

Anthology

Fifty Themes and Melodies for every Harpist

by

Ray Pool

enhanced lead sheet format

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FOREWORD

"What are *enhanced lead sheets*? I've never heard of that!"

This is a format I developed while teaching for Bedside Harp®. It is educational with a performance orientation as the ultimate goal. A solo melody line and chord symbols are given in the same style of a traditional "fake book." However, extra information is provided to facilitate the performance.

The melody line is fully edited with complete fingerings. Some people are comfortable with figuring out their own fingerings as they sight read. Many are not. The traditional notation of brackets and numbers will be familiar to all students of the harp. They are provided as suggestions. If something else suits the player, personal preference should prevail. This is, after all, a "fake book."

A second line of notes has been added. There are notes with the stems pointing down like an alto line in a hymnbook. They are of a reduced size. These notes indicate chord inversions to be played by the left hand. The method of reading and playing from this format is fully explained in "Basic Chord Progressions." For those who are not previously acquainted with playing from a lead sheet, these chord indications will bring about a successful rendition of the theme or melody. Once a level of comfort and ability is reached, these indications can be changed at will. Once again, let us remember this is a "fake book." The premise of such performance is to create a personal arrangement – at will – from a minimum amount of information.

Anthology has been designed to serve several groups of harpists

Those who already sight read well but have not escaped an attachment for printed music: By studying the mere essence of a tune – its simple melody and harmony – one can concentrate on the basics in order to create a personal performance. There is great freedom allowed in this approach that goes far beyond the strict repetition of a note-for-note arrangement.

Those who are studying the basic technique of the harp to play for their own enjoyment: A solo melody line with only a single bass note from time to time can be a very satisfying sound. With fewer notes on the page for reference, it is easier to concentrate on tone production and effective finger placement. For these people, there is an index to indicate the progressive order of entries in this collection. Melodies of the least complexity are indicated by a single asterisk (*). The intermediate level is indicated by (**). The most complex receive a triple set (***).

Those who need a broad range of repertoire in the field of Harp Therapy: There are ten categories of tunes to choose from to provide diversity for many different situations.

I would like to thank the students in Bedside Harp® instruction who have recognized the value of this collection. Their musical growth has been a source of great satisfaction and inspiration to me.

Ray Pool
New York City
February 12, 2006

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Basic Chord Progressions

from C to E

Below are the diatonic triads in C Major. Each chord is in root position. Say the chord symbol and the three pitches, root note first (the bottom note), as you play them. Example: "C Major. C, E, G."

C Dm Em F G Am B°

I II III IV V VI VII

Chords are not always played in root position. By turning the notes over, bringing the bottom note to the top, we play chord inversions. In this collection, we are going to play chord inversions in the left hand. We are going to limit the range of available notes to only ten strings on the harp. The pitches will range from a C as the lowest pitch to an E, ten notes above, as the highest pitch. We will study them by playing them with the right hand in the treble clef as noted below.

Notice that due to the confined range of pitches, some chords have only two possible positions. Play the chords on the line below. Notice that six of the chords can be played in root position and at least one other inversion. B diminished can not be played in root position due to the fact that the upper note of F is out of this range. Another point to ponder is the fact that C Major and A minor can be played in three positions: Root, first inversion and second inversion. Play the chords below with your right hand.

C Dm Em F G Am B°

I II III IV V VI VII

Lead sheet notation of the same inversions:

C Dm Em F G Am B°

I II III IV V VI VII

The line above is written in lead sheet notation. A chord symbol is written above the line. You have to know how to spell the chord. (Refer to the first paragraph on this page and the first line of chords.) Lead sheet notation gives the top note of the chord inversion. Place your right thumb on the pitch of the printed note. Fill in the remaining pitches below the printed note by placing them with your second and third fingers. Play the line above with the right hand from this customary lead sheet notation.

On the line below, still written in the treble clef, you will find the lead sheet notation for the same chord inversions of each of the diatonic triads. However they are written to be played one octave lower than before. The stems all point down. These are to be played by the left hand. Once again, the thumb (this time the left thumb) is placed on the printed note. The second and third fingers of the left hand play the other two pitches of each chord inversion. Play them as indicated with the left hand.

22

C Dm Em F G Am B^o

I II III IV V VI VII

Many melodies use only three chords for accompaniment. They are built on the first, fourth and fifth steps of the scale. They are frequently indicated by Roman numerals in music analysis. Within the confined range of ten pitches for the left hand that is used in this collection, no note is lower than the C that is one octave below middle C. No note is higher than the E two notes above middle C.

The line below gives the lead sheet notation for the I - IV - V - I chord progression in three different voicings. Notice how it works its way smoothly up the confined range of available strings. Place your left thumb on the printed note, place your second and third fingers on the remaining pitches of each chord inversion. Play the three different combinations of I - IV - V - I given below.

29

C F G C C F G C C F G C

I IV V I I IV etc... etc... etc... etc...

Another chord progression that is heard frequently uses the chords built on I, VI, II and V. Many popular tunes from the middle of the twentieth century used this harmony. However, it was also popular in earlier classical repertoire. Even Tchaikovsky used it in the "Pas de Deux" in the second act of "The Nutcracker." The chords G - E minor - A minor - D7 are sounded repeatedly between the two harps at the opening of that piece. It is also used in the well known Christmas carol "Angels We Have Heard on High" as the word "Glo...ri...a" is stretched out over four measures. (See page 35, measures 9 through 17.)

The I - VI - II - V chord progression is given below in three different voicings. Play them, noticing once again how they move smoothly up the range of strings.

35

C Am Dm G C Am Dm G C Am Dm G

I VI II V I VI etc... etc... etc...