

PARADISUS

by Pastor Francis Alexander Hammer



www.schoolofmostexcellentsmusic.org

Paradisus

Being the concise quantification, of the hidden essence and knack of all musical genius, and the method for its speedy attainment and constant increase, in the dedicated composer; for the gaining of exhaustive geometric dominion of the keyboard, by the navigation, orderly deformation, combination, and exchange, of four primitive devices, upon the mnemonic binary maps of all keys, triads, and 7th chords.

by

Pastor Francis Alexander Hammer

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of the School of Most Excellent Music of the Reformed Puritan Church, AKA the New
Strict and Learned School of the Super Baroque

The Five Devices of the Super Baroque

- I. There are four primitive devices that comprise all musical operation:
 - I. Proper stepwise motion upon the scales
 - II. Intervals
 - III. Chords
 - IV. Arpeggios

All of which primitive devices must be mastered exhaustively, in all twelve keys, using the binary maps.

How to Use the Maps

- Think of your keyboard as a changeable “terrain park,” with flat areas, ramps of various sizes, and (in the key of J*) with a rail and a funbox, all of which basic Ionian/Aeolian structures may, at will, be moderately shifted or deformed, into any conceivable scale or key (see also p.19 for melodic minor and harmonic minor, which are the most common deformations of the basic structures).
- Also note that, for further ease of the communication of these structures, all the white keys may be named, “1 (one),” and all the black keys, “0 (zero).” Furthermore, in the harmonic minor, there are also dashes, which may be named “jump,” so that, e.g., C harmonic minor may be called, “double one zero, jump one; double one, zero,” etc.

*I.e., F# or Gb

Using the Map of the Keys

- Navigate first the key of C, with each Primitive Device, from the lowest note to the highest, and back again, as simply and comfortably and sensibly, as your hand and your keyboard will require of you, playing legato.
- Next, navigate the key of G, and then D, etc. until your hands are competent in all twelve keys, with each primitive device, in both hands, from the bottom of the keyboard to the top.
- Ideally, over the next six months, you should master the 36 fingerings of Bach's essay, beginning with my map of his 12 primary diatonic fingerings, for the fastest possible attainment of basic stepwise competency in every major and minor key; then master my maps of the triads and seventh chords, which maps conclude this essay. Also, as Kirnberger rightly asserts, you must learn every seventh chord in every key and every inversion, in both hands. This also may take three to six months, but you will have quick and delightful success, using the arpeggial maps for your daily training in the chords, and subsequent daily improvisation with those chords, (for polyphonic navigation of the maps of the triad and seventh chord sweeps, simply disregard the arpeggial fingering, rather navigating two, three, or four voices simultaneously, upon the arpeggial path).

II. The Fifth Device

- Navigate again, this time hiding holy words of the greatest majesty in your pattern.
- This is the fifth device, not primitive, called "Inspired Phrasing of Hidden Poetry."
- The 1611 King James Psalter works wonders. Improvise melody upon the Psalms, verbatim, daily, in song and at the piano. Do not use any other English translation.

The Daily Lifelong Practice Of The Great Masters

- Begin evermore to deform your mastered primitives into semi-primitives, and double semi-primitives, navigating the 12 keys with all your patterns, thus mastering one new complex device at a time, for the rest of your life.
- Never neglect the six most important defaults of the Super Baroque: thesis and arsis at all times; triads on the down beats; almost no direct motion into a perfect consonance; keep your left hand and right hand moving mostly in opposite directions; impassion the face at all times; and say, "pardon," whenever your negligence causes an unrecoverably bad sound (and do not stop the music for this).
- "If there be a next step forward, it can only be up, down, hover, or drop out." Be able to do each, at any time, with every device, in all keys, both hands, full gamut of the keyboard, and with your voice.

