

Creative Harp

Modes for Moods

and their use in beginning improvisation

*The following pages accompany the Introduction
CREATIVE HARPING - Modes for Moods - #1 Intro to the Modes*

There are 9 additional lessons in this series.

- #2 Dorian Mode*
- #3 Aeolian Mode*
- #4 Mixolydian Mode*
- #5 Locrian Mode*
- #6 Ionian Mode*
- #7 "Angel" Mode (pentatonic)*
- #8 Middle Eastern Mode*
- #9 The tunings and improvisations for the Chinese 5 Elements*
- #10 Celtic Circle of Music and Modulating from Mode to Mode*

We suggest that you assemble this Book with dividers for the sequential lessons that are to follow. When you order videos/dvds in the future, you will be given a code to download them off the internet (or you may contact us if you are unable to do so. We aim to conserve on trees - paper and s/h costs to you.

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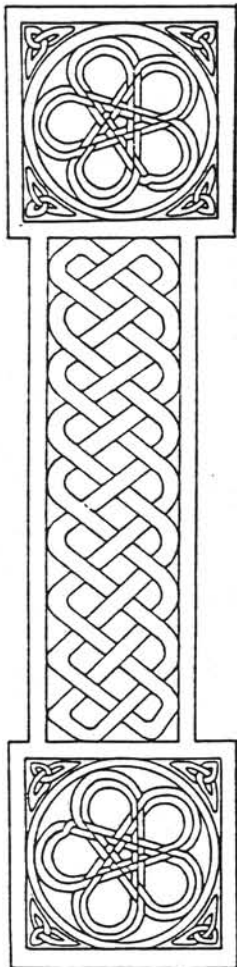
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MODES

and Their Use in Improvisation for the Beginner Harp or Piano

WHY THIS BOOK? This workbook is intended to introduce you to the modes and how to use them in a basic way. For further indepth study, any good music store should be able to provide you with Books on Modes. This book will give you suggested chords progressions for the key of C, meaning that if your harp is tuned in C, you can access the chord progressions for the 7 modes. There is also a transposition chart for each mode for the other keys. Examples of each mode are given.

WHAT ARE MODES? Modes are scales. (We refer to major mode, minor mode, pentatonic mode, whole tone mode, etc.) Modes refer to scales once used as the basis for medieval church music. It is these *diatonic church modes* that the contemporary musicians utilize. The principal diatonic modes employed are listed indicating the whole-step and half-step relationships between tones.



C IONIAN MODE

Ionian Mode in the key of C Major (same as major scale)

Interval: whole step whole step half step whole step whole step whole step half step

Mode (scale) degree: 1 2 3 4 5 6 7 8

D DORIAN MODE

Dorian Mode in the key of C Major

E PHRYGIAN MODE

Phrygian Mode in the key of C Major

F LYDIAN MODE

Lydian Mode in the key of C Major

G MIXOLYDIAN MODE

Mixolydian Mode in the key of C Major

A AEOLIAN MODE

Aeolian Mode in the key of C Major (same as natural minor scale)

B LOCRIAN MODE

Locrian Mode in the key of C Major

IONIAN MODE

The Ionian Mode uses the same notes, and therefore the same key signature, as the major scale. The Ionian Mode in the key of C, begins on C and ends on C.

For improvisational purposes, the three chords C, F, and G are pretty basic. Here is a piece in the Ionian mode with an improvisational pattern following.

Two systems of musical notation in treble and bass clefs, 4/4 time. The first system shows four measures with chords C, F, C, and G. The second system shows five measures with chords C, F, C, G, and C. The melody in the treble clef is improvisational, while the bass clef provides a simple harmonic accompaniment.

Here is an improvisation pattern based on the C, F, and G chord with the melody re-entering.

Four systems of musical notation in treble and bass clefs, 4/4 time. The first system shows four measures with chords C, F, C, and G, featuring a complex improvisational melody in the treble clef. The second system shows five measures with chords C, F, C, G, and C, with the melody re-entering. The third system shows four measures with chords C, F, C, and G, with a simpler melody. The fourth system shows five measures with chords C, F, C, G, and C, with the melody re-entering.

