon Song."

It is very essential in playing a standard overture that you get the first and last bars in perfect unison, just make a bluff at the rest.

Heard in the audience: She—"My, but that was a grand overture." He—"Yes, I think William Tell was a wonderful composer." She—"Oh, William Tell was not a composer, that is the name of an overture, that was either 'Rigoletto' from 'Poet and Peasant,' or the 'Sextette' from 'Tipperary Mary.'" (Where ignorance is bliss, etc.)—Harry P. Merz, in the *International Musician*.

GIVE THEM BETTER PIANOS.

By Axel W. Christensen.

Why is it that nine out of every ten pianos in the orchestra pit or on the stage of our vaudeville theaters are not in first-class condition? This is a matter of such vital importance that no reasonable excuse can be given for not supplying the pianist in the pit or the artist on the stage with an instrument that will enable him or her to give to the audience a first-class performance.

In the very small and obscure movie houses, with small seating capacity and an inferior run of pictures, where in fact expenses have to be shaved in every possible way in order to make both ends meet, and where possibly the pianist receives from eight to ten dollars a week, there may not be a remedy for this condition. Still, a few dollars extra spent every month would enable a pianist to play the pictures several hundred per cent more effectively than on an instrument that ought to have been consigned to the junk heap long since.

In a moving picture theater of fair size, catering to an intelligent audience, however, the piano forms an important part of the performance. Be the pianist ever so clever, if the piano is out of tune, or gives out an unpleasant metallic tone, or is lacking in strings (which is often the case,) the music cannot be other than an infliction to the audience.

Where a manager does not furnish his pianist with as good an instrument as it is possible to get, he is not getting full returns on the investment represented by the salary paid to the piano player.

A finished artist, who has spent years of study and practice, can command a good salary from the theater manager, but he is not able to give the manager what the said manager is paying for when there is erected between him and the audience an impenetrable wall in the shape of a poor piano through which the artist's talent cannot go.

For a manager to engage a vaudeville artist at a salary ranging from One Hundred to Two Hundred Dollars per week, and then expect the artist to do his act and make good on some old

"prop" piano that has been standing around the stage for years in all sorts of climatic conditions, until the tone has become positively waterlogged and the keys feel like blocks of wood under the pianist's touch—this is a positive crime, and the manager might just as well engage a twelve dollar piano player to do the two hundred dollar artist's act. The audience wouldn't know the difference.

Not long ago a certain well known pianist on the vaudeville stage was engaged to play at one of the small theaters in Chicago. This artist had made good in the greatest vaudeville houses of the country, but when he came out for rehearsal and saw the instrument that he was supposed to play on, his heart failed him and he attempted to cancel the engagement.

The piano had been standing around the stage for years and was the most battered looking instrument imaginable. Indignities without number had no doubt been heaped upon it during its

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EDITION OF Ascher's Piano Solos

- *American Conquest—(March and Two-Step) by Greenwald. A march for people who like a piece full of life and ginger.
- *American Life—(Medley March and Two-Step) by Emil Ascher. Too well known for comment.
- *A Message From Mars—(March and Two-Step) by Emil Ascher.
- *Birds of Love—(Medley Three-Step) by Emil Ascher. Contains some of the old favorites, which will never die. It is the best three-step ever put on the market.
- *Col. Bogie—(Tango) by B. Edelmann.
- *Daughter of Heaven—(Waltz) by Emil Ascher. Daughter of Heaven was played in New York over 150 times, and the waltz is the craze of the season.
- *Devil Waltz (Der Teufel) by Emil Ascher.
- *El Castillo (The Castle)—Valse Espagnole, by Paltenghi. El Castillo had in Spain the biggest edition that was ever published.
- *Fiancailles Valse (The Betrothed)—The famous French waltz by E. Wealey.
- *Fly Away—(Intermezzo Two-Step) by Emil Ascher. Everybody's favorite for teaching and amusement.
- *Garden of Roses—(Intermezzo) by W. A. Pratt. One of the nicest little teaching pieces ever published.
- *Newport Belle—(March and Two-Step) by Emil Ascher. One of Ascher's marches.
- *Old Black Joe—(Song and Waltz) by Emil Ascher. An old favorite that never dies.
- *Rose of Love—(Waltz). A beautiful Hesitation. by W. A. Pratt.
- *Song D'Amour (Dream of Love)—Valse Oriental by Emil Ascher. Over one hundred thousand copies sold during the year. Every band and orchestra throughout the country is playing this favorite hesitation waltz with great success.
- *The Berlin—(March and Two-Step) by Emil Ascher.
- *Valse Fendree—(Big French Hit) by F. Popy. The craze of New York's 400.
- *Yankee Boys—(A Medley March and Two-Step on Southern airs) by Emil Ascher.
- *Footlight—(March and Two-Step) by Al Morton.

