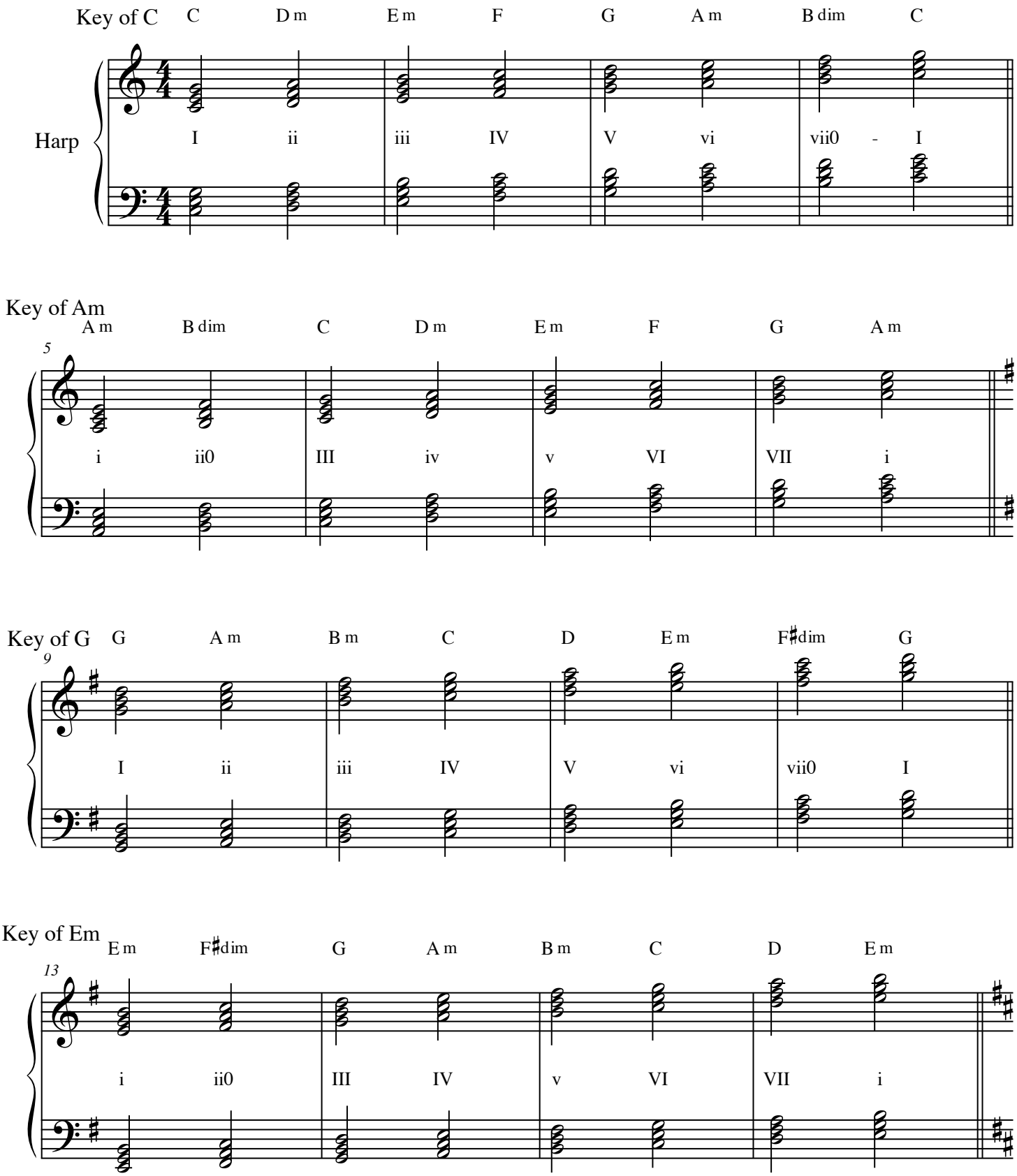
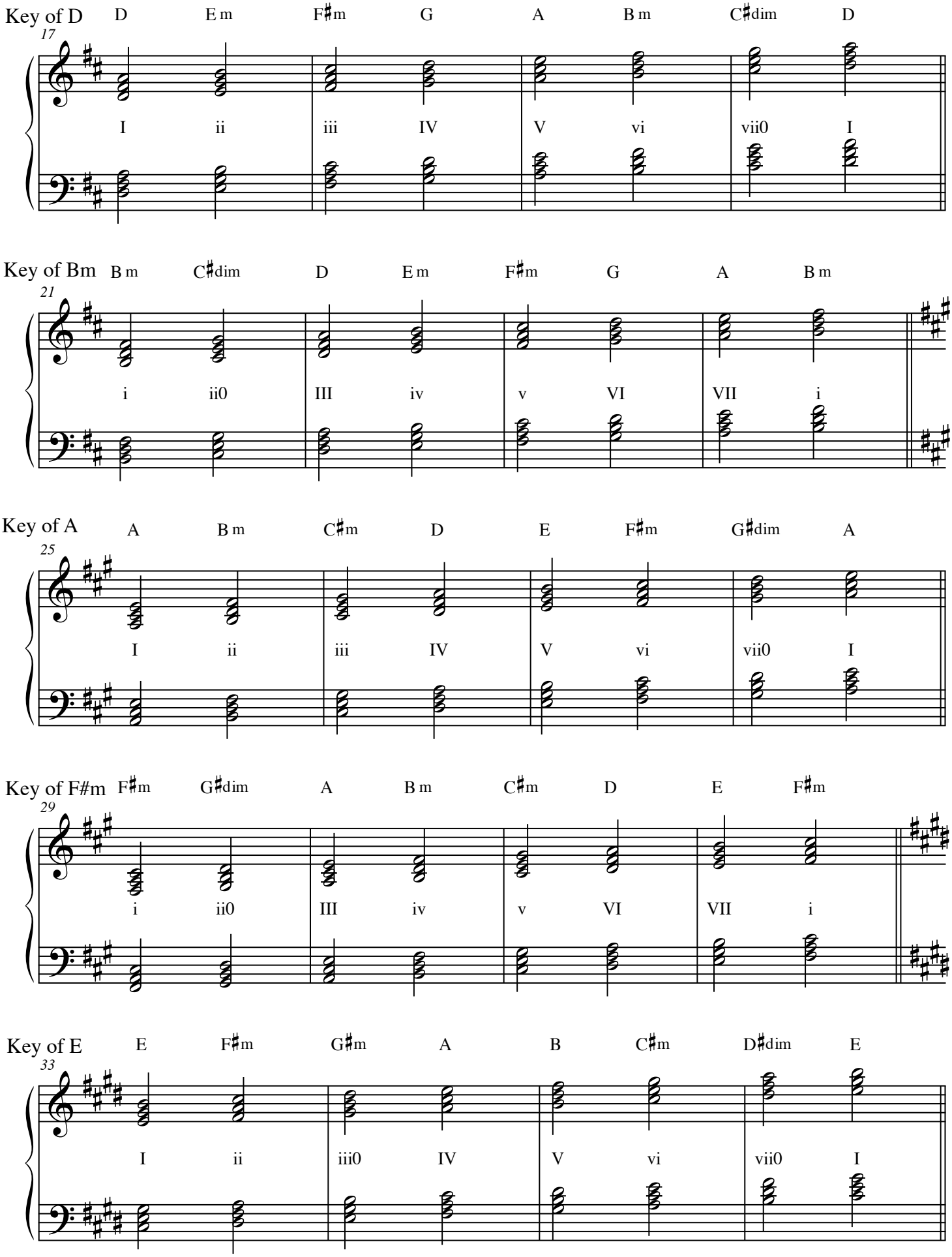
