

" WINN'S

How TO PLAY

LAGTIME "

WINN SCHOOL OF POPULAR
MUSIC

NEW YORK

1913, 1915, 1917, 1921

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How to play Ragtime

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RAG JAZZ BLUES

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Shows how ANYONE can learn at once... without any long waiting... to play ALL the latest popular songs right from the regular sheet music, without studying any dull, old fashioned, torturous five finger or scale exercises, and to quickly and easily acquire an effective "swing" style of playing in both straight time and simple ragtime for singing and dancing.

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HOW TO PLAY RAGTIME

Shows how to convert ANY piece of piano music into the most intricate, complex ragtime at sight.

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HOW TO PLAY JAZZ AND BLUES

Shows how and where to insert runs, broken chords, arpeggios, trills, brilliant embellishments, ornaments, variations, etc., in latest popular piano music and to play genuine Jazz and Blues in true professional and player piano style.

Also gives and shows how and where to introduce numerous counter melody forms, model figures, spacers, "fill-ins" and stock endings, unique styles of bass and many novelty effects, such as "breaks", taps, music box, chimes, bell, whistle, train, rumble, foghorn, fife, drum, bugle, echo, crash, discord, "wicked" harmony, etc., etc.

Includes all the mostly used musical ideas and devices, "tricks" and "stunts" employed by famous artists pianists in public performance and in recording for phonograph records and player piano rolls.

This book, while a continuation of the Winn Method, can be used to great advantage in conjunction with Instruction Books Nos. 1 and 2. It contains a wealth of material never before printed.

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WINN SCHOOL OF POPULAR MUSIC.

The Winn School of Popular Music maintains an Instruction Department, conducted under the personal direction of Edward R. Winn, who will answer free of charge any question pertaining to Popular Music, Rag and Jazz Piano Playing. Every purchaser of this book is entitled to this service. Write briefly, straight to the point, and enclose a stamped, self addressed envelope.

INTRODUCTION

Popular Music, Ragtime, Jazz and Blues are distinguishing names applied to music having certain characteristics. Any song or instrumental composition, other than the so-called "classics" having gained short or lasting favor with the general public, may be classified as Popular Music.

Ragtime is the term for a style of music of American development based upon the application of simple and complex syncopation and figuration to the various parts of a composition, separately or combined, thus producing a "ragged" (uneven) rhythm. Aside from the technic required, to *convert* a piece of music into ragtime presents two unusual problems to the pianist; namely, the off-hand harmonizing of a melody and the syncopating of the tones thus produced. To play a composition as arranged and written is one thing; to convert it into effective ragtime is quite another.

Jazz refers particularly to music of a syncopated (ragtime) rhythm, generally played for dancing, in which novel harmonic and tonal effects are introduced. These may be produced in various ways, each musical instrument having its own characteristic possibilities.

Blues may be classified as melancholy jazz. It is usually of a slow drag tempo and syncopated rhythm, with peculiar, though characteristic, melodic and harmonic structure that make it unique.

AUTHOR'S PREFACE

The author intends no apology for this book. Popular Music, Ragtime, Jazz and Blues, because of their peculiar characteristics, are universal in their appeal. No matter how high a degree of musical culture one has attained, there is ever present the wish to please and delight by the rendition of these fascinating styles of music.

As an instance and proof of the popularity of Popular Music, Ragtime, Jazz and Blues, it may be authoritatively stated that ninety per cent of the successful popular compositions published to-day contain to a more or less extent elements of these styles. The ability to play Popular Music artistically is a worthy desire on the part of every ambitious pianist.

This work, the first serious effort of its kind, undertakes to present and establish a comprehensive system of chords, rhythm patterns, novelty ideas and devices, etc., and to demonstrate by actual comparison their direct relationship and application to melody and harmony.

The method of bass (Winn Bass) and syncopated rhythms, first published in 1901, are entirely original with this method, having been in use by the author in his professional work as pianist and teacher for many years.

A careful study of the method will give to the pianist, whether beginner or advanced pupil, amateur or professional performer, a greater degree of musical appreciation and understanding than previously possessed. The author believes, and by experience knows, that the playing of Popular Music, Ragtime, Jazz and Blues can in no way exert the harmful influence some prejudiced musicians would contend.

The method is not a subterfuge for nor an invasion of any part of a thoroughly ethical musical education. It may be employed with perfect success in conjunction with any standard or academic method for piano.

