

World Music

The Aspire Higher Project

Written, Produced & Published

by

Givnology

Wellness Arts

Charmony Division

GIVNOLOGY

To heroes of music unappreciated in their day such as Franz Schubert & Clara Weik-Schumann

All rights reserved.

Givnology Wellness Arts, 2003-

World Music Class, The Aspire Higher Project

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.

I. Title.

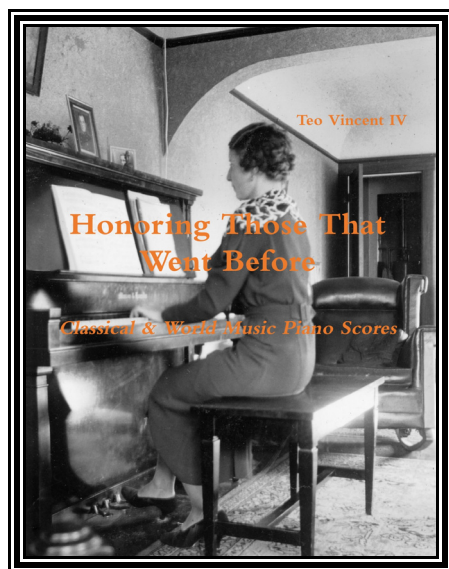
2011

Art and Culture > World Music > Music Appreciation

Vincent lives in Berkeley, California. He studies at the Royal Conservatory of Music, and piano privately with Oszkar Morzsa. 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 books.

Thanks to Oszkar Morzsa for sharing his finesse, funny stories and wisdom about musics of the world..



ISBN 978-1-257-44505-9



© 2011 Givnology Wellness Arts, Charmony Division

ISBN 978-1-257-44505-9

GIVNOLOGY

World Music Class

The Aspire Higher Project

© Givnology Wellness Arts, 2011-05-02

⇒ Science of Sound	4
Sound is vibrations.....	4
Sound has: Amplitude, Quality and Pitch.....	4
Scale and Key.....	4
Notation – What are all those little dots, lines and squiggles?	5
Diagram of parts of a musical note.....	5
Time is Horizontal, Harmony is Vertical.....	6
TEMPO - Horizontal.....	6
HARMONY - Vertical.....	7
Letter Names Of Notes On Instruments	8
Piano and Keyboards.....	8
Note Letter Names on String Instruments.....	8
Guitar.....	8
String Instrument Family.....	9
How to Find the Notes for a Song	10
How to Teach Yourself to Read Short Music Scores	11
Intervals Between Notes	12
Basic Intervals on the Treble Clef.....	14
Table of Intervals and numbers of Semitones and Whole Tones.....	14
Intervals going up and down.....	15
Intervals Add Up To Chords.....	15
Ranges and Transpositions	16
S-A-T-B Vocal Ranges.....	16
Piano Range.....	16
Instruments' Ranges.....	16
The Circle of Fifths	17
Circle of Fifths on the Keyboard.....	17
Key Signatures	19
Minor Key Signatures.....	20
Harmonics	21
The Harmonic Series.....	21
The Science of Harmonics	22
Tuning with harmonics.....	22
Playing Reville with harmonics.....	22
Sine and Square waves, the mouth as a filter.....	22
Common Chords	23
Triads, chords that are 1 - 3 - 5.....	23
Seventh Chords 1 - 3 - 5 - 7.....	23
Heuristic Music Learning	27
Scoooooooooore!.....	28
Be A Useful Member Of Your Music Projects.....	28
Fine Playing on Keyboard	29
What you <i>CAN</i> learn on keyboards:.....	29
<i>FINE PLAYING</i> techniques when you have access to a real piano:.....	30
Review of Chords	31
EXTENDED CHORDS = 1 - 3 - 5 - 7 - 9 - etc... ..	31
⇒ Percussionist Roles	32
Overview: Instruments' names <i>are</i> their roles.....	32
Claves, Conga Drums, Shekere, Wood Block.....	32
Clavitos, Claves For Beginners	33
Clave Offenders	34
Percs1: Da-dada-da-da	35
Percs2: Clave Down!	36
Percs3: Son Clave + Pulse	37
Percs4: Palito (Simple and Basic)	38
Percs5: Clave – Palito in Binary	39
Percs6: Rumba Clave	40
Percs7: Rumba Palito	41
Percs8: Rumba Clave – Palito in Binary	42
Percs9: Rumba Palito in 2-3 and Conga Dance	43
Percs10: 6/8 Agogo & Cowbell Patterns	44
Syncopated Agogo Pattern.....	44
Downbeat Agogo Pattern.....	44

Percs20: Entries – “Counting In” With Sides -----	45
Percs21: Endings – Outtros in Unison -----	46
Brazilian Unison Outtro-----	46
Percs22: Hearing Songs’ Claves & Sides -----	47
Complimenting Ensembles -----	53
Rhythm Section Accompaniment “Chucks” -----	54
Highlife has: 1-Rhythm, 2-Line and 3-Lead Guitar Parts -----	56
The Yoruba People from Nigeria, West Africa -----	57
Some <i>Afro-Latin Music</i> definitions:-----	57

⇒ **Motifs and Motivations**..... **61**

Call and Response / Rhythmic Balance in Latin Music-----	61
Afro-American Contributions -----	62
All About The Bass-----	62
Perpetual Motivations -----	63
The Montuno is a Great Motorvator-----	63
TIGHT SCHOOL -----	67
Review: The Correct Side Of The Pattern-----	67
Tres Golps (3 gulps or 3 pulses)-----	67
CHUCKS (Accompaniment Accenting One or the Other Side)-----	68
DESIGNING MONTUNOS-----	69
Sections, Unions & Oppositions -----	71
Phrases -----	72
What’s the <i>Catch-Phrase</i> -----	72
High Life Phrasing-----	72
When you can use Motorvations:-----	75
Motives, motifs and motivational inspiring-----	75
Giving credit -----	76
Yradier’s-Bizet’s-Carmen’s Habanera-----	76
Create a Time Capsule for the Future-----	76
Affirmatinas – Positive Message Music -----	77
Affirmation Songs -----	78
Lyrics of “Pati, to Patience” and “Silent Tears”-----	78
Positive Messages on Classical Derivatives -----	80
Inspirations from The Masters -----	84

⇒ **Dictionary & Terminology Reference Section**..... **89**

Glossary of Italian Musical Terms for Performance Instruction-----	89
World Music Definitions of Afro-Latin Music Percussion Roles -----	90

⇒ **The Total Musical Piece**..... **91**

“Carmen” Rumba Parts with Coro-----	92
“Yemaya” & “Santa Lucia” Bembe Agogo Pattern with Coro-----	94

Table of Scores

Bars 30-32 of Praeludium No. 1 by J.S. Bach – study of Seventh Suspended chords-----	25
Satin Doll by Duke Ellington with 7 th chords spelled out on the bass clef-----	26
Montuno Circles Makes Blues Scale, Shekere pattern as piano montuno-----	47
Yoruba Diasporas, Rumba Parts translated into Melodic Phrases-----	48
Calypso Study in Soca (Sould-Calypso) often the first side (bar) is Up and the second half is Down -----	54
Yemaya Orisha Ocean Goddess, Sacred Song of the Nigerian Yoruba Tribe-----	58
Montuno Etude No. 1, Primer for First Time Montuno Technique-----	64
Swing Montuno Study, 6/8 Swing Jazz, Montuno Rhythmic Tension added to the Melodic Role-----	65
“Calypso Circles” circles of fifths with calypso chuck (downbeat on the first half version)-----	71
Clavinet Keyboard Score 1, “Superclav” Stevie Wonder’s “Superstition” adapted to teach Clavinet Techniques-----	73
Clavinet Keyboard Score 2, “Soca Clav” Soul-Calypso standard keyboard chuck-----	74
Affirmatina: “Everything’s going perfectly, now and ever more!”-----	77
Affirmatina: “Having what I’m wanting, wanting what I’m having.”-----	77
Affirmatina Song: “My Successes Are Here”-----	78
Classical Derivative Affirmatina #1, “I Manifest My Destiny” based on Chopin Mazurka in C-----	81
Classical Derivative Affirmatina #2, “Chopin Made A Way” based on Chopin C# minor waltz-----	82
Classical Derivative Affirmatina #3, “Let It Be’s” based on Abbe Franz Liszt’s “Liebestraum”-----	83
Romeo and Juliet Overture, Pyotr Tchaikovsky, Theme Reduction by Teo Vincent IV-----	86
Ave Maria, Franz Schubert with Chords (Root Quality Chords) added-----	86
Percs Score 1, Carmen, Clave, Percussion, Coro (Chorus)-----	92
Percs Score 2, Yemaya & Santa Lucia, Agogo, Percussion, Coro (Chorus)-----	94

GIVNOLOGY WELLNESS ARTS LESSONS DESIGN PHILOSOPHY

Harmony is balance and appropriateness. When we are in harmony things go right and clear. If we start from a dis-harmonious situation, we may need special tricks to force ourselves into harmony. Extra pushes help us be in balance regardless of situation. Our world is more open to diverse attitudes and styles. To embrace them well we should know the artistic functions of musics very different from ours. Correct integration we at Givnology call *Synthegration*, appropriately synthesizing new things from very diverse elements.

Musically this system is to help people who focus on rhythmic centers, emotional and intellectual centers all perform in unison, being in balance in our uni-verse. This means more rhythmic awareness for some, and more harmonic awareness for others. Hopefully a balance has been achieved and from this work you will have rhythmic elegance and harmonic elegance and positive ideas of how to spread these *good vibes*, to use Reggae terminology or *lengua*.

This study system is designed to be useful many-fold. 1) As a reference of instrument ranges and transpositions it helps composing. 2) As a rhythmic percussion curriculum it allows everyone to improve their timing, tempo, and ability to play music together. 3) For fun and beautiful music lessons for yourself.

Many years of experience in teaching, performing, writing and band-leading have been condensed into handy reference materials, and step-by-step lessons that can be easy to follow, improve music understanding and appreciation, and be a lot of fun as well.

Each section with bold heading and border lines can take one class. Depending on experience, age and musical experience they can be 15 minutes, 30 minutes, or even an hour with homework, in-class discussions and partnering for projects to be performed for the rest of the class.

Hopefully all the types of musical learning and enjoying are catalyzed, encouraged and enhanced with this work.



Activities that can be done in the classroom are shown like this



Homework & practicing exercises are shown like this

Science of Sound

Sound is vibrations

Sound is vibrations that go in your ear and move your eardrums, moving amniotic fluid inside your ear and ganglia in the ear canal register the vibrations and send signals to the brain that computes what it is and where it is in relation to you.

Sound has: Amplitude, Quality and Pitch

- **Amplitude** or volume or loudness or intensity, measured in decibels (Alexander Graham Bell 1847-1922).
- **Quality** is parameters such as percussiveness, tambre (“oo” or “ee”), harmonic fullness (pure operatic voice or growl of Flamenco or Blues), repetitions.
- **Pitch** which has highness or lowness, **making the sound a tone.**

Highness or lowness depends on frequency, literally how often is the vibration.



Make 1 vibration per second on something, like clapping. Try 4 times per second, and be accurate. That is 4 Hz (Henrich Hertz 1857-1894). Play 4 Hz in one hand and the offbeats in the other. Now you are playing 8 Hz. Could you imagine someone playing 16 Hz? Some percussionists play this and even faster!

Audible Tones

Tones most of us hear are between 20 Hz and 20,000 Hz. Dogs hear above this elephants below. Lower sounds have a long wave. The bass tones you turn up with the tone knob on your stereo you can't hear right at the speaker but your neighbor does!!!

Scale and Key

A song can be in any key. From any note you sing or make, you call it the Do or beginning of a scale. Sing ANY note. Now sing the same note and start the song: “Doe, a deer, a female deer..” You can sing the Do-re-mi scale on any note or pitch.

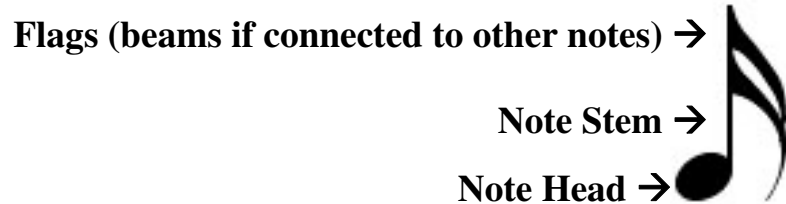


Have students find any pitch (key) they like. Have them sing “Do re me fa so la ti do.” Tell them do to do is an octave, as is re to re, etc.. Octave means 8 notes. After they are done, tell them what key they were in, have them remember it – maybe it's “their key!”











Joke: The middle sea is the Atlantic – or the Pacific for Asians.

Notation – What are all those little dots, lines and squiggles?

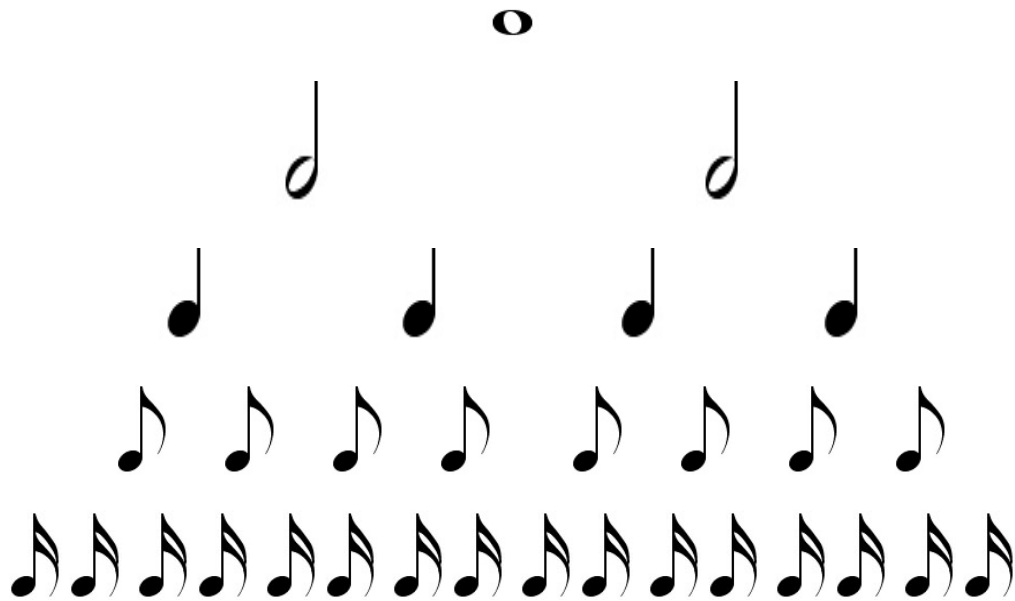
Diagram of parts of a musical note



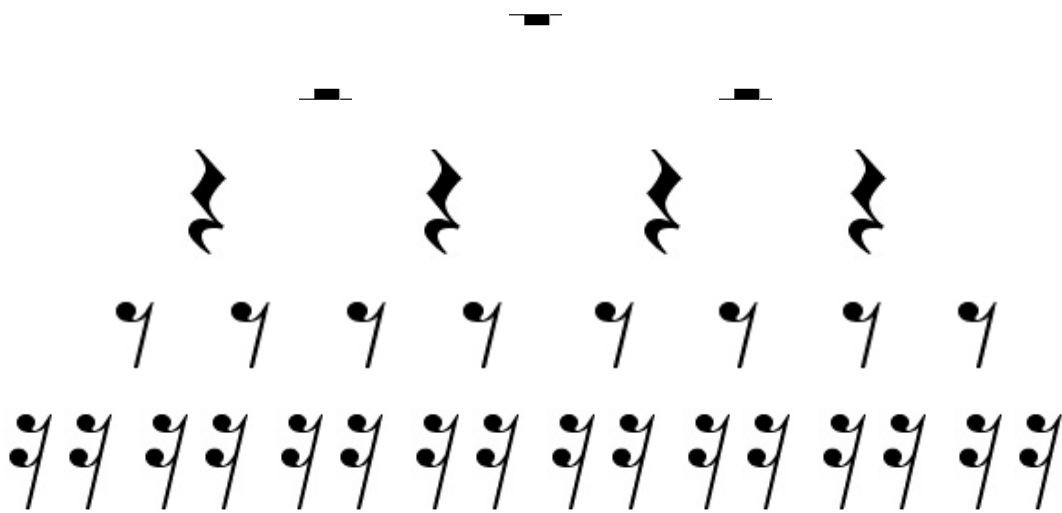
Notes on a musical staff have lengths, how long the note is held. Also the rests between notes have lengths or TIME VALUES. Here are the main ones to know:

LENGTH	NOTE SYMBOL	REST SYMBOL
WHOLE NOTE		
HALF NOTE		
QUARTER NOTE		
EIGHTH NOTE		
SIXTEENTH NOTE		

As you can see from the following, **One whole note equals two half notes**. Two quarter notes equals a half note. Two 16th notes equals one quarter note. It goes on and on.



The same is true of rests. You will see notes and rests mixed up in musical scores, but it all has to add up!



Time is Horizontal, Harmony is Vertical



Tempo → Time goes from left to right

TEMPO – Horizontal

Practice how your ear hears TIME. Try playing along with a recording and singing or listening along, then turn the player off for a few seconds and see if when you turn it back up you are in the right part of the song. This is testing and tuning / timing up your internal clock, your internal rhythm (of course your subconscious knows all these things, human brains manage the rhythms of hundreds of functions constantly). It's just a tuning in to your internal clocks, and learning how to give them wonderful tools to make yourself more accurate in your timing. It's funny how many people think their timing is perfect, and others think they are sloppy and out-of-tempo! Learn some ways to practice, and never let someone say your timing is weak.

