



# Margi's Chat Notes Deborah Henson-Conant • HipHarpAcademy.com

*These are notes Sally takes, when possible, outlining each chat. The counter time usually refers to when DHC actually begins the chat, not always the exact time on the video timer.*

*FN: ChatNotes-181112-BTB-07-Margi\_v2dhc.docx SD: 11/13/18 1:21:00 PM*

## Mon. Nov 12, 2018 ~ BTB 2018 Chat #07

- 00:00 Where we are, half way through *Building the Bones*. Importance of getting out of the “project” mentality (where you want to do a good job and craft something wonderful) and into the “practice” mentality where we form a habit that we can apply over and over..
- 2:50 Thank you for the Birthday Greetings
- 3:00 QUESTION – What’s the difference between harmonic progression and harmonic structure? DEMO of an harmonic progression.
- 6:00 DHC asks for student takeaways on the movement/progression. C - A – D – G
- 8:00 DEMO - New progression: 3-6-2-5-1-1. Here the THIRD finger is on the root.
- 10:50 DEMO – “Smooth movement.” EGB, EAC bottom line. There are many ways to get from chord to chord. It is like the progression of an IDEA. There is a sense of meaningful movement.
- 13:00 Harmonic STRUCTURE has to do with the makeup of the chord itself. Use this site: <http://openmusictheory.com/harmonicFunctions.html>
- 18:00 The value of knowing and trying movement in any direction. The harmony lives all over the place!
- 20:00 Students share.
- 22:00 Rules about moving from inversion to inversion. Yes, they exist but are not relevant in this “non worry” environment. Students talk about listening to what they play rather than to what they think is the right note.
- 30:00 The philosophy of “here you are NOW.”
- 32:00 DEMO - Making the melody clear with different bass lines, and then exploring
- 35:00 DEMO - Substituting with the relative minor.
- 36:00 PLAYALONG – To illustrate how we choose to improvise. REALLY GOOD SECTION...!!!  
DHC points out what she noticed she did while improvising.
- 46:00 DEMO - Answering the question, “Do you ever vary from the chord progression?”
- 48:00 PLAYALONG using the minor.
- 1:00:00 Using an arrangement formula of expanding and contracting. E.g. using a 4 bar phrase and using it to expand.
- 1:07:00 DEMO - Using 1-6-2-5 progression with Silent Night. (truncated) Samples for fledgling and advanced players. How to stay on the dominant chord to then get back to the melody.
- 1:12:00 PLAYALONG with Silent Night (and jazzed up)... with a cadenza at 1:16:00 This is an example of leaving the harmonic progression and introducing something totally different.
- 1:20:00 DHC asks students to put what we have just learned into words.
- 1:21:00 Example of an easy way to improvise on Silent Night. Choosing a single chord!!!
- 1:23:00 Repeat and summary.
- 1:25:00 Playalong going to the minor. DEMO Using AEC and then AFD.
- 1:30:00 Definition of a VAMP.
- 1:32:00 Students share takeaways.
- 1:35:00 The value of keeping explorations in FOURS. It is easier for the audience to follow.
- 1:40:00 Recovering from getting lost with musicality. The value of “cheating” and of hearing what you have played.
- 1:44:00 A fun ending for lever harps tuned in E flat major: raise all Ds and Gs. DEMO of fun things to do. Gliss...., put an A in the bass. Play the harmonics. Use 6ths. Bend notes.

