The AMERICAN SCHOOL of RAGTIME PIANO PLAYING

PRICE $1.00

by

H. J. BECKERMAN

ARRANGED BY

F. HENRI KLICKMANN

Published by S. M. MAUTNER, Chicago, Ill.

PREFACE

RAGTIME is an American form of syncopation, I say American because of its origin.

I have been a student of classical music in Europe for many years and disagree with skeptics who have condemned and criticized RAGTIME as not being musical. I contend that it can be made very melodious when played slowly and in strict time.

It is not my wish to deceive the public or to give it a false impression that this method is a self instructor or that one can in a few lessons become a proficient RAGTIME pianist It is absolutely necessary to learn the fundamental principles of music before commencing the study of RAG - TIME.

I have endeavored to make my method as concise and as simple as possible and have given examples of all the principle figures in RAGTIME and popular piano playing as I have studied them in this country.

THE AUTHOR

FUNDAMENTAL PRINCIPLES OF MUSIC

THE STAFF — The Staff consists of five lines and four spaces

A BAR — A Bar is a vertical line drawn through the staff

A MEASURE — A Measure is the distance between two bars

LEGER LINES — Leger lines are short lines added above or below the staff

CLEFS

Middle C Middle C Middle C Middle C

Treble or G clef — Alto or C clef — Tenor or C clef — Bass or F clef

PRINCIPLE NOTES IN THE TREBLE CLEF

Notes on the Five lines: E G B D F

Notes in the Four spaces: F A C E

Notes on the leger lines above and below the staff: C A F — A C E G — D B G

Notes in the spaces above and below the staff

PRINCIPLE NOTES IN THE BASS CLEF

Notes on the Five lines: G B D F A

Notes in the Four spaces: A C E G

Notes on the leger lines above and below the staff: E C A — C E G

Notes in the spaces above and below the staff: F D B G — B D F A

In order to learn the notes quickly, it is necessary for the pupil to memorize the musical alphabet C D E F G A B in succession, also in all the intervals backward and forward.

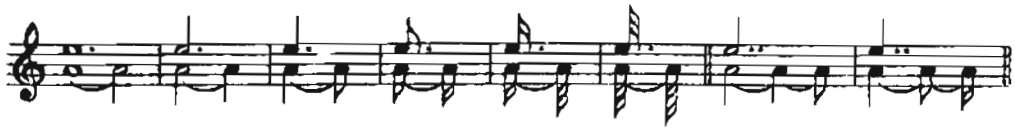
INTERVALS

Prime or Unison — Second — Third — Fourth — Fifth — Sixth — Seventh — Octave

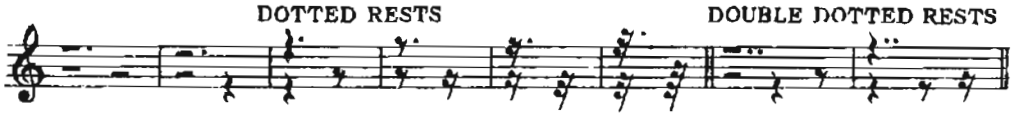
VALUE OF NOTES AND RESTS

A whole note or whole rest contains:
2 half notes or
2 half rests
4 quarter notes or
4 quarter rests
8 eighth notes or
8 eighth rests
4 triplets
16 sixteenth notes or
16 sixteenth rests
32 thirty-second notes or
32 thirty-second rests
64 sixty-fourth notes or
64 sixty-fourth rests

DOTTED NOTES — DOUBLE DOTTED NOTES

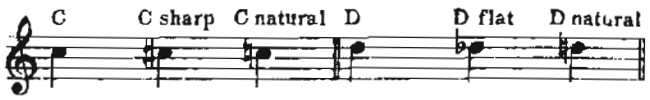


DOTTED RESTS — DOUBLE DOTTED RESTS

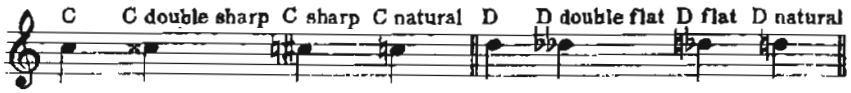


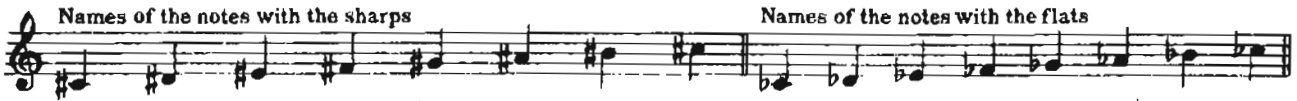
ACCIDENTALS

Sharp ♯ Flat ♭ Natural ♮



Double sharp × Double flat ♭♭





TEMPO MARKS

Common time { C = 4/4, ¢ = 2/2, 2/4 }

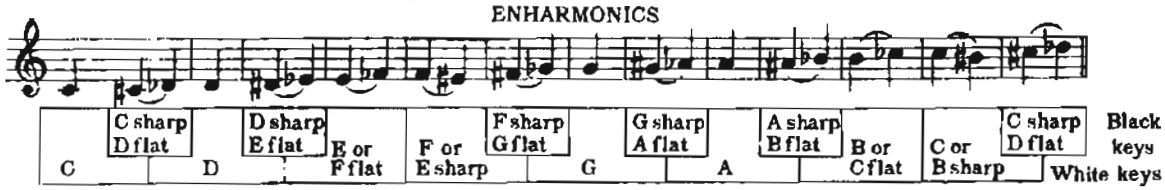
Triple time { 3/4, 3/8 }

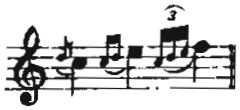
Compound time { 6/8, 9/8 }

The upper figure denotes the number of beats in a measure.

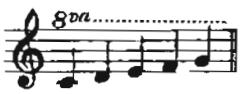
The lower figure denotes that a note of its value receives one beat.

ENHARMONICS





The small notes are called grace notes, and are to be played very quickly



8va over one or more notes, means to play an octave higher

Repeat marks

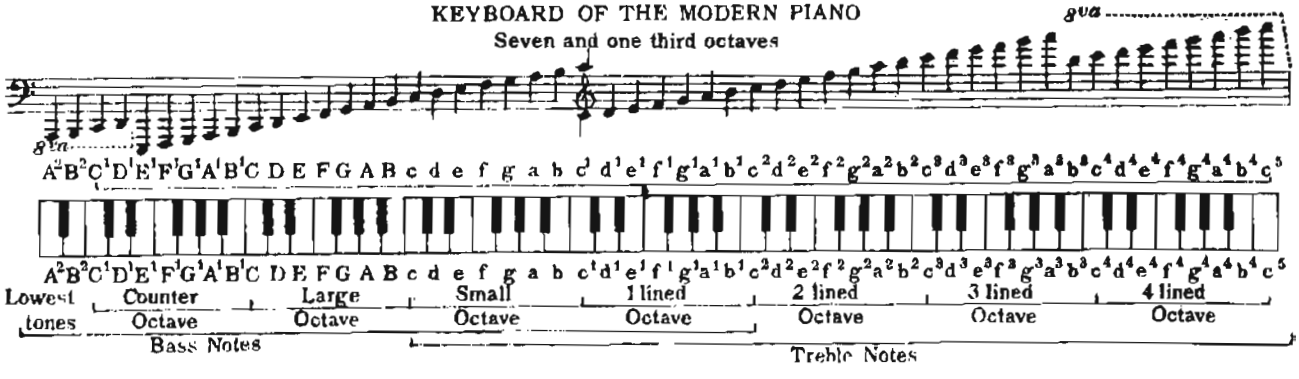
D.S. DAL SEGNO: means go back to the sign 𝄋 D.C. DA CAPO means go back to the beginning

hold

pause after the note

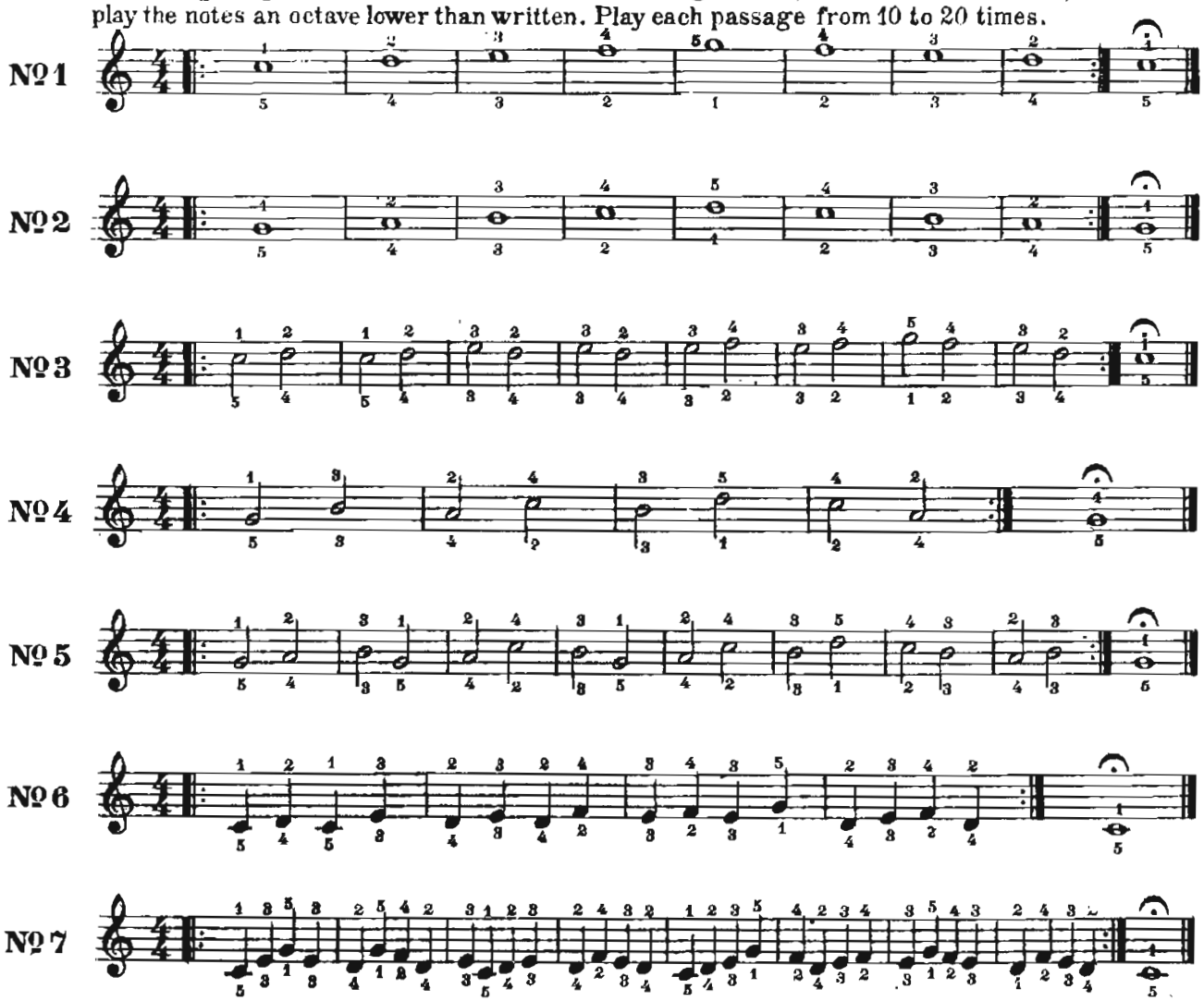
KEYBOARD OF THE MODERN PIANO

Seven and one third octaves



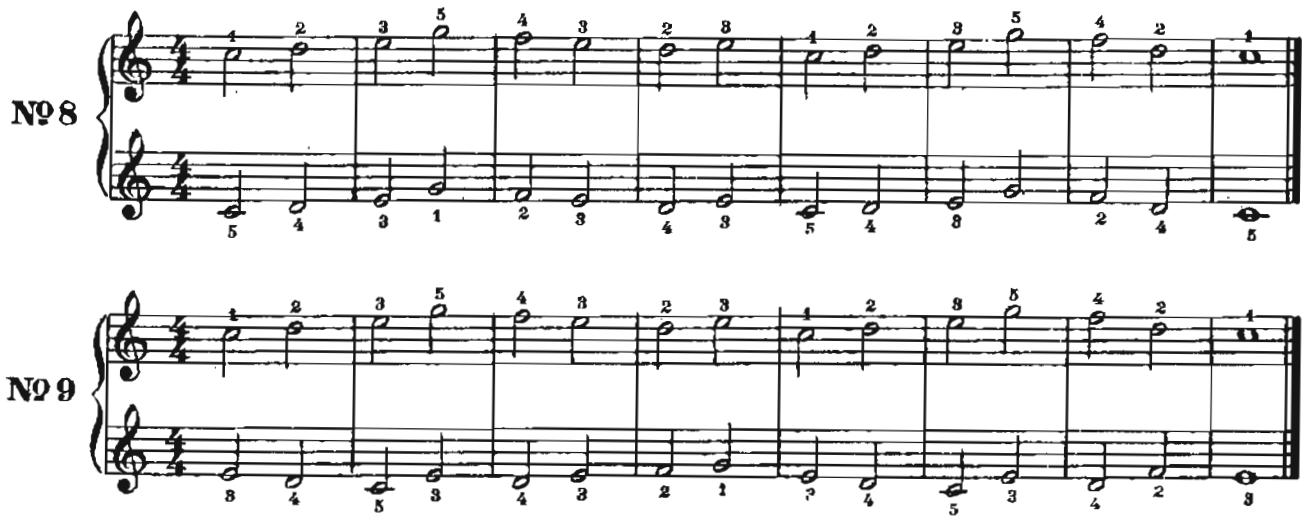
EXERCISES
for the Hand at Rest

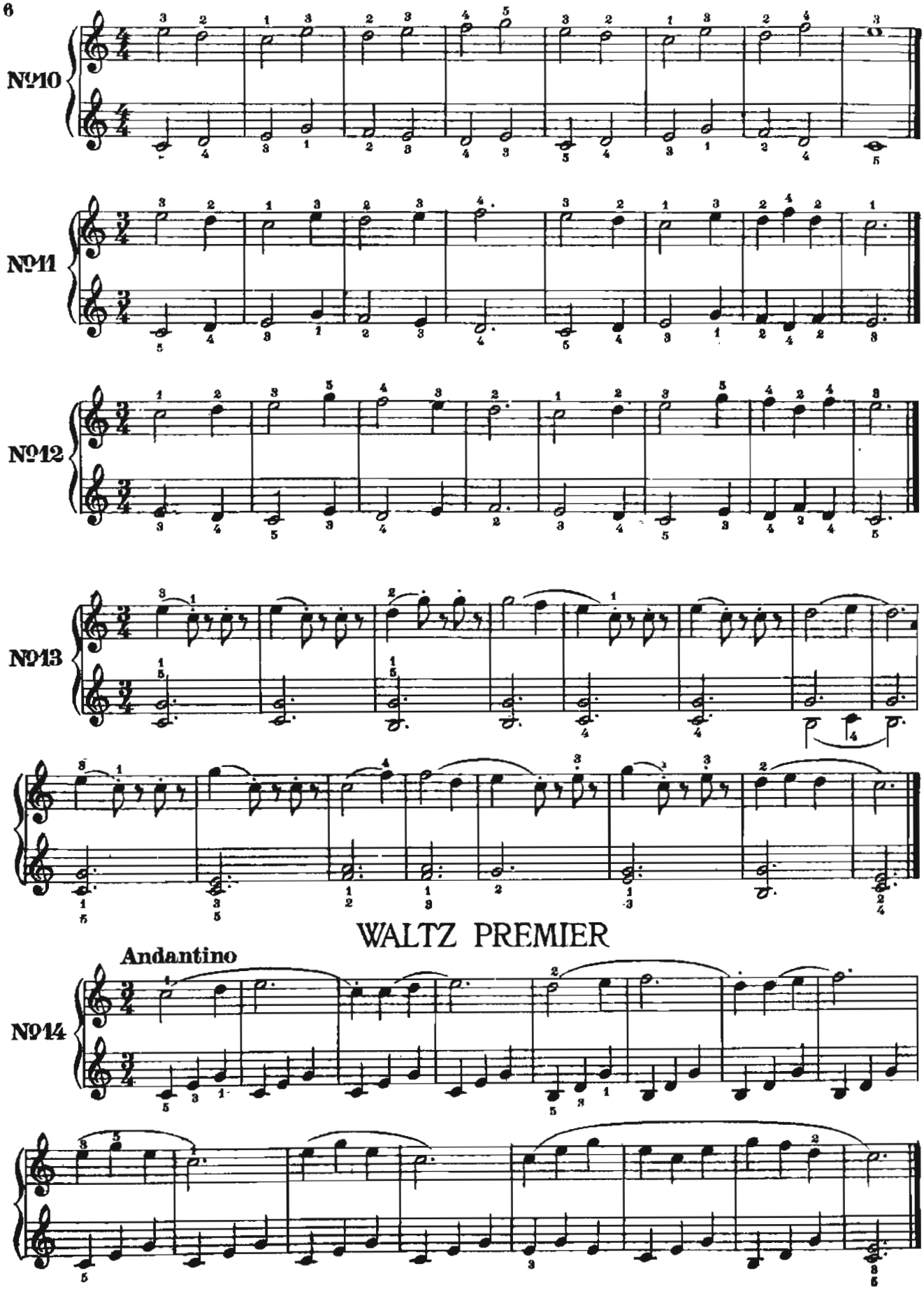
The fingering above the notes is intended for the right hand, that below for the left, which is to play the notes an octave lower than written. Play each passage from 10 to 20 times.



Repeat these exercises with both hands, and continue to practice the following pieces.

