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CHRISTENSEN'S
RAG - TIME
INSTRUCTION BOOK
FOR PIANO

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Hints for Beginners.

TREBLE NOTES.

Every Good Boy Does Fine. F - a - c - e

Memorize and locate on the piano the notes on the lines in the treble.

" " " " " " " " " " spaces " " "

Name and find the following notes on the piano, first in the treble, then in the bass.

A

BASS NOTES.

Good Boys Do Finely Always All Cows Eat Grass

Memorize and locate the notes on the lines in the bass.

" " " " " " " " spaces " " "

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Dotted Note.

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Tied Notes.

The five lines, upon which the notes are written, form what is called a staff. The upper five lines are called the treble staff; the lower five lines are called the bass staff.

Notes on the treble staff are played with the right hand, while notes on the bass staff are played with the left hand. In a piece of music these two staves are connected by a "brace" and are played together, the player reading both lines at the same time.

The first seven letters in the alphabet repeated several times are the names of the notes or keys. They are called, in succession, a, b, c, d, e, f, g, a, b, c, d, e, f, g, a, b, c, d, e, f, g, and so on up.

When we speak of "going up" on the piano, we mean going to the right, because the farther we go to the right, the higher are the notes.

Keyboard of the Piano or Organ.

1st Octave	2d Octave	3d Octave	4th Octave	5th Octave
F# or Gb G# or Ab A# or Bb C# or Db D# or Eb	F# or Gb G# or Ab A# or Bb C# or Db D# or Eb	F# or Gb G# or Ab A# or Bb C# or Db D# or Eb	F# or Gb G# or Ab A# or Bb C# or Db D# or Eb	F# or Gb G# or Ab A# or Bb C# or Db D# or Eb
F G A B C D E F G A B C D E F G A B C D E F	F G A B C D E F G A B C D E F G A B C D E F	F G A B C D E F G A B C D E F G A B C D E F	F G A B C D E F G A B C D E F G A B C D E F	F G A B C D E F G A B C D E F

Additions to Christensen's Ragtime Instruction Book for Piano.

The Proper Ragtime Touch.

One of the most important features about good ragtime playing is the touch, and the pupil is requested to read the following remarks and observe them very carefully.

Play with a strong and firm legato touch.

Sit high enough to allow the forearm and hand to be held in a horizontal position and let the weight of the arm and hand be entirely supported by the keys of the piano while playing.

Do not try to hold the arm up and hold a key down at the same time, because this robs the touch of the required firmness, which is necessary in playing ragtime.

Strike every note firmly with the proper finger, but do not raise the hand in order to strike a key. All motion must be from the knuckles.

All fingers that are not actually striking should be raised as high as possible without disturbing the horizontal position of the hand.

The instant you play a note with a certain finger, the finger which has played the preceding note should be raised.

Use just as much energy in raising a finger off the key as in striking the key, because the raising and striking motions will then counteract each other and allow the weight of the arm to give the desired firmness to the touch.

Strike each note with vim and vigor!

When learning a new piece or exercise, play very slow at first and count loud and evenly.

Make your playing keep even with your counting — don't suit your counting to your playing.

Remember to practice one hour each day, or evening.

You will gradually develop speed by practicing all your previous exercises of this course every day.

Sponsorship by
A. W. Christensen

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The First Ragtime Movement.

The Christensen system of playing ragtime is based on three different ragtime movements to which we will get the fingers accustomed. We will proceed to take up the first movement.

Example "A" shows a chord, composed of the three notes e, g, and c. Example "B" shows how the same chord is played in the first movement.



The large numbers represent the beats or counts and in this lesson ♩ = 1 beat, ♪ = 2 beats, ♫ = 4 beats and ♮ = 8 beats.

The small numbers indicate the fingering, 1 being the thumb (in either hand), 2 the finger next to the thumb, etc.

The first ragtime movement is always played according to the following table which should be memorized:

Count 1	=	top note.
" 2	=	bottom note.
" 3	=	middle note.
" 4	=	top and bottom notes.
" 5	=	tied and held.
" 6	=	middle note.
" 7	=	top and bottom notes.
" 8	=	middle note.

When there are two middle notes to a chord, they are considered the same as one middle note and are both played together wherever the middle note is called for.

