

Final-Beginning Project Worksheet – Hip Harp Toolkit

First Draft (*though of course there may not be a 2nd draft*)

This is my attempt at a Worksheet to help you focus your Final-Beginning Project.

Don't obsess about what it's 'supposed to be' – because it's really just a way to complete the class by creating something you can play over and over and that will help you apply and remember what you learned in the class and bring it into your creative vocabulary.

Also, please keep it SHORT. 2 minutes is *plenty* for a musical video. We give you a bit more flexibility but please try *not* to use the extra time.

MINDSET:

If you're like me, doing anything with video can create fear spikes. Of course what we all want is a mindset free of judgment, self-criticism and fear.

Easier said than done. So ... try this:

- 'Get ready' to start your project, then watch where the fear floods into your body and listen to the 'voices' that come.
- Quickly write it all down on your Demon Pot.

Then take a deep breath, look at what you wrote and give it all up. Say out loud: "I give up [and read one of the things on the Demon Pot]," "I release [and read another]" "I let go of [read another]" – use whatever words feel most powerful to you: give up, release, let go. Keep going 'til you feel empty. Then say. DONE!

If you're like me, you may have to do that a lot, but for me it's either do that or go into complete inaction.

Review the main principles of the program:

HHT is all about the 5-Part Arrangement form and how to fill it in. In one way it's dead simple. In another way, it provides a lifetime of adventure (seriously).

In it's simplest form it really just means that there's:

1. **An introduction** of any kind
2. **The melody** where you can CLEARLY hear the melody
3. **An 'exploration' section** – which just means it is about NOT-the-MELODY (you could just play a chord progression in arpeggios for a very simple 'exploration', or a new noodled-melody over the tune's chord progression, or just the arpeggiated chords of the tune *without the melody*)
4. **The melody** where you can CLEARLY hear the melody
5. **An ending** of any kind (you can just slow down, you can create a '3x turnaround' sometimes known as a tag, etc.)

That's the 'form' we're using in this class.

The basic principles for *engaging with* that form are:

The 3 Roles:

- **Bass**
 - **Simplest way to create bass?** Play a single note (I like to play it with my thumb because then it puts me in position to add an octave below it)
- **Melody & Melodic Improv**
 - **The basic principle of 'The Melody' is clarity:** just make it clear
 - Melodic *improv* (or noodling) is about creating melody-like phrases. You don't need to follow any rules but if you're stuck, you can use *ideas* like fenceposts and sequences to help you create melodic improv
- **Accompaniment is optional**
 1. **Down from the top:** put melody or melodic improv in your RH thumb and build accompaniment below it in the shape of 6ths, 3rds or chords
 2. **Up from the bottom:** put the bass note in your LH, then build up. Standard LH structures are octave, 1-5-8, 1-5-10
 3. **Stride:** It just means the LH alternates, playing a bassnote, then jumping up to play an accompaniment
 4. **No name for this:** The right hand can also alternate: playing a chord on the downbeat, let it ring and play melodies over its resonance

How to create 'Explorations'. Two of the main ways are:

1. **Look at the melody and its chord progression.** Remove the officially melody and 'noodle' or improvise a new spontaneous melody. Do *not* judge the quality of this melody. Let it be fluid. Once it's fluid you can start thinking about how to make it more 'interesting' or melodic. For now, think of it more like your fingers are dancing around happily.
2. **Create an accompanimental 'vamp' from an alternate chord progression,** usually between 2-4 chords/measures long – and improvise melodically over that.
3. If you're not ready to improvise melodically, then just create your "exploration" by playing arpeggios on #1 or #2 above

What Else did you learn?

There are many other ideas in this class. What are the ones you remember? You really only need to know a few in order to put what you learn in this class into play.

Much of what you learn after Module 3 is all about different ways to create those 3 roles with your 2 hands.

Make sure you have your 'go-to' plans because **knowing one simple way that can always work for you** is what will give you **mastery, fluency and the ability to COMMUNICATE with music** (rather than reciting it) and the ability to **spontaneously create repertoire**.

So what's your go-to LH pattern? What's your go-to way of creating an "Exploration"?

GETTING REAL:

How to choose the 'tune' you'll use? Try these:

- A tune you love
- A tune someone else loves
- Something REAAAAALLLLY EASY TO PLAY – it's not about the TUNE – it's about how quickly and easily you can apply the formula

The MOST IMPORTANT THING IS: choose something *simple*. Don't get caught in the trap of trying to *prove* something to yourself or anyone else. Don't think that you need to LOVE the tune in order to play it. Consider that you're trying to learn to have a *conversation* with music, not trying to recreate Shakespeare.

Letting it be easy for you will be THE hardest thing you encounter in the whole Academy.

OTHER PDFs to use with this WORKSHEET

- **Arrange-o-Matic:** <https://www.hipharp.com/academy/super-arrange-o-matic-worksheet/>
- **Demon Pot:** <https://www.hipharp.com/academy/innerplay/your-demon-pot/>