

Honoring Those That Went Before

Classical & Modern Piano Music

by Teo Vincent

*Produced & Published
by*

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Wellness Arts
Charmony Division***



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Teo on *Freeboards*



Jeanette Diaz & Teo perform *Natecture*



Teo & son Theodore (David Caro-Greene) Clinton Vincent

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



Foreword

Otherworldly tunes

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

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

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

and sprinkle beauty
upon the corolla
of my soul.

-Margherita Renger

I've been playing music all of my life, and made many recordings, but this is my first time for a book of scores. Throughout my life I've been blessed to be inspired by so many lovely sounds: Soul Music, Caribbean, Spanish, African, Classical, Rhythm & Blues and more. With this book I hope to share with you these inspirations and influences. May they flow freely to you without me being in the way.

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

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

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



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

I found out in 2008 that **Theodore Dehon Ruddock**, her great grandfather had been a music professor and played organ in the Trinity Methodist Church until he was 97 years old. The description

of him sounded just like how I would describe myself, see below. Once again, I found myself simply a vehicle for this art and inclination that came from way back in my family history, and thankfully was encouraged.

Since I found out about my grandmother Claudia Ruddock-Vincent the concert pianist and her great grandfather Professor Theodore Dehon Ruddock, I realize that I am just a channel, a vehicle. This book is to acknowledge that I am just the current carrier of this tradition. It is an honor, but also very humbling to know that I am only a node or network point in the life of the music flowing through. I believe that this is appropriately honoring those that went before me.

My dear friends Eric P. McCarty and Margherita Reuger have allowed me to use a few of their beautiful poems in this book. Thank you both dearly. I hope that I am a good carrier and vehicle for this art. I am ever so thankful for the opportunity to help it along. May this book and these songs be received with the same positive energy that they are sent out with.

Tribute to Professor Theodore Dehon Ruddock

**Born July 25, 1819, Charleston, South Carolina, died 1918.
Trinity Methodist Church organist until 1916.**

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

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

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

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

Charmy From You and Me

© 1979
Teo (Barry) Vincent IV

Allegretto, con affeto - fast, with affection

♩ = 180

Piano

brillante - with brilliance

Ped. * Ped.

Ped. * Ped.

7

ritardando - slow way down Fine

Ped. * Ped.

10 *mf*

a tempo - in time

dolce. con espress. - sweet and expressive

Ped. * Ped. * Ped. *

• Written the day before my don was born, he is what the title refers to.

From You and Me (2)

16

Lead. * Lead. * Lead. * Lead. * Lead. * Lead.

21

* Lead. * Lead. * Lead. * Lead.

27

Lead. * Lead. * Lead. * Lead. * Lead.

33

* Lead. * Lead. * Lead.

39

* Lead. * Lead. * Lead.

• Omit repeats for a perfect shorter version.

From You and Me (3)

45

* Ped. * Ped. * Ped.

51 *mp*

leggiero con grazioso - light and graceful

* Ped. * Ped. * Ped.

57

3X

* Ped. * Ped. * Ped.

63 *mf*

D.C. al Fine

* Ped. * Ped. *

So Now I Found Her

© 1977
Teo (Barry) Vincent IV

Moderato, tempo giusto

$\bullet = 150$

mp

Piano

dolce con grazioso - sweet & gracefully

Ped. * Ped. * Ped. * Ped.

5

Ped. * Ped. * Ped.

9

Ped. * Ped. * Ped.

13

Ped. * Ped. * Ped.

So Now I Found Her (2)

17 *mf*

Piu animato con passione-spirited, with passion

21

25

29

We'll Be There Too

© 1979

Teo (Barry) Vincent IV

♩ = 180

Piano

Rea-ly hate to see a friend leave his friends

sweetly

A Maj7 Dm

4

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

D7 E7 A Maj7

8

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

A Maj7 Dm

13

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

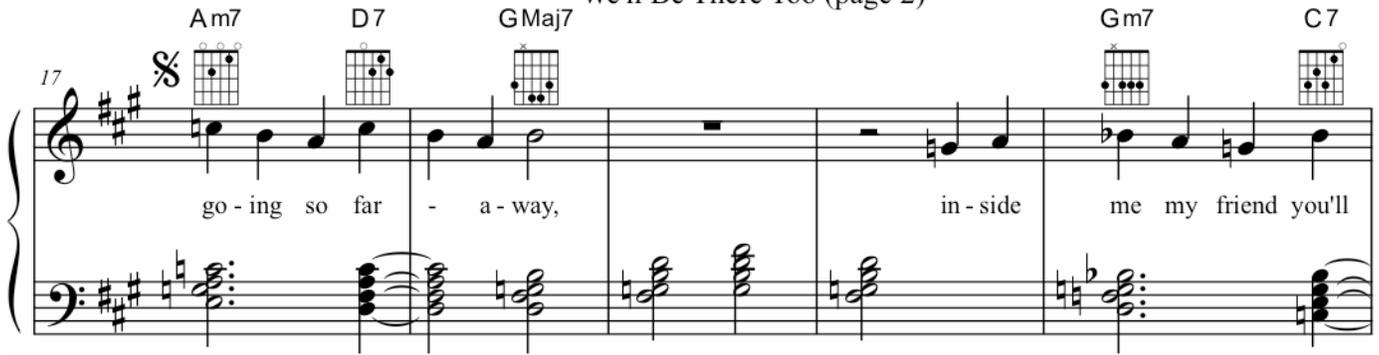
Though you're

D7 E7 A Maj7

We'll Be There Too (page 2)

