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*Please God, offer honey to musicians
who bring us such joy!
Give them strength and untiring hands
to keep playing their music.
Give them vision so, like birds in love,
they can bring Your message to our ears.
Let them drink plenty from Your river and
grace them with Your strength
so then music becomes the pillar of Your glory
-Jalaludin Mohanad Rumi*

The following is from 090630 2:18PM, Givnology Wellness Arts Headquarters.

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 Stradavarius 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 caught her playing “Take Me Home Country Road” and knew that music was in my genes. Then an amazing thing happened: I was studying Eric Satie’s music, in particular a song often called “Valse Chantee” meaning “Enchanted Waltz.” 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 knew that my father’s mother had died when he was born, and he always considered Billie my grandmother as his mother. I went to Geneology.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 the credit I should, the “unsung hero” of the piano. Instead it was my grandmother. Some things skip a generation, but there it was, clear as day, it was her abilities 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!”

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. Once again, I found myself simply a vehicle for this amazing history and ability that came from way back in my family history, and thankfully was encouraged.

Since I found out about Claudia and Dehon (Professor Theodore Dehon Ruddock) I realize that I am just a carrier, a vehicle. This book is to acknowledge that I am just the current carrier of this tradition. In addition

to it being humbling to know that I am only a node or network point in the life of the music flowing through, it also makes me realize that other music artists have various ways that they interact with music.

The law of attraction can be explained in terms of one vibration being sympathetic to another. Likes attract. By honoring these artists before me, perhaps one day I'll be honored. It's not even that I want to be honored, but I realize now that honoring those that laid the foundation that I build on is only logical. My book of Beethoven's symphonies transcribed for piano has a painting on the cover of Franz Liszt playing piano with a bust of Ludwig von Beethoven on the piano. One day I'll make an image of myself holding this book before me in such a way that I can continue the honoring of the great teachers that I admire.

Everyone has individual experiences and influences that they should honor. Still there are general skills such as tuning your instrument that need to be known. In addition to playing certain things, there are ways to think about them that help. For example: happy music should be played with a light mood. Dance music should be with steady tempo. Sometimes silly little phrases can help, such as "Every Good Boy Does Fine", the letters of the treble clef (&) are E-G-B-D-F though nothing takes the place of putting in the time to exercise the basics and find a way to not be bored with routine skill perfecting.

Music need not necessarily be loud. It is actually more difficult to play extremely quietly, and Chopin the amazing piano composer used to play so quiet it really bothered some people! One thing is for sure: quiet won't make you deaf. Knowing music, reading music, understanding what is actually going on in a song truly allows you to appreciate and enjoy it better. A good musician can spend most of the time very quiet and simply doing their role. When they are allowed to be expressive, they should be ready to be intense and full of energy! But only when appropriate. This is honoring. May you be balanced and in harmony. And so it is. Amen. Ashé!

Background

You may 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 it was the most thoughtful music in the universe.

My instrument for many years was the Hohner D6 Clavinet:



Often with a Wah-Wah:



As Time went on I learned the percussionist rules of Salsa or Latin Music (Latin America means Spanish America). The amazing thing about Latin Music is that it follows percussionist, therefore African, musical rules and approaches to composition, arrangement, and ensembles. We will learn these excellent instruments as well:

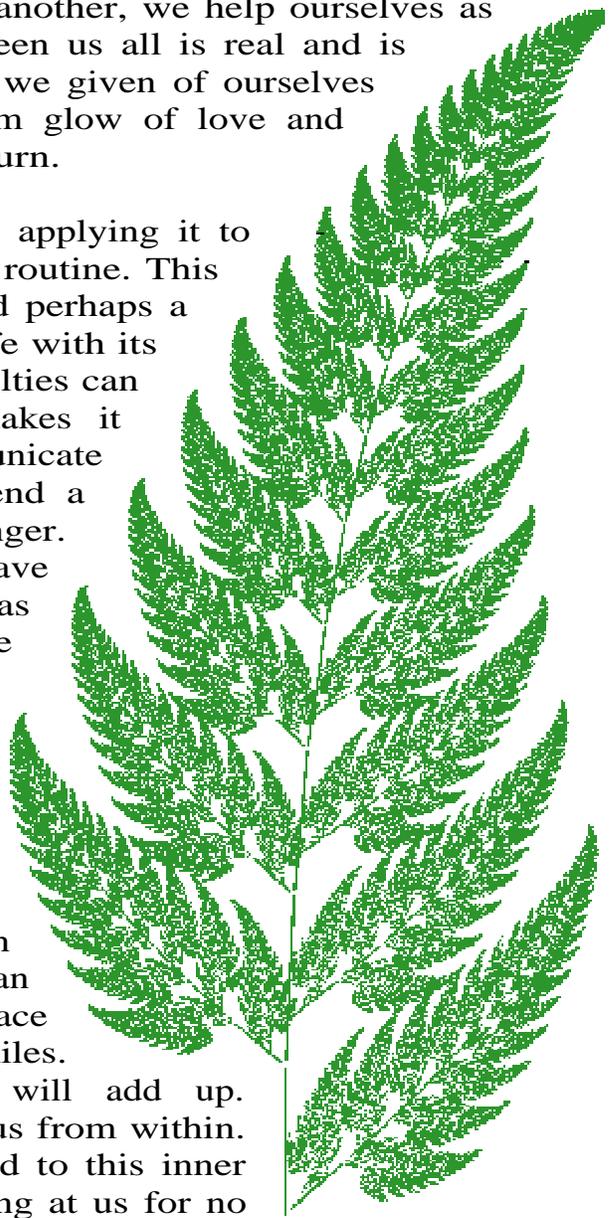


In a very real sense, when we help another, we help ourselves as well. The spiritual connection between us all is real and is easily experienced. How often have we given of ourselves to loved ones only to feel the warm glow of love and gratitude they bestow upon us in return.

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" Page 29 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.

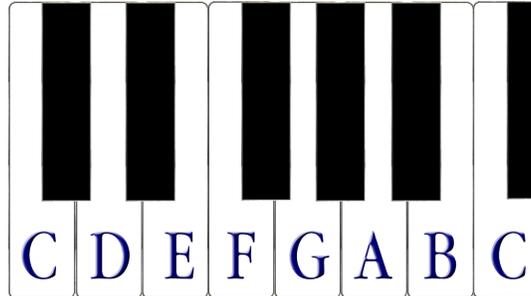
Now come and sing with me,
over and over again,
our unique tune of harmony.
Then press your lips on mine
and listen to the echoes
roaming through infinity.

Poem by Margherita Reuger

Letter Names Of Notes On Instruments

Keyboard

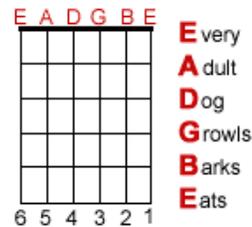
Some people put the letter names on every key of their keyboard. Whatever helps you know the letters.



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



Guitar



String Instrument Family

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

E, A, D and G.

Violin and viola are E2 to G3.

Cello is E1 to G2.

Double Bass (and electric bass) is E0 to G1.

The numbers used is explained below.



Instrument Ranges

The piano has 88 keys, and let's see what the exact range is. Each octave (from C to C) has 12 steps. 88 is 7×12 (84) plus 4, so four more than 7 octaves. The lowest note is "A" technically notated: "A0." It is interesting that its frequency, in times per second that it vibrates, is the same as the low of our alternating current, AC voltage is 55 to 60 Hz, Hertz, times per second.

The A above that one is A1, 110hz, A2 is 220hz, A3 is middle A, 440. The piano goes up to A7 and then the C above that, so the piano keyboard we know goes from A0 to C7.

A double bass or bass guitar goes from E0 to around G4. Classical guitar goes from E1 to...

Violin goes from..

Flute is..

Transposing for Instruments

For the following we will show their range as well as how to write for them.

Bb Clarinet..

Harmonic Series



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



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



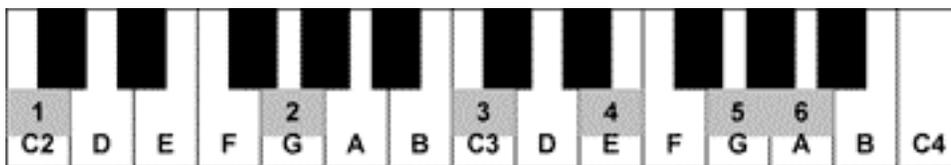
2nd Harmonic, a 5th above, E =

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

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

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

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



Playing Reville with harmonics

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

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

Sine and Square, the mouth as a filter

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

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

Common Chords

C (Major) = C – E – G. C minor = C – Eb – G.

