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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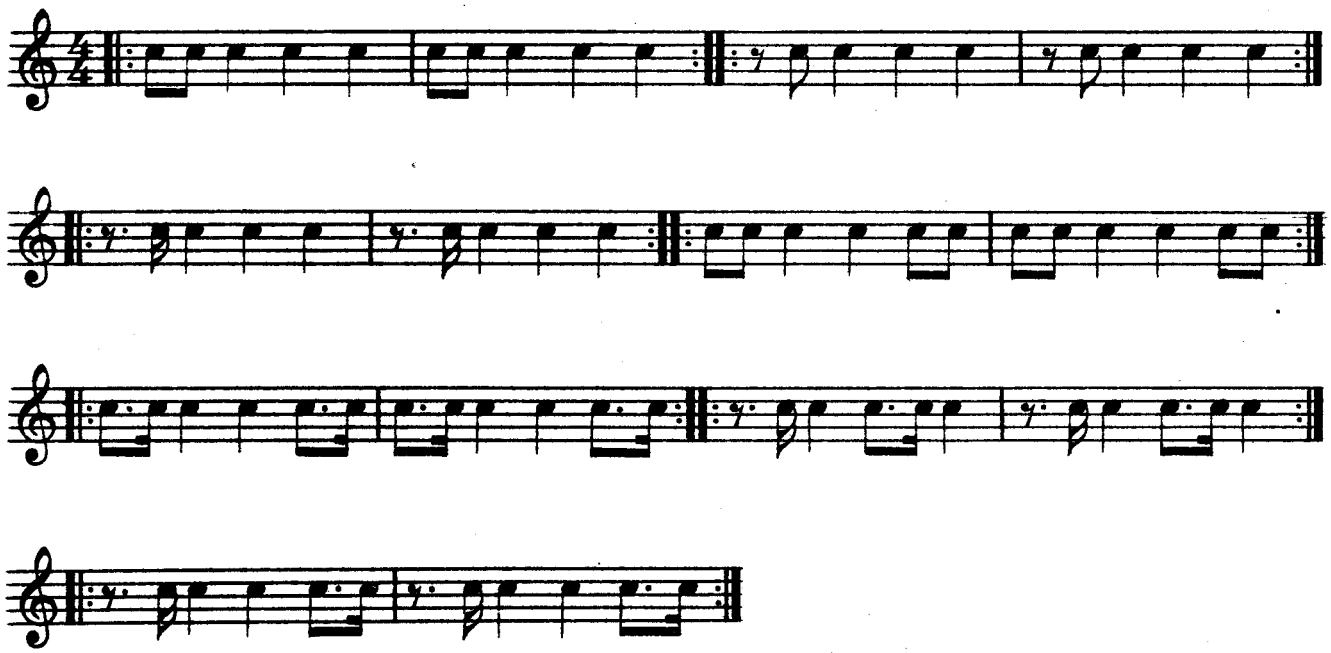
Exercise A.

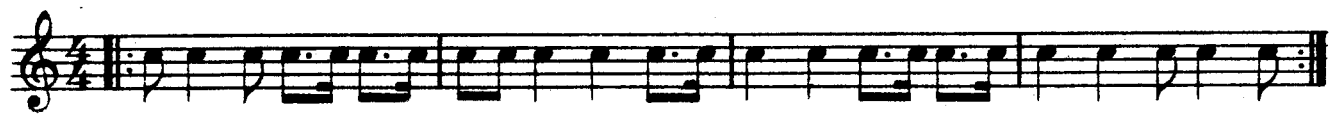
These are rhythm-beats which should be used when the pianist is playing with the orchestra or accompanying any instrument or voice (i. e., when not being required to play the melody). They are marked here as single notes, just to show the beat, BUT SHOULD OF COURSE BE PLAYED AS CHORDS, according to the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



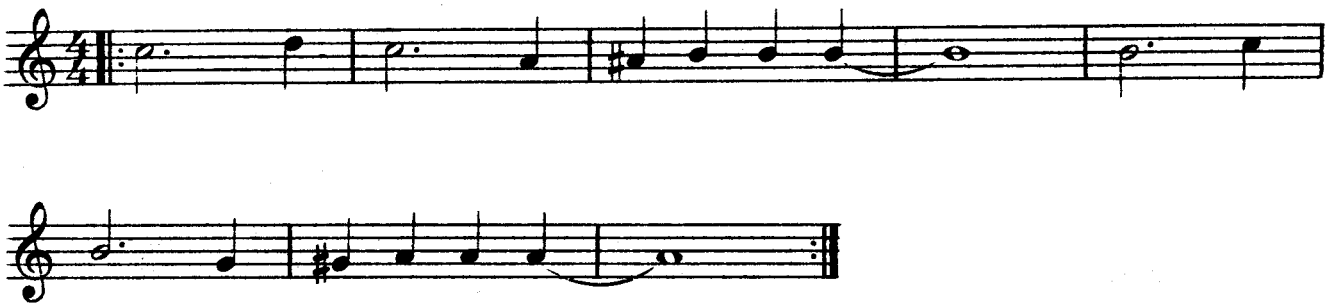
Exercise B.

Varying the Rhythm-beats.

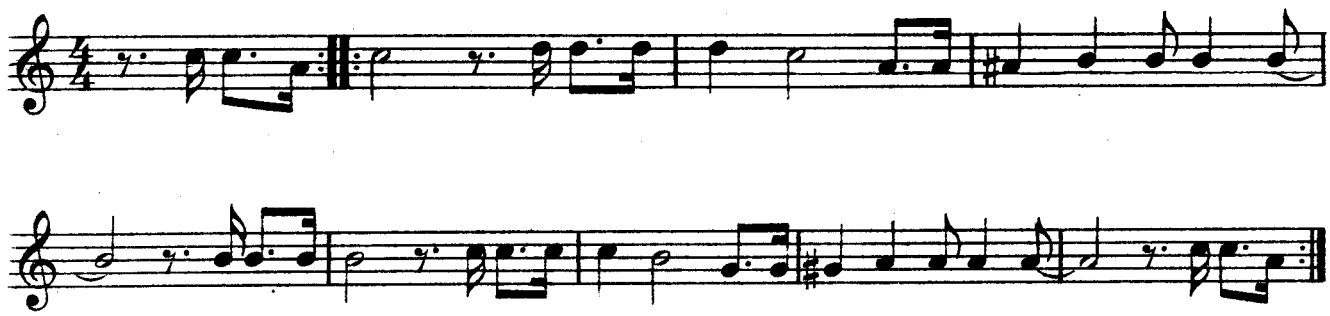


Exercise C.

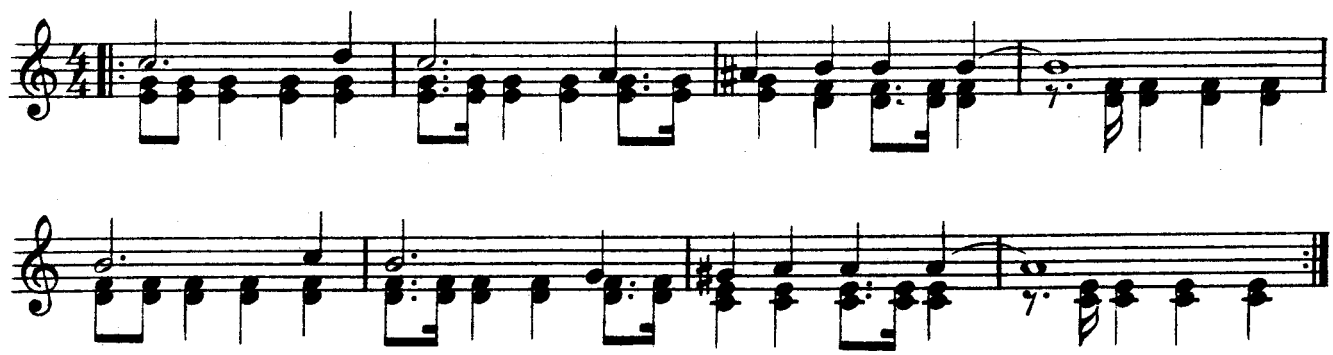
The Melody. Straightforward Arrangement.



Same Melody. Broken up.

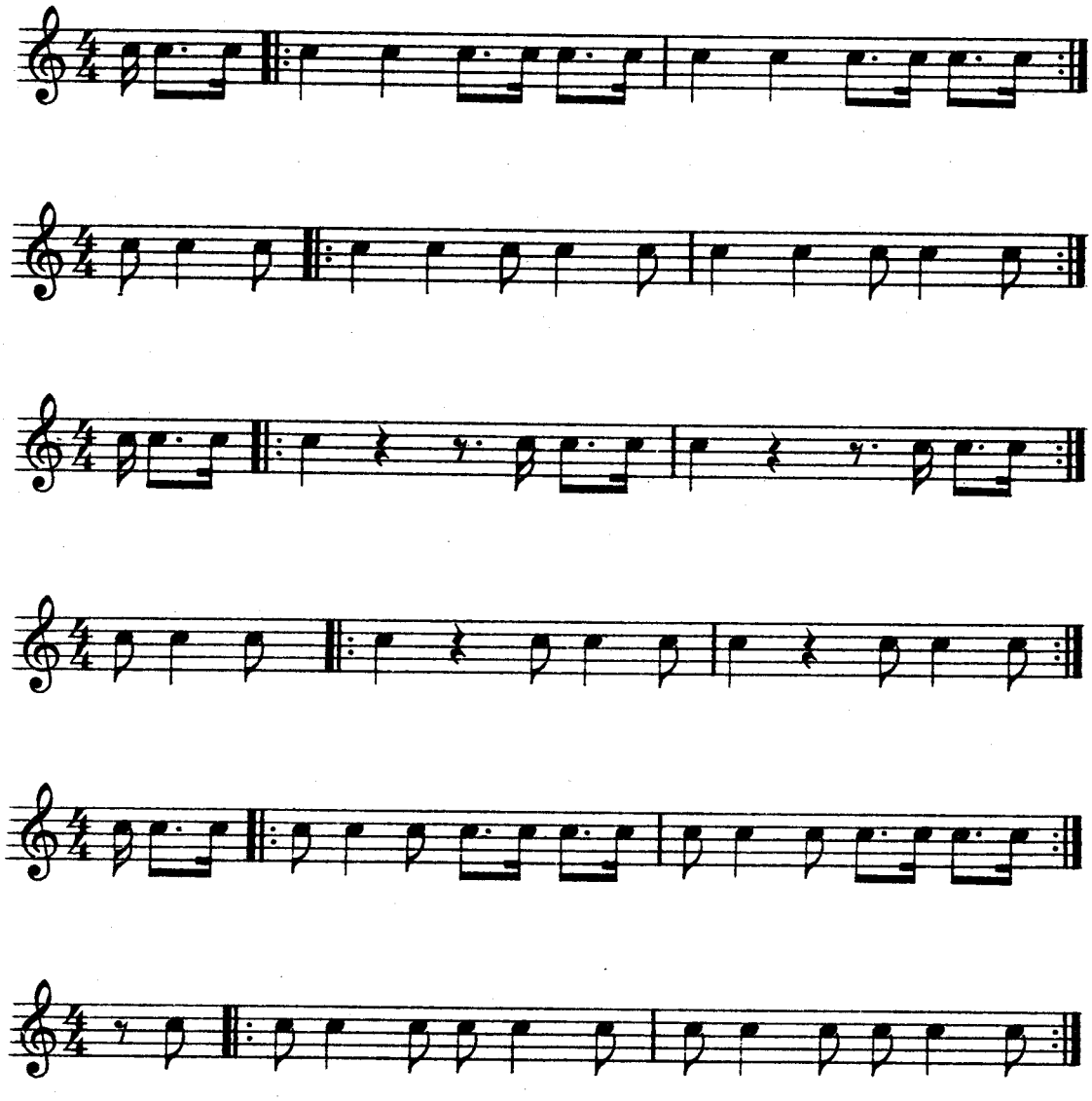


Suggested Rhythm-beats – Same Melody, when Melody is played by another Instrument.



Exercise D.

Picking-up before the bar.



THE BILLY MAYERL SCHOOL

of Modern Syncopation for the Piano

Exercises to Lesson II

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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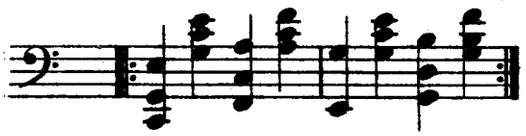
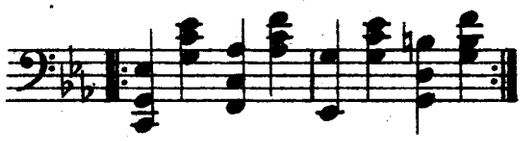
Exercise E.

(Harmonic Changes.)

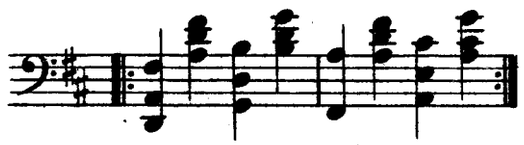
Key C Major.

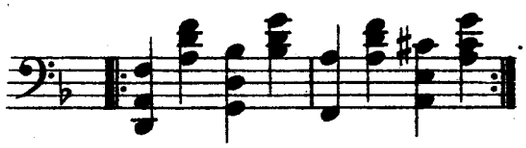




Key C Minor.

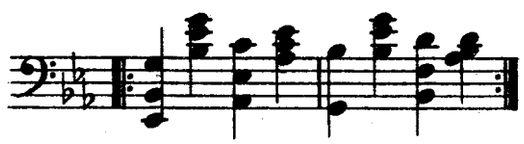
Key D Major.



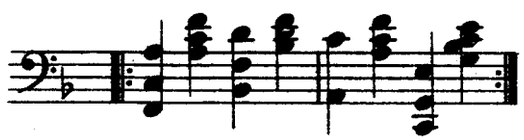


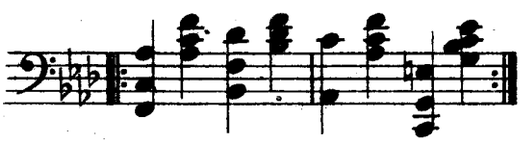
Key D Minor.

Key Eb Major.



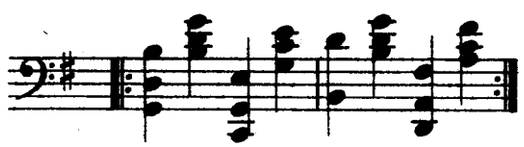
Key F Major.

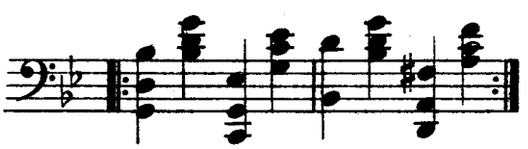




Key F Minor.

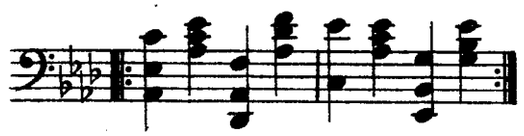
Key G Major.





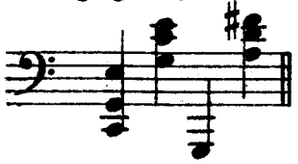
Key G Minor.

Key Ab Major.

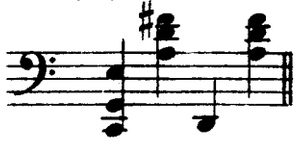


Harmonic changes occuring on 2nd or 4th beats.

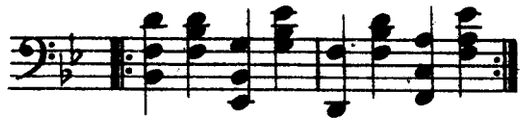
Key C Major
Changing on 4th beat.



Key C Major
Changing on 2nd beat.



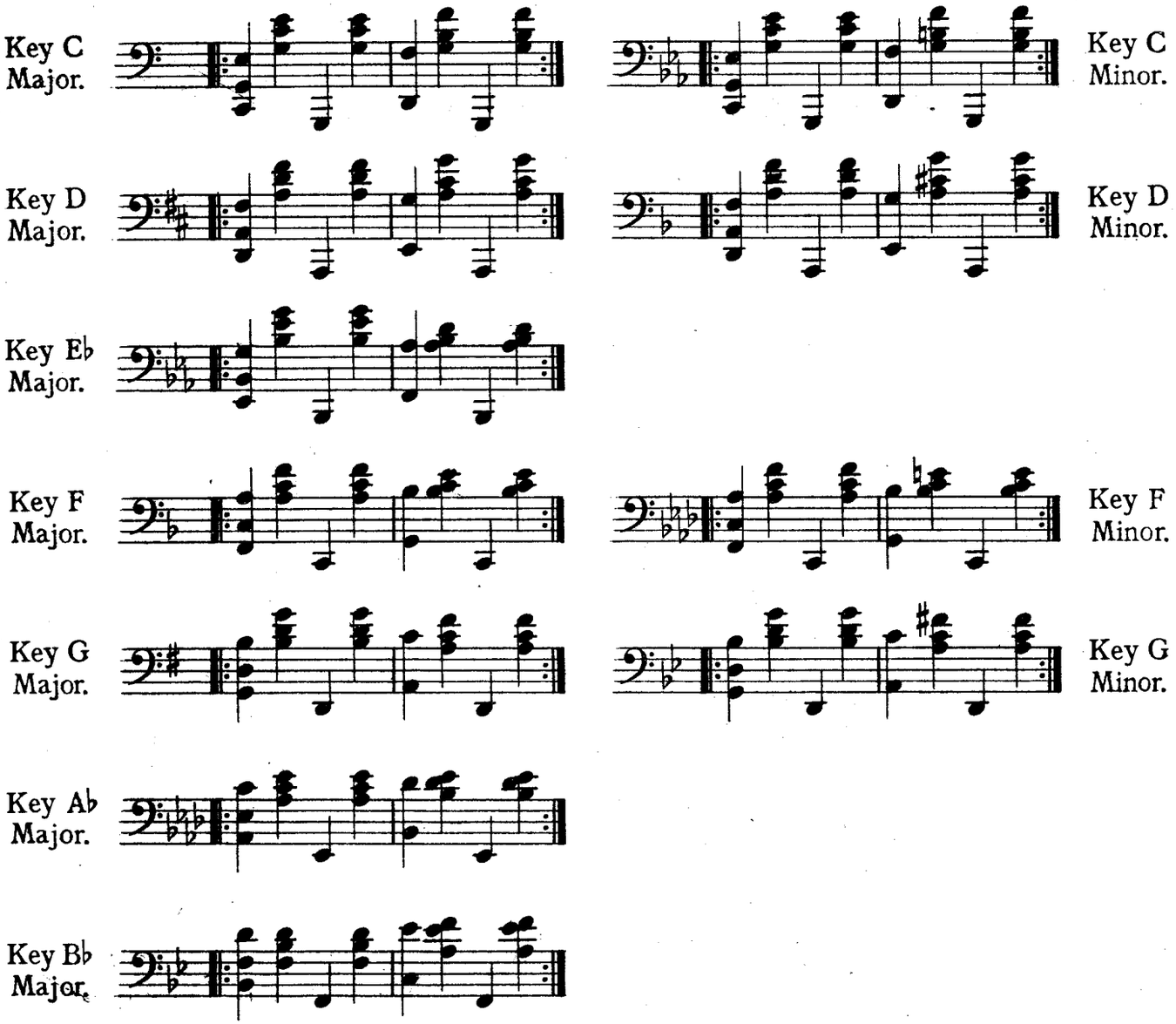
Key Bb Major.



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.

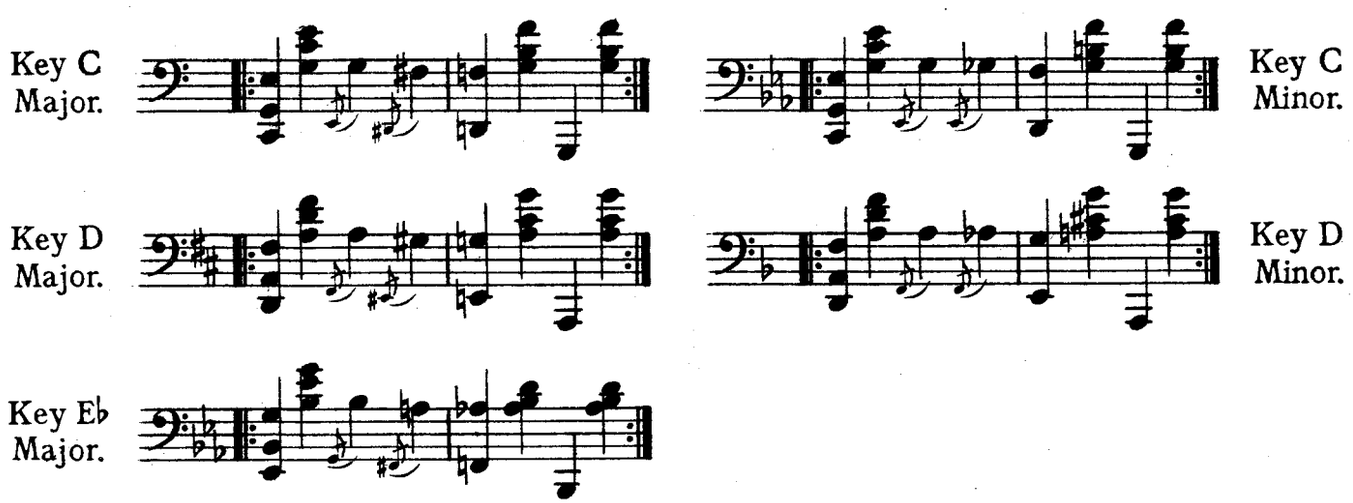
Exercise F.

(Harmonic Changes.)

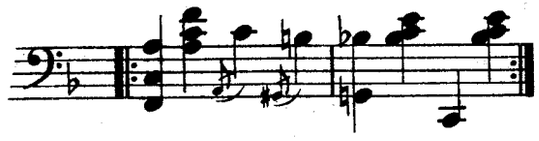


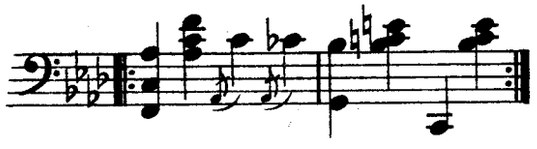
Exercise G.

(Harmonic Changes.)



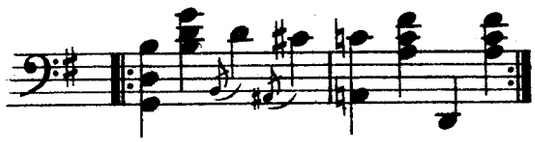
Key F Major.

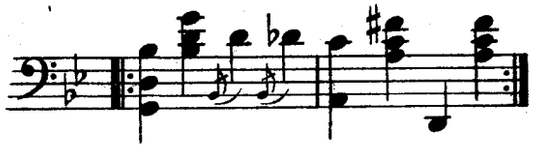




Key F Minor.

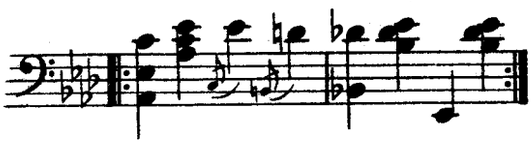
Key G Major.



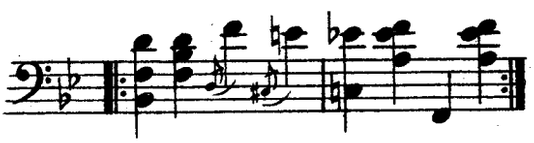


Key G Minor.

Key Ab Major.



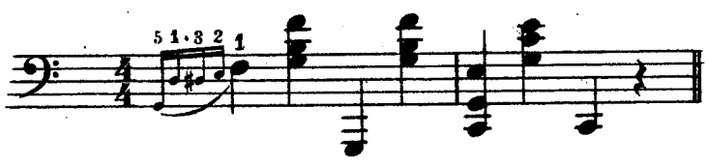
Key Bb Major.



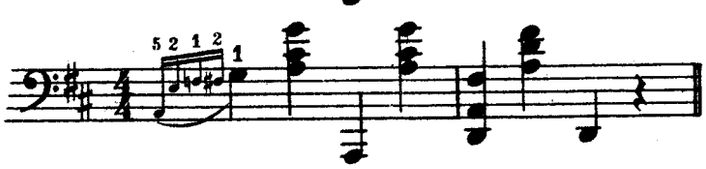
Exercise H.

Figurations before first beat of bar.

Key C.



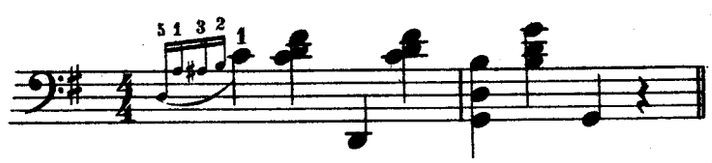
Key D.



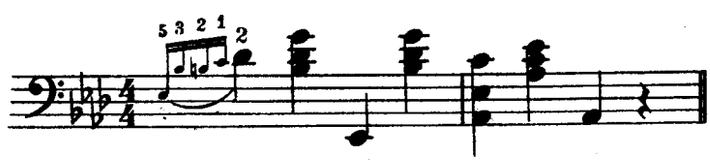
Key Eb.

Key F.

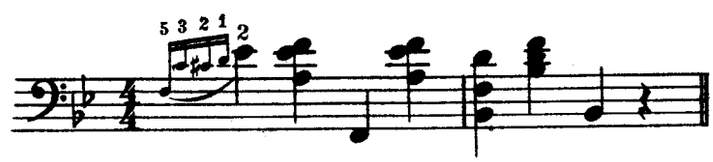
Key G.



Key Ab.



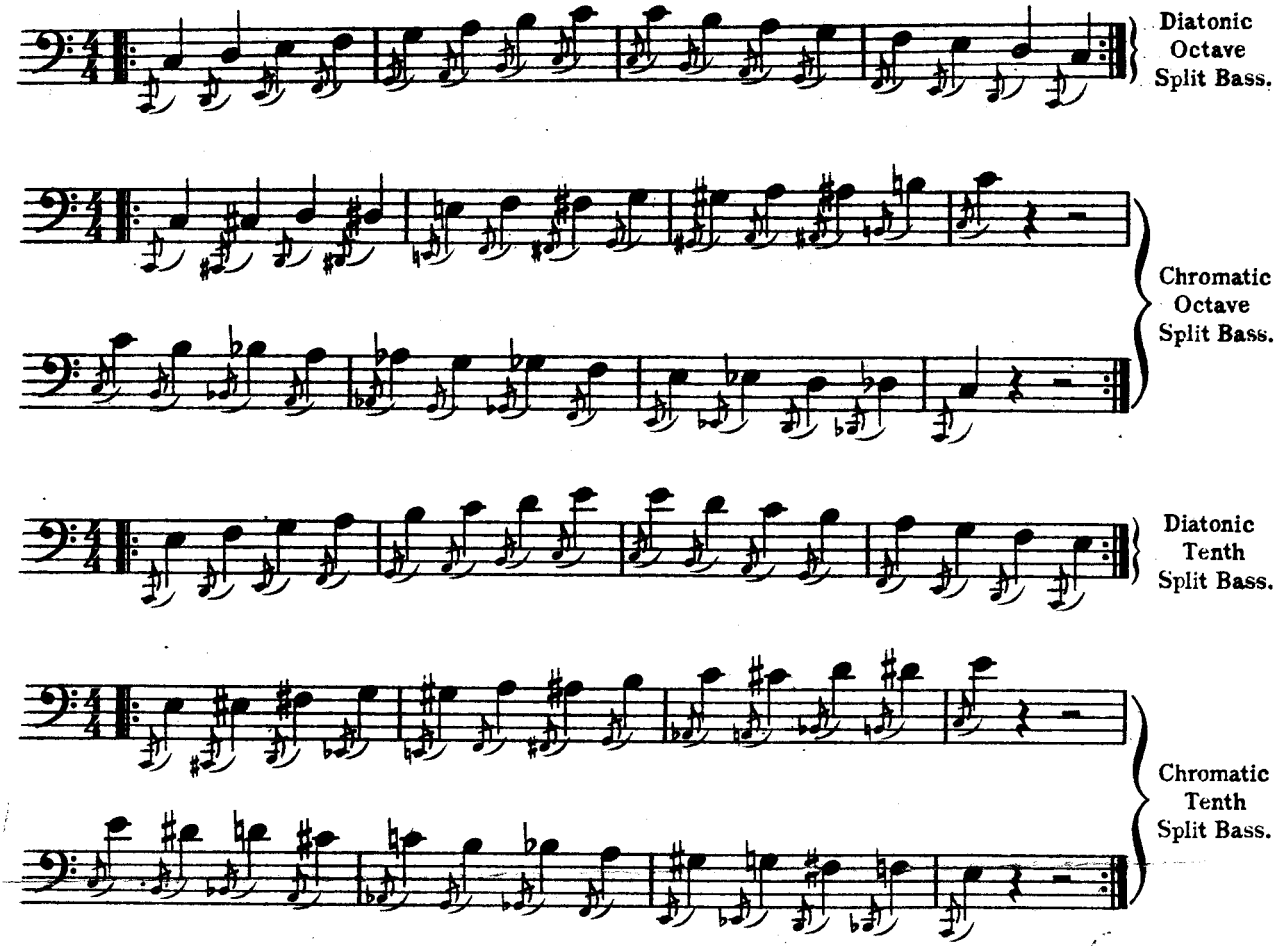
Key Bb.



Exercise I.

(The Split Bass.)

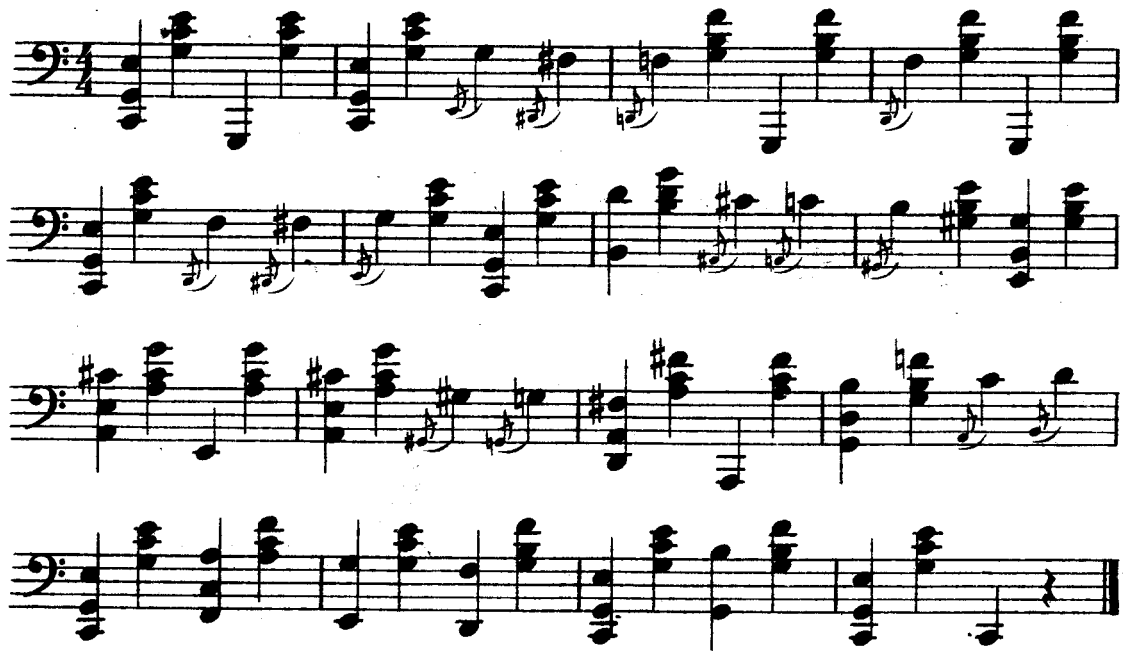
Key C Major.



