

ADVANCED COURSE

for

MODERN PIANO

by

LEE SIMS

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FOREWORD



The ten lessons which form this volume are intended as a continuation of, or sequel to "THE BEGINNERS COURSE". I have been urged to print an "ADVANCED COURSE" and these ten lessons are the result.

It has been my desire for many years to write an instruction book that could be accepted in both Popular and Classical schools, a course that would afford a common meeting ground upon which the differing schools could meet. For years I have held firm in my belief that music is music and it makes no difference who writes or performs it. Tone is COLOR and when mixed properly almost any kind of a picture can be evolved, serious, humorous, classical or popular. I think the "black eye" popular music has with certain schools has been caused by the amateurs who invariably attempt its performance in public without proper preparedness and without knowing what they are doing; whereas the classical student works for weeks, months and in some instances years before he is permitted to play the number outside his class room. True, popular music is a *light* form of music and does not demand such concentrated effort but it nevertheless should always be performed with the same meticulous care that one would use in playing Chopin or Bach.

I would like to say hello to my old students who have returned to me for the "ADVANCED COURSE". I feel that hereafter, it will not be necessary to repeat the elementary explanations which formed such an important part of the "BEGINNERS COURSE" and I shall go right to the heart of things, feeling that you are prepared to receive the same. I know of course that many took the "BEGINNERS COURSE" out of curiosity and failing to find the sensational features they had hoped for, soon lost their interest. These people, I am not interested in but I ~~am~~ interested in you who wish to go on with your study of music. Out of the thousands who read the "BEGINNERS COURSE" perhaps a hundred or so were *true students* and the course was intended for those few. If I can help one hundred people to play the piano correctly I shall feel amply repaid for the eight or nine years it has taken me to perfect this course.

I welcome the students in the Advanced Course and congratulate them for having reached the stage where their interest in music forces them to go on with their studies. I'm sure they will not regret it.

This course is not easy and is not intended for students who have not had a thorough basic training. And for those of you who *have* had a thorough basic training, let me warn you not to try progressing too fast. I have tried to make the clearness and comprehensiveness of the course as simple as possible and in so doing the lessons contain an enormous amount of information in a very small space. So take your time and study each subject down to its last word. It will pay you well.

Good luck to you and if there is any way I can help you further, feel free to communicate with me through my Publishers.

Sincerely,

Lee Sims

LESSON NUMBER ONE

MEMORANDA



Handwriting practice lines consisting of ten sets of five horizontal lines each, intended for the student to practice the lesson title and memoranda.

The true artist always uses figuration with discretion. As you have been told many times throughout the course the melody must never be submerged. In order to show what can be done with these musical figures, I shall use them as much as possible even to a point of losing the melody completely at times. But please remember, I am only doing this to show *how* figures are used. You must not form the bad habit of using too much figuration.

DO YOU REMEMBER WHEN ALL POPULAR TUNES LOOKED AND SOUNDED LIKE THIS?

Then you learned how to supply the harmony and rhythms that were missing in the printed copy and with a few simple progressions the tune began taking on new life.

And now you are taking your first steps in syncopation. I have shown the two examples above to prove how much improvement is made in your playing everytime you add a musical detail. For your own good do not slight any of these simple details — they are the fundamental principles of syncopation and the foundation of rhythm.

These exercises will take time and patience. Stay with them until you can play them in all seven forms of the chord. Take two measures at a time going around the cycle of twelve keys.

ROCK RHYTHMS

TIME DIVISION

The basis of Rock Rhythm.

5

A different time division.

6

Note accent on 2nd & 4th beats.

7

'Rock Rhythms' so called because of lift obtained.

8

9

10

Time division is so very simple; and for this very reason most students have difficulty in learning it the obvious is always the most difficult to recognize. I place the examples on this page directly opposite the ones of the preceeding page so that you can see more readily how easy it is to alter a figure by simple time division. I hope these examples, as simple as they are, will give you some idea of how many combinations are possible in figuration.

11

12

13

14

There is one thing of great importance in time division; there must be at all times four complete beats in every measure when the signature calls for four-four time. See how many different divisions you can find in the above examples.

Here is another form of time division: Breaking a chord into single notes. Play example 15 which uses straight chords in half notes for its melody. Then play example 16 which breaks these chords into single note figures.

15 *mf*

16 *8va*

Whenever a melody moves slowly, this type of time division is used as a relief. This is not *always* true, sometimes a slow melody is more attractive when played as simply as possible but this figuration is one way of adding lift to a slow moving number. You should never play an entire chorus in the same style. There should always be contrasting phrases. Usually one establishes the motif (melody) in as simple a way as possible and then elaborates that motif *ad lib*. I think by this time you must realize that the more—shall we call them "tricks?" one knows, the more diversified one's playing will be. BUT—the most valuable trick one can know is when and where to *use* tricks. Remember, the melody must *never* be submerged.

MORE SYNCOPIATED FIGURES

17

18

19

20

21 *f* *p* *dim.* *pp fade*

LESSON NUMBER TWO

MEMORANDA



Handwriting practice lines consisting of ten sets of five horizontal lines each, with a dashed midline.

FOURTH INTERVALS

This form of embellishment was a predominating feature of yesterday's Ragtime. Today's pianist uses fourth intervals but sparingly; he has at his fingertips many such tricks and does not have to rely upon any especial type. The Doll Dance and Kitten on the Keys are good examples of yesterday's composition—composed almost entirely of "fourths". Today's composition has so many rhythms and harmonic figures, it is impossible to put one's finger on any one style. Sixth and ninth tones belong to this figure and besides being extremely brilliant, they are an indispensable part of your technique.

In practicing these exercises, note the small numerals that appear below the first three intervals. They designate the fundamental tones. The numerals above the intervals designate proper fingering. The fourth finger is taxed to the limit when playing fourths in consecutive order and you will find them much easier to play if you follow the fingering indicated. Constant practice of these exercises will strengthen hands and arms because all of the muscles are called into play; if you tire, leave them for a time—work on something else, then go back to them.

"Fourths" can be used with major or seventh harmony, with or without bass, with tenth progressions—in fact they will harmonize with almost any type of left hand if played in chromatic form. Some musicians of the old school might tell you that consecutive fourths are wrong; according to the old school they *are* incorrect but the modern school is more lenient, again applying the theory that anything which sounds musical must be correct.

Practice the second exercise with the right hand alone until you have become familiar with its rhythm. When you feel perfectly at ease, add the tenth rhythm bass using the progression which leads into the next key. Then continue your practice around the cycle.

These exercises appear in many of my arrangements and compositions. The rhythmical effect can be altered in many ways if you are up on your time division.

Probably the most brilliant of figuration in fourths is the chromatic. Fourths can be played either up or down and as long as the pianist desires to fill out his time values. The scale will always harmonize with the left hand regardless of the harmony used. The fingering, which is indicated by the small numerals, is most important because only by correct fingering can you obtain the smooth flexible speed necessary. Notice how the thumb and fifth finger take the white notes while the fourth and second fingers play the black.

When the minor tone is introduced, a blue effect is the result.

Using fourths in octave form: These would be called "inverted fourths" because it is the fourth note from the top . . . taken from the bottom it is a fifth. This is used occasionally as a chime effect and is a very pleasant relief from full octaves at times.

Chromatic fourths against ninths in the left hand are very brilliant and of course there is no limit to what one can do with time division etc.

FIGURATION IN FOURTHS

AROUND THE CYCLE

AROUND THE CYCLE

TYPICAL ENDING USING FOURTHS

MELODIC PATTERN USING FOURTHS

FIGURE LEADING TO E^b

SAME FIGURE LEADING TO B^b

Again I wish to impress you with the importance of *applying* the things you are learning from your studies. I have repeatedly pointed out how important application is to your musical advancement. After you have learned the fundamental principles of music, it then becomes a case of applying those principles to everything you play. To do this you have to have a thorough understanding of their construction, how they are used, and technique enough to play them. The figures themselves are secondary.

Knowing the desire of every student to drop technicalities for a moment and play something melodious and interesting, I have decided to devote the balance of this lesson to a small solo. I shall compose this solo (in the main) of things you have had in previous lessons and with the hope that you will recognize these things as they are applied to other melodies. What I write here could hardly be called a solo because it will be limited. The important part of this example is the way I *apply* musical figures to the solo and how I alter some of them to *make* them conform with my composition. Analyze every thing you find here and try to apply them to numbers of your own choosing.

ROCK - A - BYE

LEE SIMS

Moderato

Rock Rhythm

Top system of musical notation on page 16, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with some triplets.

8 basso

Steady broad Rhythm

Second system of musical notation on page 16, starting with a 4/4 time signature and a mezzo-forte (*mf*) dynamic marking. It features a steady, broad rhythmic pattern.

Third system of musical notation on page 16, continuing the steady broad rhythm with complex chordal textures.

Fourth system of musical notation on page 16, showing further development of the rhythmic and harmonic material.

Fifth system of musical notation on page 16, concluding the section with sustained chords and melodic fragments.

Top system of musical notation on page 17, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with some triplets.

Second system of musical notation on page 17, continuing the musical themes from the previous system.

Third system of musical notation on page 17, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with some triplets.

