

# *The Celtic Circle*

Ancient Celtic monks carved patterns into stone and painted onto illuminated manuscripts designs of complex knot work. To them, the intersecting lines represented the thread of life returning unendingly to its source. In harp therapy, we draw upon some of these ancient practices to weave the various strains of the gift of music into a seamless journey that completes a circle.

In his book entitled “Ancient Music of Ireland”, first published in 1890, Edward Bunting details the three Gaelic strains that a proficient harper needed to command on his instrument before he could become a “professional”.

They are:

*Geantraighe* (in English characters: Geanttraidheacht) – Love, or music of a graceful and expressive order.

*Goltraighe* (in English characters: Gollttraidheacht) - Exciting sorrow, or melancholy music.

*Suantraighe* (in English characters: Suantraidheacht) – Soothing, or sleepy, composing strains.

The history of three strains can be traced back to ancient stories. Here is an excerpt from the website: <http://www.vincentpeters.nl/triskelle/history/thedagda.php?index=060.015.010.060.010> about the three strains of music.

*The harp of The Dagda is known by two names: Daurdabla, translated as Oak Of Two Green, and Coir Cethair Chuir, Four Angled Music. Sometimes the name Uaithne is used for the harp, but Uaithne was in fact the harper. In the course of the history the harp would evolve to a national emblem of Ireland.*

## *Three Noble Strains of Ireland*

*Boann gave Uaithne three sons. The birth of the oldest boy, Goltraiges, was extremely painful for the mother, while the second, Gentraiges, was born in joy. At the last delivery Boann was tired and after Suantrés was born she became heavy with fatigue. The three boys followed their father's footsteps, but they all developed a harping style suitable to the circumstances of their birth. These styles, the goltraí (strain of weeping), the geantraí (strain of merriment) and at last the suantraí (strain of sleep), are known as the Three Noble Strains of Ireland.*

*The following story explains how important these Three Noble Strains are. Even in battle The Dagda and Daurdabla were inseparable. The rich decorated instrument was heavily scarred. Of course The Dagda took Daurdabla with him to the Second Battle of Mag Tuiredh. And one day The Dagda discovered that his harp was stolen. Furious, The Dagda and his son, Aengus Mac Oc, went to the campsite of the Fomorians to retrieve Daurdabla. Brutally they entered the dining hall where they saw the harp hanging on the wall. With a chant The Dagda called his instrument:*

*Come Daurdabla, apple-sweet murmurer  
Come, Coir-cethair-chuir, four-angled frame of harmony,  
Come summer, come winter,  
Out of the mouths of harps and bags and pipes!*

*Daurdabla immediately flew across the dining hall, killing several Fomorians in his flight, and landed in the hand of The Dagda. In order to get away unscathed The Dagda played the Three Noble Strains of Ireland: the goltraí, or strain of weeping, the geantraí, or strain of merriment and at last the suantraí, the strain of sleep. After the last strain all Fomorians were fast asleep and The Dagda and Aengus MacOc quietly left the camp.*

## *Massage and the Celtic Circle*

As mentioned in the lesson, I work with aromatherapist, Rodney Schwan, who uses a beautiful ancient Celtic massage technique that involves working down one side of the patient's body and up the other. Using light traces of aromatic essential oils, he first massages the arms, and then works down the leg to the sole (soul) of the foot. He continues up the other side of the body, all the while using very specific circular motions. While he works, I play relaxing music in the Mixolydian mode and then modulate to a deeper Aeolian, Dorian or Phrygian mode. When he works up the other side of the patient, the music modulates into a lighter mode up to Ionian. As he finishes his work, he makes prolonged and deep eye contact with the patient.

My music reflects his work, and together with the patient we create what feels to us like a mystical moment – one that combines many vibrational energies to elevate the soul. Our simultaneous use of all these sensory elements - smell, touch, sight and sound - envelope and cradle the patient in a loving cocoon of caring.



Rodney performs Ancient Technique of Celtic Foot Massage while Christina creates Celtic Circle of Music

Many of our patients have had these deep moments, and I truly believe our work enables them to be at peace with themselves at the end of life. I regularly receive reports from patients and families that this experience reaches them at a profound spiritual level. Doctors and nurses at the San Diego Hospice who have witnessed these moments tell us they, too, are left with a feeling of awe. I feel truly blessed to be working at San Diego Hospice, and hope that someday I will experience my final transition as beautifully as the majority of our patients do.

Massage therapy and harp therapy are complementary healing techniques that go well together to facilitate the healing process. By making these musical transitions coincide closely with certain specific massage movements, we as harp practitioners are able to create soothing music that flows. Our harp music becomes its own kind of 'auditory massage'. It allows the patient an outlet for emotional release which can be often helpful in times of transition.

Following is a chord progression you might use when playing harp for someone whose resonant tone is G:  
(If you are unsure how to improvise on chords, then you need to study the previous lessons in this *Creative Harping Series – Learn to Improvise*).

## *The Circle of Music for a Person with a Resonance of G*

*Choices: G Major – uplifting, g minor – reflective, G Mixolydian (Key of C) – dreamy*

Sharps and Flats in these keys are:

G Major – F#

g minor – Bb, Eb

G Mixolydian – Key of C – begin on G and switch to F chord

Or you can use Em ( with F#) and accent the G in melodic improvisation.

### **The Circle for G**

The Circle: (relaxing – Mixolydian, minor – reflective, major – outreaching) (fix F natural)

G G G G

F F G G play these two lines 2 times (fix F#’s)

Em Em Em Em

D D Em Em play these two lines 2 times

Em Em D D

C C D D play this once – they are the transition line (C becomes the turnaround note)

G G C C D D G G

G G C C D D G G play these two lines 2 times



On the following pages, you will find the Celtic Circle for various Resonant Tones/Keys. There are two rules of thumb I use that will help you in your thought process to find the Mixolydian Mode and the Locrian Mode.

For the Mixolydian Mode – take the person’s resonant tone – i.e. G, and think down a 5<sup>th</sup> which would be C. That then becomes the key you play in starting on the G. Then follow the pattern for Mixolydian mode – (root and 7<sup>th</sup> chords for beginners.) For F, think down a 5<sup>th</sup> to Bb – you would then set a Bb and Eb and proceed to play Mixolydian on the Bb. You will then have to adjust your levers when you are ready to go into the Ionian of the Resonance/Key. But before you play the Ionian, you will modulate into the Aeolian of that Major Key. I have left two Circles blank for you to fill in so that you can understand the process.

