

consider this possibility:

MUSIC HAS THE POTENTIAL OF BEING THE VOICE OF A SOUL

EVERY SOUND YOU PRODUCE ON YOUR INSTRUMENT WILL BE PRODUCED WITH MUSICAL INTENT

(choose your word)

EVERY HUMAN LIVES A BALANCE OF SPIRIT AND BODY
EACH CHOOSING THAT BALANCE

there is no choice in being a musician.

which balance will you choose?

the strength of three.

melody	harmony	rhythm
improvisation	composition	variation
learning	teaching	writing
respect	trust	honesty
balance	clarity	memory

all each implies,

which balance will you choose?

MUSIC, BY DEFINITION, IS SENSORY SENSUOUS SENSUAL
there is a spiritual sensuality

everything can be considered an instrument.

to consider precision is to consider technique. (Ormandy?)

the more rules the more freedom – Stravinsky

those who avoid music of the masters run the risk of not being a master themselves. – Santos

I gave up fire for form till I was cold - Frost

think of a recent event that caused you pain, produced negative feelings in you. Whoever or whatever caused those feelings was your teacher, because they revealed so much to you about yourself that you probably did not know. And they offered you an invitation and a challenge to self-understanding, self-discovery and therefore to growth and life and freedom. - DeMello

invitation	challenge	self-understanding
growth	life	freedom
reveal	feel	know

stay close to any sounds that make you glad you are alive - Hafiz/Ladinsky

LIVE YOUR BALANCE. with awareness of, attachment to
THE PIVOT - Chuang Tzu/Merton

learning teaching writing

each a transformation. **music theory** study/exploration of:

- which / how
- melodies / rhythms / tonalities / practices / concepts / sounds

trigger which

- emotional / spiritual / sensual
- reactions.

generate which

- prayers.

unleash

- laughter tears rage tenderness.
- form.
- not giving up fire for form.
- internalization without attachment

EVERY ONE IS TOUCHED BY MUSIC. HOW DOES IT HAPPEN? from what could be perceived as music to touching the deepest level

- writing happens on a porous surface

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INTRO TO TONALITY

study all existing theories of scales, harmony, rhythm, instrumental/vocal technique, literature in conjunction with a study of tonality from the following perspectives:

POSSIBLE TYPES OF TONALITIES

- MAJOR
- MINOR 7
- DOMINANT 7
- TONIC MINOR
- DIMINISHED 7
- MINOR 7 FLAT 5

PERSPECTIVES

HORIZONTAL/VERTICAL
melodic / harmonic
RESOLUTION/EXTENSION

DIATONIC / CHROMATIC

FEELING(S) EXPRESSED
inactive somewhat active very active

RHYTHM
pattern/cycle

RELATIVE / DERIVATIVE

TECHNIQUE / PRECISION

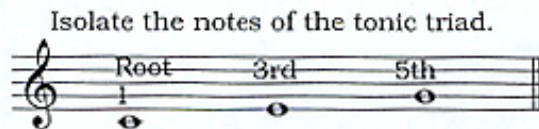
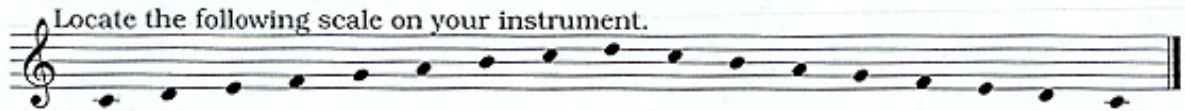
IMPROVISE READ WRITE

recognize
identify
express

Studies in Tonality / MAJOR Stan Smith '05



Think of this scale as a sequence or series of notes as well as numbered scale degrees.



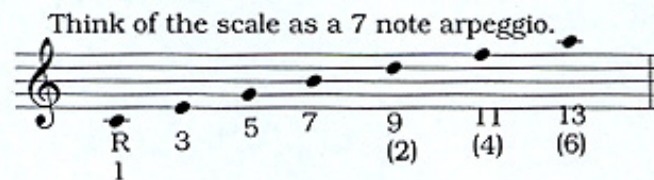
Isolate the notes of the tonic triad.

Be able to express the distinct sound and feeling of each chord tone.

Play the scale hearing 2, 4, 6, 7 as resolutions to chord tones of the tonic triad.
 ASCENDING SCALE: 2 resolves to 3, 4 to 5, 6 to 1 (through the 7th scale degree).
 DESCENDING SCALE: 7 resolves to 5 (through the 6th scale degree), 4 to 3, 2 to 1.



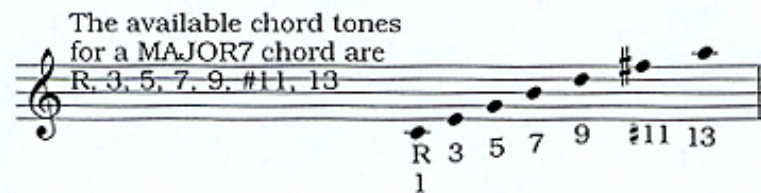
Apply the above concepts to the following extended scale.



Think of the scale as a 7 note arpeggio.