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.

Mr Mayerl's solution to Figure 12.



THE BILLY MAYERL SCHOOL

of Modern Syncopation for the Piano

EXERCISES

TO

LESSON III

SPECIAL NOTE

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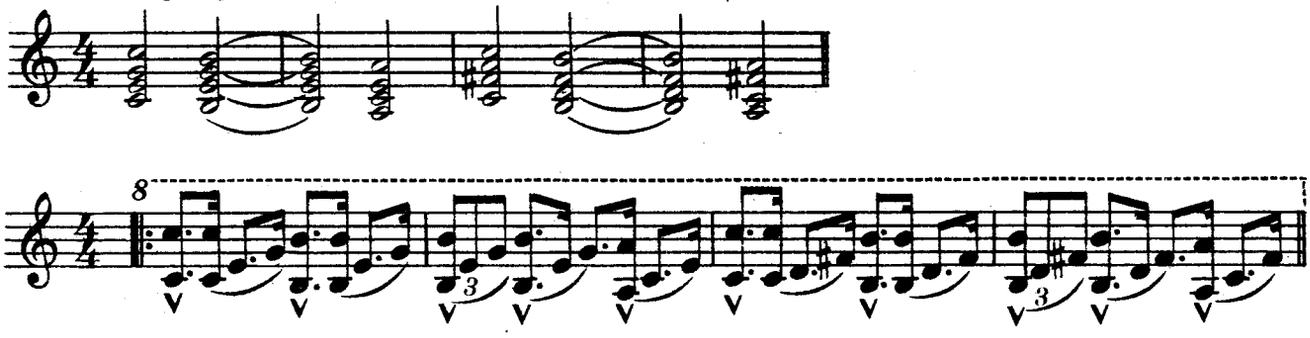
Exercise K.

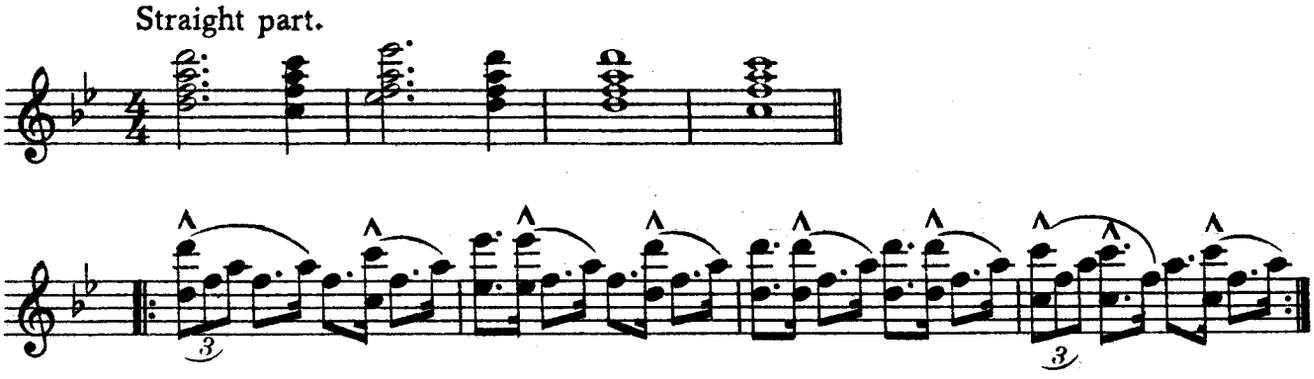
Example 1.

Straight part.



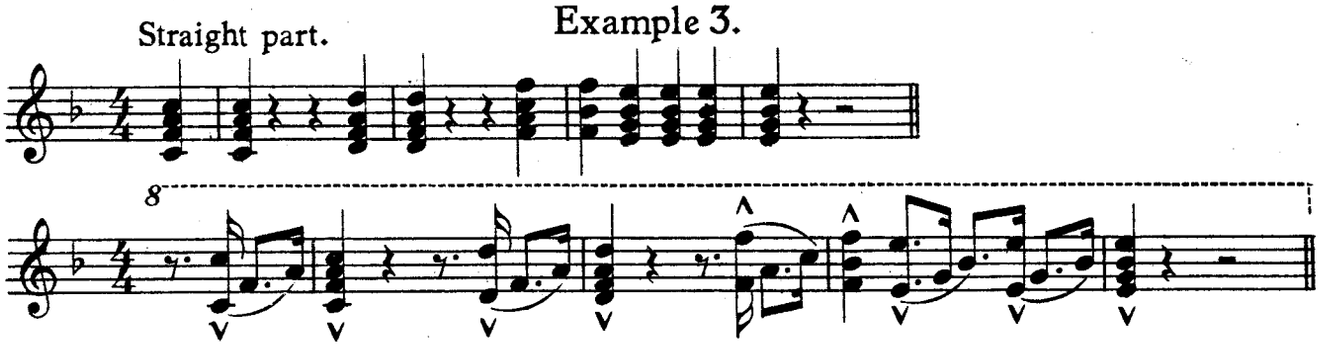
Example 2.

Straight part.



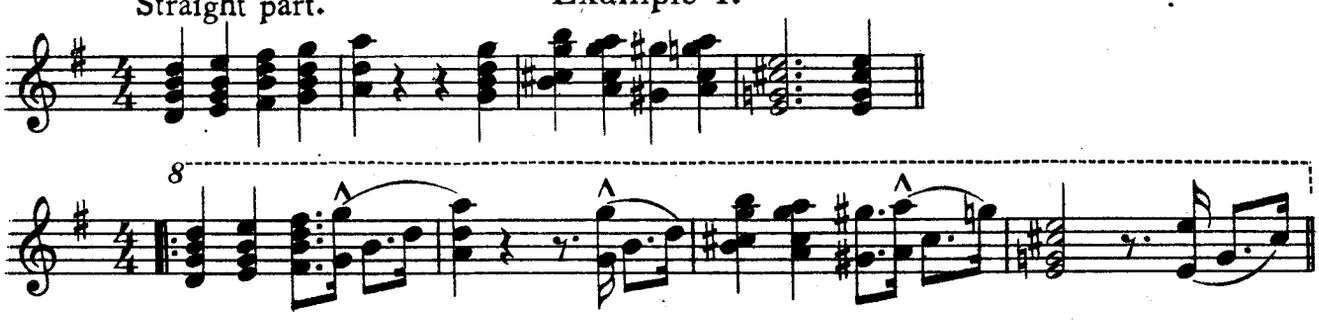
Example 3.

Straight part.



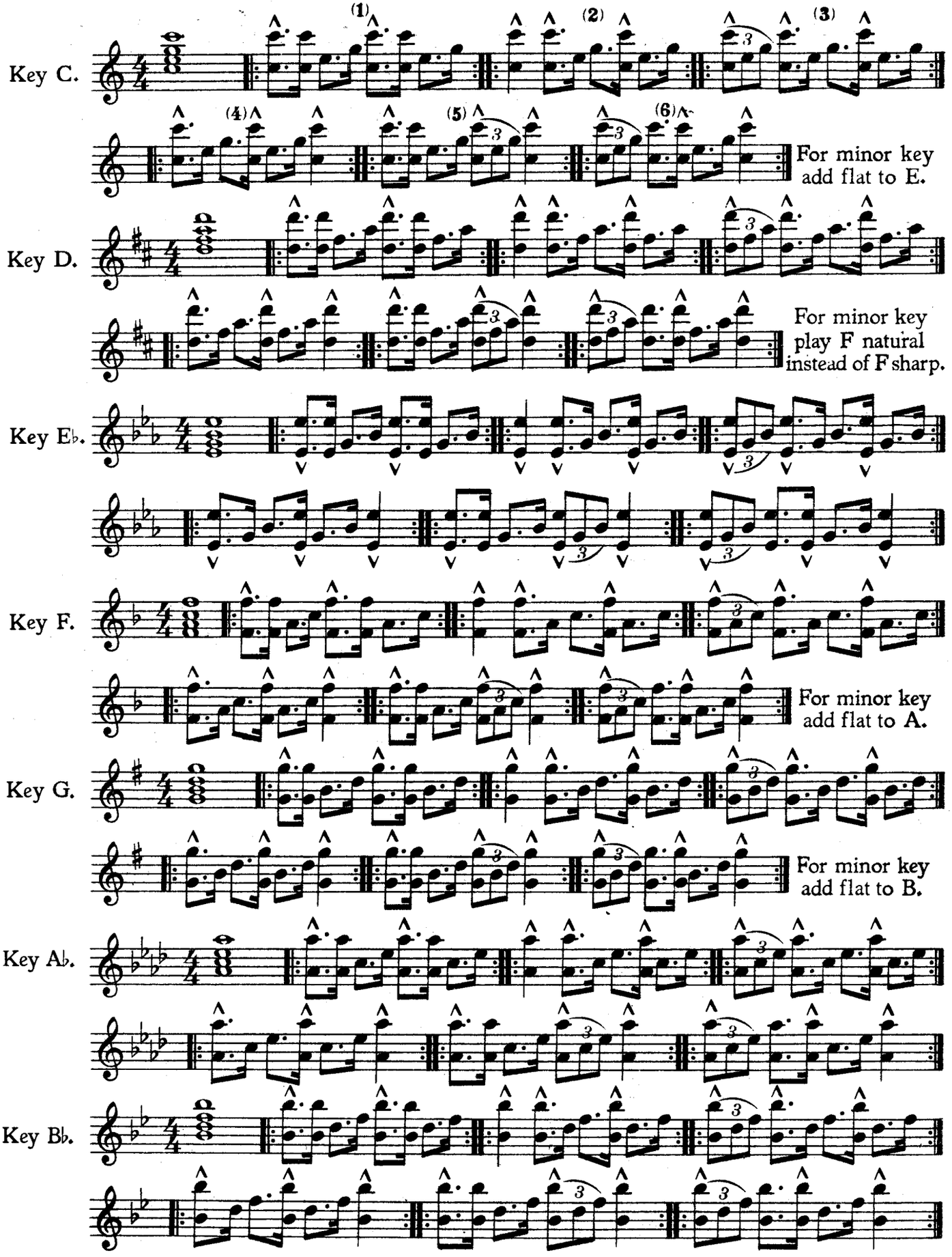
Example 4.

Straight part.

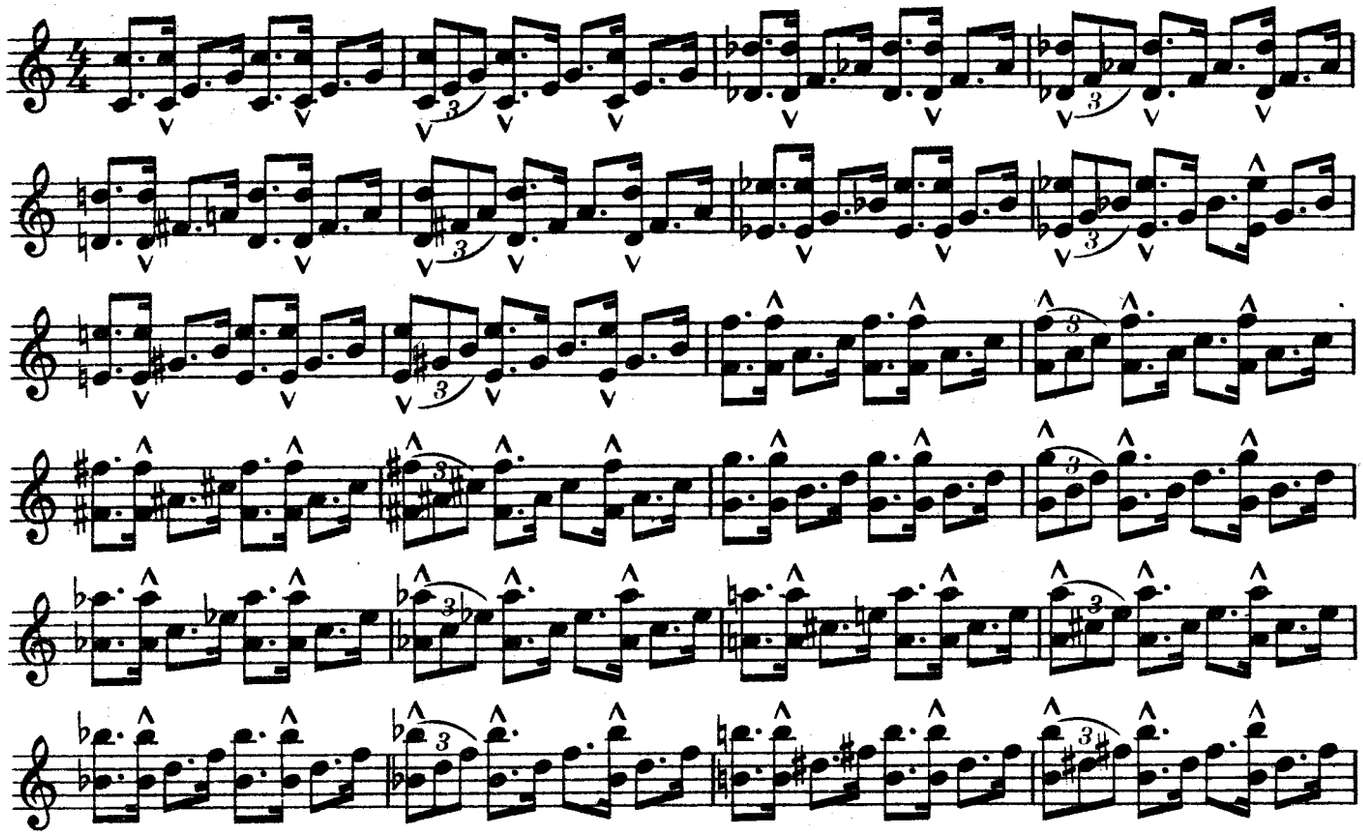


Exercise L

"Splitting-up" Chords.



Two-bar phrase exercise *
(Coupling up of bars 1 and 3.)



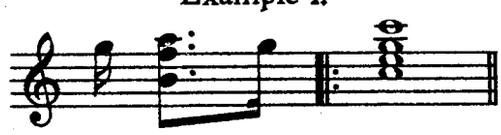
Take two different examples of "Split chords" from the six given in exercise L and practise these two as a two-bar phrase in every key like the two-bar phrase (see *) you have just practised. Excellent results can be obtained by coupling bars 1 and 2, bars 1 and 4, bars 1 and 5 and bars 1 and 6. Then take bar 2 as the first bar of your phrase and couple with bars 3,4,5 and 6. Through this system 15 different two-bar phrases can be obtained on any chord. Practise them well, if you do, when you adapt such phrases to your dance tunes, your playing can never sound monotonous.

EXERCISE M

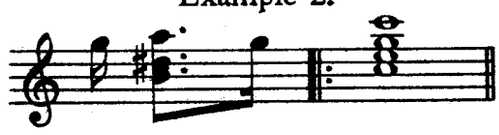
(a) Pick-up Notes.

Example 1.

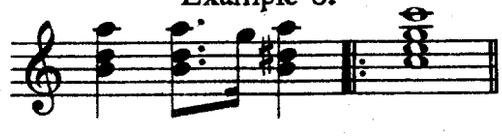
Key C.



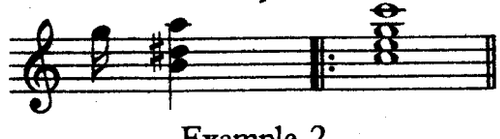
Example 2.



Example 3.

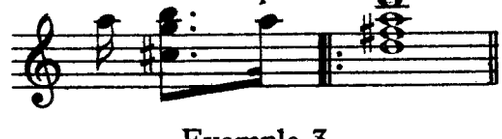


Example 4.

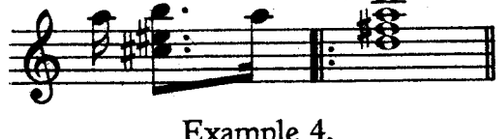


Example 1.

Key D.

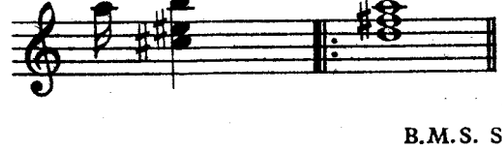


Example 2.



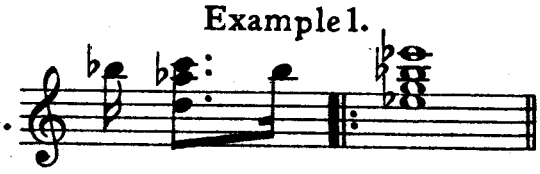
Example 3.

Example 4.

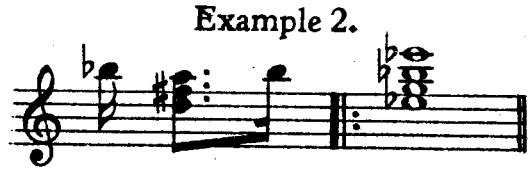


Example 1.

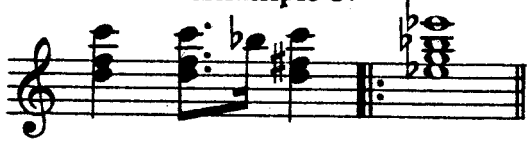
Key E♭.



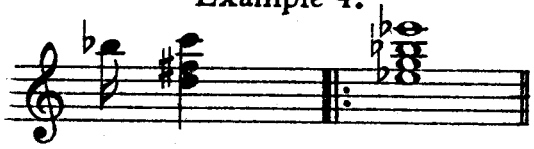
Example 2.



Example 3.

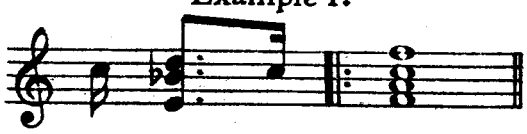


Example 4.



Example 1.

Key F.



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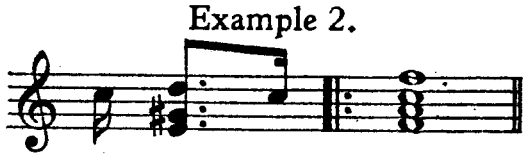

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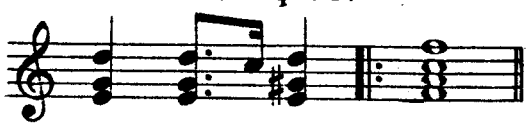

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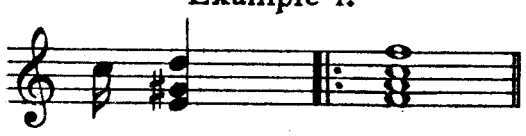
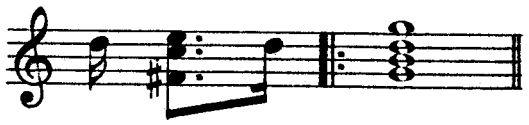


Example 1.

Key G.



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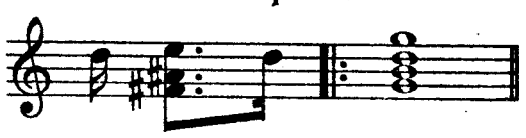

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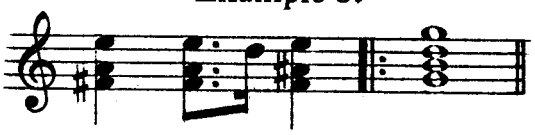

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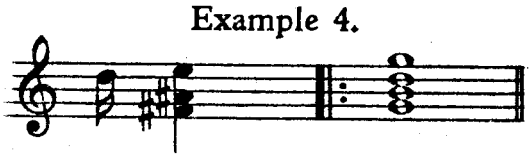
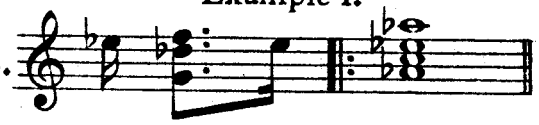
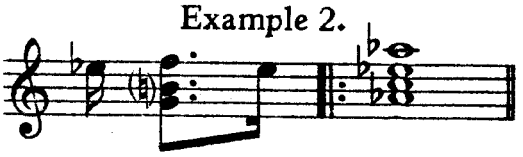


Example 1.

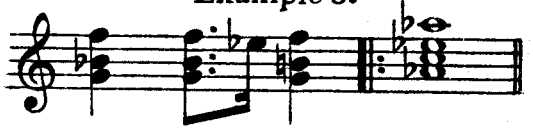
Key A♭.



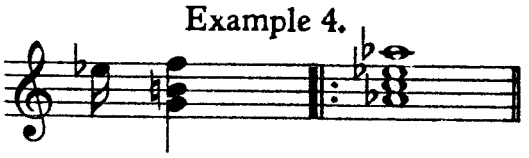
Example 2.



Example 3.

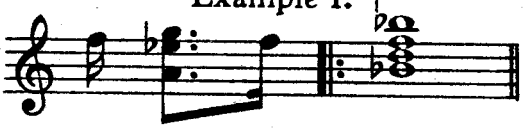


Example 4.

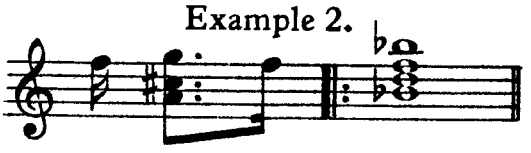


Example 1.

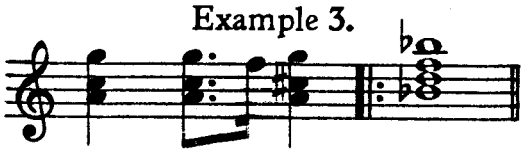
Key B♭.



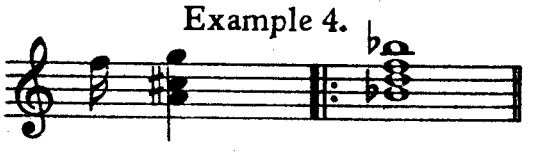
Example 2.



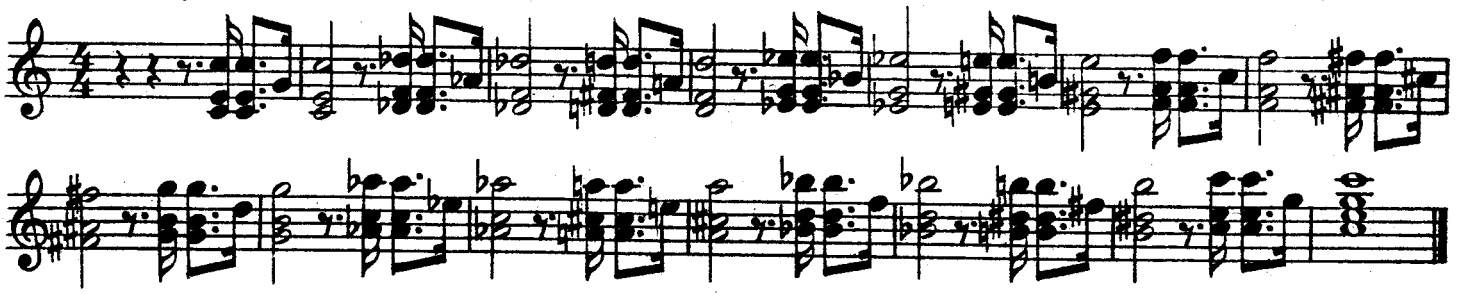
Example 3.



Example 4.



(b) Pick-up exercise.

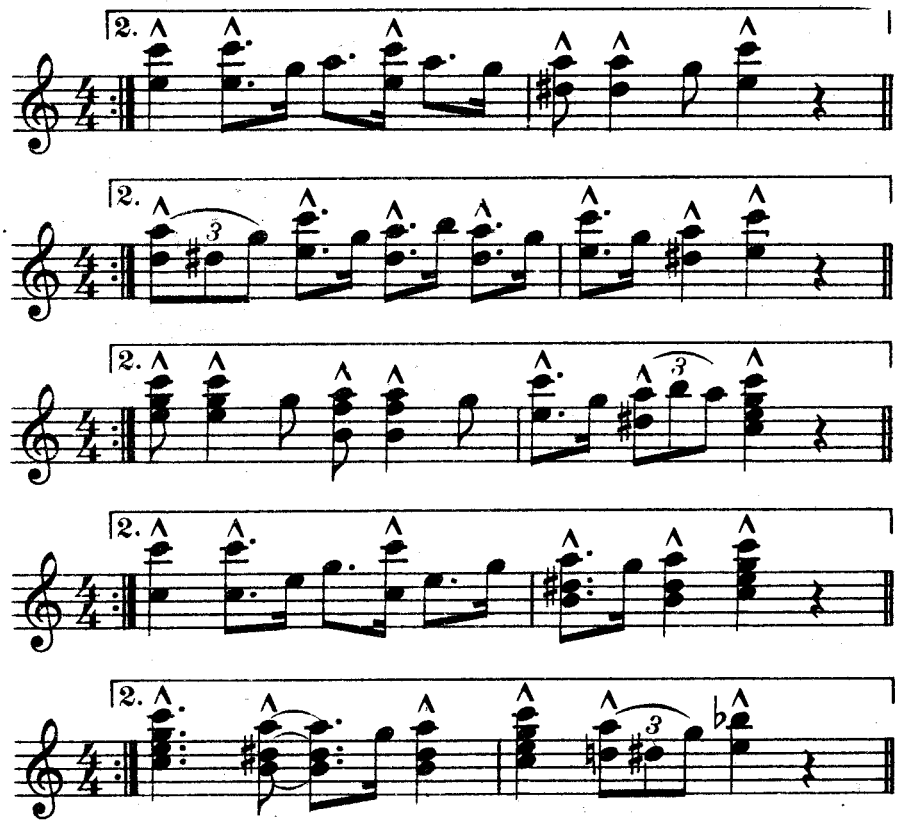


Practise also descending.

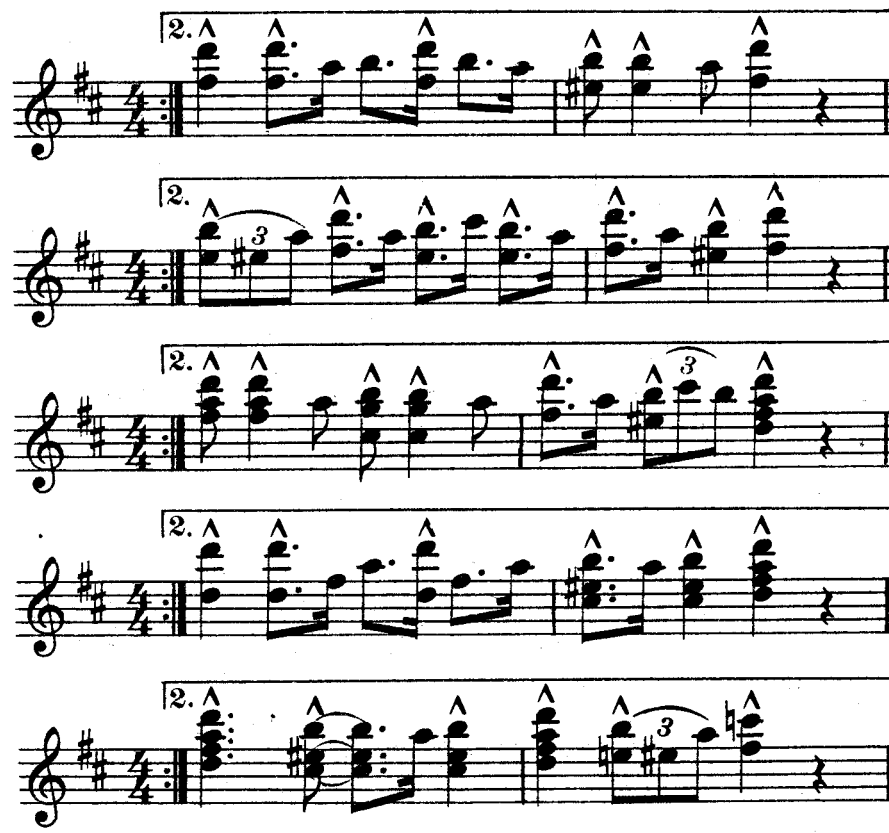
Exercise N.

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

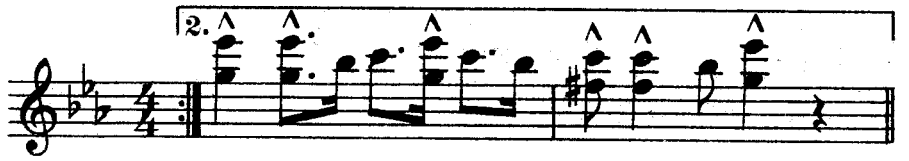
KEY C.



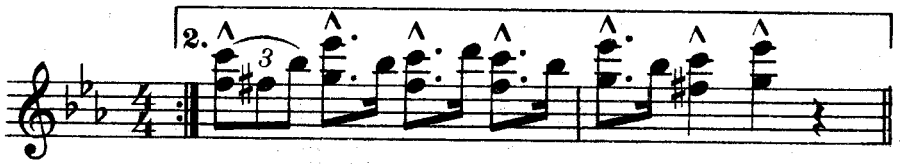
KEY D.



KEY E♭.



Example 1.



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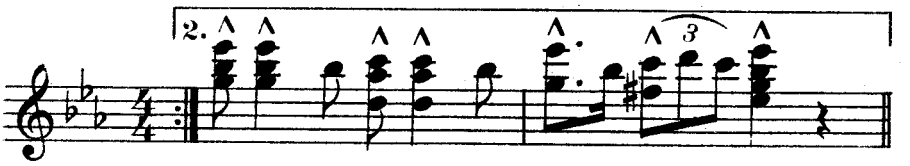
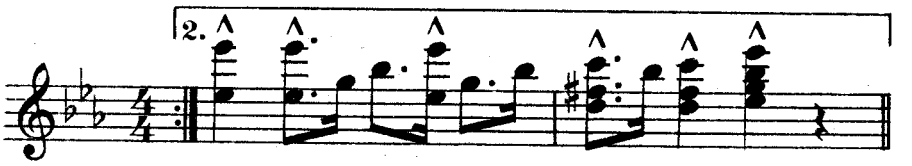
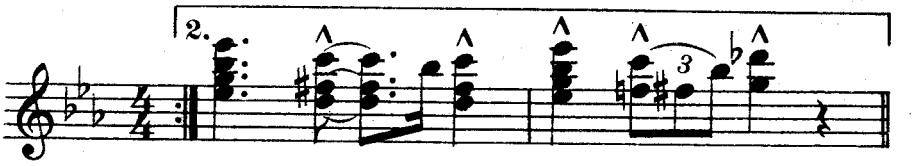


Example 3.

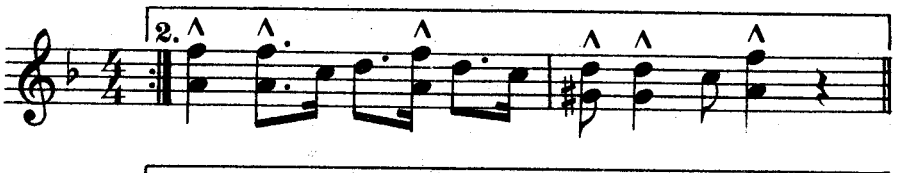


Example 4.