As the compilation indicates, the method aims to furnish teacher and student with practical material rather than a theoretical explanation.

EDWARD R. WINN.

GENERAL DIRECTIONS

For the melody of a song read the voice part (top staff). For the melody of a piano composition read the top note of each chord in the treble clef (right hand) of the sheet music.

Play all melody notes in the treble clef in octaves with the right hand.

With pencil mark each measure directly over the melody part with the name of the chord required to harmonize it.

With pencil mark each measure O C C directly under the notes or rests in the melody part falling on the counts 1, 2, 3 for 3-4 metre (time), or O C O C on the counts 1, 2, 3, 4 for 2-4 or 4-4 metre.

Add one or two tones of the chord employed in the bass (left hand) of each measure within the octaves in the treble part where the melody notes do not skip and move too rapidly or where CONVENIENT for the right hand to strike, thus producing in certain measures chords of three or four tones in the right hand.

Acquire facility in playing a composition in "straight" time and with "Winn" Bass before attempting to employ the Rhythms and various forms of bass.

The tones employed in a practical application of the rhythms depend upon the prevailing melody and harmony.

Do not "rag" every melody note. Avoid monotony. Variety can be produced by contrast.

The bass must be kept firm and smooth on the counts.

The "ragging" is created in the melody part.

Give each note its proper count. Avoid playing too fast.

The comparative arrangements of classical and standard compositions thoroughly demonstrate and explain the art of converting melodies into both Single and Double Ragtime and the application of Jazz and Blues effects.

HOW TO CONVERT POPULAR MUSIC INTO RAGTIME

FIRST.. Play the melody in octaves with the right hand, employing "Winn" Bass with the left hand.

SECOND.. Where convenient, add one or two of the tones of the prevailing harmony (bass) of each measure within the octaves (melody) in the right hand.

THIRD.. The various rhythms and combinations may then be applied as shown and demonstrated in the comparative arrangements of classical and standard melodies.

FOURTH.. When facility has been acquired, discord and other forms of bass may be introduced, and if the melody is adapted to double time each measure may be divided in half and four counts (beats) allowed to each half. This produces the fullest form of Ragtime and is susceptible of the most intricate, complex rhythmical and harmonic treatment, together with the application of an endless variety of Jazz, Blues and other effects.

Winn's "Piano Technic Made Easy" positively provide all the material needed to secure and establish a piano technic enabling the fingers to overcome the usual mechanical difficulties to be met with. This condensed system of exercises requires but thirty minutes daily application in order to perfect and retain an unusually high degree of technical ability. It is intended for all piano students and may be used in connection with any course of study. Its practical value is attested by constant use in leading piano schools, including all Winn Schools of Popular Music. Mailed postpaid on receipt of price, .75¢

Winn's Practical Method of Keyboard Harmony for Piano— an infallible system of correct bass *without notes* is the means by which anyone may quickly and easily acquire the ability to effectively harmonize off-hand any melody, whether played by note from sheet music or by ear. Mailed postpaid on receipt of price, .75¢

Study Outline Instruction Book No 1

For the Winn Method of Popular Music Rag, Jazz and Blues Piano Playing

By EDWARD R. WINN

LEFT HAND ALONE

1 If able to read bass notation, locate and play with the left hand, without regard to note duration, rhythm or time, the Waltz "Winn" Bass in the Key of C shown on page 8, Instruction Book No 1.

2 If unable to read bass notation, learn the Waltz "Winn" Bass in the Key of C by means of the Chord Finder Chart which accompanies Book No 1 and the system of numerals shown and explained on page 44.

3 Make certain to thoroughly understand how to locate and play the Waltz "Winn" Bass in the Key of C. Continuity (smoothness) and facility (speed) are not required at this point.

RIGHT HAND ALONE

4 If able to read treble notation, locate and play with the right hand, without regard to note duration, rhythm or time, the scale of C in octaves as shown on page 9.

5 If unable to read treble notation, learn the scale of C shown on page 9 by means of the Scale Finder Chart which accompanies Book No 1, as explained on page 45, and the staff diagrams given on page 5.

For the student having little or no previous knowledge of notation paragraphs 2, 3 and 5 constitute Lesson I.

BOTH HANDS TOGETHER

6 Without strict regard for smoothness and speed, read, locate and play with both hands together the treble and bass shown on page 9.

