

Deborah Henson-Conant's Hands-on-Harmony Handout Handout

Live – Sat. Feb 6 2016 ~ Last updated by [DHC] on 10/4/2016 9:21:53 PM
[Updated on Sun. Feb. 7 after the Live Retreat]



Welcome to "Hands on Harmony"!

We'll be referencing this handout throughout the Live "Hands-on-Harmony" retreat as well as in the replays that you can access at your own pace.

About the materials in this handout:

Don't worry if some of them say "Beta 2015" – we ended up using many of the materials from the Beta Tests and haven't had a chance to rename them yet.

Don't worry if these materials don't seem to be in any order or make any sense ... yet.

We'll tell you the page we're on and Mackenzie will be pulling up the images on the screen.

It won't work perfectly and that's fine.

Just think of it as me modelling imperfection for you, and follow suit.

[HOH]-Beta2-Your-Personal-Chord-Shape-Chart

C C C C^Δ C^Δ(add⁹) C^Δ(add⁹) C(add⁹) C(add⁹)

C C C C C^Δ C^Δ(add⁹) C^Δ(add⁹) C^Δ(add⁹) C^Δ(add⁹)

[HOH]-Beta2-A2-Workshop-ChordBuilding-3-pages

TRIADIC HARMONY IS BUILT IN 3rds

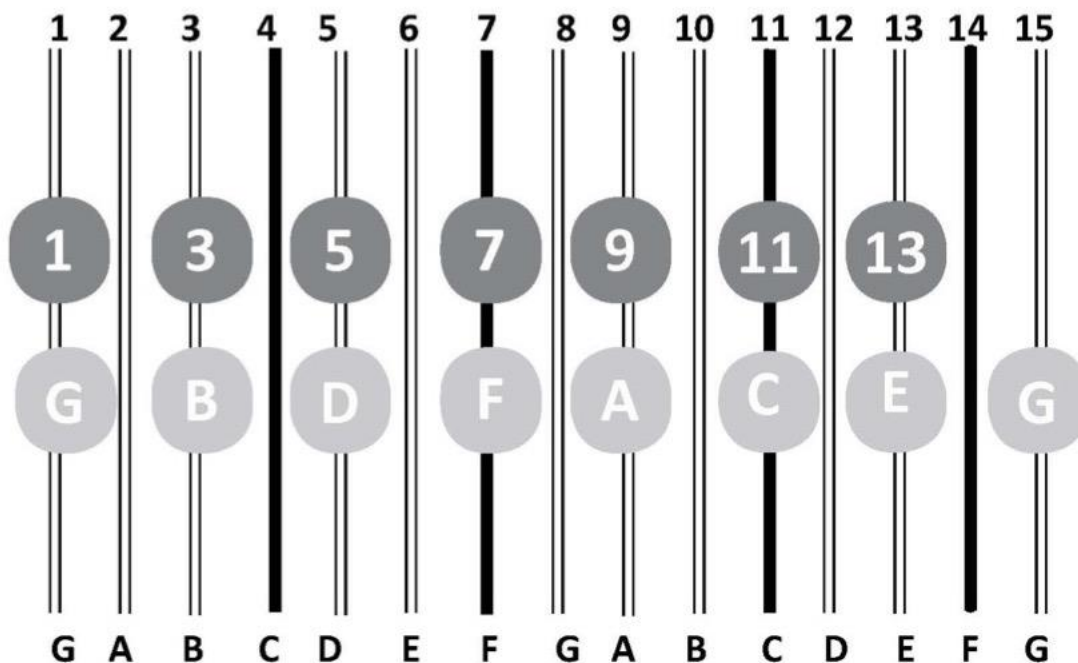
The easiest instrument to build chords on is the harp.

You basically just play every other string.

That doesn't mean every chord you build that way will *sound* good - but we'll talk about that later. For now, just notice that if you play every-other string, that after you've played 2 octaves, you're back to the same string.

Here is a picture of harp strings and a fully extended chord

I just want you to see why you might hear of a "7th" chord, a "9th" chord, an "11th" chord and even a "13th" chord ... but you'll never hear of a "15th" chord



HipHaRp.com

Filename: Workshop-Chord Building.indd 150418

[HOH]-Beta2-Season-no-synco-no-vamps.pdf

Filename: Season-of-Night-Short-for-Workshops.mus Filedate: 2/4/16

Season of the Night (Amin / C-Tuning)

Non-Syncopated Version ~ To Focus on Notes & Chords

By Deborah Henson-Conant

Bossa

The musical score consists of four staves of music in C-tuning. The first staff starts with a treble clef and a 4/4 time signature. The melody is written in quarter notes and half notes. Chords are indicated above the staff: A-7, FΔ, A-7, B-7(b5), and E7. The second staff begins at measure 1 and includes chords A-7, A-7/G, FΔ, E-7, and A-7. The third staff begins at measure 5 and includes chords D-7, G7, CΔ, and FΔ. The fourth staff begins at measure 9 and includes chords B-7(b5), E7, A-7, B-7(b5), E7, and A-7. Measure numbers 1, 5, 9, and 13 are marked at the beginning of their respective staves.

NOTE: The only lever or pedal you'll need for this tune is G# for the E7 chords (but if you simply leave out the G string on those chords, you can avoid worrying about levers or pedals entirely.)

[HOH]-Beta2-A2-Workshop-ChordBuilding-3-pages

Snowballing a Chord from Bottom Up

Building a chord is like building a snowman. You have to start with the bottom ball first - and, like a snowman, a standard chord has *three* balls on top of each other. Once you get more than three, you're getting fancy. And of course there's nothing wrong with that.

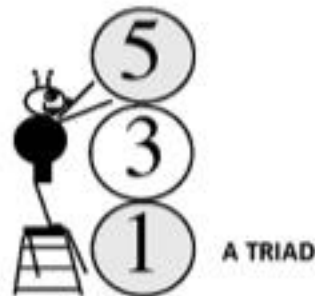


The bottom, or foundation of the chord is called the **ROOT**. When you have only a root and nothing else, your objet d'art is called "a perfect unison".



The second ball is called a "third". When you have only a root and third, your object d'art is called an "interval".

The third ball is called a "fifth". When you have a root, a third and a fifth, your creation is now called a "triad". Sometimes it is also called a "chord".



The fourth ball is called a 7th. When you have a root, a third, a fifth and a seventh your creation is called a "seventh chord".

(You can see by now that these balls are all odd numbers. In "functional" harmony all the balls will be odd numbers. We will explain "functional" harmony later.)

