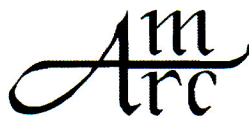


Credits

Anonymous

The American Music Research Center Journal; 2006; 16, ProQuest Direct Complete

pg. 0_2



The American Music Research Center

Originally founded in 1968, the core of the AMRC collection was brought to the University of Colorado in 1989. The AMRC houses a wide variety of materials. Among them are the Glenn Miller Archive, Dave Grusin Collection, Perry Como Collection, Early Country Music Collection, Walter Collins College Songbook Collection, and the Morris Dry and Charles Kroleck Sheet Music Collections which hold over 90,000 pieces of popular songs dating from the 18th century to the present.

The center regularly hosts visitors, gives tours, runs symposia, and provides information about a range of American music types in its annual journal. The AMRC is housed in the Macky Auditorium building on the University of Colorado campus. The Howard B. Waltz Music Library, in the Warner Imig Music Building, contains over 150,000 books, scores, periodicals and recordings and provides excellent reference support for the more specialized collections of the AMRC.

For more information visit the AMRC website at www.americanmusicresearchcenter.org or call Cassandra Volpe at 303-735-1367. The AMRC is currently engaged in the process of providing electronic versions of their sheet-music holdings. Some of these titles are available at www.libraries.colorado.edu.

AMRC Staff

Thomas L. Riis, Director, Editor of *AMRC Journal*

Laurie Sampsel, AMRC Curator and Faculty Director of the Howard B. Waltz Music Library

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Acknowledgments

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IN THE GOOD OLD SUMMER TIME

An Illustrated History of American
Popular Sheet Music from the
American Music Research Center

By David Harris and Thomas Riis



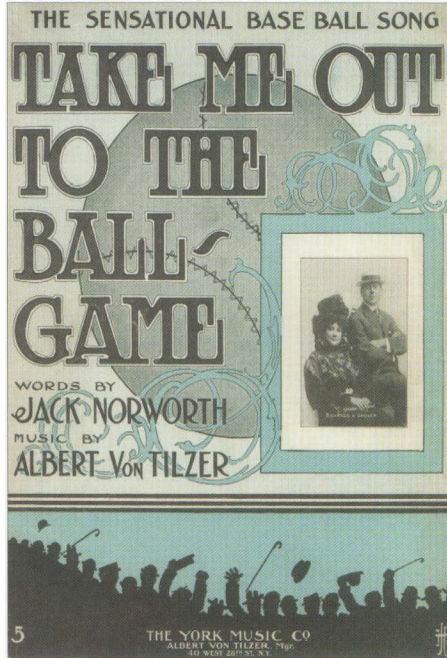
University of Colorado College of Music
American Music Research Center
Boulder, Colorado

American Popular song, the music of Tin Pan Alley, barbershop quartets, spirituals, sentimental ballads, jazz, ragtime, and the blues, is as American as apple pie and baseball. Always a great American past-time, music grew as a result of cultural clash and collaboration. From John Philip Sousa's marching band arrangements of Verdi operas to the bayou and cotton field African work songs, from Puritan hymns to burlesque house stumps, America's music illuminates a bedrock network of cultural interrelationships with a reality that is seldom captured in the mere facts of written history. Musical elements, including African syncopation and scales, European instrumentation and song forms, British folk poetry, German close-harmony singing, and Spanish guitar playing rubbed shoulders over time, pushed and pulled one another, and were melded into a series of identifiably American phenomena. American music evolved within a cultural

kaleidoscope. It grew through the work of composers and songsmiths—as well as teachers, music sellers, instrument manufacturers, and civic patrons—who responded to the needs of a young country alive with an amalgam of individual histories. Music stands as a testament to the business of cultural collaboration that defines America.

America's collective voice resounds with the voices of each of her inhabitants; the poor black farmer, the western ranch hand, the Chinese rail worker, the New England hymn-singer, the Brooklyn Jewish street kid,

the wealthy Wall Street executive, the Irish immigrant, the Greek merchant, the Mexican caballero, the Native American flutist, and many others. This voice found its way across the country and into American homes through the efforts of a young but resourceful music industry. The composers, publishers, performers, and cover artists collectively known as Tin Pan Alley powered the engine



OF

COMPOSED A SHORT TIME BEFORE HIS DEATH

GUITAR.

PIANO.

21

31

Published by WM. A. POND & Co., No. 547 Broadway.

O. DITSON & CO., Boston. L. MEYER, Philadelphia. LEE & WALKER, Philadelphia.
ROOT & CARY, Chicago. H. N. HEMPSTED, Milwaukee.

2

of American music for over fifty years, beginning in earnest around 1895. The Alley's portrayal of America through multi-page songs with ornate covers reflected America's burgeoning cultural identity. Through a high volume publication business (over one and a half million pieces published between 1895 and 1950), Tin Pan Alley brought music into the American home and helped to define the American identity. The cover art included in this volume, all housed in the American Music Research Center archive, shows but a sample of the colorful images that illustrated America's music.

Songs at Home and on the Stage

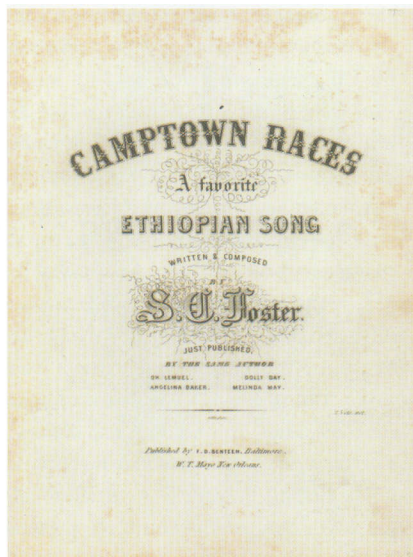
America's first musical superstar was Stephen Foster. Foster is often considered the first musical arbiter of cultural diversity in America. His seemingly effortless melodies created a soundscape of "folk music" found in America in the mid-1800s, though its roots in middle-class parlor song and the stage are equally important. His sentimental ballads, which sold millions of copies, reflect a Victorian Era fondness for genteel topics. The characteristics of such songs include lilting melodies, simple chordal accompaniment, wide melodic leaps, and tragic or love-sick narratives. Love songs like "Beautiful Dreamer" and tear-jerkers like "Farewell! Mother Dear" show the range of the sentimental ballad. Its influence contin-

ued well into the 20th century, and it became an important element in the success of Tin Pan Alley.

Many of Stephen Foster's early successes, the first being "Oh! Susanna" (1850), exhibit his alliance with Minstrel Shows. Minstrel Shows consisted of former circus entertainers who performed music and other acts in small traveling companies. In the 1830s Minstrel Show players such as Thomas "Daddy" Rice, who performed in burnt cork face makeup and ragged costume, encouraged widespread fascination with black dance forms, singing style, speech, and instrumentation through characters like his "Jim Crow" (see page 38). The Minstrel Show format included three acts and was perfected by the Christy's Minstrels, the company for whom Foster wrote "Oh! Susanna." The first act featured song melodies, the second act, dances or sideshow entertainment, like juggling and fire breathing, in front of a curtain to allow for a set change; the third act presented a loose drama based upon stereotypical black characters in skits interspersed with more singing and dancing. Unfortunately, early Minstrel Show entertainers' most popular devices amounted to grotesque racial caricature, using exaggerated gesture, fake dialect, and blackface. Minstrel Show performers until the 1850s were white. Leading up to and following Emancipation in 1863 black performers were slowly

assimilated into the entertainment industry. The demand for Minstrel Shows was so powerful (with many theaters devoted solely to such entertainment) that African American actors were compelled to don blackface and portray the stereotypically farcified characters created by the early

"Camptown Races" includes African American dialect and gruff melodic repetition found in the "Ethiopian" songs written for Minstrel Shows.



white entertainers. For all of the confusion and damage that this racial slander caused, the Minstrel Shows circulated many popular songs around the country, fortified homegrown multi-cultural forms, provided work for early black entertainers, and established a foundation upon which musical theater, vaudeville, and eventually radio and early television thrived.

The Minstrel Show's reign as the dominant form of American popular theater ended in the 1890s, but its influence continues to the present day. Far from softening with the passing of time and the influx of black performers into the entertainment industry, the damage deepened in the 1890s with the creation of the "coon song." Characters first made popular by Minstrel Shows appeared on song sheet covers and in vaudeville, musical comedies, and movies. Figures such as Aunt Jemima, Uncle Remus, and the pickaninny (a black child figure) grew from this tradition and developed into cultural icons. The inclusion of these characters on song covers and advertisements (including everything from food containers to lawn ornaments and wall paper) brought commercial success, but cast a long shadow and obscured other genuine aspects and contributions of Black America.

