

*The*  
**BILLY MAYERL**  
*Special Tutor Course*  
*in*  
**Modern Syncopation**  
*for the Piano*

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# THE BILLY MAYERL SCHOOL

## *of Modern Syncopation for the Piano*

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### SYNCOPATION—GENERAL REMARKS

The piano is the one instrument which the dance orchestra cannot do without, and a piano well played is better than a bad orchestra.

In this first lesson we have so much to say by way of a general survey of the course, and which we wish to impress upon you, that we are not giving you many exercises or examples. The number, however, will be greatly increased in subsequent lessons.

This lesson, therefore, need not take you so long to practise as those following.

Modern syncopated music in its published form is simplified down to a minimum, because if the tune was written in a fully syncopated manner, so many pianists would be unable to play it in this way, as it would be beyond their capabilities. It is the trained pianist who is capable of putting his own personal interpretation into the tune that is required to-day. The composer gives him the air and the harmonies—the plot, as it were—and leaves the rest to him. No two players put the same interpretation on the piece; in other words, no two performers play it exactly alike; and apart from the fascination of the syncopated rhythm, it is this individual rendering which makes the modern music so attractive both to the player and to the listener. One of the main differences between this style and classical or standard music is that the latter is played exactly as written; and we maintain that it is a much more creditable thing to be able to take a skeleton tune and to turn it into a real “live” dance number, than merely to be a machine capable of reproducing the written note perfectly.

But the essential difference is one of emphasis of rhythm: the obtaining of that definite “beat” or “swing” effect, and also of VARIETY of rhythm. Variety is the spice of this type of music, and leading performers are extremely careful to guard against monotony by varying their rhythm frequently. (That is why many pianists change the key of one chorus during the performance of a number: in order to get the maximum variety. That is also one of the reasons for the “special orchestrations” of fox trots which so many dance orchestras use.)

Now this emphasis of rhythm is obtained in several ways. One of these is by accenting certain beats. Therefore we wish to impress upon you now, at the beginning, that you **MUST NOT THUMP** the pianoforte keyboard. Heavy playing is absolutely wrong from the start, and will never get you anywhere. Mr. Mayerl has the lightest of touches, and yet his rhythm is exceptionally clearly marked. If you play at your loudest all the time, where are you to get that extra emphasis for accenting the beat? It is an entirely erroneous idea, but one which seems to be very prevalent, that to be a successful syncopated player you must thump. Don't bang, therefore—you are a pianist, not a blacksmith.

And do not misuse the pedals. As a general rule, the sustaining (“loud”) pedal is held down for the first beat of each bar only: but both this and the soft pedal are more fully dealt with later in their proper places.

Together with a light touch and the proper use of the pedals, be “definite” in your playing. Nothing sounds worse than nervous, uncertain, or “flabby” performance. Sound as if you know your tune and you will be a long way towards “getting away with it.”

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The actual notes of the piece, as written on your copy, mainly occupy, you will notice, a small space in the centre. In Lesson II we shall show you how this space is enlarged, taking the left-hand music for a start (and the left hand is the basis of the whole of this method of playing), and spreading it over the larger area. *In the case of the right hand, the whole of the printed right-hand part (or treble) is immediately lifted one octave higher. This is the first basic treatment before we consider any question of elaboration.*

The importance of the left hand cannot possibly be exaggerated. It is entirely wrong to think that the right-hand embellishments and runs are more important. If you play a right-hand passage with the left hand correct, it sounds quite different from the same passage played with the left hand wrong.

### THE "BREAK"

A "break" is an insertion of a certain number of bars (generally two) of more or less original composition in the place of the corresponding bars in the music, with the object of breaking the monotony. It is a split, as it were, in the smooth running of the melody. Whilst theoretically these breaks can occur almost anywhere in a tune, as a general rule they are inserted at recognised positions in the verse or chorus. Usually a chorus consists of 32 bars, or multiples or sub-divisions of this number. If you will study any chorus of a popular tune, in nine cases out of ten you will find it is composed of 32 bars. This usually is divided into four sections; each of eight bars, resolving itself into an entire phrase. The first six bars of the phrase are usually the melody, but on the seventh and eighth bars it will nearly always be found there is one sustained note. It may happen that the melody occupies seven bars of the eight, in which case we have only the eighth bar to embellish. In the case of a number being sung, these waits or breaks occurring at the end of each phrase of melody are naturally welcomed by the singer, for the purpose of taking breath; but the syncopated pianist cannot permit these long waits, as they tend to disconnect the melody phrases if played as appearing on the printed copy. It is necessary, therefore, to introduce an embellishment of some description with a view to linking up the two phrases of melody in a manner that will be both pleasing to the ear and that will effect the continuity and the general treatment of the tune. The question of breaks is dealt with in the final lesson of this Course, so you are advised not to worry about them for the moment. Please note the diagram showing the positions for breaks. Note also Record I, side 1, of the Personal Demonstration Course.

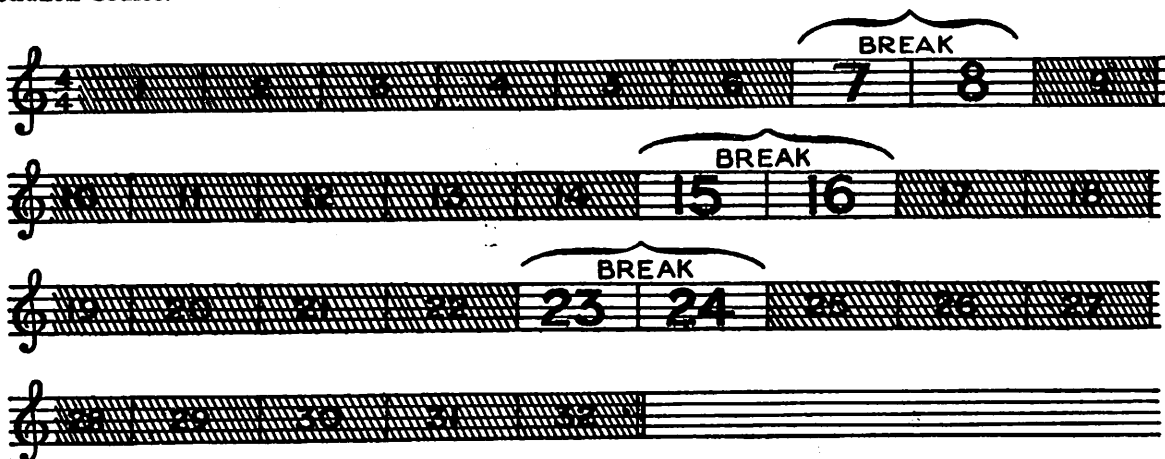


Fig. 3

### A NOTE ON TREATMENT

If you will examine the treble, or right-hand part, of several current dance numbers, you will see that the air is treated in several different ways. Sometimes it appears in octaves with harmony notes between; sometimes the melody is single notes only, and other times it is "built into" full chords, leaving the harmony notes to the left hand.

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Your eventual treatment of such melody when you come to play it higher up the piano will depend upon your taste and judgement. You must not make your rendering sound thin, nor yet must it be too thick—muddled. A melody written with single notes only, for instance, should have a lot of “backing”: you would probably take it in octaves. And so on. However, in this first lesson we are dealing rather more with the general outlook on syncopation; and you need not worry too much about the methods employed for the right-hand treatment. These will all be explained to you later on in the Course. For the moment, think more of the difference in *rhythm* between a number which is played in a syncopated manner and one which is not, and try to look at your tunes as a whole. In this way you will see the general effect of the difference; and when you come to your next lesson we will start to split this up and show you how the effect is obtained by the proper work in both hands.

### KEYS

Dance music may be written, of course, in any key, but in actual practice it only appears for the most part in a few of the simplest keys: the student, therefore, need have no alarm that he may be called upon to execute difficult tricks in “impossible” keys.

The usual keys are :—

C, D, E $\flat$ , F, G, A $\flat$ , and B $\flat$ .

Out of these, the most likely are :—

C, E $\flat$ , F, and G.

Exercises will, therefore, be chiefly in these keys; the possibility of the use of other keys is so slight and examples so few that it is not worth the extra fatigue to the pupil to deal with them here. What applies to one key naturally applies to another.

Just as certain embellishments are suitable to certain tunes and not to others, so are certain treatments good in one key and not in another. Again, you will have to rely on your judgement to a great extent in this. Let the question of difficulty guide you as much as anything: if, of two ways, one should be found the easier, choose it. Take the line of least resistance and you will find the result sounds better and more natural; do not strain after impossible effects: you will only lose that “easy-flowing” style which is all-important.

And we might mention here that this course is consistent throughout in that what applies to one key applies to all others. The same is true about any embellishments: what applies to one holds good for others, most of which are only variations on a few basic ideas. It should be understood at the start that it is obviously impossible to give every possible twist and trick in every possible key, and it would do you no good if we did so. For one thing, the examples would run into millions, and for another, you would not then invent your own, which we are anxious for you to do. We give examples during this course of all the root ideas which various embellishments spring from, and it is quite easy for you to twist these round so that they sound quite new.

If, in playing a tune in a certain key the embellishment you had in mind should prove difficult, use another: as we have said, judgement and commonsense will guide you.

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## RHYTHM-BEATS

Rhythm-beats are various ways of treating the "Rhythmic lay-out" of a passage, passages, or a complete piece of music. Without altering the tune or the tempo, they alter the "plan of the swing" with which it is played. The rhythm-beat is obtained by a blend of the accompaniment and the air, both working together. Do not make a fetish of rhythm-beats or you will become monotonous. A little here and there, mixed with "accent forms" (of which more later), breaks, bits of melody—broken up or played "straight"—will be all that is necessary.

The most simple form of rhythm in connection with the ordinary fox-trot is a straight four beats to a bar. If, however, we vary this rhythm, say, by playing two half-beats on the first beat of the bar, we have not changed the tune or the tempo, but have simply changed the rhythm. If you will refer to the exercises A, B and C, and practise these, not only in single note form but also in chord form, you will soon see how many different rhythms can be introduced into the playing of a tune. Naturally, there are hundreds of different rhythms which can be introduced in conjunction with the melody. Listen to the work of a syncopated drummer and get a few "tips" in rhythm from him. To those who may not be at all familiar with this rhythmic plan, which we have called "rhythm-beats," a little further explanation may prove of extra help. There is nothing very complicated in it, and all we mean is the ability to split up the music in such a way that it sounds, taken as a whole, more rhythmic than it does in the printed copy. If you will listen to the radio, or any records of a good orchestra, you will notice that the rhythm part (that part which is usually associated with such instruments as the drum and the banjo) is brought into the *whole of the playing*, more or less, so that the peculiar swing and accent appears in the melody as well as in the accompaniment. This is really what you have to do on the piano, because you are only one instrument; and when you want to get a particular rhythmic effect you can bring it out in the melody by taking long notes and splitting them into shorter notes in syncopated rhythm. This is simply what we mean by rhythm beats; in other words, the beat of the rhythm is brought into your playing in the "tune."

### "BREAKING UP" THE MELODY

By breaking up the melody, we mean picking it up slightly before the actual beat on which it occurs in the music. It is a form of anticipation of this beat, and is actually a variation on the melody, used to avoid monotony and to give novelty and change. If you will refer to the exercises in connection with this lesson, you will notice that there is a very simple melody written in quite a straightforward way, as might appear on your printed copy. The succeeding example shows a broken-up version, and you will notice, for instance, that the D (which in the "straight" part occurs on the fourth beat of the bar) is slightly anticipated in the second version, and is rhythmically treated; in other words, instead of playing it as the note D falling "dead" on the fourth beat, there are four D's actually played, the first being slightly anticipated before the fourth beat, and the fourth running through into the first beat of the second bar. Having, in this way, used up one of the beats of the second bar, that which on the printed copy occupies three beats can naturally only be allowed two, and the A falling on the fourth beat of the second bar is played in dotted form, still further to introduce syncopation. This, of course, is quite a simple example, and is demonstrative of the method of embellishing the "straight" part written.