A SEVENTH Chord



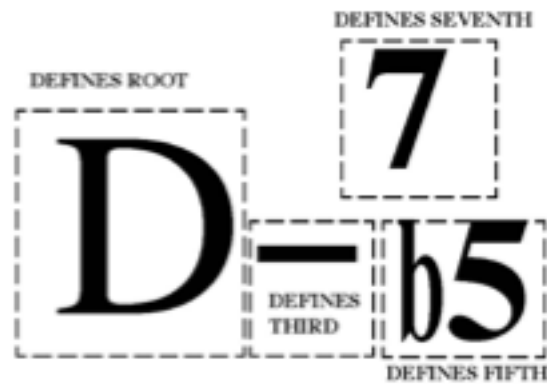
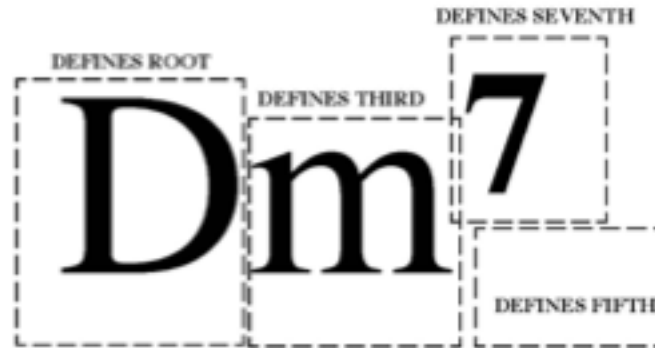
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Filename: Workshop-Chord-Building.indd 210428

[HOH]-Beta2-Your-Personal-Chord-Shape-Chart

What is Where in a Chord Symbol

This is the basic placement of symbols



"m" = minor

"-" = minor

triangle = major 3rd and major 7th

"7" = major 3rd and minor 7th

"o" = minor 3rd and diminished 5th

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Filename: Workshop-Chord-Building.indd 110412

[HOH]-Beta2-A2-Meet-the-Families-C-G-F

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Meet the Families (C, G & F)

Deborah Henson-Conant

While there are a few eccentric members of the family, a lot of the time you can extend these chords up as far as a 9th without having to worry about any lever or pedal changes.

Meet the Family of C

Chords shown: C, C[△], Cmaj7(9), Dm, Dm7, Dm9, Em, Em7, Em9*, F, F[△], Fmaj7(9), G, G7, G9, Am, Am7, Am9, B[°], Bm7(9)**

Roman numerals: I, ii, iii, IV, V, vi, vii[°]

Meet the Family of F

Chords shown: F, F[△], Fmaj7(9), Gm, Gm7, Gm9, Am, Am7, Am9*, Bb, Bb[△], Bbmaj7(9), C, C7, C9, Dm, Dm7, Dm9, E[°], Em7(9)**

Roman numerals: I, ii, iii, IV, V, vi, vii[°]

Meet the Family of G

Chords shown: G, G[△], Gmaj7(9), Am, Am7, Am9, Bm, Bm7, Bm9*, C, C[△], Cmaj7(9), D, D7, D9, Em, Em7, Em9, F[°], F[°]m7(9)**

Roman numerals: I, ii, iii, IV, V, vi, vii[°]

* (a 9th doesn't sound good in the 3rd position chord - but a 19 does)

** (a 9th doesn't sound good in the 7th position chord and a 19 doesn't fit harmonically unless you're modulating to Amajor)

[HOH]-Beta3-Scale-Bass-Progression-for-C-Family-Major

[HOH] Scale Bass Progression for C Family

(c-family-melody-scale-progression.mus)

Deborah Henson-Conant

Put your harp into C Tuning. Play the melody with chords built on these big letters. They may not all "sound" good, but I just want you to see that you're playing a "Chord Progression" that is really just a scale built up into chords.

You wouldn't actually *play* the chords in this voicing, but I want you to see them this way. Then try playing them as 1-5-10 in LH.

Scale Progression in C Major

The image shows a musical score for a scale progression in C Major. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the chords. The melody is written in a simple, step-wise fashion, starting on C4 and ending on C5. The chords are written in the bass staff, with each chord corresponding to a note in the melody. The chords are: C^Δ, Dm7, Em7, F^Δ, G7, Am7, Bm7(♯5), and C^Δ. The Bm7(♯5) chord is marked with a (G) above it, indicating a G natural in the bass line. The notation is in 4/4 time and uses a key signature of one sharp (F#).

[HOH]-Beta2-A2-Voicings-to-Use-When-Noodling

Voicings You Can Use When You Noodle

Deborah Henson-Conant

Octave 1-5-10 1-5-9 1-5-1 1-5-7

This is a great
LH/RH voicing to
start with (you can
use either left hand)

[HOH]-Beta2-A3-Touchstone-C-Single-Line

In the Key of C

C	D	E	F	G	A	B	C	D	E	F	G	A	B
1	2	3	4	5	6	7	1	2	3	4	5	6	7

[HOH]-Beta2-A4-LH-Patterns-page-1

DHC's "Hands on Harmony" (Beta 3) CANDY Rough Handout pg 1

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Hip Harp Toolkit: Left Hand Patterns
 (On the chord progression: C-Am-F-Dm G)
 (To use in arrangements or for reading chord charts)

Left Hand Patterns 2012.mus

1 C A- F D- G

Octaves

5 C A- F D- G

"1-5-8" Arpeggiated

9 C A- F D- G

"1-5-10" Chord

13 C A- F D- G

"1-5-10" Arpeggiated

17 C A- F D- G

"1-5-10" Arpeggiated (3/4)

21 C A- F D- G

Alberti Bass Style

25 C A- F D- G G

Calypso-type

29 C A- F D- G

Simple Latin ("1-8-5-5")

33 C A- F D- G

Simple Latin ("1-5-10-5")

37 C A- F D- G

Simple Latin ("1-10-5-5")

41 C A- F D- G

Pretty Waltz (with added 9th)

[HOH]-Beta2-A4-LH-Patterns-page-2

DHC's "Hands on Harmony" (Beta 3) CANDY Rough Handout pg 2

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Hip Harp Toolkit: Left Hand Patterns (Continued)

Left Hand Patterns 2012.mus

45 **Slap Bass**

"X" indicates to slap the strings
 note: this can be done with either latin or swing feel

50 **Samba-Type**

"X" indicates to slap the strings
 note: this should be done with a straight eighth or "latin" feel

55 **Mexican (Latin Variation)**

59 **Stride Bass**

note: this can be done with either latin or swing feel

64 **Latin or Swing broken stride**

NOTE: If the eighth notes are "swing" (see "The Swing Feel" if you don't know what this means) this will sound like a "stride bass." If the eighths are played straight (as in classical or latin music) it will sound like a latin rhythm.

68 **Waltz**

72 **Jazz Waltz**

NOTE: Some jazz waltzes are "swing" and some are played with "straight eighths" (If you don't know what this means, see "The Swing Feel"); this pattern can be used for both types of jazz waltzes. Play the same notes, but just change the "feel."

