



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

These are notes Margi 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-181119-BTB-08-Sally.docx SD: 11/20/18 8:31:00 AM

Mon. Nov 19, 2018 ~ BTB 2018 Chat #08

- 00:00 Welcome to Chat 8. DHC wants to put together some small, supplemental 2 hour classes and wants to survey what group would like to see.
- 2:20 DHC also thinking of clarity session for people wanting to do a project. This would be approximately 4 hour class where one would go through steps to help one clarify/visual what their project is.
- 3:15 Student ideas for mini classes.
- 5:00 QUESTION – What is arpeggio and how to approach doing them.
- 5:30 Students give their definitions of arpeggios.
- 10:00 DEMO – How arpeggio is broken apart in order to sustain the sound of the harp.
- 12:10 DEMO – Arpeggios using the 7th, moving up & down the harp.
- 14:00 DEMO – Hand over hand arpeggios
- 16:30 DEMO – Arpeggios of varying length on the harp such as 2 octave, 3 octave. Shows notes one can start on. Keeping pattern in the left & right hands the same.
- 19:30 DEMO – Arpeggios using inversions of a chord.
- 26:00 DEMO – Arpeggios with root in bass while using non-root chords.
- 28:00 Beauty of keeping arpeggio symmetrical in the hands.
- 29:00 Class takeaways on arpeggios.
- 32:00 DEMO – Singing while accompanying oneself with same pattern.
- 37:00 DEMO – Get solid with the shape of arpeggio. Can add 7th or 9th
- 38:00 DEMO – Alter the chord of the arpeggio by changing the pitch of the 5th or the 9th
- 42:30 DEMO – What happens when altering the 5th or 9th in a minor key.
- 43:45 More student takeaways on arpeggios.
- 49:30 QUESTION – How do you guess/figure out the chord progress when you are jamming with other people who have told you the key but not given a lead sheet or any other information?
- 50:00 DHC will designate a person to tell her the chord, usually the bass player. Or she will ask what the progression is ahead of time.
- 51:45 DEMO – Way to find one note that will fit with what the group is playing. Advises to stay high on harp and avoid bass. One you find that one note then you can expand to 2 notes and so on.
- 55:30 Ways to predict what the chord progression might be.
- 1:00:00 DHC's goals for next week.
- 1:00:30 Goodbyes

Chat Text

15:30:50 From sharon : I'm on the east coast of Florida, a little over midway down.

15:31:06 From sharon : Near Melbourne,

15:31:09 From Debra Sawyer : yes

15:31:13 From Dilys : yes can hear you

15:31:13 From Anne Horton : Hahaha Debra ... well - by some people's standards - no - we don't get winter - but by our standards we do!!! We had friends visiting from Sweden last week and we went to an outdoor restaurant on the wharf at Manly - when the sun went down the waiter put the outdoor gas heater on and our Swedish friends were incredulous!! Ha ha ha

15:31:13 From sharon : Yes, hello!

15:31:19 From Anne Horton : yes we can hear you :-)

15:31:34 From Anne Horton : You are clear

15:31:37 From barbara : yes!

15:31:45 From Anne Horton : harp sounds good

15:31:47 From sharon : Sounds good.

15:32:28 From Dilys : i got the 30 min reminder

15:32:36 From Anne Horton : Hey Deborah ... did you get the questions I sent? Oh great!

15:33:07 From barbara : What happened to your foot?

15:33:45 From barbara : Oops! Well, glad you're "fine".

15:35:31 From Dilys : its Chat 8 I believe

15:36:25 From Anne Horton : All if those ideas sound awesome!!

15:36:44 From Sally Walstrum : All you mentioned would be great

15:37:00 From Margi : Mini class: based on this QUESTION: Where/how or when in your life did you learn what chords go with a song whose melody you know by heart? Are there some hacks besides knowing I, VI, and V?

15:37:27 From Anne Horton : The clarity session sounds extra good

15:37:28 From Debra Sawyer : I always loved Marta's Shutup and play;) Coaching on singing and playing at the same time interests me- and the clarity idea love that

15:37:30 From Dilys : I love doing arpeggios, but mine don't sound like what you do, so a mini course on how to do different types/variations of arpeggios would be great.

15:38:17 From Alicia : Love all the ideas

15:38:53 From Lyn Thompson : Yes... I agree... mini course on arpeggios... I've been experimenting... but mine are messy...

15:38:59 From susanregan : love that!

15:39:18 From sharon : Yes! And I need the answers to Margi's question, too!

15:40:12 From Sally Walstrum : Notes of chord played in succession

15:40:15 From Dilys : the full chord split up

15:40:56 From Alicia : 1-5-8 complete chord

15:40:57 From Lyn Thompson : alternate notes of a chore.... 1,3, 5, 7.. 9. 11

15:41:01 From Debra Sawyer : broken chord

15:41:02 From barbara : broken chord

15:41:06 From sharon : Arpeggio is a chord broken and possibly extended into other octaves

15:41:10 From Margi : ARP: broken chords going up up up and down down down

15:41:23 From Darlene Deisinger : Arpeggios also helps you to do rolled chords.

15:41:32 From Anne Horton : My issue is that I wrote the questions straight into the "Ask a Question" form and sent them - which is suddenly a bigger problem than it has been in the past because unlike the jot form recognition email we get sent with our homework - we get no copy of our questions sent to us ... hmmm ... any way we can change that? Having said that I will try to remember my questions. I know a burning question was "HOW DO YOU GUESS/FIGURE OUT THE CHORD PROGRESSION WHEN YOU ARE JAMMING WITH OTHER PEOPLE WHO HAVE TOLD YOU THE KEY BUT NOT GIVEN A LEAD SHEET OR ANY OTHER INFORMATION?"

