

# *Creative Harping*

## **Modes for Moods**

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

#### **The Ionian Mode**

Joyful, Convivial, Bright, Happy, Upbeat, Sweet Sounding

Here is some history about the Ionians. The Ionians, were a people who migrated from western Anatolia, Attica, and other Greek territories, directly following the Dorian immigration into mainland Greece (roughly 1,000 BC). They were the first Greek-speaking peoples to have reached mainland Greece and are thought to have been the precursors and creators of Mycenaean Culture. The Ionians, prior to their arrival in Greece, were considered subjects of the Persian Empire in Anatolia. Once the Ionians immigrated to Greece, their position within Greek society was moderately compromised due to their former relations with Persia (a known enemy of the Greeks). Militaristically, they were

considered by the vast majority of Greek society (from 450 BC onward), to be soft compared to the Dorians and other Greek militaristic factions. Whether this view was perpetuated by Ionian and Persian politics, or by the racial view of the Greeks, is debatable (more than likely a combination of both). What is known, is that by the year 450 BC, the Greeks (at the time of Herodotus), had invented a detailed ethnological theory of its people, which placed the Ionians with the aboriginal elements of ancient Greece, commonly referred to as the Pelasgoi.

The Ionians ruled parts of Euboea, Attica, and most of the islands of the Aegean Sea, as well as the western coast of Asia Minor. Many of its cities were instrumental in setting up trade routes with such places as the Black Sea. From a cultural perspective, the Ionians added a great deal to classical Greece. From the Ionian and Attican dialects, came the introduction of the language Ionian-Attic, a combination of both dialects which permeated most of Ionia and many of the Ionian islands; and which became the almost exclusive language used by historians, writers, scientists, and philosophers of the 6th Century BC. In addition to language, the Ionians also maintained the adage of the Homeric epics, and early iambic poetry. By the 6th Century BC, the Ionians had entered areas of architecture, biology, historiography, philosophy, and many other areas of Greek culture which permeated the age of Classical Greece. (<http://cmuseum.mnsu.edu/prchistory/aegean/thcculturesofgreece>)

The Ionian mode is widely known as the "major scale". The "Do, Re, Mi, Fa, Sol, La, Ti, Do" that you have probably heard in the past is actually the Ionian mode. Most of our western music is written in the Ionian mode. It is the kind of scale you would want to use to write a pretty love song or a children's song. For instance, *Brahm's Lullaby*, *Theme from the Titanic*, *Love Is a Many Splendid Thing* or *Do, Re, Mi*.

With this lesson we come to the end of our seven modes. In our next lessons we will be looking at the Pentatonic mode, the Hungarian folk/Byzantine modes and the Chinese modes. As a summary, this old saying describes the qualities of the modes very well.

**The Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian**

The first is meeke, devout to see;  
 The second sad in majesty.  
 The third doth rage and roughly brayth;  
 The fourth doth fawne: and flattery playth.  
 The fyfth delighteth and laugheth the more;  
 The sixth bewaylth: it weepeth full sore.  
 The seventh tredeth stoute: in forward race;  
 The eygthe goeth milde; in modest pace. (Anonymous)

## Exercises

The first system of exercises is in 3/4 time and consists of four measures. The first two measures have fingerings 4, 2, 1 written above the notes. The exercises involve ascending and descending scales and arpeggiated chords.

The second system also consists of four measures, continuing the scale and arpeggio patterns.

The third system consists of four measures, with fingerings 1, 2, 4 written above the first two measures.

The fourth system consists of four measures, concluding the exercise set.

play first with R hand, then L hand, then 2 hands, always placing.