Your touch must be strong and firm, your time smooth and even. Never let go of one key until you strike the next.

All the exercises and pieces in this book should be played very slowly at first (each hand separately, if necessary) gradually increasing the speed.

Count the beats out loud.

The bass notes are played on counts 1, 3, 5, and 7.

Exercise In the First Rag-Time Movement.

Play this exercise very slowly at first. As soon as you can play it without the music, gradually increase the speed. Keep the touch strong and firm.

C

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

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

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

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

D Play each of these chords in the first movement.

Ragtime Simplicity.

♩ = 1 beat, ♪ = 2 beats, ♫ = 4 beats, ♮ = 8 beats.

The musical score is divided into four systems, each with a treble and bass staff. The treble staff features eighth-note chords with fingerings (1-5) and slurs. The bass staff features a simple bass line with fingerings (1-3) and a '5' below the first note. A sequence of numbers 1-8 is printed in the first system's treble staff.

Each measure of the above piece consists of a chord which has been converted into the 1st ragtime movement. Play the chord from which each measure is constructed (in the treble.)

The Second Rag-Time Movement.

Memorize:

- Count 1 = top and bottom notes.
- ” 2 = not played.
- ” 3 = middle note.
- ” 4,5,6,7,8 same as First movement.

1 2 3 4 5 6 7 8

♩ = 1 Beat

Play each of these chords in the second movement.

The Third Ragtime Movement.

Memorize:


- 1 = Top and Bottom notes.
- 2 = Middle note.
- 3 = Not played.
- 4, 5, 6, 7, 8 same as First Movement.

The musical score consists of five systems of music. The first system is a single treble clef staff with a 3/4 time signature. It contains a sequence of notes with fingerings 1 through 8. Below the staff, it says "♩ = 1 Beat". The second system is a grand staff (treble and bass clefs). The third system is also a grand staff. The fourth and fifth systems are grand staves. Fingerings are indicated by numbers 1-5 above or below notes. The notation includes eighth and sixteenth notes, and rests.

Play each of these chords in the 3^d movement.

A single treble clef staff showing a sequence of chords. The chords are represented by groups of notes on the staff, with some notes beamed together. The sequence includes various triads and dyads, some with accidentals (sharps and flats).

Exercise - Playing Two Chords to the Movement.

 = one beat.






Play the above exercise using the second ragtime movement instead of the first, beginning like this:



Now play the same exercise in the third movement, beginning like this:



Exercise - Playing Three Chords to the Movement.

♩ = one beat.



Play the above exercise in the second ragtime movement, beginning as follows:



Now play the same exercise in the third movement, beginning as follows:



Ragology.

♩ = 1 Beat.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains four measures of music, each with a triplet of eighth notes. The first measure has a '3' above the notes and the sequence '1 2 3 4 5 6 7 8' below. The second measure has a '2' above the notes and the sequence '1 2 3 4 5 6 7 8' below. The third measure has a '3' above the notes. The fourth measure has a '2' above the notes. The lower staff is in bass clef and contains four measures of music, each with a triplet of eighth notes. The first measure has a '5' below the notes, the second has a '2', and the third has a '3'.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains four measures of music, each with a triplet of eighth notes. The first measure has a '3' above the notes. The second measure has a '2' above the notes. The third measure has a '2' above the notes. The fourth measure has a '2' above the notes. The lower staff is in bass clef and contains four measures of music, each with a triplet of eighth notes. The first measure has a '5' below the notes, the second has a '3', and the third has a '2'.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains four measures of music, each with a triplet of eighth notes. The first measure has a '2' above the notes. The second measure has a '2' above the notes. The third measure has a '3' above the notes. The fourth measure has a '2' above the notes. The lower staff is in bass clef and contains four measures of music, each with a triplet of eighth notes. The first measure has a '5' below the notes, the second has a '3', and the third has a '2'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains four measures of music, each with a triplet of eighth notes. The first measure has a '2' above the notes. The second measure has a '3' above the notes. The third measure has a '3' above the notes. The fourth measure has a '3' above the notes. The lower staff is in bass clef and contains four measures of music, each with a triplet of eighth notes. The first measure has a '5' below the notes, the second has a '1', the third has a '2', and the fourth has a '3'.

