

Honoring Those That Went Before

Classical & World Music Piano Scores

by Teo Vincent IV

*Produced & Published
by*

***Givnology
Wellness Arts
Charmony Division***



GIVNOLOGY

To those who went before and have lit up the path like my dear Grandma Claudia

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Vincent IV, Teo (Barry), 1960-

Honoring Those That Went Before, Classical & World Music Piano Scores. Elegantly scored with detailed performance instructions, some with lyrics, chords and guitar notation. 20 Original scores from 1968 to 2009. p. cm.

Includes Italian classical music glossary, Afro-Caribbean terms and extensive percussion diagrams
ISBN 978-1-257-17733-2 (pbk.)

1. Vincent's original compositions. 2. Classical piano - elegantly scored. 3. Soul Music (the Movement, the Groove, Clavinet with Wah-wah instrument). 4 Afro-Caribbean songs and percussion arrangements well diagrammed. 5. Yoruba Tribe from Nigeria, Africa, music & Orisha deities' sacred songs. 6. Ruddock-Vincent, Stella Claudia, 1915-1935 concert pianist. 7. Ruddock, Theodore Dehon, Professor of music and Church Organist 1819-1918.

I. Title.

2011

Music > Sheet Music > Piano Scores > Classical & World Music

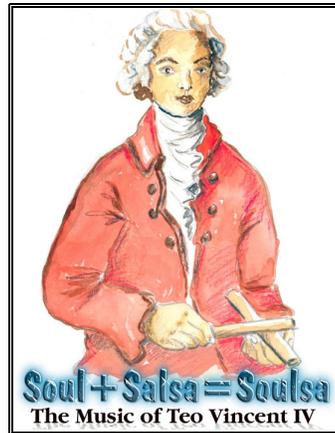
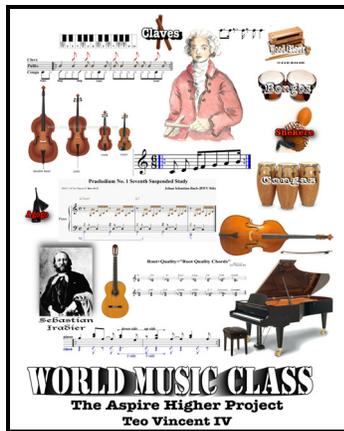
Vincent lives in Berkeley, California. He studies at the Royal Conservatory of Music, and piano privately with Oszkar Morzsa from the Franz Liszt Academy in Budapest, Hungary. He continues composing, creating education & wellness media, and music lessons.

Special thanks to George "Thurgopedia" Thurgood for his wonderful teaching and helping me write my scores.

Thanks to Terry Ofner, Claudia's nephew, for the beautiful high-resolution scans of Claudia and family.

Thanks to Dr. Inda Sabatini for letting me play her piano and helping me study classical music, art and culture.

You can find more poems by Margherita Rueger and Eric P. McCarty in our forums: <http://Givnology.com/poetry>



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Freeboards by Teo 4th



Natecture performance with Jeanette Diaz



Teos 4th & 5th at Rickey Vincent's Radio show of 20 years

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The front cover and these below are my grandmother (Stella) Claudia whom I never knew.



Foreword

Otherworldly tunes

wrap me in veils of mystery,
feathery lightness
lifts me from the ground.

Strings of light

pierce across the ether,
translucent rainbow hues
tinge my skin.

From a bottomless
sacred pond of love
you gather dewdrops
for the ritual of dawn

and sprinkle beauty
upon the corolla
of my soul.

-*Margherita Rueger*

I have enjoyed playing music with my father ever since I can remember. My mother always had a guitar, and I once heard her playing "Take Me Home Country Road," (she's from West Virginia) and knew that music was in my genes. Then in 2007 an amazing thing happened: I was studying Eric Satie's music, in particular a song called "Valse Chantée," meaning "Enchanted Waltz" in English. All of a sudden I could see the chandeliers, high ceilings, elegant gowns and such.. I was in a ballroom in the past somewhere. I would stop playing and be back in the here and now. Play more and be there again. Why did this music take me back to another time and place? I wanted to know!

I knew that my father's mother had died when he was born. I went to Genealogy.com, found the discussion group for the city he was born in and asked if anyone could help me. Indeed, my grandmother **Stella Claudia Ruddock-Vincent** was a concert pianist. All of my life I felt that I was the hard-working pianist that didn't get much credit, the "unsung hero" of the piano. Instead it was my grandmother. Some things skip a generation, but there it was, clear as day, her piano playing coming through me. She was the dedicated pianist who wasn't appreciated! All of my father's family has been so devoted to music all their lives, and we never even knew her name. That is certainly an unsung hero of the piano. So then I thought about it, realizing that it was her playing music through me but I thought: "Aha! I want to teach music! Perhaps she is the performer in me, but I am still the music educator!"

I found out in 2008 that **Theodore Dehon Ruddock**, her great grandfather had been a music professor and played organ in the Trinity Methodist Church until he was 97 years old. The description of him sounded just like how I would describe myself, see below. Once again, I found myself simply a vehicle for this art and inclination that came from way back in my family history, and thank goodness, was encouraged.



Left: Ruth Ruddock, Right: Claudia Ruddock-Vincent, Theodore Davis Ruddock, Estella Beehler-Ruddock,

Tribute to Professor Theodore Dehon Ruddock

Trinity Methodist Church organist until 1916.

Born July 25, 1819, Charleston, South Carolina, died 1918.

The following preamble and resolutions were unanimously adopted by the city board of public school commissioners: at their monthly meeting, held on Wednesday last:

The resignation of Prof. Ruddock, as musical director of the schools, has broken a link which bound their present to their past, and has caused a vacancy of no ordinary character. It is therefore the desire of the board to put on record their appreciation of his long and valued service and their regret because of his enforced retirement.

Mr. Ruddock's connection with the schools dates back as far as 1875, and from that time to the present a period of twenty six years—he has discharged his duties most acceptably. To rare intelligence he adds great fidelity, and to professional skill great enthusiasm. To a large fund of musical knowledge, he adds the happy faculty of imparting it, and for all who have sat under his teaching he has laid foundations deep and strong. In almost every choir, glee club or musical association in this city are to be found some whom Mr. Ruddock taught, and many look up to him today as the inspiration of all their achievement.

In early manhood Mr. Ruddock went to Boston and by a course of systematic training prepared himself for the duties of a teacher. The results of that training are to be seen in his methods. Conscientious, patient and painstaking, he prepared himself for each day's work and taught what he had prepared with a sense of responsibility. With an ear attuned to musical harmony he detected all discord and suffered no false note to escape him. He taught as one who had "music in his soul," and his effort was to put music in the souls of others.

Charmy From You and Me

© 1979
Teo Vincent 4th

Allegretto cantabile - cheerfully, in a singing style

Piano

$\text{♩} = 180$

mp

brillante - with brilliance

8va

4

7

10

ritardando e ritardando - slower & slower

sempre mp - same volume

Fine

a tempo - in time

mf dolce con espressivo - sweet & expressive

Ped.

From You and Me (3)

45

* Ped. * Ped. * Ped.

51

mp *delicato e amoroso - delicately & lovingly*

* Ped. * Ped. * Ped.

57

3X

* Ped. * Ped. * Ped.

63

mf *D.C. al Fine*

* Ped. * Ped. *

Chapel March

© 1977

Teo Vincent 4th

Moderato, tempo giusto - medium speed, exact time

mp
dolce con grazia - sweet & gracefully

1 5 9 13

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Chapel March (2)

17 *Come una marcia nuziale - like a wedding march*

mf

Lead.

