

THE BILLY MAYERL SCHOOL
of Modern Syncopation for the Piano



EXERCISES
TO
LESSON I

SPECIAL NOTE

The student is requested to practise all exercises most carefully, giving ungrudgingly as much time as he can spare to this. Where exercises are fingered, Continental fingering is used (thumb marked with a 1)

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EXERCISE A.

These are rhythm-beats which should be used when the pianist is playing with the orchestra or accompanying any instrument or voice (i. e., when not being required to play the melody). They are marked here as single notes, just to show the beat, BUT SHOULD OF COURSE BE PLAYED AS CHORDS, according to the harmony of the piece in question.

There are many different rhythm-beats, too many to give in full; but having once got the idea the student should invent some for himself.

The image displays four staves of musical notation, each representing a different rhythm pattern. The notation is written on a single treble clef staff with a 4/4 time signature. The first staff shows a sequence of quarter notes, followed by a sequence of eighth notes, and then a sequence of quarter notes with a dotted quarter note. The second staff shows a sequence of quarter notes, followed by a sequence of eighth notes, and then a sequence of quarter notes with a dotted quarter note. The third staff shows a sequence of quarter notes, followed by a sequence of eighth notes, and then a sequence of quarter notes with a dotted quarter note. The fourth staff shows a sequence of quarter notes, followed by a sequence of eighth notes, and then a sequence of quarter notes with a dotted quarter note.

EXERCISE B.

Varying the Rhythm-beats.

The image displays a single staff of musical notation for Exercise B. The notation is written on a single treble clef staff with a 4/4 time signature. The rhythm pattern consists of a sequence of quarter notes, followed by a sequence of eighth notes, and then a sequence of quarter notes with a dotted quarter note.

EXERCISE C.

The Melody. Straightforward Arrangement.



Same Melody. Broken up.

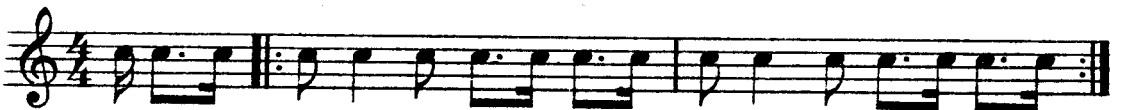
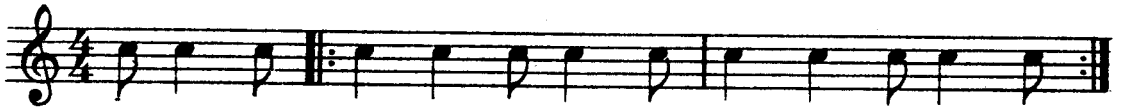
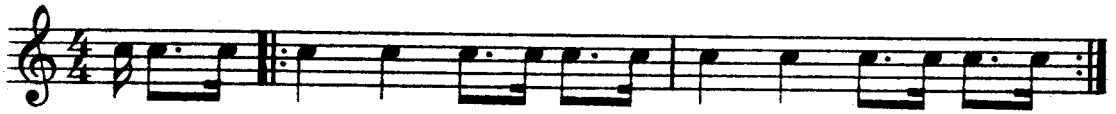


Suggested Rhythm-beats - Same Melody, when Melody is played by another Instrument.



EXERCISE D.

Picking-up before the bar.



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Exercises to Lesson II


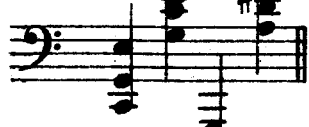
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EXERCISE E.












(Harmonic Changes.)

Key C Major.			Key C Minor.
Key D Major.			Key D Minor.
Key E \flat Major.			
Key F Major.			Key F Minor.
Key G Major.			Key G Minor.
Key A \flat Major.			
Key B \flat Major.			
		Harmonic changes occurring on 2nd or 4th beats.	
		Key C Major Changing on 4th beat.	Key C Major Changing on 2nd beat.
			

N.B. All exercises are written in the keys given in the table in Lesson I, to which please refer; in addition, they include the minor keys most likely to be met with.

EXERCISE F.




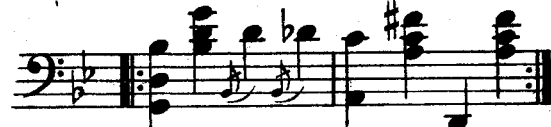


(Harmonic Changes.)