Moderato




№10
№11
№12
№13
№14
WALTZ PREMIER
Andantino

Moderato

№15

mf

Andantino

№16

MELODY

Allegretto

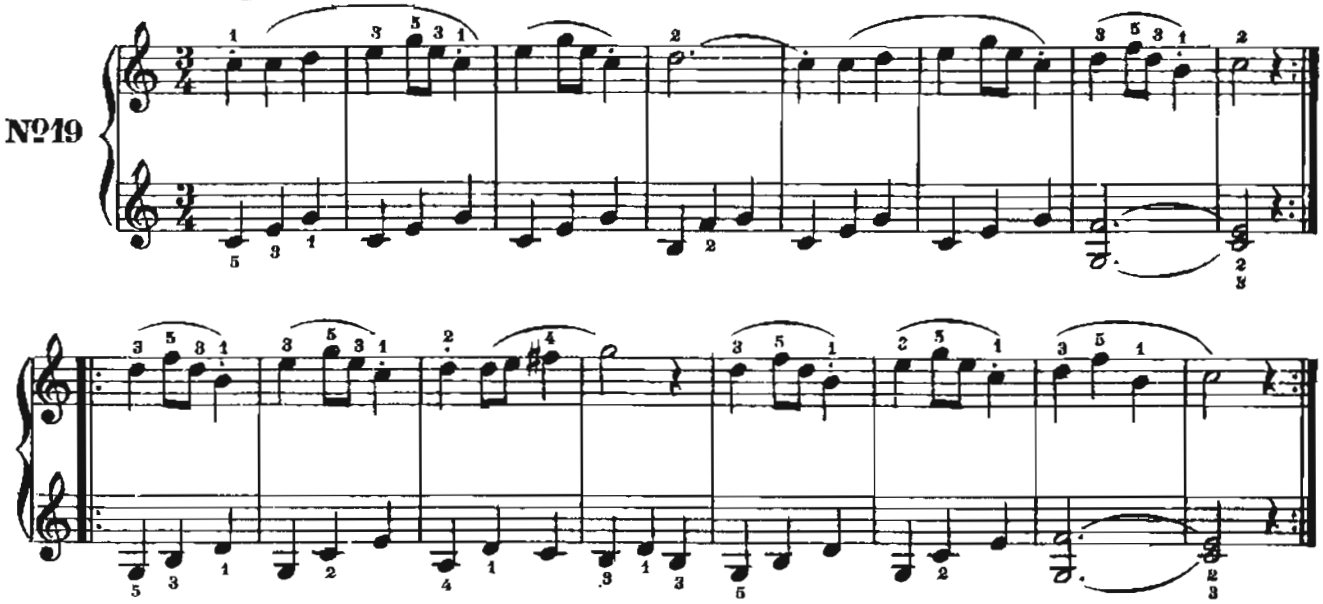
№17

№18

BOHEMIA

Allegretto moderato

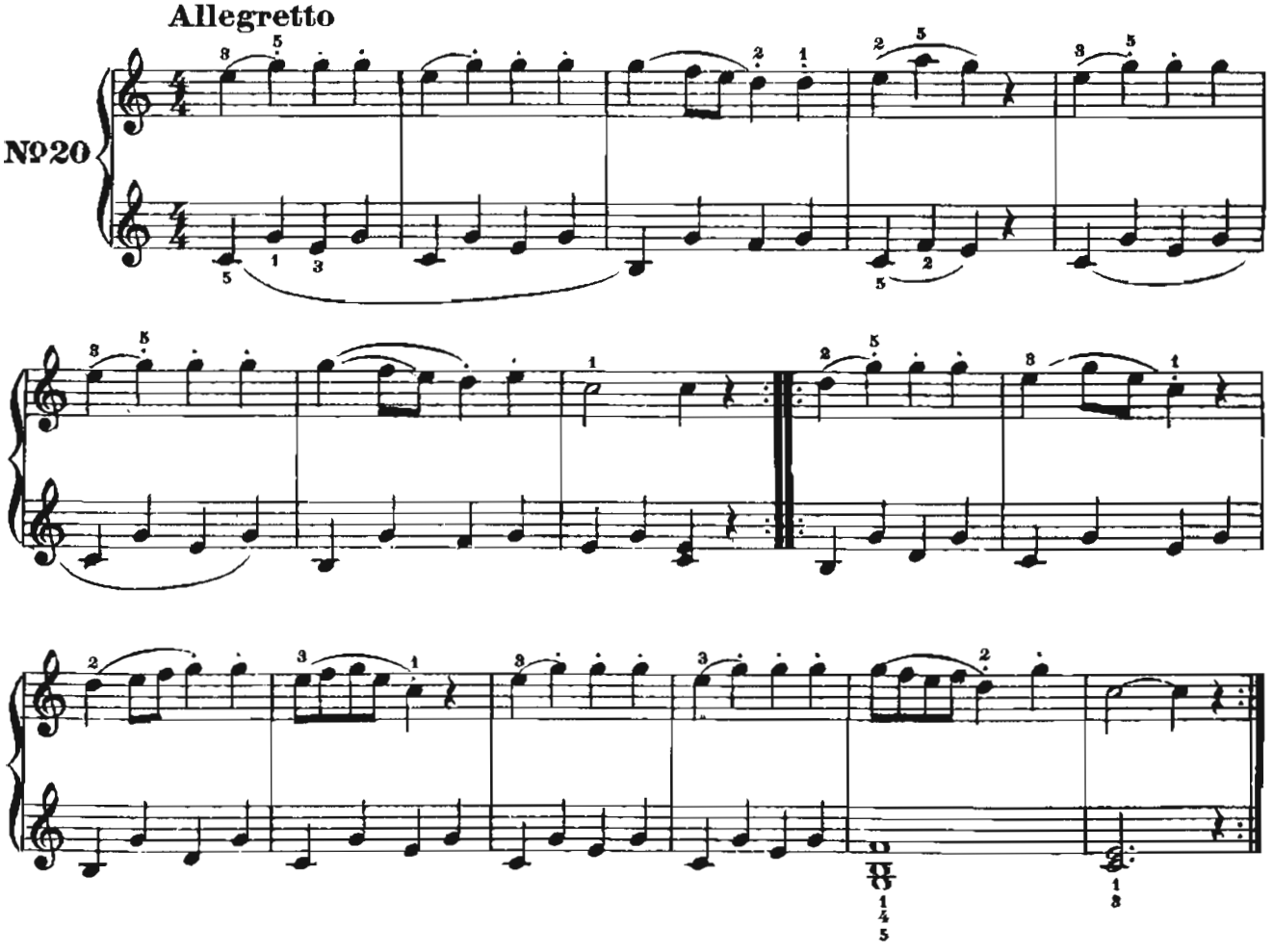
№19



BARN DANCE

Allegretto

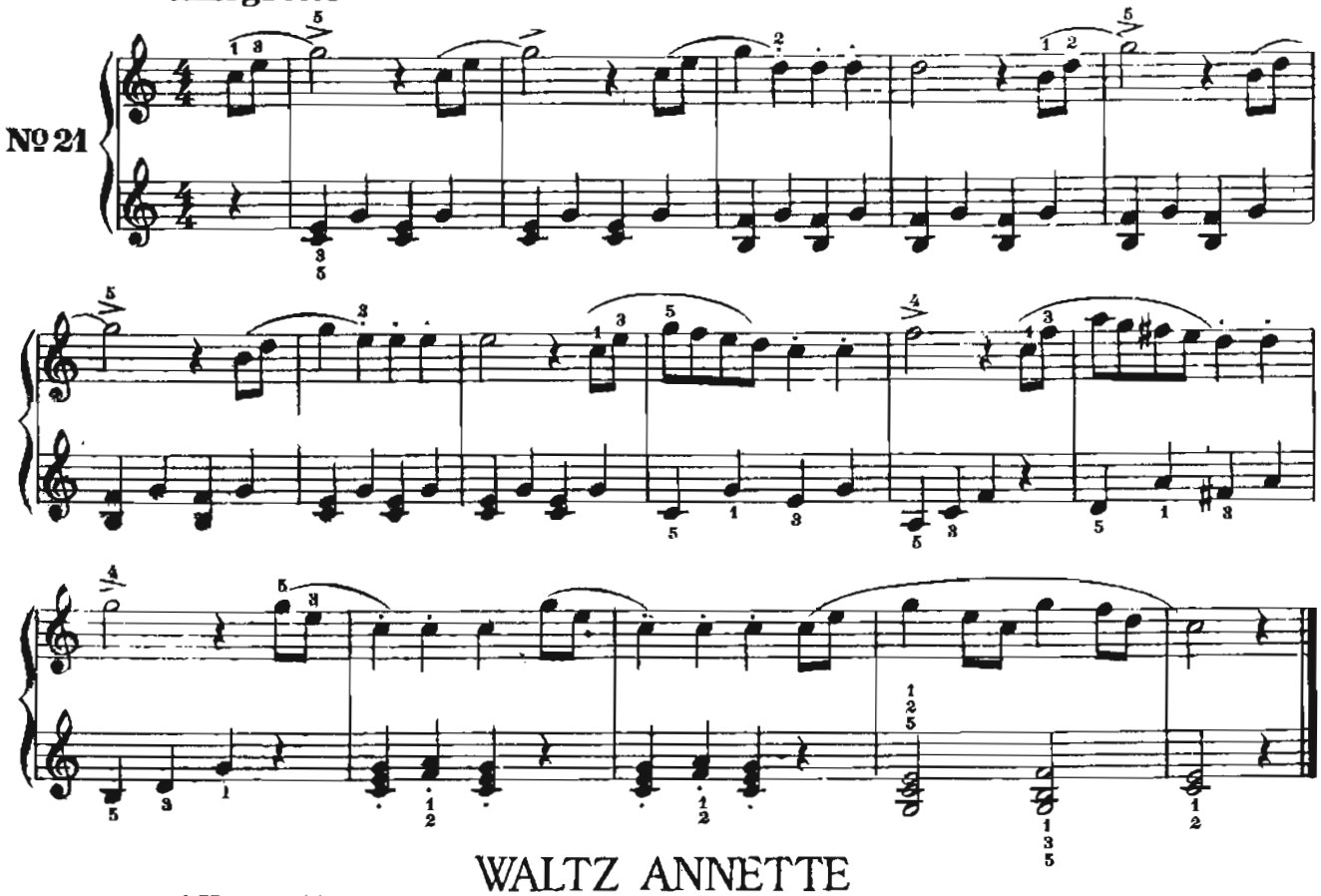
№20



FAIRIES

Allegretto

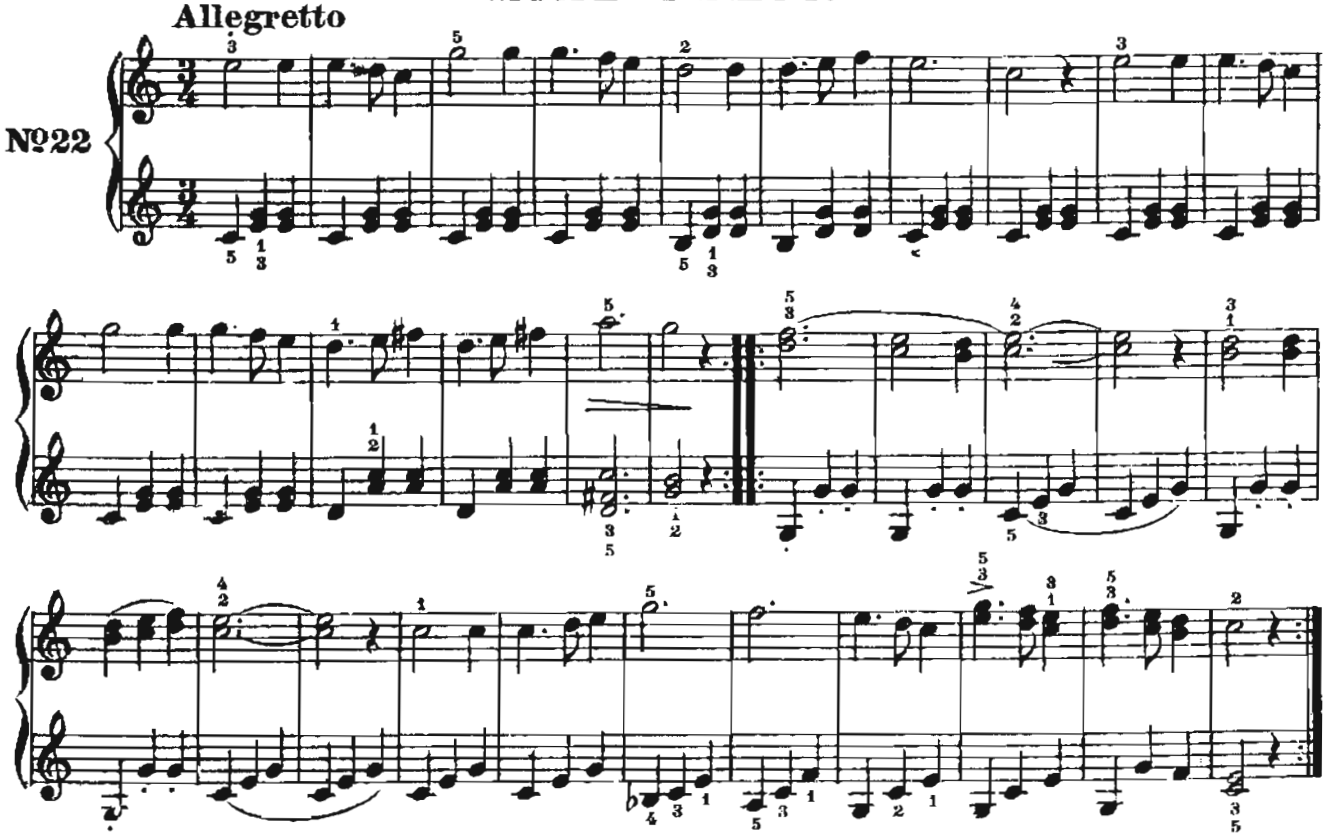
№ 21



WALTZ ANNETTE

Allegretto

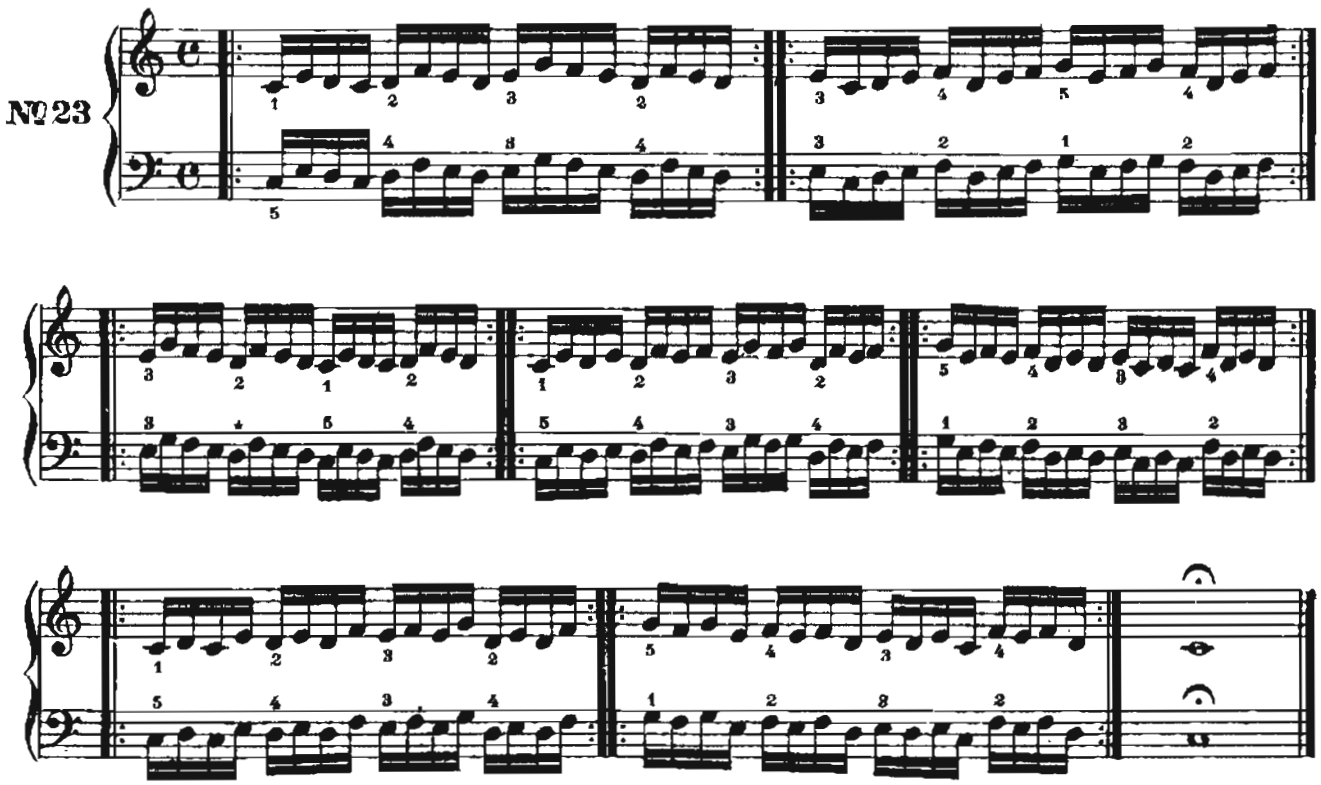
№ 22



EXERCISES

Repeat each passage 20 times

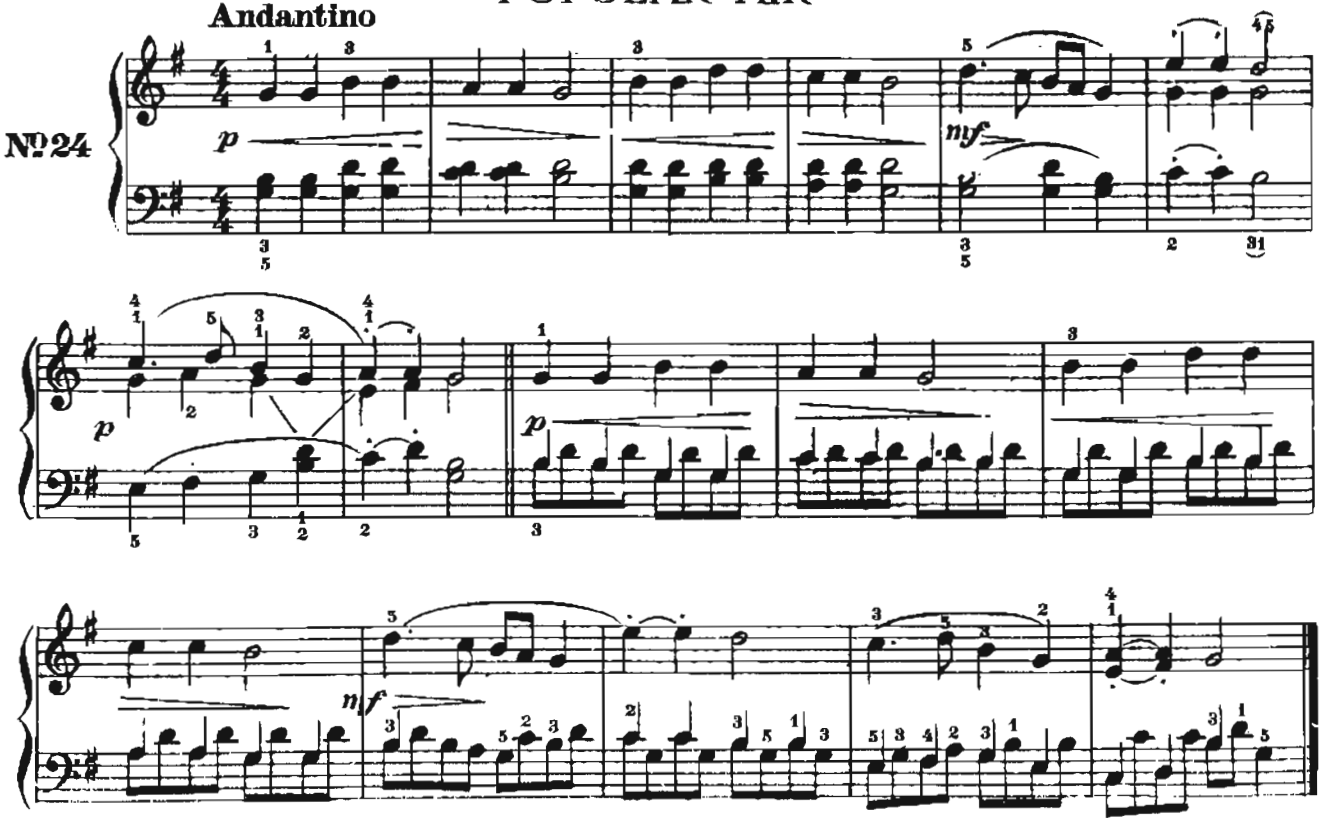
№ 23



POPULAR AIR

Andantino

№ 24



Principle

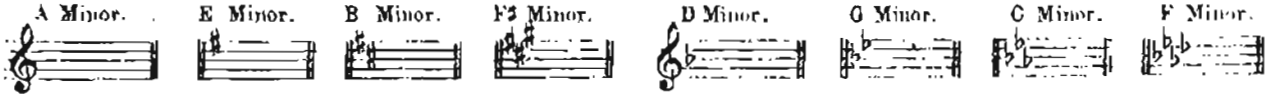
Keys, Scales,

Arpeggios, Chords, etc.

It is essential that the student memorize these, as much of the success in ragtime piano playing depends upon the improvision of chords in each and every piece.

Following are the Principle Keys, Scales, Arpeggios, Chords, etc. Used in Ragtime Piano playing.

C Major or A Minor. G Major or E Minor. D Major or B Minor. A Major or F♯ Minor. F Major or D Minor. B♭ Major or G Minor. E♭ Major or C Minor. A♭ Major or F Minor.



SCALES

Chromatic

Diatonic

Major Minor

Harmonic Melodic

The Chromatic scale ascends and descends in half steps.

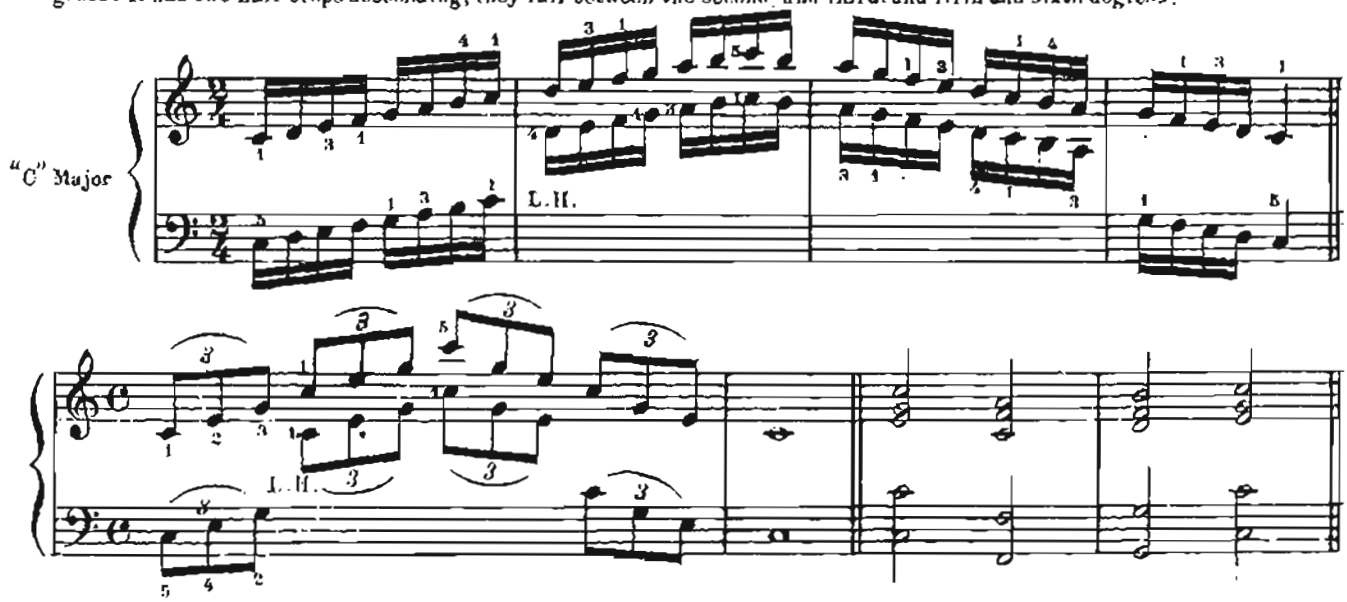
There are two Diatonic scales: Major and Minor.

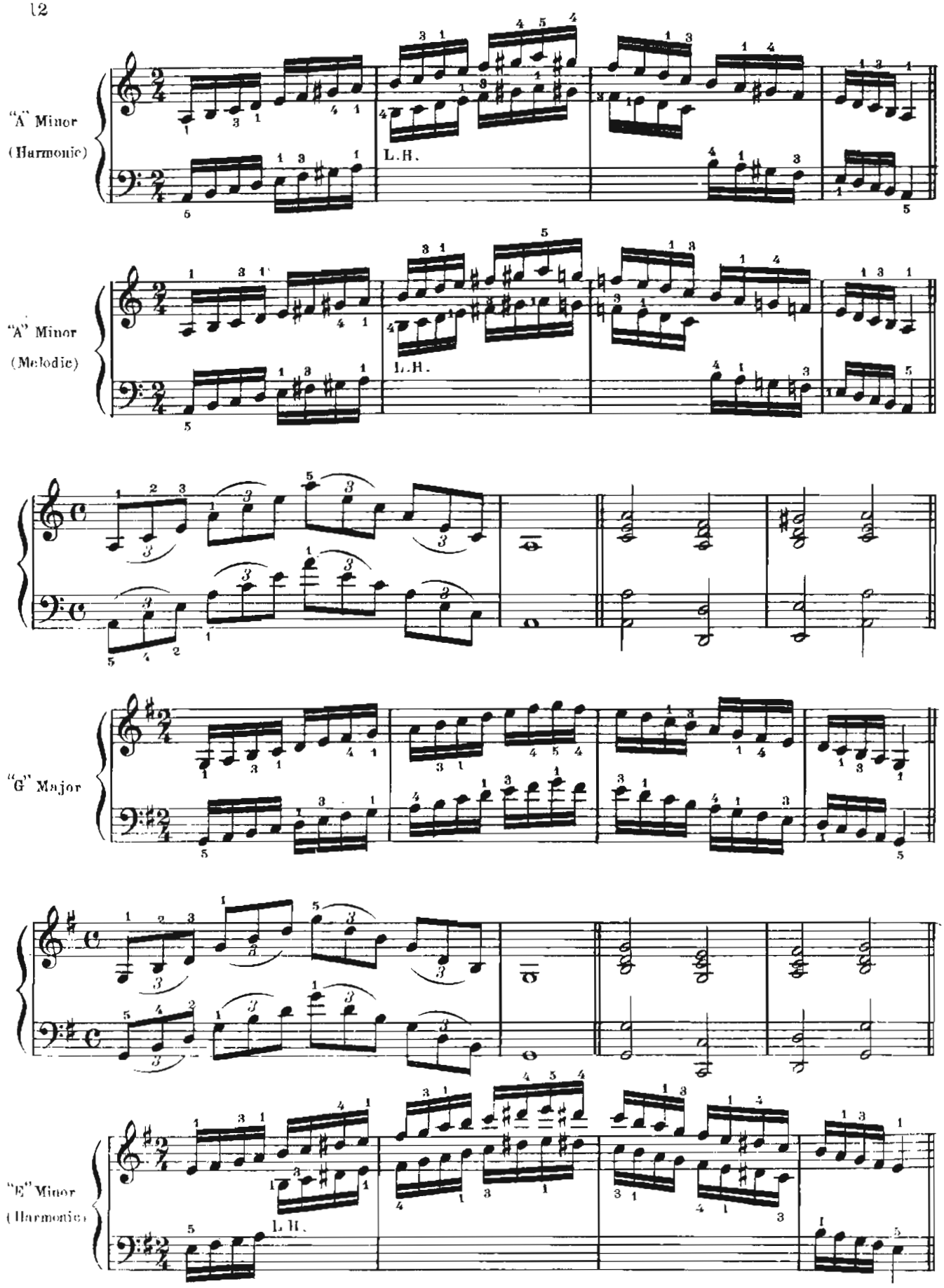
The Major scale has two half steps ascending and descending, they fall between the the third and fourth, and seventh and eighth degrees. All the rest are whole steps.