* Lead.

* Lead.

* Lead.

* Lead.

This system contains measures 17 through 20. The right hand features a melody with dotted rhythms and eighth notes. The left hand provides a bass line with quarter notes. The dynamic is marked *mf*. The key signature has three sharps (F#, C#, G#). Measure 17 starts with a whole rest in the right hand and a quarter note in the left hand. Measures 18-20 show a rhythmic pattern of dotted quarter notes in the right hand and quarter notes in the left hand. Asterisks and the word 'Lead.' are placed below the bass line notes in measures 18, 19, and 20.

21

Lead.

* Lead.

* Lead.

* Lead.

* Lead.

This system contains measures 21 through 24. The right hand has a melody with a long slur over measures 21 and 22, and another slur over measures 23 and 24. The left hand continues with quarter notes. Asterisks and the word 'Lead.' are placed below the bass line notes in measures 22, 23, and 24.

25

Lead.

* Lead.

* Lead.

* Lead.

* Lead.

This system contains measures 25 through 28. The right hand has a melody with dotted rhythms and eighth notes. The left hand provides a bass line with quarter notes. Asterisks and the word 'Lead.' are placed below the bass line notes in measures 26, 27, and 28.

29

Fine

Lead.

* Lead.

* Lead.

* Lead.

* Lead.

This system contains measures 29 through 32. The right hand has a melody with a long slur over measures 29 and 30, and another slur over measures 31 and 32. The left hand continues with quarter notes. Asterisks and the word 'Lead.' are placed below the bass line notes in measures 30, 31, and 32. The word 'Fine' is written above the final measure. The final measure (32) has a double bar line and a fermata over the final note. There are some colored markings (green and red) on the final note and its stem.

We'll Be There Too

© 1979

Teo Vincent 4th

Moderato con affetto - affectionately

Piano

$\text{♩} = 180$

Rea - ly hate to see a friend leave his friends,

but a friend does - n't al - ways stay to the end.

Rea - ly hate to see you get up and go, but I know

you'll go man - y pla - ces, ma - ny more. Though you're

We'll Be There Too (page 2)

17

Am7 D7 GMaj7 Gm7 C7



go - ing so far - a - way, in - side me my friend you'll

22

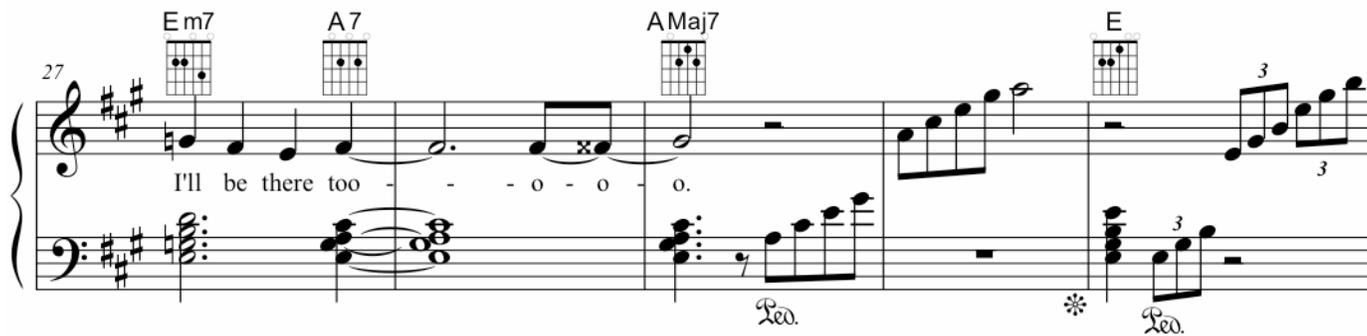
F Maj7 Fm7 Bb7



al - ways stay, and I hope that in you..

27

Em7 A7 AMaj7 E

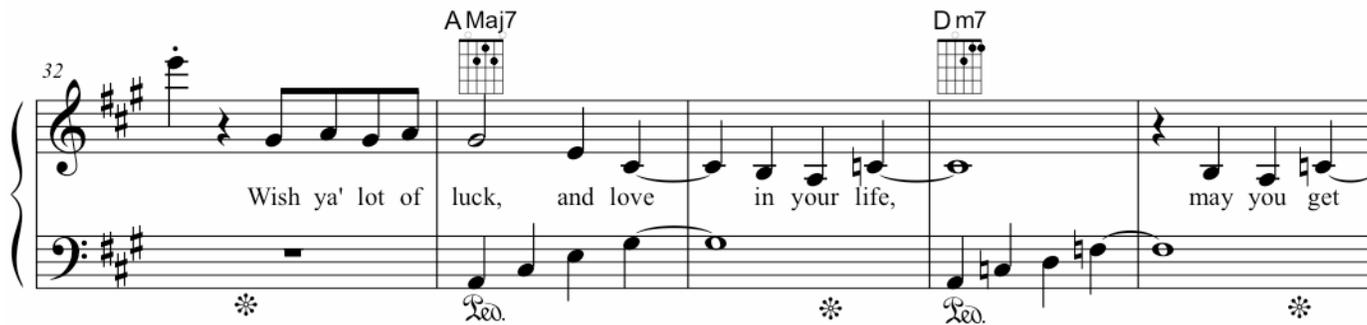


I'll be there too - - o - o o.

Leo. Leo.

32

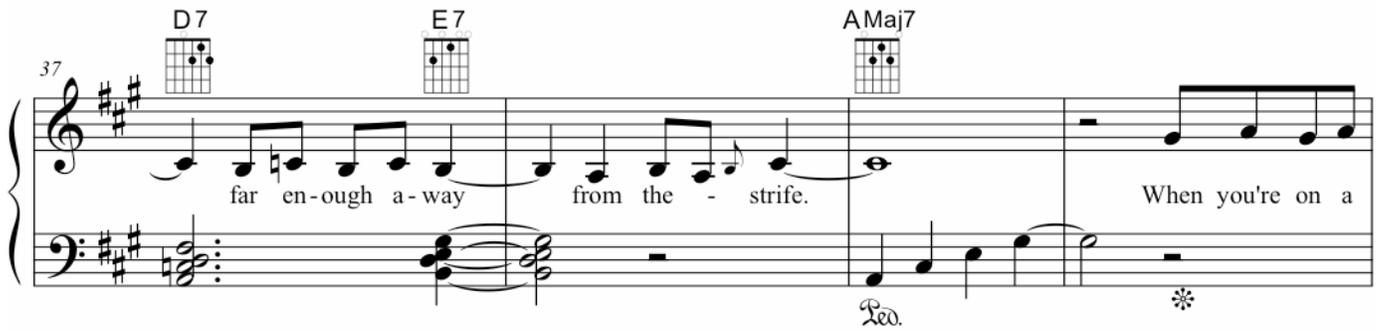
AMaj7 Dm7



Wish ya' lot of luck, and love in your life, may you get

We'll Be There Too (page 3)