All the above also published for orchestra.
(* Also published for band.)

EMIL ASCHER 1125 BROADWAY
N. W. NEW YORK

VALSE ETERNAL

By CHARLES B. BROWN

Composer of
(L'AMOUR EN DIRA)
(Love will tell)

INTRO.
Moderato. Dreamily.

Musical notation for the Intro section, featuring piano (*p*) dynamics and a dreamy tempo. The notation is in 2/4 time and consists of two staves (treble and bass clef).

Tempo di Valse.

Musical notation for the first system of the main waltz section, including dynamics like *rall*, *dim*, and *p a tempo*. The notation is in 2/4 time and consists of two staves.

Musical notation for the second system of the main waltz section, consisting of two staves.

Musical notation for the third system of the main waltz section, consisting of two staves.

Musical notation for the fourth system of the main waltz section, ending with a *dim* dynamic. The notation is in 2/4 time and consists of two staves.

Copyright 1914 by Charles B. Brown.

Published by CHARLES B. BROWN Music Co.

International Copyright Secured.

This piece is also published in regular sheet music form and for band and orchestra. Get same from your dealer, or send 25 cents to Chau. B. Brown, 2518 Warren Ave., Chicago.

many years of service, but the crowning indignity was in the form of wet, sticky paint, which had been splashed on it that very day by a careless

painter. The painter man had not taken the trouble to close the piano or to cover it up with something. Thus in addition to being out of tone,

Brightly.

The musical score consists of six systems of piano accompaniment. Each system is written on a grand staff (treble and bass clefs). The first system is marked *Brightly.* and *mf* (mezzo-forte). The second system has a *cresc.* (crescendo) marking. The third system has a *p* (piano) marking. The fourth, fifth, and sixth systems continue the piece with various rhythmic patterns and dynamics. There are also some performance instructions like *mf* and *cresc.* written above the notes.

there were a number of the keys that had to be played in "groups" on account of sticking together. Any one of them being struck would bring down three or four others.

The result was pitiful and this wonderful pianist "flopped," and Paderewski, himself, would have flopped if he had had to play on that instrument.

Therefore, we would say to all managers who have given the piano so little of their attention in the past, "do not expect your pianists to give you workmen-like service unless you give them good tools to work with. The better the piano, the greater will be your return on the money invested in the piano player."

TRIO. *with expression.**Gracefully.**Daintily.**Broadly.*

Each of the 10 composers at the recent Lambs' gambol played a selection from one of his own musical plays, then, rising from the piano, directed the other nine while they played the chorus. The compositions were: A. G. Robyn, "The Yankee Consul"; Max Hoffman, "San

Francisco Boy"; Silvio Hein, "The Boys and Betty"; Gustave Kerker, "The Belle of New York"; Irving Berlin, "Alexander's Ragtime Band"; Bert Green, "Red Head"; Raymond Hubbell, "Fantana"; Victor Herbert, "Babes In Toyland," and John L. Golden, "Good-Bye Girls."

Coda.

R.H.

be

Piu mosso.

aool e oraba

**HE WINS AN IRON CROSS FOR PLAY-
ING RAGTIME.**

Professor Herman Emil Zoch, formerly of Minneapolis, has just been awarded an iron cross for his bravery in playing a piano at the

front. Zoch is in the German army, enlisted as a soldier, but his only activities consist of hauling a grand piano on a motor truck and playing ragtime to the soldiers. It was said that at times firing ceased on both sides under the magic strains of the professor's piano.



AXEL W. CHRISTENSEN, Editor and Publisher

Published every month at 526 South Western Ave.;
Chicago. Tel. West 1311

CHICAGO, JULY, 1915

SUBSCRIPTIONS

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Canada.....	1.25
Foreign, per year, postpaid.....	1.50

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Changes in advertisements must be ordered by the 25th of the month previous to date of publication.

All cuts made for advertisers are charged to their accounts.

"DOES REAL RAGTIME SPOIL THE CLASSICAL STUDENT?"

