



Sally'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-191118-HHT-AYS-08 SD: 11/20/2019 1:16:00 AM

Mon. Nov 18, 2019 ~ HHT/AYS Chat 08

- 00:00 Welcome to Hip Harp Toolkit (HHT) Chat. Half-Bakes have been received and feedback should be posted soon.
- 00:45 Wants to go over arrangement structure again using the Christmas tunes, since the extra chat on Half-Bakes on what one can do to create arrangement was well received.
- 01:30 Also wants to go over creating medleys that don't modulate and the rondo form.
- 03:00 DEMO – Plays a simple version of “Jingle Bells” and starts to expand by adding harmony to melody with 3rds.
- 05:00 DEMO – Can simply play single note in bass. IStart simple and expand when you're ready to do so.
- 05:45 DEMO - Can expand bass line. Demonstrates by adding a descending bass line to “Jingle Bells.”
- 06:30 DEMO – Can expand the RH by using a big chord on very first note then using thirds under melody to add harmony (accompaniment).
- 08:30 Takeaways from “Jingle Bells” demo.
- 09:00 You can create peak musical experience regardless of your technical ability.
- 11:00 Get comfortable with the simple version so you can go back to it if you decide to add “tricks” to arrangement.
- 11:30 More takeaways.
- 14:00 DHC asks everyone to input a “recipe” for Jingle Bells and class responds with various ways they'd expand an arrangement.
- 22:15 QUESTION - What it means to add 6ths & 3rds under the melody? DHC answers and demonstrates. In Jazz melody tends to be in the thumb, which is not necessarily true in classical music.
- 25:00 Reviews the three roles in music (melody, accompaniment, bass) and that adding a 3rd or 6th under the melody is a way to include accompaniment.
- 26:00 DHC gives class a melody to play so they can add RH accompaniment underneath it. Can take it as technically far you're able or want to. Melody still in thumb with harmony underneath.
- 28:30 More class comments and quick questions.
- 31:15 Can think in terms of shapes. Using a 6th is using a shape.
- 35:45 QUESTION – “If I am understanding correctly - is the key thing to keep the VOLUME/emphasis in the thumb - whether you then choose to harmonise below or above the thumb/melody ... but harmonising below the thumb is a better option?? (More likely to sound good?)” - DHC explains this depends on what the ear experiences.
- 38:30 DEMO - Putting the melody in a lower position on the harp. Need to bring out that it's the melody. Need bring attention to it so ear recognizes it as the melody.
- 40:30 If you find a sound you like then capture it and savor it.
- 43:30 DEMO - Experimenting with playing a sixth & a third in the chord, based one of the group's comments.
- 46:15 DEMO - Creating medley without changing keys. Tunes used are We Wish You a Merry Christmas, Jingle Bells, and Silent Night. Played the ii, V, I between the tunes with various glisses to give a faux sense of moving to another key.
- 50:00 DEMO Plays the medley again with the faux modulations. Can add the 7th to the ii, V. Don't have to be overly technical.
- 53:30 DEMO - Rondo form using “Jingle Bells.” Another way to improvise. Play melody, then play something different, then go back to melody, then play different thing but slightly altered from first exploration, then play melody again, and so on.
- 55:30 DHC further explains the rondo form.
- 56:45 Has class play along with what was demonstrated in the exploration section.
- 59:30 Rondo keeps rounding back from melody to improv back to melody back to improv, etc. Baroque Flamenco is in a rondo form.
- 1:01:00 DEMO - Puts whole rondo form together with much repetition of the exploration on A minor.
- 1:05:00 Goodbyes.

