

# ***Creative Harping***

## **Modes for Moods**

### **and their Use in Improvisation**

#### **The "Angel" Mode**

Pentatonic - Heavenly - Ethereal



To create the "Angel" Mode for harps tuned in the Key of C with all the levers down, raise the B and E levers.

To create the "Angel" Mode for harps tuned in the Key of F, put all the levers down, then raise the E and A levers.

To create the "Angel" Mode for harps tuned in the Key of Bb, put all the levers down, then raise the A and D levers.

To create the "Angel" Mode for harps tuned in the Key of Eb, put all the levers down, then raise the D and G levers.

## **History of Angels**

The word angel comes from the Greek word "angelos" which means messenger.

The meanings of angels, their appearance and purposes vary throughout history and the world. Artists have given us their visions of angels as winged creatures, usually beautiful figures that are glowing, shining, floating, in human form or as a voice. Saints as well as everyday people tell about being visited by or helped by angels.

About 3,000 B.C. the Sumerians lived in Babylonia on the Euphrates and Tigris rivers. It is here that belief and worship of Angels appeared in their culture. According to their philosophy, everything contained motion and an energy or life force called "ZI". This life force is similar to the Prana in Yoga, and the Chi in Chinese belief systems. According to the Sumerians this "ZI" continued beyond death. They believed in many elaborate spirits and gods, usually represented by the Nature Forces, for example, the moon, sun, sky, storms, and sun. Each of their spirits had a god to be the communicator between the family and the Higher Forces. This being was believed to take on a human form.

The early Hebrews had a similar concept of a spiritual essence adapting a human form. In the Bible, both new and old versions, "An Angel of the Lord" took human form (ex. Hebrews 13:2..."Do not neglect to show hospitality to strangers for thereby some have entertained Angels unaware.") Three Angels ate with Abraham at Mamre while in human form in Genesis 18.

The Sumerians included "messengers of the Gods" who ran errands between gods and humans. This is the earliest recorded evidence of a type of Angel. These beings influenced Sumerian poetry, the arts, and religions. Each Sumerian had an altar honoring their Guardian Angel. Excavations near the Sumerian capital of UR revealed religious artifacts. One of the earliest discovered Angel engraving in stone was a winged figure from heaven pouring the water of life into the king's cup. Temple walls and the entrances to palaces had painted protectors of winged beings who were also worshiped and were similar to the cherubim and seraphim of today.

When the Semites conquered the Sumerians, they adopted some of their theories on Angels, however, they had the Angels serve their particular Gods. Historian Atkins states that there were specific characteristics and offices held by these messenger spirits (Angels) who served the Semite Gods. This idea of an Order of Angels is similar to other beliefs later adapted which divided the "ranks" of the Angels. An early Semite concept of "Angel" warriors fighting evil and serving good, was also found in the religions of Zoroasterism, Christian, Muslim and Hebrew faiths. A belief in Angels are universal all over the world...found in all religions with similarities.



Eventually the religious influence of the Semites reached Egypt. Since prehistoric days, the Egyptians had hundred of divine beings. Egyptologist E.A. Wallis Budge felt that in early times, the Egyptians belied the air, sky, earth, and underworld had many visible and invisible beings that could be friendly or unfriendly to humans depending on the nature in which they were directed. The famous Egyptian Book of the Dead lists 500 gods and goddesses, and later Egyptian philosophers identified 1200 more deities including spirits and local gods. One group was the Hunmanit who were believed to be helpers to humans by "watching over the safety of the sun." These Egyptian guardians seem similar to our concept of Guardian Angels. The Hunmamit were like rays of the sun...like the Angel choirs, and the cherubim. Egyptians performed magic and rituals to fight evil had the help of the friendlier spirits. Many of the painted walls show winged beings, and one Egyptian tomb painting showed Isis enfolding her devotees in her wings. Isis was known as the goddess of healing.