A great tool for this is the good old metronome, or what most SEQUENCER programs have set as the CLICK TRACK. Use a metronome or record a rhythm / click track and PLAY ALONG WITH THEM FOR HOURS!!! Many professional artists can't play along with a click track! Hopefully you can hear the click or pulse in your head, hear where others might be dragging or rushing the time, hear where you want to be on the time, and in "real-time" help the other musicians get right into the time AND feel while still being impeccably in time yourself.

You can usually change the instruments of these click tracks, the main thing is to play them loudly while you play loudly - and record and listen back to make sure and critically check where your rhythmic and timing weaknesses might be. Time and tune yourself up and be the tightest musician in your area rhythmically and the universe will hear your "tightness" and you will be dialing up your desires in the ethereal universe, and probably in your real life!

HARMONY – Vertical

Sometimes it's great to go "out-of-time" and just tell musicians to play a certain chord until cued to the next chord, this is truly seeing HARMONY AS VERTICAL. It's similar to how an enlightened Buddhist would say there is ONLY THE NOW. Rhythm goes along horizontally just as time does, but Harmony is in the immediate this second, totally vertical, unlimited height; that's a revelatory technique and it definitely ties in to this area of study. Of course **all pitches are frequency** just like rhythms and timing.

Letter Names Of Notes On Instruments

Piano and Keyboards

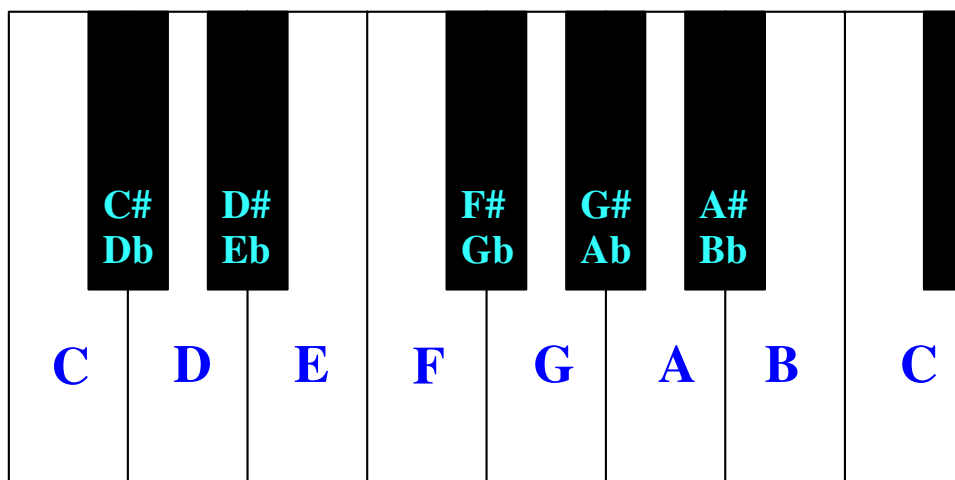
All keyboards have the same general layout. The middle C on the piano is C3. You should always know how to find the letter notes quickly on keyboards.

Some people put the letter names on every key of their keyboard.



Cut out little As, Bs, Cs and so on. Let students lick the back and put them on keyboards.

There are little sheets you can slide carefully behind the black notes of your keyboard that show all the letter names of the notes. Whatever helps you know the letters is good.



Once you remember them, it's easy. All keyboards will have sets of 2 black notes, then three black notes. Just below the 2 black notes is the note "C." The note between the 2 black notes is "D." The next note is "E," and you can see how the system works, going up to "G" and then starting with "A" again.

Here's a trick you can use. Since you need to "See sharp!" what note is what, quickly spot the 2 black notes. The lowest one is C#! There is no C flat, you want to see sharp!

Note Letter Names on **String** Instruments



Guitar



The bottom and top strings of a guitar are the note E. The notes of guitars are a fourth apart – E to A is a fourth, A to D a fourth, etc. The only different one is G to B which is a 3rd. Can you see that on the keyboard? Notice how many half steps (including black notes) it is between E and A.

String Instrument Family

String instruments are usually said to be in fourths, They are the first four notes of the guitar, above:

E, A, D and G.

Looking at the keyboard above, how many half steps are between E and A? A fourth is 5 half steps up. On most guitars you can easily see where to put your finger to be a fourth above, notice that these instruments don't have those lines (called frets) to help! These musicians know instinctually where to put their fingers to get a fourth above.



You can put your finger down on the 5th fret of a guitar and get the fourth above. Another technique, that doesn't even require the frets **but is maybe even more exact** is this:



Just where the 5th fret is, hold your finger on the string to get the harmonic – notice it is exactly a fourth above!

Violin and viola are E2 to G3. Cello is E1 to G2. Double Bass (and electric bass) is E0 to G1.



Whatever instruments are in the classroom, play a C on them

Whatever instruments are in the classroom, play a D on them



Have students when they go home write down what notes are on instruments at home

How to Find the Notes for a Song

Whether or not it is a song or just music in your head, it is a great thing to find it on your instrument, and then write it down for the future.

Keep it in your head, and go to your instrument and find the first note. Write the letter name of the note down. Continue finding the notes of the song and writing down the letters. This is a great start at scoring!

Notes that are shorter you can write closer to each other, so that Beethoven's Fifth would look like:

Eb Eb Eb C--- D D D B--- Eb Eb Eb C G G G Eb C C C G

And so on. Make whatever other notes help you remember what you are hearing, they always help!

If you can, use the information below and put the notes on musical staves, or ask a friend to do it for you.

How to Teach Yourself to Read Short Music Scores

Using the graphic on page 16 and looking at a short score you want to learn, just start one note at a time.

It is especially good if the song is “in your ear,” and you remember it well enough that you will know when you play a wrong note.

Take your time and find the first few notes from the score on the piano, and play them while reassuring yourself that they are the right notes to the song.

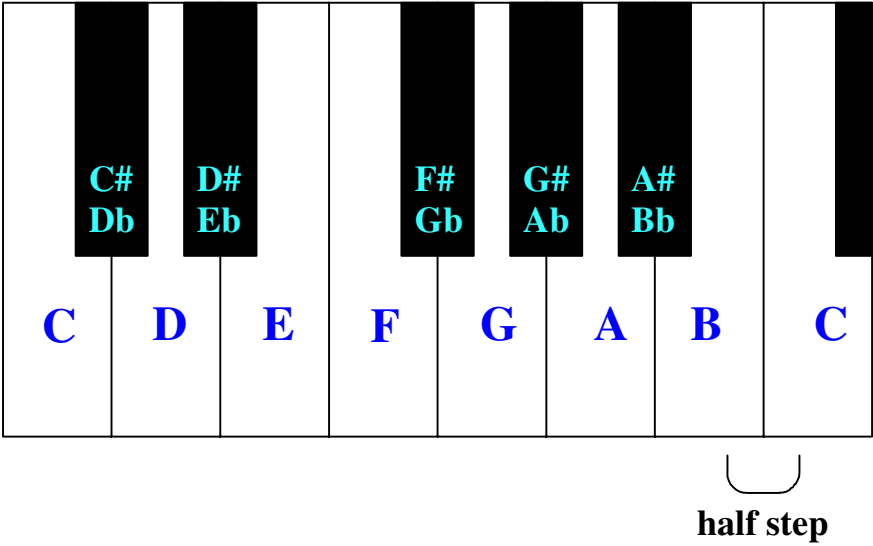
You may want to play as much as you can play on the instrument, and then sing the rest. A big part of playing on instruments is visualizing the music in your head. In one sense the instrument is just an extension of you – like a car or screwdriver or spoon.

Be patient and once you have part of the song in your head, keep repeating it so that you won't forget it.

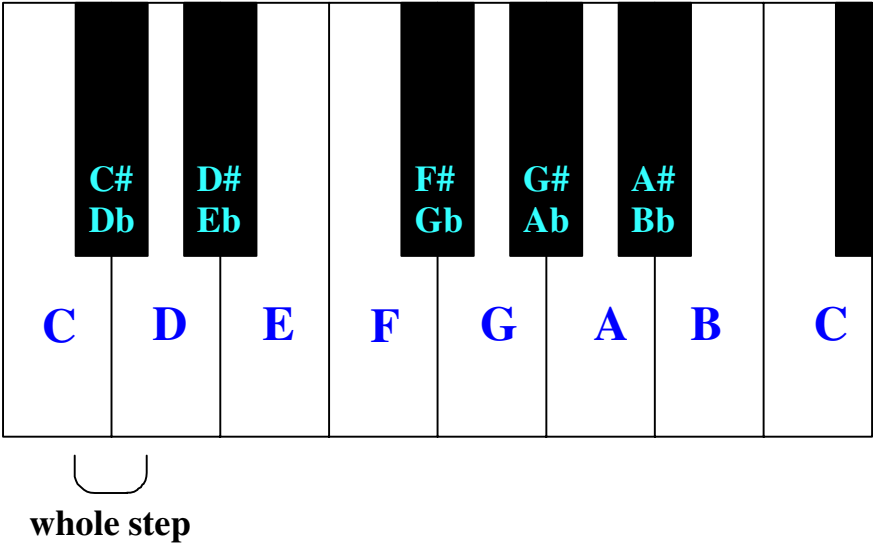
Nowadays with everyone having so many gadgets, you can probably find a phone, laptop, walkman tape recorder or something to let you record yourself playing what you have learned. This is good 1) to hear it and get ideas to improve it, and 2) so that if you can't practice for a little while you can listen and remember exactly what you have achieved!

Intervals Between Notes

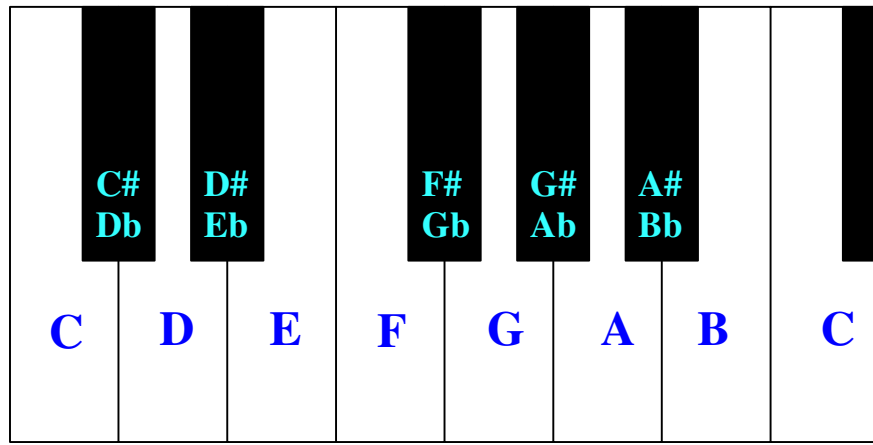
Between any two notes is call an interval. Between B and C is a semitone or half step.



Between C and D is a while step, whole tone or whole note.

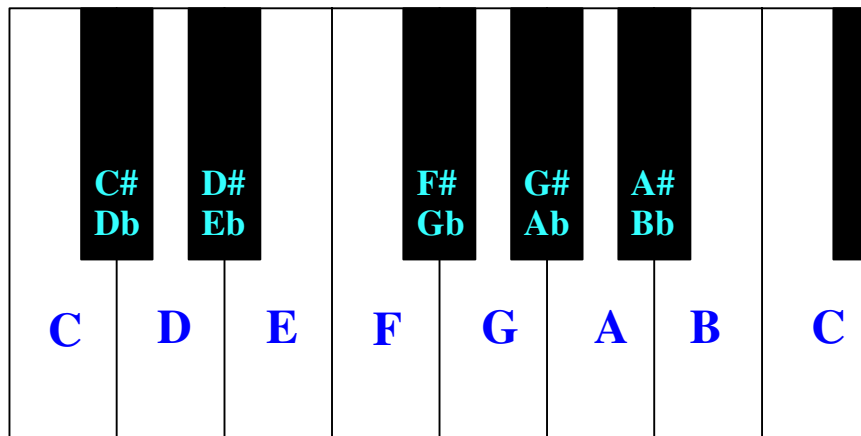


A half step is called a "Diminished 2nd." A whole step is called a "Perfect 2nd."

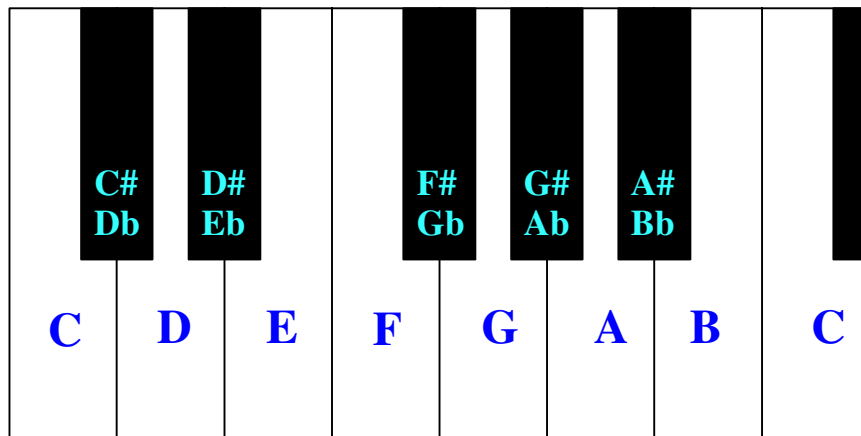


major third

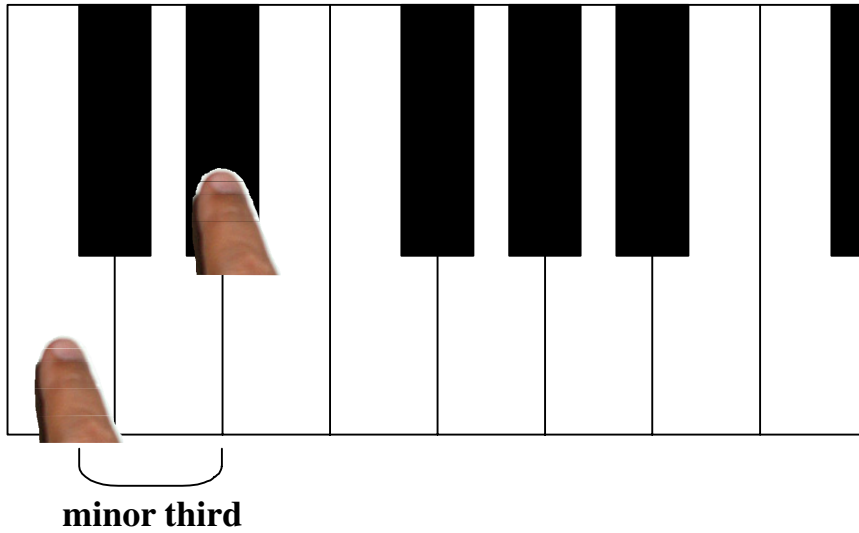
Thirds, from A to C or from C to E are called differently. They are called Major and Minor.



minor third



minor third



Each interval has specific terms to describe if it is slightly less or slightly more.

Basic Intervals on the Treble Clef

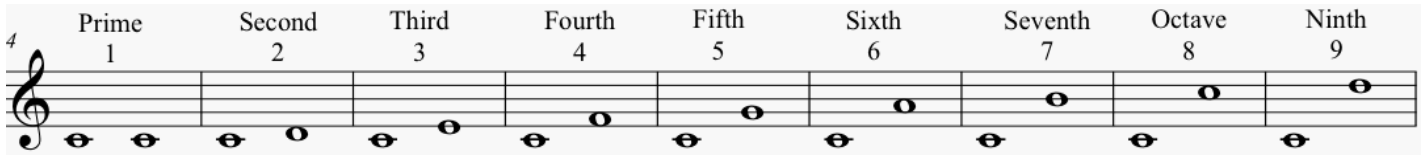


Table of Intervals and numbers of Semitones and Whole Tones

Interval	Semitones	Whole Tones
Diminished 2 nd	1	0
Perfect 2 nd	2	1
Augmented 2 nd & Minor 3 rd	3	1 ½
Major 3 rd	4	2
Perfect 4 th	5	2 ½
Augmented 4 th & Diminished 5 th	6	3
Perfect 5 th	7	3 ½
Augmented 5 th & Minor 6 th	8	4
Major 6 th	9	4 ½
Minor 7 th	10	5
Major 7 th	11	5 ½
Perfect Octave	12	6

A 9th, though useful, is simply reduced to being a 2nd. The 10th is simply the 3rd, the 11th the fourth, and so on. For the sake of Harmony, the intervals don't really matter what octave they are in. For example: Any octave of C and any octave of E and any octave of G is always considered the 1-3-5 of a C Major chord, completely regardless of octaves.

For any note you need to know how to find the note above or below it, using ALL of the intervals in the table above. Example: from G, find the note a perfect 5th above, then a perfect 5th below.

It can not be overstressed how useful it is for those who wish to know music to be able to find any interval from any note, and also the reverse, determine what interval any note is from any other.

The common practice is: if someone asks for an interval, and doesn't specify diminished, perfect, augmented, major or minor, then it will be the most common one – perfect and major. In other words "give me a 6th" means give me a major 6th.



Someone play a random note. Someone else find a third above it. Someone else, a fifth above it.

Some intervals are associated with certain things. The Operator tone on the phone is the diminished 5th of E and Bb. Ambulances usually have this interval.

Door chimes are usually a major chord, similar to the three notes mentioned above though often in another order. Show So-Mi-Do.

