

(Book 3) Lesson 35e.

Rhythmic Solutions:

Tune No:3, at a slow tempo, is reasonable to play. As the tempo increases, it becomes increasingly more difficult. Having to change the inversions so quickly in the first three bars is not only arduous but it has a tendency to scuffle. (See the examples below.)



In its original form, notice how this flipping back and forth between the second and first inversion chord is tiresome. Try to play the example at a variety of tempos.



We do a little slight of hand here, and trick the listener into thinking that we are changing the inversion but we are not. Notice how much easier this is to perform at a faster tempo.



The second example makes it sound like this with the second inversion chord being sustained during the playing of the single notes.

This device can now be used whenever it is necessary. On the piano, this is called "locked hands" playing.

Some Thoughts About Practice

Perfection.: reserved for the Almighty one.

Mere mortals like you and I, with diligent work, in time may even momentarily attain it. Talent, a gift from the Almighty, plays a great part in this scenario. Craft, is our big gun. We must learn our craft.

Most students practice notes but seem to know little about music. A note, is a character that designates a musical pitch. Music is the sound of that pitch. Craft is learning to put it all together. Perhaps the difference between notes and music may be better put this way: (This same story was in Book 2.)

You are at home practicing, and a friend drops in, and as he walks into the room he says: "Well, I see you're still practicing your scales." Keep practicing! Your NOTES didn't fool him!

Some month later, the same friend drops in, and as he comes into the room he says: "Say, what was that that you were playing as I came in?" (and you know you were practicing scales) That is music, my friendly! That is truly music! (Tony Bradan)