Another example of an earth based religion which studied the influence of the sun and stars was about 2500 B.C. when the Aryans migration from Europe and entered ancient Persia. About 660 BC, Zoroaster, a Persian known as Ahura Mazda) received communication with the Angels who revealed information about the one God. He became empowered and influenced the Persians' religion. Many of his teachings influenced the Christian, Muslim and Hebrew religions. Zoroaster wrote a 21 volume book on ethics, meditation, science, religion and philosophy known as the Avesta. When he was 21, he left and went on a spiritual pilgrimage to assist the oppressed and seek religious freedom. For 7 years he lived in silence while in the wilderness. When he was 30, he had a life changing vision of the Archangel VoHuManah, (Good Thought). This Angel was nine times the size of a human. This Angelic being had such a purifying and inspiring effect on Zoroaster that he stopped out of his physical body and entered the presence of God, who he called the "Lord of Light." The "Lord of Light" presided over a court of attending Angels who reflected his radiance. Then God taught Zoroaster the doctrines and duties of this religion and he became a prophet for his people. During the next 8 years, Zoroaster met the six principle Archangels (the Immortal Holy Ones") who assisted him in his divine mission and taught him new concepts. These beings took both male and female forms and are known as the following: Archangels of Good Thought (Guardian of Cattle); Right (Guardian of Fire; Dominion (Guardian of Metals) ; Piety (The Feminine Guardian of Soil); Prosperity (Female Guardian of Waters); and Immortality (Feminine Guardian of Vegetation). These Archangels are Divine aspects of God and gifts to humans on earth.

Next to the Archangels are the "Adorable ones" Zoroastrian Angels. Zoroaster names 40 of these Angels, although there were said to be more. These take both male and female form and are in charge of the spiritual and material planes. Those that watch the Spiritual dimension are known as the Celestial Adorable Ones and their aspects are Divine wisdom, victory, charity, peace, health, riches, cattle, felicity, rectitude, and spells. The Material Adorables watch over the material dimension and their nature aspects are light, wind, fire, water, earth, etc. The Lord of Light (God) was active in all the life of the Zoroastrians and the Angels possessed a certain virtue or phenomenon.

The third rank of Zoroastrian's Angels were the Guardian Angels who accompany each person for their entire life. Their roles are as guide, conscience, protector and helpmate. Zoroaster stated that these Guardian Angels were "a strong and watchful warrior who wears armor and carries weapons." Their strength, swiftness and healing energies were without equal.

Zoroaster introduced a nature god into an Angel revealing the infinite manifestations of the Lord of Light. He did this to help people understand the concept of one God, instead of many, and the Angels. Spreading this faith was not easy at the beginning. The story is when he cured the King of Persia's horse of an illness, he proved the power and truth of his teachings. He impressed the King who converted and became his patron. Zoroasterism became the religion of Persia.

Zoroaster stated that the Lord of Light and his Archangels had a nemesis - the Lord of Darkness with supportive demons and evil spirits. There was a concept of a major battle between these forces of dark and light, however, Zoroaster had faith that the Lord of Light and his Angels would be victorious. Angels played a major role in the beliefs of the the Zoroastrians, and many similar philosophies regarding Angels are seen in other religions.

The Jewish people were exiled to Bablonia in 597 B.C., but in 538 B.C. Cyrus of Persia conquered the Bablonians. He later released the Jewish people gave them permission to return to Jerusalem.

The ancient Jews thought God's spirit adapted to natural phenomena in the aspects such as rain, snow, thunder, dark, light, stars, sun, moon, etc. "Who makest the winds thy messengers, fire and flame thy ministers (Esp 104:4).



Near the end of the 17th century in America's newly established colonies, Increase Mather, president of Harvard College, published 6 sermons on the subject of angels. The subtitle of which was Fearers of God. "Generally", Mather said, "there is no need now for angels to appear to man, because the scriptures have now been perfected". He warned his readers against the demons who may appear as angels. Thus, in Puritan New England, the angelic tradition fell away.

Continuing into the 18th century, the influence of angels still waned. The angels held their place in the liturgy of the church, but with the steady advance of scientific thought they were seen mainly as images of the past. The mystical poet and painter William Blake and the Swedish scientist and mystic, Emanuel Swedenborg approached the spiritual world from an inner point of view. Swedenborg said he was in close contact with angels.

