

HOW TO VAMP.

A NEW METHOD
BY THEO. LA MOTTE

Vamping is an Art, by which Any Person musically inclined or gifted, having a knowledge of the notes, can, after a few hours' practice, learn to play by ear an accompaniment on the pianoforte or organ to any song, in any key, without going to the trouble and expense of taking lessons in music. Some people earn money by this art. A notable instance occurred very recently in the case of Mr. O. K. Harris, of Milwaukee. This gentleman has acquired the art of Vamping, and composed the world-wide, well-known song, "After the Ball, and many other popular songs. It is estimated that he made over \$150,000 recently. At the same time many Professors of Music, who have spent all their lives in learning Harmony, etc., etc., cannot compose a song or anything else that will sell or please the popular taste. By this method, people can develop their latent musical talents and save expense.

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Example.

Original Pos.	1 st Relative Key.	2 nd Relative Key.	Relative Minor.
Key of C.	Key of G.	Key of F.	Key of A Minor.

Having made a modulation from the key of C to one or more of its relatives we must return to it again to complete the effect, or in other words, "to please the ear." This applies to all keys and their relatives. See following exercises for general instruction in various keys.— The following series of chords in their different positions should receive thorough practice with a view of committing them in memory.

HOW TO VAMP.

Exercise in key of C Major giving position of chords in its relative keys. (Either octaves or single notes may be used in the bass.)

	In C.	In G.	In F.	In A Minor.
1 st Position.	Original Pos.	1 st Relative Key.	2 nd Relative Key.	Relative Minor.
		Return to C.	Return to C.	Return to C.
2 nd Position.				
3 rd Position.				

More extended Form of Modulating.

In C.	In G.	In F.	In A Minor.
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Attention is called to the position of Bass notes having the mark + placed over them.

The following example illustrates accompaniment to a SONG, the melody being given on extra staff placed above the piano part. This is in the key of C and one of its relative keys and contains some of the chords and modulations referred to in previous examples.

Melody.

Accomp.

Change to G Major.
(Relative Key.)

(Modulation to C.)

The musical score is presented in four systems. Each system contains a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The music is in common time. The first system shows the initial melody and accompaniment. The second system includes a key change instruction "Change to G Major. (Relative Key.)" in the piano part. The third system continues the melody and accompaniment. The fourth system includes a key change instruction "(Modulation to C.)" in the piano part.

More elaborate and pleasing forms of accompaniment will be introduced as we proceed with this work.

Accompaniment to a WALTZ in C Major and one of its relative keys introducing chords of previous exercises.

Melody.

Tempo di Valse.

Accomp.

Change to G.

(Relative Key.)

(Return to Key of C)

Accompaniment to a POLKA in C Major and one of its relative keys introducing chords of previous exercises.

Melody.

Tempo di Polka.

Accomp.

FINE.

Change to F. (Relative Key)

1. 2.

Repeat first part to Fine.

D. O.

Accompaniment to a SCHOTTISCHE in C Major and one of its relative keys introducing chords of previous exercises.

Melody.

Tempo di Schottische.

1.

Accomp.

2.

FINE. (Relative Key)

Repeat first part to Fine.

D. O.

The following illustrates how accompaniments may be varied in form. Attention is called to the fact that the notes used at b, c and d are the same as at a but placed in different forms, giving variety which greatly enhances the accompaniment.

Key of C.

COMMON TIME.

Diagram illustrating accompaniment variations in Common Time (C). The key signature is C major. The notation shows two systems of piano accompaniment. System 1 (a) shows a simple accompaniment with chords in the right hand and single notes in the left hand. System 2 (b) shows a more complex accompaniment with eighth-note patterns in the right hand and single notes in the left hand.

Diagram illustrating accompaniment variations in Common Time (C). The key signature is C major. The notation shows two systems of piano accompaniment. System 3 (c) shows a simple accompaniment with chords in the right hand and single notes in the left hand. System 4 (d) shows a more complex accompaniment with eighth-note patterns in the right hand and single notes in the left hand, including triplets.

THREE-FOUR TIME.

Diagram illustrating accompaniment variations in Three-Four Time (3/4). The key signature is C major. The notation shows two systems of piano accompaniment. System 5 (a) shows a simple accompaniment with chords in the right hand and single notes in the left hand. System 6 (b) shows a more complex accompaniment with eighth-note patterns in the right hand and single notes in the left hand.

Diagram illustrating accompaniment variations in Three-Four Time (3/4). The key signature is C major. The notation shows two systems of piano accompaniment. System 7 (c) shows a simple accompaniment with chords in the right hand and single notes in the left hand. System 8 (d) shows a more complex accompaniment with eighth-note patterns in the right hand and single notes in the left hand, including triplets.

G Major and its relative Keys.

In G.	In D.	In C.	In E Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

D Major and its relative Keys.

In D.	In A.	In G.	In B Minor.
Original Pos.	Relative Key.	Relative Key	Relative Minor.

A Major and its relative Keys.

In A.	In E.	In D.	In F# Minor.
Original Pos.	Relative Key	Relative Key.	Relative Minor.

E Major and its relative Keys.

In E.	In B.	In A.	In C# Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

F Major and its relative Keys.

In F.	In C.	In B \flat .	In D Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

B \flat Major and its relative Keys.

In B \flat .	In F.	In E \flat .	In G Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

E \flat Major and its relative Keys.

In E \flat .	In B \flat .	In A \flat .	In C Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

A \flat Major and its relative Keys.

In A \flat .	In E \flat .	In D \flat .	In F Minor.
Original Pos.	Relative Key.	Relative Key.	Relative Minor.

The following accompaniment to a song in A Minor (the relative Minor of C) will show the usual form of modulation in a Minor Key. (See Page 3.)

Song in A Minor.

Melody.

Accomp.

1 2 3 4

5 6 7 8 9 10

(Change to C Major.)

11 12 13 14 15 16

(Change to A Minor.)

Now to look back at the song and accompaniment we have just passed over. The student should bear in mind that although a song may commence in any key (A Minor for example) it invariably wanders during rendition through a number of different keys. Notice that at measures 3, 4 and 12 we find chords not so closely related to A Minor as those given in previous examples.

Look through the other keys and locate these chords, it will help you to memorize them.

Chords in their different positions.

The following illustrates the great variety of positions in which one or any chord may be placed. This we give only in key of C Major. The student may imitate in any of the other keys, for it applies to all. He may even go further for we have only given a few of the positions.

This may be carried on in a number of other forms.

General Exercises in Modulating.

Under this heading we give the student a more complete and effective set of chords which will serve nicely as a reference table.

C Major.

G Major.