Key C Major.			Key C Minor.
Key D Major.			Key D Minor.
Key E \flat Major.			
Key F Major.			Key F Minor.
Key G Major.			Key G Minor.
Key A \flat Major.			
Key B \flat Major.			

EXERCISE G.

(Harmonic Changes.)

Key C Major.			Key C Minor.
Key D Major.			Key D Minor.
Key E \flat Major.			

Key F Major.			Key F Minor.
Key G Major.			Key G Minor.
Key Ab Major.			
Key Bb Major.			

EXERCISE H.

Figurations before first beat of bar.

Key C.	
Key D.	
Key Eb.	
Key F.	
Key G.	
Key Ab.	
Key Bb.	

EXERCISE I.

(The Split Bass.)

Key C
Major.

Diatonic
Octave
Split Bass.

Chromatic
Octave
Split Bass.

Diatonic
Tenth
Split Bass.

Chromatic
Tenth
Split Bass.

Practise the above in all keys given in the table. To do this, it is only necessary to decide on your key, and play the first beat of bar 1 on the Key Note.

EXERCISE J.

M! Mayerl's solution to Figure 12.

THE BILLY MAYERL SCHOOL
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EXERCISES
TO
LESSON III

SPECIAL NOTE

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EXERCISE K.

Example 1.

Straight part.

Musical notation for Example 1, straight part. It consists of two staves in 4/4 time. The first staff shows a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The second staff shows a melodic line starting with a dotted quarter note followed by an eighth note, with a repeat sign and a first ending bracket. The melody includes eighth-note patterns and triplets, with accents and slurs.

Example 2.

Straight part.

Musical notation for Example 2, straight part. It consists of two staves in 4/4 time. The first staff shows a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The second staff shows a melodic line starting with a dotted quarter note followed by an eighth note, with a repeat sign and a first ending bracket. The melody includes eighth-note patterns and triplets, with accents and slurs.

Example 3.

Straight part.

Musical notation for Example 3, straight part. It consists of two staves in 4/4 time. The first staff shows a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The second staff shows a melodic line starting with a dotted quarter note followed by an eighth note, with a repeat sign and a first ending bracket. The melody includes eighth-note patterns and triplets, with accents and slurs.

Example 4.

Straight part.

Musical notation for Example 4, straight part. It consists of two staves in 4/4 time. The first staff shows a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The second staff shows a melodic line starting with a dotted quarter note followed by an eighth note, with a repeat sign and a first ending bracket. The melody includes eighth-note patterns and triplets, with accents and slurs.

EXERCISE L

"Splitting-up" Chords.

Key C.  (1) (2) (3) (4) (5) (6) For minor key add flat to E.

Key D.  For minor key play F natural instead of F sharp.

Key Eb. 

Key F.  For minor key add flat to A.

Key G.  For minor key add flat to B.

Key Ab. 

Key Bb. 

EXERCISE N.

Two-bar endings suitable for 32 or more bar choruses.

KEY C.



Example 1.



Example 2.



Example 3.



Example 4.



Example 5.

KEY D.



Example 1.



Example 2.



Example 3.



Example 4.



Example 5.

KEY E \flat .

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

KEY F.

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

KEY G.

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

KEY A \flat .

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

KEY B \flat .

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

For One Bar Endings, merely use the last bar of all the above examples, and practise as One-Bar Endings.

EXERCISE O.

One-bar repeat phrases.

KEY C.

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

Example 6.

KEY D.

Example 1.

Example 2.

Example 3.

KEY E \flat .

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

Example 6.

KEY F.

Example 1.

Example 2.

Example 3.

Example 4.

Example 5.

KEY G.

Example 1.

Example 2.

Example 3.

KEY A \flat .

Example 1.

Example 2.

Example 3.

KEY B \flat .

Example 1.

Example 2.



Example 3.



Practise these one bar phrases well, and try to invent some on these lines; also try to play key E \flat examples in F, and so on. Memorize them if you can. Keep them as stock.



EXERCISE P.


Figurations.

Figurations to common chords with first and second inversions.

Key C.  Key D. 

Key E \flat .  Key F. 

Key G.  Key A \flat . 

Key B \flat .  For minor keys play according to key signature.

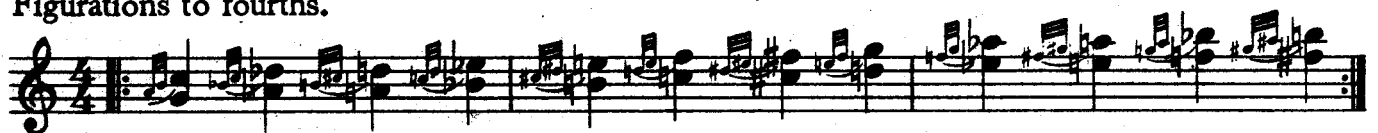
Figurations to octaves.