17

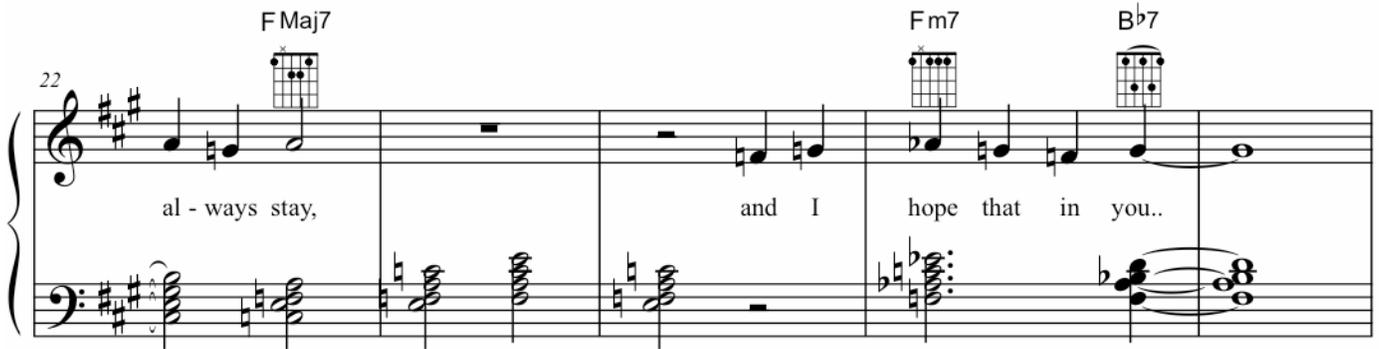
Am7 D7 GMaj7 Gm7 C7



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

22

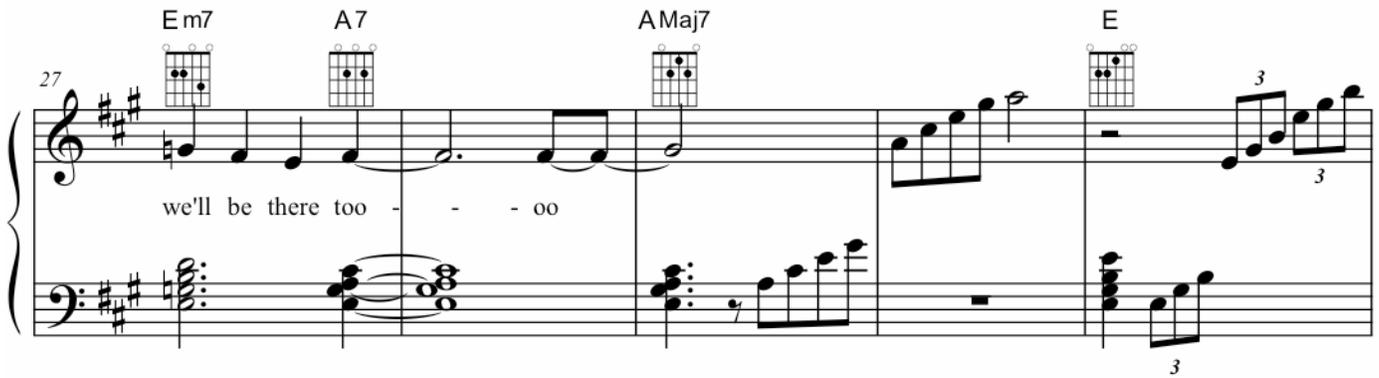
F Maj7 Fm7 Bb7



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

27

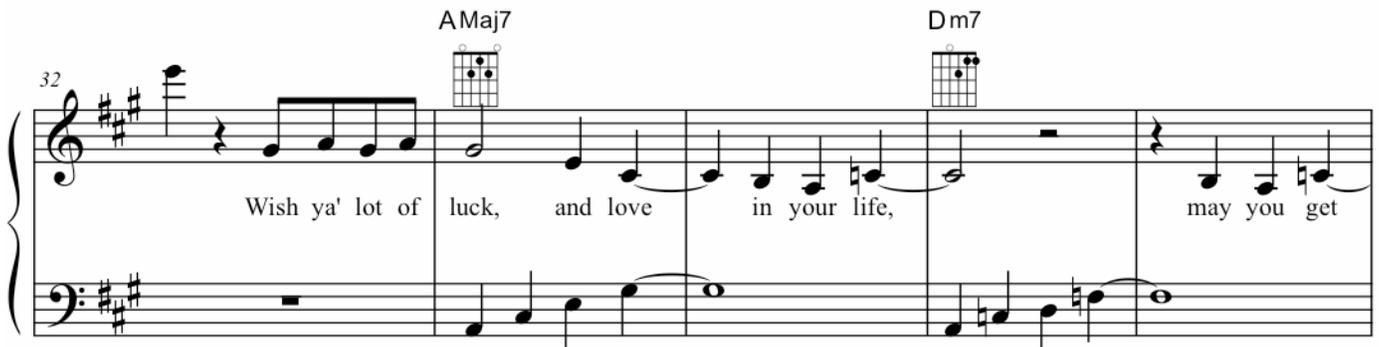
E m7 A7 AMaj7 E



we'll be there too - - - oo

32

AMaj7 Dm7



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

We'll Be There Too (page 3)

37

D7 E7 AMaj7

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

41

AMaj7 Dm7

moun - tain with your new friends think of all

45

D7 E7 AMaj7

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

49

Am7 D7 GMaj7 Gm7 C7

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

We'll Be There Too (page 4)

54 F Maj7
al - ways stay, and I hope that in you..
Em7 A7 AMaj7 F m7 Bb7

59
I'll be there too - - - oo
AMaj7 Dm7 D7 E7

64 whistled
AMaj7 AMaj7 Dm7

70
D7 E7 AMaj7

76 D.S. al Fine
Though you're

Soul Music

You Are the Magic

©2004

Teo (Barry) Vincent IV

Allegro vivace

♩ = 180
Voice

tranquillo
Look, at how you se-e, look no - t with your eyes.

Piano

DM7 DM7 D#M7 EM7 FM7 FM7 Em7 Dm7 CM7 A7 DM7
skipping dance waltz

9 One li - i - tle clou-d, don't ma - ke clou-dy skies.

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

17 Look for the ma - a - gic

17 DM7 Gm Am B^b C DM7 4x

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

You Are the Magic (2)

23 *mp* §

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

23

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

31

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

31

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

39

Look for the ma - a - gic

39

DM7 Gm Am B^b C DM7 *Fine*

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

You Are the Magic (3)

45

p
con spirito
mp

G/D D C/G

50

mf

G F/C

55

f
ff
mf
D.S. al Fine

C C B B^b A

Barry's First

Soul Music & African Dance

© 1968
Teo (Barry) Vincent IV

$\text{♩} = 150$

Piano

consistent quarter note pulse across tempo changes

6/8 compound feel

5

1st x

2nd x

10

14

18

1st x

2nd x

- Though written 3/4 it is played with a 6/8 compound time feel; the quarter note beat is constant.
- All chord's Bb's have a "courtesy accidental" to make it easier because it changes so frequently.
- Inspired by music from the whole world, my opus 1 demonstrates both African Dance & Soul Music.

Barry's First (2)

23

Musical notation for measures 23-26. The piece is in 3/4 time and B-flat major. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand consists of whole notes.

27

Musical notation for measures 27-30. The melody continues with eighth and quarter notes. At the end of measure 30, the time signature changes to 3/4.