In his book Heaven and Hell, Swedenborg described some of his ideas about the different levels of angels and their roles as educators and guides. He said there are 3 degrees of angels, 3 levels of angels. The natural level, the angels closest to us. The next level are the spiritual angels working and communicating, living in community of love of neighbor, involved in our ongoing regeneration.

*The highest form of angels are described by Swedenborg as celestial angels or heavenly angels and they are the angels who are closest to God, if that is your understanding of the source of all of creation, the source of the universe. And they live goodness for the sake of goodness. While in the Swedenborg system angels are not separate creations, angels are highly evolved humans who have passed on to other levels of spiritual awareness in our everyday language we mean they have died and gone on to other things.*

The purpose of creation is to form a heaven of angels from the human race. After the spiritual experiences, which Swedenborg had, he claimed to have lived simultaneously in both the natural and spiritual worlds. Consequently, he conversed daily with angels.

*There appeared to me very beautiful rainbows as on former occasions, but still more beautiful, with the light of the purest white, in the center of which was an obscured earthly something, but that most lucid snow white appearance was beautifully varied by another lucidity. And if I rightly recollect, with flowers of different colors round about. - Emanuel Swedenborg.*

People who claim to have experienced near death experiences talk about going through and being met at the end of a tunnel by angels. Some people describe meeting a being of light, others say they meet Jesus.

Blake's idea of angels differed somewhat from Swedenborg's, although he was strongly influenced by him. Blake diverged from Swedenborg's conception of angels as a status attainable by humans. Blake believed angels were a separate order of creation. He attributed his visions to the manifestations of his inner world. For Blake, the angel was a symbol of the world of the spirit. In the 19th century, newly formed scientific principals were causing fervor amongst religious thinkers. As our knowledge of our material world increased, the spiritual realm was pushed farther away. The idea of the angel was becoming more detached from its religious foundations. Angels became more romanticized, more secular. The word angelic applied to women and an angel was seen as epitomizing womanly grace. The 2 most widely read poets of the age were Tennyson and Browning. Both writers made numerous references to angels. Angels were becoming figures of fantasy and imagination. In his poem Pauline, Browning claims the angel as his muse.

*"And of my powers, one springs up to save from utter death a soul with such desire confined to clay. Of powers, the only one that marks me, an imagination which has been a very angel, coming not in fitful visions but beside me ever and never failing me".*

We can speculate along with Theodora Ward, the author of Men and Angels, that the idea of a spiritual being who travels between the world of spirit and the material world has evolved from the Polytheistic beliefs of the ancient Egyptians, Sumerians, Babylonians and Persians. One belief was that the angels governed the movement of the moon, the sun, and the stars. Much of what we know about ancient beliefs in angels we have learned from early artistic depictions of spirits. Mainly in the form of winged creatures. The Egyptian Goddess Isis, protector, virgin, and mother was portrayed as an angel with wings. To the Greeks, the images of sleep and death were also represented as angelic figures. Plato and his writings have indicated that both the gods and souls of men are winged.



Traditionally the Angels were represented by the elements of fire and wind, and the image of Angels as religious figures evolved as their religion changed. The initial appearance of Angels in the Jewish history was in Genesis. The cherubim, some say are wind spirits of nature, protecting the Tree of Life in the Garden of Eden. Seraphim are another type of Angels. They are winged beings that protect sacred spaces and are fire beings. This concept is similar to the Ancient Egyptian belief of the winged Sun God Horus, who was associated with fire and protection. Early Assyrians depicted sculptures of Angel beings fertilizing sacred palm trees.

The Bible tells of the Divine essence of God taking the form of "a man of God" or the "Countenance of the Angel of God." Some may consider the Angel of the Lord as either an Angel of God in another Form. When the Angel of the God came to Moses as a flame from a burning bush in Exodus, and he heard God's voice, here was a reference of Angels as energy forces.

Both before and after the Jewish exile, their view of Angels were influenced by the Zoroastrians. The amount of their Angels increased and they became messengers of the Divine. Their Jewish scriptures tell of the Angelic war between good and devil which result in the world's end. This sounds like the Zoroasterian fight of the Lord of Darkness and Light. However, some Jewish leaders rejected these writings. Many of the Angels adopted by the Jewish writings became similar to the Christian concept of Angels. Each country having an Archangel protecting it is mentioned in the Book of Daniel.

