

Winn's Practical Method of Popular Music and Ragtime Piano Playing

A Better, Quicker, Easier, Surer Way of Learning to Play Piano

Learning to play piano can never be made too easy.

Why aggravate yourself and become discouraged trying to master unreasonable, difficult systems when you can avail yourself of the wonderfully simple, interesting Winn Method of learning to play and "rag" up-to-date Popular Music? Anyone can learn, whether a beginner or an advanced pianist. Even if you do not know one note from another the Winn Method will positively teach you to play up-to-date music without studying the old-fashioned five-finger and scale exercises, and to acquire an effective style of playing the latest songs, two-steps, waltzes, etc., in both straight time and in ragtime.

You positively can learn to play the piano by means of the Winn Method. No matter what your previous experience with other methods or systems or your present knowledge of music, you know that the old methods fail in the majority of cases, and even at best do not teach the pupil what he or she WANTS to learn—the playing of up-to-date Popular Music in well-defined ragtime (syncopated) dance rhythm.

In order to gain facility in playing and "ragging" Popular Music, it is necessary that you receive instruction from one who is experienced in playing and teaching this style of music—not by prolonged study nor the mastering of any technical method. It is a well-known fact that the majority of pianists trained along ethical lines, no matter how brilliant they may read and play classical music, cannot convert a melody into effective dance time.

Learning to play piano by any of the antiquated methods is a long, tedious task, involving several years of study and constant practice, and absolutely unnecessary so far as the playing of Popular Music is concerned. Every pianist desirous of playing and "ragging" Popular Music in an effective style, whether a beginner, advanced, amateur or professional performer, must ultimately realize the truth and logic of these statements.

The thousands of successful Winn pupils who became capable pianists in a very short time attest the superior value of the Winn Method. Years of successful teaching experience and professional public demonstration by thousands of Winn Method teachers and pianists have proven all that is claimed for the Winn Method is positively accomplished.

Upon completion of the course the pupil is able to read sheet music easily and rapidly, is familiar with the entire piano keyboard, understands scales, chords, metre (time) and rhythm, can play in any key at sight any Standard or up-to-date Popular Song, and has acquired such technical control and freedom that playing becomes a natural delight. The musical knowledge thus gained is also useful for any other instrument and for the voice.

The Winn Method is recognized as supplying the most authoritative and practical instruction on learning Popular Music and Ragtime Piano Playing, and the only worthy work of its kind so far published. Instruction Book No. 1 teaches note reading in a quicker, easier, more direct way than any other known system of music, either classical or popular; contains the safest, clearest explanations yet published and provides all the material needed for the very beginning.

Simple, systematic and absolutely progressive, this special instruction furnishes the most interesting and satisfactory solution of how to learn to play piano correctly. No other studies, exercises or etudes required. The author, by an entirely original method, has presented a system so simple and understandable that the ordinary amateur student can quickly and easily acquire the ability to play and convert any melody into artistic ragtime at sight.

To the pianist who plays ragtime the Winn Method proves to him what he already knows about this style of piano music and teaches him to perform spontaneously and automatically what he never has been able to learn to do by means of merely reading and playing sheet music exactly as written.

The Winn Method has been in continuous growth since 1900, when the first Winn School of Popular Music was established at Newark, N. J., and is the recognized original and only successful method of converting of Popular Music into Ragtime so far published.

The instruction books are distributed by the Winn School of Popular Music of New York, and are on sale at all Winn Schools of Popular Music throughout the world. They are the only books on Popular Music and Ragtime Piano Playing unconditionally recommended and indorsed by eminent teachers and musicians.