Figurations to sixths.



Figurations to fourths.



C major sixth scale with figurations.



These exercises are all written ascending the scale. When practising them, also practise descending. When you have sufficiently practised all these exercises do as follows:

Practise the major scales of C, D, E \flat , F, G, A \flat and B \flat with figurations to octaves, to sixths and to fourths. In fig. 36, one example of a four-note figuration is given. Such treatment is only necessary in a few cases. If your three-note figuration sounds full enough, avoid trying to play the four notes; it is not only more difficult to manipulate, but used too frequently it will spoil the desired effect.

EXERCISE R

Key C

Musical notation for Exercise R in Key C, measures 1-4. The piece is in 4/4 time. The first staff begins with a quarter rest followed by eighth notes. The second staff continues the eighth-note pattern. The third staff features a triplet of eighth notes. The fourth staff continues the eighth-note pattern and ends with a double bar line.

Key D

Musical notation for Exercise R in Key D, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first staff begins with a quarter rest followed by eighth notes. The second staff continues the eighth-note pattern. The third staff features a triplet of eighth notes. The fourth staff continues the eighth-note pattern and ends with a double bar line.

Key Eb

Musical score for Key Eb, 4/4 time, consisting of four staves of music. The notation includes treble clefs, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music features a series of chords and melodic lines. A triplet of eighth notes is marked with a '3' and a slur above it in the first and fourth staves.

Key F

Musical score for Key F, 4/4 time, consisting of four staves of music. The notation includes treble clefs, a key signature of one flat (Bb), and a 4/4 time signature. The music features a series of chords and melodic lines. A triplet of eighth notes is marked with a '3' and a slur above it in the first and fourth staves.

Key G



Four staves of musical notation for Key G, 4/4 time. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff starts with a quarter rest followed by a quarter note G. The subsequent staves contain rhythmic patterns of eighth and quarter notes, primarily using G, A, B, and C. A triplet of eighth notes (G, A, B) is marked with a '3' and a slur in the first and fourth staves. Each staff concludes with a whole chord G.

Key A \flat 

Four staves of musical notation for Key A \flat , 4/4 time. Each staff begins with a treble clef, a key signature of two flats (B \flat , E \flat), and a 4/4 time signature. The first staff starts with a quarter rest followed by a quarter note A \flat . The subsequent staves contain rhythmic patterns of eighth and quarter notes, primarily using A \flat , B \flat , C, and D. A triplet of eighth notes (A \flat , B \flat , C) is marked with a '3' and a slur in the first and fourth staves. Each staff concludes with a whole chord A \flat .

Key B \flat 

Four staves of musical notation for Key B \flat , 4/4 time. Each staff begins with a treble clef, a key signature of two flats (B \flat , E \flat), and a 4/4 time signature. The first staff starts with a quarter rest followed by a quarter note B \flat . The subsequent staves contain rhythmic patterns of eighth and quarter notes, primarily using B \flat , C, D, and E \flat . A triplet of eighth notes (B \flat , C, D) is marked with a '3' and a slur in the first and fourth staves. Each staff concludes with a whole chord B \flat .

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EXERCISES
TO
LESSON V

SPECIAL NOTE

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EXERCISE S.

Example 2.

Example 3.

Example 4.

You will note how the harmony in the Right hand automatically suggests the correct harmony for the Left hand accompaniment.

EXERCISE T.

7th Chords.

Chord G 7th.

Example 1.

Example 2.

Chord F 7th.

Example 1.

Example 2.

Chord A \flat 7th.

Example 1.

Example 2.

Musical notation for Chord A \flat 7th in 4/4 time. Example 1 shows a sequence of chords: A \flat 7th, G \flat 7th, F \flat 7th, E \flat 7th, D \flat 7th, C \flat 7th, B \flat 7th, A \flat 7th. Example 2 shows a sequence: A \flat 7th, G \flat 7th, F \flat 7th, E \flat 7th, D \flat 7th, C \flat 7th, B \flat 7th, A \flat 7th. Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

Chord C 7th.

Example 1.

Example 2.

