



Introduction

After giving numerous workshops and teaching for so many years, I heard many of the same questions. I decided then to answer those questions all together in this book. Of course, as soon as this goes to print, I will have thought of another tip that didn't make it in here, so this book will be updated from time to time!

The tips in this book range from the start, from buying a harp, going through all the stages of learning and then on to performing. It is set up in a progressive linear flow, but I encourage you to stop and check out the places that pertain to where you are in your learning! This book is set up for people who read music and non-readers.

Happy harping!
Star Edwards
www.starharp.com

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There are many ways of going forward, but only one way of standing still
Franklin Roosevelt

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Buying a Harp

Wire or Nylon Harps

How Do I Know Which One I Want To Play?

WIRE HARPS: The wire harp has been called "difficult", and remains more on the sidelines than the nylon harp. The difficulty maybe seen as the extra need for dampening the ringing of the wire strings. However, at times nylon harps require dampening! ***Its different, not difficult!*** One thing to note about the small wire harps is that the string length is quite short and requires little or no dampening. *Dampening techniques are different for different size hands. No one method works for all harp/hand sizes.* Techniques for dampening are built into the songs as you learn them. Wire harps have a lively "bell like" sound. Some music is suited for the wire harp better than the nylon, and vice versa. Arrangements for wire harp is "**less is more**" so the melody stands out. The bass line complements the melody.

For a historic perspective on dampening, read "Secrets of the Gaelic Harp", by Ann Heymann. This book is essential for those who want to learn a traditional dampening method done by the early harpers in Ireland.

NYLON HARPS: We are perhaps more accustomed to hearing a mellow sound on a harp, from sound bites on radio or TV commercials, to an large orchestral pedal harp heard playing briefly in a symphony. The traditional harp is similar in hand techniques and finger position to this large pedal harp, and has a somewhat brighter sound than a pedal harp, because it is strung in nylon. Pedal harps are strung in gut (some strings are nylon too).

If you want to find out which harp you think would be best suited for your needs and taste, ask yourself:

- **Can I grow nails and keep them?** You can play nylon harp with or without nails, but with wire harps, not so! If your nails are short, the smaller harps are best (16-22 strings), because strings are short and there's no need to pluck hard to make a sound, but **you need nails!**
- **Do I like a bright sound, or a mellow sound? (Like hammered dulcimer, or**

*Your vision will become clear only when you look into your heart.
Who looks outside, dreams. Who looks inside, awakens
Carl Jung*

cello?) Wire strings tend to be "bright", whether they are steel, phosphor bronze or brass. Nylon harps tend to be mellow compared to wire. There are different degrees of "brightness" in sound. Nylon strings tend to be brighter than gut.

- **What kind of music do I want to play?** Pop music? Jazz? Folk? Blues? Classical? Medieval? Renaissance? Celtic?

Nylon strung harp is very suitable for all the above types of music because most of the harps are fitted with "sharpening levers"

Wire strung harp is suitable for some pop, folk, some classical, medieval, renaissance and Celtic. Wire harps generally have no levers, so you will be playing most likely in one key.

LARGE, MEDIUM or SMALL NYLON HARPS - What size do I need?

On large to mid size harps (30 to 37 strings) you can:

- Do all that you can do on small harps and more
- Have more range for variety in bass arrangements

On small harps (up to 25 strings) generally:

- You will use a lot of inverted chords
- Use the whole range of the harp
- Use cross hand arrangements
- Small is very portable!
- With sharpening levers - very versatile
- You may choose middle C to be in the lower range or a higher octave
BIG doesn't necessarily mean better!

There are limits imposed on us by the number of strings, but no limits on what we can do with when our imagination takes up the challenge!

When you go shopping for a harp, let your EARS be your guide!

With your eyes closed, find which sound appeals to you most!

***IT'S NOT THE SIZE OF THE HARP!
IT'S WHAT YOU DO WITH IT!***

For more information about choosing a harp refer to
Dave Kolacny's book called "Introduction to Harps"
available at www.kolacnymusic.com

Good judgement comes from experience, experience comes from bad judgement
Anonymous

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Tuning Tips

Are you a singer? Your voice can help you tune! Try this:

- If you are in the key of C, pluck your C, D, E, F now don't pluck the G yet, hum the note you think comes next. If you need a reminder, pluck the C, D, E, and F again.

Try it again. Pluck C, D, E, F, G, now don't pluck A, try to hum it. Do this several times to check yourself. You will be pleasantly surprised at how much those sounds are already "in there"....

- Plucking each of these strings in succession, you hear a characteristic sound. This has been termed **do-re-mi-fa-sol-la-ti-do**. Remember that from early school? This particular sound is in there! *Each octave on your harp should have this sequence of sounds!*
- If your harp is tuned on C, C is considered 1, the first note in the scale

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

If your harp is tuned in G:

G	A	B	C	D	E	F#	G
1	2	3	4	5	6	7	8

If your harp is tuned in D:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	8

- You will find this same characteristic sound in any key. This is one quick way to reference what key someone's harp is tuned in. Start on any string and look for that characteristic sound. *The string you start on and find "that sound" will be the first note in the scale.*
- To tune: pluck and crank on the tuning wrench at the SAME time! **KEEP PLUCKING** the out of tune string until you match the correct pitch with a tuner, the same note in a different octave on your harp or another instrument

Over straining is the enemy of accomplishment. Calm strength that arises from a deep and inexhaustible source is what brings success

Rabindranath Tagore

- There are many ways to tune. It is also helpful to use *electronic tuners* when learning to play, however, I suggest tuning only ONE OCTAVE with the tuner, and tune the rest of the harp to that octave. *When we learn about tuning from a visual aid, we end up tuning with our eyes instead of our ears.* As you play your harp more you will become accustomed to hearing when the strings are out of tune, to low or to high.
- Tune the middle octave of the harp first. Sometimes students have a hard time hearing the pitch in the higher strings, so start in the middle, then go to the low octaves. Then tune the higher octaves.



Eighty percent of success is just showing up
Woody Allen

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Practice Tips

Relaxation makes learning easier, recall better and increases your mental capacity. When we are uptight and nervous, ideas and information won't flow into our brains very well.... too much static energy is in the way! When relaxed - the ideas will pour in!

