

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: Golltraidheacht) - 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 Suantraes 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

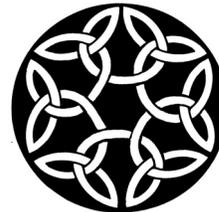
D D Em Em play these two lines 2 times

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 5th 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 7th chords for beginners.) For F, think down a 5th 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 7th 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 7th 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

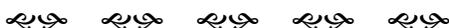
Em Em D D
C C D D



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's - play 8 F chords



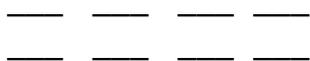


Celtic Circle for E

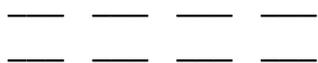
Key of EM and C#m have four sharps - F#, C#, G# and D#
E Mixolydian is 5th above A - the key of A has three sharps, F#, C#, G#



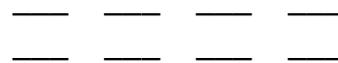
5. Geantraighe
Ionian



4. Transition Line

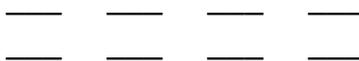


1. Suantraighe
Mixolydian



2. Fix ___ play 8 ___ chords

3. Goltraighe
Aeolian



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



Suantraighe
Mixolydian

A A A A
G G A A



Fix G#s - play 8 A chords

Goltraighe
Aeolian

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





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



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.7th 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 6th 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 7th - 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 7th 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 DVD. 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, 2 times: G G G G
F F G G
2. Play Christ Child Lullaby
3. Improvise in Mixolydian 2 times more: G G G G
F F G G
4. Then fix the F#'s while playing 8 G Chords and improvising with right hand keeping away from the F's
5. Then improvise in Aeolian, 2 times: Em Em Em Em
D D Em Em
6. Play Adew Dundee 2 times
7. Then improvise again in Aeolian, 2 times: Em Em Em Em
D D Em Em
8. The play the transition line once: Em Em D D
C C D D
9. Then improvise in Ionian, 2 times: G G C C D D G G
10. Play Give Me Your Hand once
11. End by improvising again in Ionian, 2 times: G G C C D D G G

VOILA!

Improvise on:

G G G G

F F G G

Then play the song

Christ Child's Lullaby

North Hebrides

Musical score for 'Christ Child's Lullaby' in 3/4 time. The score consists of six systems of music, each with a treble and bass clef staff. The lyrics are in Gaelic and are written below the treble staff. The piano accompaniment is written in the bass staff.

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

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

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

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

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

28 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

Adeu Dundee

Skene
Manuscript

The first system of musical notation for 'Adeu Dundee' is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on D4, moves to E4, then F#4, and continues with a series of eighth and quarter notes. The bass line provides a simple accompaniment with quarter and eighth notes.

The second system continues the melody and accompaniment from the first system. The treble clef staff features a mix of eighth and quarter notes, while the bass clef staff maintains a steady accompaniment.

The third system continues the piece, showing the progression of the melody and the supporting bass line.

The fourth system continues the musical notation for 'Adeu Dundee'.

The fifth and final system of musical notation for 'Adeu Dundee' concludes the piece with a double bar line. The melody and bass line both end on a whole note chord.

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:
 GGCCDDGG
 then play the song

Give Me Your Hand

Rory Dall O'Cathian
 Scotland

The musical score is written in G major (one sharp) and 6/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords C, G, C, G, C, B. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 2: Chords Em, Bm, Am, Em, Am, C. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 3: Chords C, G, C, G, C, G, D, G. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 4: Chords C, B, Em, Bm, Am, Em. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 5: Chords Am, C, G, Em, Am, D. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 6: Chords G, Em, C, G, G. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 7: Chords D, D, C, G, Em, D. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.
- Staff 8: Chords G, C, G, Em, D, G. Melody: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.

after the song, improvise again on:
 GGCCDDGG (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

Circle of Fifths

The diagram illustrates the Circle of Fifths, showing 12 major keys arranged in a circle around the central text "Circle of Fifths". Each key is represented by a musical staff in treble clef, showing the notes of the key signature and the root note. The keys are arranged in a circle around the central text "Circle of Fifths".