In the bible, angels have appeared as messengers, guides, and healers. They also make up the celestial court. *"And I beheld and I heard the voice of many angels round about the throne, and the number of them was thousands of thousands."* - St. John, the Evangelist. Angels are even recorded in the Koran, *"You shall see the angels circling around the throne, giving glory to their Lord"*.

Muhammad said angels were sent by God to seek out those places where men and women honor the deity. The angels then report back to heaven what they have heard. Angels have been thought of as creations of a separate order from human beings and also as the spirits of highly evolved humans. Angel scholar, Geddes McGregor, tells us the English word angel is a transcription of the Greek word "agaylos". In Hebrew, angels are called "mal'ak" meaning messenger. "Mal'ak" originally meant shadow side of God. The Hebrews thought of angels as emanations of Yahweh, part of the same divine spirit. In the Christian church, angels were not believed to be emanations of God, but spirits created by God at the time He created the material world.

In the middle ages, St. Augustine described the nature of an angel by relating it to an angel's purpose. *The angels are spirits, but it is not because they are spirits that they are angels. They become angels when they are sent. The name angel refers to their office not to their nature. You ask the name of this nature, it is spirit. You ask its office, it is that of angel. In as far as he exists, an angel is a spirit, and as far as he acts he is an angel* - St. Augustine.

Both Jewish and Christian theologians considered Angels a very popular subject to discuss. Some famous theologians were Gregory the Great, Phil, and St. Thomas of Aquinas. St. Thomas of Aquinas was known as the Angel Doctor. In 1259 A.D., he gave lectures and talks on Angels at the University of Paris. The information from these lectures have formed some of the basis for the knowledge of Angels for hundreds of years later. His angelology consisted of the existence of Angels, their nature as purely spiritual beings (incorporeal substances) having minds but no bodies. A frequently asked question was, Can a mind exist without a body? St. Aquinas debates and discussions were so popular they drew forth crowds of people. It was a form of entertainment such as going to a football game in modern times.

Hebrew concepts formed the background for Christian beliefs concerning heaven and angels. Some scholars say that the earliest religious representation of an angel was found at Ore, the Sumarian capital of the Hebrews. A winged figure is shown descending from heaven to pour water from an overflowing jar into the cup held by a king. Others suggest the earliest depiction of an angel is found in the annunciation scene at the catacombs of Priscilla in Rome dating from the 2nd century AD. But archaeological remains of the earliest Christian church found in Syria that was built or remodeled in 233 AD shows no pictures of angels. A synagogue found in the same spot however shows robed figures attending Moses. For the early Christian church, the time of the angels had not yet come. It wasn't until the reign of Constantine the Great from 306 to 337 AD that Christian art began to flourish and then we began to see the characteristic appearance of angels.



The function of the wing is to take what is heavy and raise it up into the region above where the gods dwell. Of all things connected with the body it has the greatest affinity with the divine. - Plato.

Look well for I am a form difficult to discern, I am a new moon, I am an image in the heart. When an image enters your heart and establishes itself, you flee in vain. The image will remain within you, unless it is a vain fancy without substance, sinking and vanishing like a false dawn. But I am like the true dawn; I am the light of your lord. - Rumi

Psychologist Carl Jung says that angels personify the coming into consciousness of something new arising from the deep unconscious. Jung opened the door to looking at angels as symbols of our recognition of our inner world. What does the angel archetype mean to us today?

The world is experiencing an increasing appreciation of the spiritual, an increasing capacity for people to be with spirit, to co-create. There is so much work that needs to be done, that we really need spiritual help in getting it done. Some would say it's a part of the evolution of our collective soul, leaving us to look inside ourselves and to seek God.



*Angel Art by Ann Rothan.*

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Thank you Ann for your beautiful art work for the video.

For harps that are tuned in the Key of C with all the levers down, raise the B and E levers. This creates the Pentatonic Mode. Then play the songs below. Do not worry about the key signature of 1 flat. Just play the notes. Every so often, you can run your fingers over the strings and create the Pentatonic glissando giving it that "Angel Mode" sound. You can also, have someone run their fingers over the strings in the top register of the harp while you play the melody on the bass strings.