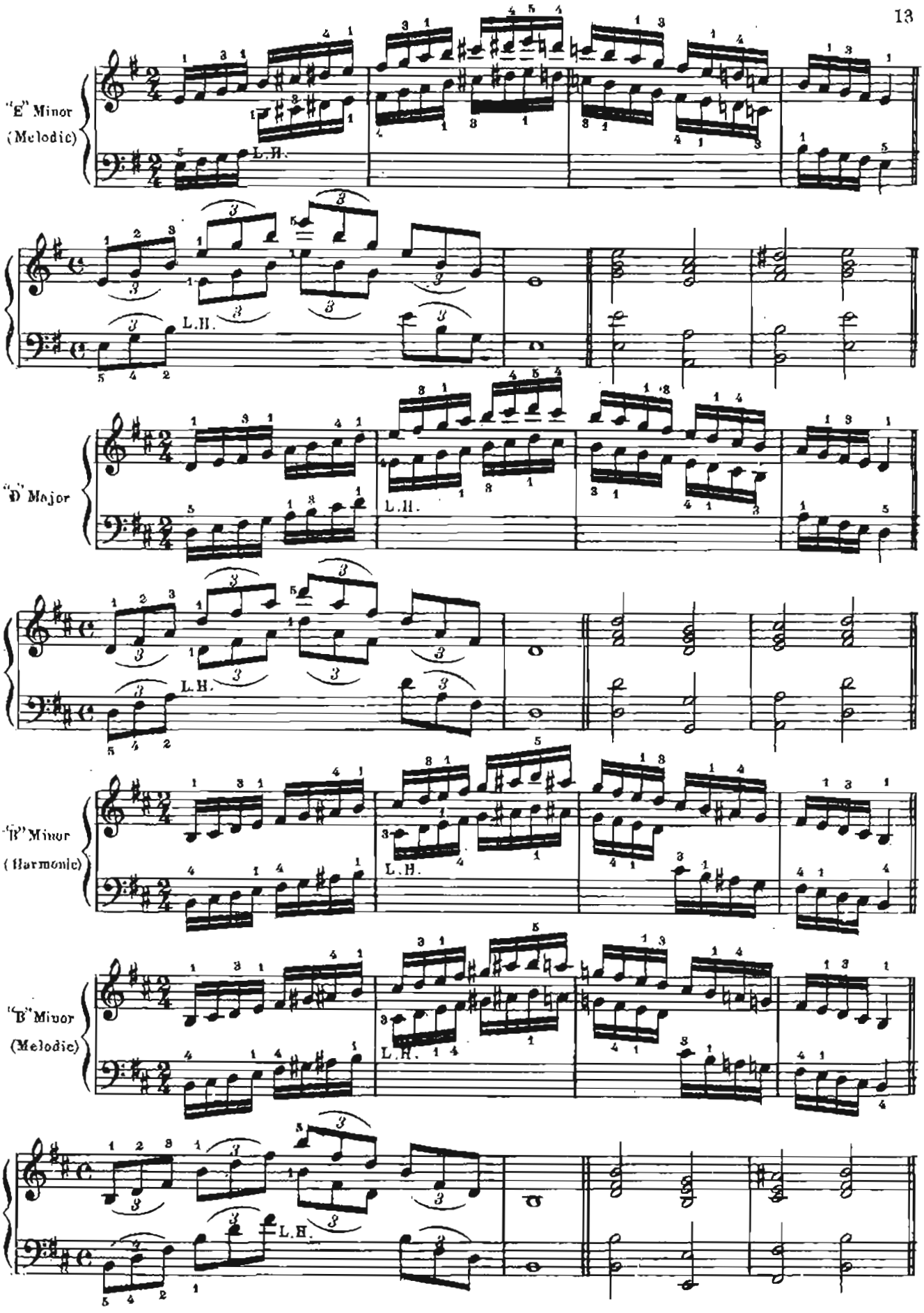
There are two Minor scales: Harmonic and Melodic.

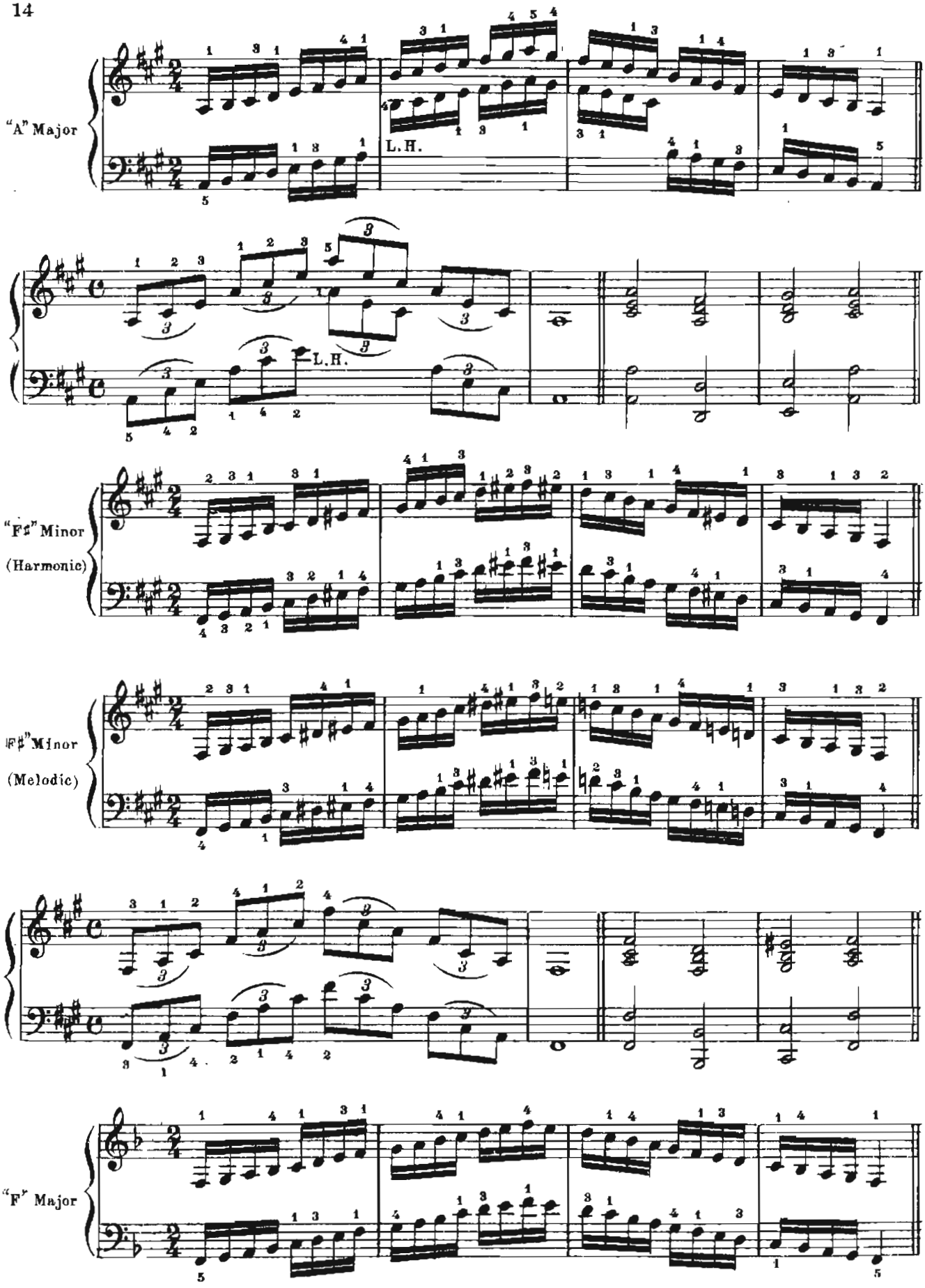
The Harmoic Minor scale has three half steps ascending and descending, they fall between the second and third, fifth and sixth, and seventh and eighth degrees. It also has a step and a half between the sixth and seventh degrees.

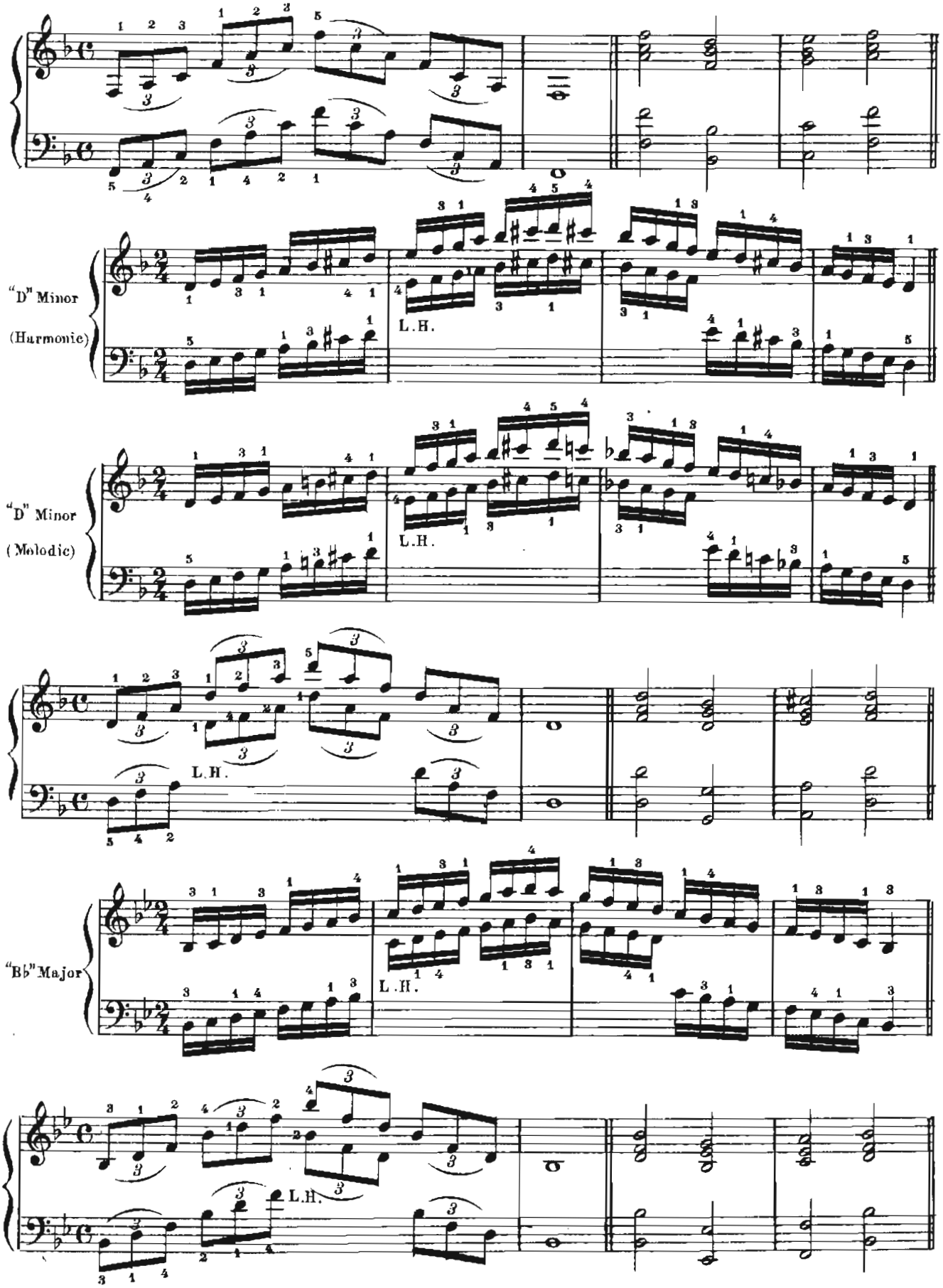
The Melodic Minor scale has two half steps ascending, they fall between the second and third, and seventh and eighth degrees. It has two half steps descending, they fall between the second and third, and fifth and sixth degrees.

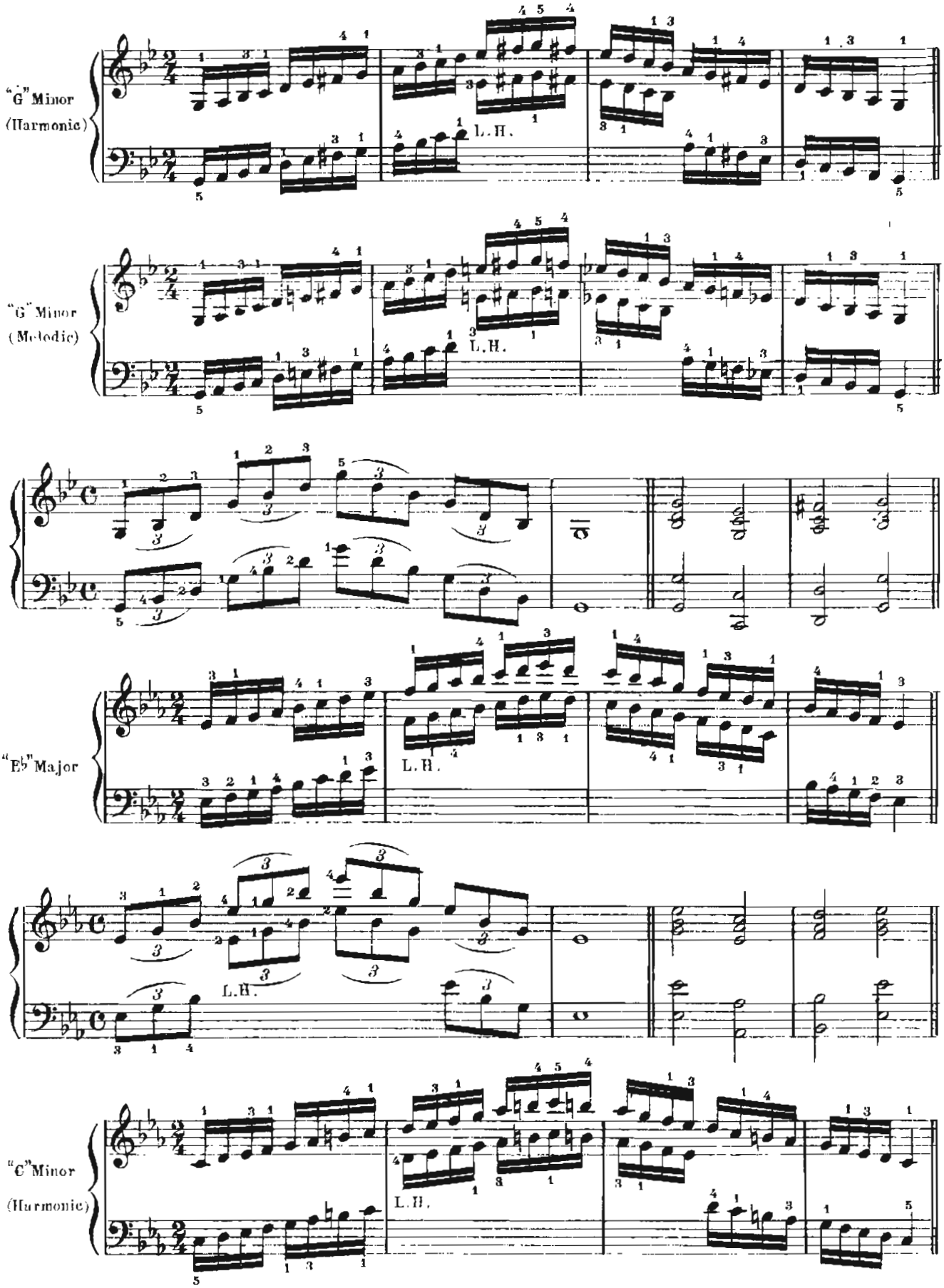


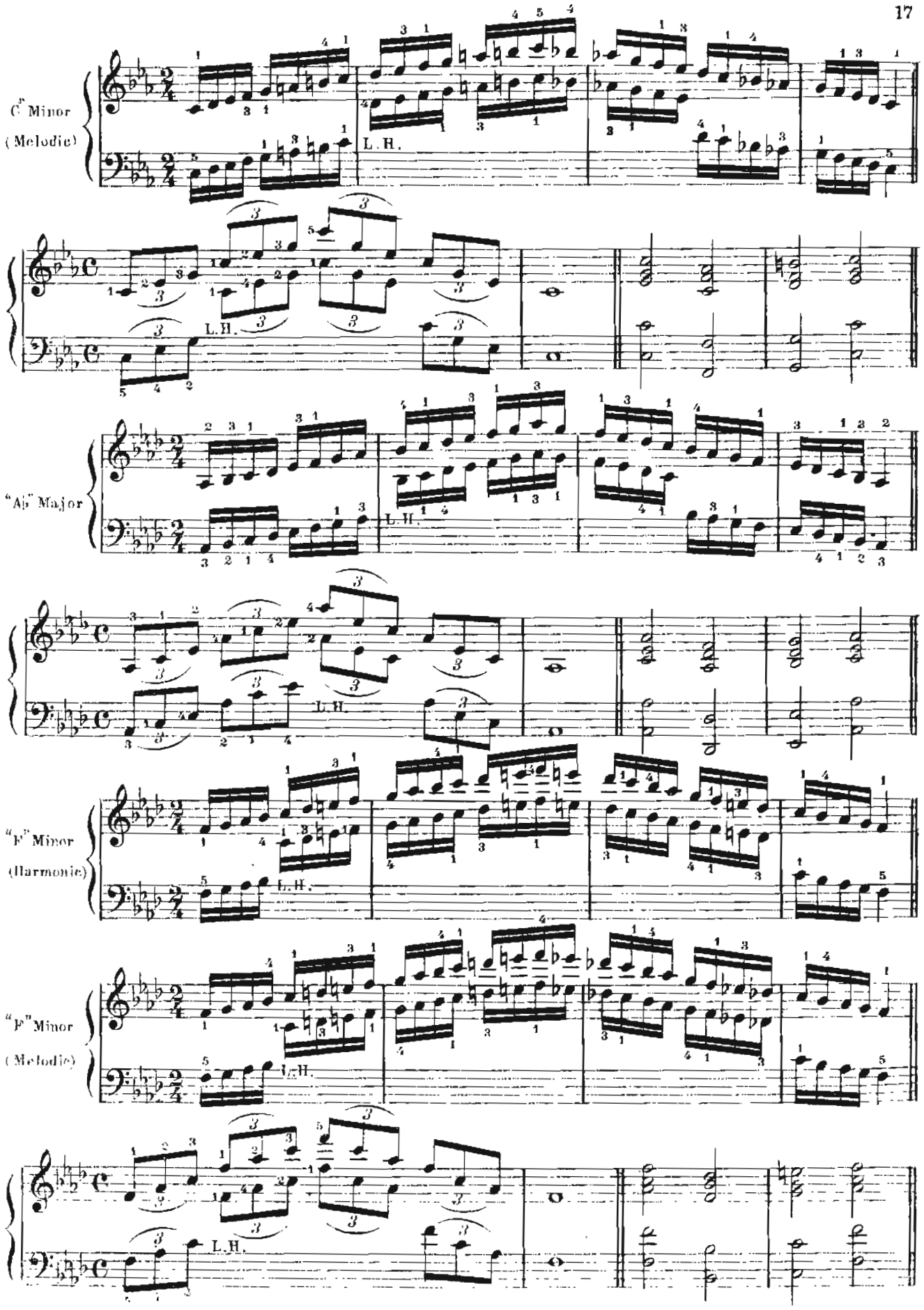

"A" Minor
(Harmonic)
L.H.
"A" Minor
(Melodic)
L.H.
"G" Major
"E" Minor
(Harmonic)
L.H.


"E" Minor
(Melodic)
L.H.
"D" Major
L.H.
"B" Minor
(Harmonic)
L.H.
"B" Minor
(Melodic)
L.H.
L.H.


"A" Major
L.H.
L.H.
"F♯" Minor
(Harmonic)
"F♯" Minor
(Melodic)
"F" Major


"D" Minor
(Harmonic)
L.H.
"D" Minor
(Melodic)
L.H.
L.H.
"B♭" Major
L.H.
L.H.


"G" Minor
(Harmonic)
L.H.
"G" Minor
(Melodic)
L.H.
"Eb" Major
L.H.
L.H.
"C" Minor
(Harmonic)
L.H.


C Minor
(Melodic)
L.H.
"Ab" Major
L.H.
"F" Minor
(Harmonic)
L.H.
"F" Minor
(Melodic)
L.H.

Following are the principle figures used in the Ragtime Two-Step.
Keep repeating each figure until thoroughy familiar with same.

Fig.I.

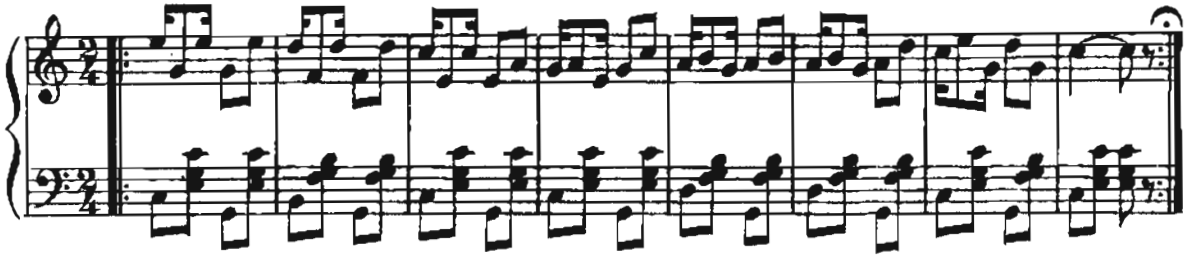


Fig.II.

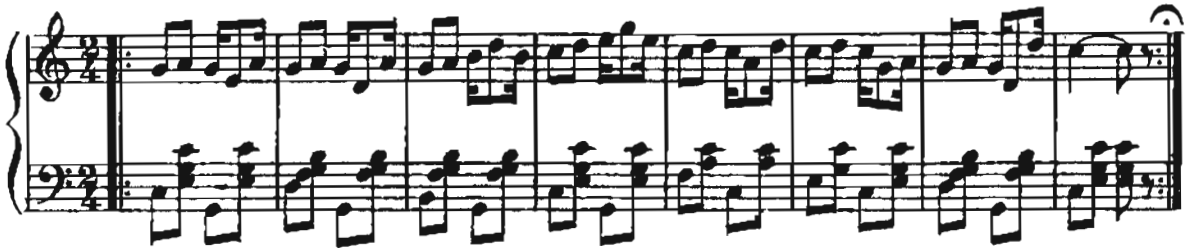
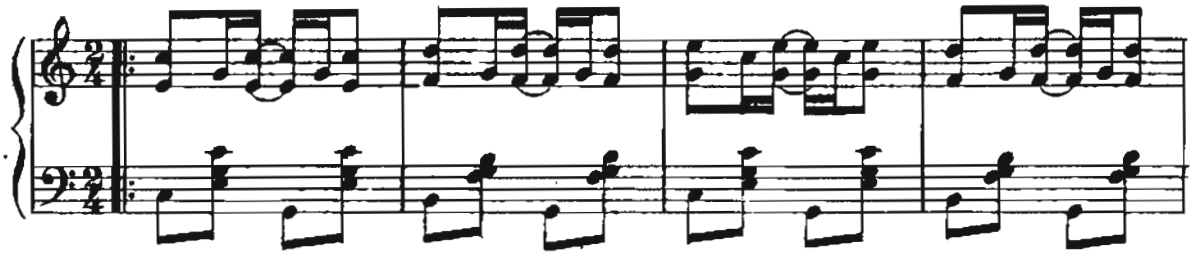


Fig.III.