## Chat Text

15:41:39 From sharon : Yay!  
15:41:39 From susanregan : yes  
15:41:44 From Dilys : yes in the middle and can hear you  
15:41:44 From sharon : Yes  
15:41:47 From barbara : You are in the zone!  
15:41:50 From vera : goody!  
15:41:52 From Anne Horton : Thats better  
15:41:55 From Darlene Deisinger : Yes  
15:42:22 From Dilys : 7  
15:45:13 From Anne Horton : Just the harmonic progression versus harmonic structure question  
15:45:18 From sharon : No questions  
15:45:27 From Margi : Question: when you are improvising, what drives you... your mind or your fingers?  
15:48:57 From sharon : The chord progression  
15:49:04 From Anne Horton : The order of the main note  
15:49:04 From susanregan : The order of the chords.  
15:49:06 From Diane : the chord movement  
15:49:16 From vera : bass line was he same  
15:49:33 From barbara : The same chords, whether single notes or arpeggio in form  
15:54:59 From Anne Horton : So the "Harmonic Structure" speaks to the composition of the chord  
15:55:21 From Anne Horton : Chords can be a variety of inversions  
15:55:44 From vera : it is the way the chords follow each other....  
15:57:44 From Anne Horton : He he he  
15:57:55 From Anne Horton : you are my google  
15:58:04 From Laurie : i've googled harmonic structure and harmonic progression - they seem the same  
15:58:16 From vera : i think the positions are according to the tradition of choral voices, the soprano having to change the notes but the bass harmony stays  
15:58:19 From Laurie : there's chord structure though  
15:58:19 From Anne Horton : Interesting Laurie  
15:59:29 From barbara : I like that you are stressing the movement in any direction.  
16:00:23 From Margi : Here's a good site on harmonic "EVERYTHING" <http://openmusictheory.com/harmonicFunctions.html>  
16:00:33 From Dilys : I have just tried playing my homework not playing the base triad with the base note on the bottom but inverting each chord to first position and voila it sounds just as good. Light bulb moment!  
16:00:42 From barbara : Yes, exceptionally beautiful.  
16:01:33 From sharon : I think DHC wants us to think in terms of the 'big picture' of the basic chord progressions, so we can work out our own inversions as we wish. In music theory there are rules about how to move from inversion to inversion, but that's more complex than what we're learning now in this module.  
16:02:22 From barbara : It seems like the naming of the progression, like 1-6-2-5, identifies a structure, and the playing of those chords is more the progression.  
16:02:39 From sharon : And the benefit for us as harpists is we can grab the note that we can reach!  
16:05:01 From Diane : I think of the harmonic progression as the bass movement and the harmonic structure as the notes we add to the big letter both LH and RH  
16:06:09 From vera : those rules pinned me down to a fear of being a failure.....  
16:06:39 From sharon : But the rules are for things like Baroque music, counterpoint, choral music, orchestration, but not for us when playing the harp.  
16:08:39 From sharon : "Beginner's mind", best place to begin ;)  
16:09:32 From Laurie : what I love about this is my focus is changing to LISTENING to what I'm playing/trying and how it sounds. Rather than looking at the notes and making sure they're right. Now, if I like the sound of the E vs the C as the harmony, I'll play that, because I like how it sounds.  
16:10:02 From barbara : Love that, Sharon—playing what we can reach!  
16:12:34 From Dilys : learned from your webinar on 3 part arranging that you can insert the minor triad/arp instead of using the major, say insert the a minor chord for c and then insert e minor for the dominant. Inserting a change in the base sounds good, sometimes it works sometimes not  
16:14:27 From barbara : And the form is a structure  
16:15:31 From Margi : My question: when you are exploring, what leads you, the mind or the fingers?  
16:28:12 From Margi : THAT WAS GREAT. So, when you first play a tune, you sort of memorize the chord progression to be able to use it in the exploration? Do you ever vary from the chord progression?  
16:29:56 From Margi : The relative minor  
16:29:59 From Laurie : it's so cool to see how your fingers follow your brain so easily and fluently  
16:30:07 From sharon : Because it is the minor third below?  
16:30:08 From vera : substitute chords?  
16:30:11 From Laurie : mine - not so much  
16:30:50 From sharon : Third, rather.  
16:30:59 From Margi : I think it's more like her brain follows her fingers.... She "notices" what she did!!!!  
16:32:20 From Sally Walstrum : Sorry, I'm confused regarding start time of chat as it seemed well engaged when I came in around 4:25 DST. Only reason a concern is that I'm trying to do the notes and figure out my time stamps.  
16:32:47 From barbara : No you didn't. We're still here.  
16:32:51 From Laurie : so true, margi!!  
16:33:19 From mizwing54 : oh... so it started an hour ago?  
16:33:28 From sharon : I think DHC is called the Jimi Hendrix of the harp because both she and Jimi put in so much time playing for hours and become so fluent...I think that's why we're urged to play and play and play and play ;)  
16:33:34 From Jill Bosworth : Hi everyone!  
16:34:17 From sharon : Became fluent  
16:34:57 From Laurie : I like to call DHC the Robin Williams of the harp because she can jump from one idea to another to another to another just like he did with comedy :)  
16:35:03 From sharon : Hi Jill !  
16:35:26 From Jill Bosworth : hi Sharon!  
16:35:37 From Sally Walstrum : Margi is taking the notes. Think it's okay  
16:35:53 From mizwing54 : Hi..."Mizwing54 is Marian  
16:36:10 From sharon : Yes, very rare combination of talents, to play so fluently and be able to explain what she does.  
16:36:23 From sharon : And jump around easily!  
16:36:43 From sharon : Hi Marian!  
16:36:57 From mizwing54 : Hi Sharon. Thanks! This is my very first lesson (after signing on a few days ago) I'm feeling like I just jumped into the deep end of a pond filled with bubbles.... yikes!