31

Musical notation for measures 31-35. The right hand features a complex chordal texture with many beamed notes. The left hand continues with a simple eighth-note bass line. A first ending bracket covers measures 34-35, and a second ending bracket covers measures 35-36. A note below the second ending says "stay in 3/4".

36

Musical notation for measures 36-42. The melody in the right hand is more active, featuring eighth and quarter notes. The left hand continues with a simple eighth-note bass line. A text annotation reads: "the melody has merged soul music into African Dance form".

43

Musical notation for measures 43-46. The right hand has a complex chordal texture. The left hand continues with a simple eighth-note bass line. A first ending bracket covers measures 45-46, and a second ending bracket covers measures 46-47. The second ending concludes with a "Fine" marking.

CAUSE

BLUESY SWING JAZZ

© 1986

TEO (BARRY) VINCENT IV

VOICE $\text{♩} = 60$

PIANO

SYNCRONATED BUT SMOOTH

Detailed description: This system contains the first four measures of the piece. The voice part is a single whole note chord in the first measure, followed by rests. The piano part consists of a right-hand melody and a left-hand bass line. The right hand starts with a whole note chord, followed by a series of chords and notes. The left hand has a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

5

1ST X

2ND X

WHY

1ST X

2ND X

C m 9

Detailed description: This system contains measures 5 through 8. The piano part continues with the right-hand melody and left-hand bass line. The guitar part has two systems of chords, labeled '1ST X' and '2ND X'. The first system has two measures of chords, and the second system has two measures. A guitar chord diagram for C m 9 is shown in the second system. The key signature and time signature remain the same.

10

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

10

Bb

Detailed description: This system contains measures 9 through 12. The voice part has the lyrics 'DO SOME PE - OPLE TRY TO GET ON YOUR NERVES?'. The piano part continues with the right-hand melody and left-hand bass line. The guitar part has a system of chords labeled 'Bb' with a guitar chord diagram. The key signature and time signature remain the same.

CAUSE (2)

15

DON'T THEY KNOW THAT ALL WE WANT

C m9

20

IS PEACE FOR THE WORLD

Bb

25

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

F m9

Eb

CAUSE (3)

30

THEY DON'T LOOK FOR

F m

35

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

G 7sus4

40

WAY WAY!

Bb7sus4

C 7sus4

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

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

CAUSE (4)

45 PRO - DUCE THE RIGHT CAUSE

A LOT OF BEAT

G 7(#9) 9#2

51 FOR THE RIGHT

F 7(#9) 7#2

G 7(#9) 9#2

57 EF - FECT.

Bb7

C 7su s4

FINE

Dance Music

My first song, “Barry’s First,” above, goes back and forth between African Dance form and Soul Music. A decade later, African-American music had a Renaissance of sorts. “The Struggle” became “The Groove.” From Gospel, Blues and Jazz to *meaningful* and *popular*. The evolution of the great **Soul** singing groups to today’s pop bands is not really all that great, it’s really a de-evolution in many people minds!

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

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



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



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

Rhythm Section #1

©1976

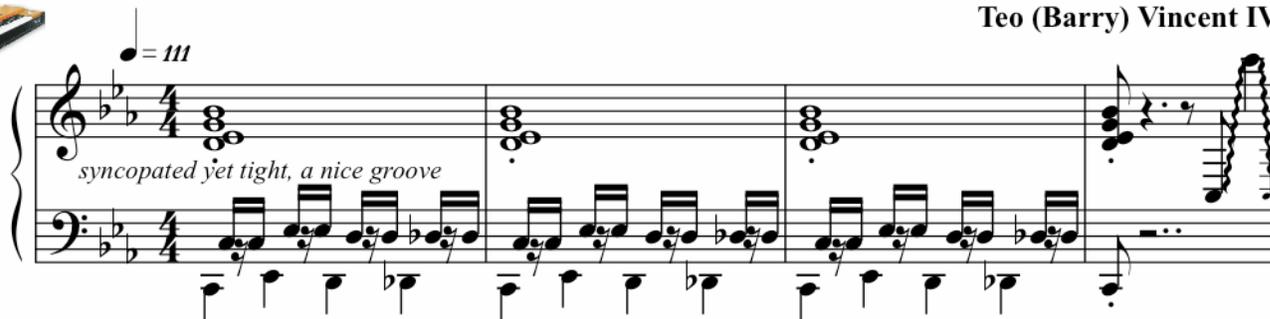
Teo (Barry) Vincent IV



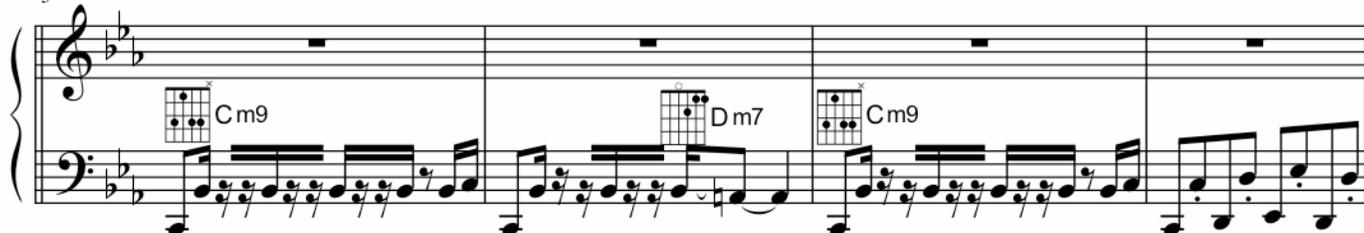
Clavinet

$\bullet = 111$

syncopated yet tight, a nice groove



5



9

chords the same throughout



13



17



21

mf. Fm9

chords the same throughout



Rhythm Section #1 (2)

25

29

33

37

41

45

Rhythm Section #1 (3)

49

Musical notation for measures 49-52. Treble clef has a steady eighth-note accompaniment. Bass clef has a pattern of eighth notes with triplets and a quarter note.

53

Musical notation for measures 53-56. Treble clef has a steady eighth-note accompaniment. Bass clef has a pattern of eighth notes with triplets and a quarter note.

57

Musical notation for measures 57-60. Treble clef is mostly empty. Bass clef has a pattern of eighth notes with triplets and a quarter note.

61

Musical notation for measures 61-64. Treble clef has chords with eighth-note accompaniment. Bass clef has a pattern of eighth notes with triplets and a quarter note.

65

Musical notation for measures 65-68. Treble clef has chords with eighth-note accompaniment. Bass clef has a pattern of eighth notes with triplets and a quarter note.