7 Study and practice, each hand separately and together, pages 10 and 11.

For the beginner paragraphs 6 and 7 constitute Lesson II.

For the student having ability to read notation, but possessing little technic (manual dexterity), paragraphs 1, 3, 4, 6 and 7 constitute Lesson I.

8 Select a Popular Song of simple construction in 3-4 (waltz) metre written in the Key of C, and study that part of the verse or chorus which can be harmonized with chords of C exclusively, avoiding the chords of other keys where necessary by substituting those of C. (Upon request the publisher of the Winn Method will furnish the titles and publishers' names of songs of recent issue suitable for this purpose).

9 Read and play with the right hand alone the voice part (top staff) of the song in octaves, locating and striking the written notes with the thumb, the little finger striking eight scale tones higher.

For the beginner paragraphs 8 and 9 constitute Lesson III.

10 Mark directly over each measure of the voice part of the song the name of the chord to be used to harmonize it (see pages 45 and 49) and mark O C C (abbreviation for Octave, Chord, Chord) directly under the notes or rests falling on the counts 1, 2, 3. (See page 48).

11 Play both hands together.

For the student having previous knowledge of music paragraphs 8, 9, 10 and 11 constitute Lesson II.

For the beginner paragraphs 10 and 11 constitute Lesson IV.

From this point one or more pages of Book No 1 and all or part of a Popular Song carefully selected as to difficulty and properly graded as to the ability of the student should be studied each lesson, remaining in the Key of C until such time as an effective "swing" has been acquired, when songs in the keys of G, F, B-flat, E-flat and A-flat should follow in the order named.

Having studied songs in "straight" time in the above named keys, return to the Key of C and learn to determine and mark the chords of other songs, fill in the full harmony as explained on page 48 and apply Rhythm No 1, as explained in the text matter and demonstrated by the standard melodies arranged in ragtime.

On completion of Instruction Book No 1 the student is urged to take up the advanced instruction as presented in Instruction Books Nos. 2 and 3 which offer a complete development in Rag, Jazz and Blues piano playing to the highest point of technical and artistic proficiency by the practical application of the musical ideas and principles presented directly to Popular Music, the employment of effective musical figuration and tasteful use of melodic and harmonic embellishment being taught by example, imitation, comparison and analysis.

For the Manner of Determining the Chords of a Popular Song See Page 49, Instruction Book No 1.

The pupil is urged to complete *Instruction Book No 1* before taking up the study of this volume, which is *Instruction Book No 2* of the *Winn Method of Popular Music, Rag, Jazz and Blues Piano Playing.*

- Count 1 Both hands together
& Right hand alone
- Count 2 Both hands together
& Right hand alone
- Count 3 Left hand alone (Right hand tie).
- Count 4 Both hands together
& Right hand alone

Rhythm No 2

Ragging One Melody Note in a Measure.

♩ = 1 count
 ♪ = 1/2 count

Play treble (*right hand*) octave higher than written.

Note: - If too difficult, the pupil may omit the harmonic tone used with the octave.

1st Chord of C 3rd Chord of C 1st Chord of C 2nd Chord of C

"Winn" Bass

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

Ragging Two Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

"Winn" Bass etc.

1st Chord of C 3rd Chord of C

"Winn" Bass etc.

Ragging Three Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

"Winn" Bass etc.

Ragging Four Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

"Winn" Bass etc.

Spring Song.

- Count 1 Both hands together & Right hand alone
- Count 2 Both hands together & Right hand alone
- Count 3 Left hand alone (Right hand tie) & Right hand alone
- Count 4 Both hands together & Right hand alone

In Ragtime-- Employing Rhythm N^o 2.

To Be Memorized.

Play treble (right hand) octave higher than written.

• = 3 counts
 • = 2 counts
 ♩ = 1 count
 ♩ = 1/2 count

F. MENDELSSOHN.

Arr. by EDWARD R. WINN

1st Chord of C | 1st Chord of C | 3rd Chord of D | 1st Chord of D Minor | 1st Chord of D Minor

Count 1 & 2 & 3 & 4 & | 1 2 3 4 | 1 & 2 & 3 & 4 & | 1 2 3 4

"Winn" Bass

3rd Chord of C | 1st Chord of C | 1st Chord of D Minor | 1st Chord of D Major | 1st Chord of C | 3rd Chord of C

Count & 2 & 3 & 4 & | 1 2 3 4 | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 2 3 4

1st Chord of C | 1st Chord of C | 3rd Chord of D | 1st Chord of D Minor | 3rd Chord of D

Count 1 & 2 & 3 & 4 & | 1 2 3 4 | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 2 3 4

1st Chord of D Minor | 3rd Chord of C | 3rd Chord of C

Count 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 4

Do not Rag every melody note. Aim to produce variety. The natural rhythm must be restored occasionally when converting a melody into Ragtime, otherwise the effect of the Ragtime Rhythms will be lost in monotony.