- **PICK YOUR BEST TIME FOR LEARNING:** I'm sure you've noticed people still yawning at 11:00 am, or you see people who are wide awake at 2 in the morning. What is your biological cycle? This is an inner clock we all have - and it's different for everyone. Most of us have times when our mind is alert and functions best. **If you follow your own "optimum" time, make a habit of doing your most important work then.** This way you can utilize your peak cycles to your advantage.
- **TWENTY MINUTE PEAK TIME:** - Practice for 20 minutes at a time, then do something else - come back to practicing. **Utilize your peak concentration times and maximize your energy and power!** Your mind will remember more of what you practiced. If you end up practicing for two hours, you will remember less because of concentration. There are exceptions to every rule..... if you're on a roll - go with it! It's best to practice either 10 or 20 minutes every day than 1 ½ hours a week in one sitting. Your body and brain retain more of what you're working on. Even 20 minute practices, three times a day works wonders.
- **WELL BALANCED PRACTICING:** This should include reading music and exploring improvisational patterns. If you only are "paper trained" and read music, spend a little more time on exploring improvisation. If you have only played by ear, take up the challenge and learn to read notes! **Well balanced musicians use both sides of their brain.** Playing in both styles will reward students with well sought after versatile skills.
- **VISUALIZE AS YOU PRACTICE:** Create **mental pictures of the sounds.** This will help plug in scenes that will connect you to the piece. Does your song tell a story? Help your audience "see" your music as well as hear and feel it.
- **TAKE MUSIC PRACTICE INTO YOUR DREAMS:** If you are "working" on finger

*It is better to do less well, than more badly
harp student, Jean Finn*

patterns, putting 2 hands together, a new song, a difficult passage, etc. Take this request with you into your dreams and see how your **dreams will show you a solution.**

- **DANCE YOUR PRACTICE:** Dance the piece you are working on. This will help you **connect with your music on a physical level.** Feel each musical leap - dance it, visualize! Like Walt Disney's hippos in "Fantasia" - put a pink tutu on. Dance will open you up to the rhythm and ultimately help you play better.
- **SING YOUR MELODIES WHILE DRIVING:** Go over difficult passages while driving. **Transfer the song from your fingers to your voice.** Practice singing your melodies while you're driving (by yourself....!) Haven't you ever noticed people at the red light in the car behind you - singing away - are they practicing, too? Practice singing your song in your mind while you're going to sleep, waiting in line...
- **PRACTICE AWAY FROM YOUR INSTRUMENT:** Close your eyes and visually "see" your fingers placed on the strings. "See" your fingers play the patterns. You can visualize how you are sitting at the harp, what your wearing, notice how relaxed you are. Try to **"mentally" play your harp.** When you finally sit at your harp, your body will feel like you have already practiced. Now it's just time for it to manifest.
This is how injured Olympic skiers still stay in the most important race of their life! They go through the "moves" in their head. They choose goals for themselves of how fast they will ski and what time they will finish at. It is amazing and inspiring!
- **RECORD YOUR PRACTICE:** You will be pleasantly surprised when you rewind and hear yourself on tape! You can pinpoint things like when your timing is off, or finger buzzing against the strings, how connected the song feels, listen to how the finger flows - is it clumsy or right on? **You will be so encouraged to hear how much you are improving!**
- **TITLE YOUR IMPROVISATIONAL PRACTICING:** This will help you **connect with pictures in your mind, & sounds that you want to imitate!** This will give you a spring board on which to start your musical piece from and to help you proceed. Play out a whole story. In your mind see the beginning, middle and the end. Feel the breeze blowing and play that sound on your harp!

Determine that the thing can and shall be done and then find the way
Abraham Lincoln

Fingering and Placing

The best way to insure your musical piece will be played smooth and flowing is to choose fingering ahead of time on the string patterns. Good fingering can make it look like the music rolls right off your fingers! Enjoying the harp and having fun is much like sports or dancing. Each activity presents us with lots of fun and yet to get to that place means **we have to teach our body the "moves"**. Which is where discipline and work come into focus! Good fingering is essential to a fast song. It is very hard to play a fast song if the fingering is clumsy.

FOR FINGERING:

- Bracket and place **finger numbers either all above or below the notes**, so your eye is not jumping from top to bottom. The note patterns are how you train your eye and hands to connect to the song. Later on as you pass the beginner stage, you won't have to bracket every pattern in your song just the unusual patterns.
- **Be consistent in fingerings** in your song. If you see the same two or three note pattern in your song, do the same fingering!!
- Give yourself **three options for figuring out which note pattern to use**. Consider what notes come before and after the pattern you choose. And above all, look for *similar* note "patterns" in your song!!! If you crash and burn in the middle of a fast piece, stop and evaluate your fingering pattern.
- Your finger patterns **ALWAYS** include your thumb! You cannot have a pattern that does not include the thumb! Placing the thumb adds stability to the hand so your playing will sound solid!

FOR PLACING:

- Place your finger patterns on the strings **BEFORE** you pluck the pattern. Placing gives your hand stability! Placing "grounds" you to the song! Placing helps you play fast! If you are "tickling" the strings with your fingers without placing you will not be thoroughly aquatinted with your piece. The song will not have a "form". It would be just a series of lots of strings rather than "patterns".

If people knew how hard I have to work to gain my mastery,
it would not seem wonderful at all.

Michelangelo

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- **EVERY TIME you place your fingers on the strings you are teaching your fingers either the wrong or right position/placing!** So go slow and do it right the first and second and third time etc. We get better at harping when we go slow. Help yourself in going 4 steps forward by not taking 3 steps back with no placing!
- **Place fingers on the strings all together, not one at a time!** This insures an "internal" knowing of the song which takes shape. This is why songs can be played fast, be done well and memorized quickly!
- Playing harp in hot weather? **Use Talcum powder** for your fingers and on the side of your harp, so you don't "stick" to the strings and sound box!
- Put a rubber band on the 4th and pinky finger to **curb the "flying pinkys"**
- Do not let your fingers curl tightly all the way into your palm - **keep fingers loosely curled inside palm**
- **Lean your dominant hand** on the side of the harp to give your arm stability. This is a must for playing fast songs! And allows for better sight reading!

*Go slowly and you shall surly arrive
Milarepa*

Now try to add a 2 pattern with the treble hand. Keep playing the SAME one bass note
 One note in the 2 pattern is played the SAME time
 as one bass note, then play the other treble note by itself

Try a 3 note pattern on the treble hand with the same bass note!

Now try the "alternate hand" approach, first one hand, then the next etc.

Try a 3 pattern as the "alternate hand" approach

Now try to mix all the patterns up. This is what happens in music. The right hand plays
 the same time as a bass note is plucked, or they "take turns"

If you keep on saying things are going to be bad,
 you have a good chance of being a prophet
 Jssace Bashevis Singer

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Now try these patterns! Continue on with this idea and play at random with the dominant hand, keeping a fixed bass pattern with the non-dominant hand. This will teach your body coordination!

The first system of music consists of two staves. The treble clef staff contains three measures of eighth-note patterns: Measure 1: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note; Measure 2: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note; Measure 3: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bass clef staff contains a steady quarter-note bass line: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4; Measure 3: G4, A4, B4.

The second system of music consists of two staves. The treble clef staff contains three measures of eighth-note patterns: Measure 1: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note; Measure 2: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note; Measure 3: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bass clef staff contains a steady quarter-note bass line: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4; Measure 3: G4, A4, B4.

The third system of music consists of two staves. The treble clef staff contains three measures of quarter-note patterns: Measure 1: quarter rest, quarter note, quarter rest, quarter note; Measure 2: quarter rest, quarter note, quarter rest, quarter note; Measure 3: quarter rest, quarter note, quarter rest, quarter note. The bass clef staff contains a steady quarter-note bass line: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4; Measure 3: G4, A4, B4.

The fourth system of music consists of two staves. The treble clef staff contains three measures of quarter-note patterns: Measure 1: quarter rest, quarter note, quarter rest, quarter note; Measure 2: quarter rest, quarter note, quarter rest, quarter note; Measure 3: quarter rest, quarter note, quarter rest, quarter note. The bass clef staff contains a steady quarter-note bass line: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4; Measure 3: G4, A4, B4.