BY ARTHUR D. LARKIN.

"Does real ragtime spoil the classical student?" is a question often asked.

Ragtime, to many, is nothing but a fad which won't last long, but looking at it from the sunny side of music ragtime is with us for a nice, long stay and is growing stronger and more popular every day.

We will have to admit that playing a popular song "any old way at all will spoil the classical genius, but when it comes to playing real ragtime, there is no reason why it should spoil the classical student. The person who says it spoils the classical player is probably one that doesn't know what real ragtime is. Some think it easily handled by the average classical player. But it is a horrible defeat to some of the classical students who, after taking music lessons for two or three years, don't really know how to play a good ragtime piece as well as a ragtime player who has studied ragtime only a short while.

Many classical students will look at a piece like the "Cauldron Rag" or the "Entertainers' Rag," and turn their faces away in bewilderment, claiming that it is too difficult to play. They will say that you can't play both classical and ragtime and play both well.

There is no danger in the world of real ragtime spoiling a classical player. How is there any

danger when real ragtime requires accurate reading of notes and keeping good time? If some of these classical players who have such a poor opinion of ragtime, would give a real ragtime classic, the "once over" they would probably soon realize that ragtime does not spoil the classical student, and that it is not what they can justly call TRASH.

Ragtime isn't trash. It is MUSIC. Classical students should bear in mind that ragtime played properly will not hurt their classical playing. Ragtime has to be played in good time and just as perfectly as classical music.

You can't play even one measure of real ragtime correctly without keeping good time.

CADENZA PRAISES OUR MR. MELLINGER

We were pleased and delighted to read in the June issue of the *Cadenza* (a corking good musical magazine published by Walter Jacobs at Boston,) an interesting article about Edw. J. Mellinger of St. Louis, who started teaching the Christensen System in St. Louis some six years ago.

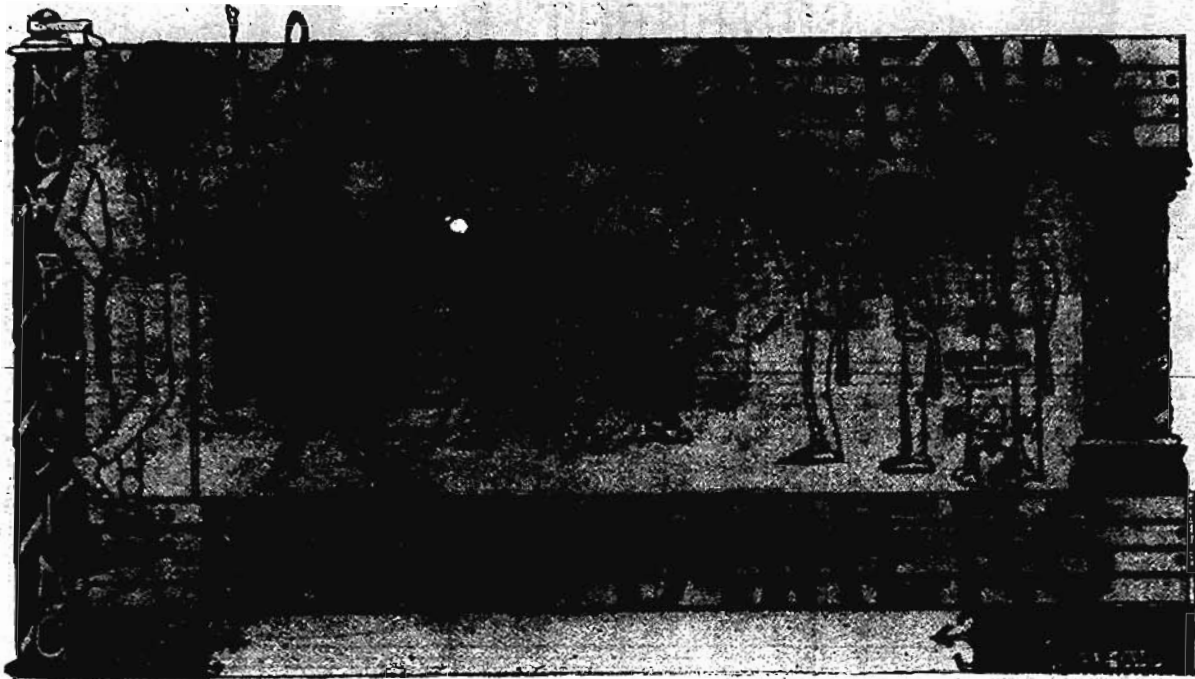
Mellinger gives the Christensen System proper credit for pointing the way to his success. He has always used the Christensen system in his studios and says he will never use any other.