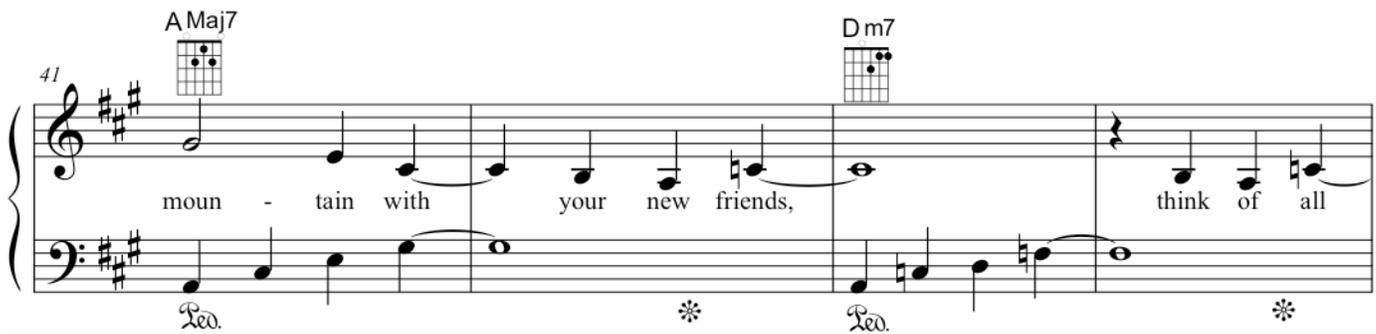
37



far en-ough a-way from the - strife. When you're on a

Lead. *

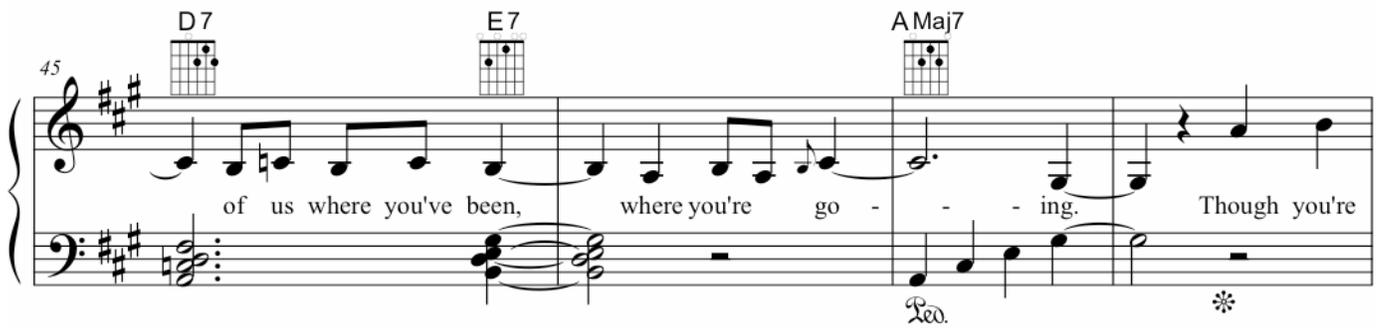
41



moun - tain with your new friends, think of all

Lead. * Lead. *

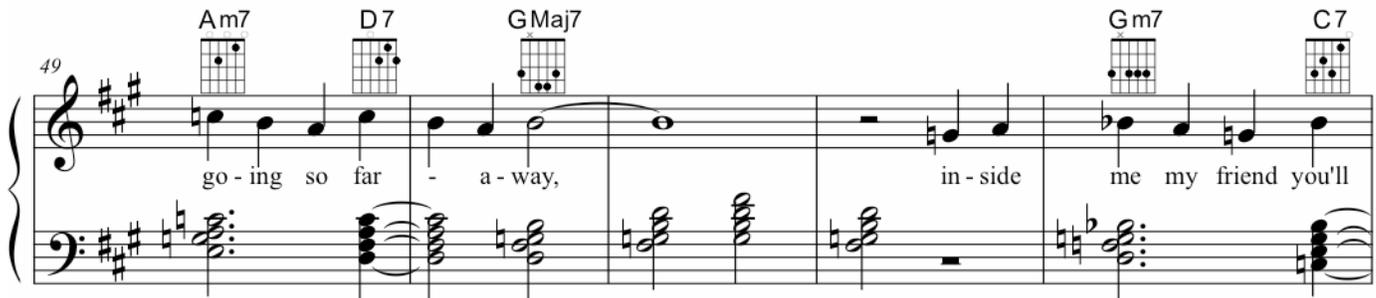
45



of us where you've been, where you're go - - - ing. Though you're

Lead. *

49



go - ing so far - a - way, in - side me my friend you'll

We'll Be There Too (page 4)

54

F Maj7

Fm7

B^b7

al - ways stay, and I hope that in you..

59

Em7

A7

A Maj7

Fine

we'll be there too - - o - o o.

64

(whistled)

A Maj7

Dm7

D7

E7

70

A Maj7

A Maj7

Dm7

76

D7

E7

A Maj7

D.S. al Fine

Though you're

Soul Music

You Are the Magic

©2004

Teo Vincent 4th

Allegro vivace - lively

♩ = 180

DM7 DM7 D#M7 EM7 FM7 FM7 Em7 Dm7 CM7 A7 DM7

tranquillo-peaceful

Voice: *p* Look, at how you se-e, look not - with your eyes.

Piano: *p*

skipping dance waltz

DM7 DM7 D#M7 EM7 FM7 FM7 Em7 Dm7 CM7 A7 DM7

Voice: One li - i - tle cloud, don't make - cloudy skies.

DM7 Gm Am Bb C DM7

Voice: Look for the ma - a - gic 4x

Piano: 4x

VERSES: Look - for - the magic • Hear - for - the magic • Look - for - the magic • You - are - the magic

You Are the Magic (2)

23 *mp* DM7 DM7 D#M7 EM7 FM7 FM7 Em7 Dm7 CM7 A7 DM7

Like your in - ner voice - comes from a place that's deep in-side,

31 DM7 DM7 D#M7 EM7 FM7 FM7 Em7 Dm7 CM7 A7 DM7

Your ma - gi - cal world - no need to try, just be a - live.

39 DM7 Gm Am B^b C DM7 *Fine*

Look for the ma-a-gic 4x *Fine*

VERSES: Look - for - the magic • Hear - for - the magic • Look - for - the magic • You - are - the magic

You Are the Magic (3)

45 G/D D C/G

con spirito - with spirit

p *mp*

50 G F/C

mf

55 C C B B^b A D.S. al Fine

f *ff* *mf*

Opus 1

© 1968

Teo Vincent 4th

Allegro giusto - steady timing

Piano

Soul Music & African Dance *6/8 compound feel*

5

1st x 2nd x

10

14

18

1st x 2nd x

- Though written 3/4 it is played with a 6/8 compound time feel; the quarter note beat is constant.
- All chord's Bb's have a "courtesy accidental" to make it easier because it changes so frequently.
- Inspired by music of the whole world, my first song demonstrates both African Dance & Soul Music.

Opus 1 (2)

23

Musical notation for measures 23-26. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with half notes.

27

Musical notation for measures 27-30. The right hand continues the melodic line, and the left hand maintains the bass line. The time signature changes to 3/4 at the end of measure 30.

31

Musical notation for measures 31-35. Measures 31-34 are marked '1st x' and measures 35-36 are marked '2nd x'. The right hand plays chords, and the left hand plays a rhythmic bass line. A 'stay in 3/4' instruction is present at the end of measure 36.

36

Musical notation for measures 36-42. The right hand features a melodic line with eighth notes, and the left hand plays a bass line with half notes. A text annotation reads: *the melody has merged Soul Music into African Dance form*.

43

Musical notation for measures 43-46. Measures 43-45 are marked '1st x' and measures 46-47 are marked '2nd x'. The right hand plays chords, and the left hand plays a rhythmic bass line. The piece concludes with a 'Fine' marking.