This example dates me: Have 3 people sing the word "Hello!" and hold it, singing the Do-Mi-So of a major chord and hold it. I always want to add the minor 7th above (from an old Three Stooges show).

Intervals going up and down

Intervals going up are the exact inverse of the interval coming down. They add up to nine: Up a 2nd is down a 7th. Up a 3rd is down a 6th. Up a 4th is down a 5th. Up a 5th is down a 4th, Up a 6th is down a 3rd. Up a 7th is down a 2nd.

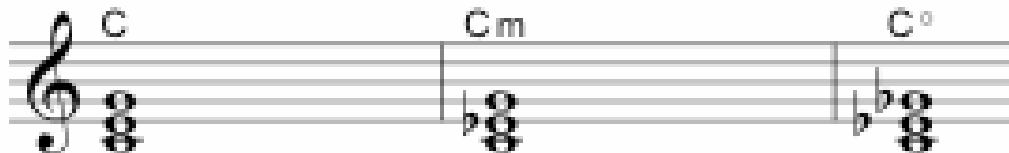
One way to remember intervals is to come up with a song for every interval, so that you can think of that song, or play it, and then you can remember the interval.



Play an octave, ask students what song it makes them think of. Let them sing it if they like.

Intervals Add Up To Chords

The major chord is composed of a major third and a minor third. The minor chord is a minor third and a major third. The top and bottom notes of these chords are a perfect fifth. The diminished (Co) chord is made of two minor thirds and the distance from the top to the bottom note is a diminished (flat) fifth.

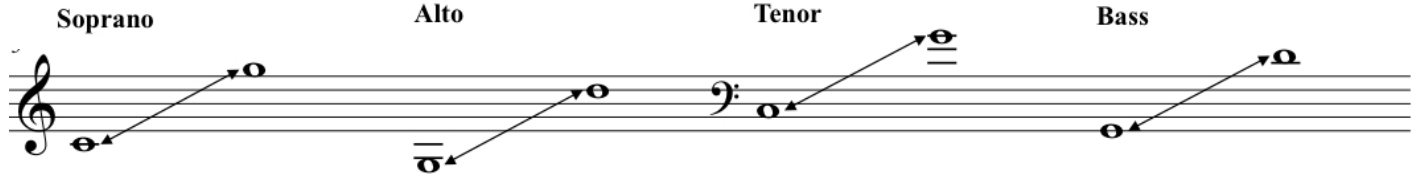


All chords are made up of intervals.

Ranges and Transpositions

S-A-T-B Vocal Ranges

Ranges of Soprano - Alto - Tenor - Bass



These change depending on the singers capabilities, but this is a good general rule.

Piano Range

The piano has 88 keys, and let's see what the exact range is. Each octave (from C to C) has 12 steps. 88 is 7×12 (84) plus 4, so four more than 7 octaves. The lowest note is "A" technically notated: "A0." It is interesting that it's frequency, in times per second that it vibrates, is the same as the low of our alternating current, AC voltage is 55 to 60 Hz, Hertz, times per second. The A above that one is A1, 110hz, A2 is 220hz, A3 is middle A, 440. The piano goes up to A7 and then the C above that, so the piano keyboard we know goes from A0 to C7.

Instruments' Ranges

C Piccolo written: D3 – G ♭ 5 actually: D4 - G ♭ 6

C Flute: C3 – C6

Oboe: B ♭ 3 – F5

English Horn written: B3 – F5 actually: E2 - B ♭ 5

Bassoon: B ♭ 1 - B ♭ 4

Contra-Bassoon written: B ♭ 0 - E ♭ 2

B ♭ Clarinet written: E2 – G5 actually: D2 – F5

B ♭ Clarinet (French system, most common) written: E2 – G5 actually D1 – F4

B ♭ Clarinet (German system) written: E1 – G4 actually: D1 – F4

C3 = "Middle C" B ♭ Trumpet written: F#2 – D5 actually E2 – C5

French Horn written: C2 – C5 actually F1 – F4

Tenor Trombone: E1 - B ♭ 4

Bass Trombone: B ♭ 1 – F3

Bass Tuba: E0 - B ♭ 3

C2 Violin: G2 – C6

Viola: C2 – E5

Cello: C1 – E5

String Bass written: E1 – G3 actually: E0 – G2

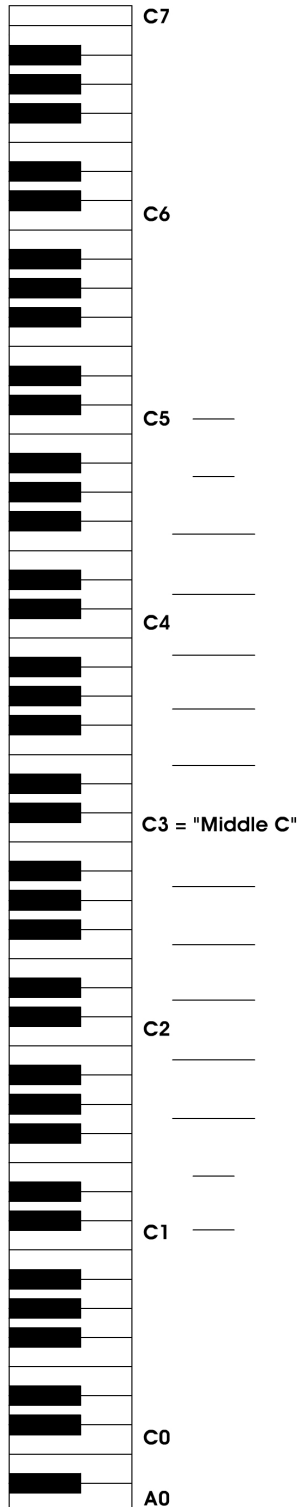
B ♭ Soprano Sax written: B ♭ 3 – F5 actually: A ♭ 3 - E ♭ 5

E ♭ Alto Sax written: B ♭ 3 – F5 actually: D ♭ 2 - A ♭ 5

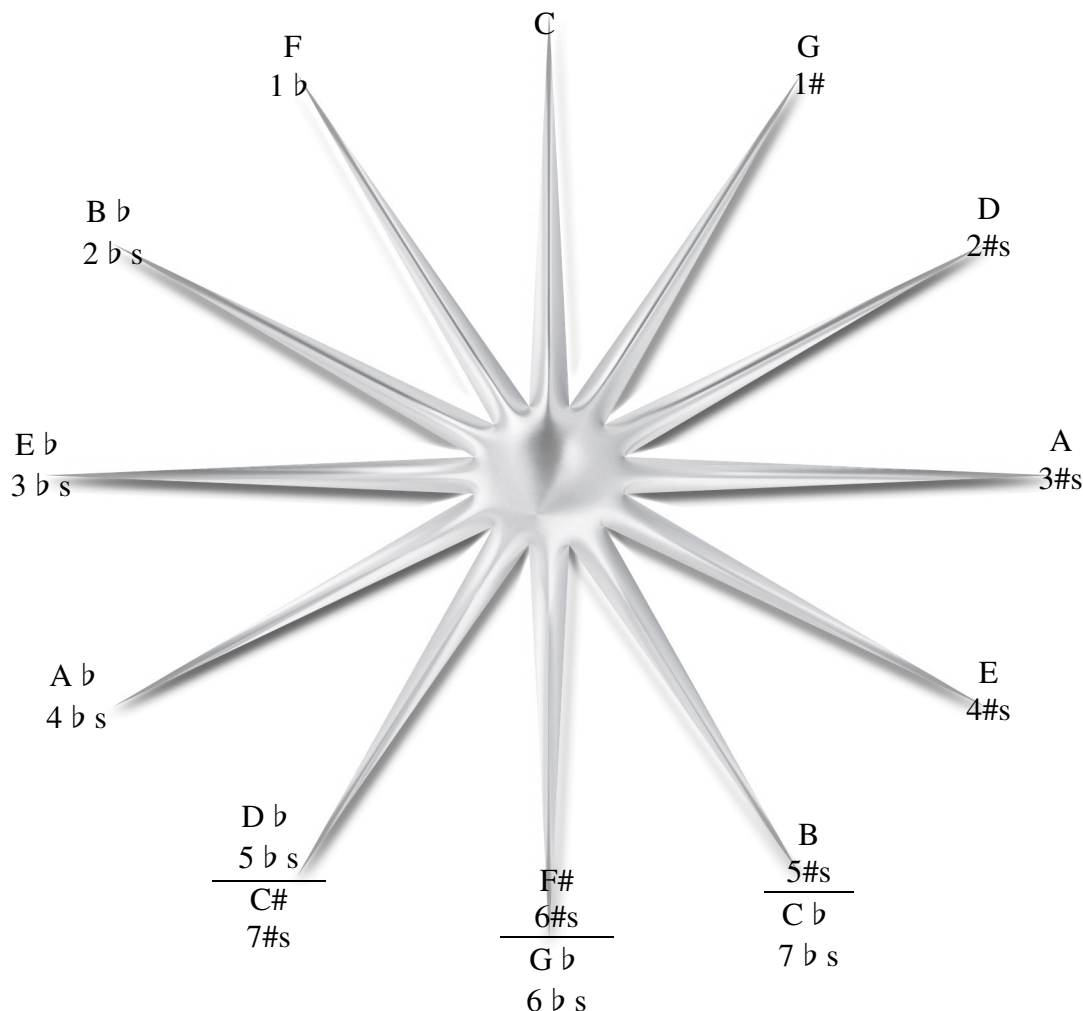
B ♭ Tenor Sax written: B ♭ 3 – F5 actually: A ♭ 2 - E ♭ 4

E ♭ Baritone Sax written: B ♭ 3 – F5 actually: D ♭ 1 - A ♭ 4

B ♭ Bass Sax written B ♭ 3 – F5 actually A ♭ 1 - E ♭ 3



Circle of Fifths Graphic

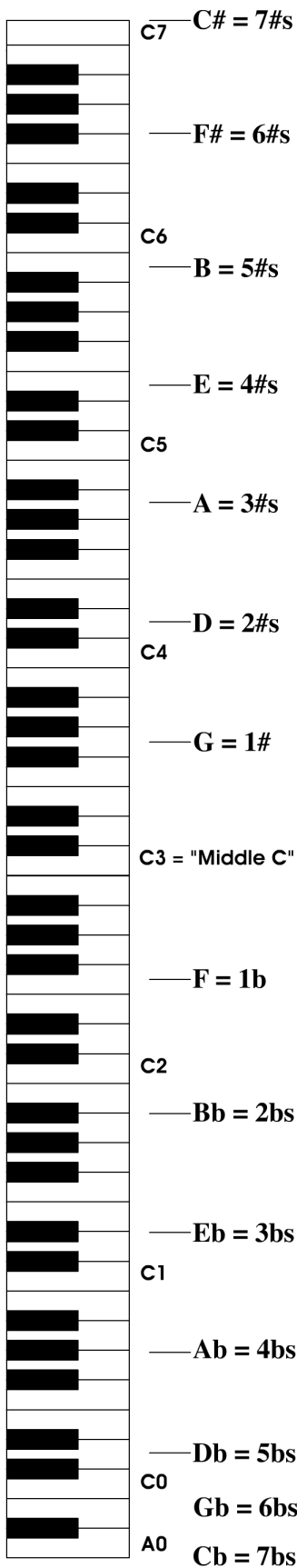


D \flat is the same as C \sharp , it is said “ENHARMONICALLY” they are the same. Also F \sharp = G \flat and B = C \flat .

Some people would say that keys with flats are for horns, horns are usually in E \flat or A \flat . Guitars, Violins and the string music family are generally in E or A, songs written on them will be in these keys, so those instruments and their songs are in sharp keys.

A song can be in any key though. From the above you can see there is a system to how many sharps and flats a key has. For each additional sharp or flat you go a fifth – 7 half steps away – up for sharps and down for flats.

Circle of Fifths on the Keyboard



The graphic on the left should make it clear how the circle works. We are not concerned with what octave, just the letter note.

Of course going up two fifths (to D) is the same as going up a second (to D).

Going up a fifth is the equivalent of going down a fourth. All intervals going up PLUS the amount going down EQUALS 9.

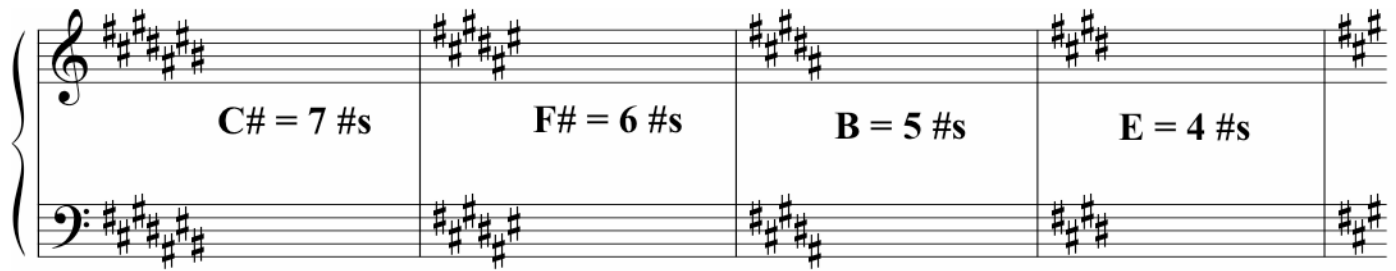
Up a second is the same note as going down a seventh. $2 + 7 = 9$



Write here all of the other intervals that add up to 9:

Up a third is _____

Key Signatures



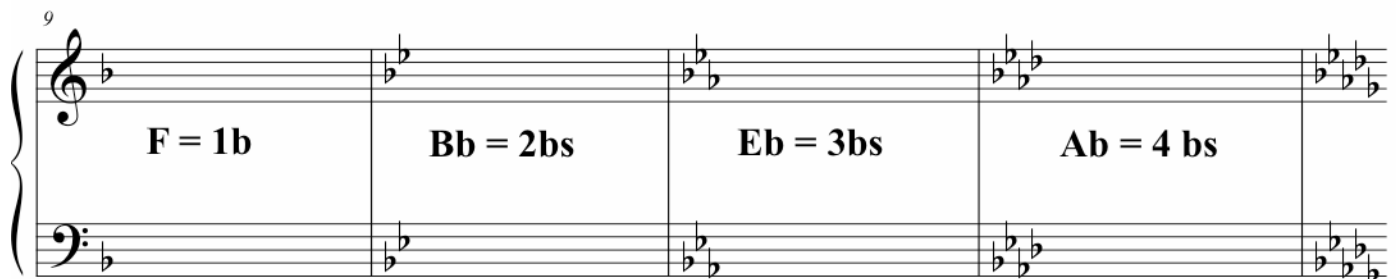
Musical notation showing key signatures from C# to E. Each key signature is represented by a set of sharps on the treble and bass staves. The number of sharps is indicated in the center of each measure.

C# = 7 #s	F# = 6 #s	B = 5 #s	E = 4 #s
------------------	------------------	-----------------	-----------------



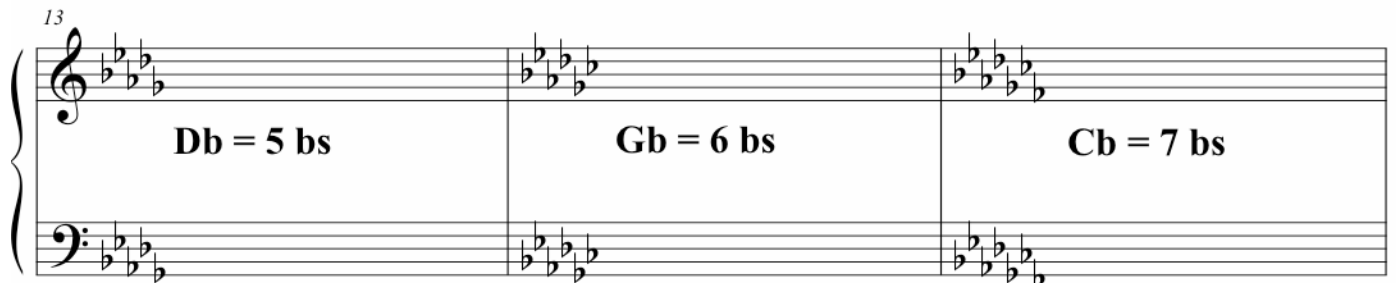
Musical notation showing key signatures from A to C. Each key signature is represented by a set of sharps on the treble and bass staves. The number of sharps is indicated in the center of each measure.

A = 3 #s	D = 2 #s	G = 1#	C
-----------------	-----------------	---------------	----------



Musical notation showing key signatures from F to Ab. Each key signature is represented by a set of flats on the treble and bass staves. The number of flats is indicated in the center of each measure.

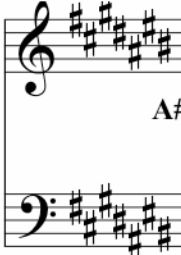



F = 1b	Bb = 2bs	Eb = 3bs	Ab = 4 bs
---------------	-----------------	-----------------	------------------

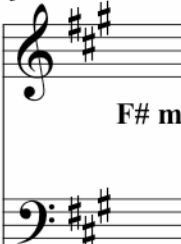
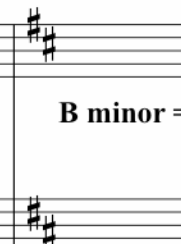
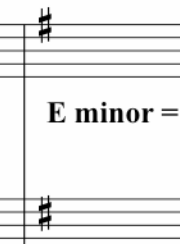
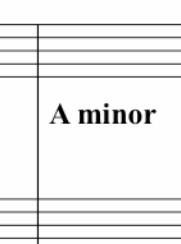


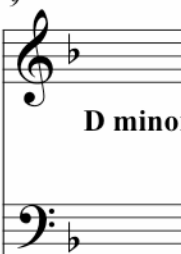
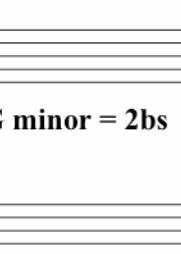
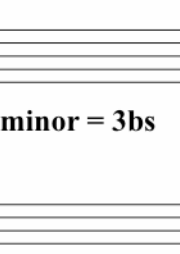
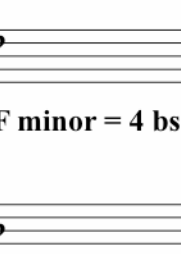
Musical notation showing key signatures from Db to Cb. Each key signature is represented by a set of flats on the treble and bass staves. The number of flats is indicated in the center of each measure.