To create the Locrian Mode – that of hovering in space, take the resonant tone of the person – let’s say B. The resonance is the 7<sup>th</sup> of the key – in this case, that is the key of C. Then put the relative minor – the Aeolian in the left hand for the chord. That would be the A minor. One more example – let’s say a person’s resonant tone is E. E is the 7<sup>th</sup> of the Key of F. The relative minor – the Aeolian of the Key of F is D minor, therefore, fix the Bb so you are in the Key of F, play D minor with the left hand and hover on the E with your right hand.



## Celtic Circle for G

Key of Gm and Em have one sharp F#  
G Mixolydian is 5th above C - Key of C has no sharps or flats



### 5. Geantraighe

Ionian

G	G	C	D
G	G	C/D	G



### 4. Transition Line

Em	Em	D	D
C	C	D	D



### 3. Goltraighe

Aeolian

Em	Em	Em	Em
D	D	Em	Em

### 1. Suantraighe

Mixolydian

G	G	G	G
F	F	G	G



2. Fix F#s - play 8 G chords



## Celtic Circle for C

Key of CM and Am have no sharps or flats  
C Mixolydian is 5th above F - Key of F has one flat - Bb

### Geantraighe

Ionian

C	C	F	G
C	C	F/G	C



### Transition Line

Am	Am	G	G
F	F	G	G



### Goltraighe

Aeolian

Am	Am	Am	Am
G	G	Am	Am

### Suantraighe

Mixolydian

C	C	C	C
Bb	Bb	C	C



Fix Bbs - play 8 C chords





## Celtic Circle for D

Key of DM and Bm have two sharps - F# and C#  
D Mixolydian is 5th above G - Key of G has one sharp - F#



### Geantraighe

#### Ionian

D D G A  
D D G/A D



#### Transition Line

Bm Bm A A  
G G A A



### Goltraighe

#### Aeolian

Bm Bm Bm Bm  
A A Bm Bm

### Suantraighe

#### Mixolydian

D D D D  
C C D D



Fix C#s - play 8 D chords



## Celtic Circle for F

Key of FM and Dm have one flat - Bb  
F Mixolydian is 5th above Bb - Key of Bb has two flats - Bb, Eb

### Geantraighe

#### Ionian

F F Bb C  
F F Bb/C F



#### Transition Line

Dm Dm C C  
Bb Bb C C



### Goltraighe

#### Aeolian

Dm Dm Dm Dm  
C C Dm Dm

### Suantraighe

#### Mixolydian

F F F F  
Eb Eb F F



Fix Eb - play 8 F chords



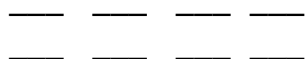


# Celtic Circle for E

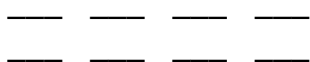
Key of EM and C#m have four sharps - F#, C#, G# and D#  
E Mixolydian is 5th above A - the key of A has three sharps, F#, C#, G#



## 5. Geantraighe Ionian



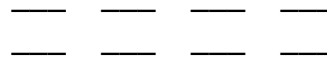
## 4. Transition Line



## 3. Goltraighe Aeolian



## 1. Suantraighe Mixolydian



2. Fix \_\_\_ play 8 \_\_\_ chords



# Celtic Circle for A

Key of AM and F#m have three sharps - F#, C#, G#  
A Mixolydian is 5th above D - Key of D has two sharps - F#, C#

## Geantraighe Ionian

A A D E  
A A D/E A



## Transition Line

F#m F#m E E  
D D E E



## Goltraighe Aeolian

F#m F#m F#m F#m  
E E F#m F#m

## Suantraighe Mixolydian

A A A A  
G G A A



Fix G#s - play 8 A chords





# Celtic Circle for Bb

Key of BbM and Gm have two flats - Bb, Eb

Bb Mixolydian is 5th above Eb - the key of Eb has three flats, Bb, Eb, Ab



## Geantraighe

Ionian

Bb Bb Eb F  
Bb Bb Eb/F Bb



Transition Line

Gm Gm F F  
Eb Eb F F



## Suantraighe

Mixolydian

Bb Bb Bb Bb  
Ab Ab Bb Bb



Fix As - play 8 Bb chords

## Goltraighe

Aeolian

Gm Gm Gm Gm  
F F Gm Gm



# Celtic Circle for Eb

Key of EbM and Cm have: \_\_\_\_\_

Eb Mixolydian is 5th above \_\_\_\_\_, therefore, the accidentals are: \_\_\_\_\_

\*We now have a situation where we don't have that particular flat, therefore I would simply play the Ionian for the Suantraighe, modulate to the Aeolian and then back to the Ionian

## Geantraighe

Ionian

\_\_\_\_ \_  
\_\_\_\_ \_



Transition Line

Cm Cm Bb Bb

\_\_\_\_ \_



## Suantraighe

\* Ionian

Eb Eb Ab Bb  
Eb Eb Ab/Bb Eb



Bridge with single note D

## Goltraighe

Aeolian

Cm Cm Cm Cm  
Bb Bb Cm Cm



*Even if we don't actually hear sound vibrations, they are occurring on all levels, from the deepest vibrations we feel in our bodies but don't hear with our ears (infrasound), to the highest sound we can neither hear nor directly feel (ultrasound). Sound waves travel through air, as well as through gases and water, and even through solid materials (such as walls). KG*

## *Resonant Tone – Fundamental Tone*

The principle of resonance in healing could be stated thus: “If you were to reflect back a frequency with the same frequency, energy will be increased.”

Following are two principles of healing arts, each one having its place and uses:

- In the diagnostic model, the healer applies a technique in an attempt to cause change in the patient/client. These types of applications may range from pharmaceuticals to alternative healing methods.
- In the resonance model, the healer reflects back the same state, so that the body might use the increased energy to achieve energy balance.

Healing through resonance is not a set of articulated rules that one follows in sequence, but a group of principles of and practices of observation the practitioner masters through experience. It is best thought of as an *approach* to healing, and not a *methodology*, for it exists only in the space between the practitioner and the client. The practitioner, then, follows her practice as would a fine musician who, dedicated to the art of improvisation, disciplines within herself the tools needed to respond to whatever the situation presents. Resonant healing is finely-honed improvisation, following from moment to moment the cues presented by the patient.

