Y Delyn Deires

Ymarferion i ddechreuwyr

The Welsh Triple Harp

Exercises for beginners

Eleri Rhiannon Darkins

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500403

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ACKNOWLEDGEMENTS

My first memory of the triple harp is attending a concert given by Robin Huw Bowen at Gregynog, I was in awe of such a sight (and sound)! Thankfully, due to encouragement from Robin Huw Bowen, Elinor Bennett, Meinir Heulyn and Ann Griffiths, I attempted to play the triple harp several years later. Despite receiving considerable practical and invaluable advice from them, for which I will always be grateful, I have yet to find any suitable tutor book for the triple harp. As a result, the exercises found here are an endeavour to overcome this problem. Finally, I would like to thank Clive and Kate Morley for their dedication and support.

DIOLCHIADAU

Byth ers mynychu cyngerdd yng Ngregynog gan Robin Huw Bowen, 'rwyf wedi rhyfeddu ar sain y delyn deires. Sawl blwyddyn yn ddiweddarach, wedi anogaeth gan Robin Huw Bowen, Elinor Bennett, Meinir Heulyn ac Ann Griffiths, fe es ati i ganu'r delyn deires. Er gwaetha'r holl gyngor ymarferol ac amhrisiadwy ganddynt, nid wyf wedi dod o hyd i lyfr addas i ddysgu'r delyn deires. Fel canlyniad mae'r ymarferion hyn yn ymdrech i ateb y broblem. Hoffwn hefyd estyn diolch i Clive a Kate Morley am eu cefnogaeth a'u brwdfrydedd.

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PREFACE

The exercises found in this book are intended to give a basic knowledge and understanding of the triple harp. Traditionally, the triple harp is played on the left shoulder, while the concert pedal harp is played on the right shoulder. As a result many players find this too confusing to change. Most of these exercises are played at the same pitch therefore it doesn't matter if you play the triple harp on the left or right shoulder.

According to the 'Manual or Method of Instruction for Playing the Welsh Triple Harp' - Ellis Roberts, "...for some unexplained cause the Triple Harp is tuned in the key of G..." Therefore throughout these exercises the two outer rows of strings should be tuned:

G A B C D E F# G

The inner row will provide all the other chromatic notes:

G# A# B C# D# F F# G#

It is then possible to play a chromatic scale on the triple harp, by playing both the outer and the inner row strings:

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

The fingerings are provided to facilitate the reading of the exercises. This tutor will provide a base for further study of traditional tunes, for instance Edward Jones' *Musical and Poetical Relicks of the Welsh Bards*, and *Cambro-British Melodies* are a rich source of musical examples that are suitable for the triple harp. Together with music by John Parry (*A Collection of English, Welsh and Scottish Airs with Variations, Also Four New Lessons for the harp...1761*) and Handel there is plenty of opportunity to study difficult works that were intended to be played on the triple harp. I hope that your understanding and enjoyment of the instrument will grow as a result of these exercises. The unique sound and clarity of the triple harp are worth all the difficulties!

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RHAGAIR

Bwriad yr ymarferion yn y llyfryn hwn yw i osod sylfeini technegol a dealltwriaeth o'r delyn deires. Yn draddodiadol, cenir y deires ar yr ysgwydd chwith, tra fod y delyn bedal yn cael ei chanu ar yr ysgwydd dde. Fel canlyniad mae llawer o delynorion yn cydnabod ei bod hi'n anodd i newid o'r naill ffordd i'r llall. Cenir mwyafrif o'r ymarferion ar yr un traw, felly nid oes gwahaniaeth ar ba ysgwydd y mae'r delyn deires.

Yn ôl Ellis Roberts yn ei lyfr ynglyn â chanu'r delyn deires, mae'r offeryn yn cael ei thiwnio yng nghywair G fwyaf. Felly, ar gyfer yr ymarferion canlynol dylid tiwnio'r ddwy res allanol fel a ganlyn:

G A B C D E F# G

Fe wnaiff y rhes fewnol rhoddi'r holl nodau cromatig:

G# A# B C# D# F F# G#

Fel canlyniad, mae'n bosib canu graddfa gromatig ar y delyn deires wrth dynnu'r tannau allanol ac ambell i dant o'r rhes fewnol:

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

Nodir y byseddu er mwyn hyrwyddo darlleniad yr ymarferion. Mae'r llyfryn hwn yn sail ar gyfer astudiaeth bellach o alawon traddodiadol megis *Musical and Poetical Relicks of the Welsh Bards*, a'r *Cambro-British Melodies* gan Edward Jones. Mae'r cyfrolau hyn yn llawn enghreifftiau sy'n addas i'r delyn deires. Ynghyd â cherddoriaeth gan John Parry (*A Collection of English, Welsh and Scottish Airs with Variations, Also Four New Lessons for the harp...1761*) ac Handel mae digon o ddarnau anodd a fwriadwyd ar gyfer y delyn deires. Gobeithiaf fod eich dealltwriaeth a mwynhad o'r delyn deires yn cynyddu wrth weithio ar yr ymarferion hyn. Mae sain unigryw a chlirdeb yr offeryn yn deilwng o'r holl ymdrech!

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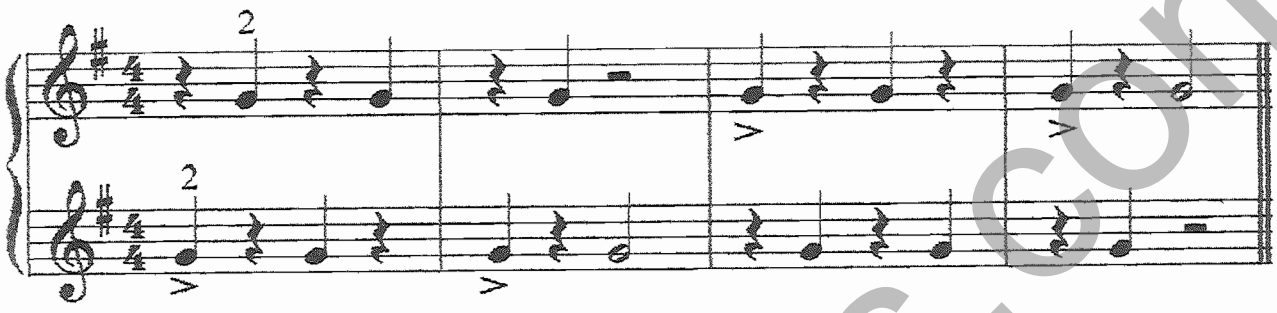
Using your Index Finger:

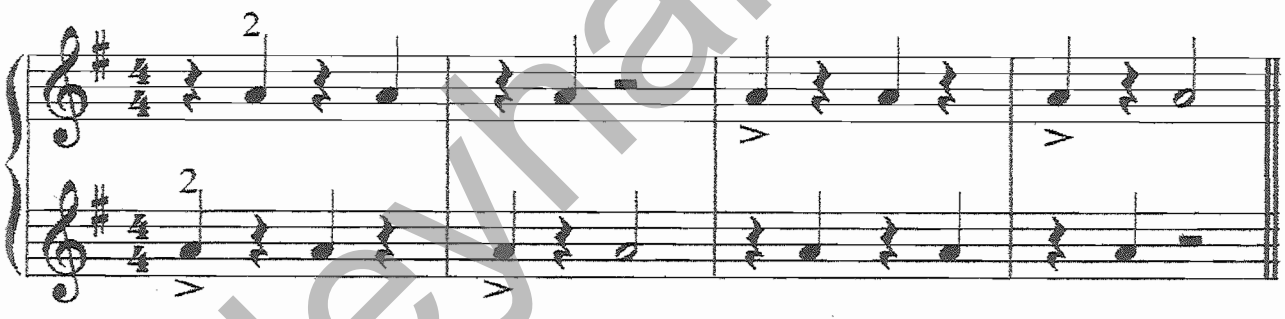
The March of G

Use the tip of your index finger and count 4 in every bar.



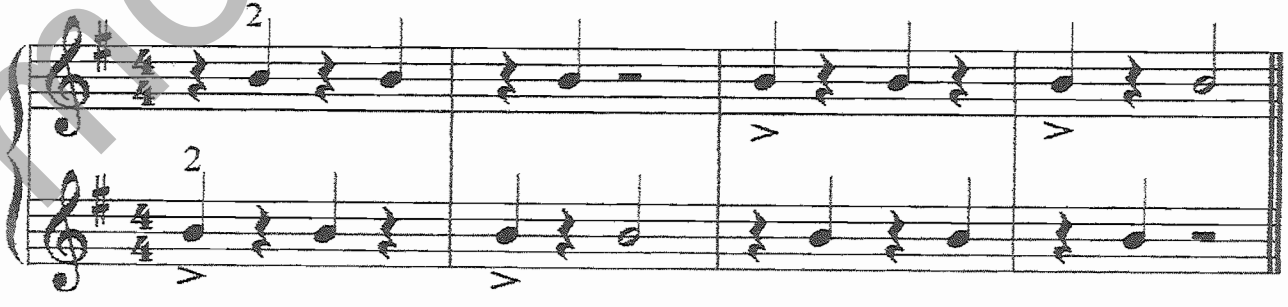
The March of A

Remember to count 4 and accent the first note of every bar.



The March of B

Strike the lower half of the string with the tip of your index finger.



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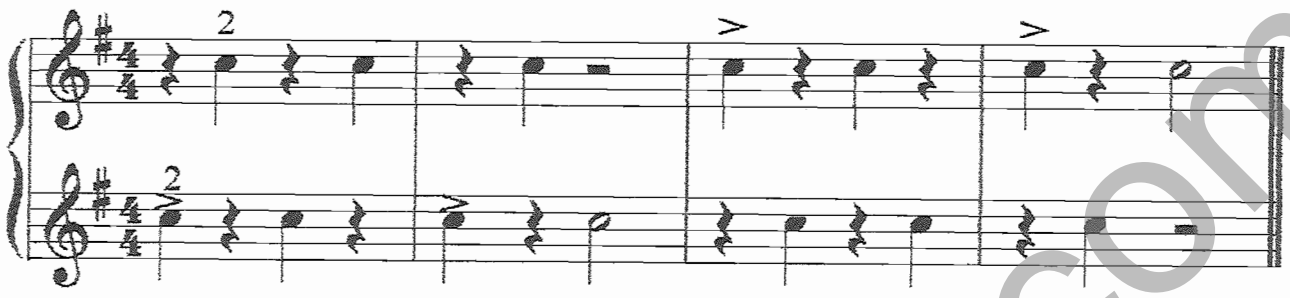
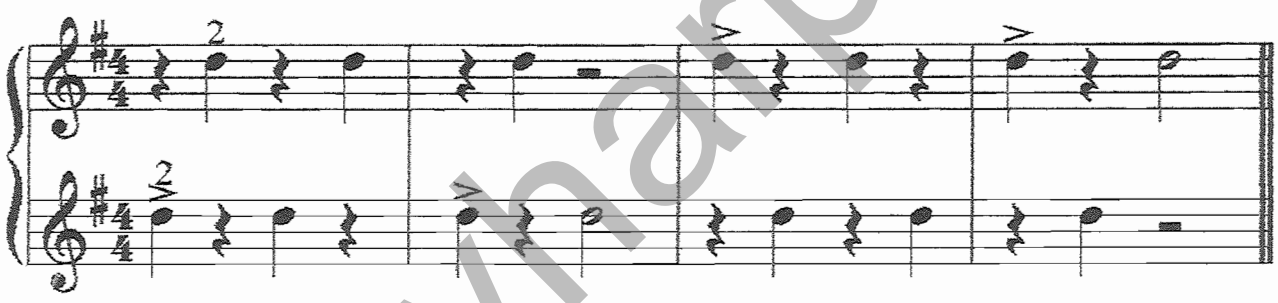
The March of C

Don't forget to count 4 in each bar!



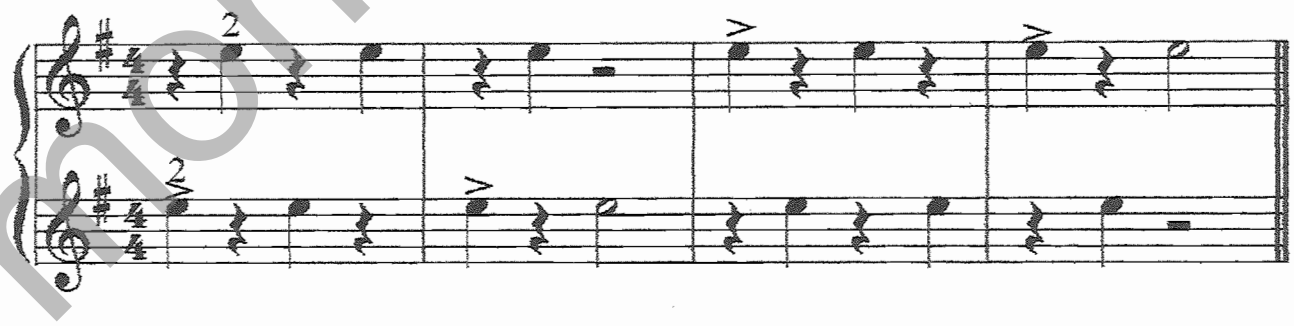
The March of D

As you return to the same string do not buzz.



The March of E

Keep counting 4!



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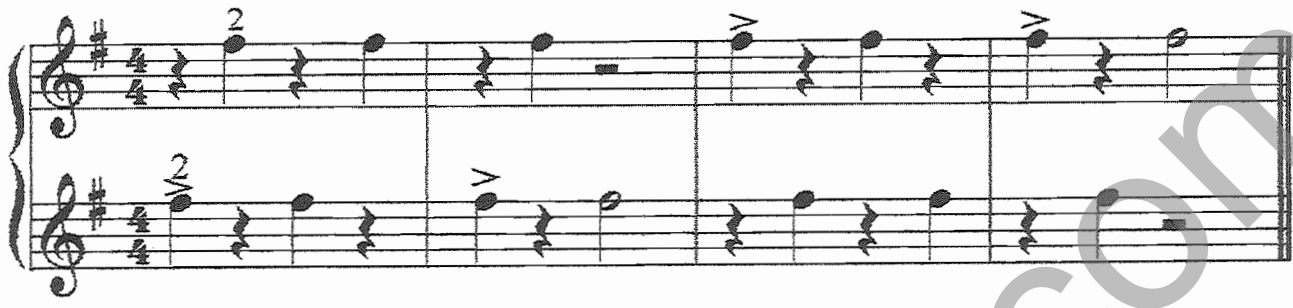
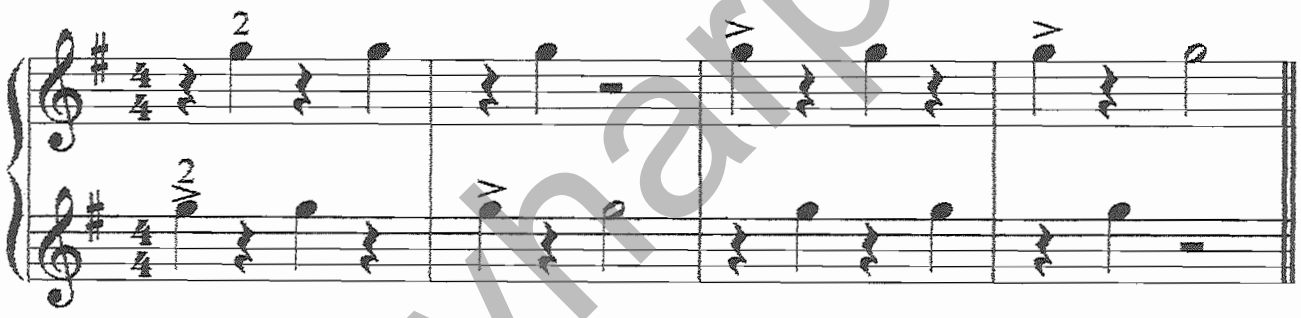
The March of F sharp

Accent the first note of every bar.