Notice:

9 is the same note as 2
 11 is the same note as 4
 13 is the same note as 6



The available chord tones for a MAJOR7 chord are
 R, 3, 5, 7, 9, #11, 13

Play the 7, 9, #11, and 13 as chord tones (not resolutions) expressing the distinct sound and feeling of each note.

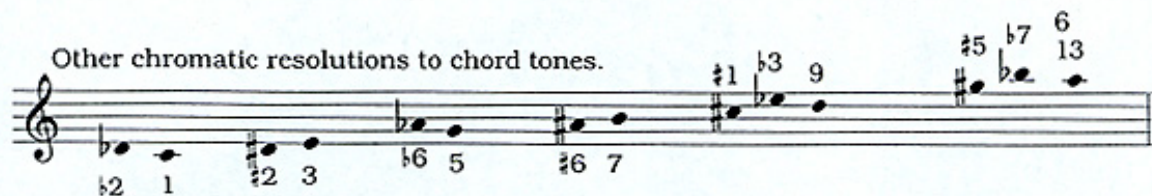
Studies in Tonality / MAJOR/Pg.2

Hear #11 as a #4 scale degree resolving to 5

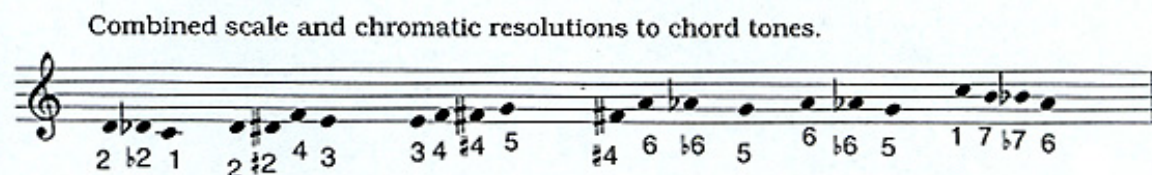
The resulting sound is contained in a Lydian scale.



Notice the chromatic resolution from 4 to 3 in a major scale and #4 to 5 in a lydian scale. By combining the two scales there is a chromatic resolution available to each note of the tonic triad. Also note that because the #4 can function as a resolution and a chord tone (#11) all notes of the lydian scale can easily be considered chord tones of a MAJOR7 chord.



Evaluate and internalize the sound of each chromatic resolution.



Evaluate and internalize the sound of all resolutions.

Find the above concepts in familiar melodies.

Improvise and write your own melodies.

BALANCE
SPIRIT
MUSIC
connectedness

CLARITY
PHYSICAL
WORDS
attachment

LEARN
SILENCE
SPEAK
IMPROVISATION
RHYTHM
SENSORY
HONESTY
growth
self-understanding
self-discovery

TEACH

WRITE

MELODY

HARMONY

COMPOSITION

VARIATION

RESPECT

TRUTH

life

freedom

sensuous

sensual

invitation

challenge

offer

reveal

mysticism- a pivot on the edge of each line



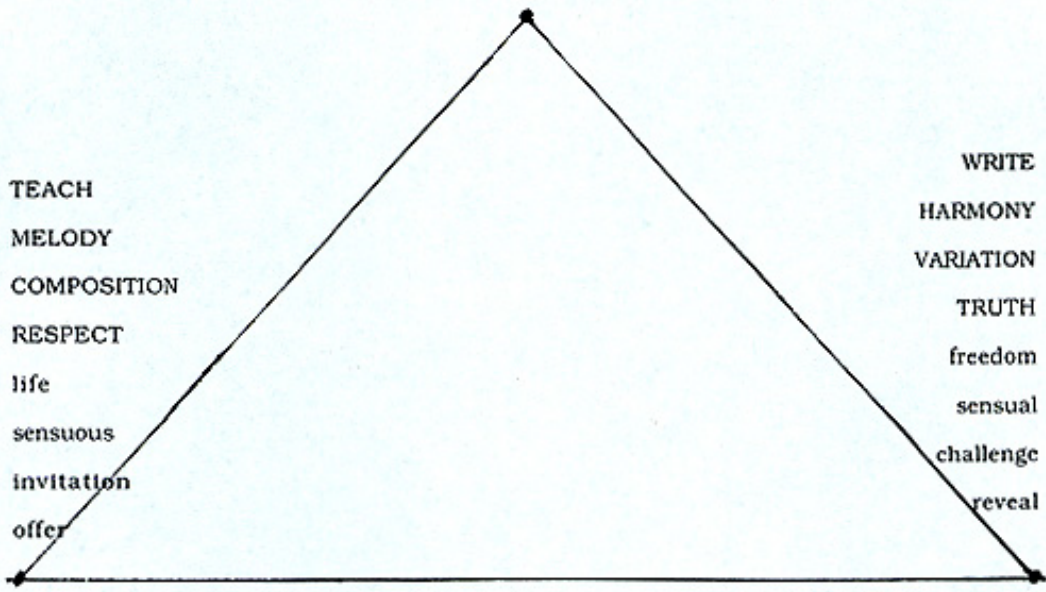
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