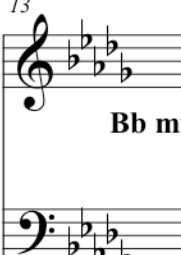
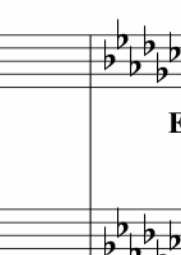
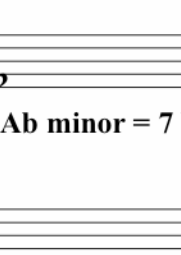
Db = 5 bs	Gb = 6 bs	Cb = 7 bs
------------------	------------------	------------------

Minor Key Signatures

 <p style="text-align: center;">A# minor = 7 #s</p>	 <p style="text-align: center;">D# minor = 6 #s</p>	 <p style="text-align: center;">G# minor = 5 #s</p>	 <p style="text-align: center;">C# minor = 4 #s</p>
---	---	---	---

<p style="text-align: left; margin-left: 5px;">5</p>  <p style="text-align: center;">F# minor = 3 #s</p>	 <p style="text-align: center;">B minor = 2 #s</p>	 <p style="text-align: center;">E minor = 1#</p>	 <p style="text-align: center;">A minor</p>
--	--	--	---

<p style="text-align: left; margin-left: 5px;">9</p>  <p style="text-align: center;">D minor = 1b</p>	 <p style="text-align: center;">G minor = 2bs</p>	 <p style="text-align: center;">C minor = 3bs</p>	 <p style="text-align: center;">F minor = 4 bs</p>
--	--	--	---

<p style="text-align: left; margin-left: 5px;">13</p>  <p style="text-align: center;">Bb minor = 5 bs</p>	 <p style="text-align: center;">Eb minor = 6 bs</p>	 <p style="text-align: center;">Ab minor = 7 bs</p>
---	---	---

A double flat simply looks like this: $\flat \flat$

A double sharp looks like this: $\times \sharp$

The Harmonic Series



Root, A open string = 110 hz, hertz, times per second



1st Harmonic, an octave above, A = 220 hz

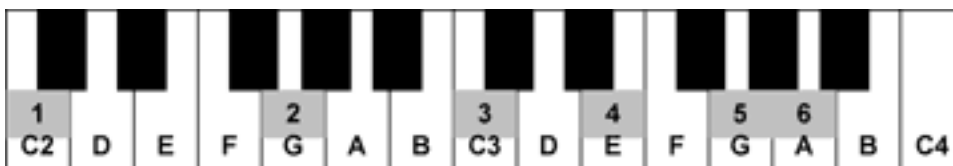


Can you guess what the note, and frequency of the 3rd harmonic is? The hint is this: You divide the string into 4 parts.

Did you guess it yet? Well, the frequency is 440, that should tell you that like halving the open string (110) gives us an octave above, (220), halving the half, or dividing it into equal quarters gives us the next harmonic, the next octave of A, and in this case the most common note: "La equals 440!" All instruments tune to.

Here is the HARMONIC SYSTEM starting on the note 'C,' and you will see where the 'MAJOR CHORD' comes from:

- * ROOT NOTE = C1
- * FIRST HARMONIC = C2
- * SECOND HARMONIC = G2
- * THIRD HARMONIC = C3
- * FOURTH HARMONIC = E3
- * FIFTH HARMONIC = G3
- * SIXTH HARMONIC = A3
- * SEVENTH HARMONIC = Bb3



Tuning with harmonics

Playing the 4th fret gives you a fourth above. If there are no frets, at the same position that you would press down, instead hold your finger on the string, you will get the true fourth above!

Once you have one string tuned..

Playing Revile with harmonics

The song that wakes the troops up, “Revile,” is made up of the same notes as the harmonic series we are describing. Starting with the 2nd harmonic, the 5th. The next is the 3rd harmonic, the root tone. The next note is the 4th harmonic, the 3rd, and then back down, up and down, and eventually the one other note is the 5th harmonic, the next fifth up.

You can play this song all without even pressing down the string to the fretboard, just holding the string at the exact vibrational point, which you learn pretty fast, simply dividing the string into equal parts.

Sine and Square waves, the mouth as a filter



When you make the “oo” sound with your mouth, that is a pure sine wave, as we imagine it.

The “ee” sound is the square wave, yes, it looks square. As you open your mouth from “oo” to “ee,” if you go slowly, you will hear the harmonics show up. First the octave, then the 5th above that, just like the graphic on page ___.

The 'naturally occurring' harmonics help to see how notes are added up to create CHORDS. A CHORD is a series of notes on top of each other, generally using a **1 - 3 - 5 - 7 - 9** etc.. system.

Common Chords

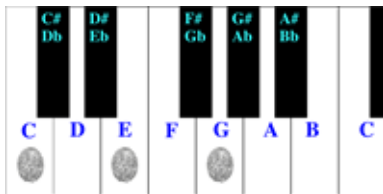
On the treble clef of the musical staff, in C:



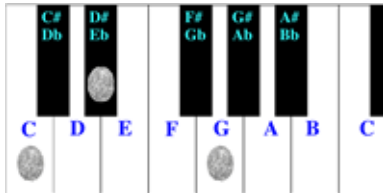
On piano keyboard:

Triads, chords that are 1 – 3 - 5

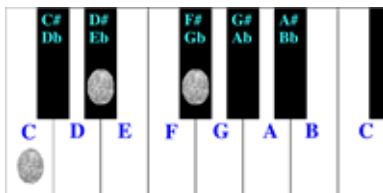
C or C Major (in classical harmony “C+”) = C – E – G.



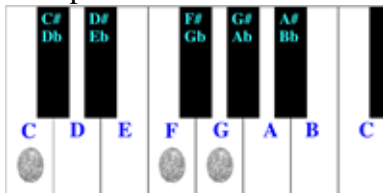
C minor or Cm or C- = C – E♭ – G.



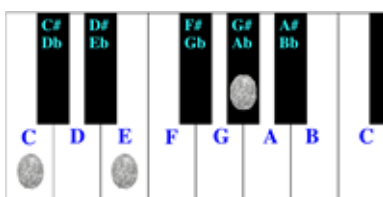
C diminished or C dim or C° = C - E♭ - G♭



C Suspended or C sus = C - F - G



C Augmented or C aug or C+ = C - E - G♯

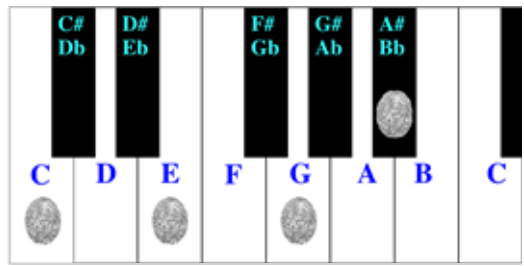


Seventh Chords 1 – 3 – 5 - 7

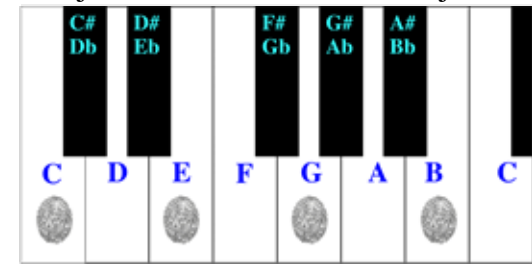
Notice: if someone calls out “**F Seventh**” it is the *Dominant Seventh* chord that is they mean, not the *Major Seventh* chord – unlike how with Triad chords, *Triads*, above, if someone calls out “F!” or “F Chord!” they mean F Major. With 7ths you have to specify if you want a Major Seventh. The default, if you just see the letter and number, is a dominant 7th chord, which has a major third and a minor or flat 7th.



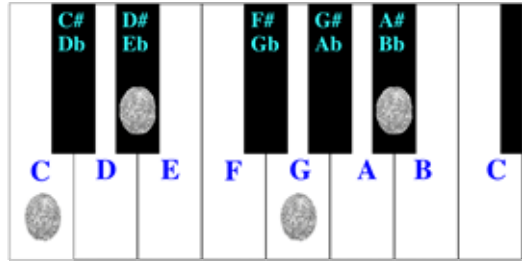
C Seven or C Seventh or C Dominant or C Dominant 7th or C7 = C - E - G - Bb



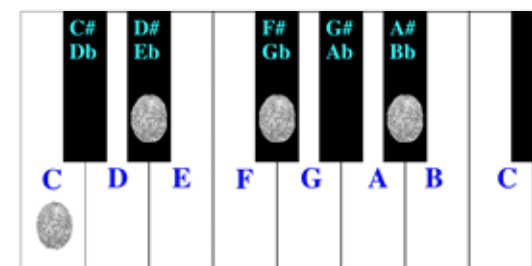
C Major 7th or CM7 or C• or CMaj7 = C - E - G - B



C minor 7th or C min 7 or Cm7 or C-7 = C - Eb - G - Bb



C Half Diminished or C minor diminished 7 or Cm7(b5) or Cø7 = C - Eb - Gb - Bb



Satin Doll

Duke Ellington

♩ = 220
Piano

Chords: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Am7 D7

This system contains the first five measures of the piano accompaniment. The treble clef staff features eighth-note patterns, while the bass clef staff provides a steady accompaniment of chords. The key signature has one flat (Bb).

6

Chords: Abm7 Db7 CM7 Em7(b5) A7(b9) C Dm D#7 Emin

This system contains measures 6 through 10. It includes a first ending (1st X) and a second ending (2nd X). The key signature changes to two flats (Bb, Eb) at measure 6.

11

Chords: Gm7 C7 Gm7 C7 FM7 Gm7 C7 Am7 D7

This system contains measures 11 through 15. The treble clef staff has eighth-note runs, and the bass clef staff has chords. The key signature remains two flats.

16

Chords: Am7 D7 Em7 A7 Dm7 G7 Dm7 G7 Dm7 G7

This system contains measures 16 through 20. The melody continues with eighth-note patterns in the treble clef, and the bass clef provides harmonic support with chords.

21

Chords: Em7 A7 Em7 A7 Am7 D7 Abm7 Db7 CM7 Em7(b5) A7(b9)

This system contains measures 21 through 25. It concludes with a first ending (1st X) and a second ending (2nd X). The key signature returns to one flat (Bb).

Heuristic Music Learning

Here our intention is to teach you how to learn music by yourself, starting with being able to write down melodies you hear or know, then writing down the chord progression so that accompanists can play it too. Next will be basic music forms to play with, as well as general information about music that you probably didn't know, such as $A=440$, and touching the string in the middle gives you $440 \times 2 = 880$!

heuristic

As an adjective, heuristic (pronounced hyu-RIS-tik and from the Greek "heuriskein" meaning "to discover") pertains to the process of gaining knowledge or some desired result by intelligent guesswork rather than by following some preestablished formula.

- <http://WhatIs.com>

What makes a superior trainer, is helping students know how to learn by themselves. Encourage them to bring in whatever manuals or instructions they have, and show them ways to utilize the resources that they already have to their optimum. This would mean showing them sections of instructions they should take care to learn thoroughly, or sections of reference materials that they should keep handy and use frequently. In addition supply students with lists of shortcuts, and techniques to make step-by-step instructions for themselves or others.

In music, encouraging students to learn by themselves is a vastly different task, but has many of the same strategies. What makes it different is the extent to which people should find out how to find the music within, the traditional songs of their cultures, or even other people's cultures that they admire and want to honor (if appropriate).

Unlike other learning, there are things that one who wants to learn music on their own should do that are completely personal and have *everything* to do with their particular backgrounds and inclinations. The greatest advantage of learning music on one's own, being one's own teacher, is that one can study exactly what one wants to study!

If you are a Beethoven-head, you can immerse yourself endlessly in Ludwig's thoughts, emotions, stories and music. If you want to study the traditional music of your ancestors, you can dig deeply into it without having to be concerned with anything else.

Firstly, like any learning, prepare with plenty of paper, pens – erasables are great! Mechanical pencils are awesome, yellow highlighters and stick-it pads to use as notes and bookmarks so that your books are kept in tip-top shape while having many color-coded easy to find tabs with just-what-you-want, just-when-you-want-it! In addition, walkmans or small tape recorders are very inexpensive nowadays, and I would suggest having one or two so that you can sing or play any idea into it without having to go to a recording studio – to make sure you don't lose that genius amazing inspiration that came to you at 2:34... **Make sure to have plenty of supplies.**

Always tell music students to learn enough to be able to write down basic music phrases on a musical staff. This only requires knowing the pitches, where the notes are vertically on the staff, and note values: whole notes, half, quarter notes, sixteenth and so on, and rests. All of these things are very easy to get a basic grasp on.

The easiest way would be to have a friend help you write down a melody that you love. By seeing how the sounds and lengths translate into circles with various flags, rests between and put between bar lines, you will make the connection between what you know as music and how it looks on paper.

Scooooooore!

You can also find a score of a song you know well. When you can look at the score and see the same sounds that you know, you will have bridged the skills you already have over to this new task: knowing what written music looks like.

Once you can do the basics of writing a melody on a staff, which is no small accomplishment, you can basically start to analyze music on your own. The next step is to understand what keys or chords should be used underneath the melody that you have written.

Our goal here is that you can score music for your self and for others to collaborate or to help you play it better or together, in an ensemble. If you are to play with a solo instrument like a flute, simply writing the melody out is enough. If you want to play with accompaniment such as guitar, piano, accordion, ukulele or keyboard, etc., you will need to know what a chord progression is, and what the common ones are. Sometimes you will use a standard set of chords – whether or not the song originally had them! Common chord progressions are:

I – IV – V – I or “1-4-5.” This is the most common in all songs! Some songs have less chord and may stay in I for most of the song, maybe going to V for a climactic type of finale, then back to I. Others may go I to IV, to II, to VI, to Vib (flat six) to V to I or wherever it wants! Again, the above suggestion is best: have someone show you the chord chart for a song you like or know well. See how the root moves here and there, and see how you could sometimes use a different chord structure for the same song!

Be A Useful Member Of Your Music Projects

You should always have a SONG LIST / KEY LIST / CHEAT SHEET for the project or group's songs. If you are blessed enough to keep it all in your head, fine. What about when your favorite other musician want's the same overview of **CHORDS, STYLES, ARTISTS, and LYRIC SHEETS** that you've prepared for yourself? **Make these lists available to others too** and the musical organization you do will come back to you.

You should also be extremely reliable, because musicians have a bad reputation for reliability that you should help overcome. Call people back, and promptly, so that they can know what's going on, if they can use you in their project.

Go over your material A LOT!!! It is always obvious at a session or rehearsal who has been doing their woodshedding (rehearsing on their own). That's the sort of negative way to look at this, let's look at the positives: The more you practice all the material, and other similar material, and work with other members on it, the more latitude you'll have in the session! If you've found another song in the same style that your project is working on and it really helps you get into the feel and vibe of the style, have the cats warm up on that song. It might make the difference between people doing the least that they can and a group collaborative learning and uplifting experience! Once you've done your homework, there is no reason you can't share all the tricks and techniques you've found with your co-artists.

So get a walkman tape deck (or 5) and be able to run over the material 24-7. If someone else in the project says they don't have time for that, make them a tape and loan them a walkman. You might just save the musical project, and you'll have others to learn with together. Making others in the project notes, tapes, charts and such really helps you all bond and they'll be sharing their chops with you too!

Fine Playing on Keyboard

There are many people who would never believe you can learn piano playing on an electric keyboard. They might be right! At the same time, they are extremely handy, and with more and more pluses and benefits than ever before like *They never need tuning, You can instantly play in any key, You can take them anywhere!*

Children have become addicted to their techno-boxes. Get them addicted to Casio and Yamaha, off of Nintendo and Game-Boy. A financially strapped music budget can still afford these and not cancel classes! People can be asked to donate old keyboards as they get better ones.

If you are brand new to music, or thinking of starting playing again, there are many things you can do with inexpensive electronic keyboards. Considering their extremely low cost, **you can get started right away**. It is not uncommon for people to loan you (or even just give you) a keyboard. The range in prices is so big, and there are so many features and options you should know about.