The March of high G

Use the tip of your index finger and listen carefully as you pluck.



TIP: Repeat these marches several times so that you do not need to look at your fingers nor at the strings.

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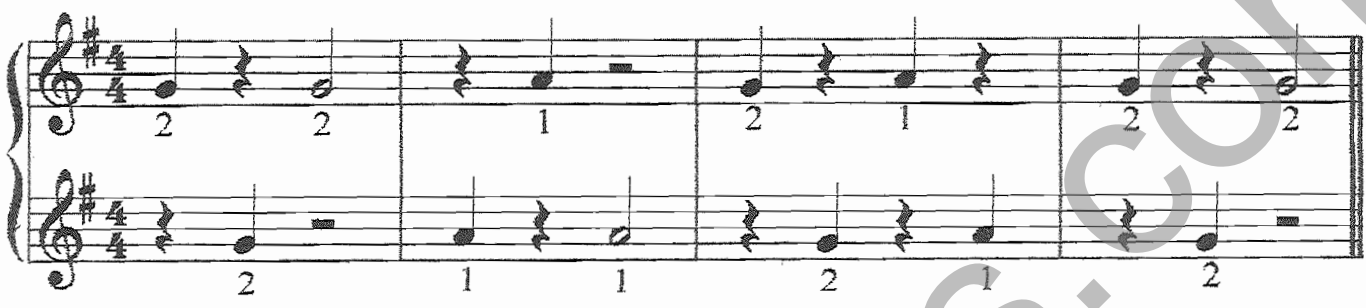
Using your Thumb and Index Finger:

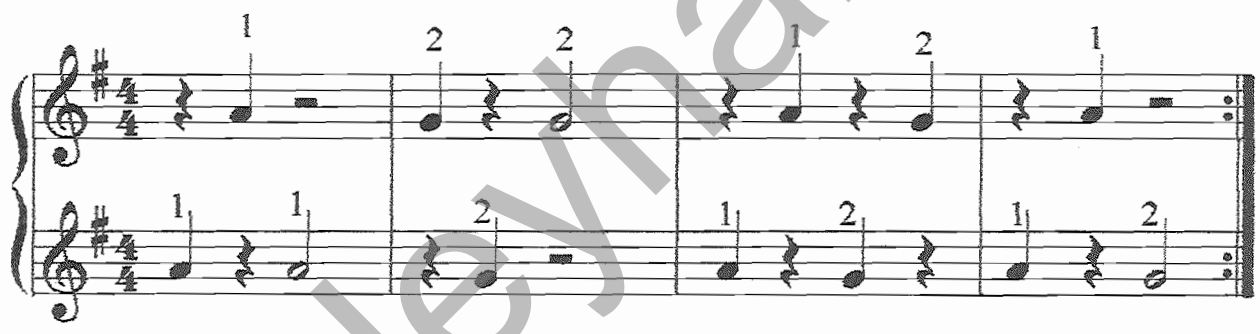
Rocking

Place your thumb and index finger on the strings:



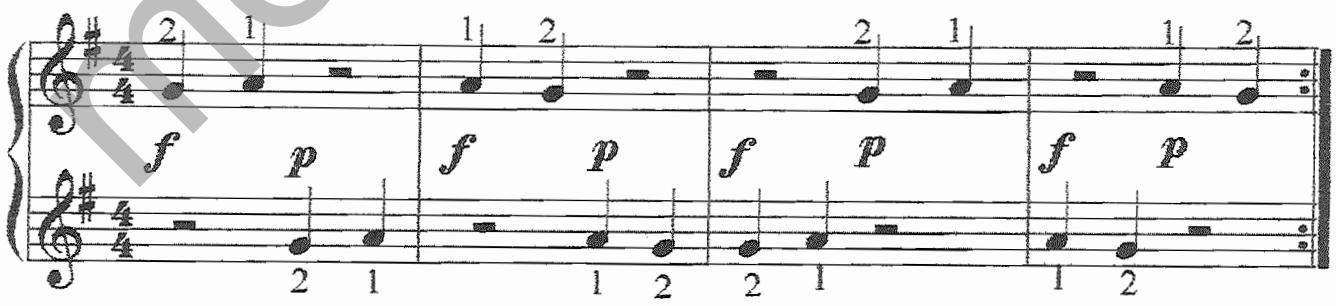
Rocking Again

Again, place your thumb and index finger on the strings before starting:



Echo

Exaggerate the difference between the loud (*forte*)and quiet (*piano*) notes:



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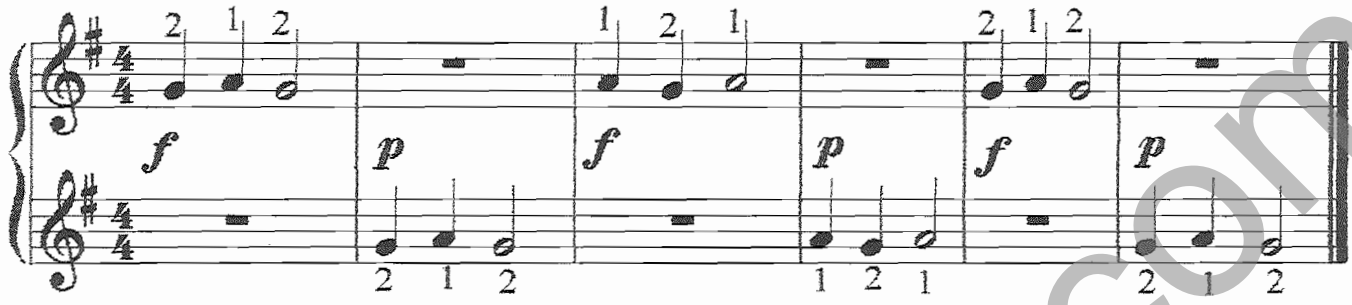
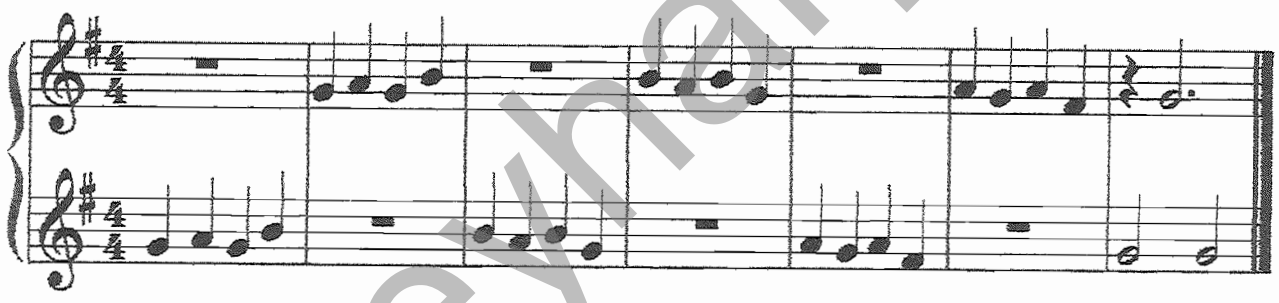
Waves

Replace thumb and index finger quickly after striking the first note:



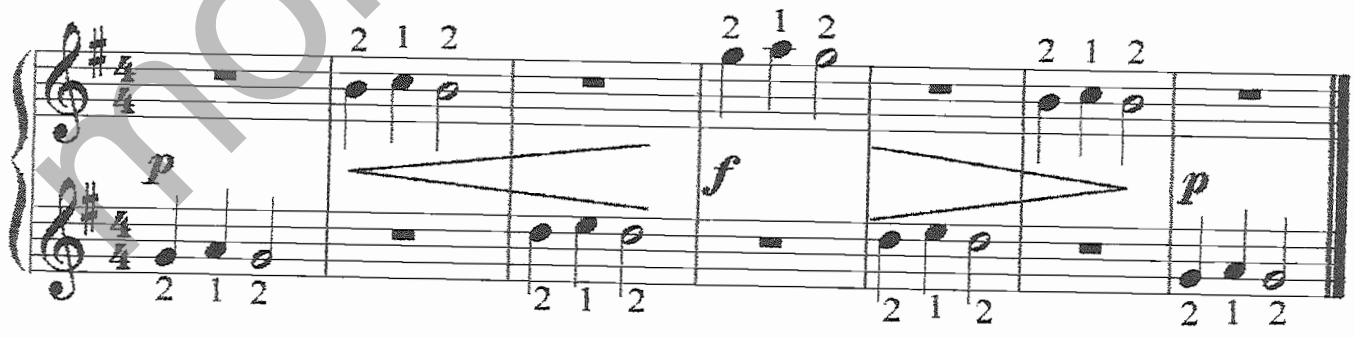
Shadows

Make sure you replace your thumb and index finger quickly.
Notice how your right hand will copy your left hand.



Moving Around

Replace your index finger before playing your thumb:



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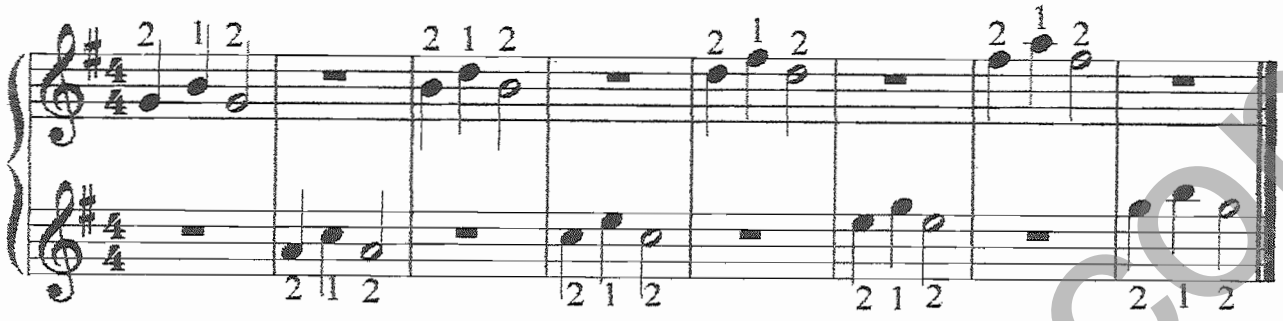
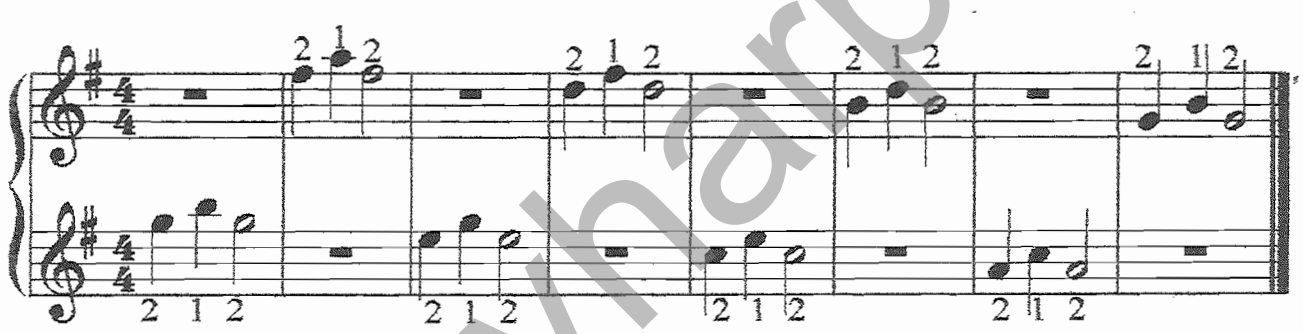
Climbing Up

Find the notes by moving your index finger to where the thumb has been:



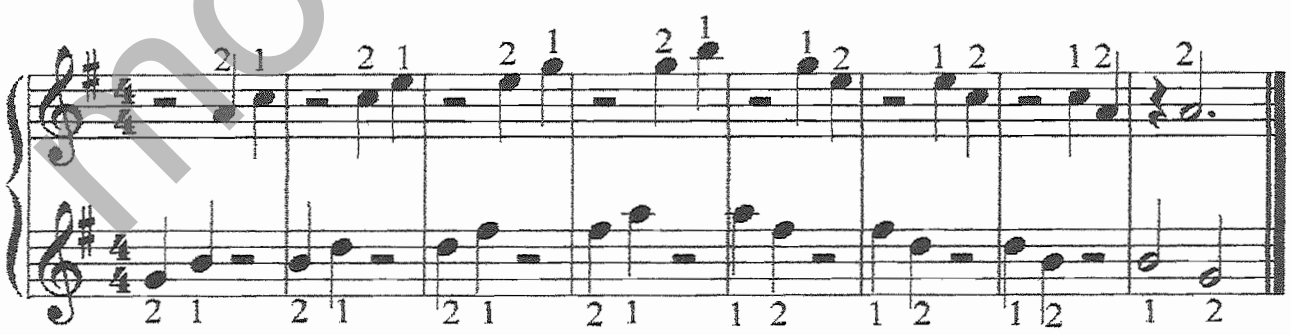
Climbing Down

This time, move your thumb to where your index finger has been:



Up and Down

Find your notes in the same way as you did in 'Climbing Up' and 'Climbing Down'.