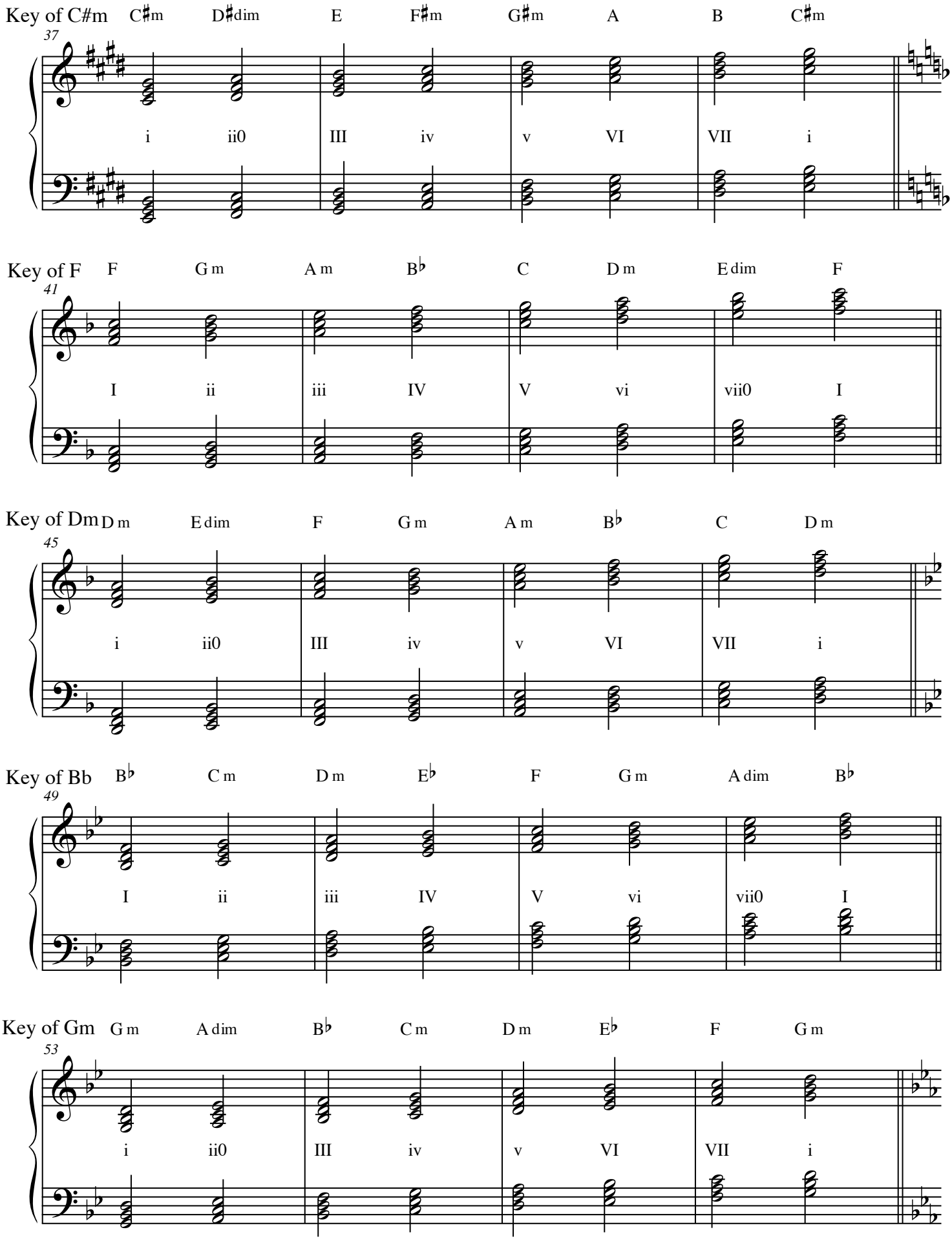
