

"Play By Numbers" Workshop Playsheet

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There are only 12 numbers in tonal music ... but they get used in many different ways. That can make things harder or easier ... today we'll learn how it makes things easier.

- Numbers will help you remember chord progression of a tune
- Numbers will help you expand and alter chords
- Numbers will help you keep the rhythm (the time signature and beat)
- Numbers can help you remember melodies (and so can solfege)

But most important – numbers let you play *without written music* – *in the moment at YOUR level of technical ability*. You'll learn to do these things in "Playing by the Numbers." But "knowing" how to do it and actually *doing* it are two different things – so today we'll focus on learning the basics and then putting them into play over and over so you'll spend the day playing.

Your Adventure Guide – Deborah Henson-Conant (DHC)



I'm Deborah Henson-Conant and I'll be your guide on this adventure in creative expression.

I've been playing harp for nearly 5 decades. The harp, and my career-long collaboration with CAMAC harps has given me the chance to perform around the world, play my own music with symphony orchestra, go to the Grammys *as a Grammy Nominee*, film my own PBS Music special and now, mentor harpists around the world in "Hip Harp Academy".

To stay in touch, join my Facebook Group "Harpists Who Dare," follow me on Instagram, check out my classes at [Hip Harp Academy](http://HipHarpAcademy.com) – watch my weekly YouTube series

"Jung at Harp" –where I explore concepts of art, music and the psyche with a Jungian Psychoanalyst ... who also plays the harp.

To learn more about improvising, join me at Hip Harp Academy.

Check out my FREE trainings and cheat-sheets at HipHarp.com/FreeStuff

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Today we'll take a quick look at different kinds of numbers you can use in music...

... but the most important numbers we'll look at are the numbers that help you play music without reading notes.

Here's how to get the most out of today:

Relax.

Don't worry about getting 'everything.' If you get ONE THING, you put it into play and you truly play along, you're getting what's most important.

Don't try to 'understand' everything *before you do it.* If you don't understand something completely, try it anyway, do it 'wrong' and then ask a question about it.

Don't *assess your playing* or how you sound. Just keep playing.

There are many fancy things you may hear today, but the most **powerful and important** are the *simplest ones*.

Music is about CONNECTION ... not PERFECTION – so enjoy all the imperfections of the day and let yourself connect to your instrument, yourself and the music.



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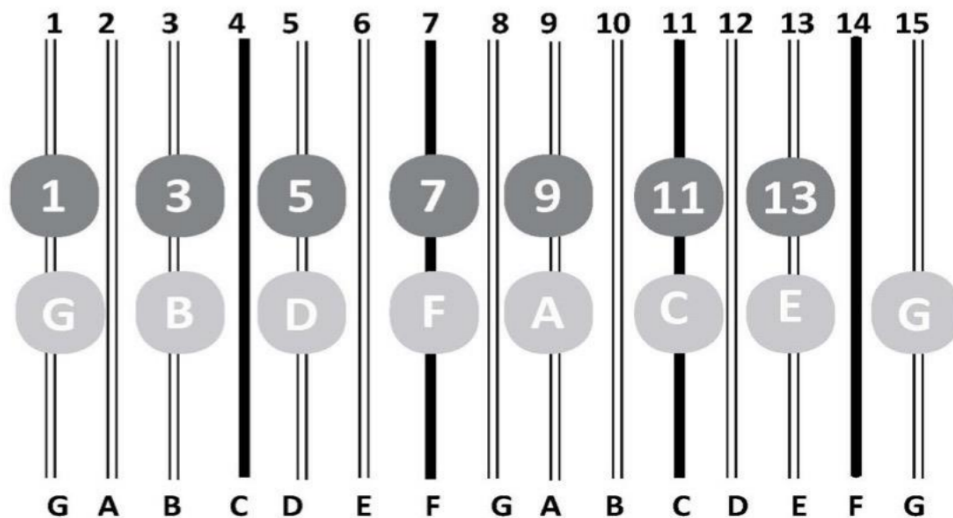
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1. The Numbers that Build Chords

There’s a lot to learn about numbers in harmony, but we’re not going to focus on that today. I have a whole class about that called “Hands on Harmony” at HipHarpAcademy.com.

There are just a few things you need to know today:

Triadic Harmony is built on stacked 3rds. You don’t always play the chords as ‘stacked thirds’, but below is a picture of your harp strings and we’ll look at how to play a triad, a 7th chord, a 9th, an 11th and a 13th chord – though you’ll likely only want to play chords up to a 7th or 9th.