DORIAN MODE

Since we are dealing with the key of C tuning in this book, the Dorian Mode uses the same notes and key signature of the C Major scale from D to D.) The Dorian Mode may also be heard as a natural minor scale with the 6th degree raised one-half step.

For improvisational purposes, play back and forth between the Dm and C chords. You may wish to add F, G and Am chords as a variation. Here are some patterns and a selection in the Dorian mode. I have included the five steps of the STAR PROGRAM. They are Technique, Repertoire, Improvisation, Arranging and Composition. You can apply the same techniques to the remainder of the modes in this workbook.

1. TECHNIQUE/Exercises

For technique, start by practicing the scale in the Dorian mode. Be careful to effectively place the fingers, provide a good reach with the finger for the cross-over and cross-unders and follow through with a firm clean tone. Some tips I urge students to be aware of are:

- * Keep the air flowing between the thumb and the pointer finger. It should almost resemble an L shape.
- * Point the finger to the outer edge of the opposite side of the soundboard.
- * Keep the shoulder and elbow relaxed, not too high.

The image shows three staves of musical notation for technique exercises in the Dorian mode. The first staff is a single line with a treble clef, showing a scale from D4 to D5. It includes fingerings: 4, 3, 2, 1, X, 4, 3, 2, 1, 1, 2, 3, 4, X, 1, 2, 3, 4. Annotations include '4th finger cross under' and 'thumb cross over'. The second staff is a single line with a treble clef, showing a scale from D4 to D5 with fingerings: 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The third staff is a single line with a treble clef, showing a scale from D4 to D5 with fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

2. IMPROVISATION

The reason that I stress improvisation is because this is a place where one can develop strong rhythm and train the brain to focus on one thing while there are other parts going on at the same time. To explain, play a D in the left hand with a 5th above, A. In this lesson we will count in 3/4 time. While playing this chord on the first beat, let the right hand begin a D just with the 2nd finger is fine and travel anywhere. The trick and secret is not to look at the right hand. Only focus your attention on the left hand chord and keep counting. Once you can improvise this, go on to breaking the chord so that you are playing a half note followed by a quarter. Begin your improvising again with your right hand on D. Try playing 2 or 3 notes together. Below, you will see some improve patterns in the Dorian mode. You may wish to shift down to the C with the G 5th on top for variation. Never look at the right hand though!

Improvisation patterns in the D Dorian Mode

The image shows musical notation for improvisation patterns in the D Dorian Mode. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The bass clef staff shows a D chord (D4, F4, A4) on the first beat, followed by a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5. The treble clef staff shows a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5. The notation includes stems and beams, and the bass clef staff has a '1' under the first note.

3. NOTE-READING - Repertoire

The selection that I have chosen for the Dorian mode is the beautiful tune **Scarborough Fair**. If you have never read notes before, I have added a chart for you to figure out the notes and for now you may write the letter names under the notes. It will be a good idea for you to get some flash cards from you local music store and drill yourself on these. It's the same process we went through learning multiplication tables in school.

Note-reading will help us build our repertoire so it is full of interesting and diversified melodies. Each player will undoubtedly add their own touch to the melodies through their own arrangements but familiar tunes interspersed with original compositions keeps the interest of an audience.



Treble Clef: space whole notes: line whole notes:
 Bass Clef: space whole notes: line whole notes:

4. ARRANGING

Below you will find a blank bass clef for finding the sounds that harmonize with the Scarborough Fair melody. Use this as a worksheet. Make some copies and try not to go on to the next part until you have given yourself time to train your ear on finding complimentary notes to enhance the melody. Since it is in the Dorian mode, it pretty much tells you that your focus is going to be on the D chord. Keep the 3rd out it for now, (in other words, don't play a

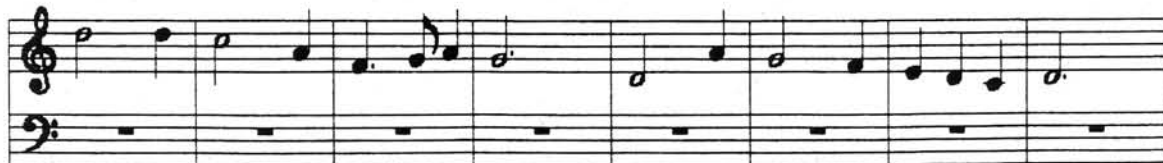
A
F
D

, just the

A
D

)

Scarborough Fair



On the next couple of pages, you will see how we can take this melody and build it. Begin the piece first by playing it simply as a singular melody. Then just drone a D chord with the A 5th above to it.