Harp practitioners use the harp to reflect back the energetic states they discern through their major sensory input systems. They learn to “follow what they find.”

When we study NLP, we find that we are stronger in one area than another – audial, visual, or kinesthetic. These can be clues to how you will perceive energy. If you are highly visual, you may be more apt to see auras, or if you lean more toward the audial realm, you may pick up much more readily the resonant tone through hearing – or psychic hearing – and if you are kinesthetic you may sense the resonance coming off a person. It is not that everyone is going to be able to “see” this, “hear” it or “feel” this but once you have a sense where your strength is, then you can practice it, and fine tune it. Someone once asked, “Can you learn to see auras?” Well, it is more like fine-tuning what you are natural at. Susan Borg used to say how it is easy to translate from one mode to another, for example one may be kinesthetic but if one trusts what they feel in their body, and then if there is a harp in front of you, the note is there. If using the voice, the sound will come out and one is not hearing it, but translating it into a sound or visual into sound. Once you know what your mode is, your habit pattern, then it is easy to translate into another mode.



In determining the resonant tone, we experiment and observe, for while there are no rules, there are techniques we can employ to elicit responses. How we respond to what we observe is the key to helping the client. In working with these techniques we must be confident enough to follow our hunches and learn from our experiences.

The following are examples of protocols to follow to determine the resonant tone of a client. Subsequent steps are determined by the client's reaction/response to the previous step.

## *The Circle of Fifths*

- Practitioner plucks a string, perhaps A, in a middle octave. Practitioner repeats the A in different octaves and observes responses.
- If response dictates that the practitioner continue, the Practitioner will proceed in a circle of fifths (A to D, D to G, G to C, C to F) until it is no longer feasible. Then go to E (no e-flat), to B natural.
- Breathing may relax simply from hearing the strings. No strong visual indicators may mean that the Practitioner needs to backtrack and watch some more.

What to look for:

- Reactions to frequency. These may come in the form of subtle movements: facial tics, eyelid flutters, other subtle body movements.
- Notice any changes in breathing rate.
- Notice whether client is in out-reaching body mode, or inward-turning.
- Outward reaching position calls for Ionian, Mixolydian, or Lydian mode improvisation or song, while turning inward reflects the need for an Aeolian, Dorian, Phrygian, or Locrian modes, the latter especially when client is nearing death.

## *The Voice*

You may ask the patient what they had for breakfast. As they respond, hum the pitch of their voice and then find the pitch on the harp. Usually the pitch will be either the tonic or a 5<sup>th</sup> interval above or 5<sup>th</sup> interval below the tone of the voice. This is based on overtones. I usually check out all three to look for subtle reactions and when two the tones are stronger, it gives me a good idea of what key to play in.

Also, finding out what the person prefers for breakfast is an indicator if they eat warming food or cool food – indicating introspection or and outreaching state of mind. Asking if they had a choice of colors to be totally immersed in is another way of getting an indication on mood and according to some charts and thoughts of mind, a way of determining tone based on relative color preferences.

*Although she was very frail and weak, the Guest in room #4 sang, La-la-la-la.” As I entered her room and raised up her hand. As I played for her, she continued singing at times. The most moving part of this visit was her reaction to her resonant tone. The ‘E’ seemed to energize her, while the “B” seemed to bring her into a very relaxed state. I kept thinking that she was close to transition, but I didn’t know which note to pursue. I decided to go with the energizing “E” since she had greeted me with a “La,la,la”. A few days later I spoke to my mentor who called the Guest in room #4 “the energizer bunny.” She said that she just bounced back and was sitting in a chair that afternoon after I had played. She did transition later that week, however. Liz Gilpatrick*

Here are some rules-of-thumb for determining keys and modes. If the resonant tone is:

C: Play in the Ionian (outreaching) or Aeolian (minor) and emphasize the C

D: Play in the Dorian (grounding), DM (outreaching), Dm (minor) or G Mixolydian with an accent on D

E: Play in the Phrygian (introspective), Em (soulful) or Ionian (outreaching) with an accent on E

F: Play in the Lydian (outreaching) or Ionian (outreaching) with accent of F or Dorian (grounding) with accent on F, as situation demands. Also play in Dm and accent the F (soulful) or FM (outreaching).

G: Play in Mixolydian (dreamy), GM (outreaching), Gm (reflective), Dorian (grounding) or Aeolian (soulful), with accent on G. You can also play in C Ionian (outreaching) and accent the G.

A: Play in the Aeolian (Am reflective) for out-reaching: mixolydian with an accent on A

B: Play in the Locrian (mystery), Bm (reflective) or key of GM emphasizing the B

Remember that when playing resonant tone for client, nothing elaborate need be done. Even playing repeated resonant tone can be helpful, with perhaps one other tone in strong relationship. It is important to remember that a client’s resonant tone can wander.

Questions to remember for observation:

- What is willing to meet me?
- What is willing to move?
- What would happen if...? (I slowed this down; I matched breathing... I changed modes?... Octaves? Etc.)

Question: What’s willing to move?

Learn to notice the intrinsic subtle movements, as well as the extrinsic (say, across space) movements that are more obvious. Learn to stay with what you are experiencing. TRUST IT! Stay curious.

Question: What would happen if...?"

Assumes that there are possibilities to be noticed, a very different idea than trying to impose a motion!

Remember: respond with a curious mind. If you are overwhelmed by something, these questions serve as a touchstone to return to. Remember:

- No outcomes
- No expectations
- No prescriptions

*Patients can find their own Resonance*

*Ed was close to death. After playing for about half an hour, Ed said, with a voice that was caught with emotion, "Before you leave I must play and touch the harp one more time". Immediately I brought the harp to him. With fingers that were weak, he plucked the strings emitting the most faint sounds. "Ah, that is the one that sounds the best" he said, as he plucked "E". He plucked it several more times with deliberation and total absorption. When he had finished and lay back with happy exhaustion, I put the harp close to him and just allowed the sound to resonate. All the while he held onto the harp. He asked me to play something that has no words, but sounds like devotion. I began with "E" and only with my right hand. In my spirit a tune came forth as if it were a prayer just for Ed. Our eyes locked and I felt as though there were no division of souls. It is difficult to write this because the experience was so very sacred that I knew it was being touched by God. – Dee Curci*

Resonance is the most important principle of sound in any form and every cell in the body is a resonator. Every organ is a collection of cells that respond in the same way to a particular sound vibration. Music has the ability to change brain waves.