Fourth system of musical notation on page 17, showing further development of the rhythmic and harmonic material.

Fifth system of musical notation on page 17, continuing the musical themes from the previous system.

Sixth system of musical notation on page 17, concluding the section with sustained chords and melodic fragments.

LESSON NUMBER THREE

MEMORANDA



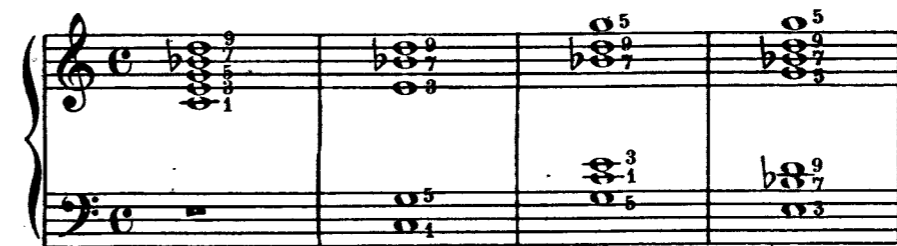
Handwriting practice lines consisting of ten sets of four horizontal lines (top, middle, bottom, and descender lines).

NINTH CHORDS AND INVERSIONS

I have said many times during the course that "learning to play the piano is difficult only because it is so extremely simple". The art of piano playing is composed of a myriad of tiny details anyone of which can be learned by a small child. It is the assembling and application of these small details that complicates matters.

Earlier in the course you were taught how to compose and use Ninth Chords. I wonder—did you discover for yourself that any chord which has in its construction the ninth tone, becomes a Ninth chord? It makes no difference how you space the intervals, as long as the correct intervals are present.

NINTH INVERSIONS



It has also been stated before that there are only two kinds of chords, namely: the Major and the Seventh. All other chords are derived from one or the other of these two and are basically one or the other. The Ninth chord is basically a Seventh so consequently it is used exclusively in composition as a resolution chord.

Ninth chords play an important part in the construction of figuration. It will be necessary for you to be able to play them or any part of the chord with either hand and with equal ease.

FIGURES USING THE 3rd-7th-& 9th IN THE LEFT HAND



In writing the above Figure, I conceived the melody first. Next I fitted the ninth chords into the left hand, using the 3rd, 7th and 9th. Seeing enough room between the two hands I rounded out the harmony in the right hand making up a figure that can be used as a break, a modulation or even an introduction. Try fitting this figure into your favorite popular number.

One of the most effective and certainly one of the most melodious inversions of the ninth chord is the following formation. Take the 5th-1st and 3rd in the left hand, while the right plays the 7th-9th and 5th tones. Introduced in your Beginners Course, I hope by this time you can play them in progression form because from now on we shall use them in figuration and this demands a dexterity that can come only through practice.

And then there is the minor plus the sixth tone. Another ninth inversion often misnamed a minor ninth. It could not possibly be a minor ninth because there is no lowered third in the chord and this must be done before a chord can be called a minor.

SAME INVERSION
DIFFERENT FIGURE

The examples on the preceding page are applicable to most of the figurations to be found throughout the course. It is very good practice for you to remodel these figures using your own ideas. Upon experimenting you will find that many of them can be used for other purposes than their headings would indicate, that is—figures that are classed as "breaks" can be used many times as modulations; figures that are classed as modulations can be used as introductions, etc. One has to be careful when using a figure that *has* been classed as a certain type.

FIGURATION MUST AT ALL TIMES SOUND AS THOUGH IT BELONGS TO THE NUMBER

as though it were written into the music and not just a patch stuck in to fill up space. Your ear will tell you whether you are playing a musical figure or a patch.

At the risk of boring you with repetition I show again what can be done with simple ninth chord figures. I *must* impress you with the importance of time division, not only in figuration but in all phases of music.

Knowing the ninth chord to be basically a seventh and having learned back in my Beginners Course to use the third position of the tenth chord when playing in dominant seventh harmony, I make this change in the above figure.

And having learned in recent lessons the value of time division, I add this to the above figure. Now please remember—the figure itself is nice but unimportant. What I have done to change it *is* important.

If you want to change that last chord to a "D", eleventh, you can resolve very nicely into the key of "D flat".

LESSON NUMBER FOUR

MEMORANDA



Handwriting practice lines consisting of 20 horizontal dashed lines.

PROGRESSION AND FURTHER EMBELLISHMENT

So far in this course you have been told to stick pretty close to Cycle or natural progression. Now we shall introduce a new form of progression—the use of major and minor thirds in progression form. You will find this particularly valuable when composing introductions, modulations, figurations etc. No doubt you have played these chord formations many times and because they sounded all right as you played, you didn't observe just what was taking place harmonically. This is one of the worst stumbling blocks a student has. You *must* observe and analyze everything you play. Train the mind to work so fast that you are not even conscious of analyzing as you play. Listen to other pianists, recordings, the radio, even symphonic orchestras, see what they do and analyze it in your mind as you hear it. Do this consistently and you will be amazed to find that you will soon be "playing by ear". I have not had very much to say about this so called "playing by ear" because to me academic knowledge is the first requisite and "playing by ear" becomes almost automatic to the student who *knows* what he is doing.

NEW PROGRESSION LAWS

PROGRESSING UP OR DOWN IN MAJOR OR MINOR THIRDS

This opens up a tremendous field to the student who does not know that he can go from a C seventh to an E natural seventh. This is because E natural is a major third above C.

MAJOR CHORDS IN MAJOR THIRDS

1

SEVENTH CHORDS IN MAJOR THIRDS

2

MAJOR CHORDS IN MINOR THIRDS

3

SEVENTH CHORDS IN MINOR THIRDS

4

For the time being, we will center our attention on the minor third progression. Here is an example of major chords, progressing up in minor thirds and forming a typical ending for any phrase that ends in major harmony.

5

An analysis of the above example might help you form the same progression using other chord formations. The first (or tonic) chord is "A flat". The minor third of "A flat" is "C flat" or "B" natural (5#). So the second chord becomes the major chord of "B". The minor third of "B" is "D"—the minor third of "D" is "F"—the minor third of "F" is "A flat" and this completes the octave. The motif is then repeated an octave higher, resolving into two measures of major harmony, and ending. I notice two measures of "A flat" harmony in this figure that could be filled out.

6

As long as we are experimenting with time values—these chords are three half steps apart. Does this suggest anything to you? Why couldn't you supply those half steps and convert the figure into a brilliant affair? You may find the fingering a trifle difficult. I use my fourth and little fingers for the chromatic.

7

In figuring out major or minor third progressions, remember this rule. EACH KEY CHANGE IS DETERMINED BY THE ROOT TONE OF THE PRECEDING TONIC. There is a chance for confusion here; glance over to example 13 of this lesson; perhaps we can clarify these progressions a bit.

Notice the first chord: The bottom tone of the chord is "G".

The root tone of that chord is "C".

The reason for this is simple—the chord is a "C" ninth and it has been inverted, the root tone is no longer on the bottom. This could very easily happen in major, as well as seventh harmony.

8

Which should prove to you, that regardless of how insignificant it might seem at the time of its introduction, the smallest detail *must* not be slighted. You simply must recognize any and all chords at sight because, as in this case, you will want to do many things on the spur of the moment when playing and you certainly can't stop to have a music lesson in the middle of a solo.

Major third progressions are formed in this same way; by taking the root tone of each chord, finding the third of that chord, and using that tone as the root tone of the next chord in the progression.

9

NINTH CHORDS IN MAJOR THIRDS

10

Can you form this same progression using inverted ninths? Learn these progressions in all keys. You will find them invaluable for modulations, fill-ins, and most of all for the training your mind will receive in recognizing chords in any and all inversions.

Knowing that all chords are either major or minor, we know instantly that any type of chord we wish to use can be used in the same way we used the plain major chords on the preceding page. You will have to be a bit careful when using sevenths, or ninths; remember they must resolve properly. Also, it will be necessary for you to pick up these progressions from any point on the keyboard. So practice them in cycle form until you are used to them. Then alter your beginning point. Begin with the key of E flat etc.

Here is an example of ninth chords in practically the same construction. Continue the exercise around the cycle and note how each key resolves into the next, smoothly, melodiously.

11 **C**

To "F"

12 **F**

To "Bb"

If one can use this type of ninth chord, he can use other inversions. Because of voicing, sometimes the harmonic construction of a figure has to be changed—hence the slight change in the last two measures.

13 **C**

8va

To "F"

14 **F**

To "Bb"

There must be no roughness when playing syncopated figuration. Modern syncopation demands a smooth flexible technique and the figures shown here will help develop this for you if practiced diligently. By constantly applying them to different numbers these tricks will soon become a part of your style of playing.

BROKEN TENTH CHORDS

DIFFERENT TIME DIVISION

15

16

QUARTER NOTE TRIPLETS

17

WATCH ACCENT MARKS

REVERSE BASS

18

L.H.

19

BROKEN TRIPLETS

WATCH ACCENT MARKS

20

21

LESSON NUMBER FIVE

MEMORANDA



Handwriting practice lines consisting of ten sets of horizontal dashed lines on a solid baseline.