During a treatment of a bar or a passage in this way, THE LEFT HAND CONTINUES ITS STEADY WORK, otherwise the effect is ruined. And although the beat of the melody is slightly anticipated, the melody must "flow through" steadily all the time.

Examples are given in Exercises C and D, which please practise carefully.

# Exercises to Lesson I

## 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 for Exercise A, all in 4/4 time. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of single notes on a five-line staff, representing rhythm beats. The first staff shows a sequence of quarter notes, followed by a repeat sign, and then eighth notes. The second staff shows eighth notes, followed by a repeat sign, and then quarter notes. The third staff shows quarter notes, followed by a repeat sign, and then eighth notes. The fourth staff shows eighth notes, followed by a repeat sign, and then quarter notes.

## EXERCISE B.

Varying the Rhythm-beats.

The image displays one staff of musical notation for Exercise B, in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of single notes on a five-line staff, representing rhythm beats. The sequence starts with quarter notes, followed by eighth notes, and then quarter notes.



# EXERCISE D.

Picking-up before the bar.



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### LESSON II.

In Lesson I we took a general survey of the principles of Syncopated playing as a whole, and whilst giving you only a few exercises and examples of a particular nature, we put before you many instructions and hints which are applicable at all times. We hope that you have thoroughly mastered these, because as we progress from this point you will find that you are constantly having to apply them. If you feel at all uncertain about any of them, read the lesson through again, and keep it by you for reference: we cannot repeat the instructions every time they crop up, and we are therefore going to assume in the student a knowledge of them.

In this lesson we are dealing in detail with

#### THE LEFT HAND

You will remember that we told you that the left hand is of paramount importance, and unless its work is absolutely correct on the lines laid down, the whole effect of your playing will be wrong. There are three important things to be observed in the performance of syncopated music: the first is the left hand, the second the left hand, and the third the left hand. So will you bear this in mind, now and in future?

**STANDARD RULE.**—The first beat of the bar will strike a tenth on the piano. (A tenth, by the way, is 10 notes from the lowest note in your chord, or an octave and two notes.) For instance, if a number is in the key of C major, the chord for the first beat of the bass would be C, G, E.



The second beat, or "after-beat" as it is called, is carried up the register in an "inversion" of the same chord (that is, the same notes arranged differently), thus:—



The third beat is a single note, a fourth lower than the bass note of the first beat (in fact, just as in an ordinary "vamp" arrangement—in this case it will be G)



and this in its turn is carried up for the fourth beat just as in the second. The whole bar will then read:—



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The second and fourth beats of the bar (from now onwards referred to as the "after-beats") usually come in the middle of the keyboard, round about the position where the maker's name appears, so that in this one bar your left hand is covering the essential portion of one-half of the keyboard. As we have mentioned in Lesson I, tunes are treated as to their melody in various ways (*i.e.*, in the right hand); the same thing applies to the work of the left hand. You will sometimes find that you only get a single bass note by way of accompaniment, sometimes an octave: occasionally some enterprising composer puts in a tenth for you. (In the latter case, return thanks and make good use of it!) (As, however, we are dealing here with the ninety-nine others who are not so enterprising, you will have to look in the treble part for the correct harmony for the top note of your tenth (*i.e.*, the thumb note, or "tenth note") in order to get your harmony correct.) For instance, we may perhaps be playing a tune written in F, and possibly we find indicated in the right hand the chord C, E flat, F sharp, A. Now, as a general rule, any two notes in the chord written in the right hand that will make a tenth in the left hand are correct; in the instance that we are dealing with, we can either have C and E flat as our tenth, and it will be harmonically correct, or we can take E flat and F sharp, F sharp and A, or A and C. Any of these four tenths will do, and it depends entirely on which is the most convenient for the left hand to play on that particular point in the tune. Take another chord that might occur in any tune; namely, C, D, F sharp and A. Now, if we take C and D, we cannot possibly make a tenth of these; either it will make a ninth (if we take from C to D), or a seventh (if we take from D to C). These two are, therefore, automatically ruled out. We find, however, that we can take D and F sharp as a tenth, or F sharp and A, or A and C, and again, any of these will be harmonically correct. The harmony guide must be there in the treble, and it is only a question of practice to ascertain which two notes form the best tenth to use. Always find out what your chord is going to be before you start to manufacture the necessary tenth. The harmony guide *must* be there in the treble as well as in the bass. As usual, this applies to all keys, and after a very short time you will find yourself doing it automatically: it is really quite simple. By the above, we do not mean you to ignore the bass as in the printed copy, but to use the *whole* harmony, which appears in the bass and treble combined in the printed copy, as a guide for the harmony upon which to construct your tenth and afterbeat. The tenth may be CONSTRUCTED ON NOTES FROM THE BASS, OR THE TREBLE, OR BOTH. You understand, of course, that if you elect to use harmonies in the treble you will naturally play these in the bass register, and you may have to invert a chord. By "invert" one simply means turn the same notes round in another way. Where you have come across a chord in the right hand which consists, say, of two notes, and neither is suitable for left-hand work, what you must do is to regard these two notes generally as being simply the outline or skeleton form of the complete chord. If you will stop at a chord like this and work out for yourself the complete chord of which these two notes are part, you will soon find plenty of harmony from which to choose a suitable tenth. When you once "get the knack", the above will come to you easily, though it may sound difficult for the present.

With regard to the method of playing tenths, very few people possess a left hand sufficiently large to be able to play all tenths as a chord, and it is necessary, therefore, that the thumb note should be played slightly after the lower note or notes of the tenth; this is the only correct way to deal with the tenth, and when written down would appear as follows:—



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It is *most essential* that the thumb note (in this case E) should be slightly more sustained than the previously-combined C and G, because this is the most important note of the three, representing as it does the "counter-melody"—the 'cello part, as it were. The thumb note, in this case E, must fall dead on the beat. By this we mean that if your tenth comes on the first beat of the bar, the note E falls dead on that first beat, the lower notes of the tenth, namely C and G, being played a fraction before the beat. It is fatal to play the lower C and G dead on the beat and allow the E to come slightly afterwards, because (as previously mentioned) the E is the most outstanding note and the one that must ring through. This E can be sustained by the pedal, as mentioned in Lesson I, but the pedal must be removed *immediately* on striking the after-beat which follows. The four beats, although played definitely, should nevertheless be played lightly, so that throughout the piece one may acquire that "swing" which is *so essential to back up the work of the right hand*. We repeat, the left hand is the foundation, and should this be uneven the whole fabric falls. And here we remind you again not to thump.

As the harmony changes in the tune, so changes the harmony in the left hand (refer to your music and you will find that this is so). For instance, suppose your next chord to be the chord of the dominant, or the G 7th chord,



your after-beat will naturally correspond with that chord, and will be :—



There is no question of learning harmony here ; always use the written music as your guide, and you will see how simple this is. The third beat in the above case would be G (again as in the ordinary "vamp"),



and the fourth naturally the same as the second. Below is an example of the two bars complete :—



Fig. 5

Practise these two bars, please, slowly to begin with, until that ease of motion ("swing") is felt, and until you can play them with this swing right up to fox trot tempo. When you feel that you can manage this little exercise with ease and certainty, we can turn to an elaboration of it, the connecting notes between these simple chords. The example below makes clear what is meant :—



Fig. 6

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As already explained, the thumb note in this case is also *slightly* accentuated and will come a little after the others, but right on the beat. The small notes E and D sharp are a fraction *before* the beat.

When a change of harmony takes place (as it frequently does) on the third beat of a bar, it is necessary to strike a tenth on this beat, instead of the usual bass note. For instance :—



Fig. 7

In fact, on whatever beat in a bar an harmonic change takes place, it is advisable to play a tenth at this change, in order to ensure a "bright chord"—so that the change may be recognized and well "forced home." (See Exercise E.)

As new melodies come and go, naturally harmonic changes vary. It is obviously impossible to describe every change, but the pupil should have enough grasp of what is meant by now to use his own judgment (he has always the music to guide him). However, sufficient examples will be found at the end of this lesson to give him a good "stock-in-trade." (See Exercises F and G.)

It must be clearly understood that although the sequence in the bar is a hard and fast rule, like all good rules, it has its exceptions. The rule will be suspended to break the monotony, to allow for right-hand breaks and also double-handed breaks and other little embellishments which will be dealt with later.

We have already mentioned that it is not necessary to practise these exercises in every key : nevertheless, if you can devote the time to it, it will be to your advantage.

Just as you can "crawl down" the piano (see Fig. 6 above) so you may reverse the process and crawl up. For example :—



Fig. 8

It is a case for your judgment to choose which is the more effective, and *which is the easier*. Always take the line of least resistance, and remember what we said about simple effects.

### FIGURATION BEFORE THE FIRST BEAT OF THE BAR

In order to relieve the monotony of the chord on the first beat of the bar (the tenth), and further, so as to give it extra accent, you employ from time to time a species of "grace-note run," or a series of grace notes, known as "a figuration," as in Fig. 9.



Fig. 9

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It will be noted that the accent is, of course, still on the first beat of the bar, and that this beat must come in absolutely at the right time ; in other words, the time needed to play this figuration is not taken as part of this first beat, but is borrowed from the fourth beat of the preceding bar. Thus, it is played slightly before the beginning of the first beat. A figuration is usually slightly longer than the type of grace-note run to which you have been accustomed, and is played *very slightly* slower (*i.e.*, it takes up more of the end of the preceding fourth beat). There must be nothing jerky or " sudden " about it—it must blend into the whole in one smooth rhythm. (See Exercise H.)

Bear in mind that figurations are simply grace-note runs used with the object of putting extra stress on the note following them, so as to mark the accent forcibly. In the old days of " rag-time " playing, you will remember the way the trombone used to slide up to a note, thereby attacking the note itself with greater emphasis? Very well ; this was simply a crude form of figuration. In the present style of playing, you will notice particularly in the work of a banjo in a band, that this instrument runs up to an accented note by means of a little triplet. The same effect is obtained by the figuration as explained above. Do not overdo these figurations, but use them sparingly.

### THE SPLIT BASS AT THE "OBVIOUS CHANGE" (OF HARMONY)

Again to relieve the monotony of the constant " tenth-and-after-beat accompaniment," you may introduce at intervals what Mr. Mayerl has termed the " split bass." This merely means that instead of making an harmonic change between a chord and the following one in the accompaniment, the change is split up into its component parts. This is not very easy to describe in words, but the example given below in Fig. 10 and the exercises on this will make it quite clear what is meant.



Fig. 10

(See Exercise I.)

As in the example above, you will crawl " up " in chromatic tenths or octaves : but this again is not a rule without exceptions. In some cases as the harmony happens to change, it will be necessary to combine the chromatic (or half-tone) tenths, with diatonic (or whole-tone) tenths, as in Fig. 11.



Fig. 11

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### SPECIAL EXERCISE

Below, in Fig. 12, will be found thirty-two bars of "straightforward" accompaniment. Please examine it, and then play it *exactly as written*. When you have done this, refer to the previous part of this lesson, and to Lesson I, and see how you can build this phrase up into a new accompaniment, following our instructions and on the lines we have shown you. You should be able to do this quite easily.

Fig. 12

Make use of every possible device and innovation, such as split bass, figurations, etc., and when you are thoroughly satisfied that you cannot possibly improve upon your rendering, *but not before*, turn to Exercise J, where you will find a suggested treatment of this by Billy Mayerl. Compare this carefully with your own interpretation: if you have studied and thoroughly grasped what you have been told up to now, you will find that your treatment of the passage is practically identical with Mr. Mayerl's. It does not require to be absolutely the same: remember, the charm of syncopated playing is largely that of individual interpretation.

If, however, you are nowhere near Exercise J in your ideas, it is because you have not given sufficient thought to the instructions. **READ THEM AGAIN**, and do not be frightened of them: they are quite simple. **THIS EXERCISE MUST BE PERFORMED FOR THE LEFT HAND ONLY**: do not attempt to add any melody or other matter for the right hand.