Using the above chart here’s how you’d build extended chords:

- **A G triad:** G-B-D
- **G7 chord:** G-B-D-F
- **G9 chord:** G-B-D-F-A
- **G11 chord:** G-B-D-F-A-C ... BUT that won’t sound good, so if you want to extend the G chord up that far, you’ll use a G#11 chord: G-B-D-F-A-C#
- **G13 chord:** I’d probably never use this chord, but if I did, I’d spell it: G-B-D-F-A-C#-E

In chords, for any chord above a 7th, it’s assumed that the chord includes all the chord tones below it as well, so a G9 includes a G7, and so forth.

Any chord can be extended and have lots of notes – and some chords can have altered notes, but it’s the **ROOT** of a chord that ‘moves’ the harmony. **So if I ask you to play a chord – it doesn’t matter how expanded or fancy that chord is. The root is the most important note.** If you can only play the root, you’re still playing the harmony.

[Note to DHC – this image is from the HOH Handout]

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2. The numbers in chord families

The most powerful numbers for getting fluent playing music are the numbers that tell you what chord 'function' you're playing in the mode or scale you're in. I call these chords families of chords. For example: The C Major *Family* of chords

MAJOR Chord Families - Look at the numbers below these note names.

The most important thing to notice is that:

- In the Key of C Major, C is "1"
- In the Key of G Major, G is "1"
- In the Key of F Major, F is "1"

Notice that there are all kinds of complicated-looking chords in this family. But, in fact, all these chords will happen *automatically* if you build a 7th chord on each degree of the scale. These chords are the members of this family

In the Key of C Major

C	D	E	F	G	A	B	C	D	E	F	G	A	B
CΔ	Dm7	Em7	FΔ	G7	Am7	Bm7 ^(b5)	CΔ	Dm7	Em7	FΔ	G7	Am7	Bm7 ^(b5)
1	2	3	4	5	6	7	1	2	3	4	5	6	7

In the Key of G Major

G	A	B	C	D	E	F#	G	A	B	C	D	E	F#
GΔ	Am7	Bm7	CΔ	D7	Em7	F#m7 ^(b5)	GΔ	Am7	Bm7	CΔ	D7	Em7	F#m7 ^(b5)
1	2	3	4	5	6	7	1	2	3	4	5	6	7

In the Key of F Major

F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E
FΔ	Gm7	Am7	BbΔ	C7	Dm7	Em7 ^(b5)	FΔ	Gm7	Am7	BbΔ	C7	Dm7	Em7 ^(b5)
1	2	3	4	5	6	7	1	2	3	4	5	6	7

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Minor Chord Families - Look at the numbers below these note names.

The most important thing to notice is that:

- In the Key of A minor, A is "1"
- In the Key of E minor, E is "1"
- In the Key of D minor, D is "1"

The chords you see here are the members of each of these families. Notice they're exactly the same chords, in the same order as on the previous page ... with one major exception: the 5 (aka V or Dominant) chord

In the Key of Am (relative minor of C Major)

C	D	E	F	G	A	B	C	D	E	F	G	A	B
CΔ	Dm7	E7*	FΔ	G7	Am7	Bm7 ^(b5)	CΔ	Dm7	E7*	FΔ	G7	Am7	Bm7 ^(b5)
3	4	5	6	7	1	2	3	4	5	6	7	1	2

In the Key of Em (relative minor of G Major)

G	A	B	C	D	E	F#	G	A	B	C	D	E	F#
GΔ	Am7	B7*	CΔ	D7	Em7	F#m7 ^(b5)	GΔ	Am7	B7*	CΔ	D7	Em7	F#m7 ^(b5)
3	4	5	6	7	1	2	3	4	5	6	7	1	2

In the Key of Dm (relative minor of F Major)

F	G	A	Bb	C	D	E	F	G	A	Bb	C	D	E
FΔ	Gm7	A7*	BbΔ	C7	Dm7	Em7 ^(b5)	FΔ	Gm7	A7*	BbΔ	C7	Dm7	Em7 ^(b5)
3	4	5	6	7	1	2	3	4	5	6	7	1	2

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Later in the day we'll be playing in minor keys.

Every minor key is a 'relative minor' of a major key (and vice versa).