Chat Notes

- 16:30:04 From heather flinn : yes
- 16:30:10 From Marian : yes, and harp is a bit loud
- 16:30:12 From Mike Bissell : yes
- 16:30:36 From Mike Bissell : still loud
- 16:30:47 From Marian : yes, still loud
- 16:30:59 From heather flinn : good here but your voice is soft in comparison
- 16:31:02 From Mike Bissell : better
- 16:31:18 From Mike Bissell : voice OK
- 16:31:23 From Marian : still loud on harp, voice is ok
- 16:31:23 From viviannealtee : voice needs to be louder
- 16:31:26 From Holly : Voice and harp good for me.
- 16:31:28 From viviannealtee : better!
- 16:31:29 From Anne Horton : Sounds good
- 16:31:34 From heather flinn : there it is better
- 16:31:41 From Marian : Better.
- 16:31:48 From susanregan : much better.
- 16:33:02 From Anne Horton : Yes!! Absolutely loved the extra chat!!
- 16:40:31 From Anne Horton : I just learned that increasing the complexity of how something is played doesn't always necessarily make it "better"
- 16:41:12 From Marian : I learned that I want to understand music theory enough to understand what you were doing with your right hand...
- 16:41:13 From susanh : Start simple and add based on "tricks" we've discussed
- 16:41:37 From myrabrown : i love the addition of the walking bass.
- 16:42:10 From Alicia : Always a good reminder for me to start with the melody in its simplest form...i just straight to big chords and sometimes forget the beauty of simplicity
- 16:43:42 From Dilys : Am learning that sometimes thirds work and sometimes thirds don't like the last note sounds better with a 6th. That you just need to try and hear what works and what doesn't.
- 16:43:45 From heather flinn : it is easy to add chord tones to thicken up the sound and then add some movement to the bass line which will alter the type of chord and lead to lots of weird new sounds. some will be great and some will be less wonderful. experiment...it is fun
- 16:46:21 From Hýldi : I keep seeing that (similar to learning a foreign language) "just being in the room" being able to listen to discussions above my knowledge and skill level helps me to improve and that I gradually absorb some of it.
- 16:46:36 From Holly : For simple melodies I like to do it as a harmonic.
- 16:46:40 From Marian : same for me, Hylidi
- 16:47:05 From Anne Horton : My recipe would include singing and an "all together now!..." moment :)
- 16:47:27 From Marian : I don't know how to play harmonic
- 16:47:29 From Marian : s
- 16:47:35 From myrabrown : Learn the tune really well. Add something appropriate below. then add an interesting bass.
- 16:47:45 From Marian : haha, Yes Anne
- 16:47:45 From Alicia : haha yes Anne!
- 16:47:55 From jill iPad : leaving out second beat of hand
- 16:48:09 From jill iPad : left
- 16:48:18 From Debra Sawyer : Jingle bells is a 3 chord magic

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- 16:48:18 From Mike Bissell : RH simple melody LH a 6th below maybe with tapping the sound board
- 16:48:47 From jill iPad : chord on 4th beat
- 16:49:33 From barbara : When you talk about adding 6ths or 3rds "under the melody," what exactly do you mean? If the melody is played by the right hand, and then you play thirds or sixths in addition to the melody to improvise or instead of single notes in the melody, is that what you mean? I am just not understanding use of the term "under the melody".
- 16:49:59 From Marian : when Myra says "add something below" does she mean with the right hand, below the simple melody?
- 16:51:45 From Anne Horton : I just saw a youtube clip where a guy was wearing a leather jacket and he started beating the rhythm on his chest!! It sounded (and looked) awesome!!
- 16:52:34 From barbara : "You have to love using what you have." (DHC)
- 16:57:40 From barbara : If the melody is in the thumb, then you could add thirds, how would you play 6ths without the thumb?
- 16:58:35 From Anne Horton : When there is a melody and I sing a harmony that is above the melody (like a descant) what is that called? Is that breaking the idea that the melody needs to be the highest note?
- 16:59:56 From myrabrown : So when you add a third you are counting down three. So isn't that really a sixth counting up?
- 17:00:43 From barbara : Melody in thumb; harmony underneath with the other fingers. Is this correct?
- 17:01:16 From barbara : Okay, thank you.
- 17:01:19 From Marian : I'm having an a-ha! moment here, using the 3rds and 6ths. Thanks! And I can see that I need to have that shape or pattern in my hands so I can *land* on the right notes easily whenever. This may seem obvious to some, but it's now clear to me@
- 17:02:51 From Hýldi : This seems similar to finger picking variations in an acoustic guitar song to expand the melody footprint?
- 17:04:21 From Anne Horton : If I am understanding correctly - is the key thing to keep the VOLUME/emphasis in the thumb - whether you then choose to harmonise below or above the thumb/melody ... but harmonising below the thumb is a better option?? (More likely to sound good?)
- 17:06:05 From heather flinn : It seems the human brain is trained to hear the highest note as the melody _ in western music at least
- 17:06:16 From barbara : "Learning how to create a shape is like your hands learning how to create a resonance with _____?" (DHC)
- 17:07:27 From barbara : Actually, on the piano, the melody at times can be in the left hand.
- 17:08:01 From Mike Bissell : lea
- 17:09:07 From Mike Bissell : the muscle learning involved in getting the shapes is like learning the keyboard in typing
- 17:09:31 From Marian : Falling into things ! Try it! okay!
- 17:09:56 From heather flinn : Yes ...that is my new motto for today.... try it you'll like it
- 17:10:22 From viviannealree : Anyone subscribe to the Folk Harp Journal? Excellent article on practicing shapes in the newest volume.
- 17:12:05 From barbara : That really sounds interesting, Deborah! I like that variation.
- 17:12:51 From Anne Horton : Excellent!! That was a great exploration of what I was wondering about- thanks
- 17:13:20 From barbara : Can you please complete the sentence above, Deborah, that starts with "Learning how to create a shape...."

