

Bardic Exercises/Group Level One

Ex 1) Make a tape of everyone intoning (intoning is the elongation of a word, such as when one chants “om”. You shall be effectively ‘chanting’ your own name.) own name/s several times. Do it enough times that you are able to relax and listen to the sound with some sense of gaining an impression. Listen to the tape and write out your impressions of each person's intonations and try to become aware of what this may be telling you about each person. (Give example)
(write impressions on a piece of paper as each person intones. Share this afterwards.)

Ex 2) Intone Chant/s.

Chants

AMEN (UM EN)

HU (HOO)

AHIH (EE HEE)

IOA (EE OH AH)

AUM (UM)

AHVH (EE VAH)

AL (EL)

IHVH (EE AH)

VHVH (OH AH)

AVR (AU ER)

Ah Ah Ah Ah Ah

Mm Mm Mm Mm Mm

Sh Sh Sh Sh Sh

As you listen, write out your impressions, remembering that the Chant contains threads of energy weave that helps build astral webs. Share impressions.

Ex 3) After working the first two exercises a few times, get drawing paper and crayons to set before you as you listen again to the tapes. Close your eyes the first time and, without thinking, grab up crayons and color. DO NOT try to draw a picture - one should let the sounds move your hands, whether in circular motions, quick darting lines, scrubbing motions, etc. As you feel comfortable with this, open your eyes and chose colors, though quickly and without any real thought.

(Demonstrate this)

Chant the Om again, tape this. As we do this Om, envision and feel the energy move down your spine. After a moment, envision/feel the energy in your hands.

Have you been working with your ‘teacher’? How has that been going and what sort of experience(s) have you had? Teacher knows things on a subconscious level. Understand the ethics involved in this and that most do not know these things on a conscious level. DO NOT be intrusive.

Ex 4) Describe what took place when we all join in before the Class, and chanted Om. How did/does it feel? Have you ever experienced this? What could be accomplished with this energy and in what way would you suppose a Bard might use this energy? In a circle of any kind (healing, ritual, etc.), how would you suppose a Bard might affect that circle. In other words, would a Bard use the energy the same or differently from others, such as other Healers, and in what sense? (listen back to the Om on tape and do colorings).

Ex 5) With this exercise and the ones done previously, what overall impressions do you now have of 'energy?' Have these impressions changed any from your original conception? Discussion. Do some of chants from last class again doing one to the next. Demonstrate this. Listen back and discuss.

Ex 6) Intone (chant) several Names of the Divine Feminine/Masculine. (Move into sing/song format with several)
Once do three names each separately, then go back and do a series of names together. As you listen back to the names (recorded as you intoned), what impressions do you receive and what might that tell you about the Energies in tones? Do colorings.

Ex 7) Read aloud onto a tape of 'Time Is' by Paul Zimmer (Poem enclosed) in the following roles:

as yourself

as the Divine Feminine

as the Divine Masculine

Take time beforehand to sit until you feel a sense of becoming and being that personality before you begin reading. Listen to the tape and write out impressions.

Write a brief poem/prose or do a picture of one of the Divine Feminine based upon your impressions.

Ex 8) Record everyone doing a 'bind' rune from the Irish set. (Beth/Luis/Coll-Beth/Loos/Coal)

Give everyone a copy of that set. Write down your reactions as you listen back then, do a coloring of your performance as you listen.

Ex 9) Record each person doing an emotional 'sound'; i.e. fear, love, anger, joy, etc using chants from ex 2 in the first class as vehicles. No actual words may be used and let others guess what sounds they are afterwards. Listen back to the sounds and do a coloring for each sound, noting the color you find yourself ascribing to each emotion sounded.

Ex 10) Discuss the elements. Ascribe an emotional sound to each element, make a tape of those sounds.

Provide five adjectives for an element and/or directions. Create a poem using these adjectives for each element.

Ex 11) Each person chooses to do an emotional sound. Do these sounds all at the same time with the objective that each person is trying to either get the others to come to their sound and/or be affected by their sound the most.

Write about your reactions to this in a creative format, i.e. a poem, a drawing, etc.

*Why are Artists of any kind a sort of 'natural magician'?

Ex 12) Get a tape of a foreign language (singing, speaking, video, audio or whatever). Shut your eyes and listen.

What feelings do you get?

What emotions? Colors?

What does this tell you about the effects of language and the people who speak it? What kind of visual images do you get?

How does language actually 'shape' the people who speak it as much as the people shaping the language that they speak?

Ex 13) Listen to a tape or to the television (etc.) in English, blocking out the meanings of the words in order to simply listen to the sounds themselves. (I find newscasts are excellent for this).

What does this help tell you about the English language?

How does it help you understand the people who speak it?

What about the actual letters of the alphabet?

Can even the shape of letters indicate anything?

Ex 14) I want us to open our auras. Must remember to close them as well. At this point we shall discuss and use 'tongues'. Using tongues can be a very powerful personal chant. Tongues is a sort of speaking with the heart chakra through the throat rather than with the mind. How might this be good for communicating with the trees?

Ex 15) Record each person doing an emotional 'sound' via tongues; i.e. fear, love, anger, joy, etc. No actual words may be used and let others guess what sounds they are afterwards.

Listen back to the sounds and do a coloring for each sound (or discuss the colors), noting the color you find yourself ascribing to each emotion sounded.

Ex 16) Each person chooses to do an emotional sound. Do these sounds all at the same time with the objective that each person is trying to either get the others to come to their sound and/or be affected by their sound the most.

Discuss effect.

Ex 17) Discuss the elements.

Ascribe an emotional sound to each element.