Look at this chart that shows the relationship between the C Major Key and the A minor key

C MAJOR

C	D	E	F	G	A	B	C	D	E	F	G	A	B
1	2	3	4	5	6	7	1	2	3	4	5	6	7
I	ii	iii	IV	V	vi	vii°	I	ii	iii	IV	V	vi	vii°
Maj	min	min	Maj	Maj	min	dim	Maj	min	min	Maj	Maj	min	dim

A MINOR

C	D	E	F	G	A	B	C	D	E	F	G	A	B
3	4	5	6	7	1	2	3	4	5	6	7	1	2
III	iv	V	VI	VII	i	ii°	III	iv	V	VI	VII	i	ii°
Maj	min	MAJ*	Maj	Maj	min	dim	Maj	min	MAJ*	Maj	Maj	min	dim

* Raise the 3rd of this chord (raise G - to G#) to make it into a dominant chord

HERE'S WHAT'S GREAT: So long as you stay in the same family or its relative minor, you don't have to worry about any levers or pedals.

There's just ONE BIG FAT EXCEPTION: When you're playing in a minor key, you have to MANUALLY RAISE the 3rd of the '5' (aka V or dominant) chord. OR you have to leave that note out.

[Note to DHC: These images are from Family-Progression-Touchstone-HOH.docx]

If you want to learn more about Harmony and the Families of chords, take Hands On Harmony for harps at HandsOnHarmony.com

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Here's what we're going to play today

Find the lyrics & basic numbers on the following pages

- Amazing Grace
- You Are My Sunshine
- Swing Low Sweet Chariot
- Sometimes I Feel Like a Motherless Child
- Auld Lang Syne
- Happy Birthday

Here are some of the things we're going to do to these tunes, using numbers.

SUBSTITUTE CHORDS:

- Almost any chord can be substituted by the chord a 3rd below it – and in some cases a 3rd above it
 - Ex. A C can be substituted by an Am *especially if the C lasts for more than one measure and you use the substitute on the 2nd measure*
- Any V7 chord can be substituted by a ii7-V7

EXTEND & ALTER CHORDS

- Any 5 (dominant) chord can be extended to a 7 and/or a 9.
 - That 9 of the chord can be sharped or flatted.
 - The 5 of that chord can also be sharped or flatted
- Any 5 (dominant) chord can be played as a 'sus' chord

ADD SECONDARY DOMINANTS:

- Any 1 that's going to a 4 can be a dominant 7 (i.e. a secondary dominant)
 - Ex: C → F can be C7 → F (but you'll have to lower the 7 – make the B into a Bb - to make it a dominant 7)

ADD INTRODUCTIONS - A few great introductions are:

- V7
- ii7 – V7
- I – vi – IV – V7
- I – vi – ii7 – V7

ADD INTERLUDES

I'll likely make up interludes as we go along but here are some you can try

- ||: 6 – 4 – 6 – 4 6 – 4 – 2 – 5 :||
- ||: 6 – 4 – 6 – 4 2 – 3 – 4 – 5 :||
- ||: 1 – 6 – 2 – 5 :||
- ||: 1 – 4 – 1 – 5 1 – 4 – 1 5 – 1 1 5 – 1 :||

CHANGE THE KEY

The most important thing we'll do is solidify what we're playing in the key of C. If there's time, we'll experiment playing the same songs in different keys.

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Your Personal Chord Shape

Build your chords in whatever way is easiest for you. By easy I mean whatever's easiest to grasp with your hands and your mind. You can choose from this chart, or play whatever's easiest. If you want to add to your chord shape library, this chord shape chart can help.

C C C C Δ C Δ (add 9) C Δ (add 9) C(add 9) C(add 9)

C C C C C Δ C Δ (add 9) C Δ (add 9) C Δ (add 9) C Δ (add 9)

FN: Your-Personal-Chord-Shape.musx / SD: 2/5/16

[Note to DHC: This is from ChordShape_Chart_HOH_2019A.pdf from Hands on Harmony and the following lyric sheets are from the document SPH-01-3CM-3ChordMagic-LyricChordSheets_v8DHC.pdf from Sing & Play Harp]

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Amazing Grace

- **Melody starts:** on the 5th of the scale. **Meter:** 4/4 **Pickup:** 1-note pickup
- **For an Intro, try:** 1-5-1-1 (1 measure of each)
- Note: Some people repeat the last line of each verse and some don't