The coon songs exercised an important influence upon the American entertainment industry in the early 20th century. Many black composers and performers made careers writing and performing coon songs, the most successful being Bert Williams. Williams and his partner George Walker created the hit comedy duo known as the "Two Real Coons." Later in his career Williams made as much money performing solo comedy as the President of the United States made running the country. Though compelled by

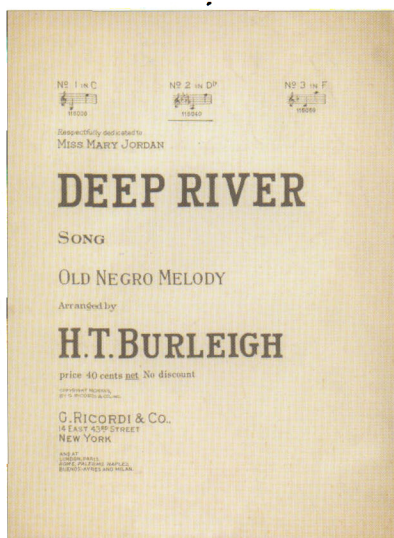


Ambolena Snow, with her large red lips, shows an example of images made popular by the coon song covers. "Jump Jim Crow" was one of the earliest examples. This famous dancing figure can be seen on page 38.

custom to retain the minstrel mask, Williams was widely recognized as a superior actor. Upon Williams' death Booker T. Washington said of him that "He has done more for our race than I have. He has smiled his way into people's hearts; I have been obliged to fight my way" (Morgan and Barlow, 68).

The "coon song" tradition and its obvious misrepresentation of Black America

Spiritual covers were often clean, classic-looking, and without a picture. Burleigh published his spirituals through Ricordi and Company, the same publisher which represented Giuseppe Verdi.

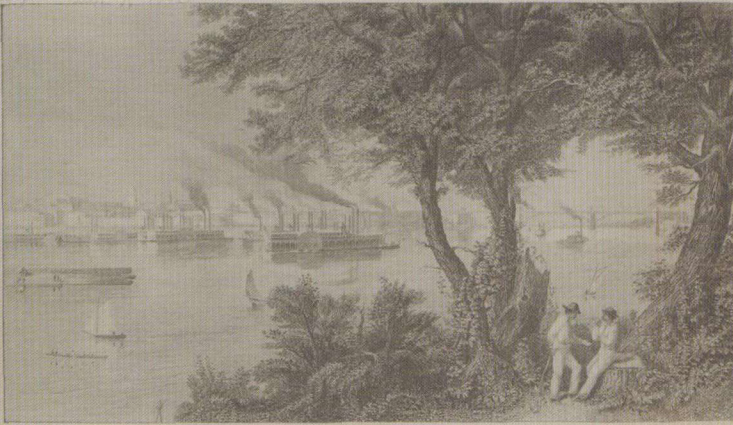


led some to work toward a truer image of African Americans. Harry T. Burleigh, William Dawson, John Work, Nathaniel Dett and others began to transcribe and arrange Negro Spirituals in the late 19th and early 20th centuries. They cast the spiritual as classical

American music, often arranging the spiritual melodies in "motet" fashion borrowed from the European classical tradition or with classical style piano accompaniment. More often, however, spiritual arrangements featured homophonic four-part writing, a solo verse, and choral refrain.

The spiritual began as a multi-racial religious music combining European and African musical elements. At revivals called "camp meetings," which began around 1800, black and white Americans worshiped and sang hymns together in open air congregations. Spiritual texts began to reflect the lives of rural and slave-bound Americans by portraying biblical characters who experienced similar hardships. To black slaves, Moses represented the hope of escape from slavery, and the Jordan River made reference to the Ohio River. To white sharecroppers the shepherds in the Christmas story represented their hope for future glory. Black and white spirituals shared a common heritage in the European hymn tradition. African Americans brought to the spiritual elements of African song, including syncopation, body percussion, call and response, "blue" notes, and a tradition that encouraged singing during all aspects of life including work, play, and worship. White and black southerners shared spirituals, such as "On Jordan's Stormy Banks," "Down in the River to Pray," and "Old Time Religion." Many of

W. E. Handy's
SAINT LOUIS BLUES



*City of
St. Louis*
1872

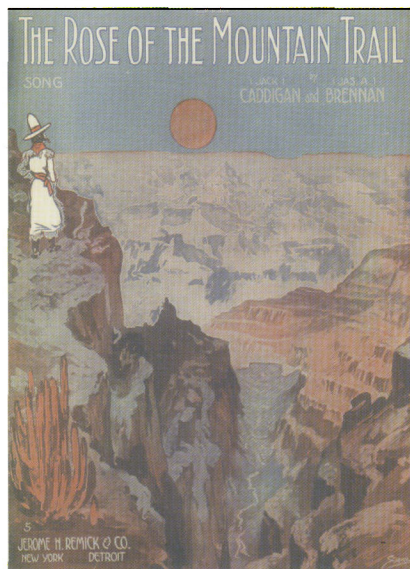
HANDY BROTHERS MUSIC CO. INC.

The Home of the Blues
1597 BROADWAY, NEW YORK, N.Y.

these songs were printed in hymnals beginning in the 1830s. The spirituals unique to the black tradition, however, remained orally transmitted until after the Civil War when they began to be widely written down.

The Blues was first a type of secular folk music developed during the reconstruction era. This kind of rhythm-based solo song spread as itinerant singer-guitarists played at town meetings, dancés, and bars. Elements of the blues include a swung African rhythm, a standard AAB lyric form, and call-and-response guitar fills. Tin Pan Alley took time to accept the blues. Irregular lyric forms, risqué themes, and non-standard chord progressions made composing an authentic sounding blues difficult for Tin Pan Alley composers at first. Early attempts at marketing printed blues began in 1909, but mass publication did not occur until the 1910s, to be followed by sound recordings in the 1920s. The economic potential of the blues was revealed in songs like "St. Louis Blues" (1914) by W. C. Handy (see page 7). Handy's most lucrative publishing company, Pace & Handy Music, sold millions of copies of "St. Louis Blues." Handy himself continued to receive royalty checks of \$25,000 a year, forty years after the song's original publication. The blues remains an important part of American music with its standard form and capacity for intense emotional expression (Morgan and Barlow, 117-121).

European folk music deeply influenced the songs of the American West. As north-



ern European settlers moved westward and Spanish settlers moved northward from Mexico they carried their songs with them. Eventually these songs evolved into new folk music based on the old. Songs like "The Red River Valley" probably originated in Canada but were based on similar folk themes from the British Isles (like the Irish ballad "On the Shores of America"). The theme of the good son leaving home to seek his fortune in a far-away land resonated with settlers in the American West. Cowboy music developed slowly through repetition and informal sharing. Men wedded to tough work in the

BRONCHO BUSTER'S BALL



BY
TERRY SHERMAN

FOA
FORSTER MUSIC PUBLISHER
329 S. WABASH AVE
CHICAGO

Ray C. Brown

out of doors sang songs and told stories over campfires. Jack Thorp, the cowboy poet and first collector of cowboy songs and poems wrote: "Maybe cowboy singing was an answer to loneliness. Maybe it was just another way of expressing good fellowship." Warm-toned musical elements from Spain, such as Flamenco guitar rhythms, worked their way into western American music as well. Melodic progressions, musical forms, and a new vocabulary derived from a mixture of Spanish and English contributed to the palette that colored the songs of the cowboys. (Thorp and Fife, 15).

The western mystique traded well back east. In the early 20th century both cowboy songs and songs based on the cowboy image became popular. Vaudevilles took western clichés and created "Wild West Shows," which featured lassos, pistols, livestock, western-themed dramas, and real Indians. "Don't Fence Me In," "Tumbling Tumble-

weeds," "Bronco Buster's Ball," and "Ragtime Cowboy Joe" all offer a glimpse into the New York or Hollywood songwriter's understand-

ing of the Wild West. The cowboy image became that of a suave but rough, misunderstood, and often heroic figure. "Home on the Range," "Git Along Little Dogies," and "The Red River Valley" better embody the simple melodies and the straight-forward narrative that connects the songs of the west with the southern spiritual and the European folk ballad.