EDWARD R. WINN

Originator of the Winn Method for Piano

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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 and Ragtime 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

Ragtime is the name given to a characteristic style of music based upon and developed by the application of simple and complex syncopation and figuration to the various part (voices) of each measure, separately or combined, thus producing consecutively repeated syncopated harmonies

Heavy, or Double Rag, the highest possible form of ragtime, for its development depends upon the doubling of the metre of each measure of a composition and the application of intricate syncopated rhythms and full harmony to melody and accompaniment

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

Aside from the technic required, ragtime presents two unusual problems to the pianist; namely, the ability to harmonize a melody off-hand or augment the harmony given and to then syncopate the tones thus produced

To play a composition as arranged and written for piano is one thing; to convert a melody into effective ragtime is quite another

AUTHOR'S PREFACE

The author intends no apology for the subject of this book. Ragtime, because of its peculiar rhythm, is universal in its 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 this brilliant and fascinating style of music

As an instance and proof of the popularity of ragtime, it may be authoritatively stated that ninety per cent of the successful popular compositions published to-day contain an element of syncopation. The ability to play artistic ragtime is a worthy desire on the part of any ambitious pianist

This work, the first serious effort of its kind to appear, undertakes to present and establish a comprehensive system of rhythms capable of expressing certain well defined syncopated rhythmical "patterns," or "figures," and to demonstrate by actual comparison their direct relationship and application to melody and harmony

These rhythms, or "figures," first published in 1901, and from time to time since then, are entirely original with this method, having been in use by the author in his professional work as pianist and teacher for more than twelve years. Recently they have been copied and exploited by various "schools" and methods, thus further attesting their practical value in this special field of music

The author believes, and by experience knows, that a careful study of this 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, and that the playing of ragtime can in no way exert the harmful influence some prejudiced musicians would contend

According to Ernest Neumann, the well known musical authority, ragtime is no new thing in music, but a device which has been made use of by composers from time immemorial

"The work of classical composers teems with examples," says Mr. Neumann in *The Music Trades*. "The passage, 'How Vain Is Man,' in Handel's 'Judas Maccabeus,' is as good ragtime as much of the music that goes by that name"

Similar effects introduced in other instances include Schumann's "Promenade," "Piu Stretto" and "Von Schlaraffenland;" Beethoven's Pianoforte Sonata, Op. 28 (first movement); Liszt's Hungarian Rhapsodies, Brahms' Hungarian Dances, Tschaiikowsky's Fourth and Fifth Symphonies, Gounod's "Faust" Waltz, Arditi's "Il Bacio"

John Philip Sousa, the noted composer and bandmaster, speaking of ragtime, in an interview said:—"The worst that can be said against ragtime by those who oppose it is that it has a bad name"

The method is not a subterfuge for or invasion of any part of a thoroughly ethical musical education. It may be employed with perfect success in conjunction with any standard method for piano

As the name implies, the method aims to furnish teacher and pianist with practical material rather than a theoretical explanation

Edward P. Winter

GENERAL DIRECTIONS

For the melody of a song read the voice part (top staff) or the top note of each chord in the treble clef of the piano part (middle staff)

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

Ascertain the harmonic tone or tones necessary to form a three or four tone chord in the treble (right hand) by consulting the notes of the treble and bass (left hand) of the piano part as written, or by means of "Winn's Practical Method of Keyboard Harmony for Piano"

Augment the harmony in treble and bass and gain facility in playing a composition in "straight" time before attempting to employ the rhythms and Discord bass

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

Do not "rag" every melody note; aim to produce variety

Give each note its proper count

The bass must be kept firm and smooth on the counts 1, 2, 3, 4

Avoid playing too fast. Ragtime should be played in slow march tempo

For convenience and uniformity, all arrangements are in 2-4 time

HOW TO CONVERT A MELODY INTO RAGTIME

FIRST—Play the melody (voice part) in octaves with the right hand, employing "straight" bass (alternate octaves and chords) with the left hand

SECOND—Where convenient, one or two of the tones of the prevailing harmony in each measure of the piano part as written or as indicated by the employment of Winn's Practical Method of Keyboard Harmony may be added within the octaves in the treble part, thus producing a chord of either three or four tones 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, the Discord 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 highest possible form of Ragtime and is susceptible of the most intricate, complex rhythmical and harmonic treatment

*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, \$1.00



Teachers' Outline for Instructing Pupils

In the Winn Method of Popular Music and Ragtime Piano Playing

By EDWARD R. WINN

Instruction Book No. 1

Left Hand Alone

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

2 If pupil cannot read bass notation, teach the Waltz Straight 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 that the pupil thoroughly understands how to locate and can play the Waltz Straight Bass in the Key of C, but do not require continuity (smoothness) or facility (speed).