A-[1]mazing [1⁽⁷⁾]Grace, How [4]sweet the [1]sound
That [1]saved a [1]wretch like [5]me [5]
I [1]once was [1]lost, but [4]now am [1]found
T'was [1]blind but [5]now I [1]see [1]

T'was [1]Grace that [1⁽⁷⁾]taught my [4]heart to [1]fear
And [1]Grace, my [1]fears re-[5]lieved [5]
How [1]precious [1]did that [4]grace ap-[1]pear
The [1]hour I [5]first be-[1]lieved [1]

Through [1]many [1⁽⁷⁾]dangers, [4]toils and [1]snares
We [1]have al-[1]ready [5]come. [5]
T'was [1]grace that [1]brought us [4]safe thus [1]far
And [1]grace will [5]lead us [1]home, [1]
(And [1]grace will [5]lead us [1]home [1])

A-[1]mazing [1⁽⁷⁾]Grace, How [4]sweet the [1]sound
That [1]saved a [1]wretch like [5]me [5]
I [1]once was [1]lost but [4]now am [1]found
T'was [1]blind but [5]now I [1]see [1]
T'was [1]blind but [5]now I [1]see [1]

ADMIN: The above sheet is excerpted from "Sing & Play Harp" Playsheet: SPH-01-3CM-3ChordMagic-LyricChordSheets_v8DHC

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You are My Sunshine

- **Melody starts:** on the 5th of the scale. **Meter:** 4/4 **Pickup:** 3-note pickup
- **For an Intro try:** 1-5-1-1 (1 measure each) or sing "Please don't take my sunshine away"

You are my [1]sunshine [1]
My only [1]sunshine [1⁽⁷⁾]
You make me [4]happy [4]
When skies are [1]grey [1⁽⁷⁾]
You'll never [4]know, dear, [4]
How much I [1]love you [1^{or} 6!]
Please don't [1]take my [5]Sunshine a-[1]way [1]

The other [1]night, dear [1]
As I lay [1]sleeping [1⁽⁷⁾]
I dreamed I [4]held you [4]¹
In my [1]arms [1]
When I a-[4]woke, dear, [4]
I was mis-[1]taken [1^{or} 6!]
So I [1]hung my [5]head and I [1]cried [1]

[CHORUS]

ADMIN: The above sheet is excerpted from "Sing & Play Harp" Playsheet: SPH-01-3CM-3ChordMagic-LyricChordSheets_v8DHC

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Swing Low, Sweet Chariot

- **Melody starts:** on the 3rd of the scale. **Meter:** 4/4 Swing (12/8) **Pickup:** 1-note pickup
- **For an Intro try:** 1-5-1-1 - preferably setting up the swing feel

Swing [1]low, [1⁽⁷⁾]sweet [4]chari-[1]ot
[1]Coming for to [1]carry me [5]home [5]
Swing [1]low, [1⁽⁷⁾]sweet [4]chari-[1]ot
[1]Coming for to [5]carry me [1]home [1]

I [1]looked over [1⁽⁷⁾]Jordan, [4]what did I [1]see
[1]Coming for to [1]carry me [5]home [5]
A [1]band of [1⁽⁷⁾]angels [4]coming after [1]me
[1]Coming for to [5]carry me [1]home [1]

[CHORUS]

If [1]you get to [1⁽⁷⁾]heaven be-[4]fore I [1]do
[1]Coming for to [1]carry me [5]home [5]
Tell [1]all my [1⁽⁷⁾]friends I'm a-[4]comin' there [1]too
[1]Coming for to [5]carry me [1]home [1]

[CHORUS]

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Sometimes I Feel Like a Motherless Child

- **Melody starts:** on 5th of the MINOR scale. **Meter:** 4/4 **Pickup:** none (starts on downbeat)
- **Note on where to find the '1':** This is in a MINOR key (eg. if your harp is tuned into C Major, play this in Amin) so "1" means A minor in this song – but the pattern shapes are still the same.
- **For an Intro try:** 1-4-5-1 In A minor that would be: Am-Dm-Em-Am
- **Note about the harmony:** This is a 'modal' or 'natural' minor scale, so you don't have to change any levers to play this song (even though you often have to shift a lever to get a 5 chord to sound right when you're playing in any minor key). Don't worry if you don't understand this. If you *want* to understand it, take "Hands on Harmony!"
- **Note about chord shapes:** In this song, when you go from 4 to 5, you may want to use a different inversion of 5 than the one you learn in the class -- see if you can find one that's easier to get to from the 4 chord.