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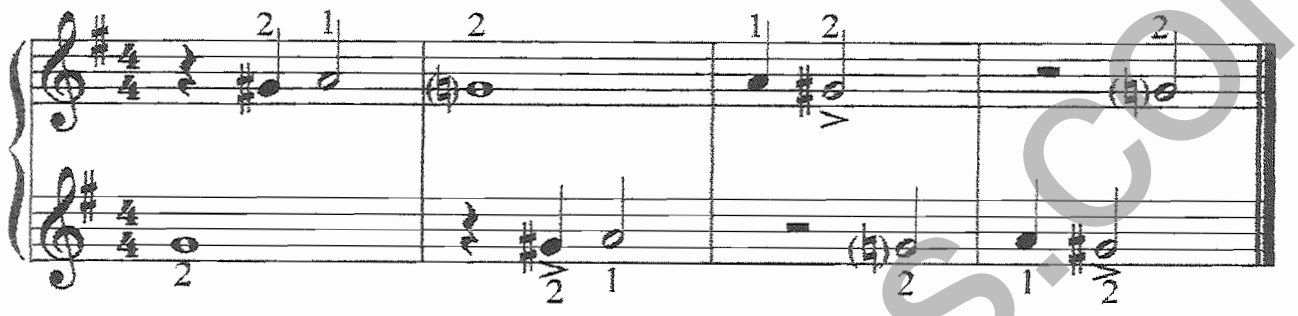
Playing the Middle Row Strings:

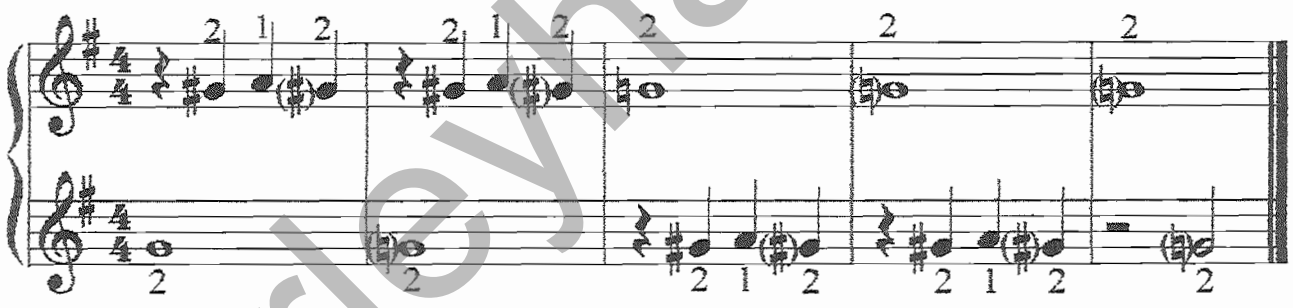
Haunted House

Pivot index finger on the outer row string a semitone lower (G), and stretch to play the middle row string (G#):



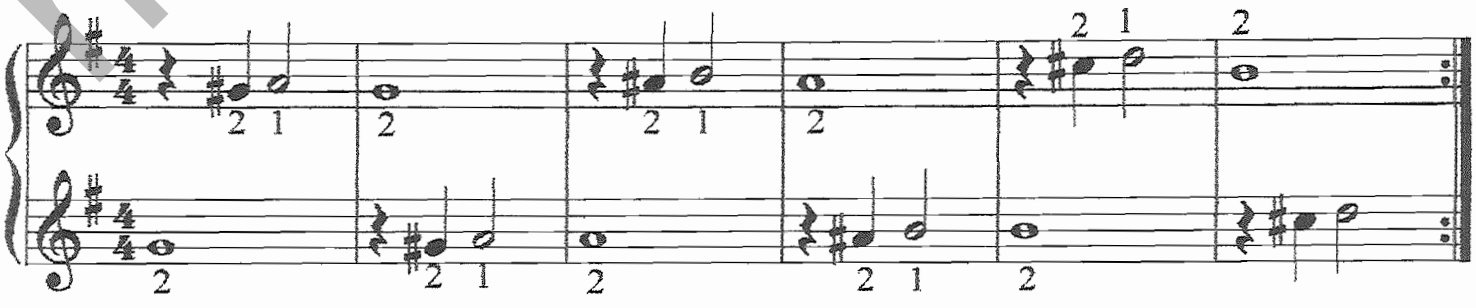
Creeping Around

When you play the middle row string, be careful and avoid striking any other string with your index finger!



More Middle Row Strings!

Find the correct note by using the outer row string as a guide. Rest on this string as you pluck the middle row string.



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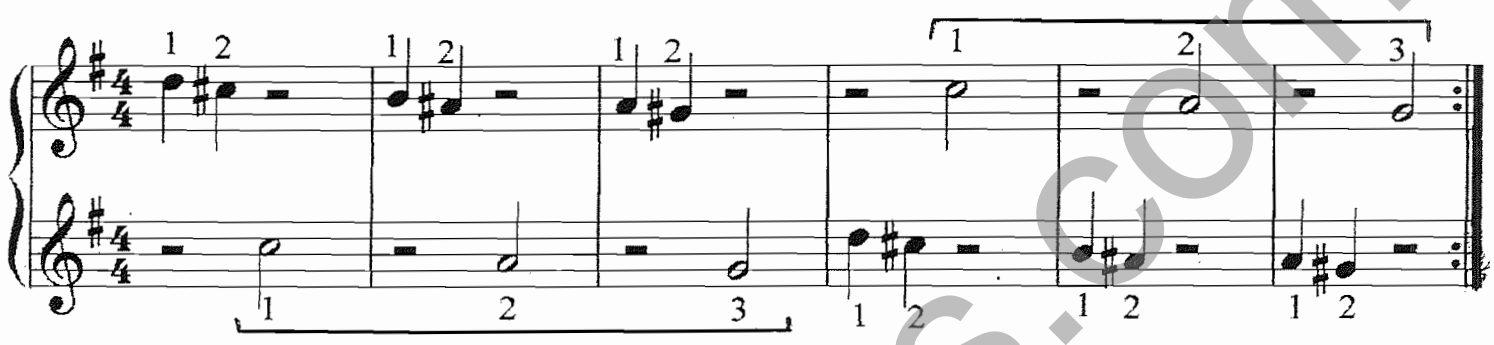
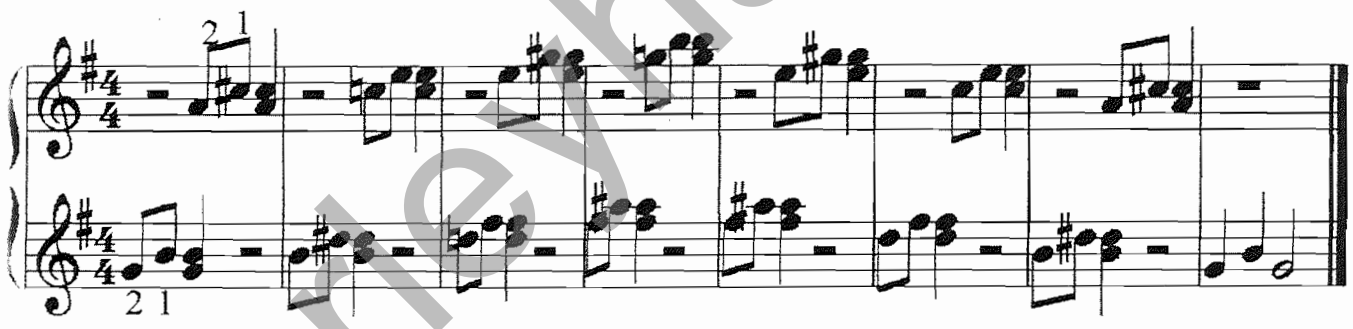
Falling Down

Prepare the 3 minims in each hand before concentrating on the crotchets. After striking the middle row string, the index finger will rest on the outer row string a semitone lower.



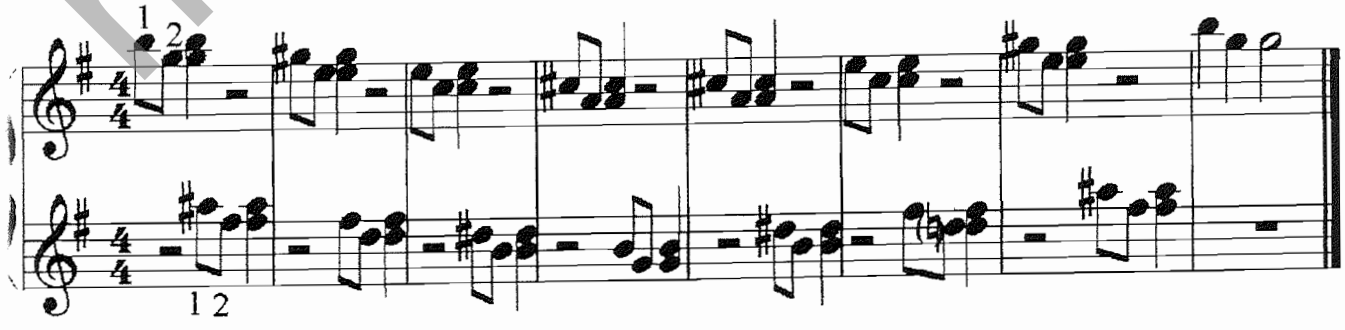
Major Third

After striking the middle row string, your thumb will rest on the outer row string a semitone lower. Each pair of notes creates an interval called a 'Major Third'.



Hello Again!

After plucking the middle row string, avoid striking any other strings!



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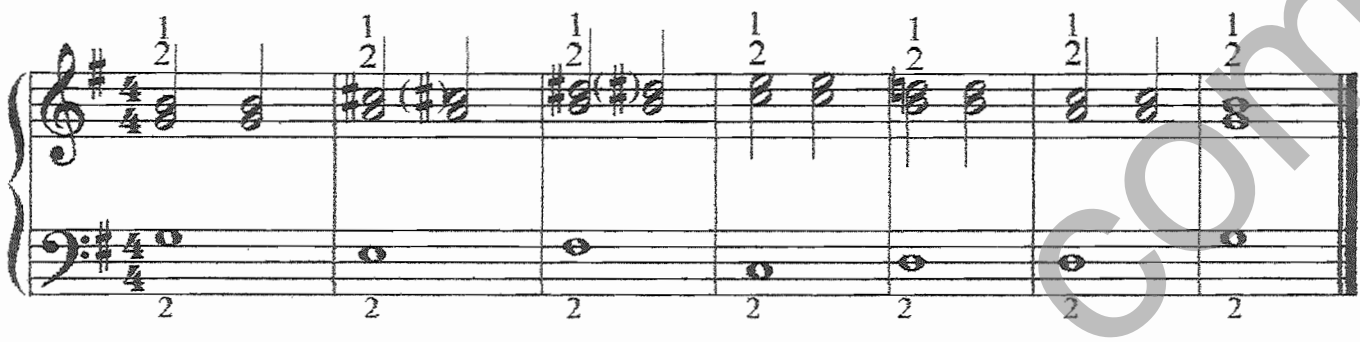
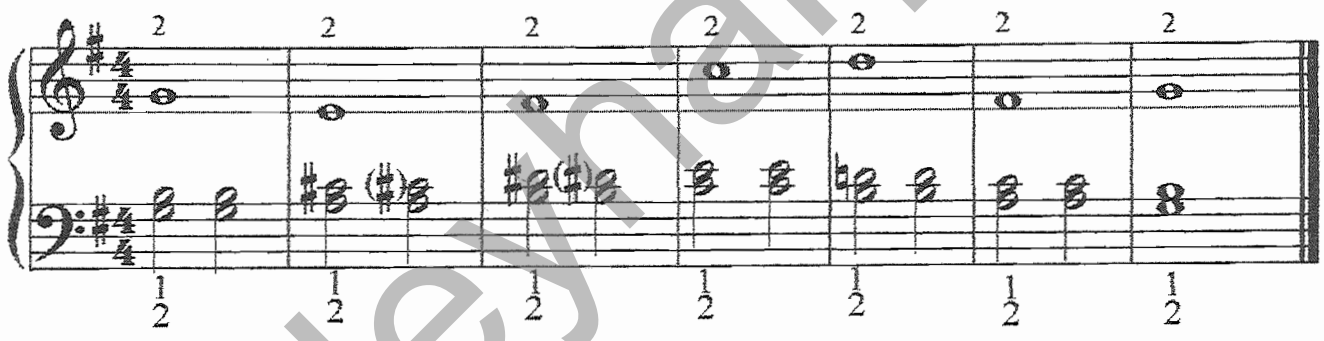
Marching Up and Down

After playing the middle row string, make sure that your thumb rests on the outer row string a semitone lower.



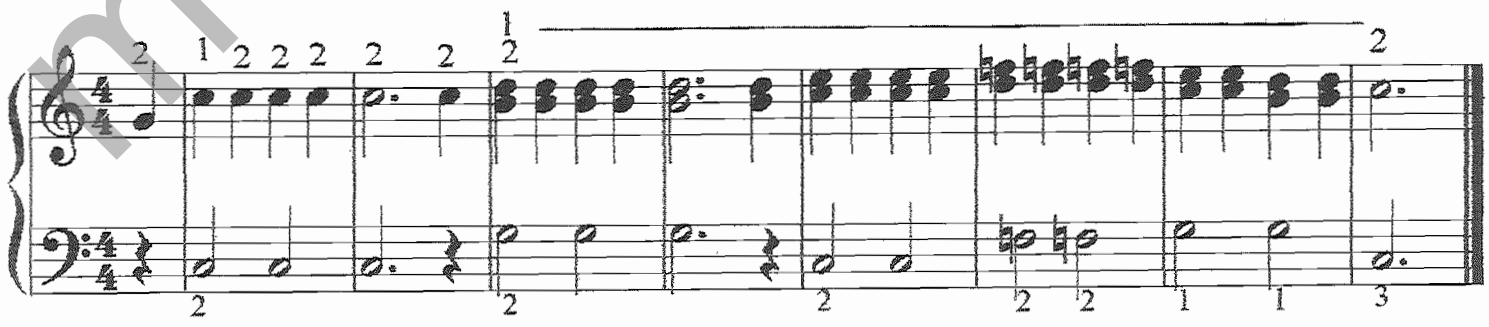
Marching

Once again listen carefully when you play the middle row strings, avoid striking any other strings with your thumb.



Mi Welais Jac y Do (C)

This is a traditional Welsh folk song about a Jackdaw. Remember to use the middle row strings!