First, let us overview what you can do on **Keyboard vs. Piano**:

	Learn Chords	Fingering of Scales	Learn Easy Songs	Play Organ	Play with Sensitivity	Play Dynamics	Extreme Dynamics	Stays in Tune	Requires Electricity	Take Anywhere
Keyboard	Y	Y	Y	Y	?	?	N	Y	Y	Y
Piano	Y	Y	Y	N	Y	Y	Y	N	N	N

There are many other things Keyboards can do such as: easily change to another key (transpose), record MIDI files (".mid" are very small files you can send easily to people, and are easily made into ring-tones)

- 1) Velocity Sensitivity = you push harder, it is louder. Only very inexpensive keyboards are not velocity sensitive. In Classical music you might see *pppp* = very *pianissimo*, very quiet, *pp* = quiet. All the way to *ffff* = *fortissimo*, very loud. You can not really do this on a keyboard (not a cheap one anyway).
- 2) 16 not polyphonic = usually enough, unless you have to hold down a 5 note chord, sustain, and play 4 or more octaves of it (the top 4 notes won't sound, or the bottom 4 will stop being sustained). For beginners even 8 note polyphony is OK – but on some keyboards some nice sounds (called tones) require doubling! To get a nice piano tone the 8 note polyphony becomes 4, too low.
- 3) Speakers or Amplifier. Most have speakers. Some people get a **Controller** (or master) keyboard that has nice action & playability, then a separate sound unit. It is easy enough to plug a MIDI cable in the MIDI out of the controller and the MIDI in of the sound unit (sometimes called slave). By default all MIDI operates on channel 1, and piano is the default sound. This option is nice because you can get an inexpensive sound unit like a Yamaha PSR for \$200 or so, then an expensive controller like the M-Audio which is weighted, 88 keys with many controls very easy to get to.
- 4) 61 keys = enough to learn the basic repertoire. Also enough to practice your scales. This is the standard 5 octave keyboard that is very inexpensive. You can usually switch octave and have it play as low as a real piano, or as high. Get 2 and you have more notes than a piano!
- 5) Sustain pedal = really required to sound reasonable at all on a keyboard. In the awful case that you forget one, you can stick a clothespin in the sustain jack and have all notes sustain all the time which at least is better than the lame sound with no sustain at all! Some people would just use a sustaining tone like church organ, but the best idea is keep an extra sustain pedal – it really will save you!

What you CAN learn on keyboards:

Fur Elise, Mozart Menuet, Bach Prelude #1, Satie Gymnopedies, Chopin A • Prelude, Scales, Fingerings, Common Chords, etc..

You can learn much of the general knowledge about music, and keyboards from a keyboard. The name of the instrument: “Piano” actually means the word “soft.” Going back in time to the evolution of the piano of today, the first ancestor was called the “Piano Forte.” This is because of it’s amazing ability to get very very quiet, and also very very loud.

This exact difference in volume is one of the main things you can not really do on keyboards. It takes a very delicate touch, and even though keyboards might cost in the 10s of thousands, some pianos cost \$100,000 or more!

The goal is to be expressive. Emotional. Sensitive. Play with feeling!

There have always been more and less expressive pianists. To be a real fine classical pianist, you will play parts of the song so quiet it is barely audible and some people will have to turn up their stereos, then some parts jump out so loud that people will be leaping to the volume knob to turn it back down. This is music with full dynamics – very loud to very soft.

This ties in with another very important part of fine playing: phrasing. Each part should flow as if it was being sung. Try singing along with yourself while playing the part, it really helps. Overdo the quiet and loud parts.

Some pieces of some songs require brute force, jarring pounding and generally sounding like a mean person. Other songs, or parts of songs, can sound as delicate as a butterfly. Knowing how to express this vast range of emotions and moods is playing expressively.

Chopin was called “The poet of the piano.” Poetics is the art of truly fine piano playing. He composed exclusively for the piano, except for a handful of pieces. He truly mastered an expressive, sensitive and emotion-conveying technique that few others ever came close to, though his close friend Franz Liszt came close. They wrote Etudes (that word simply means studies in French) to each other.

Can you be *POETIC* on a keyboard? Likely not. With everything we are telling you here, you can improve your piano poetics, and maybe sound OK. Still, when you get to a real piano you need to focus on the things you can’t learn at all on a keyboard.

FINE PLAYING techniques when you have access to a real piano:

Extreme staccato (short punched sound) like Schumann’s “Wild Horses” or peppy songs like Marches.

Dynamics (pianissimo and forte) like in Fur Elise’s 3rd and 4th sections or other moody pieces.

Things that make the smaller fingers work out hard. Practice major 9ths in both hands, arpeggiate them, go up and down the keyboard until your fingers feel they have gotten a real workout.

Grace notes and trills as in many Bach pieces.

Review of Chords

TRIADS = 1 - 3 - 5

There are 2 basic types of TRIADS: MAJOR, and MINOR. They are determined by the 3rd. A Major chord like C Major Triad is C - E - G. The C minor chord is C - Eb - G (some would include the SUSPENDED or SUS4 chord here - C sus4 is C - F - G).

Count the steps from the **root to the 3rd**. From C to E is 4 steps; a Major 3rd. C to Eb is only 3 steps, making the chord minor.

TRIADS are M or m, Maj or min, for simple triad major chords just put the letter, like C or E or Bb; just add the minor to minor chords like Cm or C-.

From what you've just read, if someone asks what is the chord of Eb - G - C you should be able to tell them that it's C minor. G - C - Eb is also C minor. Triad chords are easy to figure out because there are only 3 notes and if they are in a different order it's just called an **INVERSION** of the chord.

7th CHORDS = 1 - 3 - 5 - 7

There are 3 basic types of 7th chords: **M7**, **m7**, **7**. CM or CM7=C Major 7th, Cm7=C minor 7th, C7=C (Dominant) 7th.

As a Jazz Pianist the three types are played as: CM=C **6/9** (E-G-A-D) or **CM7 add 9** (B-D-E-G), Cm7=**Cm9** (Eb-G-Bb-D OR Bb-D-Eb-G), C7=**C13** (E-A-Bb-D) or **C9** (Bb-D-E-G). If you can just plug these 2 inversion of these 3 chord types, you can basically follow along with most any chord changes and what you play will fit perfectly.

EXTENDED CHORDS = 1 - 3 - 5 - 7 - 9 - etc...

This is where it get's tricky. When you are dealing with TRIADS and 7ths you can figure out most any song's progressions or changes pretty easily, and there's some room, in case you like to do your 2-5-1's as 4-5-1's and so forth. When you venture into these chords you had better have your musical hat on and be ready to hear someone else's version on the circle of fifths, what a resolving chord is, and how songs are phrased.

Basically, you have the 2 types of TRIAD chords above, and the 3 types of 7th chords above. In extended chords you have so many more because a C that is implying dominant could be C, C7, C9, C13, C6, C add 9, C7 add 9, C6/9, and other people might have other names for that type. There is a chord type called **ALTERED**, and Calt could be C7, C7(b5), C7(+5), C7(b5b6), C7(b9), C7(+9), C7(b5b9), C7(+5b9), C7(b6b9), C7(b5b6b9), and there are still all those options for the 11th and 13th. I think the best scale to play over altered chords is fully diminished scale 1-2 starting right above the root, for example Calt being C#-D-E-F-G-G#-A#-Bb-B -- You'll have to practice a 9 notes per octave timing for your runs...

The best way to learn these chord types and progressions is to know, and play the **CIRCLE OF FIFTHS**. There are many ways, the most common being CM - Am - Dm - G7. That's 1-6-2-5 in C. The next one to work on is Am - D7 - GM - CM - Gbm(b5) - B7(b9) - Em - E7. That is also called 2-5-1-4-7-3-6 (in the key of G). Practice these changes in all keys, all chord inversions, solo and sing and dance steps on top of it, and you are there (through level 1 at least)!

Percussionist Roles

Overview: Instruments' names **are** their roles

Percussion instruments and their musical roles are often the same. For example, the clave is the name of the instrument, and it's pattern. In the New World, African music understanding merged with the Europeans and created new forms that didn't exist before. The amazing thing about Latin Music is that it follows percussionist, therefore African, musical rules and approaches to composition, arrangement, and ensembles. A key component of this new mixture was that skilled percussionists have many techniques that are not in the majority of European music.



Claves, Conga Drums, Shekere, Wood Block

Some basic ground rules would be: Parts (and the people that play them) will all be on one rhythmic focus, or clave. Other parts will focus on another rhythmic tension, repeated pattern with another accent or focus. How these two groups interact, is what the composer, arranger and quality performer set up.

A main rule that is broken is the accidentally playing the other groups pattern or emphasis, and being told “turn it over!” or “turn it around!” Friendships have been stressed, parties made less fun and other un-fun things because people don't know where their part fits in the big picture. Am I to compliment the low drum tone, or the counter-rhythm percussionist's part, or a melodic line?

It is better to know well and very clearly which side of the pattern you are supposed to be on, and who's musical toes to not step on!

Clavitos, Claves For Beginners

Clave is the key. Quite literally! That's what the word means in Spanish. The instrument is made of 2 sticks, about one foot long and one inch thick. They make the very loud click that is the metronome in salsa and Latin music, and much more. They can be likened to the instrument "Wood Block" which usually has just about the same rhythmic function; a loud, clear and obvious tempo mark that is heard even when it is not there!



This section will include the project of having students get used drum sticks from a drummer that they like (they are always throwing away a lot of drumsticks!), then cutting them into halves, sanding them down, optionally painting them!

The Clavitos are perfect size for beginners, and they hardly have any sound at all unless you learn exactly how to palm one, then carefully tap it in the right way with the other one.

Rumba

Drumming and dance of the poorer people from the Caribbean, particularly Cuba and Puerto Rico, mostly of African descent. No melodic instruments (usually). 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.

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. Has to be rhythmically exact, and create the perfect rhythmic tension. It is a musical / tonal instrument performing a percussionist's function.

The image shows musical notation for Montuno. The top staff is labeled "piano" and contains a sequence of chords. The bottom staff is labeled "clave" and contains a rhythmic pattern. Blue arrows indicate the "down side" and "up side" of the piano part, and the "2 side" and "3 side" of the clave part.

Percs1: Da-dada-da-da

What is the answer to “Da dada da da?” Let them guess for a while, and make it fun. No, it is not Morse Code, though it looks exactly like it. The answer is “Da Da!” which is the ending of many songs, symphonies and sonatas as well. Like the last 2 notes: Ta-da!

This is “Call and Response” that is famously in African music, percussion, and so many styles of music.

Also Solo and Chorus, mention tradeoffs and demonstrate rounds.

This lesson’s focus is that there is a “call” side of clave, and an “answer” side. The answer side is downbeats.

Have half of the students all do the Call part. Have the other half do the answer.

Try other phrases that are designed as clave patterns:

“Shave and a haircut, two bits.”

One we’ve designed that is very positive:

“Peace ease and clarity, for me.”

Percs2: Clave Down!

This graphic gives you a very clear demonstration of where the clave beats are in relation to the downbeat. The claves are the clapping hands images, the downbeat is the tapping foot image.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
															
															

You can look at the clave pattern as 16 16th notes, making one bar, or 2 bars of 8th notes. A fast song usually is thought to have a “2 Bar Clave” and that is the best way for you to understand it. One bar – or side – has 3 pulses, the other bar has 3 pulses.

The above graphic is called a “3 – 2 Clave” and you can clearly see why. Sometimes you will think of the clave pattern “upside town” or “turned over” or “turned around,” and that will be a “2 – 3 Clave.”

First, get familiar with playing the clave and tapping the beat with your foot.

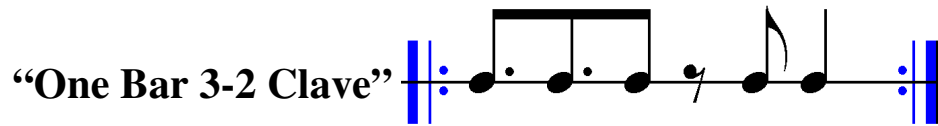
Next, be able to play the clave on a table or your leg in one hand and the pulse or beat in the other. Switch hands too!

Finally, be able to play the clave without playing the downbeat, or playing the beat in your mind only.

Listen to songs and play the clave pattern along with the song! See if you can stretch and slow down to make twice as many claves, or less longer claves. A clave can even be ½ bar, or 4 bars! Try it!

Percs3: Son Clave + Pulse

If you are not familiar with music notation, try counting the units such as: 3, 3, 4, 2, 4.

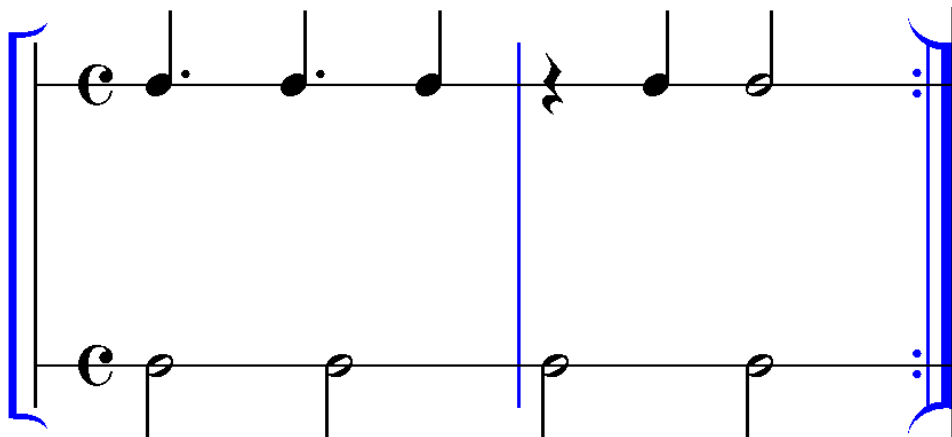


This is one way to write a one bar clave, there are others but this will do. The following is written in 2 bars, and includes the downbeat on Agogo or Cowbell.

The pulse or downbeat should be in your mind, but you can play it as well if you like.

Claves

Cowbell

Two musical staves are shown. The top staff is labeled 'Claves' and the bottom staff is labeled 'Cowbell'. Both staves have a common time signature 'C'. The Claves staff has seven notes: a quarter note, a dotted quarter note, a quarter note, a quarter rest, a quarter note, a quarter note, and a quarter note. The Cowbell staff has seven notes: a quarter note, a half note, a half note, a quarter note, a quarter note, a quarter note, and a quarter note. A vertical blue line is drawn between the third and fourth notes of both staves. The staves are enclosed in blue double bar lines with repeat dots.

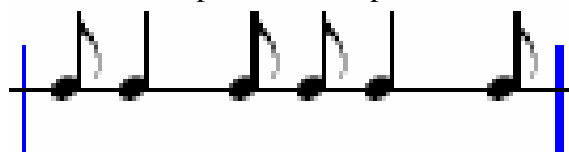
The “2 side” of the pattern is the “Down Side.” It has more downbeats, and the down beat is pronounced. A “2-3” pattern has the down beat first, or the down beat side first.

Once you are playing the pattern, it will sound exactly the same, whether or not it is 2-3 or 3-2 **to you**. It is exactly the same to you, but in the overall arrangement it couldn't be more different.

Percs4: Palito (Simple and Basic)

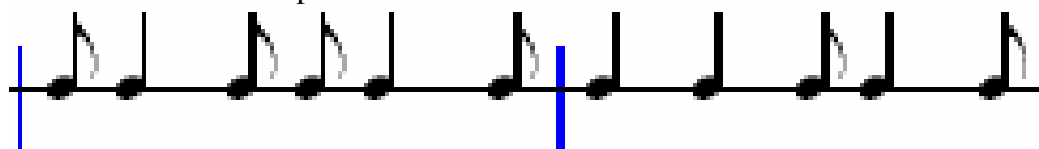
Again, just like the clave pattern is named after the instrument, the palito pattern or little stick pattern mean the same thing.

This is the simple – one bar palito:



In fact, you can see that it is a 2 beat pattern repeated.

This is the basic 2 bar palito:



Look carefully, surely you can see which side or bar is the 2 side, meaning which is the **DOWNBEAT** side. Once you can see in that palito pattern which side is the down side, you know where the clave goes.

This palito is common in many percussionist styles, including Brazilian, Calypso, Salsa and even Boleros – ballads. It is very nice to play by simply rubbing your palms together!

Once you can play these palitos with either hand, using various fingers, it is infectious! You will find yourself tapping really nice palitos almost anytime. Keep note of which side is the down side!

You may want to end your palitos playing with the “Da da!” we learned before, think of it as the flamenco dancers last move, hand goes up gracefully. Ole!

Percs6: Rumba Clave

Sides – claves against each other

The advanced clave is the “**Rumba Clave**” which is very similar yet very very different.



It's count is 3, 4, 3, 2, 4. The key is that the 3rd note, or “gulp,” is ever so close to the 2nd half of the pattern! It is like an impossibly close note, just barely in front of the 2nd part of the pattern, and it need be accurate!

The easiest way to start learning this is to play the downbeat of the 2nd half at the same time. You can play it either with the clave pattern, or with your other hand on another instrument like a cowbell.

Eventually you can play this super-complex yet super-simple pattern without the downbeat and keep it super-tight!

Percs7: Rumba Palito

Claves

Palitos

Congas

tone slap slap tone tone tone

You will find that the Congas sounds like a 3 – 2 Son Clave pattern, in opposition to the Rumba Clave.

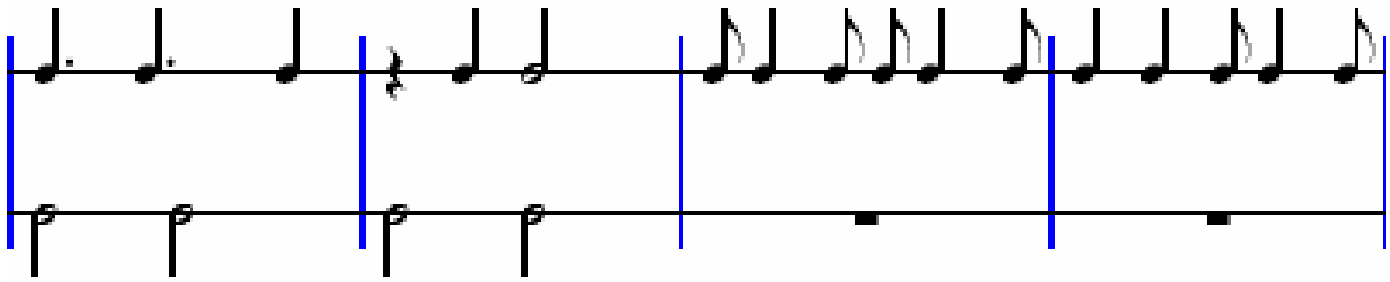
"Rumba Palito" a more syncopated little sticks (wood block) pattern re-envisioned into a tasty piano montuno

42

Dm7 G7 CM7 FM7 B^ø E7 Am7

Percs8: Rumba Clave – Palito in Binary

This complex Rumba Clave is similar to Son Clave but so much more exciting and fun!