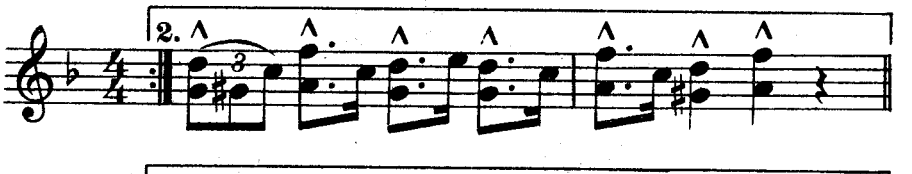


Example 5.

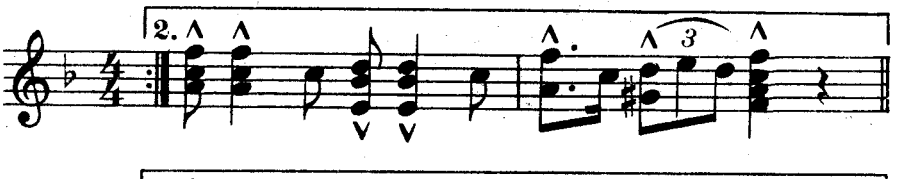
KEY F.



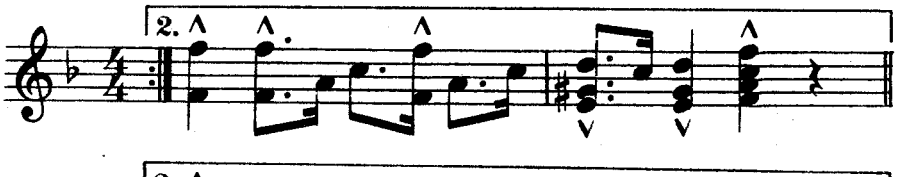
Example 1.



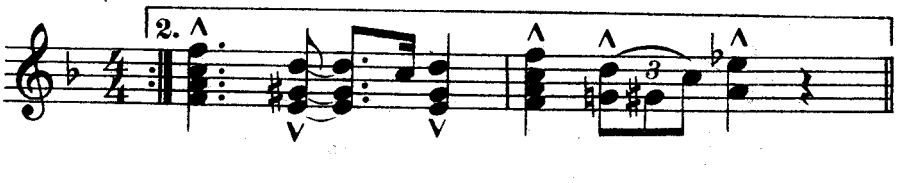
Example 2.



Example 3.

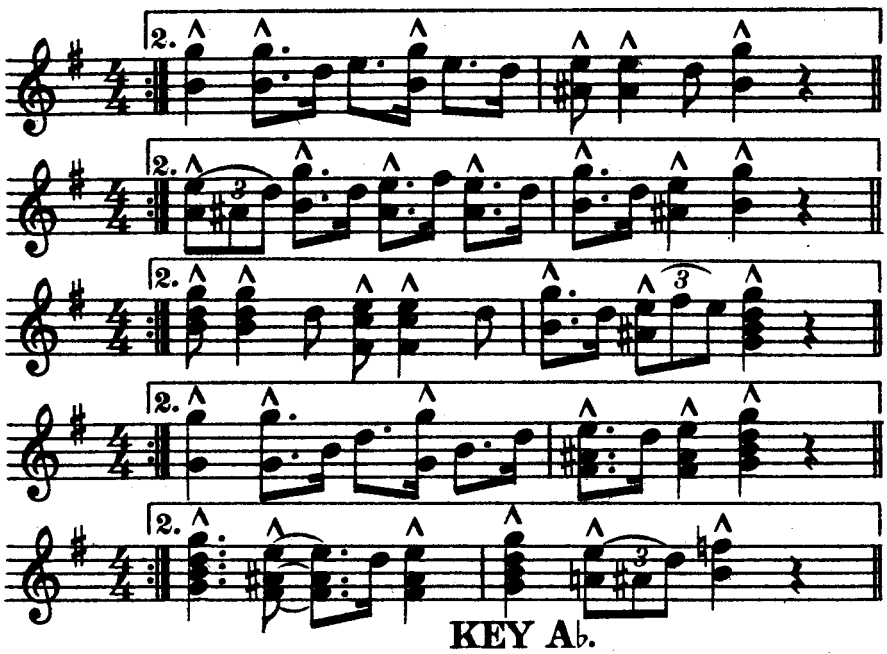


Example 4.



Example 5.

KEY G.



Example 1.

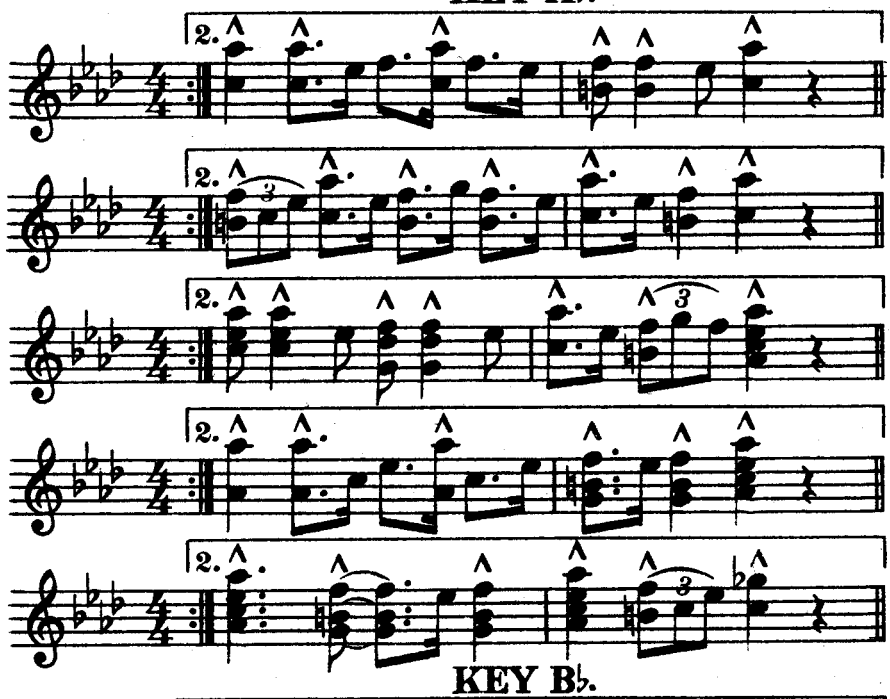
Example 2.

Example 3.

Example 4.

Example 5.

KEY A♭.



Example 1.

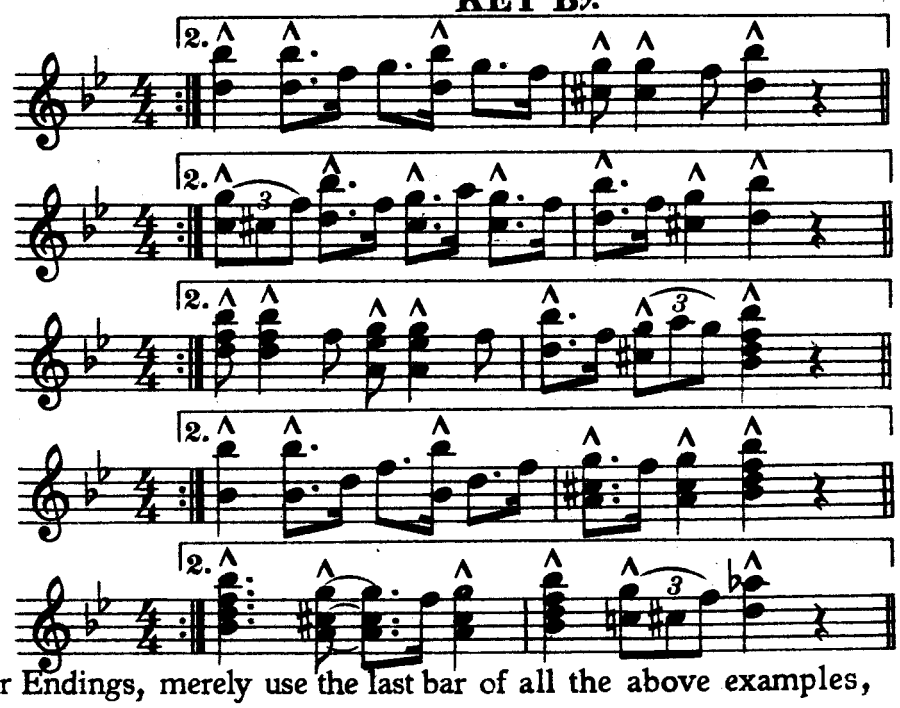
Example 2.

Example 3.

Example 4.

Example 5.

KEY B♭.



Example 1.

Example 2.

Example 3.

Example 4.

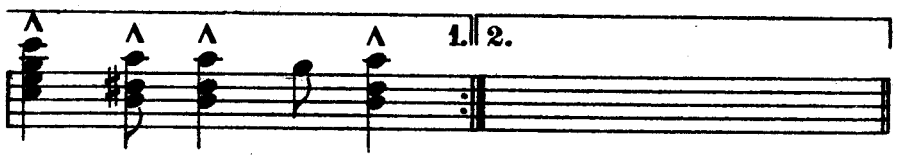
Example 5.

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

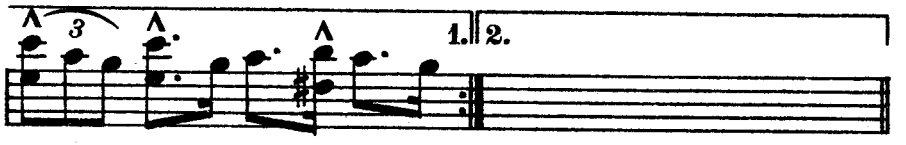
EXERCISE O.

One-bar repeat phrases.

KEY C.



Example 1.



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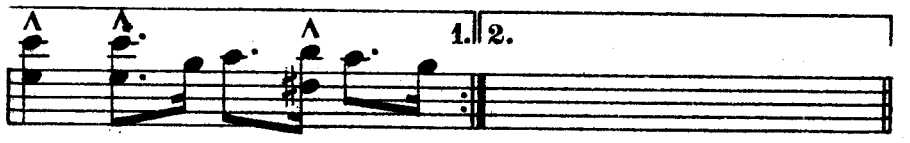

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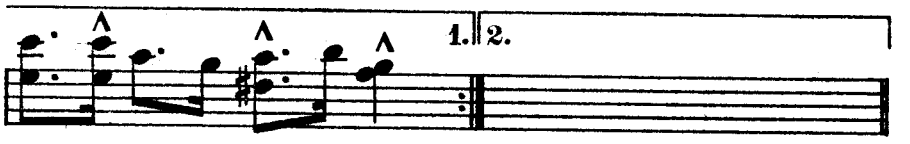
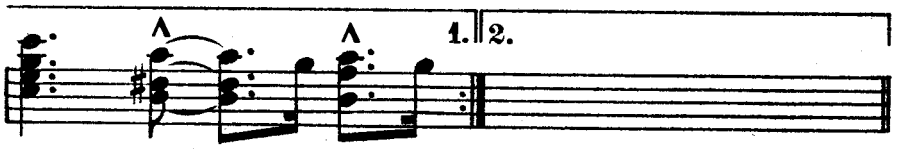
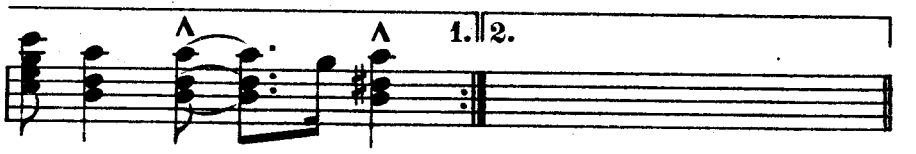


Example 4.

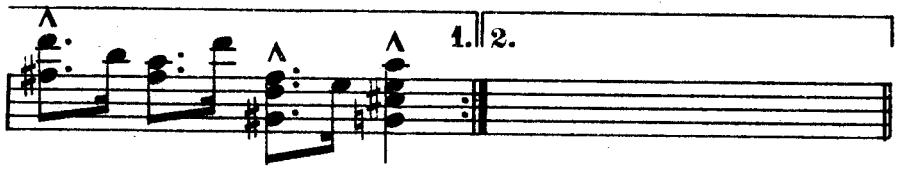


Example 5.

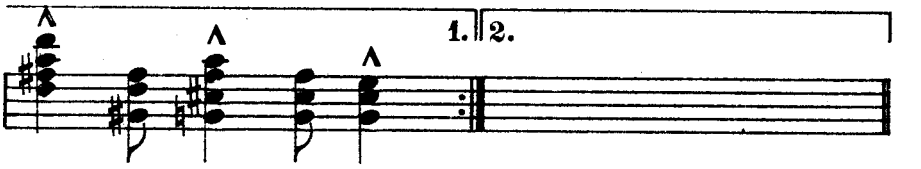


Example 6.

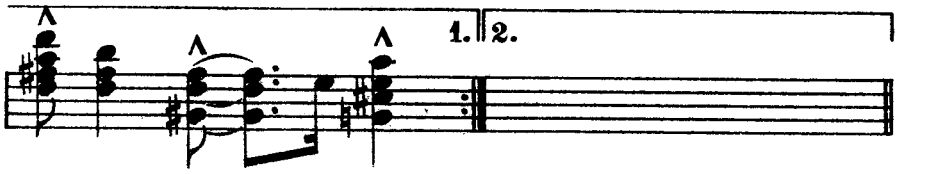
KEY D.



Example 1.

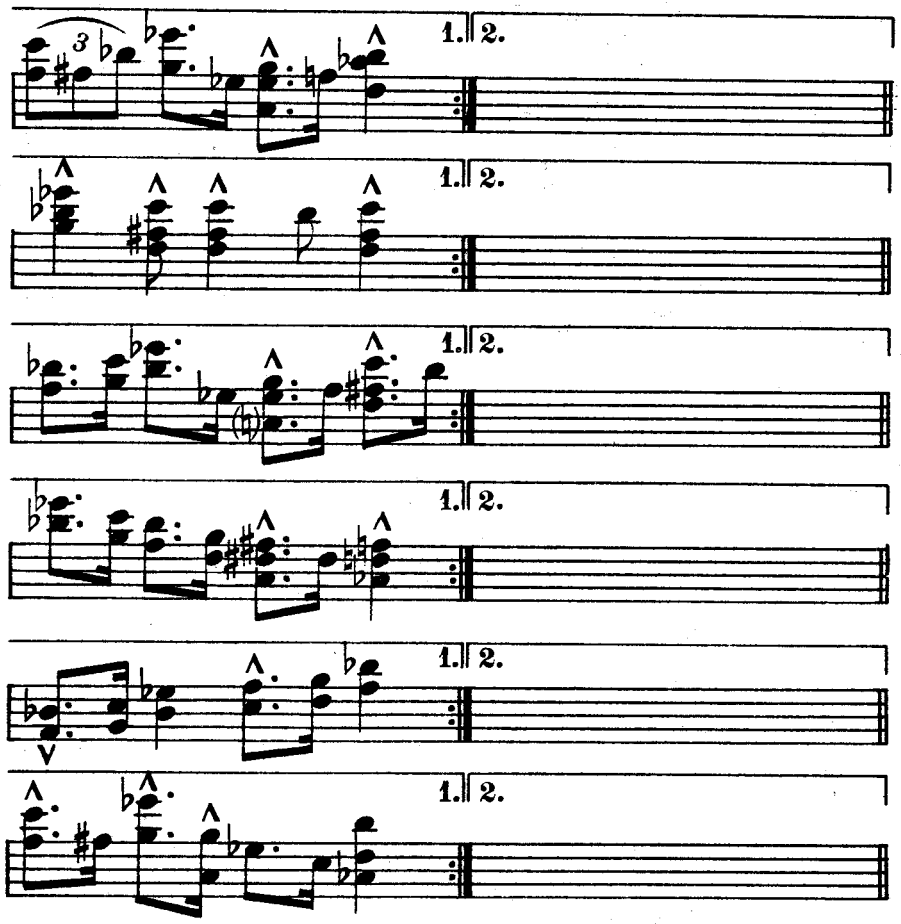


Example 2.

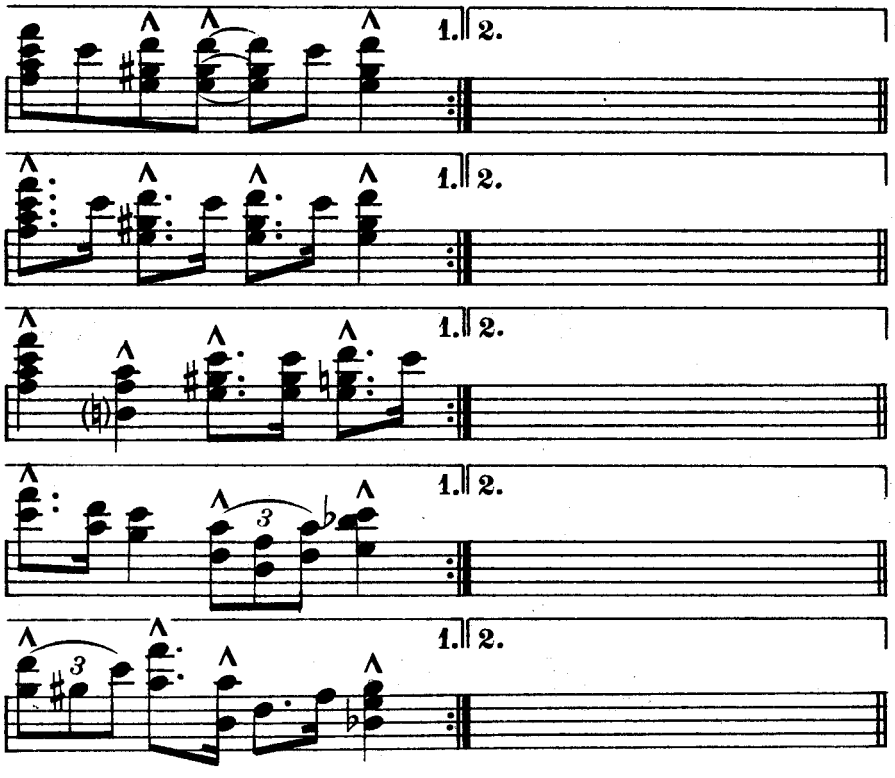


Example 3.

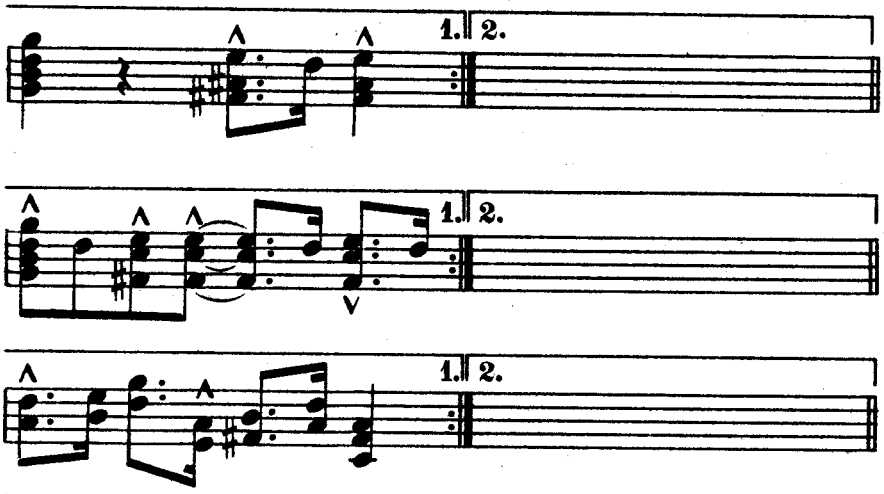
KEY E♭.


1. 2.
Example 1.
1. 2.
Example 2.
1. 2.
Example 3.
1. 2.
Example 4.
1. 2.
Example 5.
1. 2.
Example 6.

KEY F.


1. 2.
Example 1.
1. 2.
Example 2.
1. 2.
Example 3.
1. 2.
Example 4.
1. 2.
Example 5.

KEY G.

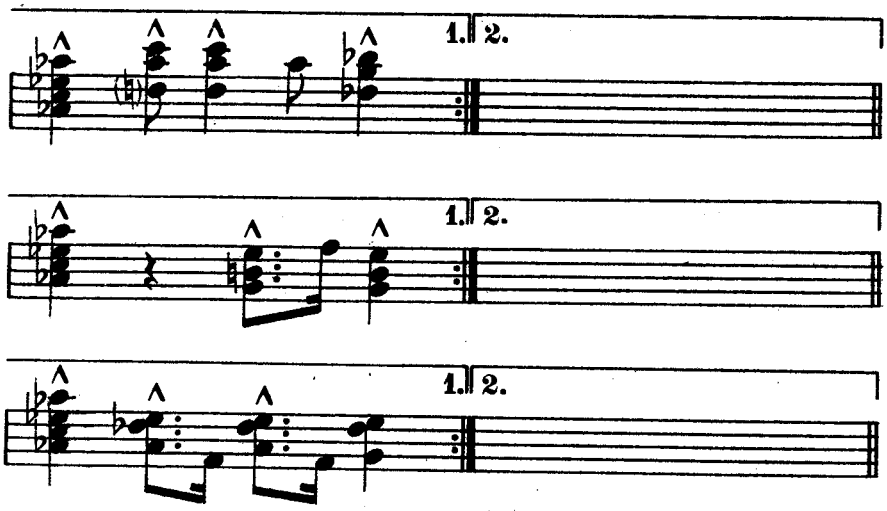


Example 1.

Example 2.

Example 3.

KEY A♭.

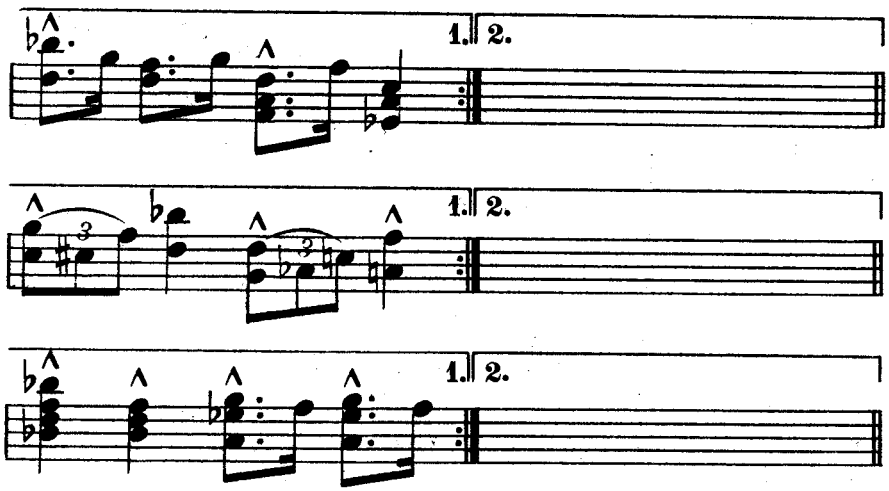


Example 1.

Example 2.

Example 3.

KEY B♭.



Example 1.

Example 2.

Example 3.

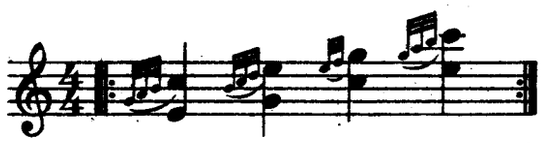
Practise these one bar phrases well, and try to invent some on these lines; also try to play key E♭ examples in F, and so on. Memorize them if you can. Keep them as stock.

Exercise P.

Figurations.

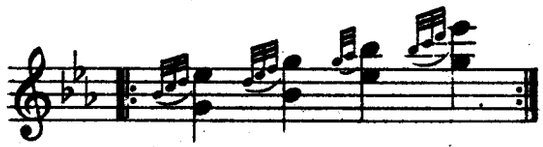
Figurations to common chords with first and second inversions.

Key C.



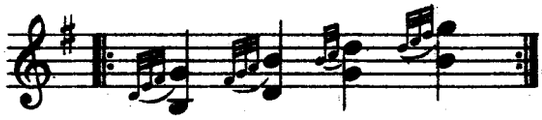
Key D.

Key Eb.



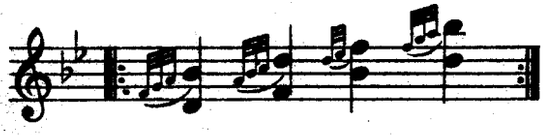
Key F.

Key G.



Key Ab.

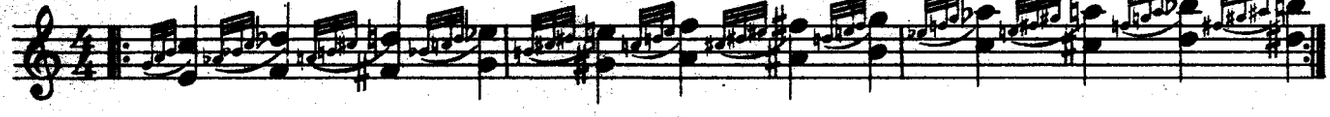
Key Bb.



For minor keys play according to key signature.

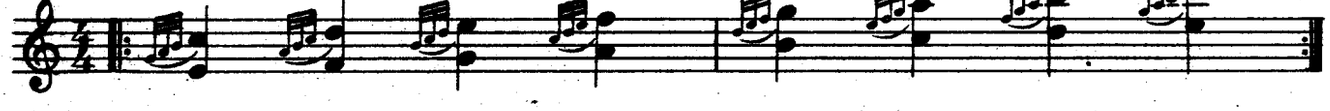
Figurations to octaves.

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, Eb, F, G, Ab and Bb 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.

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of Modern Syncopation for the Piano

Exercises to Lesson IV

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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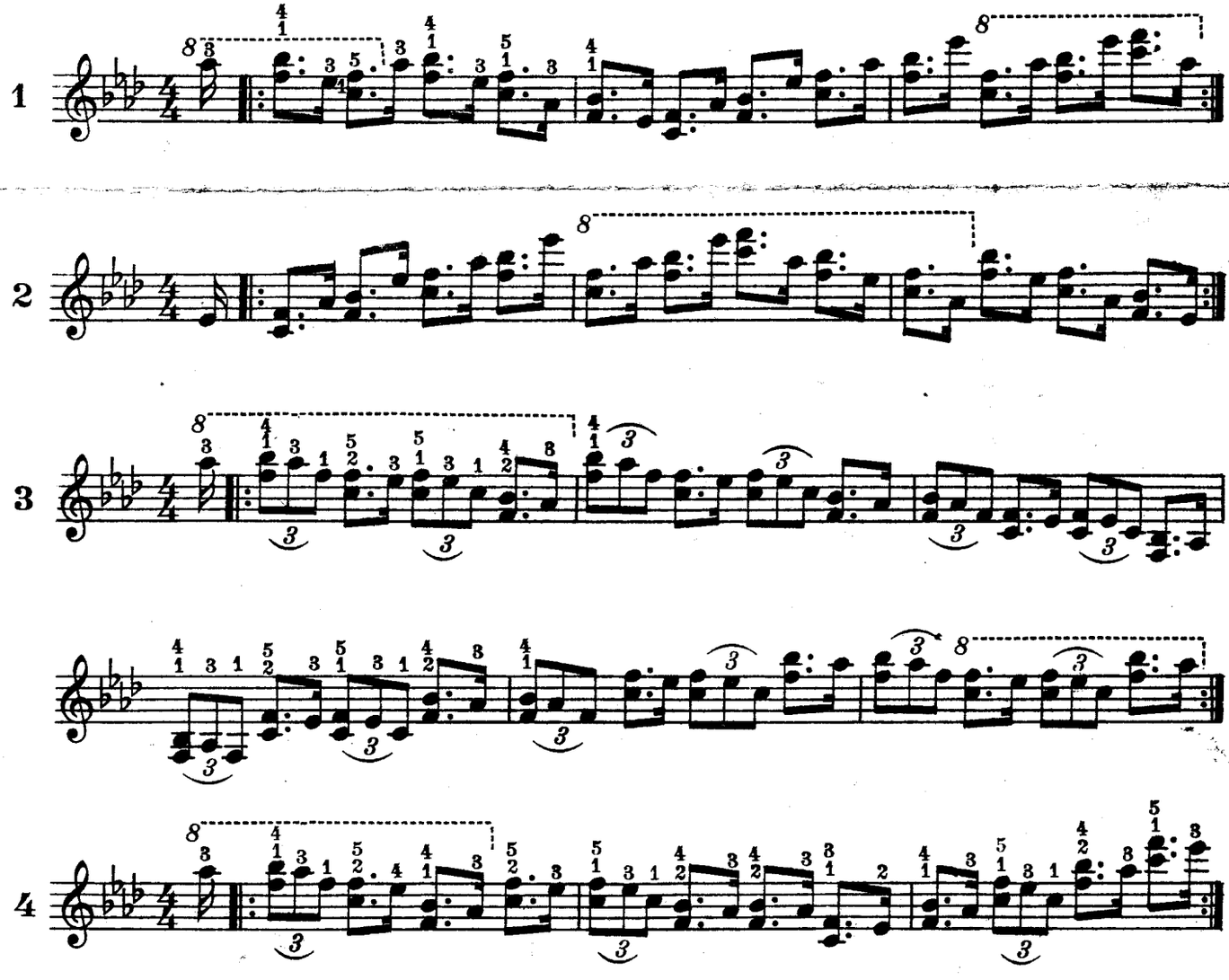
EXERCISE Q

