

First Draft Handout
(Expect Mistakes)

MEET THE (Chord) FAMILY!

Chords don't exist 'in a vacuum' - they live in FAMILIES - and the harp is the PERFECT instrument to see those families. **Why are families important?** When you're reading a chord chart, you need to know how to build chords ... but you don't actually need to know every single note that's in a chord ... if you know what FAMILY it's in.

For example -- if you're playing in C major and you see a Bm7(b5) chord you may *think* you need to 'do' something to your pedals or levers in order to play it ... but you don't. All you need to know is that ... in the family of C Major that's the chord that will *automatically happen* if you start on the note "B" and build up in 3rds.

Why is THAT important? I'll tell you in this session! I'll also tell you why I call it a "Family" and not a "Key" - and it has to do with the fact both the C Major and A minor modes (which we call 'keys') -- *are in the same family* (as are the modes of D dorian, E Phrygian, F Lydian, G Mixolydian and B Locrian ... but that's for another Creativity Cafe!)

Meet the Family of C

Triads	
7th Chords	
9th Chords	

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

** (a 9th doesn't sound good in the 7th position chord and a #9 doesn't fit harmonically unless you're modulating to A minor so I would generally only expand to a 7th)

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#

<p>C Major</p>	<p>A Minor</p>
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These are all handouts from Hands-On Harmony where you learn the skills, structures and systems to put this all into practice in your playing!

TRY IT OUT!

Look at the chords in this song. Except for the few places where I've pointed it out, you can play this whole tune without worrying about any lever or pedal changes. If you don't know the rudiments of how to turn a lead-sheet like this into an arrangement, I'll give you the basics of it in the session -- and if you take "Arrange Yourself/Hip Harp Toolkit" or "Jazz for Harps" in Hip Harp Academy - that's exactly what you'll learn to do.

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.

C maj7(9) C [△] C	A m9 A m7 A m	D m9 D m7 D m	G 9 G 7 G
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Em7(#9) (a 9th doesn't sound good - but a #9 does)	A m9 A m7 A m	D m9 D m7 D m	G 9 G 7 G
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C maj7(9) C [△] C	F maj7(9) F [△] F	B m7(b5) (a 9th doesn't sound good) B m7(b5) B [°]	E m7 E m	E 7b9 E 7 E	**** (see note below)
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A m9 A m7 A m	A m9/G A m7/G A m/G	F maj7(9) F [△] F	F maj7(9)/E F [△] /E F/E
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D m9 D m7 D m	D m9/G D m7/G D m/C	G sus4 G sus4 G sus4	(I can't explain why, but a Gsus is just a Gsus and you wouldn't extend it)
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C maj7(9) C [△] C	A m9 A m7 A m	D m9 D m7 D m	G 9 G 7 G
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* 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)