My Old Kentucky Home.

In Ragtime... Employing Rhythm No 2

Comparative Rag arrangement demonstrating Rhythm No 2 and employing both the passing note and harmonic tones.

Play Rag part (*middle staff*) octave higher than written.

Note:- If too difficult, the pupil may omit the harmonic tone used with the octave.

S. C. FOSTER.
Arr. by EDWARD R. WINN.

The musical score is presented in four systems. Each system consists of three staves: a top staff for the melody, a middle staff for the rag part (labeled 'Winn' Bass), and a bottom staff for the bass line. The rag part is written in a higher register than the bass line. Above the melody staff, counts are provided for each measure (e.g., 'Count 3 4', 'Count 1 2 3 4'). Above the rag part staff, counts are provided for each measure (e.g., 'Count 4 &', 'Count 1 & 2 & 3 & 4 &'). Above the bass line staff, chord diagrams are shown for various chords, including '1st Chord of C', '2nd Chord of C', and '3rd Chord of G'. The score demonstrates the use of Rhythm No. 2 and includes passing notes and harmonic tones.

*Note:- Octave may be omitted because of inconvenient skip in melody.
Effective syncopation can also be produced by *advancing* the note or notes on the first count (beat) of a measure a half count into the previous measure and binding with a tie. Use this device constantly

Flower Song.

In Ragtime-- Employing Rhythm Nos 1 and 2.

Comparative Rag arrangement demonstrating Rhythm No 1 and 2 and combinations of both. First play melody part in octaves combined with the bass and then play Rag part as written combined with the bass. Observe carefully the manner in which the melody notes are syncopated and apply both Rhythms to other melodies.

Note:- If too difficult the pupil may omit the harmonic tone used with the octave

G. LANGE

Arr. by EDWARD R. WINN

Moderato
Melody

3rd Chord of F 3rd Chord of F 1st Chord of F 1st Chord of F

Count 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Rag

Count 4 1 & 2 & 3 & 4 1 2 & 3 & 4 1 & 2 & 3 & 4 1 2 & 3 4

"Winn" Bass

3rd Chord of F 3rd Chord of F 3rd Diminished 7th Chord - See page 55 1st Chord of F

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 & 2 & 3 & 4 1 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 3 4

3rd Chord of F 3rd Chord of F 1st Chord of D Minor 1st Chord of G Minor

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 & 2 & 3 & 4 1 2 & 3 & 4 1 & 2 & 3 4 1 2 & 3 & 4

1st Chord of F 3rd Chord of F

Count 1 2 3 4 1 2 3 4 1 2 3 4 2 3

Count 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 & 2 & 3

gva

(Arpeggio sign) Indicates that the tones of the chord are to be broken upward in rapid succession.

Note:- May be omitted if too difficult. Copyright MCMXIII by Edward R. Winn.

Double "Winn" Bass.

When the majority of the measures of a composition contain more than four melody notes each, no matter in what metre (time) the piece is written, whether 2-4 or 4-4, the bass of each measure may be given eight counts instead of four, or each measure may be divided in half and four counts applied to each half. This doubles the number of octaves and chords in the bass of each measure. Hence, the name, Double Bass. Apply Double "Winn" Bass to other melodies having more than four melody notes in the majority of measures.

March In Ragtime... Employing Rhythm N° 1 To Be Memorized.

CHOPIN
Arr. by EDWARD R. WINN.

Slowly

The musical score is organized into four systems, each with a melody line, a piano accompaniment line, and a 'Winn' Bass line. The 'Winn' Bass line uses an 8-count system to play chords and notes. The chords used are 1st and 3rd chords of G, 1st and 3rd chords of A, and 1st chords of A minor and D. The melody line is written in treble clef, and the piano accompaniment is in grand staff. The 'Winn' Bass line is in bass clef and uses an 8-count system to play chords and notes.

