

# *Honoring Those That Went Before*

## *Classical & Modern Piano Music*

*by Teo Vincent IV*

Book one of the KNOW MUSIC ALLOWED series.

*Produced & Published*

*by*

***Givnology***

***Wellness Arts***

***Charmony Division***



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**GIVNOLOGY**

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*To Grandma Claudia with love*

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You can find more poems by Margherita Rueger and Eric P. McCarty in our forums:

**<http://Givnology.com/poetry>**



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**GIVNOLOGY**

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*Freeboards* by Teo 4<sup>th</sup>



*Natecture* performance with Jeanette Diaz



Teos 4<sup>th</sup> & 5<sup>th</sup> at Rickey Vincent's Radio show of 20 years

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



## Foreword

### Otherworldly tunes

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

### Strings of light

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

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

and sprinkle beauty  
upon the corolla  
of my soul.

-*Margherita Rueger*

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

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

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



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

### Tribute to Professor Theodore Dehon Ruddock

Trinity Methodist Church organist until 1916.

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

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

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

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

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

## To the Piano Teacher:

This "Know Music Allowed" series is to share what I have learned from my diverse musical experiences so that you may have the same entertainment and abilities that I have enjoyed. Each score has been labored over to share the music in the clearest way possible.

Tempo and performance markings with clear English translations: 1) help the student's expressive performance skills and 2) enhance their understanding of music notation nomenclature, and overall musical literacy.

You can start a piano student on the 2<sup>nd</sup> and 3rd songs, which are the easiest in this volume. "From You and Me," is great for teaching fingering of chord inversions. "Study in Fifths" is good for playing 9ths and understanding the chords of the circle of fifths. For rhythmic concepts there are many to choose from: Waltzes, Caribbean forms, African, Soul Music, and prelude style ballads.

Though the pianistic techniques are the main concern, chords, guitar notation, percussion and vocal arrangements have been added to allow for small ensembles. Still, all pieces stand alone perfectly well as solo piano performances.

## Latin Music Figures:

Lilting melodies and beautiful harmonies are the focus of this book, but for those who wish to master expert timing and elegant dance rhythms, Afro-Latin percussion arrangements are condensed into clear and highly useful diagrams. The following are quite literally years of percussion knowledge condensed into tools and references that you can use for years to keep your tempos excellent, and to understand rhythmic balance.

### \* Percussion instruments' names and their roles are one and the same! \*

The form commonly called "Salsa" a Latino would call Son or Mambo or Cha-cha.

### Son & Mambo Breakdown

The diagram shows three staves of music for a 4/4 Son & Mambo breakdown. The top staff is labeled 'Clave' and shows a repeating rhythmic pattern of eighth notes with accents. The middle staff is labeled 'Agogo' and shows a melody of eighth notes. The bottom staff is labeled 'Conga' and shows a pattern of slaps and tones. The Conga part is labeled with 'slap' and 'tone' under the notes. The Agogo part is labeled with 'slap' and 'tone' under the notes. The Clave part is labeled with 'slap' and 'tone' under the notes.

Tap the beat with your foot, focusing awareness on the pulse, and say out loud each percussion part such as "Tap.. tone tone, tap.. to-tone.. to-tone-tap.." until you can see it's individual logic, and how it is related to the other patterns. Eventually you can simply tap your foot in your mind.

Study clearly the interplay between the roles, the similarities, and where they accent different parts of the repeating cyclic pattern. Get an understanding of how the percussion parts work together on parts of the rhythmic tension, particularly elements such as the note just before the next bar and the note just before that.

Once you can see how the layers work together such as how the left hand or bass rhythm ("*bajo tumbao*") is often married to the conga drum pattern, then flip the pages back and forth, look at the other percussion diagrams in this book and notice how each one has individual style in complimenting the beats and phrases.

The diagrams are at best an approximation, every region will have it's own style particulars. The intention here is for the performer to understand how the parts work rhythmically together to create a whole sound, just as chordal instruments create a whole sound vertically, harmonically.