We would like you, please, to practise Exercise J once or twice every day for a while, so that you get the idea of it well into your mind. It is an excellent example of the typical bass lay-out of an average fox-trot, and will help you considerably in planning your own left-hand accompaniments.









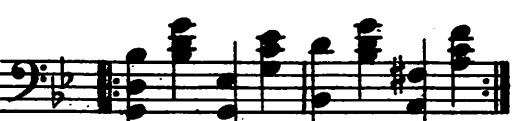


# Exercises to Lesson II

**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<br>Major.         |    |    | Key C<br>Minor. |
| Key D<br>Major.         |    |    | Key D<br>Minor. |
| Key E $\flat$<br>Major. |  |  |                 |
| Key F<br>Major.         |  |  | Key F<br>Minor. |
| Key G<br>Major.         |  |  | Key G<br>Minor. |
| Key A $\flat$<br>Major. |  |  |                 |
| Key B $\flat$<br>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.)

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<sup>r</sup> Mayerl's Solution to Fig. 12.

BREAK

7 8 (h)

BREAK

15 16

BREAK

23 24

31 32

BREAK

ENDING

# THE BILLY MAYERL SCHOOL

## of Modern Syncopation for the Piano

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### ACCENTS.

Having now dealt with the left hand in detail, we begin in this lesson to examine the work of the right. Just as the left hand is required to cover the lower half of the piano, so also is the right hand expected to be responsible for the remainder. Will you please refer back to Fig. 1 (Lesson I) and study exactly what part of the keyboard this means.

In Lessons I and II we were particular to emphasise that the left hand was the more *important*: in spite of this, the right hand is by far the more *complicated*, because it is

Required to play the melody and

The variations on the melody.

It must put the syncopation in the rhythm, and

Must play the more important parts of the "breaks".

In fact, the right hand is responsible for the complete performance sounding like a syncopated version of the tune being played. This will probably cause you to wonder at the previous stress laid on the left hand, when, you say, the right hand really seems to do all the work. We repeat, that the most brilliant passages, breaks, embellishments, etc., played by the right hand with insufficient backing or correct left-hand accompaniment are not only wasted, but they are not even syncopated music.

### THE IMPORTANCE OF ACCENTS.

Accents are all-important in syncopated music: without them, the syncopation itself would not be manifest. Let us take, for example, an ordinary scale of C major, in harmony:



Fig. 13

Played merely as a scale, there are no accents: but if it is treated differently and accented in certain ways, this humble scale, just as it stands, can become an entire syncopated passage, e.g. :—



Fig. 14

And just as this applies to the scale above, so does it apply to any musical passage or phrase. Take the following phrase, for instance :—



Fig. 15

Will you please play it as written, several times over. Now take the same phrase :—



Fig. 16

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and play it as it is *now* written. What have we done to it? The notes are the same, the harmonies the same, the number of bars has not been changed. But the "sense" is different—it means something else. And this has been done entirely by accent. Read these two sentences aloud, in which the words are the same: "The boy," said Henry, "is a fool", and "The boy said Henry is a fool", and you will see just how important an accent may be.

Now, please, turn to Exercise K; this contains examples of various passages written in a "straightforward" way and then in a syncopated manner. Practise these exercises in the various keys as written until you feel confident that you can apply this method of syncopation to any other similar simple passage you may select. Get the rhythm into your system—feel the beat of it, identify yourself with it, as you do when you dance. To play syncopated music well, you must "be part of the music".

And just in the same way that accents are used to give meaning and rhythm to a phrase, so are they used to split up a chord of the value of one or more beats (up to four) into several parts with certain notes accented—to make, as it were, a small phrase of that chord. In Fig. 17 we give an ordinary chord of C major:—



Fig. 17

Now, pick out the notes in that chord: they are C, E, G and C. These are the notes which you will use for your accented "splitting-up" of this chord; thus, for instance:—



Fig. 18

This is but one way of splitting up the chord; there are many other ways, and a good selection is given in Exercise L. As you will see from this exercise, the notes in the actual chord as printed are the material for your figuration. It therefore follows that no matter what key the chord happens to be in, your material (or chord-harmony) is there on the sheet to guide you.

You will have noticed during these exercises that the accents fall on different notes: this is all part of the great campaign against monotony. Imagine a phrase with the same accented rhythm in every bar:—



Fig. 19

How uninteresting and monotonous! People would quickly tire of hearing music played in this way. Now look at the same phrase with the rhythm accent varied:—



Fig. 20

There is all the difference. More life, more "pep" in it! Think out rhythmic accentuations for yourself; avoid being complicated, but don't be afraid of being original.

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### ACCENT-FORMS.

Accents can be so cleverly placed or manipulated that it is possible to play a three-bar phrase (12 beats, 4 in a bar) so that it will sound as if you are playing 3 in a bar. Example :—



Fig. 21

Play this as written several times, counting the beats *ALoud* as marked. Now take the same phrase as below :—



Fig. 22

Play this as written and count the beats *aloud* as marked. (N.B.—In the above two figures, the numbers mark the beats, not the fingering, and the sign  $\wedge$  marks the accented beats, or accents). It will be noticed in Fig. 22 that the accents appear on the following beats :—

Bar I.—First and fourth beats.

Bar II.—Third beat.

Bar III.—Second beat.

In order to distinguish this particular accent-form for future reference, we will call it the “ $\frac{3}{4}$  fox trot metre”.

The student will probably be wondering where this particular metre can be used in ordinary dance tunes ; the  $\frac{3}{4}$  fox trot metre is the foundation of at least 50 per cent. of breaks and embellishments that will occur in the correct rendering of a syncopated tune.

This metre can be used in several ways. For instance, supposing we are dealing with a two-bar phrase which might be on one of these waits or breaks at the end of a phrase of melody. We have two bars to deal with, constituting eight beats; in the above example it shows the accents as falling on the first, fourth and third in a two-bar phrase. Obviously, as we have two sets of three beats, we can place them either as 3, 3, 2 ; 3, 2, 3 ; or 2, 3, 3 ; so that instead of the accents being as shown in Fig. 22, they can also fall on the first, fourth and second, which would be 3, 2, 3 ; or on the first, third and second, which would be 2, 3, 3. In the same way that this metre (which is sometimes referred to as “cross-time”) can be introduced in whole beats, so it can be introduced in half-beats. In this case, if we are dealing with a two-bar phrase, we have sixteen half-beats, and as they run in sections of three, we should have five of these sets of three, and one odd half-beat left over. This is rather an advanced form of introducing this metre, and if the student is sufficiently interested in this, he will find an example of it in one of Mr. Mayerl’s compositions, known as “Loose Elbows”. This occurs in the first movement in a three-bar phrase constituting twenty-four half-beats, and we have eight of these sets of three occurring, the left hand fitting in with the rhythm. This form of cross-time need not necessarily concern the student in connection with the playing of ordinary fox-trots, but is simply dealt with for the sake of completeness.

You fully understand, of course, that the  $\frac{3}{4}$  effect refers to the accents and not to the number of beats in a bar? If you take Fig. 22 on page 3 there are, of course, still four beats in a bar, but the accents have

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the effect of a three-beat phrase, causing you to count them thus : 1-and-2-and-3, 1-and-2-and-3, 1-and-2-and-3, 1-and-2-and-3. *That* is the effect of the accents. The actual beats of the bar, however, would be counted thus : 1-and-2-and-3, 4-and-1-and-2, 3-and-4-and-1, 2-and-3-and-4. This metre form is always cropping up in current fox-trot numbers. It is impossible to quote names here because they are so short-lived. The  $\frac{3}{4}$  metre, however, appears very definitely in the famous orchestral suite, *The Three Bears*, by Eric Coates, in the first few phrases of the opening subject (after the introduction, of course). In Billy Mayerl's own compositions, three excellent examples of its use are :—

“ All-of-a-Twist ”—1st subject.

“ Puppets Suite ”—3rd Movement, 2nd subject.

“ The Jazz Master ”—2nd subject.

Copies of these, and indeed, all Mr. Mayerl's compositions, are obtainable direct from the School, post paid at the published prices.

The  $\frac{3}{4}$  fox trot metre is but one accent-form ; there are hundreds of different ways a phrase may be accented. If you will think of a few yourself, there are at once so many more. We will deal with those which are the basic idea from which the majority spring. Let us now take this phrase :—



Fig. 23

This passage *automatically lends itself* to the following treatment :—



Fig. 24

Here we give you another standard rule : ALWAYS EXAMINE a phrase to see which accent-form best suits it : then use that particular accent-form. There are certain passages and certain accent-forms that simply “ask to be used in conjunction”. Once more, then, take the line of least resistance : if you do, you will find your playing will become easier, more natural, more syncopated and “flowing”, and in every way better.

Here is another example :—



Fig. 25

and here is the suitable accent-form for this phrase :—



Fig. 26

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More scope will be found for using accented phrases of your own in the slow, melodious, smooth-running type of dance tune than in the faster-moving, "peppy" style of melody, because the latter is more or less ready-made in the style we are discussing, and if you add *too* much to it, you will only create a muddled effect. There is nothing to prevent your substituting a better phrase of your own for one of the printed ones—of course, providing it does not interfere with the melody too much.

It should be clearly understood here that while these accented phrases are being played round the melody, the melody itself must not suffer in any way so that it cannot be recognised: so you should therefore *make a point of bringing your accented notes, whenever possible, on the same beat as any change in the melody, i.e., follow the tune with the lay-out of your accents as much as you can.* This does not necessarily mean that your accented notes should fall absolutely *dead* on the beat as printed, for as will be seen from Figs. 25 and 26, the melody-plot is slightly juggled with. In Fig. 26, bar 1, the second accent (falling on D) anticipates the next melody note (D), which falls on beat 4 of bar 1 in the straight arrangement (Fig. 25). Actually, it is placed a semiquaver ( $1/16$  of a bar) before its proper time. This also applies to the second and third bars of Figs. 25 and 26, where the note A (bar 2) and the note C (bar 3) are slightly anticipated in the same way. You might use this Fig. 26 as an exercise and keep on playing it until this particular form of syncopation is fully grasped: and always remember, *your melody is your guide—don't lose sight of it!*

We want you to realise that syncopated music is nothing more or less than a whole series of accent phrases. If you were to stand at a table and hum or whistle the chorus of a popular song, what time you beat upon the table with your hands as if you were accompanying on a drum, you would realise that this beating is a series of phrased accented sentences. Now, what Mr. Mayerl wants you to do is so to frame the material he gives you that whilst being tuneful, it is also based or dependent upon the accents running through the phrase. The "tuneful part" gives the fill-in, so that there is no pause in the beat, and the accent phrases (or the arrangement of the accents) give the rhythm, so that there is a definite syncopated effect.

### ORIGINATING ACCENT PHRASES.

The best way to do this is not to struggle at the keyboard to find out what treatment to use, but to leave the piano and hum or whistle the melody of a tune over to yourself, trying to make your rhythmic transcription as you do so. If you like, beat with two fingers upon the table as if you were your own drummer, as it were. You will soon pick up a good rhythm in this manner.

### BEGINNINGS.

It will often be found that tunes (and especially choruses) start with what is called an "up-beat", or "pick-up note": that is to say, the tune starts on the fourth beat of the bar previous to the actual commencement of the chorus or verse, *e.g.* :—

REFRAIN.



When skies are blue,— I, &c.