*Note -- Octave may be omitted because of inconvenient skip in melody.

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Double Straight Bass.

Old Folks At Home

In Ragtime... Employing Rhythm Nos. 1 and 2 and Combinations of both.

To Be Memorized.

Play treble (*right hand*) octave higher than written.

S. C. FOSTER

Arr. by EDWARD R. WINN.

Slowly
sva throughout

Melody *1st Chord of C* *3rd Chord of C* *1st Chord of C* *2nd Chord of C*

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Rag

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

"Winn" Bass

1st Chord of C *3rd Chord of G* *3rd Chord of C* *3rd Chord of C*

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1st Chord of C *3rd Chord of A* *1st Chord of A Minor* *2nd Chord of C*

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

1st Chord of C *3rd Chord of G* | *3rd Chord of C* *1st Chord of C*

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

When facility in playing has been acquired, the harmonic tones may be added in the right hand, as explained on Page 29 Instruction Book No 1.

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Rhythm No 3

Ragging One Melody Note in a Measure.

Count 1 & 2 & 3 & 4 &

The various forms of Rhythms Nos. 1 and 2 as set forth in Instruction Book No 1 having been memorized and applied to several melodies, one form each of Rhythms Nos. 3, 4 and 5 will suffice.

Play treble (*light hand*) octave higher than written.

1st Chord of C 3rd Chord of C 1st Chord of C 2nd Chord of C

Count 1 & 2 & 3 & 4 &

"Winn" Bass

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 &

Rhythm No 4

Ragging One Melody Note in a Measure.

Count 1 & 2 & 3 & 4 &

Play treble (*light hand*) octave higher than written.

Note:- If too difficult, the pupil may omit the harmonic tone used with the octave.

1st Chord of C 3rd Chord of C 1st Chord of C 2nd Chord of C

Count 1 & 2 & 3 & 4 &

"Winn" Bass

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 &

Rhythm No 5

Ragging One Melody Note in a Measure.

Play treble (*right hand*) octave higher than written.

Count 1 2 & 3 & 4

Note: If too difficult, the pupil may omit the harmonic tone used with the octave.

1st Chord of C 3rd Chord of C 1st Chord of C 2nd Chord of C

Count 1 2 & 3 & 4

"Winn" Bass

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

Count 1 2 & 3 & 4

"Winn" Bass

Effective Combinations.

Rhythms Nos. 1 and 2
2 and 1

1st Chord of C 1st Chord of C

Count 1 2 & 3 & 4

"Winn" Bass etc.

Rhythms Nos. 3 and 4

1st Chord of C 3rd Chord of C

Count 1 & 2 & 3 & 4

"Winn" Bass etc.

Rhythms Nos. 4 and 1

1st Chord of C 3rd Chord of C

Count 1 & 2 & 3 & 4

"Winn" Bass etc.

Rhythms Nos. 5 and 3

1st Chord of C 3rd Chord of C

Count 1 2 & 3 & 4

"Winn" Bass etc.

Maryland, My Maryland.

In Ragtime... Employing Effective Combinations of Rhythms Nos. 5-3, 3-4 and 5-4.
To Be Memorized.

Play treble (*right hand*) octave higher than written.

RANDALL

Arr. by EDWARD R. WINN.

1st Chord of C 1st Chord of C 1st Chord of C 1st Chord of C

Count 3 4 1 2 & 3 & 4 & 1 2 3 4 1 2 & 3 & 4 & 1 2 3 4

"Winn" Bass

3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 & 1 2 3 4 1 2 & 3 & 4 & 1 2 3 4

1st Chord of C | 2

Fine

1st Chord of C 1st Chord of C 3rd Chord of C 3rd Chord of C

Count 1 2 3 4 1 2 3 4 1 2 & 3 & 4 & 1 2 3 4

3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

Count 1 2 3 4 1 2 3 4 1 2 & 3 & 4 & 1 2 3 4

D.S.