Learning how to find the resonant tone requires experiential sessions as it can seem to be an elusive topic. Many practitioners state that it is a skill that takes time to master (initially myself included) but once you get it, then it is very easy to follow.

*I ended the evening with a sound assessment of finding the resonant tone. I asked for a volunteer. A woman came up with a problem shoulder and I explained I will use the harp to assess the body. She will nod everytime she feels a tone resonate in her as I assess with the tones. I simply played a piece that I wove from the tones that resonated with her. She was amazed. She was more relaxed the pain lifted, of course. I also use sound assessment with my accupressure work. I begin a treatment this way. It never ever ceases to amaze me how the music shifts all. Maureena Spadaro*

This last video of the *Creative Harping Series* contains how to modulate from one mode to another and change moods seamlessly. On the next page – let us look at the patterns we can use for outreaching and reflective moods.

# Keys for Resonant Tones

Resonant Tone	Key of Music Sharps/Flats	OUTREACHING	Alternate	Key of Music Sharps/Flats	REFLECTIVE
<b>C</b>	Key of CM no sharps or flats	C Ionian C C F G C C F/G C		Key of Am no sharps/flats	Aeolian - Accent C Am Am Am Am G G Am Am
<b>C#/Db</b>	Key of AM F#, C#, G#	A Ionian A A D E A A D/E A		Key of F#m F#, C#, G#	Aeolian - Accent C# F#m F#m F#m F#m E E F#m F#m
<b>D</b>	Key of DM F#, C#	D Ionian D D G A D D G/A D	Dorian Key of C Dm Dm Dm Dm C C Dm Dm	Key of Dm Bb, Eb	Aeolian - Accent D Dm Dm Dm Dm C C Dm Dm
<b>D#/Eb</b>	Key of EbM Bb, Eb, Ab	Eb Ionian Eb Eb Ab Bb Eb Eb Ab/Bb Eb		Key of Cm Bb, Eb, Ab	Aeolian - Accent Eb Cm Cm Cm Cm Bb Bb Cm Cm
<b>E</b>	Key of CM no sharps or flats	C Ionian - Accent E C C F G C C F/G C		Key of Em F#	Aeolian - Accent E Em Em Em Em D D Em Em
<b>F</b>	Key of FM Bb	F Ionian F F Bb C F F Bb/C F		Key of Dm Bb, Eb	Aeolian - Accent F Dm Dm Dm Dm C C Dm Dm
<b>F#/Gb</b>	Key of DM F#, C#	D Ionian - Accent F# D D G A D D G/A D		Key of F#m F#, C#, G#	Aeolian - Accent F# F#m F#m F#m F#m E E F#m F#m
<b>G</b>	Key of GM F#	G Ionian G G C D G G C/D G	Mixolydian Key of C G G G G F F G G	Key of Em F#	Aeolian - Accent G Em Em Em Em D D Em Em
<b>G#/Ab</b>	Key of EM F#, C#, G#, D#	E Ionian - Accent G# E E A B E E A/B E		Key of C#m F#, C#, G#, D#	Aeolian - Accent G# C#m C#m C#m C#m B B C#m C#m
<b>A</b>	Key of AM F#, C#, G#	A Ionian A A D E A A D/E A		Key of Am no sharps/flats	Aeolian - Accent A Am Am Am Am G G Am Am
<b>A#/Bb</b>	Key of EbM Bb, Eb, Ab	Eb Ionian - Accent Bb Eb Eb Ab Bb Eb Eb Ab/Bb Eb		Key of Gm Bb, Eb	Aeolian - Accent Bb Gm Gm Gm Gm F F Gm Gm
<b>B</b>	Key of GM F#	G Ionian - Accent B G G C D G G C/D G		Key of Bm F#, C#	Aeolian - Accent B Bm Bm Bm Bm A A Bm Bm

## *Double Resonance*

Let's take a look at what we call Double Resonance. If you find the Resonant tone of an individual and at the same time, you are picking up resonance from a humming fan, a beeping machine, or resonance from a family member, then you'll want to refine even further your ability to create the Cradle of Sound incorporating as many aspects to create a harmonious experience. On the next pages, you will find a chart of eight different resonant tones – the ones that we can most easily play on the harp. On the chart, it will show you what keys and modes to play in if you find the additional resonance in the room to be different. .

Let's say you have a person with a Resonant Tone of G. Try playing in G sometime while you have someone play a G# against you. You will quickly see what we mean how it can be grating as you witnessed on this #10 Lesson with the fire alarm. What we look for is the commonality between G and G#. G# is also Ab. So, what key of music has a G and Ab in it? It is the key of Eb which has three flats: Bb, Eb, and Ab. By playing this key either in outreaching EbM or Cm (the relative minor), accenting the G for the individual's resonant tone and then landing on the Ab with the beeping machine, you have created a harmonious experience. I would say that this is the most refined work that a Graduate Therapeutic Harp Practitioner utilizes. It comes with lots of years of improvisational playing and knowledge of theory. Do not let this frighten you if you are just beginning your journey but let it be an inspiration to aspire to in your practicing and studies. My children often ask me what I like to do for fun – I tell them, I like finding "double resonance"! It really is exciting.



When the resonances of two entities come together and you can unify them,  
then you have created blissful harmony!