76 **Jazz Waltz Variation**

[HOH]-Beta2-A5-Touchstone-C-G-F

In the Key of C

C	D	E	F	G	A	B	C	D	E	F	G	A	B
1	2	3	4	5	6	7	1	2	3	4	5	6	7

In the Key of G

C	D	E	F#	G	A	B	C	D	E	F#	G	A	B
4	5	6	7	1	2	3	4	5	6	7	1	2	3

In the Key of F

C	D	E	F	G	A	Bb	C	D	E	F	G	A	Bb
5	6	7	1	2	3	4	5	6	7	1	2	3	4

[HOH]-Beta2-A7-Touchstone-Amin

In the Key of Am

C	D	E	F	G	A	B	C	D	E	F	G	A	B
			(#)*	#						(#)*	#		
3	4	5	6	7	1	2	3	4	5	6	7	1	2

* This F# is only played if you're playing an ascending melody ... go figure

[HOH]-Beta2-A2-Meet-the-Families-C-G-F

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Meet the Families (C, G & F)

Deborah Henson-Conant

While there are a few eccentric members of the family, a lot of the time you can extend these chords up as far as a 9th without having to worry about any lever or pedal changes.

Meet the Family of C

Chords: C, C^Δ, Cmaj7(9), Dm, Dm7, Dm9, Em, Em7, Em9*, F, F^Δ, Fmaj7(9), G, G7, G9, Am, Am7, Am9, B[°], Bm7(9)**

Figured Bass: I, ii, iii, IV, V, vi, vii[°]

Meet the Family of F

Chords: F, F^Δ, Fmaj7(9), Gm, Gm7, Gm9, Am, Am7, Am9*, Bb, Bb^Δ, Bbmaj7(9), C, C7, C9, Dm, Dm7, Dm9, E[°], Em7(9)**

Figured Bass: I, ii, iii, IV, V, vi, vii[°]

Meet the Family of G

Chords: G, G^Δ, Gmaj7(9), Am, Am7, Am9, Bm, Bm7, Bm9*, C, C^Δ, Cmaj7(9), D, D7, D9, Em, Em7, Em9, F[°], F^Δm7(9)**

Figured Bass: I, ii, iii, IV, V, vi, vii[°]

* (a 9th doesn't sound good in the 3rd position chord - but a 9th does)

** (a 9th doesn't sound good in the 7th position chord and a 9th doesn't fit harmonically unless you're modulating to A minor)

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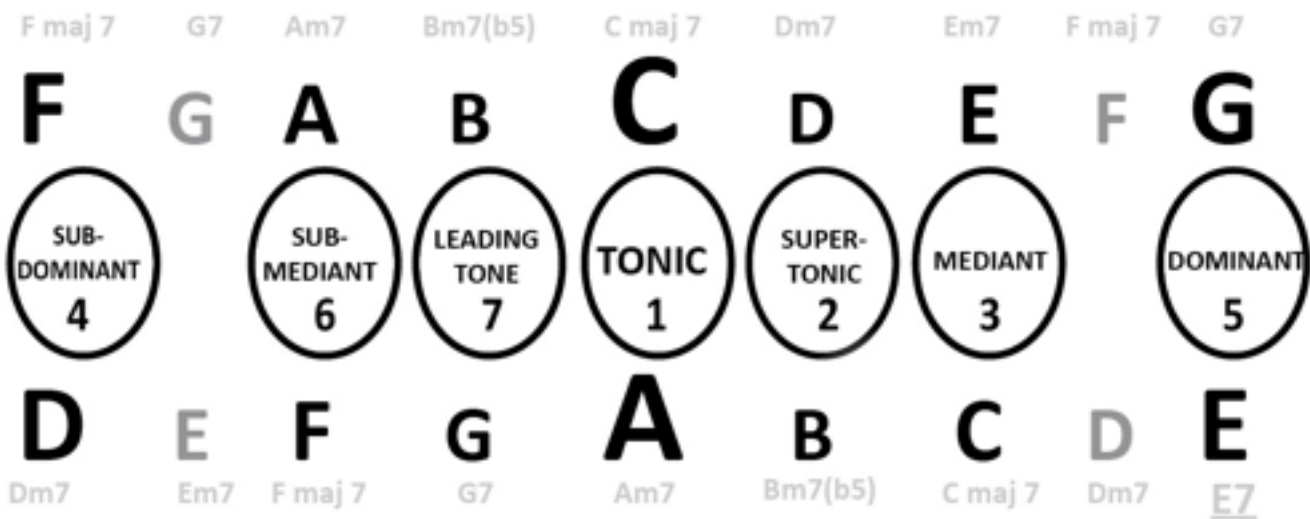
[HOH]-Beta2-B1-C-and-A-Relative-Minor-circled-chords

C Major & its Relative Minor: A Minor

If your HARP is tuned in C Major, you can also play in A-Minor BUT when you play the Dominant (the "V" or "V7") of A-minor you need to change the G to G#

	C	Dm	Em	F	G	Am	Bm(b5)
C Major							
	I	ii	iii	IV	V	vi	vii°
A Minor	1	2	3	4	5	6	7
Am	Bm(b5)	C	Dm	E	F	G	
i-7	ii m7 (b5)	IIIΔ	vi-7	V 7	VI Δ	VII 7	
1	2	3	4	5	6	7	

[HOH]-Beta2-B1-tonic-dominant-positions-of-notes-annotated



tonic-dominant-positions-of-notes-HOH.indd

[HOH]-Beta2-B2-Mozart's-Mother-Dominant-7-Exercise

Mozart's Mother Dominant 7 Exercise

From Deborah Henson-Conant's "Hands on Harmony"

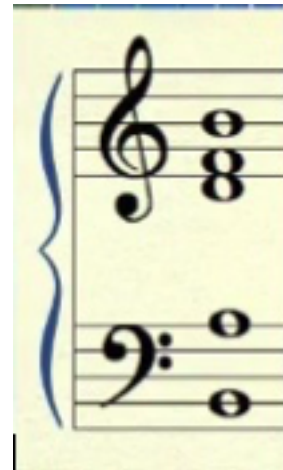
[HOH]-Beta2-B5-Touchstone-C-Single-Line-Annotated
[This is progression #3]

I	-	V	-	vi	-	iii		IV	-	I	-	IV	-	V
C		G		Am		Em		F		C		F		G
C	D	E	F	G	A	B	C							
1	2	3	4	5	6	7	1							
1	5	6	3	4	1	4	5							

[HOH]-Beta2-B5-9th-voicing



[HOH]-Beta2-B7-B-diminished-chord-voicing



[HOH]-Beta2-B5-Pachelbel-9th-chords

You can stop the video and look at these if you want - these are the chords I was playing

Pachelbel 9th Chords

from Deborah Henson-Conant's "Hands on Harmony"

Alternative Chords (for the iii & the final V):

**Note that I changed this chord as a 7th. If you want to play it as a 9th you should raise the 9th (the F to F# in this case). Or you can avoid the problem and just play it as a basic triad*

[HOH]-Beta2-B7-Progression-4-square-4-line

C	Am	Dm	G
I	vi	ii	V
Em	Am	Dm	G
iii	vi	ii	V
C	F	B°	E⁷*
I	IV	vii°	III⁷
			<i>*This is really "V" of vi</i>
Am	Am	G⁷	G⁷
vi	vi	V ⁷	V ⁷

[HOH]-Beta2-B7-Progression-4-single-line1

C	Am	Dm	G	Em	Am	Dm	G	C	F	B°	E⁷	Am	Am	G⁷	G⁷
I	vi	ii	V	iii	vi	ii	V	I	IV	vii°	III⁷*	vi	vi	V ⁷	V ⁷
															<i>*This is really "V7 of vi"</i>