D. S. is the abbreviation for *dal segno* and means to return to the sign ♯ and play to close or point marked *Fine*.

Discord Bass

Discord Bass is of a contrapuntal nature and so called because of the liberal employment of passing notes, which, when introduced in a fundamental chord, produce a discord (dissonance). Good taste and judgment must be relied upon in deciding when and where to apply Discord Bass. It may be stated, however, that it is most effective when used in contrary motion to the melody or when the melody part is stationary or moves slowly. Memorize the different forms and examples of Discord Bass, ascending and descending, and substitute them for the "Winn" Bass in the rhythm exercises and ragtime arrangements previously given. Also employ them when converting a composition into ragtime. In order to acquire complete mastery of Discord Bass the pupil should transpose the different forms and examples given to other keys (scales), particularly those of G, F, B^b and E^b, the keys mostly used for writing sheet music.

First Form

The First Form of Discord Bass consists of Octave, Chord, Chord, Octave on the counts 1, 2, 3, 4 in each measure as follows:-

EXAMPLE A

Passing Note half-step below chord tone 1st Chord of C Passing Note half-step above chord tone

Second Form

The Second Form of Discord Bass consists of Octave, Chord, Octave, Octave on the counts 1, 2, 3, 4 in each measure as follows:-

EXAMPLE B

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

EXAMPLE C

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

EXAMPLE D

1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

Discord Bass (Continued)

Third Form

The Third Form of Discord Bass consists of a succession of four consecutive Octaves on the counts 1,2,3,4 in each measure as follows:-

EXAMPLE E.

EXAMPLE F

EXAMPLE G

EXAMPLE H

EXAMPLE I Modulating Exercise.

Comparative modulating exercise showing "Winn" and Discord Bass of the 3rd Chord in each key of the cycle of twelve keys.

Other varieties of Discord Bass founded upon the above three forms are possible, but the usual and most effective styles have been shown in the foregoing examples. For other forms of bass see Instruction Book No 3, entitled "How to Play Jazz and Blues?"

America

In Ragtime--Employing Discord Bass

Not too fast

To Be Memorized.

OLD ENGLISH AIR
Arr. by EDWARD R. WINN.

1st Chord of C 1st Chord of C 3rd Chord of C 3rd Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 4 2 3 & 4 & 1 2 & 3 4

"Winn" Bass Discord Bass-Example A Discord Bass-Example E

1st Chord of C 1st Chord of C 1st Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 4 1 2 3 4 1 2 3 4

Discord Bass - Example B

1st Chord of C 3rd Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 &

grva. 1st Chord of C 1st Chord of C 1st Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 4 1 2 3 & 4 & 1 2 & 3 4

* Indicates supplied passing note in treble, as shown on page 38, Instruction Book No 1

America (Continued)

8va 3rd Chord of C 3rd Chord of C 3rd Chord of C 3rd Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 4 1 2 3 & 4 & 1 2 & 3 4

8va 1st Chord of C 1st Chord of D Minor 1st Chord of C 1st Chord of C

Count 1 2 & 3 & 4 1 2 3 & 4 1 2 3 4 1 2 & 3 4

8va 1st Chord of C 3rd Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3 4

Discord Bass Example I

Exercise To Be Memorized

3rd Chord of C 3rd Chord of C 1st Chord of C

Count 4 1 2 & 3 & 4 & 1 & 2 & 3 & 4 1 2 & 3 & 4 & 1 2 3

8va

Ragtime Essence.

To Be Memorized

That the pupil may better appreciate that effective Ragtime is, after all, nothing more nor less than "consecutively repeated syncopated harmonies," the following theme, consisting of sixteen measures and employing but four changes of harmony, is given. "Winn" Bass is used in the first eight measures; Discord Bass in the last eight measures. Apply both styles of bass to other melodies. Observe that the melody is not played in octaves as previously, but appears as the top note of each chord in the right hand. This produces variety and prevents the constant playing of octaves in the right hand. Apply this style of treble to other melodies.

"Winn" Bass

EDWARD R. WINN.

3rd Chord of D *3rd Chord of G*

Count 1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 &

3rd Chord of C *1st Chord of C*

Count 1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 & 4 & 1 2 & 3 4 &

Discord Bass

The 3rd Chord of D *3rd Chord of G*

Count 1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 &

The 3rd Chord of C *1st Chord of C*

Count 1 2 3 4 1 & 2 & 3 & 4 & 1 2 & 3 4 & 1 2 & 3 4

Single "Winn" Bass - With Passing Note Added

(Employing "Rolling" Bass in Tenths)

A Passing Note may be added to the "Winn" Bass (alternate octaves and chords) *between* counts 2 and 3 and *between* counts 4 and 1. The passing note usually employed is the tone a half-step (semi-tone) directly below or above the tone which it precedes. Do not use passing notes in every measure. Aim to produce variety. Apply passing note to Single "Winn" Bass of other melodies.