### *Double Resonance for C*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

- C Major, A minor have no sharps or flats**
- Eb Major and C minor have three flats – Bb, Eb, and Ab**
- F Major, D minor have one flat – Bb**
- D Mixolydian has one sharp (Key of G) but starts on D**

- C** - play either CM (outreaching) or Cm (reflective)
- C#** - (this is one doesn't work very well on the harp for the simple reason that you can't have a C and C# at the same time. You would need to have a Db which means you would have to tune your harp in 4b's whereas we usually tune in 3b's).
- D** - play CM (outreaching) or Cm (reflective) or Am (reflective) and accent the D
- D#/Eb** - play Cm (reflective) or EbM (outreaching), accent the C
- E** - play CM (outreaching) or Am (reflective), accent the E
- F** - play iFM (outreaching), accent C or Dm (reflective) and accent the C
- F#** - play D Mixolydian (1#) (dreamy), accenting the C
- G** - CM (outreaching), Cm (reflective), accenting the G
- A** - play FM (outreaching) and accent A and C or Am (reflective) and accent A and C
- G#/Ab** - play EbM (outreaching) and accent the C and A or Cm (reflective) and accent the C and A
- B** - play Am (reflective) and accent C and B – this will hover between Aeolian and Locrian Modes

### *Double Resonance for Eb*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

- Eb Major has three flats – Bb, Eb, and Ab**
- E Major, C# minor have four sharps – F#, C#, G#, and D#**
- B Major has a B & F# chord and G# minor has a G# & D# chord**

- C** - play EbM (outreaching) or Cm (reflective)
- C#** - (this is one doesn't work very well on the harp unless you tune pentatonically – Eb, F#, G#, Ab, Bb, C# and D#. Then you can play for double resonance of Eb and C#)
- D** - play EbM (outreaching) or Cm (reflective) accenting both the D and Eb which would bring in the Locrian mode
- D#/Eb** – play EbM (outreaching) or Cm (reflective)
- E** - play EM (outreaching) or C#m (reflective), the D# serves as the E thus creating a Locrian mode at times
- F** - play EbM (outreaching) or Cm (reflective) emphasizing F
- F#** - here is another pentatonic tuning for a F# resonance against and Eb – fix Eb, F#, G#, Ab, Bb, C# and D#
- G** - play EbM (outreaching), Cm (reflective) and accent the G
- A** - this does not work well on the Eb tuned harp – play to the resonance of the room
- G#/Ab** - play EbM (outreaching) or Cm (reflective) and accent Ab
- B** - this is an interesting one - you can improvise by playing a BM chord (outreaching) or G#m (reflective) chord in the base and improvising on the top strings. Tune your harp accordingly: B, C#, D# (which = Eb), F#, G#, Ab

### *Double Resonance for D*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines etc) is:

**Info you need to know for below:**

- D Major, B minor have two sharps – F# and C#**
- Bb Major, G minor have two flats – Bb and Eb**
- F Major, D minor have one flat – Bb**
- Eb Major has three flats – Bb, Eb, and Ab**

- C** - play D Mixolydian (Key of G with 1# and play chords D and C) or Dm (reflective)
- C#** - play DM (outreaching) or Bm and accent the D
- D** - play DM(outreaching), Dm (reflective), or D Mixolydian (key of G play the D chords and C chords)
- D#/Eb** - play Bb (outreaching) or Gm (reflective)
- E** - play DM (outreaching) or Bm (reflective)
- F** - play FM (outreaching) or Dm (reflective) and accent the D
- F#** - play DM (outreaching) or Bm (reflective) accenting the D
- G** - play DM (outreaching), Dm (reflective)
- G#/Ab** - play Eb dom.7<sup>th</sup> accent the D and Ab
- A** - play DM (outreaching) or Dm (reflective) or D Mixolydian (key of G play the D chords and C chords)
- A#/Bb** - play Gm (reflective) and accent the D and Bb, you can also modulate to the Cm chord
- B** - play DM (outreaching) or Bm (reflective)

### *Double Resonance for E*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

- C Major, A minor have no sharps and flats**
- E Major, C# minor have four sharps – F#, C#, G#, and D#**
- D minor has one flat - Bb**

- C** - play CM (outreaching) and accent the E or Am (reflective) and accent both the C and E
- C#** - play EM (outreaching) or C#m (reflective)
- D** - play DM (outreaching) or Bm (reflective) – a chord progression could be Dm, Bm, Gm, AM
- D#/Eb** – play EM (outreaching) or C#m (reflective)
- E** - play EM (outreaching) or C#m (reflective)
- F** - play Dm (reflective) – a nice progression would be Dm, BbM, Gm, CM, Dm
- F#** - play EM (outreaching) or C#m (reflective)
- G** - play CM (outreaching) and emphasize the E and G or Em and accent the G
- A** - play EM (outreaching) or C#m (reflective)
- G#/Ab** - play EM (outreaching) or C#m (reflective)
- B** - play EM (outreaching) or C#m (reflective)

### *Double Resonance for F*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

**F Major, D minor have one flat – Bb**

**Eb Major, C minor have three flats – Bb, Eb, and Ab**

**Dm has one flat - Bb**

**F Mixolydian has two flats (Key of Bb) but starts on F**

- C** - play FM (outreaching) or F Mixolydian (Bb and Eb) (dreamy)
- C#** - (this is one doesn't work very well on the harp for the simple reason that in order to have a C# you would also need to have a F# if you were treating it as a C#. Therefore, you would need to have a Db which means you would have to tune your harp in 4b's whereas we usually tune in 3b's).
- D** - play FM (outreaching) with 6<sup>th</sup> intervals accenting the D or in Dm (reflective)
- D#/Eb** – play F Mixolydian (Bb and Eb) (dreamy) or BbM (outreaching) and accent the F and Eb
- E** - play Dm and accent the F and the E – this will put you between Aeolian and Locrian
- F** - play iFM (outreaching) or Dm (reflective)
- F#** - this doesn't work so well on the harp as you can't have F and F# at the same time. E# is the same as F but if we are in our Eb tuning then we do not have that option and as well we don't have the capability for the G#. In cases like this – play to the resonance of the room.
- G** - play FM (outreaching), Dm (reflective) and accent the G
- A** - play FM (outreaching), accent A or Dm (reflective), accent A
- G#/Ab** – play EbM (outreaching) and accent the C and A or in Cm (reflective) and accent the C and A
- B** - play Am (reflective) and accent C and B – this will be between Aeolian and Locrian Modes

### *Double Resonance for A*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

**F Major, D minor have one flat – Bb**

**A Major, F# minor have four sharps – F#, C#, G# and D#**

**DM has two sharps – F# and C#**

**Am has no sharps or flats**

**A Mixolydian has two sharps (F# and C#) and starts on A**

- C** - play FM (outreaching)m accent the C and A or Am (reflective)
- C#** - play AM (outreaching) or F#m (reflective)
- D** - play DM (outreaching) and accent the A or in Am (reflective) accenting the D and A
- D#/Eb** – this one does not work very well – I would play to the resonance of the room in this case
- E** - play AM (outreaching), accent the E or Am (reflective) and accent the E
- F** - play FM (outreaching), accent the A or Am (reflective) emphasizing the F
- F#** - play DM (outreaching)m accent the F# and A or in F#m (reflective) and accent the A
- G** - play in A Mixolydian or Am (reflective)
- A** - play AM (outreaching) or in Am (reflective)
- G#/Ab** - play iAM (outreaching) or in F#m (reflective)
- B** - play AM (outreaching), F#m (reflective), or B Mixolydian (F#, C#, G#, D#) but start on the B