CAUSE

BLUESY SWING JAZZ

© 1985
TEO VINCENT 4TH

$\text{♩} = 60$
VOICE

Musical notation for the first system. The voice part consists of four measures of whole rests. The piano part features a syncopated bass line and chords in the right hand. A guitar chord diagram for Cm9 is shown below the piano part.

SYNCOATED BUT SMOOTH

Cm9

Musical notation for the second system. The voice part has four measures of whole rests, followed by a measure with the word "WHY". The piano part continues with syncopated accompaniment. First and second endings are marked above the piano part.

1st X 2nd X

5

WHY

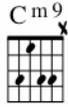
Musical notation for the third system. The voice part has lyrics: "DO SOME PE - OPLE TRY TO GET ON YOUR NERVES?". The piano part continues with syncopated accompaniment. A guitar chord diagram for Bb is shown above the piano part.

10

DO SOME PE - OPLE TRY TO GET ON YOUR NERVES?

Bb

CAUSE (2)



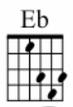
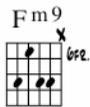
15

DON'T THEY KNOW THAT ALL WE WANT



20

IS PEACE FOR THE WORLD



25

I DON'T KNOW WHY THEY LOOK AT ME THAT WAY

CAUSE (3)

Fm



30

THEY DON'T LOOK FOR

G 7sus4



35

HE - E - E - VAN SO GET OUT OF THEIR WAY WAY WAY

Bb7sus4



C 7sus4



40

WAY WAY!

2ND VERSE: WHY DO WE LET OUR SELVES GET IN THEIR PATH? DON'T YOU KNOW YOUR OPTIONS, NORTH, EAST, SOUTH AND WEST?

MEDIA CONTROL IS MAKING MORE BRAINLESS ZOMBIES EACH DAY-THEY'RE AGAINST HEAVEN SO WHO CARES WHAT THEY SAY, SAY, SAY, SAY SAY!

CAUSE (4)

G 7(#9)
9fr.



45 PRO - DUCE THE RIGHT CAUSE



F 7(#9)
7fr.



G 7(#9)
9fr.



51 FOR THE RIGHT



Bb7



FINE
C 7sus4



57 EF - FECT.



Dance Music

My first composition, “Opus 1,” on page 17, goes back and forth between African Dance form and Soul Music. A decade later, African-American music had a Renaissance of sorts. “The Struggle” and “The Movement” became “The Groove.” From Gospel, Blues and Jazz to *meaningful* and *popular*.

The evolution of the great **Soul** singing groups to today’s pop bands is not really all that great, it’s really a de-evolution in many people minds!

You may nowadays think of 70s Soul Music as something to be afraid of. Soul Music and Disco may sound pathetic and rude nowadays, but at the time they were the most thoughtful music in the world.

My instrument for many years was the **Hohner D6 Clavinet**. In a sense an electric Clavichord, and interestingly, the master of keyboard study, Johann Sebastian Bach’s pioneering book demonstrating keyboard technique was called: “**The Well Tempered Clavier.**”



Often with a **Wah-Wah** for amazingly expressive colorings and flavors:



Holding down the groove was my job, and passion. Sometimes nothing will carry you through and inspire you like a good Soul song.

Rhythm Section #1

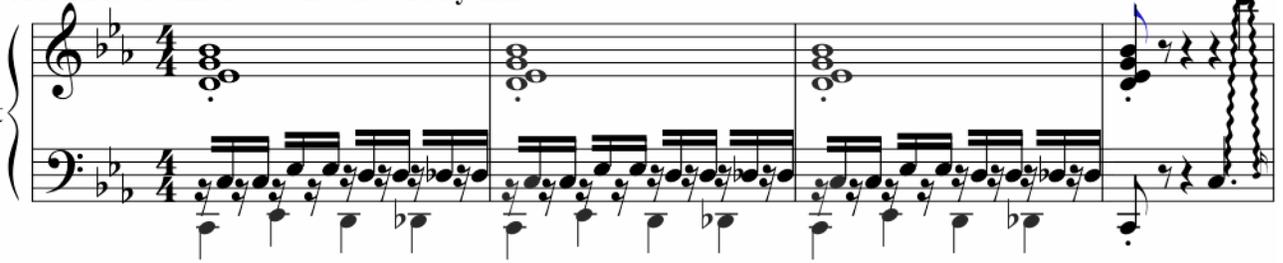


©1976

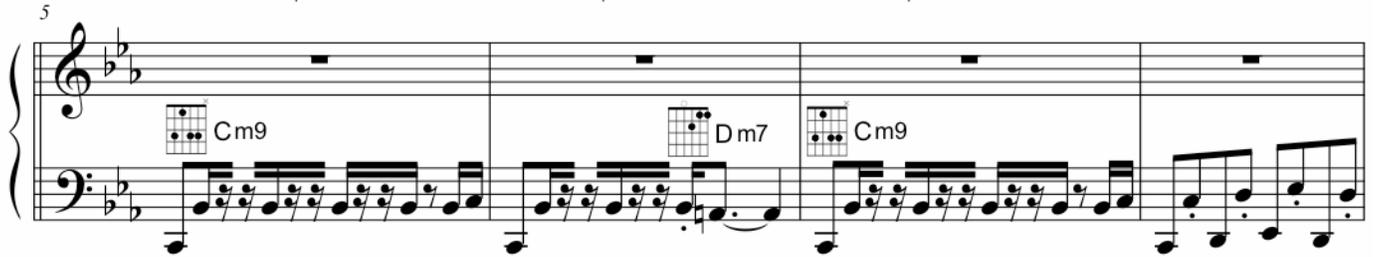
Teo Vincent 4th

Allegro con molto ritmico - with a lot of rhythm

♩ = *mlt*
Clavinet



5



9

chords the same throughout



13



17



21

Marcato e misterioso - emphasized & spooky

6th Fm9

chords the same throughout



Rhythm Section #1 (2)

25



29 *Giocoso - playful*



33



37



41



45 *Giocoso - playful*



Rhythm Section #1 (3)

49



53



57 *Marcato e misterioso - emphasized & spooky*



61



65 *Giocoso - playful*



69



Rhythm Section #2



© 1977

Teo Vincent 4th

Allegro, tempo giusto - exact timing

syncopated yet consistant

♩ = 120

Clavinet

Measures 1-4: Treble clef chords: A D G C, E♭M7/F F7, E♭M7/F F7, E♭M7/F F7. Bass clef: rhythmic pattern of eighth notes.

5

First and Third Endings Second Ending Fourth Ending

Measures 5-7: Treble clef chords: A D G C, A7 D7 G7 C7, F7 E7, E♭7 D7. Bass clef: rhythmic pattern.

8

con molto ritmico - with much rhythm

First Ending Second Ending

Measures 8-12: Treble clef chords: Gm7. Bass clef: rhythmic pattern.

13

First Ending Second Ending

Measures 13-16: Treble clef chords: Gm7, Gm7, C B♭, C B aug. Bass clef: rhythmic pattern.

Rhythm Section #2 (2)

18 *legato, ma con brio - sustained, but with brilliance*

24 1. 2.

30 1st X 2nd X

34 3rd X 4th X *tempo giusto - exact timing*

38 1, 2, 3 X 4th X *Fine*

Poetry Interlude



You are ...