The fifth system of music consists of two staves. The treble clef staff contains three measures of quarter-note patterns: Measure 1: quarter rest, quarter note, quarter rest, quarter note; Measure 2: quarter rest, quarter note, quarter rest, quarter note; Measure 3: quarter rest, quarter note, quarter rest, quarter note. The bass clef staff contains a steady quarter-note bass line: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4; Measure 3: G4, A4, B4.

A smart man can learn from smart men - a wise man can learn from everyone
Anonymous

Tips On Note Reading

Practicing note reading should be on everyone's list as a musician or student. It is a valuable skill that gives you a foundation for the musical language. Knowing the scales and chord structure of a song will give you a solid support for either improvisation or sight reading.

- **MUSICAL SENTENCES:** Make up a sentence for the lines and spaces of the bass and treble clef, and memorize them !! This helps to minimize confusion between bass and treble clef!
treble clef LINES: Every Good Boy Does Fine **SPACES:** F A C E
bass clef LINES: Great Big Dogs Fight Animals **SPACES:** All Cows Eat Grass
Go past the lines and spaces for your sentence. This will help you integrate the notes above and below the staff!
Could Every Good Boy Do Fine **Always** (LINES)
Do Fat Alley Cats Eat **Green Beans** (SPACES)
 - **PRACTICE!!**.....If you run out of notes to practice, turn the paper UPSIDE DOWN, and start again. The more you do it, the quicker it will come.
 - **USE BRAIN GYM:** It has been found that very simple specific body movements can improve the quality of "whole brain" learning. Practice the movements before you play.....and you will notice a difference!! BRAIN GYM movements stimulate certain parts of the brain for: left to right eye movements - hand-eye coordination - improved muscle-eye coordination - long and short term memory - symbol recognition and discrimination - reading comprehension - relaxed vision - correction of number/letter reversals.
<https://www.youtube.com/watch?v=VL4an7UC3wA>
<https://www.youtube.com/watch?v=afMOUmOynRI>
1. **Ear Massage:** Specifically for playing a musical instrument: Start at the top of your ears; massage and "unroll" both ears. Do this all the way down the ear to the lobe for one minute. You are stimulating over 200 acupuncture and acupressure points that help you play an instrument! How easy is that?!
 2. **Think of an X.** Close your eyes + in the middle of your forehead...think of an X. This aligns right/left centers of the brain
 3. **Cross-crawl:** Stand, right hand taps the left knee, as the knee gently raises. The head turns to the left as you tap on the knee. Then the left hand (head turns to the right too) and taps the right knee as it gently raises. This makes an X also. Do this 15 times.
 4. **Lazy 8:** With your eyes focused on your right hand forefinger, in the air outline the figure of the number 8 on its side. Then switch hands. This also makes an X.

Freedom is not worth having if it does not include the freedom to make mistakes - Gandhi

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- **FLASH CARDS:** This will help you to connect with the image of notes!
- **NO LETTERS UNDER THE NOTES!!** This is a no-no! Do not write the name of the note above or below the note! You end up reading the letter and not the note! It takes twice as long to learn to read notes that way because you are not connecting to the placement of the note!
- **NEIGHBOR NOTES AND EVERY OTHER NOTES:** Use this method as a stepping stone to the next note. This method has been revolutionary for many students in overcoming their fears of not knowing every note. This allows you to learn the notes "in relation to the notes." Used in conjunction with the musical sentence, these 3 methods will teach you the notes - 100%!! See the examples next page.
- **READ ONLY SONGS YOU DON'T KNOW** when you are just learning to read notes! Then you are forced to read rather than figure notes (or sometimes guess at) out tonally.

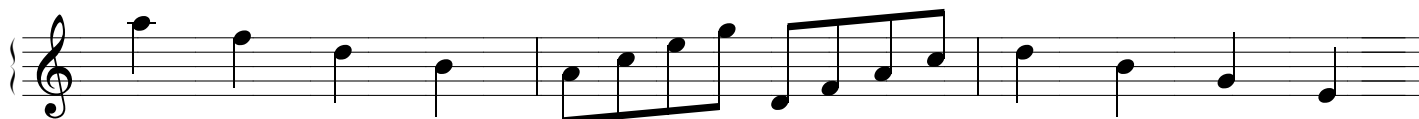
The best way to predict the future is to create it! - Anonymous

Neighbor Notes and Every Other Notes

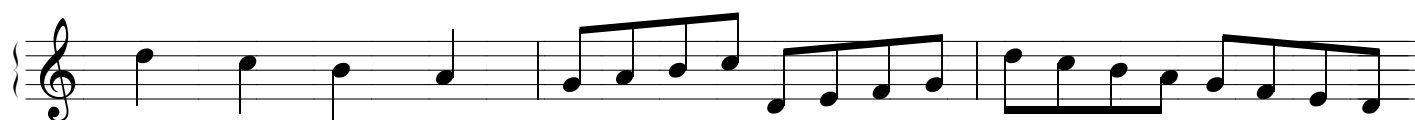
Train your eyes to see "groups of patterns". I call these notes the "every other" pattern.



The notes are on either all the lines or all the spaces, which on a harp translates to every other string!

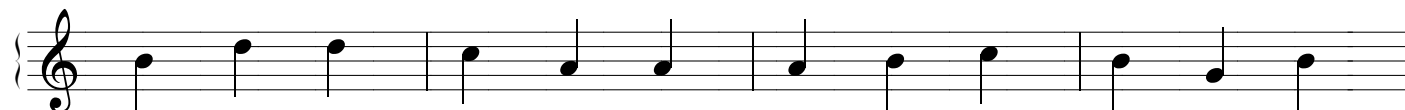


These notes are called neighbor notes - they are line-space-line-space-line notes etc. This translates to strings that are right next to each other on the harp.



These are the easiest groups of notes to quickly read when sight reading!

These next eight measures are part of the song "Glouchestershire Wassill" . In the first measure you have to use your musical sentence to figure out what the note is, but after that play this song using neighbor and every other notes



The full song is in my Learn to Play Celtic Harp method book

*It is not because things are difficult that we do not dare, it is
because we do not dare that they are difficult
Seneca*

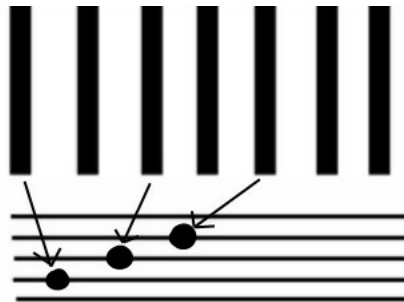
More Information on Reading Ledger Lines, Neighbor Notes and Every Other Notes

Since music notation is a visual language, I believe one picture is worth a thousand words! I am confident after you see these visuals of note patterns you will totally get it on note reading!!