### *Double Resonance for G*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

**G Major, E minor have one sharp – F#**

**D Major, B minor have two sharps – F# and C#**

**Eb Major, C minor have three flats – Bb, Eb, and Ab**

**Gm has two flats – Bb and Eb**

**G Mixolydian has no sharps or flats and starts on G**

**A Mixolydian has two sharps – F# and C# and starts on A**

- C** - play GM (outreaching) or Gm (reflective)
- C#** - (this is one of the harder combinations) Bm (reflective) works the best with the G accented and then matching the machine with the C#. For chords, use the Bm, GM and Am chords
- D** - play GM(outreaching) or Gm (reflective) and accent the D
- D#/Eb** - play EbM (outreaching) or Gm (reflective), accent the G
- E** - play GM (outreaching) or Em (reflective) and accent the G
- F** - G mixolydian (dreamy) (I would use this as a cross between either major and minor. We have an odd combination here.
- F#** - play DM (outreaching) accenting the G or Em (reflective) accenting the F# and G
- G** - GM (outreaching), Gm (reflective), G mixolydian (dreamy)
- A** - play DM (outreaching) or A Mixolydian (dreamy) starting on the A and going to the G as an alternate chord.
- G#/Ab** - play Eb (outreaching), accent the G or in Cm (reflective) and accent the G while matching the Ab of the machine
- B** - play GM (outreaching) or Em (reflective) and accent the G

### *Double Resonance for Bb*

Keys to play to match the resonance of the room and the mood of the patient if the room resonance (machines, etc) is:

**Info you need to know for below:**

**Bb Major, G minor have two flats – Bb and Eb**

**Eb Major, C minor have three flats – Bb, Eb, and Ab**

**G Harmonic minor has two flats – Bb, Eb and a raised 7<sup>th</sup> - F#**

**Bb Mixolydian has three flats – (Bb, Eb, & Ab) and starts on B**

**A Major, F# minor have three sharps – F#, G# and C#**

- C** - play Bb (outreaching) or Gm (reflective)
- C#** - this one does not work very well – I would play to the resonance of the room
- D** - play BbM (outreaching), accent the D or in Gm (reflective) accenting both the D and Bb
- D#/Eb** - play EbM (outreaching), accent the Bb or Cm (reflective) – you could modulate to chords Am and Bb in the left hand
- E** - this does not work very well – I would play to the resonance of the room
- F** - play Bb (outreaching), accent the F or Gm (reflective) and you can modulate to Eb and then to F with your left hand
- F#** - G Harmonic minor which means Bb and Eb but a raised 7<sup>th</sup> being the F# - play on chords Gm, DM and CM in the LH
- G** - play BbM (outreaching) or Gm (reflective)
- A** - play BbM (outreaching) or Gm (reflective) – a chord progression could be Gm, Em, FM to BbM
- G#/Ab** - play EbM (outreaching) emphasizing the Bb Mixolydian (dreamy)
- B** - play AM (outreaching), F#m (reflective), a chord progression could be AM, F#m, Dm, EM

## Notes

On the next three pages, you will find three pieces of music that fit into the three strains of music. Instructions on each page will guide you to playing a Celtic Circle of Music. You can play along with the D D. After the three selections, I have included the Gaelic for the Christ Child Lullaby with a pronunciation guide and interpretation.

The improvisation patterns given are intended to be basic for beginners and are the ones that we have studied throughout the series, learning left hand patterns, right hand techniques and learning to listen with our ear for the proper anchored notes. We have worked on phrasing remembering that when the left hand is busy with a pattern, then the right hand should be sparse and vice versa.

These are only one of many patterns that you can develop. You may wish to add more chords. I have therefore put the chart from Lesson 1 at the end of this packet so that you can refer to other chords to include in your improvisation. Remember, that a good improvisation will be free flowing and yet have some kind of a pattern in the left hand. Also remember, when playing on your own, you can stay with the improvisation as long as you or your listener would like before modulating to another mode. You will find that you will begin to weave in and out of familiar phrases and then wander into the yonder!

It has been a pleasure working with you through this series of lessons. I know from the many letters and recordings I have received that you have been as excited as I have been uncovering new ways of learning music. I never thought that I would be able to pick up and go off to play a gig with no music – not in my life! But I hope you have found this method to be understandable and fulfilling and that I have been able to relay a bit of the magic to you through practical playing and minimal theory study!

Keep in touch for I always love knowing how everyone is progressing. After all, we are not only learning how to bring joy to others through music but unleashing our own creative potential at the same time!

To recap the instructions on the pages of music so that you can play along with the video:

1. Improvise in Mixolydian, times: G G G G  
G G
  - . Play Christ Child Lullaby
  - . Improvise in Mixolydian times more: G G G G  
G G
  - . Then fix the #’s while playing G Chords and improvising with right hand keeping away from the ’s
  - . Then improvise in Aeolian, times: Em Em Em Em  
D D Em Em
  - . Play Adew Dundee times
  - . Then improvise again in Aeolian, times: Em Em Em Em  
D D Em Em
  - . Then play the transition line once: Em Em D D  
C C D D
  - . Then improvise in Ionian, times: G G C C D D G G
10. Play Give Me Your Hand once
11. End by improvising again in Ionian, times: G G C C D D G G

OILA!

©2008 Christina Tourin



Improvise on:  
 G G G G  
 F F G G  
 Then play the song

## Christ Child's Lullaby

North Hebrides

Mo ghaol, mo ghradh, is m'eud - ail Thu! Gur

m'iunnt - tas ur is m'eibh - neas Thu! Mo mhac - an

al - aunn, ceut - ach Thu! cha'n fhiu mi fhein a bhith 'd

dhail. Mo ghaol an t,suil a sheall - as tla! Mo

ghaol an cridh' tha liont' le gradh! Ged is lean abh

thu gun chail Is lion - mhor buaidh tha ort a' fas.