Right Hand Alone

4 If able to read treble notation, have the pupil read, 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 pupil cannot read treble notation, teach 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 pupil having little or no previous knowledge of notation paragraphs 2, 3 and 5 constitute Lesson I.

Both Hands Together

6 Explain dotted half note and, without strict regard for smoothness and speed, have the pupil read, locate and play with both hands together the treble and bass shown on page 9.

7 Explain quarter note and have pupil study and practice, each hand separately and together, pages 10 and 11.

For the beginner pupil paragraphs 6 and 7 constitute Lesson II.

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

8 Select for the pupil a Popular Song of simple construction in 3-4 (waltz) metre written in the Key of C, as shown in the example below, and assign 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 Winn School of Popular Music will furnish to teachers the titles and publishers' names of songs of recent issue suitable for this purpose).

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

For the beginner pupil paragraphs 8 and 9 constitute Lesson III.

10 As shown in the example below, mark directly over each measure of the voice part of the song to be taught 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 Have the pupil play both hands together.

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

For the beginner pupil 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 pupil should be given 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.

As each new chord is introduced mark on the sheet music directly above the measure where employed, as shown in the example below, the letter names of the tones forming the chord in the order as given on pages 46 and 47, indicating the fundamental, or first, octave by placing a single underscore (one horizontal line) underneath the proper letter, and, in the same manner, indicating the alternate, or second, octave by a double underscore (two horizontal lines).

Having assigned songs in "straight" time in the above named keys, return to the Key of C and teach the pupil 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 general text matter and demonstrated by the standard melodies arranged in ragtime.

On completion of Instruction Book No. 1 in a satisfactory manner the pupil thereby becomes entitled to take up the advanced instruction as presented in the remaining volumes of the series of instruction books comprising the Winn Method of Popular Music and Ragtime Piano Playing, which offer a complete development 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.

Manner of Marking a Popular Song in Accordance with the Winn Method (See Page 49)

Play Melody in Octaves

Chorus 1C 2C 1C 2C 1C etc.

One Two Three Four! Some-times I wish there were more;

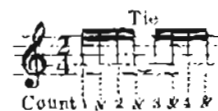
p-mf

- 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

Rhythm No 2

Ragging One Melody Note in a Measure.

$\text{♩} = 1 \text{ count}$
 $\text{♩} = \frac{1}{2} \text{ count}$



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

Count 1 2 3 4 5

"Winn" Bass.

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

Count 1 2 3 4 5

Ragging Two Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

Count 1 2 3 4 5

"Winn" Bass. etc.

1st Chord of C 3rd Chord of C

Count 1 2 3 4 5

"Winn" Bass etc.

Ragging Three Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

Count 1 2 3 4 5

"Winn" Bass. etc.

Ragging Four Melody Notes in a Measure.

1st Chord of C 3rd Chord of C

Count 1 2 3 4 5

"Winn" Bass etc.

Flower Song.

In Ragtime - Employing Rhythms Nos 1 and 2.

Comparative Rag arrangement demonstrating Rhythms 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 1 2 3 4

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

8va

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

Note:- May be omitted if too difficult.

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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 No. 1.

CHOPIN

Arr. by Edward R. Winn.

Slowly.

To be Memorized.