# Charmony From You and Me

© 1979  
Teo Vincent 4th

Allegretto cantabile - cheerfully, in a singing style

**Piano**

*mp*  
*brillante - with brilliance*

*ritardando e ritardando - slower & slower*  
*sempre mp - same volume*

*a tempo - in time*  
*mf dolce con espressivo - sweet & expressive*

*8va*

*Fine*

*Ped.*

From You and Me (2)

16

Ped. \* Ped. \* Ped. \* Ped.

21

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

27

# Ped. \* Ped. \* Ped. \* Ped. \* Ped.

33

*ff* *mf* \* Ped. \* Ped. \* Ped.

39

*piu serio - more serious* \* Ped. \* Ped. \* Ped.

• Omit repeats for a perfect shorter version.



From You and Me (3)

45

\* Ped. \* Ped. \* Ped.

51

*mp* *delicato e amoroso - delicately & lovingly*

\* Ped. \* Ped. \* Ped.

57

3X

\* Ped. \* Ped. \* Ped.

63

*mf* *D.C. al Fine*

\* Ped. \* Ped. \*

# Chapel March

© 1977

Teo Vincent 4th

Moderato, tempo giusto - medium speed, exact time

*mp*  
*dolce con grazia - sweet & gracefully*

1 5 9 13

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Chapel March (2)

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

Musical notation for measures 17-20. The piece is in G major (one sharp) and 3/4 time. The right hand features a melody of eighth notes with a dotted quarter note, while the left hand provides a bass line of quarter notes. The dynamic marking is *mf*. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of each measure.

21

Musical notation for measures 21-24. The right hand has a melody with a long note in the first measure followed by eighth notes. The left hand continues with a bass line of quarter notes. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of each measure.

25

Musical notation for measures 25-28. The right hand has a melody of eighth notes with a dotted quarter note. The left hand continues with a bass line of quarter notes. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of each measure.

29

Musical notation for measures 29-32. The right hand has a melody with a long note in the first measure followed by eighth notes. The left hand continues with a bass line of quarter notes. The piece concludes with a double bar line and the word *Fine*. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of each measure.

# We'll Be There Too

© 1979

Teo Vincent 4th

Moderato con affetto - affectionately

**Piano**

$\text{♩} = 180$

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

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

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

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

AMaj7 Dm

D7 E7 AMaj7

AMaj7 Dm

D7 E7 AMaj7

We'll Be There Too (page 2)

17

Am7 D7 G Maj7 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 A Maj7 E

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

Leo. \* Leo.

32

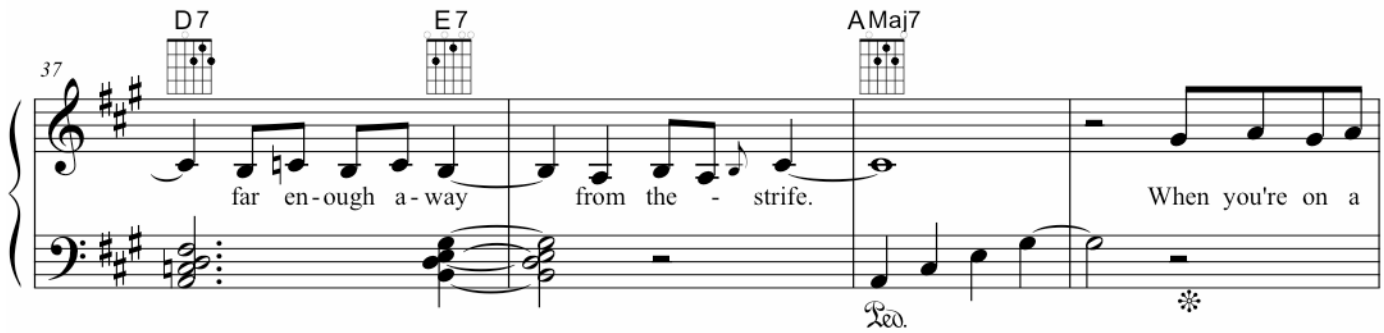
A Maj7 D m7

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

\* Leo. \* Leo. \*

We'll Be There Too (page 3)