On and on, most common chords here.

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

heuristic

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

- <http://WhatIs.com>

In all my technical training experience, which was extensive, what made me a superior trainer, was helping my students know how to learn by themselves. I would encourage them to bring in whatever manuals or instructions they have, and I would show them ways to utilize the resources that they already had to their optimum. This would mean showing them sections of instructions they should take care to learn thoroughly, or sections of reference materials that they should keep handy and use frequently. In addition I would supply my technical training students with lists of keyboard shortcuts, and even techniques to make step-by-step instructions for themselves or others.

In music, encouraging students to learn by themselves is a vastly different task, but has many of the same strategies. What makes it different is the extent to which people should find out how to find the music within, the traditional songs of their cultures, or even other people's cultures that they admire and want to honor (if appropriate). Unlike technical training, there are things that one who wants to learn music on their own should do that are completely personal and have *everything* to do with their particular backgrounds and inclinations. The greatest advantage of learning music on one's own, being one's own teacher, is that one can study exactly what one wants to study! If you are a Beethoven-head, you can immerse yourself endlessly in Ludwig's thoughts, emotions, stories and music. If you want to study the traditional music of your ancestors, you can dig deeply into it without having to be concerned with anything else.

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

This is what I have always told my music students: "Learn enough to be able to write down basic music phrases on a musical staff. This only requires knowing the pitches, where the notes are vertically on the staff, and note values: whole notes, half, quarter notes, sixteenth and so on, and rests. All of these things are very easy to get a basic grasp on.

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

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

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

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

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

Perpetual Motivations

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

The Latin Music Motorvation is called a “Montuno.” To clarify the term Latin, it is basically Spanish-American, including all colonies of the Spanish. Unlike how the English made drumming illegal, the Spanish-African hybrid music is rich in well developed forms rooted in both European (Spanish) and African (mainly Yoruba Nigerians) cultures. The African influence is primarily rhythmic, bringing complex and well-developed concepts of conversations between parts and complementary rhythmic sides – this is a key, the “sides of the clave” which is detailed further on.

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

In Calypso and Reggae the Motorvator is the Chuck pattern of the guitar or keyboard. It’s function is the same as the montuno, defining the chordal progression and the rhythmic pattern. One distinction between Calypso and Latin music is that in Latin percussion there is more often than not a balance of components on “one side,” such as 3-2, and other components that are playing “2-3,” or “opposing clave,” which gives the percussionists greater and greater possibilities of interacting with various instrumental sections. Another way to say this is that in Calypso and Reggae basically all parts will have the same chuck pattern (side).

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

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

The “SuperClav” score below demonstrates a “2-3” pattern, meaning that the first half of the phrase goes “1-2-3” and the second half is the “tres gulpes” or “three gulpes” of the clave pattern. The bass notes give our harmonic analysis information to determine a “I I IV V” chord progression.

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

When you can use Motorvations:

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

The concept of Perpetual Motivations was figured out by Teo Barry Vincent in 2009 after realizing that Paganini had Perpetual Motion studies, and the great pianist Anton Kwerti explained a “Motif Composing Technique” used by Beethoven, the salami method he called it, cutting the motif into little pieces then picking them up off of the floor, figuratively. Being well grounded in Afro-Caribbean percussion concepts, montunos calypso chucks and funky soul music clavinet phrases, it all added up to the same thing, with the cultural variations that are natural to any artistic analysis.

The final inspiration came from reading the word “motive” on a musical description that gave Teo the epiphany or revelation that a motif is the same as a motive. Not a motive for murder (except maybe death-metal rock **J**) no, a motive as in a motivational starting point. As in looking at things for what can bring them together, cohesed disparate phrases into congealable wholes. The correct expression of unity allows all to find a place and way to be a part, without lessening the original idea by overdoing one’s originality. A perpetual motivation is the musical equivalent to a negotiator who leaves us all with lingering positive truths stuck in our ear that remind us of the great purpose of uniting our individualities into a greater whole – greater than the sum of our parts!

Percussionist Arrangement Rules

Percussion instruments and their musical roles are often the same. For example, the clave is the name of the instrument, and it's pattern. In the New World, African music understanding merged with the Europeans and created new forms that didn't exist before. A key component of this new mixture was that skilled percussionists have many techniques that are not in the majority of European music.