EMBELLISHMENTS

(continued)

This lesson might well be called "Tricks of the Trade" because in it you can have a lot of melodious fun. You can have fun, yes—but do not take this fun lightly. It is extremely important to your musical education.

Perhaps you have noticed that each lesson contains fewer dry technical facts. This is because you are beginning to *use* the dry technicalities you learned in previous lessons and in an embellished form. There is literally no end to the musical detail one can add to his playing and for this reason I must add new features as fast as possible. You will find that most of these new features are only elaborations on things you learned long ago and I think you will find them both interesting and fun.

Before going into figuration, I wish to introduce to you the "Eleventh Chord". A very modern chord is the "eleventh" and one that must be handled just right or not at all. You will notice two things at once: First: the eleventh is essentially a ninth, the same as a ninth is essentially a seventh. Second: the eleventh is a dissonant (discord) and for this reason it should never be used alone but should resolve into some other chord. It is usually used as a suspension chord and is very effective for building a climaxx for endings.

THE ELEVENTH CHORD 1-3-5-7-9-11

Fig. 1

Db 11th Bb 11th Ab 11th Gb 11th

TWO ELEVENTH CHORDS (AUGMENTED)

There are only two augmented eleventh chords, each one representing six augmented elevenths or the six tones of the whole tone scale. The chord can also be analyzed as two separate augmented chords.

1 -- $\underbrace{C \text{---} E \text{---} G\#}_{\text{“C” Aug}} \text{---} \underbrace{B\flat \text{---} D \text{---} F\#}_{\text{“B\flat” Aug}}$ Three positions for each triad equals three keys.
 C11th.

2 -- $\underbrace{F \text{---} A \text{---} C\#}_{\text{“F” Aug}} \text{---} \underbrace{E\flat \text{---} G \text{---} B\flat}_{\text{“E\flat” Aug}}$ The four augmented triads represent the 12 keys.
 F11th.

Figure 1: Musical notation showing the C augmented eleventh chord and its analysis. The top staff is labeled "C Aug. Analyze" and the bottom staff is labeled "C11th Analyze".

Figure 2: Musical notation showing the F augmented eleventh chord and its analysis. The top staff is labeled "F Aug. Analyze" and the bottom staff is labeled "F11th Analyze".

Here is an example of progression; using ninth and eleventh chords and showing how the eleventh should resolve into the Dominant seventh.

Figure 3: Musical notation showing a progression of chords, illustrating how an eleventh chord resolves into a dominant seventh chord.

Apply these figures to numbers of your own choosing; I have written them for this purpose. This may involve transposition to other keys which is very good for your musical education. Of course the *improvising* of figures is your ultimate goal and this you will eventually do. But until you "get the feel" of figuration, use these stock tricks.

The melody of a well known number done in Elevenths. Notice how it resolves in the last measure into the key of C.

Figure 3: Musical notation showing a sequence of eleventh chords: A 11th, E 11th, F# E, D \flat 11th, A 11th, B 11th, D \flat 11th.

The first two measures of this figure could be used as a B flat seventh break. Can you name the last chord of the second measure? And into what key does it lead?

Figure 4: Musical notation showing a sequence of eleventh chords: A \flat 11th, E 11th, E \flat .

Figure number 5 is a modulation type. Can you carry it on down the keyboard farther than it is written? Notice the broken Eleventh in the second measure of figure number 7.

Figure 5: Musical notation showing a modulation type sequence: C7th, B9th, B \flat 7th (Oct.), A11th, A \flat 7th, G9th, G \flat 7th (Oct.), F11th.

Figure 6: Musical notation showing a sequence of chords: 7th, 9th, 7th, 11th (Oct.).

Figure 7: Musical notation showing a sequence of chords: 9th, 7th, 11th, A \flat 11th, G.

The Eleventh used as a suspension chord. Notice how all but the top two notes are suspended, or held, the top two notes moving up one half tone converting the formation into a ninth chord. This is resolution.

Combining two inversions of the Ninth chord with Eleventh suspension chords, forming an introduction, or a modulation. Or by playing only the first two bars of the figure, it becomes an E flat seventh break.

TYPICAL INTRODUCTION USING NINTHS AND ELEVENTHS

TWO ENDINGS USING ELEVENTHS

ALTERATIONS OF THE ABOVE TWO FIGURES

SUPPLY AND DEMAND

1

LEE SIMS

Four Measure Introduction Modulation Type

Supply Tenth Progression

Complete The Progression

11th 9th

Broken 11th Chords

Half Notes

These are 9th tones

Fill in 1-3-5 & 7

L.H.

1st Two Measures of Ex.10 Lesson 5

L.H.

Ex. 18. . . . Lesson 1 Pg. 8 Repeat same figure

Ex. 9. . . . Lesson 5 Pg. 32

L.H.

11th 9th

D 11th E 11th G flat 11th A 11th

Example 14. . . Lesson 5 . . Pg. 33

LESSON NUMBER SIX

MEMORANDA



Handwriting practice lines consisting of multiple sets of horizontal lines with a dashed midline.

IMPROVISATION

When the musical student graduates above mediocrity and begins to use improvised figuration in his playing, he is generally thought of as a genius. In a certain sense this is true. There are two kinds of improvising, *mechanical or inspired*. To be able to do either one the student must have the technique to play what the brain dictates. Master the technique of your art and then forget you ever learned it. Let the hands obey the mind and play, just as your feet move forward one at a time without conscious thought when you walk.

It is said one cannot *teach* inspired improvisation. Perhaps not but I wonder if one learned the basic principles and had the technique to play what he heard in his mind, if he could not sooner or later graduate out of this mediocrity and into the inspired class. It is, after all, a matter of developing that portion of the mind known as the sub-conscious. I do not say I can teach you how to compose an inspired masterwork but I can certainly start you out along the right path; and if you should develop into a *genius*, if only one of you, out of all the thousands of students I have, should graduate into this class—I'll be more than repaid for my effort.

As you know, everything in music is built on a scale. There are many different kinds of scales, some of them so different from our scale, we can't even notate them. The Hindu scale for instance, uses quarter tones and even third tones and sounds extremely unmelodious to western ears. Just why the scales of different nations should be any different from ours—I cannot say. Neither can I say ours is any better than theirs; man invented music and seems to have constructed his scales to suit his own idea of music.

The scale we are going to use as a starting point is one of the oldest known scales in musical history. Some historians claim that it was in use in China 1100 years B.C. Others think Pythagoras brought it from Egypt in or about 542 B.C. At any rate it is one of the first recorded scales we know of and it remained the most popular for over two thousand years, at which time it was only slightly changed into what we call the Diatonic scale. It is sometimes known as the Chinese scale of five tones and is the same as the five black keys on our present day piano. It has also been called the Scottish scale, Auld Lang Syne, Bonnie Doon and many other Scottish folk songs being composed entirely of its intervals. I use this scale as a starting point for many reasons. First it is almost a melody in itself.

THE PENTATONIC SCALE

Tones
1-2-3-5 & 6



More important, it is so closely related to the scale we know as

THE DIATONIC

Tones
1-2-3-4-5-6-7



The same scale with a rhythm bass. Count aloud as you play and try to maintain a steady rhythm. Play with the wrists as relaxed as possible and transpose the figure to all twelve keys, taking one at a time until it is memorized. Try to acquire its melody by memory as well as by intervals.

The *Pentatonic scale* is strictly a major scale, but dominant seventh harmony can be used against it with either hand and without using the seventh tone proper in the scale itself. This next figure is slightly more intricate in time division. Watch the time beats as they occur in the left hand and count as you play. Transpose the figure to all twelve keys using dominant seventh harmony in the second measure to resolve into the next key on the cycle.

You do not have to play the intervals of the scale in consecutive order when searching for a melody. You can use any routine you wish but for this demonstration I shall use them in consecutive order to show more clearly the melody of the scale.

I COMPOSE A FEW BARS

The natural thing to do here would be to resolve into the key of "C". But we have learned that although we are in the dominant seventh of "C", ("G") it is harmonically correct to go to any one of the four relative sevenths of that key. Notice what a difference this makes; try resolving into "C", holding that harmony for the full two measures; then try the four relative sevenths in their natural cycle progression, giving each seventh two beats.

Early in the Course you were shown the *standard* construction (or form) of a popular song. This form will vary, especially in the later popular numbers but don't let this upset you—you vary the *time values* of a number too but the melody remains essentially the same. As soon as you have the *standard* form clearly set in your mind, you will discover new forms to follow for your own composition. Until such a time arrives we will concentrate on the so called *standard form*.

Having found the first eight measures of our melody, our next step is the *bridge* because we know the other two phrases are almost identically like the first. This middle phrase is called the *bridge* in popular music because it acts as a bridge or connection between the second and fourth phrases. Probably the most simple form of *bridge* can be found by using the four relative sevenths. Notice the counter melody in the left hand caused by using alternating tenths.

In writing about such a *creative* subject as improvisation, I find there are several danger points for the pupil. Naturally I can only show the *basic rules* to follow. It is then up to the pupil to search out his own melodies and to utilize the knowledge he has gained from preceding lessons. Time division, embellishments, pedaling—any number of things which I cannot take the time and space to review here, will play important parts to your success in learning improvisation. I can only tell you to remember such things as alternating tenths, breaks, etc. which you learned long ago, and use them. Alternating tenths and breaks are only a minute part of what you should know about music by this time. Search back through the Beginners Course and the first lessons of this Advanced course; you will be surprised at the number of things which have slipped your mind.