First system of musical notation. The treble clef staff contains a sequence of eighth-note chords, with fingerings 3, 2, 3, and 2 indicated below the notes. The bass clef staff contains a sequence of eighth-note chords, with fingerings 5, 3, 2, and 1 indicated below the notes.

Second system of musical notation. The treble clef staff contains a sequence of eighth-note chords, with fingerings 2, 2, 3, and 3 indicated below the notes. The bass clef staff contains a sequence of eighth-note chords, with fingerings 5, 3, 2, 1, 5, 3, 2, 1, and 5, 3, 2, 1 indicated below the notes.

Third system of musical notation. The treble clef staff contains a sequence of eighth-note chords, with fingerings 3, 3, 2, and 3 indicated below the notes. The bass clef staff contains a sequence of eighth-note chords, with fingerings 5, 1, 2, 3, 5, 3, 2, 1, 5, 1, 2, 3, and 5, 3 indicated below the notes.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth-note chords, with fingerings 2, 3, 2, and 7 indicated below the notes. The bass clef staff contains a sequence of eighth-note chords, with fingerings 5, 3, 2, 1, 5, 3, 2, 1, and 7, 7 indicated below the notes.

Old Black Joe.

IN RAGTIME.

Arr. by A. W. CHRISTENSEN.

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

Play the chords contained in each measure of this piece.

How to Convert 2 and 3 Chords into 1 movement.

Example "R1" shows two chords; Example "R2" shows these two chords arranged in the first ragtime movement, or, in other words, it shows how one ragtime movement can be applied to two chords at the same time.

The eight counts stand for the same notes as ever—top, bottom, middle note, etc.—but where the movement is applied to two chords at once, counts 1, 2, 3 apply only to the first chord and counts 4, 5, 6, 7, 8 apply only to the second chord.

Play each measure of Example "R3" in the first movement, then in the second movement, and last in the third movement.

When the first chord is the longer of the two (See "R4" and "R5") we will divide the movement as follows:

First chord — 1, 2, 3, 4, 5, 6.

Second chord — 7, 8.

Play each measure of "R6" in all three movements.

When the last chord happens to be the longest (see "R7" and "R8") we will divide the movement as follows:

First chord — 1, 2, 3.

Second chord — 4, 5, 6, 7, 8.

Play each measure of "R9" in all three movements.

When three chords are to be played in one movement ("S1") the first chord — 1, 2, 3; second chord — 4, 5, 6; third chord — 7, 8.

This is the case, no matter what the time value of the different chords may be.

Play each measure of "S2" in all three movements.

When converting any piece into ragtime, the bass notes must, as usual, come in on counts 1, 3, 5, 7. This is done by dividing all bass notes into eighth notes (See "T").

Every eighth note is played 1 time; every quarter note is played 2 times; every half note is played 4 times; every whole note is played 8 times; every dotted quarter note is played 3 times, etc.

Play the "Suwanee River" as it is written.

Now play the treble alone, slowly in the First movement (allowing one movement to every measure).

Next, play it in the Second movement.

Next, play it in the Third movement.

Last, play it in all three movements, using the movements in rotation, like this: First measure in the first movement, next measure in the second movement, next measure in the third movement, next measure in the first movement etc.

Take the bass alone. Play each eighth note once and each quarter note twice. See that the bass comes in only on counts 1, 3, 5 and 7.

Now play both hands together in all three movements.

NOTE.— The last 8 beats of any piece or strain should not be played in ragtime. In order to give the piece a definite ending, they should be played exactly as it is written.

Playing Two Chords In One Ragtime Movement.

R1 R2 R3 R4 R5

1 2 3 4 5 6 7 8

R6 R7 R8 R9

1 2 3 4 5 6 7 8

Detailed description: This block contains two staves of musical notation for a ragtime exercise. The first staff contains measures 1 through 5, with labels R1, R2, R3, R4, and R5 above the notes. The second staff contains measures 6 through 9, with labels R6, R7, R8, and R9 above the notes. Fingerings are indicated by numbers 1-8 below the notes.

Playing Three Chords In One Movement.

S1

1 2 3 4 5 6 7 8

S2

Detailed description: This block contains two staves of musical notation. The first staff, labeled S1, shows a sequence of chords with a '7 or' marking and a finger number '1' below. The second staff, labeled S2, shows a sequence of chords with a '7' marking at the end.