69

Musical notation for measures 69-72. Treble clef has chords. Bass clef has a pattern of eighth notes with triplets and a quarter note.

Rhythm Section #2

© 1977
Teo (Barry) Vincent IV



Allegro tempo giusto

♩ = 120
Clavinet

Chord progression: A D G C | E^bM7/F F7 | E^bM7/F F7 | E^bM7/F F7

syncopated yet consistent

5 First and Third Endings | Second Ending | Fourth Ending

Chord progression: A D G C | A7 D7 G7 C7 | F7 E7 E^b7 D7

8 First Ending | Second Ending

Gm7
furioso con forza - furious with force

13 First Ending | Second Ending

Gm7 | C B^b | C B aug

Rhythm Section #2 (2)

18 *sostenuto con brio - sustained with brilliance*

B \flat M7 Am7 D7 B \flat M7 Am7 D7 B \flat M7 Am7 D7

24

B \flat M7 Gm7 D7 B \flat F A D G C E \flat M7/F F7

30

E \flat M7/F F7 E \flat M7/F F7 A D G C A D G C B \flat B C7(#9)

35

A D G C E \flat M9/F F7 E \flat M9/F F7

tempo giusto - exact & tastefully

38

E \flat M9/F F7 A D G C A D G C F B \flat E \flat A \flat Fm7

Fine

Poetry Interlude

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

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



From “Does God Have A Hero? Meditations for Compassionate Living” by Eric P. McCarty

You are ...

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

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

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

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

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

Poem by Margherita Reuger

Inventions

Study In Fifths

© 1994

Teo (Barry) Vincent IV

Adagio brillante - Slowly with brilliance

♩ = 75
Voice

Piano

The score consists of four systems of music. Each system includes a voice line with lyrics and a piano accompaniment with chord diagrams. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Adagio brillante. The score includes various chord diagrams such as GM7, E9sus4, E9, Am9, D9sus4, D9, GM7, B♭, E7(b9)/B, Am9, D9sus4, D9, and GM7. The piano part features wide-spaced arpeggios and broken chords. The lyrics are: "I like to go - - - in to my o - wn lit tle - place - way similar throughout deep in my soul I like to go - - - in to my o - wn special place my - o - wn sac - red spa - a - ce, m - y o - o - wn place m - y - o - o - wn place, m - y o - o - own in - ner space". The score ends with a double bar line and the word "Fine".

- The first chord is built completely of fifths, a true G Major 13th chord, a perfect fit on the bass & treble clefs.
- This study is like a prelude in that it is completely broken chord arpeggios; wide spaced chord resolutions.



The See (Yemaya Ocean Goddess)

© 2006

Teo (Barry) Vincent IV

Moderato brillante

mf

Piano

mf

constant, African drumming tempo

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

5

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

9

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

13

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

The See (2)

17

Musical notation for measures 17-20. Treble clef with chords and a slur over measures 18-19. Bass clef with a continuous eighth-note line. Pedal points are marked with "Ped." and asterisks.

21

Musical notation for measures 21-24. Treble clef with chords and a slur over measures 23-24. Bass clef with a continuous eighth-note line. Pedal points are marked with "Ped." and asterisks.

25

Musical notation for measures 25-28. Treble clef with chords and a slur over measures 27-28. Bass clef with a continuous eighth-note line. Pedal points are marked with "Ped." and asterisks.

29

Musical notation for measures 29-32. Treble clef with chords and a repeat sign at the end. Bass clef with a continuous eighth-note line. Pedal points are marked with "Ped." and asterisks.

The See (3)

32 *p*

tinkle softly, like water flowing

ped.

38

43

48

pp

mf

8va

8vb

Montuno Circles Add9 (VI-II-III-VI bass creates Blues Scale)



© 2008 11 17

Teo (Barry) Vincent

Slow Salsa Mambo Dm11 G7 CΔ(add9) FΔ(add6)

syncoated yet flowing

5 Bm11 E7 Am11 D7 Em11 A7

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

II V I IV VII III VI II III VI

Notes:

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

Etudes (Studies)

MEDIMATE

© 1974
TEO (BARRY) VINCENT IV

The musical score is for a piano etude in 4/4 time, marked with a tempo of quarter note = 100. The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning of the first staff. The first system (measures 1-4) features a right hand with a triplet of eighth notes (G4, A4, B4) and a left hand with a 3-3-2 pattern of eighth notes (G3, A3, B3). The second system (measures 5-8) has a first ending (1ST X) and a second ending (2ND X) in the right hand. The third system (measures 9-12) continues the patterns. The fourth system (measures 13-16) concludes with a final cadence. The piece is marked 'PIANO'.

THIS STUDY WAS DESIGNED FOR ME TO PRACTICE THE 3-3-2 PATTERNS IN ONE HAND AND TRIPLETS IN THE OTHER.
IN THIS SENSE I WOULD MEDITATE ON THE RHYTHMIC COMPLEXITY, MUSIC BEING MY LOVE, THEREFORE THE NAME.

Ragtime Study

©1976

Teo (Barry) Vincent IV

Piano

bouncing and festive

♩ = 180

7

13

19

Ragtime Study (page 2)

25

32

39

45

Ragtime Study (page 3)

51

Musical notation for measures 51-56. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features chords and melodic lines, while the left hand plays a steady bass line with eighth notes. Brackets in the bass line group notes in pairs.

57

Musical notation for measures 57-62. The right hand continues with chords and melodic lines. The left hand maintains the eighth-note bass line. Brackets in the bass line group notes in pairs.

63

Musical notation for measures 63-69. The right hand includes a dynamic marking of *8va* (octave up) above the staff. The left hand includes a dynamic marking of *8vb* (octave down) below the staff. The instruction *bouncy and flashy* is written in the right margin.

70

Musical notation for measures 70-75. The right hand includes a dynamic marking of *8va* (octave up) above the staff. The left hand includes a dynamic marking of *8vb* (octave down) below the staff.

Ragtime Study (page 4)

77 *8va*

8^{vb}

Musical notation for measures 77-82. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Brackets under the bass staff indicate phrasing. The piece is in 2/4 time and features a key signature of one sharp (F#).

83 *8va*

8^{vb}

Musical notation for measures 83-88. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Brackets under the bass staff indicate phrasing. The piece is in 2/4 time and features a key signature of one sharp (F#).

90 *8va*

8^{vb}

Musical notation for measures 90-96. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Brackets under the bass staff indicate phrasing. The piece is in 2/4 time and features a key signature of one sharp (F#).