One of the most effective and certainly one of the most melodious inversions of the ninth chord is the following formation. Take the 5th-1st and 3rd in the left hand, while the right plays the 7th-9th and 5th tones. Introduced in your Beginners Course, I hope by this time you can play them in progression form because from now on we shall use them in figuration and this demands a dexterity that can come only through practice.

And then there is the minor plus the sixth tone. Another ninth inversion often misnamed a minor ninth. It could not possibly be a minor ninth because there is no lowered third in the chord and this must be done before a chord can be called a minor.

SAME INVERSION
DIFFERENT FIGURE

The examples on the preceding page are applicable to most of the figurations to be found throughout the course. It is very good practice for you to remodel these figures using your own ideas. Upon experimenting you will find that many of them can be used for other purposes than their headings would indicate, that is—figures that are classed as "breaks" can be used many times as modulations; figures that are classed as modulations can be used as introductions, etc. One has to be careful when using a figure that *has* been classed as a certain type.

FIGURATION MUST AT ALL TIMES SOUND AS THOUGH IT BELONGS TO THE NUMBER

as though it were written into the music and not just a patch stuck in to fill up space. Your ear will tell you whether you are playing a musical figure or a patch.

At the risk of boring you with repetition I show again what can be done with simple ninth chord figures. I *must* impress you with the importance of time division, not only in figuration but in all phases of music.

Knowing the ninth chord to be basically a seventh and having learned back in my Beginners Course to use the third position of the tenth chord when playing in dominant seventh harmony, I make this change in the above figure.

And having learned in recent lessons the value of time division, I add this to the above figure. Now please remember—the figure itself is nice but unimportant. What I have done to change it *is* important.

If you want to change that last chord to a "D", eleventh, you can resolve very nicely into the key of "D flat".

LESSON NUMBER FOUR

MEMORANDA



Handwriting practice lines consisting of 20 horizontal dashed lines.

PROGRESSION AND FURTHER EMBELLISHMENT

So far in this course you have been told to stick pretty close to Cycle or natural progression. Now we shall introduce a new form of progression—the use of major and minor thirds in progression form. You will find this particularly valuable when composing introductions, modulations, figurations etc. No doubt you have played these chord formations many times and because they sounded all right as you played, you didn't observe just what was taking place harmonically. This is one of the worst stumbling blocks a student has. You *must* observe and analyze everything you play. Train the mind to work so fast that you are not even conscious of analyzing as you play. Listen to other pianists, recordings, the radio, even symphonic orchestras, see what they do and analyze it in your mind as you hear it. Do this consistently and you will be amazed to find that you will soon be "playing by ear". I have not had very much to say about this so called "playing by ear" because to me academic knowledge is the first requisite and "playing by ear" becomes almost automatic to the student who *knows* what he is doing.

NEW PROGRESSION LAWS

PROGRESSING UP OR DOWN IN MAJOR OR MINOR THIRDS

This opens up a tremendous field to the student who does not know that he can go from a C seventh to an E natural seventh. This is because E natural is a major third above C.

MAJOR CHORDS IN MAJOR THIRDS

1

SEVENTH CHORDS IN MAJOR THIRDS

2

MAJOR CHORDS IN MINOR THIRDS

3

SEVENTH CHORDS IN MINOR THIRDS

4

For the time being, we will center our attention on the minor third progression. Here is an example of major chords, progressing up in minor thirds and forming a typical ending for any phrase that ends in major harmony.

5

An analysis of the above example might help you form the same progression using other chord formations. The first (or tonic) chord is "A flat". The minor third of "A flat" is "C flat" or "B" natural (5#). So the second chord becomes the major chord of "B". The minor third of "B" is "D"—the minor third of "D" is "F"—the minor third of "F" is "A flat" and this completes the octave. The motif is then repeated an octave higher, resolving into two measures of major harmony, and ending. I notice two measures of "A flat" harmony in this figure that could be filled out.

6

As long as we are experimenting with time values—these chords are three half steps apart. Does this suggest anything to you? Why couldn't you supply those half steps and convert the figure into a brilliant affair? You may find the fingering a trifle difficult. I use my fourth and little fingers for the chromatic.

7

In figuring out major or minor third progressions, remember this rule. EACH KEY CHANGE IS DETERMINED BY THE ROOT TONE OF THE PRECEDING TONIC. There is a chance for confusion here; glance over to example 13 of this lesson; perhaps we can clarify these progressions a bit.

Notice the first chord: The bottom tone of the chord is "G".

The root tone of that chord is "C".

The reason for this is simple—the chord is a "C" ninth and it has been inverted, the root tone is no longer on the bottom. This could very easily happen in major, as well as seventh harmony.

8

Which should prove to you, that regardless of how insignificant it might seem at the time of its introduction, the smallest detail *must* not be slighted. You simply must recognize any and all chords at sight because, as in this case, you will want to do many things on the spur of the moment when playing and you certainly can't stop to have a music lesson in the middle of a solo.

Major third progressions are formed in this same way; by taking the root tone of each chord, finding the third of that chord, and using that tone as the root tone of the next chord in the progression.

9

NINTH CHORDS IN MAJOR THIRDS

10

Can you form this same progression using inverted ninths? Learn these progressions in all keys. You will find them invaluable for modulations, fill-ins, and most of all for the training your mind will receive in recognizing chords in any and all inversions.

Knowing that all chords are either major or minor, we know instantly that any type of chord we wish to use can be used in the same way we used the plain major chords on the preceding page. You will have to be a bit careful when using sevenths, or ninths; remember they must resolve properly. Also, it will be necessary for you to pick up these progressions from any point on the keyboard. So practice them in cycle form until you are used to them. Then alter your beginning point. Begin with the key of E flat etc.

Here is an example of ninth chords in practically the same construction. Continue the exercise around the cycle and note how each key resolves into the next, smoothly, melodiously.

11 **C**

To "F"

12 **F**

To "Bb"

If one can use this type of ninth chord, he can use other inversions. Because of voicing, sometimes the harmonic construction of a figure has to be changed—hence the slight change in the last two measures.

13 **C**

8va

To "F"

14 **F**

To "Bb"

There must be no roughness when playing syncopated figuration. Modern syncopation demands a smooth flexible technique and the figures shown here will help develop this for you if practiced diligently. By constantly applying them to different numbers these tricks will soon become a part of your style of playing.

BROKEN TENTH CHORDS

DIFFERENT TIME DIVISION

15

16

QUARTER NOTE TRIPLETS

17

WATCH ACCENT MARKS

REVERSE BASS

18

L.H.

19

BROKEN TRIPLETS

WATCH ACCENT MARKS

20

21

TWO ELEVENTH CHORDS
(AUGMENTED)

There are only two augmented eleventh chords, each one representing six augmented elevenths or the six tones of the whole tone scale. The chord can also be analyzed as two separate augmented chords.

1 -- **"C"** Aug **"B^b"** Aug
 C -- E -- G[#] --- B^b -- D -- F[#] Three positions for each triad equals three keys.
 C11th.

2 -- **"F"** Aug **"E^b"** Aug
 F -- A -- C[#] --- E^b -- G -- B^b The four augmented triads represent the 12 keys.
 F11th.

C Aug. Analyze - - - - -
 C11th Analyze - - - - -

F Aug. Analyze - - - - -
 F11th Analyze - - - - -

Here is an example of progression; using ninth and eleventh chords and showing how the eleventh should resolve into the Dominant seventh.

Apply these figures to numbers of your own choosing; I have written them for this purpose. This may involve transposition to other keys which is very good for your musical education. Of course the *improvising* of figures is your ultimate goal and this you will eventually do. But until you "get the feel" of figuration, use these stock tricks.

The melody of a well known number done in Elevenths. Notice how it resolves in the last measure into the key of C.

The first two measures of this figure could be used as a B flat seventh break. Can you name the last chord of the second measure? And into what key does it lead?

Figure number 5 is a modulation type. Can you carry it on down the keyboard farther than it is written? Notice the broken Eleventh in the second measure of figure number 7.

The Eleventh used as a suspension chord. Notice how all but the top two notes are suspended, or held, the top two notes moving up one half tone converting the formation into a ninth chord. This is resolution.

8

Combining two inversions of the Ninth chord with Eleventh suspension chords, forming an introduction, or a modulation. Or by playing only the first two bars of the figure, it becomes an E flat seventh break.

9

TYPICAL INTRODUCTION USING NINTHS AND ELEVENTHS

10

TWO ENDINGS USING ELEVENTHS

11

12

ALTERATIONS OF THE ABOVE TWO FIGURES

13

14

SUPPLY AND DEMAND

1

LEE SIMS

Four Measure Introduction Modulation Type

Supply Tenth Progression

Complete The Progression

11th 9th

Broken 11th Chords

Half Notes

These are 9th tones

Fill in 1-3-5 & 7

L.H.

1st Two Measures of Ex.10 Lesson 5

L.H.

Ex. 18. . . . Lesson 1 Pg. 8 Repeat same figure

Ex. 9. . . . Lesson 5 Pg. 32

L.H.