**(p. 3) Margi's Chat Notes** - FN: ChatNotes-181112-BTB-07-Margi\_v2dhc.docx SD: 11/13/18 1:21:00 PM

16:38:24 From Sharon : No, you can jump in and get what you're ready to learn now. Don't worry, it will come into focus, just stick with it.

16:38:41 From Mizwing54 : thx

16:43:40 From Blythetait : FREEDOM beyond the page!!!

16:43:42 From Mizwing54 : if you can do it with that you can do it with anything.... ?

16:43:45 From Sharon : You can play it for hours

16:43:52 From Vera : that's the arrangement formula

16:44:00 From Susanregan : EXPAND!

16:44:06 From Dilys : You could take any 4 bar phrase out of the 16 and stretch the piece out forever

16:44:48 From Lyn Thompson : You've also got the structure

16:47:03 From Blythetait : Marian, don't freak out, it can be as easy as you need it to be. The lessons cater to that. DHC is just being extremely impressive atm! :D

16:47:05 From Laurie : 1 - 5 - 1

16:47:08 From Vera : blues?

16:47:18 From Sally Walstrum : 1,6,2,5

16:47:20 From Sharon : 1 6 2 5

16:47:20 From Blythetait : 1-6-2-5

16:47:30 From Mizwing54 : a little

16:47:45 From Mizwing54 : yeah...I thought I was on time

16:48:11 From Anne Horton : 1-6-2-5

16:48:16 From Blythetait : 1-4-5-1

16:48:49 From Mizwing54 : I'm laughing...thanks. okay...

16:48:58 From Vera : you've been very good until now... but we did think of changing the time...

16:49:04 From Anne Horton : So what time do you intend the chats to be in the future?

16:51:54 From Anne Horton : I am sorry to say that was an inconclusive comment - so it WILL be at 4.30pm (your time) or it will be at some other time?

16:54:02 From Mizwing54 : I keep hearing old doo-wop songs now.... :-)

16:55:40 From Barbara : This is great. Reminds me of Mr. Roger's Neighborhood. This is like Deborah's Neighborhood that she rides around on a bike with harp in hand teaching people waiting for the bus. So great.

16:56:08 From Anne Horton : Ok - got it!!! 3.30pm your time

17:01:08 From Dianne Phelan Muller : hi all, happy belated birthday DHC!

17:01:50 From Barbara : So how much attention do you pay to counting when improvising/exploring and how do you keep up with counting the number of bars or measures?

17:03:27 From Lyn Thompson : took the basic structure to stay on track...

17:03:31 From Vera : staying on G is like a cadence, preparing the audience for change...

17:05:04 From Blythetait : Main melody where everyone can hear the tune, then EXPLORATION - in this case DHC used a choice of chordal progressions (1-6-2-5 is a very common progression). Doing the exploration in sets of 4, repeating ideas. Cadenza as a transition before returning to main melody.

17:05:07 From Dianne Phelan Muller : I have sung /danced to folk music forever, so 8 bar phrases are kinda built-in for me. Droning on a single chord is also perfectly fine.

17:07:15 From Mizwing54 : yeah...this is all pretty familiar to my ear...and I can follow. I don't have your speed or virtuosity yet...but I'm getting it.

17:07:20 From Laurie : was that Am that you improvised on

17:07:24 From Sally Walstrum : Went to the relative minor. Improvised on the Am

17:07:24 From Barbara : Thank you. I prefer enjoying and stretching and slowing down or speeding up as I hear and feel what my fingers are wanting to do.

17:07:28 From Blythetait : Relative minor

17:07:53 From Darlene Deisinger : A harmonic structure

17:09:00 From Sally Walstrum : This is very helpful. I

17:09:49 From Sally Walstrum : I've really been struggling with to do arrangements on the fly, especially in the exploration. Keep thinking I need to stay on the same progression as the song.

17:09:49 From Dianne Phelan Muller : AEC AEC then AFD AFD

17:11:11 From Diane : is that a Vamp?

17:11:27 From Dianne Phelan Muller : hi sally, I'd say Yes to you on that, it's where I am.

17:11:57 From Darlene Deisinger : Thank you - Deborah. I have a meeting tonight. Talk to you soon.

17:12:13 From Diane : I get a bit confused with vamps

17:12:42 From Dianne Phelan Muller : the vamp is like standing in place bouncing a ball, so you can easily go anywhere after, sorta.