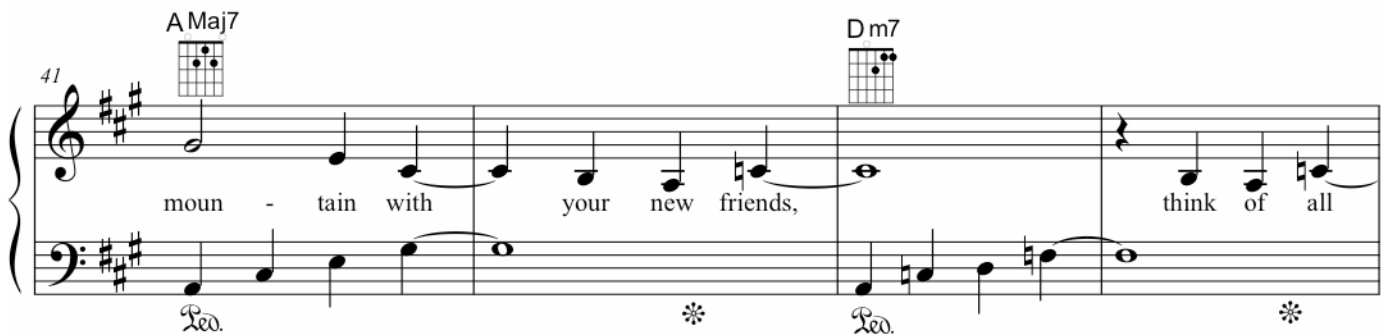
37



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

Lead. \*


41



moun - tain with your new friends, think of all

Lead. \* Lead. \*

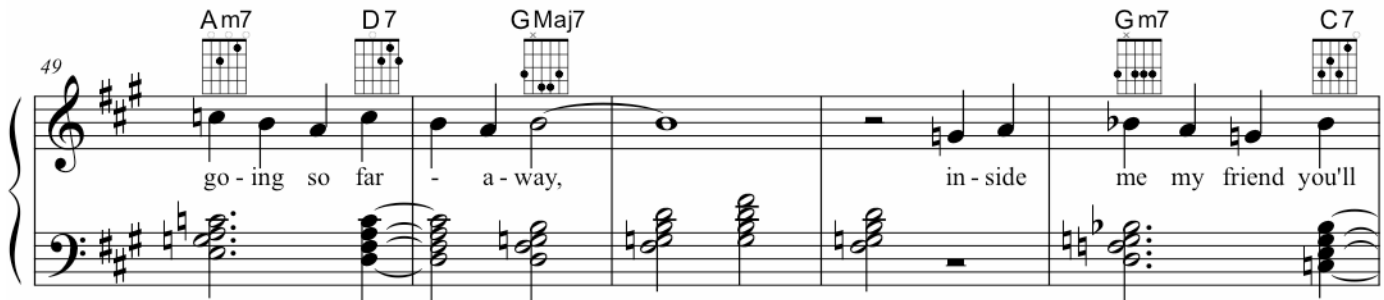
45



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

Lead. \*

49



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



We'll Be There Too (page 4)

54 F Maj7 Fm7 B<sup>b</sup>7

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

59 Em7 A7 A Maj7 *Fine*

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

64 A Maj7 Dm7 D7 E7

(whistled)

70 A Maj7 A Maj7 Dm7

76 D7 E7 A Maj7 *D.S. al Fine*

Though you're

# Soul Music

## You Are the Magic

©2004

Teo Vincent 4th

Allegro vivace - lively

♩ = 180

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

*tranquillo-peaceful*

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

Piano: *p*

*skipping dance waltz*

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

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

DM7 Gm Am Bb C DM7

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

Piano: 4x

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

## You Are the Magic (2)

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

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

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

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

39 *Fine* DM7 Gm Am Bb C DM7

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

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

# You Are the Magic (3)

45 G/D D C/G

45 *con spirito - with spirit*

*p* *mp*

50 G F/C

50

*mf*

55 C C B B<sup>b</sup> A D.S. al Fine

55 *f* *ff* *mf*

# Opus 1

© 1968

Teo Vincent 4th

Allegro giusto - steady timing

Piano

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

5

1st x 2nd x

10

14

18

1st x 2nd x

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

Opus 1 (2)

23

Musical notation for measures 23-26. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment of half notes.