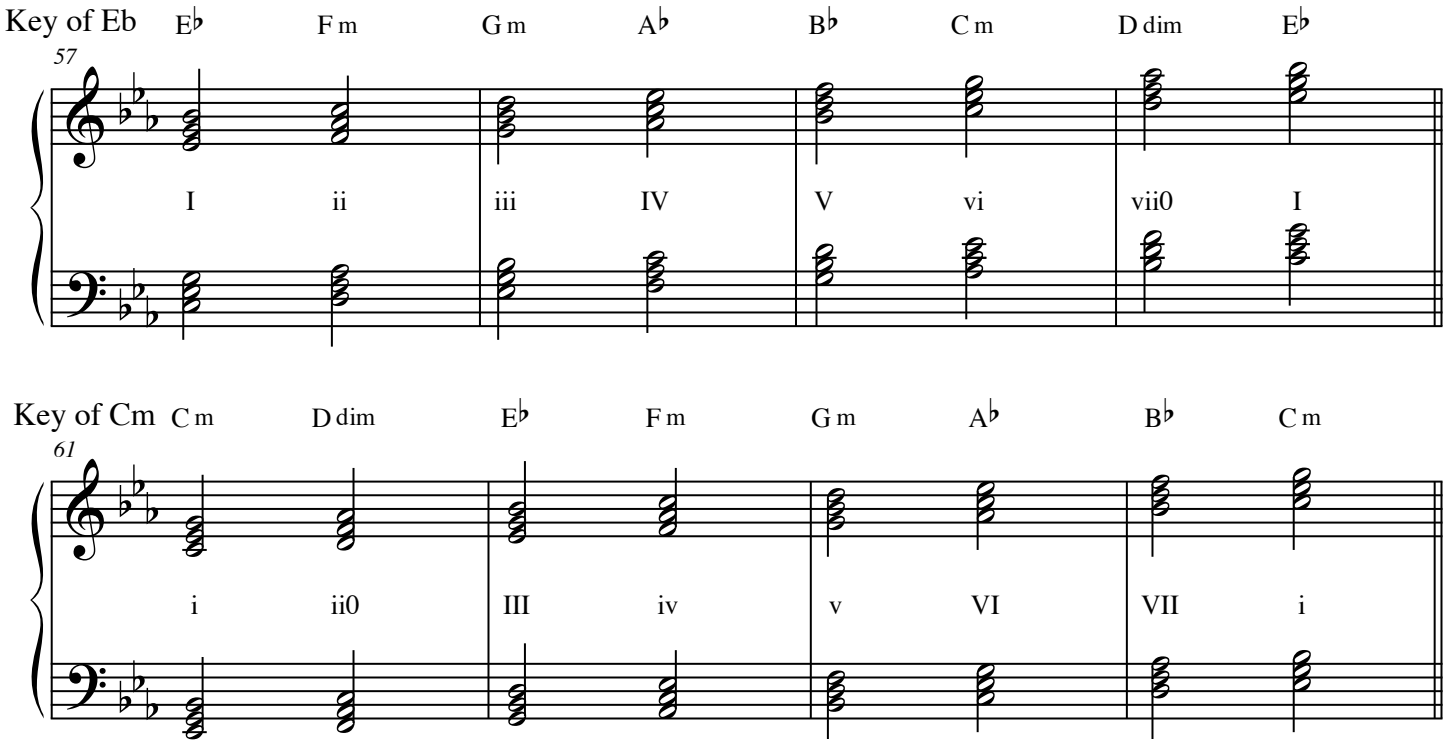
Chords on the Scale