- Never fail to recognize and to name the degrees of the constellation, of all your chords and arpeggios, as follows: lo, mid, hi, har (for higher) and hest (for highest). This acute awareness, and frugal, verbal articulation, lays the foundation for all your orderly deformation of these two devices, with minimal calculation and effort.
- Understand that when you add a single operation to a primitive device, it then becomes a semi-primitive; add another, and the device becomes a double-semi-primitive, etc. E.g., the primitive arpeggio, “lo-hi,” becomes the semi-primitive, “lo-hi-mid-hi;” which becomes the double-semi-primitive, “lo-har-hi-har-mid-har-hi-har,” by adding the pedal above it, etc.
- Aim for the progressive bifurcation of the single hand, into two or more independent, and exhaustively navigable, devices. This progress, called “branching,” will be measured in years and decades of dedicated practice.
- You must keep a daily practice notebook, using as few words as possible to describe perfectly, what new thing you are learning in that hour. (E.g., “Thursday, 3-5PM: navigating RH triad inversion 1 and 2, exhaustively, in D, A, E, & B;” and, “5-6PM: improv, using above;” and, “6-7PM: improv, to the RH now adding LH octaves, moving up by 2nds, down by 3rds, with intermitting up and down of both 4ths and 5ths, in the manner of Handel.”) Put a check mark next to each notebook item, once it is accomplished.
- Name the black keys H and I, which are between C and E; name the black keys J, K, and L, which are between F and B. Only use sharp and flat names when you transcribe, never when you improvise and compose.
- Always talk as little as possible about music. This is the prime directive of useful music theory, and the first rule of the School Of Most Excellent Music.

The Simplest Formula of Improvisation and Composition:

Embellish the navigated triad, iambically, with contrary motion of the hands, using ½ an Original King James Version Psalm verse, for the hidden lyric. Fragment these words freely, and orderly, and use repetition as lavishly as you please.

Defaults of the Super-Baroque:

- Thesis and arsis at all times (the “heartbeat,” the proper rise and fall of the hands).
- Triads on the downbeat (consonant downbeats).
- Direct motion into a perfect consonance, almost never.
- Contrary motion of the hands, almost always.
- Empassion the face at all times.

- The “Proof of Focus,” in all your improvising, is the ability to repeat yourself, at any time. If you can’t repeat what you just said, you weren’t paying attention. If you make any driveling or ugly sound, due to what you know to be a negligence of your focus, do cleanse the air, by simply saying, “Pardon,” while not stopping the music. Do this even when you are alone, always loving humility and self-control.
- Daily use all twelve keys, navigating the cycle of fifths.
- Learn and use the cadences.
- Learn to swing.
- Whereas the strict school of the baroque (i.e., Kirnberger and C.P.E. Bach) requires that every dissonance be prepared, the strict school of the super-baroque allows also for the “justification” of any dissonance, without preparation, so long as the orderly use of all devices is maintained and manifested, at all times.
- Showcase your transformations, of device, navigation, and terrain.
- Never allow a competing showcase.
- Make a difference and preserve the wholeness, with each transformation of your improvised compositions.
- There are no *exercises*, but only *primitive compositions*, allowed in our practice; i.e., orderly exhaustive navigations, of your latest and simplest deformation, of any primitive device, in all twelve diatonic binary keys, until fluent. This we call, “mowing the lawn,” or, “clearing the path.” The master composer must daily practice: first, to master all primitives; then, all semi-primitives; then, all double-semi-primitives; always pursuing consciously and orderly, the next logical division, of the four primitive devices, in his two hands. This discipline should occupy at least one half of your time at the keyboard every week or month.
- The other half of your time should be spent recording midi improvisations that each last several hours. Then, before any improvisation’s publication to the world, delete every part of your composition that you do not love, fix the mistakes in those parts that you do love, and certainly adjust the speed of every part to whatever speed your ears shall prefer. Orchestrations may follow.
- All this is called, “Optimum Process,” in the New Strict and Learned School.
- By following the directives of Paradisus and mastering her Mnemonic Maps, together with gaining a basic apprehension of Bach’s Essay on the True Art of Playing Keyboard Instruments, and of Kirnberger’s The Art of Strict Musical Composition, the dedicated composer shall not fail to compose what music he shall please.

The Conclusion of the Matter

Therefore, beware, and do no evil thing with this holy gift of musical power, but fear God, repenting your sins, and believing the gospel of Jesus Christ; give glory neither to the flesh, nor to the world, nor to the devil, but give all glory unto God only; with all your gifts and powers, with all your words and works; with all the lyrics you shall write, and with all the songs you shall sing.

Soli Deo Gloria, world without end, Amen and Amen.

Sincerely,

Pastor Francis Alexander Hammer:

In the Year of our Lord, 2021, publishing freely to all the world, without let or hindrance, of man's mischief framed by a law. Copy and distribute freely, and may the Lord save and bless you.