Mr. Winn, the editor of the piano department in the *Cadenza* is an authority in his line and does not give an opinion lightly. We can therefore take his opinion at its face value and naturally cannot resist mentioning some of the nice things said about "one of our boys." We therefore reprint the following from the *Cadenza*:

About six years ago, Mr Mellinger decided to embark in the then little known business of teaching popular music and ragtime piano playing.

At the end of the first year, because of his determination to succeed and the aggressive and persistent newspaper advertising campaign carried on, Mr. Mellinger was able to employ two assistants. The third year showed four teachers in the field, and today he has seven instructors directly under his control and supervision, giving their entire time to the teaching of popular music and ragtime piano playing. The main school, located in the centre of the city in the well-known Odeon Building, and branch studios in the East and South St. Louis sections are today held in high esteem. Recently a fourth studio was established in the northern part of the city.

It is due to the indefatigable effort and perseverance of Mr. Mellinger that the present organization in St. Louis was made possible and it is due to those, who, like him, believed that the teaching of popular music and ragtime piano



These clever boys attribute their tremendous success around Chicago to the fact that they use Ragtime almost exclusively.

playing could be made a specialized business, that the prejudice and shortsightedness of the many afraid to venture on untrodden ground have been entirely overcome. Mr. Mellinger, feeling certain he was right, fought and strove for principle in which he had faith, and he has had the satisfaction of experiencing the realization of his ideals. You would travel far to find a man more skilled in every phase of playing and teaching the popular forms of piano music than Mr. Mellinger, and in the results of his work and the accomplishments of his clever assistants he has just cause to be duly proud.

If conducting four growing music schools and a constantly increasing sheet music business, giving employment to others, establishing a home and being able to ride around in your own car is considered success, then, the example of Mr. Edward J. Mellinger, of St. Louis, is one worthy of emulation.—*The Cadenza*.

CABARET NOTES.

Johnny Miller, leader of the orchestra at the Colonial theater in Chicago for many years, and who has a big following with vaudeville folks, has held this important position for a long time. He will not take a vacation this summer, but will continue to conduct the orchestra during the hot weather picture season.

Cora Youngblood Corson's Instrumentalists have been the big hit at every town on the Pantages vaudeville circuit and critics wax very enthusiastic regarding the charm of the act.

Uline and Rose, a famous team of entertainers,

who have been favorites for many years in Chicago, are now being featured in Seattle at the Breakers Cafe. They well deserve the splendid success they are having.

Jeter and Rogers, the ragtime roller skaters, topped the bill at the mammoth outdoor vaudeville at the Federal League Ball Park, Chicago, a short time ago.

F. J. A.

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RAGTIME REVIEW

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The musical score for 'Sunburst Rag' is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of early 20th-century ragtime, featuring syncopated rhythms and a variety of note values including eighth and sixteenth notes. The first system begins with a treble clef and a key signature of one flat. The second system includes a circled section in the treble staff with the initials 'L.M.' written below it. The fifth system concludes with two first endings, labeled '1.' and '2.', which lead to different endings of the piece.

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SHARPS AND FLATS.

A Mrs. E. Sharp's story of discord in a flat with Henry G. Sharp won her a divorce in Chicago recently. The Sharp flat lost its provider, she testified, when she announced to

her husband their scale of living soon would be circumscribed by the addition of a third Sharp. Then Mr. Sharp, it is alleged, played several bars and decided to finish his domestic sonata in two flats.

The image displays five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'p' and 'mf'. The fifth system includes first and second endings marked '1.' and '2.'

**CABARET SEASON OPENS AT
LOCKSLEY.**

Ed. Smith, at one time conductor of Smith's Cornet Band, of Fargo, N. D., is now manager of the summer cabaret show recently opened at Locksley Hall, Chain o' Lakes, Wisconsin. Among the famous artists Smith has succeeded in engaging to appear this summer, is Dan Hill, a noted tenor well known in eastern mus-

ical circles, who was at one time featured with the King Dodo Co. Mr. Hill will be supported by a large company of entertainers.