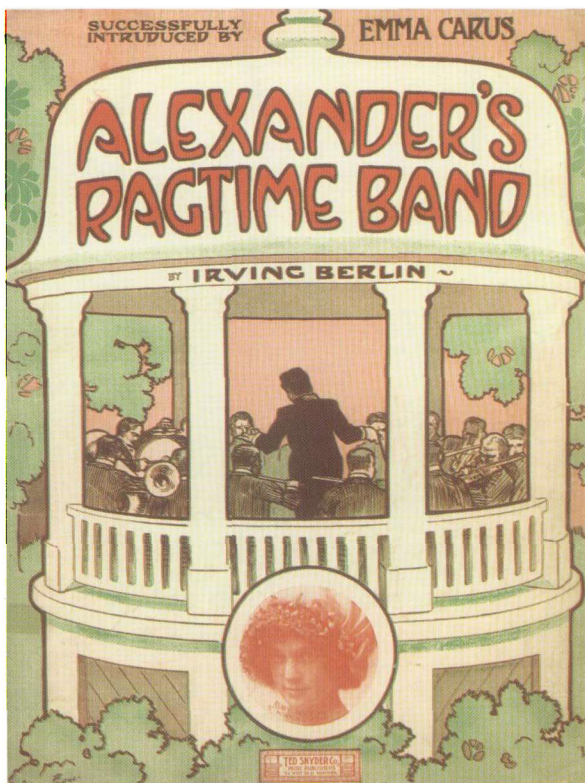
Ragtime and Barbershop

Ragtime began as folk musicians combined vigorous dance rhythms and European classical piano technique in march form. Composers like Scott Joplin (1868-1917), ragtime's greatest composer, syncretized the melodies of familiar popular songs, but maintained a strict-tempo, down-beat-focused bass line. Irving Berlin references this process in "Alexander's Ragtime Band" when he suggests that "if you care to

hear the 'Swanee River' [Stephen Foster's hit song 'Old Folks at Home'] played in ragtime, come on and hear Alexander's Ragtime Band." Complex chord language developed as syncopation led to chordal passing tones over stable bass lines. These chords, mostly dominant and diminished seventh chords, led to barbershop and early jazz harmony.

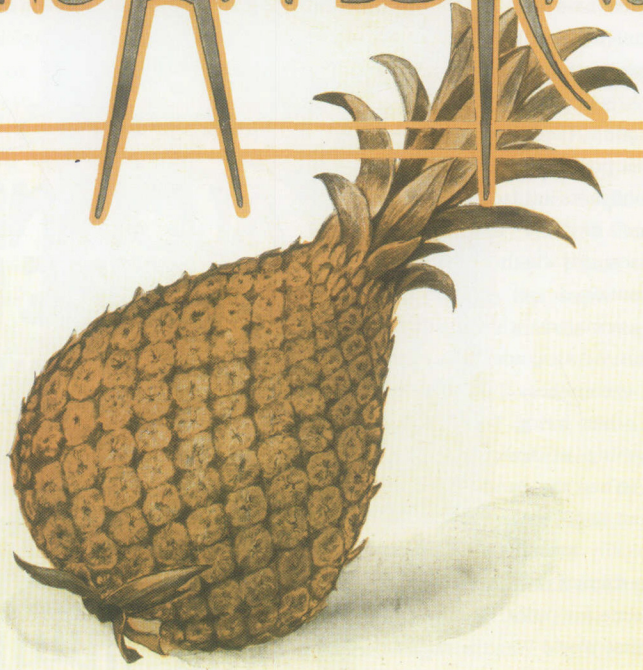
Ragtime (and later jazz) became so popular that composers and publishers utilized the word "ragtime" or "jazz" in titles and advertisements whether or not the song contained any genuine elements associated with the earliest examples. "Alexander's Ragtime Band" exemplifies this practice, as do other Irving Berlin songs ("Everything in America is Ragtime," "When the Band Played an American Rag," etc.). Tin Pan Alley typically assimilated the most popular themes, words, and topics of the time for profit. By the end of the first World War the ragtime rage was ebbing, to be replaced by the foxtrot, the charleston, and other types of music increasingly referred to as jazz. Its legacy as an important early influence over jazz and Tin Pan Alley, however, secured ragtime as an American cultural force and the ragtime pia-

nist as a cultural icon. Many rags, especially those by Scott Joplin, were written for solo piano, but others also had texts. Composers either wrote lyrics for the original composition, or publishers hired poets to fit words to the music after a song became successful. Joplin's "Pine Apple Rag" is one example of this practice.



Irving Berlin's first major hit was "Alexander's Ragtime Band," released in 1911. Over his career Berlin wrote over 1000 songs, 17 film scores, and 21 Broadway scores.

PINE APPLE RAG



BY—THE KING OF RAG TIME WRITERS.

SCOTT JOPLIN.

Composer of "MAPLE LEAF RAG," "SUGAR CANE RAG," ETC. ETC.



Respectfully dedicated to the Five Musical Spillers.

3

"Pine Apple Rag"

NOTE: Do not play
this piece fast.
Composer.

By SCOTT JOPLIN
Composer of "Maple Leaf Rag," and "Sugar Cane Rag."

Slow March tempo. ♩ = 100

Piano.

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Seminary Music Co. 112 W. 38th St. N.Y.

NOW READY!!!

"PINEAPPLE RAG" VOCAL

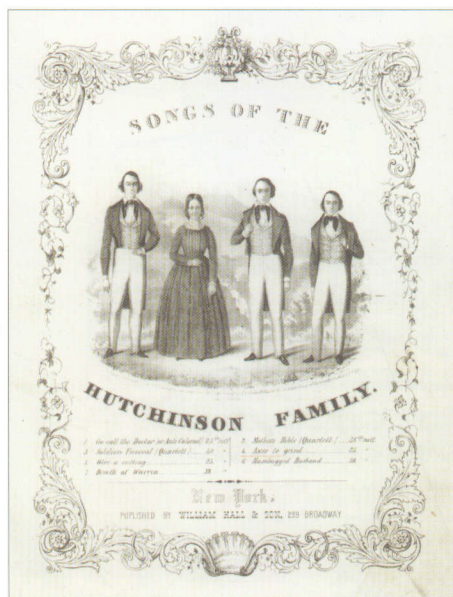
Composers often included performance notes on their sheet music. Joplin's ubiquitous "Do not play this piece fast" is an example. Publishers used empty space to underscore a composer's importance or to advertise other titles.

To most Americans today barbershop quartet singing conjures images of the Gay '90s: four white men in straw hats singing in tight harmony with brilliant tone. This is the view of barbershop that SPEBSQUA cultivated during the barbershop quartet revival of the 1930s. The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America restored the close-harmony quartet singing style to American culture after a decade of neglect and assured its survival for generations to come. However, the image of the barbershop quartet that they cultivated reveals a limited portrayal of the song form that proliferated throughout the 19th and early 20th centuries.

German musicians first transplanted the close-harmony singing style to America through the formation of collegiate and amateur glee clubs and traveling quartets. The Tyrolese Minstrels, German Minstrels, and Alpine Minstrels found success touring America during the 1830s and 1840s. Their singing style involved four parts from low bass to high tenor. The range of notes from top to bottom rarely exceeded an octave and a half, thus, the term "close-harmony." Originally these songs contained simple chords, easy, syllabic melodies, and folk-like texts. Soon, American quartets, like the Hutchinson Family of New Hampshire, were creating new American close-harmony compositions. Stephen Foster wrote many of his songs with solo verses and close-harmony male quartet refrains. African American performers adopted the close-harmony technique of vocal arranging in the middle of the 19th century as well. African American quartets became a ubiquitous part of rural and urban custom, partly because of the African American practice of infusing all aspects of life with song. In the 1920s James Weldon Johnson, a founder of the NAACP and an important influence on Tin Pan Alley, wrote:

Pick up four coloured [sic] boys or young men anywhere and the chances are ninety out of a hundred that you have a quartet. Let one of them sing the melody and

The Hutchinson Family Quartet was a popular American close-harmony quartet in the 1840's with their hit song "The Old Granite State."



Your Song—My Song—Our Boys' Song
OVER THERE



PHOTO © 1918
LIFE PUB. CO.

**WORDS AND MUSIC BY
GEORGE M. COHAN**

POPULAR EDITION
LEO. FEIST INC. NEW YORK
HERMAN DABEWSKI MUSIC PUBLISHING CO. LTD. LONDON, ENG.

Norman Rockwell's illustration for the cover of "Over There," depicts soldiers singing in four part harmony. Covers like this one bolstered the barbershop image made popular by SPEBSQUA in the 1930s.

others will naturally find the parts. Indeed, it may be said that all male Negro youth of the United States is divided into quartets. . . . In the days when such a thing as a white barber was unknown in the South, every barbershop had its quartet and the young men spent their leisure time "harmonizing" (Averill, 9).

Tin Pan Alley saw value in close-harmony quartets and published many songs with additional close-harmony quartet arrangements. Quartets became standard in musical theaters, vaudevilles, bars, burlesques, and on street corners. The early recording industry valued the quartet for its suitability to the recording technology of the time. Because wax cylinder originals deteriorated after about 50 printings, sound engineers recorded as many as seven cylinders at once. Only small ensembles of fewer than ten players could adequately perform for a large number of recording devices. Further, the early cylinders reproduced sound best in the middle to middle low range of the human voice, the specific range used by close-harmony quartets. Like ragtime, the close-harmony quartets went out of fashion after

"In the shade of the old apple tree"

CHORUS
Male Quartette.

