

# **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 ♫VI)
- 2) Mixolydian – horn 5ths
- 3) Aeolian with borrowed I (and optional ♫II)
- 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
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## **Baroque**

- 1) Major
- 2) Minor: harmonic, natural, melodic, Mixolydian or melodic minor for Picardy effect.

Including Secondary harmony

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## **Classical - Romantic**

As in Baroque but also new rhythms, borrowed chords, altered chords (like 7+, 7♭5, 7♭9+, and 6ths) +'s, lots of diminished 7's, chromaticism (in melodies and progressions), remote modulation, new extensions (like 7/6, 6, 9), dynamics, ♫5 substitute, ♫2nd embellishments, Mediant relationships

Spanish flavor    { Also Mixolydian of harmonic minor, harmonic minor with borrowed I, Hungarian minor flavor    Combined scales such as I<sub>6</sub>, ♫II<sub>6</sub>, ♫III<sub>6</sub>, iv<sup>o</sup><sub>6</sub>, v<sup>o</sup><sub>6</sub>, ♫vi<sup>o</sup><sub>6</sub>, vii<sup>o</sup><sub>6</sub> or I, ii<sup>o</sup>, iii<sup>o</sup>, iv, v, ♫VI, ♫VII

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## **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)BRIGHT:

- MAJOR  
 ① DORIAN WITH BORROWED I (and opt. bVI)  
 ② MIXOLYDIAN - HORN STHS.  
 ③ AEOLIAN WITH BORROWED I (and opt bII)  
 ④ PHRYGIAN WITH BORROWED I  
 ⑤ RANDAN MAJORS ala FANFARES, etc.
- ⑥ COMBINATIONS OF ABOVE ⑦ CERTAIN USES OF MAJOR SCALE (EX: Am Em, G Dm, F C)  
 MINOR ① DORIAN

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

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 (+6ths like 7+, 7b5, 7b9+), lots of °7's, CHROMATICISM, REMOTE MODULATION, new extensions (like 1/6, 6, 9), DYNAMICS in MELODIES + PROGS., b5th subst., b2nd embellishments; MEDIANT RELATIONSHIPS

SPANISH } also MIXOLYDIAN OF HARM. MINOR, HARMONIC MINOR WITH BORROWED I, HUNGARIAN MINOR  
 FLAVOR } COMBINED SCALES SUCH AS I<sup>o</sup>, bII<sup>o</sup>, bIII<sup>o</sup>, iv<sup>o</sup>, v<sup>o</sup>, vii<sup>o</sup>, vii<sup>o</sup> or I ii<sup>o</sup>, iii<sup>o</sup>, iv<sup>o</sup>, v<sup>o</sup>, vi<sup>o</sup>, bVII

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

- ① use of ANCIENT MODES again - also lots of m7, m6/5  
 ② Highly extended + exotic chords used often for their own sake as well as in tonal schemes  
 ③ Whole tone scale & resources on many degrees or randomly { 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 arpeggios (like 7, 6, 7, 9 etc.)

MAJOR KEY: 20TH CENTURY (also uses 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

② LYDIAN MODE

- ③ WHOLE,  $\frac{1}{2}$  SCALE +  $\frac{1}{2}$  WHOLE TOO  
 ④ TRI-TONIC SCALE

⑤ WANDERING

- ⑥ EXTENDED CHORDS IN ANCIENT MODES (EX: G-Dm7-G)

⑦ MINOR KEY

- ① m6 tonality - NORMAL + EXT. } including  
 ② m7 " " " } CYCLES + PROGS  
 ③ EXT. CHORDS IN ANCIENT MODES  
 ④ FLUCTUATING TONALITY ala GERSHWIN, INTRO TO BLUE MOON  
 ⑤ SEMI-CHEW  
 ⑥ BASS VIEW PROFS  
 ⑦ Hapell Go down (Moore, etc.)

OTHER: ROMANIAN (MEL MIN. WITH #4)

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