11th 9th

D 11th E 11th G flat 11th A 11th

Example 14. . . Lesson 5 . . Pg. 33

LESSON NUMBER SIX

MEMORANDA



Handwriting practice lines consisting of multiple sets of horizontal lines with a dashed midline.

IMPROVISATION

When the musical student graduates above mediocrity and begins to use improvised figuration in his playing, he is generally thought of as a genius. In a certain sense this is true. There are two kinds of improvising, *mechanical or inspired*. To be able to do either one the student must have the technique to play what the brain dictates. Master the technique of your art and then forget you ever learned it. Let the hands obey the mind and play, just as your feet move forward one at a time without conscious thought when you walk.

It is said one cannot *teach* inspired improvisation. Perhaps not but I wonder if one learned the basic principles and had the technique to play what he heard in his mind, if he could not sooner or later graduate out of this mediocrity and into the inspired class. It is, after all, a matter of developing that portion of the mind known as the sub-conscious. I do not say I can teach you how to compose an inspired masterwork but I can certainly start you out along the right path; and if you should develop into a *genius*, if only one of you, out of all the thousands of students I have, should graduate into this class—I'll be more than repaid for my effort.

As you know, everything in music is built on a scale. There are many different kinds of scales, some of them so different from our scale, we can't even notate them. The Hindu scale for instance, uses quarter tones and even third tones and sounds extremely unmelodious to western ears. Just why the scales of different nations should be any different from ours—I cannot say. Neither can I say ours is any better than theirs; man invented music and seems to have constructed his scales to suit his own idea of music.

The scale we are going to use as a starting point is one of the oldest known scales in musical history. Some historians claim that it was in use in China 1100 years B.C. Others think Pythagoras brought it from Egypt in or about 542 B.C. At any rate it is one of the first recorded scales we know of and it remained the most popular for over two thousand years, at which time it was only slightly changed into what we call the Diatonic scale. It is sometimes known as the Chinese scale of five tones and is the same as the five black keys on our present day piano. It has also been called the Scottish scale, Auld Lang Syne, Bonnie Doon and many other Scottish folk songs being composed entirely of its intervals. I use this scale as a starting point for many reasons. First it is almost a melody in itself.

THE PENTATONIC SCALE

Tones
1-2-3-5 & 6



More important, it is so closely related to the scale we know as

THE DIATONIC

Tones
1-2-3-4-5-6-7



YOUR FIRST STEP IN MAKING UP A MELODY

The same scale with a rhythm bass. Count aloud as you play and try to maintain a steady rhythm. Play with the wrists as relaxed as possible and transpose the figure to all twelve keys, taking one at a time until it is memorized. Try to acquire its melody by memory as well as by intervals.

The *Pentatonic scale* is strictly a major scale, but dominant seventh harmony can be used against it with either hand and without using the seventh tone proper in the scale itself. This next figure is slightly more intricate in time division. Watch the time beats as they occur in the left hand and count as you play. Transpose the figure to all twelve keys using dominant seventh harmony in the second measure to resolve into the next key on the cycle.

You do not have to play the intervals of the scale in consecutive order when searching for a melody. You can use any routine you wish but for this demonstration I shall use them in consecutive order to show more clearly the melody of the scale.

I COMPOSE A FEW BARS

The natural thing to do here would be to resolve into the key of "C". But we have learned that although we are in the dominant seventh of "C", ("G") it is harmonically correct to go to any one of the four relative sevenths of that key. Notice what a difference this makes; try resolving into "C", holding that harmony for the full two measures; then try the four relative sevenths in their natural cycle progression, giving each seventh two beats.

Early in the Course you were shown the *standard* construction (or form) of a popular song. This form will vary, especially in the later popular numbers but don't let this upset you—you vary the *time values* of a number too but the melody remains essentially the same. As soon as you have the *standard* form clearly set in your mind, you will discover new forms to follow for your own composition. Until such a time arrives we will concentrate on the so called *standard form*.

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In writing about such a *creative* subject as improvisation, I find there are several danger points for the pupil. Naturally I can only show the *basic rules* to follow. It is then up to the pupil to search out his own melodies and to utilize the knowledge he has gained from preceding lessons. Time division, embellishments, pedaling—any number of things which I cannot take the time and space to review here, will play important parts to your success in learning improvisation. I can only tell you to remember such things as alternating tenths, breaks, etc. which you learned long ago, and use them. Alternating tenths and breaks are only a minute part of what you should know about music by this time. Search back through the Beginners Course and the first lessons of this Advanced course; you will be surprised at the number of things which have slipped your mind.

The form of construction which we are using generally ends the first eight measure phrase in dominant seventh harmony, and this *leads* into a repetition of the first phrase. Then, because there is to be a new, and different phrase (*the bridge*), the second eight measures generally ends in tonic harmony. I use the term *generally* because this is not always true. But for your first lessons in improvisation, we will compose our number in this way. Notice how the first and second eight measure phrases end; the gap of inactivity in measures 15 and 16 has been left open purposely. You will later learn how to improvise figuration so that you can *fill in* these gaps which are to be found in all popular music.

ASSEMBLY

LEE SIMS

Key of C

As stated elsewhere in the Course, these lessons are not designed nor intended to be mastered in any given time. No human being could learn all there is to be found in one of these lessons in a week. Your best plan is to learn all you can then take up the next subject *BUT* constantly review previous lessons and they will take on new meaning. Above all, do not try to stick with one subject until you master it completely; a bored mind assimilates very little. Learn as much as you can of one subject and then *REVIEW*.

Try changing the order of the pentatonic and see how many new melodies you can find. Look at this excerpt and analyze what I have done to change "Assembly".

Using the excerpt (bottom of preceding page) for a melody, here is another skeleton for you to fill in. Your ultimate goal in playing is to be able to improvise figuration. I think by this time you must recognize how easy it is to find a *melody*, the elaboration of that melody is another thing. Analyze these different figures as they are suggested, explain to your self why they were used. Learn to recognize these facts at a glance, make your mind, through practise, work automatically. It is important to your advancement that you know why certain figures are used; was it because a dominant seventh figure was needed to resolve into the next key, or was it because a figure that began in seventh harmony and ended in tonic had to be used? You must *know* these things, and they can be learned *only* in one way—*PRACTICE*. The mind can be developed just the same as one can develop certain muscles. the more music you read—the faster your eyes will work, the more figures you understand *and use properly*, the easier it will be to improvise. So *PRACTICE* and do not be too impatient; professionalism is not gained in a day.

SUPPLY AND DEMAND

Number 2

LEE SIMS

| | | | | |
|--------|--------|-----------|----------|----------|
| Figure | number | thirteen. | Lesson 1 | (repeat) |
|--------|--------|-----------|----------|----------|

| | | | | | | | |
|--------|------|----|----------|--------------|-----|-----|-----------|
| Follow | line | of | standard | construction | for | six | measures. |
|--------|------|----|----------|--------------|-----|-----|-----------|

| | | | | |
|--------|--------|---------|------------|--------|
| Figure | number | Eleven. | Lesson Two | Pg. 13 |
|--------|--------|---------|------------|--------|

LESSON NUMBER SEVEN

MEMORANDA

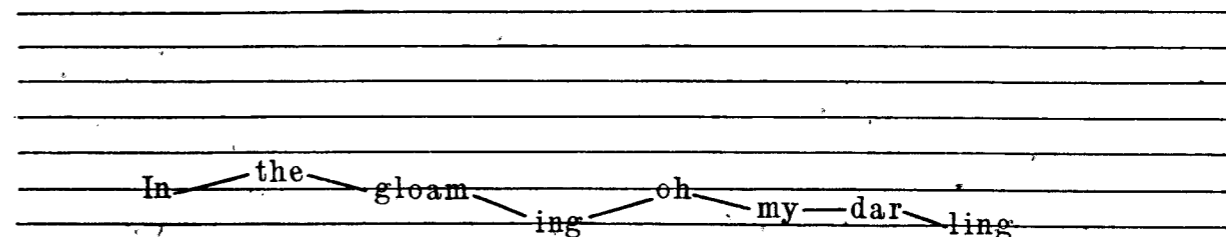


Handwriting practice lines consisting of 15 horizontal dashed lines.

IMPROVISATION

(continued)

There are many interesting legends connected with music. Indeed *sound*, (not music) can be traced back as far as man himself, even into mythology. The ringing of an anvil led Pythagoras to investigate sound. Being an astrologer as well as an accomplished mathematician, he measured the distance between the seven main planets of the solar system, reduced his findings to inches, then cut strings to correspond with his findings. Next he hung weights on the ends of the strings and found that each one gave forth a *different* sound. He also discovered that certain strings sounded better than others when sounded together; and thus was the Pythagorean scale of sound born. For over fifteen hundred years musicians did not recognize as melodious, anything but the Pythagorean consonances, namely the octave, fifths and fourths. It is amazing that the most analytically minded people the world had ever known, the Greeks, did not discover the fourths and sixths *below* the melody, thereby forming thirds; but it remained the only scale known until Hucbald of St. Amând introduced *part singing*. This consisted of singing a melody while a second voice sang the same melody a fifth or a fourth higher, a proceeding that would sound extremely unmelodious to our ears. Up to this time there was no system of notation and to Hucbald goes the credit of inventing the first staff. This staff had any number of lines, depending on the range of the number being sung. The words were written in the spaces; there were no notes. It was more of a ladder than a staff and gave the singer only the vaguest idea of where the melody was supposed to go. Using this system one of our present day songs would look something like this.