Arr by THEO. WESTMAN.

Valse Lento.

TENOR 1. In the shade of the old ap-ple tree. When the love is your
 TENOR 2. In the shade of the old ap-ple tree. When the love is your
 BAR. eyes I could see. When the voice that I heard like the song of the bird, Seem to
 BASS. eyes I could see. When the voice that I heard like the song of the bird, Seem to
 whisper sweet mus-ic to me to me I could hear the dull buzz of the bee of the
 whisper sweet mus-ic to me I could hear the dull buzz of the bee of the
 bee in the bloss-oms as you said to me with a heart that is
 bee in the bloss-oms as you said to me said to me with a heart that is
 true, I'll be wait-ing for you, In the shade of the old ap-ple tree. ap-ple tree
 true, I'll be wait-ing for you, In the shade of the old ap-ple tree. ap-ple tree.

The addition of close-harmony quartet arrangements made Tin Pan Alley songs more valuable.

the first World War. Since that time both styles have enjoyed strong revivals that continue to the present.

Tin Pan Alley

The label "Tin Pan Alley" originally referred to West Twenty-Eighth Street between Broadway and Sixth Avenue in Manhattan. On this block a group of sheet

IN THE SHADE
OF THE
OLD APPLE TREE

WORDS
BY
HARRY
WILLIAMS

MUSIC
BY
EGBERT
VAN ALSTYNE

PUBLISHED BY
JEROME H. REMICK
AND COMPANY
The WHITNEY WARNER PUBL. CO.
100 West 42nd St., New York, N.Y. 10018

WITH ALL MY HEART

FREDERICK SEYMOUR



PUBLISHED BY C.C. CHURCH AND COMPANY, 60 ALLYN ST. HARTFORD, CONN., U.S.A.
NEW YORK OFFICE, 1567 BROADWAY—AUSTRALIAN AGENTS, NICHOLSON & CO. LTD., SYDNEY

\$.30 NET

Far West, Canada
and Abroad \$.35

Stock themes and images became the backbone of Tin Pan Alley publications as an attractive cover often boosted sales of less successful music.

music publishers rented space beginning in 1895. As a part of their business, publishers hired pianists to play through songs and sell them to prospective buyers. Pianists were often talented arrangers as well and would change songs on the spot to meet the needs of the client. George Gershwin, George M. Cohan, and Irving Berlin all got their start in this way. The term "Tin Pan Alley" originally denigrated the industry by describing a cacophony created by the number of pianos sounding on the street in a day when interior acoustical sound absorption was unknown. The name grew to represent the considerable industry of music composers, arrangers, lyricists, and salesmen who created tens of thousands of songs each year on stock subjects and similar melodies from around 1895 to 1950.

Certain stock forms (rags, coon songs, and cowboy songs among them) dominated Tin Pan Alley publications and proved successful sellers. Other forms celebrated perennial themes: mother, tragic or hard luck stories, patriotism, immigrant groups, Native Americans, piety and family values, and dance forms like the march and the waltz. Because Tin Pan Alley was a high yield numbers game, many composers used a kind of fill-in-the-blank method of writing. In order to find a big hit, they would write hundreds of songs, many of which remained unsold or unpublished. Publishers also

capitalized on a song's success through sequels. If a song like "Under the Bamboo Tree" became a hit, parodies like "Under the Linden Tree," "Under the Old Oak Tree," "Under the Yum Yum Tree," "Under the Lilac Tree," and "Under the Chicken Tree" (all of which are actual publications) quickly appeared.

Most music publishers operated in big cities. New York housed the greatest number of publishers, but Chicago, Philadelphia, Washington, D.C., San Francisco, and St. Louis all had publication businesses as well. Publishers used a number of techniques to create popularity for their songs.



Frequently so-called pluggers were hired to showcase new songs. Pluggers were professional singers or pianists who worked for publishing houses. They performed new songs in multiple venues (stores, fairs, theaters, parks, etc.) and in front of new audiences to drum up sales. In addition to the pluggers, publishers hired other singers to stand in the audience and sing along to give the impression that new songs were already well-known. In smaller cities traveling salesmen carried music either exclusively or as a part of a larger package of merchandise. In this way, the music of Tin Pan Alley spread across the country. When the recording industry became an important force in the music world, publishers hired pluggers to perform on the radio. They also courted big name performers to showcase new songs. If a popular musician adopted a song, it was certain to find success in sheet music sales. For example, Gershwin's "Swanee" benefited from Al Jolson's fame in vaudeville and movies.

The piano provided the best means through which Americans could access the music of Tin Pan Alley for decades, so piano sales during the Tin Pan Alley years were high. In 1909, a high point for piano production, 364,000 pianos were produced in America, over half of the pianos produced in the world that year. Piano sales increased steadily through the

1800s and early 1900s. The piano remained a vital part of American entertainment for nearly a century.

The Ornate Covers

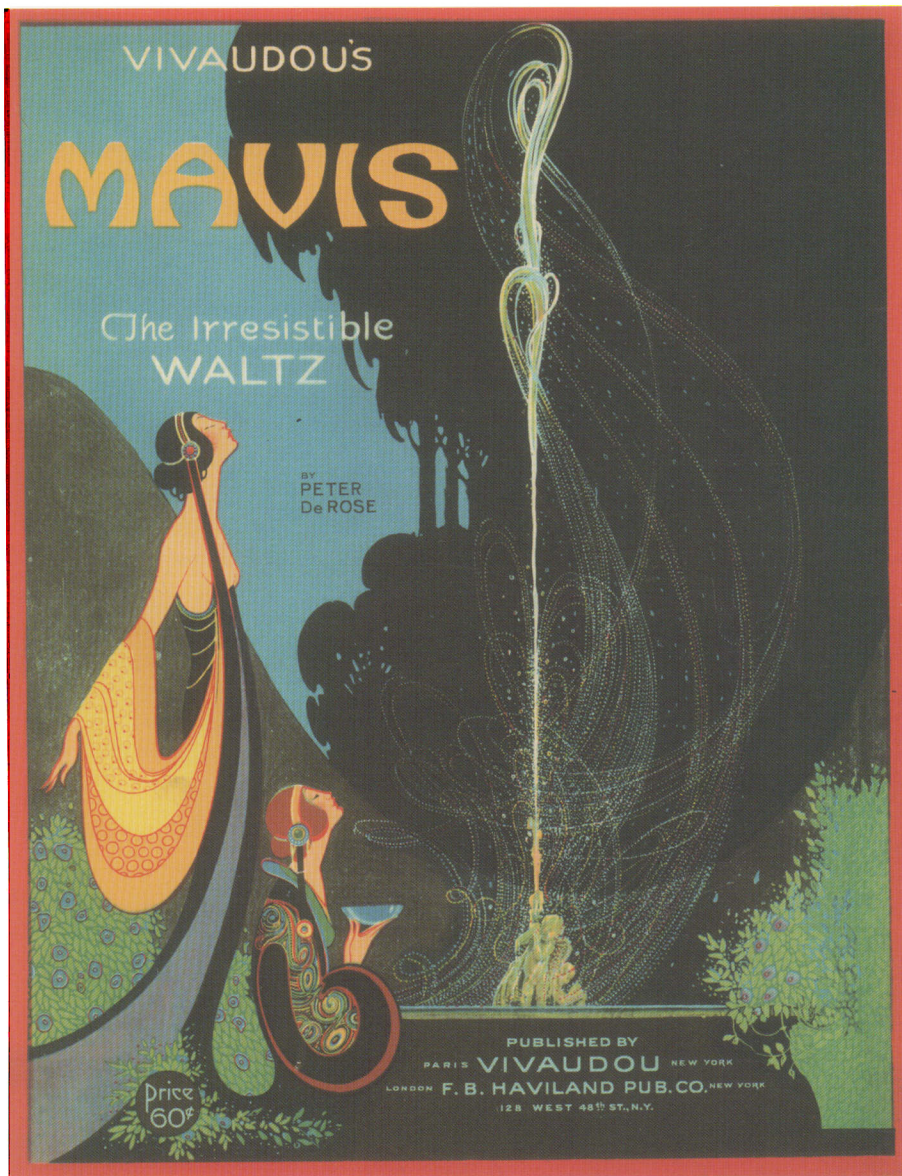
Tin Pan Alley songs only rarely made their composers rich. However, songs that sold millions like "Take Me Out to the Ball Game," "In the Good Old Summertime," "Over There," and "Let Me Call You Sweetheart," continue to live in the American cultural memory today. For those songs that didn't succeed musically, a colorful cover provided a powerful attraction to would be buyers.

