

Creative Harping

Modes for Moods

and their Use in Improvisation

The Aeolian Mode

Evocative, Dreamy, Melancholic, Quiet



There are seven modes used with the major scale, and four of them are considered to be minor modes. They are the Dorian, Phrygian, Aeolian and Locrian modes and they all have a minor 3rd in common.

The Aeolian Mode is sometimes referred to as the "natural minor" mode. Its one special feature is that lowered leading tone which makes it so similar to the Dorian and Phrygian modes. Intimate and poetic, this mode has a sweet quality to its melodies.

In Kay Gardner's book, *Sounding the Inner Landscape*, she writes:

"MUSICAL ORIGINS - Ancient Greek modes are named for the tribes of peoples who traveled through the ancient empire. The three major tribes were the Ionians from Asia Minor, the Aeolians from the island of Lesbos, and the Dorians of the Peloponnese..... Each tribe or culture, residing in a particular geographical location, would have a set of sounds from which to draw its music. The wind blowing across arctic plains would be very different from the wind blowing across a densely forested or mountainous area. Rain in a tropical forest would sound very different from a downpour on grasslands. Various peoples, in their imitations of these natural sounds, would, as a result, have a very different collections of sounds. It is for these geographical reasons that each country, each region, each tribe has its specific and unique musical scales, modes, and ragas reflecting the sounds of Nature and the sounds of these societies at work."

The Aeolians inhabited the Greek Island of Lesbos - (Lesbos). The lush, green island of Lesbos is like no other. It is the third largest in the Aegean Archipelago behind Crete and Evia. Here is some history on Ancient Lesbos:

The evidence that archeological excavations have brought to light indicates that Lesbos has been inhabited since at least the Neolithic period. During the Bronze age it had already developed an exceptionally advanced civilization. The excavations that were carried out in the nineteen-thirties by the English archeologist Winifred Lamb in the area around Thermi, exposed settlement structures of small towns. After the discovery the settlement was covered up but visitors can see the portable finds at the Mytilini Museum: clay pots, figurines, tools weapons and so forth. These excavations have revealed that a civilization developed on the island similar to the Trojan and Mycenaean. The geographical location of the island allowed it to be influenced by the neighboring Troy.

In 1507 B.C. the island was colonized by the Pelasgians. In 1393-1184 it was ruled by the Aegeans and from 1100-1000, by the Aeolians who intermingled with the old population and gave the island their language and culture. The people of Lesbos became extremely active on the sea and colonized the coast of Asia Minor which became known as the Coast of the Mytilinians. At Troy they built Achilleio in honor of Achilles and a little further north they built Sigeio. Their command of the sea brought them into conflict with the Athenians. A note: The Apostle Paul came to the island in 52 AD.

Many of the beautiful medieval tunes were written in the Aeolian mode. While playing the harp for people walking the labyrinth at Chartres Cathedral in France, the mood of this 800 year old divine place would only call forth medieval tunes in the Aeolian mode. *Christina Tourin (Here is a beautiful Aeolian Medieval plainsong)*

Veni Emmanuel



In hospital and healing areas, we use the Aeolian Mode when a patient is resting in a fetal position and is in a reflective and introspective mood. The Aeolian Mode can transition nicely from the Ionian Mode and it also blends well with the Dorian Mode.