“Binary” means that you play one part for a certain amount, then the next part, back and forth.

A good idea is 4 claves, then 4 palitos, back and forth.

The trick is: don’t play the last little leading note of the palito pattern!

It’s only necessary when going back into palitos, it’s not necessary for the ending, or going into the clave part again.

Percs9: Rumba Palito in 2-3 and Conga Dance

Claves

Palitos

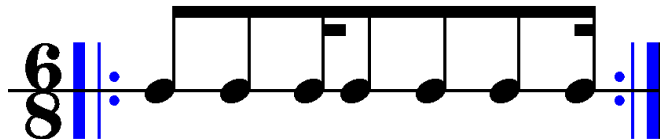
Congas

The image shows three staves of musical notation. The top staff, labeled 'Claves', contains five red eighth notes with stems pointing up, spaced evenly across the staff. The middle staff, labeled 'Palitos', contains a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and an eighth note. The bottom staff, labeled 'Congas', uses a rhythmic notation system with 'x' marks for slaps and solid black circles for tones. The sequence is: tone, slap, slap, tone, followed by three groups of four slaps each.

Percs10: 6/8 Agogo & Cowbell Patterns

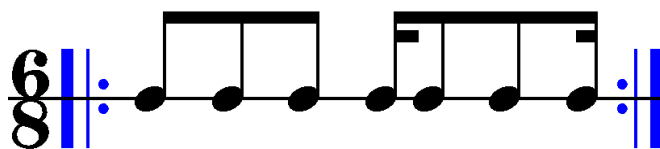
All of these patterns so far are in 4/4 time. The deeper African rhythms are in 6/8 (also called 12). There are 2 primary patterns played on **Agogo** bell, or in the new world, the **Cowbell**.

Syncopated Agogo Pattern



After understanding the 5 note clave, you will eventually see that those 5 notes are a subset, an abbreviation of much more complicated 7 note agogo patterns.

Downbeat Agogo Pattern



These are synchronized with the musical scales, the Do-Re-Mi of music in an amazing fashion. The octave is divided into 12ths, there are 12 actual notes between C and C. Of these 12 we use 7 for our scale, the 8th being the note repeated an octave away. When you play the major scale you are using whole steps and half steps. Between C and D is a whole step, but between F and G is a half step.

The Major scale is: Whole whole half whole whole whole half which if you look at the syncopated agogo pattern, is the same. The Lydian scale is: Whole whole whole half whole whole half which is the same as the downbeat agogo pattern above.

Percs20: Entries – “Counting In” With Sides

If the song is in 2 – 3 clave then the clave player – and the other instruments in sync with the clave such as the palitos, shekere and so on – will need to know how to start on the 2 side of the pattern.

Since you have been practicing both 2 – 3 and 3 – 2 patterns, it shouldn't be very difficult for you to come in either way.

Take an obvious 3 – 2 song, and count in to the song with clave and percussion

Take an obvious 2 – 3 song – probably a Rumba – count in and see the difference.

The part sounds the same, even though they are completely opposite. Funny how it is the same, and completely different at the same time hum?

Percs21: Endings – Outtros in Unison

There need be a lot of eye contact to do endings or *outtros* together, and well. The person counting will need to be ahead of everyone else, and know when to get their attention but not too soon, and definitely not too late! Then he or she should be able to let everyone know how long until the ending.

Often people will end on the clave part all together. This excerpt is from Carmen at the end of the book:

19

Voc. (1st x)

they can share a lit - tle hap - py dance! (The) O - le!

19

Clv. (1st x)

19

C. Dr. (1st x)

The musical score consists of three staves. The top staff is for the voice, starting at measure 19 with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "they can share a lit - tle hap - py dance! (The) O - le!". The middle staff is for the Clave (Clv.), and the bottom staff is for the Conga Drum (C. Dr.). Both percussion staves start at measure 19 and feature a rhythmic pattern of eighth and quarter notes, with a repeat sign and "(1st x)" indicating a first ending. The piece concludes with a final note and a fermata.

Here is a common percussion ending from Brazilian music. This is great to have the whole group do together:

Brazilian Unison Outtro

The notation for the Brazilian Unison Outtro is presented on a single staff. It features a series of rhythmic patterns represented by 'x' marks on the staff lines, indicating specific points of emphasis or accents. The patterns are grouped into four measures, with the final measure ending in a fermata. The notation is designed to be easily read and performed by a group in unison.

Percs22: Hearing Songs' Claves & Sides

Now when you hear a song you like, try playing various clave patterns and see which fits best! Then you can add the other parts such as palito, agogo, and perhaps even the conga drum parts.

Most songs will not have the opposing-claves technique, so don't worry about that. As far as pop or simple songs go, don't worry about being on the side of one percussion section or another, it can be considered all one unified rhythmic section.

Percussion Patterns Made into Melodic Phrases

In the following song the Shekere pattern is turned into the piano montuno.

Montuno Circles Makes Blues Scale



Moderato tranquillo ©2008 11 17
Teo Vincent 4th

Piano 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

Detailed description: This musical score is for a piano piece in 4/4 time, marked 'Moderato tranquillo' with a tempo of 100. It features a 'Slow Cha Cha Cha' rhythm. The score is divided into two systems. The first system contains measures 1-4 with chords Dm11, G7, CΔ(add9), and FΔ(add6). The second system contains measures 5-8 with chords Bm11, E7, Am11, D7, Em11, and A7. Roman numerals II, V, I, IV are placed below the first system, and VII, III, VI, II, III, VI are placed below the second system. A note indicates that the 'Blues Scale occurs automatically when double-time walking VI-II-III-VI'. The piece concludes with a double bar line.

The following is an advanced translating of percussion parts into melodic phrases in pages 2 and 3.

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 *staccato*

Gm9 C9 FM7

10

Dm7 Gm9

C9 FM7

Dm7 Gm9

legato *staccato*

Gm9 C9 FM7

14

(Am7 D7) implied

(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 D7) implied Dm7 Gm9 C9 FM7 FM7 B^bM7 E[∞] 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[∞] 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[∞] 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 B[∞] E7 Am7

46

Dm7 G7 CM7 FM7 B[∞] E7 Am7

Chromatic Montuno #1

50

Am9 Gm9

54

Am9 Gm9

Chromatic Montuno #2

58

D7 C7

62

D7 C7 Gm9 C9 F7 M7

legato *stacatto*

Yorùbá Diasporas (page 5)

66

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9FM7

This system contains measures 66 through 69. The music is in a 4/4 time signature with a key signature of one flat (Bb). The melody in the treble clef features eighth-note patterns and rests. The bass line consists of quarter notes. Chord symbols are placed below the bass line: Dm7 Gm9 (measures 66-67), C9 FM7 (measures 68-69), Dm7 Gm9 (measure 70), and Gm9 C9FM7 (measure 71).

70

(Am7 implied D7) Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9FM7

This system contains measures 70 through 73. The melody in the treble clef includes a key signature change to two flats (Bb, Eb) starting in measure 70. The bass line continues with quarter notes. Chord symbols are: (Am7 implied D7) Dm7 Gm9 (measures 70-71), C9 FM7 (measures 72-73), Am7 D7 (measures 74-75), and Gm9 C9FM7 (measures 76-77).

74

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9FM7

This system contains measures 74 through 77. The melody in the treble clef returns to the one-flat key signature. The bass line continues with quarter notes. Chord symbols are: Dm7 Gm9 (measures 74-75), C9 FM7 (measures 76-77), Dm7 Gm9 (measures 78-79), and Gm9 C9FM7 (measures 80-81).

78

(Am7 implied D7) Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM9 *Fine*

This system contains measures 78 through 81. The melody in the treble clef includes a key signature change to two flats (Bb, Eb) starting in measure 78. The bass line continues with quarter notes. Chord symbols are: (Am7 implied D7) Dm7 Gm9 (measures 78-79), C9 FM7 (measures 80-81), Am7 D7 (measures 82-83), and Gm9 C9 FM9 (measures 84-85). The piece concludes with a double bar line and the word "Fine".

Complimenting Ensembles

One of the most advanced business techniques is to groom your successor. Rather than just keep your competition down, you help the person that will replace you, so that you move up the ladder.

The pianist's role is often to accompany the singer. By extension, the keyboardist is often giving everybody in the ensemble their part, harmonic structure, tempo and even feel or mood. In the old operas the harpsichord might be so quiet that it is drowned out by the louder instruments, but it's role is key to keeping the orchestra "in the groove."

In Jazz, the term is: The Piano *Comps*. Comping in another way of looking at it is playing the accompaniment. Comp chords are giving the harmonic structure to the basic melody and parts.

There are many reasons why an artist compliments his friends a lot: for one, if one is judged by the company that they keep, then showing their company in the best view is best for them as well! It is also just simply good to encourage the best in people, help them see their accomplishments and good points rather than focus on their weaknesses. I remember being absolutely wowed by Pat Metheny's keyboardist Lyle Wagner, but he was more the backbone, in the shadows, allowing the star to shine ever so brightly. Lyle is great at complimenting, in the best sense of the word, and the best sense of the work.

When all the parts of the ensemble are clear on the overall structure and process throughout a song, having the conductor inside each musician keeping each in their proper role and contribution to the whole, this is when everything flows gracefully and beautifully.

Rhythm Section Accompaniment "Chucks"

Notice how the piano part and guitar chords have accent on the first beat – by following it immediately. We can assume therefore, that their “down” side is the 2nd half, in other words, the accompaniment to Calypso Study #1 is in “2-3.”

Also notice that the melody highlights the clave pattern on the second side, as Jazz chords often do. Both the accompaniment and melody are in 2-3.

The guitar to be right after the 1 is a special Soca (Soul-Calypso) technique that makes the rhythm very bouncy, well, how else could Trinidadians, “Trinyns,” win all the carnival competitions? To dance for hours with heavy costumes and such, special bouncy Soca “Guitsy Riddim” keeps you up (and up beat)!!

Calypso Study Duet, Bb Soloist

© 09 10 16
Teo Vincent 4th

Presto giocoso - quick & playful ♩ = 200

Soloist (in Bb)

Keyboard

Fast Soca (Soul-Calypso)

Solo (Bb)

Keys

Solo (Bb) *Da Capo*

Keys

One Bar Calypso Percussion

The one bar pattern has no down side and up side. The following do have up and down sides:

Two Bar Soca (Soul-Calypso) Percussions

Have one person play both the low and high drum parts, repeated, and then another person come in with the bongo drum part. These things can also be sung instead of played on drums.

The kick and snare could sound like: “Boo – pootat, Bootaboopootat.” The next part could be sounded like “bing, bong, bingbing, bong.”

Then reverse the patterns: The kick and snare are: “Bootaboopootat, Boo – pootat” and the bongo is: “bingbing, bong, bing, bong.”

After trying the above examples, you can see clearly that one side is up and another is down. This helps immensely as you coordinate the group to play and sound good together.

Can you see that just like a clave pattern, both of the two bar patterns are identical except for where they start?

Highlife has: 1-Rhythm, 2-Line and 3-Lead Guitar Parts

Highlife is a beautiful and fun the West African style of dance music.

Highlife style was made popular by King Sunny Ade the great guitarist among others.

One guitar plays chords. Another plays “the line,” an important part of the arrangement rhythmically *and* harmonically. The third guitar is the lead guitarist, and the lead part may be a 8 bar phrase or even longer!

Afrobeat was an important synthesis of the two: Nigerian and American Soul musics by the famous Nigerian artist **Fela**. Fela was very inspired by the American James Brown’s Soul Music and guitar grooves so Afrobeat was a way of merging old and new styles.

The great Camaroonian composer Hugh Masakela did similarly with “Soul Makosa,” a song popular in the 1970s. Makosa is a traditional African musical form.

Many African musicians came to California originally on tour with Hugh Masakela’s band in the 1970s.

The Yoruba People from Nigeria, West Africa

To be totally correct it is actually Yorùbá: The largest tribe in Africa, from the Lagos area of Nigeria. The Yoruba are the most traveled around the world historically. The majority of American slaves came from there. The language Yorùbá is a tonal language, 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 are called “the Yoruba Diaspora.”

Some Afro-Latin Music definitions:

Latin America basically means Spanish America: Cuba, Puerto Rico, the Dominican Republic, Panama, Argentina, Columbian, Nicaragua, El Salvador, Peru, Chile, Guatemala, Mexico, etc.. As you can guess, these are mostly all Catholic cultures.

Latin Music is from Latin America. It is also called Salsa, Cha-cha, Son or Mambo. Although it is a long distance, both physically and culturally, the rhythm in Latin Music or has African roots. Latinos all know this, and they are quite proud of the African drums and culture mixed into their music.

Sadly, people in the United States often don't know how rich Latin music is with deeply loved African roots. This is partly because under slavery in the US drums were illegal, as was speaking any African language or doing anything at all resembling African culture – though in some cases some survived.

A **Bembe** is a religious event of the Nigerian Yoruba people. Drummers play 3 Batá drums. Batá are sacred drums that have 2 drum heads. Each of the three drums has very specific roles. Other percussion instruments are often agogo (or cowbell) patterns, shekere (or shaker) patterns, and clave patterns.

Songs are to honor their deities called “**Orishas**.” Sometimes they (and the religion itself) are called “The Seven Powers,” though there are many orishas and they have wonderfully interesting stories and interactions with each other! Chango is the warrior and lover. Yemaya the ocean goddess. Osain the owner of herbs. Ochossi is the hunter. Ogun rules metals. Elegbara (or Elegua or Eshu) is the trickster. Oya the wild woman of the cemeteries. Ochun the Love Goddess. Others are: Orunmila the owner of the divination system or “Table of Ifa,” Obatala the ruler of the head, Orunmila Goddess of the Heavens, Ibeji The Twins.

They have been “syncretized” with the Catholic Saints. Chango is Santa Barbara, Niño de Atocha is Eshu, Virgin de Caridad del Cobre is Oshun, etc.. This way the followers could pray to Chango but tell master that they were praying to Santa Barbara.

This Nigerian language and culture in the new world is called “Lukumi” which is a word in the Yoruba language which means “friend.” This is simply to distinguish it from it's Nigerian roots. This culture is quite alive and vibrant in many parts of the new world.

The integration of the roots of salsa – Nigerian Yoruba tribe's music – into modern, new world music, is a thrilling blend of old and new, earthy and sophisticated, tribal and social, that is immensely entertaining and also greatly educational and uplifting for many people who have lost the connection with their roots.

“Afro-Blue” which is a beautiful Jazz song was originally an Orisha song that has been translated / adapted / converted to Afro-American or African-American popular, secular music.

If you can, watch the movie “Quilombo” about Brazilian escaped slaves to see good examples of the Yoruba Orishas / Dieties. Here is the Yemaya song that we sing at the end of the book, this time as a piano solo.

Yemaya Orisha Ocean Goddess



Moderato, tempo giusto - exact timing

© 2006
Teo Vincent 4th

♩ = 70

Piano

mf *consistant, African drumming tempo*

Ped. * Ped. * Ped. *

5

ff *mf*

Ped. * Ped. * Ped. *

9

ff *mf*

Ped. * Ped. * Ped. *

13

ff *mf*

Ped. * Ped. * Ped. *

Yemaya Orisha Ocean Goddess (2)

17

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

21

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

25

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

29

Ped. * *Ped.* * *Ped.* **f**

Yemaya Orisha Ocean Goddess (3)

Smorzando - softer & softer

32

p

dolcissimo - very sweet (flowing like water)

Ped.

38

43

48

pp

mf

8va

Motifs and Motivations

The great pianist Anton Kweri in a talk about Beethoven's 5th piano concerto said Beethoven used the "Salami style of composing. He chops the motif into little pieces like a salami, and you want to pick up all the pieces off of the floor."

The "word" in music is the motif. Put them together and you get sentences, paragraphs etc.. You may hear it as motif in one book, motive in another, they are the same thing! In LVB's 5th Symphony we have the classic motif of S-S-S-L-- (short short short long), perhaps the most well known motif of all. (It was written just as he was losing his hearing and some think it is "I can not he---ar!" or "Why make me deaf?!")

If we expand the motif to s-s-s-l-s-l-s-l then we get a phrase that begs an answer. It motivates you to reply.

Call and Response / Rhythmic Balance in Latin Music

The "**Tumbau**" the rhythm that dancers so love in Latin Music of Bass & Montuno = Rhythmic Counterbalance. The accented eighth note in the left hand with the sixteenth note accent in the right hand is extremely complex and difficult even for virtuoso classical pianists. See "Montuno Etude" a few pages following.

An excellent exercise for the whole group is the beautiful and fun song: Sandungera by the Cuban group "Los Van Van."

Calypso and Zouk styles of music often have the bass guitar accent the 3 and 4 of the phrase. If you listen to West African Highlife, you will often hear this same accent.

What African and African rooted music gives you is the rhythmic tension that makes you want to hear the completion of the pattern, the answer, musically.

