emphasized by the accent sign. This change of accent gives a "swing" to the rhythm known as

Syncopation.

### **Syncopation**







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# Duet for Teacher and Pupil



The CAKE WALK is an institution of by-gone days. It was performed by couples marching around the dance floor to the music of the band.

At intervals along the march, a flag was passed from one couple to the next, and when the band stopped playing—without warning—the couple then holding the flag was entitled to win the prize, which was, of course, a cake. It was particularly popular in the South among the Negroes. The music was "rag-time" in character and well adapted to the complicated steps and body gyrations, in which each couple tried to out-do the others.

In this example the syncopation occurs on the last half of the first beat in most of the bars. Be sure to apply vigorous accents throughout.

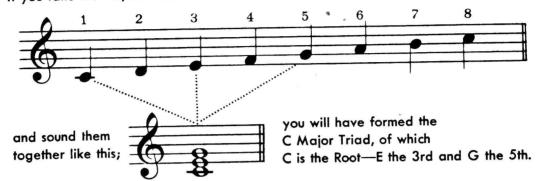


# Chord-Building

#### Major Triads

A TRIAD is a chord of three notes.

If you take the 1st, 3rd and 5th notes of the Major Scale (skipping those in between)

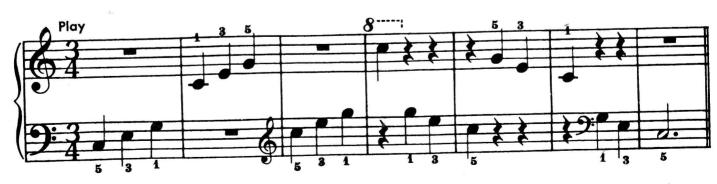


#### Play these Triads



### **Broken Triads**

When Triads appear in broken form, they are known as Broken Chords or Arpeggios.

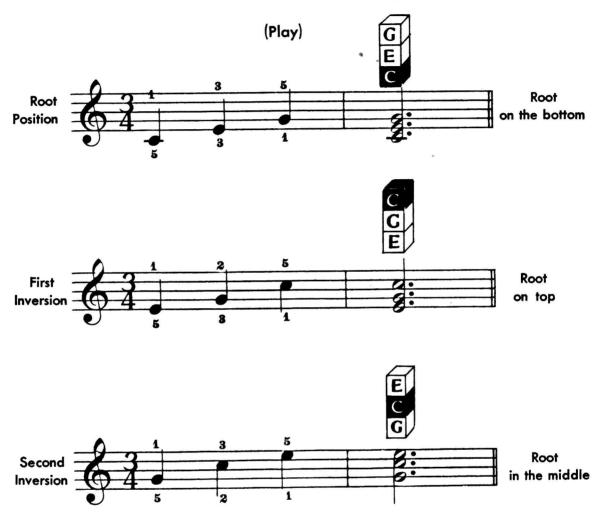


Play the F Major and G Major Arpeggios in the form shown above.

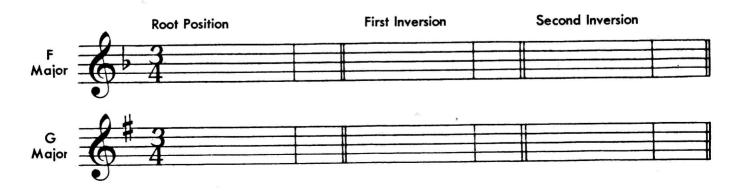
#### Inversions

Sometimes the notes of a Triad are "scrambled" like the words in a puzzle—in which case they are said to be INVERTED.

#### The Three Positions of the C Major Triad



Write (and play) the three positions of the F Major and G Major Triads—using the same chord patterns as shown in the examples above.





#### **Broken Chord Etude**



### Chord Patterns

Here are some Chord Patterns that will appear frequently in your music.

Play them over many times until you can recognize them by sight and by ear.

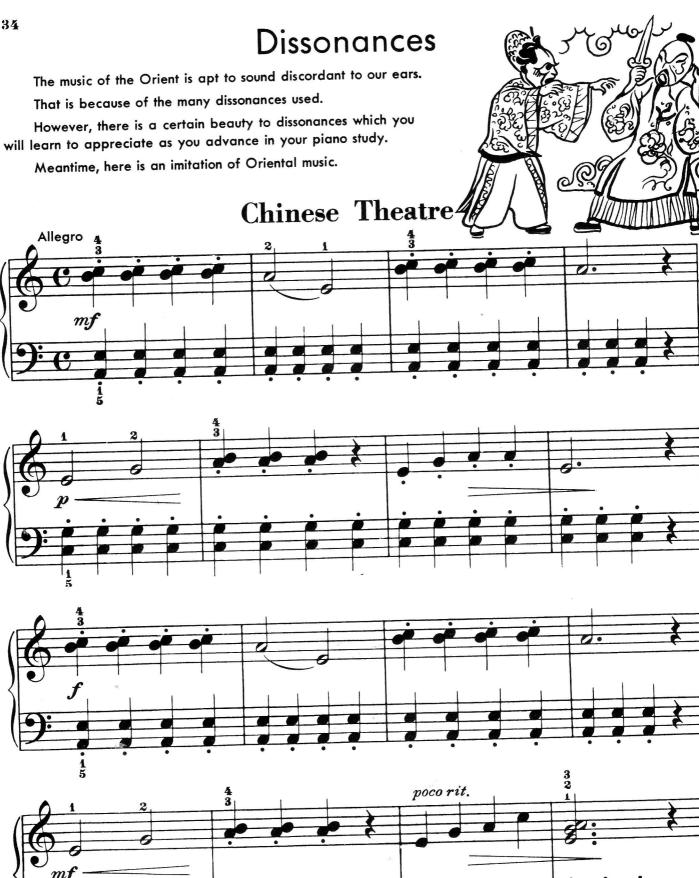
This will help your Sight Reading and Memorizing.



