3 WAYS TO GET MASSIVE VALUE

From this Playalong Webinar with Deborah Henson-Conant

PRINT this playsheet and reference it during the workshop to stay fully engaged and take notes on how to apply what you learn to YOUR personal creative goals. Don't worry about getting "everything." Focus on getting ONE thing that opens new creative possibilities for you - and on how you can follow it up with action.

Think of ONE QUESTION you want answered while we're live in the workshop. Consider what's really working for you in your playing and what's not working as well as you'd like. What's in your way? What would your experience of playing be like if that was gone? See if that helps you find the question you want to ask.

To make sure you really use what you learn in the webinar, by the end of our time together, decide on ONE **ACTION you'll take** to put what you learn into practice in the next 24 hours. Taking action right away will give you instant momentum and start opening up BIG new possibilties for you in your playing.

MOST IMPORTANT: Put a structure into place to support you moving forward.

One powerful structure is to join "Hip Harp Academy" where you have year-long access to classes, live chats, individual coaching and a community of supportive, committed musicians, like you, at all levels of technical ability - musicians who really want to make a difference in the world with their music.

FN: Webnar-and-workshop-playsheet-handouts-Improv-HHT-SHJ-HHA

Deborah Henson-Conant

Blueprint for Improv

for Hipharp Toolkit, Arrange Yourself & "Intro to Improv"

Woohoo! This is your Blueprint for Improv! By the end of this webinar workshop you'll know what each part of this blueprint means, you'll have a chance to try it out with a simple melody and know how to take it further.

Intro

Melody

Exploration

Melody

Ending

- Dominant-ness
- Melodic Reference
- Vamp
- Clarity

- The melody's underlying harmonic progression
- A vamp

- Clarity
- Ease out
- End with a bang
- Vamp & Fade

Melodic

Single note melodic lines

Build accompaniment DOWN from the melody notes

Accompanimenta

BELOW THE MELODY: 3rds, 6ths or chords below the melody act as accompaniment (and can also be rhythmicized)

ABOVE THE BASS: Octaves, 5th, 10th, 7th, 9th (or several combined) above the bass note act as accompaniment (and can also be rhythmicized)

Bass

10

5

1

Build accompaniment UP from the bass notes based on the Harmony, starting with the "Big Letter"

Single note (or octave) bass lines

Examples to Play With

Intros

Melodies

[OPTIONS]

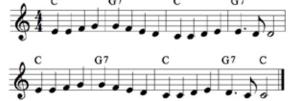
- Dominant Gliss
- Dominant Arpeggio
- Vamp
- "Nothing" (quiet focus)
- Reference the Melody with a dominant pedal under it
- Reference the end of the melody
- Rubato intro followed by a setup of the rhythm for a song in rhythm

[EXAMPLES]

Mini-Minuet (J.S. Bach)



Ode to Joy (Beethoven)



FN: mini-melodies-HHT-M2_v2.musx SD: 9/8/19

Tango in Amin



Explorations

[OPTIONS]

- The melody's underlying harmonic progression (Used in Classical, Jazz, meditation music, etc.)
- Vamp (Used in **Contemporary** Jazz; Latin, meditation music, etc.) Examples:

||: 1-6-2-5 :||

||:6-4-6-4 6-4-5-5:||

- A "Fantasia" on the melody (Used in Classical; meditation)
- Embellishments of the melody itself (Used in Country Dances)

Endings

[OPTIONS]

- Turnaround
- Vamp & Fade
- Ritard
- Transition to another tune