Beginning in the 1830s, American music spread through the publication and sales of sheet music sold by traveling performers and salesmen. This music, usually for solo voice and instrumental accompaniment and/or for close-harmony quartets, musically linked the nation. Millions of Americans purchased sheet music each year prior to the 1950s. After the 1950s, the allure of a well-established recording industry (which had been picking up steam since the 1920s) effectively replaced much live music-making at home. During the years in which Tin Pan Alley represented the principal force in musical dissemination, lithography put an artistic face on the music and provided an immediate attraction up front. The cover did not always signify the worth of the music, or even have anything to do with the

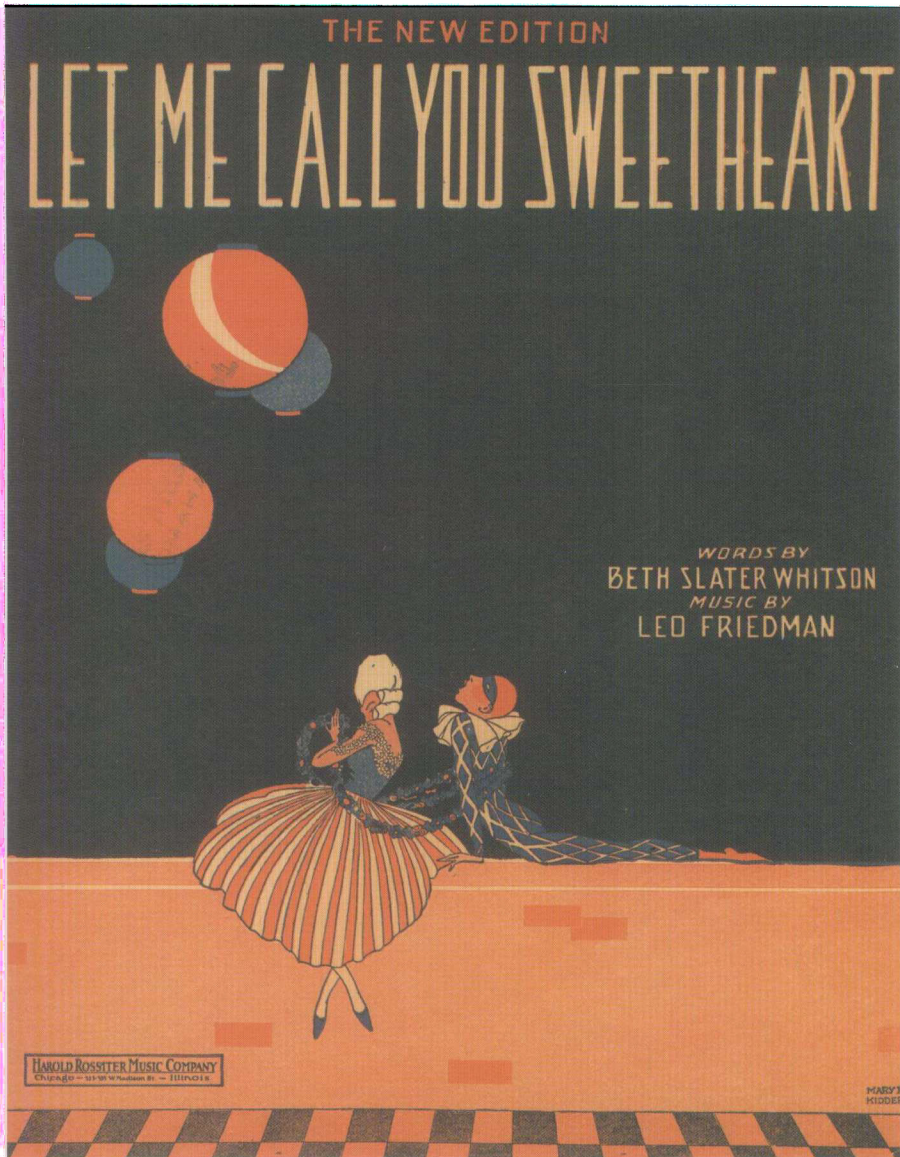
WHEN YOU WANT 'EM, YOU CAN'T GET 'EM,
WHEN YOU'VE GOT 'EM, YOU DON'T WANT 'EM



"When You Want 'Em, You Can't Get 'Em..." was Gershwin's first publication. Gershwin bridged the gap between Tin Pan Alley and classical music with his opera "Porgy and Bess" and symphonic works like "Rhapsody in Blue."

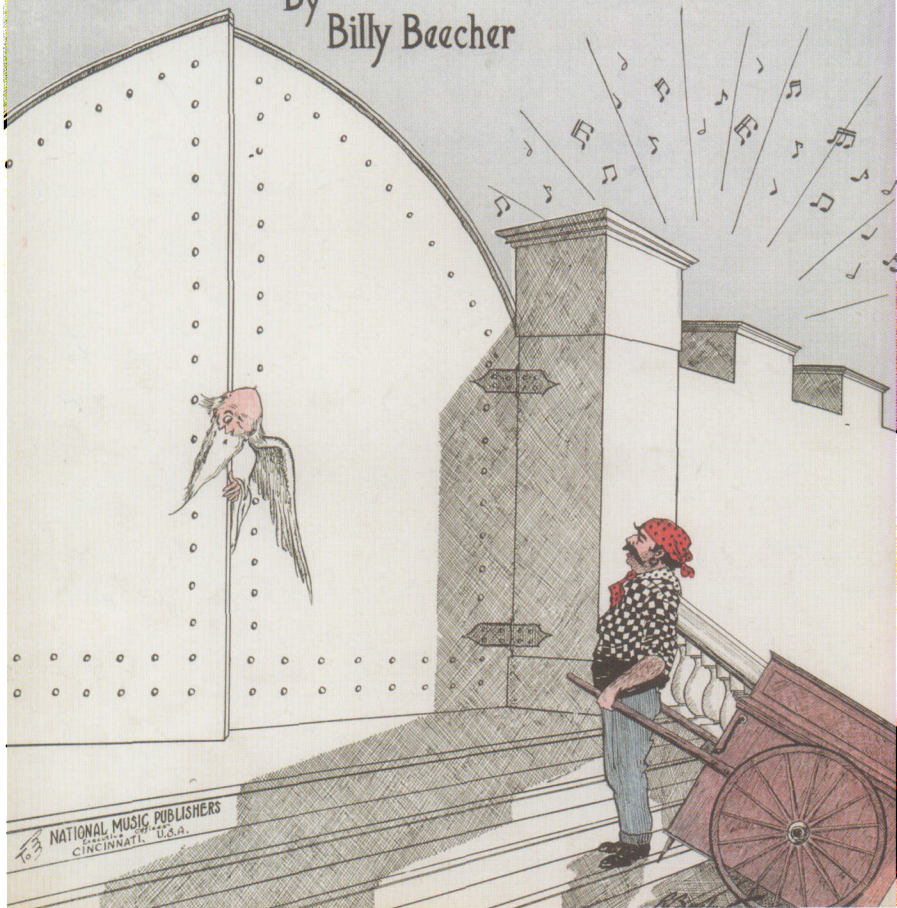


Art Nouveau, a decorative arts movement in the early 20th century, found its way onto many song covers in intricate patterns of curving lines as seen in this example. The back page of "Mavis" provides an example of an artful advertisement (see back cover).



THERE'RE NO MORE HARPS IN HEAVEN SINCE ST. PETER HEARD THE JASS-BAND PLAY

By Billy Beecher



The spelling of "jazz" used today was not standardized until the 1920s. Prior to this time spellings such as "jaz," "jas," and "jass" appeared frequently. The image of a European organ grinder turned away by St. Peter adds sociological interest to this cover and suggests changing views of the nature of popular music.

lyrics of the song, but a beautiful cover could help sell a piece regardless of the value of the music inside. Some of America's greatest artists participated in Tin Pan Alley publications. Nathaniel Currier, Maxfield Parrish, and Norman Rockwell each contributed to the sheet music cover industry (see "Over There" on page 15 for an example of a Norman Rockwell cover). Over 80% of the published covers, however, carry no artist signature. Many artists saw cover design simply as a side job that did not fully engage their artistic talents.

Lithography is one of several artistic techniques of printmaking, a category which also includes etching and silk screening. The process of lithography is based on the fact that oil and water repel one another when placed together on a flat stone or plate. The artist draws a reverse image on the stone using a greasy crayon. The stone is then treated chemically to set the grease. Water is applied to the stone, and the areas with the grease reject the water while the porous stone accepts it. A greasy ink is then applied which adheres to the drawing but is rejected by the wet stone. Paper is then placed on the stone and pressed against it, transferring the ink to the paper. In order to make a color lithograph an artist must use multiple stones, one stone for each color. The German Alois Senefelder created the process in 1798, and American publishers took it up in

the 1820s. The first color music cover made in America appeared in the 1840s. In the 1890s the so-called offset lithograph added a step, but reduced the cost, by the use of an intermediate transfer on a rubber surface. This transfer eliminated the need to draw a reverse image and required less ink, which allowed for drawings of greater detail. Photo-lithography developed in the 20th century and involved the use of a large-format camera to shoot an image of a drawing or picture. The film was then transferred to a plate from which an offset print would be made.