KEY NAMES

TERRAIN

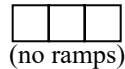
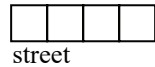
BINARY NAMES

Major / Rel. Minor

Mother Zone Child Zone

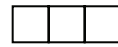
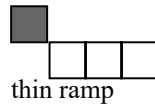
(□ = 1 ■ = 0)

C major / A minor



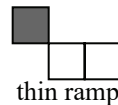
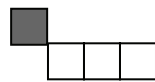
Quadruple-One ; Triple-One

G major / E minor



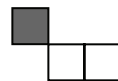
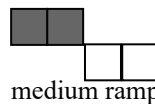
Zero, Triple-One ; Triple-One

D major / B minor



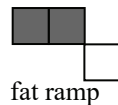
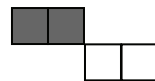
Zero, Triple-One ; Zero, Double-One

A major / J minor



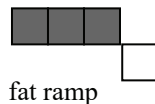
Double-Zero, Double-One ; Zero, Double-One

E major / H minor



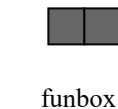
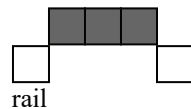
Double-Zero, Double-One ; Double-Zero, One

B major / K minor



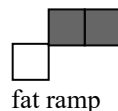
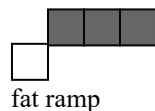
Triple-Zero, One ; Double-Zero, One

J major / I minor



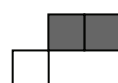
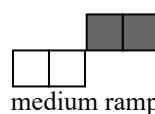
One, Triple-Zero, One ; Double-Zero

H major / L minor



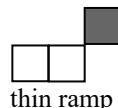
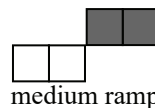
One, Triple-Zero ; One, Double-Zero

K major / F minor



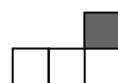
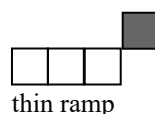
Double-One, Double-Zero ; One, Double-Zero

I major / C minor



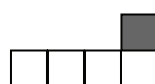
Double-One, Double-Zero ; Double-One, Zero

L major / G minor



Triple-One, Zero ; Double-One, Zero

F major / D minor



Triple-One, Zero ; Triple-One

↓ = Cycle of Fifths ; ↑ = Cycle of Fourths

S.D.G. *Alex*

SELECT FINGERINGS OF BACH

MAJOR/MINOR
I.

L/g

Diagram showing the L/g major scale with fingerings: 3, 2 1 4, 3 2 1, 1 2 3, 1 2 3 4.

F/d

Diagram showing the F/d major scale with fingerings: 4 3 2, 1 3 2, 1, 1 2 3, 1 2 3 4.

C/a

Diagram showing the C/a major scale with fingerings: 4 3 2 1, 3 2 1, 1 2 3 4, 1 2 3.

G/e

Diagram showing the G/e major scale with fingerings: 3 2 1, 4 3 2 1, 1 2 3, 4 1 2 3.

D/b

Diagram showing the D/b major scale with fingerings: 4 3 2 1, 3 2 1, 1 2 3, 4 1 2, 3.

A/j

Diagram showing the A/j major scale with fingerings: 3 2 1, 4 3 2 1, 1 2, 3 4 1 2, 3.

S.D.G. *Alex*

SELECT FINGERINGS OF BACH

MAJOR/MINOR II.

The diagram shows seven rows of musical notation, each representing a different key signature. Each row contains a sequence of notes with fingerings (1-4) and slurs indicating fingerings for the second iteration. The keys are: E/h, B/k, J/i, H/1, K/f, and I/c. The notes are represented by black squares on a grid. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs connect notes in a sequence, with the second iteration's fingering indicated by a second set of numbers above the slurred notes.

