

INSTRUCTIONS

FOR USE OF MU-STICK

INSTRUCTIONS

PREFACE

In the past 30 or more years, all popular and semi-classical music is written with the Harmony symbols written over each Harmony change; such as, A 7th, C. A mi., F dim., G aug.. (Chords)

This enables the musician to read only the lead or melody on the treble clef, and the symbols denote the harmony for the bass and the harmony notes to be used with the melody note in the treble. (Musical short hand so to speak.)

THEORY

The alphabetical order on the two scales are identical and are in their natural progression from left to right. From Dominate to Tonic to Sub-Dominate. In other words, you can take any major chord and add to its 7th (the smaller letter next to the large letter in same block) and it will then become Harmony or music in suspense and will be resolved into the major chord on its right. Then if you would add to the new chord its 7th it takes you to the next chord to its right. If you would continue this procedure, you would complete the entire cycle of the 12 major and 7th chords and arrive back to where you started.

OBJECT

1. Primary object is an implement to assist in teaching and studying of Harmony, Theory, Composition, Transposing and Orchestration.
2. A rule with a scale showing the proper progression sequence of all of the major key symbols on top scale.
3. An indicator on rule that can be moved to any given key or chord on top scale.
4. A scale on center slide showing in proper sequence all of the major, minor and 7th chord constructions.
5. Bottom scale showing all of the diminished chords of which there are only three. Also showing all of the Augmented Chords of which there are only four.

INSTRUCTION No. 1

For chord finding, using the symbols over top of music, use center scale only.

Slide indicator to the key which music is written in.

Example — If music is written in F, which has one flat in clef or signature preceding the music, slide the plastic indicator directly over the block with the capital F. Directly under the F you will see its major chord construction F A C. Above the F its minor chord F Ab C. Beside the large F a small letter Eb is shown. This is the 7th of F. Now if your symbol calls just for F it means major F chord below F A C. If symbol is F mi. it means the chord above F. A Ab C.

If symbol is F 7th or F mi. 7th, you would add the small letter Eb to either the F major below or the F minor above. Leave indicator over F. This chord (or harmony) will be used until the next symbol appears over the top of the music. All of the chords in this particular music will be found close to the F (under indicator) from one to five places to the left, to one place to the right.
Example: A D G C F Bb. For Dim. chord, use one of the three Diminished Chords shown on bottom scale with that particular Letter in its chord. The same applies to Augmented. The symbols on these chords are:

Example: G dim. or G di. (Diminished)

G aug. or G # (Augmented)

Any and all of the various chords may be played in different positions.

Example: F may be played F A C or A C F or C F A
F 7th F A C Eb or Eb F A C etc

INSTRUCTION No. 2

Transposing the melody and chord symbols (Harmony)

Start with the same procedure as finding the chord by moving the indicator to cover the key in which the music is written. Move slide so new key is immediately under the indicator. Then transpose note for note from top scale to slide scale.

You will notice there are no sharps on center scale.
Example: When a sharp is shown such as C sharp, D flat is used; F sharp, G flat is used. For flat to sharp transposing, the same is true in reverse.
Example: G flat becomes F sharp; D flat becomes C sharp, etc.

See Example on opposite page showing the transposition from Eb to C, then from C to E, E to Ab, Ab to F. Both; symbols for chords and note for note in melody.

In the example submitted on a separate sheet, difficult keys for transposing were used; namely, the keys of E with 4 sharps to Ab with 4 flats. Modern music is rarely written in these keys. Most modern music is written in simpler keys of C, F, G, Bb and Eb. This was done purposely so as to prove the slide on difficult keys on the melody transposition and harmony (chords) symbols.

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EXAMPLE

Key Eb

* Bb7 ← Symbols → Eb Dim Eb Bb7

3b's to Cb Eb to C G7 ← SYMBOLS → C Dim C G7

Cb to E B7 E Dim E B7

4#s to 4b's E to Ab Eb7 Ab Dim Ab Eb7

4b's to 1b Ab to F C7 F Dim F C7

SEE INSTRUCTION No. 2

IN TRANSPOSITION TOP SCALE WOULD BE Eb

* THE SYMBOLS ARE TRANSPOSED AUTOMATICALLY

SEE INSTRUCTIONS FOR MELODY TRANSPOSITION

SHARPS TO FLATS—SAME NOTES

or FLATS TO SHARPS

TRANSPOSED
FROM Eb TO C TO E TO Ab TO F