

# Alleluia Progressions:

## Progressive Warm-ups for Harp

All Arrangements  
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MELODY: RH alone  
 LH alone  
 Then hands together

Alleluia, Jerry Sinclair  
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1A Place two fingers

Place three fingers, down the scale

5

Overlapping brackets

1.

2.

Overlapping brackets:  
Play 2 then place 2/3 at the SAME TIME

Place three fingers, up the scale

LH BLOCK CHORDS: Try first time without the whole notes in ( )  
 On repeat, play them.  
 They can be played where written,  
 or 2 octaves higher or lower.

1B



15


1.

2.

Discuss the basics: How are chords named? What are the names of the bass clef chords?

What key is this written in? Write the letter names of that scale.

What are the scale numbers that coincide with the bass clef chord names?

  
 (This could be any bass clef C)

*Broken chords, ascending*

1C

This musical score is for a harp piece. It consists of two staves: a treble clef staff and a bass clef staff. The title 'Broken chords, ascending' is written above the treble staff. The piece begins with a first ending bracket labeled '1C' in a box. The melody in the treble staff is an ascending sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff provides accompaniment with broken chords, starting with a G4 octave chord and moving up stepwise. The piece ends with a double bar line.

28 1. 2.

This musical score shows measures 28 through 31. It consists of two staves: a treble clef staff and a bass clef staff. Measure 28 is the start of the first ending, marked '1.'. The melody in the treble staff is an ascending sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff provides accompaniment with broken chords, starting with a G4 octave chord and moving up stepwise. Measure 29 is the start of the second ending, marked '2.'. The melody in the treble staff is an ascending sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff provides accompaniment with broken chords, starting with a G4 octave chord and moving up stepwise. The piece ends with a double bar line.

Discuss: what is another name for a "broken chord"?

Why are broken chords so very inherent or central to harp playing? (One possible answer on pg5.)

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