- C (one natural)
- G (one sharp)
- D (two sharps)
- A (three sharps)
- E (four sharps)
- B (five sharps)
- F# (six sharps)
- Gb (two flats)
- Ab (three flats)
- Eb (four flats)
- Bb (five flats)
- F (six flats)

1st 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.

2nd 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!

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India = 5000 year medicinal and spiritual heritage + Discovered steam distilled rose oil production

Judaism = Kabbalah = Rose (the blue ray)

Chinese medicine = Fire element (Heart) + Mind (*Shen*)

Celtic = Holly Grail interchanges with Rose, "Blood of the Chalice"

Greek = Aphrodite "Goddess of Love and Fertility"

Christian = Virgin Mary was revered as "Holy Rose"

"Rose eases the sorrow of the soul bringing gentle love and comfort"

"To inhale the Rose is to inhale the love and kisses of angels" Fragrant Heavens by Valerie Worwood

Sandalwood

Calms Mind / Wisdom into Meditation

Unifies Mind with Spirit

Spiritual Unity

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Releases Sadness to Heavens / Angles Hold Sadness in there Hearts

Neroli

Encourages and Lightens Heart

Uplifts Sorrows to bring Self-Recognition and Relief

Feeling of Joyful Guidance / Unconditional Love

Celtic Foot Massage

Foot = Soul

Tip of toe = Soul / Body Incarnation, or Yin / Yang

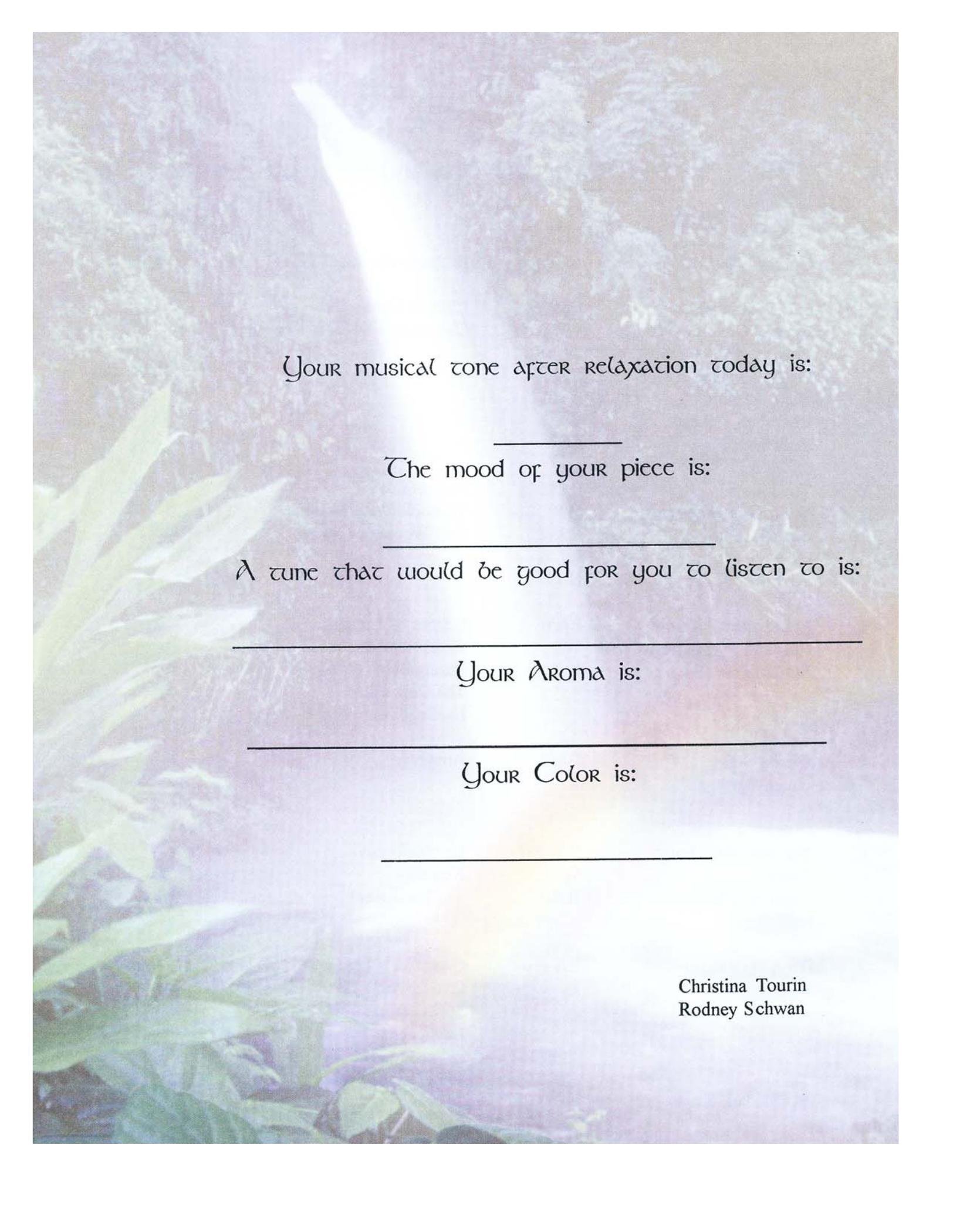
Heal = The Now

Instep = Spine / Fetal Development / Age Timeline (coccyx / incarnation to cranium / eternal now)

Use "Palliative Aromatherapy Room Spray®"

- Stand 1 foot away from left side of feet spray up and around body to right side of feet. Do not stand in front of soul of feet at any time
- Place palm of hand on the bottom of the heal
- Start on bottom of foot
- Follow along instep up foot with slow circular rotations
