

Watman Piano School

Form Playing

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FORM PLAYING



NOTE READING

FORM PLAYING

STANDARD MELODIES—POPULAR MUSIC—RAGTIME PIANO PLAYING TAUGHT FROM SHEET MUSIC IN 12 LESSONS—GUARANTEED.

This method is tested and practical. Through it, thousands of people over the U. S. have become successful pianists, since 1901. It is endorsed by well known performers and the Music Trade—and is worthy of your sincere attention.

BEGINNERS.

If you do not play the piano you positively can learn your favorite melodies, popular music, ballads, and ragtime by FORM (form playing is based on reading the notes) in 12 lessons, even if you do not know one note from another, now. No scales or exercises. The course enables you to play **any** piece of Popular Music you may buy, regardless of its key. Why waste five years with the old fashioned way, when a Specialist in this kind of music offers you a short cut? Course is for adults, only.

This Course has two distinct sections—Note Reading and Form Playing. They may be studied separately or conjunctively, at your option.

Section ONE is strict note reading. It teaches beginners the art of reading notes in a few lessons, leading systematically to the sheet music. This Method is a pedagogical revelation. Section ONE, also gives advanced players certain principles, by note.

Section TWO comprises playing the piano by Form. Form Playing is based on reading the notes and consists in building up the melody of any piece. It is a Course of Invention by Patterns. The hands follow certain paths which are easily traveled after a few trials. Form Playing enables you to play Popular Music with swing, accent, and rhythm: supplying that intangible “something” so often lacking in pianists.

The THEORY of the Classical Course is: To make a music teacher and concert pianist out of each pupil—requiring 3 to 10 years diligent study.

The THEORY of Form Playing is: To give anyone, in a few lessons, skill enough to play the pieces they LIKE. For example:

STANDARD MELODIES.	BALLADS.	WALTZES.	RAGTIME.
Dvorak Humoresque.	Gray Home in West.	Good Bye, Good Luck.	Get Over Sal.
Barcarolle.	Mother Machree.	Baby Shoes.	Are You From Dixie?
Hymns.	Perfect Day.	Song of Songs.	Walkin' the Dog.

Above illustrates the KINDS of music taught. Bring your own sheet music; anything you LIKE. It is not necessary to play just certain pieces we give you.

This Method is ethical. Conforms with Textbook-harmony. It is a wonderful aid if you study Classical Music—later on. There is nothing to un-learn. Nothing to harm. All to gain.

It is socially important that you learn to play the piano.

If you wish to play for your own amusement—or to entertain in your own home—or for people to sing—or for them to dance—THEN Form Playing is recommended. Talent is not required to learn. It is easy to do.

If you have the desire to play—then get your wish. Don't put it off three months (12 lessons). If you start now you will be a good player by that time. Act now, if EVER.

WATERMAN PIANO SCHOOL

44 South Main

SALT LAKE CITY, UTAH

Hyland 2074-W

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SYNOPSIS OF COURSE.

The music used in this Course consists of sheet music which you buy at the music store. The book (WATERMAN'S PIANO FORMS) instructs you in treating this sheet music, and covers the following subjects:

1. **TREBLE NOTES:** Beginners are taught the Treble Clef, or right hand notes. Where these notes are on the piano.
2. **BASS NOTES:** Beginners are taught the Bass Clef, or left hand notes. Where these notes are on the piano.
3. **TIME ELEMENTS:** Beginners learn note values, rests, dots, etc., and are taught to count. Time is made clear according to the six possible combinations in all music. The only practical treatise on time, extant.
4. **ELEMENTS OF NOTATION:** Beginners learn musical symbols, sharps, flats, slurs, phrasing, etc.
5. **USE OF HANDS:** Diagrams and written explanations of the strokes required.
6. **USE OF PEDAL:** Students quickly grasp pedaling because of their harmonic knowledge.
7. **TREATMENT OF MELODY:** Teaching Single, Double and Triple Fill.
8. **KEYBOARD CHORDINATION:** Teaching practical finger harmony at the keyboard, by observation. Structural.
9. **TRANSPOSITION:** By note. By Ear. By Indicator. Rule for transposing to suit the range of Vocalist.
10. **EAR PLAYING:** Explained for the first time. A Practical Working Method enabling anyone to become proficient in this art.