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- 17:14:33 From Dilys : Just figured out in my mind that doing 6th under Jingle bells, playing the 6th with your 4th finger, you can add at the same time a third below with your 2nd finger and it is easy to now have triads of a 6th and a 3rd below the jingle melody. All using the same shape of your hand using 4th, 2nd and thumb. Really 'thickens' the tune. Yes!
- 17:15:13 From barbara : Okay, sorry. I thought you had something you wanted us to know.
- 17:15:22 From Anne Horton :is learning how your hands can create resonance" (is what I wrote down ;)
- 17:17:09 From Alicia : the 6th and 3rd combo is an inversion of the chord....that just clicked for me
- 17:17:42 From Marian : okay, GO! I want to hear what you wanted to teach us!
- 17:19:04 From barbara : Two things: How to create a fake melody and why we might want to do that and then also a rondo form.
- 17:20:35 From Alicia : 2-5-1
- 17:21:23 From barbara : We wish you a merry Christmas, modulating, arpeggio, Silent Night, arpeggio twice, gliss, Jingle Bells, and a kerfuffle.
- 17:23:13 From barbara : D minor 7 = D F A C.
- 17:23:36 From barbara : Key of C
- 17:24:27 From viviannealtee : end with pizazz
- 17:24:35 From Anne Horton : Where is the 2-5-1 in that sequence?
- 17:24:39 From barbara : Absolutely a great, not just perfectly good, Christmas medley!
- 17:24:54 From Margi : Never thought of doing this. Great idea for improv. also.
- 17:25:39 From Anne Horton : That form didn't really use 2-5-1 did it?
- 17:26:19 From Holly : Yea something new. I haven't worked with the rondo form before that I am aware of.
- 17:26:36 From barbara : Rondo form is another way to improvise. Play the melody then something different. Then the melody and then something slightly different.
- 17:28:03 From barbara : Thank you for doing these examples! It will be great to go back and see and hear these later on the replay.
- 17:29:20 From Alicia : You said you wouldn't use Rhondo form in Jazz....but isn't that what you do in Jazz as you jump back and forth between the melody and the improv section ? Or in Jazz would you only do it once?
- 17:29:38 From Anne Horton : Is that called a "6-5-1"? (A G C)
- 17:30:46 From Alicia : Ok so is that the difference with jazz...that in Rhondo you are going completely away from the roadmap? and always returning to a similar improv section? Like Baroque Flamenco?
- 17:32:28 From Alicia : Im starting to realise that I use Rhondo form a lot...its like an anchor for me having so many improv sections as I find the melodies challenging
- 17:32:35 From heather flinn : walk past a wall with similar windows at eye level....the wall section is the melody and each window is a look into something new and interesting.
- 17:33:00 From Alicia : ooh Heather....lovely visual! thanks
- 17:34:10 From barbara : Fabulous, Heather!!
- 17:34:27 From Anne Horton : Yes - that's great - when you are getting to the end of your improv/open exploration, play the dominant to indicate "I'm heading back to the tonic/melody"
- 17:36:09 From barbara : Thank you! Fabulous!
- 17:36:14 From Hýldi : Fun!
- 17:36:29 From Marian : Ooh...that was fun!