Melody

Count

Rag

Count

"Winn" Bass

1st Chord of G

1st Chord of G

3rd Chord of G

3rd Chord of G

3rd Chord of G

1st Chord of G

1st Chord of G

1st Chord of G

3rd Chord of A

1st Chord of A Minor

1st Chord of A Minor

3rd Chord of D

3rd Chord of G

3rd Chord of G

1st Chord of G

*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.

FOSTER

Arr. by Edward R. Winn

gtra throughout
Slowly.

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

Rag

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

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

"Winn" Bass

1st Chord of C 3rd Chord of C 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

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

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

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

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

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

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

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

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

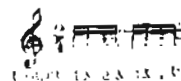
Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

When facility in playing the above and other exercises has been acquired the harmonic tones may be added in the right hand, as explained on Page 21 Instruction Book No. 1.

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Rhythm No. 3

Ragging One Melody Note in a Measure.



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 (right 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 1 2 3 4 1 2 3 4 1 2 3 4

"Winn" Bass

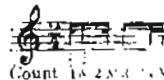
1st Chord of C 2nd Chord of C 3rd Chord of C 1st Chord of C

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

Rhythm No. 4

Ragging One Melody Note in a Measure.

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

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

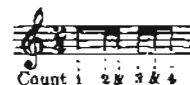
"Winn" Bass

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

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

Rhythm No. 5

Ragging One Melody Note in a Measure.
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

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

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.

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

2nd Chord of C

3rd Chord of C

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

EXAMPLE D

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

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 F

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

etc.

EXAMPLE G

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

etc.

EXAMPLE H

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

etc.

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.

C F B \flat E \flat A \flat D \flat G \flat or F \sharp B E A D G C

etc.

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.

America

In Ragtime - Employing Discord Bass

To be Memorized

Not too fast

Old English Air
Arr. by Edward R. Winn.

The first system of musical notation for 'America' consists of four measures. Each measure is labeled with a chord name above the treble staff: '1st Chord of C' (marked with an asterisk), '1st Chord of C', '3rd Chord of C', and '3rd Chord of C'. Below the treble staff, the bass staff shows the 'Winn' Bass and two examples of 'Discord Bass' (labeled 'Discord Bass-Example A' and 'Discord bass-Example E'). Fingerings are indicated by numbers 1-4 for the right hand and 1-3 for the left hand. A 'Chord' label is placed between the staves in the first measure.

The second system of musical notation consists of four measures, each labeled '1st Chord of C' above the treble staff. The bass staff continues the 'Discord Bass' pattern, with the final measure labeled 'Discord Bass-Example B'. Fingerings are indicated by numbers 1-4 for the right hand and 1-3 for the left hand. A 'Chord' label is placed between the staves in the first measure.

The third system of musical notation consists of four measures. The first three measures are labeled '1st Chord of C', '3rd Chord of C', and '1st Chord of C' above the treble staff. The fourth measure is unlabeled. The bass staff continues the 'Discord Bass' pattern. Fingerings are indicated by numbers 1-4 for the right hand and 1-3 for the left hand. A 'Chord' label is placed between the staves in the first measure.

The fourth system of musical notation consists of four measures, each labeled '1st Chord of C' above the treble staff. The bass staff continues the 'Discord Bass' pattern. Fingerings are indicated by numbers 1-4 for the right hand and 1-3 for the left hand. A 'Chord' label is placed between the staves in the first measure.

* Indicates supplied passing note in treble, as shown on page 30, Instruction Book No. 1

America (Continued)

3rd Chord of C *3rd Chord of C* *3rd Chord of C* *3rd Chord of C*

gva

Count 1 2 & 3 & 4 &

1st Chord of C *1st Chord of D Minor* *1st Chord of C* *1st Chord of C*

gva

Count 1 2 & 3 & 4

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

gva

Count 1 2 & 3 & 4 &

Discord Bass - Example 1

Exercise

To be Memorized

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

Count 1 2 & 3 & 4 &

gva

Pupils may substitute their own conception of Discord Bass in the various forms, instead of using that which is given.