The first system of music shows a melody in the treble clef and a simple D chord drone in the bass clef. The melody consists of a sequence of notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The drone in the bass clef is a D chord with the A 5th above, represented by a D note on the second line and an A note on the fourth space of the bass staff.

Now play it with the drone shifting down to the C with G 5th on top.

The second system of music shows the melody in the treble clef and a drone in the bass clef that shifts from D to C. The drone starts with a D chord (D on the second line, A on the fourth space) and then shifts to a C chord (C on the second line, G on the fourth space).

The third system of music shows the melody in the treble clef and a drone in the bass clef that shifts from C to B. The drone starts with a C chord (C on the second line, G on the fourth space) and then shifts to a B chord (B on the second line, F# on the fourth space).

We can now play a very simple version with some alternate left hand chords.

The fourth system of music shows the melody in the treble clef and alternate left hand chords in the bass clef. The chords are: D (D on the second line, A on the fourth space), C (C on the second line, G on the fourth space), B (B on the second line, F# on the fourth space), and D (D on the second line, A on the fourth space).

The fifth system of music shows the melody in the treble clef and alternate left hand chords in the bass clef. The chords are: D (D on the second line, A on the fourth space), C (C on the second line, G on the fourth space), B (B on the second line, F# on the fourth space), and D (D on the second line, A on the fourth space).

This time, we can add some thirds but place them on top of the octave. Alternate between octaves and the octave plus the third.

The sixth system of music shows the melody in the treble clef and alternate left hand chords in the bass clef. The chords are: D (D on the second line, A on the fourth space), C (C on the second line, G on the fourth space), B (B on the second line, F# on the fourth space), and D (D on the second line, A on the fourth space).

The seventh system of music shows the melody in the treble clef and alternate left hand chords in the bass clef. The chords are: D (D on the second line, A on the fourth space), C (C on the second line, G on the fourth space), B (B on the second line, F# on the fourth space), and D (D on the second line, A on the fourth space).

Here is a big jump. By breaking up the chords and throwing in some rhythms, this piece can be extended into a jazzy sounding Scarborough Fair. Notice how the C# adds flavor. When coming to the end, continue to drone the D chord and improvise until you feel ready to come in with the melody again.

Scarborough Fair

The musical score for Scarborough Fair is presented in four systems, each with a treble and bass staff. The piece is in 3/4 time. The first system shows the initial melody and bass line. The second system continues the melody with a long note in the treble. The third system features a key signature change to one sharp (F#) and includes the handwritten annotation "low C#" in the bass staff. The fourth system includes the annotation "low C#" in the bass staff and "Now slip into the Dorian improvisation" in the treble staff, indicating the end of the piece and the start of an improvisation.

5. COMPOSITION/ Originality

Now that you have stretched out this melody by playing it as a single line, with various drones, simple chords, extended chords, breaking the chords, then improvising - there is one more step. Using the 3/4 rhythm and the Dorian mode you can now compose your own new melody. It's as simple as working with telephone numbers, birthdates, anything that spurs you on to a melodic pattern. After you have worked your composition, it can be inserted with this piece. What may have been just a minute long piece has now turned into a good 8 - 10 minute masterpiece!

Here are a couple of tunes in the Dorian Mode.

JOHN ANDERSON, MY JO

SCOTTISH

The musical score is written for piano in 4/4 time and consists of 17 measures. It is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the mode is Dorian. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are indicated above the notes. The piece concludes with a double bar line at the end of measure 17.

ARRAN BOAT SONG

SCOTLAND

The musical score for "Arran Boat Song" is presented in seven staves. Each staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line. Above each staff, guitar chords are indicated: Dm, C, Dm, C, G for the first staff; Dm, F, C, Dm, F, G for the second; Dm, F, C, Dm, C, G for the third; Dm, C, Dm, C, G for the fourth; Dm, C, Dm, C, G for the fifth; Dm, F, C, Dm, F, G for the sixth; and Dm, F, C, Dm, C, G for the seventh. The melody consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots.