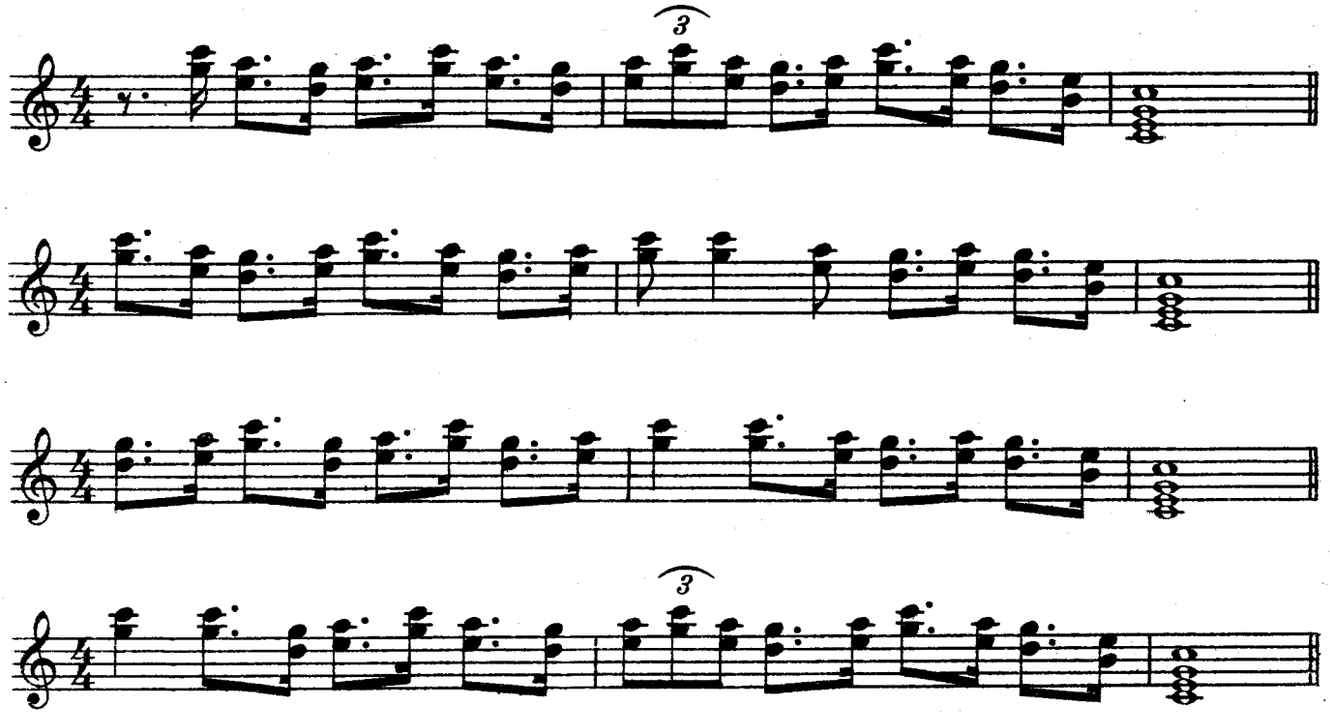
Fourth Figurations in Key of A♭

Key A♭

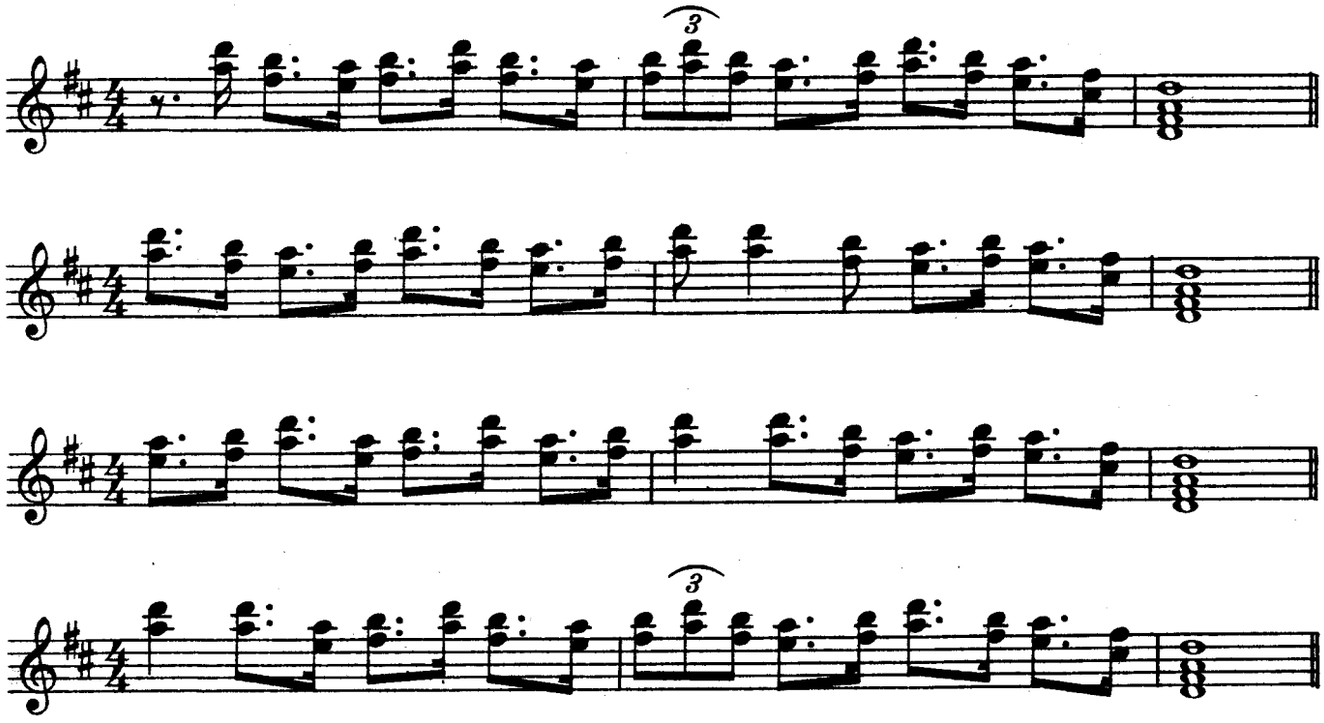


Exercise R

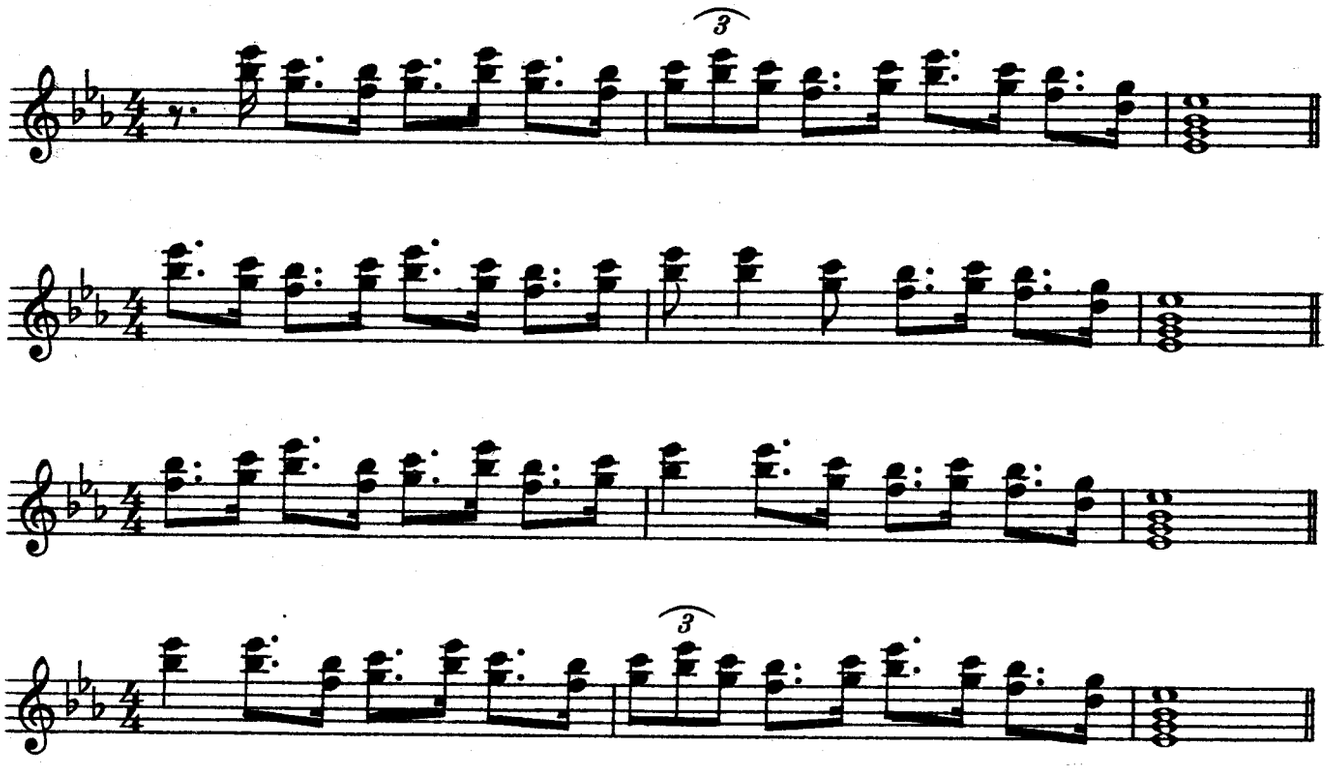
Key C



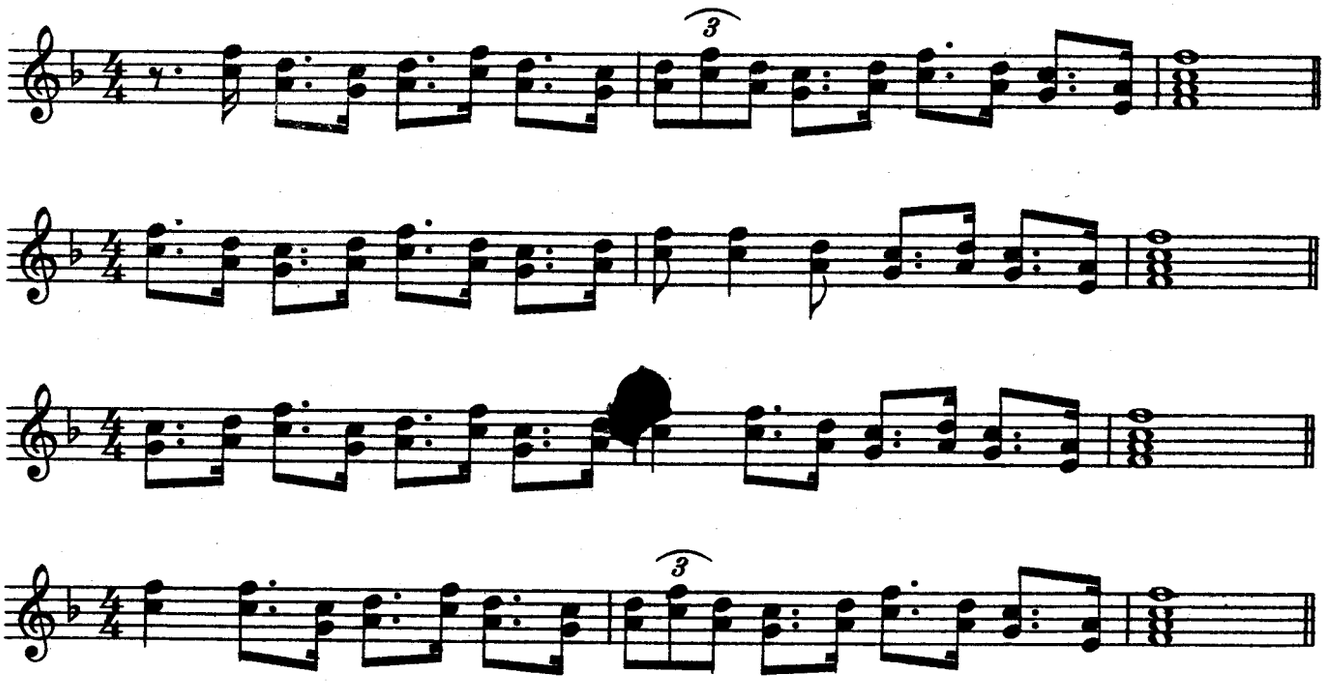
Key D



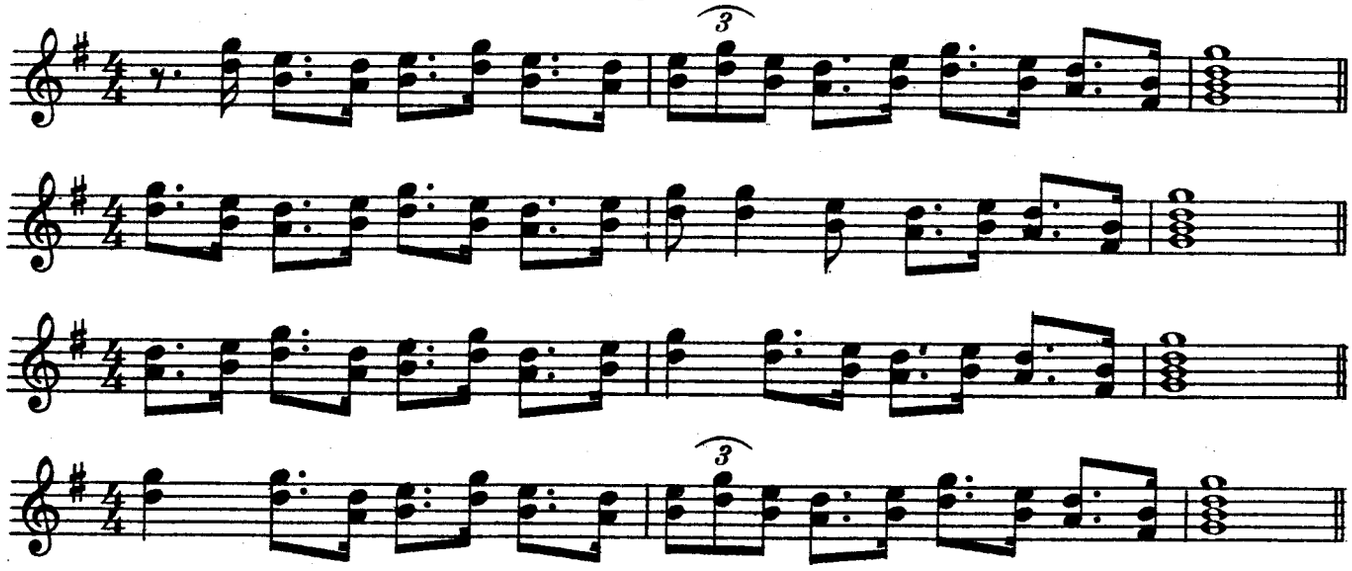
Key E♭



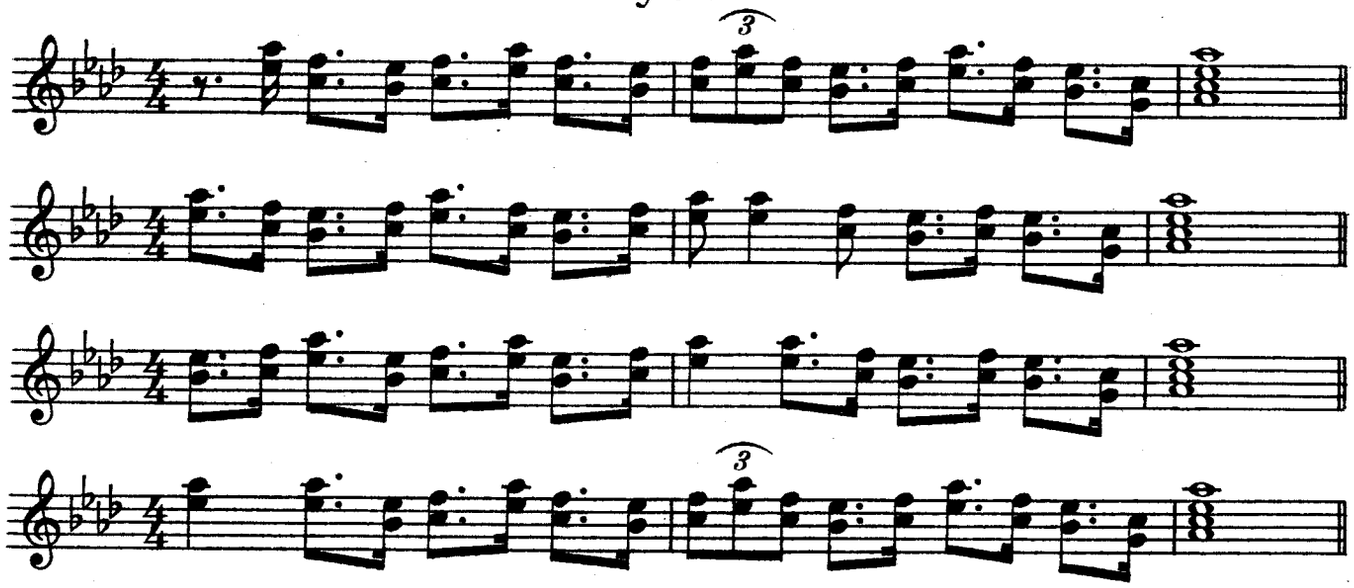
Key F



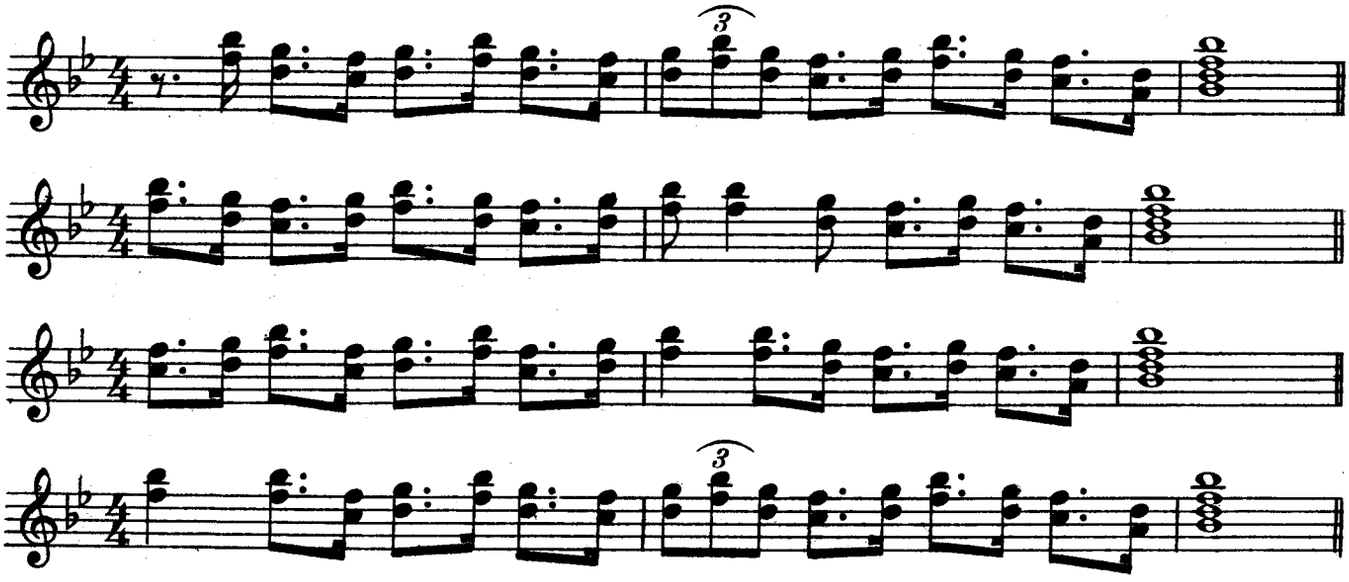
Key G



Key A♭



Key B♭



Practise these exercises thoroughly and invent phrases for yourself, it is quite simple.

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EXERCISES

TO

LESSON V

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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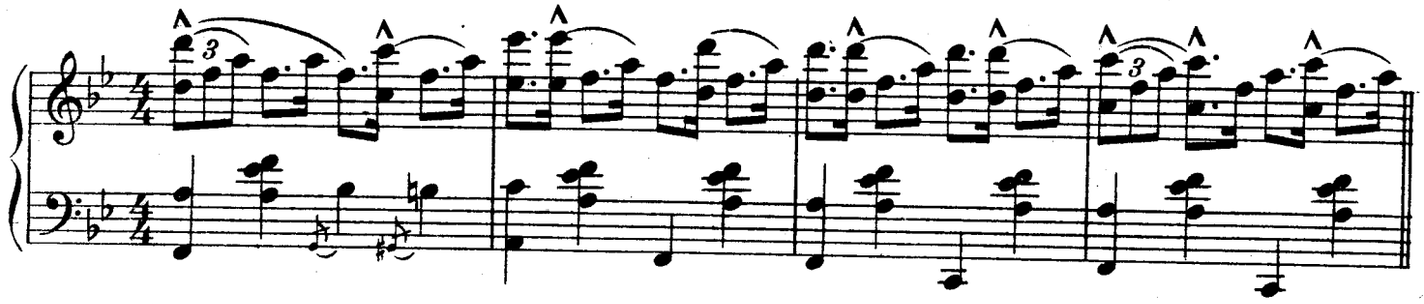
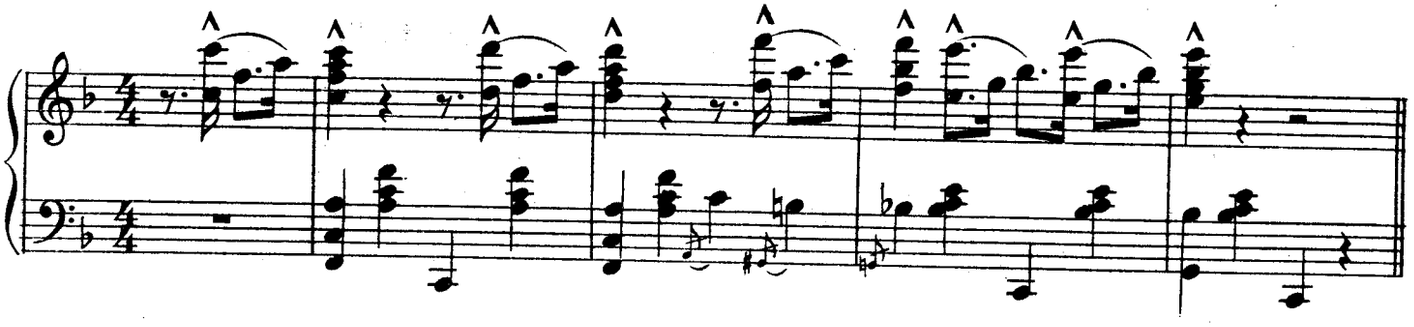
Exercise S.

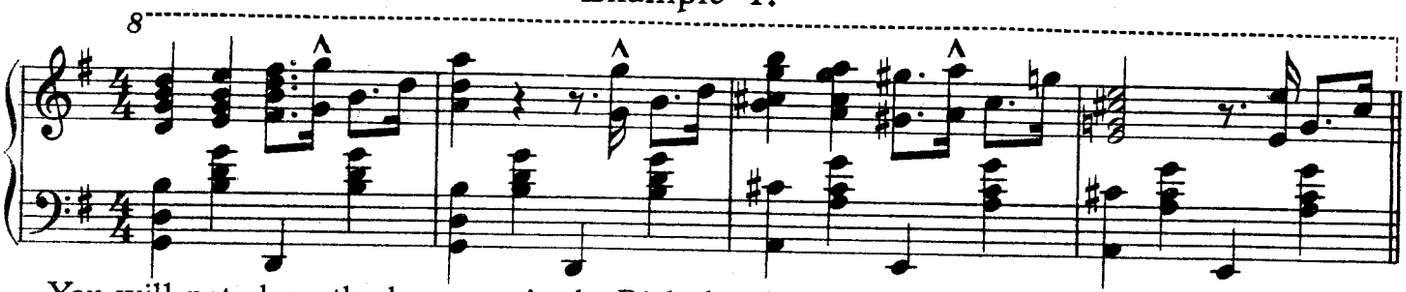
Example 2.



Example 3.



Example 4.

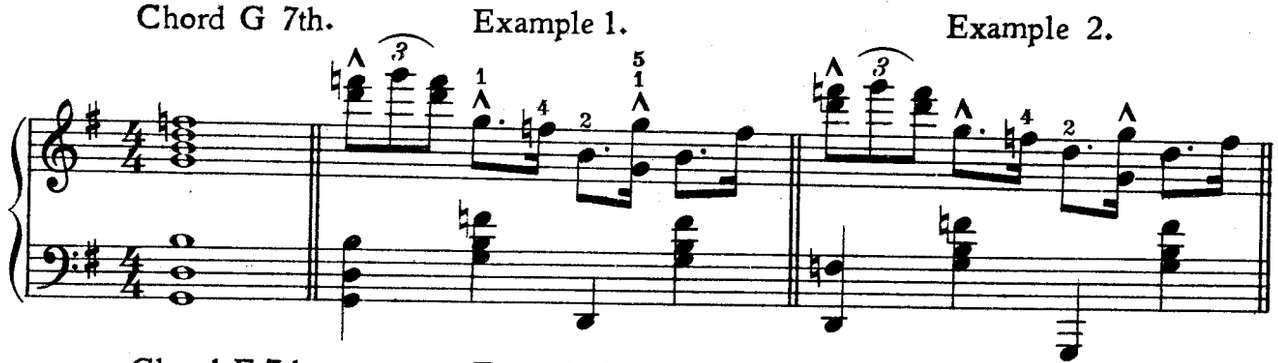


You will note how the harmony in the Right hand automatically suggests the correct harmony for the Left hand accompaniment.

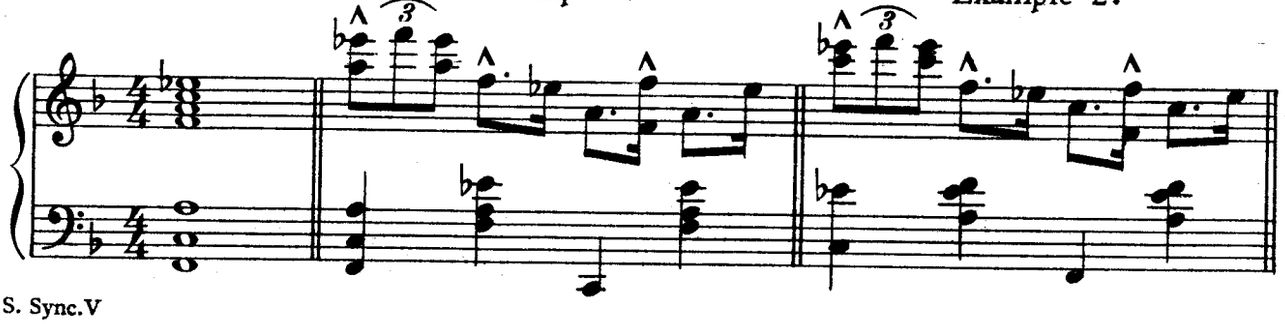
Exercise T.

7th Chords.

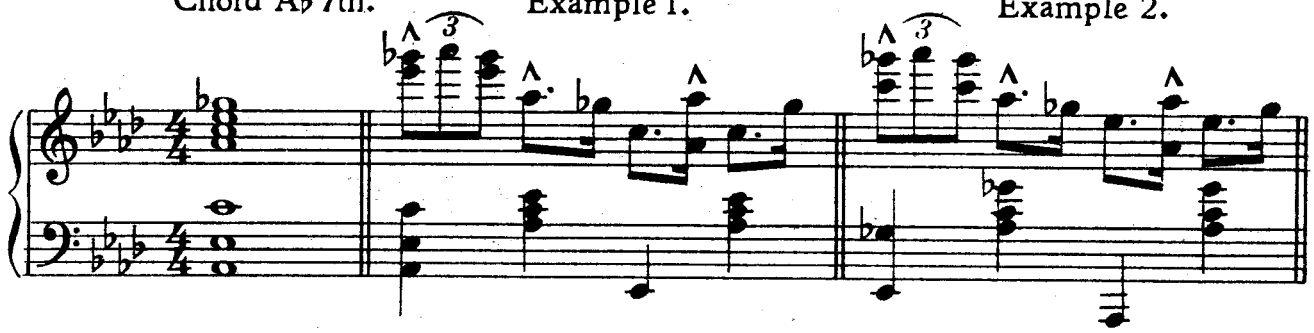
Chord G 7th. Example 1. Example 2.



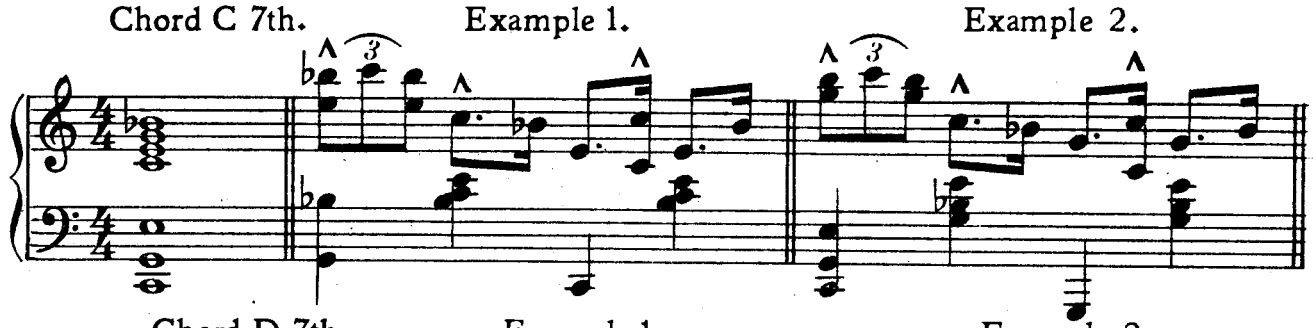
Chord F 7th. Example 1. Example 2.



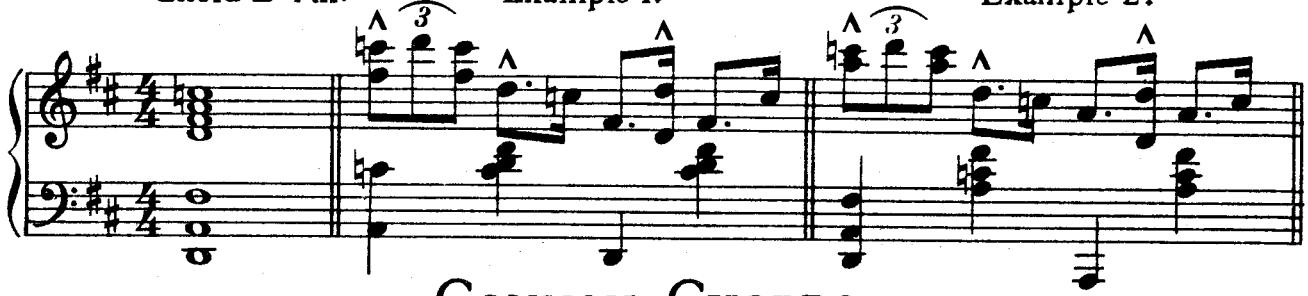
Chord A♭ 7th. Example 1. Example 2.



Chord C 7th. Example 1. Example 2.

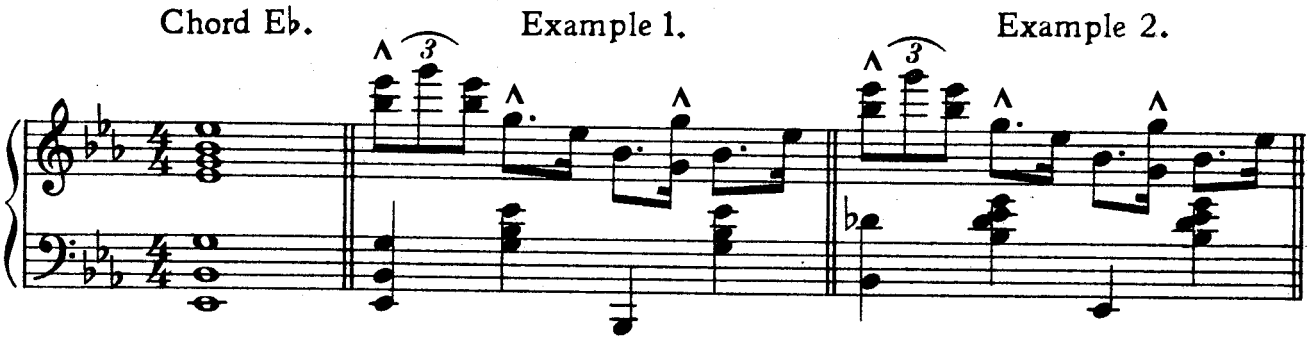


Chord D 7th. Example 1. Example 2.

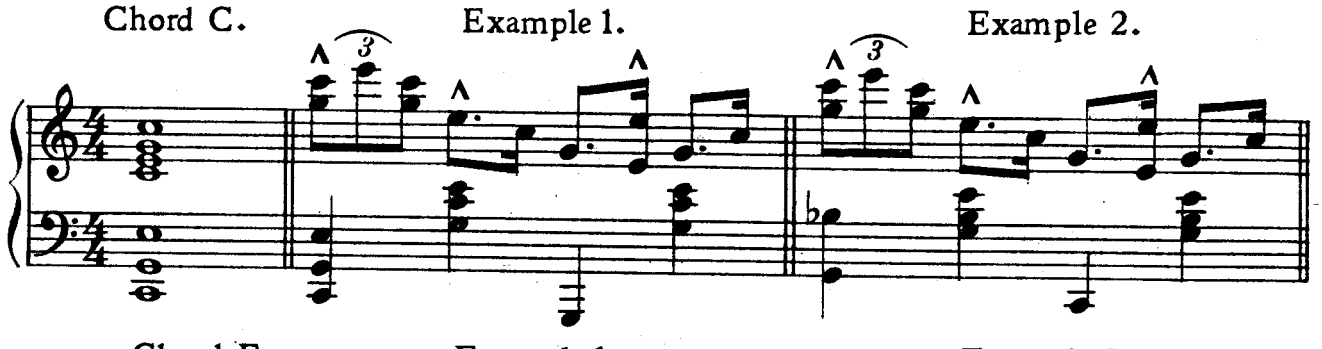


Common Chords.