Harry Harrison, the well-known musician, who remembers well the day when as a boy in knee pants he trudged the streets of Anderson, Ind., in a circus parade, and who now is the wealthy owner of a string of moving picture theaters, is spending the summer at Anderson, Ind.



TRIO.



SEATTLE NOTES.

At the Hofbrau Cabaret the new entertainers are exceptionally good. Those entertaining there are Heine Klotz, Ethel Young, Ruth Williams (rag), "Babe" Lloyd (rag), Helen Klehar (rag) and Burt Chose (baritone singer). Heine Klotz and Ethel Young are always big favorites having been there for two years.

The Breakers Cabaret presents the cleverest bunch of entertainers Seattle has had for some time. Mr. Knuppe, amusement manager, spared no expense in getting talent from any place on the coast. Those entertaining are Art Uline, Rosie Rose, Nina Moore, Paddy McRae, Alice Cooney and Jimmie Newman (character man). The pianist, Mr. Knuppe, has earned a big reputation for himself on account of his clever piano playing.



All the old "stand-by" entertainers at Tate's are gone and an entire new and clever bunch have arrived from 'Frisco. All making good. Mrs. Olive Van Brunt, who is always a favorite has also opened for a short engagement. Others on the bill are Edith Slayart and Mollie Mack in clever dances, and Pauline Bennett, Chad Huber and Ruth Florence. Leo Flanders is the pianist and is doing nice work.

BERNARD BRIN.

Did you ever notice that the man who can't sing a note memorizes the words of all the new songs, while the fellow who can sing has to fake the text?

DEAR EDITOR:

This evening I received my "Ragtime Review," and you just can't imagine how I enjoyed it. I have been letting some of my friends take it and they think it's fine.

ANNABEL FISCHER, Burns, Oregon.

A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

Arrangements by John S. Meck

Copyright 1912 by Axel W. Christensen*

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.

SEVENTH INSTALLMENT MISCELLANEOUS HARMONIES.

We have now made use of the Tonic, Dominant and Sub-dominant chords, also the Mediant and Sub-mediants chords, which we have treated as Tonic chords of minor keys introduced into the major keys in connection with their dominant sevenths. We have seen that they can appear *without* their dominants, in which case they are simply Mediant and Sub-mediants chords—harmonies of a rather sad and melancholy character and used wherever the melodic figure to be harmonized possesses that character. Then there are the super tonic and leading tone triads, also sevenths and the great group of *altered* chords, the detailed study of which is outside of the scope of this work.

One of these chords, however, (the diminished seventh) is so important and has so many varied uses, that a better acquaintance with it and an understanding of its functions is imperative.

There are three different diminished seventh chords in a key and that's all there are *all told!*

The three diminished seventh chords in the scale of "C" are exactly the same as the three in "G," or "B flat," or "F sharp" or any other key, but of course they are notated differently; in other words they are said to be *enharmonic*.

By a diminished seventh is meant simply "chord of the seventh on the leading tone of the minor scale." Thus, in A minor the leading tone seventh chord would be G sharp, B, D, F. This is the one nearest related to C major, in which key it is used quite as freely as in the minor key. Next comes the diminished seventh chord in E minor—D sharp, F sharp, A, C, and lastly in D minor—C sharp, E, G, B, flat.

Now take any one of these chords, for example G sharp, B, D, F. By reason of its curious structure—being composed altogether of *minor* thirds (Formula: minor third, diminished fifth, and diminished seventh—hence the name)—it is capable of *four different readings*—i. e., can be written in four ways and hence treated as belonging in any one of four keys. This, you will observe, opens up almost endless possibilities of transition and modulation, as it progresses freely to the tonic, super-tonic, sub-dominant, dominant seventh and sub-mediants harmonies. Now take the other two diminished seventh chords with their progressions and different readings and we have a rich mine of study before us. Let us designate the chord simply $\circ 7$. As the melody determines the one to be used, this will be found sufficient indication.

A minor E minor D minor.

Founded on leading tone.

Diminished 7th chords in C major in different positions.

70

Showing the four different readings of the first of the above chords. In other words, the four keys in which it belongs (enharmonically).

A minor. F# minor. C minor. Eb minor.

Root G# Root F# Root C Root Eb

71 *Moderato*
Melody by 5th Schubert
 I

72 *73*

74

75 *2*
 From "Chimes of Normandy"

76 *Adagio. (Very Slow)*
 From "Der Preischaft"

77 *Slow*
 From "La Traviata"

78 *Andte (Slow)*
 From "William Tell"

79

79 *Slow* "Anna Lauer"

80 *Slow* "How Can I Leave This?"

