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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.

Verlye Mills
Attilio Castellucci

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

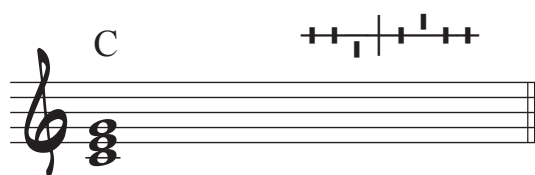
+ = augmented

ma = major

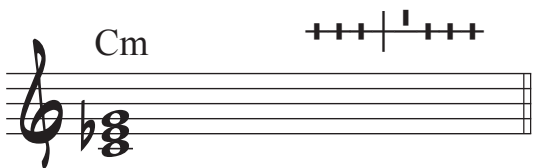
o or dim = diminished

- or m = minor

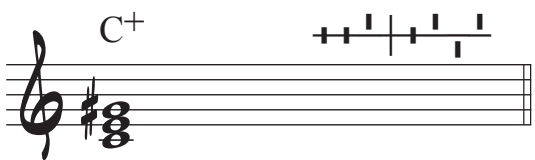
sus⁴ = suspended fourth



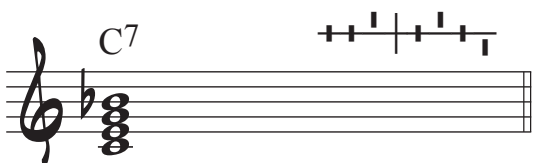
Major Chord - Formed by building the root, third and fifth of any major scale



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



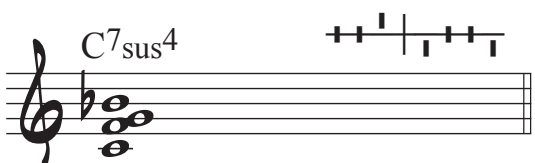
Augmented Chord - Formed by taking any major chord and raising the fifth one-half step



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



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



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

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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



LYON & HEALY PUBLICATIONS

RHYTHM

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 final note.