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[HOH]Beta3-Progression1.jpg

Progression #1:

||: I-vi-ii-V :||

I	vi	ii	V
1	6	2	5

FN: Progression-Touchstone-HOH.docx

[HOH]Beta3-Progression2.jpg

Progression #2:

||: ii-V-I-vi ii-V-I-I :||

ii	V	I	vi	ii	V	I	I
2	5	1	6	2	5	1	1

FN: Progression-Touchstone-HOH.docx

[HOH]Beta3-Progression3.jpg

Progression #3:

||: I-V-vi-iii IV-I-IV-V :||

I	V	vi	iii	IV	I	IV	V
1	5	6	3	4	1	4	5

FN: Progression-Touchstone-HOH.docx

[HOH]Beta3-Progression4.jpg

Progression #4:

||: I-vi-ii-V iii-vi-ii-V I-IV-vii°-III (V of vi) - vi-vi-V7-V7:||

I	vi	ii	V	iii	vi	ii	V	I	IV	vii°	III (V of vi)	vi	vi	V7	V7
1	6	2	5	3	6	2	5	1	4	7	3 Major!	6	6	5	5

FN: Progression-Touchstone-HOH.docx

[HOH]-Beta2-B8-Progression-4-ChordNames

C - Am - Dm - G

Em - Am - Dm - G

C - F - B° - E7*

Am - Am - G7 - G7

[HOH]-Beta2-B10-Ear-Candy-LeverHarp-Glisses

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• P.34

EAR CANDY – GLISSES FOR LEVER HARP

- **GLISS FOR LEVER HARPS (Ab centered):** Raise all D's & G's for an Ab 69 gliss – then raise octave C's (midd & next) for Eb7 gliss. For fun, starting with the Ab 69 – then Lower octave D#'s to D and Raise Ebs to E
- **Ab7 Gliss:** Raise DFG
- **GLISS FOR LEVER HARPS (D-centered):** Raise F's and A's and play D in the bass (toggle C-C#) (try toggling CE up and down)

HOH]-Beta2-C2-Meet-the-Families-C-F-G-page-1 AND [HOH]-Beta2-C4-Meet-the-C-Family (Use for Practice)

Meet the C Family

Deborah Henson-Conant

While there are a few eccentric members of the family, a lot of the time you can extend these chords up as far as a 9th without having to worry about any lever or pedal changes.

Cmaj7(9) C Δ C	Am9 Am7 Am	Dm9 Dm7 Dm	G9 G7 G
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Em7(9) <i>(or 9th doesn't sound good - but a 9 does)</i> Em7 Em	Am9 Am7 Am	Dm9 Dm7 Dm	G9 G7 G
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Cmaj7(9) C Δ C	Fmaj7(9) F Δ F	Bm7(b5) <i>(or 9th doesn't sound good)</i> Bm7(b5) B $^{\circ}$	Em7 E7 \flat 9 **** Em7 E7 <i>(see note below)</i> Em E
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Am9 Am7 Am	Am9/G Am7/G Am/G	Fmaj7(9) F Δ F	Fmaj7(9)/E F Δ /E F/E
------------------	------------------------	-----------------------------	------------------------------------

Dm9 Dm7 Dm	Dm9/G Dm7/G Dm/C	Gsus4 Gsus4 Gsus4 <i>(I can't explain why, but a Gsus is just a Gsus and you wouldn't extend it)</i>
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Cmaj7(9) C Δ C	Am9 Am7 Am	Dm9 Dm7 Dm	G9 G7 G
-----------------------------	------------------	------------------	---------------

- * Notice the DESCENDING BASSLINE in these 6 measures (13-18)
- ** These last 4 bars are often called the "turnaround" especially when using this progression
- *** When you're modulating to a new key, play the ii-V of the NEW KEY in these two measures
- **** *(to extend this chord you have to make it a major chord because it's 'acting like' a dominant because its going to the relative minor key)*

[HOH]-Beta2-C2-Meet-the-Families-C-F-G-page-2 AND [HOH]-Beta2-C6-Meet-the-G-Family (Use for Practice)

While there are a few eccentric members of the family, a lot of the time you can extend these chords up as far as a 9th without having to worry about any lever or pedal changes.

Meet the G Family (The "G Family Play-Tune")

Deborah Henson-Conant

Staff 1 (Measures 1-4):
 Gmaj7(9) (G), Em9 (Em7, Em), Am9 (Am7, Am), D9 (D7, D)
 Roman numerals: I, vi, ii, V

Staff 2 (Measures 5-8):
 Bm7(9) (Bm), Em9 (Em7, Em), Am9 (Am7, Am), D9 (D7, D)
 Roman numerals: iii, vi, ii, V

Staff 3 (Measures 9-12):
 Gmaj7(9) (G), Cmaj7(9) (C), F#m7(b5) (F#m7(b5), F#), Bm7 B7(b9) (Bm7, B7, B)
 Roman numerals: I, IV, vii°, iii

Staff 4 (Measures 13-16):
 Em9 (Em7, Em), Em9/D (Em7/D, Em/D), Cmaj7(9) (C), Cmaj7(9)/B (C/B)
 Roman numerals: vi, *, IV, *

Staff 5 (Measures 17-20):
 Am9 (Am7, Am), Am9/D (Am7/D, Am/D), Dsus4 (D), Dsus4 (D)
 Roman numerals: ii, *, V

Staff 6 (Measures 21-24):
 Gmaj7(9) (G), Em9 (Em7, Em), Am9 (Am7, Am), D9 (D7, D)
 Roman numerals: I, vi, ii, V

* Notice the DESCENDING BASSLINE in these 6 measures (13-18)

** These last 4 bars are often called the "turnaround" especially when using this progression

*** When you're modulating to a new key, play the ii-V of the NEW KEY in these two measures

**** (to extend this chord you have to make it a major chord because it's 'acting like' a dominant because it's going to the relative minor key)

[HOH]-Beta2-C2-Meet-the-Families-C-F-G-page-3 (Use for Practice)

While there are a few eccentric members of the family, a lot of the time you can extend these chords up as far as a 9th without having to worry about any lever or pedal changes.

Meet the F Family (The "F Family Play-Tune")

Deborah Henson-Conant

The musical score consists of six systems, each with a treble clef and a key signature of one flat (Bb). The notes are quarter notes on a descending bass line. Chord names and Roman numerals are placed above the notes.