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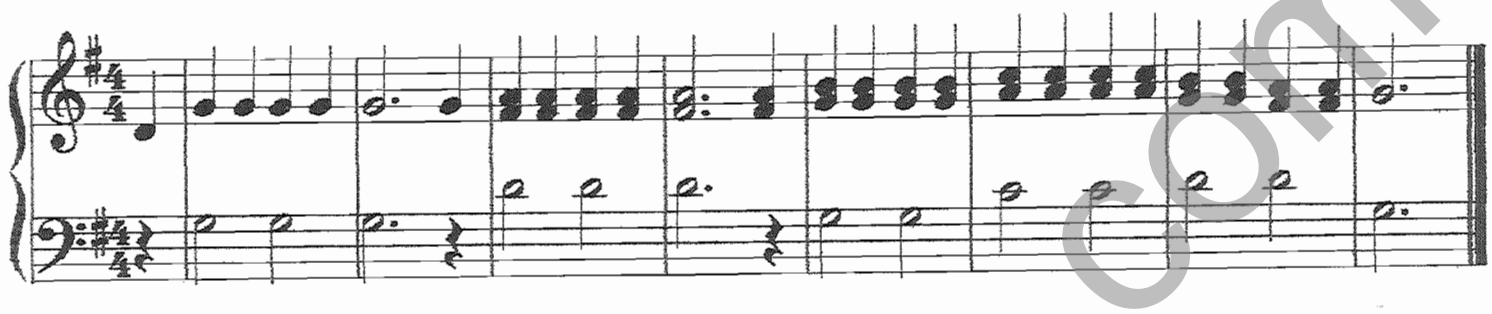
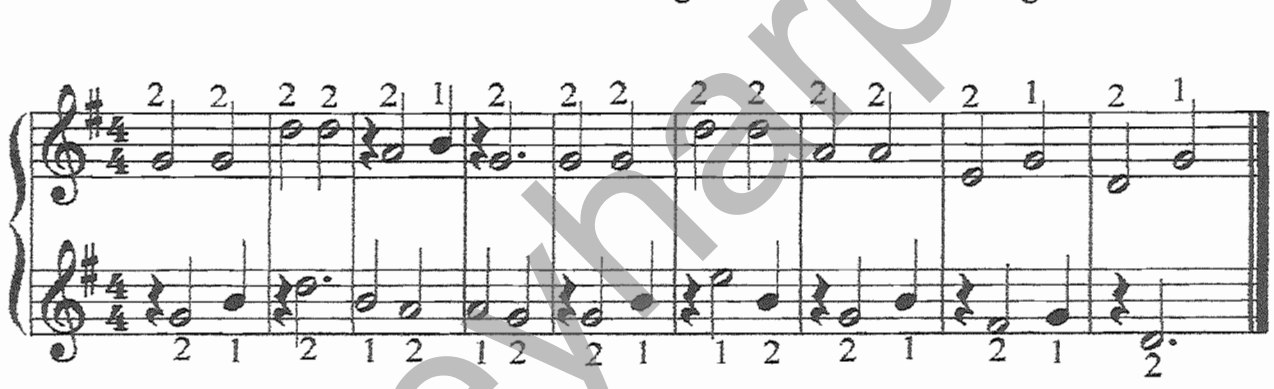
Mi Welais Jac y Do (G)

To avoid having to play the middle row strings, this melody can be transposed to G major:



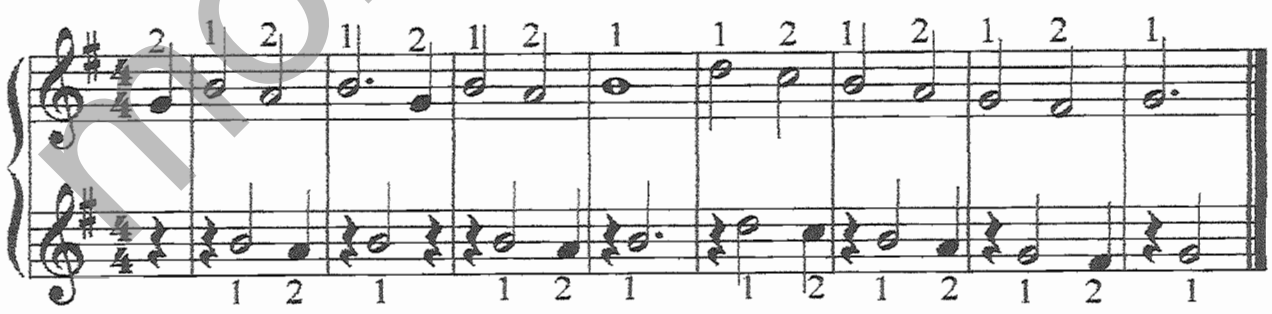
Dau Gi Bach

This traditional Welsh folk song is about two small dogs.



Mi Welais Ddwy Lygoden

This traditional Welsh folk song tells us about seeing two mice.



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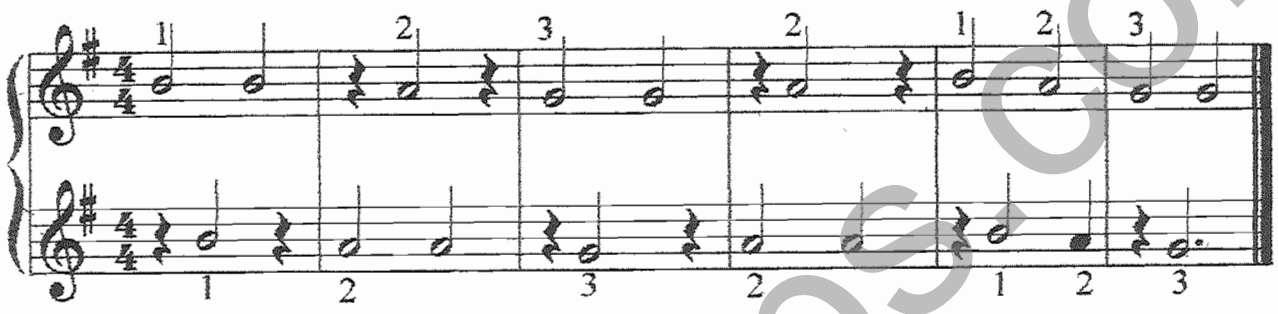
Using Three Fingers

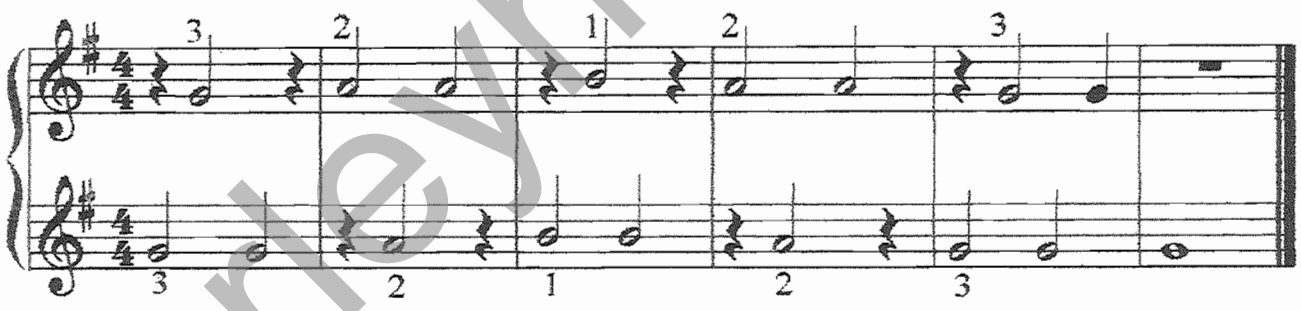
One, Two, Three!

Place three fingers on the lower half of the strings. Remember to repeat this exercise until your middle finger is as strong as your other fingers.

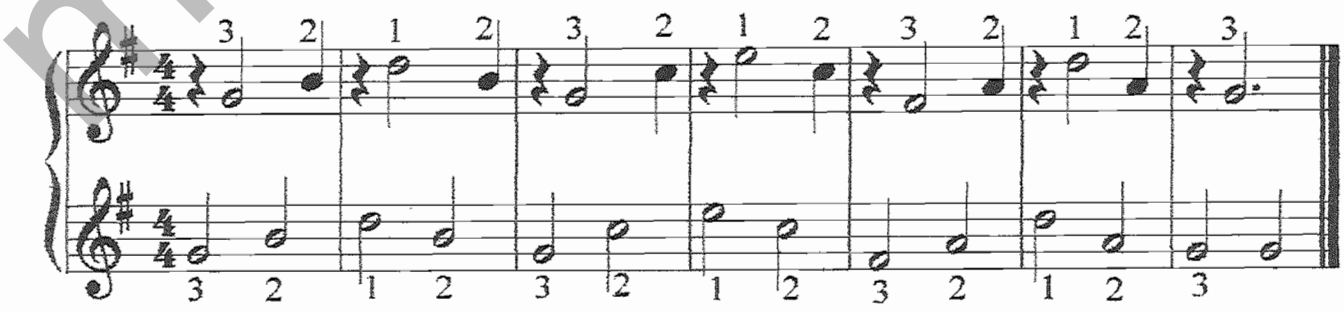


Three, Two, One!

Ensure that your index and middle fingers return to the strings before playing you thumb.



The Triad



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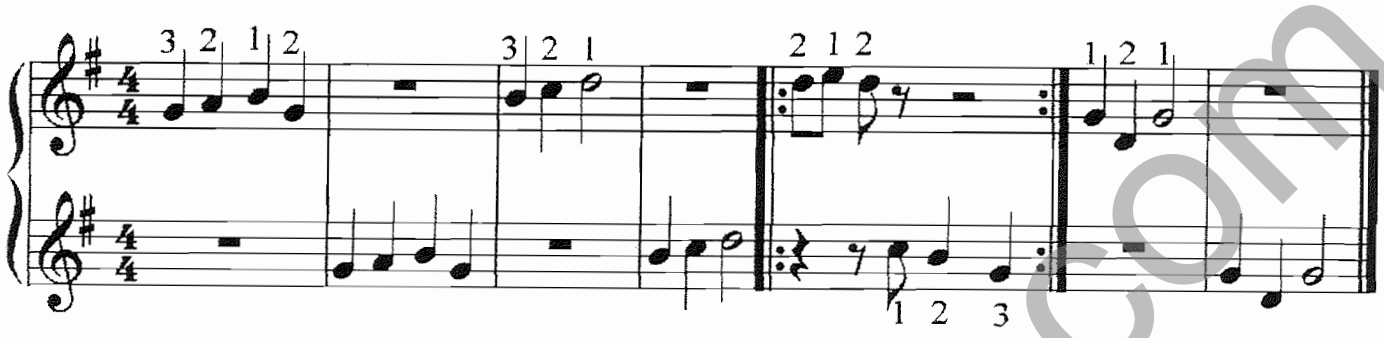
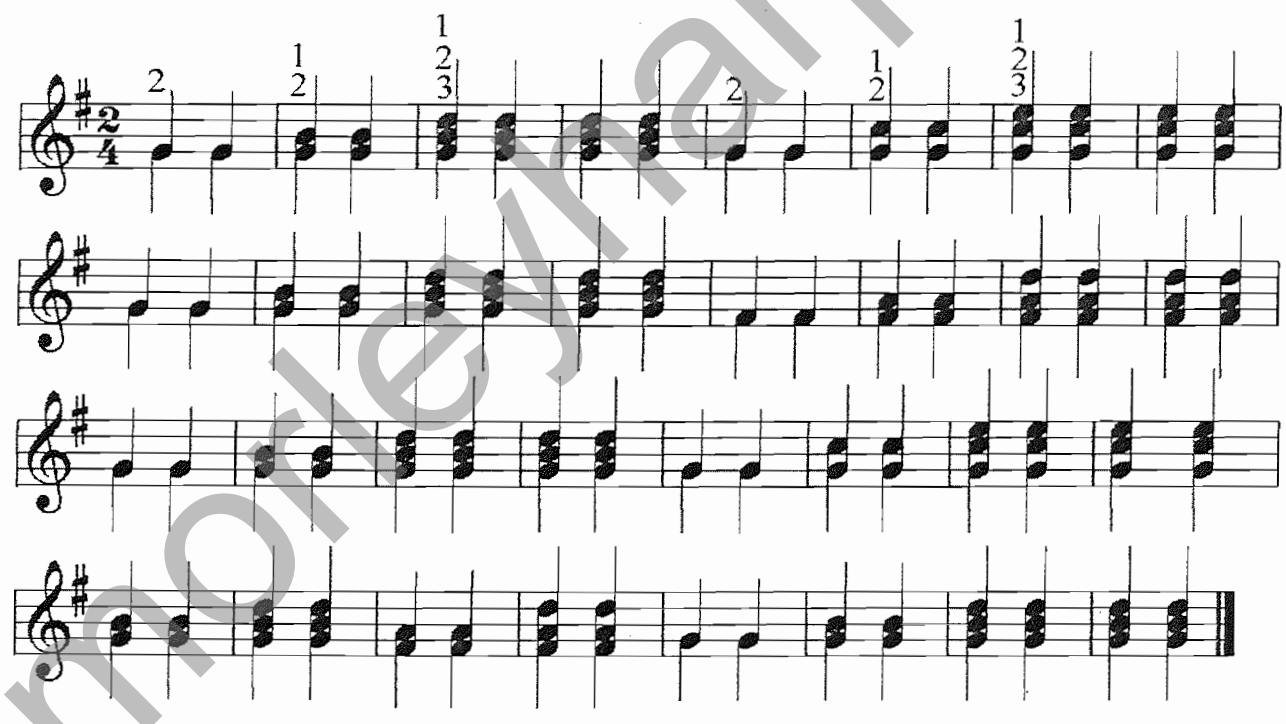
Frère Jaques

Prepare the three notes before starting.



Building Chords

Both hands play in unison therefore make sure that you can hear all the notes when playing the chords.



TIP: When your playing a chord, put all your fingers on the strings at the same time. This will reduce the chances of buzzing!