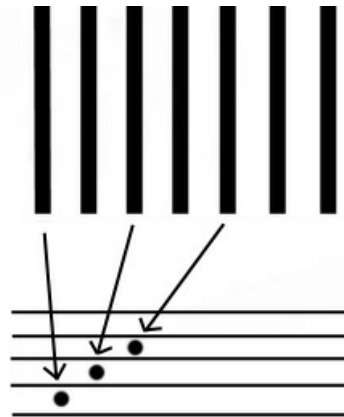
Basic Rules:

- Ledger lines are ALWAYS every other notes. It does not matter if the note is on a line or space! These rules apply whether notes are above or below the staff!
- Neighbor notes are ALWAYS strings next to each other
- Every other notes are ALWAYS every other string
- Notes go up, down or to the right - that's it!

Check out the following graphics to see these notes:



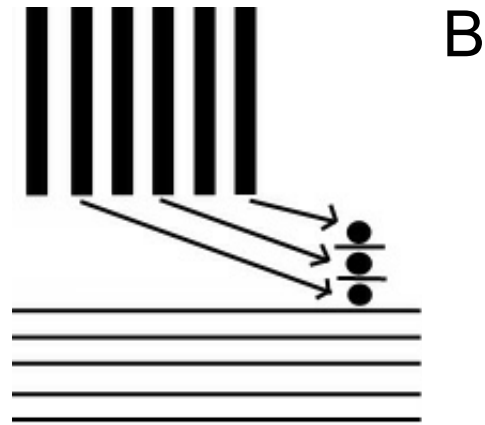
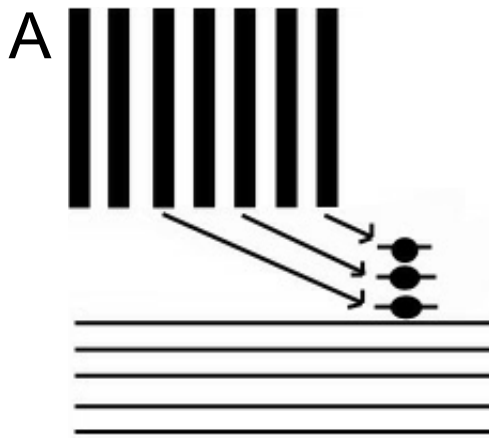
Notes that are every other
are also every other
string on the harp!



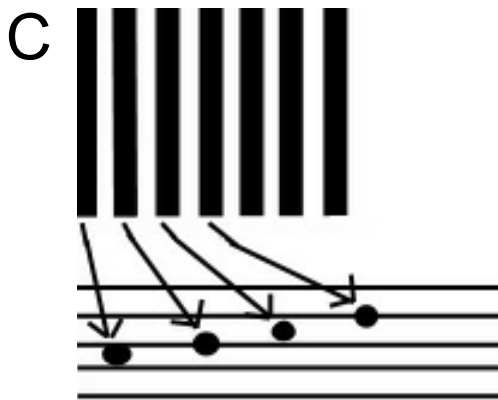
Every other notes can
be all on lines or spaces

*Go slowly and you shall surely arrive
Milarepa*

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These ledger line notes are every other notes. In graphic #A, count up from the top line (an F note in the treble clef). Look on your harp strings - the next every other note is a A; the next every other note is a C; next every other note is a E. That's how it works!



In graphic #B, count up from the top space (a G note in the treble clef). Look on your harp strings - the next every other note is a B; the next every other note is a D. This works the same way on bass clef, whether you go up or down the clef!!

In the #C graphic, these notes are called neighbor notes. See how they line up with strings that are right next to each other! In the treble clef these notes are A, B, C, D. You will find lots of these patterns in music notation!

*Rhythm is something you either have or you don't have,
but when you have it, you have it all over.
Elvis Presley*

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Visually train your eyes to know these notes....they can be confusing!

C D E F G A B C D E F G
E F G A B C D E F E A B

Train your eyes to know what the interval is by how it "looks". You can also memorize what interval has notes on just the lines, just the spaces or both:

seconds thirds fourths fifths sixths sevenths octave

Memorize the look plus these rules!

Both notes on lines and/or spaces - thirds, fifths, sevenths

One note on a line and 1 note on a space - seconds, fourths, sixths, octaves

Now train your hands! Your hands have memorized the spacing of your strings on your harp, so you have developed muscle memory. When you practice these intervals, read only the **BOTTOM** note, and the top finger will know what string to go to. **DO NOT READ** every note in the interval!! It will slow you down! Read the **FORM**!

Many of life's failures are people who did not realize how close they were to success when they gave up
Albert Einstein

Ledger Lines - These are notes that extend beyond the staff, above and below it. A very simple formula can help you figure out what the notes are! This rule is again, based on the "every other" rule in regards to notation.

This is how it works: You must know the note that is the top or bottom line or space, because you use that as a starting place. You must read these chords as one "image" rather than each individual note!!!

In measure #1 - the top line is an F note, now COUNT INCLUSIVELY, count F, then do your every other rule (every other string on the harp) Now we are going up the harp, so the notes get closer to you not farther away....One every other note from an F is an A note. In measure #2 - the bottom line is an E note. Going down the harp, away from you, count inclusively and the every other note is a C (middle C).

2 3 4

What are the notes in measure #3 and #4?

F + A + C A + C + E

The nice thing you can count on in reading above or below the staff, is that ALL of the notes are based on every other string on the harp!

5 6 7 8

B + D + F C + E + G

top space note is a B, what is the every other note above it?

Bottom line note is a G, what is the every other note below it?

NOTE: always read UP the chord - in measure #8 C, E and G

Anyone who has never made a mistake, has never tried anything new
Anonymous

Tips on Memorizing

- While doing left/right hand patterns, **sing the melody in your head** as you play
- Check to make sure your **fingering makes sense**. Awkward fingering can trip you up just like a dancer with 2 left feet.
 - Am I using crossovers/crossunders to connect my phrases?
 - Am I placing?
 - Am I connecting patterns?
- **Red flag musical patterns** that are new to your "pattern repertoire"
- **Visualize** the form of the notes as you play.
 - Do they form mountains?
 - Is there an overall pattern that you see?
 - How does the rhythm effect the way the form looks?
- As you do your finger patterns of the song and sing the melody in your head, **squeeze the strings for extra kinesthetic remembering**.
- Close your eyes and visualize 1 hand playing. Then the other hand. Can you see both hands playing....?
- Analyze the song beforehand. **Find the right or left hand patterns that repeat**. Make a note of it in each measure with a small asterisk..
- On a pivot bass pattern or a drone bass, identify if the music calls for 5ths or 4th intervals. If they are all 5ths, just look at the bottom note when reading these patterns. Your 1st finger will know what the top note of the interval is. (This technique frees your vision up to read ahead.) This makes memorizing easier.
- Keep in mind **what key** your musical piece is so when get lost and forget where you are in the song, you know what chords to play in keeping with the key signature. Be mindful also of the timing as well, so you don't change the timing of the piece. This would make for an awkward turn in

*Our deepest fear is not that we are inadequate,
our deepest fear is that we are powerful beyond measure
Marianne Williamson*

the rhythmic phrasing. Unless you are at a place in the song to use the mistake as a bridge from one section of the song to the next. (This is a natural way to add contrast to a piece!)