- System 1 (Measures 1-4):**
 - Measure 1: Fmaj7(9) (F, A, C, E, G, Bb), I
 - Measure 2: Dm9 (D, F, Ab, C, Eb, G), vi
 - Measure 3: Gm9 (G, Bb, Db, F, Ab, C), ii
 - Measure 4: C9 (C, Eb, F, G, Ab, Bb), V
- System 2 (Measures 5-8):**
 - Measure 5: Am7(9) (A, C, Eb, F, G, Bb), iii
 - Measure 6: Dm9 (D, F, Ab, C, Eb, G), vi
 - Measure 7: Gm9 (G, Bb, Db, F, Ab, C), ii
 - Measure 8: C9 (C, Eb, F, G, Ab, Bb), V
- System 3 (Measures 9-12):**
 - Measure 9: Fmaj7(9) (F, A, C, E, G, Bb), I
 - Measure 10: Bbmaj7(9) (Bb, D, F, Ab, C, Eb), IV
 - Measure 11: Em7(9) (E, G, Bb, D, F, Ab), vii°
 - Measure 12: Am7 (A, C, Eb, F), iii
- System 4 (Measures 13-16):**
 - Measure 13: Dm9 (D, F, Ab, C, Eb, G), vi
 - Measure 14: Dm9/C (D, F, Ab, C, Eb, G), *
 - Measure 15: Bbmaj7(9) (Bb, D, F, Ab, C, Eb), IV
 - Measure 16: Bbmaj7(9)/A (Bb, D, F, Ab, C, Eb), *
- System 5 (Measures 17-20):**
 - Measure 17: Gm9 (G, Bb, Db, F, Ab, C), ii
 - Measure 18: Gm9/C (G, Bb, Db, F, Ab, C), *
 - Measure 19: Csus4 (C, Eb, F, G, Ab), V
 - Measure 20: Csus4 (C, Eb, F, G, Ab), V
- System 6 (Measures 21-24):**
 - Measure 21: Fmaj7(9) (F, A, C, E, G, Bb), I
 - Measure 22: Dm9 (D, F, Ab, C, Eb, G), vi
 - Measure 23: Gm9 (G, Bb, Db, F, Ab, C), ii
 - Measure 24: C9 (C, Eb, F, G, Ab, Bb), V

* Notice the DESCENDING BASSLINE in these 6 measures (13-18)

** These last 4 bars are often called the "turnaround" especially when using this progression

*** When you're modulating to a new key, play the ii-V of the NEW KEY in these two measures

**** (to extend this chord you have to make it a major chord because it's 'acting like' a dominant because its going to the relative minor key)

[HOH]-Beta2-C8-Modulating-Exercise-Etude-C-F-G-Am-Em
 (Use for Practice)

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Modulating Exercise 1 (C, G & F)

Deborah Henson-Conant

KEY OF C (i-V Setup)

KEY OF F (i-V Setup)

KEY OF G (i-V Setup)

KEY OF Am (i-V Setup)

KEY OF Em (i-V Setup)

P. 30

FN: HANDOUT-HANDOUT-HOH-2016_v3dhc.docx * SD: 10/4/2016 9:21:00 PM PD: 10/4/2016 9:21:00 PM

[HOH]-Beta2-C9-Modulating-Exercise-Etude-Am-Em
(Use for Practice)

KEY OF Am (ii-V Setup)

KEY OF Em (ii-V Setup)

Note that Eb Lever harp can't play this line

© 2011 Deborah Henson-Conant ~ Modulation (REV) Etude no. ~ 3107

[HOH]-Beta2-C8-Modulating-Exercise-Etude-C-F-G-Am-Em
(‘Inset’ just for the Live Retreat – to see this close up)

KEY OF C (ii-V Setup)

[HOH]-Beta2-C11-Modulating-tune-practice

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Modulating Tune Practice

Deborah Henson-Conant

Whether or not you can play this, see if you can "psyche it out" and identify when it's modulating and to what key (better yet, what lever or pedal setting). Put a phrase-mark over each key-area (Family area), and see if you can tell when it's modulating to a minor mode and when it's modulating to a major mode.

Many of these things you could sleuth out *even if you couldn't read a note of music.*

Can you describe the evidence?

The musical score consists of four staves of music in 4/4 time. The first staff contains the following chords: Cmaj7, Am7, Fmaj7, Em7, Gm7, C7, Fmaj7. The second staff contains: F#m7(b5), B7, Em7, Bm7(b5), E7, Am7. The third staff contains: Am7, D7, Gmaj7, Dm7, G7, Cmaj7. The fourth staff contains: Gm7, C7, Fmaj7, Dm7, Bm7(b5), E7(b9), Am, Gsus. The melody is written in treble clef and features various rhythmic patterns including eighth and sixteenth notes, and rests.

[HOH]-Beta2-C12-Twinkle-Star-Substitution-Chords

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Twinkle Star Simple Chart for Substitutions

The image shows three staves of musical notation for the song 'Twinkle Star'. Each staff is in treble clef and contains a sequence of notes with chord symbols written above them. The first staff has notes C4, D4, E4, F4, G4, A4, B4, C5 with chord symbols C, F, C, G7, C, G7, C. The second staff has notes C4, D4, E4, F4, G4, A4, B4, C5 with chord symbols C, G, C, G, C, G, C, G7. The third staff has notes C4, D4, E4, F4, G4, A4, B4, C5 with chord symbols C, F, C, G7, C, G7, C.

© 2015 Deborah Henson-Conant • Twinkle-Star-Substitutions-Chart.pdf • 5/2/15

(Note – we needed a version that’s easier to see on the screen, so DHC made a screenshot of the just the music to put on the screen. It would be great if we could make one with closer staves and bigger chord symbols.)

[HOH]-Beta2-modes-in-C-outline-v2

These are the MODES available to you when your harp is tuned to C

Starting Note	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	
C Ionian (Major Scale)	1		2		3	4		5		6		7	8												
D Dorian			1		2	3		4		5		6	7		8										
E Phrygian					1	2		3		4		5	6		7		8								
F Lydian						1		2		3		4	5		6		7	8							
G Mixolydian								1		2		3	4		5		6	7		8					
A Aeolian (Natural Minor Scale)										1		2	3		4		5	6		7		8			
B Locrian												1	2		3		4	5		6		7		8	

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[HOH]-Beta2-Progression-Touchstone-Maj-Min-HOH-3pgs [pg 1]

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The Progression Touchstone.

MAJOR MODES

Touch the progressions first – on the page, then on the harp
 Don't PLAY until you've touched it several times

Progression #1: ||: I-vi-ii-V :|| **Progression #2:** ||: ii-V-I-vi ii-V-I-I :||

Progression #3: ||: iii-vi-ii-V I-vi-ii-V iii-vi-ii-V I-I-I-I :||

Progression #4: ||: I-vi-ii-V iii-vi-ii-V I-IV-vii°-III (V of vi) – vi-vi-V7-V7:||

In the Key of C Major

C	D	E	F	G	A	B	C	D	E	F	G	A	B
1	2	3	4	5	6	7	1	2	3	4	5	6	7

In the Key of G Major

C	D	E	F#	G	A	B	C	D	E	F#	G	A	B
4	5	6	7	1	2	3	4	5	6	7	1	2	3

In the Key of F Major

C	D	E	F	G	A	Bb	C	D	E	F	G	A	Bb
5	6	7	1	2	3	4	5	6	7	1	2	3	4

THE STEPS TOWARDS ANCHORING THIS ON THE HARP

- Put your harp in the KEY you'll be playing in
- Identify the Root (the "1")
- Play the 'progression' in single notes with LH
- Play the progression in single notes with RH
- Then play in 3rds, triads, 7ths, then 9ths, adding a 1-5-10 in the bass