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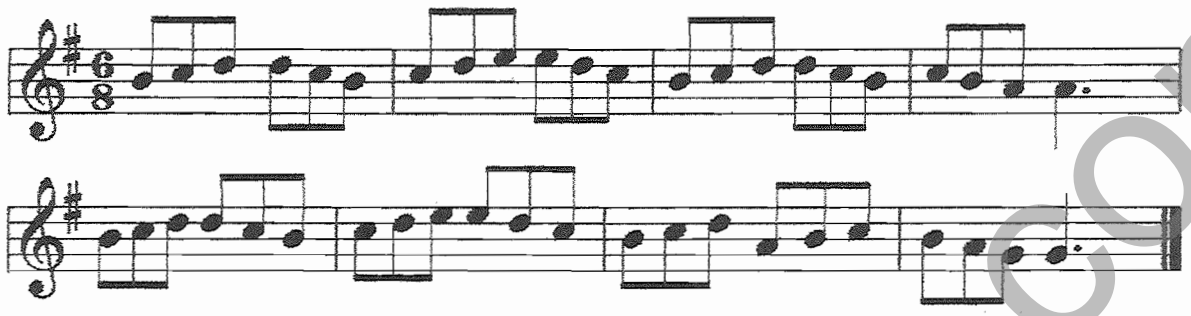
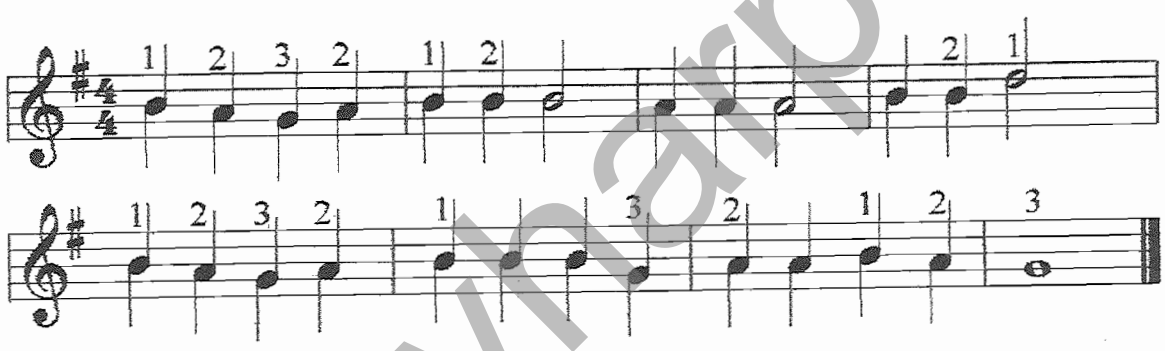
Triplets

Split the groups of triplets between the hands, so that the doubling of the notes is heard clearly.



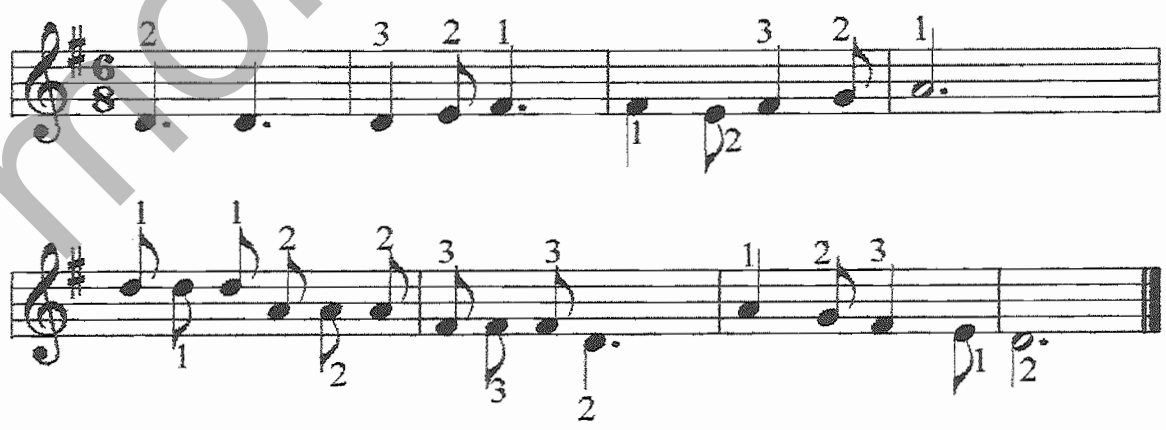
Mary Had A Little Lamb

Play this with both hands in unison.



Row, Row, Row your Boat

Once again, split the repeated notes between the hands.



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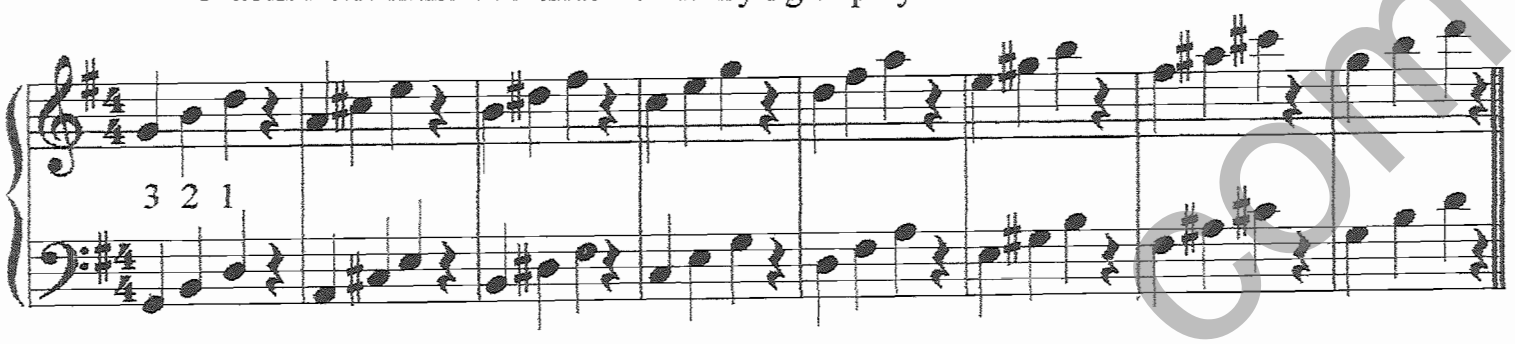
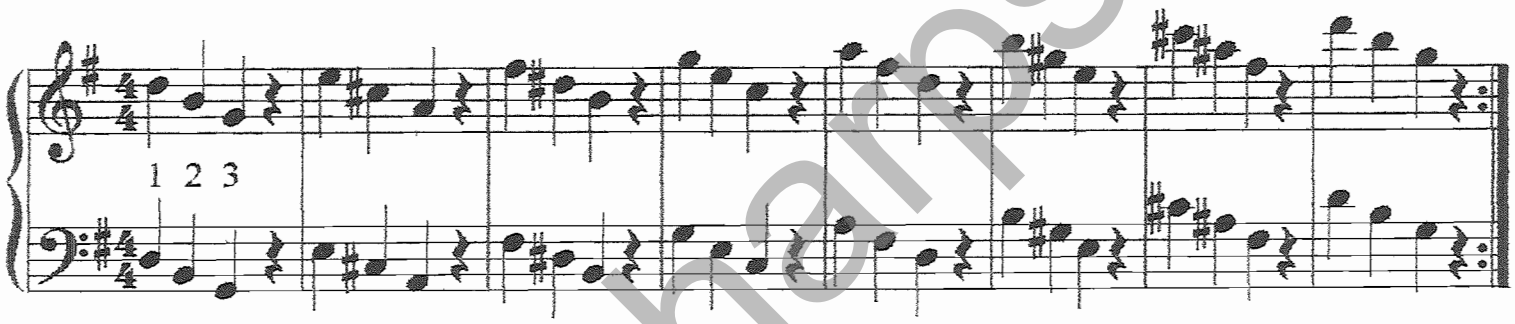
Three Fingers and Middle Strings

Major Triads

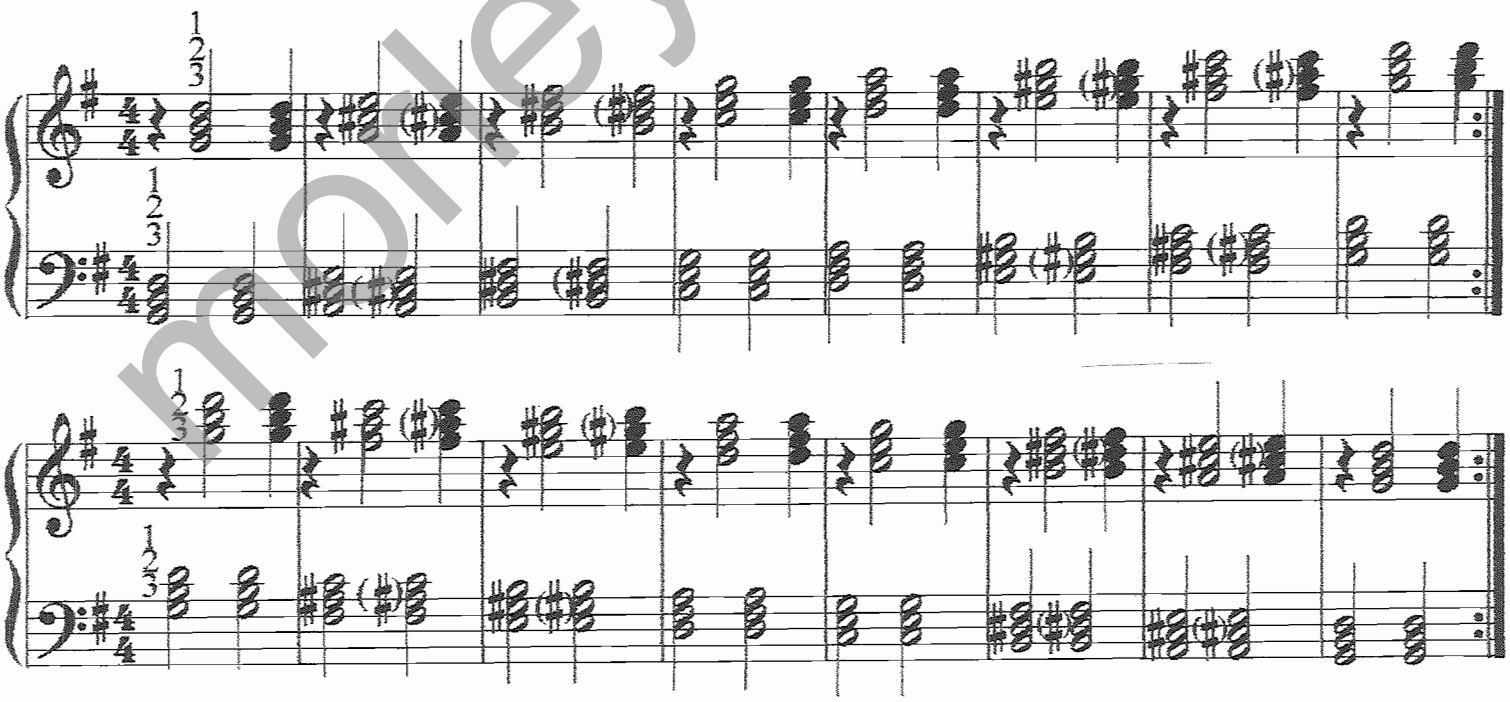
Practise one hand at a time before trying to play both hands.



Make sure both hands produce an equal sound.



There should be no difference in the quality of sound of a middle row string compared to the sound of an outer row string. Practise listening carefully!



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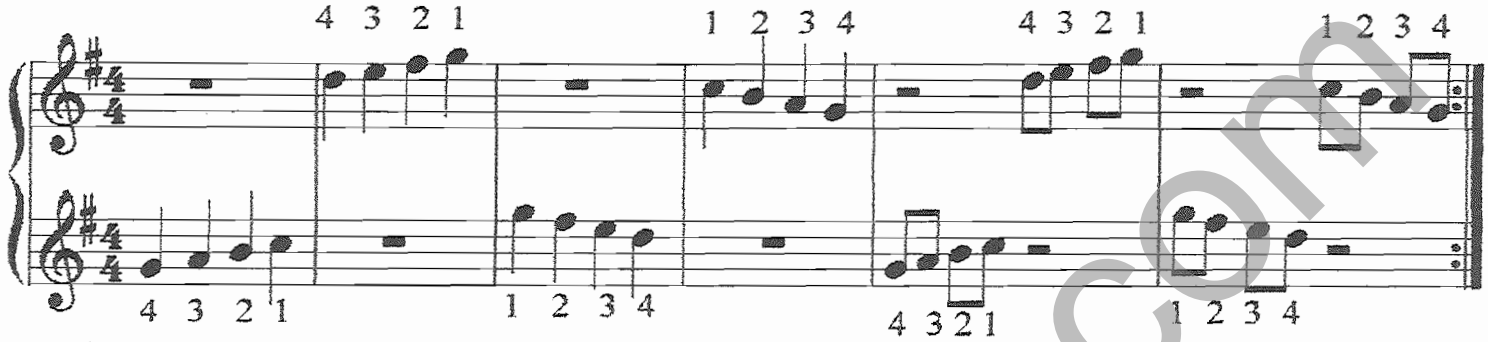
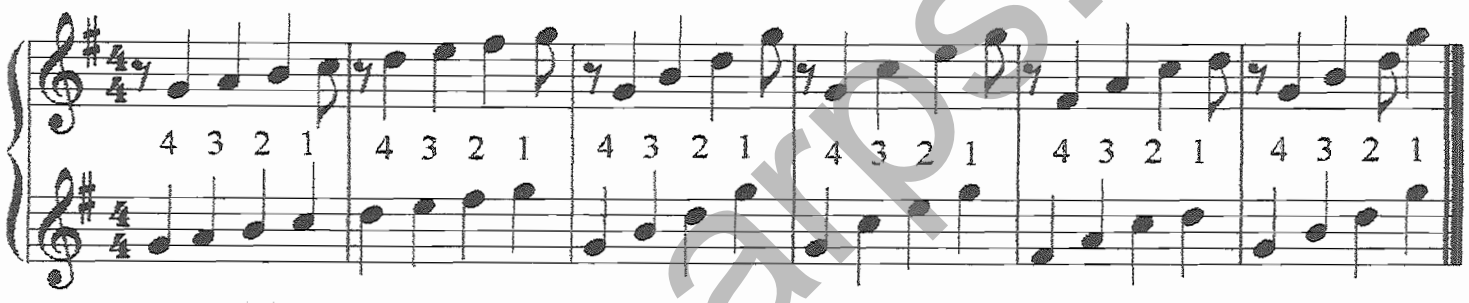
Four Fingers