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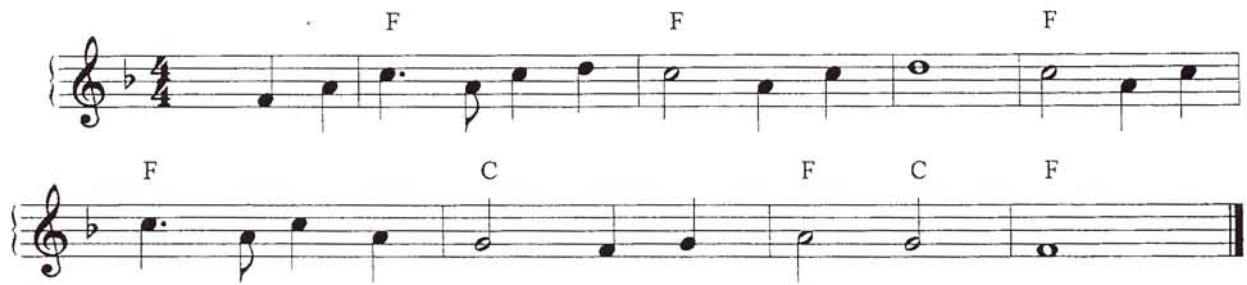
## Go Tell it on the Mountain

Four staves of music in 4/4 time, key of F major. The melody is written on a single treble clef staff. The chords are indicated above the notes: F, F, C, F, F, F, C, F, F, C, F.

## Swing Low, Sweet Chariot

Four staves of music in 2/4 time, key of F major. The melody is written on a single treble clef staff. The chords are indicated above the notes: F, Dm, F, C, F, Dm, F, F, C, F, Dm, F, F, C, F. The piece ends with a double bar line and the word "fine".

## Michael, Row the Boat Ashore



## I Gave my Love a Cherry

Musical score for the hymn "I Gave my Love a Cherry". The score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (B-flat). The melody consists of three staves. The first staff contains the first four measures, the second staff contains the next four measures, and the third staff contains the final four measures. Chord symbols (F and C) are placed above the notes in the first staff and below the notes in the second and third staves.

Chord symbols: F, F, C, C, F, F, C, F.



## Au Clair de la Lune

French Folksong

Four staves of music for 'Au Clair de la Lune' in 4/4 time, key of F major. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. Chords are indicated above the notes.

Staff 1 (Melody): F, F, C, F

Staff 2 (Accompaniment): F, F, C, F

Staff 3 (Accompaniment): G, G, C

Staff 4 (Accompaniment): F, F, C, F

## Loch Lomond

Two staves of music for 'Loch Lomond' in 4/4 time, key of F major. The melody is written on the first staff, and the accompaniment is on the second staff. Chords are indicated above the notes.

Staff 1 (Melody): F, Gm, C, F, F

Staff 2 (Accompaniment): Dm, Am, Gm, F, C, F

## Mary Had a Little Lamb

Two staves of music for 'Mary Had a Little Lamb' in 4/4 time, key of F major. The melody is written on the first staff, and the accompaniment is on the second staff. Chords are indicated above the notes.