This form of notation although better than anything else in use up to that time, was far from successful. A great deal of confusion arose amongst the singers. The harsh unmelodious sound of fourths or fifths being sung together was doomed to be replaced by a new system of notations invented by the Benedictine Monk Guido D'Arezzo about one hundred years later.

Guido D'Arezzo was born about 990 A.D. and died about 1050 A.D. He was a famous teacher and singer who had a boys choir which he trained very thoroughly. One of his first steps was to discard Hucbald's fifths and fourths. Next he perfected a staff and instead of writing the words of the song in the spaces, he used notes thereby giving the singer a definite pitch to follow. Among the hymns his choir sang was one to St. John which ran like this.

Ut queant laxis
 Resonare fibris
 Mira gestorum
 Famuli tuorum
 Solve polluti
 Labii reatum
 Sancte Johannes".

Taking the first syllable of each line, he gave names to his notes. Ut, Re, Mi, Fa, Sol, La, the Si (or Ti) being added later. This scale is still in use today. There were no definite number of lines. If the melody ran out of range, they just added more lines.

The Diatonic scale is the next step in our ladder of improvisation. Using two more notes in its construction than does the Pentatonic, this widens the scope and makes the finding of melodies more simple. Again I ask you to remember—we are searching for melodies, not finished piano solos. The improvisation of figures comes later. Analyze the construction of this diatonic melody then search out new melodies by changing the order of the scale intervals. Find your melody of single notes first and write them down. Then supply a full rhythm bass and full harmony for the right hand by analyzing your melody.

DIATONIC

The musical score for 'DIATONIC' is presented in four systems. The first system shows a simple diatonic scale in C major, with notes numbered 1 through 7. The second system introduces a piano accompaniment with chords in the right hand and a bass line in the left hand. The third system continues the accompaniment with more complex chordal textures. The fourth system concludes the piece with a final chord and a fermata over the last note.

This page contains four systems of musical notation for improvisation exercises. Each system consists of a treble and bass clef staff. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system includes a 'sva' (sustained) marking over a long note in the treble. The third system continues the harmonic accompaniment. The fourth system ends with a 'glower' marking, indicating a sustained or glissando effect.

Before playing a number, so many pianists have to *figure out* an arrangement. This is not improvisation; improvising is a spontaneous, free style of playing that can come only from the subconscious mind. By plying the mind with things it likes to hear, the subconscious brain picks up and stores away many things of which you are not conscious. And sooner or later you will be astounded by the music brought forth by the hands and fingers. Of course there is much more to improvising than just listening to beautiful music. Probably the most important step a pupil can take in learning how to improvise is the acquiring of an analytical mind. Form the habit of analyzing everything you play or hear. Find out how it is constructed and then experiment with the same idea in other melodies, changing time values, keys, etc.

By altering the time value of the first four measures of "DIATONIC", a new melody is evolved. Can you finish out the chorus using this idea throughout?

A single line of musical notation in treble clef, showing a new melody derived from the first four measures of the 'DIATONIC' exercise, with altered time values.

There is a great amount of discussion these days about the value and the classification of improvisation. Some schools claim that to be a successful improviser, one must be a master of harmony, counterpoint, fugue and have a sound knowledge of plain song and instrumentation. Beside all this one must have a smooth flexible technique, capable of playing whatever the subconscious mind dictates. I have known many people in my life who have had all these things and still could not improvise a note. On the other hand, I have known men who did not know a note of music academically and still could improvise beautiful music by the hour. History tells us Johann Sebastian Bach's organ improvisations were more beautiful, more thoughtful, and had as much true forms as any of his written compositions. From all this I take my own theory of Improvisation.

IMPROVISATION IS THE GREAT GREAT GRANDFATHER OF COMPOSITION

Man improvised melodies long before there were any instruments; he sang his love songs, just as they poured from his heart. Later he perfected a method of recording his musical thoughts. Composition should be the goal of all aspiring musicians regardless of how modest their talent. With this in mind I offer here another "SUPPLY and DEMAND" with only a skeleton of the melody given as a guide. See if you can find a melody to fit the bass I have written in.

SUPPLY AND DEMAND
Number 3

Introduction Ex. 14 Lesson 4 Pg. 26

a clue supply

Slower

supply memorize

R.H.

Remember standard construction

Supply - - - - - Melody - - - - -

R.H.

L.H.

Two measure break

Remember standard construction

Remember standard construction

R.H.

L.H.

Transpose figure 7, Lesson 4 from Ab to Bb. Pg. 24

It was a long, long time after the inception and use of the Pentatonic and Diatonic scales before the Chromatic came into being. Man had to learn how to tune his musical instruments (which he still has not done) before he could use the half tone scale. The pentatonic and diatonic were all right for melody alone but when he began experimenting with counterpoint, (about 1300 A.D.) those out of tune thirds, sixths and sevenths became more and more objectionable and a new system of tuning had to be found. It is not the purpose of this book to teach you how to tune your piano but it is well for you to know that what we call scales are only the results of some twenty five hundred years of experimenting with the division of sound, and we still can not say truthfully that this division has been successfully accomplished. I heard a quarter toned piano not long ago and I'm afraid it will be another twenty five hundred years before it is accepted. My common sense tells me that quarter tones are just as logical as half tones but my primitive ears just couldn't take it. It is amazing how slowly the human ear accepts anything new. About 1600 A.D. musicians began altering the scale of music again, and by 1750 A.D., about the time of Bach's death, harmony had almost obtained its full growth. This was brought about mainly by a scale which had eight out of twelve major thirds in tune—but this threw out of tune all of the minor thirds, the fourths and the fifths, so not much was accomplished harmonically and another change became necessary. About 1750 A.D. the piano began its rule of the western world and although it is still out of tune, it will permit the use of the chromatic scale.

And so if you are thoroughly acquainted with the pentatonic and diatonic melodies, you will have no trouble with the chromatic. If you should have trouble, or become confused by so many intervening half tones, go back and spend more time on the other two scales. You must *build up* to the chromatic. Analyze the use of these half tones and you will discover them to be a great help in your search for original melodies. Your most important step now is analyzation and application.

THE CHROMATIC

And so ends the second lesson in improvisation. One might almost say, this is composition—all else is elaboration. When you stop to consider that there are only twelve half tones on the piano keyboard, one couldn't look so very far without finding a melody of some sort. The danger comes from trying to advance too fast. Again I wish to impress you with the fact that this is not an ordinary music course. I am putting into print everything I know about piano and putting everything in chronological order, step by step, just as I learned it; each step depends upon the preceding step. The time element is up to you; how fast you can assimilate what I have written here and how much practise you put in developing technique enough to play what you have learned.

Now, for your pleasure (and education) let's see what I can do in the nature of improvisation. I shall improvise a melody composed of the three scales, and in it I shall use several *tricks* which have been introduced in the foregoing lessons. While improvising this melody I shall record it and transcribe it later. Play this melody and enjoy it if you can. And while you are learning it, developing technique, sight reading, etc.—begin your study of its construction. Find out what those *tricks* are and how they have been used; for instance—what have I done to form the introduction? There is a distinct form there, can you find it?

RESULTS

LEE SIMS

INTRO

LESSON NUMBER EIGHT

MEMORANDA



Handwriting practice lines consisting of 15 sets of four horizontal lines (top, middle, bottom, and descender).

THE BLUES

To most people, the term "blues" means a song whose lyrics depict a broken heart or whose melody is played in a minor key and played very slowly. Many think of the "blues" as an independent type of music. To musicians who know, the "blues" has a much more definite meaning.

The "blues" has its own distinct formula or musical pattern using a twelve bar phrase in place of the eight used in standard construction. It does not have to be played slowly and neither does it have to be sad. Born (as far as I know) in New Orleans where Negroes used to gather and to the accompaniment of a broken down piano, a banjo, or any crude instrument they might have had, someone would strike up a musical phrase of four bars usually expressing a thought in the mind of the singer. Then this thought was usually repeated and the last four bars were used for a concluding thought completing the twelve bars. Just where the form came from I don't believe anyone knows—like Topsy it just grew. It is most certainly the Great Grand Daddy of our present-day "Swing" and "Boogie-Woogie" and is still one of the most popular types of music.

FORM AND HARMONIC STRUCTURE OF THE BLUES

To acquaint yourself thoroughly with this musical formula, practise the above exercise around the cycle of twelve keys.

Like all forms of music, the blues is constructed on a scale. It has its own peculiar scale to be sure but before we try to compose a melody in blues form, we must know that scale.

SCALE OF THE BLUES



In other words, the blue scale has two more tones in its construction than does the ordinary scale, the flatted third and the flatted seventh. These tones are called blues notes.

Possibly of these ten tones, five are used the most in composing a blues melody.