97 *8va*

8^{vb}

Musical notation for measures 97-102. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Brackets under the bass staff indicate phrasing. The piece is in 2/4 time and features a key signature of one sharp (F#).

Ragtime Study (page 5)

104

Musical notation for measures 104-109. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The melody in the treble clef features eighth and quarter notes with various accidentals. The bass line consists of quarter notes, some with ties. Brackets are used to group notes in the bass line. A fermata is placed over the final chord of the system.

110

Musical notation for measures 110-116. The system continues the piece with similar rhythmic patterns. A fermata is placed over the final chord of the system.

117

Musical notation for measures 117-124. The system continues the piece with similar rhythmic patterns. A fermata is placed over the final chord of the system.

125

Musical notation for measures 125-132. The system continues the piece with similar rhythmic patterns. A fermata is placed over the final chord of the system. The dynamic marking *f* is present in the middle of the system.

133

Musical notation for measures 133-139. The system continues the piece with similar rhythmic patterns. A fermata is placed over the final chord of the system. The dynamic markings *ff*, *fff*, and *ffff* are present in the system.

Calypso Study no. 1

♩ = 200 

© 09 10 16
Teo (Barry) Vincent IV

Fast Soca (Soul-Calypso), Bouncy

Lead Line

Keyboard

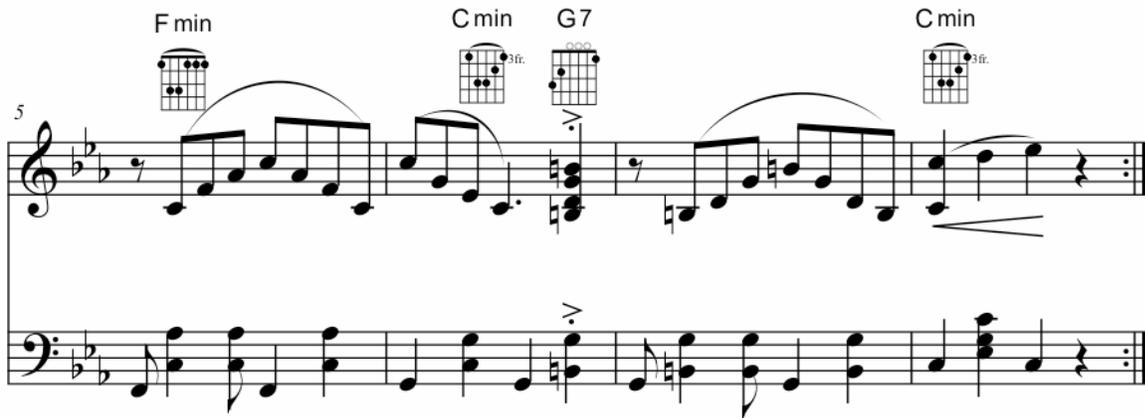
G7 Cmin G7 A^b



Lead

Keys

F min Cmin G7 Cmin

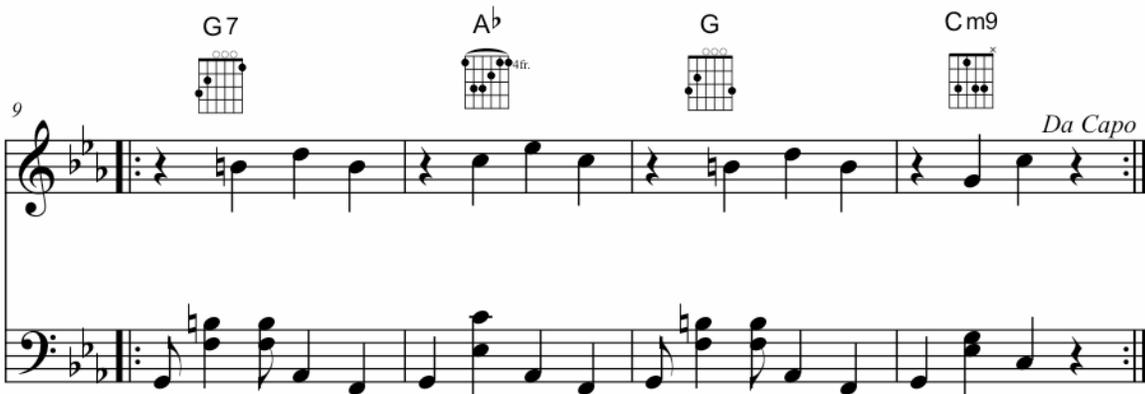


Lead

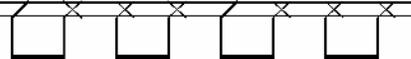
Keys

G7 A^b G Cm9

Da Capo



Agogo (or Cowbell) 

Shekere (Palms if quiet) 

Calypso Study no. 1 for Duet



© 09 10 16

Teo (Barry) Vincent IV

♩ = 200 Fast Soca (Soul-Calypso), Bouncy

Soloist

Keyboard

G7 Cmin G7 Ab

Solo

Keys

Fmin Cmin G7 Cmin

Solo

Keys

G7 Ab G Cm9

Da Capo

Agogo (or Cowbell)

Shekere (Palms if quiet)

Calypso Study no. 1 for Duet, Bb Soloist



© 09 10 16

Teo (Barry) Vincent IV

♩ = 200 Fast Soca (Soul-Calypso), Bouncy

Soloist (in Bb)

Keyboard

G7 Cmin G7 Ab

Solo (Bb)

Keys

F min Cmin G7 Cmin

Solo (Bb)

Keys

G7 Ab G Cm9

Da Capo

Agogo (or Cowbell)

Shekere (Palms if quiet)

Swing Montuno Study

2009 09 21
Teo (Barry) Vincent IV

Medium fast flowing swing jazz

$\text{♩} = 120$
Piano

Am7 D9 Gm7 C9

8

Am7 D9 Gm7

14

C9 Am7 D9

20

Gm7 C9

Swing Montuno Study (2)

25

Am7 D9 Gm7

31

C9 Am7 D9

36

Gm7 C9

- Montuno parts in swing, 6/8, are extremely rare. The rhythmic tension in 4/4 is mighty difficult enough!
- The percussion would be the African 6/8 "BembeAgogo" pattern explained elsewhere.
- Working on this with an associate they asked the pertinent question: "What is the dance like?"