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 G

1st Chord of C

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

Discord Bass

Tie 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

Tie 3rd Chord of G

1st Chord of C

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

Single Straight 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.

The musical score is divided into four systems, each containing two staves (treble and bass). The bass line is the primary focus, featuring a 'rolling' pattern of eighth notes in tenths. The chords are indicated above the treble staff. The score is as follows:

- System 1:** 1st Chord of C, 1st Chord of C, 3rd Chord of C, 3rd Chord of G.
- System 2:** 3rd Chord of C, 3rd Chord of C, 1st Chord of C, 3rd Chord of A.
- System 3:** 3rd Chord of D, 3rd Chord of D, 3rd Chord of G, 3rd Chord of G.
- System 4:** 3rd Chord of C, 3rd Chord of C, 1st Chord of C (labeled '1st Chord of C' with a 'gtr' marking).

Each system begins with a 'Count' label and a vertical line indicating the start of the measure. Fingerings are indicated by numbers 1, 2, 3, and 4. The time signature is 2/4.

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 4 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 Tie

2nd Chord of C | 3rd Chord of G 3rd Chord of D 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 & 1 2 & 3 & 4 &

a tempo

gva

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

⌢ indicates that the tone or tones over which this sign is placed are to be prolonged beyond their normal duration.

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Double Discord Bass.

Employing Double Bass, as explained on page 9 is shown herewith the last eight measure 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 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.

The musical score is divided into four systems, each containing a treble staff, a bass staff, and a 'Count' line. The chords are indicated above the treble staff for each measure.

- System 1:** 1st Chord of C, 1st Chord of C, 3rd Chord of A, 3rd Chord of A. Count: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.
- System 2:** 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.
- System 3:** 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, 1 2 3 4.
- System 4:** 3rd Chord of G, 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.

Winn's Rag.

Employing Various Rhythms and Discord Bass

To be Memorized

EDWARD R. WINN.

The musical score for "Winn's Rag" is presented in four systems, each containing a piano accompaniment with treble and bass staves. The score includes counts and chord labels for each measure.

System 1:

- Measure 1: *3rd Chord of C* (Count: 1)
- Measure 2: *3rd Chord of C* (Count: 1 2 & 3 & 4)
- Measure 3: *1st Chord of C* (Count: 1 2 & 3 & 4)
- Measure 4: *1st Chord of C* (Count: 1 2 3 4)

System 2:

- Measure 1: *3rd Chord of C* (Count: 1 2 & 3 & 4)
- Measure 2: *3rd Chord of C* (Count: 1 2 3 4)
- Measure 3: *1st Chord of C* (Count: 1 2 & 3 & 4)
- Measure 4: *1st Chord of C* (Count: 1 2 3 4)

System 3:

- Measure 1: *3rd Chord of C* (Count: 1 2 & 3 & 4)
- Measure 2: *3rd Chord of C* (Count: 1 2 & 3 & 4)
- Measure 3: *1st Chord of C* (Count: 1 2 & 3 & 4)
- Measure 4: *1st Chord of C* (Count: 1 2 3 4)

System 4:

- Measure 1: *3rd Chord of D* (Count: 1 2 & 3 & 4)
- Measure 2: *1st Chord of D Minor* (Count: 1 2 & 3 & 4)
- Measure 3: *3rd Chord of C* (Count: 1 2 3 4)
- Measure 4: *1. 1st Chord of C* (Count: 1 2 & 3 4)
- Measure 5: *2. 1st Chord of C* (Count: 1 2 3 4)

Syncopated (Ragged) Bass

To be Memorized

EDWARD R. WINN.

3rd Chord of C

The musical score for "The Rose Tree" is presented in two systems. The first system includes the vocal melody and piano accompaniment. The piano part features a bass line with fingerings (1, 2, 3, 4, 5) and a treble line with chords. The second system continues the piano accompaniment, showing the progression of chords and the continuation of the bass line. The score is written in 2/4 time and includes a key signature of one sharp (F#).