[1]Sometimes I [1]feel like a [1]motherless [1]child

[4]Sometimes I [4]feel like a [1]motherless [1]child

[1]Sometimes I [1]feel like a [1]motherless [1]child

A [4]long [5]way from [1]home, Lord [1]Lord

A [4]long [5]way from [1]home [1]

[1]Sometimes I [1]feel like I've [1]never been [1]born

[4]Sometimes I [4]feel like I've [1]never been [1]born

[1]Sometimes I [1]feel like I've [1]never been [1]born

A [4]long [5]way from [1]home, Lord [1]Lord

A [4]long [5]way from [1]home [1]

ADMIN: The above sheet is excerpted from "Sing & Play Harp" Playsheet: SPH-01-3CM-3ChordMagic-LyricChordSheets_v8DHC

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Auld Lang Syne

- **Melody starts:** on the 5th of the scale. **Meter:** 4/4 **Pickup:** 1-note pickup
- **For an Intro try:** Singing "And the days of Auld Lang Syne" (i.e. the 4th line) or if you're singing it alone and people don't have to know how to start with you, just play 4-5-1-1 (1 measure each)
- **Note about chord shapes:** as you go from 4 to 5, rather than jump down to the shape you first learned in 3-Chord Magic, choose the shape for the 5 chord that's physical closest to where you're playing the 4 chord.

Should [1]auld ac-[1]quaintance [5]be for-[5]got

And [1]never [1⁽⁷⁾]brought to [4]mind [4]

Should [1]auld ac-[1]quaintance [5]be for-[5]got

And the [4]days of [5]auld lang [1]syne [1]

[4]For [1]auld [1]lang [5]syne, my [5]dear

For [1]auld [1]lang [4]syne [4]

We'll [1]take a [1]cup o' [5]kindness [5]yet

For [4]auld [5]lang [1]syne [1]

Happy Birthday to You

- **Melody starts:** on the 5th of the scale. **Meter:** 3/4 **Pickup:** 2-note pickup
- **For an Intro try:** play a bass note of the 5 chord and then just gliss - then play the first 2 melody notes. This song really needs a strong intro to get everyone singing together, and I have a whole training on it in the Academy.

Happy [1]Birthday to [5]you

Happy [5]Birthday to [1]you

Happy [1⁽⁷⁾]Birthday dear [4]Someone

Happy [1]Birthday [5]to [1]you

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Other Resources

- **Psyching out Jazz Chords:** <https://www.hipharp.com/academy/wp-content/uploads/2016/09/PsychingOutJazzChords-DHC-151126-v2.pdf>
- **Hands on Harmony class** – at Hip Harp Academy or HandsonHarmony.com (<https://www.hipharp.com/academy/hoh-infopage/>)
- **Sing & Play Harp Class** – at Hip Harp Academy or SingAndPlayHarp.com (<https://www.hipharp.com/academy/sing-and-play-harp-sph-info-page/>)
- **Lead Sheet Bootcamp Workshop** - <https://www.hipharp.com/academy/leadsheet-bootcamp-retreat/>
- **Hip Harp Academy** at HipHarpAcademy.com or <https://www.hipharp.com/academy/>

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APPENDIX

If numbers confuse you:

Here's why you may be confused about how numbers are used in music.

I'm not writing this list so you can learn and understand it, but so you'll see how complicated and unclear our use of numbers is as musicians, and *why you will often be confused about what numbers mean.*

There's no real standardization for how we use numbers to refer to music but this list will give you a sense of what terms you might hear and what they might mean.

"ONE" can mean:

- **In a CHORD:** The ROOT of a **CHORD**
- **In a SCALE or MODE:** The "tonic" note of a SCALE or MODE – also referred to as 'do' in solfege
- **In a HARMONIC PROGRESSION:** The "tonic" CHORD of the tonality you're in (which can get murky if the tune you're playing modulates)
- **In RHYTHM or METER:** The downbeat of a measure
- **"ON One"** usually means to play a note on the downbeat
- **"IN One"** can mean that a $\frac{3}{4}$ (waltz) tempo is so fast that the conductor only conducts one beat instead of 3 beats
- **"THE ONE"** can mean the CHORD built on the 1 of the scale, the root of a chord, or the downbeat of a measure.
- In **FINGERING** it means to use your thumb
- **"First inversion"** has to do with how you *shape* a chord. For a first inversion chord you put the 3rd of the chord in the bass
- **What else can it mean?**