The Scale

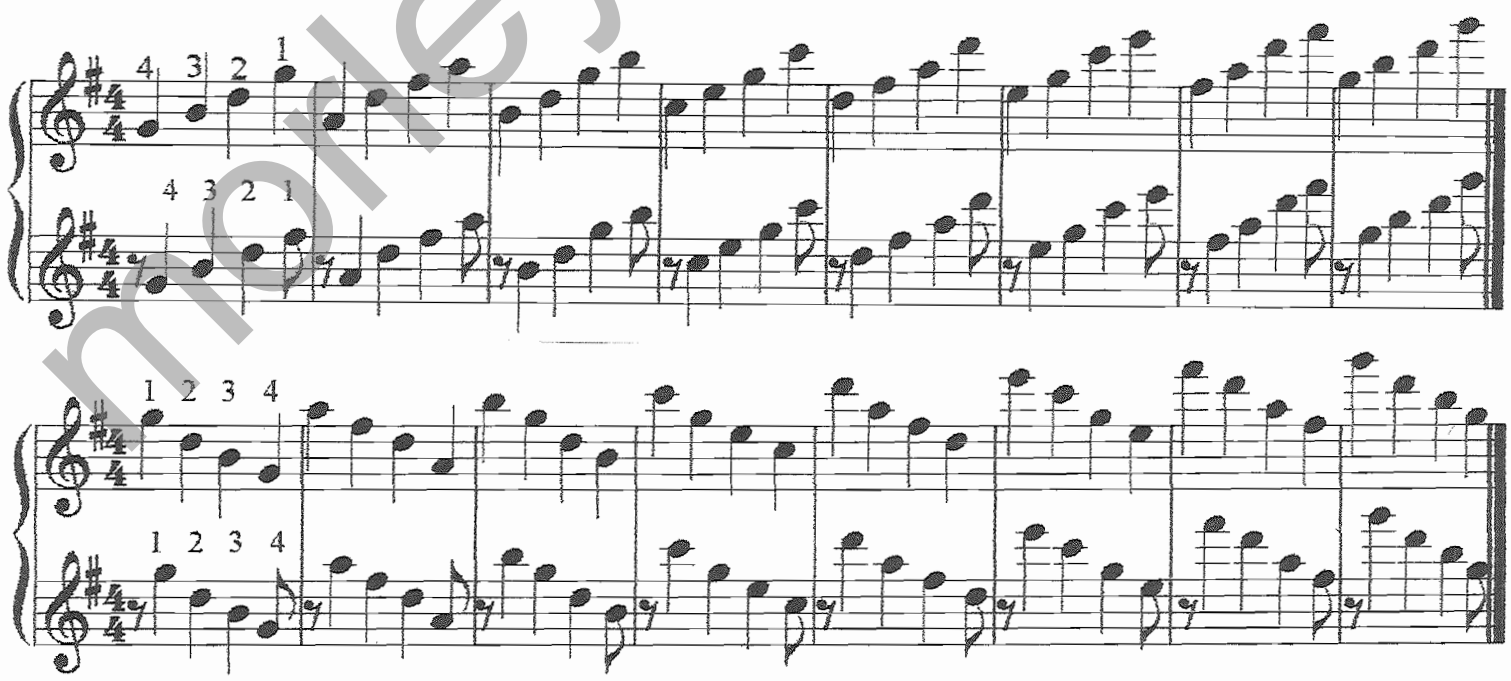


This exercise can be repeated starting on A, B, C, D, E, F# and finally on G′.



The Arpeggio

Watch that you play the correct notes. The spaces between the index and middle fingers need careful preparation.



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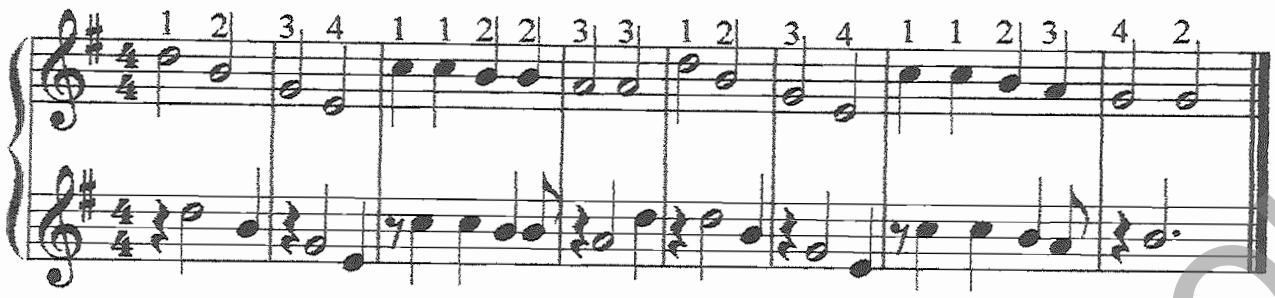
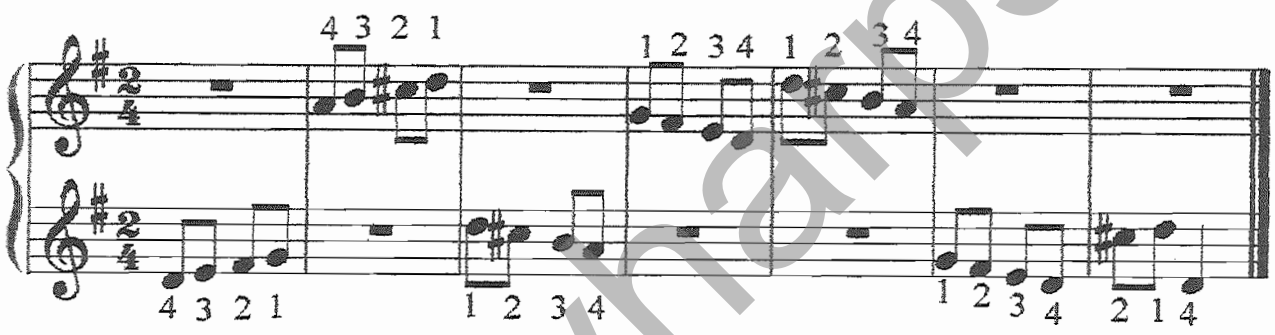
The Waterfall



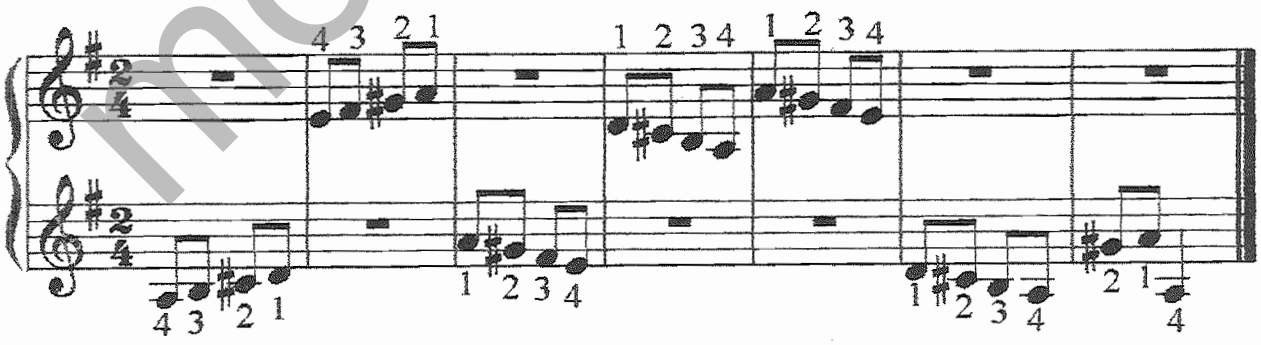
The Scale of D major

Place your index finger on C# (middle row) by pivoting on the outer row C string.



The Scale of A major

Place index finger on C# and then on G# (middle row) by pivoting on outer row strings. Whilst descending you must ensure the your middle finger plays the B / F#. Do not allow the index finger to slide and hit the outer row C natural.



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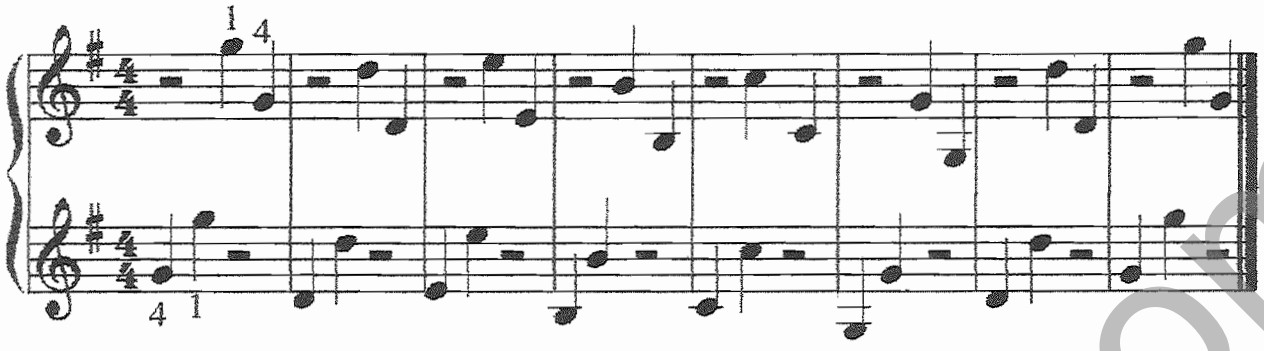
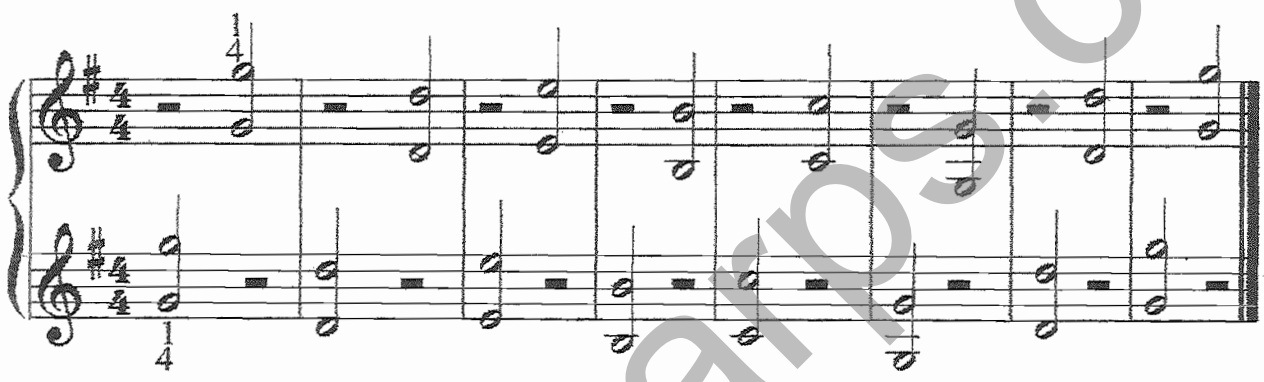
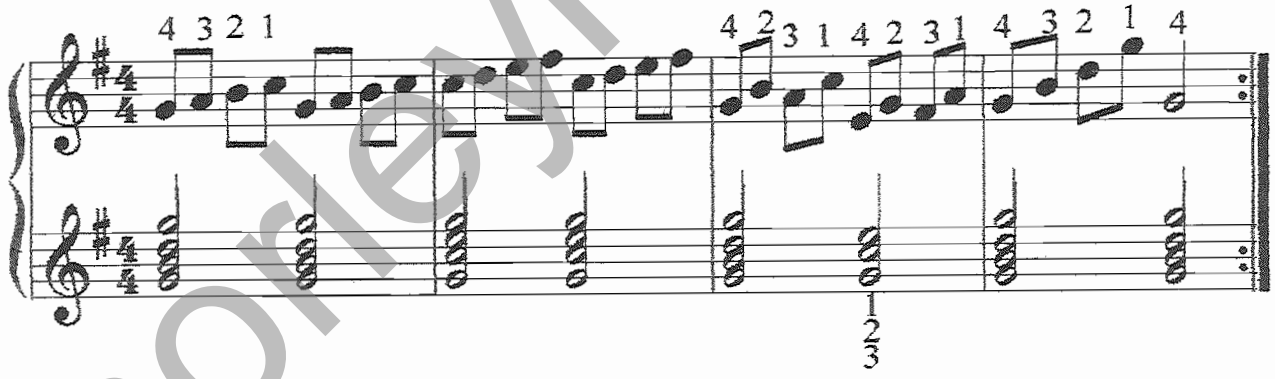
Church Bells