One can create a very powerful personal ritual by using only the elements of sound and movement. Can someone do something visual with this idea instead?

Ex 18) Physically surround a person from behind without necessarily touching them and vibrate an om in your throat. Feel the energy encasing them.

The idea is to understand that this is how a Bard ‘surrounds’ others with their Art.

This is also a healing aspect.

Envision pulling that person inside your aura as you hum and thereby ‘feed’ them your positive energy. Realize that this is a very empathic method and will require that you also draw the energies back off of yourself afterwards.

Draw a picture of the energy patterns taking place after the experience. This time, go ahead and draw ‘images’.

Ex 19) Listen to a tape you make of you and your friends just talking for a while (especially one with several people on it) blocking out the meaning and just listening to the sounds themselves.

What emotions, colors and adjectives do you get?

What does this help tell you about some of the people/friends?

Ex 20) Practice with someone. Hold your hands three inches away from them, palms up, intoning tongues or chants as you move your hands throughout their aura. Use a little caution with this; go slow, perhaps using soft tones and only increasing the volume and intensity as comfort allows.

Discuss responses. Do you see colors? Smells? Tastes?

Ex 21) With glass of water in both your palms, sing a tongues song encasing a glass of water and then drink the water.

Discuss what takes place.

Ex 22) Choose some favorite music to play. As you listen to the music, stand with your eyes closed and let your body move to the music. This movement does not necessarily have to be dance at all. Rather, allow your body to ‘move’ with the sounds-flow with the sounds themselves.

Talk about how you felt about this. Try to be very aware of the lines of energy coming from the music.

See those lines pulling parts of your body. See the music surrounding your in colors.

Ex 22) As another does tongues, others dance to their sounds. Feel the interplay from the person doing the sounds to those dancing. Feed off each other's energies.

The dancers need to envision themselves sending the energies back to the person doing the tongues.

See the energy lines of colors moving back and forth. Understanding that you are actually 'weaving energy' back and forth between the 'musician' and the dancer(s), what can be done with this.

How could a healing be done via this?

Discussion of sounds/colors/smells and their affects

Generally masculine/feminine

Be aware of movement of energies as you speak and their cross effect

Be aware of your movements as you draw/sculpt...can you hum energies as you do this?

Sounds/colors basically fall into....flat/full, clicking/rolling

(I am aware that I drone a lot when I speak, which tends to create a slight hypnotic affect.)

Create charts for yourself...Colors, words, sounds, smells, feelings and what they means to you...create a cross reference. This is very personal and is not something that can be totally dictated by a finalized 'chart'. I would recommend looking at charts that do exist...best example being the chakras. Creating a chart would help you to also realize what subliminal affect is happening to people in general.

Create a Bind Rune for an especial reason with sound. Repeat everyday as a chant for the week.

Memorize three lines of 'something' (a favorite poem would be best), and repeat this also every day until next class. Be aware of trying to make the lines stronger with each passing day.

Discuss element of spirit as fifth element.

Ex 23) Intone tongues with own two hands facing each other. Try chants/tongues. Feel the variance of tones in your own voice.

Weave those sounds by moving your hands as you intone. Can you control the tones with the movements of your hands?

Sit with someone palm to palm and do sounds.

Discuss responses. Do you see colors? Smells? Tastes?

Ex 24) A poem/song is done, listen to it carefully, listen to the feelings it brings to you, feel yourself going inside the poem, allow yourself to be enwrapped by the energies ...respond immediately after by echoing the poem/song in tongues
What did you feel, hear, see, taste, smell? If you need to draw this, do so!

Ex 25) Make a holiday a Bardic Event.

Pick a holiday

What are its tastes

What are its colors

What are its smells

What are its sounds

What are its feelings

Respond to Holiday in tongues

Dance the Holiday

Cross the senses

taste something of the holiday as you visualize its colors

smell something of it as you listen to its music or create its sounds

Ex 26) Write a poem using the ‘wrong’ senses

Example:

The liquid sky flowed through the leaves
cool as crystal,
Melting like tingling chimes within my spine.
An acrid taste of red bit my tongue
As I heard the Moon’s pulses
vibrate white across the night.

Ex 27) Make a Holiday into a person (example-Halloween)

Fashion that person into a poem using the ‘wrong’ sense descriptions:

The black scent drifted
about him
as leaves screamed in
pungent tones from
his hair.

The reason for getting one to be doing the wrong senses verbally/the written word, is to get the awareness of the crossing of one’s senses more prevalent. This is not a matter of ‘writing good poetry’. Notice how much more vivid the images get by doing this.

Ex 28) Listen to some music and move to it, but do so as an Elf. As a tree.

Can one do tongues that way?

Ex 29) Seeing auras, how to see an aura...

Looking at a person a moment, look away and visualize them in your mind, what colors do you see?

Can you also sense music around someone without speaking to them? Smells, tastes, feelings?

Pay attention to what these 'cues' tell you about what is going on around yourself as well as others.

Ex 30) Create a Circle for yourself in some format (this can be ritualized, or something as simple as seeing white light about yourself extending to a least an arm's length away... at least, making it 'sacred space' somehow)

Play an instrument, draw a picture, write a poem, dance, sing explaining 'what' this Circle is.

Serpent's Egg

The Serpent's Egg
is a seed of light
implanted in the
nest of your heart.

Feel the heat
of its bright light
as you enclose it
with your heart.

It shines with
knowledge.
It glows with
love.

Encircle it, encase it,
implant it in
your heart.

Lines burst from its core.
Lines of light
too numerous to count.
Implanted in your heart,
Encased-
The seed of Knowledge.