**Modes, Scales, Tonal Resources**
(Not specific devices so much, though)
Ted Greene – 1975-02-07

In all borrowed I situations, the I may be occasionally replaced with i.

**Ancient – Medieval**

**Bright:**

**Major**
1) Dorian with borrowed I (and optional $bVI$)
2) Mixolydian – horn 5ths
3) Aeolian with borrowed I (and optional $bII$)
4) Phrygian with borrowed I
5) Random Majors ala fanfares, etc.
6) Combinations of above
7) Certain use of major scale (Renaissance type) (example: Am Em, G Dm, F C)

**Minor**
1) Dorian

**Darker:**
1) Aeolian
2) Phrygian
3) Quartal harmony

**Baroque**

1) Major
2) Minor: harmonic, natural, melodic, Mixolydian of melodic minor for Picardy effect.
Including Secondary harmony

**Classical - Romantic**

As in Baroque but also new rhythms, borrowed chords, altered chords (like 7+, 7b5, 7b9+, and 6ths) +’s, lots of diminished 7’s, chromaticism (in melodies and progressions), remote modulation, new extensions (like 7/6, 6, 9), dynamics, b5 substitute, b2nd embellishments, Mediant relationships

Spanish

Also Mixolydian of harmonic minor, harmonic minor with borrowed I, Hungarian minor flavor

Combined scales such as I6, bII6, bIII6, iv6, v6, bvi6, vi6 or I, ii6, iii6, iv, v, bVI, bVII
**Impressionistic, (Oriental if 6/9, m6/9, or m♭6/9 Pentatonics are prolonged)**

1) Use of Ancient modes again.
2) Highly extended and exotic chords (also lots of m7 and m6’s), used often for their own sake as well as in tonal schemes (on many degrees or randomly).
3) Whole-tone scale and resources on many degrees or randomly.
4) Overtone Dominant scale (Lydian - Mixolydian) and resources on many degrees or randomly.
5) Pentatonic Scales: 9th chord Pentatonic, 6/9 Pentatonic, m6/9 Pentatonic, m♭6/9 (maj7♯11) Pentatonic, (7/11 Pentatonic) on many degrees or randomly.
6) Parallelism on any chord.
7) Sparacity of rhythm; replaced with dreamy, floating feeling.
8) Abandonment of many Baroque, Romantic concepts.
9) 4-note arpeggios, like maj7, 6, /9 (add9), etc.

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**20th Century (also use all Impressionistic and other era’s elements)**

I)
1) Major Key:
   a) Major scale diatonic (mainly)
   b) Diminished 7th type progressions; Gospel types, “Barbershop” types
   c) Secondary Harmony: Gospel-Barbershop types, Romantic types, modern types
   d) Blues (including Gospel progression) types; including some blues modes
   e) “Borrowed Major” types
2) Lydian Mode
3) Whole-half scale and Half-Whole too
4) Tri-tonic scale
5) Wandering
6) Extended chords in Ancient modes (example: G Dm7 G)

II)
Minor Key
1) m6 tonality – normal and extensions including cycles
2) m(7) tonality – normal and extensions and progressions
3) Extended chords in Ancient modes
4) Fluctuating tonality (chromatic line or semi-chromatic) ala Gershwin, intro to “Blue Moon”
5) Bass view progressions
6) Gospel (“Go Down Moses” etc.)

Other:
- Romanian (melodic minor with #4)
- Harmonic minor with b2
- Melodic minor with b2
- Dorian minor with b2
- Romanian minor with b2
- Hungarian minor with b2
- Dorian minor with #4
- Phrygian minor with #4
- Hungarian minor with b7
**Modes, Scales, Tonal Resources**

**Ancient - Medieval**

Major: 1. Dorian with borrowed I (and opt. V)
2. Mixolydian - with borrowed I (and opt. III)
3. Aeolian - minor scale
4. Phrygian - with borrowed I
5. Lydian Minor - also flat 7th

**Minor: 1. Dorian**

**Combinations of above**
- Certain uses of major scale (ex. Am. Em. G, Dm, F)
- Verdi, Romantic, etc.

**Baroque**

1. Major
2. Minor: Harmonic, Natural, Melodic, Mixolydian of Melodic Minor for Picardy Effect

**Classical - Romantic**

- Major scale: Diatonic, Diminished, Mixolydian, Phrygian, Lydian, Dorian
- Minor scale: Natural, Melodic, Mixolydian, Phrygian, Lydian

**Impressionistic**

1. Use of ancient modes again
2. Use of borrowed chords, altered chords, etc.
3. Whole-tone scale: all notes used, or used on their own, or as a whole-tone scale
4. Chromaticism: use of whole-tone scale, use of borrowed chords
5. Remote modulation: use of whole-tone scale, use of borrowed chords
6. Dynamics: use of whole-tone scale, use of borrowed chords

**Spanish**

1. Mixolydian of Harm. Minor, Harmonic Minor with borrowed I, Hungarian Minor
2. Combines scales such as I, II, III, IV, V, etc., or I, II, III, IV, V, etc., or I, II, III, IV, V, etc.

**20th Century**

- Major scale: Diatonic (mainly)
- Diminished scale: Mixolydian, Phrygian, Lydian
- Secondary Harmony: Major, Minor, Mixolydian
- Blues: modes, jazz, etc.
- Borrowed major types

**Lydian Mode**

** Whole, 3, Scale & Whole, 3**

**Tri-Tonic Scale**

**Wandering**

**Extended Chords in Ancient Modes (ex. G, Dm, G7)**

**Minor Key**

1. Mode tonality - normal, extended
2. Cycles and chords
3. Extensions in ancient modes
4. Fluctuation in tonality
5. Chromatic line
6. Bass vs. soprano
7. Borrowed chords
8. Mode III (as above)

**Other**

- Rhythm (mel. m., with #4)