*You are my Gregorian chant
when the trees are our cathedral.
You are my Om sound,
when we perform
our very own cosmic dance.
Occasionally, you are my Blues,
when we cross the valleys
of universal sadness.*

*Mostly, you are my unique
tune of love that stirs my
every fiber to move
through life with grace.
You are my string of existence
that holds every sound
ever emitted in the process
of creation.*

*You are the divine voice
that resonates within my soul,
hence this irresistible desire
to get under your skin,
to dive into the essence of you.*

*You are the buzzing
of our Spring meadow
where we inhale
the pure breeze of renovation
that allows us to live in love
and to ascend upon
planes of peace and healing
of whatever dissonance
crept imperceptibly
into our minds.*

*Now come and sing with me,
over and over again,
our unique tune of harmony.
Then press your lips on mine
and listen to the echoes
roaming through infinity.*



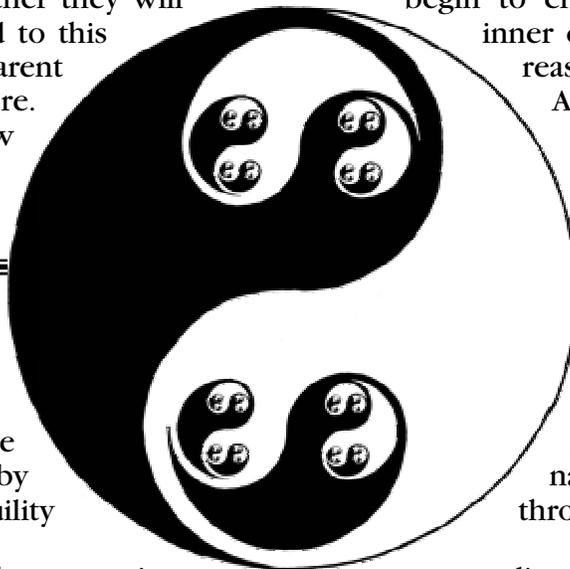
Poem by Margherita Rueger



Meditations on Compassionate Living

In a very real sense, when we help another, we help ourselves as well. The spiritual connection between us all is real and is easily experienced. How often have we given of ourselves to loved ones only to feel the warm glow of love and gratitude they bestow upon us in return.

We can magnify this experience by applying it to everyone we encounter in our daily routine. This may sound like a noble concept and perhaps a difficult one to put into practice. Life with its many problems and everyday difficulties can sometimes drag us down. This makes it extremely hard to even communicate pleasantly with others, let alone lend a helping hand to a complete stranger. Once again, we start small and have plenty of patience with ourselves, as well as with others. We make simple choices in our daily interactions. We simply choose to be nice rather than mean or indifferent. We choose to smile at others as well as ourselves. We choose to help in any small way we can. By holding a door open for someone, forgiving a rude comment, or forgiving the person who cuts us off in traffic, we can simply offer a silent blessing of peace and happiness along with our smiles. These small gifts of our selves will add up. Together they will begin to change us from within. Others will quickly begin to respond to this inner change. We will notice people smiling at us for no apparent reason. Doors will be opened for us that remained closed before. As this spiritual connection grows stronger, we will know that giving to others is truly the hero's path toward God.



Herman Melville wrote, "silence is the only voice of God." When we still the mind through the art of meditation and prayer we learn to listen to that silent voice of God as it calls us by name. Soon we can extend this inner tranquility throughout our lives.

wrote, "silence is the only the mind through the art of learn to listen to that silent name. Soon we can extend this throughout our lives.

Meditation need not be mysterious or complicated. There are countless books and tapes that explain meditation and prayer in a straightforward, easy-to-master format. We should pick one that works best for us. We can experiment at first, trying our different techniques until we find one that is comfortable for us. Once we select a technique we should stay with it and allow the silence to begin to work from within us.

When our meditation begins to deepen, miracles will begin to manifest themselves in our personalities and in our outlook on life. We will become more patient and loving with ourselves and with others. Old habits that we are no longer comfortable with will easily begin to slip away. The health benefits that accompany meditation and prayer are too numerous to mention here. Most important of all is that we will now begin to hear the silent voice of God as he calls us...

In the wind
In the birds
Or even in the roar of
A crowd.

by Eric P. McCarty

Inventions

Study In Fifths

© 1994

Teo Vincent 4th

Adagio brillante - Slowly with brilliance

♩ = 75
Voice

Piano

GM7 E9sus4 E9 Am9

I like to go - - - in to my o - wn lit tle - place - way

pedal similar throughout

pedal similar throughout

pedal similar throughout

pedal similar throughout

7 D9sus4 D9 GM7 E9sus4 E9

deep in my soul I like to go - - - in to my

7

V{4-----3} I VI{4-----#3}

13 Am9 D13/A B^ø E7(b9)/B Am9

own special place my - o - wn sac - red spa - a - ce, m - y o - own place m - y -

13

ii V₄⁶ iii VI₄^{#6} ii

18 D9sus4 D9 GM7 Fine

o - o - wn place, m - y o - own in - ner space Fine

18

V{4-----3} Ped.I *

- The first (& last) chord is built completely of fifths, a true **G Major 13th** chord, a perfect fit on the bass & treble clefs.
- This is very much like a **Bach Prelude** in that it is completely broken chord arpeggios; wide spaced chord resolutions.

Yemaya Orisha Ocean Goddess



Moderato, tempo giusto - exact timing

© 2006
Teo Vincent 4th

♩ = 70

Piano

mf *consistant, African drumming tempo*

5

ff *mf*

9

ff *mf*

13

ff *mf*

Yemaya Orisha Ocean Goddess (2)

17

Musical notation for measures 17-20. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a long slur over measures 17-20. The left hand plays a steady eighth-note accompaniment. The word "Ped." is written below the first and third measures, and an asterisk is placed below the second and fourth measures.

21

Musical notation for measures 21-24. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent. The word "Ped." is written below the first and third measures, and an asterisk is placed below the second and fourth measures.

25

Musical notation for measures 25-28. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent. The word "Ped." is written below the first and third measures, and an asterisk is placed below the second and fourth measures.

29

Musical notation for measures 29-32. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent. The word "Ped." is written below the first and third measures, and an asterisk is placed below the second and fourth measures. The piece concludes with a double bar line and a repeat sign, with a dynamic marking of *f* (forte) above the final measure.

Yemaya Orisha Ocean Goddess (3)

Smorzando - softer & softer

32

p

dolcissimo - very sweet (flowing like water)

Ped.

38

43

48

pp

mf

8vb

Montuno Circles Makes Blues Scale



Moderato tranquillo

©2008 11 17
Teo Vincent 4th

Piano

♩ = 100

Slow Cha Cha Cha

syncopated yet flowing

II V I IV

5 Bm11 E7 Am11 D7 Em11 A7

Blues Scale occurs automatically when double-time walking VI-II-III-VI

VII III VI II III VI

- 1) As is common with a good montuno, the octave takes the leading tone through the progression. This version is interesting because of the perfect 2nd throughout the pattern; a standard montuno would have the note JUST ABOVE this one, for example the first notes would be F and A instead of F and G. Our method above also produces the interesting 11th, add9 and add6 chords.
- 2) The montuno has no "side," since it is just like a pleasant shaker pattern, as they would say: "1 bar instead of 2" so there is no right or wrong clave for this montuno-the glossary has more about this.
- 3) The "Blues Scale" is perfectly demonstrated by the walking bass figure above. In fact, blues often shifts major and minor modes and the example above ends on the c# or major third.
- 4) This is one of the elegant ways to complete the circle of fifths, going above it and predicting it with Em-A7. Some cycles would just make the Am into A7 leaving out the II and III above.
- 5) Could it be that some teacher, in an effort to have students play this Super-Complete-Circle-of-Fifths gave as a practice, the exact notes of this walking bass to practice, and it then created the blues scale?

