

Edvard Grieg

Morning Mood



This issue our intrepid classical guitar explorer **Bridget Mermikides** travels up to the Scandinavian fjords to get the vibe for this Edvard Grieg piece.

ABILITY RATING



Moderate

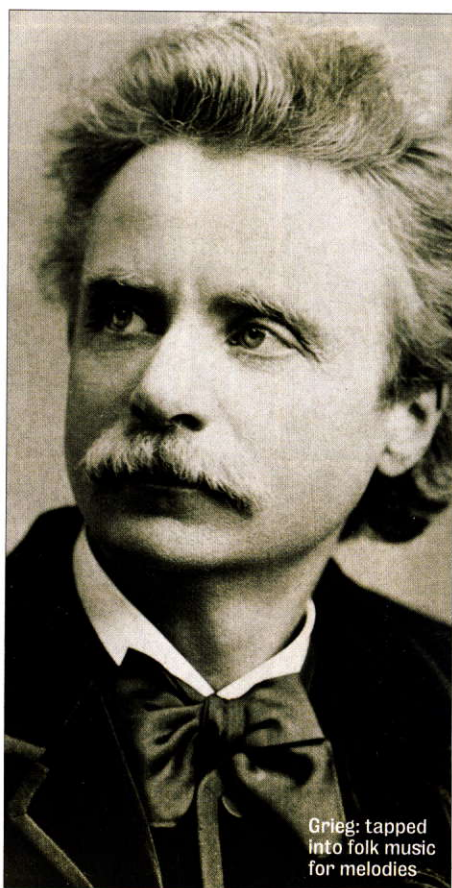
INFO	WILL IMPROVE YOUR
KEY: C major	<input checked="" type="checkbox"/> Classical technique
TEMPO: 100 bpm	<input checked="" type="checkbox"/> Appreciation of unusual key changes
CD: TRACKS 16-17	<input checked="" type="checkbox"/> Classical repertoire

THIS MONTH'S PIECE is a solo guitar arrangement of a well-known and popular work by the Norwegian composer Edvard Grieg (1843-1907). Grieg's music has a beautifully lyrical and rustic quality, which may be characterised by his embracing of Norwegian folk music elements in the context of 19th century romanticism.

Grieg also occupies an unusual place in history, being one of the first composers to have their work recorded in their lifetimes.

He was born in Bergen, Norway on 15 June 1843, and raised in a musical home. His mother taught him to play the piano by the time he was six. He later studied music at the Leipzig Conservatory and soon became well known as a 'nationalist' composer. His Peer Gynt Suite and his Piano Concerto are by far his most popular works, although he also composed many other pieces of note. He died in 1907, aged 64, after a long illness. Such was his popularity that his funeral drew more than 30,000 people out on the streets to honour him.

“Our version is a complete arrangement of the movement with all modulations and sections in place”




Grieg: tapped into folk music for melodies

This arrangement is taken from the incidental music composed from 1874-76 for Henrik Ibsen's play Peer Gynt. The prelude to this work is known as Morning or Morning Mood, is instantly recognizable and its depiction of a rising sun is so effective that it is readily used in films, TV and cartoons as an indicator of early morning or rural peacefulness. The very familiar opening motif

features a major pentatonic scale - which is more characteristic of folk music than Viennese 'classical' music - and is the defining 'singable' quality of this charming piece.

I've taken the liberty of transposing our version from the original key of E major to C major (down a major 3rd) so that the modulations fit better on the guitar. And although some of the orchestral parts have inevitably been dropped - due to the limitations of the instrument and ten digits - I've aimed to maintain the core sentiment of the piece. This is a complete arrangement of the movement with all modulations and sections in place, rather than the shortened and incomplete versions that are commonly made.

Although Grieg does not have a particular history with the guitar - his works being written mainly with piano and orchestra in mind - the folk characteristics of his music lend themselves to the instrument very well.

With some careful and patient work (follow the tab captions provided above the musical staves), this shouldn't be too difficult to learn. I hope it becomes an enjoyable addition to your repertoire - let me know how you're getting on with these pieces. I'll see you next month. 

TECHNIQUE FOCUS

FREE STROKE, REST STROKE

Two common picking techniques in classical guitar are free stroke and rest stroke. With rest stroke the picking finger plucks a string and then comes to rest against the adjacent one. With the thumb this is the next string down (towards the floor) and with fingers it's the next string up (towards the face). With free stroke the finger doesn't rest on an adjacent string after plucking, but floats free until it's required to pick again. Rest stroke is often favoured for single note playing, while free stroke is for polyphonic playing (chords and arpeggios).

GETTY IMAGES



TRACK RECORD The Estrem and Holmquist Guitar Duo playing Grieg On Classical Guitar is a new CD made from lost master tapes of a recording made in 1980 by the two guitarists. Recorded in an acoustically live church and issued by Magnatunes, the album - remastered from existing vinyl copies using modern techniques - contains 11 Lyric Pieces and the Holberg Suite by Grieg.

PLAYING TIPS

CD TRACK 17

[Bars 1-7] The main theme begins right at the start around a simple C major chord shape. The grace notes in bars 2 and 3, though authentic sounding, are quite awkward to play. If they are too much they can be dropped without spoiling the essence of the tune. This applies to all the grace notes in the piece.

[Bars 8-11] On the second half of bar 8 a half barre on the lower three strings at the 2nd fret enables the E on the fourth string to sustain for its full value. At bar 9 the theme is transposed to E major and fits nicely in the fourth position. In the second half of bar 11 a full barre is needed at the 8th fret for the C aug chord.