Fig. 27

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In order to get a really definite, attacking start, it is a good plan to make use of even more than one beat of the previous bar. This can be done in a variety of ways, which are naturally dependent upon what note the particular tune begins on, and also the nature or style of the tune. Just glance at Fig. 27 again : this is in the key of C major and the pick-up note is G, value one whole beat. Now let us borrow still another semiquaver ( $\frac{1}{2}$  beat) and put this before the present pick-up note. We shall now have five separate quarters of a beat (*i.e.*,  $1\frac{1}{2}$  beats) to juggle with ; what are we going to do with them ? Here is one treatment :



Fig. 28

It will be noticed that out of the original single pick-up note of Fig. 27 we have made a little phrase, *not forgetting that we must stick to the melody* (which, by the way, we have done—note the accent !). We have also slightly changed the harmony, but bear in mind it is not a criminal offence to do this in modern syncopation. On the contrary, the way some dance tunes are composed (*sic*) to-day rather makes it an act of kindness : many of the so-called harmonies in present-day dance publications would appear to have been considerably damaged in transit from other countries. In fact, you will realise as you go through this course that it is practically compulsory occasionally to alter harmonies in some way or other. Some composers still have a lot to learn. . .

A few suggestions for dealing with pick-up notes will be found in Exercise M. It is not necessary to practise these a great deal, as they are really only given for examples. It would be much better if you would take a few fox-trots and add some pick-up phrases of your own invention to them ; but please play the examples in Exercise M until you know them thoroughly.

Remember, picking up *before* the bar is simply another method of helping the accent. Again I would like to compare it with a dance band. You will notice that very often a trombone will slide up to an accented note, or a banjo or drummer will give a little run up to that note. This is what is called a pick-up, and is simply done to give extra emphasis to the accented note which follows. A good, clean pick-up to emphasise the first beat of a *new* phrase is always of great importance.

It sometimes happens that there is no pick-up note or notes at all in the printed copy for you to elaborate. In this case, it is a good plan to put one or more in yourself. A pick-up *always* gives you a better start, and incidentally helps you to set your tempo correctly right from the beginning. You remember the old-fashioned idea of a conductor (generally an amateur) or a music teacher giving a bar "for nothing" ? Why for *nothing* ? If it was not for anything, it was not necessary. But, as a matter of fact, it was very much "for something" : it was first of all to set the tempo, or time, and next to make absolutely certain of a good attack on the first beat. The more modern "pick-up phrase treatment" is a much better and more artistic way of attaining the same much-to-be-desired objects.

ALWAYS REMEMBER, YOUR SUCCESS DEPENDS UPON THE WAY YOU START AND FINISH.

Do not "begin to sit up and take notice" *after* bar 4—let them have it "from the shoulder" *before* bar 1 !

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## ENDINGS.

We have stated that success depends largely upon the start and finish of your tune, and have dealt with the former ; we will now turn our attention to the endings, and we want to make it quite clear what is meant by endings in this connection. By endings, then, we mean the last two bars of a refrain or chorus of 32 or more bars, and the last one bar of a refrain of 16 bars or less. It will invariably be found in printed music that the endings are very "tame": they are obviously treated in this way to make them easy (and we would remind you again that as the printed copy has to go to thousands of people, many of whom are very indifferent performers, this is only the fair and right way to deal with the matter). But to the dance musician, they *do* seem to "tail off" and to come rather as an anticlimax to a good melody ; for dancing purposes they lack "punch," and, what is more important, *they give no indication as written that you have finished.*

A weak ending is just as bad as a weak start : actually, it may be worse, because last impressions always linger. Strength in finishing is not obtained by loud playing—that has nothing whatever to do with it ; and ending, on the contrary, may be very soft and yet be very good. But whether it be *forte* or *piano*, it must be *decided*—it must "be there". It must leave no possible doubt in the mind of the listener that "that is that".

In Exercise N—to which please refer now—you will find five different *types* of ending, written in all dance keys. You should take these and first of all play them and practise them until you know them thoroughly. Then take each one separately and see how many variations you can get on it ; and then see how many new endings you can invent which you can fairly claim to belong to this particular type. After an hour of this, you will find you have an enormous stock of good endings, and that the invention of new ones is quite spontaneous—you do it naturally, without effort. It is obviously impossible for us to give you every example and every possibility, because these would run into thousands, and, after all, would only prove to be variations of these six. It is much better for you to make up your own variations.

It must be remembered that we are still only dealing with the right hand in this lesson. With the variations in the left hand backing which you will later find possible, the examples here given can be multiplied very considerably, and those variations you have invented can themselves be varied almost without limit.

A note here : when we suggest during this course that you invent a new embellishment of any description, or make a variation of one given, do not at once set about to make up anything complicated, and do not try to see how far you can get from the original. On the contrary, see how near you can get to it at first without actually copying it. You will often find that the very slightest variation from the original sounds quite new, and the greatest number of effects you get with the least effort, so much the better for you.

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### FIRST-TIME (OR REPEAT) BARS.

The first-time (or repeat) bars which are used to lead back once more into the refrain are just as important in their way as beginnings and endings : after all, they are really a form of beginning, because from them a fresh start is made in playing the refrain over again. As in other places in the published music, and for the same reasons we have pointed out before, the printed sheet is not really sufficient, and it must therefore be supplemented. Repeat bars follow the same rules as endings : in a 16-bar chorus, or less, there is only one, and in a 32-bar refrain, or more, there are two repeat bars.

Now, the treatment of these bars entirely depends on whether you are playing solo or with an orchestra, or whether you are accompanying a singer. In the case of the last two, there might be some important pick-up or leading-in notes in the bar before the repeat sign which the singer or another instrument in the orchestra will take, and these must be carefully watched for. If such should prove the case, you will, of course, have to play the same as they do in an expanded, or "larger," way ; in other words, these will be notes you cannot use your judgment for fully—or rather, your judgment is limited by them, for you must keep to these notes or to the chords they come into.

In the case of leading-in notes of this kind, they may be dealt with in just the same way as the others in Figs. 14, 16, 24 and 26 ; but in cases where there are no pick-up or leading-in notes, the pianist has practically a free hand to do just what he likes if he wishes to substitute a first-time ending of his own for the one printed . But, naturally, his substitution must be in keeping with the type of tune, and he must bear in mind that all-important object which guided him in his beginnings—*attack*.

In the case of a chorus of 32 or more bars, invariably it will be found that the first bar of the FINAL ENDING may be adopted and used as the first bar of the 2-bar repeat-phrase (or "first-time" ending), thus :—

The image contains two musical staves. The top staff is labeled "Final end of tune" and shows a two-bar repeat phrase. The first bar is marked with a "1" and the second with a "2". The bottom staff is labeled "First-time ending" and also shows a two-bar repeat phrase with "1" and "2" markings. To the right of the bottom staff is the text "etc. e.".

Fig. 30

Then, according to how the chorus starts (*i.e.*, on the repeat) so can you lead up to it in the second bar by a break or run or expanded pick-up phrase, as previously shown. The actual construction of these phrases will be dealt with later under the section headed "The Foundation of all Breaks and Embellishments".

In the case of choruses having 16 bars or less, the first-time (or repeat) phrase is only a one-bar phrase. This gives us very little time (actually, only four beats !) in which to leave our first chorus and to prepare a good start for our next. However, very decided effects can be obtained in this case by completely ignoring the printed copy and using (as stock examples) the one-bar phrases given in Exercise O. Will you please refer to this exercise *now*. Should there happen to be a pick-up note in any tune of this type you are playing, and having only one bar in which to pick up your next chorus smartly, you will not upset the singer or any other member of the orchestra if you keep more or less to the phrases we have suggested in Exercise O. These phrases are all actually performed repeat-phrases which Mr. Mayerl uses himself. The main point to remember in a one-bar repeat-phrase is to "get at it good and quick" : if you don't grab it smartly it will be gone—it is only four beats !

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## ENDINGS AND REPEAT BARS.

### A NOTE.

The main point about an ending is that it should be definite and clear. It is simply like a break with a good strong finish instead of a lead-in to the following passage. You see, it occurs at a point in a number where a break would come if the chorus were to continue for another eight, sixteen or thirty-two bars.

The same thing really applies to repeat bars, the only difference there being that it takes somewhat the form of a break with a good lead back to the beginning of the chorus. If you will look at these passages in this light I think you will find that many of your difficulties vanish.

## THE BUILDING UP OF CHORDS.

Dance numbers to-day are in most cases built up on simple common chords. By this we mean that the harmony used along with the melody is straightforward and not of the rather more complicated kind that one may expect to find in compositions by such modern composers as Debussy, Cyril Scott, Maurice Ravel, Richard Strauss, and even in the early stages of modern music as exemplified by that genius Wagner. In the case of the first three composers mentioned above, their harmonies are based on the tonal scale. Far be it from us to compare composers of popular melodies with them, and far be it from us to belittle such popular composers in any way—every one to his *métier*; we are quoting here merely to point out the difference. But popular composers chiefly make use of common chords (we use the word “common” here in its musical sense, of course).

Very well, then. From your printed copy you get the “lay-out” of the tune, and in some cases sufficient harmony to express its meaning, but—alas!—in most cases not nearly enough. It is then that the pianist must build up what harmony is lacking in order to make his interpretation stand out above the printed copy. But when we say that the harmony should be “built up”, we do not necessarily mean that one should squeeze as many notes into a chord as possible; in most cases three notes are enough for the right hand *providing you have sufficiently realised the value of the work that your thumb is doing in the left hand.*

This is an advantage to the pupil, as three-note chords are much easier to play than full octave ones. Of course, here again it entirely depends upon your tune, and no hard and fast rule can be laid down. To obtain the best results, it is once more advisable to avoid monotony; so vary the number of notes per chord: sometimes three, sometimes but two, a few chords of four, and occasionally the octave. When using accent-phrases, as will be noted from the figures given in connection with this subject, the full common chord is made use of, but accent-phrases may also be built on sixths (which are three-quarters of an octave). We give below one example:—



Fig. 33

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This will be sufficient to illustrate the fact that the chord sounds complete enough with a sixth as its basis. Bear in mind that accent-phrases can be built on any four-note and three-note chord, any sixth and any fourth—in fact, on any two-note harmony, providing that your middle ones are notes that fit in with the complete harmony (R.H. and L.H.).

Do not begin to be nervous : with all this talk about sixths and fourths, we are not going to put you through a course of harmony ! This has nothing whatever to do with harmony in *that* way : you will find all your cues and guide notes in the printed copy, and for such simple chords your ear is as safe a guide as you could wish. If you should happen to have a working knowledge of harmony, so much the better : if not, then never mind.

We have said before that it is not absolutely essential that one should carry through the harmony as found in the printed copy ; we have given several reasons for this, but there is also another rather important one. With the new style of left-hand playing you are adopting (where your left hand builds up your harmonies) in many cases it will be necessary for you to play your chords in a different inversion. An “inversion” of a chord is simply the same notes played in a different order, and there are two inversions to every chord. Take, for instance, the common chord of C major :—

The illustration shows four chords of C major on a single staff in 4/4 time. The first chord is the 'Common Chord' (C-E-G). The second is the 'First Inversion' (E-G-C). The third is the 'Second Inversion' (G-C-E). The fourth is the 'Chord octave higher' (C-E-G), with a small circle above the notes indicating the octave shift. The label 'Original Common Chord' is placed above the fourth chord.

Fig. 34

(The above illustration is in the key of C major : from this, inversions in other keys can be very easily found. We repeat this definition from Lesson II simply for convenience.)

It depends, of course, on how the melody “flows” as to which would be the most suitable inversion of the particular chord upon which a phrase is based. This again we must leave to you, because no two phrases are exactly alike ; but bear in mind that you are enlarging your left-hand accompaniment to such an extent that in many cases you do not need heavy right-hand harmony : it would take away that neat, snappy effect and make your playing sound “heavy-footed”. You want to tread like a fairy, not like a policeman ! And don’t forget that your right hand is playing an octave higher than as scored for in the printed copy and that this will help the light effect which is so desirable.

Some numbers need less harmony work in the right hand than others. Snappy, quick-moving numbers are of this type. The harmony changes so rapidly that the bare minimum is almost all that is needed ; in fact, it would be extremely difficult to play those fast-moving passages in full-octave harmony : you would certainly lose more than you would gain by attempting to do so.