27

Musical notation for measures 27-30. The melody continues with eighth and quarter notes. The bass clef accompaniment remains simple. The piece concludes with a 3/4 time signature.

31

Musical notation for measures 31-35. The piece changes to 3/4 time. Measures 31-34 are marked with a first ending bracket labeled "1st x". Measures 35-36 are marked with a second ending bracket labeled "2nd x". The instruction "stay in 3/4" is written below the second ending. The melody in the treble clef features complex chords and eighth notes, while the bass clef has a simple accompaniment.

36

Musical notation for measures 36-42. The melody in the treble clef is more active, featuring eighth and quarter notes. The bass clef accompaniment consists of half notes. A descriptive note is placed below the first few measures: *the melody has merged Soul Music into African Dance form*.

43

Musical notation for measures 43-47. Measures 43-46 are marked with a first ending bracket labeled "1st x". Measures 47-48 are marked with a second ending bracket labeled "2nd x" and end with a fermata and the word "Fine". The melody in the treble clef features complex chords and eighth notes, while the bass clef has a simple accompaniment.



# CAUSE

© 1985  
TEO VINCENT 4TH

BLUESY SWING JAZZ

$\text{♩} = 60$   
VOICE

Musical notation for the first system. The voice part consists of four measures of whole rests. The piano part features a syncopated bass line and chords in the right hand. The tempo is marked as quarter note = 60. The key signature has two flats (Bb and Eb). The time signature is 8/8. The instruction "SYNCOATED BUT SMOOTH" is written below the piano part.

SYNCOATED BUT SMOOTH

Guitar chord diagram for Cm9: C (fret 1), m (fret 1), m (fret 1), 9 (fret 9), m (fret 1), x (fret 1).

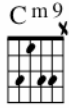
Musical notation for the second system. The voice part has five measures of whole rests, followed by a half note G4 and a quarter note F4. The piano part continues with syncopated bass and chords. The instruction "1st X" and "2nd X" are placed above the piano part. The word "WHY" is written below the voice part.

WHY

Musical notation for the third system. The voice part has five measures of notes: G4, A4, Bb4, G4, F4, E4, D4. The piano part continues with syncopated bass and chords. The instruction "1st X" and "2nd X" are placed above the piano part. The word "Bb" is written above the piano part. The lyrics "DO SOME PE - OPLE TRY TO GET ON YOUR NERVES?" are written below the voice part.

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

CAUSE (2)



15

DON'T THEY KNOW THAT ALL WE WANT

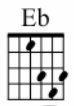
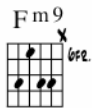
Detailed description: This system contains measures 15 through 19. The vocal line starts with a half note C4, followed by a half note E4, then a quarter note G4, a quarter note Bb4, a quarter note C5, a quarter note F5, and a quarter note G5. The piano accompaniment features a steady bass line of quarter notes in the left hand and chords in the right hand.



20

IS PEACE FOR THE WORLD

Detailed description: This system contains measures 20 through 24. The vocal line begins with a half note Bb2, followed by a half note D3, then a quarter note F3, a quarter note Gb3, a quarter note A3, and a quarter note Bb3. The piano accompaniment continues with a consistent bass line and chordal accompaniment.



25

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

Detailed description: This system contains measures 25 through 29. The vocal line starts with a quarter note F2, followed by a quarter note Ab2, a quarter note C3, a quarter note Eb3, a quarter note F3, a quarter note Ab3, a quarter note C4, a quarter note Eb4, a quarter note F4, a quarter note Ab4, a quarter note C5, a quarter note Eb5, and a quarter note F5. The piano accompaniment features a steady bass line and chordal accompaniment.