ADVANCED PLAYERS:

- You modulate between these three keys
- If you want to modulate to additional keys, just put your harp into the new key (by setting the levers or pedals) and then experiment, or make your own chart for the other keys you want to visit.
- Add rhythms, or play a 1-5-10 Left Hand pattern and improvise with your right hand while playing the progressions

HipHarp.com

[HOH]-Beta2-Progression-Touchstone-Maj-Min-HOH-3pgs [pg 2]

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The Progression Touchstone

MINOR MODES

Touch the progressions first – on the page, then on the harp
 Don't PLAY until you've touched it several times

Progression #1: ||: I-VI-II^o-V :|| **Progression #2:** ||: II^o-V- I-VI II^o-V-I-I :||

Progression #3: ||: III-VI- II^o-V I-VI-II^o-V [I]-VI- II^o-V I-I-I-I :||

Progression #4: ||: iv-VII-III-VI II^o-V-I-I iv-VII-III-I [iv-VII-III-III]* :||

** this is really II-V-I-I in the relative major*

In the Key of Am

C	D	E	F	G	A	B	C	D	E	F	G	A	B
			(#)*	#						(#)*	#		
3	4	5	6	7	1	2	3	4	5	6	7	1	2

** This F# is only played if you're playing an ascending melody ... go figur*

In the Key of Em

C	D	E	F#	G	A	B	C	D	E	F#	G	A	B
(#)	#						(#)	#					
6	7	1	2	3	4	5	6	7	1	2	3	4	5

In the Key of Dm

C	D	E	F	G	A	Bb	C	D	E	F	G	A	Bb
#						(b)	#						(b)
7	1	2	3	4	5	6	7	1	2	3	4	5	6

THE STEPS TOWARDS ANCHORING THIS ON THE HARP

- Put your harp in the KEY you'll be playing in
- Identify the Root (the "1")
- Play the 'progression' in single notes with LH
- Play the progression in single notes with RH
- Then play in 3rds, triads, 7ths, then 9ths, adding a 1-5-10 in the bass

ADVANCED PLAYERS:

- You modulate between these three keys
- If you want to modulate to additional keys, just put your harp into the new key (by setting the levers or pedals) and then experiment, or make your own chart for the other keys you want to visit.
- Add rhythms, or play a 1-5-10 Left Hand pattern and improvise with your right hand while playing the progressions

[HOH]-Beta2-Progression-Touchstone-Maj-Min-HOH-3pgs [pg 3]

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The Progression Touchstone.

Compare the C Major and Amin Scales below.

The NOTES are all the same ... except that the G get sharped in certain circumstances, as does the F (but the F ONLY gets sharped if it's a melody note and it's part of an ascending scale - don't ask)

C	D	E	F	G	A	B	C	D	E	F	G	A	B
1	2	3	4	5	6	7	1	2	3	4	5	6	7
I	ii	iii	IV	V	vi	vii°	I	ii	iii	IV	V	vi	vii°
III	iv	v	VI	VII	i	ii°	III	iv	v	VI	VII	i	ii°
3	4	5	6	7	1	2	3	4	5	6	7	1	2
C	D	E	F	G	A	B	C	D	E	F	G	A	B
			(#)*	#						(#)*	#		

* This F# is only played if you're playing an ascending melody ... go figure

But here's the THING:

They both use exactly the same scale, all the qualities of the chords are offset by a third in relationship to the scale degrees. Look at which ones are major, which are minor and which are diminished.

The qualities of the chords (major, minor, diminished) remain the same. So a chord built on the C is a major chord whether you're playing in C Major or A minor, and similarly, the chord built on D is a minor chord whether you're playing in Aminor or C Major.

So all the qualities remain the same with ONE big exception (which is actually hard to see in this chart so I may have to tell you).

HANDOUTS I PROBABLY WON'T USE BUT YOU MAY WANT TO PLAY AROUND WITH

The handouts on the following pages are ideas I've played around with and may or may not have time to add to this version of "Hands on Harmony," or materials that will supplement what you've learned - but I thought you might enjoy having access to them.

[HOH]-dhc-s-psyching-out-jazz-chords-version-4-151127.pdf

This is a free worksheet that's in your classroom – this is just a reference so Mackenzie and I can find it.

The image displays a grid of 12 handout pages from Deborah Henson-Conant's "Psyching Out Jazz Chords" series. The pages are arranged in a 3x4 grid. Each page contains musical notation, chord diagrams, and explanatory text. The pages cover various topics:

- Page 1 (top-left):** Focuses on Gm7(b9) and Dm7 chords, explaining their structure and how to play them on the harp.
- Page 2 (top-middle):** Titled "EXTENDING Jazz Chords", it discusses how to extend chords and provides diagrams for G7, G7(b9), G7(#9), G7(b13), and G7(b9,b13).
- Page 3 (top-right):** Titled "ALTERING Jazz Chords", it explains how to alter chords and provides diagrams for G9, G9(b9), G9(#11), G9(b13), G9(b9,b13), and G9(b9,b13,#11).
- Page 4 (middle-left):** Titled "TRIADES", it lists various triads and provides diagrams for each.
- Page 5 (middle-middle):** Titled "SEVENTH CHORDS", it lists various seventh chords and provides diagrams for each.
- Page 6 (middle-right):** Titled "NINTH CHORDS", it lists various ninth chords and provides diagrams for each.
- Page 7 (bottom-left):** Titled "OTHERS", it lists various other chords and provides diagrams for each.
- Page 8 (bottom-middle):** Titled "SEVENTH CHORDS", it lists various seventh chords and provides diagrams for each.
- Page 9 (bottom-right):** Titled "NINTH CHORDS", it lists various ninth chords and provides diagrams for each.

[HOH]-Beta3-chord-family-transformer-tool-HOH_v3.pdf

Deborah Henson-Conant • Hands-On Harp Harmony • Beta 2015
Your Chord Family Transformer!
 (For Major Modes)

Just because a chord looks complicated doesn't mean that you have to worry about pedals or levers in order to play it!
 Put your levers or pedals into these keys and you will automatically get these chords!

▶ Play all 4 notes to get this chord: **I** Δ Major 7, **ii** $^{-}7$ minor 7, **iii** $^{-}7$ minor 7, **IV** Δ Major 7, **V** $^{-}7$ Major 7, **vi** $^{-}7$ minor 7, **vii** $^{-}7$ minor 7 (Flat 5)
 ▶ Play the bottom 3 notes to get this chord: **I** Major, **ii** minor, **iii** minor, **IV** Major, **V** Major, **vi** minor, **vii** $^{\circ}$ diminished
 ▶ These are the "degrees of the scale"

Notice that, no matter what key you're in, as long as you set your levers or pedals to the key signature, the QUALITY of each chord (major, minor or diminished) in the sequence will always be the same. For example, the chord built on the first degree of the scale will always be a major chord (if you play only the bottom 3 notes) or a major 7 chord (if you play all 4 notes).