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### FIGURATIONS BEFORE THE CHORD.

The same type of figuration as was adapted to the first beat of the bar in Exercise H can be used with great effect with chords in the right hand. In this case there is very much more scope for such figurations than in the left hand. They may appear in any or in all four beats of the bar. They may also be adapted to a straightforward octave as well as to any chord in any inversion. Now, there are two types of figurations that can be applied to right-hand chords or octaves: first, the *single note*, or "grace note" before the chord as will be seen in Fig. 35 below:—

Key C.

Full Common Chord      Condensed Common Chord      Octave      Single Note

Fig. 35

Second, a *series* of grace notes before the chord or octave. These should be entirely without difficulty to you, as they are exactly the same kind of figuration that was used for the left hand and which has already been dealt with.

Three-note figurations

Two-note figurations      Four-note figuration

Fig. 36

Now please turn to Exercise P, *which is very important*. The effect to be aimed at in this should sound like an electric bell: "rrrrr-ip!" just like lightning. It should be almost as one beat (compare a drum roll). Please practise this carefully and consistently and give as much time to it as you can. Start slowly and work up to speed, and when you have mastered the exercise itself, turn to a piece of music and put some of these into it. Notice the excellent figuration example in Record III of the Personal Demonstration Course.

# Exercises to Lesson III

## EXERCISE K.

### Example 1.

Straight part.

### Example 2.

Straight part.

Straight part.


### Example 3.

Straight part.

### Example 4.

# EXERCISE L

"Splitting-up" Chords.

Key C.  (1) (2) (3)

Key D.  (4) (5) (6) For minor key add flat to E.

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

Key F.  For minor key add flat to A.

Key G.  For minor key add flat to B.

Key Ab. 

Key Bb. 

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 phrases (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 Eb.

Example 2.

Example 3.

Example 4.

Example 1.

Key F.

Example 2.

Example 3.

Example 4.

Example 1.

Key G.

Example 2.

Example 3.

Example 4.

Example 1.

Key Ab.

Example 2.

Example 3.

Example 4.

Example 1.

Key Bb.

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.



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.

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 Eb.**

Musical notation for Example 1 in Eb key. It consists of a single staff with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 1.

Musical notation for Example 2 in Eb key. It consists of a single staff with a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 2.

Musical notation for Example 3 in Eb key. It consists of a single staff with a half note in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 3.

Musical notation for Example 4 in Eb key. It consists of a single staff with a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 4.

Musical notation for Example 5 in Eb key. It consists of a single staff with a quarter note in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 5.

Musical notation for Example 6 in Eb key. It consists of a single staff with a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 6.

**KEY F.**

Musical notation for Example 1 in F key. It consists of a single staff with a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 1.

Musical notation for Example 2 in F key. It consists of a single staff with a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 2.

Musical notation for Example 3 in F key. It consists of a single staff with a half note in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 3.

Musical notation for Example 4 in F key. It consists of a single staff with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

Example 4.

Musical notation for Example 5 in F key. It consists of a single staff with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The piece concludes with a first ending (1.) and a second ending (2.).

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.

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### LESSON IV

We continue in this lesson the work of the right hand ; but we wish at this stage to remind the student again about the importance of the left-hand work. We sincerely trust that this has not been lost sight of, and that practice in the work of Lesson II is still being carried on. In the next lesson we are combining the two hands, and as there is no time to go over the ground again, we are naturally concluding that the pupil is quite ready with his left hand.

#### THE IMPORTANCE OF FOURTHS.

Fourths play a most important part in the filling up of blank spaces, and any other little wait, in fact, which may occur from time to time beneath the melody of the modern dance tune. In some keys, fourths as a series are very easy to manipulate, and again in other keys they are very difficult. *Any series of fourths is never effective unless it is coupled with the correct, solid left-hand work.* This is very important to note, although there is no particular reason why it should be so, except the test of the ear : but it is a fact, nevertheless, that unless they have the proper backing, they sound all wrong. But with the right backing, and used with discretion, they become *the* most effective embellishment in modern syncopated playing. Therefore, please, they are well worth EXTRA practice : in fact, we ask you now to give that extra time to them : it is time which you never will regret having spent.

Probably you are wondering all this time just what a fourth actually is. Just as a tenth is ten notes, so a fourth is four notes : C to F is a fourth ; D to G is also a fourth ; E to A, F to B $\flat$ , G to C, A $\flat$  to D $\flat$  are all fourths. And so on up to hundreds, according to the key.

#### THE "EXTRA" FOURTH.

There is another most important fourth which we have purposely dealt with last, as it is not "in the common chord" (that is, it will not "match" the harmony of the common chord) and also because we wished you first to become familiar with the common fourths. There is no difficulty about this new fourth : for one thing, the progressions—or movements—in which it plays its most important part are confined to two keys, at any rate, for our purposes. Now let us deal with the point when this particular fourth occurs, as its point of occurrence (*i.e.*, where it is used) is part of a "stock" figuration which you may use in all tunes which are written in the keys of E $\flat$  and A $\flat$ —the two keys we mentioned above. Naturally the figuration employing this particular fourth may be found useful in any key, but it is very difficult to perform in keys other than these two, so what is the use of worrying oneself about it when there are so many other good fish in the sea. If on experiment you find that you can make use of it, you are the luckier for it : but if not, it doesn't matter.

A fourth "on its own" is meaningless—it is just simply a fourth. But a series of fourths has a very distinct meaning. What, however, is a series of fourths and how can a series be manufactured ? Suppose we want to fill in two bars with a "fourth figuration"—this is how we set about it, dealing for the purposes of our stock figurations only with the keys of E $\flat$  and A $\flat$ .

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### KEY OF E flat.

The actual fourth itself must occur on the beat and the link-up notes joining the fourths together (making, as it were, a chain of them) naturally will then come in between the beats. Now, proceeding with our building up of a fourth figuration for this key, and find the common fourths in E $\flat$ ,

Their top notes are E $\flat$ , C, B $\flat$ , G and E $\flat$ . Before using any of these, we must add the famous extra one : in this key its top note is F and its lower note C, so it appears thus :—



Fig. 39

We are going to make this extra fourth the first one in our two-bar phrase, and the only other one we are going to use for our purpose is the second fourth of the "common" series (C and G). Fig. 40 below gives you the two fourths about to be linked up into the two-bar phrase.



Fig. 40

Now for the linking-up. As we are in the key of E $\flat$ , let us make the utmost use of our key by employing linking notes from the common chord of E $\flat$ . The most definite note in the key of E $\flat$  is surely E $\flat$  itself, so, of course, we shall use it ; and as there are but two others—G and B $\flat$ —we must decide which of these is the more suitable and the easier. If we use E $\flat$  in conjunction with our first fourth, we shall obviously have to use B $\flat$  with our second : we cannot use G because it is already employed in our fourth itself as the bottom note. Therefore it boils itself down to E $\flat$  and B $\flat$  as our linking notes. Naturally there are several ways of linking up these particular fourths, but as usual we will start with the simplest. To begin with, we are going to borrow a quarter of a beat from the bar previous to our two-bar phrase, by way of leading-in note ; and we are also going to borrow quarter beats from each beat on which a fourth appears. We want these to play our linking notes on, otherwise they would be without any time value, and you cannot play a note on nothing. (Remember, we said that the fourths must come *on* the beats.)

Our complete two-bar fourth-figuration will now appear thus :—



Fig. 41

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Practise the above figure, *and if possible learn it from memory* : it is another stock phrase for your repertoire. We mentioned some time back that your two-bar fill-in must lead up or down to the next note of the melody ; the same phrase can therefore be played ascending, thus :—

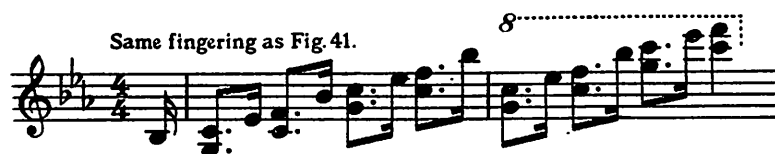


Fig. 42

Please practise these complete four bars as an exercise, and, if you can, learn them also by heart.

Now, of course, this type of fourth figuration, if adapted to every opportunity which comes along to make use of it, will cost you your reputation, because it can be employed so often. You would come to be known as the "one-phrase man". So let us find other figurations based on fourths. On the same two fourths just employed, don't you think it would be a good scheme to use a triplet as well as a dotted note to do the linking up with? A triplet is naturally going to take one *complete* beat to play, and we have told you that your fourth must appear *on* every beat : so how is this to be managed? The answer is that the fourth must fall on the first note of the triplet. If you have a triplet on every beat (*i.e.*, on every fourth) you are not going to vary your phrase very much ; therefore combine what you have just done in Fig. 42 and 43 with a triplet and you will have a very effective phrase. Thus :—

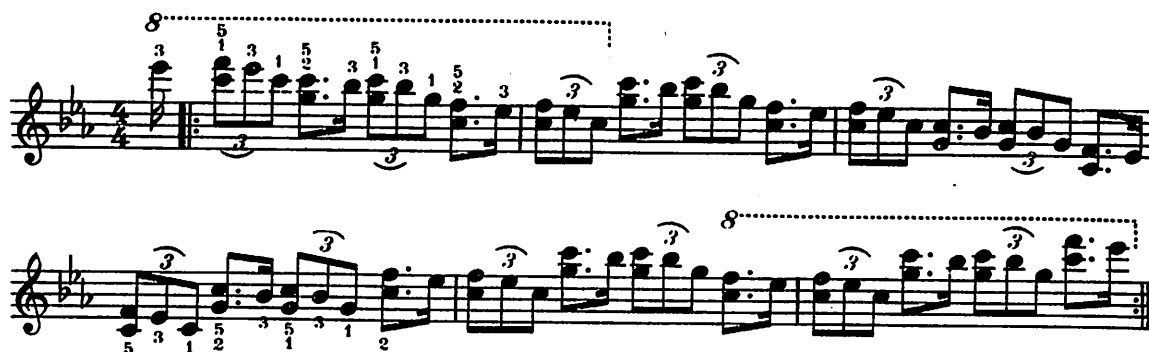


Fig. 43

You will have noticed in the case of this particular kind of link-up fourth-phrase that it has taken us six bars to over three octaves because we have repeated each fourth twice. The object of this is to fill up a considerable amount of time (*i.e.*, a good number of bars) without covering too much of the keyboard. In other words, we "mark time a little on our own ground", the ground being two octaves, until we have filled in six bars. This sounds ever so much better than taking in more octaves, or a larger portion of the keyboard.

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As before, please practise these six bars as an exercise. When you are thoroughly familiar with these two fourth-figurations, you can immediately start making variations on them, such as triplet, dotted-note, triplet, dotted-note, dotted-note, triplet, dotted-note, dotted-note, and so on in as many ways as you can think of and according to how you "feel" the "sense" of the passage with reference to the melody. Do NOT employ two triplets on successive beats, however—it sounds clumsy. Try it, and you will see what we mean. Below is a suggested variation of linking-up :—



Fig. 44

Now, the position of your hand on the keyboard will decide for you which fourth you start your fourth-phrase on : for if a certain fourth lies right under your fingers, it is quite obvious that this is the best to begin on, both from the point of view of ease and from the continuance of the melody. And, according to how much space you wish to cover before arriving at your next chord in the melody (*i.e.*, before you carry on with the tune), so you will vary your dotted and triplet fourths until you arrive at a smooth phrase which feels as if it would do better than any other.

REMEMBER, YOU CAN START AND FINISH ON ANY FOURTH WHICH "MATCHES" THE HARMONY OF THE CHORD.  
You should now realise how to avoid monotony in phrases of fourths.

### KEY OF A flat.

The same three examples just given for E $\flat$  will be found written in A $\flat$  in Exercise Q, and all remarks above apply equally to this key. This exercise also contains a few other useful fourth examples. Please practise in exactly the same way.

But we must now return to our common fourths.