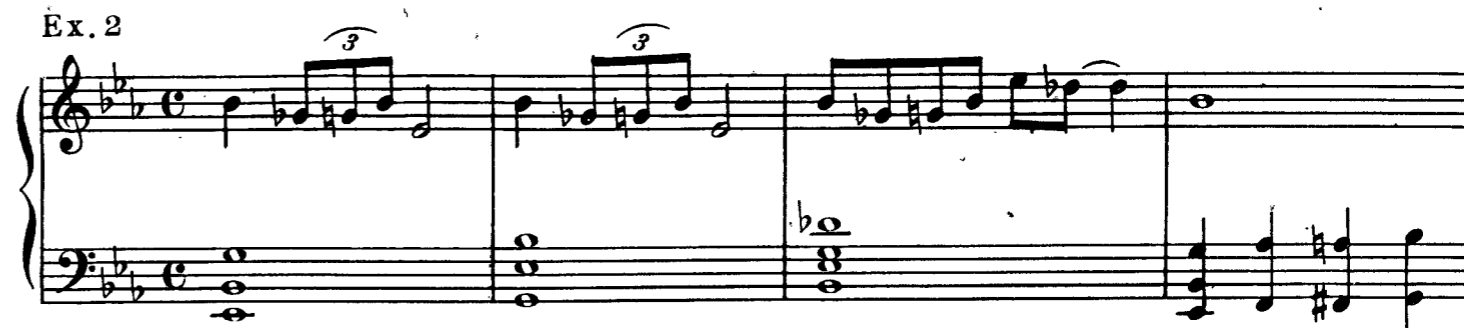
This latter scale restricts the beginner too much and I would suggest your learning the full blues scale in all twelve keys. This might seem superfluous at first glance but you will find you need them. For instance here is a typical Blues phrase.



Now, can you play this same melodic pattern in the key called for by the next two measures of the blues form? If so play them then return to measure

two of example number one and complete the phrase. Use the same keys of—refer to form and harmonic chart.

For the sake of practice, apply the above instructions to this blues phrase.



The original blues form was a comparatively simple affair. The left hand, in particular used few chords, depending on rhythm rather than harmony. I remember hearing the identical bass figures used in today's Swing and Boogie-Woogie over many, many years ago on the Mississippi river boats . . . another reason why I say the Blues is the Great Grand Parent of Swing and Boogie.

THE MOST SIMPLE FORM OF THIS BASS IS CALLED A WALKING BASS



Take the dotted eighths and sixteenths out of this figure and you have the perfect Boogie-Woogie bass. Learn it in all twelve keys, then try applying it to examples one and two.

This type of bass is seldom used in any way excepting Major, Minor and Dominant seventh harmony. For your future reference, here are all three in printed form.

MAJOR
Ex. 4



BLUES BASS FIGURES
continued

MINOR

Ex. 5



SEVENTH

Ex. 6



An excellent way of becoming thoroughly conversant with this style is to connect the three examples just shown and learn them in all twelve keys. In order to play Boogie-Woogie you must be able to supply the proper harmony and figuration instantaneously as you sight analyze what ever number you happen to be reading. We take up Boogie-Woogie in the next lesson and you will find these figures invaluable if you have them at your finger tips.

RIFFS

"RIFFS" are extremely popular in both Blues and Boogie-Woogie. They are generally short phrases played by the right hand with very little harmonic variation and repeated over and over against the natural harmony of the number being played. Sometimes an entire twelve bar phrase is Riffed.

Ex. 7



Riffs like most things in music can be elaborated upon. Sometimes a swing group will establish a comparatively simple riff motif and then elaborate it into a terrific climax. This idea is usually used as an interlude in some other number.

EXAMPLE NUMBER SEVEN ELABORATED

Ex. 8 Bright



LESSON NUMBER NINE

MEMORANDA



Handwriting practice area consisting of ten sets of five-line musical staves, each with a dashed midline, for practicing the Boogie Woogie bass figures.

BOOGIE-WOOGIE

The true Boogie-Woogie bass uses straight eighth notes but most pianists alter this to suit themselves. Dotted eighths and sixteenths, grace notes, and even a triplet here and there is permissible. The use of straight eighth notes gives Boogie-Woogie its name of "Eight to the bar".

BOOGIE BASS FIGURES

Ex. 1

Ex. 1 consists of nine numbered musical staves, each containing a different Boogie Woogie bass figure. The figures are written in bass clef with a common time signature (C). Figures 5 and 7 include triplet markings (3) over groups of notes.

Learn these figures in as many different keys as possible. When playing a solo in Boogie-Woogie style, you will be called upon for nearly every key in the cycle, depending of course on the key in which you are playing. You will use four harmonic changes in each key. And inasmuch as the most outstanding feature of Boogie is its repetitious bass, you must be able to supply the same figure in whatever harmony your melody calls for.

Some dyed in the wool Boogie pianists claim the style is only successful in the keys of C—F—Bb—Eb and D natural. I do not entirely agree with this. I imagine this theory comes from the arranger for orchestra who, because of voicing, must stay within a certain range or his instruments will sound either too shrill or too muddy.

The nine figures on the preceding page can be combined into an unlimited number of combinations. For instance, combine

Exercise 4 with Exercise 6

Ex. 10

Exercise 1 or with Exercise 5

Ex. 11

One should keep in mind the original form if he wishes to play an authentic Boogie-Woogie but it seems to me, contrast and technique are just as important to the soloist. Sometimes I use one measure out of four different figures combined to make a still more flashy left hand.

Example 4 5 6 and a walking bass

Ex. 12

Which leads nicely into the key of F. Continue through the twelve keys.

Of course I know the above mentioned "dyed in the wool" Boogie pianist would throw up his hands in horror at such a figuration but then I'm not a "dyed in the wool" boogie pianist. It's a matter of personal taste and I shall let you choose the type of Bass you wish to use; you know the rules. One thing is certain, this exercise will develop a left hand technique which you will need badly when you begin to improvise melodies.

And this brings up an important point. Not all melodies lend themselves to the Boogie-Woogie style. Before trying to arrange a Boogie bass into a number you must first analyze the form and harmonic construction of the melody and see if it conforms to the rules of Boogie-Woogie.

A very important trick in the playing of Blues or Boogie is the Grace note. This tiny little note which has no time value adds a syncopated blue effect to a number as does no other trick I know of. It is usually played one half step below the melody note and is most effective when used to emphasize the blue third against the major.

Ex. 13

More than one grace note can be used. I sometimes use as many as four below a melody note. As remarked before, they do not alter the time value of a measure but the melody would have to be moving slower in order to get in four. Also they do not have to be below the melody, you can use them above or in the middle of a chord formation.

Ex. 14

BOOGIE-WOOGIE RIGHT HAND FIGURES

The right hand has characteristic figuration just the same as the left. Here are a few examples of these figures. They can be rearranged just the same as those introduced for the left hand by combining different figures. They are used mostly for embellishing, fill-ins, even introductions or endings. And after you have become better acquainted with the style you will find you can improvise an entire melody by using two or three of them combined.

I would advise your learning these figures in as many keys as possible. Analyze each one to find what its harmonic construction consists of, in which key the left hand must be in order to harmonize with it. After you have become thoroughly acquainted with them try altering the time values, inserting or taking out certain notes to conform with your own ideas.

By combining several different tricks shown in the last two lessons you can turn out an almost perfect piano solo in Boogie style. I say almost, because it may sound a bit patchy, being composed entirely of patches. However, I hope it will demonstrate to you the value of applying the different things you have learned during the course. Follow the manuscript chart below and supply what it calls for, practice it until you have it by memory.

SUPPLY AND DEMAND

4

Introduction

| | |
|--------------------------------|--------------------------------------|
| Introduction | |
| Example 4, Lesson 9 Pg. 59 | Example 13 Lesson 9 (12 Bars) Pg. 61 |
| Example 6 Lesson 8 Pg. 56 | Repeat Example 6 Lesson 8 |
| Example 7 Lesson 8 Pg. 56 (12) | Example 8 Lesson 8 Pg. 57 (12) |
| Example 1 Lesson 9 Pg. 59 | Example 14 Lesson 9 Pg. 61 |

Can you compose another number by using this same system? Reach back in your beginners course, search out your advanced course, select different things you find and combine them as I have done.

LESSON NUMBER TEN

MEMORANDA



Handwriting practice lines consisting of ten sets of four horizontal lines each, with a dashed midline.

ARRANGING

The arranging of popular numbers for successful performance calls for more than technical knowledge. One must use imagination and initiative. I feel you are well armed with musical knowledge and technique so I offer in this tenth lesson some hints on the use of imagination in arranging.

I personally prefer to improvise my arrangements as I play. Never in all my life have I played a pre-conceived arrangement. On all of my radio shows, in all of the many hundred of recordings I have made, every note has been improvisation. This is not entirely necessary and in some cases not even advisable. Some pianists can arrange a number and play it from memory, doing a far better job than they could have done had they improvised. I just feel that an improvised arrangement has more freedom and spontaneity and would advise to you to practice with this goal in mind.

When I arrange (or improvise) a number for public performance, I think first of the Introduction. I like to make my intros sound, first, as tho' they belong to the number I am going to play; second: they must have some direct bearing on that number. For instance if I were going to play "OLD MAN RIVER" I would immediately have a mental picture of the old Mississippi flowing along quietly, and with great dignity and power. I might also think of the Deep Low South and fashion my introduction in this manner.