T Method of playing the bass notes in $\frac{2}{4}$ and $\frac{4}{4}$ time.

T

Detailed description: This block contains a single staff of musical notation in bass clef, showing a sequence of bass notes for the exercise.

The Suwanee River.

Play the following Exercise in the three movements.

Detailed description: This block contains two staves of musical notation for the exercise 'The Suwanee River'. The first staff is in treble clef and the second is in bass clef. The music is in 2/4 time and consists of a sequence of chords and bass notes.

Mendelssohn's Wedding March.

IN RAGTIME.

Arr. by A. W. CHRISTENSEN.

INTRO.

The first system of the introduction is written in treble and bass clefs with a common time signature (C). The key signature has one sharp (F#). The music consists of chords and single notes in both hands.

The second system of the introduction is written in treble and bass clefs with a 2/4 time signature. The key signature has one sharp (F#). The right hand features a rhythmic pattern of eighth notes, with fingerings 1-2-3-4-5-6-7-8 indicated below the staff. The bass line consists of quarter notes.

The third system of the introduction is written in treble and bass clefs with a 2/4 time signature. The key signature has one sharp (F#). The right hand features a rhythmic pattern of eighth notes, with fingerings 1-2-3-4-5-6-7-8 indicated below the staff. The bass line consists of quarter notes.

The fourth system of the introduction is written in treble and bass clefs with a 2/4 time signature. The key signature has one sharp (F#). The right hand features a rhythmic pattern of eighth notes, with fingerings 1-2-3-4-5-6-7-8 indicated below the staff. The bass line consists of quarter notes.

The fifth system of the introduction is written in treble and bass clefs with a 2/4 time signature. The key signature has one sharp (F#). The right hand features a rhythmic pattern of eighth notes, with fingerings 1-2-3-4-5-6-7-8 indicated below the staff. The bass line consists of quarter notes. The system concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The treble staff contains a melody of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The time signature is 4/4. The key signature is one sharp (F#).

The second system continues the piece with similar rhythmic patterns. The treble staff features eighth-note runs, and the bass staff provides a steady accompaniment. The time signature remains 4/4.

The third system shows a change in the bass line's harmonic structure, with more complex chordal textures. The treble staff continues with eighth-note patterns. The time signature is 4/4.

The fourth system features a more active bass line with eighth-note patterns. The treble staff continues with eighth-note runs. The time signature is 4/4.

The fifth system concludes the piece with a final cadence. The treble staff ends with a whole note chord, and the bass staff ends with a whole note chord. The time signature is 4/4.

Play the chords in each measure of this piece.

Simple Confession.

IN RAGTIME.

Arr. by A. W. CHRISTENSEN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music begins with a repeat sign and a dynamic marking of *f* (forte). The melody in the upper staff features eighth-note patterns and some triplet-like figures. The bass line consists of chords and single notes.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the middle of the system. The melody in the upper staff continues with similar rhythmic patterns. The bass line provides harmonic support with chords and moving lines.

The third system continues the piece. The melody in the upper staff shows some chromatic movement. The bass line continues with chords and single notes.

The fourth system begins with a first ending bracket labeled '1' above the first measure. The melody in the upper staff continues. The bass line continues with chords and single notes.

The fifth system begins with a second ending bracket labeled '2' above the first measure. The melody in the upper staff concludes with a final cadence. The bass line concludes with a few final notes.

Play the chords contained in each measure of this piece

Exercise-Playing 4 Chords to the Movement.

Play the above Exercise in the 2nd Movement, beginning thus:

Play the same exercise in the 3rd movement, beginning thus:

How to Convert 4 Chords into One Movement.

Christensen System of Ragtime Piano Playing - Lesson 8 - Copyright, MCMXI, by Axel W. Christensen

Example "U 1" shows how one ragtime movement can be applied to four chords at once.

Give the first chord counts 1, 2.

Play the whole of the second chord on count 3.

Give the third chord 4, 5, 6.

Give the fourth chord 7, 8.

When playing four chords in one movement the counts 1, 2, - 4, 5, 6, 7, 8, mean the same as heretofore, but "count 3" calls for the whole of the second chord, no matter which of the three movements you may use.