Musical notation for Chord C 7th in 4/4 time. Example 1 shows a sequence: C 7th, B 7th, A 7th, G 7th, F 7th, E 7th, D 7th, C 7th. Example 2 shows a sequence: C 7th, B 7th, A 7th, G 7th, F 7th, E 7th, D 7th, C 7th. Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

Chord D 7th.

Example 1.

Example 2.

Musical notation for Chord D 7th in 4/4 time. Example 1 shows a sequence: D 7th, C 7th, B 7th, A 7th, G 7th, F 7th, E 7th, D 7th. Example 2 shows a sequence: D 7th, C 7th, B 7th, A 7th, G 7th, F 7th, E 7th, D 7th. Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

COMMON CHORDS.

Chord E \flat .

Example 1.

Example 2.

Musical notation for Chord E \flat in 4/4 time. Example 1 shows a sequence: E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat . Example 2 shows a sequence: E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat . Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

Chord C.

Example 1.

Example 2.

Musical notation for Chord C in 4/4 time. Example 1 shows a sequence: C, B, A, G, F, E, D, C. Example 2 shows a sequence: C, B, A, G, F, E, D, C. Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

Chord F.

Example 1.

Example 2.

Musical notation for Chord F in 4/4 time. Example 1 shows a sequence: F, E, D, C, B, A, G, F. Example 2 shows a sequence: F, E, D, C, B, A, G, F. Both examples feature a triplet of eighth notes in the right hand and a bass line in the left hand.

Chord B \flat . Example 1. Example 2.

FIRST INVERSION COMMON CHORDS.

Chord C. Example 1. Example 2.

Chord B \flat . Example 1. Example 2.

Chord F. Example 1. Example 2.

Chord G. Example 1. Example 2.

When you have practised these exercises thoroughly you will become acquainted with this type of embellishment and it will be quite easy for you to take any chord and compose your own version. You will find some chords seem rather awkward to embellish, but with a little extra practice devoted to these your difficulty will be overcome. Hence our reason for giving first inversion examples; you must choose whichever is the easier. Always adopt the simple way. You will have noticed that the examples given in Fig. 57 slightly differ from the above exercises, but by now you will be able to compose several different types quite easily. Remember your chord in the printed copy is your guide.

Practise these exercises also with the Pick-up phrase as in Figs. 5, 8.

EXERCISE U.

Harmonic Progressions.

Split Bass written
in 2nd Inversion

Modulating from Chord of C
to Chord of A.

Split Bass written
in 1st Inversion

Modulating from Chord of D
to Chord of B.

Split Bass written
in 2nd Inversion

Modulating from Chord of Eb
to Chord of C.

Split Bass written
in 1st Inversion

Modulating from Chord of F
to Chord of D.

8

Split Bass written
in 1st Inversion

Modulating from Chord of G
to Chord of E.

Split Bass written
in 1st Inversion

Modulating from Chord of Ab
to Chord of F.

Split Bass written
in 1st Inversion

Modulating from Chord of Bb
to Chord of G.

RHYTHMATICALLY TREATED. Harmonic Progressions.

Split Bass written
in 1st Inversion

Modulating from Chord of C
to Chord of A.

Split Bass written
in 1st Inversion

Modulating from Chord of D
to Chord of B.

Modulating from Chord of E_b
to Chord of C.

Modulating from Chord of F
to Chord of D.

Modulating from Chord of G
to Chord of E.

Modulating from Chord of A_b
to Chord of F.

Modulating from Chord of B_b
to Chord of G.

You will have noticed that in some of these exercises the split bass has been written in the first inversion and in others the second inversion. This has been done expressly to show you the difference. It is quite easy to play these exercises with either inversion, and they will sound equally good, but where the importance lies in adopting either first inversion or second is in how you play your right hand part. If you are playing in full harmony adopt the first inversion, but if you are only playing, say for instance, in fourths or thirds, use the second inversion for your split bass. It tends to fill in the missing harmony and build up our complete Harmonic Progression.

THE BILLY MAYERL SCHOOL
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EXERCISES
TO
LESSON VI

SPECIAL NOTE

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EXERCISE V.

Mr. Mayerl's rendering of complete verse.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The right hand (treble clef) begins with a sequence of chords and single notes, marked with fingering numbers 5, 3, 2, 2, 1 and 1. The left hand (bass clef) provides a simple harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand features a triplet of eighth notes and a triplet of sixteenth notes. The left hand continues with a steady accompaniment of chords and single notes.

The third system shows further development of the melody in the right hand, including a triplet of eighth notes and various chordal textures. The left hand accompaniment remains consistent.