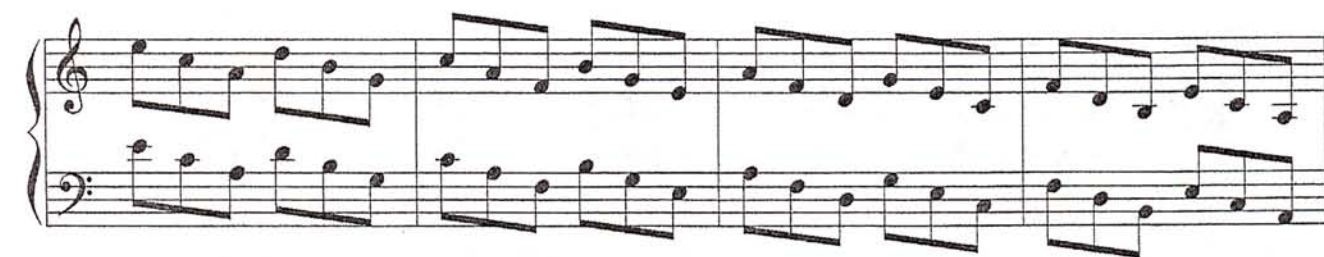
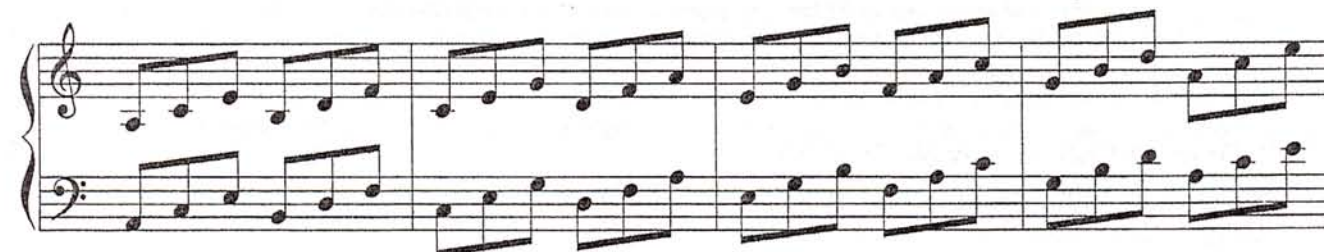
Be sure to place all fingers
before playing

Exercise in the Aeolian Mode

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3



Left Hand Patterns Aeolian Mode

1st pattern - single note

2nd pattern - 5th interval



3rd pattern - broken 5th

4th pattern - octave rock



5th pattern - roving thumb

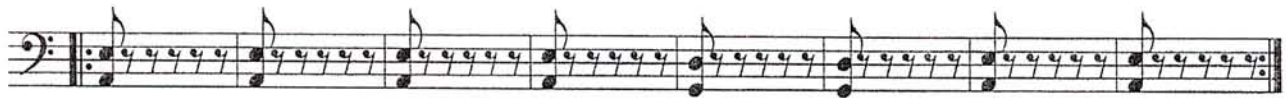
6th pattern - roving 4th



7th pattern - roving thumb and 4th



8 Bar Chord Change Phrases



mix and match



Note: Remember - the right hand needs to play along (without looking at it.) If your right hand does not seem to move along, then you have attempted a left-hand pattern that is beyond your challenge point.

Greensleeves

Beginner
England

The musical score for 'Greensleeves' is written in 6/8 time and consists of four systems of music. Each system has a treble staff and a bass staff. The treble staff contains the melody with fingerings indicated by numbers 1, 2, and 3 above the notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The first three systems are the main melody, and the fourth system is an improvisational pattern. The score ends with a double bar line.

An Improvisational Pattern

A23456 A23456 G23456 A23456 repeat this pattern

Greensleeves

Intermediate
England

The musical score for 'Greensleeves' is written in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a repeat sign. The melody in the treble staff is a sequence of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

An Improvisational Pattern

A23456 A23456 G23456 A23456 repeat this pattern

Mary, Young and Fair

Set G# above Middle C or play B if you
do not have a G lever

Scottish
arr. by C. Tourin



2 3 1 2 3 4 3 2 1 1 2 3 1 2 4 3 2 1

The first system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of eighth and quarter notes, with fingerings 2, 3, 1, 2, 3, 4, 3, 2, 1, 1, 2, 3, 1, 2, 4, 3, 2, 1 written above it. The bass staff contains a sequence of chords and single notes, primarily in the lower register.

2 2 2 1 2 3 3 1 2 1 1 2 1

The second system of musical notation continues the piece. The treble staff features a mix of eighth and quarter notes, with fingerings 2, 2, 2, 1, 2, 3, 3, 1, 2, 1, 1, 2, 1 written above it. The bass staff includes a prominent F# note in the second measure and continues with chords and single notes.