"TWO" can mean

- **In a CHORD:** '2' doesn't have a *function* in a chord. You might see a note that *looks* like it's a '2' of a chord ... but it's probably not. It's likely a 9th (*but it's OK if you think of it as the '2' just to make it easier*).
- **"Add 2"** means to add the 2nd degree of the scale (which basically means you add a 2nd but the chord doesn't have a 7, like it does in a 9th chord)
- **In a SCALE or MODE:** The 2nd degree of a scale – also referred to as 're' in solfege
- **In a HARMONIC PROGRESSION:** The chord built on the 2nd degree of the scale or mode you're in (in a major scale, the 2 is minor; in a minor scale, the 2 is diminished)
- **In RHYTHM or METER:** the 2nd beat of the measure
- **"ON Two"** usually means to play something on the 2nd beat of the measure
- **"IN Two"** can mean that a 4/4 tempo is played fast, and conducted with only 2 beats, not 4

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- **"THE Two"** can mean the chord built on the 2nd degree of the key you're in, the 2nd beat of a measure.
- A **"second"** means the *interval* between two notes that are next to each other. Major 2nd is a whole step away; a minor 2nd is a half step away.
- **Second INVERSION** means that you've built the chord so that the 3rd of the chord is at the bottom
- In **FINGERING** it means to use your 2nd finger
- **What else can it mean?**

"THREE" can mean:

- In a **CHORD**: the 3rd of the chord (eg: in a C triad, the E is the 3rd)
- In a **SCALE or MODE**: The 3rd degree of a scale – also referred to as 'mi' in solfege
- In a **HARMONIC PROGRESSION**: The chord built on the 3rd degree of the scale or mode you're in (in a major scale, the 3 is minor; in a minor scale, the 3 is major)
- In **RHYTHM or METER**: the 3rd beat of the measure
- **"ON Three"** usually means to play something on the 3rd beat of the measure
- **"IN Three"** can mean that a 3/4 tempo is conducted with 3 beats (instead of 1)
- **"THE 3"** usually either means the *chord* built on the 3rd degree of a scale/mode OR the 3rd of whatever chord you're playing (a 3rd can be major or minor)
- A **THIRD** means the *interval* of a 3rd, which can be a major 3rd (ex: C-E) or a minor 3rd (ex: A-C)
- **3rd INVERSION** means that you've built the chord so that the 5th of the chord is at the bottom
- In **FINGERING** it means to use your 3rd finger
- **TRIPLETS**: If you see a slur over 3 notes with a '3' it means those 3 notes are a 'triplet' and that you play the 3 notes in the time you'd usually play 2 notes
- **What else can it mean?**

"FOUR" can mean:

- In a **CHORD**: a chord doesn't really have a 4. If you see something that *looks* like a 4, it's probably either an 11, or a "sus4" – meaning, a 3rd that's been 'suspended' a note up
- "Add 4" means that you add a 4th above the root to the chord
- In a **SCALE or MODE**: The 4th degree of a scale – also referred to as 'fa' in solfege
- In a **HARMONIC PROGRESSION**: The chord built on the 4th degree of the scale or mode you're in (in a major scale, the 4 is major; in a minor scale, the 4 is minor)
- In **RHYTHM or METER**: the 4th beat of the measure

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- **"ON Four"** usually means to play something on the 4th beat of the measure
- **"IN Four"** can mean that a 3/4 tempo is conducted with 3 beats (instead of 1)
- **"THE 4"** usually either means the *chord* built on the 4th degree of a scale/mode, the 4th beat of a measure or the 4th note of the scale
- **A 4th** means the *interval* of a 4th, which is always 'perfect' (not major, minor, diminished or augmented). IF you had an augmented 4th, it would be called a tritone. (Ex: C – F#)
- **4th inversion** is rarely used
- **In FINGERING** it means to use your 4th or ring finger

"FIVE" can mean:

- **In a CHORD:** The 5th of the chord
- **In a SCALE or MODE:** The 5th degree of a scale – also referred to as 'sol' in solfege
- **In a HARMONIC PROGRESSION:** The chord built on the 5th degree of the scale or mode you're in (in a major scale, the 5 is major; in a minor scale, the 5 is minor *unless you raise the 3rd to make it major, which you will often do*)
- **The FIVE is the DOMINANT** and those terms are often interchangeable
- **A V7 ("Five-Seven" is also called a "Dominant 7" chord.** It means a chord built on the 5th degree of the scale that has a major 3rd, a minor 7th. G7 is an example of that. You can make any other major chord *into a dominant 7* by adding a flat or dominant 7th note to it ... in which case it will be called a *secondary dominant*. One place this often happens is in a chord progression where you're going from 1 to 4 (eg: C – F). You can make the C into a secondary dominant of F by adding a Bb to the C chord. *****
- **In RHYTHM or METER:** you wouldn't use it unless you're playing in 5/4
- **"ON five"** would mean to play something on the 5th beat of the measure – but only if you were playing in 5/4 meter
- **"IN Five"** would mean you're playing in 5/4 meter (but you'd usually just say "this is in 5/4")
- **"THE 5"** usually either means the *chord* built on the 5th degree of a scale/mode, or the 5th note of the scale
- **A 5th** means the *interval* of a 5th, which is always 'perfect' (not major, minor, diminished or augmented). IF you had a diminished 5th, it would be called a tritone. (Ex: B – F)
- **4th inversion** is rarely used
- **In FINGERING** it means you're playing the piano and not the harp
- **What else can it mean?**

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"SIX" can mean:

- **In a CHORD:** Usually, an 'added' 6th – an extra note above the 5th
- **In a SCALE or MODE:** The 6th degree of a scale – also referred to as 'la' in solfege
- **In a HARMONIC PROGRESSION:** The chord built on the 6th degree of the scale or mode you're in (in a major scale, the 6 is minor; in a minor scale, the 6 is major)
- **The SIX is the RELATIVE MINOR** of the tonic in a major key
- **In RHYTHM or METER:** you might hear the term 6/8 and it means there are 6 beats to a measure ... but it also means that the meter will have a 'triplet' feel, i.e. : **ONE** two three **FOUR** five six (versus $\frac{3}{4}$ which has the same number of 8th notes, but is count): **ONE** and **TWO** and **THREE** and.
- **"ON six"** would mean to play something on the 6th beat of a measure – which isn't something you'd do very often
- **"IN Six"** isn't something you'd likely hear
- **"THE 6"** usually either means the *chord* built on the 6th degree of a scale/ mode, or the 6th note of the scale
- **A 6th** means the *interval* of a 6th, which can be either major or minor
- **In FINGERING** it means you're from a different planet and have at least 6 fingers
- **What else can it mean?**

"SEVEN" can mean:

- **In a CHORD:** The 7th of the chord
- **In a SCALE or MODE:** The 7th degree of a scale – also referred to as 'si' or 'ti' in solfege
- **In a HARMONIC PROGRESSION:** The chord built on the 7th degree of the scale or mode you're in (in a major scale, the 7 is a diminished chord, but is usually called a "minor flat five" or "minor 7 flat five"; in a minor scale, the 7 is major.
- **The SEVEN note is also called the LEADING TONE** and those terms are often interchangeable
- **In RHYTHM or METER:** you wouldn't use it unless you're playing in 7/8
- **"THE 7"** usually either means the *chord* built on the 7th degree of a scale/ mode, or the 7th note of the scale
- **A 7th** means the *interval* of a 7th, which can be major (ex: C-B) or minor (ex: A-G). If the 3rd of the chord is a major 3rd, then adding a minor 7th makes the chord a "dominant 7th chord" (Ex: C-E-G-Bb)
- **What else can it mean?**

EIGHT means – 1. It's the octave of 1

NINE or **NINETH** means the 9th of a chord

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TEN or **TENTH** means the interval of a 10th

ELEVENTH means the 11th of a chord

TWELVE means nothing I know of

THIRTEEN or **THIRTEENTH** means the 13th note of a chord

WHEW!

And I’m sure I got at least 20% of this wrong!

Roman numerals versus numbers:

- **CHORDS** are often symbolized with Roman numerals, because you can use upper- or lower-case Roman numerals to indicate whether a chord is major or minor
- **NOTES** or **RHYTHMIC BEATS** are usually symbolized by ‘regular’ numbers
- But that’s not always true

So if you’re confused – *that’s why!*

It’s not you. I probably even got half of what I wrote here wrong.

So don’t worry about trying to understand it all or get it right –just use numbers to help you improvise and play more freely and know that over time it they will make more and more sense.

**I hope you enjoyed this workshop and that I’ll see
you at future workshops and classes at
Somerset Harp Festival
and
Hip Harp Academy**

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