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| 11. HOW TO PLAY TWO PIECES AT ONCE. | 37. HOW TO GET A MELODY. | 82. MINOR SCALES. |
| 12. HALF TONE WITH MELODY NOTE. | 38. DOUBLE WALTZ BASS. | 83. ELABORATION. |
| 13. HOW TO ACCOMPANY THE MELODY. | 39. OVER OCTAVE TREBLE. | 84. DIATONIC RAG. |
| 14. USING TIE AND COMBINING STEMS. | 40. DETERMINING COUNT. | 85. CHROMATIC RAG. |
| 15. COMBINATIONS TO BE MEMORIZED. | 41. EFFECTIVE METRES. | 86. THE ADVANCE. |
| 16. HALF TONE WITH ALL MEMBERS. | 42. BREAKING OCTAVES. | 87. HALF TONES. |
| 17. DETERMINING THE HARMONY. | 43. REPEATED PHRASES. | 88. THE TREMOLO. |
| 18. RAISE AND GRACE COMBINED. | 44. HALF TONE DISCORD. | 89. FIRST METRE. |
| 19. ALTERED TONIC HARMONIES. | 45. INCOMPLETE FORMS. | 90. DOUBLE BASS. |
| 20. ALTERED SEVENTH HARMONIES. | 46. DESIGNING A METRE. | 91. REVERSE BASS. |
| 21. FIFTEEN RULES FOR SYNCOPATING. | 47. DEPARTURE OF TRAIN. | 92. BALLAD BASS. |
| 22. CHROMATIC EMBELLISHMENT. | 48. MELODY IN LEFT HAND. | 93. CABARET BASS. |
| 23. PRELIMINARY FOR BEGINNERS. | 49. CHIME OF THE OCTAVE. | 94. CLIMAX BASS. |
| 24. NATURAL PROGRESSIONS. | 50. CHIME OF THE FOURTH. | 95. THIRD METRE. |
| 25. FOREWORD TO NOTE SECTION. | 51. SYNCOPATING 1 NOTE. | 96. SEE SAW BASS. |
| 26. ACCOMPANIMENT IN RIGHT HAND. | 52. SYNCOPATING 2 NOTES. | 97. IMPROVISING. |
| 27. DIATONIC EMBELLISHMENT. | 53. SYNCOPATING 3 NOTES. | 98. COMPOSING. |
| 28. SINGLE AND DOUBLE FILL. | 54. SYNCOPATING 4 NOTES. | 99. MODULATION. |
| 29. DEVELOPING NOTE READING. | 55. CHROMATIC BASS. | 100. MEMORIZING. |
| 30. HARMONY TONE TREBLE RAG. | 56. INVERSION BASS. | 101. HALF TONE RAG. |
| 31. MODULATORY ARRANGEMENT. | 57. OVER OCTAVE BASS. | 102. THE DELAY. |
| 32. STRUCTURE OF THE MELODY. | 58. CHINESE DISCORD. | 103. THE GRACE. |
| 33. HALF TONE WITH FILLS. | 59. DISCORD TREBLE. | 104. THE TRILL. |
| 34. HALF TONE TREBLE RAG. | 60. OCTAVE MORDENT. | 105. DRUM BASS. |
| 35. COMPLETE CHORD CHART. | 61. GRACED TRIPLET. | 106. CRASH BASS. |
| 36. HARMONIZING TABLES. | 62. ACCOMPANIMENTS. | 107. CITY STYLE. |
| | 63. CHORD BREAKING. | 108. KEENE BASS. |
| | 64. DOUBLE BASS RAG. | 109. SCALE BASS. |
| | 65. THE CHROMATIC. | 110. SKIP BASS. |
| | 66. THE ARPEGGIOS. | 111. ORGAN BASS. |
| | 67. DOUBLE SEE SAW. | 112. LOW FORM. |
| | 68. SLOW DRAG BASS. | 113. BASS DRUM. |
| | 69. HALF TONE BASS. | 114. THE 5 8 RAG. |
| | 70. SECOND METRE. | 115. THE TIE. |
| | 71. DIATONIC BASS. | 116. TURN. |
| | 72. POPULAR STYLE. | 117. MORDENT. |
| | 73. FOURTH METRE. | 118. TRIPLET. |
| | 74. HATFIELD BASS. | 119. ENDINGS. |
| | 75. BREAKING CHORDS. | 120. FOGHORN. |
| | 76. WALTZ METRES. | 121. RUMBLE. |
| | 77. THUMB MELODY. | 122. BELL. |
| | 78. BREAKING OCTAVES. | 123. WHISTLE. |
| | 79. OCTAVE GLIDE. | 124. LEAD SHEETS. |
| | 80. BELL TREBLE. | 125. BLUES. |
| | 81. MAJOR SCALES. | 126. SUMMARY. |

IMPORTANT: Beginners can become proficient pianists by learning just a FEW of the above subjects.

ADVANCED PLAYERS will cover the above listed material as rapidly as possible: same being fundamentally exhaustive.



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Inches 1 2 3 4 5 6 7 8
cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Kodak Color Control Patches

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Blue		Cyan		Green		Yellow		Red		Magenta		White		3/Color		Black

Kodak Gray Scale



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A 1 2 3 4 5 6 M 8 9 10 11 12 13 14 15 B 17 18 19