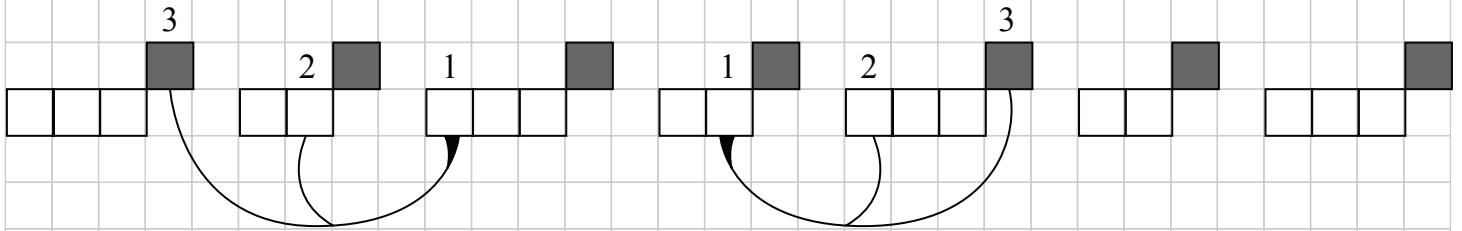
S.D.G. *Atx*

DEFAULT ARPEGGIAL FINGERINGS

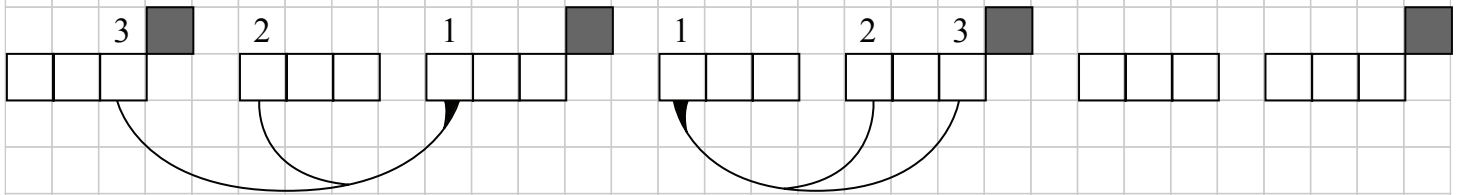
MAJOR TRIADS

I.