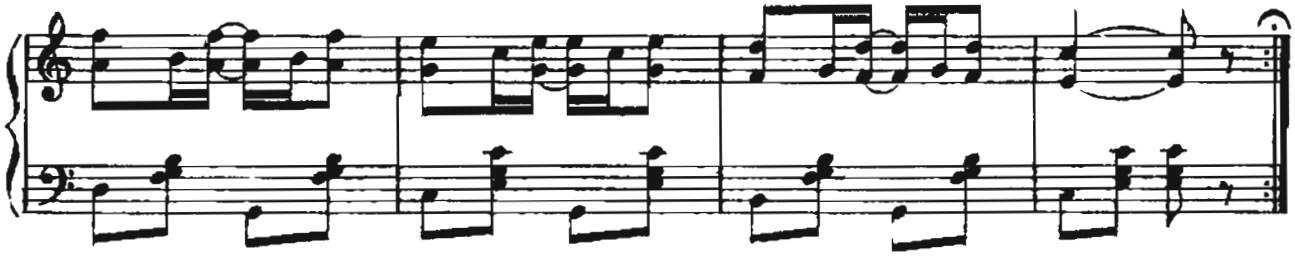
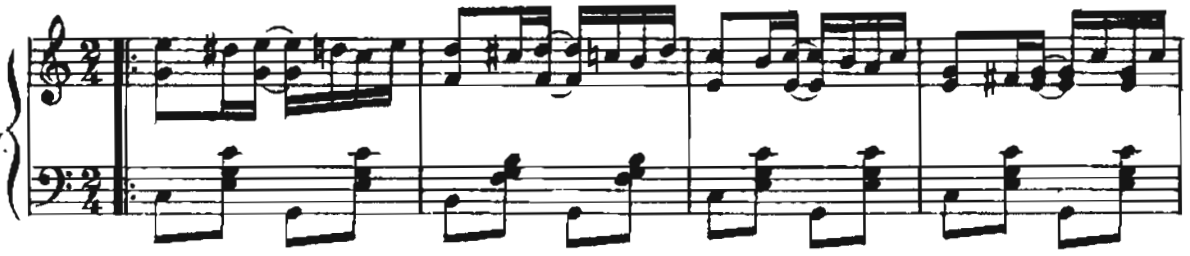


Fig.IV.



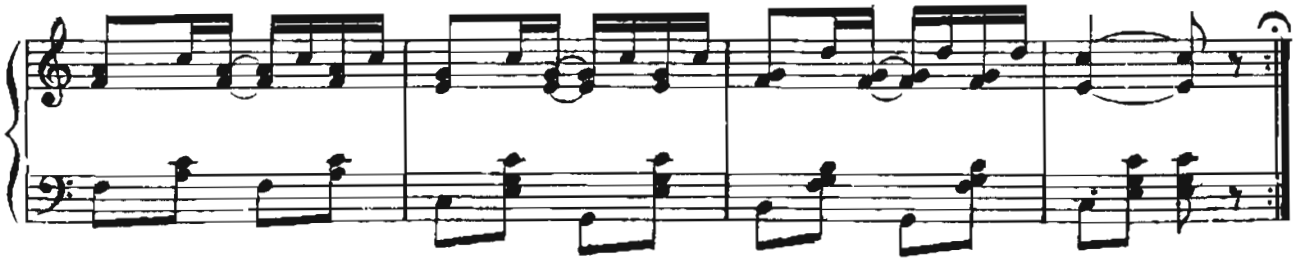
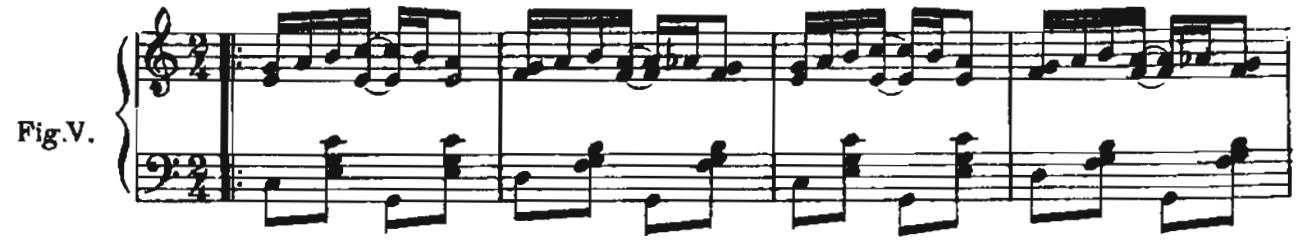


Fig.V.



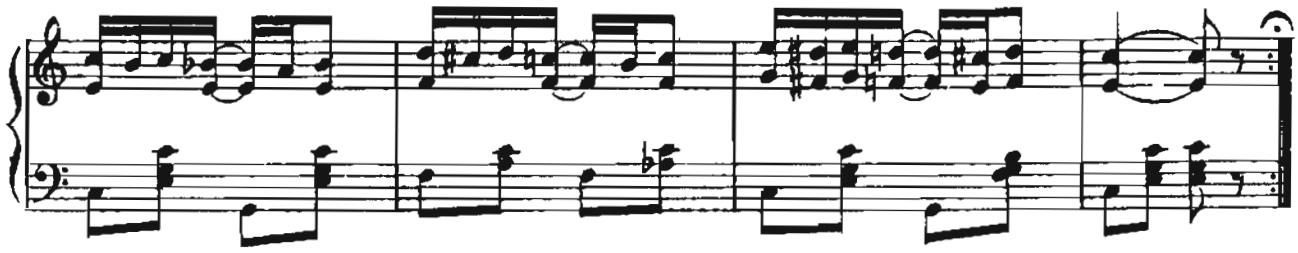
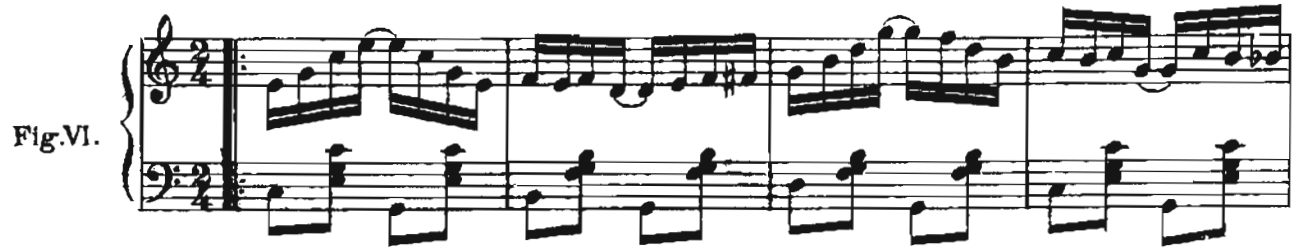


Fig.VI.



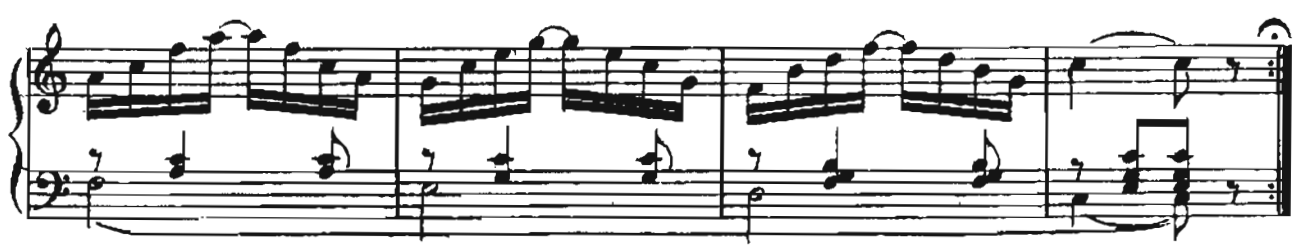


Fig.VII.

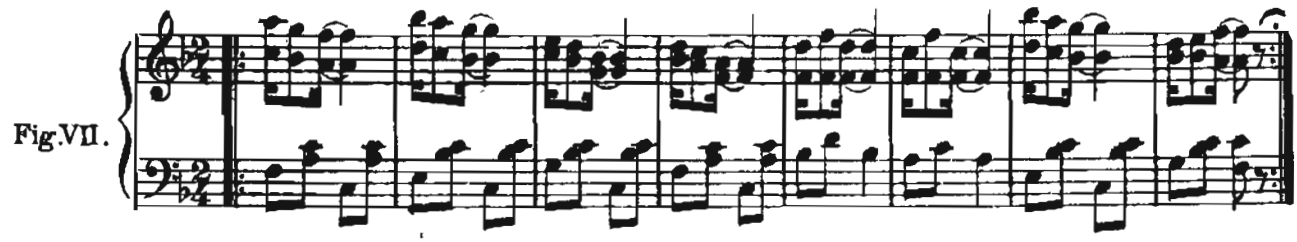
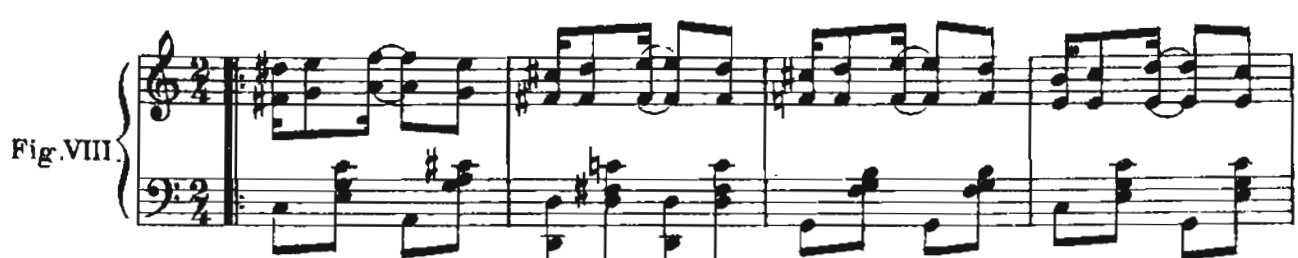


Fig.VIII.



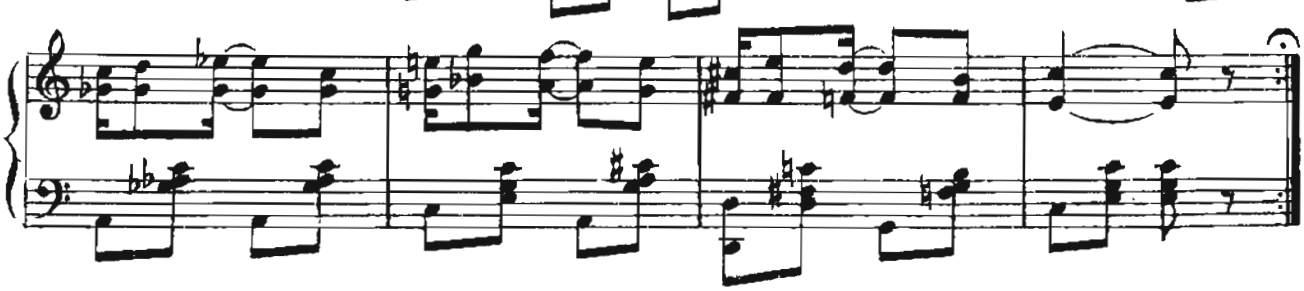
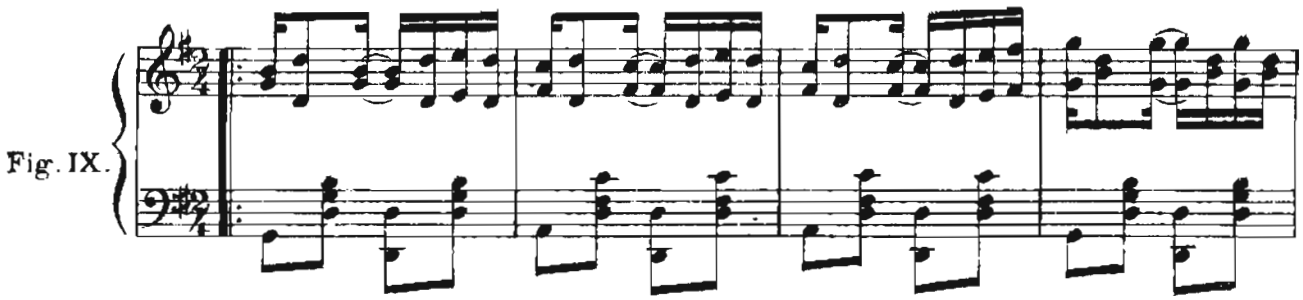


Fig. IX.



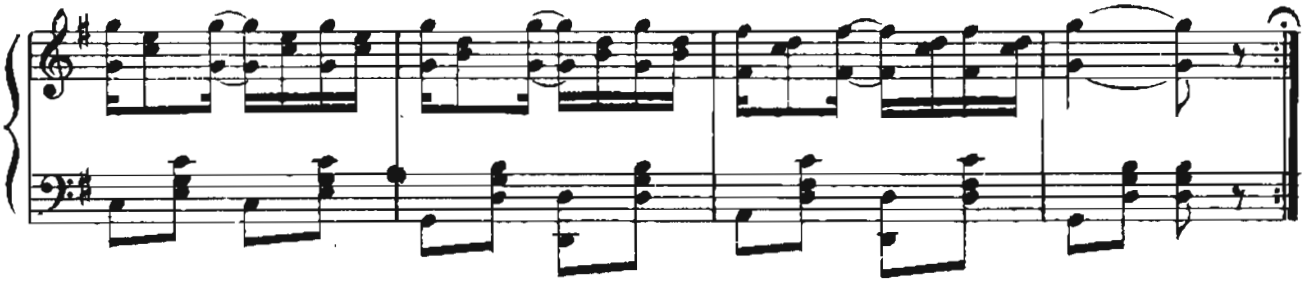
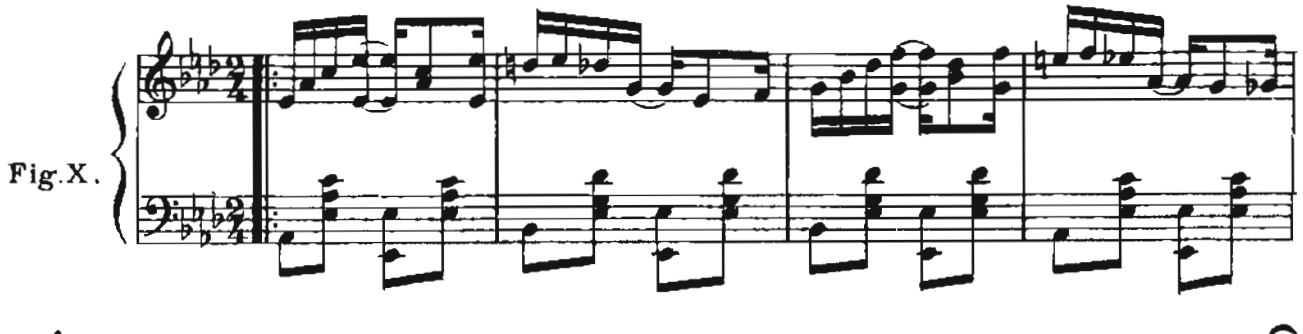


Fig. X.



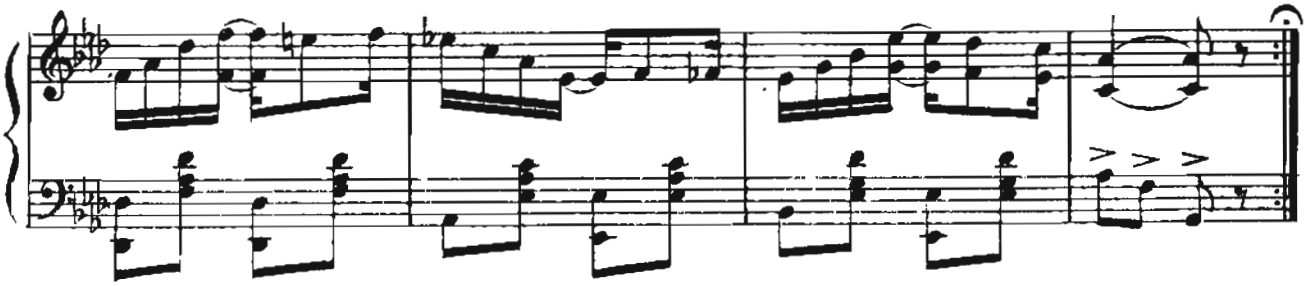
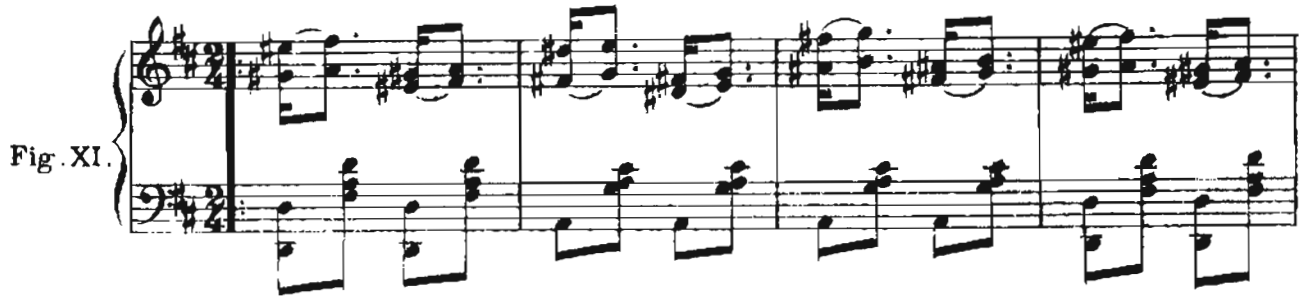


Fig. XI.



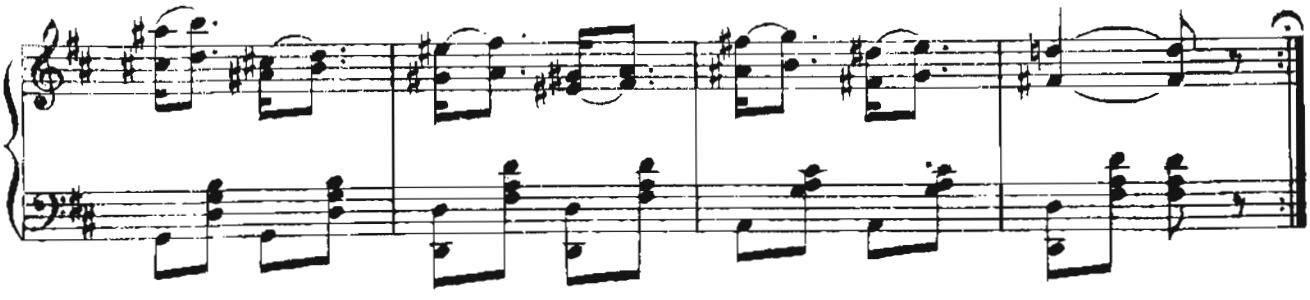


Fig. XII.

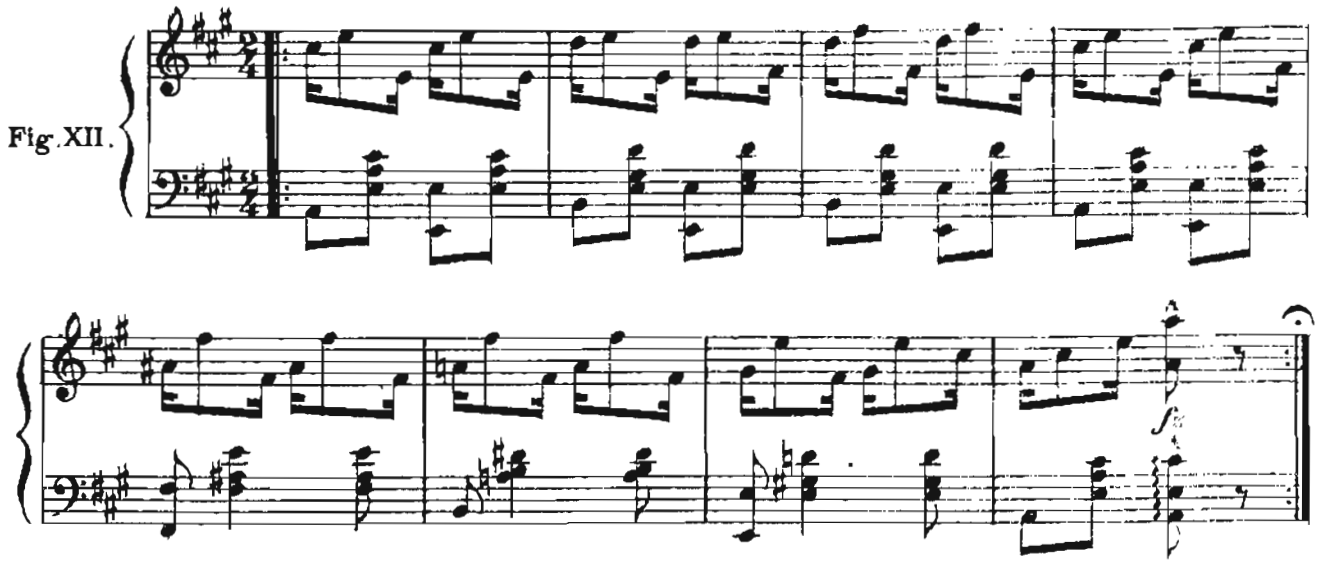
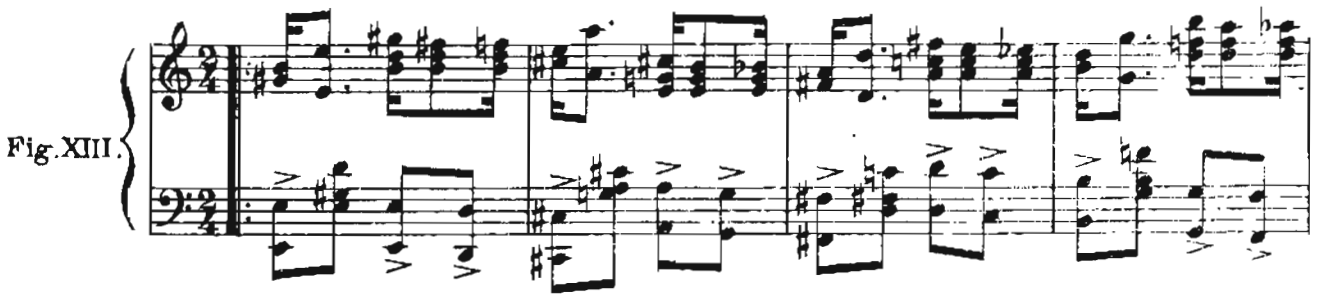


Fig. XIII.