Improvise on:  
 G G G G  
 F F G G

then:  
 play 8 G chords while  
 improvising, avoiding  
 the F's while you sharp  
 all the F's

now improvise on:  
 Em Em Em Em  
 D D Em Em

now turn the page

Improvize on:

Em Em Em Em

D D Em Em

then play this song twice

## Adew Dundee

Skene  
Manuscript

The musical score for 'Adew Dundee' is written in 3/4 time and the key of D major (indicated by one sharp). It consists of five systems of piano accompaniment. Each system contains a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece ends with a double bar line.

After the song, improvize on:

Em Em Em Em

D D Em Em

then transition line:

Em Em D D

C C D D

then improvise on:

G G C C D D G G

G G C C D D G G

then, turn

the page

Improvise two times on:  
G G C C D D G G  
then play the song

## Give Me Your Hand

Rory Dall O'Cathian  
Scotland

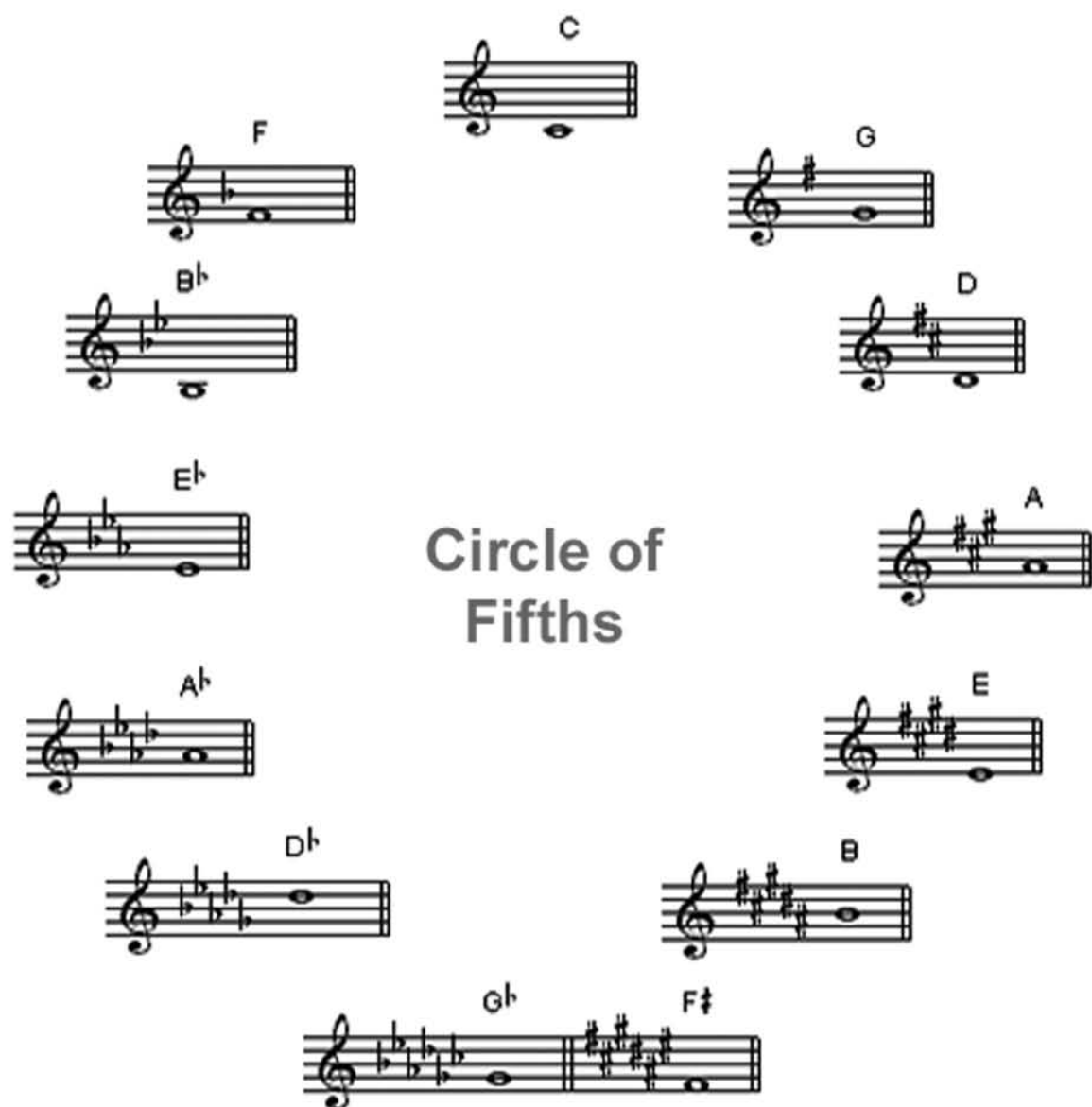
Chord progression for "Give Me Your Hand":  
C G C G C B  
Em Bm Am Em Am C  
C G C G C G D G  
C B Em Bm Am Em  
Am C G Em Am D  
G Em C G G  
D D C G Em D  
G C G Em D G

after the song, improvise again on:  
G G C C D D G G (2 times)

You have now completed the  
Celtic Circle of music with  
both improvisation and song  
for the resonance of G

**A CHART OF TRANSPOSED CHORDS  
TO USE FOR IMPROVISATIONS  
IN OTHER KEYS  
(the eight most common keys played on the harp)**