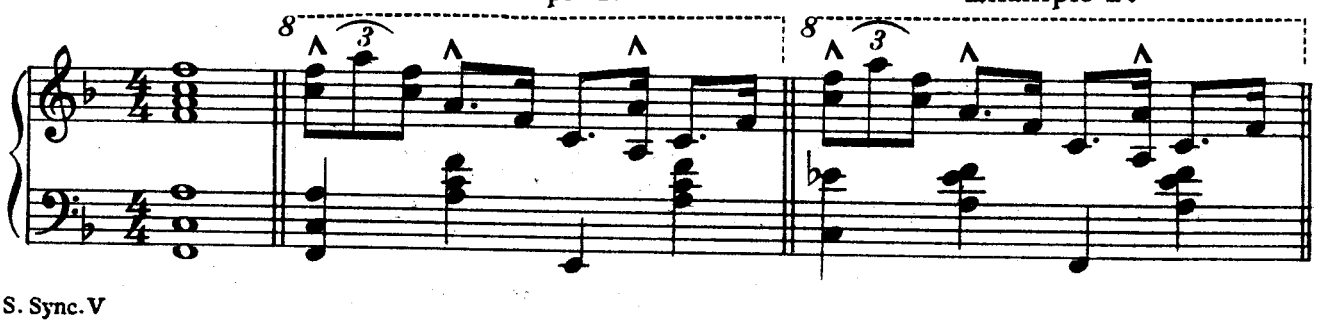
Chord E♭. Example 1. Example 2.



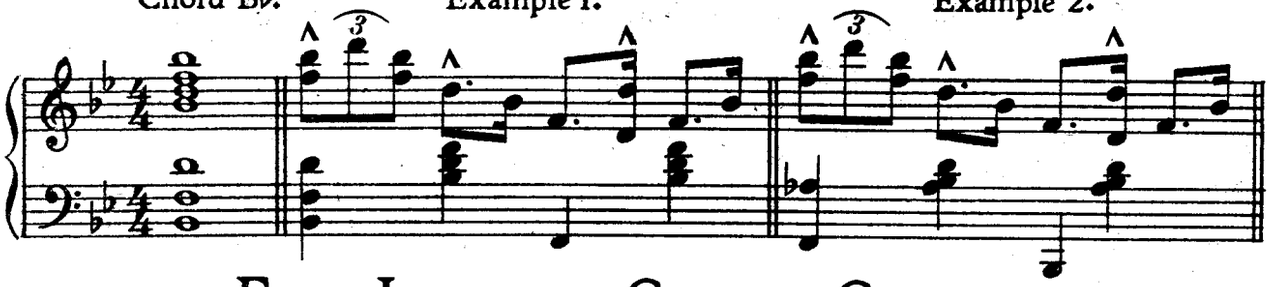
Chord C. Example 1. Example 2.



Chord F. Example 1. Example 2.

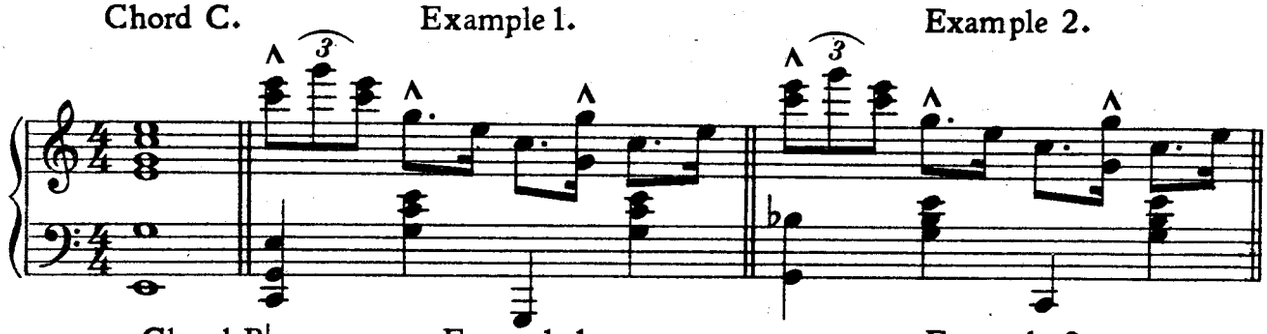


Chord B♭. Example 1. Example 2.

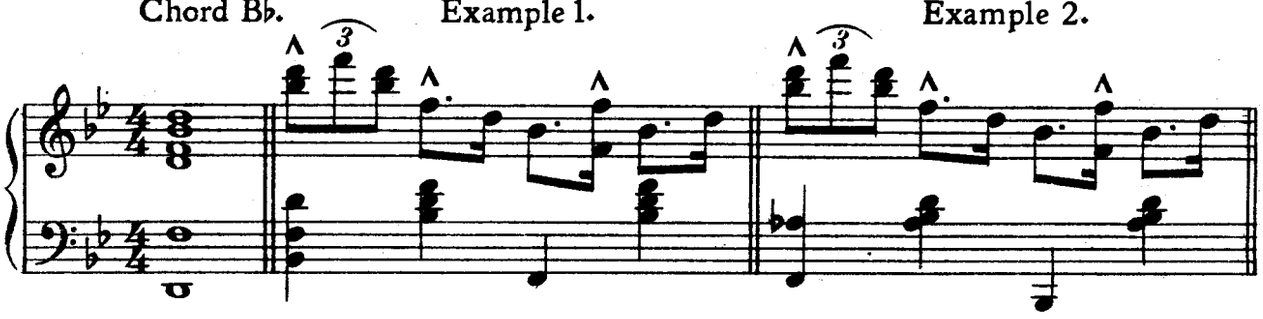


First Inversion Common Chords.

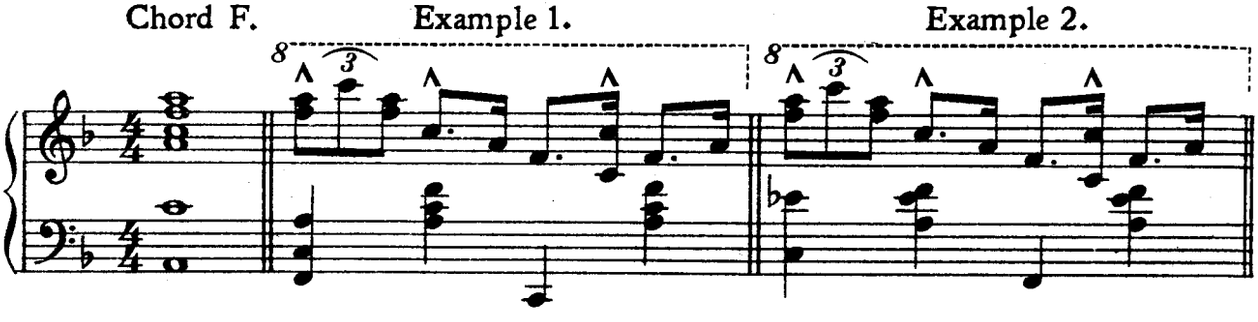
Chord C. Example 1. Example 2.



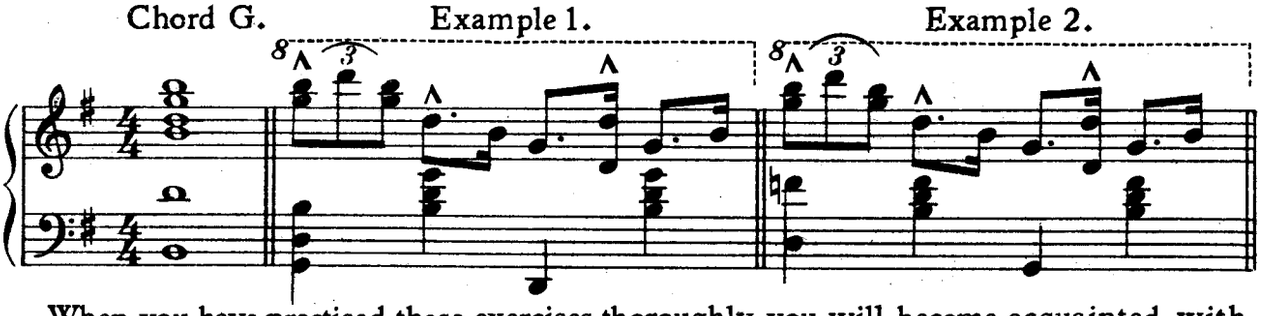
Chord B♭. Example 1. Example 2.



Chord F. Example 1. Example 2.



Chord G. Example 1. Example 2.

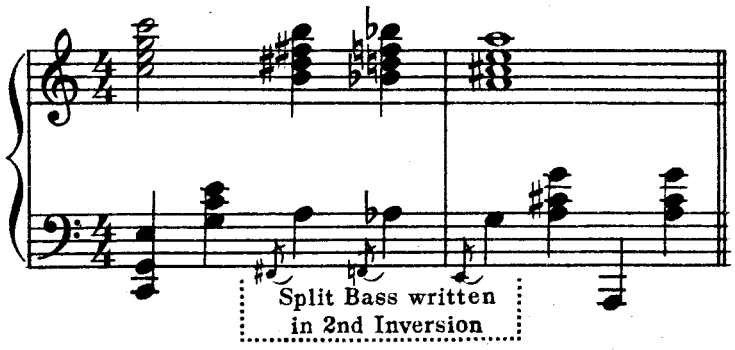


When you have practised these exercises thoroughly you will become acquainted with this type of embellishment and it will be quite easy for you to take any chord and compose your own version. You will find some chords seem rather awkward to embellish, but with a little extra practice devoted to these 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.

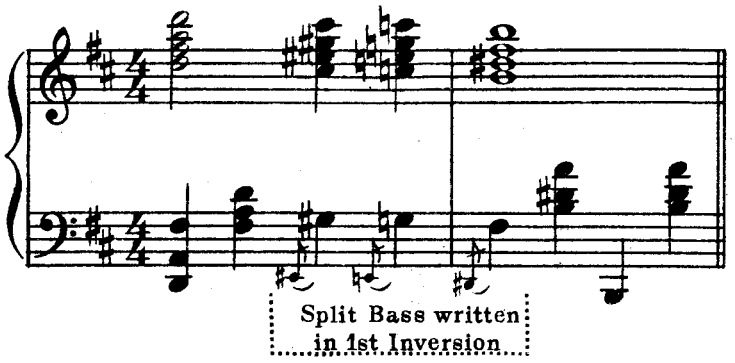
Practise these exercises also with the Pick-up phrase as in Figs, 5, 8.

EXERCISE U.

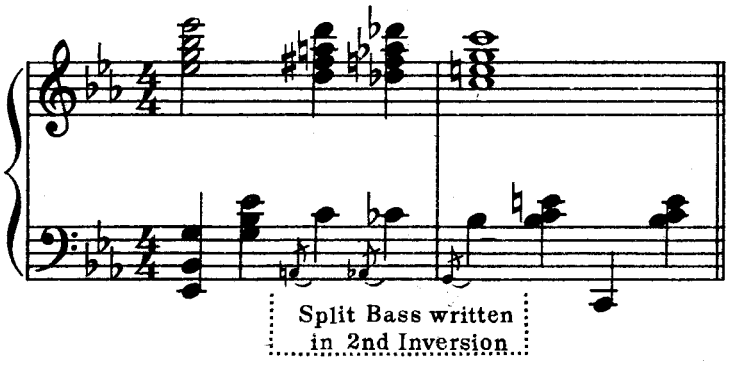
Harmonic Progressions.



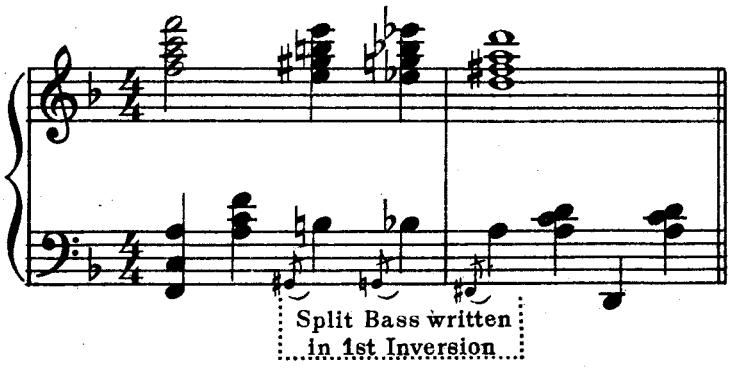
Modulating from Chord of C
to Chord of A.



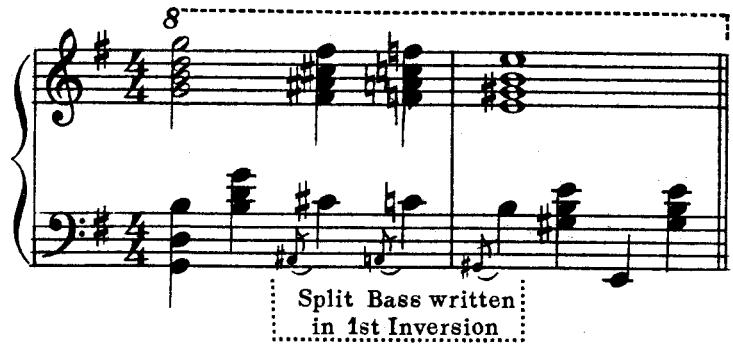
Modulating from Chord of D
to Chord of B.



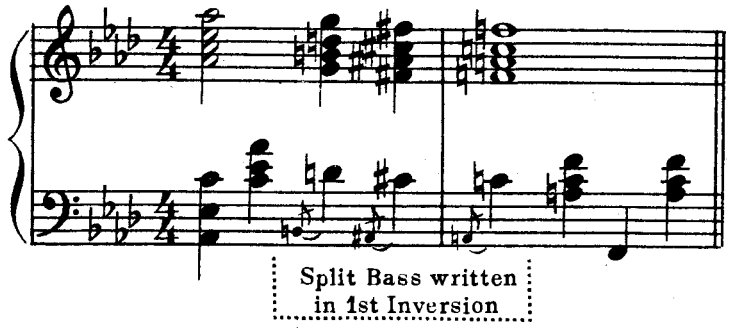
Modulating from Chord of E♭
to Chord of C.



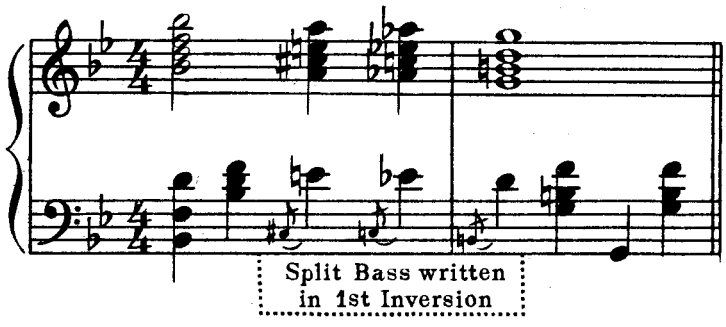
Modulating from Chord of F
to Chord of D.



Modulating from Chord of G
to Chord of E.



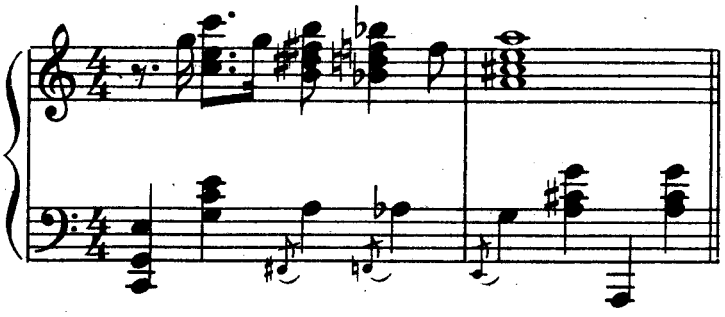
Modulating from Chord of A♭
to Chord of F.



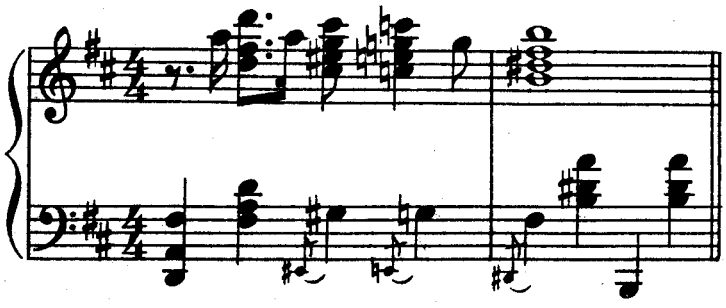
Modulating from Chord of B♭
to Chord of G.

RHYTHMATICALLY TREATED.

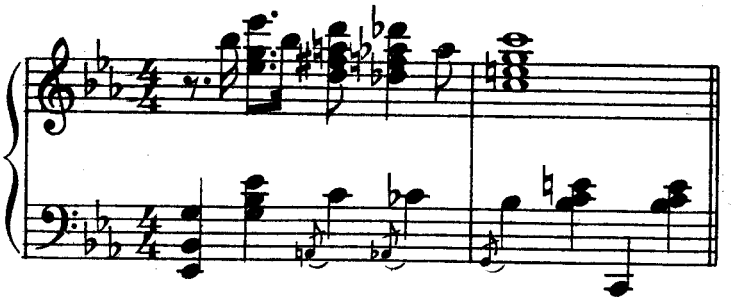
Harmonic Progressions.



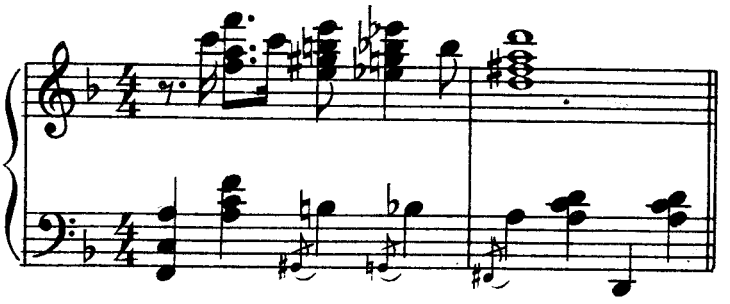
Modulating from Chord of C
to Chord of A.



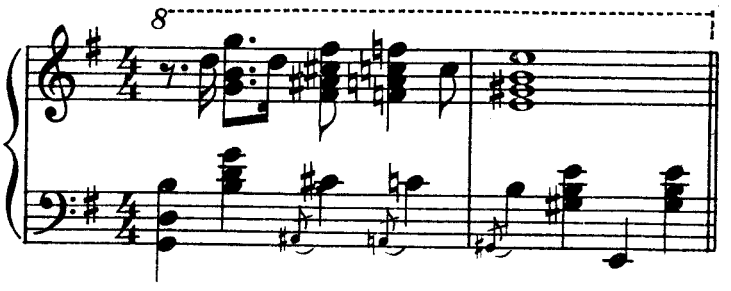
Modulating from Chord of D
to Chord of B.



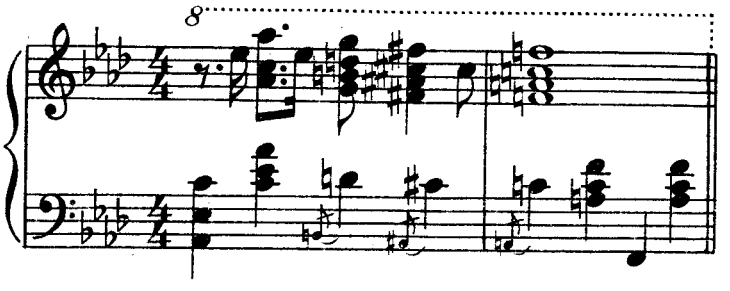
Modulating from Chord of E♭
to Chord of C.



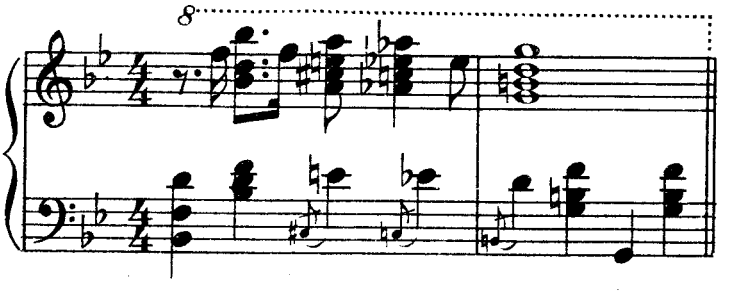
Modulating from Chord of F
to Chord of D.



Modulating from Chord of G
to Chord of E.



Modulating from Chord of A♭
to Chord of F.



Modulating from Chord of 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

of Modern Syncopation for the Piano

EXERCISES

TO

LESSON VI

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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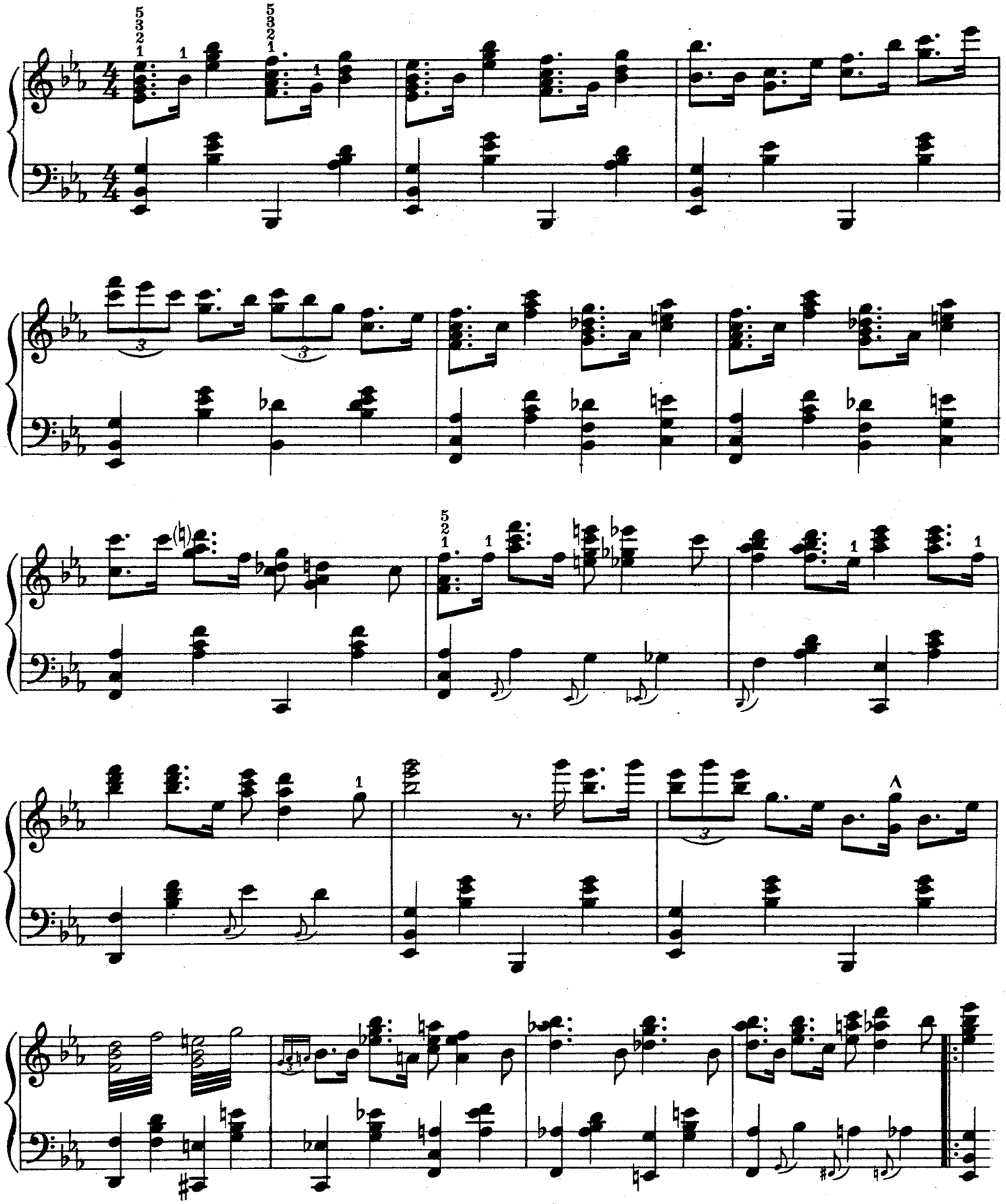
Exercise V.

Mr. Mayerl's rendering of complete verse.



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)

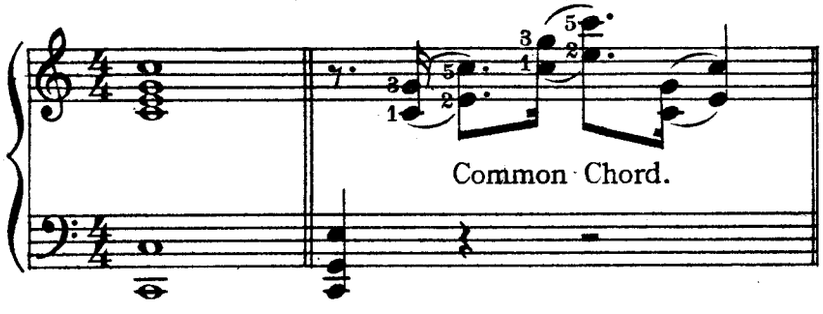
(a) OCTAVE REPETITION EMBELLISHMENT.

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.

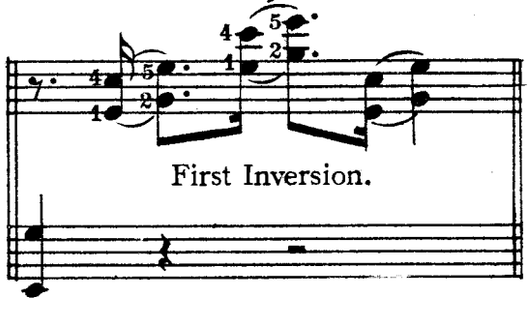
COMMON CHORDS.

KEY C AND RELATIONS.

Example 1.



Example 2.



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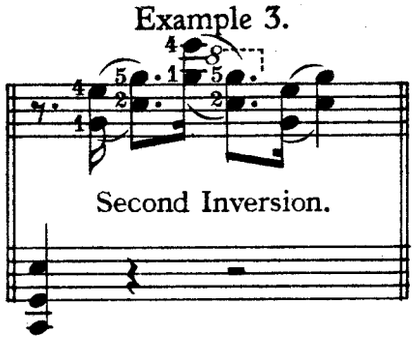

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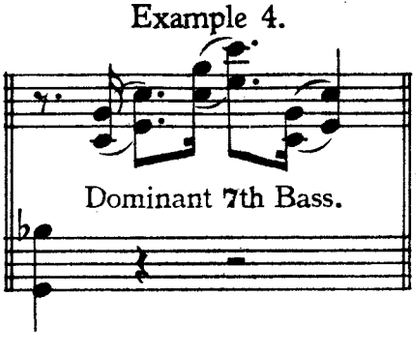

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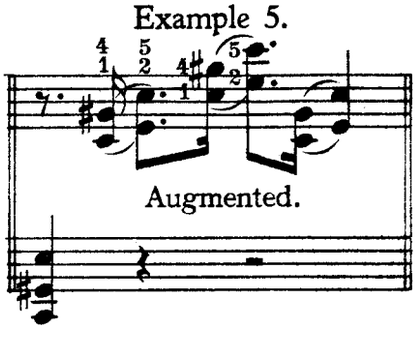

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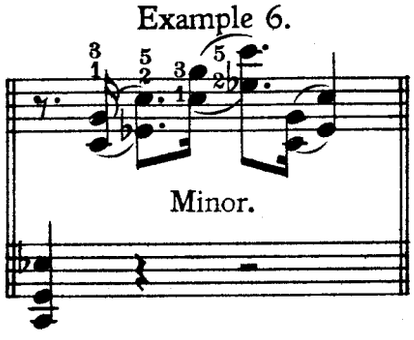

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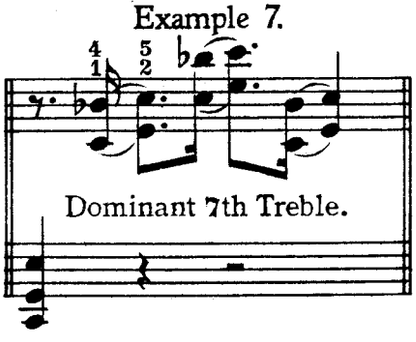
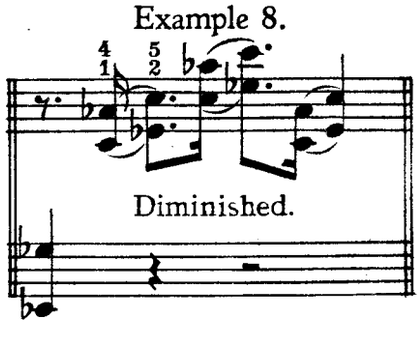
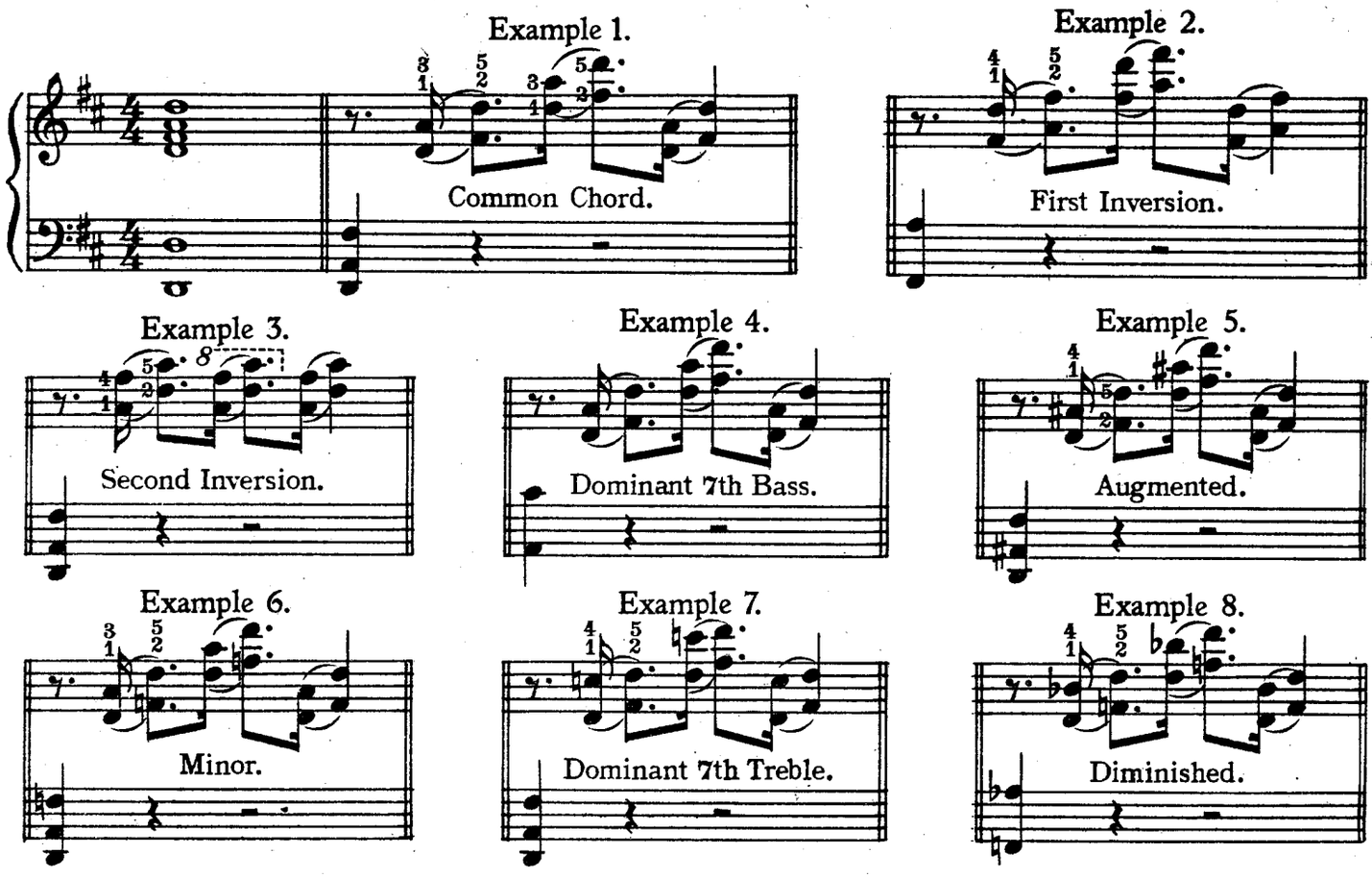