PHRYGIAN MODE

In the key of C tuning, the Phrygian Mode uses the same notes and key signature of the C Major scale from E to E.) The Phrygian Mode may also be heard as a natural minor scale with the 2nd degree lowered one-half step. Although the triad built on the fundamental mode tone is minor EGB, a great deal of phrygian music (Spanish Flamenco and certain types of Jewish music) ends in major.

For improvisational purposes, play back and forth between the Em and F chords. You may wish to add Am and G chords for variation.

Here is a piece in the Phrygian mode. Try applying the 5 steps of the Dorian mode to this piece. A blank bass clef has been provided for you to work.

The Mantle of Green

The musical score for "The Mantle of Green" is presented in six systems, each consisting of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written in the treble clef, and the bass clef is provided for improvisation. The piece begins with a treble clef and a key signature of one flat. The melody consists of a series of eighth and quarter notes, with some rests and ties. The bass clef is empty, indicating it is for the student to work on. The piece concludes with a double bar line.

LYDIAN MODE

In the key of C tuning, the Lydian Mode uses the same notes and key signature of the C Major scale from F to F.) The Lydian Mode may also be heard as a major scale with the 4th degree raised one-half step (b_4 in this key).

For improvisational purposes, play back and forth between the F and G chords. You may wish to change between Dm and Em for variation.

Here is a piece in the Lydian mode by Sylvia Woods. It actually appears in G Lydian in her book but for here I have put into C Lydian. You may order the full arrangement from her from her *Harp of Brandiswhere* book. After playing the basic melody, try the improvisation above, then go back into the melody again and elaborate.

THE LEGEND

The first system of musical notation for 'THE LEGEND' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass clef accompaniment consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3.

The second system of musical notation continues the piece. The treble clef melody features a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest. The bass clef accompaniment continues with the same eighth-note pattern as the first system.

The third system of musical notation concludes the piece. The treble clef melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef accompaniment continues with the eighth-note pattern.

MIXOLYDIAN MODE

In the key of C tuning, the Mixolydian Mode uses the same notes and key signature of the C Major scale from G to G.) The Mixolydian Mode may also be heard as a major scale with the 7th degree (leading tone) lowered one-half step (F \flat in this key).

For improvisational purposes, play back and forth between the G and F chords adding an occasional C chord.

Here are some pieces in the Mixolydian mode.

PEASE STRAY

8^a

THE SILKIE

G F dm G F A G

C G F G F am G

Here are some tunes in the Mixolydian Mode

Mairi's Wedding

Musical score for "Mairi's Wedding" in 2/4 time, Mixolydian mode. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes. Chords are indicated above the staff: C, F, G, C. The second staff starts at measure 6 and includes chords F, G, C. The third staff starts at measure 11 and includes chords F, G, C, F, G. The piece concludes with a double bar line.

My Lagan Love

Musical score for "My Lagan Love" in 3/4 time, Mixolydian mode. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes, including a triplet. Chords are indicated above the staff: G, F, Irish. The second staff includes chords G, C, G, and a triplet. The third staff includes chords F, G, C, G. The fourth staff includes chords C, G, C, Am, D#. The fifth staff includes chords G, F, and a triplet. The sixth staff includes chords G, C, Gm, G. The piece concludes with a double bar line.

Eleanor Plunkett

Carolyn

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The first system begins with a key signature of one flat (B-flat) and a common time signature. The second system includes first and second endings, with the first ending leading back to the beginning of the system and the second ending leading to the end of the system. The third system also includes a first ending. The fourth system includes a second ending. The fifth system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

AEOLIAN MODE

In the key of C tuning, the Aeolian Mode uses the same notes and key signature of the C Major scale from A to A.) The Aeolian Mode may also be viewed as a natural minor scale.

For improvisational purposes, Am and Dm chords work well for improvisation.

Reflections

The musical score for "Reflections" is written in the Aeolian mode (natural minor) in the key of C. It consists of two systems of piano and bass staves. The tempo is marked "pensively". The score includes various dynamics such as *pp* (pianissimo) and *rit.* (ritardando), and articulations like slurs and accents. The piece is divided into measures, with measure numbers 1, 5, 9, 13, 17, and 21 indicated at the beginning of their respective systems. The piano part features a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment with chords and moving lines.