In addition to the magic of beats of rhythm propelling you up to dance and sing, the beauty and grace of masterful music played by energetic and vibrant performers motivates you to share your own beauty and grace with the world. Get inspired and get involved in motivating music!

Afro-American Contributions

"Latin Music" is Black Man's heritage. Latinos know that it is African rhythms in their music. Even so African that it throws you off, you are lost unless you really know it, like traditional complex African music. In the U.S. drums was illegal. They thought the slaves could communicate and plan revolts. African music and culture was thoroughly removed!

What is suppressed, repressed and held back re-emerges. "What you resist persists!" Inevitably the African sense of rhythm and it's divinity naturally arose in Afro-American culture.

Louisiana was French - blacks could play drums in "Congo Square" on Sundays. This is why much of Afro-American music is from there.

1st Infusion-> Singing & soul wrenching excitement, even possession by spirit inserted into the black Baptist church.

2nd Infusion-> Drum balance re-emerging generations later. The Rhythmic Tension of drum parts re-invented and evolved. Drums made into harmonic, melodic musical parts and phrases. Sections arranged as if they were percussion sections or following percussionist rules.

All About The Bass

3-3-2 C-E-G play spaces, that is what we're calling "One Bar Patterns."

Syncretic Foundations = 1st and 2nd drums (primero y segundo), that's "Two Bar Patterns."

3 against 2 / Dotted notes in series / 5 in the time of 4

Song: Chameleon bass part = drums' patterns. The solo = contrary rhythmic feel, contrast.

Solo in Caribbean drums is: **Quinto** = embellishments like in Jazz.

Spanish words are often used because Latin Americans know this so well.

Song: Special Occasion breakdown for drum-made-harmonic solos. Expanding on playing the spaces between the gulps - 3 3s.

Brazilian Clave foundation for solos, the bass is more like "First Drum" or primero pattern that you hear in a lot of Samba music.

Include scores to show 1st drum, 2nd drum,

Bass & *Claviere* which is Vincent's term for reversed rim shot in Bossanova.

Perpetual Motivations

A core component of the joy of making music together is having a repertoire of parts that can be played by one musician over and over, that give rhythmic and harmonic foundation so clearly defined that it is almost effortless for other musicians to hear opportune places to add phrases. These are germs – basics that germinate into full blown group motifs or collective motivations. The shortcut for these is: “Motorvations.”

Cuba used to have a great musical influence over not only the United States but really the whole world. Their big bands and extravagant nightclubs are famous and well known. Much of their music allowed the African musical sensibilities to bring percussion parts into melodic music, creating repeated patterns that really add a fresh earthiness to music.

In the United States African ancestry people who were not allowed to keep their African instruments, language or culture, still brought rhythmic patterns and repeated longer motifs to the music that is now simply American music such as Jazz.

If you listen to good bass patterns in Afro-American music they act as motifs to build upon, very much like classical orchestrations in symphonies, fugues and concertos. Instead of Statement-Modulation-Recapitulation it is done as Melody-Improvisation-To the Top.

Many African Americans will tell you that the music moves them to a place where they feel more at home. It moves them inside and in their hearts. There are amazing intrinsic ways that the African relationship with music has secretly been released in American music!

The Montuno is a Great Motorvator

The Latin Music Motorvation is the “Montuno.” The Montuno defines firstly the rhythmic phrase in terms of which side it plays and it’s floweriness or floriano quality (sparseness or fullness). Secondly the montuno defines the chord progression pretty fully. A complete and concise montuno will lean prominently on the leading tone from chord to chord making harmonic progression confusion impossible.

If you play a good montuno, especially with the “Tumbao” or bass pattern that is derived from African drum patterns, often it will motivate someone to start playing percussion, or even joining in with a song that they know that fits over the pattern you are playing.

If you know 5 or 10 various montuno patterns, you can be the center of a musical experience where everyone wants to join in and sing, dance, improvise, and compose complimentary parts and phrases creating collaborative new music in real time!

This type of real-time composing and improvising is one of the greatest ways that humans can act collectively to play their part and improve the whole.

Again, the seeds of this type of group performance is repeated motifs of a specific design, which we are bringing to you in useful functions as Perpetual Motivators.

Montuno Etude No. 1

2011
Teo Vincent IV

 = 120



Measures 1-4 of the Montuno Etude. The piece is in common time (C). The right hand (treble clef) has whole rests in all four measures. The left hand (bass clef) plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3.



Measures 5-8 of the Montuno Etude. The right hand (treble clef) plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, with eighth-note rests. The left hand (bass clef) continues the quarter-note pattern from the previous system.



Measures 9-12 of the Montuno Etude. The right hand (treble clef) plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, with eighth-note rests. The left hand (bass clef) continues the quarter-note pattern.



Measures 13-16 of the Montuno Etude. The right hand (treble clef) plays a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, with eighth-note rests. The left hand (bass clef) continues the quarter-note pattern. The piece ends with a double bar line.

Swing Montuno Study



© 2009 09 21
Teo Vincent 4th

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

Swing Montuno 5

37

- 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

Here we tie a few things together smoothly by sharing with you techniques to give you enhanced overview of songs inner rhythmic phrases and arrangements. This information will help serious music artists to be able to 'get inside' the music, and have clean tight chops that don't step on anyone else's part. These rules may not apply to your style or musical level but are useful rules to know. You may not play "Latin Music," but the MONTUNO studies below can be applied to any form of music and will help you be a complementary musician and a complementing sound.

In this lesson we are reviewing and building on the rules for playing the MONTUNO - Salsa Piano part correctly depending on how the CLAVE pattern is played (the pattern for the little sticks that hold the meter, feel and pulse in Cuban music). The CHUCKS area below this one describes other ways to be on the correct side of the musical phrase as well.

Review: The Correct Side Of The Pattern

The CLAVE pattern has definite sides. It is the most efficient way to learn the sides of musical patterns by learning CLAVE RULES. When you are talking about the sides of the pattern you are talking **percussionist rules**, or standards. For example, a part of the KINTO solo in GUAGUANCO Afro-Cuban Drumming requires that the kinto solo does not step on the clave part at all, no note of the solo can be the same as the clave's. This is a concentrated syncopation technology where the soloist not only embeleshes the pattern but... tries to confuse it. I've seen cat's pull the timing two ways from sunday while a master percussionist is just trying to hold the clave pattern and it is not an easy rhythm to hold!

Tres Golps (3 gulps or 3 pulses)



That's the first half of a clave pattern. Here you will see it in ONE BAR and TWO BAR charting. Jazz and Salsa is usually in CUT TIME, so the count is twice as fast. These graphics are in both types, because the percussion rules are the same.

Remember there are considered to be 2 general clave patterns, SON CLAVE and RUMBA CLAVE ("Bembe Clave" is so complex, get to that later). Both of these clave's can be played in 3 - 2 or 2 - 3, this is called the clave being on one side or the other.

3-2 SON CLAVE



2-3 SON CLAVE



Play even just a C Major chord with these rhythms, you will see the difference in feel, and different ones (different sides) can be used in different parts of arrangements.

DESIGNING MONTUNOS

In these lessons bass parts are written in treble clef for simplicity; once you learn them take them down at least one octave. The 3 montunos above would be played over a TUMBAU or bass pattern like this:

C 1 - 4 - 5 - 4 TUMBAU (Bass pattern)



So put the TUMBAU in your left hand, then add the MONTUNO in the right. The following shows more bass and piano parts fundamental to montuno theory:

C TUMBAU



C7 MONTUNO 1 (or Gm7 - C7)



C7 MONTUNO 2 (or Gm7 - C7)



In MONTUNO design you will find that the montuno plays a primary role in the RHYTHMIC role of a song or progression and also a primary MELODIC role. When singers are getting their parts together it is often necessary for them to hear the chords, and chord progressions; often a piano or guitar is the only instrument necessary for this. Montunos do all of that - show the HARMONIC pattern as well as the RHYTHMIC pattern. As explained above, the montuno should be correctly layered on top of the rhythmic pulse.

To also compliment the basic melodic aspects of the song the montuno is based on the LEADING TONES of the chords. So if the chords go from Gm to C7 the leading tones are Bb and F to Bb and E (the 3rd and 7th of both chords). You will see that that is almost exactly what C MONTUNO 1 does above. The following example shows this even better, the leading tones in C 1 - 6 - 2 - 5 are B&E, A&E, C&F, B&F. Notice how that is exactly what the following montuno does, you could even take out the G and A on top of the piano part and it still is perfect as a montuno, defining the rhythmic arrangement AND the melodic arrangement.

C 1 - 6 - 2 - 5 TUMBAU



C 1 - 6 - 2 - 5 MONTUNO



The above is a great practice for 1) CIRCLES OF FIFTHS, 2) LEFT / RIGHT HAND COORDINATION, and 3) TUMBAU AND MONTUNO development. Once you can feel the delay in the montuno, against the bass hand's standard 3-3-2 timing you will be feeling and learning one of the best syncopation techniques, one syncopation leading another syncopation by just a hair! Try the above in as many keys as you can.

Calypso Guitar Chucks

In Calypso and Reggae the Motorvator is the Chuck pattern of the guitar or keyboard. It's function is the same as the montuno, defining the chordal progression and the rhythmic pattern.

One distinction between Calypso and Latin music is that in Latin percussion there is more often than not a balance of components on "one side," such as 3-2, and other components that are playing "2-3," or "opposing clave," which gives the percussionists greater and greater possibilities of interacting with various instrumental sections.

Another way to say this is that in Calypso and Reggae basically all parts will have the same chuck pattern (side).

Calypso Circles

2010 09 24

Teo Vincent IV

Piano

octave lower

Dm G C F Bdim

E Am D Em A Am D Em A

Give half of the group one part such as: “Oh, we want the funk.”

The other half the first answer: “Got to have that funk.”

The first part goes again: “Oh, we want the funk.”

The answer this time is: “And nothing else will do – hoo – hoo.”

What we have here is the basic Call and Response common to African and other World Musics. It is also Chorus and Solo or Lead, and is really almost all that there is in Orisha songs, the sacred songs of the Nigerian Yoruba people.

The great Italian Baroque composer Antonio Vivaldi (1678-1741) used a similar concept of a group and soloist having a dialog. In *concerto grosso* there are the two: “the call,” *solo* and “the answer,” *tutti* (or *ripieno*) which means full in Italian.

You can hear this marvelously in his “Le Quattro Stagioni” or “The Four Seasons” where you hear wonderful dialog between the lead (solo) violinist and the orchestra (Tutti / Ripieno).

What's the Catch-Phrase

In technology you need to know the buzz-words. To a fine pianist, phrasing means that the melody is to be sung, sweetly. This use of phrases is where we look at groups of instruments acting together to make pleasing and charming conversations with other groups of instruments. “Hello, how are you today?” “Just fine! Try this trick on for size?” “That is dandy, may I join?” And on and on.

In American music we look to the rhythm section to know if we are in 2-3 or 3-2 rhythmic phrasing. Only in advanced Jazz arrangements would we have some instruments with their clave on one side and some instruments with their clave on the other.

One of the best ways to understand the arrangement of American songs is to find out where the Clavinet part would be. This is similar to finding out where the Clave pattern would be, but it includes the rhythmic progression *and* the harmonic progression. To determine the clavinet part one need be half percussionist and half accompanist. In other musics this could be similar to the accordion part, mandolin part or cavaquino part.



The “SuperClav” score below demonstrates a “2-3” pattern, meaning that the first half of the phrase goes “1-2-3” and the second half is the “tres gulpes” or “three gulpes” of the clave pattern. In bar 13 you hear the chords played in what we call *claviere*. Claviere is a pattern played on musical instruments but imitating the clave like the rim-shot trap drum part in Bossanova. Claviere is a central focus of much of the 1970s dance music of the United States.

The bass notes give our harmonic analysis information to determine a “I I IV V” chord progression.

High Life Phrasing

That is a one or two bar rhythmic phrase arranging. In African music it goes to another level of arranging rhythmic parts translated into harmonic parts. Nigerian Highlife has: Rhythm, Line and Lead Guitar Parts each with their specific role.

Chord or Rhythm (Riddim in Reggae Lengua) plays chords and basic percussion phrases. The Line is a part roughly equivalent to the bassline in American songs. Repeated one or 2 bar part that fits over the Rhythm part. The Lead Guitar (often called the Tenor Guitar) plays long parts often 4 bars long, or longer, similar to the song’s verse.

Superstition Clavinet Techniques

2009 0719 (parts Stevie Wonder's)

Teo (Barry) Vincent IV

Clavinet

5 (-tious)

9 Ve - ry su - per-sti-

13 Clave (rhythmic pattern)

17 One Bar Two Bar Top notes can be any black notes

20 Four Bar Ebm7 Top notes (*) optional Ab7

“Soca Clav” is a good example of Soca (Soul Calypso) chuck pattern, more flowery than the rhythm guitar or piano might play, but clearly defining the harmonic and rhythmic phrase.

Soca Clav

2009 07 18

Teo (Barry) Vincent IV

Clavichord

♩ = 200

5

No, wo - man no cry...

9

no, wo - man no cry.

When you can use Motivations:

In any type of popular music ensemble, a key to sounding good is a unified beat or pulse. How to have everyone truly feel the tempo together is a great skill for having your band sound good. You can give the motivator to a guitarist, and have other instruments come in one at a time, finding a complimentary phrase. This “buildup” is common in soul music of good instrumentalists such as James Brown, Herbie Hancock, Koolha and The Gang, The Staple Singers, etc..

The concept of Perpetual Motivations was brought together after realizing that 1) the great Italian composer Nicolo Paganini had **Perpetual Motion** studies, and the great pianist Anton Kwerti explained a “**Motif Composing Technique**” used by Beethoven, the salami method he called it, cutting the motif into little pieces then picking them up off of the floor, figuratively. Being well grounded in Afro-Caribbean percussion concepts, montunos calypso chucks and funky soul music clavinet phrases, it all added up to the same thing, with the cultural variations that are natural to any artistic analysis.

Motives, motifs and motivational inspiring

The final inspiration is the epiphany or revelation that a motif is the same as a motive as in a motivational starting point. As in looking at things for what can bring them together, coheses disparate phrases into congealable wholes. Givnology *artscience* calls this: **Unidiversity**, uniting in our diversity.

The correct expression of unity allows all to find a place and way to be a part, without lessening the original idea by overdoing one’s originality. A perpetual motivation is the musical equivalent to a negotiator who leaves us all with lingering positive truths stuck in our ear that remind us of the great purpose of uniting our individualities into a greater whole – greater than the sum of our parts!

Giving credit

We are grateful to artists who keep cultures alive even though they are not written down. A friend told me that a guitarist in Nigeria would live with his teacher and do duties to him not unlike a religious follower.

Some say that “World Music” is music that has not been written down. Some Folk Music has the same distinction. What is your opinion on the topic? It is not going to change it just because it is written down, but allow more people to play it and enjoy it. Here is a true story that illustrates this idea:

Probably the most often performed Opera is “**Carmen**” by Georges Bizet (1838-1875). There is the famous aria (song) that Carmen sings to seduce Don José the soldier. “Carmen’s Habanera” is a masterful song, though there is an amazing history to Bizet’s writing of this Habanera.

Yradier’s-Bizet’s-Carmen’s Habanera

Can you guess where a Habanera is from? Here is one hint. In Spanish the “v” is often pronounced “b.” Still can’t guess? The little island of Cuba’s capital city of course! Though Bizet actually never went to Spain, the story goes that he used to compose music while playing on a piano at the studio of La Morogul a famous singer and student of Gonoud, who used to sing the song “El Arreglito” by Sebastien Yradier a lot.

You have probably heard Yradier’s beautiful song “Paloma” that is a Tango – yet it’s verse is about “..when I left Havana..” so even that Tango is influenced by Havanas. Interestingly, Sebastien Yradier never went to Cuba in person either, so Bizet was imagining a Spanish melody of a Spanish composer who was imagining Havana!

Bizet thought that El Arreglito was just an old folk melody, and ripe for the borrowing. At the last minute he found out that actually it was a published song, and then in the vocal score for his opera Carmen, he gave credit to Sebastien Yradier. The moral to this story is obvious: Keep it alive, write it down. Pass it along, you will keep the credit!

Create a Time Capsule for the Future

Music allows you to capture a feeling, document a time and place, sometimes better than the visual arts. Music is a language that sometimes says things that words simply can’t communicate. Make your experience eternal by writing it down.

Let us continue to thank those that have upheld traditions, carried on culture, language, forms and feelings that would have otherwise been neglected, and sometimes even sadly lost forever.

Be the proud upholder of traditions by writing down your wonderful songs, feelings, dances, wisdom, words and sounds!

Affirmatinas – Positive Message Music

Music is often employed to help remember things. It is said that Hawaiian chants will recall 20 generations of names. The song we sing to learn the A-B-C's helps remember the alphabet. Did you ever notice, isn't it funny it is the same song that we call Twinkle Twinkle Little Star?

In our section on clave patterns we show you a positive message song phrase: **“Peace, ease and clarity – for me!”** This is a powerful positive message.



Affirmatinas



© 2009 07 11

Teo (Barry) Vincent IV

ev - re-thing's go - ing per - fect - ly now and e - ver more

Ha - ving what we're wan-ting.

Wan-ting

what we're ha - ving.

My Successes Are Here

Teo Vincent 4th

♩ = 180

Voice

Piano

9

Pno.

17

Pno.