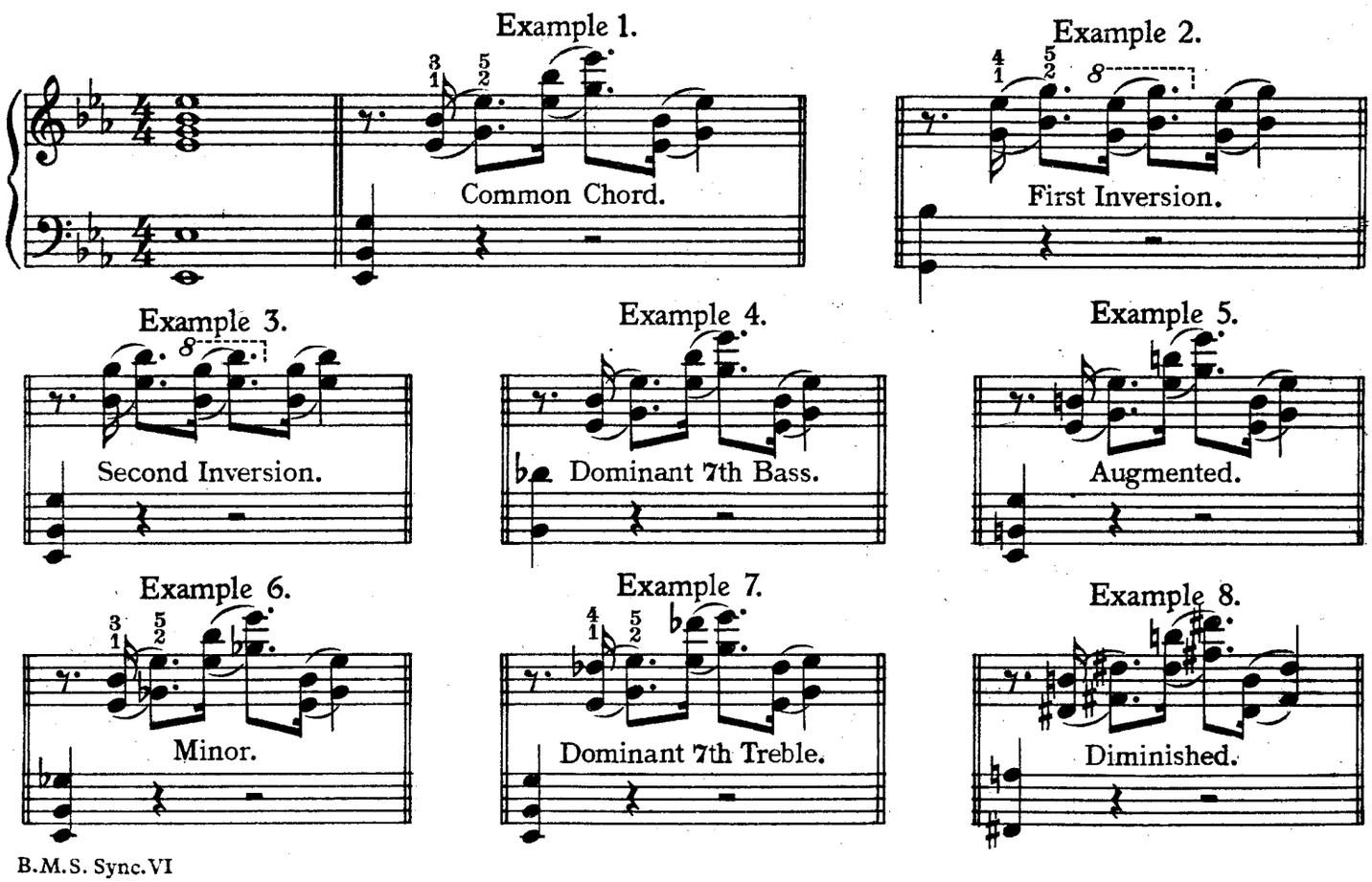
Example 8.



KEY D AND RELATIONS.

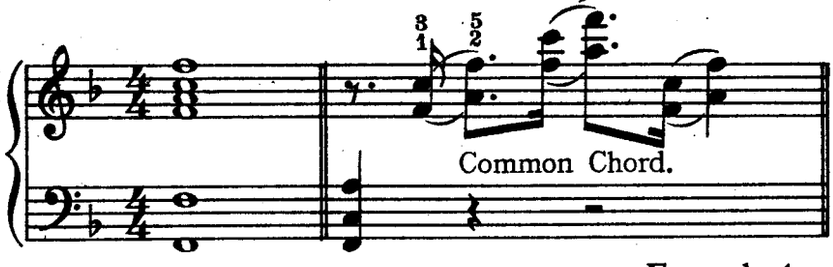


KEY E♭ AND RELATIONS.



KEY F AND RELATIONS.

Example 1.



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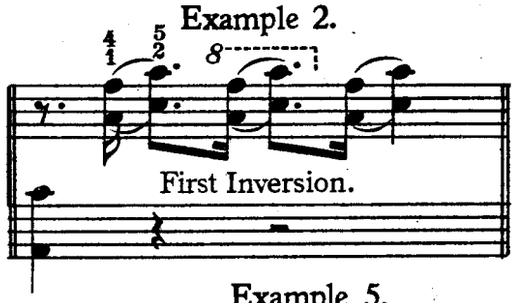

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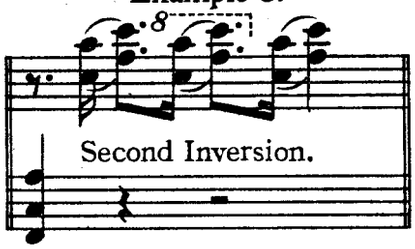

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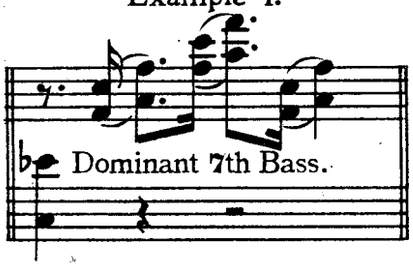
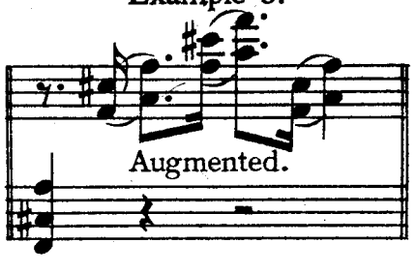
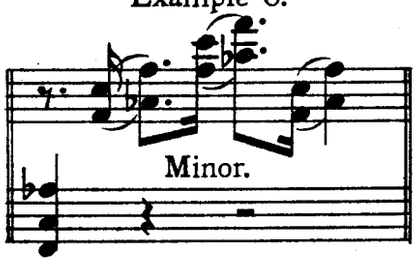


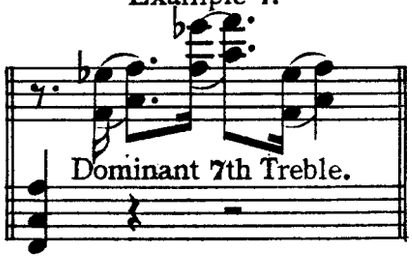
Example 5.



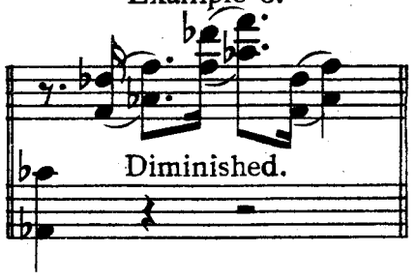
Example 6.



Example 7.

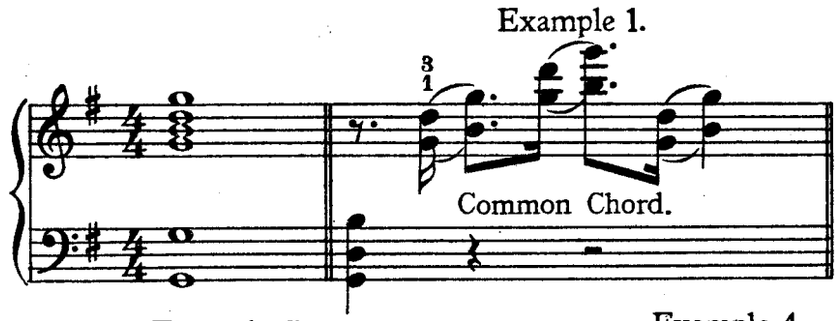


Example 8.



KEY G AND RELATIONS.

Example 1.



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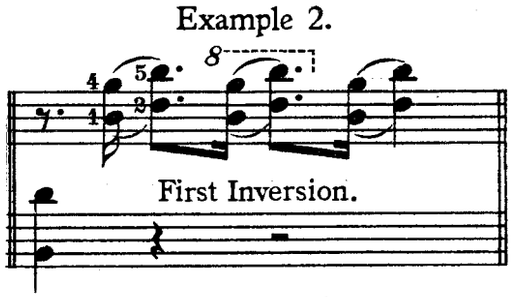
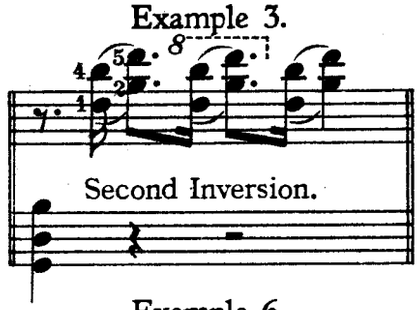
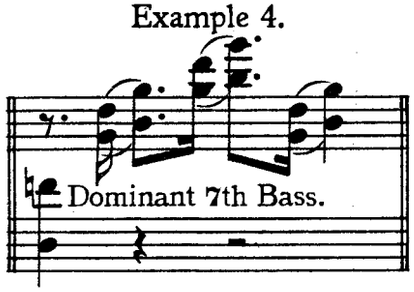


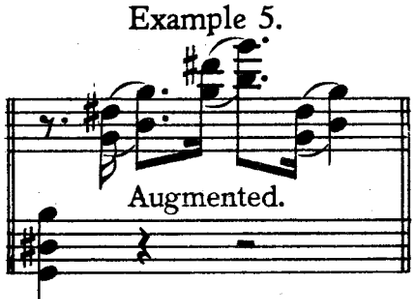
Example 3.



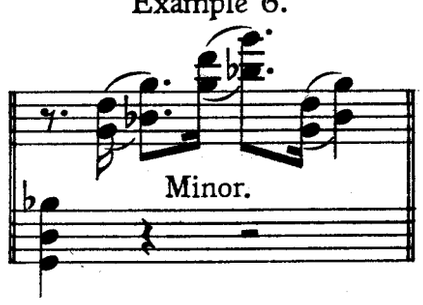
Example 4.



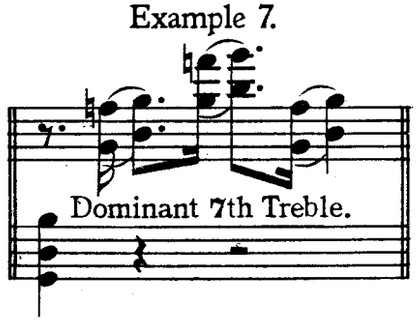
Example 5.



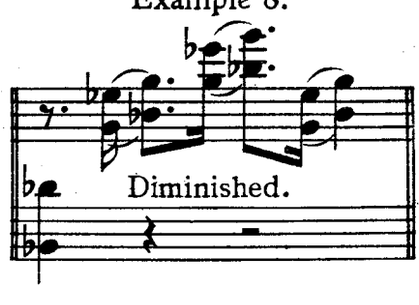
Example 6.



Example 7.

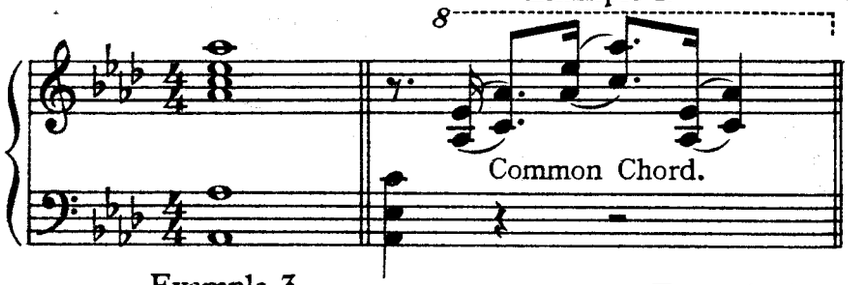


Example 8.

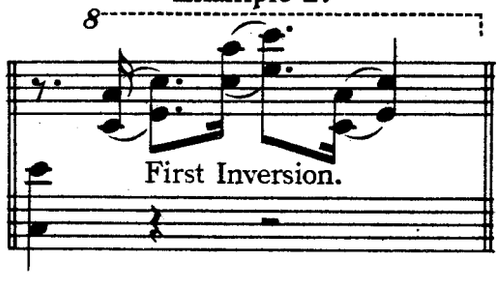


KEY A♭ AND RELATIONS.

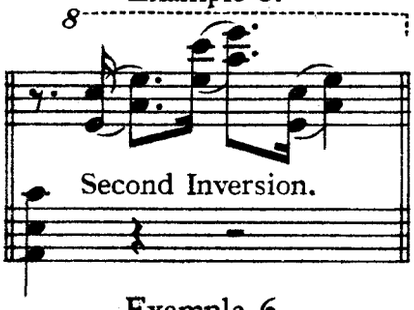
Example 1.



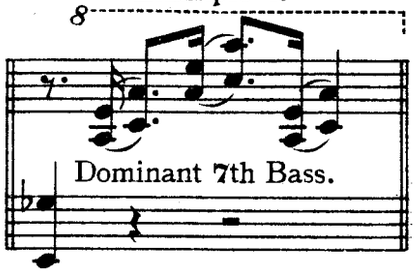
Example 2.



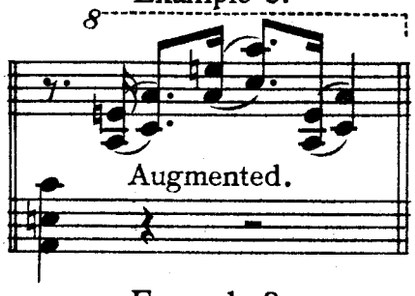
Example 3.



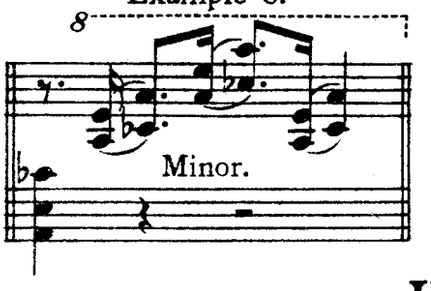
Example 4.



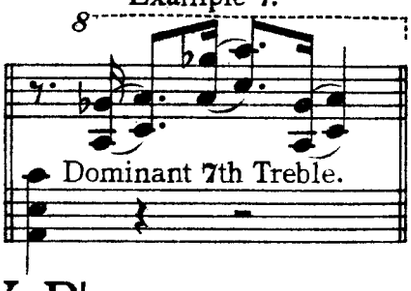
Example 5.



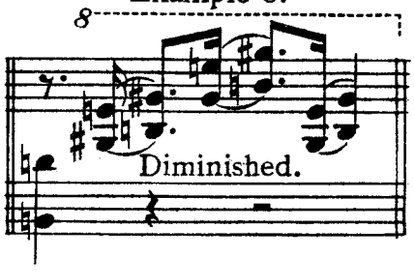
Example 6.



Example 7.

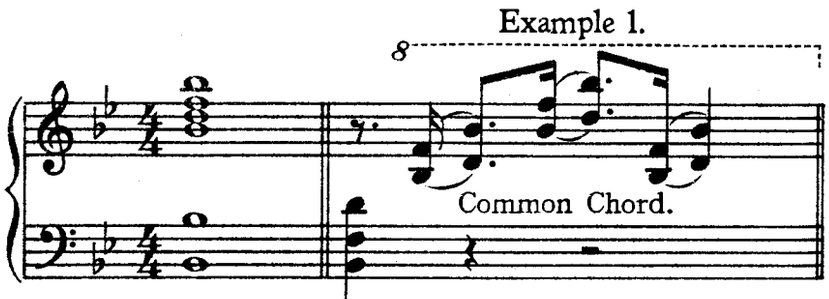


Example 8.

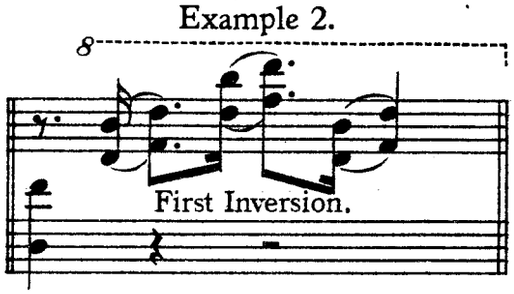


KEY B♭ AND RELATIONS.

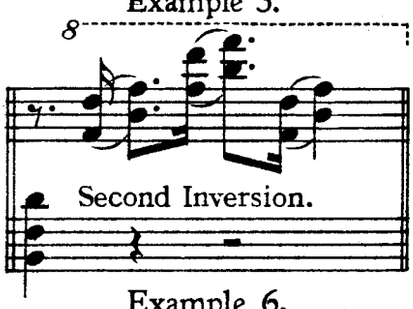
Example 1.



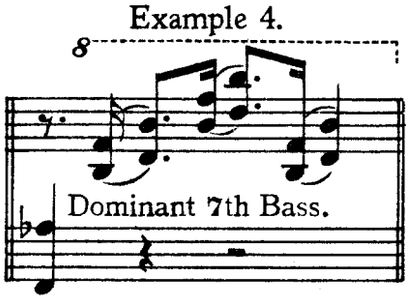
Example 2.



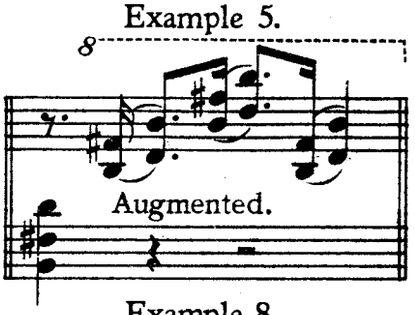
Example 3.



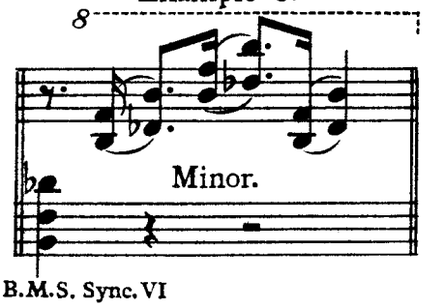
Example 4.



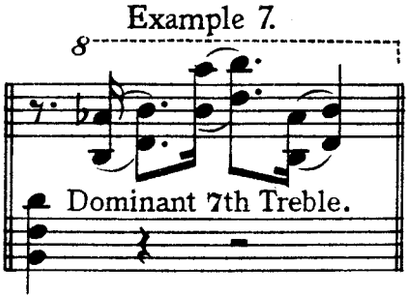
Example 5.



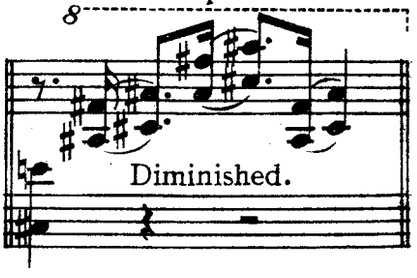
Example 6.



Example 7.

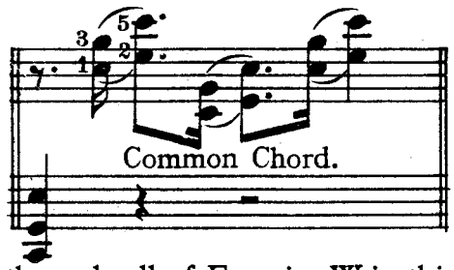


Example 8.

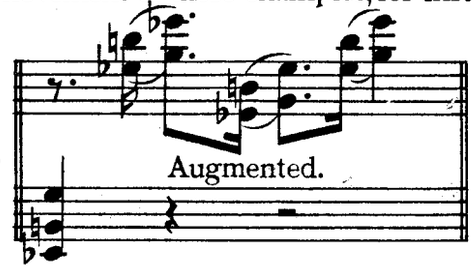


Note. Decidedly good effects can be obtained by reversing the movement of these examples; for instance:–

Key C.

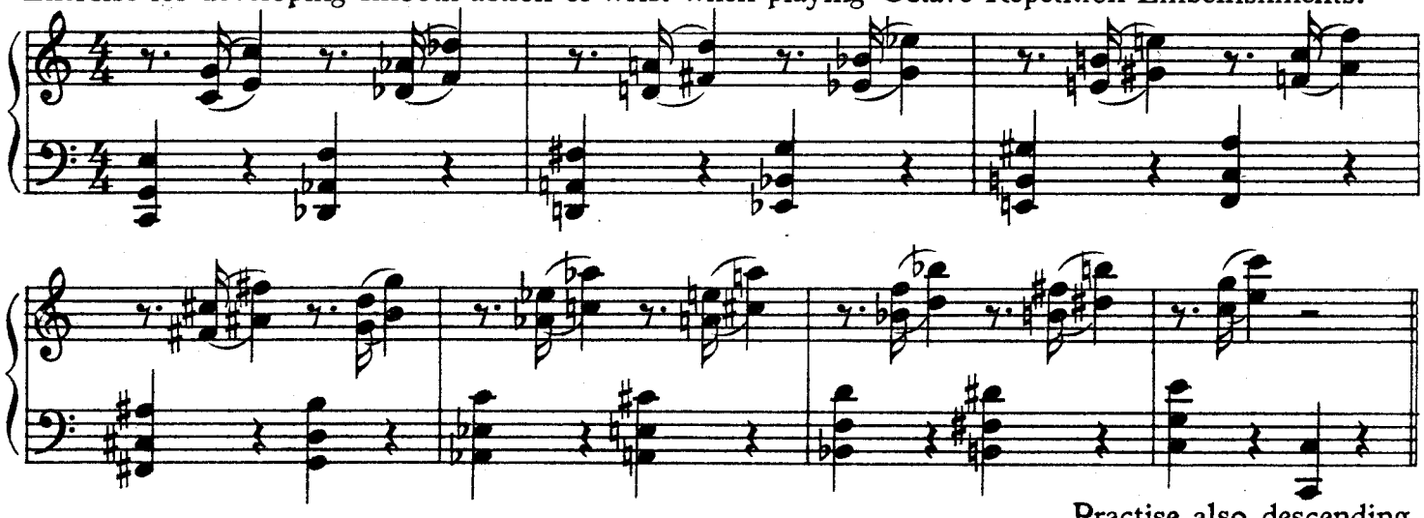


Key E♭.



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.

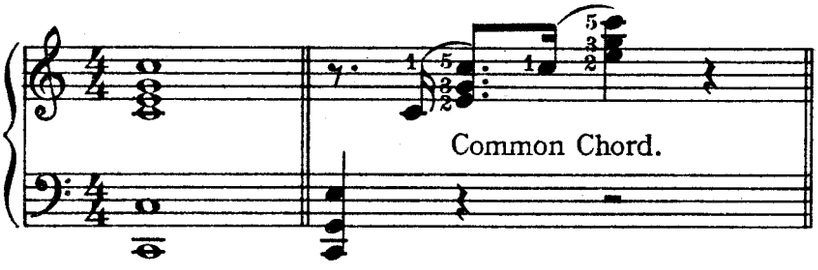


Practise also descending.

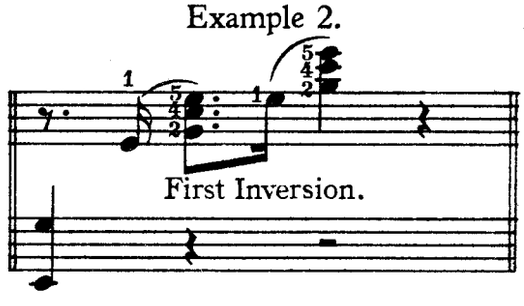
The wrist should be kept quite loose; and please pay great attention to the phrasing. Raise your hand slightly when a rest appears.

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

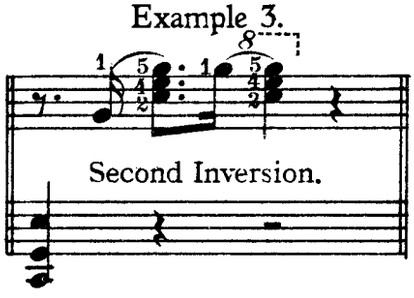
Example 1.



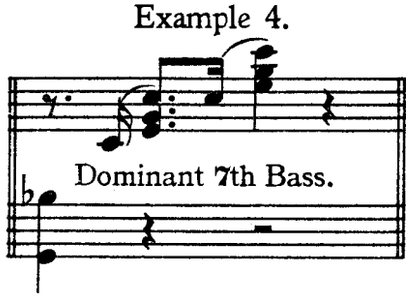
Example 2.



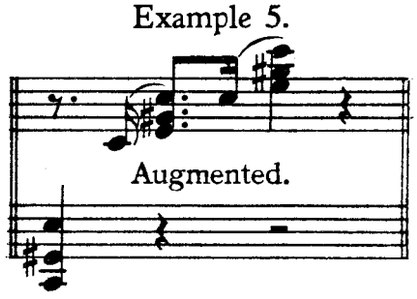
Example 3.



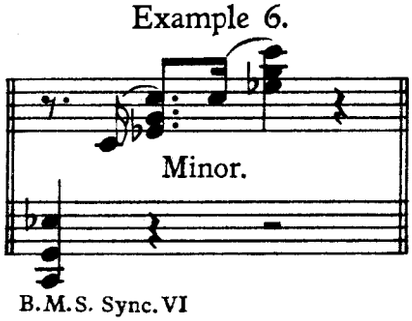
Example 4.



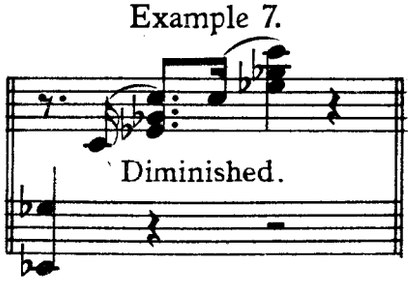
Example 5.



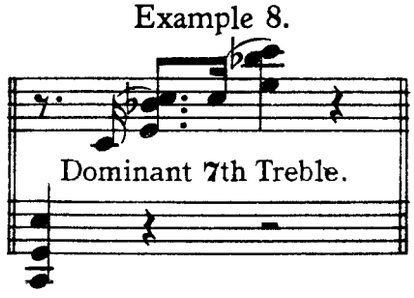
Example 6.



Example 7.

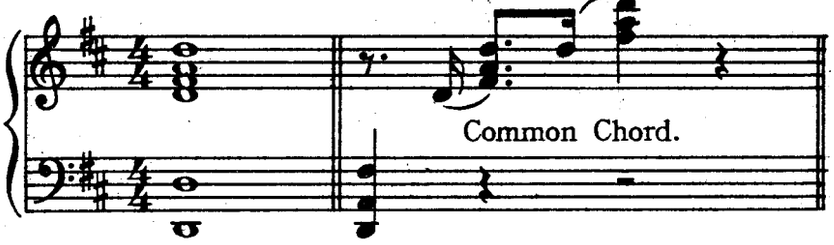


Example 8.

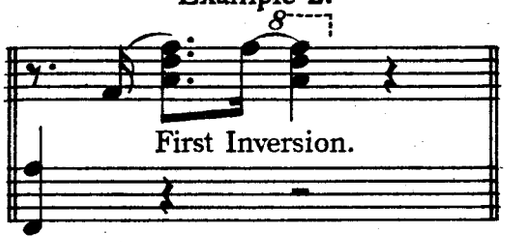


KEY D AND RELATIONS.

Example 1.



Example 2.



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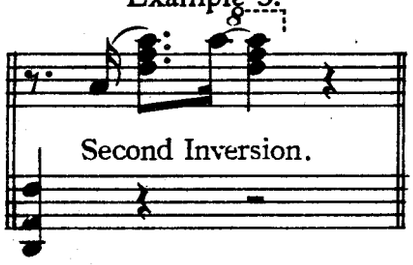

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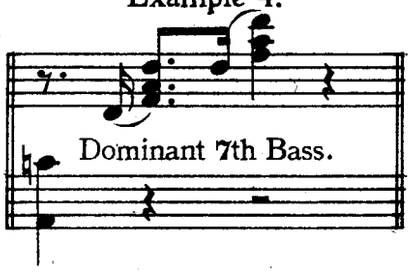

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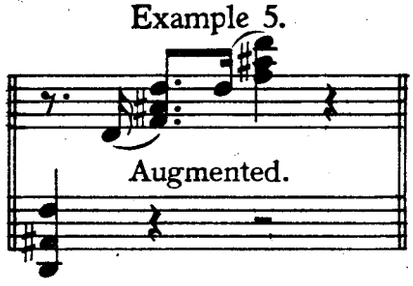

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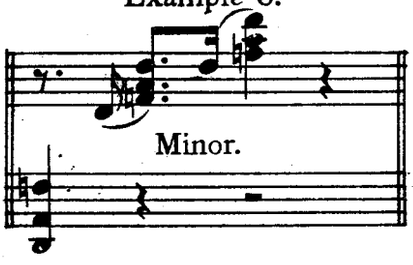

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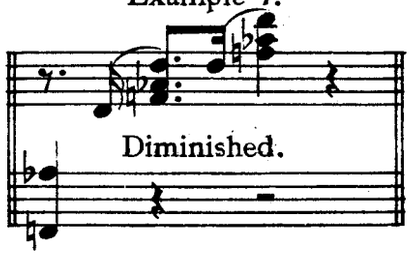
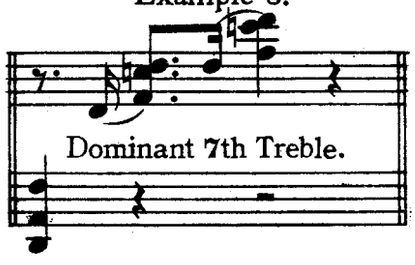
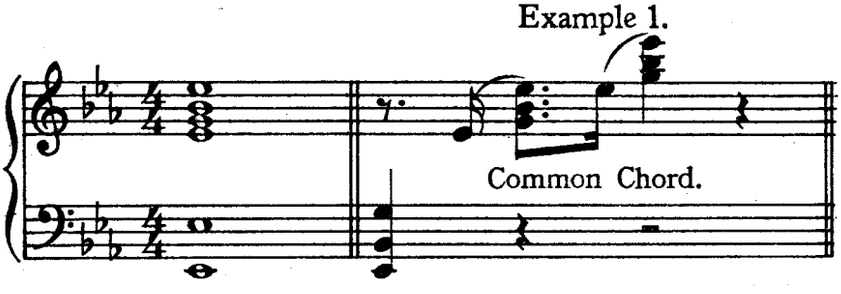


Example 8.