Soul Music plus Salsa equals Soulsa

Release To The Flow



Floriano (flowery) Salsa Romantica

© 2003
Teo (Barry) Vincent IV

Vocals

♩ = 104

Piano

C Maj7 A7sus4 A7 Dm9 G7sus4 G7

8vb Ped. * Ped. * Ped. * Ped. *

5

5

C Maj7 A7sus4 A7 Dm9 G7sus4 G7

8vb Ped. * Ped. * Ped. *

9

9

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

8vb Ped. * Ped. * Ped. *

13

13

Flo - ing, Love is e - ver - last - ing.

8vb Ped. * Ped. * Ped. *

Release To The Flow (2)

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

Dm9 CMaj7

Ped. 8vb

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

Dm9 CMaj7

Ped. 8vb

25 *whistled.*

Ped.

29

Ped. 8vb

Release To The Flow (3)

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

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

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

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

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

Ped. * *Ped.* *

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

Ped. * *Ped.* *

Release To The Flow (4)

49 *whistled*

49

ped. *ped.* *ped.* *ped.* *ped.*

53

53 *p*

ped. *ped.* *ped.* *ped.* *ped.*

57

57 *pp*

ped. *ped.* *ped.* *ped.* *ped.*

61

61 *ppp*

ped. *ped.* *ped.* *ped.* *ped.*



Universe Of Love

©2001
Teo (Barry) Vincent IV
B sus4 B Maj7

spiritual salsa romantica

♩ = 80

Voice

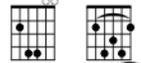
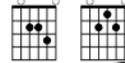
Piano

A Maj7

A sus4 A Maj7

B Maj7

B sus4 B Maj7



Pri-sons been cre-a - ted in our minds Key to joy and hap - piness: Love All Kinds

C Maj7

B 7

E Maj7

E Maj7

D Maj7



5

Hear in your heart of love.

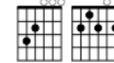
Distance from homeless - ens, de - pending on your thought,

E Maj7

D Maj7

C Maj7 B 7

E Maj7



9

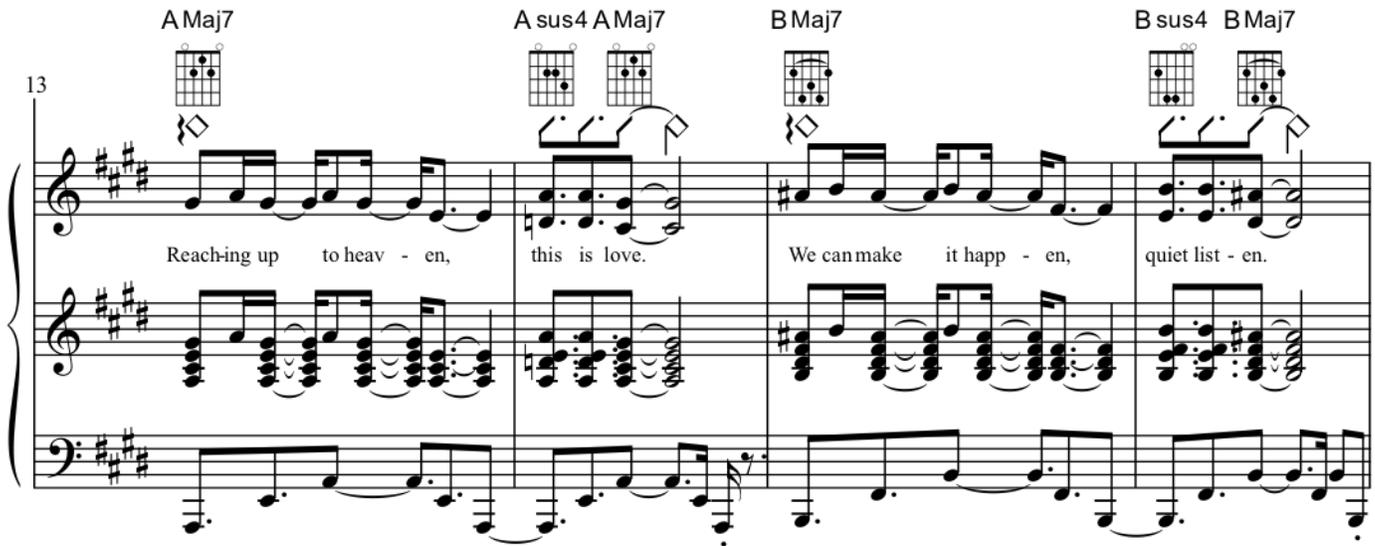
Do what's nice not wrong or right do what you aught,

I am your home.

Universe Of Love (2)

13

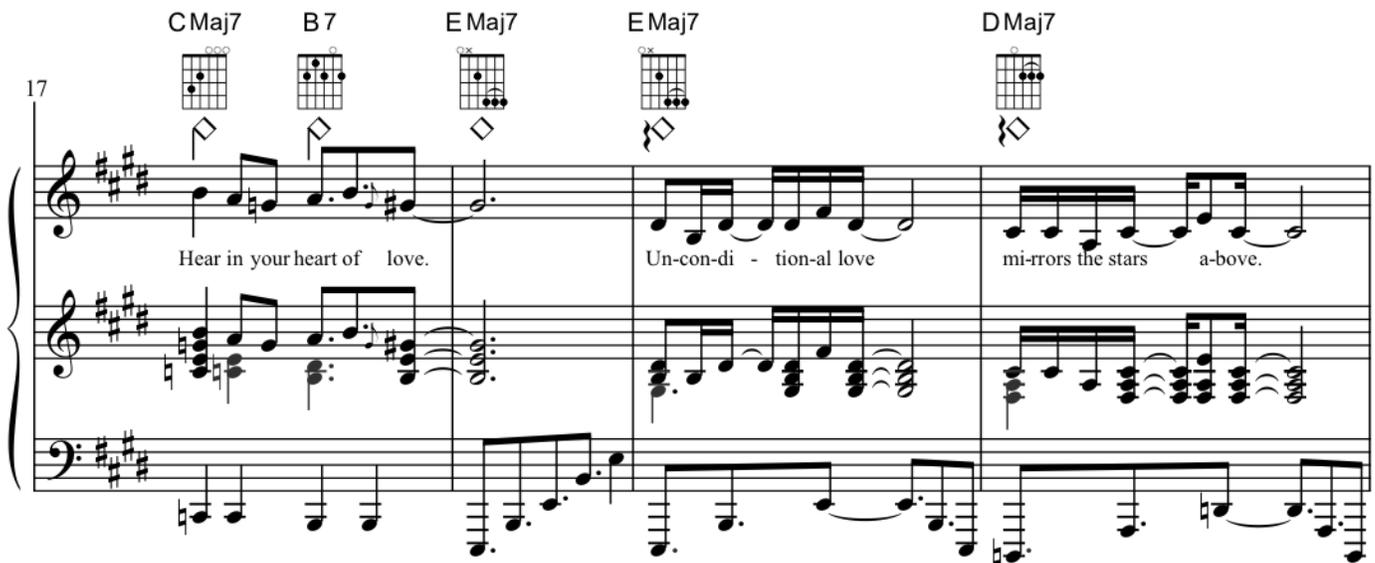
A Maj7 A sus4 A Maj7 B Maj7 B sus4 B Maj7