CAUSE (3)

Fm



30

THEY DON'T LOOK FOR

G 7sus4



35

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

Bb7sus4



C 7sus4



40


WAY WAY!

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

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

CAUSE (4)

G 7(#9)  
9fr.



45 PRO - DUCE THE RIGHT CAUSE



F 7(#9)  
7fr.



G 7(#9)  
9fr.



51 FOR THE RIGHT



Bb7



FINE  
C 7sus4



57 EF - FECT.



---

## *Dance Music*

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

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

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

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



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



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

# Rhythm Section #1



©1976

Teo Vincent 4th

**Allegro con molto ritmico - with a lot of rhythm**

♩ = *III*  
Clavinet

5

9

chords the same throughout

13

17

21

*Marcato e misterioso - emphasized & spooky*

6th Fm9

chords the same throughout



Rhythm Section #1 (2)

25

Musical notation for measures 25-28. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 25-28 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble.

29

*Giocoso - playful*

Musical notation for measures 29-32. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 29-32 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble. The tempo/mood is marked "Giocoso - playful".

33

Musical notation for measures 33-36. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 33-36 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble. The treble clef has a long note with a fermata.

37

Musical notation for measures 37-40. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 37-40 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble. The treble clef has a long note with a fermata.

41

Musical notation for measures 41-44. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 41-44 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble.

45

*Giocoso - playful*

Musical notation for measures 45-48. Treble clef with a grand staff. Bass clef with a grand staff. The music is in 3/4 time with a key signature of two flats. Measures 45-48 show a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble. The tempo/mood is marked "Giocoso - playful".

Rhythm Section #1 (3)

49



53



57 *Marcato e misterioso - emphasized & spooky*



61



65 *Giocoso - playful*



69



# Rhythm Section #2



© 1977

Teo Vincent 4th

Allegro, tempo giusto - exact timing

*syncopated yet consistant*

♩ = 120

Clavinet

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

5

First and Third Endings      Second Ending      Fourth Ending

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

8

*con molto ritmico - with much rhythm*

First Ending      Second Ending

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

13

First Ending      Second Ending

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

Rhythm Section #2 (2)

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

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

34 *tempo giusto - exact timing*

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

38

E $\flat$ M7/F F7 A D G C 4x A D G C F B $\flat$  E $\flat$  A $\flat$  Fm7 *Fine*

---

## Poetry Interlude



*You are ...*



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

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

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

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

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



*Poem by Margherita Rueger*

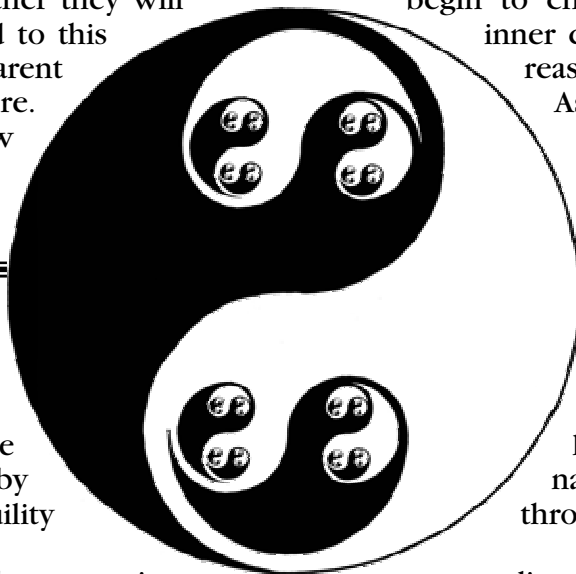


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## *Meditations on Compassionate Living*