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

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

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

Clave Offenders

Since the most common problem is playing on the wrong side of clave, we will focus on those areas to keep you from being a clave offender. Notice from the graphic below how the Segundo conga part focuses on the beginning of bar one. It's three beats are at the beginning, it is called "in 3-2 clave." The clave part, though, focuses on the other bar, in the first bar there are only the 2 notes! It is "in 2-3 clave." The palito part, and shaker parts, should be "on the same side."

The image shows three staves of music. The top staff is labeled 'Claves' and contains five red eighth notes. The middle staff is labeled 'Palitos' and contains a sequence of eighth notes. The bottom staff is labeled 'Congas' and contains a sequence of notes and rests, with labels 'tone', 'slap', 'slap', 'tone', and 'tone' underneath. The Congas staff uses a notation where a solid black circle represents a 'tone' and an 'X' represents a 'slap'.

Some instruments won't have a side, perhaps they are only 1 bar long, perhaps they are 4 bars long.

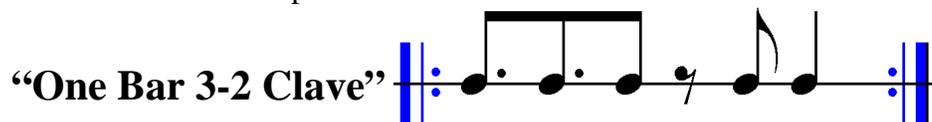
Clave, Palitos and Cowbell

Clave is the key. Quite literally! That's what the word means in Spanish. The instrument is made of 2 sticks, about one foot long and one inch thick. They make the very loud click that is the metronome in salsa and Latin music, and much more.



They can be likened to the instrument "Wood Block" which usually has just about the same rhythmic function; a loud,

clear and obvious tempo mark that is heard even when it is not there!



We first learn the standard clave pattern, or "Son Clave," written in one bar and two bar formats. We will then discuss "Sides of the Clave" meaning, the more common:

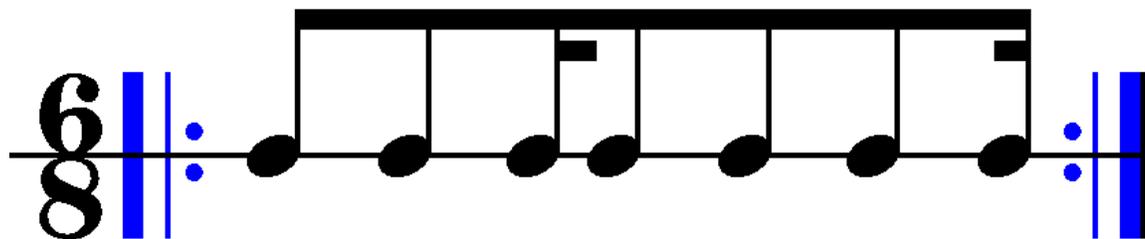


The advanced version is the "Rumba Clave" which is very similar yet very different.



Rumba clave can 3 - 2 as the example above or 2 - 3. It is usually *always 2-3!*

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



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



Exercises and “Working Out”

The easiest way to start playing a clave pattern, if you have never done such a thing, is to play the downbeat in one hand and the clave in the other, and think of the combined phrase as a melody that you can remember. Later on, you just play the pulse or downbeat on your leg, silently, or eventually just in your mind.

Sides

The image shows two musical staves. The top staff is labeled 'Claves' and the bottom staff is labeled 'Cowbell'. Both staves start with a common time signature 'C'. The Claves staff contains a sequence of notes: a quarter note, a dotted quarter note, a quarter note, a quarter note, a vertical bar line, a quarter note, a quarter note, and a double bar line with repeat dots. The Cowbell staff contains a sequence of notes: a quarter note, a half note, a half note, a vertical bar line, a half note, a half note, and a double bar line with repeat dots. A blue vertical line is drawn between the two staves at the first bar line.

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

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

Palito quite literally means little sticks (*California's Stanford University is in a town with almost the opposite name, Palo Alto J*). The palito pattern is also extremely common in Brazilian music. It will be done on shakers, drums, tambora, tamborines, and perhaps even their feet!

3 – 2 Palito

Piano

Tres and other instruments

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” Page 37 by Eric P. McCarty

Cultural Heritages

Soul - Messages

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