AEOLIAN MODE

Seal Lullaby

1 Oh, hush thee my ba - by, the night is be - hind us, and

4 black are the wa - ters that spark - led so green, the moon o'er the com - bers, looks

7 down - ward to find us at rest in the hol - lows that rus - tle be - tween. Where

10 bil - low meets bil - low, there soft be thy pil - low; ah, wea - ry wee flip - per - ling

13 curl at thy ease! The storm shall not wake thee, nor shark o - ver take thee, a -

16 sleep in the arms of the slow swing - ing seas.

The Foggy Dew

Musical score for "The Foggy Dew" in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. Chords are indicated above the notes.

Chords: Am, Gm, Em, Am, F, Am, Am, Gm, Em, Am, F, Am, C, G, Em, Am, F, Am, Dm, Em, Am, F, Am.

Hashivginu

Musical score for "Hashivginu" in 6/8 time. The score consists of three staves of music, numbered 1, 2, and 3. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody. The score ends with a double bar line.

LOCRIAN MODE

In the key of C tuning, the Locrian Mode uses the same notes and key signature of the C Major scale from B to B.) The fundamental tone of the Locrian mode is the leading tone (7th degree) of the major scale whose key signature is being used. (A in the key of C)

For improvisational purposes, I tend to focus on the fundamental tone (A) and create the tension with using the B in my right hand sometimes alternating to the D chord.

Here is a piece in the Locrian mode. After playing the basic melody, try the improvisation above, then go back into the melody again and elaborate.

Exercise in Locrian Mode

The first system of the exercise consists of two staves. The right-hand staff (treble clef) contains a melodic line starting with a series of sixteenth-note runs, followed by quarter notes and eighth notes. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes.

Beginning of an improvisation passage

The second system of the exercise consists of three staves. The first staff shows the beginning of an improvisation passage with a wavy line indicating improvisation. The second and third staves continue the improvisation with wavy lines and the handwritten text "continue improvisation" above the right-hand staff.

LOCRIAN MODE

Various Arrangements - SAKURA

Measures 1-5 of the Locrian mode arrangement for 'SAKURA'. The music is in common time (C) and features a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of sustained chords.

1

Measures 6-10 of the Locrian mode arrangement for 'SAKURA'. The melodic line continues with eighth and sixteenth notes, while the bass line provides harmonic support with chords.

6

Measures 11-15 of the Locrian mode arrangement for 'SAKURA'. The bass line becomes more active with eighth-note patterns, mirroring the melodic line's rhythm.

11

Measures 16-20 of the Locrian mode arrangement for 'SAKURA'. The piece continues with a consistent rhythmic and harmonic structure.

16

Measures 21-25 of the Locrian mode arrangement for 'SAKURA'. The melodic line features a mix of eighth and sixteenth notes.

21

Measures 26-30 of the Locrian mode arrangement for 'SAKURA'. The final system shows the continuation of the melodic and bass lines.

26

HOW TO DETERMINE THE MODE Usually the final melody tone of the work (or passage) is the fundamental tone of the mode. Thus the mode (scale should begin and end on the final melody tone of the work or passage. It is also important to look at the notes of the scale. By constructing an ascending scale of the melody notes, you will be able to see the pattern of whole steps and half steps. If there is continually an accidental on a given note, this will alter what the mode appears to be according to the ending tone, therefore just looking at the ending note will not be enough.

Take a look at the beginning and endings of the following excerpts and determine which mode the piece is in. Answers in the back of the book.