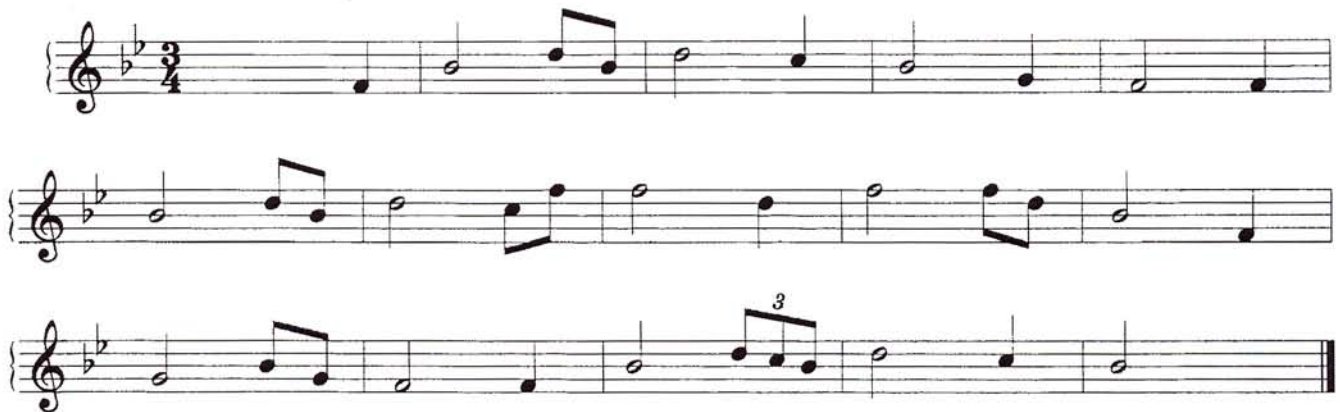
Staff 1 (Melody): F, C, F

Staff 2 (Accompaniment): F, C, F

## Harps tuned in F

For harps that are tuned in 1 Flat, (Bb), put all the levers down, then raise the E and A levers. This creates the Pentatonic Mode. Then play the songs below. Do not worry about the key signature of 2 flats. Just play the notes. Every so often, you can run your fingers over the strings and create the Pentatonic glissando giving it that "Angel Mode" sound. You can also, have someone run their fingers over the strings in the top register of the harp while you play the melody on the bass strings.

### Amazing Grace



### Nobody Knows The Trouble I've Seen





## Go Tell it on the Mountain

Four staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Chords are indicated above the staff: Bb, Bb, F, Bb, Bb, Bb, F, Bb, Bb, F, Bb.

## Swing Low, Sweet Chariot

Four staves of music in 2/4 time, key of B-flat major. The melody is written in treble clef. Chords are indicated above the staff: Bb, Gm, Bb, F, Bb, Gm, Bb, Bb, F, Bb, Gm, Bb, Bb, F, Bb. The piece ends with the instruction "D.C." (Da Capo).

## Michael, Row the Boat Ashore



## I Gave my Love a Cherry





## Au Clair de la Lune

French Folksong

Four staves of music in 4/4 time, key of B-flat major. The melody is simple and repetitive. Chords are indicated above the notes: B-flat, B-flat, F, B-flat, B-flat, F, B-flat.

## Mary Had a Little Lamb

Two staves of music in 4/4 time, key of B-flat major. The melody is simple and repetitive. Chords are indicated above the notes: B-flat, F, B-flat, B-flat, F, B-flat.

## Loch Lomond

Two staves of music in 4/4 time, key of B-flat major. The melody is more complex than the previous two songs. Chords are indicated above the notes: B-flat, Cm, F, B-flat, B-flat, Gm, Dm, Cm, B-flat, F, B-flat.

## Harps tuned in Bb

For harps that are tuned in 2 Flats, (B&E), put all the levers down, then raise the A and D levers. This creates the Pentatonic Mode. Then play the songs below. Do not worry about the key signature of 3 flats. Just play the notes. Every so often, you can run your fingers over the strings and create the Pentatonic glissando giving it that "Angel Mode" sound. You can also, have someone run their fingers over the strings in the top register of the harp while you play the melody on the bass strings.

### Amazing Grace





## Go Tell it on the Mountain

## Swing Low, Sweet Chariot

## Michael, Row the Boat Ashore



## I Gave my Love a Cherry

Three staves of music in E-flat major (three flats) and 4/4 time. The melody is on the top staff, and the accompaniment is on the bottom two staves. The melody is a simple, repetitive eighth-note pattern. The accompaniment consists of a steady eighth-note bass line. Chord symbols are placed above and below the staves.

Chord symbols: E $\flat$ , E $\flat$ , E $\flat$ , B $\flat$ , E $\flat$ , B $\flat$ , E $\flat$ , B $\flat$ , E $\flat$ , B $\flat$ .



## Au Clair de la Lune

French Folksong

Four staves of music in 4/4 time, key of E-flat major (three flats). The melody is simple and repetitive. Chords are indicated above the staves: E-flat, E-flat, B-flat, E-flat, E-flat, E-flat, B-flat, E-flat, F, F, B-flat, E-flat, E-flat, B-flat, E-flat.