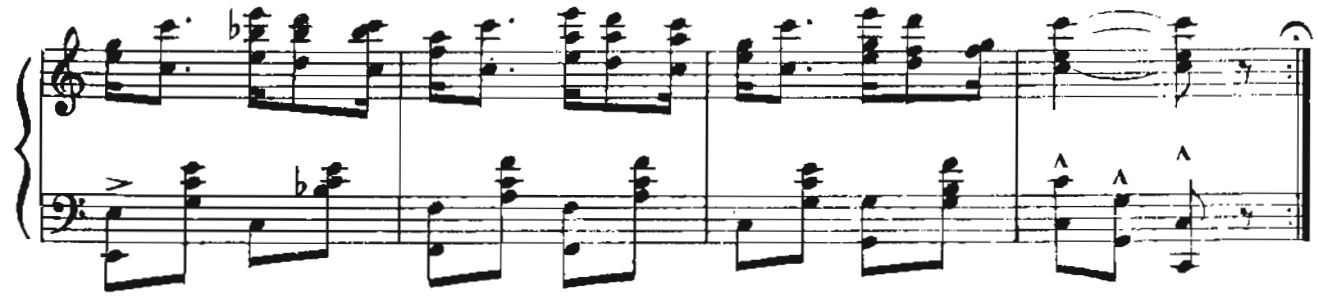
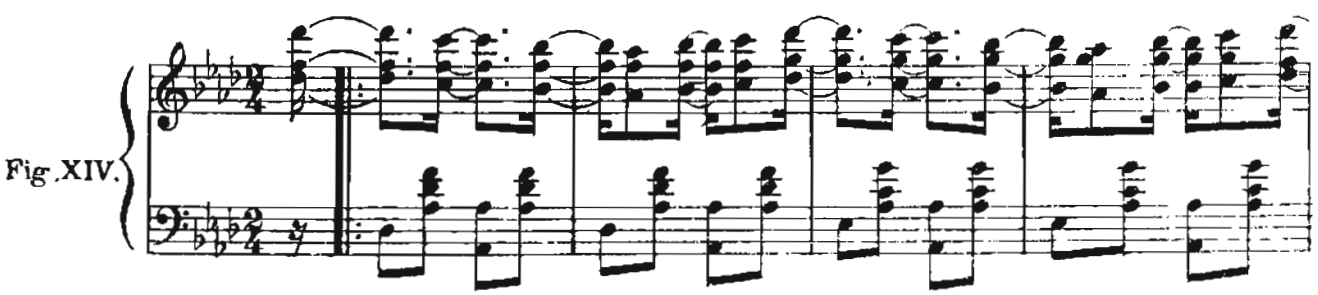
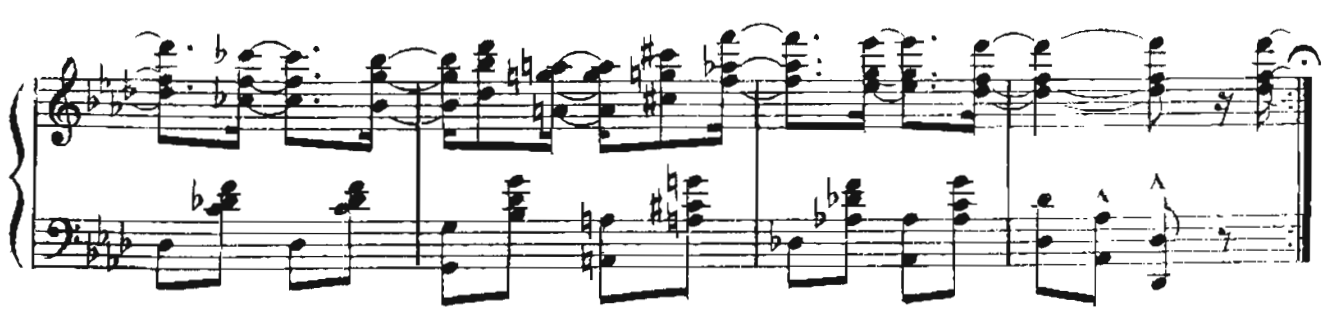


Fig. XIV.



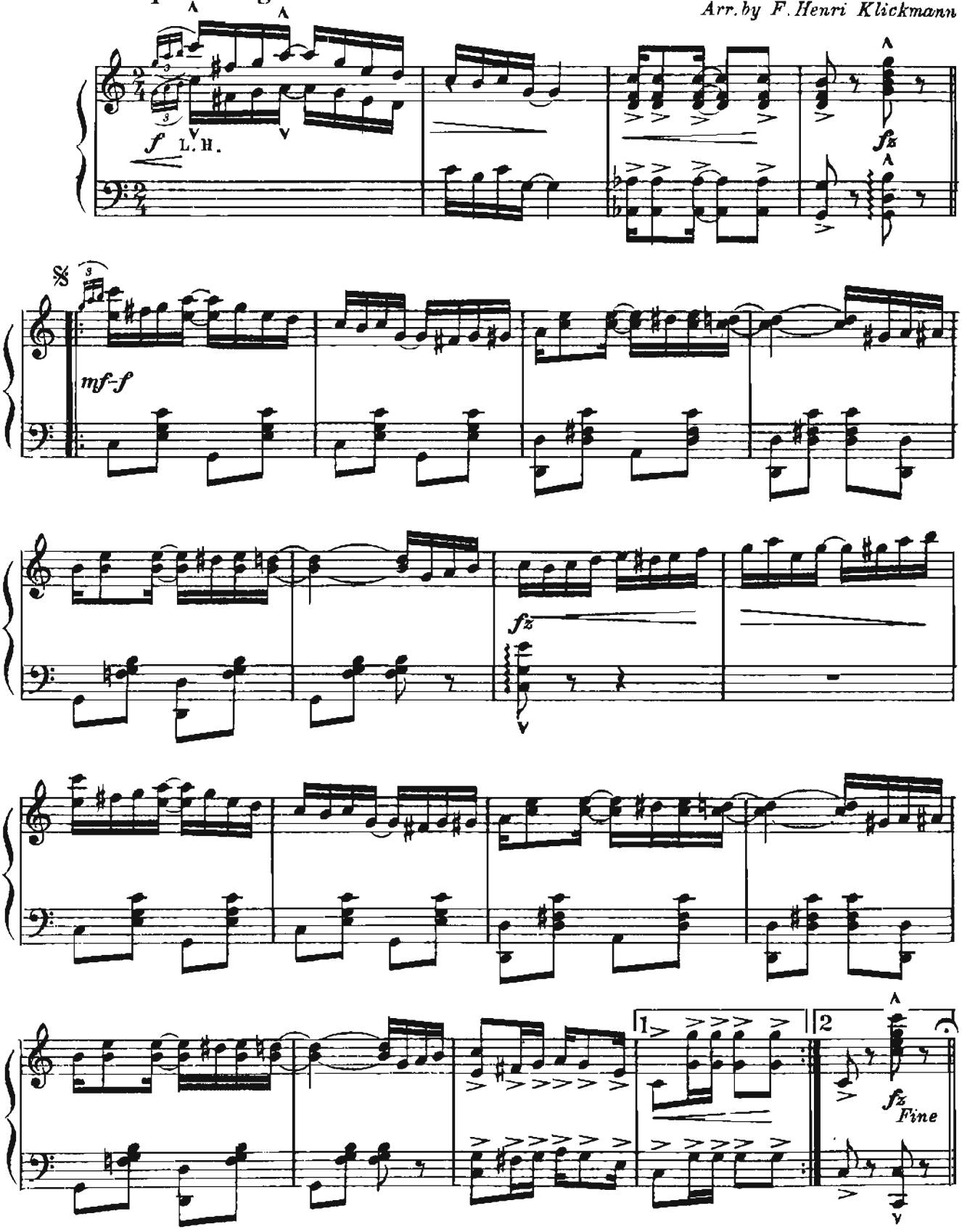


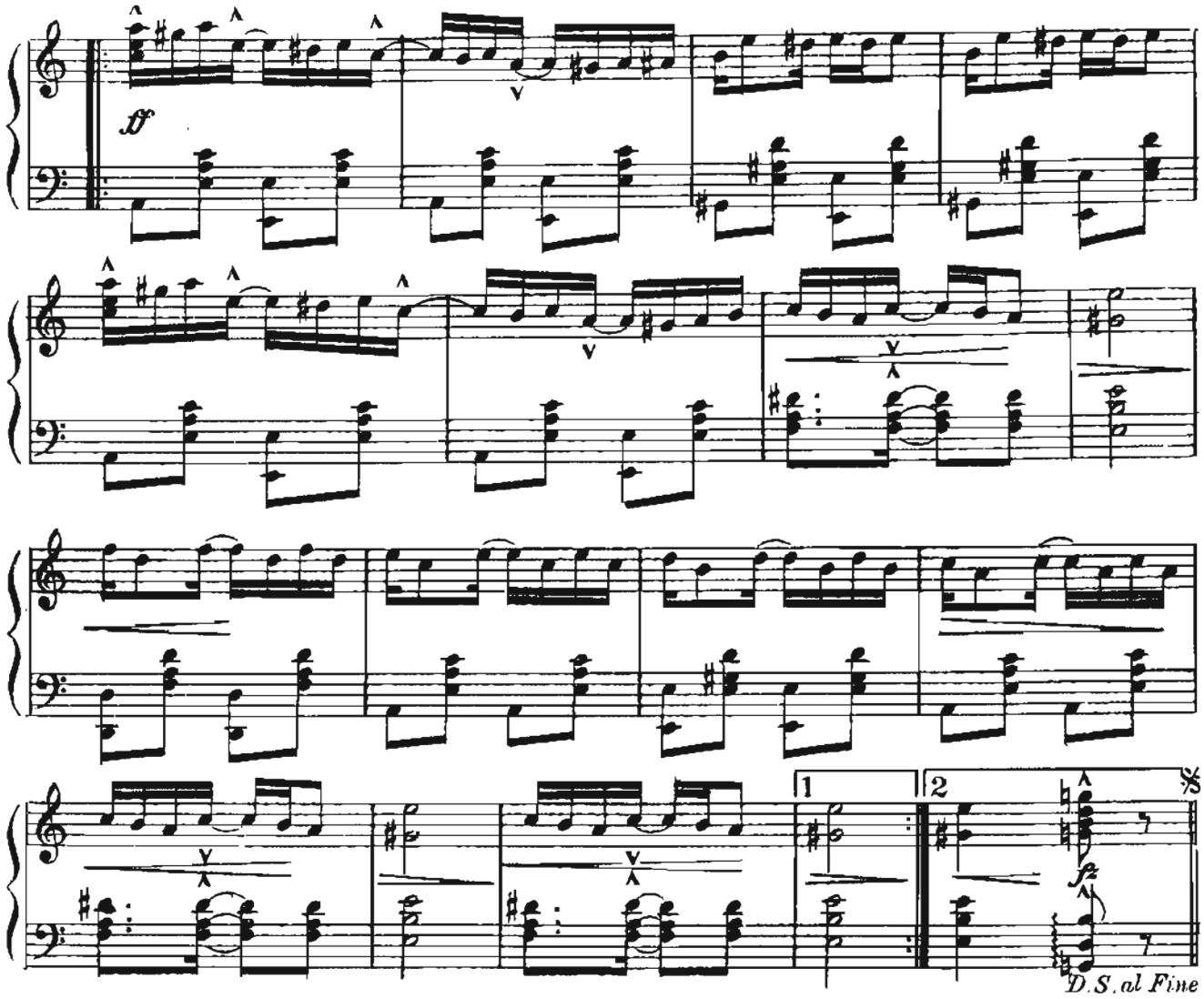
THE STUDENT'S RAG

TWO-STEP

H. J. BECKERMAN
Arr. by F. Henri Klickmann

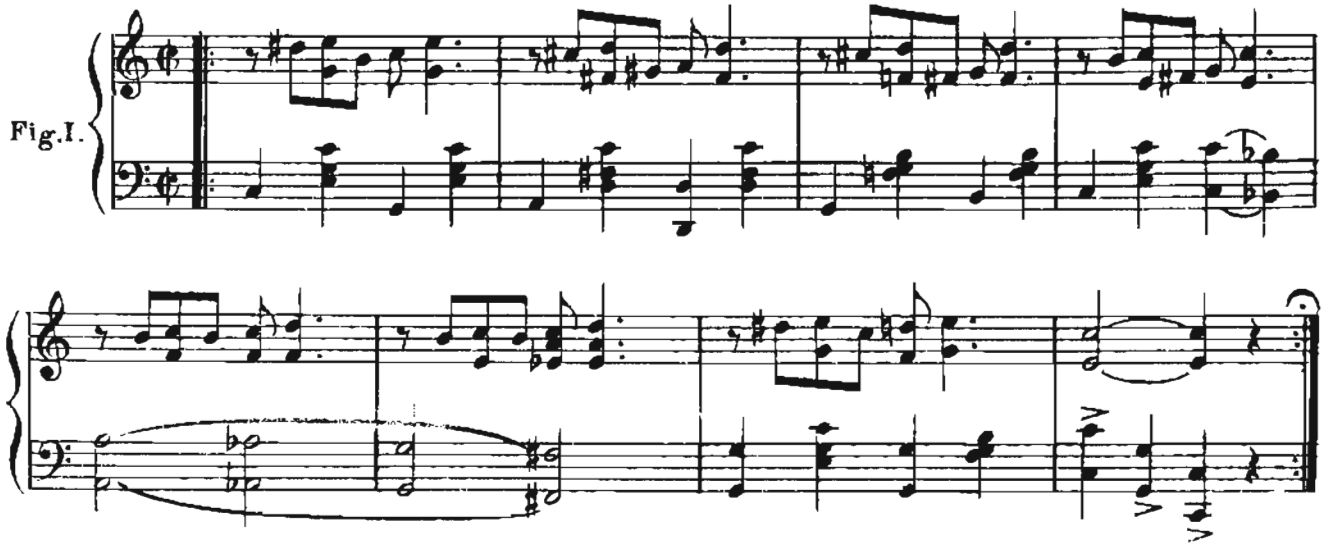
Tempo di Rag





Following are the principle figures used in the Slow Drag or Ragtime Schottische.
Keep repeating each figure until thoroughly familiar with same.

Fig.I.



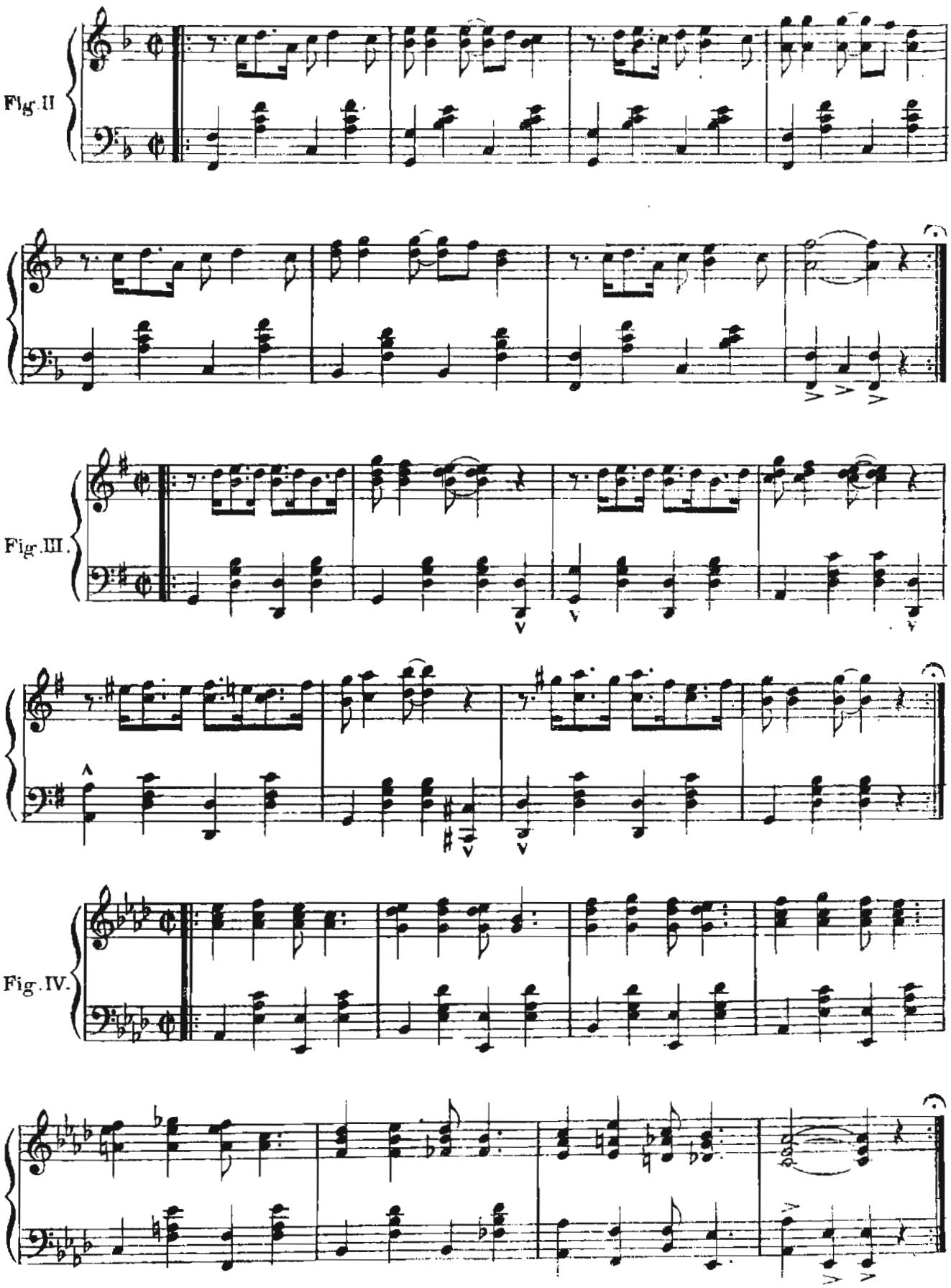
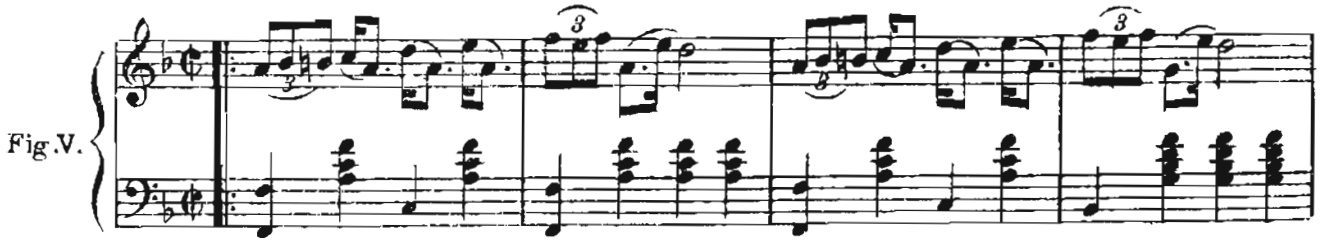


Fig. II
Fig. III.
Fig. IV.

Fig.V.



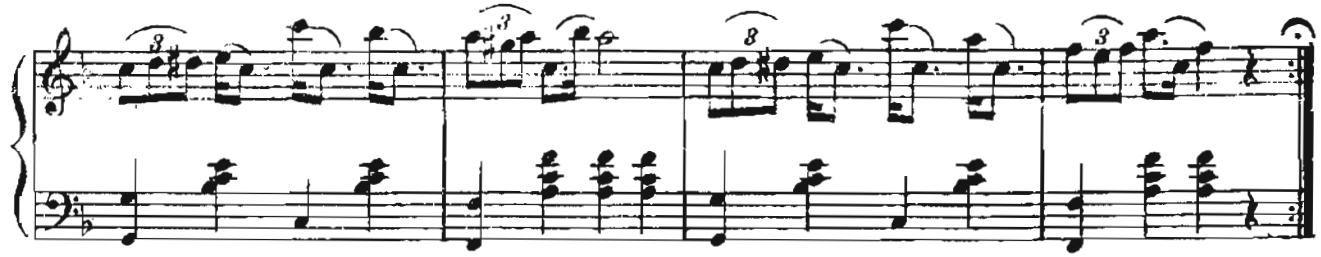
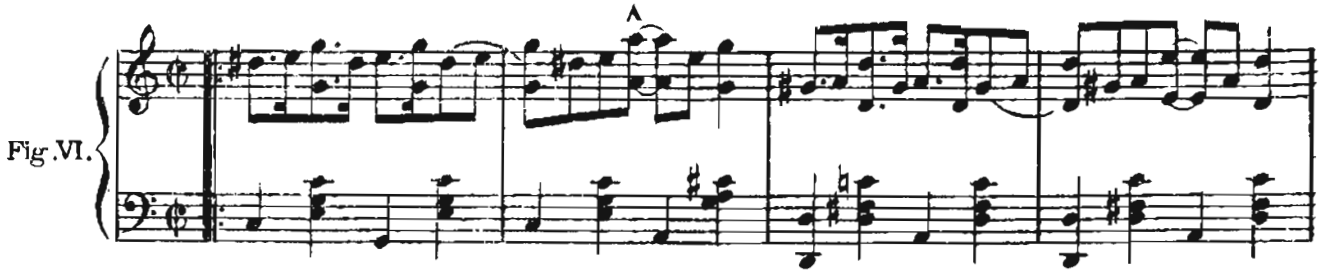


Fig.VI.