IN CHINA

WORDS BY
A.J. STASNY
MUSIC BY
OTTO MOTZAN

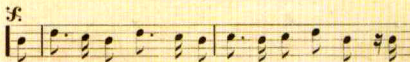


Albert Gustav Michelson (1884-1964) is one of the few lithograph artists credited on Tin Pan Alley covers. Michelson was a Russian-born American artist and illustrator.

Dot Long-Handled Dipper.

Words by YAWCOB STRAUSS.

(CHARLES FOLLEN ADAMS.)



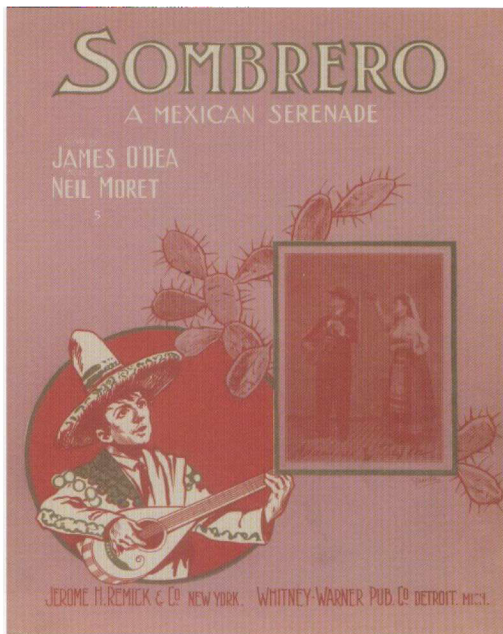
Der bo - et may sing off "Der Oldt Oak-en Book -it," Und
 "How schveet vrom der green mossy brim to receive it" —Dot vould
 How nice it must been in der rough vinter ved-dher, When it
 How hand - y it vas schust to turn on der fai-cet, Where der
 Dhen gife oup der book-its and pails to der hors - es; Off

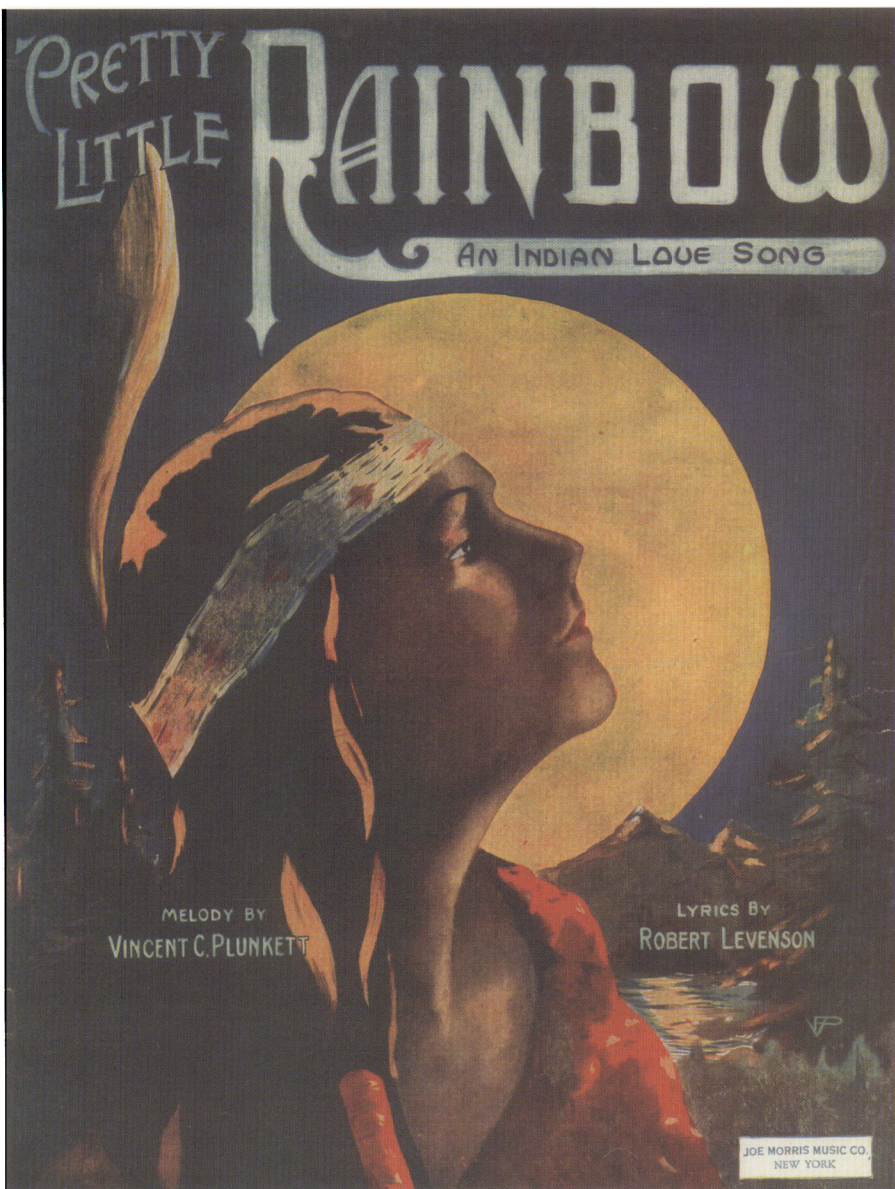
The Musical Melting Pot

The influence of immigration on early 20th century American society cannot be underestimated. People from around the globe flocked to America to pursue a better life. They brought with them the culture and mystique of the world beyond mainland America. With the influx of new Americans came cultural clashes as well. Stereotypes similar to the coon images were concocted to represent the Irish, Jewish, Italian, and German communities and eventually spread to South American, Eastern European, and Asian immigrants. Fake dialect and often pejorative cover art characterizations defined immigrant songs. In his article "Americana as Revealed Through Old Tin Pan Alley Era Songs," Robert Groves suggests that

In all likelihood no American institution has contributed more to the fostering and dissemination of racial and ethnic stereotypes than the popular song industry. Beginning with the earliest minstrel

songs in the 1840s, stereotypical views of ethnic and racial minorities appear to have reached their peak from about 1895 through the mid-teens (Groves, 30).