© 2000

Lyrics of "Pati, to Patience" and "Silent Tears"

Pati (to patience)

All things change, nothing stays the same, you can only be, your highest aspirations. Every-thing changes, no-thing stays the same, (but) I'll always be, me. Bridge: Time - is like a knife, it cuts - things in and out of your life. If you, can learn to ride, time's ebb and tide, you will be free.

Silent Tears

I used to feel, oh so bad, I used to worry about all the people who feel sad. I used to be... so concerned with everything. Then one day it struck me, positivity is the way. I found a lot of people don't know that, and it just became my own way. So I paint a nice big smile on my face, and live the knowledge that I can live in Grace. Live in Grace. I like to go, into my own inner space, deep in my soul. I like to go into my special sacred space, where I have control. I like to go, deep inside where my heart says so, where my feelings can flow, where my spirit likes to go, deep into my soul.

Positive Messages on Classical Derivatives

In the ancient days to memorize a speech, the Greeks would associate parts of the speech with items in their house. This way, to recite their speech they simply visualized walking through their own house, something they couldn't ever forget how to do.

A wonderful technique to 1) put melodies squarely in your memory and 2) attach the beauty of masterful composer's works to your ideas, is this: Creative libretto to classical songs.

Though we can rave about the virtues of doing this, we also have to cry loud and strongly to stay appropriate in changing classical songs! This is wonderfully creative to do, but can be very disrespectful if done wrong.

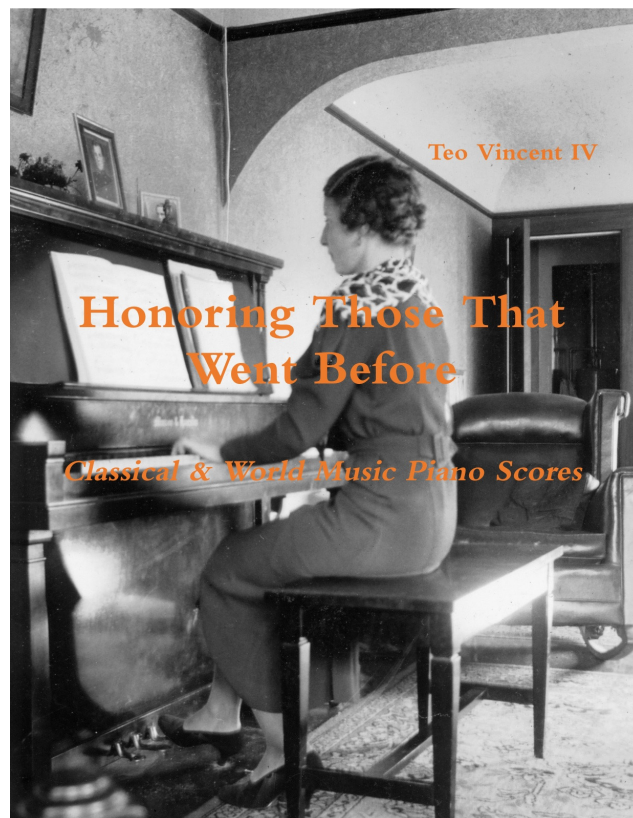
One could even say that the masters were all mixing music and making variations on each other's songs all the time. This is true to a great extent, but this all just proves the following more and more:

You need to know the rules very well to know how to break them. Otherwise you are just making a terrible mess.

Honor the great composer that went before you, one fine way is to call the derivative by the original name, or call it variations on a theme. There is one technique that will get you out of a big mess!

Creating medleys, making themes such as "beds" or "jingles" can be done right and really be wonderful! Be careful and I'm sure you will make the great composers smile and enjoy your renditions, not roll over!

As you know, we believe, as the title of Teo's first book, in: "Honoring Those That Went Before!"



I Manifest My Destiny

Chopin-Dyer-Vincent

Voice

Piano

I ma-ni-fest my destiny I ma-ni-fest my didly-estiny you

5 ask what Wayne Dyer wrote for me? ma-a-a-ni-fest my destiny! (I)

Fine

ask what Wayne Dyer wrote for me? ma-a-a-ni-fest my destiny! (I)

Fine

Frédéric Chopin's Mazurka in C, Wayne Dyer's book Manifest Your Destiny, Teo Vincent's sense of humor.

ChopinMadeAWay

Chopin-Vincent

$\bullet = 180$

Vocals

Piano

Chopin made a way for me what I say can

7 be in perfect harmony Frédéric Franz such elegance! I'm in heaven on

14 earth thank you so if you-u-u must know. Cho-

2008 1128

Let It Be's

Liszt-Vincent

The image displays a musical score for the song "Let It Be's" by Liszt-Vincent. The score is written in 6/8 time and consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Life can be a wo-ndrous thing to" and features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar eighth-note pattern. The second system continues the vocal line with the lyrics "see-e if we just let it be" and concludes with a double bar line. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line. The score is written in a key signature of one sharp (F#) and a 6/8 time signature.

Vocals

Piano

Voc.

Pno.

Life can be a wo-ndrous thing to

see-e if we just let it be

Inspirations from The Masters

The experiences of the great composers teaches us so much, and their music speaks in ways words simply do not.

Thank goodness J.S. Bach so well tempered (us and) our instruments. Thanks to the great rule breakers such as Ludwig Van Beethoven, Frederick Chopin, Franz Liszt and their accessories. Thanks to Nadezhda Filaretovna von Meck!

Detached notes are required for happy passages! ☺ Legato, lethargic-ness is appropriate for melancholic vibes only ☹. Beethoven may have had more emotional experiences than we would ever wish for, or Chopin's longing for his dear Poland more than one could bear! He cried into his piano each night, and the tears become sparkles of brilliance, uplifting grace and transcendence.

As people and cultures travel, you may enjoy, as I do, how Gypsy, Folk, Traditional and Ancient Lore creep into classical music to be reborn, renewed and recharged with new life and new freedoms.

Let your ears be your guides, your teachers, and even your refuge. Thank you so dearly, great masters, for sharing your notes, your emotings and emotions...

This area is to use stories of the great composers (and performers) to learn how to be more successful as a composer (or performer) in this world, here and now. Follow the best examples of what Beethoven or Schubert did such as write music even though no one would hear it in Schubert's case, or even though you don't hear it in Beethoven's case.

Liszt had lots of connections – and used them to help his friends Chopin, Schumann, Ravel, Debussy and on and on.

Brahms created many great orchestral versions of wonderful folk music. His Hungarian Dances are amazing! Many great composers took the time and effort to take folk musics, even gypsy musics and write them down – as difficult as that must have been, writing down the special techniques that folk musicians have.

Liszt brought gypsy music to the classical stage, as well as many other things he invented, pioneered and used his vision to share with us.

Beware some of the things that Schubert did that weren't good for his musical future.

It's too bad that Thalberg and Liszt were enemies, they could have accomplished so much if they had been friends, like Chopin and Liszt both dedicating many great songs and studies to each other.

Don't believe the idiotic movie that portrays Mozart as a brat and Salieri as his murderer. Both are the farthest you can get from the truth – and extremely insulting to two musical giants, geniuses who haven't been outdone on this planet ever since!

In reality Salieri and Mozart were brothers in the Masons, and there was one performance where Mozart had a stage on one side of the room, Salieri a stage on the other side. The audience literally turned their chairs around to hear the other one's opera! These were obviously two comrades who surely did many things to help each other, even with a bitter rivalry because both thought themselves the greatest composer.

Liszt was known to not only teach many great musicians for free, but helped financially so many! He did benefits for a Beethoven statue, and he also transcribed Beethoven's 9 symphonies for piano – and back then there were none of the technologies we have nowadays!

Handel traveled all over, had fun in Italy, wrote the oratorio “Hallelujah” for Scotland, and eventually was a British citizen – buried in Westminster Abbey! Bach on the other hand, tied down with 21 children and working for the church, his genius was much more how-to-make-ancient-chorales interesting.

He was a genius of the ancient forms and gathered many musics into Suites such as the English, French etc.. Each took the hand they were dealt (whatever the life opportunities and obligations), and created a positive, beneficial finale, not unlike a great opera or ballet!

The following are some derivations of great masterpieces for the sake of education and simply pure musical entertainment. May the great musical masters inspire the best in you!

Romeo And Juliet Overture

Pyotr Ilych Tchaikovsky

© Teo Vincent IV 2011

Piano

Sehr langsam.

Singstimme.

Pianoforte.

pp 6 6

E_b B_b7 E_b/B_b E_bo/B_b B_b

col Pedale

A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!

Jung - - - frau
 Un - - - be -
 Rei - - - ne

E_b G-6 B_b/F F7 G- C-/E_b F7

mild! Er - hö - re ei - ner Jungfrau Fle - - hen! Aus die - sem Fel - sen, starr und
 fleckt! Wenn wir auf die - sen Fels hin - sin - - ken zum Schlaf, und uns dein Schutz be -
 Magd! Der Er - de und der Luft Dä - mo - - nen, von dei - nes Au - ges Huld ve -

E_b B_b+ G-/B_b E_bo/A A7 B#o7

wild, soll mein Ge - bet - zu dir hin - we - - hen. Wir
 deckt, wird weich der har - te Fels uns dün - - - ken. Du
 jagt, sie - kön - nen hier nicht bei uns woh - - - nen! Wir

G- G-6 F/A G7/D F/C C7 F

schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grausamsind. O
 lä - chelst, Ro - sendüf - te we - hen in die - ser dumpfen Fel - sengruft. O
 woll'n uns still demSchicksal beu - gen, da uns dein heil'ger Trost an - weht; der

F7 Bb/F F7 G

Jung - frau, sieh' der Jungfrau Sor - gen, o Mut - ter, hör' ein bit - tend Kind!
 Mut - ter, hö - re Kindes Fle - hen, o Jungfrau, ei - ne Jungfrau ruft!
 Jung - frau wol - le hold dich nei - gen, dem Kind, das für - den Va - ter fleht!

F D C- C-/Eb Eo7/G F F7

fp *pp*

A - - - - ve Ma - ri - - - - a!
 A - - - - ve Ma - ri - - - - a!
 A - - - - ve Ma - ri - - - - a!

Bb G-6 Bb/F F7 Bb Bb7

Eb/Bb Ebo/Bb Bb dim.

Dictionaries and Terminology References

Glossary of Italian Musical Terms for Performance Instruction

- a tempo:** in time
- Adagio brillante:** Slowly with brilliance
- Allegretto cantabile:** cheerfully, in a singing style
- Allegro capriccioso:** lively & playful
- Allegro con brio:** with brilliance
- Allegro con molto ritmico:** with a lot of rhythm
- Allegro giusto:** steady timing
- Allegro vivace:** lively
- Andante cantabile:** in a singing style
- Andante, tempo giusto:** strict, exact time
- Andantino placido:** moderate & tranquil
- brillante:** with brilliance
- Come una marcia nuziale:** like a wedding march
- con spirito:** with spirit
- delicato e amoroso:** delicately & lovingly
- dolce con espressivo:** sweet & expressive
- dolce con grazia:** sweet & gracefully
- dolcissimo:** very sweet
- Giocoso:** playful
- Grandioso e scherzando:** grandly & playfully
- legato, ma con brio:** sustained, but with brilliance
- Marcato e misterioso:** emphasized & spooky
- Moderato con affetto:** affectionately
- Moderato tranquillo**
- molto ritmico:** with much rhythm
- piu serio:** more serious
- Presto giocoso:** quick & playful
- ritardando e ritardando:** slower & slower
- sempre mp:** same volume
- smorzando:** softer and softer
- tempo giusto:** exact timing
- tranquillo:** peaceful
- Vivace a capriccio:** lively and funny

World Music Definitions of Afro-Latin Music Percussion Roles & Rules

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.

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

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).

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

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

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

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

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.

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, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff, labeled 'clave', shows a 5-beat pattern with blue arrows indicating the 'down side' (beats 1, 2, 3) and 'up side' (beats 4, 5). The '2 side' is marked on beats 1-2, and the '3 side' is marked on beats 3-5.

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.

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

Son: the style we usually call Latin Music.

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

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.”

The Total Musical Piece

Having found the correct way to compliment the rhythmic phrases, and how to be in harmony with the chord structure, the pieces all fall together perfectly.

We not only have all sections rehearsed and ready to integrate together just right, or “synthegrate,” but at the point where performance is coming up and all these loose ends are tightened up, one can think of the higher goals achieved by performing all together, as one.

The entire group, congealed to be one sound, one essence, is the greatest example of us all being one. At this point we have, pun intended, **musical peace**.

Memorable words have been put with the percussion to make the songs fun, positive, and easy to remember.

These are the final exams if this is a school music course, or fun performances that can include all people, all roles, *dancing and costumes too!*

"Carmen" Rumba Parts with Coro

Carmen Adapted for Clave

Medium Salsa Romantica

Teo Vincent the 4th

$\bullet = 120$

[A] "Clave"

Vocals

Claves

Conga Drums

Voc.

Clv.

C. Dr.

lit-tle bird when you try to bind her, will spread her w-i-ngs a-nd fly a way. Your

Voc.

Clv.

C. Dr.


love has va-nished when you would find her, but seek her n-o-t and she'll come your way! So

2010 07 28


Carmen Adapted for Clave (page 2)

[B] "Palito"


13

Voc. 
don't be He-Man, just show you care man. Then she can in-clude you in

13

Clv. 
Woodblock

13

C. Dr. 
Low

16

Voc. 
her arr-ange-ment. If lo-vers don't a-buse-their chance, then


16

Clv. 


16

C. Dr. 


19

Voc. 
they can share a lit-tle hap-py dance! (The) O-le!

19

Clv. 
(1st x)

19

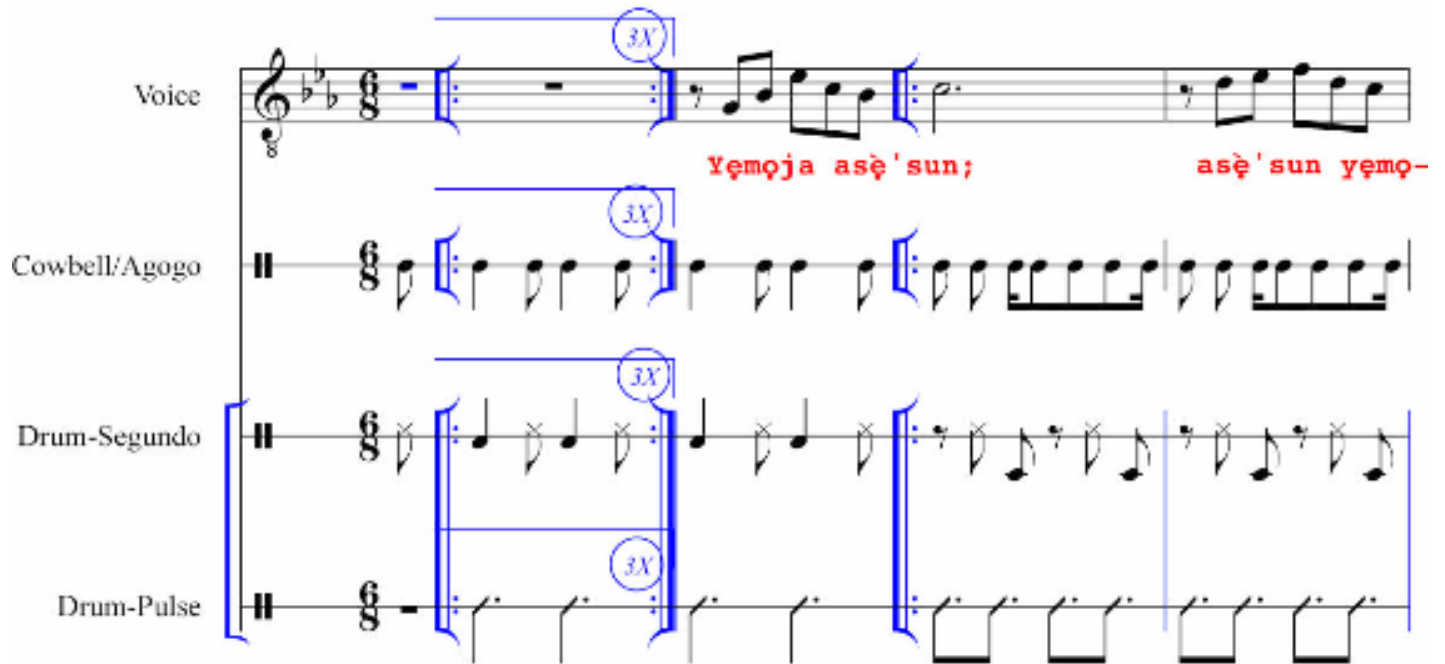
C. Dr. 
(1st x)

“Yemaya” & “Santa Lucia” Bembe Agogo Pattern with Coro

Bembé Agogo no. 1 with Coro (melody)

Teo Barry Vincent IV

 = 150



Voice

Cowbell/Agogo

Drum-Segundo

Drum-Pulse

Yemọja asẹ'sun; asẹ'sun yemọ-



Voice

Agogo

Segundo

Pulse

-ja Yemọja asẹ'- Yemọja olódò

Bèmbé Agogo no. 1 with Coro (melody)

page 2

Santa Lucia chorus begins

10

Voice

8

olódò Yemọja

Ve - ni - te'al I'a - gi - le Bar - chet - ta

Now I shall quickly sail o - ver the

Agogo

10

Segundo

10

Pulse

13

Voice

8

mi - a Sa-an-ta- a Lu-u ci- i- a Sa-anta Luci- i- a

o - cean

Fine

Agogo

15

Segundo

15

Pulse

Fine

Fine

"Yemaya is the Gush of the Spring. The mother of Fishes is the Owner of Rivers." -Orin Orisà page 310