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RHYTHM

for harp

(original foreword ©1973)

In writing the materials for this book, we had in mind its potential usefulness to both the student and professional harpist in the fields of commercial recording and solo work. Perhaps the professional orchestrator and arranger will find workable material here.

We have attempted to offer updated, fresh illustrations of the harp's use in Latin, Blues, Jazz, Bossa Nova, and Rock.

It is hoped that the examples here will serve merely as guidelines for the harpist's own creativity in these styles of popular music.

Some of the recorded examples and solos have utilized the *Barcus-Barry* sensor contact mikes which can be plugged into any amplifier.

The records enclosed within this book have been recorded in Stereo. The right hand will emanate from your right speaker, the left hand from your left speaker. Should you wish to hear a passage with less bass quality, lower the level of the left channel, or, bring up the right channel.

These records can be played on monaural playback equipment.



Rhythm harmony and melody - these are the elements of music. If one wishes to become a good rhythm player, it is necessary to have a thorough, not basic, knowledge of harmony, which finds its structure in chords. For the sake of ear training, play all chords and glisses in every key. In this way, one will become accustomed to the various pedalings required.

CHORD SYMBOLS

+ = augmented

ma = major

o or dim = diminished

- or m = minor

sus⁴ = suspended fourth

C

Major Chord - Formed by building the root, third and fifth of any major scale

Cm

Minor Chord - Formed by taking any major chord and lowering the third one-half step

C⁺

Augmented Chord - Formed by taking any major chord and raising the fifth one-half step

C7

Dominant Seventh Chord - Formed by taking any major chord and adding to it a minor third (one and one-half steps)

Cdim Co

Diminished Seventh Chord - Formed by taking any dominant seventh chord and lowering the third, fifth and seventh one-half step

C⁷sus⁴

Suspended Fourth Chord - Formed by replacing the third of any dominant seventh chord with the major fourth. It usually resolves to the dominant seventh chord

#10 Bossa Nova Figure in Right Hand

Accented notes are not to be overly stressed, but merely serve as a "push," or conversely, a slight "holding back" of the motion. The important subtlety is ever so slight, and in this case, the "push" and the "holding back" are one and the same.

The "holding back" applies to the quarter-note triplets in bars 7 & 8.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The first system shows the initial melodic line in the right hand and a simple bass line in the left hand. The second system continues the melody with some chromatic movement. The third system features a more complex bass line with sustained chords and a triplet in the right hand. The fourth system concludes with a triplet in the right hand and a final chord in the left hand. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page.

*About the Authors



Verlye Mills began her long and tremendously successful career in New York City at the tender age of four. Her obvious talents as a musician led to scholarships to the Curtis Conservatory of Music and later to the Conservatory of Paris for further study.

Miss Mills now resides in Los Angeles, working steadily in the commercial field of music. Aside from recording sessions, motion picture and television scoring, and solo work, she has been a regular harpist on The Carol Burnett CBS TV Show for seven years. She also has had her own TV show with a jazz trio using her own arrangements.

Recently she completed a successful three-month tour of Japan, recording an album for RCA Victor in-between dates.

Both Miss Mills and Miss Castellucci consistently utilize the concepts set forth in this book.

Stella Castellucci, a native Californian, has enjoyed a successful and varied career as a harpist. Her early career began in radio after completing her studies in Los Angeles. Her talents were soon discovered, leading to an eight-year association with famed singer Peggy Lee. Miss Castellucci played harp in the jazz quintet which backed Miss Lee in her night club engagements throughout the U.S.

Miss Castellucci has gained the respect of harpists throughout the music world for her rich arrangements of standard and contemporary songs and ballads.



Originals for Harp

1.

Blues for Harp

2.

Modern Valse Triste

3.

Mariachi Mood

4.

Theme and Improvisation

5.

Jazz Waltz

6.

Verlye's Theme



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Blues for Harp

by Stella Castellucci, ASCAP

Slow

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes, and concludes with a half note. The lower staff is in bass clef and features a steady eighth-note accompaniment throughout the system.

The second system continues the piece. The upper staff features a melodic line with a half note followed by eighth notes, and a final quarter note. The lower staff maintains the eighth-note accompaniment.

The third system shows the continuation of the melody in the upper staff, including a half note and eighth notes. The bass line continues with its eighth-note accompaniment.

The fourth system introduces a triplet in the upper staff, marked with a '3' above the notes. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece. The upper staff features a triplet marked with a '3' and a half note. The lower staff continues with the eighth-note accompaniment, ending with a sharp sign on the bass line.