Key of C		Key of G	
IONIAN	C, F, G	IONIAN	G, C, D
DORIAN	Dm, C, F, G, Am	DORIAN	Am, G, C, D, Em
PHRYGIAN	Em, F, Am, G	PHRYGIAN	Bm, C, Em, D
LYDIAN	F, G, Dm, Em	LYDIAN	C, D, Am, B
MIXOLYDIAN	G, F, Dm, G	MIXOLYDIAN	D, C, Am, D
AEOLIAN	Am, G, F, Em, Dm (for a variance sharp the G when playing the Em chord, thus E)	AEOLIAN	Em, D, C, Bm, Am (for a variance sharp the D in the Bm chord, thus a B chord)
LOCRIAN	Am, Dm, Right hand focus on B	LOCRIAN	Em, Am, Right hand focus on F#
Key of D		Key of A $\flat$	
IONIAN	D, G, A	IONIAN	Ab, Db, Eb
DORIAN	Em, D, G, A, Bm	DORIAN	Bbm, Ab, Db, Eb, Fm
PHRYGIAN	F#m, G, Bm, A	PHRYGIAN	Cm, Db, Fm, Eb
LYDIAN	G, A, Em, F#m	LYDIAN	Db, Eb, Bbm, Cm
MIXOLYDIAN	A, G, Em, A	MIXOLYDIAN	Eb, Db, Bbm, Eb
AEOLIAN	Bm, A, G, F#m, Em (for a variance sharp the A(Bb on harps), when playing the F#m chord)	AEOLIAN	Fm, Eb, Db, Cm, Bbm (for a variance, play an E natural on the Cm chord)
LOCRIAN	Bm, Em, Right hand focus on C#	LOCRIAN	Fm, Bbm, Right hand focus on G
Key of E $\flat$		Key of A	
IONIAN	Eb, Ab, Bb	IONIAN	A, D, E
DORIAN	Fm, Eb, Ab, Bb, Cm	DORIAN	Bm, A, D, E, F#m
PHRYGIAN	Gm, Ab, Cm, Bb	PHRYGIAN	C#m, D, F#m, E
LYDIAN	Ab, B, Fm, Gm	LYDIAN	D, E, Bm, C#m
MIXOLYDIAN	Bb, Ab, Fm, Bb	MIXOLYDIAN	E, D, Bm, E
AEOLIAN	Cm, Bb, Abm, Gm, Fm (for a variance, play a B natural in the Gm chord, thus a G chord)	AEOLIAN	F#m, E, Dm, C#m, Bm for a variance sharp the E, F natural on the harp), during the C#m chord
LOCRIAN	Cm, Fm, Right hand focus on D	LOCRIAN	F#m, Bm, Right hand focus on G#
Key of F		Key of B $\flat$	
IONIAN	F, Bb, C	IONIAN	Bb, Eb, F
DORIAN	Gm, F, Bb, C, Dm	DORIAN	Cm, Bb, Eb, F, Gm
PHRYGIAN	Am, Bb, Dm, C	PHRYGIAN	Dm, Eb, Gm, F
LYDIAN	Bb, C, Gm, Am	LYDIAN	Eb, F, Cm, Dm
MIXOLYDIAN	C, Bb, Gm, C	MIXOLYDIAN	F, Eb, Cm, F
AEOLIAN	Dm, C, Bbm, Am, Gm (for a variance sharp the C in the Am Chord, thus an A chord)	AEOLIAN	Gm, F, Ebm, Dm, Cm (for a variance sharp the F during the Dm chord, thus D chord)
LOCRIAN	Dm, Gm, Right hand focus on E	LOCRIAN	Gm, Cm, Right hand focus on A



## Taladh Chrìosda

Mo ghaol, mo ghra\dh is m'eudail Thu!  
M'ionntas u'r is m'eibhneas Thu!  
Mo mhacan a\lainn, ceutach Thu!  
Chan fhiu\ mi fhe\in a bhith 'd dha\il.

Haleluia, haleluia, haleluia, haleluia!

Tha mi 'g altrum Rìgh na Morachd.  
'S mise ma\thair Dhe\ na Glo\rach.  
Nach buidhe, nach sona dho\mhsa?  
Tha mo chridhe la'n de sho\las.

Haleluia, haleluia, haleluia, haleluia!

Mo ghaol an t-suil a sheallas tla\th.  
Mo ghaol an cridh' tha liont' le gra\dh.  
Ged is leanabh Thu gun cha\il,  
Is lionmhor buaidh tha ort a' fa\s.

Haleluia, haleluia, haleluia, haleluia!

'S Tusa grian gheal an do\chais  
Chuireas dorchadas air fo\gairt.  
Bheir Thu clann-daoine' bho staid bhro\naich  
Gu naomhachd, soilleireachd, is eo\las.

Haleluia, haleluia, haleluia, haleluia!

\*\*\*\*\*

## 1<sup>st</sup> Verse - pronunciation

**Mo ghaol, mo ghradh, is m'eudail thu!**

**Mo (long o) gowl(long o), mo gri(long i), ist maitjel hoo!**

**Gur m'iunnt-tas ur (with accent on u)**

**Gurrr meenun-tus oor( almost a u sound)**

**is m'eibhneas thu!**

**ist mavnus ooh( th silent here)**

**Mo mhacan alaunn, (ac. on 1st a)**

**Mo vahchan alun ( as in ton)**

**ceutach thu!**

**kaetach (but with a breathy end not hard) ooh.**

**cha'n fhiu mi fhein bhi ad dhail. (ac. on a)**

**Cha(soft sound)n oui me ain(fh is silent) vie ad jall.**

## 2<sup>nd</sup> Verse

**Mo ghaol an t-suil a sheall-as thla!**

**Mo gowl(long o) an sul(long u, very slight t sound a begining,very slight)  
a shall-as ia(th silent)**

**Mo ghaol an cridh' tha liont' le gradh!**

**Mo gowl an cree'a loinchen lay gri(long i)**

**Ged is lean abh thu gun chail (ac. on a)**

**Ged is(soft t sound at end) lean av ooh goon cha(soft cat like cha,long a)l**

**Is lion-mhor buaidh that a' fas. (as. on a)**

**Is(soft t ending) leon-vohr booeey a(short a)t a'fas**

## The Christ Child's Lullaby

My love, my beloved, you are my darling!  
You are my treasure and my joy!  
My beautiful little son, you are excellent!  
I myself am not worthy to be near you.

Hallelujah, hallelujah, hallelujah, hallelujah!

I am nursing the King of Greatness.  
I am the mother of the God of Glory.  
Am I not fortunate, am I not happy?  
My heart is full of solace.

Hallelujah, hallelujah, hallelujah, hallelujah!

My love is the eye that gazes tenderly.  
My love is the heart filled with love.  
Although you are a helpless baby,  
You are growing ever more powerful.

Hallelujah, hallelujah, hallelujah, hallelujah!

You are the bright sun of hope  
That will put darkness into exile.  
You will bring the children of men from a sad state  
To saintliness, brightness, and knowledge.

Hallelujah, hallelujah, hallelujah, hallelujah!