Example 69 shows the three diminished seventh chords as used in the key of "C" major, properly notated.

Example 70 shows how one diminished seventh chord may be notated *four* different ways—treated as belonging to *four* different keys.

Example 71 illustrates the use of the diminished seventh chord in two places. In example 72 we see how it can be used instead of the dominant seventh leading into a minor harmony (or submediant). In Example 73, how it is used instead of the second dominant. Example 74 also illustrates a very common and useful treatment of it. When the dominant note is reiterated in the melody, this progression of tonic, diminished seventh and dominant seventh is a very effective harmonization. Note the bass, it being a progression you will often encounter if you are in orchestra and play from bass parts.

EXERCISES: For this lesson write correctly the three different diminished seventh chords in the following keys, G, F and E flat major, using Example 69 as a model.

Also play, harmonize and write out the following Examples:

In Example 75 use the regular two-step accompaniment. Regard the C sharp in the fifth measure—with the cross above it—as a passing note (not a part of the harmony) but use the diminished seventh of which the note "B" is a part.

Example 76 needs no comment.

Example 77 is a good illustration of the temporary use of the B minor harmony, followed immediately by D major. The diminished sevenths are indicated by the proper figure.

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Example 78 use one chord to the measure except where the diminished seventh occurs. Find this place out for yourself.

Example 79 contains all kinds of chords. See how well you can set this beautiful song.

Same applies to Example 80.

COLLEGE STUDENTS INSIST ON RAG.

Classical music failed to mix well with the culture of the University of California at Old Faithful Inn in San Francisco a short time ago, according to the *San Francisco Examiner*. The students and alumni craved ragtime and they got it, although in so doing they were forced to rout Max Bendix and his orchestra.

About 1,000 present and former students of the State University had gathered at Old Faithful for the dinner which was a part of the University of California Day festivities. At first they listened patiently, respectfully and joyfully to selections from the old masters.

After dinner Professor Bendix was horrified by a request for college songs. Instead he and his orchestras swung into the sweet strains of a Strauss waltz.

Fine!

Five hundred couples were on their feet before the first bar was completed and "the dance was on." College yells filled the air instead of Wagner.

Professor Bendix stopped the music—and the dance.

Undaunted, the students danced to grand opera music and Sousa's marches.

Professor Bendix gave up in despair, the programme was abandoned, a ragtime orchestra was mustered and the dining-room of Old Faithful was transformed into a ballroom.

DANCING IN THE STREETS.

At Philadelphia the public will be permitted to dance in the public squares and on the streets during municipal band concerts this summer. The plan has the full approval of the council.



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PRIZE OFFERED FOR BALTIMORE SONG.

Mayor Preston of Baltimore is offering a prize of \$250 for a "Baltimore song," words and music to be supplied by contestants, it is said.

The Chicago Vaudeville Breeze recently printed the following:

Axel Christensen, who is at McVicker's this week, has changed his routine of songs recently. He endeavored to cut out "Woodman Spare That Tree" this week, but the stage hands would not hear of it; the matter started in jest, but the boys grew serious and "The Czar of Ragtime" finally came before the curtain and announced that, at the request of the stage hands, he would do that number. He has kept up that announcement during the week. Christensen is, first of all, a ragtime pianist, but he has difficulty in keeping his singing numbers in the background. He has a song about a kiss on the stairs, which is splendid comedy. A piano solo, a descriptive number, showing the love songs of an Alpine lad under stormy circumstances, went very big Wednesday. "Woodman Spare That Tree" was just as popular with the audience as it is with the stage hands. "You're Going to Get Something That You Don't Expect" was the biggest hit of his act on that occasion.

A Chicago child, four and a half years old, never has heard ragtime and her parents are striving to keep it from her. We suggest an airtight cellar, submerged in deadened wool cotton at the depth of 80 feet.

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Teacher's and Pupil's Corner

Wish to say that I have improved very much during the time I have been taking lessons from your school, and that I can play any ragtime sheet of music with very little difficulty.—EDW. W. DAVIS, 125 W. Allegheny Ave., Philadelphia.