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

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



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

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

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

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

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

*by Eric P. McCarty*



# Inventions

## Study In Fifths

© 1994

Teo Vincent 4th

Adagio brillante - Slowly with brilliance

**♩ = 75**  
**Voice**

**Piano**

GM7 E9sus4 E9 Am9

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

pedal similar throughout

ped. I VI{4-----#3} ii

7 D9sus4 D9 GM7 E9sus4 E9

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

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

13 Am9 D13/A B<sup>ø</sup> E7(b9)/B Am9

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

ii V<sub>4</sub><sup>6</sup> iii VI<sub>4</sub><sup>#6</sup> ii

18 D9sus4 D9 GM7 Fine

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

V{4-----3} ped. I \*

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

# The See (Yemaya Ocean Goddess)



Moderato, tempo giusto - exact timing

© 2006  
Teo Vincent 4th

♩ = 70

Piano

*mf* *consistant, African drumming tempo*

5

9

13

*ff* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

The See (2)

17

Musical notation for measures 17-20. Treble clef with a long slur over four measures. 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 a long slur over four measures. 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 a long slur over four measures. 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 a long slur over four measures. Bass clef with a continuous eighth-note line. Pedal points are marked with "Ped." and asterisks. A dynamic marking "f" is present in measure 32. Time signature changes from 4/4 to 2/4.

# The See (3)

Smorzando - softer & softer

32

*p*

*ped.*

*dolcissimo - very sweet (flowing like water)*

38

43

48

*pp*

*mf*

*8vb*

## Montuno Circles Makes Blues Scale



Moderato tranquillo

Dm11

G7

CΔ(add9)

FΔ(add6)

©2008 11 17  
Teo Vincent 4th

Piano

♩ = 100

Slow Cha Cha Cha

*syncopated yet flowing*

II V I IV

5 Bm11 E7 Am11 D7 Em11 A7

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

VII III VI II III VI

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

## Cha Cha & Salsa Romantica

Clave

Shekere

Conga

slap tone tone tone slap tone tone

# Etudes (Studies)

## MEDITATE

© 1974  
TEO VINCENT 4TH

ANDANTE

$\text{♩} = 100$

PROBABLY NEED TO TAP YOUR FOOT

2ND x

1st x

2ND x

FINE

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

# Ragtime Study

Vivace a capriccio - lively and funny

©1976  
Teo Vincent 4th

Piano

♩ = 180

*mf* *ff* *mf*

*f*

*mf*

*f* *mf*

Ragtime Study (page 2)

27

Measures 27-33 of the Ragtime Study. The piece is in 2/4 time with a key signature of one flat (B-flat major). Measure 27 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and quarter notes, and a dynamic marking of *f* (forte) with a hairpin. The bass staff contains a bass line with dotted quarter and eighth note patterns. Measure 28 has a dynamic marking of *mf* (mezzo-forte). Measures 29-33 continue the melodic and bass line patterns.

34

Measures 34-40 of the Ragtime Study. Measure 34 features a treble clef with a whole rest and a dynamic marking of *ff* (fortissimo) with a hairpin. The bass staff continues with dotted quarter and eighth note patterns. Measure 35 has a dynamic marking of *mf*. Measures 36-40 continue the melodic and bass line patterns.

41

Measures 41-47 of the Ragtime Study. Measure 41 features a treble clef with a melodic line and a dynamic marking of *ff* with a hairpin. The bass staff continues with dotted quarter and eighth note patterns. Measures 42-47 continue the melodic and bass line patterns.

48

Measures 48-54 of the Ragtime Study. Measure 48 features a treble clef with a melodic line and a dynamic marking of *ff* with a hairpin. The bass staff continues with dotted quarter and eighth note patterns. Measures 49-54 continue the melodic and bass line patterns.



Ragtime Study (page 3)

55

Musical score for measures 55-61. The piece is in 4/4 time with a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes a trill in measure 59. The left hand provides a steady bass line with eighth notes. A fermata is placed over the final chord of measure 61.

62

Musical score for measures 62-68. The right hand continues the melodic pattern, ending with a trill in measure 68. The left hand maintains the eighth-note bass line. A dynamic marking of *ff* (fortissimo) is present in measure 68. The key signature changes to three sharps (F# major) in the final measure.

Grandioso e scherzando - grandly & playfully

69

Musical score for measures 69-76. The key signature is three sharps (F# major). The right hand has a melodic line with eighth notes, marked *mf* (mezzo-forte). The left hand has a bass line with eighth notes, marked *8va* (octave up) and *8vb* (octave down). A dynamic marking of *ff* (fortissimo) is present in measure 76.