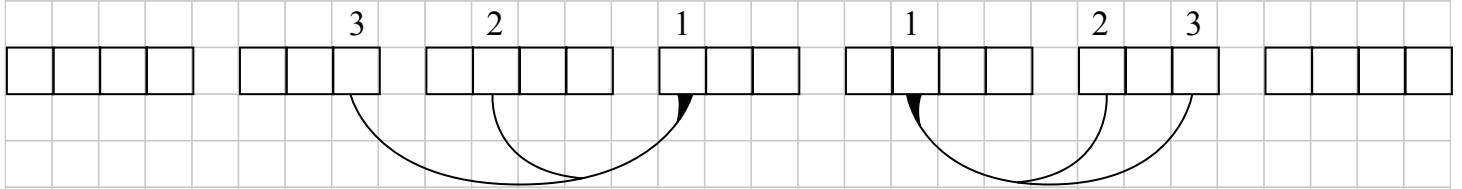
L



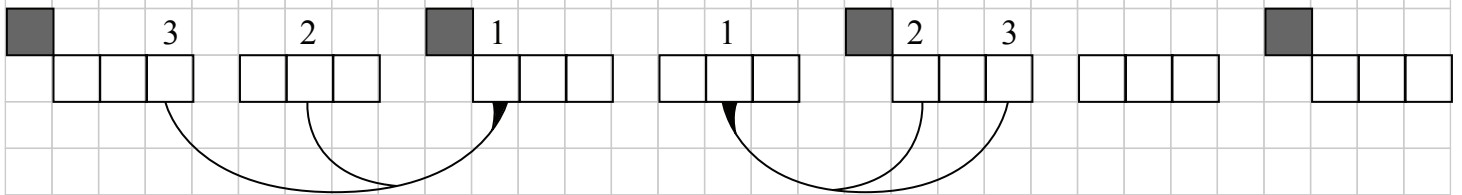
F



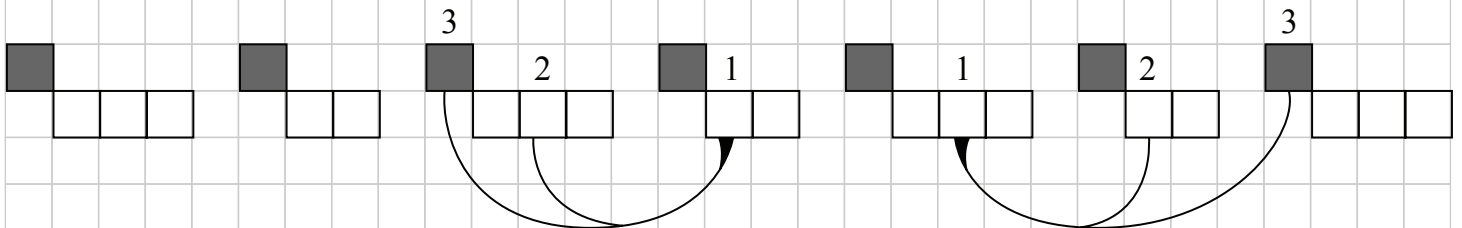
C



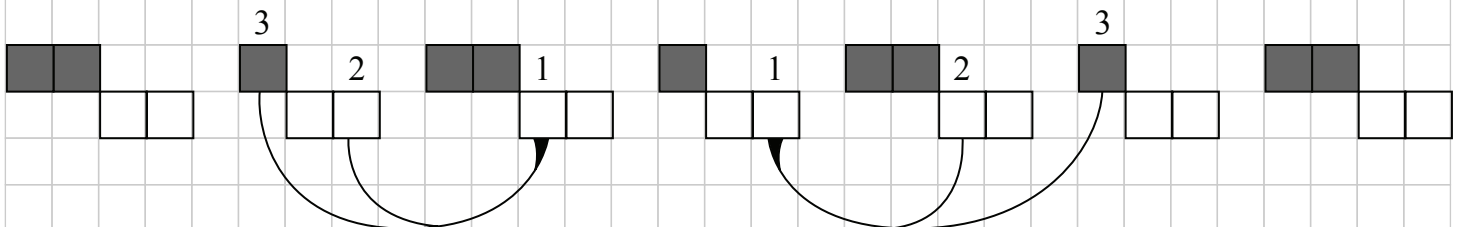
G



D



A



S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

MAJOR TRIADS II.

The diagram illustrates default arpeggial fingerings for major triads in six positions: E, B, J, H, K, and I. Each position is represented by a piano keyboard diagram with shaded keys for the triad. Fingerings are indicated by numbers 1, 2, and 3, and curved arrows show the arpeggio direction.

- E:** Triads on E, B, and C. Fingerings: E (3, 2, 1), B (1, 2, 3), C (3, 2, 1).
- B:** Triads on B, F, and G. Fingerings: B (3, 2, 1), F (1, 2, 3), G (3, 2, 1).
- J:** Triads on J, F, and G. Fingerings: J (3, 2, 1), F (1, 2, 3), G (3, 2, 1).
- H:** Triads on H, D, and E. Fingerings: H (3, 2, 1), D (1, 2, 3), E (3, 2, 1).
- K:** Triads on K, G, and A. Fingerings: K (3, 2, 1), G (1, 2, 3), A (3, 2, 1).
- I:** Triads on I, D, and E. Fingerings: I (3, 2, 1), D (1, 2, 3), E (3, 2, 1).

S.D.G. *Ale*

DEFAULT ARPEGGIAL FINGERINGS

MINOR TRIADS

I.

Gm

Diagram showing the Gm triad (B2, D3, F3) on a guitar fretboard. The notes are marked with fingerings: 3 for B2, 2 for D3, and 1 for F3. Arched lines indicate the sequence of notes: B2-D3-F3-B2-D3-F3.

Dm

Diagram showing the Dm triad (F2, A2, C3) on a guitar fretboard. The notes are marked with fingerings: 3 for F2, 2 for A2, and 1 for C3. Arched lines indicate the sequence of notes: F2-A2-C3-F2-A2-C3.

Am

Diagram showing the Am triad (A2, C3, E3) on a guitar fretboard. The notes are marked with fingerings: 3 for A2, 2 for C3, and 1 for E3. Arched lines indicate the sequence of notes: A2-C3-E3-A2-C3-E3.

Em

Diagram showing the Em triad (G2, B2, D3) on a guitar fretboard. The notes are marked with fingerings: 3 for G2, 2 for B2, and 1 for D3. Arched lines indicate the sequence of notes: G2-B2-D3-G2-B2-D3.

Bm

Diagram showing the Bm triad (F#2, A2, C#3) on a guitar fretboard. The notes are marked with fingerings: 3 for F#2, 2 for A2, and 1 for C#3. Arched lines indicate the sequence of notes: F#2-A2-C#3-F#2-A2-C#3.

Jm

Diagram showing the Jm triad (A2, C3, E3) on a guitar fretboard. The notes are marked with fingerings: 3 for A2, 2 for C3, and 1 for E3. Arched lines indicate the sequence of notes: A2-C3-E3-A2-C3-E3.