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

17

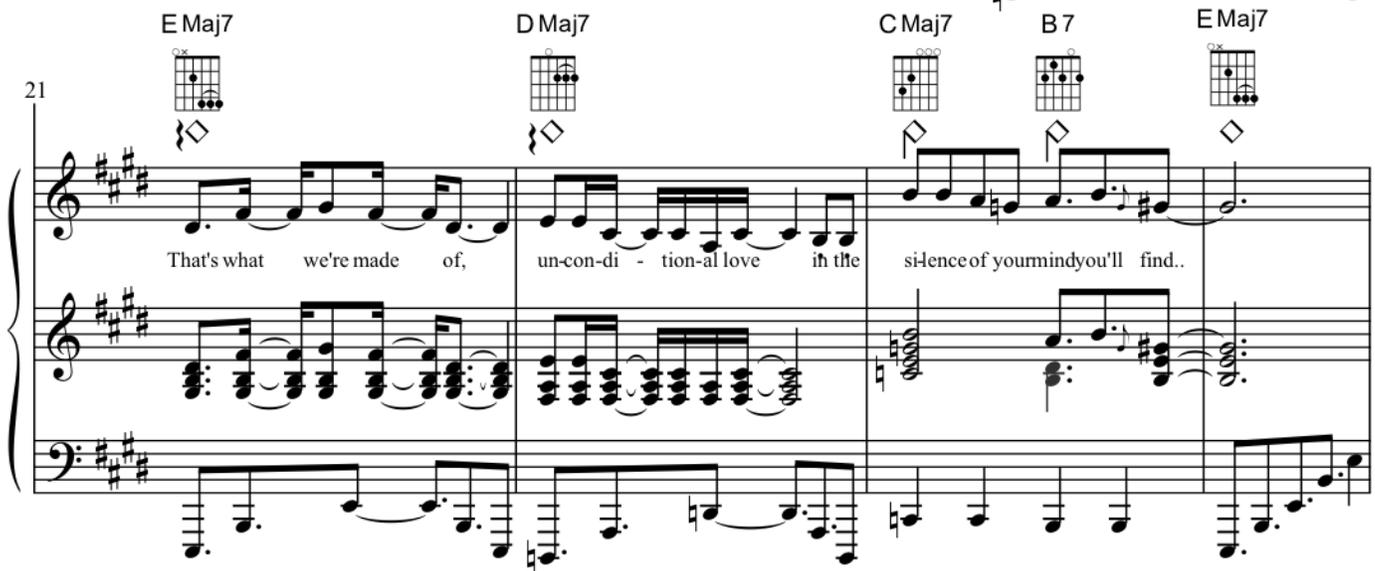
C Maj7 B7 E Maj7 E Maj7 D Maj7



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

21

E Maj7 D Maj7 C Maj7 B7 E Maj7



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

Universe Of Love (3)

25

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

29

C Maj7 B7 E Maj7 E Maj7 F#7

33

D7 C#7 F# B E Maj7

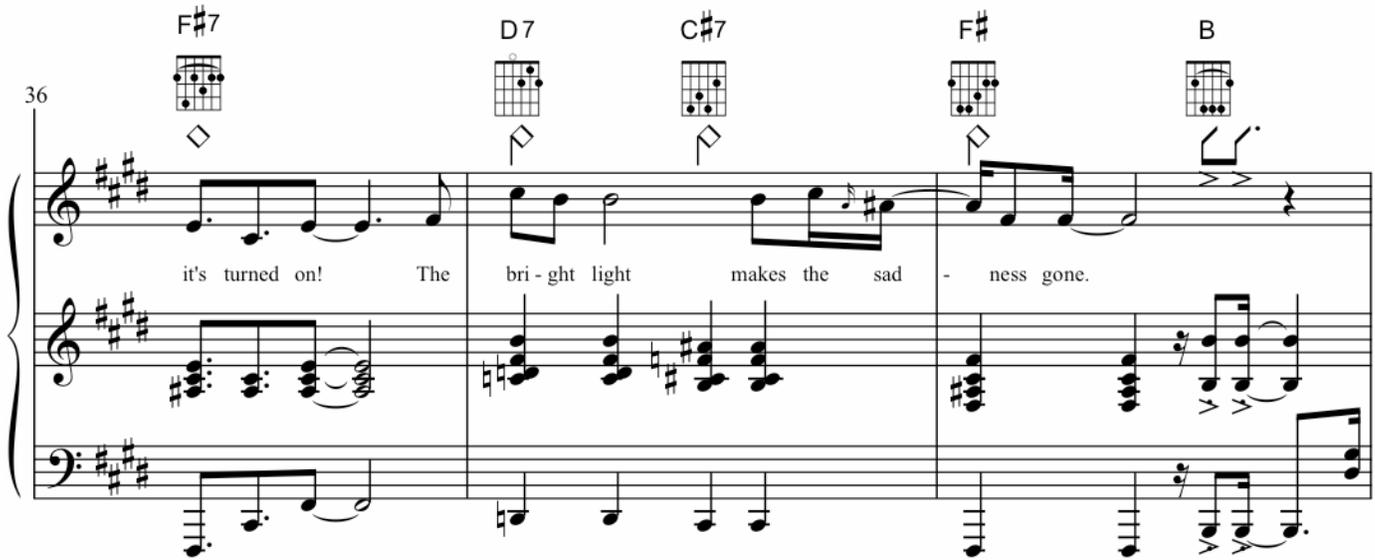
he-ar and melt in-to u-ni - ver - sal love ye-a-a!You'd hear-ing with your heart now

The musical score is presented in three systems, each with a grand staff (treble, middle, and bass clefs). The first system (measures 25-28) features guitar chord diagrams for A Maj7, A sus4 A Maj7, B Maj7, and B sus4 B Maj7. The second system (measures 29-32) includes lyrics: "Go on use your e - go, 'Earth Guide On,' to". The third system (measures 33-36) includes lyrics: "he-ar and melt in-to u-ni - ver - sal love ye-a-a!You'd hear-ing with your heart now". A triplet of eighth notes is marked with a '3' above it in measure 35. The key signature has three sharps (F#, C#, G#).