- Knowing what notes to play is as important as what notes NOT to play or plug in when your lost in a piece of music. (Example: if your in the key of G, don't play the 5th interval of F# & C!)
- Make sure the **fingering is consistent** with each pattern that is the same
- **Drink water!** This helps the electrical impulses connect in the brain which will increase coordination
- Don't forget to do **Brain Gym!**
- Write above the staff the name of the chords. Put the sheet music in front of you and take a visual snapshot of the sheet music - note what the chords are. **Close your eyes and test yourself as you sing through the melody.**
- As you **sing the melody**, sing the name of the chord: Oh Danny "G" the pipes, the pipes are "D" from town to "G"
- Record the song on a tape player and when you listen to the song, go over in your minds eye the melody and add the chords: " da da da F da da da C da da F etc." Close your eyes and test yourself on this - what is your right hand placed on when you play that chord?? What is the left doing when you hear that chord?? Do you know where your hands are? Open the sheet music and peek to **reinforce what notes are being played and SING the melody too!**
- When memorizing a song, **DON'T memorize the treble clef all at once** and then add the bass hand, expecting both hands to suddenly work together. Work on the melody hand before it becomes memorized, so your hand is very familiar with it but it's not memorized, then add the bass hand. Both hands can learn to play together slowly at first!

An error is not a mistake until you refuse to correct it
John Kennedy

Imagination Tips

There are musicians who look to the internal printed page to explore and express their own music. Find out what you would like to say in music! Music is a universal language, filled with "words" (musical patterns in rhythm or melody) that communicate who we are.

We are the instrument! The harp is our vehicle!

Close your eyes to go inside and explore what needs to be expressed. We forget music is sound sometimes. We want to look at tuner and get the right note, or look at a string to hear it, or look at a piece of paper with black dots on it to create music. Tune into your inner music. This is a skill to cultivate! What do you want to express? Your song is just as valuable as an O'Carolan or Bach song!

We already improvise in ways we are not aware of in conversations and actions. We have the vocabulary. It takes practice in putting thoughts, feelings and actions into ways that say what we hear in our head and hearts. It comes through practice! The same practice is done with music. This part of listening and learning is the relationship you are building with your inward journey in music.

HOW TO USE YOUR IMAGINATION TO MAKE MUSIC

Quick and easy access to "New Music"

- Turn your sheet music upside down
- Switch keys of a song
- Add sharps or flats to existing song
- If a song is in a major key, turn it into a minor key
- Play a song in a different genre
 - a. play a Celtic song in a classical style
 - b. play a classical song in a jazz style
- Add effects to your songs
 - a. tap on the soundboard for a percussive effect
 - b. run a string or thin strip of paper through your strings
 - c. pluck strings close to the soundboard
 - d. harmonics
- Play musical piece at a faster or slower tempo than normally played
- Play a variation of the main melody - add notes, subtract notes, change the timing etc.

The man who has no imagination has no wings
Muhammad Ali

PICK A PERSONA

Our society places a huge value on the ability to pretend! We pay people millions of dollars to pretend all kinds of things in movies! This next exercise is to **pick someone or something to imitate**. Close your eyes.....get into "character"! Put them behind your harp - how would they play harp? I have tried this with classes and the results are astonishing! People really get outside of their box. It gives students permission to have fun and pretend! You catch your mind off guard !!

Clarissa Pinkola Estes, famous storyteller and author says, "**All you have to do to create, is stand out of the way**. Allow yourself to be free from your own criticisms and judgements about how you will express. Let go of the fear to express and decide to take a journey to experience what happens when you trust the process of letting go". Caroline Myss, popular author and teacher states that "real creativity is based on a solid foundation of knowledge and discipline." Use your knowledge of chords, intervals, scales to improvise your songs.

Some suggestions for a Pick the Persona songs:

cartoon characters - nature - movie figures - musicians, artists or actors
historical figures - machines, inanimate objects - weather - animals - colors
create your own sound track for a movie or a book you liked - give each person a "signature sound pattern" - create a story!

When choosing a category, we tap into the child part of ourselves who used to play king of the castle while jumping on a mound of dirt! It is through the action of PLAY that we open ourselves to creativity. Get out of the way and experience magic!

A good example of how play opens doors, is when a NASA engineer came home from work. He had to somehow figure out how to get the Mars Rover to land on the surface. They knew how to create the capsule to carry to land the rover - but how could they land this thing going thousands of miles an hour and not burn up and crash? The engineer went home. He decided to play ball with his young toddler in the backyard. Throwing the ball back and forth, he had a revelation! That's it! That's how we'll get the Mars Rover on the surface! We will put the Rover inside a ball! And they did! Just a few moments at play yields terrific gain for mankind - personally and collectively!

PLAY opens the door to creativity!

*Imagination is more important than knowledge
Albert Einstein*

Performance Tips

Practicing performing skills is as important as practicing the music. You can't just practice your song a million times and expect to play it well in an unfamiliar situation. When your body is pumped full of adrenalin, what do you do??? No matter how well you know your song, you have to **practice how to channel this body energy in a positive way**. It becomes very hard to play when you can't breathe, you're going to throw up or your fingers are shaking! Practice performance skills - as much as you would your music.

Performance skills require that you take a positive attitude! The gloomier your expectations, the more prone to nervousness you're liable to be. Over anxious performing can show you an all or nothing way of thinking. "If I'm not perfect, I've blown it." Rewrite the script! Say "I'm OK..... I'm ready to risk" say it oh about a million times....**Don't be perfect! Just be yourself!**

How do we do this?? Here's how:

- **SING THE SONG IN YOUR HEAD AS YOU PLAY IT!** This is one of the best ways I have found to keep the chatter in my mind occupied. The chatter in the mind will try to keep disrupting concentration. Eventually talking back to the chatter, will make it disappear and not return! Singing the song inside your head will help you stay with the song and keep your mind out of trouble. Remember, your fingers know the piece!! Your job is to mentally focus on what your doing and singing does just that!
- **PRACTICE SELF ACCEPTANCE;** Every time you pass a mirror, say "I am acceptable to me!" And mean it!! Your stage presence is very important in communicating the "whole" of your message, body movements, clothes, how well kept you are and how comfortable you are in your own skin. "I am just me - and I am ok!"
- **DO BRAIN GYM!** Outlined on page 13. This works to center us, calm the body down and help us focus.

SELF TALK EXERCISES

The mind is one of the hardest things to control while performing. The incessant chatter inside our head can throw us off center. When we make a mistake a voice pops up and says something very unnerving - which slowly leads us to

What lies behind us and what lies before us are tiny matters compared to what lies within us
Ralph Waldo Emerson

have more of those unnerving problems - whoops there it goes again! The following are phrases to use to **TALK BACK TO THE CHATTER!!** This works! Practice these statements often. Make up your own self talk - and start talking back to that which wants to disrupt you as you perform!

- *This sounds so awful.....*That's OK, this is a work in progress
- *I'll never get it.....* Just take it real slow - Concentrate!
I can do this.....use the force!!
- *I never do anything right.....* I can list all the things I've done right.
I can fill pages - I can fill books!!
- *My playing is so boring.....*Well, I will find out how to spice it up.
- *I'm not cut out to play music.....*Now wait a minute! I am a friend to myself, and I support me!
- *They think my playing is terrible.....*Well I don't hear anyone booing so far.....no tomatoes either.....
- *I goofed again.....* I'm doing the best I can for right now.
Look how well I recovered!
- *I can't play this piece.....* But its like walking, one foot, then the next. pretty soon I'll get it.