S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

MINOR TRIADS

II.

The diagram illustrates the default arpeggiated fingerings for seven minor triads: Hm, Km, Im, Lm, Fm, and Cm. Each triad is shown on a horizontal line with boxes representing notes. Shaded boxes indicate notes to be played. Numbers 1, 2, and 3 above the boxes indicate the finger used. Curved arrows show the sequence of notes in an arpeggio.

- Hm:** Notes 1, 2, 3 on the line. Fingerings: 1, 2, 3. Arrows show sequence 1-2-3-1-2-3.
- Km:** Notes 1, 2, 3 on the line. Fingerings: 3, 2, 1. Arrows show sequence 3-2-1-3-2-1.
- Im:** Notes 1, 2, 3 on the line. Fingerings: 3, 2, 1. Arrows show sequence 3-2-1-3-2-1.
- Lm:** Notes 1, 2, 3 on the line. Fingerings: 3, 2, 1. Arrows show sequence 3-2-1-3-2-1.
- Fm:** Notes 1, 2, 3 on the line. Fingerings: 3, 2, 1. Arrows show sequence 3-2-1-3-2-1.
- Cm:** Notes 1, 2, 3 on the line. Fingerings: 3, 2, 1. Arrows show sequence 3-2-1-3-2-1.

S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

MAJOR 7 CHORDS I.

Lmaj7

Fmaj7

Cmaj7

Gmaj7

Dmaj7

Amaj7

S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

MAJOR 7 CHORDS II.

The diagram illustrates the default arpeggiated fingerings for six major 7th chords: Emaj7, Bmaj7, Jmaj7, Hmaj7, Kmaj7, and Imaj7. Each chord is represented by a six-string guitar fretboard with shaded boxes indicating fretted notes. Fingerings (1-4) are shown above the notes, and arched lines connect the notes in a specific sequence to show the arpeggiated path.

