

Introduction

I said I would never do it. But then again, never say "never." The title "Clever Levers" was just too much. You'd never take me seriously. I played at the Folk Harp Conference in Vermont in July of '94. I played at the Florida Summer Harp Seminar the next month. Flipping my way through tunes, lever after lever, the personal reviews gave the title. I acquiesce. And "Clever Levers" it is.

Learning as I have through the efforts of my workshop attendees, I know now that every exercise has to be notated completely in every key. This book is a compilation of thirteen harmonic elements fully explained in the key of C major. Each element is then used as a component of a larger study in the second section of the book in each of six keys. Look across the page at the table of contents. Top of the page: Harmonic elements. Bottom of the page: Key studies. Follow the directions from element to element, study to study. Hopefully you will stay on the yellow brick road and live happily ever after in the world of 13ths, chromatic scales, whole tone scales and borrowed dominants.

Dedication

Among the many people who have numbered so significantly in my experience with the harp, the greatest influence in terms of pedagogy and musicality goes to one in particular. Her devoted pupils are found in universities, symphonies, opera and ballet orchestras and private studios. She is known to harpists throughout the world as both performer and teacher. This acknowledgment is only one small token of appreciation among many accolades that have been given to her.

As a young man, I came to the harp in my twenties and spent several years in the personal and professional company of greatness. For this, I am one of many offering my lifelong thanks to Lucile Lawrence.

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New York City
March 12, 1995

Table of Contents

Harmonic Elements:

Scales, Triads and Lead Sheet Basics	1
More About I - IV - V - I	5
Harmonizing a Scale with a Single Triad	8
Diatonic Seventh Chords	12
Harmonizing a Scale with Seventh Chords	16
The Progression of I - VI - II - V	21
Drop "2" Voicings	23
Harmonizing a Scale with a Single Seventh Chord	26
R - 3 - 5 - 7 - 9 - 11 - 13	28
I - VI - II - V with 13ths	29
The Chromatic Scale	31
The Whole Tone Scale	32
Chain of Dominants	34
Key Study Introduction	36
The Key of C	37
The Key of E flat	41
The Key of B flat	45
The Key of F	49
The Key of G	53
The Key of D	57

Scales, Triads and Lead Sheet Basics

Using triads of I - IV - V

Play and say out loud each step of the major scale. Example: "I, C; II, D; III, E;" etc.
Play measure 1 below.

There are 7 triads that occur automatically in the major scale. The chords built on steps I, IV and V are the most important. They are called "Tonic, Sub-dominant and Dominant" on I, IV and V respectively. The chords in parentheses (II, III, VI and VII) will not be studied until later in this series.

Play and say out loud each triad in the key of C major in measure 2.
Play and say the chords of I, IV and V in measure 3.

The three notes in a triad are named the "Root, 3rd and 5th. When the Root is the bottom note, a chord is in "Root position." When the 3rd is the bottom note it is in first inversion. (It has been "turned over" once.) When the 5th is the bottom note it is in second inversion.

Play measures 4 through 6 saying the name of the chord and the position or inversion.

We can harmonize a scale using only the chords of I, IV and V (C, F and G in the key of C major). **Refer to the measures below.** The melody note C in the right hand is in either a C or an F chord. The melody note D is only in a G chord. The melody note E is only in a C chord. The melody note F is only in an F chord. The melody note G is in both a G chord and a C chord. The melody note A is only in an F chord. The melody note B is only in a G chord. The melody note C is in both an F chord and a C chord. Notice that the large note in the triad in the left hand corresponds to the melody note in the right hand.

Play measures 7 through 14.