♩. = 42 approx

C

Am

C

Am

E

Caug

E

Am

G

G7

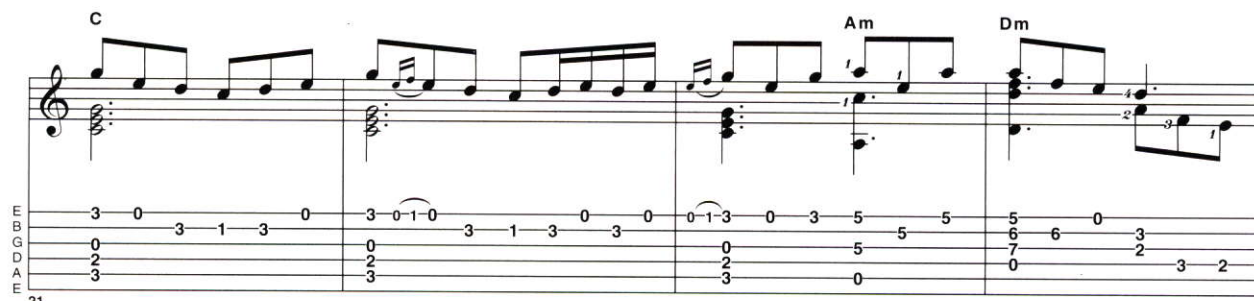
PLAYING TIPS

CD TRACK 17

[Bars 12-20] The fingering of the next eight bars or so should be clear and straightforward to play. In bars 19 and 20 the third finger of the fretting hand is suggested for the shift from G down to D on the second string.

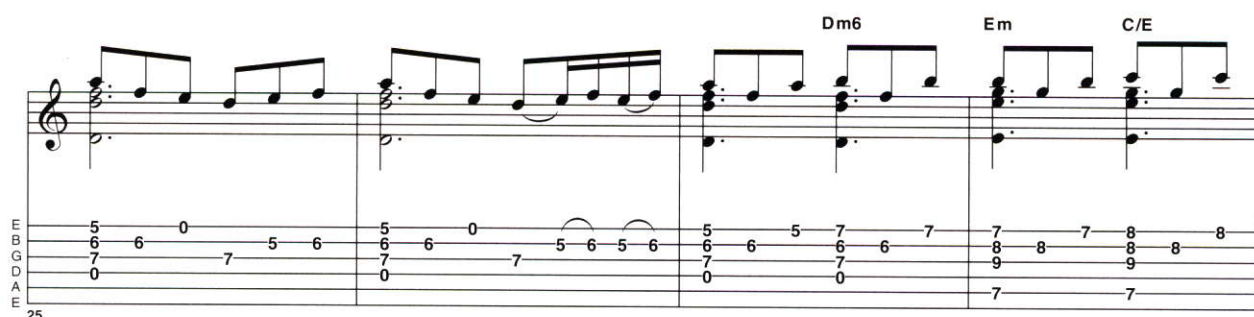
[Bars 23-24] Half way through bar 23 the use of a half-barre helps to prepare for the Dm shape in bar 24. The open first string in this bar is a neat trick for moving back to open position while maintaining resonance.

Chords: C, Am, Dm



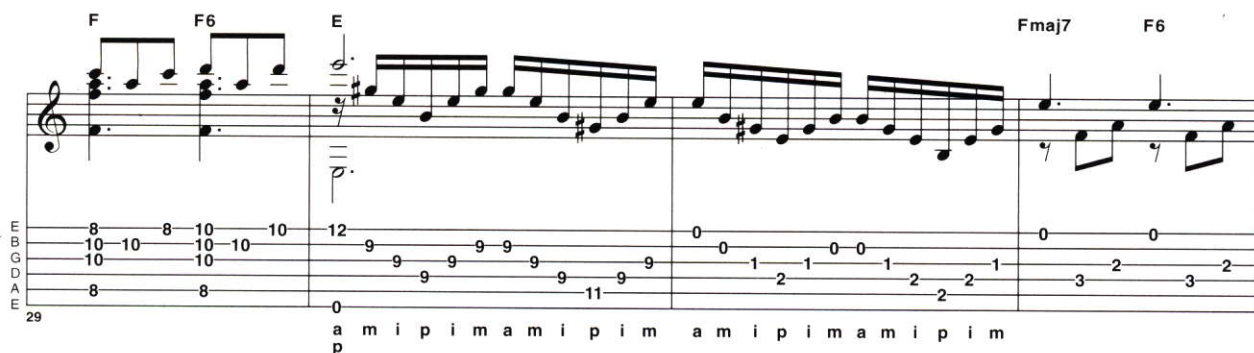
21

Chords: Dm6, Em, C/E



25


Chords: F, F6, E, Fmaj7, F6



29

a m i p i m a m i p i m a m i p i m a m i p i m

Chords: F, F6, E, F, F6, E



33

m i p i m a m i p i m a

Chords: A \flat , D \flat , Dmaj7, D6



37

PLAYING TIPS

CD TRACK 17

[Bar 50 to end] At bar 50 the original theme reappears in the key of Db, and at bar 55 it finally returns to its home key of C. This time the tune is extended and repeated until it lands on the G7 chord with a trill which tries to resolve to C. But the C chord is repeatedly interrupted by an F# note giving it an alluring Lydian

character. This happens a few times until the music breaks off for a full bar at bar 75. After this we get G7 to resolve properly to C for the final few bars where the main theme reappears to close the piece in a pleasing way.



61

65

69

74

80