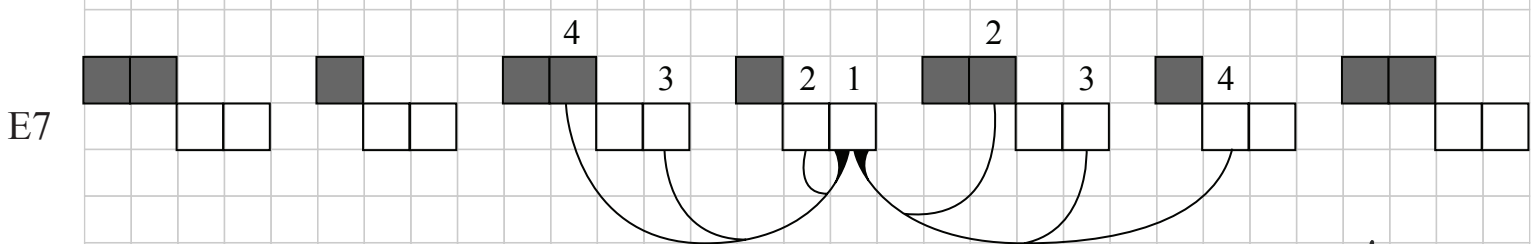
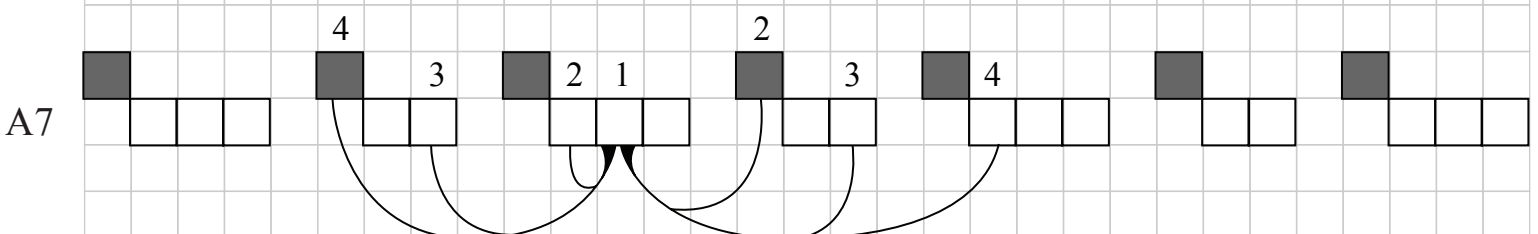
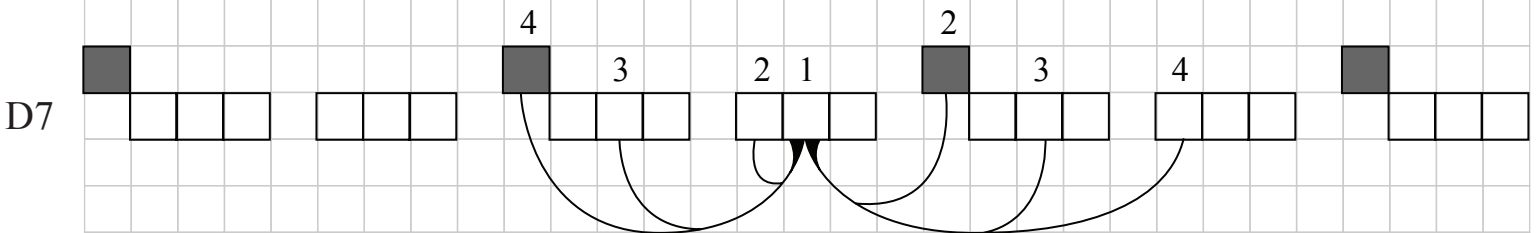
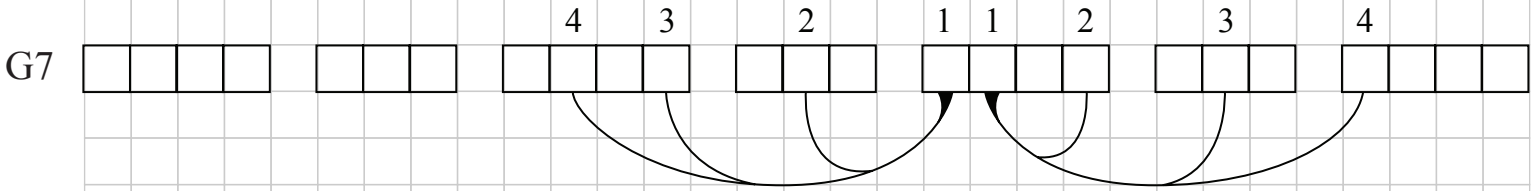
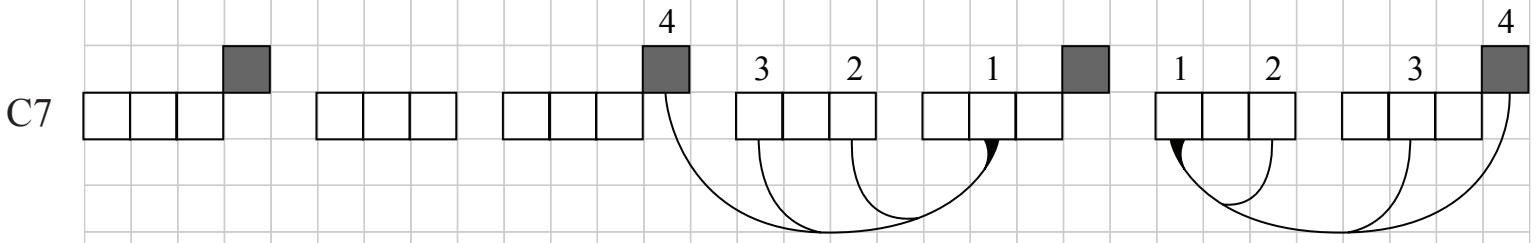
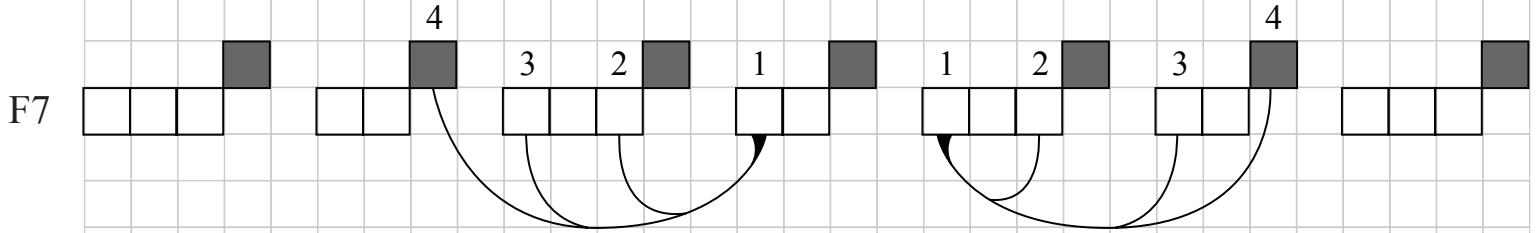
- Emaj7:** Notes on strings 1-6 (4, 3, 2, 1, 1, 2). Arpeggio sequence: 4-3-2-1-1-2.
- Bmaj7:** Notes on strings 1-6 (4, 3, 2, 1, 2, 3). Arpeggio sequence: 4-3-2-1-2-3.
- Jmaj7:** Notes on strings 1-6 (4, 3, 2, 1, 2, 3). Arpeggio sequence: 4-3-2-1-2-3.
- Hmaj7:** Notes on strings 1-6 (4, 3, 2, 1, 2, 3). Arpeggio sequence: 4-3-2-1-2-3.
- Kmaj7:** Notes on strings 1-6 (4, 3, 2, 1, 2, 3). Arpeggio sequence: 4-3-2-1-2-3.
- Imaj7:** Notes on strings 1-6 (4, 3, 2, 1, 2, 3). Arpeggio sequence: 4-3-2-1-2-3.