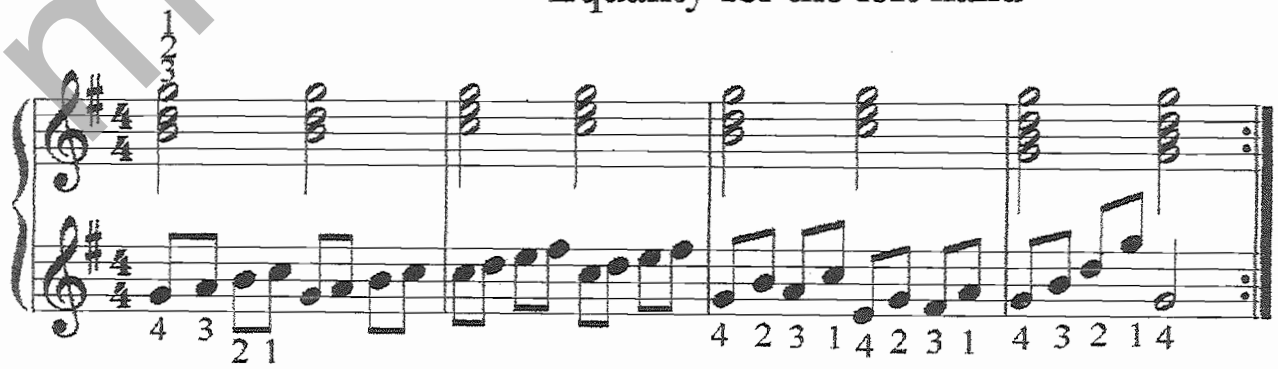
The Octave



Equality for the right hand



Equality for the left hand



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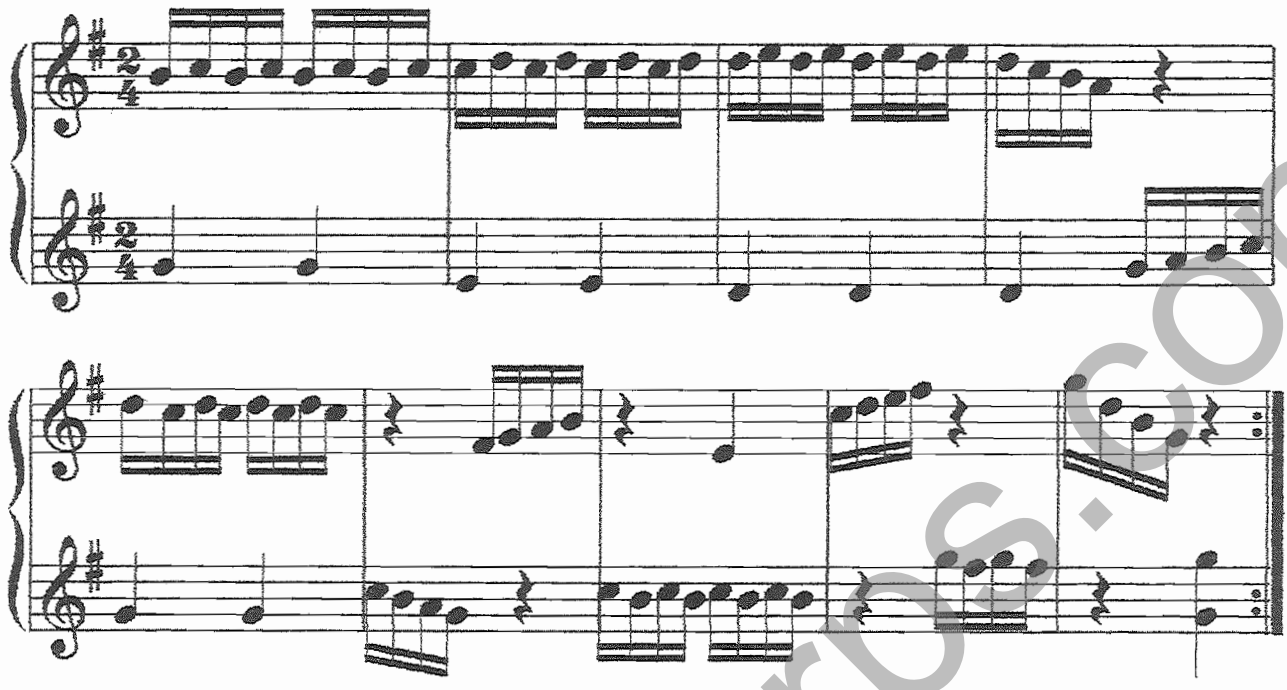
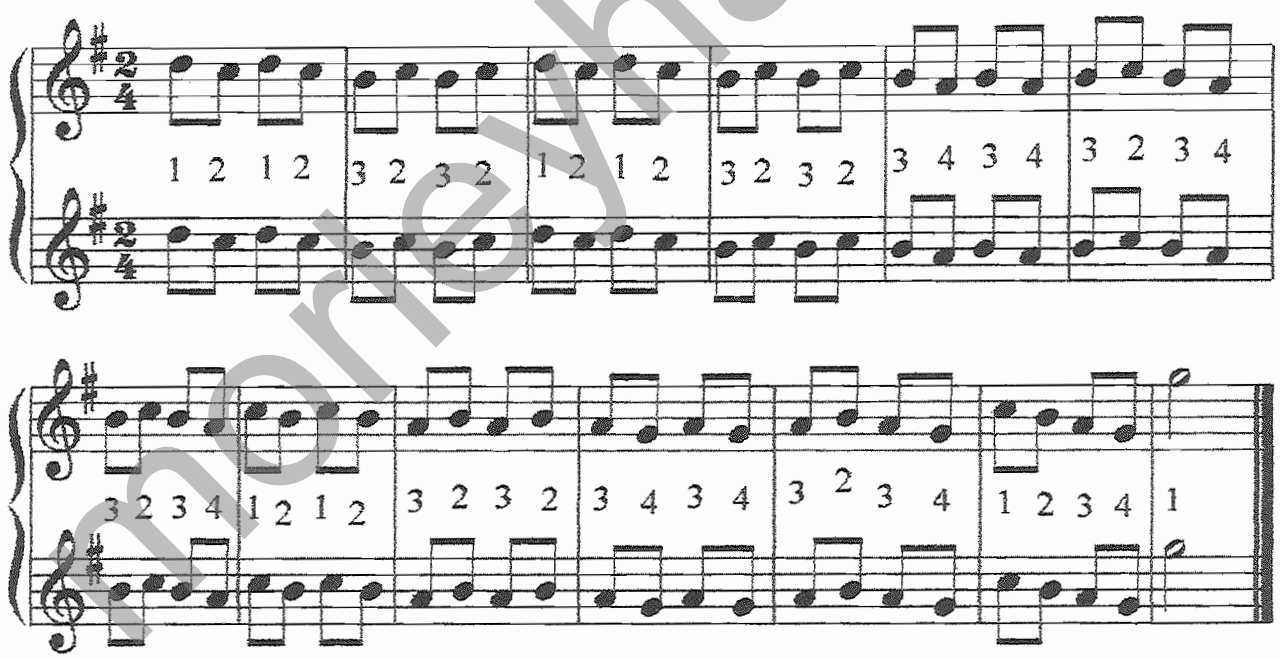
Trill



Strengthening the fingers of both hands



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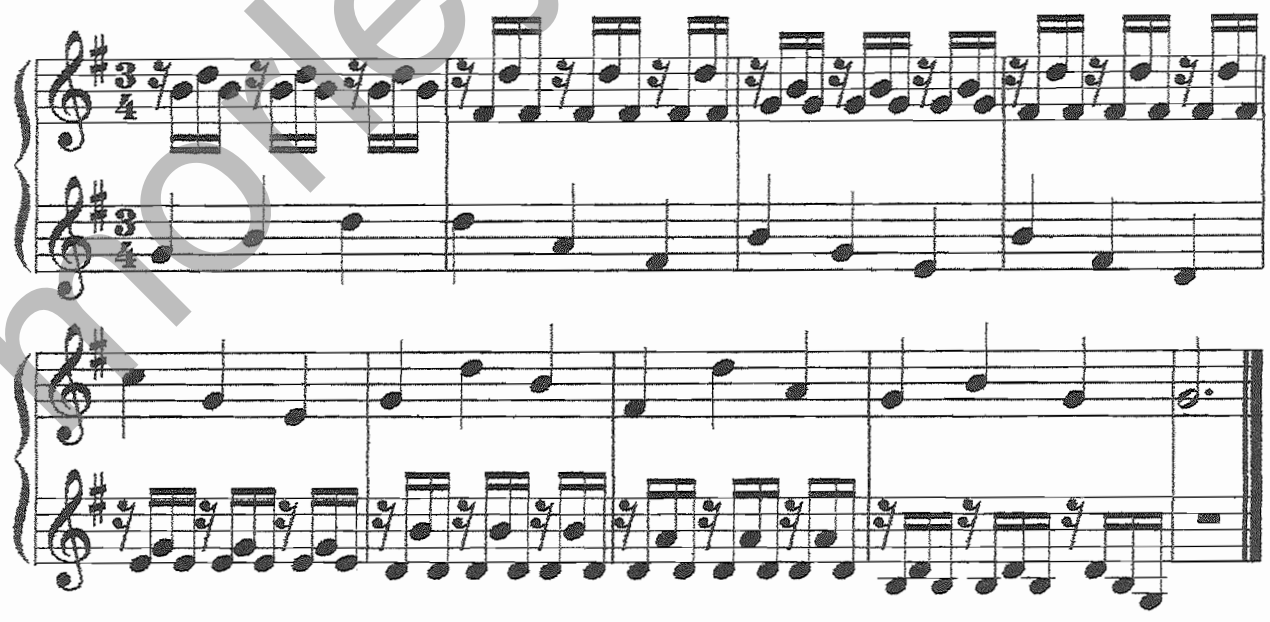
Chord Playing

Passage Work



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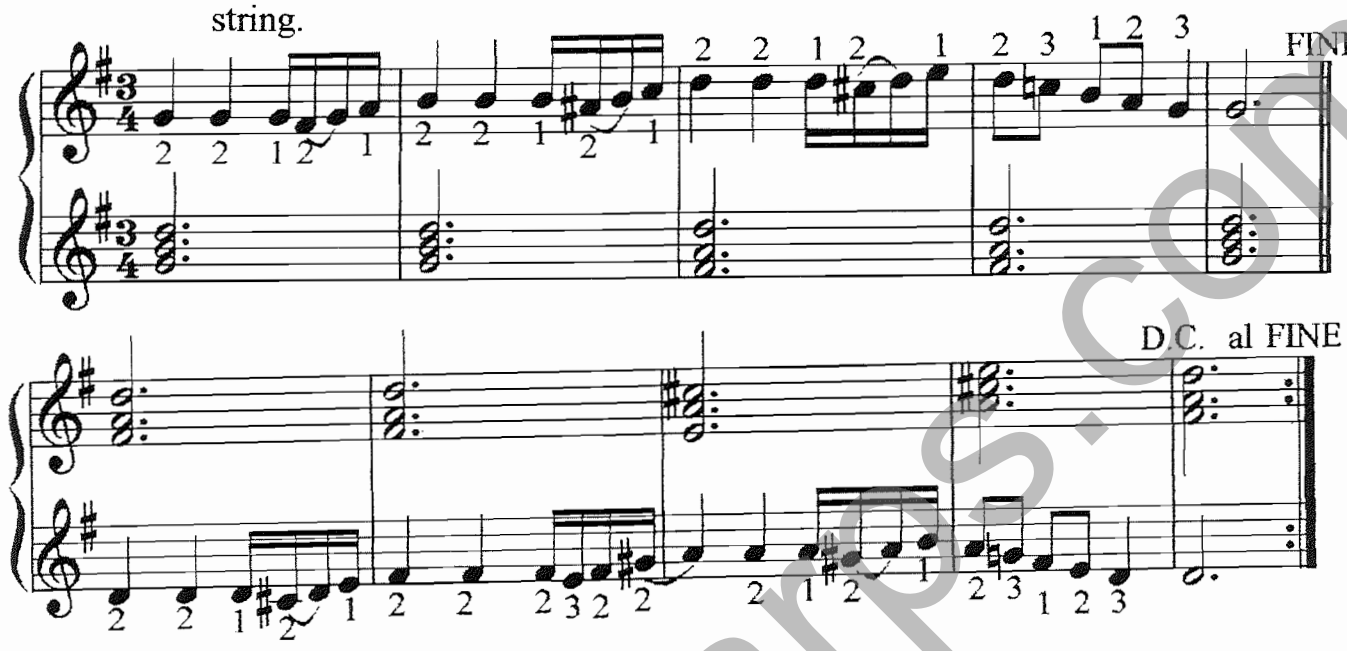
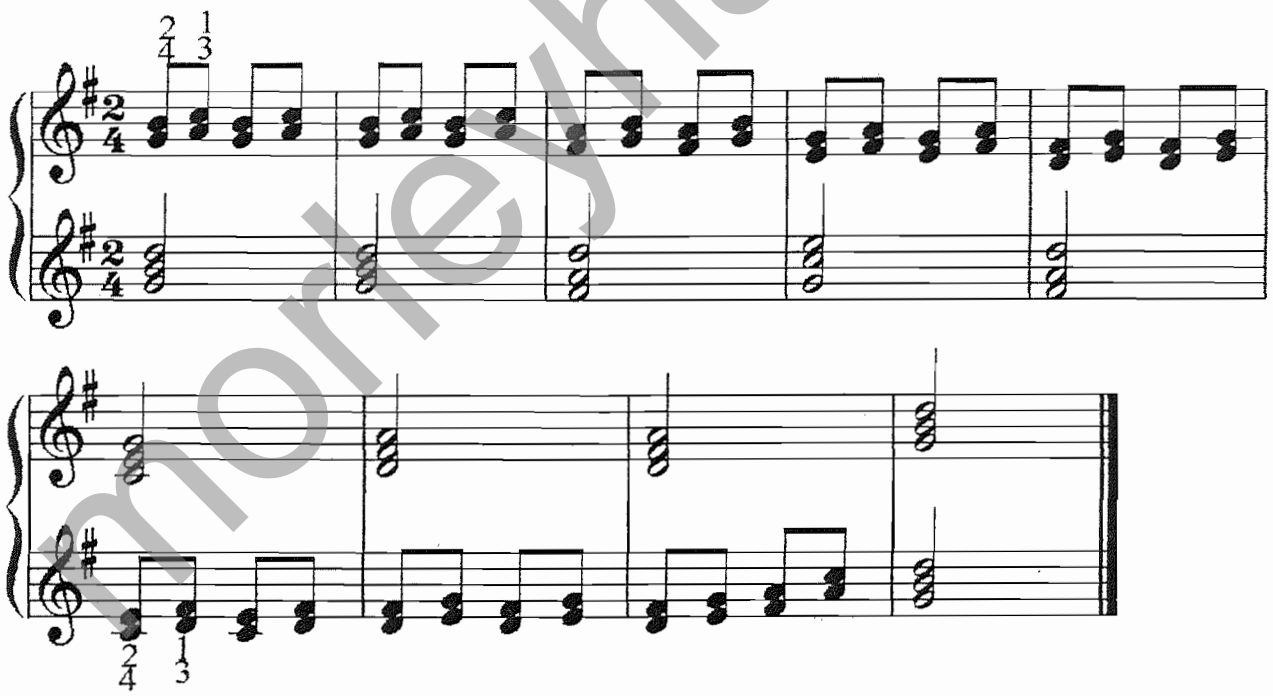
Playing Middle Row Strings with Grace

Use your index finger to slide from the middle row string to the outer row string.