1. Beg.  End. 

2. Beg. *Slowly*  End. 

3. Beg.  End. *Chorus* 

4. Beg.  End. 

5. Beg.  End. 

6. Beg.  End. 

Answers: 1. Dorian 2. Aeolian 3. Mixolydian 4. Ionian 5. Phrygian 6. Mixolydian

**A CHART OF TRANSPOSED CHORDS
TO USE FOR IMPROVISATIONS
IN OTHER KEYS
(the eight most common keys played on the harp)**

	Key of C
IONIAN	C, F, G
DORIAN	Dm, C, F, G, Am
PHRYGIAN	Em, F, Am, G
LYDIAN	F, G, Dm, Em
MIXOLYDIAN	G, F, Dm, G
AEOLIAN	Am, G, F, Em, Dm (for a variance sharp the G when playing the Em chord, thus E)
LOCRIAN	Am, Dm, Right hand focus on B

	Key of G
IONIAN	G, C, D
DORIAN	Am, G, C, D, Em
PHRYGIAN	Bm, C, Em, D
LYDIAN	C, D, Am, B
MIXOLYDIAN	D, C, Am, D
AEOLIAN	Em, D, C, Bm, Am (for a variance sharp the D in the Bm chord, thus a B chord)
LOCRIAN	Em, Am, Right hand focus on F#

	Key of D
IONIAN	D, G, A
DORIAN	Em, D, G, A, Bm
PHRYGIAN	F#m, G, Bm, A
LYDIAN	G, A, Em, F#m
MIXOLYDIAN	A, G, Em, A
AEOLIAN	Bm, A, G, F#m, Em (for a variance sharp the A(Bb on harps), when playing the F#m chord)
LOCRIAN	Bm, Em, Right hand focus on C#

	Key of A\flat
IONIAN	Ab, Db, Eb
DORIAN	Bbm, Ab, Db, Eb, Fm
PHRYGIAN	Cm, Db, Fm, Eb
LYDIAN	Db, Eb, Bbm, Cm
MIXOLYDIAN	Eb, Db, Bbm, Eb
AEOLIAN	Fm, Eb, Db, Cm, Bbm (for a variance, play an E natural on the Cm chord)
LOCRIAN	Fm, Bbm, Right hand focus on G

	Key of E\flat
IONIAN	Eb, Ab, Bb
DORIAN	Fm, Eb, Ab, Bb, Cm
PHRYGIAN	Gm, Ab, Cm, Bb
LYDIAN	Ab, B, Fm, Gm
MIXOLYDIAN	Bb, Ab, Fm, Bb
AEOLIAN	Cm, Bb, Abm, Gm, Fm (for a variance, play a B natural in the Gm chord, thus a G chord)
LOCRIAN	Cm, Fm, Right hand focus on D

	Key of A
IONIAN	A, D, E
DORIAN	Bm, A, D, E, F#m
PHRYGIAN	C#m, D, F#m, E
LYDIAN	D, E, Bm, C#m
MIXOLYDIAN	E, D, Bm, E
AEOLIAN	F#m, E, Dm, C#m, Bm for a variance sharp the E, F natural on the harp), during the C#m chord
LOCRIAN	F#m, Bm, Right hand focus on G#

	Key of F
IONIAN	F, Bb, C
DORIAN	Gm, F, Bb, C, Dm
PHRYGIAN	Am, Bb, Dm, C
LYDIAN	Bb, C, Gm, Am
MIXOLYDIAN	C, Bb, Gm, C
AEOLIAN	Dm, C, Bbm, Am, Gm (for a variance sharp the C in the Am Chord, thus an A chord)
LOCRIAN	Dm, Gm, Right hand focus on E

	Key of B\flat
IONIAN	Bb, Eb, F
DORIAN	Cm, Bb, Eb, F, Gm
PHRYGIAN	Dm, Eb, Gm, F
LYDIAN	Eb, F, Cm, Dm
MIXOLYDIAN	F, Eb, Cm, F
AEOLIAN	Gm, F, Ebm, Dm, Cm (for a variance sharp the F during the Dm chord, thus D chord)
LOCRIAN	Gm, Cm, Right hand focus on A