1 2 1 1 1 2 3 2 1 2 3 4

The third system of musical notation concludes the piece. The treble staff shows a sequence of eighth and quarter notes, with fingerings 1, 2, 1, 1, 1, 2, 3, 2, 1, 2, 3, 4 written above it. The bass staff features a sequence of eighth and quarter notes, ending with a final chord.

Little Boats

arr. by Herbert Hughes
Taken down from a singer at
Drogheda at end of 18th c.
rearr. for harp - C. Tourin

Andante ($\text{♩} = \text{c.}52$)

The first system of musical notation for 'Little Boats' is written for harp in 6/8 time. It consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a key signature of one flat and a common time signature of 6/8. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. Fingering numbers are placed above the notes: 4, 1, 2 for the treble staff and 2, 1 for the bass staff.

The second system of musical notation for 'Little Boats' continues the melody and bass line. The treble staff has a key signature of one flat and a common time signature of 6/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a key signature of one flat and a common time signature of 6/8. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. Fingering numbers are placed above the notes: 1, 4, 1 for the treble staff and 2, 1 for the bass staff.

The third system of musical notation for 'Little Boats' continues the melody and bass line. The treble staff has a key signature of one flat and a common time signature of 6/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a key signature of one flat and a common time signature of 6/8. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. Fingering numbers are placed above the notes: 4, 4, 3, 2, 1, 1 for the treble staff and 1, 2, 3, 4 for the bass staff.

The fourth system of musical notation for 'Little Boats' continues the melody and bass line. The treble staff has a key signature of one flat and a common time signature of 6/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a key signature of one flat and a common time signature of 6/8. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. Fingering numbers are placed above the notes: 1, 2, 3, 1, 2, 3, 1, 2 for the treble staff and 4, 1, 2 for the bass staff.

The fifth system of musical notation for 'Little Boats' continues the melody and bass line. The treble staff has a key signature of one flat and a common time signature of 6/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a key signature of one flat and a common time signature of 6/8. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. Fingering numbers are placed above the notes: 1, 1, 2, 3, 4, 3, 1, 2, 2, 1 for the treble staff and 2, 3, 4, 1, 3 for the bass staff.

3 4 3 1 1 1 2 2 3 4 1 2 3 4 1 2 4 1 2

4 1 2 3 2 3 2 3 4 4 3 2 1 1 1 2 3 4 3

2 1 2 2 3 4 1 4 3 1 1 1 2 2 3 4 1 2 3

4 1 2 4 1 2 4 1 2

pp *ppp*

I

Improvisation

You can focus on only Am:

or add a Dm

or you can go from Am to G:

A23456 A23456 A23456 A23456 -- keep repeating

A23456 A23456 D23456 A23456 -- keep repeating

A23456 A23456 G23456 A23456 -- keep repeating

arr. by Herbert Hughes
Taken down from a singer at
Drogheda at end of 18th c.
Advanced version

This page contains the piano accompaniment for the song "The Rose Tree". The music is written in 6/8 time and consists of five systems of two staves each (treble and bass). Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line and repeat dots in the final system.

The exercise consists of four measures in 6/8 time. The first two measures are in the treble clef, and the last two are in the bass clef. Fingerings are indicated by numbers 1-4 above the notes. Dynamics *pp* and *ppp* are marked in the final measures.

Measure 1 (Treble): Notes G4, A4, B4, A4, G4. Fingering: 2, 3, 2, 1.

Measure 2 (Treble): Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 1, 2, 2, 3, 4, 1, 2, 3.

Measure 3 (Bass): Notes F3, E3, D3, C3. Fingering: 4, 1, 1, 2.

Measure 4 (Bass): Notes F3, E3, D3, C3. Fingering: 4, 1, 1, 2.

Improvisation

You can focus on only Am: A23456 A23456 A23456 A23456 -- keep repeating
 or add a Dm A23456 A23456 D23456 A23456 -- keep repeating
 or you can go from Am to G: A23456 A23456 G23456 A23456 -- keep repeating