You are, of course, quite clear by now what we mean by a "common fourth". There is a series of most important "stock" linked-up *phrases* which are adaptable to any common chord in any key. Take, for instance, the common fourths in the key of C major, and let us use the first three. To make a phrase of them it is not necessary in this case to have any linking notes, because in this case your fourths are close together ; and where fourths are close together they sound better without any link-up notes. To make an effective phrase of these without the link-ups there is only one thing for us to worry ourselves about—the arrangement of the metre. This is what we mean :—



Fig. 45

(Substituting figuration for Chord in C major.)

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This example will be found to fit whenever your *chord* is in the key of C major, no matter what key the *tune* is in. If you should come across this chord in the middle of a tune written in, say, G, and you find from Chart II that this particular chord is in the key of C, then you are safe to play a common fourth figuration in the key of C round it for as long as the harmony remains constant (*i.e.*, as long as the harmony remains in the key of C, and does not "switch off" into any other key, or back to G).

And, of course, this applies to all changes of key. In other words, no matter what key the actual piece is in, if you know the key of any fourth which appears in it (or which you put in to match the harmony) you are safe to play a fourth figuration in that key *until the harmony changes*. Thus :—



Fig. 46  
(Original phrase.)



Fig. 47

A fourth figuration may last for one, two, three or four bars—never more, because it would become monotonous. If you wish to play four bars of fourth figuration, you can, of course, do so, even if your harmony does change key; but naturally you will be careful to match your fourths to your harmonic changes. That is to say, you will keep shifting your figurations into the same key as the chord they are played round (or instead of). Here is an example of a series of fourth figurations passing through several keys :—



Fig. 48

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But try to avoid four consecutive bars of fourth figurations : they will only sound effective in very few tunes of the type that have a slow, lazy, chromatic kind of melody. One- and two-bar phrases are the best and most frequently usable, and they play a most important part in breaks and introductions.

It may be noticed here that we have omitted the 4th fourth (counting from the top down) of the scale as appearing on Chart I, and only dealt with the top three. This fourth may be used as a pick-up note after a fourth figuration, thus : —



Fig. 49

Naturally this applies to all dance keys.

In Exercise R a good selection of one- and two-bar "stock" phrases will be found. For four-bar phrases, merely double the two-bar examples. Please turn to these now, and practise them. Try to get just a few off by heart—it is quite easy ; at least, have some at your finger tips. The object of all exercises in this course is not merely to make you learn stock examples off by heart, but to get your fingers into such a state of mind (to use an Irishism) that they subconsciously drop into the right type of embellishment at the right time.

# 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 $\flat$

Key A $\flat$

The musical score for Exercise Q consists of five staves of music in the key of A-flat (two flats) and 4/4 time. The exercises are numbered 1 through 4. Each staff begins with a treble clef and a 4/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. Some notes are marked with an '8', likely indicating an octave. There are several triplet markings (indicated by a '3' in a circle) throughout the piece. The first staff (1) includes a first ending bracket. The second staff (2) includes an 8-measure bracket. The third staff (3) includes several triplet markings. The fourth staff (4) includes several triplet markings and an 8-measure bracket. The fifth staff (5) includes several triplet markings and an 8-measure bracket.



### 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 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 in the first and fourth staves.

# Key G

Four staves of musical notation in G major (one sharp) and 4/4 time. The first staff begins with a quarter rest followed by a quarter note G. The subsequent staves contain a sequence of chords and intervals. A triplet of eighth notes is marked with a '3' and a slur in the second measure of the first staff, and the same triplet appears in the second measure of the fourth staff.

# Key A $\flat$

Four staves of musical notation in A-flat major (three flats) and 4/4 time. The first staff begins with a quarter rest followed by a quarter note A-flat. The subsequent staves contain a sequence of chords and intervals. A triplet of eighth notes is marked with a '3' and a slur in the second measure of the first staff, and the same triplet appears in the second measure of the fourth staff.

# Key B $\flat$

Four staves of musical notation in B-flat major (two flats) and 4/4 time. The first staff begins with a quarter rest followed by a quarter note B-flat. The subsequent staves contain a sequence of chords and intervals. A triplet of eighth notes is marked with a '3' and a slur in the second measure of the first staff, and the same triplet appears in the second measure of the fourth staff.

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

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### LESSON V

At the conclusion of the last lesson we reminded you that we should be calling your left hand into service in Lesson V, and we asked you to glance once more through Lesson II, just to make sure that you were up to the mark. We have also been expressing a pious hope to ourselves that during these last two lessons you have not neglected the left hand, but have managed to squeeze in a little practice on it. We are now going to take it that you have done so, and go straight on to the combining of both hands.

In order to get yourself accustomed to playing with both hands again, take the  $A\flat$  fourth-figuration given in Exercise Q, Lesson IV, and couple it up with the correct left-hand accompaniment, which you should know thoroughly by now. Practise this up to fox-trot tempo and endeavour to get that swing into it which we have already told you is so important. Next proceed to do the same thing with the fourth phrase given in Fig. 43, Lesson IV, and also practise Fig. 45 in the same lesson with its correct left-hand accompaniment. Then put a left-hand accompaniment to the fourth phrases in Exercise R, Lesson IV.

By now, if you have practised the above, you should be well on the way to getting a swing and "motion" into the two hands together, and we can therefore turn our attention to some further exercises for both hands. So will you please refer back to Lesson III, Exercise K. You will notice that the suggested four bars of split-up chords are, in the 1st example in the exercise, in the key of C major. The accompaniment will naturally "match" the harmony of this phrase. *First of all, try and fit this accompaniment yourself* then turn to Fig. 53 below and compare it with your solution. Fig. 53 is the correct one.

The musical notation for Fig. 53 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The right hand part features a syncopated melody with accents (marked with 'A') and triplets (marked with '3'). The left hand part provides a harmonic accompaniment with chords and single notes, including some accidentals like sharps and naturals.

Fig. 53

The remainder of Exercise K will be found complete with its correct bass in Exercise S. Please refer to Exercise S *after* you have first tried to fit your own accompaniments.

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Now, still at Lesson III, look at Exercise L. Couple all the right-hand passages which appear in this with their correct left-hand accompaniments. If you are in doubt as to what *is* the correct left-hand bass, then refer back to Exercise F, Lesson II (first bars only), which contain accompaniments for all keys. Practise Exercise M, Lesson III, in just the same way. As this exercise was originally intended for pick-up notes solely, your accompaniment will, of course, start at the first full bar and not on the pick-up notes themselves.

No harm can be done in trying Exercises N and O in just the same way : but of course you will have these given you in the completed lists of breaks, etc., in Lesson VI. Still, it would be a very good thing for you if you would try them for yourself first, and then compare your basses with those of Mr. Mayerl ; it is only in this way that your inventive ingenuity is helped—and we do not want you to be content merely to copy.

### PRACTICAL APPLICATIONS.

Having by now, we hope, made you thoroughly conversant with the general principles and theory of the work of the left hand, we want to show you its practical application, and also to point out to you just where the inevitable exceptions to all our rules will occur, and exactly how they are to be dealt with. Before proceeding, however, we would like most earnestly to assure you that all the theory and examples given in the course up to now are absolutely necessary if you are ever to be any good at all as a syncopated player. It would have been very much simpler to have given you long lists of breaks, embellishments, etc., without comment, and simply said, "Learn these and then play them" ; but unless you understand exactly the why and the wherefore of all these things, you will never progress, and you will never be able to invent your own effects.

Now, all exceptions naturally depend on the construction of the tune and how its phrases go. In Lesson I we gave you a list of the more usual places where breaks might occur : it is now entirely up to you to make a selection from this list which will fit the particular tune you are playing. Every case is different : but there is no tune which has not sufficient spaces and changes in phrasing to allow you an opportunity of putting in a varying selection of embellishments. If you *should* come across one in which you cannot do this, then don't play it—it is a bad tune (for your purpose) !

### THE FOUNDATION OF ALL BREAKS AND EMBELLISHMENTS.

In Lesson IV we gave you a table of treatment for different types of tunes ; and whilst this is standard and adaptable to nearly every tune, there are many other forms of treatment which can be used, but for which no hard and fast rule can be laid down, because these methods are not what we call systematic—they cannot be reduced to definite fixed rules. We will give a few examples here, and for the sake of reference we have made up a name for each. We shall not be able to give detailed directions on these as heretofore, from their very nature : we can only show you what they are, give a few notes on their construction and indicate where they are best used. The rest is "up to" you.



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You will see from Fig. 56 that the chord used in this example is the common chord of E $\flat$  major. We give below two other examples, also in the key of E $\flat$  major, to show you how simple it is to find the correct notation for these metre-phrases :—

Two musical examples, A and B, in E $\flat$  major. Example A shows a melody with eighth notes and chords, with fingerings 1, 2, 3, 4, 5 and accents. Example B shows a similar melody with different fingerings and accents.

To avoid monotony, a very good enlargement of this particular type of phrase may be obtained by the application of the pick-up, which is also based upon the chord about to be treated metrically, thus :-

Musical notation for Fig. 58, showing a melody with a pick-up note and eighth notes, with fingerings 1, 2, 3, 4, 5 and accents.

Fig. 58

Having, we trust, made the above clear, the only other question is where we can use these metre-phrases to the best advantage. Speaking generally, they are more applicable to the slow-moving-melody type of tune which has plenty of two-bar "waits", than to other types. Naturally, we cannot start our metre-phrase immediately we come to the wait, as it was obviously intended by the composer that there *should* be a wait at this particular place: and to everyone with a sense of time and melody, there *must* be two bars wait here: not one, not three—but two. We will pay sufficient respect to the wishes of the composer to mark his wait, and then we will get on with our own idea of exploiting it. Now, as the metre-phrase under discussion is a one-bar phrase, this gives us one bar for the composer and one bar for ourselves. We will let the composer have his bar first. Here is the phrase as printed :—

Musical notation for Fig. 59, showing a melody with a wait of two bars, with fingerings and accents.

Fig. 59

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and here is the same phrase as we shall play it :—

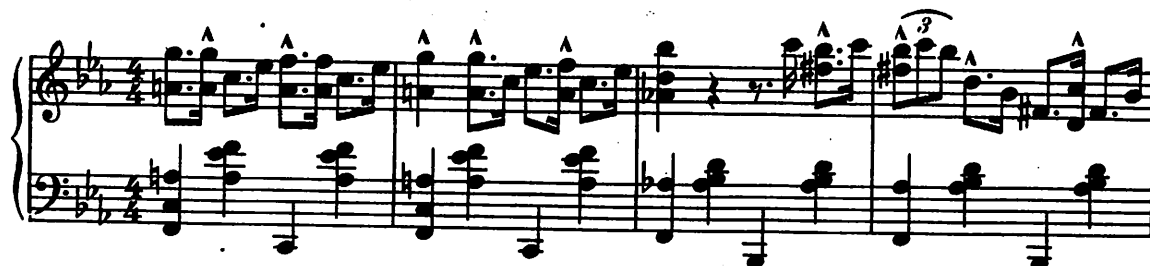


Fig. 60

There are many other metre-phrases similar to this one. Invent them for yourself, and start by twisting the one we have just given you, and trying variations on it.