Fig. 1 Slowly

pp — mf — mf — rit — p

tremolo
8va

Do you recognize the melody of "DEEP RIVER" in this Introduction? Of course this is a very simple idea I have executed here and if you used it to lead into "OLD MAN RIVER" you would have to begin your number in an almost ad lib in which case I might take examples Nos. fifteen, sixteen, and twenty-six out of lesson nine, and out of them this—

SUPPLY

Fig. 2

Very bright

Example 15 Repeat Ex. 15 Example 16 Example 20

As shown on the preceding page, one has first to determine the type of arrangement he wishes to use. And sometimes too, the title of a number does not suggest a mood as does "OLD MAN RIVER". For instance, "Jeanie with the Light Brown Hair". I know of no melodic patterns that might suggest light brown hair. So I revert to the lyrics. "I DREAM of Jeanie with the Light Brown Hair". I know many Dream numbers but in this case I would rather use something original that suggests Dreams, something rather vague and indefinite.

INTRO.

Fig. 3

CHORUS

The lyrics or title of a number will almost always suggest the mood for an introduction. Take any popular tune you like and apply this system. Do what I have done with "Jeanie". Go back in the Course and select different figures, combine them, in some instances alter them to make them conform with your idea. I have used Figure Number 5 Lesson Number 3 combined with Fig. Number 1 Lesson Number 5 for the above introduction, there are hundreds of combinations to be found in this book. Search them out and use them. Of course you are expected to use your own figures just as soon as you are capable of making them up.

For those who may find the key of E natural too difficult I suggest changing the last measure of the above introduction to this—

CHORUS

After finding a satisfactory introduction, my next concern is the *planting* of the melody. It is always good to play first the melody simply and unobscured by figuration so that later on when you do start to elaborate and embellish, your listener will have no trouble following you. This does not mean you are to play the number exactly as it is written in the printed copy but keep your melody well defined. Use different harmonic construction if you wish but the melody must always predominate.

My next thought is for the use of proper breaks and fill-ins—those little two measures figures that do so much towards dressing up a number. There are many such figures to be found in this book so I will not take up time and space here to introduce more. Just remember, the smartest trick of all is in knowing where, when and how many figures to use—do not over do it.

And then comes one of the most important things in arranging. MODULATIONS. To me, one of the most interesting things in music is the way an arranger or composer handles his *CONTRASTS* in a number. The changing of a key will sometimes make a number sound entirely new. Tempo changes too are very good for contrast as are dynamics, the varying and contrasting degrees of intensity or loudness in an arrangement. Contrasts can make or break an arrangement.

Last but far from least are my endings. There are many different ways of ending a number. Sometimes an arrangement begins to build right from the very first and little by little (*poco a poco*) builds to a high climax. Then again, owing to the number being played, it might be better to place the climax in the middle of the arrangement and end the number softly, letting it die away to nothing. I use this latter idea a great deal when playing numbers like "Jeanie".

CLIMAX ENDING

Fig. 4

A FADE AWAY ENDING

Fig. 5

An entire volume could be written on the subject of Modulations. They are dependent upon so many different things. The harmonic construction of a melody might make it imperative that you begin your modulation in Major harmony. And the next number you play might demand a modulation beginning in Dominant seventh harmony, Minor, or any number of other things. Because of this I obviously can not furnish enough modulations to cover every type of number but I will point out several different ideas and your own ear will have to inform you which type your selection calls for.

Do you remember the lesson on progression in Major and Minor thirds? Taking "JEANIE" (because most everyone is acquainted with its melody) here is one way of constructing a modulation from the melody itself.

Fig. 6

SAME FIGURE RAISED A MINOR THIRD

One could continue with this progression until he reached the desired key. But it would be better to change the figuration in order to avoid monotony. So I form a progression using Major thirds, beginning with the last measure of the above.

If you play figure Number 6 as it is written and raise a Major third, transposing the balance of the figure, you will arrive in the key of B natural (Number 5) a key seldom used in popular music. One way of overcoming this would be to change the *motif* in the second half.

Fig. 7

In figuring out the change of *motif* for the second half of Figure No. 6, I found that by raising in half tones all the way through, I landed in the key of E flat, the key I began in. So I tried putting a *whole* tone raise in the second and fourth measures. This brought me out in the key of F (One flat). You can do the same thing by experimenting. Try other chord formations in place of the straight Majors I used; a different time division would also change the key at the end of the modulation. Just keep in mind that modulations, like any form of music, have a form that must be adhered to; this is called *metre*. The *metre* of a modulation must be two, four, eight, or sixteen measures long.

Another good form of contrast is to be gained by changing into waltz ($\frac{3}{4}$) tempo following a modulation.

THE LAST FOUR BARS OF FIGURE 7 AND INTO WALTZ TEMPO

* Little by little

** Same tempo

E. S. & Co 5207

I hope I have made you realize the value of application, I've certainly written enough about it. All of the things found throughout the course can be altered and made to sound like new figures. Introductions, breaks, modulations, even whole passages can be built by combining or altering the figures that have been shown. One has to use a certain amount of taste to be sure, an overarranged number is almost worse than nothing at all.

And to bring this course to a close, I shall put "Jeanie" into a brand new dress. I hope you will pay far more attention to *what* I do rather than putting your entire attention on being able to play an arrangement that may or may not have a certain amount of flash.

"Jeanie" is a number that lends itself to almost any type of arranging. I would prefer to play it slightly on the classical side but to show the use of imagination in arranging, here is a treatment slightly on the humorous side.

Picture "Jeanie" in the parlor practicing for a recital under the watchful eye of her Mother who thinks her daughter has the makings of a genius. Now Jeanie, like most youngsters, would much rather play "Boogie" than scales and she has trouble keeping an "eight to the bar" beat out of her practice period. It creeps in every once in a while and she gets a sharp reminder from Mama. This is done by sharply accented triads in the right hand. Jeanie plays her scales and exercises, keeping an eye on Mama who finally drops off into a doze. This gives Jeanie her chance to slip in a few hot licks. Mama is dreaming of her daughter on the stage of Carnegie Hall when she is rudely awakened by a figure Bach never dreamed of. Through half closed eyes she watches and listens and kinda likes what she hears and when Jeanie brings the number to a close nice and soft she exclaims — "very much in the groove my dear, keep her right where you are" or something to that effect.

Boogie Woogie like all music is color and it should be used when that type of coloring is needed. I would hate to think I could never hear anything in music but Boogie. But I would also hate to think I could never hear or play anything but Bach. Just remember, music is color and no painting is ever completed in one color. Mix your colors and everyone will be happy.

JEANIE IS THE SLY ONE

LEE SIMS

Jeanie practices

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Her scales

Musical notation for the second system, showing a scale-like progression in the right hand and a corresponding accompaniment in the left hand.

Gets ideas

Musical notation for the first system on page 73, featuring a treble and bass clef. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment with triplets.

Musical notation for the second system on page 73, continuing the piece with similar melodic and accompanimental lines.

Musical notation for the third system on page 73, showing further development of the musical themes.

Mama speaks sharply

Musical notation for the fourth system on page 73, featuring a bass clef and a series of chords and notes. Dynamics include sf and ff.

Musical notation for the fifth system on page 73, concluding the piece with a final melodic line and accompaniment. Dynamics include ff and mp.

In a very bored style

She tries again

(sock)

grows bolder

mf

again mama speaks

ff sharply

scolds

R.H. 3 3 3 3 3 3 3 3
/ L.H. *ff*

and warns Jeanie for the last time

L.H. *p* L.H.

Rock a bye Mama

Mama begins to dose

poco a poco dim. *pp*

Drops off to sleep still muttering her admonitions

pp *p*
g basso

Jeanie gets in a few hot licks *gva.*

pp very soft
g basso

delicately

delicately
g basso

8basso.....

poco a poco cresc

pp

poco a poco

mp

poco a poco

mf

begin diminuendo

p

pp

Mama dreams her Jeanie
is on the stage of Car-
negie Hall

brillante

L.H.

R.H.

Cad.

L.H.

sva

R.H.

L.H.

brillante

L.H.

L.H.

L'istesso

slight ritard

Grandioso

cresc

slightly slower

L.H.

ff

First system of musical notation on page 78, featuring piano and bass staves with various dynamics and articulations.

Second system of musical notation on page 78, including dynamics like *dim.* and *diminuendo*.

L'istesso Mama awakes with a start

Third system of musical notation on page 78, starting with the tempo instruction *strict tempo*.

kinda likes what she hears

Fourth system of musical notation on page 78, featuring triplet markings.

discovers the blues can have brilliance too

8va

Fifth system of musical notation on page 78, featuring octaves and five-fingered runs.

First system of musical notation on page 79, including the instruction *loco*.

Second system of musical notation on page 79, including the instruction *with brilliance R.H.*

Third system of musical notation on page 79, including the instruction *maintain strict tempo to end*.

Fourth system of musical notation on page 79, including the instruction *poco a poco diminuendo*.

Fifth system of musical notation on page 79, including dynamics like *mp*, *p*, and *ff*, and the instruction *Rip*.

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