

Deborah Henson-Conant's
"Play with Freedom" Playsheet

Because sometimes you just need someone to show you the door to your own creative freedom.



This one-hour workshop is a warm-up for my 6-Week "Summer Harp Jam" program for harp players - lever or pedal - fledgling to advanced.

Do you sometimes wish you could just sit down and PLAY??? Is it something some people just "have" and others don't???

Well, I learned it from my mom - and now I want to share what I learned! **This handout gives you the**

basic building blocks of one of most fundamental musical progressions - and when you know how to play *with it*, you can use it for improvs, interludes, jams, hospice - or even creating whole songs!!

"The sense of empowerment I have now is really incredible."

Jennifer Keller

In Summer Harp Jam you get nearly two dozen different sequences - some simple, some complex. **It's like an instant Repertoire Expander in just 8 weeks.**

Wait ... did I say 8 weeks? YES! This 6-week course is really 8 weeks long because I added two glorious REVIEW weeks at

the end! PLUS you get a BONUS registration into my "Hands on Harmony" class where you'll learn the basics of harmony and how to put it into play.

WHY? Because I really want you to have the experience of sitting down at the harp, placing your hands on the strings and truly experiencing the joy of being able to close your eyes and just play your heart out.

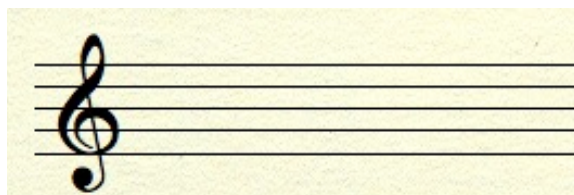
Register for "Summer Harp Jam" now at HarpJam.com


HipHarP.com
fn: SHF-DHC-PlayWithFreedom-PlaySheet.indd

Deborah Henson-Conant's "Play with Freedom" Playsheet #1
Opening up one of world's simplest progressions

1-6-2-5

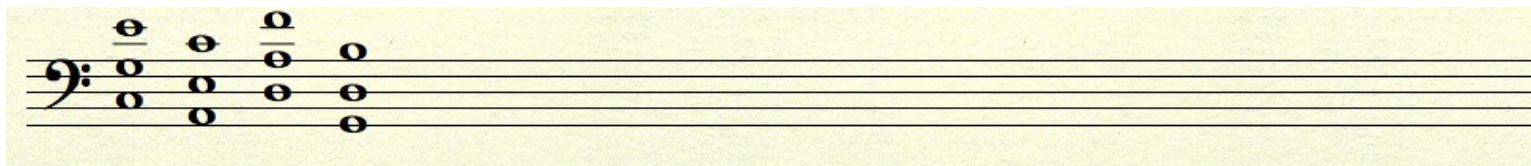
OK ... cool ... so it's C Maj - Amin - Dmin - G Maj ... whataya DO with it????



C - Am - Dm - G⁽⁷⁾

Step 1: Build basslines, melodies and chords from the Big Letter

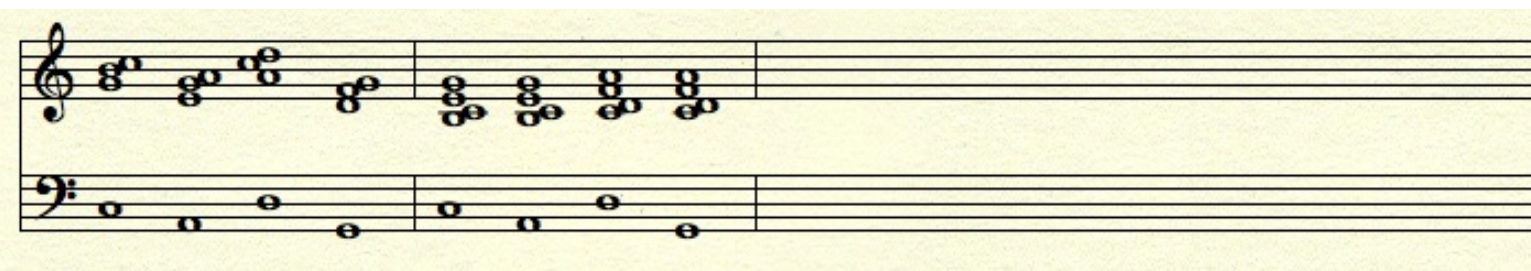
A bassline can be as simple as a single note. This one simple bass pattern can be re-styled in hundreds of ways!



Scale segments & sequences are some of the basic building blocks of melody & melodic improv.



Chord structure #1 uses the big letter on the top. Structure #2 conserves a RH chord while the LH bass changes!



Step 2: Open it up - give yourself space for improvising

Step 3: Play with 'styling' (different rhythms) and patterns

4. Create impossible situation to spur your creativity, for example:

A. Always start patterns on the big letter

B. Always keep the pattern going as long as you can.

Since you can't do both ... what do you do?