## Mary Had a Little Lamb

Two staves of music in 4/4 time, key of E-flat major (three flats). The melody is simple and repetitive. Chords are indicated above the staves: E-flat, B-flat, E-flat, E-flat, B-flat, E-flat.

## Loch Lomond

Two staves of music in 4/4 time, key of E-flat major (three flats). The melody is more complex than the previous two songs. Chords are indicated above the staves: E-flat, Fm, B-flat, E-flat, E-flat, Cm, Gm, Fm, E-flat, B-flat, E-flat.

## Harps tuned in Eb

For harps that are tuned in 3 Flats, (Eb&A), put all the levers down, then raise the D and G levers. This creates the Pentatonic Mode. Then play the songs below. Do not worry about the key signature of 4 flats. Just play the notes. Every so often, you can run your fingers over the strings and create the Pentatonic glissando giving it that "Angel Mode" sound. You can also, have someone run their fingers over the strings in the top register of the harp while you play the melody on the bass strings.

### Amazing Grace



### Nobody Knows The Trouble I've Seen





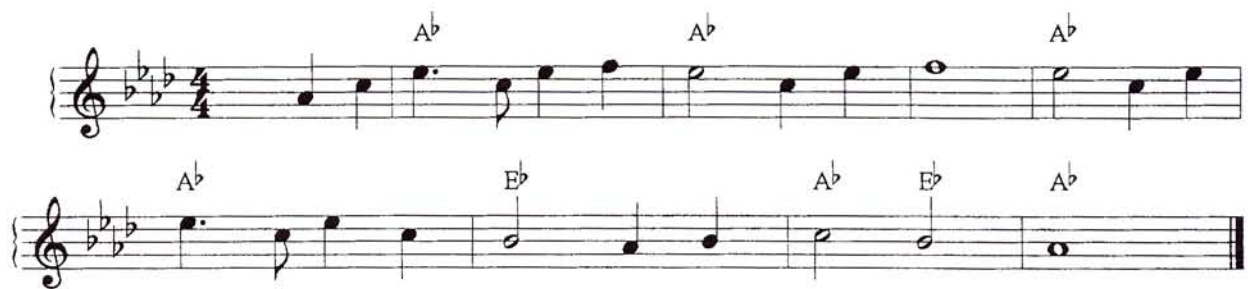
## Go Tell it on the Mountain

Musical score for 'Go Tell it on the Mountain' in 4/4 time, featuring four staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in treble clef. Chord symbols are placed above the notes: A-flat, A-flat, E-flat, A-flat, A-flat, A-flat, E-flat, A-flat, A-flat, E-flat, A-flat, and A-flat.

## Swing Low, Sweet Chariot

Musical score for 'Swing Low, Sweet Chariot' in 2/4 time, featuring four staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in treble clef. Chord symbols are placed above the notes: A-flat, Fm, A-flat, E-flat, A-flat, Fm, A-flat, E-flat, A-flat, Fm, A-flat, A-flat, E-flat, A-flat, Fm, A-flat, A-flat, E-flat, A-flat, and D.C. The word 'fine' is written at the end of the second staff.

## Michael, Row the Boat Ashore



## I Gave my Love a Cherry





## Au Clair de la Lune

French Folksong

Four staves of music in 4/4 time, key of A-flat major (three flats). The melody is simple and repetitive. Chords are indicated above the notes: A-flat, A-flat, E-flat, A-flat, B-flat, B-flat, E-flat, A-flat.

## Mary Had a Little Lamb

Two staves of music in 4/4 time, key of A-flat major (three flats). The melody is simple and repetitive. Chords are indicated above the notes: A-flat, E-flat, A-flat, A-flat, E-flat, A-flat.

## Loch Lomond

Two staves of music in 4/4 time, key of A-flat major (three flats). The melody is more complex than the previous two songs. Chords are indicated above the notes: A-flat, B-flat minor, E-flat, A-flat, A-flat, F minor, C minor, B-flat minor, A-flat, E-flat, A-flat.