To Be Memorized

EDWARD R. WINN.

Slowly

1st Chord of C 1st Chord of C 3rd Chord of G 3rd Chord of G

3rd Chord of C 3rd Chord of C 1st Chord of C 3rd Chord of A

3rd Chord of D 3rd Chord of D 3rd Chord of G 3rd Chord of G

3rd Chord of C 3rd Chord of C gva

Single Discord Bass

Discord Bass may be substituted in certain measures when playing Single "Winn" Bass by repeating on count 3 the chord employed on count 2 and placing a passing note on count 4, or a series of three passing notes may be introduced as follows:- Play first passing note *between* counts 3 and 4, second passing note on count 4 and third passing note *after* count 4. This succession of passing notes may consist of diatonic (scale) tones or chromatic tones (consecutive half-steps), or a combination of both, and may ascend or descend. The various forms in Single Discord Bass are shown herewith. Observe carefully the manner in which the passing notes are employed and apply to other melodies.

To Be Memorized

EDWARD R WINN

Slowly.

1st Chord of C · 3rd Chord of A 3rd Chord of D 3rd Chord of G

Count & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 & 3 & 4 &

3rd Chord of G 3rd Chord of C 3rd Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 & 3 & 4 &

1st Chord of C 3rd Chord of A 3rd Chord of D 1st Chord of D Minor

Count 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 & 3 & 4 &

Tie Tie Tie

3rd Chord of D

2nd Chord of C | 3rd Chord of G 3rd Chord of D 3rd Chord of G | 3rd Chord of C gva

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 3 4 1 2 & 3

When facility in playing the above exercise has been acquired the harmonic tones may be added in the right hand, as explained on page 29 Instruction Book No 1.
 ◊ indicates that the tone or tones over which this sign is placed are to be prolonged beyond their normal duration.

Double Discord Bass.

Employing Double Bass, as explained on page 9, is shown herewith the last eight measures of the same melody given on the previous page. The following style of bass, together with the application of the Rhythms and their combinations to full harmony in the treble, as explained on page 42, Instruction Book No 1, produces the most effective form of ragtime. Apply all the forms of Discord bass (as given on pages 14 and 15) to other melodies having more than four melody notes in the majority of measures, thus producing Double Discord Bass.

To Be Memorized

EDWARD R. WINN.

1st Chord of C 1st Chord of C 3rd Chord of A 3rd Chord of A

Count 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3rd Chord of D 3rd Chord of D 1st Chord of D Minor 1st Chord of D Minor

Count 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4 1 2 3 4

2nd Chord of C 2nd Chord of C 1st Chord of C 3rd Chord of D

Count 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 2 3 4

3rd Chord of G 3rd Chord of C 1st Chord of C

Count 1 2 & 3 & 4 1 2 & 3 & 4 1 2 & 3 & 4 & 1 2 & 3 & 4 &

Winn's Rag.

Employing Various Rhythms and Discord Bass
To Be Memorized

EDWARD R. WINN.

3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

Count 4 1 2 & 3 & 4 & 1 & 2 & 3 & 4 1 & 2 & 3 & 4 & 1 2 3 4

3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 4

3rd Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

Count 1 2 & 3 & 4 & 1 & 2 & 3 & 4 1 & 2 & 3 & 4 & 1 2 3 4

3rd Chord of D 1st Chord of D Minor 3rd Chord of C

Count 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 2 3 4 1 2 & 3 4 1 2 & 3

Syncopated (Ragged) Bass

To Be Memorized

EDWARD R. WINN.

3rd Chord of C

1st Chord of C 3rd Chord of C 3rd Chord of C 3rd Chord of C

Count 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4 1 2 & 3 & 4 & 2 & 3 & 4 &

1st Chord of C 3rd Chord of C 3rd Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

3rd Chord of D 1st Chord of D Minor 3rd Chord of G 3rd Chord of C

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 1 & 2 & 3 & 4 &

1st Chord of C 3rd Chord of C 3rd Chord of C 1st Chord of C

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

3rd Chord of D 1st Chord of D Minor 1st Chord of C 3rd Chord of C

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 & 3

1 2

Playing the Melody with the Left Hand

In the following arrangement the melody is played in straight time in the bass with the left hand and the chords (harmony) ragged in the treble with the right hand. The Rhythms and Effective Combinations previously studied are employed in the right hand, the chords being ragged in close or extended (arpeggio) form. When converting in this style of ragtime if the majority of the measures contain more than four melody notes each measure may be given eight counts as explained on Page 9.