The fourth system includes a triplet of eighth notes and a triplet of sixteenth notes in the right hand. The left hand accompaniment continues with chords and single notes.

The fifth and final system of the exercise concludes with a final cadence in the right hand and a simple accompaniment in the left hand.

Practise this version as an exercise; you will be able to adapt this treatment to the many similar types quite easily.

EXERCISE W. (Fingering marked where necessary)

(a) OCTAVE REPETITION EMBELLISHMENT.

This embellishment is purely systematical. When you have decided on which chord you wish to play the Octave Repetition Embellishment, the formula is very simple. You may cover more than two octaves if you wish: you may descend or ascend, you may even hesitate while on any part of the treble keyboard in order to meet the coming bar (*i.e.*, first bar after embellishment) in its proper register. This particular type of embellishment may be played not only on common chords but on any chord that is written. In this exercise we give a few examples of the more simple type of Octave Repetition Embellishment; by simple, we mean common chords you invariably come across in dance music. The formula is exactly the same, no matter what chord is used. All you have to do is to look at the notes in your chord and arrange them in playable form for this embellishment. Look at the construction of the list we give below and invent some yourself; it is quite easy and very interesting. You will find this type most suitable for the substitution of any one bar where a chord is held on for four beats; you really make a break of that bar by doing this. Like every other embellishment, don't overdo it: once or twice in a number is ample.

COMMON CHORDS.

KEY C AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Dominant 7th Treble.

Example 8.

Diminished.

KEY D AND RELATIONS.

Example 1.
Common Chord.

Example 2.
First Inversion.

Example 3.
Second Inversion.

Example 4.
Dominant 7th Bass.

Example 5.
Augmented.

Example 6.
Minor.

Example 7.
Dominant 7th Treble.

Example 8.
Diminished.

KEY Eb AND RELATIONS.

Example 1.
Common Chord.

Example 2.
First Inversion.

Example 3.
Second Inversion.

Example 4.
Dominant 7th Bass.

Example 5.
Augmented.

Example 6.
Minor.

Example 7.
Dominant 7th Treble.

Example 8.
Diminished.

KEY F AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Dominant 7th Treble.

Example 8.

Diminished.

KEY G AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Dominant 7th Treble.

Example 8.

Diminished.

Note: Decidedly good effects can be obtained by reversing the movement of these examples; for instance:— 7

Key C.

Common Chord.

Key Eb.

Augmented.

Please run through all of Exercise W in this way. It is most important that you have these embellishments at your finger-tips. They are the "raw material" for breaks.

Exercise for developing smooth action of wrist when playing Octave Repetition Embellishments.

The wrist should be kept quite loose; and please pay great attention to the phrasing. Raise your hand slightly when a rest appears. Practise also descending.

(B) OCTAVE REPETITION (Chord Form). KEY C AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Diminished.

Example 8.

Dominant 7th Treble.

KEY D AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Diminished.

Example 8.

Dominant 7th Treble.

KEY E \flat AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Diminished.

Example 8.

Dominant 7th Treble.

KEY F AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Diminished.

Example 8.

Dominant 7th Treble.

KEY G AND RELATIONS.

Example 1.

Common Chord.

Example 2.

First Inversion.

Example 3.

Second Inversion.

Example 4.

Dominant 7th Bass.

Example 5.

Augmented.

Example 6.

Minor.

Example 7.

Diminished.

Example 8.

Dominant 7th Treble.

KEY A \flat AND RELATIONS.

Example 1.
Common Chord.

Example 2.
First Inversion.

Example 3.
Second Inversion.

Example 4.
Dominant 7th Bass.

Example 5.
Augmented.

Example 6.
Minor.

Example 7.
Diminished.

Example 8.
Dominant 7th Treble.

KEY B \flat AND RELATIONS.

Example 1.
Common Chord.

Example 2.
First Inversion.

Example 3.
Second Inversion.

Example 4.
Dominant 7th Bass.

Example 5.
Augmented.

Example 6.
Minor.

Example 7.
Diminished.

Example 8.
Dominant 7th Treble.

Exercise for developing smooth action of wrist when playing Octave Repetition Embellishment.(Chord Form.)

Practise also descending.

Example showing Octave Repetition Embellishment.

(As per printed copy)

(With Octave Repetition Embellishment. Chord Form.)

