



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-181126-BTB-09-Sally.docx SD: 11/27/18 5:35:00 PM

Mon. Nov 26, 2018 ~ BTB 2018 Chat #09

- 00:00 Welcome to Chat 9 of *Building the Bones*. We're building the bones of an arrangement to make music come alive from a simple melody.
- 01:20 DHC compares idea of building bones in music to how nature is built such as a tree. There's infinite variety between same types of trees, just as there can be in music.
- 04:40 We're taking simple ideas and changing the conditions by responding to them.
- 06:25 Anne had written suggesting to have people come on camera to demonstrate their idea of a vamp.
- 06:50 DHC gives brief review of arrangement formula.
- 09:30 Importance of the bass (the big letter) and melody.
- 10:30 Can go simply through the arrangement form to going crazy with it.
- 12:00 Back to Anne's suggestion on to demonstrate vamp with truncated *Silent Night*.
- 14:30 DEMO – DHC shows how one can use a progression like 1,6,2,5 for a vamp over which to improvise.
- 17:30 Margi volunteers to come on camera and demonstrates her version of a vamp. Margi tells what she did in the vamp. DHC emphasizes using the dominant to get back to the melody.
- 20:00 DEMO – DHC shows ways to get back to the melody from vamp/exploration.
- 24:00 Exploration does not have to be connected to the song's melody.
- 27:30 QUESTION – How is a vamp different from a motif?
- 30:00 Using a harmonic pattern vs. a melodic pattern
- 31:00 Blythe come on camera to demonstrate her version of a vamp.
- 32:45 Blythe plays vamp again while explaining what she did.
- 34:00 DEMO – DHC plays what she heard from Blythe going to A minor for the vamp/exploration.
- 38:00 Takeaways from group.
- 40:30 Debra comes on camera to demonstrate her vamp.
- 42:00 DEMO – DHC plays what she heard from Debra.
- 49:30 Susan comes on camera to demonstrate her vamp and explain what she is doing with it.
- 52:00 MAJOR TECH ISSUES FOR SEVERAL MINUTES
- 57:00 DEMO – DHC plays what she heard from Susan. Shows how Susan alternated between playing chord and then played some melody.
- 1:02:00 DEMO – Varying ideas for vamps.
- 1:04:00 Anne suggests creating list of essential criteria for a vamp.
- 1:04:30 Sharon comes on camera to demonstrate her vamp.
- 1:05:00 DEMO – DHC plays what she heard from Sharon.
- 1:08:00 Some takeaways on what is a vamp.
- 1:09:00 Alicia comes on camera to demonstrate her vamp.
- 1:12:30 DEMO – DHC plays what she heard from Alicia and how she did not resolve the melody on C (the root) going to exploration, but on G (the dominant).
- 1:13:30 More takeaways on definition of a vamp.
- 1:16:00 DHC encourages group to create some vamps and share on Facebook.
- 1:17:00 DHC behind on homework feedback but hopes to get it posted by end of the week.