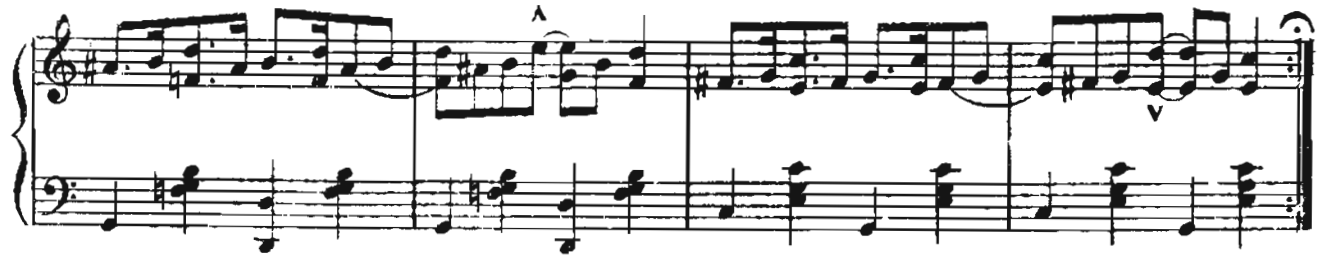
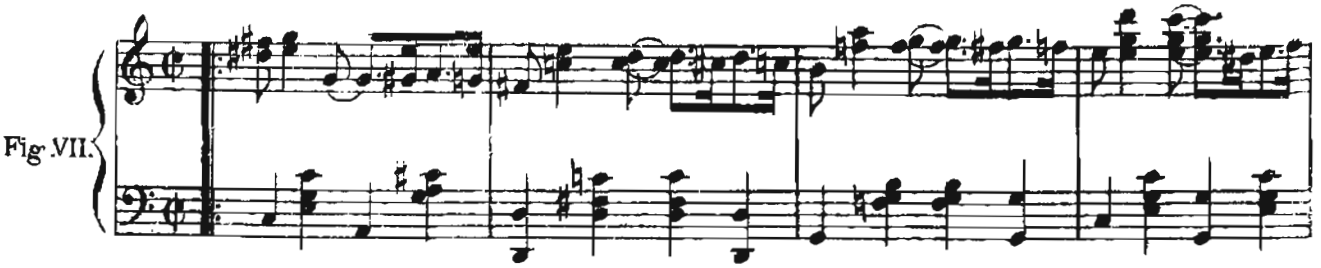
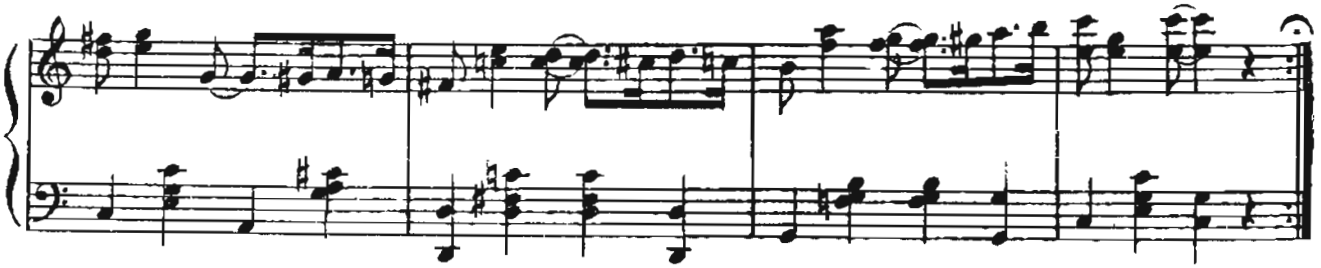


Fig.VII.





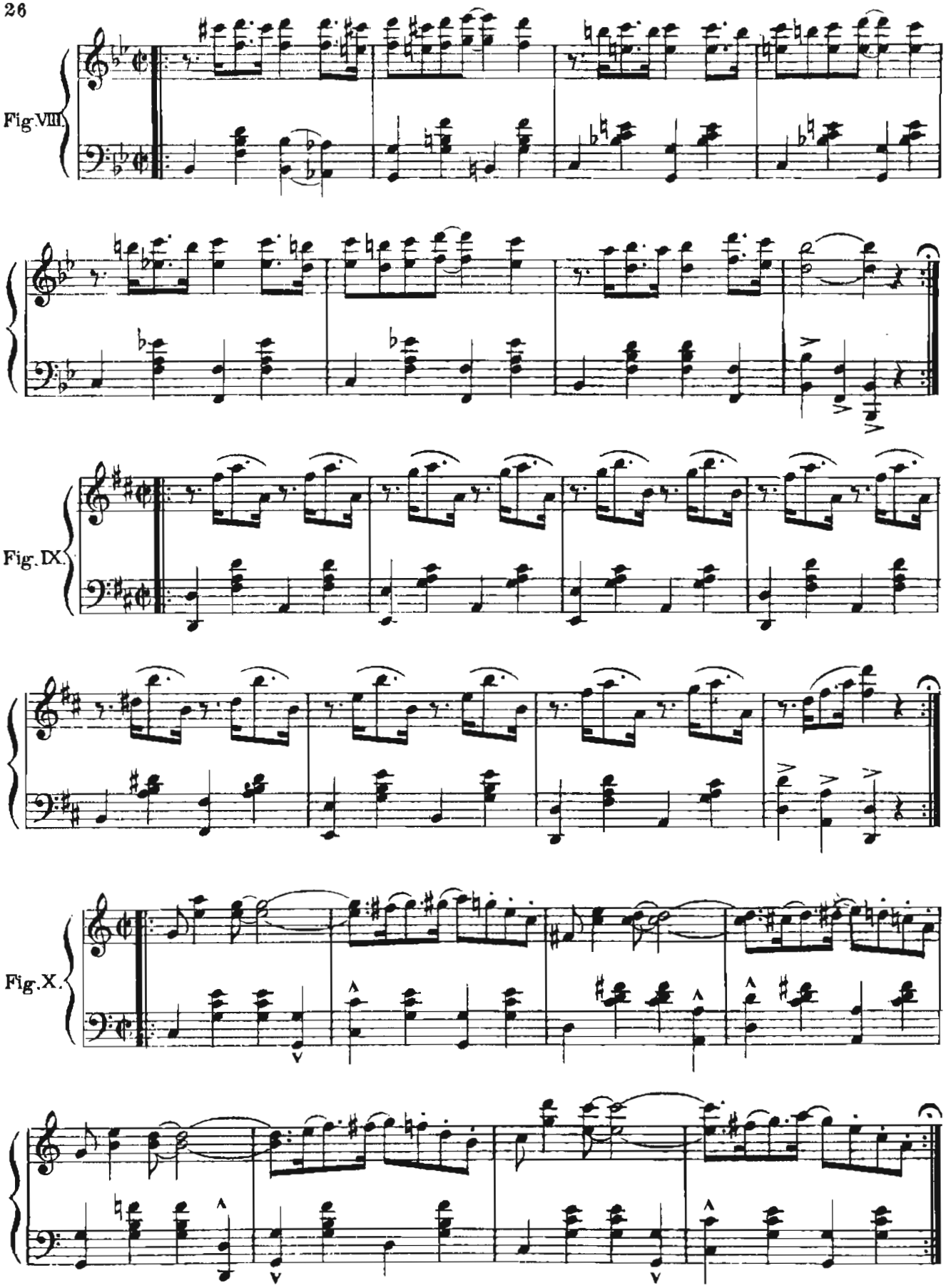


Fig. VIII.
Fig. IX.
Fig. X.

Fig.XI

Fig.XII.

8

DOWN SOUTH

SLOW DRAG

H. J. BECKERMAN

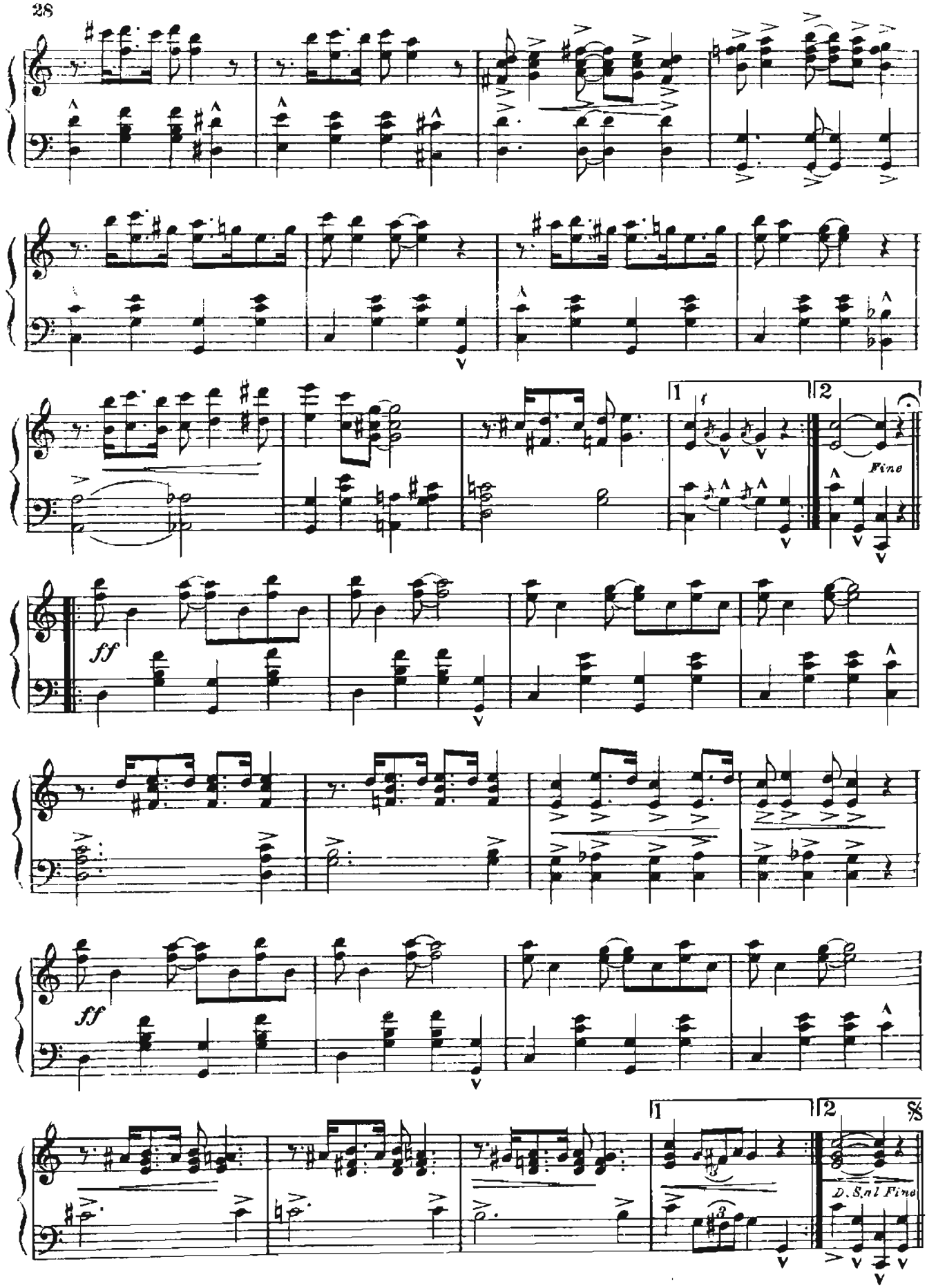
Arr. by F. Henri Klickmann

Moderato *(Slowly)*

f

𝄋

mf-f


1
2
Fine
ff
ff
1
2
D.S.n1 Fine

Following are the principle figures used in the Ragtime or Syncopated Waltz.

Keep repeating each figure until thoroughly familiar with same.

Fig. I.

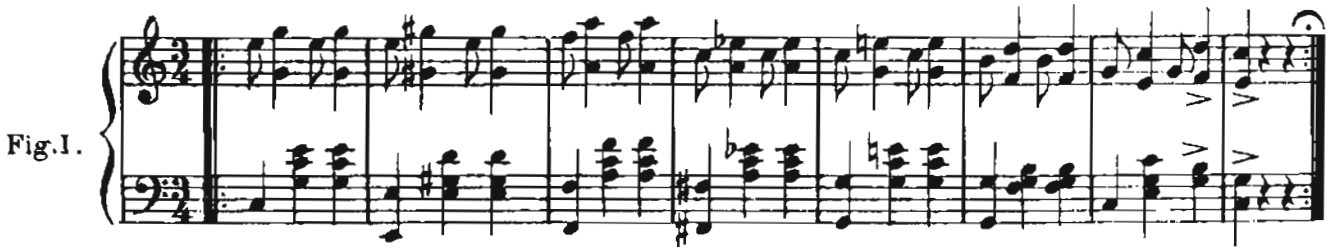
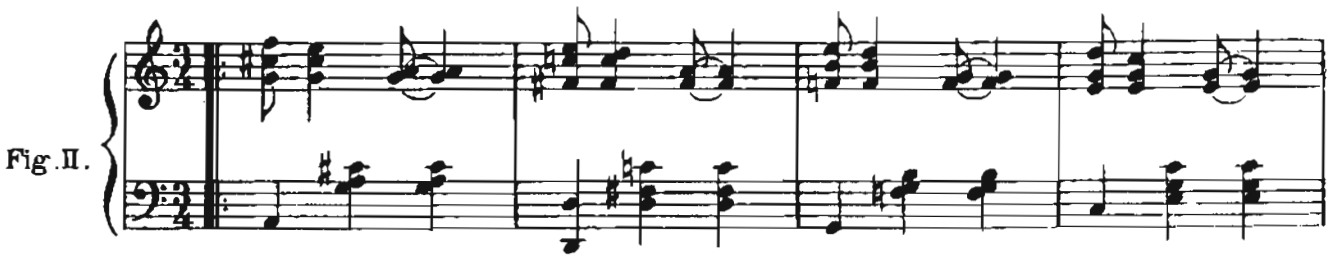


Fig. II.



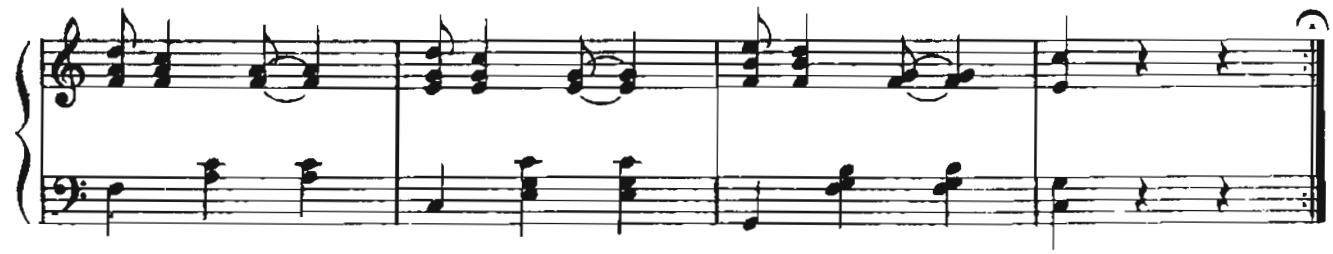


Fig. III.

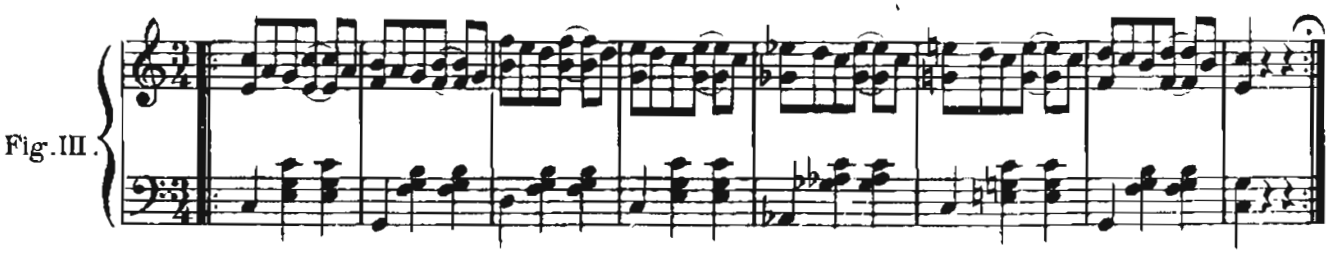
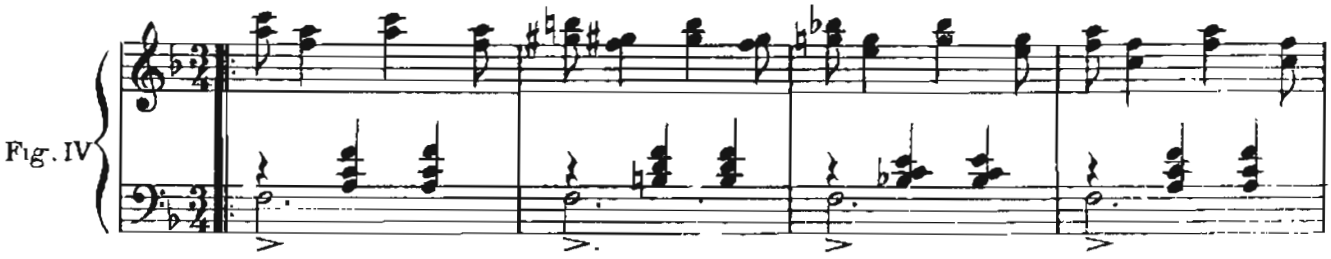


Fig. IV



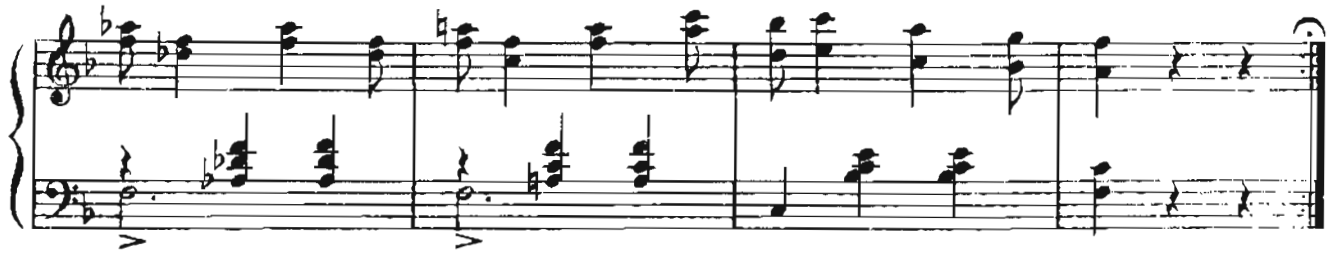


Fig.V.

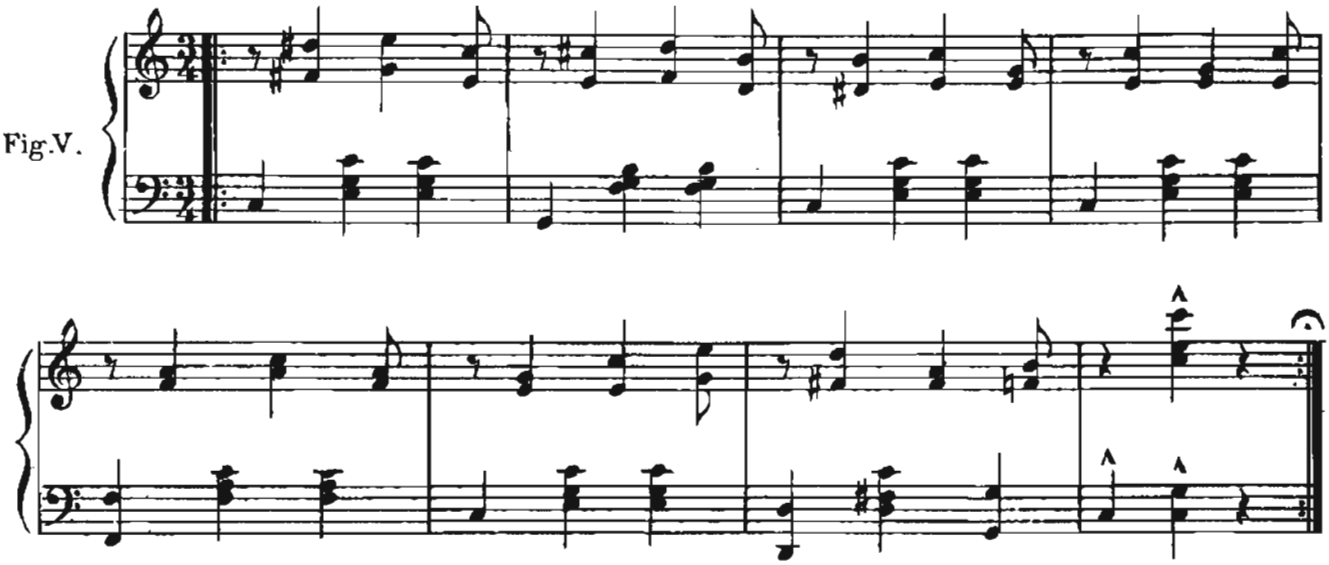
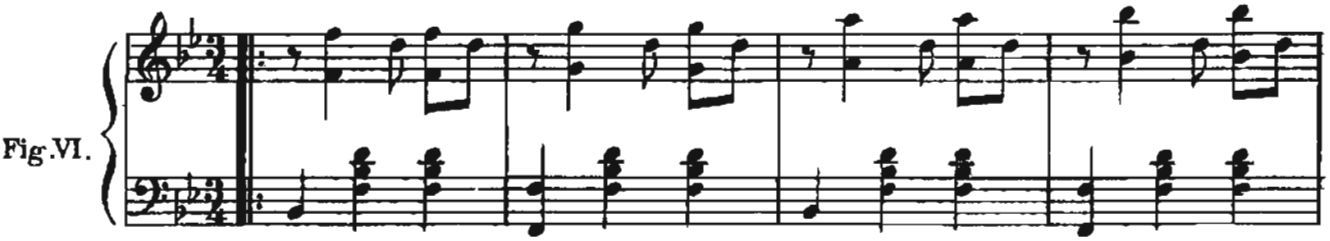


Fig.VI.



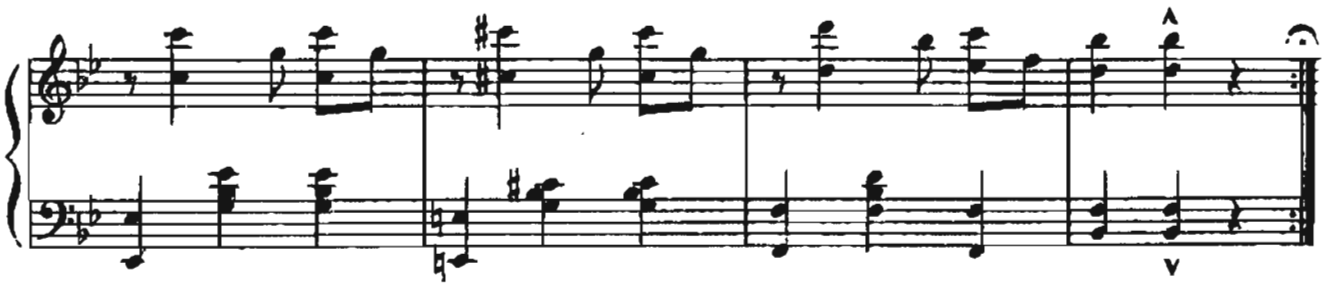
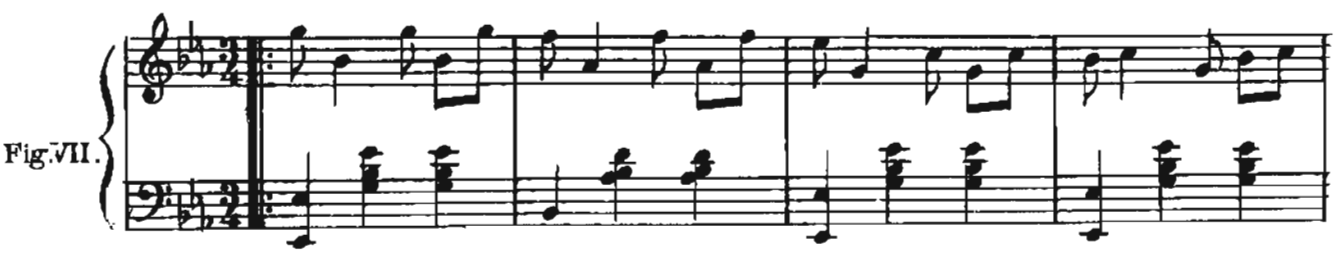


Fig.VII.