#### **Cross-Hand Etude**

On Broken Chords





Play the scale and arpeggio of D Major each day before practising this piece.

Scales in all keys used in this book are shown on page 44.

Be sure to observe the many two-note slurs in this piece.

Apply sharp accents on the first of each bar to ensure good rhythm.



Play this etude in two ways. First time, as written—2 notes with the left hand and 3 with the right. Second time, make a cross-hand study of it by passing the left hand over to play the last note of each bar with the second finger. (This applies to all bars except the last two)

In bars 10, 11, 12 and 13, play the notes with the little lines under them (  $\underline{\bullet}$  ) with extra singing quality—almost like melody notes.

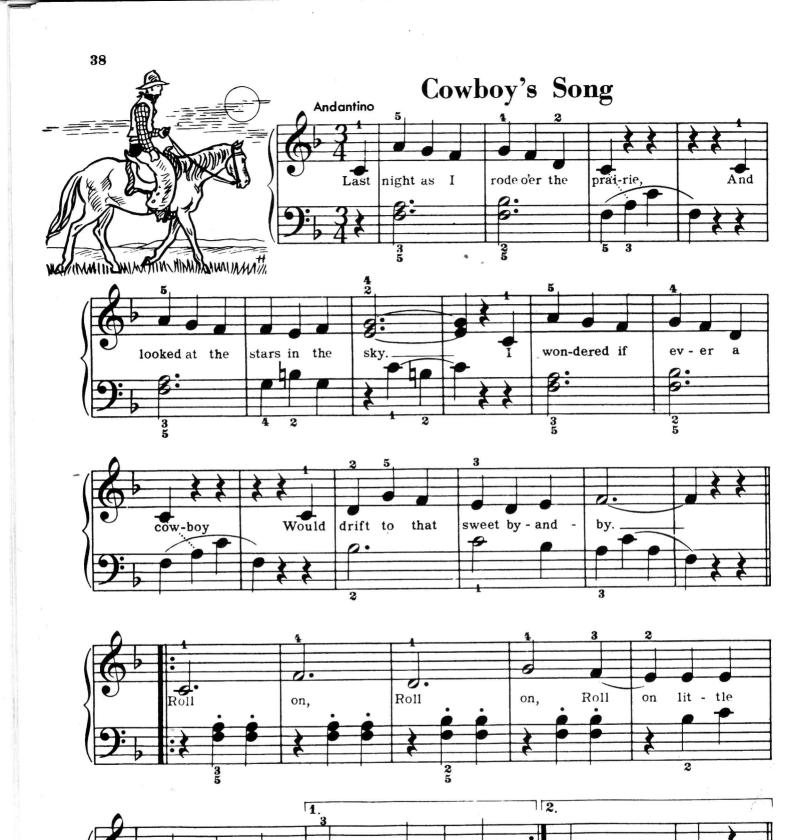
Pedal may be used— once to each bar —at the discretion of the teacher.



Play this old Italian song as expressively as possible.

The left hand broken chords should be played with a rolling motion of the hand from the fifth finger over to the thumb.





roll

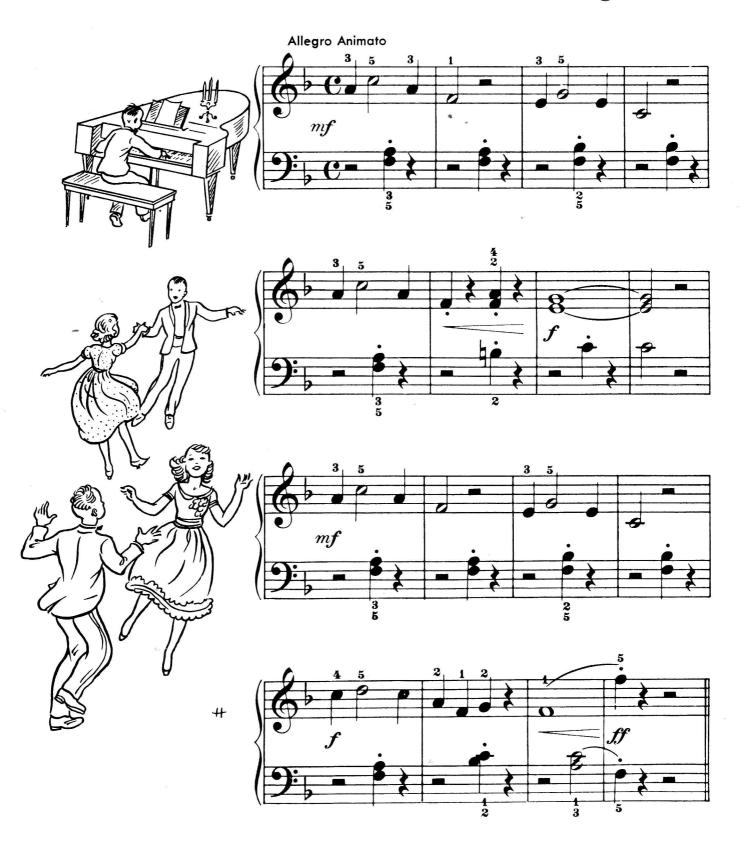
on.

roll

on,

do - gies,

# A Little Bit of Rag



#### Preparatory Study



## Holiday Song





Play the A major Scale and Arpeggio daily.

## Six-Eight

Here is a new Time Signature which means there are six counts to each bar and one count to each quaver.

There are two accents to the bar ———— a strong one on the first count and a weaker one on the fourth count.





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### SCALES and CHORDS

#### Used in this Book