The melody notes are indicated by the accent mark placed over each and are to be struck with force, sustaining them with the right hand pedal. Practice each part (hand) separately until facility has been acquired before attempting to play both hands together.

Apply this style of melody playing to other compositions, no matter what the metre or time, playing the melody notes in octaves in the bass with the left hand on their usual counts and employing the chords on the remaining counts. Form a four note chord in the treble by consulting the notes of the piano (instrumental) part as written in the sheet music or as indicated by the employment of Winn's Practical Method of Bass for Piano and rag with the right hand, using the syncopated Rhythm and Effective Combination figures previously studied.

Old Black Joe.

In Ragtime--Employing Various Rhythms and Combinations

To Be Memorized

S. C. FOSTER

Arr. by EDWARD R. WINN.

Not too fast.

1st Chord of C

2nd Chord of C

1st Chord of C

2nd Chord of C | 1st Chord of C | 3rd Chord of C

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

gva. basso

1st Chord of C **Treble melody, "Old Folks At Home"**

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2nd Chord of C | 1st Chord of C

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3rd Chord of C | 1st Chord of C | 1st Chord of C | 2nd Chord of C

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st Chord of C | 3rd Chord of C | 1st Chord of C

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Waltz Rag.

Waltz Rag involves identically the same principles as previous forms. The metre is 3-4 instead of 2-4 or 4-4. The bass may be played as written in the sheet music or "filled in" according to Winn Method of Bass for Piano. Discord bass is not particularly effective, except in occasional instances. Accent the first count of each measure.

Rhythms Nos. 6,7,8,9.

Ragging One Melody Note in a Measure.

Play treble part with right hand octave higher than written, combined with the bass part (*bottom staff*) with left hand. *Note: If too difficult, the pupil may omit the harmonic tone used with the octave.*

Aloha Oe

QUEEN LILIUOKALANI
Arr. by EDWARD R. WINN.

Comparative Rag arrangement demonstrating Rhythms Nos. 6,7,8,9 and various combinations employing passing notes and harmonic tones in treble and "Straight" and Discord bass. First play the melody part (*top staff*) in octaves with right hand, combined with bass part (*bottom staff*) with left hand. Then play Rag part (*middle staff*) combined with the bass part as before. Observe carefully the manner one, two and three melody notes are syncopated in the Rag part and apply Rhythms Nos. 6,7,8,9 to other melodies in 3-4 time.

Note: If too difficult, the pupil may omit the harmonic tone used with the octave.

"Winn" Bass

Aloha Oe (Continued)

1st Chord of C 1st Chord of C 3rd Chord of C 3rd Chord of C 3rd Chord of C 3rd Chord of C 1st Chord of C

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Count 1 & 2 & 3 & 1 2 3 1 & 2 & 3 & 1 2 3 1 & 2 & 3 & 1 2 3 1 & 2 & 3 &

1st Chord of C 1st Chord of C 1st Chord of C 2nd Chord of C 2nd Chord of C 2nd Chord of C

Count 1 2 3 1 2 3 2 3 1 2 3 1 2 3 1 2 3

Count 1 2 3 1 2 & 3 & 2 3 & 1 2 & 3 & 1 2 & 3 & 1 & 2 & 3 &

2nd Chord of C 1st Chord of C 1st Chord of C 1st Chord of C 1st Chord of C 3rd Chord of C

Count 1 2 3 1 2 3 2 3 2 3 1 2 3 1 2 3

Count 1 2 3 & 1 2 & 3 & 1 2 & 3 & 1 & 2 & 3 & 1 2 3 & 1 & 2 & 3 &

3rd Chord of C 3rd Chord of C 3rd Chord of C 1st Chord of C 2nd Chord of C

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2

Count 1 2 3 & 1 & 2 & 3 & 1 2 3 1 & 2 & 3 1 & 2 & 3 & 1 2 & 3 & 1 2

* Effective syncopation can also be produced when playing in waltz metre by *advancing* the note or notes on the first count (beat) of a measure a half count (eighth note) into the previous measure and binding with a tie. Use this device constantly.





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