Play each measure of "U 2" in all three movements.

Play Example "U 3" as it is written.

Before playing this piece in ragtime we must first add enough notes to each chord to make three notes in all. The missing middle note will be found either in the bass or in the preceding chord.

Play the piece as it is written and supply the missing middle notes in the treble.

Now play the piece in all three movements.

In the bass, an eighth note followed by an eighth rest is considered the same as a quarter note and will be played twice.

In this piece you are to play two movements to every measure, dividing the measure exactly in half.

Rests, or ties, are not recognized when ragging a piece.

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A NEW RAG CLASSIC, INTRODUCING "TRIPLE RAG"

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Playing Four Chords In One Movement.

U1

U2

1 2 3 4 5 6 7 8

When a piece is written in $\frac{2}{4}$ time play one ragtime movement to each measure.

When a piece is written in $\frac{4}{4}$ time play two ragtime movements to each measure.

Play the following exercise in each of the movements.

U3

All ragtime should be played in regular two-step time (not too fast) accenting counts 1 and 4 slightly more than the others.

Lange's Flower Song.

IN RAGTIME.

Arr. by A. W. CHRISTENSEN.

Moderato.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a treble clef and a bass clef. The first measure of the treble staff has a '3' below it. The first measure of the bass staff has a '7' below it. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes and rests. Fingering numbers are present throughout the system. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes and rests. Fingering numbers are present throughout the system. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes and rests. Fingering numbers are present throughout the system. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes and rests. Fingering numbers are present throughout the system. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including some slurs and ties. The lower staff is in bass clef and provides a piano accompaniment of chords and single notes.

The second system continues the piece. The right-hand staff includes several measures with fingering numbers: 1, 2, 3, 4, and 5. The bass staff continues with its accompaniment.

The third system features more complex right-hand passages with fingering numbers 1, 2, 3, 4, and 5. The bass staff accompaniment remains consistent.

The fourth system continues with intricate right-hand figures and fingering numbers 1, 2, 3, 4, and 5. The bass staff accompaniment is present throughout.

The fifth and final system on the page shows the concluding measures of the piece. The right-hand staff includes fingering numbers 1 and 2. The bass staff accompaniment ends with a final chord and a fermata.

Play the chords contained in each measure of this piece

How to "Rag" Waltz Time.

On the opposite page the first line of music (Marked I) is written in Waltz time, or $\frac{3}{4}$ time; the second line (Marked II) shows how this piece can be converted into ragtime, without disturbing the waltz movement; the third line (Marked III) shows how the same piece can be converted into regular ragtime.

To convert a waltz into waltz ragtime (See Example II) we follow exactly the same rules as usual, except that we omit the last two counts of the ragtime movements. This gives us only 6 beats to every movement, instead of eight. Count number 1 should be accented quite strong, while counts 2, 3, 4, 5, 6 are played with the usual firm and uniform touch.

In ragging waltz time, the bass is played just as it is written — that is, three bass notes to each measure on counts 1, 3, 5. Accent count 1.

To convert a waltz into regular ragtime (See Ex. III) we count 8 beats to the measure, and all the chords in each measure are played in one movement. In order to obtain the required four bass notes on 1, 3, 5, 7, play one of the bass notes twice — usually the last bass note in the measure, although sometimes it sounds better to repeat the first bass note.

Play the waltz on the opposite page, just as it is written. It begins with the first line and is continued on the fourth line.

Now play this waltz in all three movements — first all the way through in each movement, then using the movements in succession. (See Ex. II)

Next play the waltz in regular ragtime, same as is shown in Ex. III, using all three movements.

Example in "Ragging" Waltz Time.

By AXEL W. CHRISTENSEN.

I.

System I: Measures 1-6. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. The music consists of chords and simple melodic lines.

II.

System II: Measures 7-12. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. Fingerings 1-6 and 1-6 are indicated for the right hand.

III.

System III: Measures 13-18. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. Fingerings 1-8 are indicated for the right hand.

I.

System IV: Measures 19-24. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. The music features more complex chordal textures.

System V: Measures 25-30. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. The system concludes with a final chord in the treble.

System VI: Measures 31-36. Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, key signature of one sharp (F#), 3/4 time. The system concludes with a final chord in the bass.