The method taught in Mr. Christensen's ragtime instruction book is the most simple way converting any piece of music into the popular ragtime swing that has ever been brought before the public. In order to bring out that raggy movement and effect that is essential in good ragtime, one must cultivate a firm, steadfast and clear cut touch. One full of vigor and vim, yet keeping in mind that the time should be regular, smooth and even. Mr. Christensen also lays emphasis upon counting while practicing, which is a very necessary thing to remember to acquire the proper ragtime legato touch. Mr. Christensen has become acquainted with the demands of the public in general and he has learned that to please the majority one must learn to play ragtime. At social gatherings it is quite interesting to take some of the old melodies and adjust them into that real ragtime. Who will be able to do? No one except one of Mr. Christensen's pupils. He has made so clear and distinct a method that a child could detect his instructions and after a few lessons provide an audience with "Yankee Doodle" or even "Nearer My God To Thee" in ragtime.

My advice is "Study with Mr. Christensen, for a few instructions in his new method of Ragtime will prove to you what a marvelous system he has given to the public."

One of Mr. Christensen's able instructors is Mrs. Luella Rollman, Rockford, Illinois.—Miss Eva Nathan, 516 North First St., Rockford, Ill.

I am well pleased with your course, and my teacher who has taken a great interest in my lessons and given me every assistance. Although I haven't had much time to practice, could play popular pieces long before the twentieth lesson.—A. W. PECK, Ripley Peck Hardware Co., Windsor, Ontario, Canada.

Having recently taken a course in the local School of Popular Music, I will say I am very much pleased and perfectly satisfied with the same. I am also glad to say I found Mr. Harold L. Reed a capable and extremely likable teacher and I can recommend the Christensen method to anyone desiring to learn to play ragtime quickly and correctly.—HAROLD J. McFARLAND, 18 Reeder St., Providence, R. I.

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Just a few lines to express my appreciation to the Christensen system. I think it great, also very well pleased with my teacher. If I should ever hear of anyone desiring to learn ragtime piano playing, it shall be a pleasure to recommend your school.—RUTH ANDERSON, 2600 Haddon Ave., Chicago.

One of the prettiest and most effective combinations lately, is a medley of the "Blues." Start with the original Memphis Blues, then the Dallas Blues, then St. Louis Blues and last the first refrain of the Memphis Blues. I have never seen this number fail to get a hand.

There were several things in the June issue that have already helped me along, and I hope the teachers will continue sending in their ideas. Something in my studio that has attracted much interest and amusement is a pen and ink sketch (enlarged) from the booklet of the man playing ragtime on the grand piano. I added a staff and notes flying in all directions. Underneath is written "Do it Now." It is very encouraging to beginners to think that in twenty lessons they will play like that.

Some years ago when the Christensen System was first introduced in this city, and in the absence of my co-worker, I was called upon by a most eccentric lady. She had never studied music, and try as I would I could not make her see that it was possible to teach an absolute beginner to play ragtime in twenty lessons. Finally when my patience was threadbare, she inched her chair closer and said in a mysterious whisper: "Now, if you'll tell me the secret or trick of this I will give you a crisp five dollar bill." Did I take that money? Well, I should say I did—before I gave her my answer—"PRACTICE," I said, as I opened the exit door.

I would like some novel way of advertising in the dailies, as I have run the same small "ad" for three years and I do not want it to become monotonous. Perhaps some of the teachers could offer suggestions through columns of the Ragtime Review.—MRS. C. C. NANCE, Memphis, Tenn.

I have done so well in the twenty lessons under my teacher, Mrs. Nance, that I feel sure I can double my present knowledge in forty lessons, and so I am going to continue my lessons, which are of the greatest interest to me.—MRS. J. W. ROBERTSON, Laclede Place, Memphis, Tenn.

Nothing exciting, except that I am getting along very nicely and could not hope for better success. Many thanks to the Christensen System.—MISS HELEN OTTO, Teacher, Columbus, Ohio.

I have taken ten lessons from your Mr. Remus here, and am more than pleased with the results. I did not know one thing about music when I started taking lessons. I did not even know what a bass clef or a rest sign was. I can now pick out any of the simpler popular pieces correctly. I can play all the ragtime movements that I have had, correctly, and know the chorus to a number of pieces.—F. M. MARSH, Stoughton, Wis.

Allow me to express my satisfaction with the course. I am indeed well pleased, and feel confident that I will accomplish more than I had expected at the end of the twentieth lesson. I am more than pleased with Prof. Wooters; his method of teaching is clear and intelligent.—H. JOHNSON, New Orleans, La.

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