How to put Your Transformer Together!

1. Print both pages.
2. Cut out the boxes above.
3. Tape the short edges of this page to a blank piece of paper.
4. Tuck the right edge of page 2 on the dotted line.
5. Then slide page 2 through to see the chord families appear!

HipHarP.com

Page 2 - Deborah Henson-Conant's "Hands-On Harp Harmony" - HipHarP.com
 "Just the Chord Family" Transformer
 Pdf version: http://www.hipharp.com/handouts/transformer_beta3.pdf

A Maj $\text{C}\sharp$	G \sharp E C \sharp A	A F \sharp D B	B G \sharp E C \sharp	C \sharp A F \sharp D	D B G \sharp E	E C \sharp A F \sharp	F \sharp D B G\sharp
D Maj $\text{C}\flat$	C \flat A F \flat D	D B G E	E C \flat A F \flat	F \flat D B G	G E C \flat A	A F \flat D B	B G E C\flat
G Maj $\text{C}\natural$	F \sharp D B G	G E C A	A F \sharp D B	B G E C	C A F \sharp D	D B G E	E C A F\sharp
C Maj $\text{C}\natural$	B G E C	C A F D	D B G E	E C A F	F D B G	G E C A	A F D B
F Maj $\text{C}\flat$	E C A F	F D \flat B \flat G	G E C A	A F D B\flat	B \flat G E C	C A F D	D B \flat G E
B\flat Maj $\text{C}\flat$	E \flat C A F	F D B \flat G	G E \flat C A	A F D B	B \flat G E \flat C	C A F D	D B \flat G E\flat
E\flat Maj $\text{C}\flat$	E \flat C A \flat F	F D B \flat G	G E \flat C A\flat	A \flat F D B\flat	B \flat G E \flat C	C A \flat F D	D B \flat G E\flat

Have both sheets slide to a blank piece of paper. Then place Page 2 through to see the chord family appear!

[HOH]-Beta3-Kevins-chord-changing-game-triads

Basic Major Triads (C, F & G) in Family of C (Changing their Qualities)

FN: Kevins-chord-changing-exercise.mus

Use this pattern: C Maj C min C Maj C+ C Maj C min C dim C Maj

Measures 1-9: Melodic line in C major (C4-G4-A4-B4-C5) with chord changes: 1. C Maj, 2. C min, 3. C Maj, 4. C+, 5. C Maj, 6. C min, 7. C dim, 8. C Maj, 9. C Maj.

Measures 10-17: F Major triads with qualities: 10. F Maj, 11. F min, 12. F Maj, 13. F+, 14. F Maj, 15. F min, 16. F dim, 17. F Maj.

Measures 18-25: G Major triads with qualities: 18. G Maj, 19. G min, 20. G Maj, 21. G+, 22. G Maj, 23. G min, 24. G dim, 25. G Maj.

We'll use the first part of this early in the course, but you may want to play with the 2nd part on your own.

[HOH]-Beta3-Kevins-chord-changing-game-7ths

7th Chords (on C & G) in Family of C (on (Changing their Qualities)

FN: Kevins-chord-changing-exercise.mus

Use this pattern: C Δ C7 Cm7 Cm(maj7) C Δ C+5(maj7) C7(#5) C Δ

Measures 26-34: C7th chords with qualities: 26. C Δ, 27. C7, 28. Cm7, 29. Cm(maj7), 30. C Δ, 31. C+5(maj7), 32. C7(#5), 33. C Δ, 34. C Δ.

Measures 35-42: G7th chords with qualities: 35. G Δ, 36. G7, 37. Gm7, 38. Gm(maj7), 39. G Δ, 40. G+5(maj7), 41. G7(#5), 42. G Δ.

[HOH]Beta3-scale-bass-progression-for-C-family.jpg

[HOH] Scale Bass Progression for C Family

(c-family-melody-scale-progression.mus)

Deborah Henson-Conant

Put your harp into C Tuning. Play the melody with chords built on these big letters. They may not all "sound" good, but I just want you to see that you're playing a "Chord Progression" that is really just a scale built up into chords.

You wouldn't actually *play* the chords in this voicing, but I want you to see them this way. Then try playing them as 1-5-10 in LH.

Scale Progression in C Major

Musical notation for Scale Progression in C Major. The score is in C major, 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The chords are: C^Δ, Dm7, Em7, F^Δ, G7, Am7, Bm7(♯5), and C^Δ. The melody consists of the C major scale: C4, D4, E4, F4, G4, A4, B4, C5.

Scale Progression Going from C Major to A Minor and Back

After we've worked on the MINOR MODE, try this version of the melody/progression that shifts into A minor

Musical notation for Scale Progression Going from C Major to A Minor and Back (first part). The score is in C major, 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The chords are: C^Δ, Dm7, Em7, F^Δ, G7, Am7, Bm7(♯5), and E7(♭9). The melody consists of the C major scale: C4, D4, E4, F4, G4, A4, B4, C5.

raise the G# here or leave the note out

Musical notation for Scale Progression Going from C Major to A Minor and Back (second part). The score is in C major, 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The chords are: Am7, Bm7(♯5), C^Δ, Dm7, Em7, F^Δ, G7, and C^Δ. The melody consists of the A minor scale: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

[HOH]-Beta2-Season-of-Night-in-C-two-vamps-no-syncopation

Filename: Season-of-Night-Short-for-Workshops.mus Filedate: 2/4/16

Season of the Night (Amin / C-Tuning)