READ THIS LIST OFTEN BEFORE A PERFORMANCE!!!!

- Before you rush into your song, place your harp in front of you, slowly draw the harp to you. And then just sit. **Take a deep breath**, maybe close your eyes if you want, and focus on your heart center. Then play!
- If your heart is pounding, one trick to offset the beats and not make you rush, is to **deliberately talk very slowly when you introduce your piece**. Be conscious of each word you tell the audience, as if it were a great meal you are eating and want to savor each bite before you swallow!!
- **Practice** saying out loud how you want to introduce the song
- **Build breathing marks into each song** so you form a habit of breathing when each phrase comes up to play. - breathe, breathe, breathe!

*And the day came when the risk to remain tight in a bud was more
painful than the risk it took to blossom
Anais Nin*

- Give yourself permission to fail! **If you make a mistake, KEEP GOING!** If a bomb drops keep going! Run through some improvisation notes to get you back to where you got lost.. **Mistakes are a way of developing and getting better at what you do. You have to make mistakes to learn!!** But in a performance, just *KEEP playing.*
- Feel the music, feel the meaning of the song, *remember why you chose this song to play, and how much you love this song.*
- **Have fun** at this performing! The worst judge is inside of your head, not in the audience.
- Imagine all the people in **the audience are sending you love** and good wishes for a great performance. They are on "your side".
- Prepare, prepare, prepare. When your brain goes out the window - you will be surprised how much your fingers have remembered when you calm down. **The music is in your body!**
- For an instrumental song - visualize a story happening. This makes it easier to remember.
- Do **Brain Gym** exercises to help keep the brain connected electrically! Exercises listed on page 13.

FOODS TO AVOID - FOODS THAT HELP!

You may experience a lot of body discomfort before a performance!

Dry mouth, lump in throat, blinking, hives, tense stomach, the "runs", throwing up, the shakes.....and the worst thing is, sometimes you don't know until a day or an hour before you perform how you will react! You do not want your stomach too full of food before a performance which could cause you to be nauseated or uncomfortable. Light snacks with protein + carbohydrates will help to avoid hunger and ensure a smooth performance.

Potentially distressing foods to avoid before a performance:

beans, cabbage, sugary products, coffee, onions, soda pop, garlic, any heavy fried foods

I don't know the key to success, but the key to failure is to try to please everyone
Bill Cosby

New Therapies to Help the Mind/Body Connection For Performance Anxiety

A whole host of new modalities are emerging due to the exploration of mind and body connections. Discoveries of tapping on meridian points on the body are shown to center our mind, relax the body and remove negative thoughts stored in our mind and body. Our bodies have electromagnetic currents that flow from one point to another, like direct current rather than alternating current. How can this help us with performance anxiety? These simple tapping methods can realign these currents, front to back, side to side and top to bottom. These methods work with children and adults!

Try these exercises when ever you are stressed! They help reconnect your neural network in your brain when under stress.

- 1. Brain Buttons:** One hand is placed over the navel, the other hand rubs on each side on the top of the sternum (with the thumb + #2, #3 fingers).
- 2. Over-Energy Correction;** Cross the left ankle over the right + place the left hand on the right knee, then the right hand on the left knee.
- 3. Centering:** Tap several times with the #2 + #3 fingers under the nose and above the lips.
- 4. Collarbone Breathing Exercise:** Place the right hand under the collarbone where it meets the sternum. With the #2, #3 fingers of the left hand, tap five times on the back of the right hand between the #4 finger and pinky close to the knuckles. Breathe deeply in +out. Then switch hands.

For more information on how these therapies can help in performance click on these web sites:

www.emofree.com

www.energypsych.org

www.remap.net

www.braingym.org

Active Imagination

This type of exercise is incredibly profound in its ability to stimulate the nerves and muscles just by using our imagination. Recently on a 60 minutes TV show, a doctor was training a veteran, who lost his arm in the Iraq war, how to use a mechanical prosthetic device. The end of his stump still has nerve endings. He was instructed to imagine moving his fingers. With practice, he can move his

*Mistakes are almost always of a sacred nature. Never try to correct them.
Salvador Dali*

fingers using his mind/imagination technique. The implications of this are staggering! Another example is when Olympic skiers, who found themselves injured before the big competition, were wired up with electrodes to their leg muscles while they imagined skiing down the slopes. What the doctors found is that even though they were sitting comfortably in an office, *their muscles were firing "as if they were skiing."* The imagination is much more powerful than we imagined! My student, Ann, was doing an active imagination practice for playing a wedding. This was her first time and after going through the whole performance, (starting with getting ready at home, packing the harp, dressing etc.) she realized she could not wear the dress she picked out because it was too short! Active imagination gets us in touch with the ability to visualize and walk through a scenario on an energetic level first!

The next performance you have, sit in a chair and actively imagine the whole thing - from start to finish; what you will wear, what car you'll take to get there (with a full tank of gas!), bringing all your equipment, cell phone. Imagine the things you will notice about the stage area, who is there to help set up, and who is doing sound check. Include where you will keep your purse, case. Imagine who will come to the performance, who will sit in the front row. Imagine how good it will be to see your supporters come out to hear you play. Imagine seeing your fingers on the harp strings as you hear the song in your head. Imagine a wonderful performance - knowing as you do this exercise that your muscles will comply. You are training your mind and body on a deep energetic level and you are very successful!

Yogic Breathing Technique

This is a technique that is 100% effective to calm + focus the body!!! I swear by it!!! This technique is called *Alternative Nostril Breathing*, yet it has many names. Use this when your heart/mind is racing! This is how it works:

1. Close left nostril with the left #2 finger. Breathe in
2. Before you breathe out, close right nostril with the right #2 finger + breathe out of left nostril
3. Breathe in left nostril while right nostril is still closed, *before you breathe out*, take off right #2 finger, and place left #2 finger on left nostril and breathe out through the *right nostril*.

Repeat this sequence for 3 to 5 minutes....you will be incredibly calm!!!

All these techniques can be used for performance anxiety. These methods are elastic and useful in every day life. Any time you need to settle down, focus, be calm, be in charge and confident, these skills come in handy. Go forth, Perform!

I passionately hate the idea of being with it. I think an artist has always to be out of step with his time - Orson Welles

Avoiding Carpal Tunnel and Tendinitis

A lot of us learn to play harp without the aid of a teacher, because we're so anxious to play! We waited soooo long for this moment and we want magic! It's difficult in this microwave age to be patient!! We can slave over a hot microwave for 5 minutes to make dinner and we wonder if there is anything quicker! **Warming up is essential** to playing any instrument. Athletes don't play without a warmup, and we are musical athletes !!

You may not be "prone" to repetitive problems, but if you start with good hand technique - you will lessen your chances. Remember if there is any pain - stop playing and evaluate, how you're are sitting, holding your head, any hand glitches.....