Cha Cha & Salsa Romantica

Clave

Shekere

Conga

slap tone tone tone slap tone tone

Etudes (Studies)

MEDITATE

© 1974
TEO VINCENT 4TH

ANDANTE

$\text{♩} = 100$

PROBABLY NEED TO TAP YOUR FOOT

2ND X

1ST X

2ND X

FINE

THIS EXERCISE WAS DESIGNED TO PRACTICE THE 3-3-2 PATTERNS IN ONE HAND COMBINED WITH TRIPLETS IN THE OTHER HAND.
IN THIS SENSE I WOULD MEDITATE ON THE RHYTHMIC COMPLEXITY, MUSIC BEING MY LOVE, THEREFORE THE TITLE OF THE PIECE.

Ragtime Study

Vivace a capriccio - lively and funny

©1976
Teo Vincent 4th

Piano

Measures 1-6. Dynamics: *mf*, *ff*, *mf*. Tempo: $\bullet = 180$.

Measures 7-12. Dynamics: *f*.

Measures 13-19. Dynamics: *mf*.

Measures 20-26. Dynamics: *f*, *mf*. Marking: *diminu*.

Ragtime Study (page 3)

55

Musical score for measures 55-61. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes. A fermata is placed over the final chord of measure 61.

62

Musical score for measures 62-68. The right hand continues the melodic pattern, with a fermata and a fortissimo (*ff*) dynamic marking over the final chord of measure 68. The left hand maintains the eighth-note bass line. The key signature changes to C major for the final measure.

Grandioso e scherzando - grandly & playfully

69

Musical score for measures 69-76. The right hand features a melodic line with eighth notes, marked *mf* at the beginning and *ff* at the end. The left hand has a bass line with eighth notes, marked *8^{va}* at the beginning and *8^{vb}* at the end. A fermata and *ff* dynamic marking are present over the final chord of measure 76.

77

Musical score for measures 77-83. The right hand continues the melodic pattern, marked *mf* and *8^{va}*. The left hand has a bass line with eighth notes, marked *8^{vb}*. A fermata is placed over the final chord of measure 83.

Ragtime Study (page 4)

83 *8va*

ff *mf*

8vb

90 *8va*

f *mf*

8vb

97 *8va*

ff *mf*

8vb

104

f *mf*

Ragtime Study (page 5)

110

Measures 110-116. Treble clef, bass clef. Measure 110 starts with a treble clef and a bass clef. The key signature has one flat. The music features a melody in the treble and a bass line in the bass. Dynamics include *f* (forte) in measure 116. There is a trill-like ornament in the treble of measure 116.

117

Measures 117-124. Treble clef, bass clef. Measure 117 starts with a treble clef and a bass clef. The key signature has one flat. The music features a melody in the treble and a bass line in the bass. Dynamics include *mf* (mezzo-forte) in measure 117 and *f* (forte) in measure 124. There is a trill-like ornament in the treble of measure 124.

125

Measures 125-132. Treble clef, bass clef. Measure 125 starts with a treble clef and a bass clef. The key signature has one flat. The music features a melody in the treble and a bass line in the bass. Dynamics include *mf* (mezzo-forte) in measure 125, *f* (forte) in measure 130, and *ff* (fortissimo) in measure 132. There is a trill-like ornament in the treble of measure 132.

133

Measures 133-140. Treble clef, bass clef. Measure 133 starts with a treble clef and a bass clef. The key signature has one flat. The music features a melody in the treble and a bass line in the bass. Dynamics include *fff* (fortississimo) in measure 135. The piece ends with a *Fine* marking in measure 140.

Calypso Study

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Teo Vincent 4th



Presto giocoso - quick & playful

♩ = 200

Lead Line

Keyboard

Musical notation for the first system, measures 1-4. Includes guitar chord diagrams for G7, Cmin (3fr.), G7, and Ab (4fr.).

Fast Soca (Soul-Calypso)

Musical notation for the second system, measures 5-8. Includes guitar chord diagrams for Fmin, Cmin (3fr.), G7, and Cmin (3fr.).

Musical notation for the third system, measures 9-12. Includes guitar chord diagrams for G7, Ab (4fr.), G, and Cm9. A *Da Capo* marking is present at the end of the system.

Percussion notation for Agogo (or Tire Rim), Shekere (Palms if quiet), and Bongo or Conga.

One-Bar percussion (THIS PAGE) is easiest. Then try 2nd-bar-upbeat. 1st-bar-upbeat is very energetic. Vary the instrumentation. Frederic Chopin's C# Minor Waltz, "Valse du Petit Chien," (Waltz of the Little Dog) is the source of these chords.

Calypso Study for Duet



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Teo Vincent 4th

Presto giocoso - quick & playful ♩ = 200

Soloist

Keyboard

Fast Soca (Soul-Calypso)

Chords: G7, C min, G7, A^b

Solo

Keys

Chords: F min, C min, G7, C min

Solo

Keys

Chords: G7, A^b, G, Cm9

Da Capo

Two-Bar Phrase (1st bar upbeat)

Bongo or Conga

High Drum (Snare)

Low Drum (Kick)

One-Bar percussion is easiest. Then try 2nd-bar-upbeat. 1st-bar-upbeat (THIS PAGE) is very energetic. Vary the instrumentation. Frederic Chopin's C# Minor Waltz, "Valse du Petit Chien," (Waltz of the Little Dog) is the source of these chords.

Calypso Study Duet, Bb Soloist



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Teo Vincent 4th

Presto giocoso - quick & playful ♩ = 200

Soloist (in Bb)

Keyboard

Fast Soca (Soul-Calypso)

Guitar chords: G7, Cmin, G7, A^b

Solo (Bb)

Keys

Guitar chords: Fmin, Cmin, G7, Cmin

Solo (Bb)

Keys

Guitar chords: G7, A^b, G, Cm9

Da Capo

Two-Bar Phrase (2nd bar upbeat)

Bongo or Conga

High Drum (Snare)

Low Drum (Kick)

One-Bar percussion is easiest. Then try 2nd-bar-upbeat (THIS PAGE). 1st-bar-upbeat is very energetic. Vary the instrumentation. Frederic Chopin's C# Minor Waltz, "Valse du Petit Chien," (Waltz of the Little Dog) is the source of these chords.

Swing Montuno Study



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Allegro capriccioso - lively & playful

♩ = 120

Piano

Am7 D9 Gm7 C9

Medium fast flowing swing jazz

Swing Montuno 1

8

Am7 D9 Gm7

Swing Montuno 2

14

C9 Am7 D9

20

Gm7 C9

Swing Montuno Study (2)

Swing Montuno 3

25

Swing Montuno 4

31

37

Fine

- A montuno's role is to define the rhythmic form AND the harmonic form. The play with the rhythmic tension in 4/4 is quite complex enough for most. In swing, 6/8, it is a Herculean challenge, but musically thrilling.
- The African 6/8 "Bembe Agogo" (Cowbell) pattern has the pulse (downbeat) plus Clave, use this first.
- Great percussionists imply and substitute 6/8 patterns into songs in 4/4. Try doing it with these montunos.

