

A. Draw

A picture or mandala I feel me now and as I feel me unleashed

B. Gratitude & Forgiveness

I begin the day by taking the pebbles out of my shoes and become more aware of benefits in my life. These are 5 people/things I forgive today and 5 people/things I'm grateful for today. I write & then read loud & say "And *that's* why I'm having a great day."

I Forgive	1.	Grateful For	1.
	2.		2.
	3.		3.
	4.		4.
	5.		5.

C. Morning Vision Writing exercise

1. WHO AM I? (Stream of consciousness - Qualities - Eg. Forceful, intuitive ...)

2. WHAT am I living for? Congressmen may be living to make societal change, Jim Hall, just want to bring people to a place they've never been; Andrew to be funny, transformational & reduce suffering

3. NAVIGATE BY RESISTANCE: Where do I experience resistance:

E. WHERE do I see me moving the needle & living in my vision (proof):

- | | |
|---------|---------|
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |

D. In Case I Don't Believe This ...

- | | |
|--|---|
| <ul style="list-style-type: none"> • Where do I feel a loss of power, freedom or creative expression? • What am I telling myself about this? • What kind of person talks like that? • What are the impacts on me when I'm 'being' like that? • What are the impacts on others I'm 'being' like that? What's it like on the other side? • Do I take responsibility for creating all these impacts on myself and others? | <ul style="list-style-type: none"> • Given this way of 'being' isn't producing the results I want in life what's there to give up? (Beliefs, attitudes, fears — maybe actions but mostly the others) • In that empty field, I invent this new possibility for myself & my life: • Truly experiencing that possibility: <ul style="list-style-type: none"> ○ What does that open up? ○ What actions open up to take? |
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'Vision to Action' Worksheet

<p>1. Values What's valuable to ME? What's important to ME?</p>	<p>2. VISION What vision do I see for myself? What dream do I dare – or <i>wish</i> I could dare?</p>	<p>3. Mission I'm here to do something, to fulfill my vision. HOW am I doing that?</p>
<p>5. Creative Skillset A. What do I bring to the table? B. What do I need to learn? C. What can others can bring?</p>	<p>6. Reward What truly feels like reward to me?</p>	<p>4. Motivation WHY do I want to do this? What are the reasons?</p> <p>DeMotivation: Where do I see my shadow-motivation to avoid or hide?</p>



GOAL <i>(One foundational building block of my vision)</i>	Strategies <i>(Ways I can use my Mission to Achieve my Vision)</i>	ACTIONS <i>(Bite-size Actions I schedule & take)</i>

GOAL <i>(What I want to achieve)</i>	Strategies <i>(Ways to use Mission to Achieve Vision)</i>	ACTIONS <i>(Specific Actions to take)</i>



Takeaways



Demon Pot

Modulating Warmups (Simplified Warmups) [Rough Draft 1/17/21]

NOTE: You can play any measure down or up an octave, depending on the size of your instrument, and the sound you're hearing (ie. if it sounds muddy, then play it up an octave). Make it as easy and intuitive as possible for you, physically and mentally.

During the "Modulating" Sections, change you levers in between the 'trill' notes, from top to bottom or bottom to top of the harp. If you're playing pedal harp you can ignore the modulation sections and just move to the new key, or use part of the modulation section to bridge the keys.

Arpeggios

Key of C

1

5

(Modulate to F)

9

Key of F

17

21

(Modulate to C)

25

25

Scales

Key of C

33

(Modulate to F 2nd time)

37

Key of F

43

(Modulate to C 2nd time)

47

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"Classical-Type"

Key of C

Musical notation for the first exercise in the key of C. It consists of two staves (treble and bass clef) with a grand staff brace. The music features eighth-note patterns with fingerings: 4 3 2 1, 2 1 3 1, 2 3, 2 3, 2, 1. The piece ends with a double bar line and repeat dots.

53

(Modulate to F)

Musical notation for the modulation exercise. It consists of two staves (treble and bass clef) with a grand staff brace. The music starts in C major and modulates to F major. It features quarter and eighth notes. The piece ends with a double bar line and repeat dots.

57

Key of F

Musical notation for the second exercise in the key of F. It consists of two staves (treble and bass clef) with a grand staff brace. The music features eighth-note patterns with fingerings: 4 3 2 1, 2 1 3 1, 2 3, 2 3, 2, 1. The piece ends with a double bar line and repeat dots.

61

(Modulate to C)

Musical notation for the modulation exercise. It consists of two staves (treble and bass clef) with a grand staff brace. The music starts in F major and modulates to C major. It features quarter and eighth notes. The piece ends with a double bar line and repeat dots.

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