TENDINITIS: When you feel pain at certain points on your elbow or wrist area, this is where "tearing" of the tendons has occurred (very small tearing though!) The **muscle is so tight that its tension rolls over to the tendon** attached to the bone and very small tears appear - which your body experiences as inflammation and pain

CARPAL TUNNEL: The carpal tunnel is a bony cavity in the center of your wrist and palm through which your nerves and tendons extend to the hand. When you do repetitive motion, the **excess strain causes tendons to swell** and press on the main nerve of the hand, in the center of your palm. This irritation of the nerve results in numbness in the hands and wrist, specifically the thumb and forefinger.

You can prevent Carpal tunnel or Tendinitis before it occurs!

When I experience a flare up of tendinitis symptoms, I have adopted the following ritual:

- First I use a **hydrocolater pad** (from the "Better Back" stores). The moist heat, helps loosen my tight muscles. I wrap my arms in the pad for 20 minutes
- **Then I stretch!** Arms, back, neck, hands, fingers. I do this regularly - every day to every other day. (Take yoga !) This keeps me flexible !

*If we don't change the direction we're going, we're likely to end up where we're headed.
Chinese Proverb*

- I call for a **massage or trigger point therapy** appointment! Acupuncture helps too! Absolutely a must!!
- I soak my arms/hands in **alternating hot water then cold water**. (I use Epsom salts in the hot water) 20 minutes. Baths help relax the whole body!
- Then I **apply ice** to the sore areas
- Before I go to sleep I wear **wrist braces** and take 200 to 300 mg of **Ibuprofen**
- Then I **rest!** Sometimes When sleeping, I use a pillow to align my elbow so when I lay on my side, my wrist is not at a 90 degree angle against the bed!

When I do this ritual in this order, many times any inflammation has cleared up quickly. I found if I left out a step, it wouldn't work as well. I check my hand, neck, arm and back position at the harp and computer terminal. Adjusting my sitting position is very important!

NOTE: If pain persists check with a doctor who is familiar with sport or work related injuries. This is not to be medical advice. **Take every precaution!** Generally it will take up to 6 weeks for tendon tears to heal, *only* if all procedures are followed. ***No claims can be made for these products. The author cannot be responsible for any misuse of these items. Please read directions for products carefully!**

- Rub on **Tiger Balm*** ointment or **Arnica*** salve to relieve tired muscles.
- **Glucosamine, Chondroitin and/or MSM*** supplements are helpful in providing a build up of synodical fluid between the joints, so less friction & less wear between the bones takes place.
- A herbal supplement called **Cox2 Tame** is available over the counter at vitamin stores. It helps with inflammation
- Buy a "**hydrocolater pad**" at the Better Back stores! Moist heat relieves overworked muscles.
- Check **magnesium + calcium** levels - these vitamins help muscles relax.

BOOKS

- *Carpel Tunnel Syndrome - Prevention and Treatment* by Kate Montgomery
- *Carpal Tunnel Syndrome and Repetitive Stress Injuries: The Comprehensive Guide to Prevention, Treatment and Recovery* by Tammy Crouch
- *The Repetitive Strain Injury Recovery Book* by Deborah Quieter
- *Myofascial Pain and Dysfunction: A Trigger-Point Manuel* by Janet Travell, MD and David Simons, MD
- *Yoga for Busy People* by Dawn Groves
- www.stretching.com

It is good to have an end to journey towards; but it is the journey that matters in the end.

Ursula K. Le Guin

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Miscellaneous Harp Tips

- Put all the levers on your harp down when you want to tune. This extends the life of the string!
- When your harp is not in use - leave all the levers down
- **Never leave your harp in a hot car!!!** NEVER...that's right! Temperatures in a closed up car sitting in the sun can exceed 200 degrees! NEVER! Glue joints can loosen up at 120 degrees, the finish can dry out and crack, the inside bracing can move - harps can be badly damaged
- When traveling in the car with your harp, wrap it in a space blanket with the reflective side up to deflect the heat. If you have to drive a long distance and the sun is on your harp (even if you have the air conditioner on) wrap the harp in a blanket or a summer sleeping bag, then put the space blanket on top of the harp. This keeps the temperature even
- Leaving your harp in a cold car is better than a hot car, however sudden temperatures are not good for the harp. Its best to warm the harp up gradually. However!! DO NOT leave your harp in a cold car overnight! The lacquer on the soundboard could crack if its freezing outside
- Put a *red and blue dash on the right side* of your tapered tuning pegs, so you know which string you are looking for when you want to tune. This prevents tuning the wrong string.
- When playing wire harp and there is not enough light, I found it helpful to put a small dot of "white out" ("Wite Out") on my string. This is also known as "liquid paper." It is correction fluid which can be purchased at office supply stores.
- Clean the wood of your harp occasionally with guitar polish
- Many students ask **how often they should change strings?** I generally say whenever they break, however, I sometimes just "clean" my strings with

What you become tomorrow depends on what you do today
Anonymous

Ivory liquid soap. This will get any hand lotion, oils, sweat, kitty cat kisses off etc. Be careful not to get any water or soap on the sound board. If my harp still sounds dull, I change one octave of strings at a time. I do not do this often though. For example, on a harp I have had for 15 years, I have changed all the strings only twice. It is not as necessary as you think (especially if we are hanging around guitar players who are always changing strings!)

- If I am left handed, how do I know which hand to play the melody with? I generally say which ever hand is more dominant or the hand you write with, even if you are ambidextrous! *Why fight the side of the body that has the most dexterity?* Some Celtic harps are taught in the old traditional style, left shoulder. However, if you are right handed, it may take a very long time to develop coordination in a non-dominant hand. I say, play traditional songs, with traditional ornaments and style, *but only do traditional left shoulder playing if you have a dominant left hand!*
- What key should my harp be in with all the levers down? That depends on how many levers I have, and what kind of music I play mostly!

For harps with no levers:

- Most of the time these harps are tuned in the key of C or G. If you play mostly Celtic music, I would opt for the key of G.

For harps fitted with C - F - B levers:

- Generally a lot of Celtic harp players keep their harp tuned in the key of F. This allows harpers to get into four different keys: Key of F, C, G and D. Most Celtic songs are just for these keys! Celtic tunes are written in C, D and G because penny whistles and uilleann pipes are in these keys. Having C, F and B levers allow you to play pop and classical music as well, however sometimes there is an occasional sharp or flat we cannot access in classical music unless the string is re-tuned.