Bembe Percussion Roles

Clave

Agogo

Shekere

Conga

slap tone tone slap tone tone

Soul Music plus Salsa equals Soulsa

Release To The Flow



Andantino placido - moderate & tranquil

© 2003
Teo Vincent 4th

Vocals

♩ = 104

Floriano (flowery) Salsa Romantica

1 2 3 4

5 6 7 8

9 Go - ing, I'll be there to - mo - rrow

9 10 11 12

13 Flow - ing, Love is e - ver - last - ing.

13 14 15 16

Release To The Flow (2)

17 I know I don't know, I'll just let it go.

Syncopated and passionate

Dm9 CMaj7

Lea. Lea.

21 I can't try no more, re - lease to the flo - w.

Dm9 CMaj7

Lea. Lea.

25 *(whistled)*

Floriano (flowery) Salsa Romantica

(original chords)

Lea. Lea. Lea. Lea.

29

Lea. Lea. Lea. Lea.

Release To The Flow (3)

33 Go - ing, I'll be there to - mo - row

Ped. * *Ped.* * *Ped.* * *Ped.* *

37 Flow - ing, Love is e - ver - last - ing.

Ped. * *Ped.* * *Ped.* * *Ped.* *

41 I know I don't know, I'll just let it go.

Syncopated and passionate

Ped. * *Ped.* *

45 I can't try no more, re - lease to the flo - w.

Ped. * *Ped.* *

Release To The Flow (4)

49 *(whistled)*

Floriano (flowery) Salsa Romantica

49

53 *p*

53

57 *p*

57 *pp*

61 *pp*

61 *ppp*

Fine

Fine

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The vocal line is marked with a slur and the instruction '(whistled)'. The piano accompaniment is marked with 'Floriano (flowery) Salsa Romantica'. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Pedal markings (*Ped.*) are present throughout the piano part. The piece concludes with a *Fine* marking in both the vocal and piano parts.

Universe of Love

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Teo Vincent 4th



Andante cantabile
in a singing style

♩ = 80

Voice

Piano

A Maj7



A sus4



A Maj7



B Maj7



B sus4



B Maj7



Pri-sons been cre - a - ted

in our minds.

Key to joy and hap-piness:

love all kinds.

spiritual salsa romantica

C Maj7



B 7



E Maj7



E Maj7



D Maj7



5

Hear in your heart of love.

[Verse]
Dis-tance from home less - ens, de - pen-ding on your thought,

E Maj7



D Maj7



C Maj7



B 7



E Maj7



9

Do what's nice not wrong or right

do what you aught,

I am your home.

Universe of Love (2)

13

A Maj7 A sus4 A Maj7 B Maj7 B sus4 B Maj7

Reach-ing up to heav - en, this is love. We can make it happ - en, quiet list - en.

17

C Maj7 B7 E Maj7 E Maj7 D Maj7

[Verse]

Hear in your heart of love. Un-con-di - tion-al love mirrors the stars a - bove.

21

E Maj7 D Maj7 C Maj7 B7 E Maj7

That's what we're made of, un-con-di - tion-al love in the si-lence of your mind you'll find..

Universe of Love (3)

25

A Maj7 A sus4 A Maj7 B Maj7 B sus4 B Maj7

29

C Maj7 B7 E Maj7 E Maj7 F#7

Go on use your e - go, "Earth Guide On," to

33

D7 C#7 F# B E Maj7

he-ar and melt in - to u - ni - ver - sal love ye - a - a - a! You'e hear-ing with your heart now

Universe of Love (4)

36

F#7 D7 C#7 F# B

it's turned on! The bri - ght light makes the sad - ness gone. *ff*

39' Mambo

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

mf From the u - ni - verse o - f lo - o - ve, we make down here as a - bove

mf

steady & relaxed

41

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

from the u - ni - verse o - f lo - o - ve, you have shown us what you're of.

Universe of Love (5)

43

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

From the u - ni - verse o - f lo - o - ve, we make down here as a - bove.

45

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

from the u - ni - verse o - f lo - o - ve, you have shown me what you're of.

47

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

From the u - - - ni - verse - - - from the u - ni - verse - of - lo -

Universe of Love (6)

49

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

ve - from the u - - - ni - verse - - - from the u - ni - verse - of - lo -

51

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

Fine

Fine
o - ove.

f

f

53

E Maj7 C#7sus4 C#7 F#m7 B7sus4 B7

D.S. al Fine

f

D.S. al Fine
mf

mf

Yorùbá Diasporas



© 1993

Teo Vincent 4th

Allegro con brio - with brilliance

Piano
syncopated yet smooth

♩ = 150

C7 C7sus4

6

C7sus4 C7 C7 C7sus4 C7sus4 C7

Bottom (smaller) notes *legato* optional *stacatto*

Gm9 C9 FM7

10

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

legato *stacatto*

14

(Am7 implied D7) (1) Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM7

(1) It is a harmonic delight when some or all melodic parts imply Am7-D7 while the Bass plays FM7-Dm7

Yorùbá Diasporas (page 2)

18

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

22

(Am7 implied D7) Dm7 Gm9 C9 FM7 FM7 B^bM7 E^ø A7

"Rumba"

"Palito" (the word means little sticks) wood block patterns turned into piano "montuno" phrase

26

relaxed and steady
Dm7 G7 CM7 FM7 B^ø E7 Am7

"Segundo" drum part. The foundation of Rumba is the "Tres Golpes" of the segundo opposite the "3 side" of the rumba clave pattern

30

Dm7 G7 CM7 FM7 B^ø E7 Am7 D7(+9)

Too hot and spicy?
Skip to next pepper

Afro-Caribbean Rumba is: 3 conga drums, claves, palitos (or wood block) and singing. Usually no tonal instruments. This section is a creative adaption of the percussionist roles and rules into melodic music parts and phrases.

Claves
Palitos
Congas
tone slap slap tone

Yorùbá Diasporas (page 3)

"Rumba Clave" especially complex syncopation pattern played expressively on chromatic dissonant chords

34

D7(+9) G13 C7(+9) F13 B7(+9) E13 A7(+9) D7(+9)

38

D7(+9) G13 C7(+9) F13 B7(+9) E13 A7(+9)

"Rumba Palito" a more syncopated little sticks (wood block) pattern re-envisioned into a tasty piano montuno

42

Dm7 G7 CM7 FM7 Bø E7 Am7

46

Dm7 G7 CM7 FM7 Bø E7 Am7

Chromatic Montuno #1

50

Am9 Gm9

54

Am9 Gm9

Chromatic Montuno #2

58

D7 C7

62

D7 C7

legato stacatto
Gm9 C9FM7

Yorùbá Diasporas (page 5)

66

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9FM7

70

(Am7 implied D7)

Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9FM7

74

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

78

(Am7 implied D7)

Fine

Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM9

Glossary of Italian Musical Terms for Performance Instruction

a tempo: in time -----	5
Adagio brillante: Slowly with brilliance-----	31
Allegretto cantabile: cheerfully, in a singing style -----	5
Allegro capriccioso: lively & playful-----	45
Allegro con brio: with brilliance -----	57
Allegro con molto ritmico: with a lot of rhythm -----	24
Allegro giusto: steady timing -----	17
Allegro vivace: lively -----	14
Andante cantabile: in a singing style -----	51
Andante, tempo giusto: strict, exact time -----	36
Andantino placido: moderate & tranquil -----	47
brillante: with brilliance -----	5
Come una marcia nuziale: like a wedding march-----	9
con spirito: with spirit-----	16
delicato e amoroso: delicately & lovingly -----	7
dolce con espressivo: sweet & expressive -----	5
dolce con grazia: sweet & gracefully -----	8
dolcissimo: very sweet -----	34
Giocoso: playful -----	25-26
Grandioso e scherzando: grandly & playfully-----	39
legato, ma con brio: sustained, but with brilliance -----	28
Marcato e misterioso: emphasized & spooky-----	24, 26
Moderato con affetto: affectionately -----	10
Moderato tranquillo -----	35
molto ritmico: with much rhythm -----	27
piu serio: more serious -----	6
Presto giocoso: quick & playful -----	42
ritardando e ritardando: slower & slower-----	5
sempre mp: same volume -----	5
smorzando: softer and softer-----	34
tempo giusto: exact timing -----	8, 27-28, 32
tranquillo: peaceful-----	14
Vivace a capriccio: lively and funny -----	37