77

Musical score for measures 77-83. The right hand continues the melodic line, marked *mf*. The left hand continues the bass line, marked *8vb*. The piece concludes with a final chord in measure 83.

Ragtime Study (page 4)

83 *8va*

*ff* *mf*

*8vb*

90 *8va*

*f* *mf*

*8vb*

97 *8va*

*ff* *mf*

*8vb*

104

*f* *mf*

Ragtime Study (page 5)

110

Musical score for measures 110-116. The piece is in 2/4 time with a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 116. The left hand provides a bass line with eighth notes. Dynamics include *f* in measure 116. A fermata is placed over the final measure.

117

Musical score for measures 117-124. The right hand continues the melodic line. Dynamics include *mf* in measure 117 and *f* in measure 124. A fermata is placed over the final measure.

125

Musical score for measures 125-132. The right hand features a melodic line with a trill in measure 132. Dynamics include *mf* in measure 125, *f* in measure 130, and *ff* in measure 132. A fermata is placed over the final measure.

133

Musical score for measures 133-140. The right hand features a melodic line with a trill in measure 140. Dynamics include *fff* in measure 138. A fermata is placed over the final measure, which is marked *Fine*.

# Calypso Study

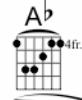
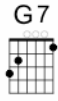
© 09 10 16

Teo Vincent 4th



Presto giocoso - quick & playful

♩ = 200  
Lead Line



Keyboard

*Fast Soca (Soul-Calypso)*

5

Fmin

Cmin

G7

Cmin

9

G7

A<sup>b</sup>

G

Cm9

*Da Capo*

Agogo (or Cowbell)

Shekere (Palms if quiet)

# Calypso Study for Duet



© 09 10 16  
Teo Vincent 4th

Presto giocoso - quick & playful ♩ = 200

Soloist

Keyboard

*Fast Soca (Soul-Calypso)*

G7 C min G7 A♭

Solo

Keys

5

F min C min G7 C min

Solo

Keys

9

G7 A♭ G Cm9

*Da Capo*

Agogo (or Cowbell)

Shekere (Palms if quiet)

# 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)

Keys

*Da Capo*

Agogo (or Cowbell)

Shekere (Palms if quiet)

# 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

Am7      D9      Gm7

**Swing Montuno 4**

31

C9      Am7      D9

37

Gm7      C9      Am9

*Fine*

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

### Bembe Percussion Roles

Clave

Agogo

Shekere

Conga

slap      tone      tone      slap      tone      tone



# Soul Music plus Salsa equals Soulsa

## Release To The Flow



Andantino placido - moderate & tranquil

© 2003  
Teo Vincent 4th

Vocals

♩ = 104

*Floriano (flowery) Salsa Romantica*

1 2 3 4

5 6 7 8

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

(chords the same)

9 10 11 12

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

13 14 15 16

Release To The Flow (2)

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

*Syncopated and passionate*

Dm9 CMaj7

Lea. Lea.

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

Dm9 CMaj7

Lea. Lea.

25 *(whistled)*

*Floriano (flowery) Salsa Romantica*

*(original chords)*

Lea. Lea. Lea. Lea.

29

Lea. Lea. Lea.

Release To The Flow (3)

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

33

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

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

37

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

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

*Syncopated and passionate*

41

Ped.

\*

Ped.

\*

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

45

Ped.

\*

Ped.

\*

Release To The Flow (4)

49 *p* *(whistled)*

*Floriano (flowery) Salsa Romantica*

49

53 *p*

53

57 *p*

57 *pp*

61 *pp*

61 *ppp*

*Fine*

*Fine*

*ped.*

# Universe of Love

©2001  
Teo Vincent 4th



**Andante cantabile**  
in a singing style

♩ = 80

Voice

Piano

A Maj7



A sus4



A Maj7



B Maj7



B sus4



B Maj7



Pri-sons been cre - a - ted

in our minds.

