

Rags are great for
showing arpeggiated, non-functional
6/8. Ask students:
what do we take to be the
true bass?

Square 4-bar groups
all the way through

The Chrysanthemum

An Afro-American Intermezzo

Slow March Tempo

★ true bass?

most intros
end on I, but
this one doesn't

Intro

r.h.

l.h.

Red.

Red.

Red. $\text{I}^{\flat 6}$

V^7

I Red.

off-tonic beginning
($\text{I}^{\flat 3}$)... also atypical in this
genre

which is
arp $\text{I}^{\flat 3}$?

Red.

$\text{I}^{\flat 3}$ or V^7 ?

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

"Swiss" 6th
chord (C6 La Lait)

1.

2.

Red.

Red.

Red.

Red.

Red.

Red.

mf
Red. * Red. * Red. * Red. * Red. *

f
Red. * Red. * Red. * Red. * Red. *

Pdolce
going to II = normative in rags

Red. * Red. * Red. * Red. * Red. *

reduction in texture due to fewer LH Six doublings

Red. * Red. * Red. * Red. * Red. *

inverted Swiss 6th! (of II)
viii/II
deceptive res...
Em: F# to vi II/vi ... in service to cadential drive
arp.
vii°/II

1. 2.
mf
Red. * Red. * Red. * Red. * Red. *

going to vi not common 3 in rags
very basic harmonies throughout!

f *mf*

Red. * *Red.* * *Red.* * *Red.* *

Red. *

back to E^b

1. 2.

p dolce

Red. * *Red.* * *Red.* * *Red.* *

P

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

mf

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Fine