



SCRAPS

from the

RAG BAG

MARCH ^{AND} TWO STEP
BY HUBERT TANNER

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Scraps from the Rag Bag.

(Edaf of. No. 1.)

HUBERT TANNER.

Moderato.

The first system of musical notation consists of two staves, treble and bass clef, with a common time signature. The treble staff begins with a dynamic marking of *mf*. The music features a series of eighth and sixteenth notes in the right hand, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece with similar rhythmic patterns. The right hand has more complex melodic lines with some grace notes, while the left hand maintains a consistent harmonic support.

The third system introduces a crescendo, marked with *Cres* and *cen*. The melodic lines in both hands become more active and dynamic.

The fourth system features a dynamic shift to *f* (forte). The right hand has a more prominent melodic role, with some notes marked with accents. The left hand continues with a solid accompaniment.

The fifth system concludes the piece with a dynamic marking of *p* (piano). The music returns to a more delicate and rhythmic feel, similar to the beginning.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*.

Second system of musical notation, continuing the piece with notes, rests, and dynamic markings such as *mp*.

Third system of musical notation, showing melodic lines in the treble clef and accompaniment in the bass clef.

Fourth system of musical notation, featuring rhythmic patterns and dynamic markings.

Fifth system of musical notation, including a repeat sign and dynamic markings.

Sixth system of musical notation, labeled "TRIO." and starting with a dynamic marking of *mf*. It includes a repeat sign and dynamic markings like *ff*.

The first system of musical notation consists of two staves, treble and bass clef. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The music features a complex, syncopated melody in the treble staff and a supporting bass line in the bass staff. The first measure is marked with a dynamic of *p* (piano). The system concludes with a double bar line.

The second system continues the piece with two staves. It maintains the 2/4 time signature and B-flat key signature. The melody in the treble staff is highly rhythmic and syncopated. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

The third system is marked "8va 2nd time," indicating a second performance of the previous system's material. It features two staves with a dynamic of *p* at the beginning. The notation includes various musical symbols such as slurs and accents.

The fourth system consists of two staves. The treble staff contains a melodic line with many beamed notes, while the bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fifth system continues with two staves. It features a melodic line in the treble staff that includes some grace notes. The system ends with a double bar line.

The sixth and final system consists of two staves. It begins with a dynamic of *p*. The treble staff has a melodic line with some grace notes. The system concludes with a double bar line and the word "Fine." written in the treble staff.

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HOME TOWN RAGTIME

HUBERT TANNER

Much of the story of ragtime is told by the young men and women who composed it, both within the popular music industry and in towns throughout America. Many rags were written by amateurs living in small towns about whom we know nothing.

Fortunately, the grandson of one of these composers, Bill Tanner, is a musician who also plays ragtime. At the All American Ragtime Music Festival at Mill Bridge Village PA in July he played his grandfather's one published composition *Scraps From The Rag Bag--March and Two Step* by Hubert Tanner. He has provided some biographical material about his grandfather which gives us some important insights.

Hubert Tanner was born in Plymouth, Indiana-- a small town about forty miles south of South Bend. The year was 1889.

Music was his first love, and he was fortunate to have an excellent teacher with whom he studied for about six years. He played piano, trombone and flute and "dabbled" in other instruments. He also sang bass.

When he was 15 he organized a symphony orchestra in Plymouth! While still in high school he composed *Scraps From The Rag Bag* which he copyrighted in 1906 and published himself. Not bad for a 17-year old! He also composed some other works, but these are incomplete and unpublished. He graduated from high school in 1907 as Class President. Immediately after graduation he taught school in Skytoug, Oklahoma (Indian Territory). After a year or two he returned to Plymouth and studied piano technology at Valparaiso University. He organized a dance orchestra and also played for silent movies.

In 1915 he opened a music store which he ran until 1955. In addition, he became the first rural



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mail carrier in the area, eventually serving as Postmaster (1930-1933). He would also buy, recondition and sell pianos in addition to his piano turning trade. With the money saved he bought real estate and stocks. If these duties were not enough he also served as the first band director of the high school in the 1930's. Tanner died in 1965. His widow is still living at the age of 96!

As with so many young people who composed rags, Music--not necessarily Ragtime--was central in his life. He obviously liked rags and his dance band certainly played them as part of its repertoire, but his classical training had exposed him to many types of music and to a variety of instruments. It seems doubtful that anyone could have lived in Plymouth during the

first half of the century without being touched in some way by Hubert Tanner's love of music.

Scraps From The Rag Bag is a fine rag with elements of folk and classic ragtime evident. Its form is AABACDD. It is well-marked for accents and dynamics, indicating just what the young composer had in mind. The first four bars of the "D" strain are very similar to the "D" strain of *Sunflower Slow Drag* which probably inspired them, but from there on Tanner had lots of original ideas to finish the rag in style. It would also make a good orchestral piece in case anyone would like to arrange it.

Today Tanner's grandson Bill is keeping ragtime alive, and he plans to present programs at colleges and universities throughout Indiana. □

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NEXT MEET
IN
VAN NUYS
JAN. 29th

Don't miss a special Meet on Sunday Jan. 29th when we'll get together for a ragtime Extravaganza at the Pacific Electric Trolley Station, 16710 Sherman Way, just east of Balboa in Van Nuys. Formerly Abner's Yellow Barn, this picturesque old building was recently designated an historical structure by the L.A. City Council. There will be refreshments, a good piano and lots of ragtime. See you there at 1:30 P.M.

http://www.pdf4free.com and browse among the antiques on display.