Study in thirds



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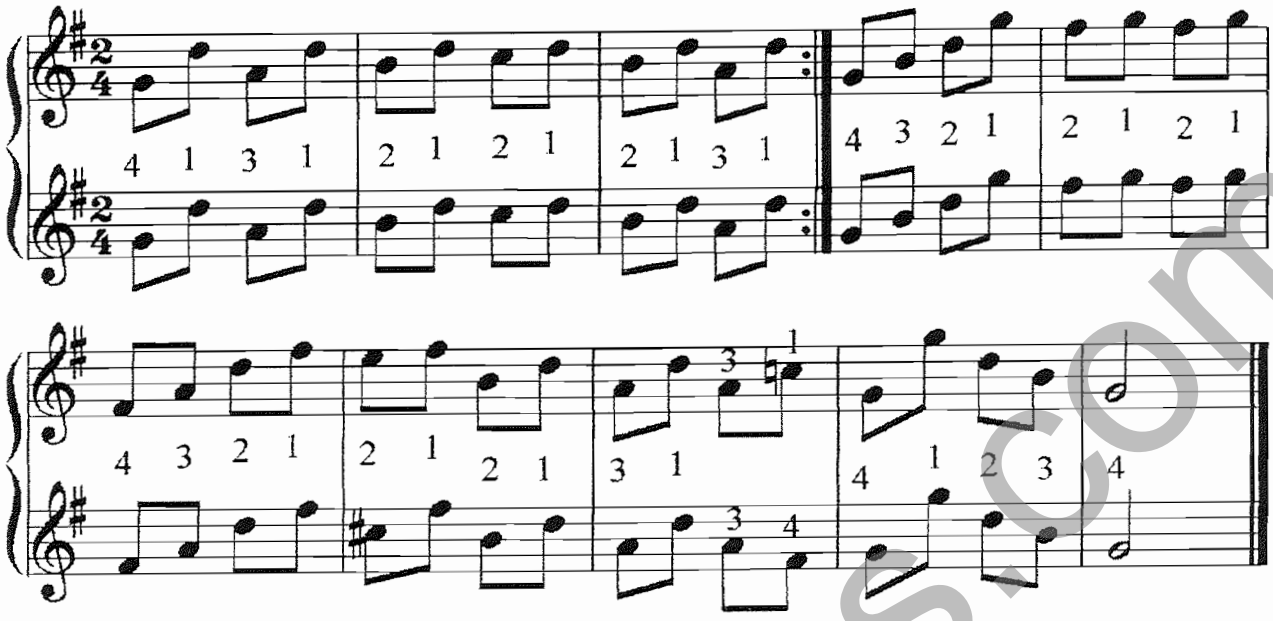
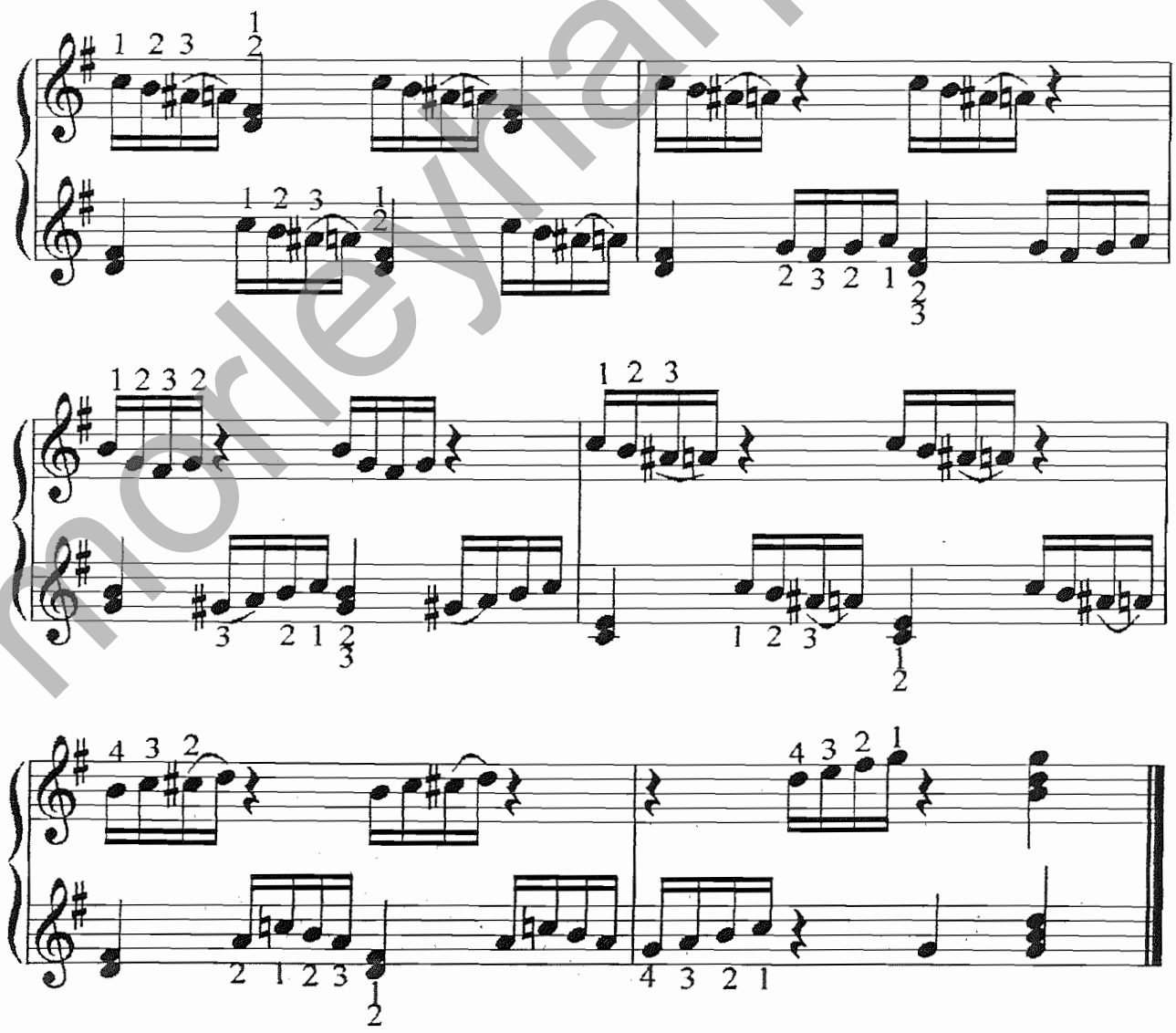
Note Attack in Both Hands



Scales with chromatic groups of notes

Use middle fingers to slide from middle row string to the outer row string.



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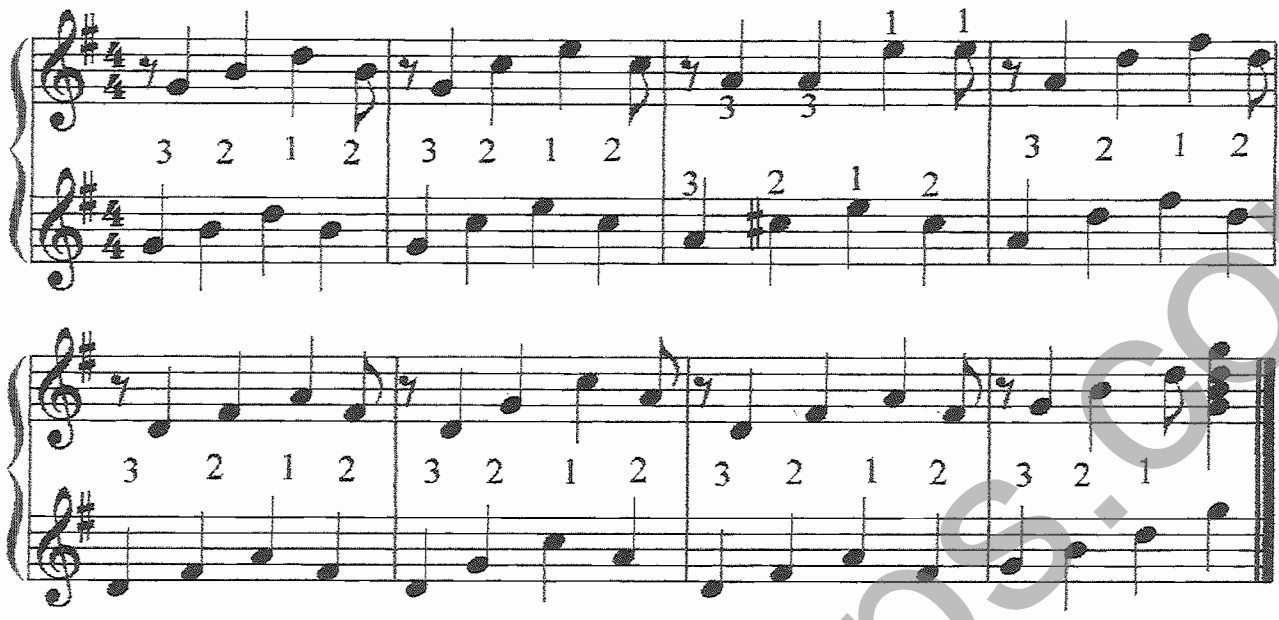
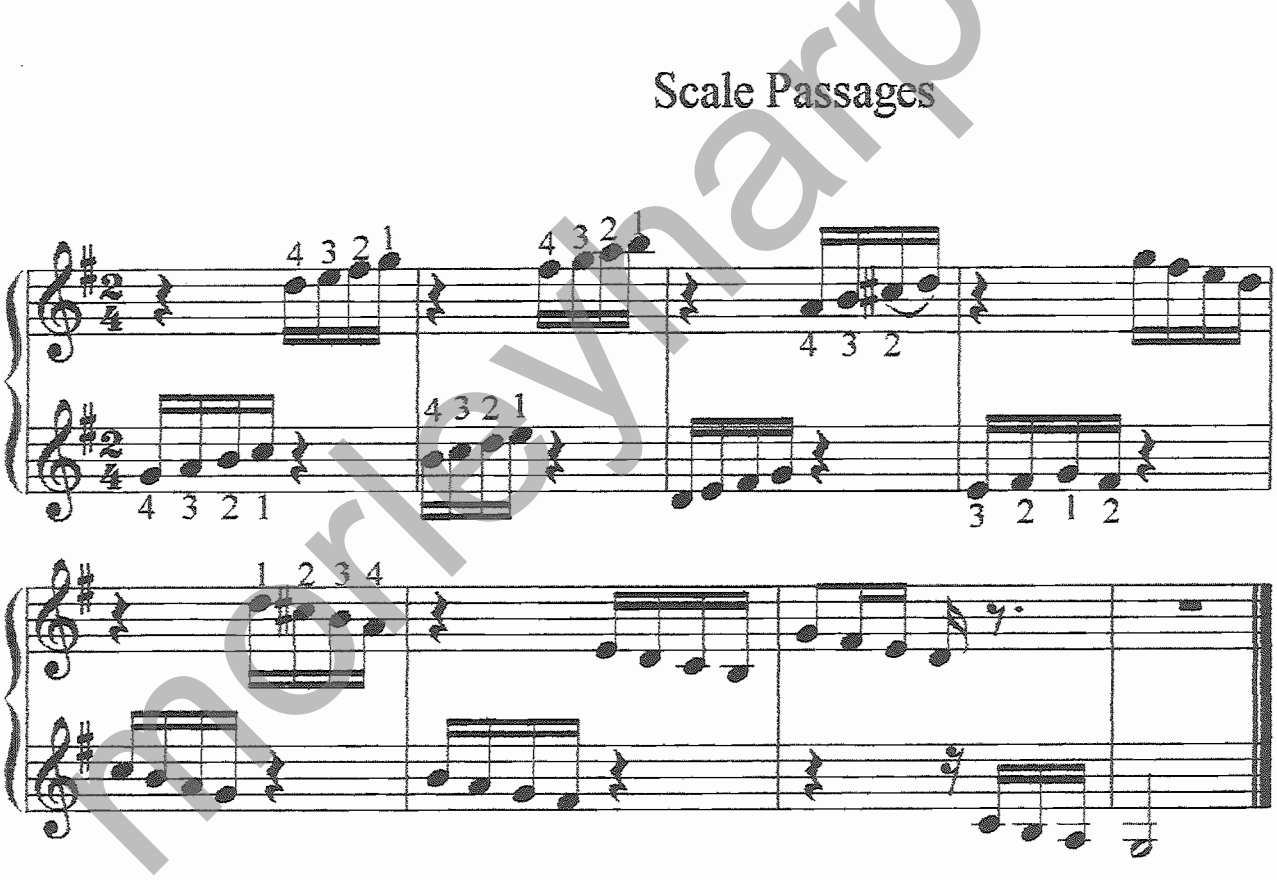
Repeated notes



Scale Passages



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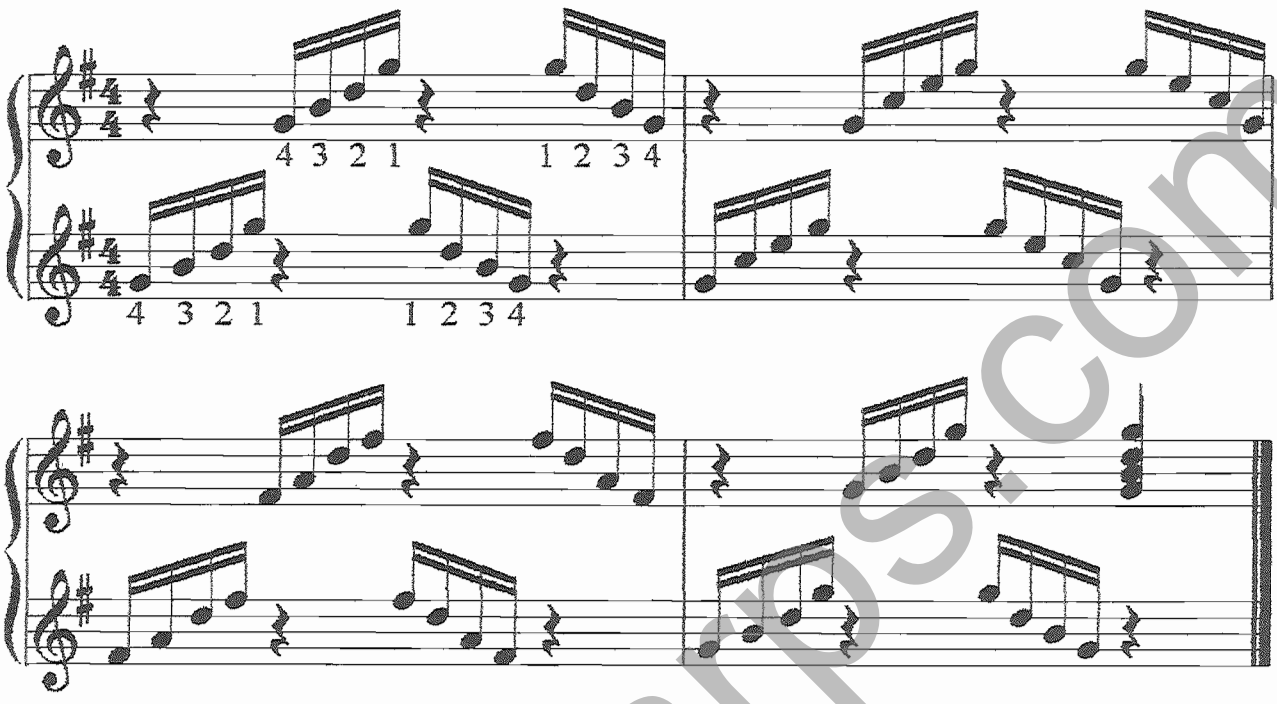
Arpeggio Practise



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Further Works for Triple Harp

Joseph Elois - Elois' Selection of Scottish Songs
e.g. 'The Deil's Awa' wi' Th' Exciseman' p.22

G. F. Handel - Concerto Op. 4 No. 6 in Bb

Edward Jones - Musical and Poetical Relicks of the Welsh Bards
e.g. 'Cynghansail Cymry' p.76

Edward Jones - Cambro-British Melodies
e.g. 'Divyrwch yr Heusor Du - The Black Herdsman's Tune' p.20

John Parry - A Collection of Welsh, English & Scotch Airs with New Variations, also Four New Lessons for the Harp
e.g. 'Sweet Richard' p.1

Ellis Roberts (Eos Meirion) - Manual or Method of Instruction for Playing the Welsh Harp
e.g. 'Llwyn Onn' p.46

Richard Roberts - Cambrian Harmony
e.g. 'Pen Rhaw - Spade's Head' p.12

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