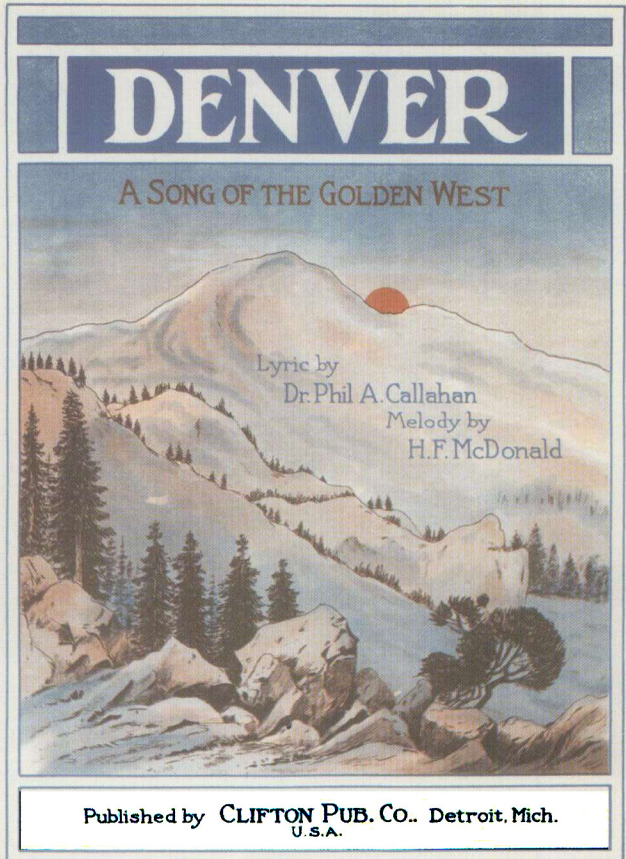


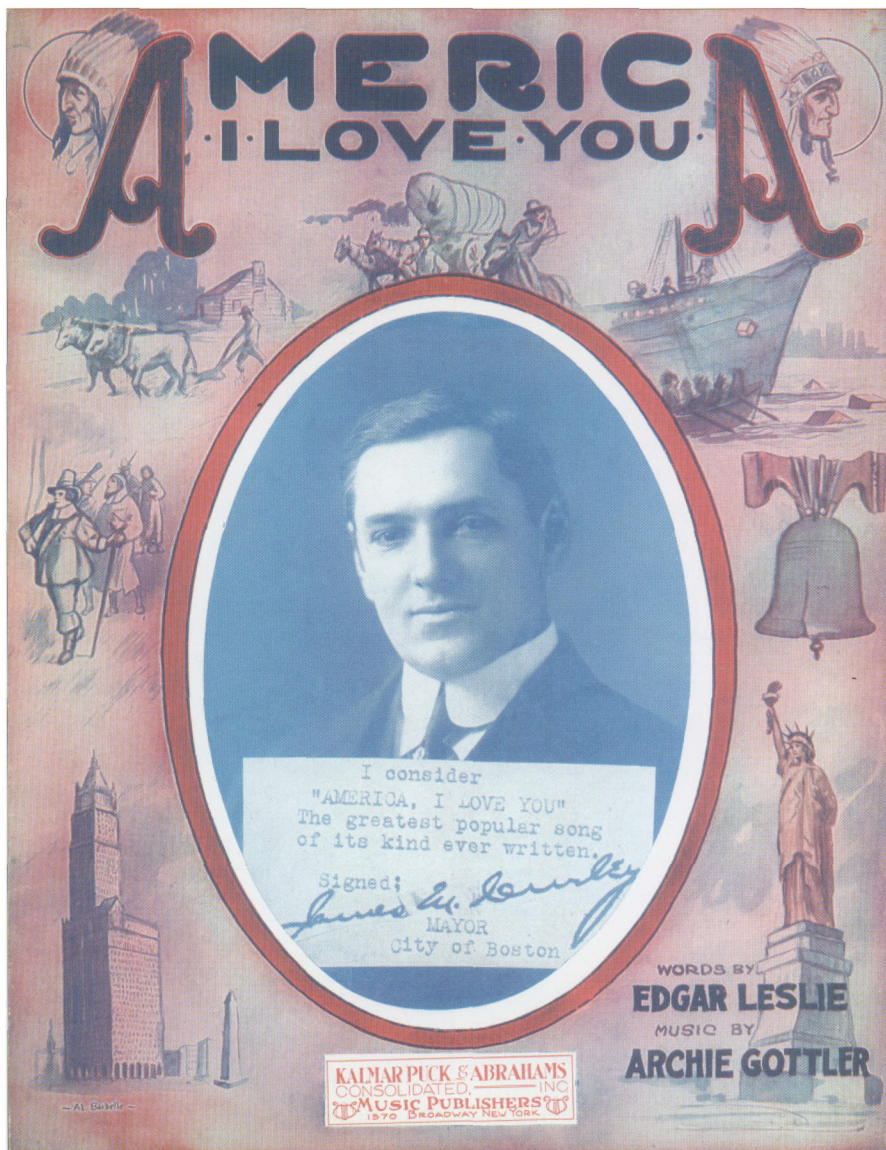
Tin Pan Alley cultivated an American fascination with the exotic. "Indian love songs" and "Indian marches" helped to create an image of Native Americans as pure, sensual, and simple tribal people, part of a vanishing American frontier.

For all the negative effects of racism, music and cover images that positively portrayed America's cultural diversity also appeared. Songs such as "Eli, Eli," dubbed "the most popular Hebrew song in America," helped to connect people separated from their native communities to one another and remind them of their family heritage. These songs also helped to engage Americans in a broad cultural dialogue that eventually led to a decline in stereotypical depictions of racial minorities. Ultimately this dialogue motivated political action such as the Civil Rights movement which, even in the early 20th century, protested against such depictions, among other things.

City dwellers in particular showed great enthusiasm for their home towns and influenced the products of Tin Pan Alley. From New York to San Francisco, Chicago to Charleston, and Miami to Sioux Falls, urban boosterism proved important to the Tin Pan Alley trade. Songs like "The Sidewalks of New York," "Chinatown, My Chinatown," "St.

Louis Blues," and "Denver, Song of the Golden West" were successful. Hometown enthusiasm is still expressed nowadays in jazz, blues, rock, and hip hop.





Photos of performers appeared often as cover endorsements to help sell music. Here, both an unnamed singer's picture and a written endorsement from a Boston politician add value to the piece. The border images attempt to present an inclusive portrait of America's past.

Patriotism and Popular Music

Tin Pan Alley employed its powerful voice not only to excite lovers and celebrate ethnic heritage, but also to manipulate and inform social debate. The music of Tin Pan Alley, like television today, was for many people the most accessible and enjoyable window into current social and political issues. Women's suffrage, temperance, Darwin's theory of evolution, national and regional elections, new inventions like the airplane, the automobile, and the telephone, and many other contemporary phenomena yielded strong material for Tin Pan Alley composers. At the beginning of the 20th century, America's role on the world stage increased, especially as it came to involve military conflict. Of course, this subject was taken up in song.

The Victorian era sometimes saw death in war as a glorious sacrifice, though the American Civil War, while celebrated in song, traumatized many. At the start of World War I the phrase "Dulce et decorum est," borrowed from a Horatian Ode and translated "it is sweet and right (to die for your country)," appeared widely in England to encourage young men to join the military. During World War I the British soldier and poet Lt. Wilfred Owen wrote the poem "Dulce et decorum est," which reads in part:

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in. . .

My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

A similar reevaluation of the merits of war surfaced in America where, at the turn of the century, three military conflicts consumed the nation's interest. The Spanish-American War, the Mexican Civil War (in which America took some part), and World War I kept America's military engaged between 1898 and 1918. America acquired far-flung Pacific possessions in the Spanish-American War (1898), and President Theodore Roosevelt received the Nobel Peace Prize for having helped to mediate an end to the Russo-Japanese War (1905). During this time two ideologies clashed in politics and the media. One side stressed America's need to stay out of other country's entanglements, to end imperialism, and/or to find a way to end war as a normal extension of politics. The other side stressed the need for America to secure land throughout the globe in order to protect commerce, to defend American citizens, and to bolster democracy and freedom wherever it might be threatened. Tin Pan Alley championed this range of ideologies and spurred one of the greatest booms in patriotic music publications in the nation's history, second only to the World War II years.



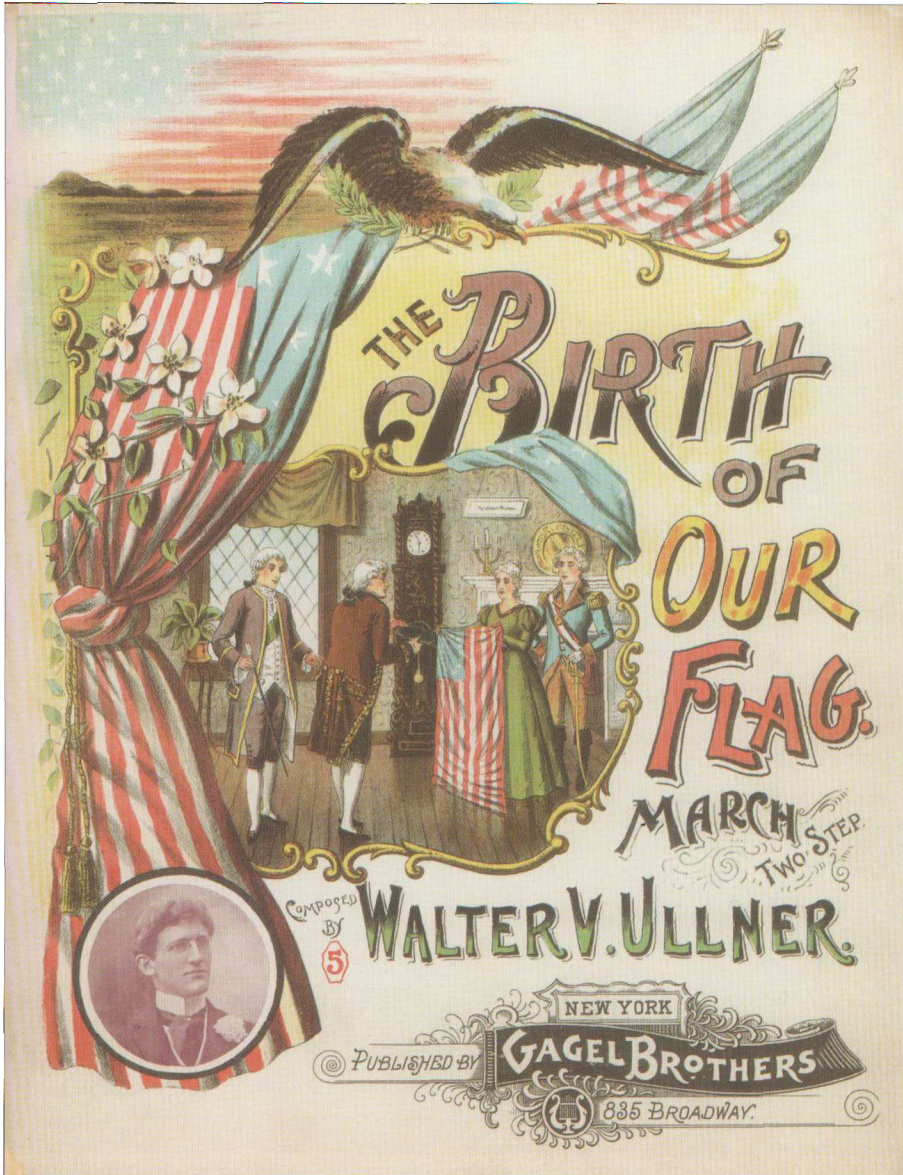
The instant popularity of "Over There" created a market for multiple covers during the years 1917-1918. The three covers represented here (see page 15) have red, white, and blue backgrounds.



