

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 or 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) +', lots of diminished 7's, chromaticism (in melodies and progressions), remote modulation, new extensions (like $7/6$, 6, 9), dynamics, $b5$ substitute, $b2$ nd embellishments, Mediant relationships

Spanish flavor { Also Mixolydian or harmonic minor, harmonic minor with borrowed I, Hungarian minor
Combined scales such as I_6 , bII_6 , $bIII_6$, iv^o_6 , v^o_6 , bvi^o_6 , vii^o_6 or I , ii^o , iii^o , iv , v , bVI , $bVII$

Impressionistic, (Oriental if 6/9, m6/9, or mb6/9 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, mb6/9 (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
 - 2) m(7) tonality – normal and extensions
 - 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 (NOT SPECIFIC DEVICES SO MUCH, THOUGH)

ANCIENT-MEDIEVAL

well borrowed I situations, the I may be occasionally replaced with i

BRIGHT:

- MAJOR ① DORIAN WITH BORROWED I (and opt. bVII)
- ② MIXOLYDIAN - ^{NRN 5ths} with BORROWED I (and opt bII)
- ③ AEOJIAN WITH BORROWED I
- ④ PHRYGIAN WITH BORROWED I
- ⑤ RANDOM MAJORS ala FANFARES, etc.
- ⑥ COMBINATIONS OF ABOVE ⑦ CERTAIN usage of MAJOR SCALE (EX. Am Em, G Dm, F C)
- MINOR ① DORIAN (RENAISSANCE TYPE)

DARKER:

- ① AEOJIAN
- 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+), ^{+6ths} DYNAMICS, lots of 7's, CHROMATICISM, REMOTE MODULATION, NEW EXTENSIONS (like 7/6, 6, 9), ^{in MELODIES + PROG.} b5th substit., b2nd embellishments, MEDIAN RELATIONSHIPS

SPANISH FLAVOR { also MIXOLYDIAN OF HARM. MINOR, HARMONIC MINOR WITH BORROWED I, HUNGARIAN MINOR COMBINED SCALES SUCH AS I, bII, bIII, iv, v, bvi, vii, or I ii, iii, iv, v bVI, bVII

IMPRESSIONISTIC, (ORIENTAL 6/9, m6/9 or m6/9 PENT's are prolonged)

- ① use of ANCIENT MODES again - also lots of m7, m6's
- ② Highly extended + exotic chords used often for their own sake as well as in tonal schemes (on many degrees or randomly)
- ③ Whole tone scale + resources on many degrees or randomly
- ④ Overtone dominant scale (LYDIAN-MIXOLYDIAN) + resources on many degrees or randomly
- ⑤ PENTATONIC SCALES = 9th chord PENT, 6/9 PENT, m6/9 pent, m6/9 (7th) PENT, (7/11 pent) on many degrees or randomly
- ⑥ Parallelism on any chord
- ⑦ Sparseness of rhythm; replaced with dreamy, floating feeling
- ⑧ Abandonment of many BAROQUE, ROMANTIC CONCEPTS
- ⑨ 4-note appoggiato like 7, 6, 19 etc.

MAJOR KEY: 20TH CENTURY (also use all IMPRESSIONISTIC + OTHER ERAS ELEMENTS)

- ① MAJOR SCALE DIATONIC (MAINLY)
- ② DIM. 7th type progressions; GOSPEL TYPES, 'BARBERSHOP' TYPES
- ③ SECONDARY HARMONY: GOSPEL-BARBERSHOP TYPES, ROMANTIC TYPES, MODERN TYPES
- ④ BLUES (INCLUDING GOSPEL PROG) TYPES; including some BLUES MODES
- ⑤ "BORROWED MAJOR" TYPES

LYDIAN MODE

- ③ WHOLE, 1/2 SCALE + 1/2 WHOLE 1/2
- ④ TRI-TONIC SCALE
- ⑤ WANDERING
- ⑥ EXTENDED CHORDS in ANCIENT MODES (EX: G Dm7 G)
- II MINOR KEY
 - ① m6 tonality - NORMAL + EXT. } including
 - ② m(7) " " " } CYCLES + PROGS
 - ③ EXT. chords in ancient modes
 - ④ FLUCTUATING TONALITY ala GERSHWIN, INTRO TO BLUE MOON (CHROMATIC LINE) OR SEMI-CHROM
 - ⑤ BASS VIEW PROGS
 - ⑥ Hoopla (Go down 11 or etc)

OTHER: ROMANIAN (MEL. MIN. WITH #4)

HARM. MINOR WITH b2			
MEL	"	"	"
DORIAN	"	"	"
ROMANIAN	"	"	"
HUNG	"	"	"
DORIAN	"	"	#4
PHRYGIAN	"	"	"
HUNG.	"	"	b7