For harps with a full set of levers:

- For me, I still choose to keep my harps in the key of F. I have found a lot of classical, pop, medieval, renaissance and Celtic songs in C

It is not our abilities that show us what we really are, it is our choices
Professor Dumbledore

Some people choose to tune to Eb. This allows you to have access

- F, G and D! And when I join sessions or ensembles (fiddle and guitar and keyboard), most of the time these keys work great. to all the musical keys. However! Even though many classical and pop pieces can be played in this key, some songs require a lot of lever flipping!
- I have seen some harpists keep their harps in the key of Bb. This gives them the keys of: Bb, F, C, G and D. Some medieval, classical and pop music is in Bb. There are a lot of Bb instruments, so this is a good choice if you do ensemble work.
- **IMPORTANT!! Some harps come already tuned to a key by the manufacturer! This is also your indication that the harp was made for this tuning because the builder made adjustments in the wood, bracing and string tension to bring out the best sound. Re-tuning the harp lower or higher may not bring out the best sound for the structure of the harp.**

The great folks at our local harp store in Denver, Colorado from Kolacny Music, Alison Coates, Tony Petrossi and David Kolacny, all put their heads together and wanted to share these tips with you:

- **String noise** could come from poorly wrapped string ties at the bottom end of the string or an uneven wrap around the tuning pin
- Check the condition of your strings often. If the wrap of a low string has been damaged or frayed, it will soon unwrap from use
- **Strings are not universal.** They are made and specific to each model of harp. When you order strings - always order for the harp you have! Manufacturers put on particular strings for a reason!
- If you do end up changing strings, change the higher octaves strings first. These strings are thinner and tend to "go false" quicker
- **Loose tapered tuning pins** can be tightened by *pushing in* with the tuning wrench
- When **playing outdoors**, lay a blanket down to keep the moisture off the bottom of the harp
- Don't leave the harp near a heater or a window! The **sun can lighten** or fade the wood

The only place where success comes before work is in the dictionary
Vidal Sassoon

The following are tips from harp students. They share what helped them in learning to play:

- **Maureen McKasy-Donlin** - "I find it helpful to tap into the harp community, watch others perform (to watch their fingers!). I buy CD's to listen to harp music, it helps me learn the tune faster"
- **Brenda Landdeck** - "Avoid Pakistani harps like the plague! - I got one off Ebay, and it was discouraging to get an awful harp where all the strings were snapping right and left.
(Star's note: Some of my students bought these harps and had good luck with them, some didn't fare well. The quality is not very consistent)
- **Tena Copeland-Shaddox** - "I am glad I don't have to lean the harp on my shoulder and support the harp with my body, the harp can stand on its own. This makes my job easier and freed me up to play"
- **Maryam Saffari-Parizi** - "Writing down the brackets and fingering *ahead of time* is very useful! Try not to be bashful and make up your own songs....practice note reading every day!"
- **Erin Martin** - "Make sure how you hold your fingers and that they are in a good position, *before* you practice your song a hundred times!"
- **Morgan Pfeiffer** - "Setting aside a specific time to practice every day"
- **Jaden Booth**: "The colored strings helps in finding my placement. Playing songs I know is fun and makes learning easy".
- **Stu Brann** - "It has helped me tremendously by going to lessons regularly. It focuses me; It's a discipline of showing up, also I agree with Anne!"
- **Anne Crabtree** - The neighbor notes and every other notes has helped as opposed to memorizing the note"
- **Renee Adelmann** - "I come from a strict classical piano background with a lot of rigid rules. The key is to PLAY and have FUN. I learned harp quickly this way. No performance expectations....just play! This concept has helped me to overcome longtime obstacles and enjoy my harp"
- **Marilyn Lager** - "Its wise to memorize the pieces and watch your fingers as you play. That is the opposite from the piano!"
- **Karen Sue Lawhead** - "Every night I did Brain Gym and it helped!!"

*The uncreative mind can spot wrong answers, but it takes a
creative mind to spot wrong questions
Thomas Jefferson*

Resources

Web Sites:

- Harp Connection web site: www.harpconnection.com 1-888-287-4277
- Janet Harbison harp school in Ireland: www.irishharpcentre.com
- Scottish Harp Society of America: www.shsa.org
- American Harp Society: www.harpsociety.org
- Historical Harp Society: www.historicalharps.org 1-630-584-5259
- Folk Harp Journal Magazine - Official publication of the International Society of Folk Harpers and Craftsmen, Inc. www.folkharpsociety.org
- Amherst Early Music Festival www.amherstearlymusic.org
- www.harpspectrum.org

Harps & Equipment:

- Lyon and Healy Harp makers: www.lyonhealy.com 1-866-831-5478
- R Harps: www.rharps.com 303-480-5028
- Salvi Harp makers: www.harpworldinc.com
- Harp strings: Robinson's Harp Shop: www.robinsonharp.com 619-473-8556
- Sylvia Woods Harp Center: www.harpcenter.com 1-800-272-4277
- Harp Cases: www.harpcovers.com 303-828-3476
- Markwood Strings and Cases: www.markwoodstrings.com 1-541-535-7700
- Triplett Harps: www.triplettsharps.com 1-866-831-5478
- Blevins Harps: www.blevinsharps.com 1-800-398-4277

Harp Therapy

- Music For Healing and Transition: www.mhtp.org
- International Harp Therapy Program www.harptherapy.com
- Stella Benson : www.healersway.com and www.healingmusician.com

Some of my Favorite books:

- Cymatics - Hans Jenny (the best!)
- Soprano on Her Head - Eloise Ristad
- The Art of Practicing - Madeline Bruser
- A Harp Full of Stars - Joel Andrews
- The Rhythmic Language of Health and Disease - Mark Rider

A man who has committed a mistake and doesn't correct it, is committing another mistake
Confucius

- Healing Sounds - Jonathan Goldman
- Body, Mind and Music - Laurie Riley
- The Mozart Effect - Don Campbell
- The Inner Game of Music - Tim Galwey
- The Music of the Spheres - Jamie James
- The Healing Energies of Music - Hal Lingerman
- Healing and Regeneration through Music - Corinne Heline
- Shifting Frequencies - Jonathan Goldman
- How We Die - Sherwin Nuland
- Quantum Healing - Deepak Chopra
- Sacred Sounds - Ted Andrews

One More Tip!!

For Coordination: Practice **BRAIN TEASERS!!** Great stuff for coordination!!

Examples:

Put both hands together for this exercise!

inside out motion:

treble hand:	C D E	D E F	E F G C
fingers:	3 2 1	3 2 1 4 3 2 1	
bass hand:	E D C	F E D	G F E C
fingers:	1 2 3	1 2 3	1 2 3 4

Outside in motion:

treble hand:	G F E	F E D	E D C C
fingers:	1 2 3	1 2 3	1 2 3 3
bass hand:	C D E	D E F	E F G G
fingers:	3 2 1	3 2 1 3 2 1 1	

Success is never final. You have to take the glory in the pursuing rather than the capturing
Herb Keller

www.starharp.com

Additional Enoch Productions and Publishing by Star Edwards

Learn to Play the Celtic Harp - Method book
Play Celtic Harp by Ear - Beginners Guide to Harp Tablature with a CD
Celtic Wedding Music
Two's Company - Celtic Harp Duets
A Tribute to Robert Burns
Celtic Harp Tips
Brave Heart Ensemble sheet music:
harp, violin, flute, cello
harp, flute, cello
harp, cello
harp, flute
solo harp

Published by Mel Bay:

Hymns and Sacred Songs for Celtic Harp
Easy Celtic Harp Solos
Medieval Music for the Celtic Harp
First Lessons Folk Harp
Recordings:
The Emerald Crossing CD
Arc of Promise CD
Time Out CD
Sonic Travels CD

New Releases!

Celtic Anthology - Music from Historical Collections
English Carols for Celtic Harp
Folk Harp for Young Beginners