Non-Syncopated Version ~ To Focus on Notes & Chords

By Deborah Henson-Conant

Bossa

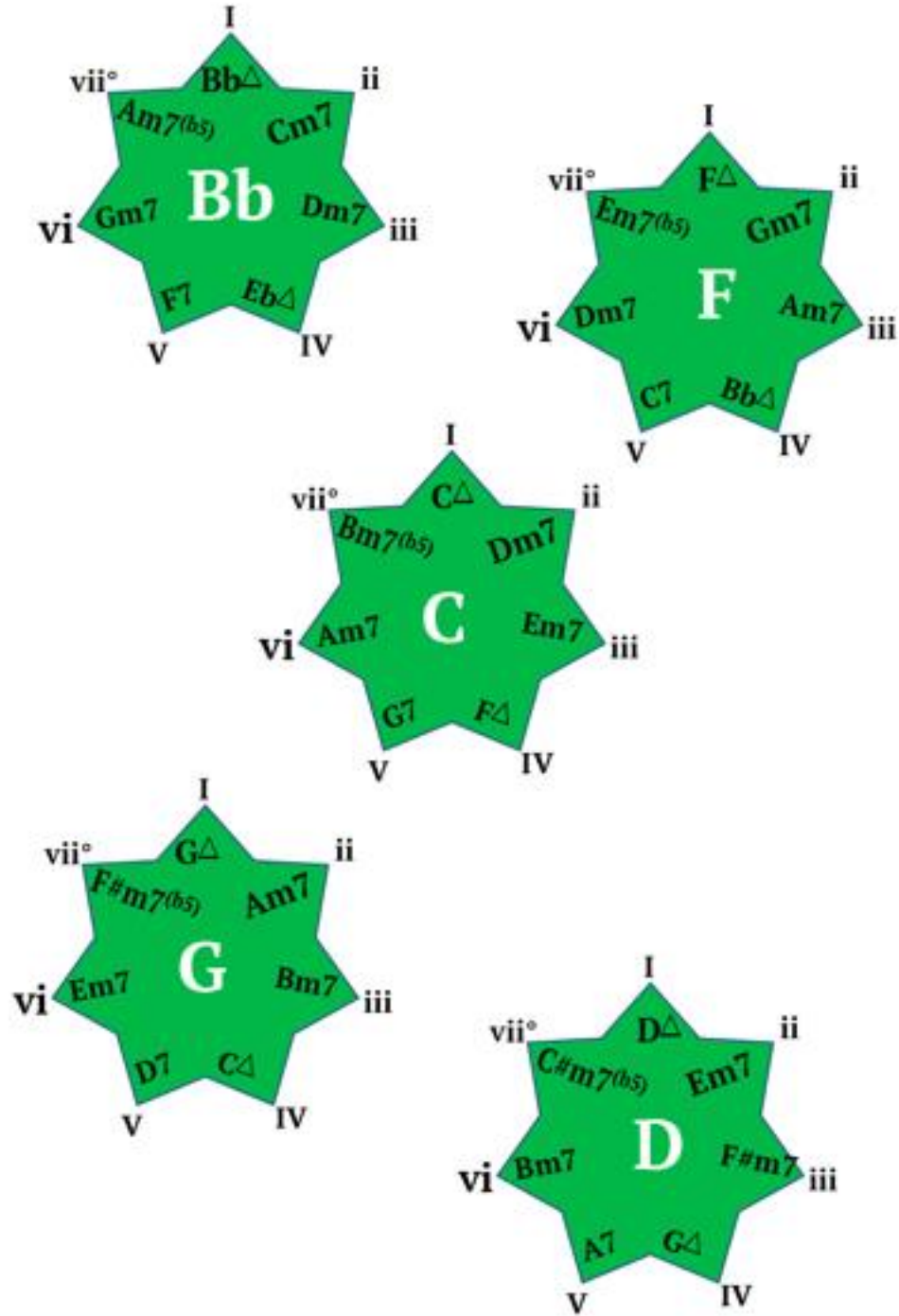
NOTE: The only lever or pedal you'll need for this tune is G# for the E7 chords (but if you simply leave out the G string on those chords, you can avoid worrying about levers or pedals entirely.)

You can use either of these vamps for intros and/or improv

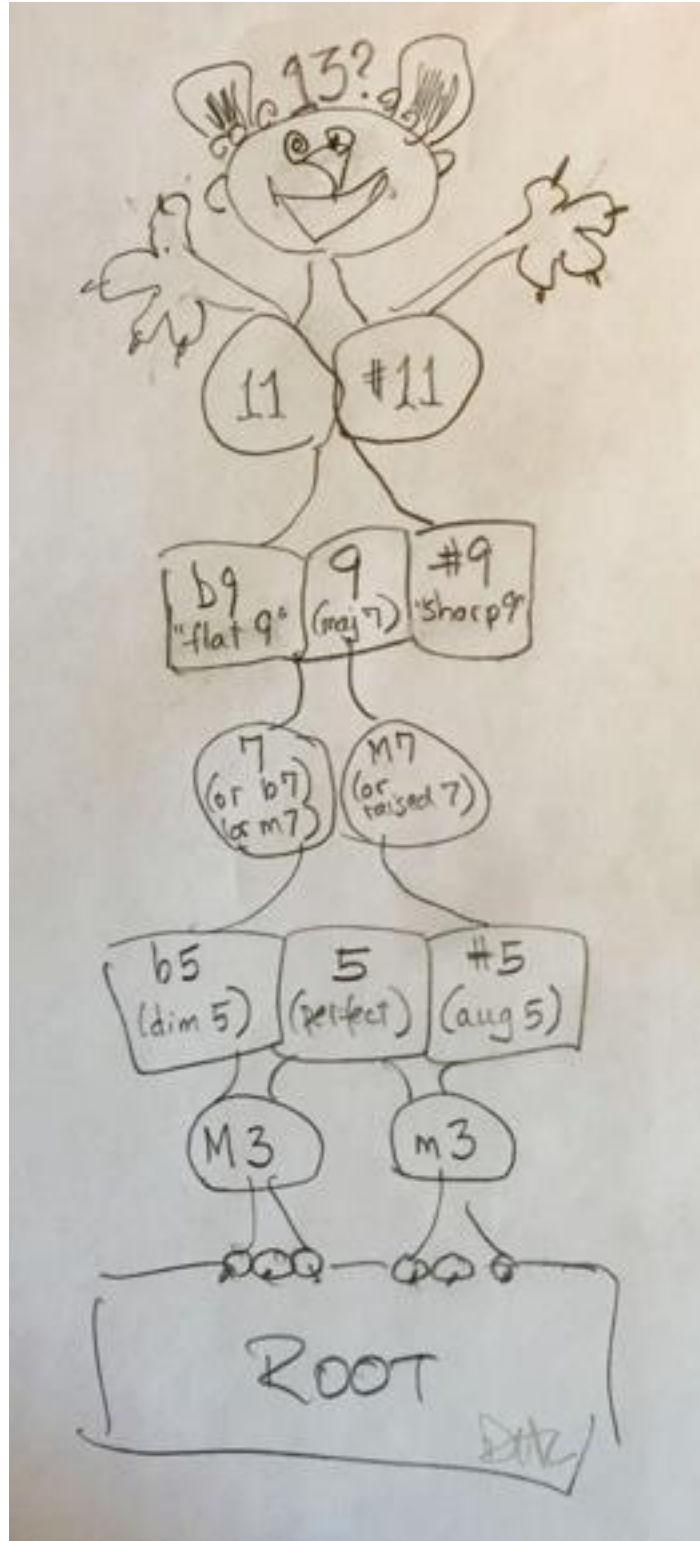
Note: the numbers between the staves aren't fingerings - they're to show where the beats are.

[HOH]Beta3-dhc-star-harmony-2016-HOH.jpg

DHC's Star Harmony Experiment 2016



[HOH]-Beta4-harmonic-animal.pdf



[HOH]-Beta4-Scarboro-Fair.pdf

Scarboro Fair

The image displays the musical notation for the first two lines of the song "Scarboro Fair". The music is written in 3/4 time and uses a treble clef. The first line consists of eight measures with the following notes and chords: Dm (D4, F4, A4), C (E4, G4, B4), Dm (D4, F4, A4), F (A4, C5, D5), Dm (D4, F4, A4), F G (F4, G4), and Dm (D4, F4, A4). The second line begins with a measure rest and continues with seven measures: Dm (D4, F4, A4), F (A4, C5, D5), C (E4, G4, B4), Dm (D4, F4, A4), C (E4, G4, B4), Am (A3, C4, E4), and Dm (D4, F4, A4).