Chat Text

- 15:26:29 From Anne Horton : I am thinking that the auto-renewal went out automatically (as it would) .. and DHC said "see you next week" at the end of last week's chat because that is what USUALLY happens ... but prior to that DHC had said we have a week off this week ... soooo oh!! It looks like there are some other people coming after all!! Hi!!
- 15:26:52 From Anne Horton : Keen!!
- 15:27:32 From Darlene Deisinger : Hi Deborah
- 15:28:05 From Sally Walstrum : Anne, think it was a week off in terms of no new lesson was sent out last week. It was a catch-up week.
- 15:28:20 From susanregan : Hi Deborah and everyone. Hope you had a great Thanksgiving!
- 15:28:21 From Darlene Deisinger : Hi everyone - Hope you had a nice Thanksgiving and a good week.
- 15:28:27 From Anne Horton : Oh - that makes sense .. thanks Sally :-)
- 15:29:07 From Darlene Deisinger : This is such a busy time.
- 15:29:08 From Anne Horton : He he he ... neither would we want to be left alone for a week without you - and each other!! ;-)
- 15:29:54 From Sally Walstrum : Yes, chat 9
- 15:29:57 From Dilys : yes 9
- 15:30:04 From Sally Walstrum : DHC, your mic sounds low to me
- 15:30:31 From sharon : It was low but now seems fine here
- 15:30:31 From Sally Walstrum : Better
- 15:30:43 From Alicia : yes
- 15:30:45 From sharon : Good!
- 15:30:46 From susanregan : Yes
- 15:31:13 From Anne Horton : It is loud enough ... any louder and I will be turning you down at this end! ;-)
- 15:32:22 From barbara : Hi All!
- 15:38:12 From Margi : Question: for me the 3 time turnaround for an ending sometimes seems trite, like listeners might be saying "why can't she just STOP!" This week we are going to learn to use vamps as endings. Could you expand and show us some other examples of endings. Like show us calming endings and dramatic endings!!! Could you do it for Greensleeves? Sorry to be so "demanding"...
- 15:44:07 From Anne Horton : Choose a really simple tune lease
- 15:44:31 From Anne Horton : Sure start with those
- 15:44:40 From barbara : Yes, Silent night.
- 15:44:44 From Margi : Help, not twinkle.. Do Silent Night
- 15:44:59 From Anne Horton : Yes - silent night is a great choice
- 15:51:02 From Anne Horton : You are back
- 15:55:23 From Alicia : Margi comes up on big picture when she talks....works well
- 15:55:50 From Debra Sawyer : harmonic between c and g
- 15:56:43 From barbara : How is a vamp different from a motif? Is vamp in left hand and motif in right hand?
- 15:59:00 From Anne Horton : Yes
- 16:00:29 From blythetait : I can demo my vamp.
- 16:00:47 From Anne Horton : In that analogy is the melody the specific raindrops?
- 16:01:51 From Debra Sawyer : Are you not using a pattern that allows you to connect, improvise or modulate
- 16:06:35 From Anne Horton : So was that a vamp on 6 and 7?
- 16:07:28 From Debra Sawyer : let me try
- 16:08:49 From Alicia : i can com eon and show my vamp...not sure if it works

- 16:09:11 From blythetait : Everyone, can I just say, the vamp improv section is such a relief area for me.
- 16:09:13 From blythetait : Yes 6 and 3
- 16:09:38 From Anne Horton : Because it is an inversion of an chord? (Rather than the emphasis on 7 as such
- 16:09:46 From Anne Horton : Of an E chord I mean
- 16:10:23 From Debra Sawyer : to me its like treading water in another space
- 16:10:24 From blythetait : The melody is hard for me to sightread and remember. The vamp area is ANYTHING I WANT. I keep the vamp simple and something I like the sound of. Then I do whatever on top.
- 16:10:39 From sharon : I'm playing a succession of C note, G note, A note all the way through as a very simple vamp with the melody over it.
- 16:11:11 From barbara : Yes, I like to discover what sounds or sounded good and figure out what notes I played, when I am trying to write it down.
- 16:11:22 From sharon : In the bass...
- 16:11:26 From susanregan : If there is time I'd like to try a vamp.
- 16:11:48 From sharon : Ok
- 16:13:02 From Vera : that's what I end up doing, feeling my way through the harmony and at the end I try to follow some harmonic sequence, but only sometimes.. and I sometimes use just one note that could belong to one or other chord.... mostly 6 th, 3rds, 4 ths,
- 16:14:11 From blythetait : I love descending notes for a vamp!
- 16:14:41 From barbara : I like that
- 16:15:09 From Anne Horton : So ... if a vamp can be either a series of chords or a series of notes (melody) then the key thing about a vamp (as far as I see it) is that it is a series of two or more "phrases" of music that oscillate between each other .. the important thing is that the final phrase ends on the dominant ready to lead you back to the melody (tonic).
- 16:16:16 From Anne Horton : Though it seems that a descending bassline can also be a vamp ... but you would have to play it through more than once for it to be a vamp - and it should end on the dominant
- 16:18:17 From Anne Horton : - or at least end on a dominant chord (not necessarily a G
- 16:20:58 From sharon : Sure
- 16:21:52 From sharon : Yes, I will come on.
- 16:22:22 From Anne Horton : Ok - that's interesting ... so a vamp with musical phrases alternating does not mean those phrases need to stay the same all the time (as in your YES/No example) but they are fundamentally the same harmonic structure of each phrase as they alternate but either phrase could be lengthened or shortened or altered for effect
- 16:22:36 From Alicia : mice working
- 16:22:40 From Alicia : Mic