

# Modulating Hand-over-Hand Arpeggio Practice

First, the basic Patterns I used:

## Pattern 1

## Pattern 1 backwards

(Although I don't use this pattern in this handout)

Musical notation for Pattern 1 and Pattern 1 backwards. Pattern 1 is shown in the first two measures, and Pattern 1 backwards is shown in the last two measures. The notation is in 4/4 time and consists of two staves (treble and bass clef).

## Pattern 2

## Pattern 3 (similar to 2)

Musical notation for Pattern 2 and Pattern 3. Pattern 2 is shown in the first measure, and Pattern 3 is shown in the second measure. The notation is in 4/4 time and consists of two staves (treble and bass clef). Pattern 2 includes fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1) and a crossover labeled 'LH'. Pattern 3 includes fingerings (3, 2, 1, 2, 1).

This is similar to pattern 2 except the bass is broken and the treble is all in the RH with a crossover -- this gets you ready to noodle with your RH

## A pattern I didn't talk about in the video!

Musical notation for a new pattern. The notation is in 4/4 time and consists of two staves (treble and bass clef). The pattern starts with a treble clef and a 7-measure rest in the bass clef.



*I didn't talk about this pattern in the video  
(because I just made it up now.)*

## Some notes about these exercises:

**FINGERING:** The fingering will always be the same for each pattern, so once you learn the pattern, theoretically you only have to look at the bottom note for each hand, then make the shape with your hands and it should work.

**CHORDS:** So long as your harp is in the key signature, the chords will work out without worrying about pedals or levers. The Harmonic Progression is always the same

**MODULATING:** Initially, the point of the exercise is just to learn the pattern - but then it's a great exercise for modulating.

### Using the Chord Progression: ii-V-I-vi ii-V-I-I

#### Pattern 1 (just 2 inversions per chord)

The musical score for Pattern 1 consists of two systems of arpeggiated chords. The first system starts at measure 9 and includes four measures with chords Dm7, G7, Cmaj7, and Am7. The second system starts at measure 13 and includes three measures with chords Dm7, G7, and Cmaj7. Each measure contains two staves (treble and bass clef) with arpeggiated notes. The chords are indicated above the treble staff in each measure.

**Pattern 1 (4 inversions per chord)**

(I don't think I played this exercise on the video - it's a variant on the previous one)

17 Dm7 G7

(note that the clef changes here and in a couple other places in this exercise)

21 Cmaj7 Am7

25 Dm7 G7

29 Cmaj7


(Play the top "C" with LH)

**Pattern 2**

Musical notation for Pattern 2, measures 33-36. The piece is in 3/4 time. Measure 33: Treble clef, Dm7 chord, RH (Right Hand) arpeggio with fingering 4 3 2, LH (Left Hand) arpeggio with fingering 1 4 3 2. Measure 34: Treble clef, G7 chord, LH arpeggio. Measure 35: Treble clef, Cmaj7 chord, LH arpeggio. Measure 36: Treble clef, Am7 chord, LH arpeggio. Bass clef: Sustained bass notes (pedal point) for each measure.

The fingering will always be the same

Musical notation for Pattern 2, measures 37-40. Measure 37: Treble clef, Dm7 chord, LH arpeggio. Measure 38: Treble clef, G7 chord, LH arpeggio. Measure 39: Treble clef, Cmaj7 chord, LH arpeggio. Measure 40: Treble clef, Cmaj7 chord, LH arpeggio. Bass clef: Sustained bass notes (pedal point) for each measure.

 I didn't talk about this pattern in the video  
(because I just made it up now.)

*(See the next page for putting it all together!)*

Putting-it-all-Together and Modulating Exercise

41 Dm7 G7 Cmaj7 Am7

Pattern 1 Pattern 2 Pattern 1 Pattern 2

45 Dm7 G7 Cmaj7

Pattern 1 Pattern 2 Pattern 3

48 (Create Diversion)

Change Levers/Pedal (add F#) while creating a diversion starting from the measure before. When your harp and your mind are fully in the new key, play the ii-V of that key:

Am7 D7

51 Am7 D7 Gmaj7 Em7

55 Am7 D7 Gmaj7

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58 (Create Diversion)

Change Levers/Pedal change F#'s to F naturals while creating a diversion starting from the measure before. When your harp and your mind are fully in the new key,

Dm7 G7