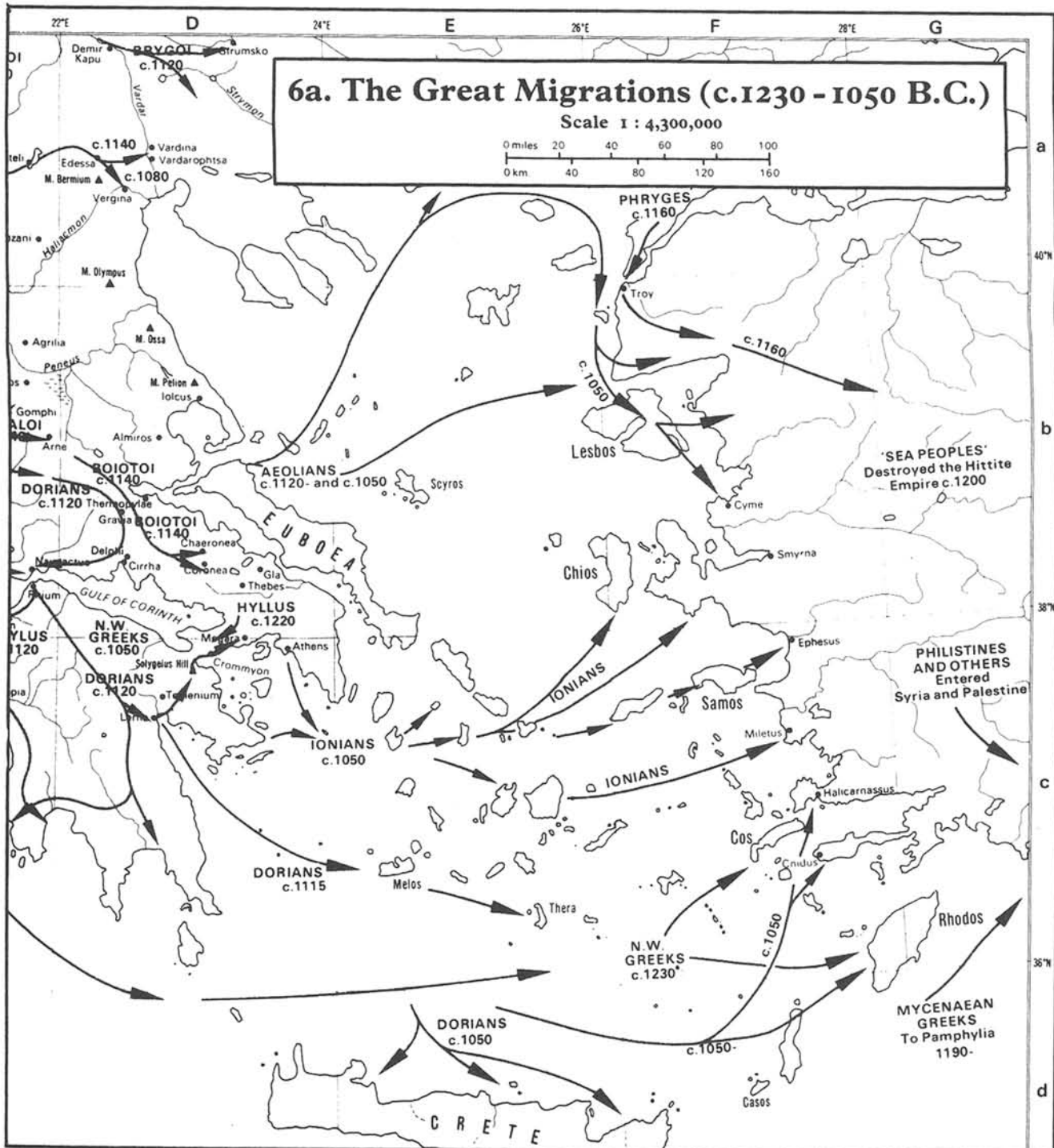


Figure 6-2 Map of ancient Greek migrations

Circle of Fifths

The diagram illustrates the Circle of Fifths, showing 12 major chords arranged in a circle. Each chord is represented by a staff with its notes and accidentals. The chords are: C, G, D, A, E, B, F#, Gb, Ab, Eb, Bb, and F. The central text "Circle of Fifths" is prominently displayed in the middle of the diagram.

Chord	Notes
C	C4, E4, G4
G	B3, D4, F#4
D	F#3, A3, C#4
A	C#3, E3, G#3
E	C#3, F#3, G#3
B	F#3, C#4, D#4
F#	C#4, F#4, G#4
Gb	Fb3, Ab3, Bb3
Ab	Gb3, Bb3, Cb4
Eb	Db3, Fb3, Gb3
Bb	Ab3, Cb4, Db4
F	Ab3, Cb4, Db4