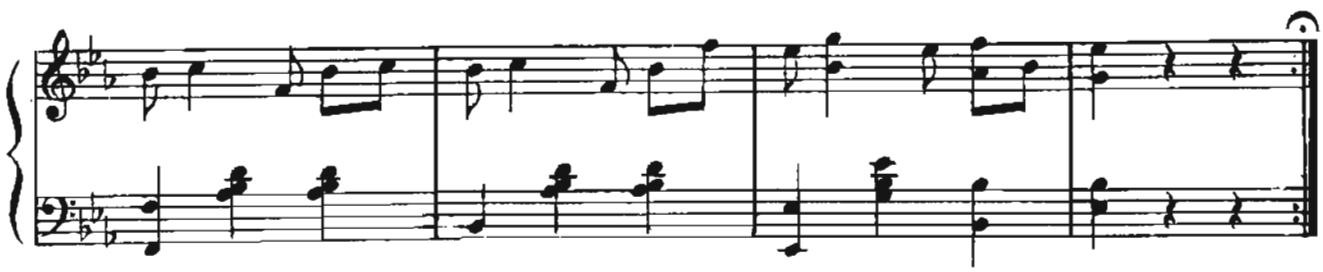
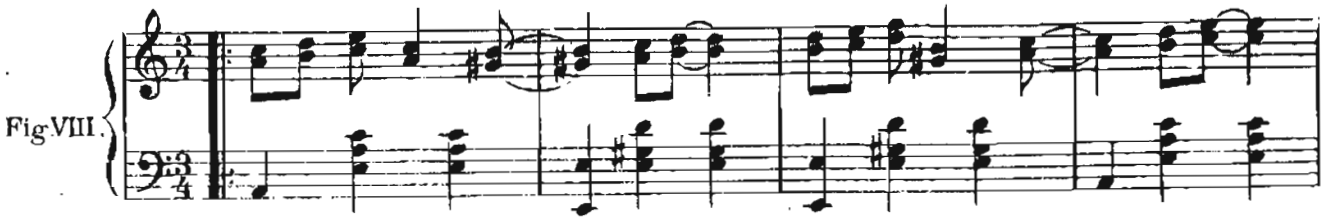


Fig VIII.



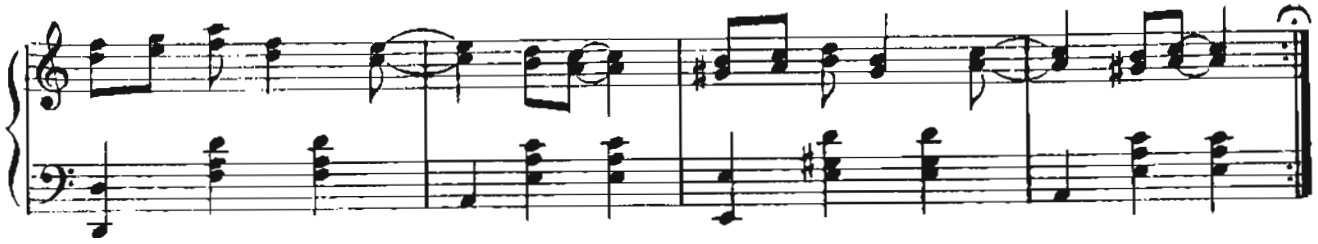
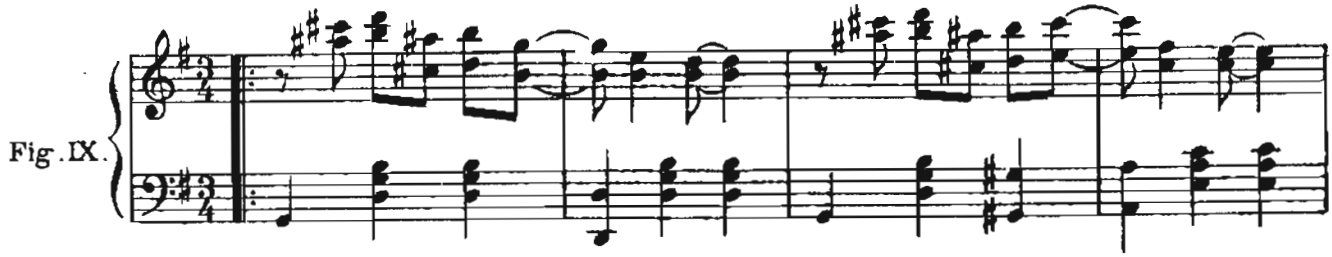


Fig. IX.



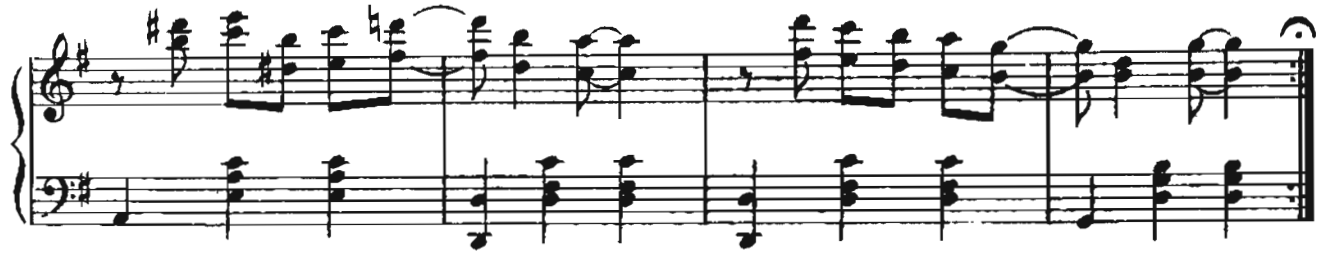
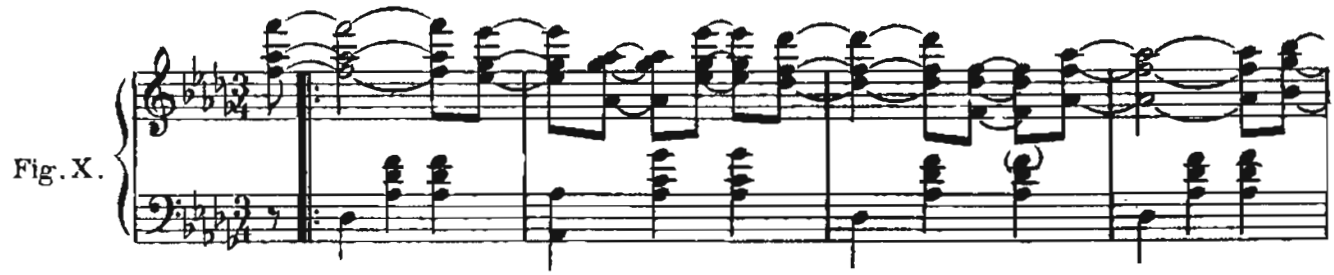
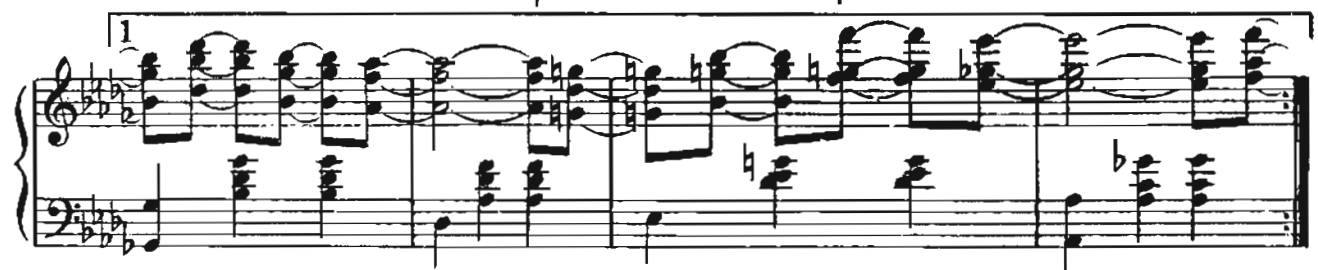


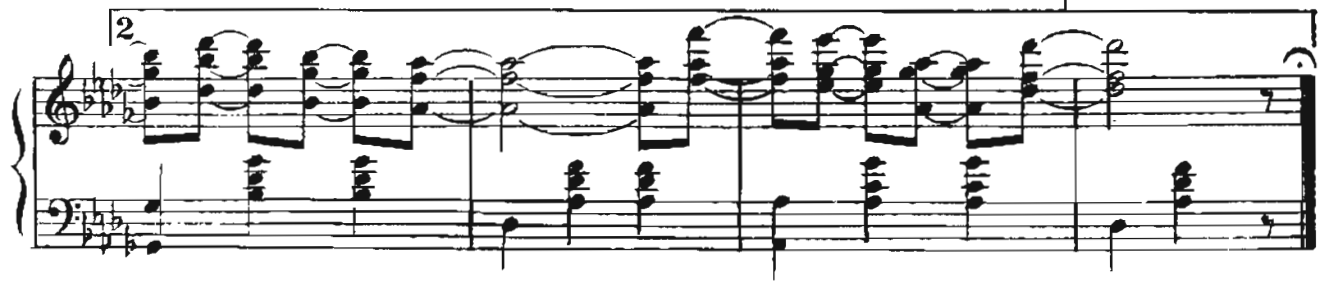
Fig. X.



1



2

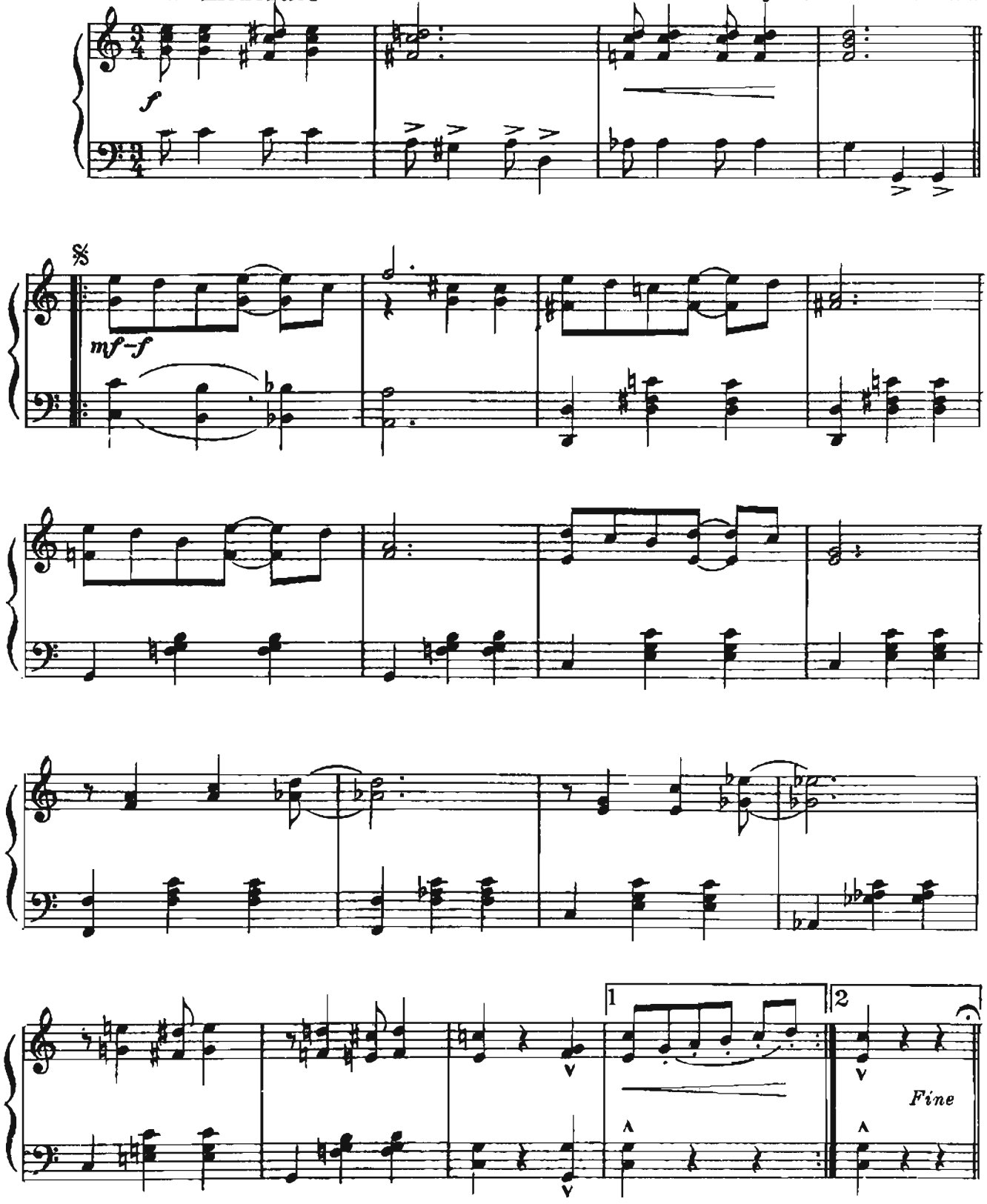


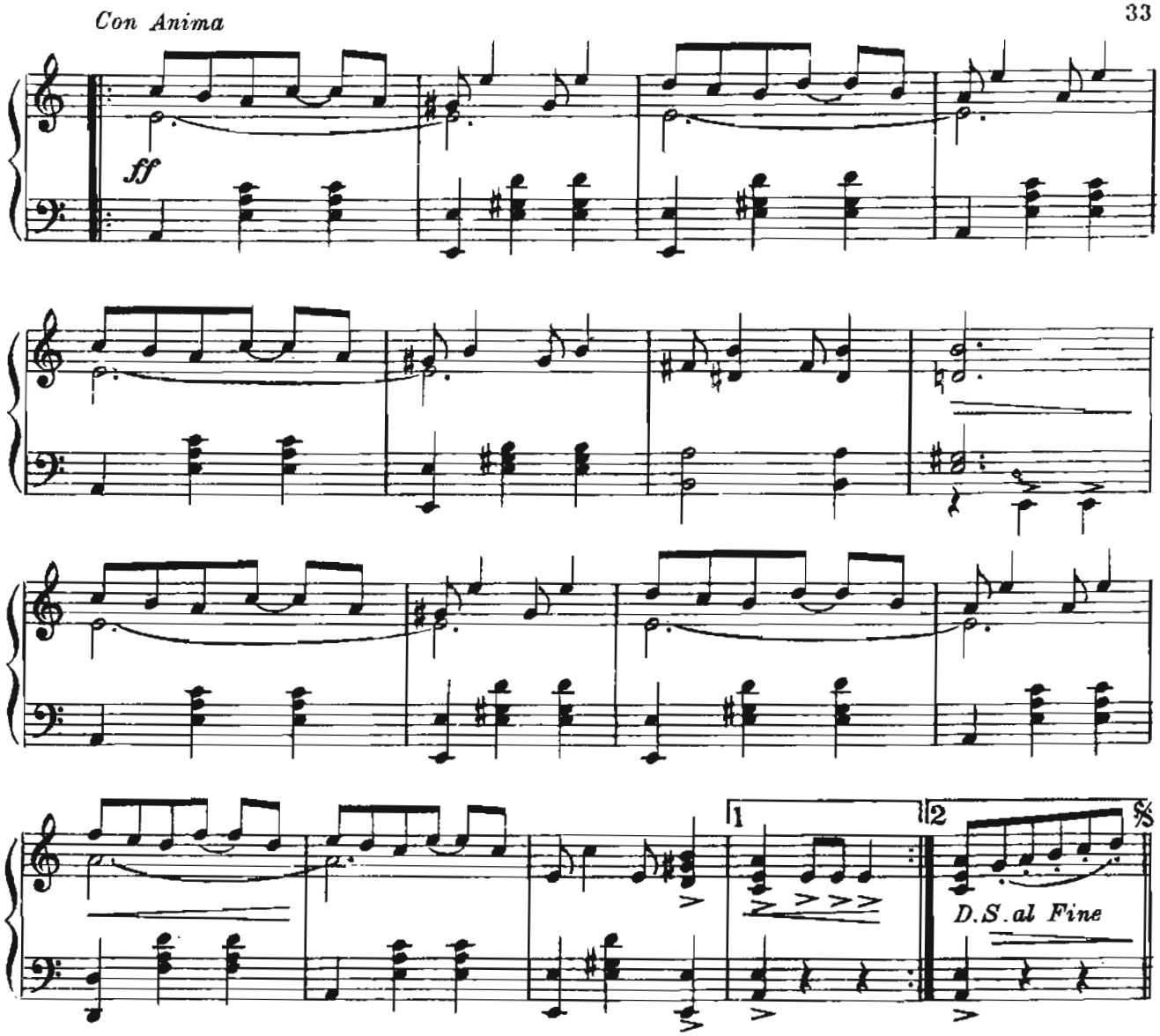
HAPPINESS

RAGTIME (Syncopated) WALTZ

H. J. BECKERMAN
Arr. by F. Henri Klickmann

Valse moderato



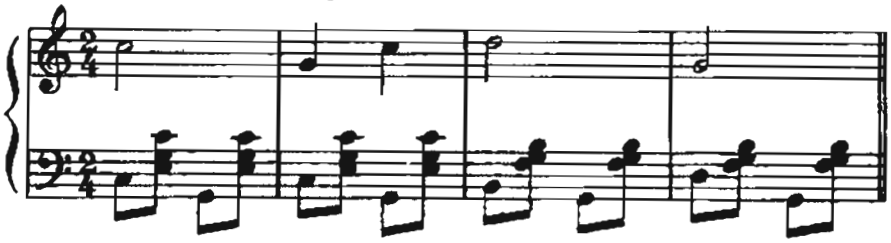


How to "Rag" a Straight Melody.

There are two ways in which to "Rag" a straight Melody.

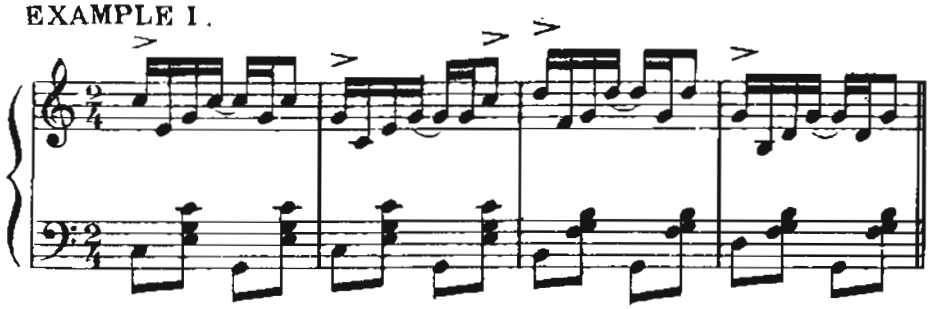
It can be "Ragged" either with the notes of the harmony and chords of the left hand or by using passing notes.

For instance, this Melody:



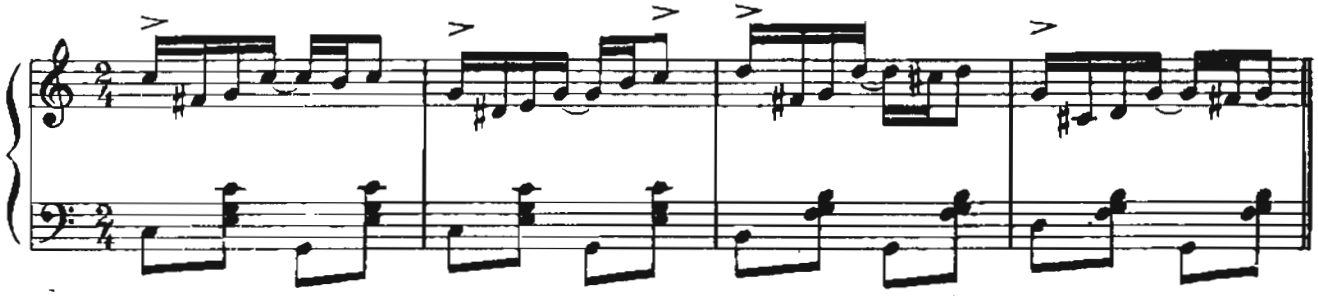
"May be Ragged" either with notes of the harmony and chords of the left hand, As in Example I.

EXAMPLE I.



Or by using passing notes; as long as you remain in the same key, as in example II.

EXAMPLE II.



Almost any figure may be used to "Rag" a straight Melody.

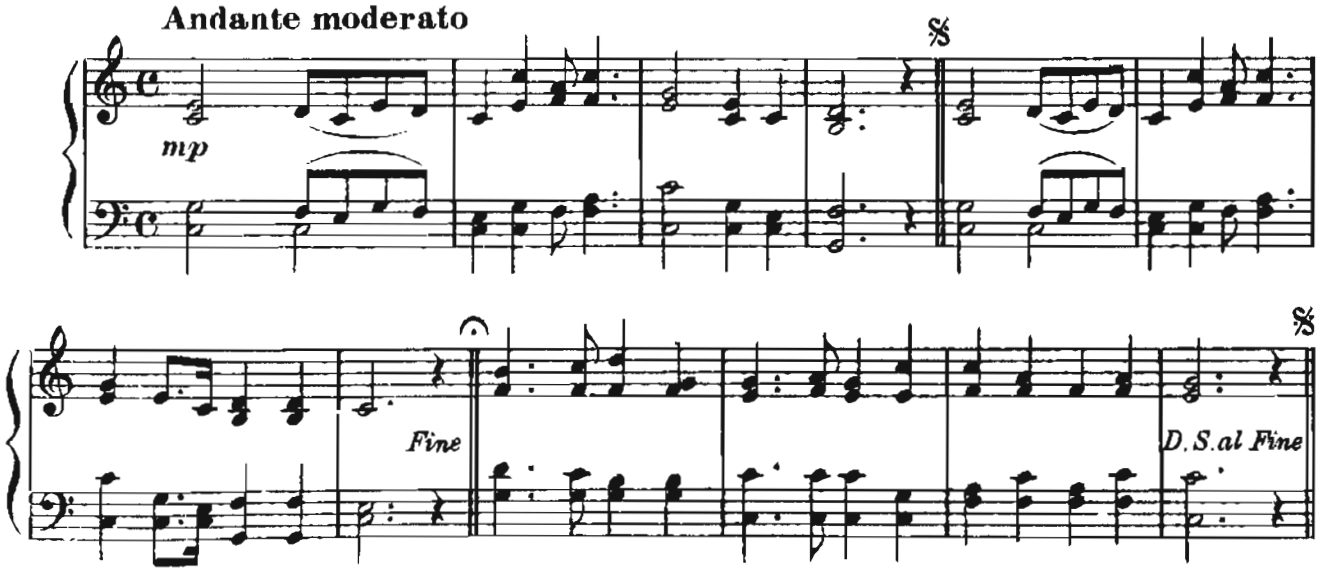
In the above examples I use figure V. on page 18.