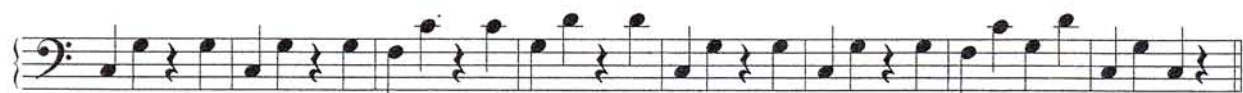
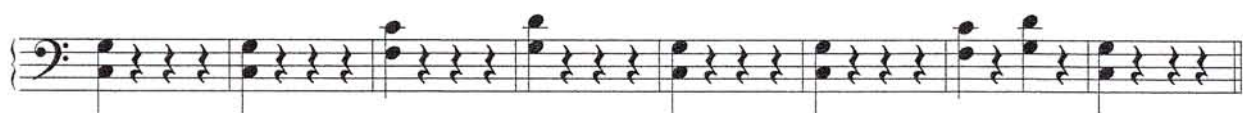
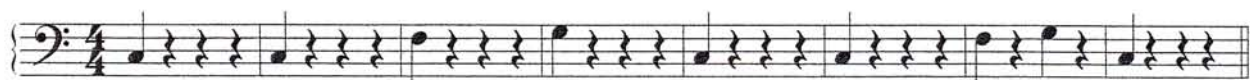
The first system of exercises is in 4/4 time and consists of two measures. The chords are played as block chords.

The second system also consists of two measures, showing the same chords arpeggiated.

First line play as block chords; second line arpeggiate the chords.



## Various 8 bar patterns in the 3 chord Ionian Improvisation



8va



## In The Bleak Mid-Winter

G.T. Holst 1874-1934

The musical score is written for a harp in 4/4 time. It consists of four systems of music. Each system has a treble staff and a bass staff. The key signature is one flat (B-flat). Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line.

System 1: Treble staff has notes G4, F4, E4, D4, C4, B3, A3, G3. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2.

System 2: Treble staff has notes G4, F4, E4, D4, C4, B3, A3, G3. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2.

System 3: Treble staff has notes G4, F4, E4, D4, C4, B3, A3, G3. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2.

System 4: Treble staff has notes G4, F4, E4, D4, C4, B3, A3, G3. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2.

If you are playing this on a Therapy harp, play an octave higher than written.

## In The Bleak Mid-Winter

Intermediate

G.T. Holst 1874-1934

This musical score is for the piece 'In The Bleak Mid-Winter' by G.T. Holst, an intermediate-level piano work in 4/4 time. The score consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The piece begins with a treble clef and a key signature of one flat. The first system shows the initial melody in the treble and a supporting bass line. The second system continues the melody with some harmonic changes. The third system features a more active bass line. The fourth system concludes the piece with a final cadence in the treble and a sustained bass line. The notation includes various note values, rests, and dynamic markings typical of early 20th-century piano music.

# Suo-Gan

Beginner  
Welsh Lullaby

The musical score for 'Suo-Gan' is written in 4/4 time. It consists of four systems, each with a treble and bass staff. The melody is in the treble clef, and the bass clef contains chords. Fingerings are indicated by numbers 1-4 above notes. Chords are labeled C, F, and G above the bass staff.

System 1: Treble clef has a melody starting on C4, moving up stepwise to G4. Bass clef has chords: C (C4, G2), F (F2, C3), G (G2, D3), C (C4, G2), G (G2, D3), C (C4, G2).

System 2: Treble clef has a melody starting on G4, moving up stepwise to A4. Bass clef has chords: C (C4, G2), F (F2, C3), G (G2, D3), C (C4, G2), G (G2, D3), C (C4, G2).

System 3: Treble clef has a melody starting on A4, moving up stepwise to B4. Bass clef has chords: C (C4, G2), F (F2, C3), C (C4, G2), C (C4, G2), F (F2, C3), G (G2, D3).

System 4: Treble clef has a melody starting on B4, moving up stepwise to C5. Bass clef has chords: C (C4, G2), F (F2, C3), G (G2, D3), C (C4, G2), G (G2, D3), C (C4, G2).

## An Improvisation for the Ionian Mode

C234 C234 F234 G234

C234 C234 F2G4 C234

# Suo-Gan

Intermediate  
Welsh

The musical score for 'Suo-Gan' is written in 4/4 time. It consists of four systems of music. Each system has a treble staff and a bass staff. The key signature changes are indicated by a sharp sign (F#) above the treble staff at the beginning of each system. The key signatures are C major, F major, C major, and C major. The melody is written in the treble staff, and the piano accompaniment is in the bass staff. The score ends with a double bar line.

## An Improvisation pattern for the Ionian Mode

C234 C234 F234 G234

C234 C234 F2G4 C234