Please now turn to Exercise T, where you will find the practical application of the above phrase, employed on various chords. Observe carefully that the notes used in all cases "match" the harmony of the chord on which the phrase is constructed. *Attach great importance to the accents, of course: without them, it will not be a "break", but a "breakdown"!*

### "PICKING-UP" THE MELODY.

We have, during this course, from time to time touched on the importance of picking-up the melody; and by this we do not only mean picking it up before a chorus or a verse only. We mean that the melody should be picked up in this way generally, right throughout a number: after breaks, for instance, or after a four-bar fill-in phrase, either of your own or as printed. In fact, put a pick-up note or phrase anywhere where one can reasonably be inserted. You will notice a case of this in Fig. 60, just before bar 4. In this particular instance we have used the pick-up to precede a figuration, but it must not be thought that this is the only place or *kind* of place where it can be used. You can open *any* phrase in the melody with a pick-up on the bar preceding. This is very important, and we will explain just why. As will be noticed in Fig. 59, bars 3 and 4 are a two-bar wait. The solution in Fig. 60 deals in an excellent manner with bar 4. But bar 3 is left untouched except for the pick-up in it (to precede bar 4). But suppose we had omitted this pick-up, then there would have been nothing in bar 3 except, of course, the note on the first beat—practically a blank bar. You will therefore see that by tucking in the pick-up at the end of this bar, we are both shortening that long wait "of nothing" and preparing the way for the next bar. In other words, out of the whole eight beats covered by the single note B $\flat$  in the original (Fig. 59) we now have only 1 $\frac{1}{2}$  beats rest, or just enough to mark the breaking of the melody as expressed by the original long note.

You will now understand that pick-ups need not necessarily precede a break only, but any chord, figuration, etc., that lends itself to a preceding pick-up. Hence their importance: they both shorten the wait and prepare the way for your next bar.

**WHEREVER FEASIBLE, INSERT A PICK-UP.**

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"BLUES" CHORDS.

Now, another type of variation is the "blues-embellishment", of which we give one example below. It is a very common but nevertheless entirely erroneous idea that "any old harmony" will do for blues. Nothing could be further from the truth, because of all types of number, blues depends for its success more on harmony than on rhythm.

The actual derivation of the word "blues" is from the expression "getting the blues"; and the melody and harmony of a composition of this type have both got the blues to a very marked degree, and so also has the rhythm. They all three express that melancholy which is an inborn *trait* of the negro character, from whence come these blues tunes; notice how many of the negro "spirituals" and folk songs are melancholy.

Blues harmony is based on "straightforward" chords with the addition, subtraction or substitution of, in most cases, not more than one note. Let us "blue" a fourth-phrase figuration. First of all, here is the phrase:—



Fig. 61

And here it is with the addition of the "blues" note:—

Fig. 62

All the difference!

But do not conclude that the above can only be used to advantage in "blues" proper: it suits many tunes, but do not try to employ it in one which has a "pretty" melody—you know the type we mean. Use judgment in this.

To obtain this "blues" effect in the key of A $\flat$ , the extra notes can, of course, very easily be found.

I want you to understand that "blues" chords should only be used on extreme occasions, and the actual note that "blues" a chord is a tone lower than the root of this chord. For instance, the chord of C reading from the bottom upwards C E G C, can be made into a "blues" chord with the substitution of a B $\flat$  with the thumb instead of the C. Naturally, the same applies to all keys.

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NINTHS.

Ninths, which are simply one more note than the octave, are used to give a slightly exaggerated effect to the harmony. They do not make it sound as "sober" as usual, and we may therefore be excused if we ask you to remember this by the fact that the chord employed is "one over the eight". For instance, the chord of C major embodying a ninth would appear thus :—



You will notice that the change from the common chord of C is done with the thumb ; that is to say, it is the bottom note of your chord which is "stretched", and not the top one. You simply substitute a B $\flat$  in the place of the usual C which would be played in the common chord. Actually your substitution is ONE WHOLE TONE (two notes on the keyboard) in every case and in every key—never a semitone. We give a few examples below :—

Fig. 63

*Ninths chords can be effectively used in substitution of the common chord practically anywhere such a chord appears ; but, like everything else, do not overdo it.*

Undoubtedly one of the most effective methods of employing ninths is in conjunction with the tremolo. It tends to make your chord so much fuller ; it also gives that indefinable "something" to it which is generally classed as "jazz (a word which we hate, by the way) harmonies" ; or, as the negroes call them, "barber-shop chords". But there is no doubt that properly used in certain embellishments, and even in the tune itself, they do give the real Southern syncopated touch. As you will see from the lists of Mr. Mayerl's own embellishments in Lesson VI, he makes considerable use of the ninth.

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### HARMONIC PROGRESSIONS

An harmonic progression is a series of chords ascending or descending in chromatic (half-tone) or diatonic (ordinary scale) sequence. Such progressions are in constant use throughout the modern dance tune : they can be used for leading into the chorus in the place of the pick-up notes : they can be used half-way through the chorus (8th or 16th bar), in first-time endings, in modulations to different keys, and in fact, in many other suitable places. Fig. 64 contains an example of such a progression leading from the verse into the chorus of a tune :—

Fig. 64

You will notice how the tenths in the left hand back up your right hand: try it with the octave instead of the tenth in the left hand and see how incomplete it sounds. Now, Fig. 64 was a chromatic progression ; here is a diatonic progression such as might appear in the middle of a chorus :—

Fig. 65

In some cases it will be quite effective enough to play your progressions in a straightforward manner as in the above two examples ; but decidedly good effects can be obtained by the splitting-up of the progressions, just as you split up your chords. We give below the same passage as in Fig. 65 rhythmically treated :—

Example 1.                      Example 2.

Fig. 66

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In Exercise U a few suggestions for modulating from one chord to another by means of harmonic progressions are given. We advise the careful practice of these, as you will find they occur very frequently in dance tunes to-day.

THE "AFTER-BEAT" AND THE ACCENT.

To obtain a steady, rhythmic effect in syncopated playing, a strong stress must be thrown on beats 2 and 4 of each bar. This must be done, however, in such a way that the accent is not lost on beat 1. The first beat must always show up strongly (especially after leading up to it with a pick-up phrase or note). But the second and fourth beats must be very *definitely* stressed. To achieve this, you *must* accent your after-beat without losing any of the melody. This is merely done by accenting the *intermediate* notes (the harmony notes above or below your melody) but not the actual notes of the melody itself. Of course, the after-beat in the left hand will help considerably, as a slight accent on it will produce the desired effect. The same treatment applies to a case where you wish to play any rhythm-beats, such as we gave you in Lesson I. But remember, your melody *must* stand out.

# Exercises to Lesson V

## 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. Example 1 shows a piano introduction with a 4/4 time signature, a key signature of two flats (B $\flat$ , E $\flat$ ), and a chord of A $\flat$  7th. The melody in the right hand features a triplet of eighth notes (A $\flat$ , G $\flat$ , F $\flat$ ) followed by a dotted quarter note (E $\flat$ ), and then a sequence of eighth notes (D $\flat$ , C $\flat$ , B $\flat$ , A $\flat$ ). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (A $\flat$ , G $\flat$ , F $\flat$ ) followed by a dotted quarter note (E $\flat$ ), and then a sequence of eighth notes (D $\flat$ , C $\flat$ , B $\flat$ , A $\flat$ ).

Chord C 7th.

Example 1.

Example 2.

Musical notation for Chord C 7th. Example 1 shows a piano introduction with a 4/4 time signature, a key signature of one flat (F), and a chord of C 7th. The melody in the right hand features a triplet of eighth notes (C, B, A) followed by a dotted quarter note (G), and then a sequence of eighth notes (F, E, D, C). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (C, B, A) followed by a dotted quarter note (G), and then a sequence of eighth notes (F, E, D, C).

Chord D 7th.

Example 1.

Example 2.

Musical notation for Chord D 7th. Example 1 shows a piano introduction with a 4/4 time signature, a key signature of two sharps (F $\sharp$ , C $\sharp$ ), and a chord of D 7th. The melody in the right hand features a triplet of eighth notes (D, C, B) followed by a dotted quarter note (A), and then a sequence of eighth notes (G, F, E, D). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (D, C, B) followed by a dotted quarter note (A), and then a sequence of eighth notes (G, F, E, D).

COMMON CHORDS.

Chord E $\flat$ .

Example 1.

Example 2.

Musical notation for Chord E $\flat$ . Example 1 shows a piano introduction with a 4/4 time signature, a key signature of two flats (B $\flat$ , E $\flat$ ), and a chord of E $\flat$ . The melody in the right hand features a triplet of eighth notes (E $\flat$ , D $\flat$ , C $\flat$ ) followed by a dotted quarter note (B $\flat$ ), and then a sequence of eighth notes (A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ ). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (E $\flat$ , D $\flat$ , C $\flat$ ) followed by a dotted quarter note (B $\flat$ ), and then a sequence of eighth notes (A $\flat$ , G $\flat$ , F $\flat$ , E $\flat$ ).

Chord C.

Example 1.

Example 2.

Musical notation for Chord C. Example 1 shows a piano introduction with a 4/4 time signature, a key signature of no sharps or flats (C), and a chord of C. The melody in the right hand features a triplet of eighth notes (C, B, A) followed by a dotted quarter note (G), and then a sequence of eighth notes (F, E, D, C). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (C, B, A) followed by a dotted quarter note (G), and then a sequence of eighth notes (F, E, D, C).

Chord F.

Example 1.

Example 2.

Musical notation for Chord F. Example 1 shows a piano introduction with a 4/4 time signature, a key signature of one flat (F), and a chord of F. The melody in the right hand features a triplet of eighth notes (F, E, D) followed by a dotted quarter note (C), and then a sequence of eighth notes (B, A, G, F). Example 2 shows a similar piano introduction with a different bass line and a melody that includes a triplet of eighth notes (F, E, D) followed by a dotted quarter note (C), and then a sequence of eighth notes (B, A, G, F).

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 E<sub>b</sub>  
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.

## RHYTHMICALLY 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 Eb  
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 Ab  
to Chord of F.

Modulating from Chord of Bb  
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.

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## of Modern Syncopation for the Piano

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### LESSON VI

#### PRACTICAL APPLICATIONS (continued).

##### A SYSTEM FOR A COMMON FORM OF FOX-TROT VERSE.

You will find on examination that quite 50 per cent. of modern fox-trot verses have a similar type of opening phrase; and those which possess this common feature follow it up by having a more or less similar "lay-out" to the entire verse. In other words, when you are introduced to a new tune falling under this type and when you have heard the first four bars, you can pretty well guess what is coming. The phrase in question is usually of very simple construction. Consisting as it does of four bars, the first two are generally straightforward melody of eight notes (*i.e.*, four whole beats to each bar) and the second two bars are a single tied note. The figure below gives the lay-out or plan of this phrase:—

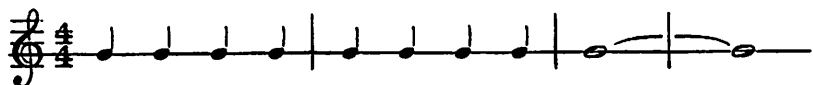


Fig. 67

and here is a typical example of its use in a verse:—



Fig. 68

Of course, you know what is coming next: it must more or less continue in the same vein, thus:—



Fig. 69

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And the complete verse works out on these lines :—

The first line of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a syncopated melody in the upper staff with a long note in the third measure, and a simple bass line in the lower staff.

The second line of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a syncopated melody in the upper staff with a long note in the third measure, and a simple bass line in the lower staff.

The third line of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a syncopated melody in the upper staff with a long note in the third measure, and a simple bass line in the lower staff.

The fourth line of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a syncopated melody in the upper staff with a long note in the third measure, and a simple bass line in the lower staff.

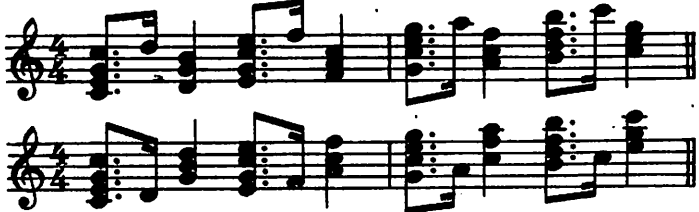
Fig. 70

You recognise the type? There are hundreds of it about; naturally, some have extra "bits of note" here and there, pick-up notes, etc., to fit in with the words, but this is the stock plot of the story.