17:13:09 From Blythetait : Marian, if you are still here, DHC is going over so many ideas here, and she often tells us just take ONE if you feel lost. Take one takeaway and put it into practice.

17:13:40 From Mizwing54 : Thanks blythe!

17:14:18 From Diane : can the 1 6 2 5 be used as a vamp

17:14:46 From Barbara : Thank you for all the experimentation/exploring with Silent Night. I would never have thought about taking that piece and improvising in so many ways.

17:16:14 From Vera : we had work on harmonic progression and structure ( using 8 versions ) . a

17:16:29 From Blythetait : Lots of mini ideas- exploration in sets of 4 because I often just go rogue. Changing patterns in L hand then changing patterns in R for a change. Going to relative minor. Creating a 'vamp' on one chord for a while. I'm going back to my holiday tunes and doing the small bite sized instead of the main so I can play more.

17:17:10 From Lyn Thompson : I've been trying to use a G9 arpeggio as an intro... but messy... do I leave out some notes in each hand?... then play in the next?

17:17:19 From Blythetait : Yes, I love that too!

17:17:21 From Vera : also the/ any chord progression for improv.

17:17:46 From Barbara : yes

17:19:23 From Blythetait : Yes, I get just as lost as the audience would and it's crazy because I'm a big believer in the majority if people liking to be able to connect and hold on to recognisable things (whether that is something you are repeating to make a new thing recognisable).

17:20:58 From Mizwing54 : this might sound weird...but my takeaway has to do with seeing that these are things that occur naturally for me in my own 'noodling' but I've not validated them because there's been some kind of high value on being able to play exactly what is on the page, which I've never been good at. I'm sitting here shaking my head at how much time I've just felt \*wrong\* and like I was cheating! Now I think, I haven't been 'cheating', I've been **\*\*Improvising\*\***!

17:22:18 From Dianne Phelan Muller : hi mizwing-- yes! cheating is good, it frees up your brain for other stuff.

17:22:40 From Vera : that's hilarious story!:-))

17:23:33 From Vera : thanks so much, to allow me to get lost!

17:24:19 From Lyn Thompson : Thank you for another great chat! I hate to have to leave this awesome information... It has been great inspiration.

**(p. 4) Margi's Chat Notes** - FN: ChatNotes-181112-BTB-07-Margi\_v2dhc.docx SD: 11/13/18 1:21:00 PM

17:25:14 From Diane : I have so many ideas going around in my head  
17:25:22 From mizwing54 : ooh...I like that. hearing what I'm playing. Yeah..it IS magick !  
17:26:17 From barbara : I did know to get back to the next note of the melody, but I hadn't realized that it was the dominant chord, i.e., it wasn't a conscious move to go to the dominant. So, thank you for that.  
17:26:40 From blythetait : Oh, yes! Once someone said how to set up a pedal harp so that no matter WHAT STRINGS you played it sounded good. Sounded like Japanese music. I wish I could remember how to do it. :D  
17:27:35 From blythetait : Laughing  
17:28:05 From mizwing54 : sorry I missed so much. Glad I can go back and look.  
17:28:35 From blythetait : OH, like you do with a 'proper' glissando  
17:28:38 From Anne Horton : Is this the "pentatonic scale"?  
17:28:45 From blythetait : Yes  
17:28:51 From Dianne Phelan Muller : on lever harp raise the string above the colored strings.  
17:28:51 From mizwing54 : ooooh!  
17:29:03 From blythetait : Yeah, I wondered if pentatonic, too  
17:29:09 From Dianne Phelan Muller : in C tuning.  
17:30:02 From Dianne Phelan Muller : christina tourin calls this "angel mode".  
17:30:48 From vera : basically its the 4th and the 7th.  
17:31:17 From Dianne Phelan Muller : yes, thanks vera.  
17:31:39 From blythetait : Oh, I love this. If you feel like an audience needs to be impressed with harpy sounding music. Definitely going into my repertoire for introductions  
17:32:12 From Dianne Phelan Muller : and when it bores you, you can be changing the levers back to your "normal".  
17:33:27 From barbara : very cool!  
17:33:49 From barbara : Thank you for it!  
17:33:57 From Diane : Thank you  
17:34:09 From mizwing54 : THANKS!  
17:34:10 From Laurie : Thank you! awesome chat!  
17:34:14 From blythetait : you're amazing!!! Happy birthday!!!  
17:34:15 From Anne Horton : Thanks and bye :-)  
17:34:18 From sharon : Bye, thank you!