Universe Of Love (4)

36

F#7 D7 C#7 F# B

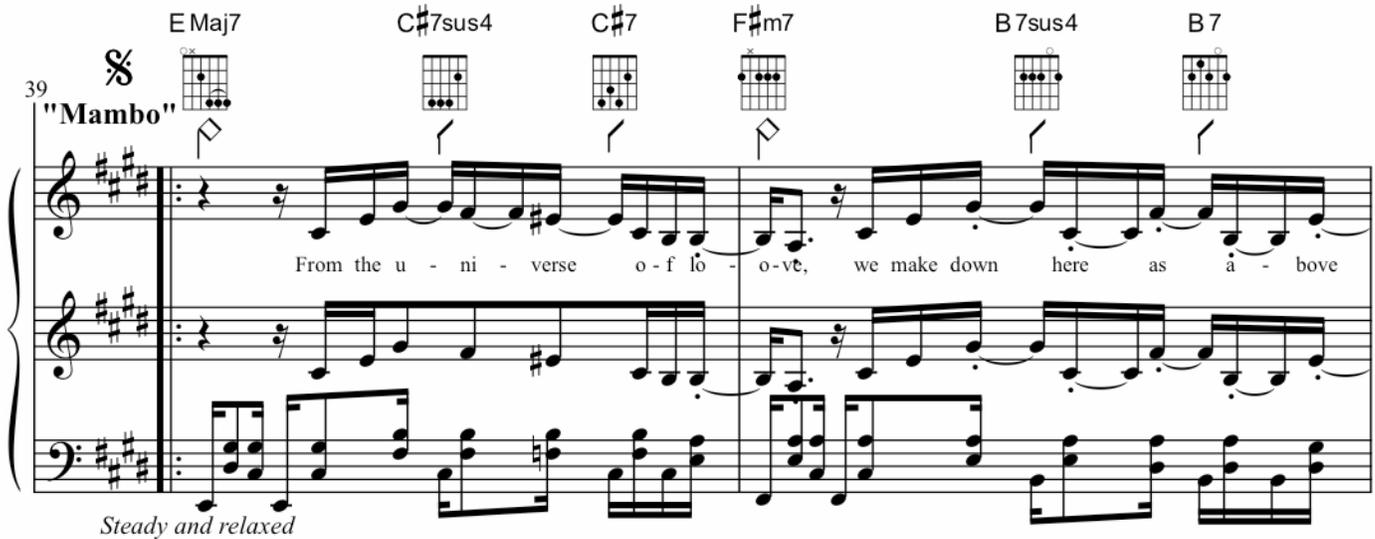


it's turned on! The bright light makes the sadness gone.

39

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

"Mambo"



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

Steady and relaxed

41

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



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

Universe Of Love (5)

43

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

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

45

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

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

47

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

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

Universe Of Love (6)

49

EMaj7
C#7sus4
C#7
F#m7
B7sus4
B7

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

51

EMaj7
C#7sus4
C#7
F#m7
B7sus4
B7

ve - *Fine* - - - - -

53

EMaj7
C#7sus4
C#7
F#m7
B7sus4
B7

D.S. al Fine

mf



Eternal Paradise

1993

Teo (Barry) Vincent IV

"Floriano" Flowery Danceable Salsa Jazz

$\text{♩} = 150$

Piano

very syncopated but relaxed

C7 C7sus4

6

(1)

C7sus4 C7 C7 C7sus4 C7sus4 C7

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

Gm9 C9 FM7

10

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

legato *staccato*

14

(1) (Am7 D7) implied

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

Eternal Paradise (page 2)

18

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

22

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

"Rumba"

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

26

relaxed and steady

Dm7 G7 CM7 FM7 B^ø E7 Am7

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

30

Dm7 G7 CM7 FM7 B^ø E7 Am7 D7(+9)

Too hot and spicy?
Skip to next pepper

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

Claves

Palitos

Congas

tone slap slap tone tone

Eternal Paradise (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)

This system contains measures 34 through 37. The music is in 4/4 time with a key signature of one flat. The right hand features a complex syncopated melody with many accidentals. The left hand provides a steady bass line with chords indicated below the staff.

38

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



This system contains measures 38 through 41. The musical notation continues from the previous system. A small portrait of a man wearing a red hat is placed on the right side of the page.

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

42

Dm7 G7 CM7 FM7 B^ø E7 Am7

This system contains measures 42 through 45. The right hand features a syncopated piano montuno pattern. The left hand provides a steady bass line with chords indicated below the staff.

46

Dm7 G7 CM7 FM7 B^ø E7 Am7

This system contains measures 46 through 49. The musical notation continues from the previous system, maintaining the syncopated piano montuno pattern in the right hand.

Chromatic Montuno #1

50

Am9 Gm9

54

Am9 Gm9

Chromatic Montuno #2

58

D7 C7

62

D7 C7 Gm9 C9 FM7

legato *stacatto*

Eternal Paradise (page 5)

66

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

This system contains measures 66 through 69. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter notes. Chord symbols are placed above the bass line: Dm7 Gm9 (measures 66-67), C9 FM7 (measures 68-69), Dm7 Gm9 (measure 70), and Gm9 C9 FM7 (measures 71-72).

70

Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM7

This system contains measures 70 through 73. The right hand continues the melodic line. The left hand bass line includes a D7 chord in measure 72. Chord symbols are: Dm7 Gm9 (measures 70-71), C9 FM7 (measures 72-73), Am7 D7 (measures 74-75), and Gm9 C9 FM7 (measures 76-77).

74

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

This system contains measures 74 through 77. The right hand continues the melodic line. The left hand bass line includes a Dm7 chord in measure 75. Chord symbols are: Dm7 Gm9 (measures 74-75), C9 FM7 (measures 76-77), Dm7 Gm9 (measures 78-79), and Gm9 C9 FM7 (measures 80-81).

78

Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM9

This system contains measures 78 through 81. The right hand continues the melodic line. The left hand bass line includes an Am7 chord in measure 79. Chord symbols are: Dm7 Gm9 (measures 78-79), C9 FM7 (measures 80-81), Am7 D7 (measures 82-83), and Gm9 C9 FM9 (measures 84-85).

Meditations on Compassionate Living

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

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

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

In the wind

In the birds

**Or even in the roar of
A crowd.**

From “Does God Have A Hero? Meditations for Compassionate Living”
by Eric P. McCarty