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

The musical score consists of two staves: a treble staff for the voice and a bass staff for the piano. The first measure is labeled '1st Chord of C' and contains a C major triad (C-E-G) in the treble and a C major triad (C-F-A) in the bass. The second measure is labeled '3rd Chord of C' and contains a C major triad (C-E-G) in the treble and a C major triad (C-F-A) in the bass. The third measure is labeled '3rd Chord of D' and contains a D major triad (D-F-A) in the treble and a D major triad (D-F-A) in the bass. The fourth measure is labeled '1st Chord of G' and contains a G major triad (G-B-D) in the treble and a G major triad (G-B-D) in the bass. A 'Count' is written below the first measure, indicating the timing of the chords: 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 & 16 & 17 & 18 & 19 & 20 & 21 & 22 & 23 & 24 & 25 & 26 & 27 & 28 & 29 & 30 & 31 & 32 & 33 & 34 & 35 & 36 & 37 & 38 & 39 & 40 & 41 & 42 & 43 & 44 & 45 & 46 & 47 & 48 & 49 & 50 & 51 & 52 & 53 & 54 & 55 & 56 & 57 & 58 & 59 & 60 & 61 & 62 & 63 & 64 & 65 & 66 & 67 & 68 & 69 & 70 & 71 & 72 & 73 & 74 & 75 & 76 & 77 & 78 & 79 & 80 & 81 & 82 & 83 & 84 & 85 & 86 & 87 & 88 & 89 & 90 & 91 & 92 & 93 & 94 & 95 & 96 & 97 & 98 & 99 & 100.

The musical score is for the song "The Girl Who Came to Supper" by J. H. Johnson. It is written for voice and piano. The score is divided into four measures, each with a title above it: "3rd Chord of D", "1st Chord of D Minor", "3rd Chord of G", and "3rd Chord of C". The voice part is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with a treble clef for the right hand and a bass clef for the left hand. The piano part includes a "Count" line with numbers 1 through 8. The music is in a key of D major, with a 2/4 time signature. The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and chords.

3rd Chord of D 1st Chord of D Minor 1st Chord of C 3rd Chord of C 1. 1st Chord of C 2. 1st Chord of C

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

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

Count

gva bassu

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

Count

2nd Chord of C 1st Chord of C

Count

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

Count

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

Count

Love's Old Sweet Song. (Continued)

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

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

3rd Chord of F 1st Chord of D minor 1st Chord of D minor 1st Chord of C 3rd Chord of C 1st Chord of C 1st Chord of C

* Effective syncopation may 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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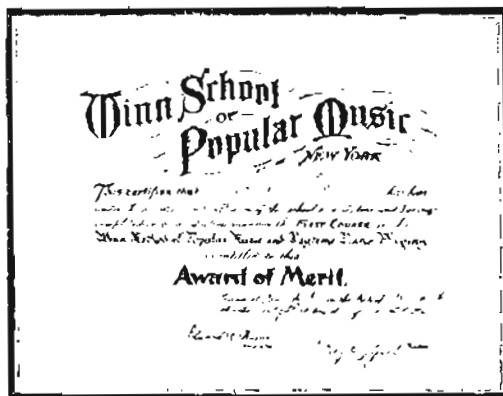
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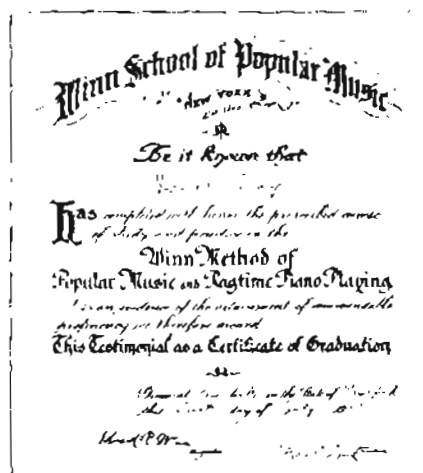
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