KEY E♭ AND RELATIONS.

Example 1.



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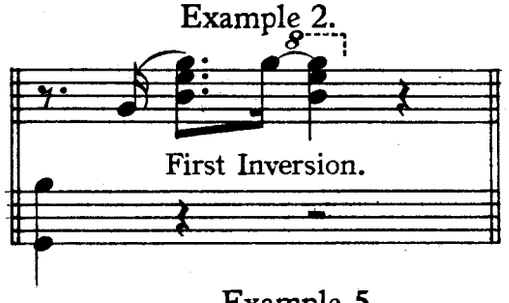
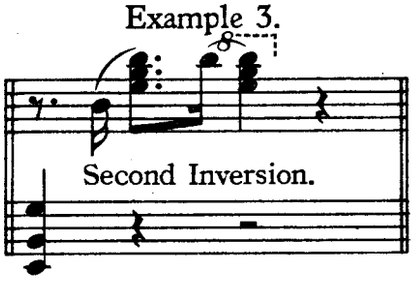
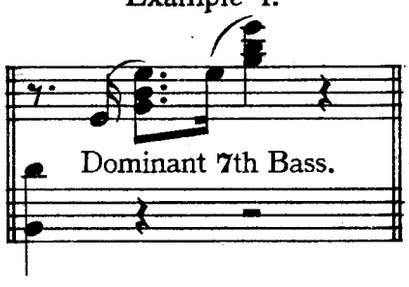


Example 3.



Example 4.



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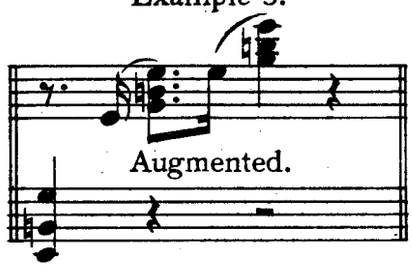

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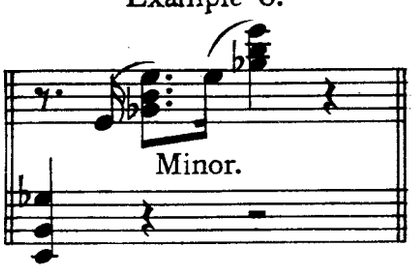

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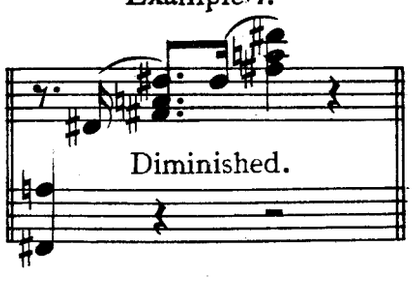

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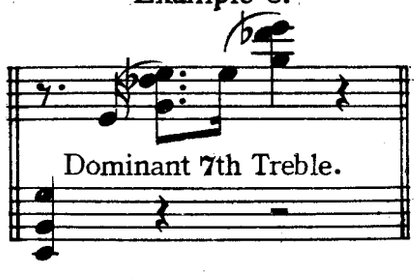
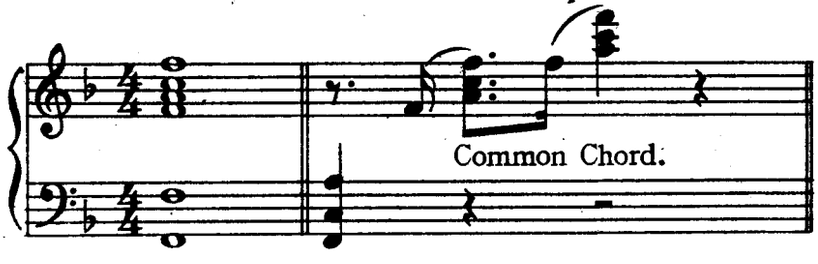
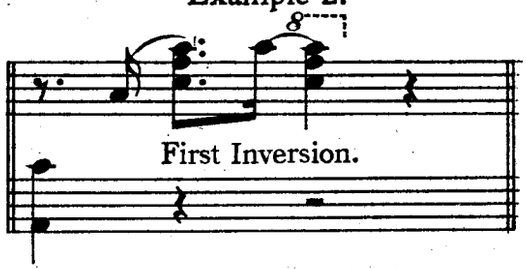


KEY F AND RELATIONS.

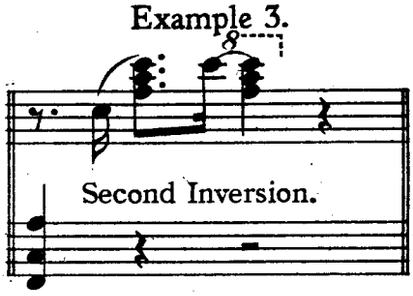
Example 1.



Example 2.



Example 3.



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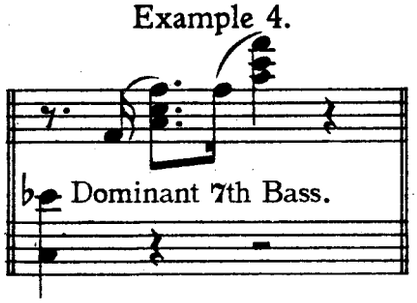

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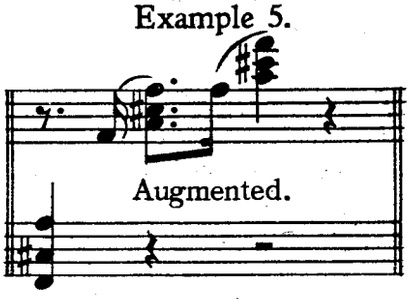
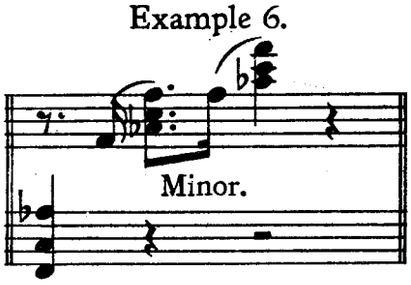


Example 6.



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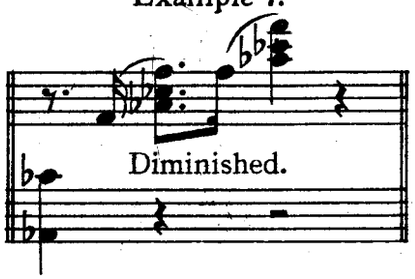

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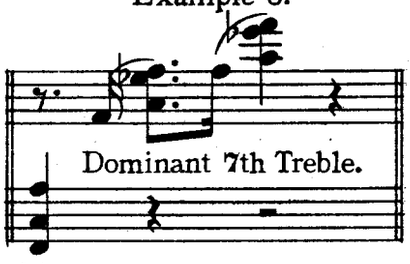

KEY G AND RELATIONS.

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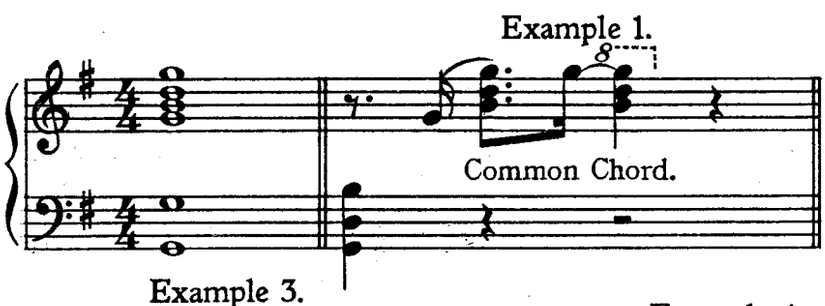

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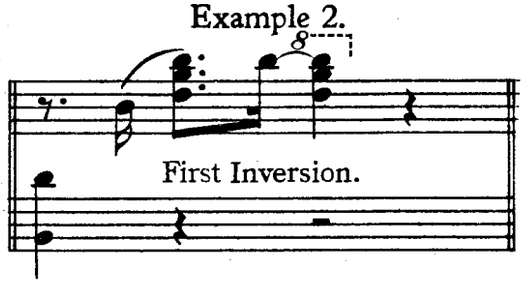

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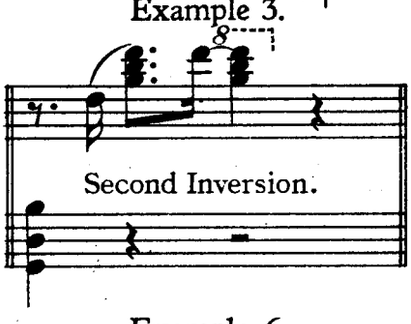
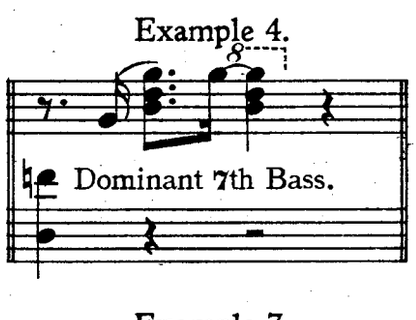
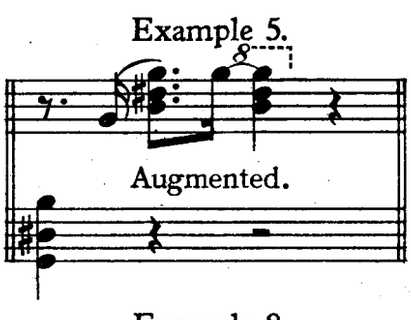


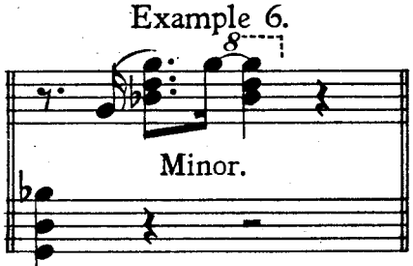
Example 4.



Example 5.



Example 6.



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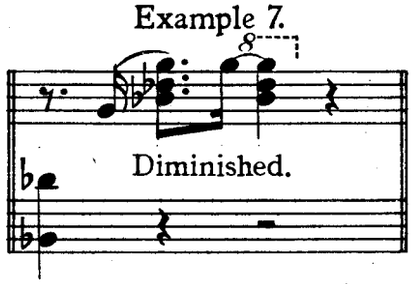
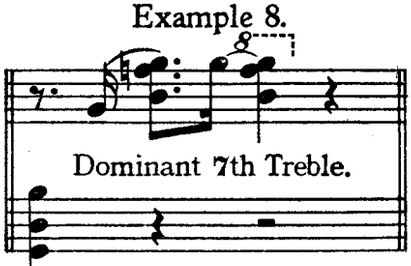
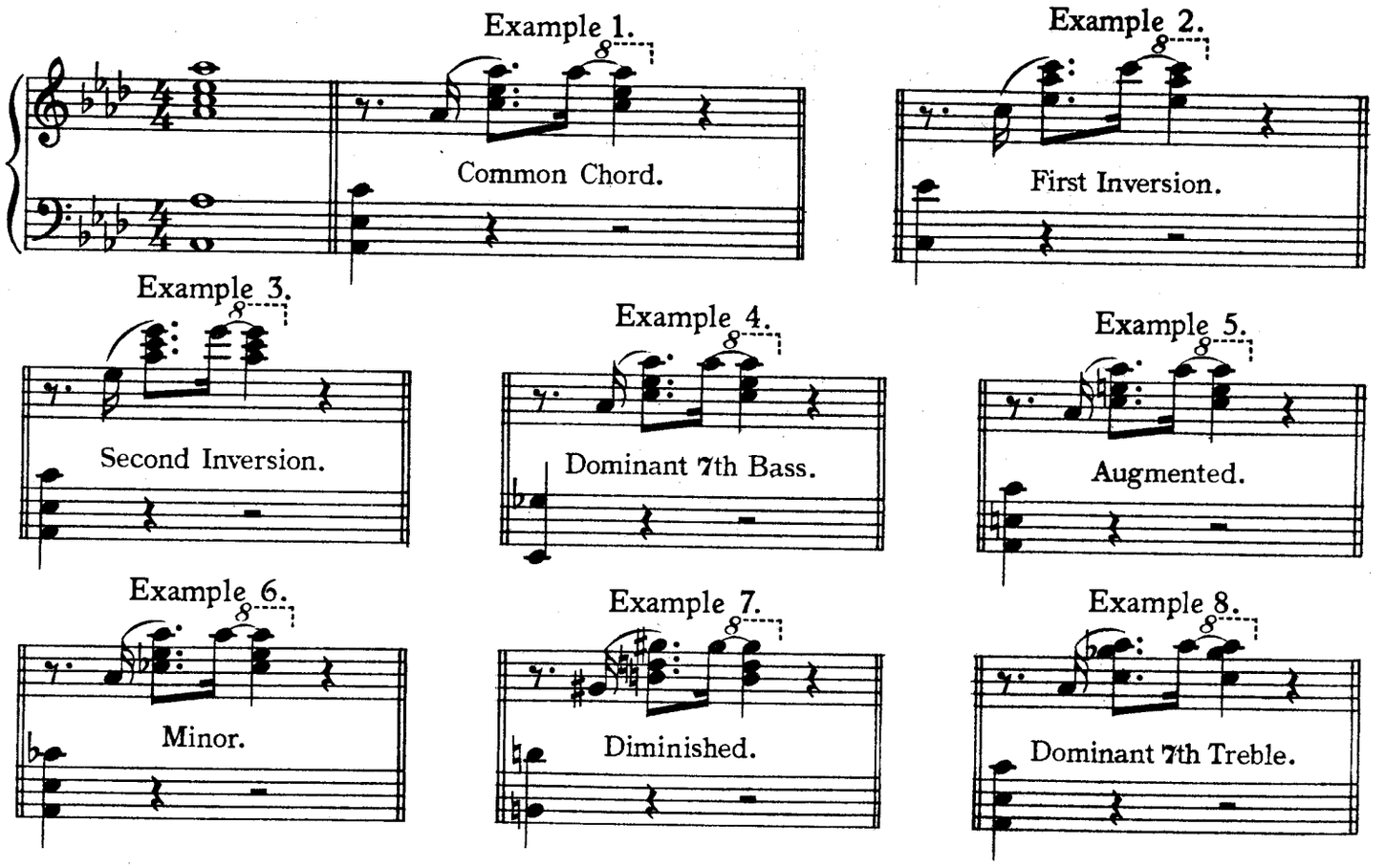


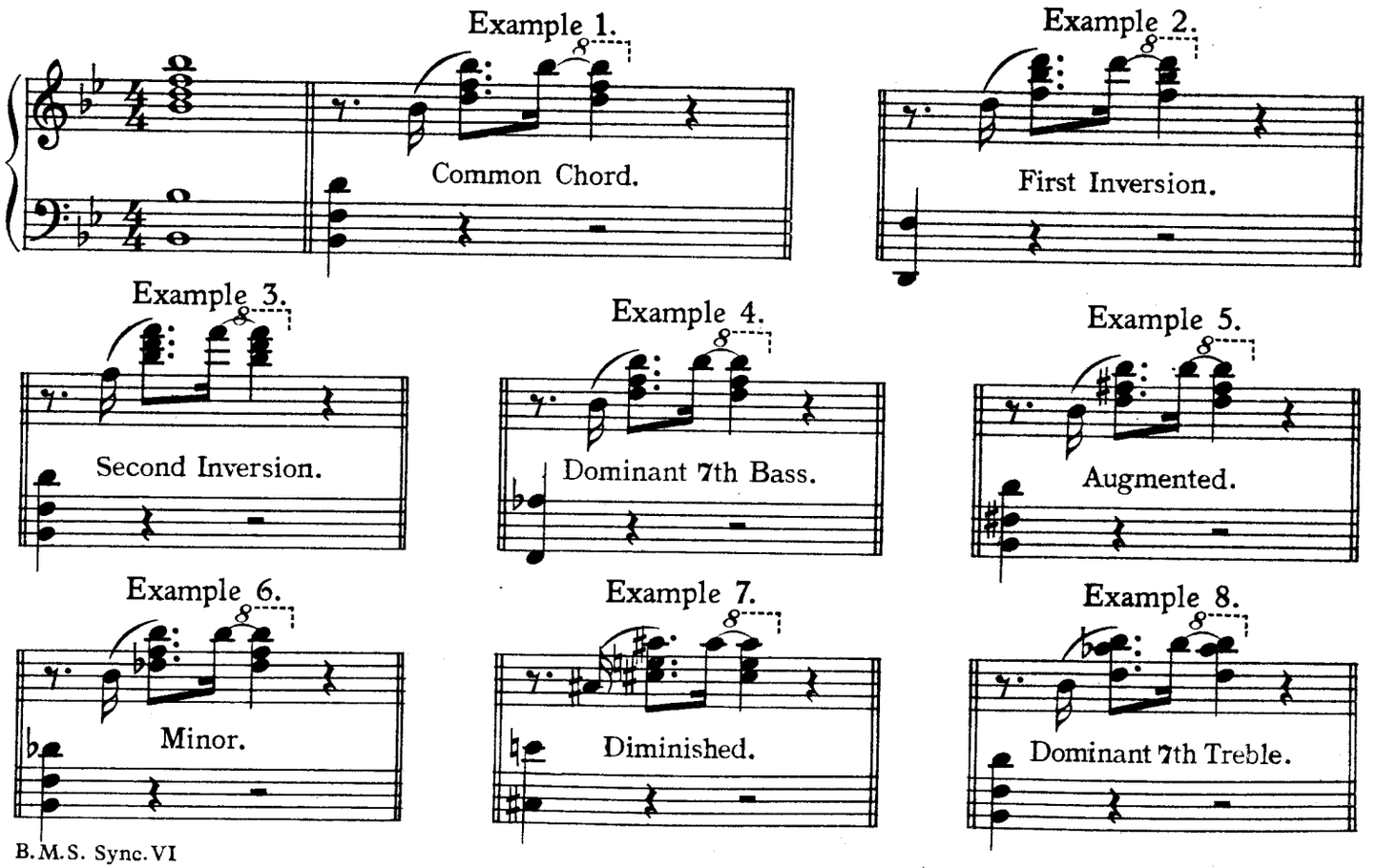
Example 8.



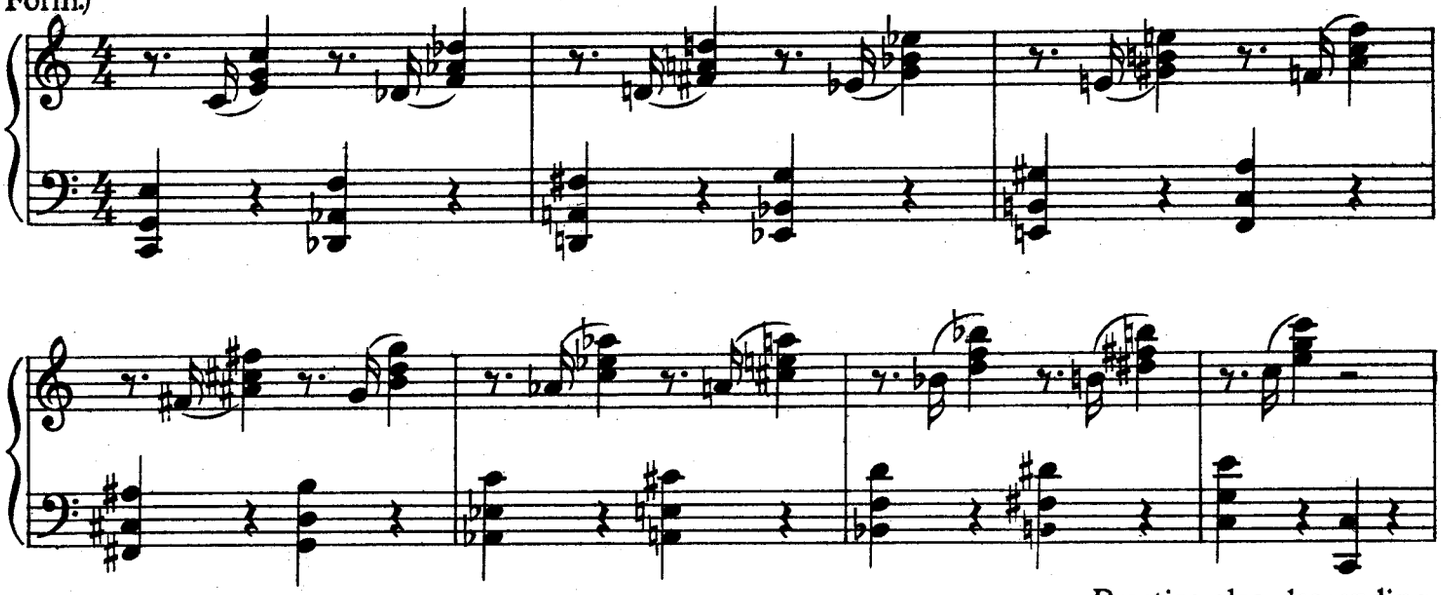
KEY A♭ AND RELATIONS.



KEY B♭ AND RELATIONS.



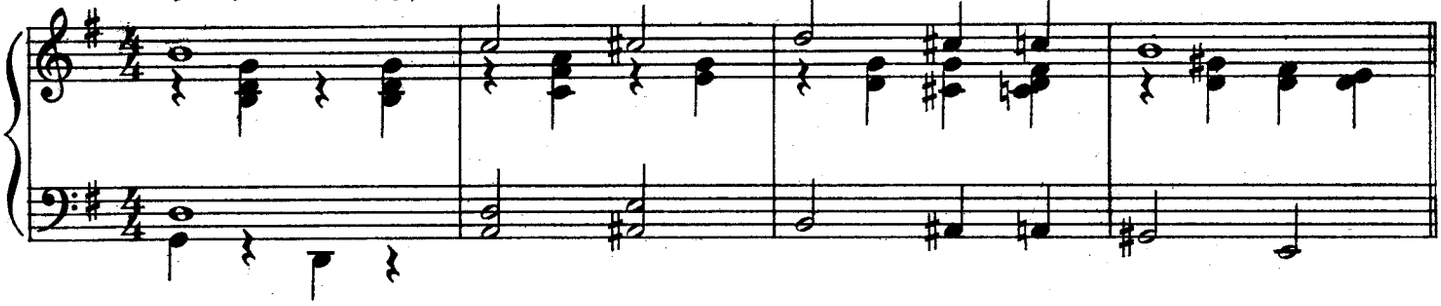
Exercise for developing smooth action of wrist when playing Octave Repetition Embellishment.(Chord Form.)



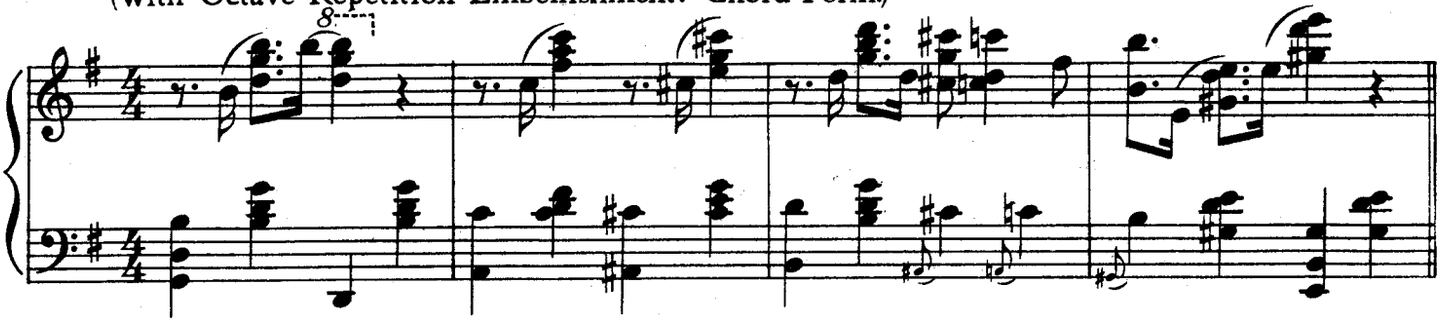
Practise also descending.

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

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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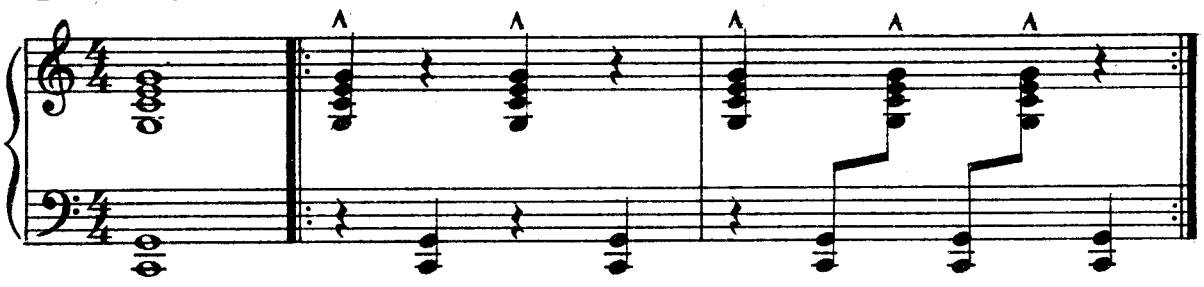
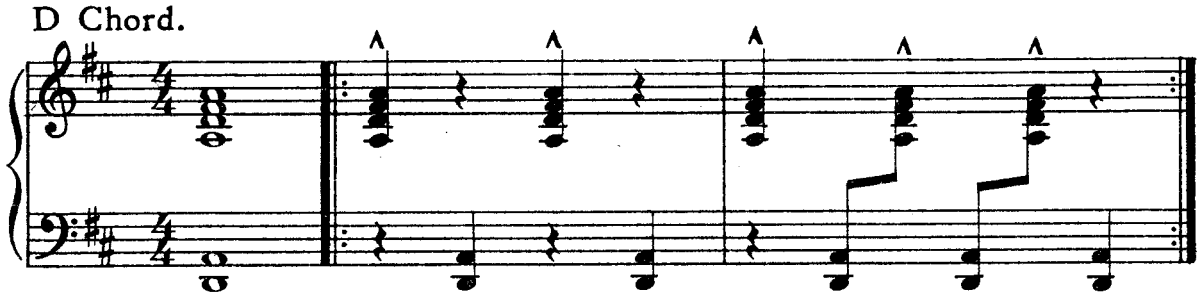
Ex. A2.

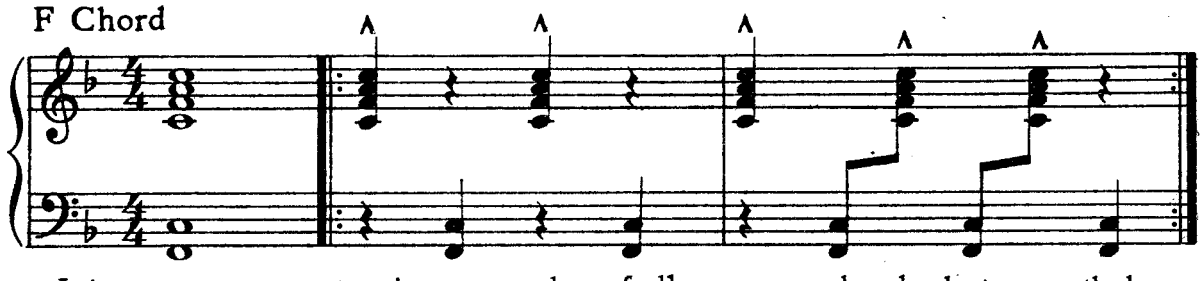
C Chord.



D Chord.

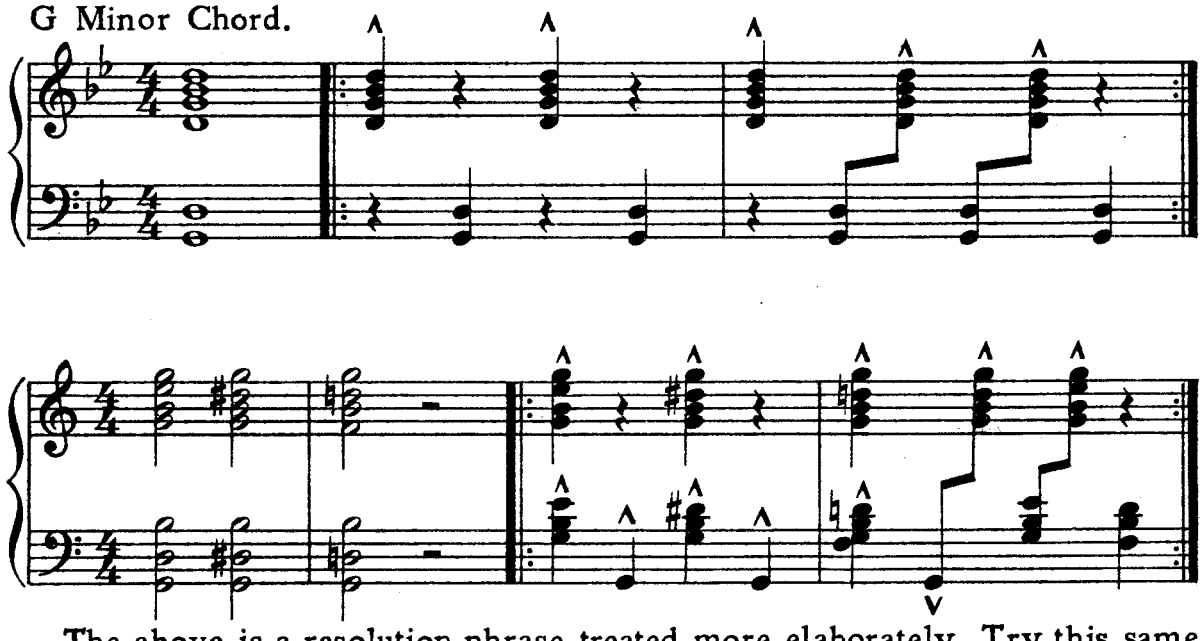


F Chord

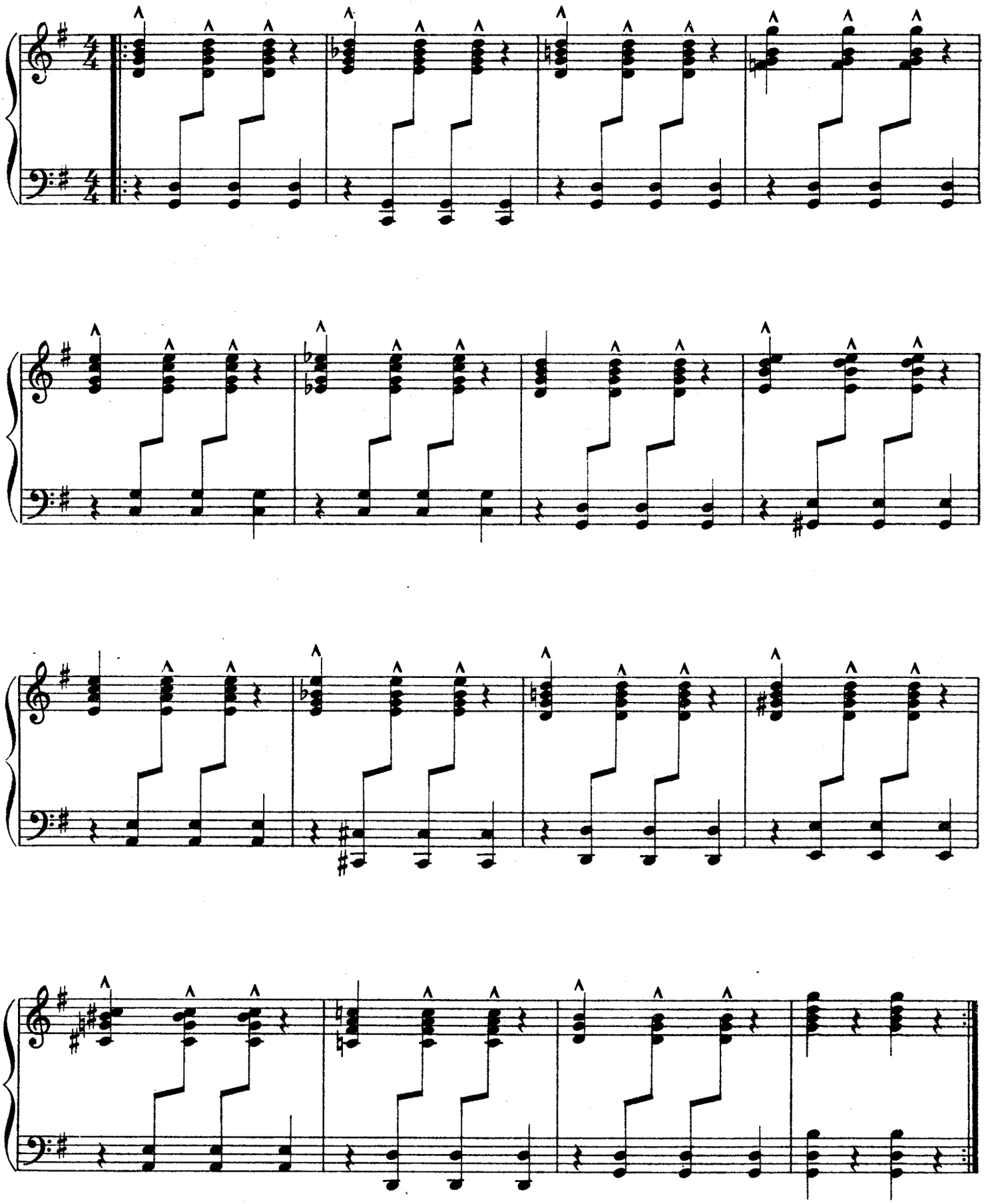


It is not necessary to give examples of all common chords, but nevertheless this exercise should be practised in all keys.