Key of D
D E m F♯m G A B m C♯dim D
17
I ii iii IV V vi vii0 I
Key of Bm
B m C♯dim D E m F♯m G A B m
21
i ii0 III iv v VI VII i
Key of A
A B m C♯m D E F♯m G♯dim A
25
I ii iii IV V vi vii0 I
Key of F#m
F♯m G♯dim A B m C♯m D E F♯m
29
i ii0 III iv v VI VII i
Key of E
E F♯m G♯m A B C♯m D♯dim E
33
I ii iii0 IV V vi vii0 I


Key of C#m
C♯m D♯dim E F♯m G♯m A B C♯m
37
i ii0 III iv v VI VII i
Key of F
F G m A m B♭ C D m E dim F
41
I ii iii IV V vi vii0 I
Key of Dm
D m E dim F G m A m B♭ C D m
45
i ii0 III iv v VI VII i
Key of Bb
B♭ C m D m E♭ F G m A dim B♭
49
I ii iii IV V vi vii0 I
Key of Gm
G m A dim B♭ C m D m E♭ F G m
53
i ii0 III iv v VI VII i



Note: The rest of the keys in the Circle of Fifths follow the same pattern.
We don't use them on a Celtic /lever harp tuned in Eb.

Play through each key. The hand forms remain the same;
you just need to change your levers for each key signature.

Nest, find the inversions for each chord. Play each series in first inversion,
then in second inversion. You will know all three hand forms and become
fluent with inversions. Now you can play the chords on a lead sheet!.

Take the chords you've learned and play them different ways:

~ Arpeggios: create broken patterns going up (ascending) and coming down (descending)

~Oom pah bass: play the root (or lowest) note of the chord on downbeat (one), then the rest of the chord on 2. If you're in 4/4 time,play the root again on 3 and the chord again on 4.

~Open position: Play the chords without the third. Use 4 on the root, 2 on the 5th, and then put your thumb on the octave. This is the most common harp accompaniment style.