S.D.G. *Atle*

DEFAULT ARPEGGIAL FINGERINGS

ESSENTIAL 7 CHORDS

I.



S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

ESSENTIAL 7 CHORDS II.

The diagram illustrates default arpeggial fingerings for seven chords: B7, J7, H7, K7, I7, and L7. Each chord is shown in a sequence of four positions. The fingerings are as follows:

- B7:** 4, 3, 1 2, 3, 4
- J7:** 4, 3, 2, 1, 2, 3, 4
- H7:** 4, 2, 1, 2, 3, 4
- K7:** 4, 3 2, 1, 2, 3 4
- I7:** 4, 3 2, 1, 2, 3 4
- L7:** 4 3, 2, 1, 1, 2, 3 4

S.D.G. *Alto*

DEFAULT ARPEGGIAL FINGERINGS

MINOR 7 CHORDS

I.

Gm7

Dm7

Am7

Em7

Bm7

Jm7

S.D.G. *Alex*

DEFAULT ARPEGGIAL FINGERINGS

MINOR 7 CHORDS

II.

The diagram illustrates default arpeggial fingerings for six minor 7 chords across two positions. Each chord is represented by a fretboard grid with shaded boxes for notes. Arched lines indicate the sequence of notes to be played, with numbers 1-4 indicating the finger used.

- Hm7:** Position 1 (frets 1-2) has notes 4, 3, 2, 1. Position 2 (frets 2-3) has notes 1, 2, 3, 4.
- Km7:** Position 1 (frets 2-3) has notes 4, 3, 2, 1. Position 2 (frets 3-4) has notes 1, 2, 3, 4.
- Im7:** Position 1 (frets 3-4) has notes 4, 3, 2, 1, 1. Position 2 (frets 4-5) has notes 2, 3, 4.
- Lm7:** Position 1 (frets 4-5) has notes 4, 3, 2, 1. Position 2 (frets 5-6) has notes 1, 2, 3, 4.
- Fm7:** Position 1 (frets 5-6) has notes 4, 3, 2, 1. Position 2 (frets 6-7) has notes 1, 2, 3, 4.
- Cm7:** Position 1 (frets 6-7) has notes 4, 3, 2, 1. Position 2 (frets 7-8) has notes 1, 2, 3, 4.

S.D.G. *Alex*

MELODIC MINOR (#6 #7)

HARMONIC MINOR (#7)

	Mother Zone	Child Zone	Mother Zone	Child Zone
A minor	■ ■			
E minor	■	■ ■	■	■
B minor	■ ■ ■	■	■ ■	■
J minor	■ ■	■ ■	■ ■	■
H minor	■ ■ ■	■ ■	■ ■	■ ■
K minor	■ ■	■ ■	■ ■	■ ■
I minor	■ ■ ■	■	■ ■ ■	■
L minor	■	■ ■	■	■ ■
F minor	■ ■		■ ■	■
C minor		■	■	■
G minor	■		■	■
D minor		■	■	■

S.D.G. 