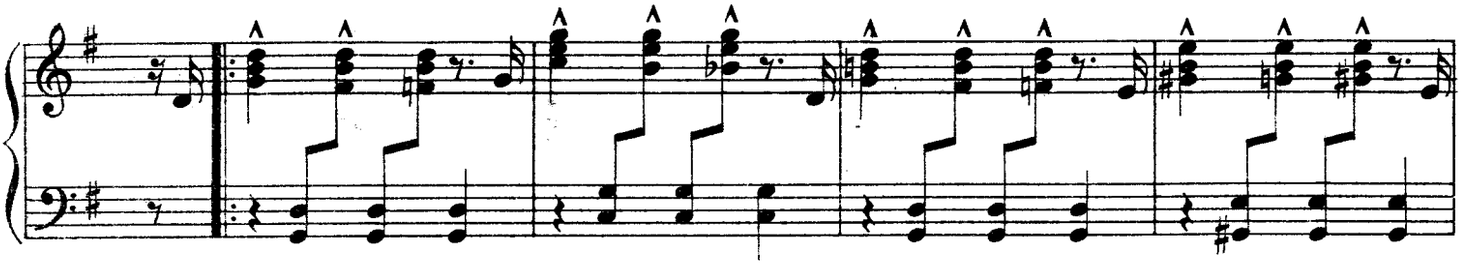
G Minor Chord.

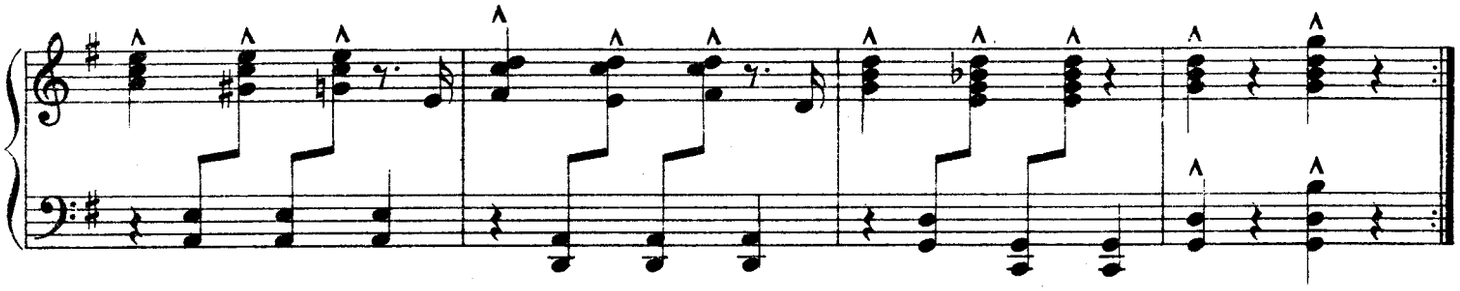


The above is a resolution-phrase treated more elaborately. Try this same phrase in other keys; it is quite simple.

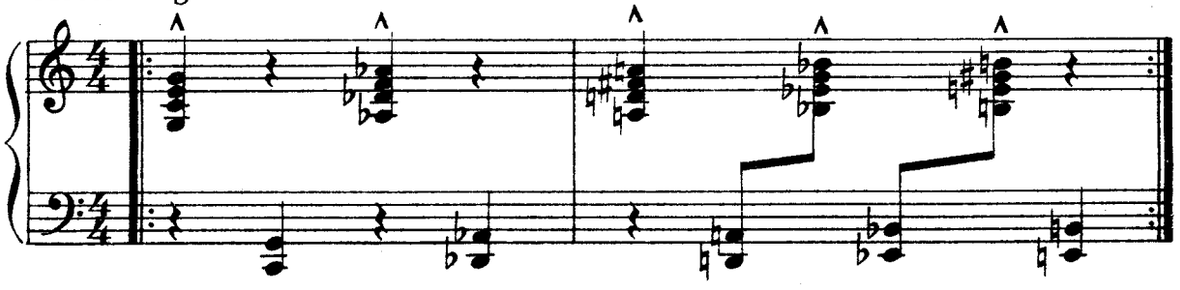


With the addition of the Pick-up and resolution.

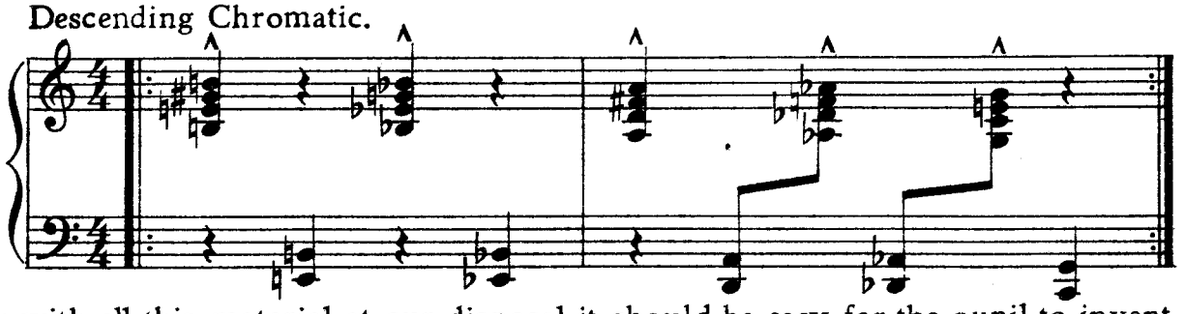




Ascending Chromatic.

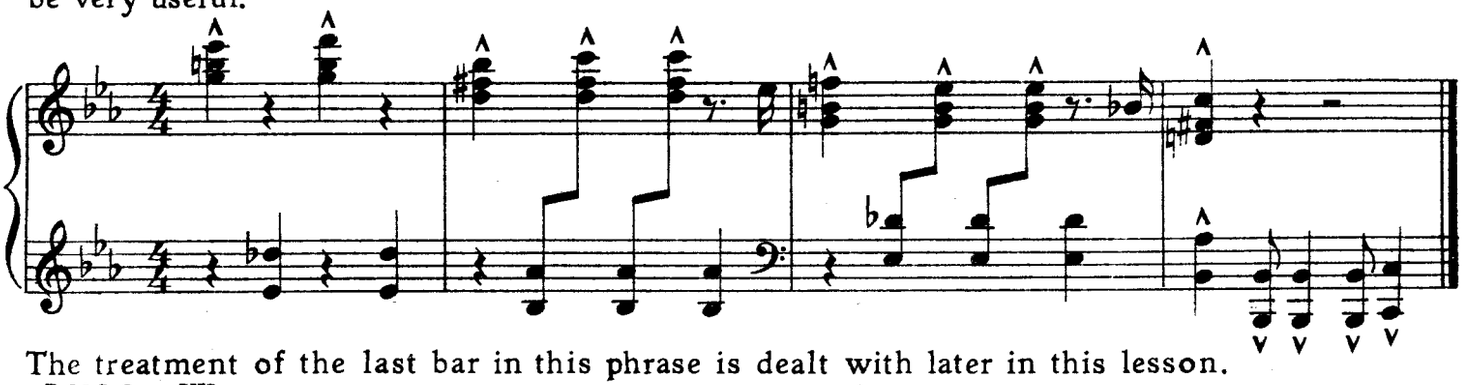


Descending Chromatic.



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.

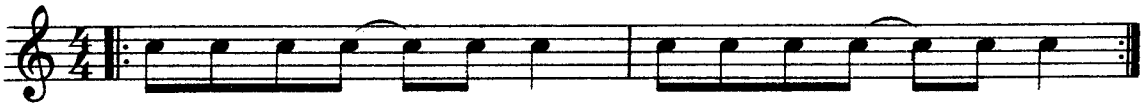
Below is a four-bar example which can be used as an introduction. Try to memorize it; it will be very useful.



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

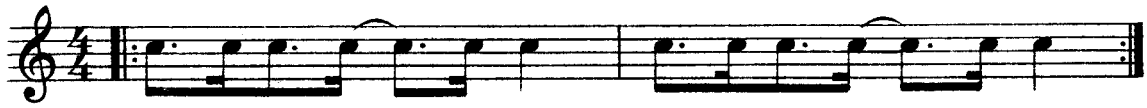
Ex. B2.

(1)



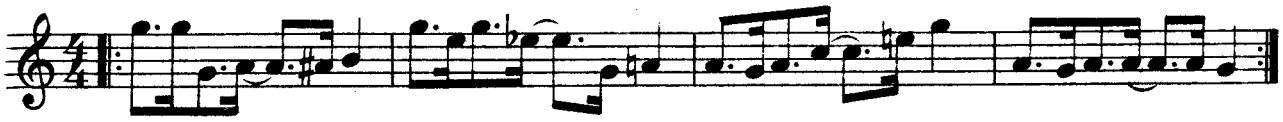
Practise this well until you feel the rhythm of it.

(2)



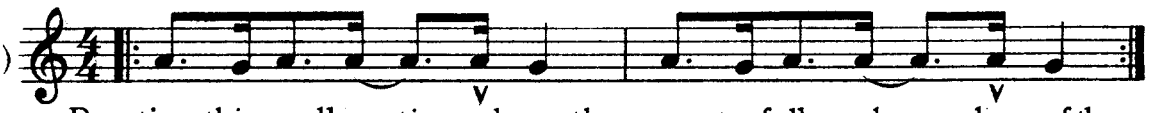
Can you feel the difference? It is very much more marked with the addition of the dotted quaver. Play it twenty times; it may possibly bore you; we are sorry, but practise makes perfect and the result of the finished treatment is most fascinating.

(3)



You will notice that the metre is not changed in any way.

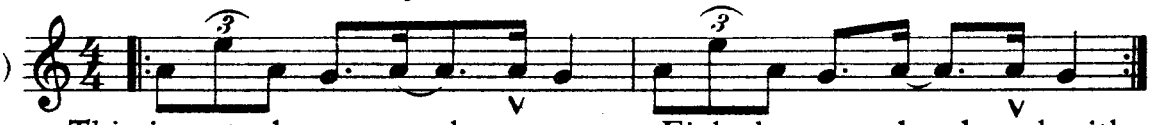
(4)



Practise this well, notice where the accents fall, make good use of them.

The Addition of the Triplet.

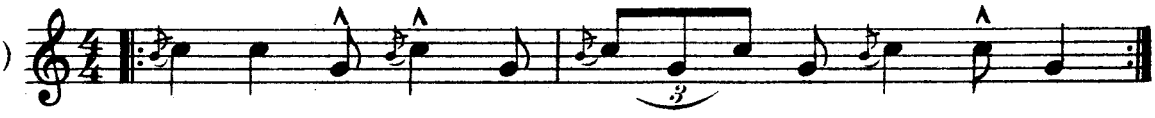
(5)



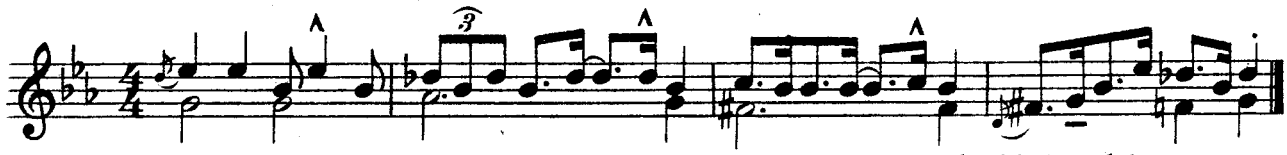
This is a stock metre, and as many as Eight bars can be played without its becoming monotonous.

The Grace Note.

(6)



(7)

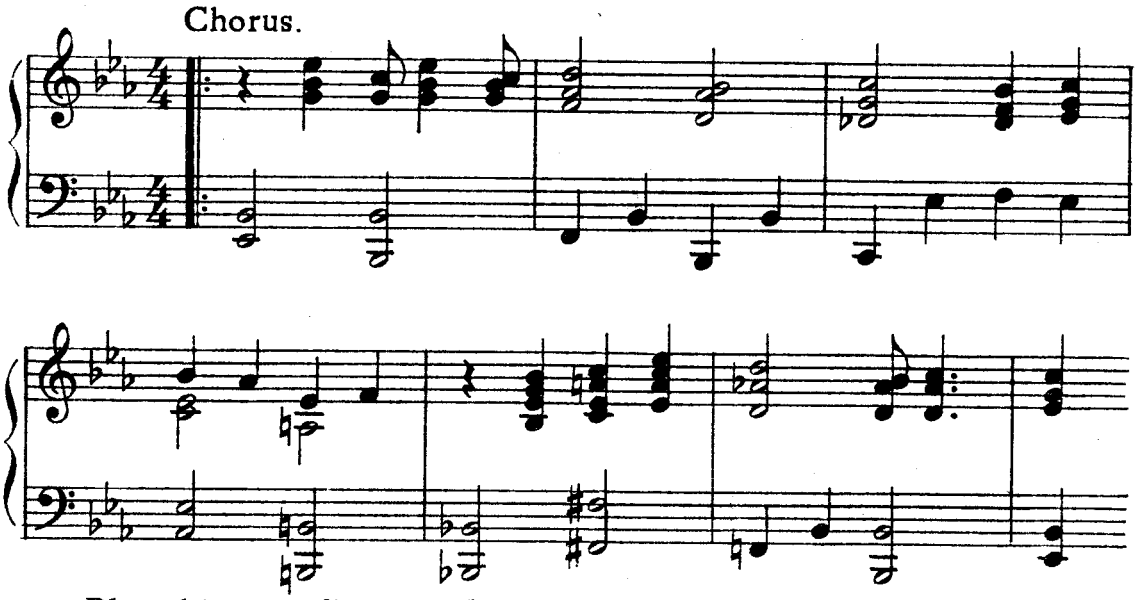


A combination of Dotted quavers, triplets, grace-notes and additional harmony.

Practical Application.

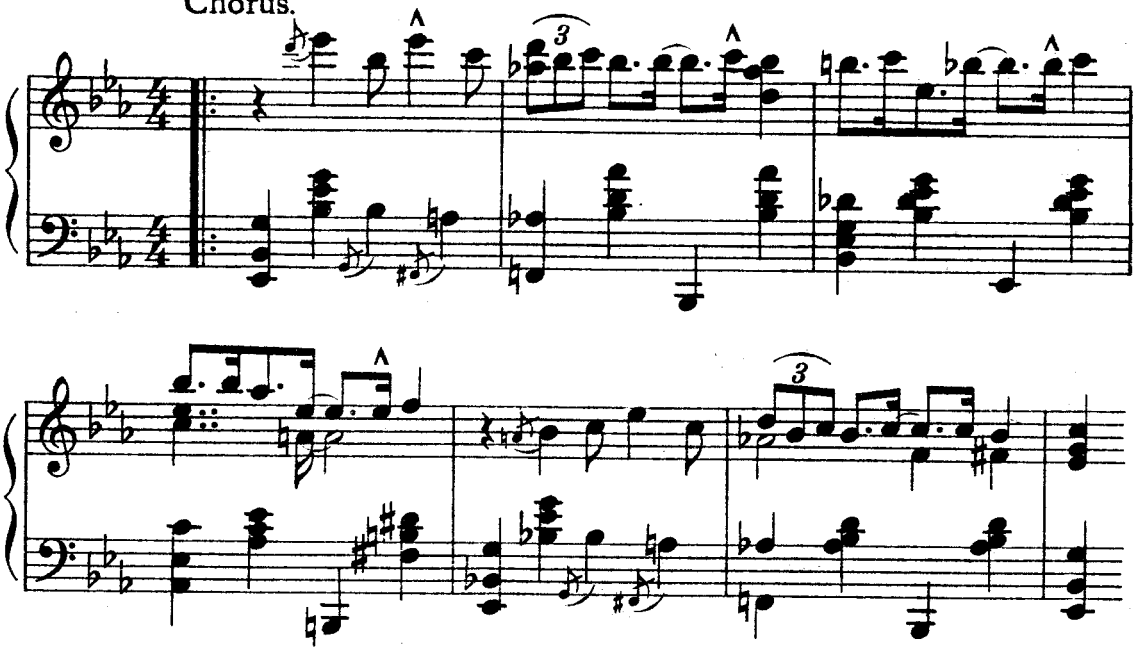
As in printed copy.

Chorus.



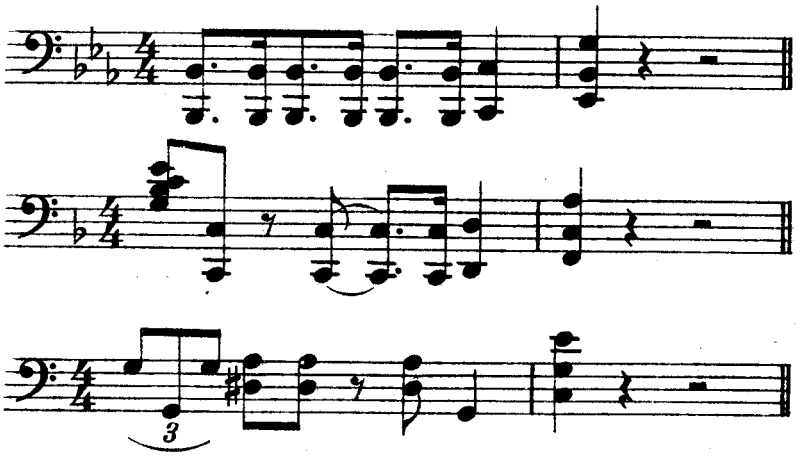
Played in one-finger style.

Chorus.

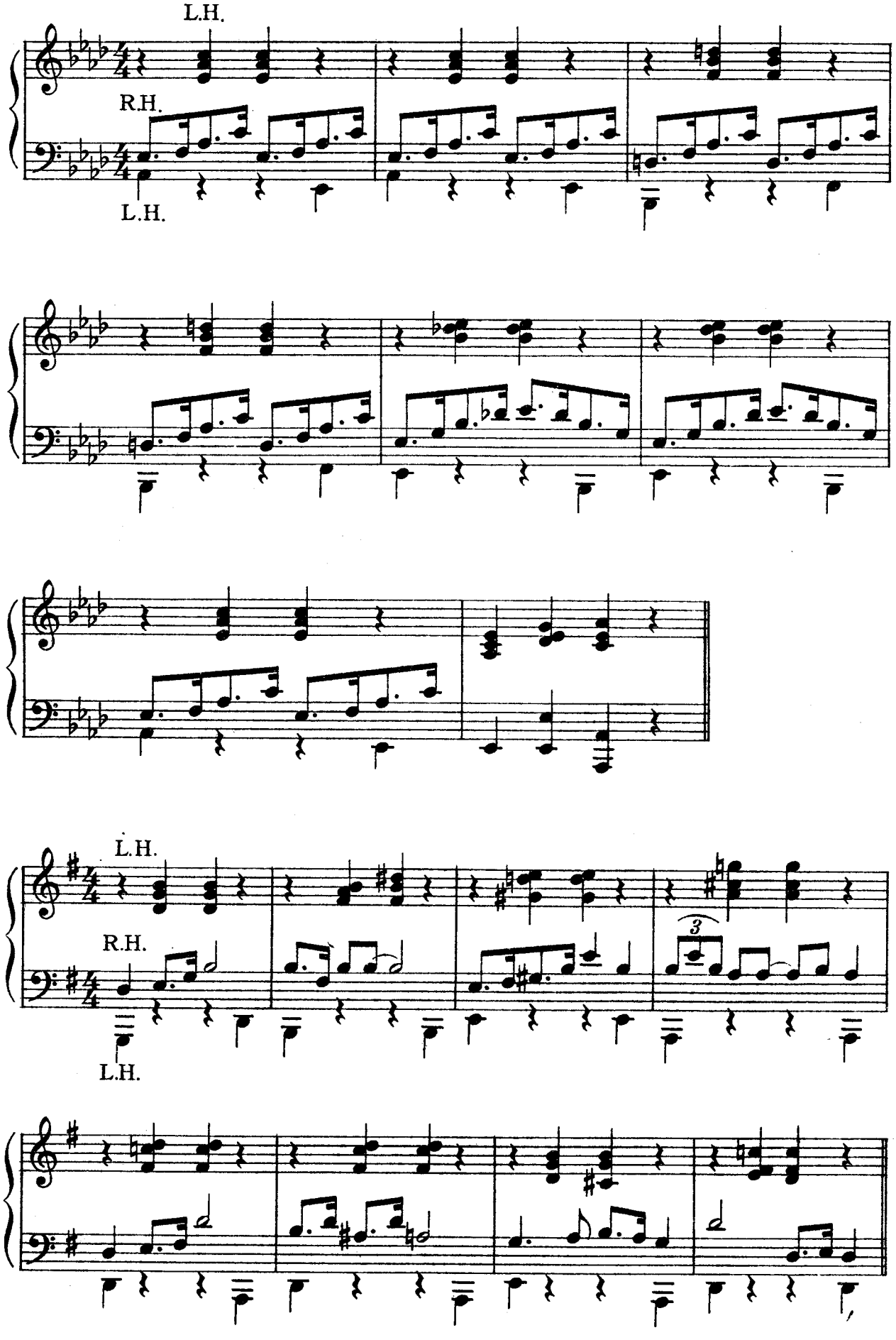


Ex. C. 2.

One-Bar pick-up phrases.

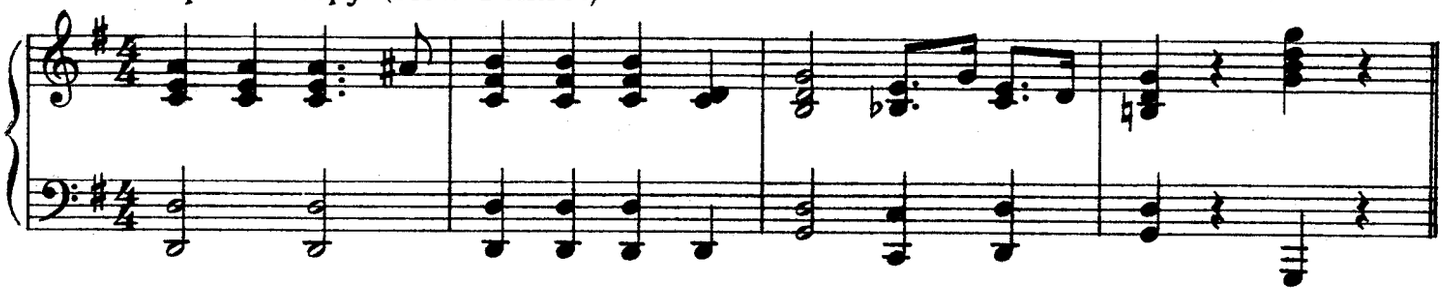


Ex. D. 2.

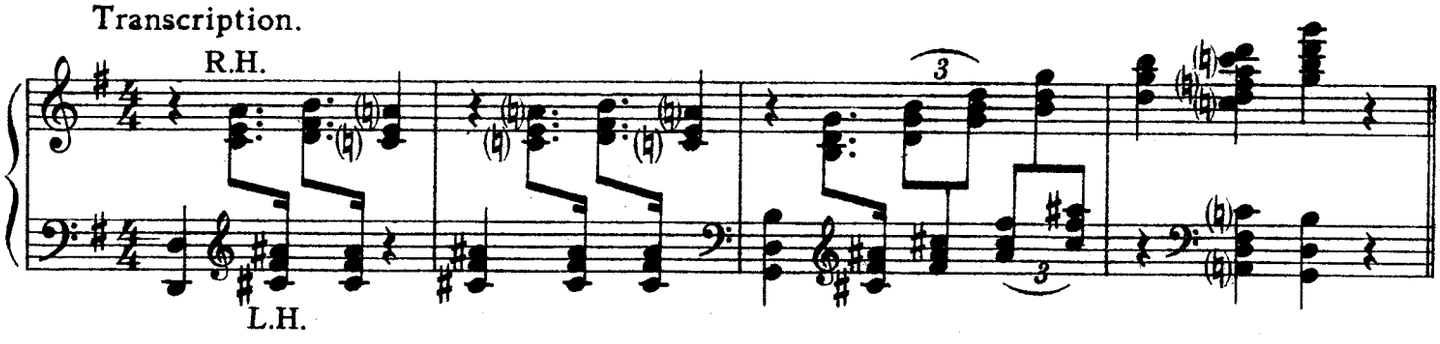


Ex. E. 2.

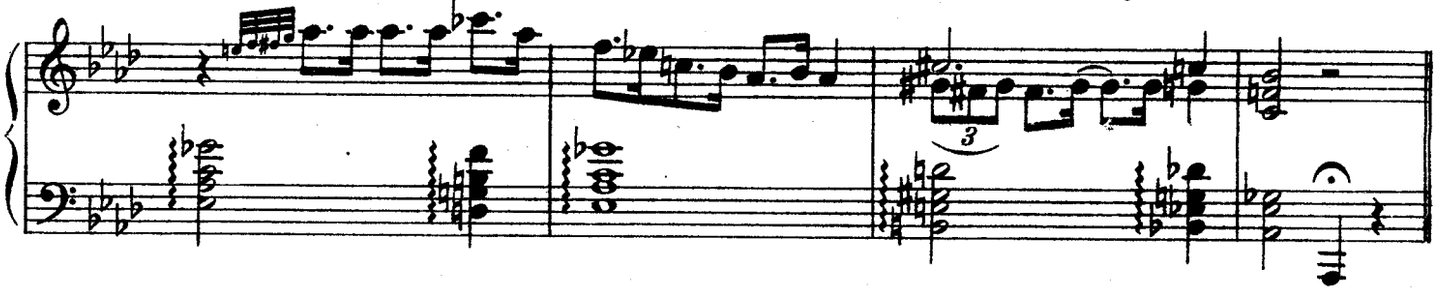
As in printed copy. (Slow Foxtrot)



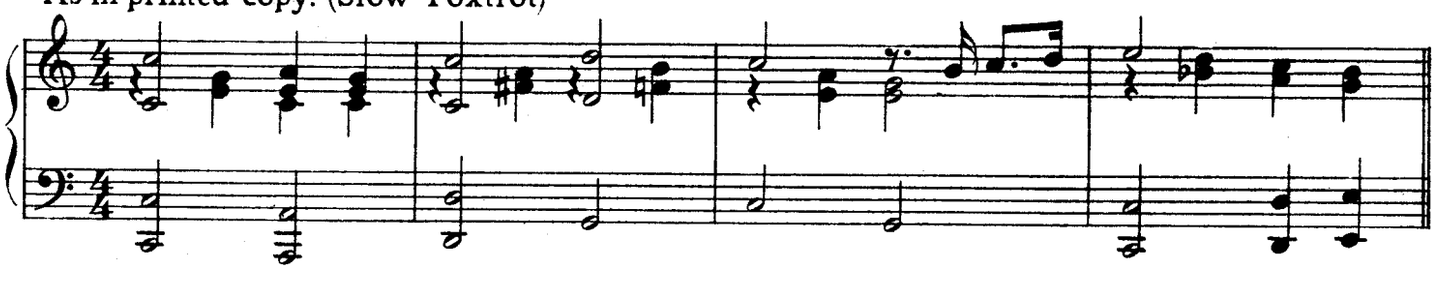
Transcription.



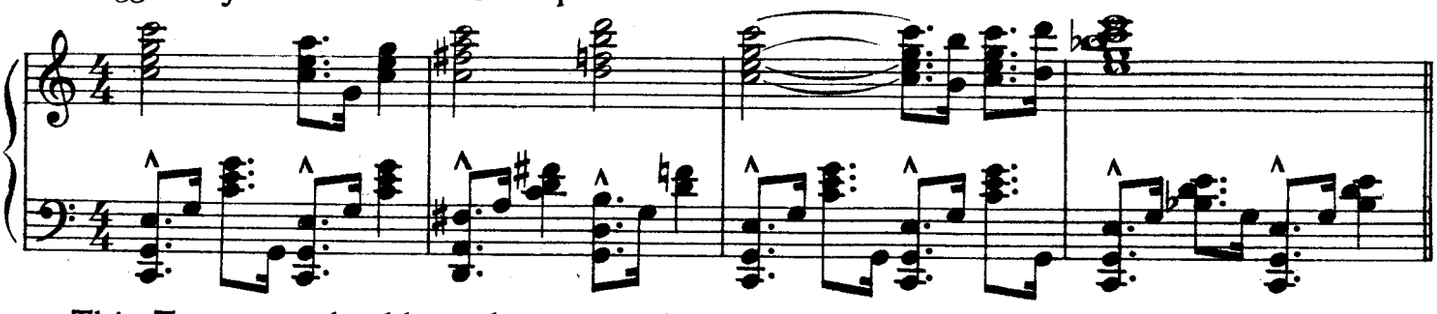
This break may be played after completion of a slow Foxtrot in the key of Ab.



As in printed copy. (Slow Foxtrot)



Nigger Style Left-Hand Accompaniment.



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.