Just think of the hundreds of dance tunes susceptible to this type of treatment! But it must be used with discretion; don't overdo it. The first four bars of a slow-moving melody treated like this is excellent. More would get monotonous, less would be incomplete. Once more, and for the last time we ask you to use discretion in everything you do; your playing will appeal to everyone whether musically inclined or not and your audience will appreciate your versatile rendering far more than if you constantly apply the same style break, figuration or embellishment.

Practise all of Exercise W before turning your attention to The Billy Mayerl Break Book; it will prepare you for all the more intricate breaks contained therein.

Supplementary Lesson:

THE BILLY MAYERL SCHOOL *of Modern Syncopation for the Piano*



EXERCISES TO SUPPLEMENTARY LESSON

SPECIAL NOTE

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Ex. A2.

C Chord.

D Chord.

F Chord

It is not necessary to give examples of all common chords, but nevertheless this exercise should be practised in all keys.

G Minor Chord.

The above is a resolution-phrase treated more elaborately. Try this same phrase in other keys; it is quite simple.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords, each marked with an accent (^), and a melodic line of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system of music continues the piece. It maintains the same two-staff structure. The upper staff shows a progression of chords with accents and a corresponding eighth-note melody. The lower staff continues the accompaniment with chords and eighth notes.

The third system of music follows the same format. The upper staff contains chords with accents and a melodic line. The lower staff provides the accompaniment with chords and eighth notes.

The fourth and final system of music on the page. It concludes the piece with a final chord in the upper staff and a final melodic note. The lower staff ends with a final chord and a few notes.

With the addition of the Pick-up and resolution.

The first system of music is a piano introduction in G major, 4/4 time. It begins with a pick-up note (quarter note G) followed by a resolution (quarter note A). The main melody consists of eighth notes: G-A-B-A-G-A-B-A in the right hand, and G-A-B-A-G-A-B-A in the left hand. The piece ends with a final chord (G major) and a repeat sign.

The second system continues the piano introduction. The right hand melody is: G-A-B-A-G-A-B-A. The left hand melody is: G-A-B-A-G-A-B-A. The piece ends with a final chord (G major) and a repeat sign.

Ascending Chromatic.

The Ascending Chromatic exercise is in G major, 4/4 time. The right hand plays a chromatic scale: G-A-B-A-G-A-B-A. The left hand plays a chromatic scale: G-A-B-A-G-A-B-A. The piece ends with a final chord (G major) and a repeat sign.

Descending Chromatic.

The Descending Chromatic exercise is in G major, 4/4 time. The right hand plays a chromatic scale: G-A-B-A-G-A-B-A. The left hand plays a chromatic scale: G-A-B-A-G-A-B-A. The piece ends with a final chord (G major) and a repeat sign.

Now with all this material at our disposal it should be easy for the pupil to invent Rhythmic Fill-In phrases. A four-bar phrase may be substituted for an introduction, a two-bar phrase for a break; in fact Mr. Mayerl has composed complete movements built up on this type of treatment.

Below is a four-bar example which can be used as an introduction. Try to memorize it; it will be very useful.

The four-bar example phrase is in G major, 4/4 time. The right hand melody is: G-A-B-A-G-A-B-A. The left hand melody is: G-A-B-A-G-A-B-A. The piece ends with a final chord (G major) and a repeat sign.

The treatment of the last bar in this phrase is dealt with later in this lesson.

PRACTICAL APPLICATION.

As in printed copy.

Chorus.

Played in one - finger style.

Chorus.

Ex. C. 2.

One-Bar pick-up phrases.

Ex. D. 2.

L.H.

R.H.

L.H.

L.H.

R.H.

L.H.

As in printed copy. (Slow Foxtrot)

A musical score for a slow foxtrot in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

Transcription.

A transcription of the previous piece, showing both right-hand (R.H.) and left-hand (L.H.) parts. The R.H. part is in the treble clef and includes triplets and slurs. The L.H. part is in the bass clef and includes triplets and slurs. The key signature is D major and the time signature is 4/4.

This break may be played after completion of a slow Foxtrot in the key of Ab.

A musical score for a break in the key of A-flat major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

As in printed copy. (Slow Foxtrot)

A musical score for a slow foxtrot in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

Nigger Style Left-Hand Accompaniment.

A musical score for a 'Nigger Style' left-hand accompaniment in 4/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The bass staff features a complex, syncopated accompaniment with accents on the first and third beats of each bar. The treble staff is mostly empty, with some chords indicated.

This Treatment should not be attempted at other than very slow tempos. The accents must fall on the 1st and 3rd beats of the bar in the left hand only.