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You will have noticed that on the third and fourth bar you get that awful wait we spoke of in the last lesson, and that it appears again on bars 7 and 8, and 11 and 12. Of course, you know by now how to deal with this. By way of example, please turn to Exercise V, where you will find Mr. Mayerl's rendering of the complete verse. Let us dissect it bar by bar :—

ANALYSIS OF COMPLETE VERSE.

|                |  |
|----------------|--|
| BARS 1 and 2   | <p>Notice the treatment of each beat here ; we have <i>anticipated</i> the change of harmony by suggesting one note of the chord we are about to play. This is very important to remember, because this treatment may be used whenever such a phrase appears anywhere in a verse, chorus, or introduction. Naturally, it also applies to a 1-bar phrase, or to any longer phrase of this <i>type</i>. We give below two scales written out in this form, from which you will see that you borrow a piece from the first and third beats of a bar in order to suggest the chords falling on the second and fourth :—</p>  <p style="text-align: center;">Fig. 71</p> |
| BARS 3 and 4   | Note the Fourth-figuration.  |
| BARS 5 and 6   | As bars 1 and 2. Varying Rhythm.   |
| BARS 7 and 8   | Note the Fourth-figuration with the addition of the "blues" note ; also Harmonic Progression.  |
| BARS 9 and 10  | As bars 1 and 2.   |
| BARS 11 and 12 | Note "stock" rhythm-phrase (Exercise T) with pick-up phrase.   |
| BARS 13 and 14 | We could have treated these the same as bars 1 and 2, but we do not wish to become monotonous. So we have here made use of the tremolo—a very unique way of finishing up a verse : it gets your listeners prepared for the coming change to the chorus. Note also Rhythm-Phrase on Bar 14.   |
| BARS 15 and 16 | Harmonic Progression to deal with the inevitable long note, plus pick-up for chorus.   |

THE "OBVIOUS" LEFT-HAND CHANGE.

Somewhere in every tune there comes a place where a certain two-bar change of harmony *must* appear ; we have named it the "obvious" change, because it *is* obvious to anyone with a musical sense. A composer

must use it to make his tune complete. You have been taught a treatment for it in Lesson II, but perhaps you did not realise at the time how important it really was. This is the change we refer to :—

Key C. Dominant 7th.

Space for change

Fig. 72

If you have studied all we have tried to teach you, you will treat this phrase in the following manner :—

Preparing change of Harmony  
with use of split Bass

Fig. 73

Now this change will occur at least half-a-dozen times during the course of a tune ; and it is on changes like these that you have an opportunity to relieve the monotony of your " 10th-accompaniment-10th-accompaniment " style of left-hand work. Treatment similar to that in Fig. 72 must be used on these changes : it is effective and puts " colour " into your rendering.

Now, naturally, when practising this type of change, you will do so slowly at first, and it may occur to you that the harmonies appear wrong--that they seem to clash. Do not, however, jump to this conclusion until you have played them right up to fox-trot tempo. Remember that the " crawling work " you are doing in the left hand is merely a passing passage *and you are not supposed to linger on it*. This is quite in order and musically correct : you will find plenty of examples of it in the works of the great composers.

### " 8VA HIGHER " REPETITIONS.

Quite common is the type of tune which has its melody built up of small phrases which repeat or copy each other in succession. In other words, many phrases of one or more bars are simply a duplication of the preceding one or more bars. Here is a typical example of such a melody :—

Fig. 74

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A very effective way of dealing with this type of tune is to play the first phrase in the usual way (*i.e.*, an octave higher than printed) and the second phrase an octave higher than usual (*i.e.*, two octaves higher than printed). But you must come back to the usual position of one octave higher than the printed copy *immediately* the imitation ceases. Thus :—



Fig. 75

Please bear the above in mind—it is very important and most effective. It is also one of the best methods of avoiding monotony and of covering the whole of the effective part of the keyboard in the way we have been urging you to do. Incidentally, and not by any means least important, it is one of the chief ways the public has of judging a syncopated pianist: they always look for this “up-the-piano” effect. But avoid promiscuous leaping about the keyboard; don’t do it all over the place—it is meaningless. Only make use of it as we have stated above.

### “RAW MATERIAL” FOR BREAKS.

To enable you to perform a break in any correct place in a tune, or before the tune proper starts, or after it has finished, you must have in mind the chord upon which (or instead of which) you propose to play the break. Now, as we wish to avoid the technical names of chords as much as possible in this course, we will pick out common chords in each key and also their “near relations”. Just like your fourth-phrases—which, by the way, play a very important part in the construction of the more intricate type of break—a break is first of all a succession of chords linked up by intermediate single notes in rather a “freak” combination. But remember that, as a break is played instead of the printed chord it replaces, it must be in keeping with both the melody and the harmony of that chord. Now, there are, of course, hundreds of different chords and link-ups that could be built on any one chord alone; and if to this you add the various possibilities of metre, there are thousands of different breaks which can be produced on that one single chord! A BREAK, THEREFORE, IS A COMBINATION OF NOTES AND METRE.

It is obviously impossible to give you one-millionth part of the breaks which *could* be played, just as it is impossible for us to tell you all the tunes which could be written if composers should happen to think of them. Breaks, like new tunes, depend for their existence upon their composer or inventor. In the case of breaks, you must regard yourself as a very likely inventor; and if you will take the trouble to sit down at the piano, and on the strength of what you have been taught in these lessons, try to form some combinations of notes and metre yourself, you will soon find that you are producing some very effective breaks. You will find it a much more fascinating pastime than cross-word puzzles and far more profitable.

But make up your mind before your attempt as to exactly what chord you want your break to substitute: otherwise you will be like a man painting a picture without first having decided his subject.

In Exercise W we give a considerable amount of “raw material” for breaks awaiting manufacture into the finished article. You will see that, in this exercise, the chords chosen for break-making are those on which a break would be very likely to occur in actual practice in a piece of music. Remember that you have learnt during these lessons several actual breaks, such as the fourth-figurations, etc., and that these must not be despised merely on account of their simplicity. We repeat what we have said before: simple effects are always the best. If you find that you can play complicated breaks, then they are simple to you, *ipso facto*, and you are still getting simple effects.

# Exercises to Lesson VI

## EXERCISE V.

Mr. Mayerl's rendering of complete verse.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 4/4. The first system includes fingering numbers 1 and 5 above the first two notes of the treble staff. The second system features a slur over the first six notes of the treble staff. The third system includes a slur over the first four notes and a fingering number 1 above the fifth note. The fourth system includes a slur over the last four notes of the treble staff. The fifth system concludes with a double bar line and repeat dots.

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

(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: - 75

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.

Musical notation for Example 1: Common Chord. Treble clef, 4/4 time. The chord consists of F4, A4, and C5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 2.

First Inversion.

Musical notation for Example 2: First Inversion. Treble clef, 4/4 time. The chord consists of A4, C5, and F4. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 3.

Second Inversion.

Musical notation for Example 3: Second Inversion. Treble clef, 4/4 time. The chord consists of C5, F4, and A4. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 4.

Dominant 7th Bass.

Musical notation for Example 4: Dominant 7th Bass. Treble clef, 4/4 time. The chord consists of F4, A4, C5, and E♭5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 5.

Augmented.

Musical notation for Example 5: Augmented. Treble clef, 4/4 time. The chord consists of F4, A4, and C♯5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 6.

Minor.

Musical notation for Example 6: Minor. Treble clef, 4/4 time. The chord consists of F4, A4, and C5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 7.

Diminished.

Musical notation for Example 7: Diminished. Treble clef, 4/4 time. The chord consists of F4, A4, and C♭5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

Example 8.

Dominant 7th Treble.

Musical notation for Example 8: Dominant 7th Treble. Treble clef, 4/4 time. The chord consists of F4, A4, C5, and E♭5. Bass clef, 4/4 time. The bass line consists of F3 and C4.

# KEY G AND RELATIONS.

Example 1.

Common Chord.

Musical notation for Example 1: Common Chord. Treble clef, 4/4 time. The chord consists of G4, B4, and D5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 2.

First Inversion.

Musical notation for Example 2: First Inversion. Treble clef, 4/4 time. The chord consists of B4, D5, and G4. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 3.

Second Inversion.

Musical notation for Example 3: Second Inversion. Treble clef, 4/4 time. The chord consists of D5, G4, and B4. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 4.

Dominant 7th Bass.

Musical notation for Example 4: Dominant 7th Bass. Treble clef, 4/4 time. The chord consists of G4, B4, D5, and F♯5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 5.

Augmented.

Musical notation for Example 5: Augmented. Treble clef, 4/4 time. The chord consists of G4, B4, and D♯5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 6.

Minor.

Musical notation for Example 6: Minor. Treble clef, 4/4 time. The chord consists of G4, B4, and D5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 7.

Diminished.

Musical notation for Example 7: Diminished. Treble clef, 4/4 time. The chord consists of G4, B4, and D♭5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

Example 8.

Dominant 7th Treble.

Musical notation for Example 8: Dominant 7th Treble. Treble clef, 4/4 time. The chord consists of G4, B4, D5, and F♯5. Bass clef, 4/4 time. The bass line consists of G3 and D4.

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.

Detailed description: This section contains eight musical examples for the key of A-flat. Each example is presented on a grand staff (treble and bass clefs) in 4/4 time. Example 1 shows the common chord (A-flat major triad). Example 2 shows the first inversion (A-flat major triad). Example 3 shows the second inversion (A-flat major triad). Example 4 shows the dominant 7th chord in bass position (A-flat major 7th). Example 5 shows the augmented chord (A-flat major triad with a sharp 5th). Example 6 shows the minor chord (A-flat minor triad). Example 7 shows the diminished chord (A-flat minor triad with a sharp 5th). Example 8 shows the dominant 7th chord in treble position (A-flat major 7th).

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.

Detailed description: This section contains eight musical examples for the key of B-flat. Each example is presented on a grand staff (treble and bass clefs) in 4/4 time. Example 1 shows the common chord (B-flat major triad). Example 2 shows the first inversion (B-flat major triad). Example 3 shows the second inversion (B-flat major triad). Example 4 shows the dominant 7th chord in bass position (B-flat major 7th). Example 5 shows the augmented chord (B-flat major triad with a sharp 5th). Example 6 shows the minor chord (B-flat minor triad). Example 7 shows the diminished chord (B-flat minor triad with a sharp 5th). Example 8 shows the dominant 7th chord in treble position (B-flat major 7th).

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

Practise also descending.




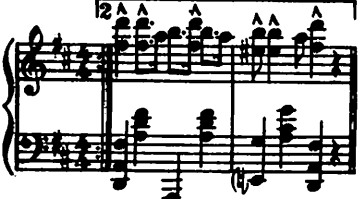








Example showing Octave Repetition Embellishment.

(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.

Two-Bar Endings with Left Hand Accompaniments  
Selected from Exercise N (Lesson III)

|  |           |   |
|--|-----------|---|
| <b>KEY C</b>   |           |   |
|    | Example 1 |      |
|  |           | Example 2   |
|  |           |    |
|  |           | Example 3   |
| <b>KEY D</b>   |           |   |
|    | Example 1 |      |
|  |           | Example 5   |
|  |           |    |
|  |           | Example 1   |
| <b>KEY F</b>   |           |   |
|    | Example 5 |      |
|  |           | Example 3   |
|  |           |    |
|  |           | Example 5   |
| <b>KEY G</b>   |           |   |
|  | Example 4 |    |
|  |           | Example 5   |
|  |           |  |
|  |           | Example 1   |

One-Bar Repeat Phrases with Left Hand Accompaniments  
Selected from Exercise O (Lesson III)

|  |           |   |
|--|-----------|---|
| <b>KEY C</b>   |           |   |
|  | Example 1 |    |
|  |           | Example 3   |
|  |           |  |
|  |           | Example 6   |
| <b>KEY F</b>   |           |   |
|  | Example 1 |    |
|  |           | Example 1   |
|  |           |  |
|  |           | Example 3   |
| <b>KEY Bb</b>  |           |   |
|  | Example 2 |   |

Note: The student should work out the balance of Exercises N and O for himself, after a careful study of the above Examples.