World Music Definitions of Afro-Latin Music Percussion Roles

Bembe: a religious event of the Nigerian Yoruba people. Drummers play 3 Batá drums. Batá have 2 drum heads. Each of the three drums has very specific roles. There are also usually agogo (or cowbell) patterns, shekere (or shaker) patterns, and clave patterns.-----46

Cha-cha or Cha cha cha: slower Latin Music, also: the sound the feet make on 3-4-1 beats.----- 4

Clave: 1) wooden sticks held in a specific way to get good tone, 2) a rhythmic tension pattern, usually 5 hits. A seeming simple but quite complicated rhythmic pattern repeated endlessly. Must be accurate! One might say about your musical part: “You are not in clave!” which means that the part you are playing does not go well with clave (the montuno down side should not be on the down side of clave, see Montuno). ----- 4

Diaspora: Cultural legacy. Where the peoples have traveled and influenced with their culture. -----57

Floriano (flowery) instead of sparse parts, more notes are played, flowing. -----47

Latin Music: from “Latin America,” or Spanish-America, Cuba, Puerto Rico, the Dominican Republic, Peru, Chile, Mexico, etc.. Also called Salsa, Son or Mambo. ----- 4

Mambo: 1) the style we usually call Latin Music. 2) a section of a song near the end, repeated. ----- 4

Montuno: Latin piano part, often on guitars, violins or horns. Has 2 distinct functions: 1) Usually has a “down-side” and “up-side,” not always the same down side as other instruments. 2) Defines the chord progression, usually with the leading tone as the montuno’s octave note (sometimes with both hands making 4 leading tones!) or the root, 3rd or 5th. It has to be rhythmically exact, and create the perfect rhythmic tension. It is a musical / tonal instrument performing a percussionist’s function. -----35, 45, 58-60

The diagram illustrates the relationship between a piano melody and a clave rhythm. The top staff, labeled 'piano', shows a sequence of notes: a quarter note, a half note, a quarter note, and a quarter note. Above this staff, a double-headed arrow spans the first four notes, labeled 'down side', and another double-headed arrow spans the last four notes, labeled 'up side'. The bottom staff, labeled 'clave', shows a sequence of rhythmic symbols: a quarter note, and a quarter note. Below this staff, a double-headed arrow spans the first four symbols, labeled '2 side', and another double-headed arrow spans the last four symbols, labeled '3 side'.

Rumba: Drumming and dance form of the poorer people from the Caribbean, particularly Cuba and Puerto Rico, mostly of African descent. Usually with no melodic instruments. Conga drums with 3 specific roles: Primo=basic downbeat, Segundo=basic pattern beats, and Quinto=improvised solo, a higher tone. The 3 forms of Rumba are: Guaguanco, Columbia and Yambu. Usually includes the following percussion instruments: Claves, Palito, Shekere, sometimes Agogo (or Cowbell). Each instrument has the role called by its name, for example, the palito pattern could be played on something else, like the quinto, or cowbell. Since it was developed in the Caribbean, the language is Spanish, as are the melodies.----- 58

Salsa Romantica: A more slow-dancing Latin Music, flowing. Often love songs.----- 35

Son: the style we usually call Latin Music. ----- 4

Yemaya (Yemonja): The Ocean Goddess. “The Mother of the Children of Fishes.” One of the Orishás, the Nigerian Yorùbá tribe’s sacred deities. She is the ultimate symbol, the personification of motherhood. ----- 32

Yoruba (Yorùbá): The largest tribe in Africa, from the Lagos area of Nigeria. Most American slaves came from there. The language is a tonal language with low, mid and high tones: Yo=mid, rù=low, bá=high. In some ways, the Yoruba culture is said to be most alive in pockets of ex-slaves such as Brazil, Cuba and certain regions of the U.S. These regions are called “the Yoruba Diaspora.”-----57

Afterword

My great-grandfather was Teo Vincent the first. His grandfather Joao Antonio Mendonca Vicente published the very first Portuguese language newspaper in the United States, "Journal de Noticias" from 1877 to 1884. No wonder I feel so at home sharing strange but beautiful symbols and articulations. Thank you Joao. I am glad to honor you also.

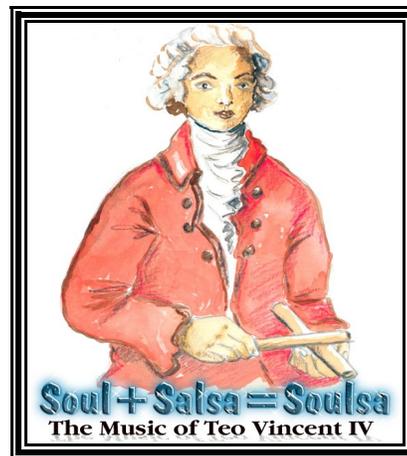
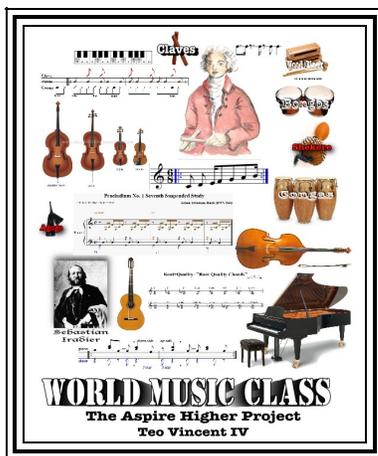


This book is my Musical Cultural Anthropology (or Ethno-Musicology) project. I was born and raised in California, from Los Angeles to the San Francisco bay area. It is a great melting-pot of culture! The music in this book is my way of documenting the culture I am from. The virtuoso and composer Frédéric François Chopin (1810 - 1849) created the Polonaise form, honoring Poland; my "Soulsa" music perhaps is my *Californaise*.

I've been blessed to be inspired by so many lovely sounds: Soul Music, Caribbean, Spanish, African, Classical, Jazz, Fusion, Rhythm & Blues and many more. I am very glad to share with you some of these artistic styles and influences. May they flow freely to you without me being in the way.

Perhaps music is more alive than us. We might just be an organic growth that enjoy it and therefore have it around us, but in fact it might be that the music is intelligent, eternal, and simply allows us to think that we are in charge of things. Ludwig van Beethoven is still alive. A Stradivarius violin today would have lived from the beginning of violin making, through the development of the piano, electronics, recordings and broadcasts and is still revered by many as the finest musical craftsmanship ever created by a human.

Since I have found out about my grandmother Claudia Ruddock-Vincent the concert pianist and her great grandfather Theodore Dehon Ruddock the music professor, I realize that I am just a channel, a vehicle. I acknowledge that I am just the current carrier of this tradition. It is an honor, but also very humbling to know I am only a node or network point in the life of the music flowing through. May I not be in the way of my art. May this tribute, this book of beautiful music and culture, be received with the same positive energy that it is sent out with. May I correctly assist fulfilling my ancestors dreams and intentions. I believe that this is, appropriately, honoring those that went before.



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