The Ragtime King.

By AXEL W. CHRISTENSEN.

INTRO.

The musical score for the introduction of 'The Ragtime King' is presented in five systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major and 2/4 time. The piece begins with a 7-measure rest in both staves, followed by a series of rhythmic patterns. The right hand features a mix of eighth and sixteenth notes, often with slurs and ties, while the left hand provides a steady accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. The score concludes with a final chord in the right hand and a whole note in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, featuring a descending sequence of notes with fingerings 5, 4, 3, 2, 1. The bass clef staff contains a bass line with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and rests, including fingerings 2, 1 and 3, 2, 1. The bass clef staff continues the bass line with chords and eighth notes.

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and rests, including fingerings 2 and 3, 2, 1. The bass clef staff continues the bass line with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and rests, including fingerings 2 and 2, 1. The bass clef staff continues the bass line with chords and eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes and rests, including fingerings 3, 1, 2, 2, 3, 2, 1 and first/second endings. The bass clef staff continues the bass line with chords and eighth notes.

IRMENA RAG.

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The musical score for 'IRMENA RAG.' is presented in five systems, each with a piano (right) and bass (left) staff. The piece is in 2/4 time and features a key signature of one sharp (F#). The piano part is characterized by intricate, rhythmic patterns, often using triplets and sixteenth notes. The bass part provides a steady accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and repeat dots.

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This piece is also published in sheet music form. Price 25 cents postpaid

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some slurs and ties. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar rhythmic patterns in both staves. The upper staff features more complex rhythmic figures, while the lower staff maintains a steady accompaniment.

The third system includes a double bar line, indicating a section change or repeat. The upper staff has fingering numbers (1, 2, 3, 1, 2, 3) and first/second endings (1, 2) marked above it. The lower staff continues with its accompaniment.

The fourth system shows further development of the musical themes. The upper staff has a more active melodic line with many sixteenth notes, while the lower staff provides a consistent bass line.

The fifth system concludes the page with a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. Some notes in the upper staff are marked with 'v' for accents.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a key signature change to one sharp (F#) and includes a triplet of eighth notes marked with the numbers 1, 2, and 3. The lower staff maintains the eighth-note accompaniment.

TRIO.

The 'TRIO' section begins in the third system. The upper staff is in treble clef with a 2/4 time signature. It features a melodic line with eighth notes and rests, with the numbers 1, 2, and 3 placed below the first three notes. The lower staff is in bass clef with a 2/4 time signature, providing a simple accompaniment.

The fourth system continues the Trio section. The upper staff shows a continuation of the melodic line with various rhythmic values. The lower staff provides a consistent accompaniment.

The fifth system concludes the Trio section. The upper staff features a final melodic phrase, and the lower staff ends with a simple accompaniment.

The image displays a musical score for a piano piece titled "Irmena Rag 4". The score is organized into five systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The first system includes a first ending bracket with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4. The second system includes a second ending bracket with fingerings 1, 2, 3, 4 and 1, 2, 3, 4. The fifth system includes a first ending bracket with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. The score concludes with a double bar line and repeat dots.

IrmenaRag 4

General Remarks.

Pieces arranged like this:



Are considered like this:



and will be converted into ragtime in the usual manner.

When ragging a popular song where a separate line of notes is given for the voice, you will rag only the piano part. In rare instances the piano part does not contain the melody, in which case it will be necessary to add the notes of the melody to the chords in the piano part.

If you wish to rag a melody, which is made up of single notes; form your chords in this manner: Let the note which is given become the bottom note of the chord; the octave of this note will then be the top note and you can find your middle note in the bass. Then rag as usual.

The melody, or octave of the melody must always be the top note of the chord.

Next week you will receive for your 12th lesson the Cauldron Rag. Practice it slowly at first and see that the "triplets" are played in correct time.

Christensen's Ragtime Instructor No. 2

Shows how to convert any piece into brilliant "arpeggio ragtime," playing the entire melody with the left hand, while playing ragtime variations with the right hand. Worth ten times the price but will be sent postpaid for 50 cents, stamps or money order.

You can get these books at any "Christensen" school, but if we have no representative in your city, send to Christensen School of Music, Dent. B. 526 S. Western Ave., Chicago.