15:43:07 From susanregan : a chord broken into a sequence of notes.

15:43:08 From Anne Horton : DID YOU ANSWER VIA EMAIL?

15:43:18 From Anne Horton : Oops - sorry about the caps

15:43:41 From Dilys : no

15:43:46 From Anne Horton : i must re-check my emails (but I look closely at them for your emails above all else!)

15:44:06 From Alicia : wow never evr heard that before

15:48:34 From Anne Horton : I thought the wig was the hard part! ;-)

16:03:11 From Debra Sawyer : to have a brand!

16:03:50 From Debra Sawyer : joke — a style of playing!

16:03:57 From Darlene Deisinger : making the arpeggios even.

16:04:07 From Dilys : Perfect. The last arpeggio is the one I was interested in, couldn't figure out what you were doing. That is great. G in the base and use the 9th as the start of the rh arpeggios. So beautiful

16:04:09 From barbara : That I need to have a plan—a format—to practice slowly for awhile.

- 16:04:13 From Margi : The hardest part is when I move the right hand up and over. Can't make them even.
- 16:04:56 From Sally Walstrum : I was taught practicing block chords and playing it in uneven rhythm to get the arpeggios to even.
- 16:05:05 From Anne Horton : I am entirely liberated by your breaking free from CEGC (which is the main arpeggio I have learnt so far) .. your point that using the 7 instead to keep it "symmetrical" with both hands playing the same thing - makes SO MUCH SENSE!!! (Yes - I yelled the last bit! ;-))
- 16:05:09 From Alicia : I need to practice my 7th inversions so i can use them to the different shapes and use them more in my playing to make it sound a bit richer and different (i always go to standard 7ths)
- What levers to change to enrich and make it a bit jazzier? Do i mess around with notes in the dominant chord?
- 16:05:36 From Debra Sawyer : the 7ths are easy. Always did them in the scale form. 7ths and 9ths more fun and interesting. Technique is practice.
- 16:05:54 From Margi : I'm glad it's ok to come back down slower than I go up!!!
- 16:05:55 From Lyn Thompson : Now I "get" the G9 not using alternate notes... but using the root... then going to the 9th(A) then the 3rd, 5th, 7th... is much more musical.
- 16:06:04 From susanregan : Question when you finish the second 7th. Do you leave the first finger on the F before you start down?
- 16:07:03 From Alicia : I really enjoy breaking up the 7th chords and then playing it over two hands and rhythmically but often ends up sounding the same....been experiment with trying to use this technique in a vamp but not sure if i am on the right track.
- 16:07:43 From Alicia : rhythmically with single notes and hand by hand mix...not sure if that makes sense
- 16:09:03 From Margi : Up and over... I meant the LEFT hand... I can't hit the right starting note.
- 16:12:28 From Dilys : OK so tried doing the dominant e arpeggios with the 9th, using e in the base as the dominant of a minor, Sounds good but different, so doing it in the minor key
- 16:15:49 From Debra Sawyer : This are great for playing around with intros — and cadenzas
- 16:19:26 From Margi : What I learned about arps: yours sound so much better than any other teacher's that I have TRIED, TRIED, and TRIED. Having this broken down into three modules would be GREAT.
- 16:19:29 From Debra Sawyer : Playing different handshape combinations that — can be played descending.
- 16:20:08 From Margi : They sound better because they are not just CEGC
- 16:20:17 From Sally Walstrum : I leave out the 4th finger if I don't put the 7th in my arpeggio. But it sounds better with the 7th and it's easier to play.
- 16:20:33 From Anne Horton : I learnt there are 1. "straight arpeggios", 2.Arpeggios with inversions and 3. arpeggios with the root in the base. Also you can modify them with speed and whether you are going up or down. A great start!!
- 16:21:39 From Dilys : I think it is the way you are doing the inversion that make it sound different and adding the 9th is the interesting part. So often the arpeggios for exams are just the root going up and down.
- 16:22:57 From Lyn Thompson : need module on the rhythm arpeggio.
- 16:23:02 From Dilys : If you added the last three things in a mini module that would be great, the 6th, alberti etc
- 16:23:04 From Anne Horton : ... and singing can come in handy
- 16:25:05 From Anne Horton : They are professional musos who are jamming (I Ama new to the group that has been going for years) it is all improvised so they don't know in advance what they will do (it seems) ... there is no choir
- 16:26:22 From Anne Horton : So I tend to end up playing a melody line
- 16:30:20 From Anne Horton : YES!! That is perfect advice and affirms what I have been doing (but I felt inadequate
- 16:30:56 From Anne Horton : ... but yet again your advice for us to "be in the moment WHERE YOU ARE" works!!
- 16:33:51 From Debra Sawyer : Be in the game ! I love that!!
- 16:34:10 From Lyn Thompson : A great session... thank you so much.
- 16:34:39 From susanregan : Loved it!
- 16:34:47 From Alicia : thank you thank you
- 16:35:06 From Margi : Best session ever!!!! So full of good stuff..
- 16:35:12 From Anne Horton : Thanks Deborah - awesome!!
- 16:35:14 From Dilys : super session
- 16:35:17 From sharon : Thank you, another great session!
- 16:35:18 From Debra Sawyer : YES!!