In order to become familiar with "Ragging" a straight Melody, practice the above by using all of the principle figures on pages 17, 18, 19 & 20.

The melody should be more prominent than the syncopation, therefore a slight accent is necessary.

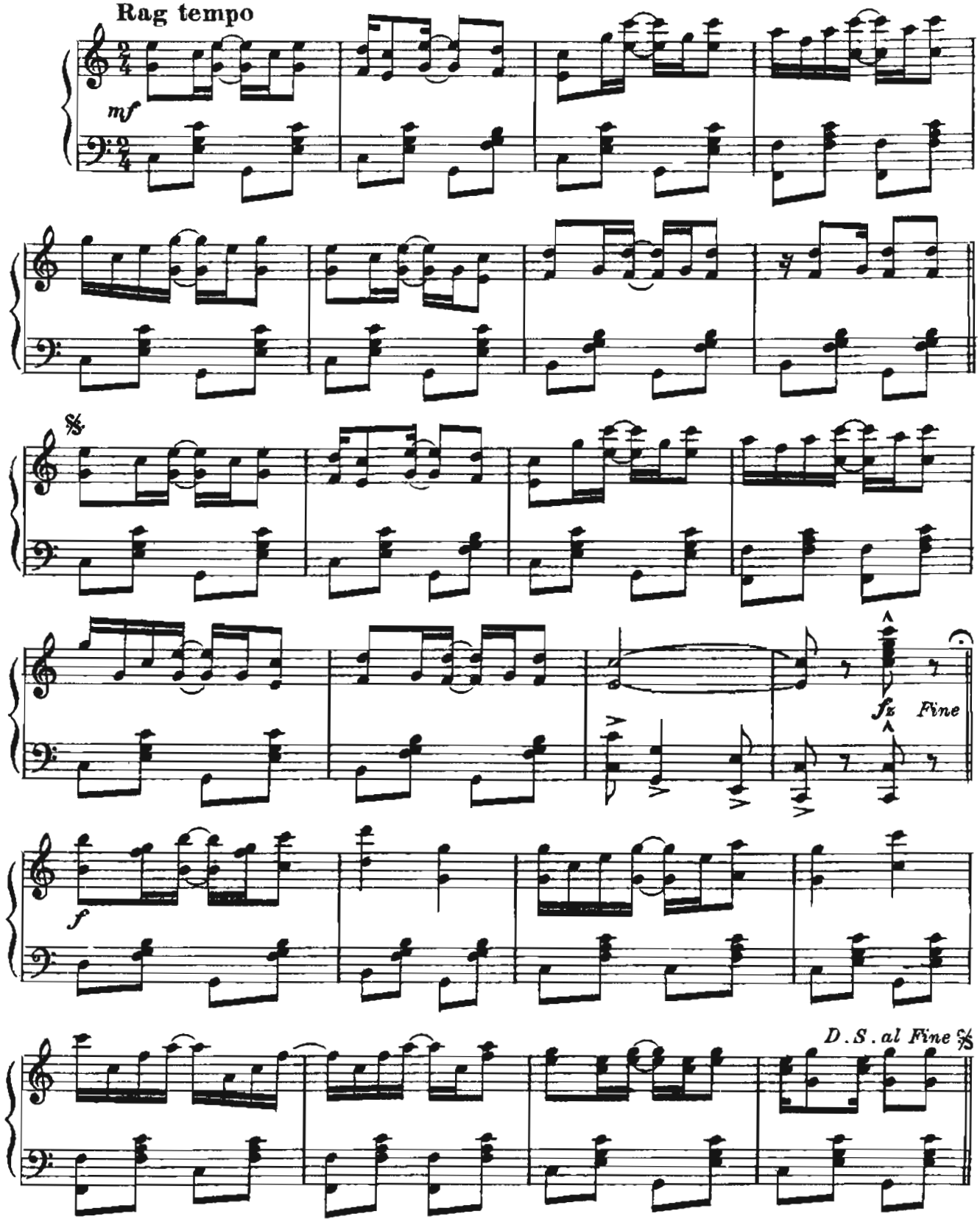
Following are a few more examples in "Ragging" a straight melody.

OLD FOLKS AT HOME



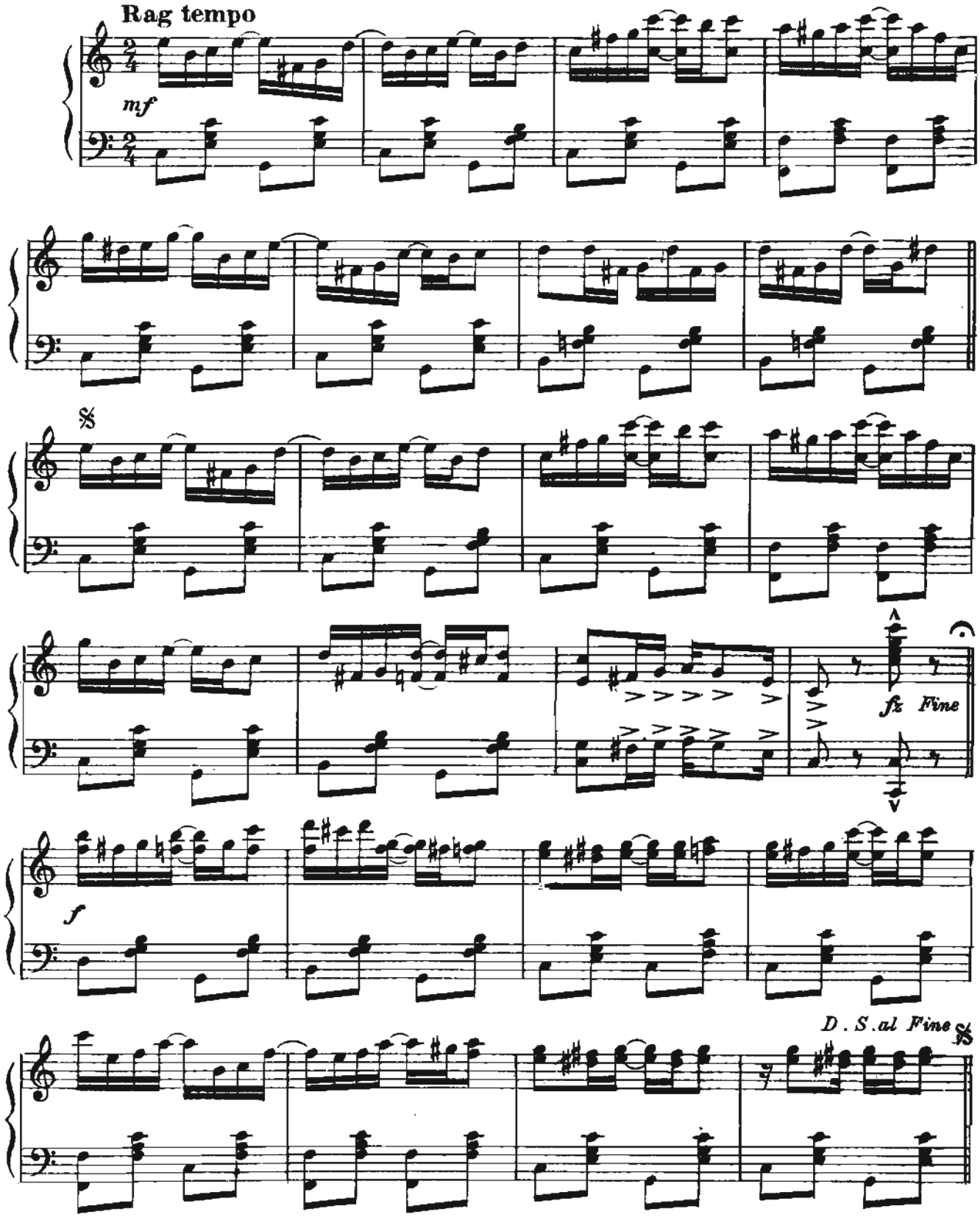
OLD FOLKS AT HOME

(In Ragtime, using only the chords to "Rag" with)

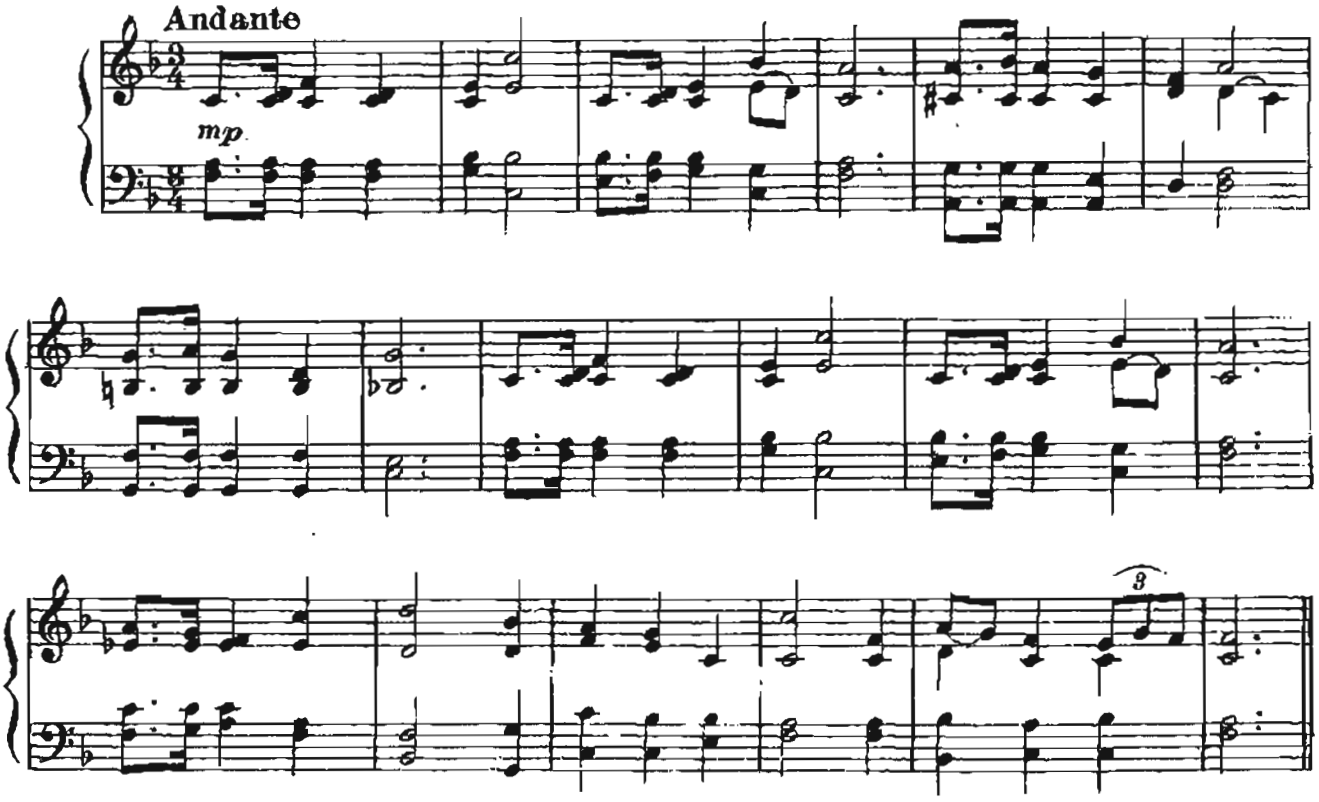


OLD FOLKS AT HOME

(In Ragtime, using passing tones)

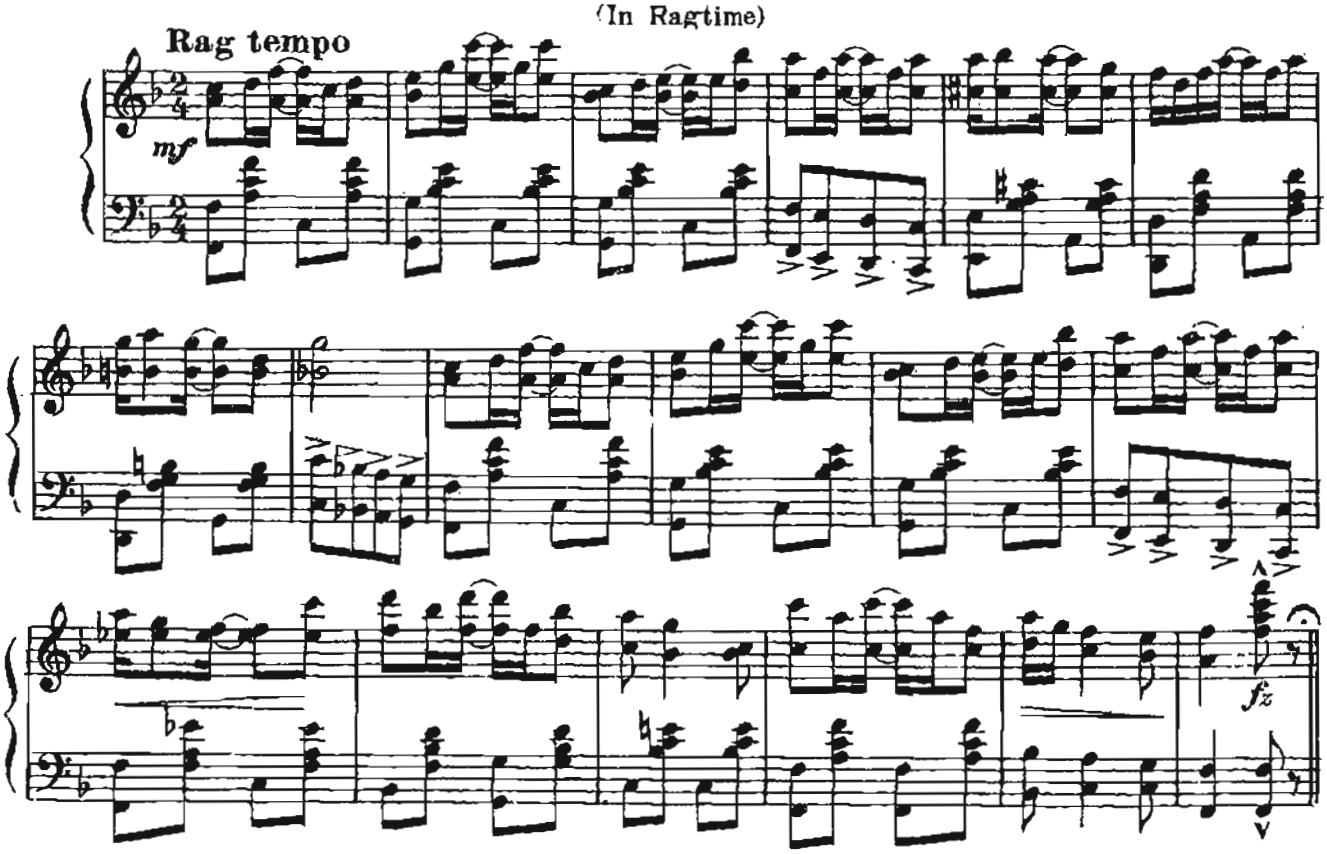


LOVE'S OLD SWEET SONG



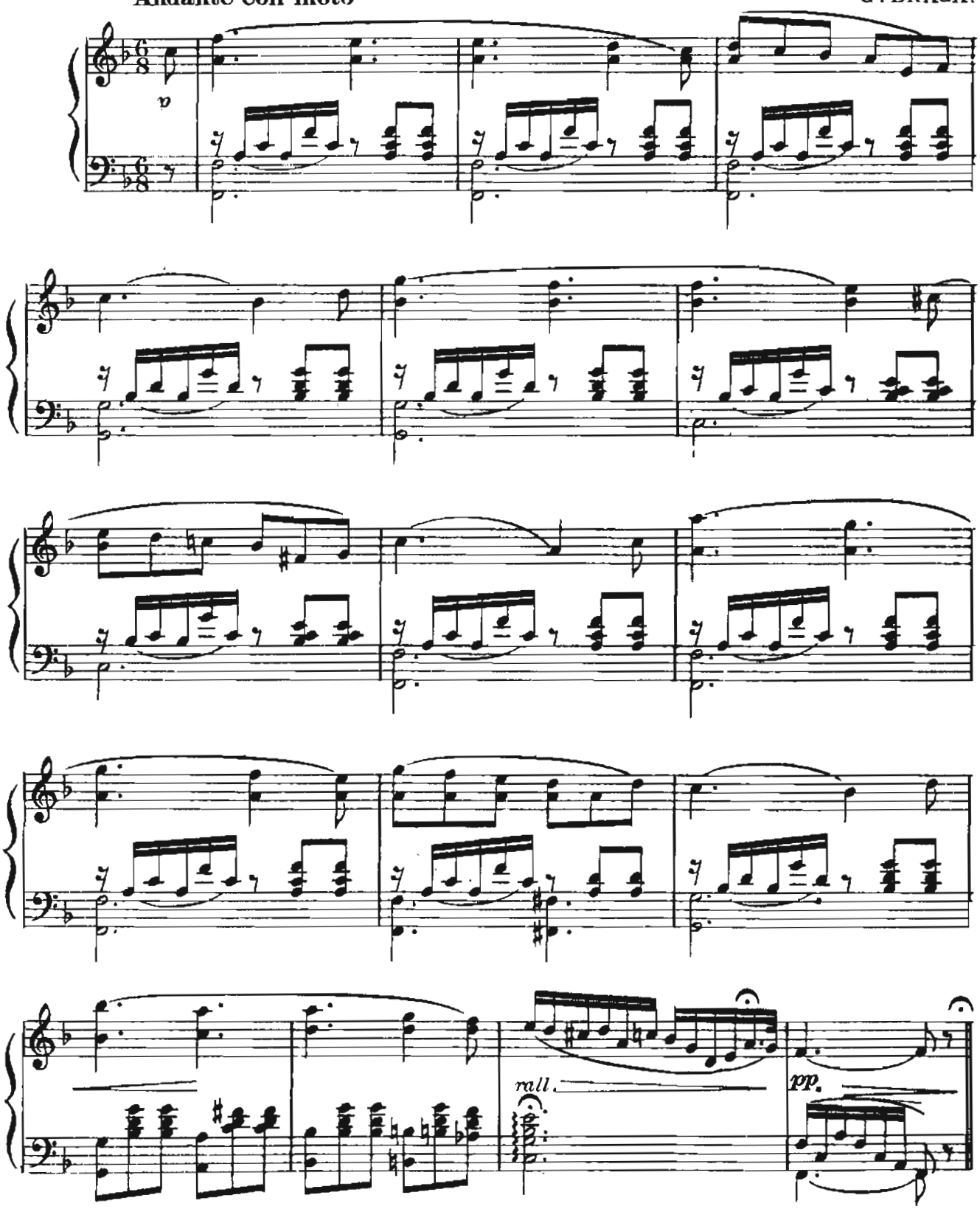
LOVE'S OLD SWEET SONG

(In Ragtime)



ANGEL'S SERENADE.

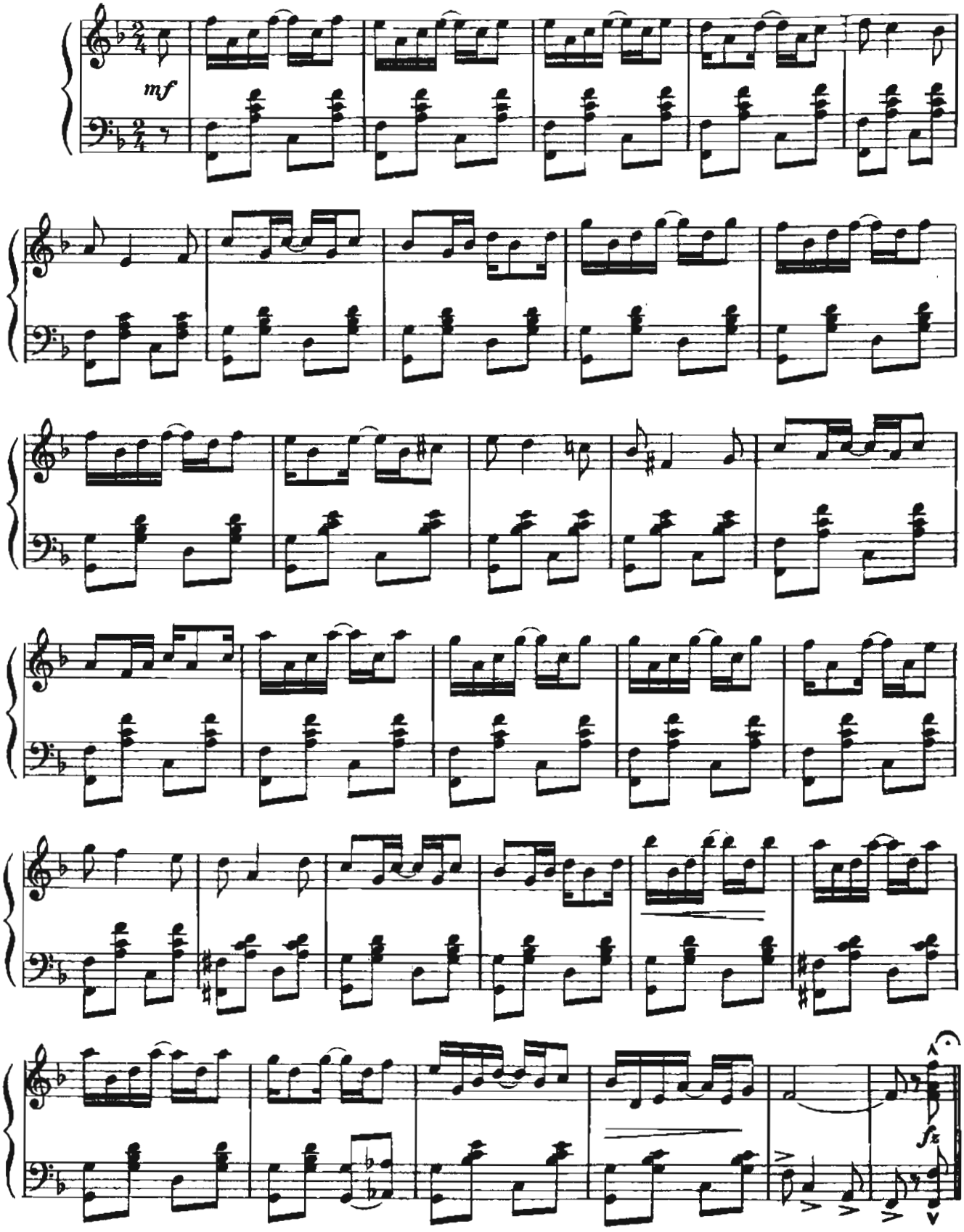
Andante con moto G. BRAGA.



ANGEL'S SERENADE

(In Ragtime)

Rag tempo



FLOWER SONG

G. LANGE

Lento espress

mf

FLOWER SONG (Ragtime Waltz)

Valse mod.to

mf