

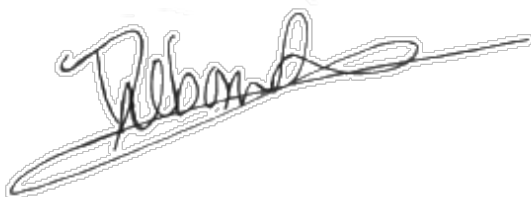
Deborah Henson-Conant's Arpeggiate Your Life!

What if you could ...

- ✓ Really make your harp **SING!**
- ✓ Add **Pizzazz** to any piece
- ✓ Take a moment to **collect yourself before you play** -- a moment that *sounds to everyone else* as if you're playing something very fancy
- ✓ Have an **Instant Intro** of any length you want
- ✓ Have a way to **modulate between keys** and tunes that was fun, challenging, beautiful and oh-so-useful! (That's the bonus section -- and we might not get to it!)

You can do all this without looking at music!

- Arpeggios are all about PATTERNS
- When you LOOK at this 'music', I want us to look at the PATTERNS and to PSYCHE THEM OUT, rather than try to READ them
- WRITE ON IT - to circle the patterns you see, give them names, hunt for them, really *understand* what's 'happening' musically before you play a single note. so that the next time you look at this page, you don't have to read the notes - you'll know how to recreate them, rather than read them
- When you do play it, I want you to figure out the SIMPLEST way to *understand, remember and play each pattern and example*
- Look for ways to have fun - and where to put arpeggios in your playing!



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Modulating Hand-over-Hand Arpeggio Practice

First, the basic Patterns I used:

Pattern 1

Pattern 1 backwards

(Although I don't use this pattern in this handout)

Musical notation for Pattern 1 and Pattern 1 backwards. The notation is in 4/4 time and consists of two staves (treble and bass clef). Pattern 1 is shown in the first two measures, and Pattern 1 backwards is shown in the last two measures. The patterns are arpeggiated chords.

Pattern 2

Pattern 3 (similar to 2)

Musical notation for Pattern 2 and Pattern 3. The notation is in 4/4 time and consists of two staves (treble and bass clef). Pattern 2 is shown in the first measure, and Pattern 3 is shown in the second measure. Pattern 2 has fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1 and is labeled 'LH'. Pattern 3 has fingerings 3, 2, 1, 2, 1 and is labeled 'RH'.

This is similar to pattern 2 except the bass is broken and the treble is all in the RH with a crossover -- this gets you ready to noodle with your RH

A pattern I didn't talk about in the video!

Musical notation for a new pattern. The notation is in 4/4 time and consists of two staves (treble and bass clef). The pattern is an arpeggiated chord in the treble clef, starting on the 7th measure.



*I didn't talk about this pattern in the video
(because I just made it up now.)*

Some notes about these exercises:

FINGERING: The fingering will always be the same for each pattern, so once you learn the pattern, theoretically you only have to look at the bottom note for each hand, then make the shape with your hands and it should work.

CHORDS: So long as your harp is in the key signature, the chords will work out without worrying about pedals or levers. The Harmonic Progression is always the same

MODULATING: Initially, the point of the exercise is just to learn the pattern - but then it's a great exercise for modulating.

Using the Chord Progression: ii-V-I-ii ii-V-I-I

Pattern 1 (just 2 inversions per chord)

The musical score consists of two systems of piano accompaniment. Each system has a treble and bass clef staff. The first system starts at measure 9 and contains four measures of music. The second system starts at measure 13 and contains five measures of music. The chords are indicated above the treble staff: Dm7, G7, Cmaj7, Am7 in the first system; and Dm7, G7, Cmaj7 in the second system. The arpeggios are played in a consistent rhythmic pattern across all measures.

Pattern 1 (4 inversions per chord)

(I don't think I played this exercise on the video - it's a variant on the previous one)

17 Dm7 G7

(note that the clef changes here and in a couple other places in this exercise)

21 Cmaj7 Am7

25 Dm7 G7


29 Cmaj7 (Play the top "C" with LH)

Pattern 2

Musical notation for Pattern 2, measures 33-36. The piece is in 3/4 time. Measure 33 shows a right hand (RH) arpeggio for Dm7 (F, A, C, E) and a left hand (LH) arpeggio for G7 (B, D, F, A). Measures 34, 35, and 36 continue the pattern with G7, Cmaj7, and Am7 chords respectively. The bass line consists of sustained chords: Dm7, G7, Cmaj7, and Am7.

The fingering will always be the same

Musical notation for Pattern 2, measures 37-40. Measure 37 shows a right hand (RH) arpeggio for Dm7 and a left hand (LH) arpeggio for G7. Measure 38 continues with G7. Measure 39 shows a right hand (RH) arpeggio for Cmaj7 and a left hand (LH) arpeggio for Cmaj7. Measure 40 continues with Cmaj7. The bass line consists of sustained chords: Dm7, G7, Cmaj7, and Cmaj7.

 I didn't talk about this pattern in the video
(because I just made it up now.)

(See the next page for putting it all together!)

Putting-it-all-Together and Modulating Exercise

41 Dm7 G7 Cmaj7 Am7

Pattern 1 Pattern 2 Pattern 1 Pattern 2

45 Dm7 G7 Cmaj7

Pattern 1 Pattern 2 Pattern 3

48 (Create Diversion)

Change Levers/Pedal (add F#) while creating a diversion starting from the measure before. When your harp and your mind are fully in the new key, play the ii-V of that key:

Am7 D7

51 Am7 D7 Gmaj7 Em7

55 Am7 D7 Gmaj7

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58 (Create Diversion)

Change Levers/Pedal change F#'s to Fnaturals while creating a diversion starting from the measure before. When your harp and your mind are fully in the new key,

Dm7 G7