- Increase speed of circular rotations as hand assents up instep of foot
- Complete circular rotations using palm of hand when palm reaches tip of foot or big toe
- Continue circular rotations at tip of big toe and speed up the circular rotations
- Repeat several times

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Your musical tone after relaxation today is:

The mood of your piece is:

A tune that would be good for you to listen to is:

Your AROMA is:

Your COLOR is:

Christina Tourin
Rodney Schwan

Songs, Musical Keys and Moods

Key	Uplifting/Outreaching	Album	Reflective/Inward	Album
C	Suo Gan - Welsh	HSL	Clair de Lune - Debussy	EA
	Love of Creation - Tourin	WR/IL	Cassandra's Dreams - Tourin	IL/ST
	Prelude in C - Bach	EA		
	Canon - Pachebel	EA		
	Unite - Tourin	EA/IL		
	Cherubim - Tourin	EA/IL		
	Sally Gardens	EH		
D	The Dawn	EA/IL	Harbor Cove	HSL/IL
	White Rose/The Rose	WR	Tranquility/Reflections	HSL/IL
	Shadow Spirit	IL/ST	Seal Woman's Croon	HSL
	Cridhe - Tourin	IL		
	Windows of Paris	HB		
E	Endearment - Tourin	EA/IL	Echoes of Angels	EA
	Rosebud By My Early Walk	WR	Greensleeves	EH/AA
	Starlight	IL/ST	Danny Boy	EH
			The Dark Isle	EH
			La Guabina	HB
F	Gentle Souls	EA/IL	Annwvyn	IL
	Anam Cara	IL		
G	Flowers of the Forest	WR/EH	Carrickfergus	EH
	Fynbo	WR	Nostalgia	WR
	Light of Life	IL/ST	Siciliana- Bach	HSL
A	To A Wild Rose	EA	Chevalier's Lament	EH
			Childrove	EH
			Mailvursin	HB
			La Llorona	HB
B	Suenos	HB	Windows of Paris	HB
	Si Quedara Sin Ti	HB		

WR = White Rose
 EH = Emerald Harp
 IL = Illuminations
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HSL = Harp Seal
 ST = Starlight
 AA = Angel Airs

EA = Echoes of Angels
 Diamonds from Heaven - Hymns
 Treasures of the Heart - Healing

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