Of the anti-war and pro-duty songs, most are unmemorable. American publishers issued over 35,000 war-related songs between the years 1914 and 1919 alone, a total of 20% of the published music during those five years. Among these, many celebrated America as a liberator of old Europe in songs like "Uncle Sam Has His Arms Around the World," "America, the World Loves You," and "We're Coming, France." Images of a strong, ready, and invincible American military force bombarded the American consumer through cover art, music, and lyrics. None of these songs better captured the image of America as a strong, sure savior than George M. Cohan's "Over There." Cohan's straightforward lyric and "taps"-like melody struck an unprecedented chord with the American

people. By the end of World War I it had sold over two million copies and inspired multiple parodies including Charles Ives' "They Are There," which features a musical reference to Cohan's tune. Cohan donated all of the proceeds from the sale of "Over There" to war charities (Vogel, 36-38).

During this era of military conflict, from 1898 to 1918, the flag became a symbol of Americanism. Songs that celebrated America's past (such as "The Birth of Our Flag") depicted it as a symbol of an historical revolutionary ideal. Many Tin Pan Alley covers utilized the flag image as the country began to associate the "stars and stripes" with American values. Some Tin Pan Alley covers recalled it as an ever-present banner in American conflict or as a symbol of American liberty. Others, like the multiple versions of "Over There," used a red, white, and blue color scheme, and some simply used the flag as a calling card for patriotism. In 1916, before the country entered World War I, President Woodrow Wilson ordered that "The Star Spangled Banner" be used for official functions of state (it became the official national anthem by congressional resolution in 1931).



The illustration depicts a historical scene where the American flag is being presented. An eagle with spread wings is perched atop a large American flag that is draped over a structure. Below the eagle, a group of four people in 18th-century attire are gathered around a table. One person is holding a small American flag. In the background, a large clock is visible. The scene is set in a room with a window showing a landscape. The entire illustration is framed by ornate scrollwork and floral decorations.

THE BIRTH OF OUR FLAG.


MARCH TWO STEP.

COMPOSED BY **WALTER V. ULLNER.**

NEW YORK

PUBLISHED BY **GAGEL BROTHERS**

835 BROADWAY.



A circular portrait of a man with dark hair, wearing a dark suit and a white shirt with a high collar. The portrait is set within a decorative frame that incorporates the stripes of the American flag.

I DIDN'T RAISE MY BOY TO BE A SOLDIER



LYRICS BY
ALFRED BRYAN

MUSIC BY
AL. PIANTADOSI

PERFORMED BY
LEO. FEIST & AL. NEW YORK
ADAPTED BY HENRIETTA L. LEE, LTD. LONDON



BATTLE HYMN OF THE REPUBLIC

by JOLIA
WARD
HOWE



SUP-
PLE-
MENT
TO
THE
SUNDAY
EXAMINER
May 1
1898



Newspapers began to publish Tin Pan Alley songs in Sunday editions beginning in the late 19th century. The practice didn't last long because it cut into Tin Pan Alley profits. This reprint of Howe's 1863 composition contributed to the national outrage over the sinking of the USS Maine, which led to the Spanish-American War.

Isolationist and pacifist attitudes were mingled and openly expressed prior to U.S. entry into World War I. Many Americans believed that their country had no place in Europe's sordid colonial past, let alone becoming an imperial power itself. Others believed that war remained an ineffective means to any end. Tin Pan Alley had its share of anti-war songs, the most popular being "I Didn't Raise My Boy to Be a Soldier," which sold over 700,000 copies in its first eight weeks off the presses. In this song, an American mother suggests that, "There'd be no war today, if mothers all would say, 'I didn't raise my boy to be a soldier.'" Popular anti-war songs excited a strong opposition to World War I prior to U.S. involvement.

In true Tin Pan Alley fashion other composers and publishing houses issued parody songs with contrary viewpoints. "I Raised My Boy to Be a Soldier," "I Raised My Boy to Fight for His Country," "I Didn't Raise My Boy to Be a Slacker," and "I'm Sure I Wasn't Raised to Be a Soldier (But I'll Fight for Dear Old Red, White and Blue)" all affirmed that America's duty was to help Europe. Other derivatives countered, "I Didn't Give My Boy to Uncle Sammy" and "I Didn't Raise My Ford to Be a Jitney" (that is, a bus), a reference to gasoline rationing. Other songs celebrated President Wilson's determined neutrality and still others praised the League of Nations through which

world powers could arbitrate future conflicts and avoid military action. Pressures at home and abroad conspired against the anti-war movement in 1917 when Russia ceased military conflict with Germany. Germany simultaneously increased U-boat attacks on American merchant vessels and tried to convince Mexico to enter the war. Anti-war songs slowed after U.S. involvement began, although a handful of songsmiths continued to write songs dedicated to the belief that the world could and should find a way to end all-out war.

In the years following the first World War the music of Tin Pan Alley changed. The "Roaring Twenties" brought with it the Jazz Age and new forms of popular music. Broadway songs and individual tunesmiths (among them, Gershwin, Kern, and Rodgers) raised the love song to a high art form. Hollywood moved the public toward new musical styles, and the Great Depression limited entertainment spending. Eventually the Jazz Age became the Big Band Era, the blues and up-tempo dance music led to the creation of rock-n-roll, lithograph covers grew expensive and lost their flair, and the recording industry hastened the decline of sheet music sales. Still, from 1895 to 1950, Americans viewed life through the influence of the highly market-sensitive sheet music industry and the world known as Tin Pan Alley.

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM (AFTER THEY'VE SEEN PAREE ?)

WORDS BY
**JOE YOUNG &
SAM M. LEWIS**
MUSIC BY
WALTER DONALDSON



After the first World War, America changed. Soldiers who returned from Europe didn't always rejoin the life they left a few years earlier. "How 'Ya Gonna Keep 'Em Down on the Farm?" humorously captures these changes with lyrics like "and who the deuce can parleyvous a cow?"

To read more about Tin Pan Alley, see the following books:

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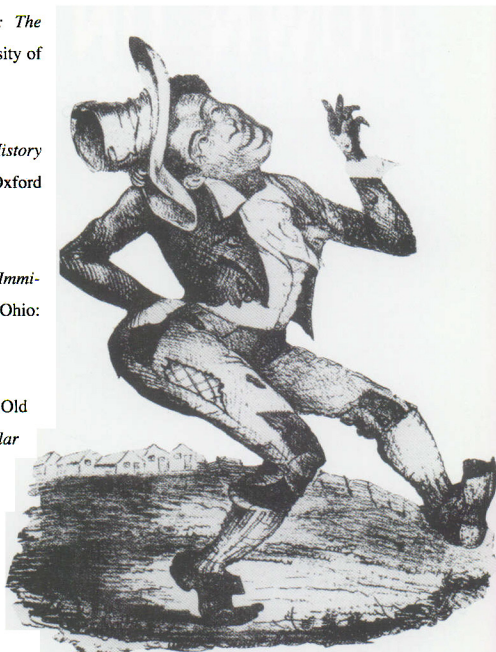
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Vogel, Frederick G. *World War I Songs: A History and Dictionary of Popular American Patriotic Tunes*. Jefferson, N. C.: McFarland and Company, 1995.



JIM CROW.
NEW YORK
Published by Swift & Hall No. 7 Broadway

PARIS **VIVAUDOU** NEW YORK



MAVIS

FACE POWDER
PERFUME
ROUGE
TALC

IRRESISTIBLE!



MAVIS has been called the "Harmony of Flowers" and true it is that the symphony of its floral fragrance has never a harsh note. Mavis typifies not the crash of cymbals nor yet the grandeur of stringed pieces—but rather the simplicity of a sweet voice—the lyric melody of a full throated lark among the blossoms, singing to its mate.