Key to joy and hap-piness:

love all kinds.

*spiritual salsa romantica*

C Maj7



B 7



E Maj7



E Maj7



D Maj7



5

Hear in your heart of love.

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

E Maj7



D Maj7



C Maj7



B 7



E Maj7



9

Do what's nice not wrong or right

do what you aught,

I am your home.

# Universe of Love (2)

13

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

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

17

C Maj7    B7      E Maj7      E Maj7      D Maj7

[Verse]

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

21

E Maj7      D Maj7      C Maj7    B7      E Maj7

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

# Universe of Love (3)

25

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

29

C Maj7    B7      E Maj7      E Maj7      F#7

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

33

D7      C#7      F#      B      E Maj7

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



Universe of Love (4)

36

F#7 D7 C#7 F# B

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

39' Mambo

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

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

*mf*

*steady & relaxed*

41

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

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



# Universe of Love (5)

43

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

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

45

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

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

47

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

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

Universe of Love (6)

49

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

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

51

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

*Fine*

*Fine*  
o - ove.

*f*

*f*

53

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

*D.S. al Fine*

*f*

*f*

*D.S. al Fine*  
*mf*

*mf*

# Yorùbá Diasporas



© 1993

Teo Vincent 4th

Allegro con brio - with brilliance

♩ = 150

Piano

*syncopated yet smooth*

C7 C7sus4

6

C7sus4 C7 C7 C7sus4 C7sus4 C7 Gm9 C9 FM7

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

10

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

*legato* *stacatto*

14

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

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

Yorùbá Diasporas (page 2)

18

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

22

(Am7 implied D7) Dm7 Gm9 C9 FM7 FM7 B $\flat$ M7 E $\emptyset$  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 $\emptyset$  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 $\emptyset$  E7 Am7 D7(+9)

Too hot and spicy?  
Skip to next pepper

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

Claves  
Palitos  
Congas  
tone slap slap tone

Yorùbá Diasporas (page 3)

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

34

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

38

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

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

42

Dm7 G7 CM7 FM7 Bø E7 Am7

46

Dm7 G7 CM7 FM7 Bø E7 Am7

**Chromatic Montuno #1**

50

Am9 Gm9

54

Am9 Gm9

**Chromatic Montuno #2**

58

D7 C7

62

D7 C7

*legato* *stacatto*  
Gm9 C9FM7

Yorùbá Diasporas (page 5)

66

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9FM7

Musical notation for measures 66-69. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are placed below the bass staff: 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

Musical notation for measures 70-73. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are placed below the bass staff: Dm7 Gm9 (measures 70-71), C9 FM7 (measures 72-73), Am7 D7 (measures 74-75), and Gm9 C9FM7 (measures 76-77). A note in measure 70 is marked with a sharp sign and the text "(Am7 implied D7)".

74

Dm7 Gm9 C9 FM7 Dm7 Gm9 Gm9 C9 FM7

Musical notation for measures 74-77. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are placed below the bass staff: Dm7 Gm9 (measures 74-75), C9 FM7 (measures 76-77), Dm7 Gm9 (measures 78-79), and Gm9 C9 FM7 (measures 80-81).

78

(Am7 implied D7)

Dm7 Gm9 C9 FM7 Am7 D7 Gm9 C9 FM9

*Fine*

Musical notation for measures 78-81. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are placed below the bass staff: Dm7 Gm9 (measures 78-79), C9 FM7 (measures 80-81), Am7 D7 (measures 82-83), and Gm9 C9 FM9 (measures 84-85). The system ends with a double bar line and the word "Fine" above the treble staff.



---

## *Glossary:*

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

## Other terms:

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

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

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

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

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

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

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

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



**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. -----58

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

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

**Yemaya**, actually Yemonja: One of the “Orishás,” the Nigerian Yoruba tribe’s sacred deities. The Ocean Goddess. -----32

**Yoruba**, actually Yorùbá: The largest tribe in Africa, from the Lagos area of Nigeria. Most American slaves came from there. It 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.”-----57

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## *Afterword*

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

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



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

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

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



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