Scales, Modes, and Chord/Cluster Concepts for 20th-Century Techniques Exam

Traditional Modes

-The easiest way to remember these is to **know the modes in order of their alphabetical starting pitch: A, B, C, D, E, F, G**
-To build one of these modes on a different starting pitch, just follow its exact whole-step, half-step model

Mode	*Structure*	*Whole-step/half-step Model*
Aeolian (A)	A B C D E F G A	half steps are between 2-3 and 5-6, (just like "natural" minor)
Locrian (B)	B C D E F G A B	half steps are between 1-2 and 4-5
Ionian (C)	C D E F G A B C	half steps are between 3-4 and 7-8, (just like a "major" scale)
Dorian (D)	D E F G A B C D	half steps are between 2-3 and 6-7
Phrygian (E)	E F G A B C D E	half steps are between 1-2 and 5-6
Lydian (F)	F G A B C D E F	half steps are between 4-5 and 7-8
Mixolydian (G)	G A B C D E F G	half steps are between 3-4 and 6-7

Modern Modes and Scales

- To build one of these modes on a different starting pitch, just follow its exact whole-step, half-step model

Mode/Scale	*Structure*	*Whole-step/half-step Model*
Lydian Minor (F)--used in jazz *(compare to Lydian):*	F G A B C Db Eb F *F G A B C D E F*	half steps are between 4-5 *and 5-6*
Whole-Tone Scale	C D E F# G# A# B# (=C)	All whole steps (only 7 notes in an octave)
Octatonic Scale (in jazz, this is called a **"Diminished" Scale**)	C D Eb F Gb Ab A B C C Db Eb E F# G A Bb C (in jazz, these are the two options for a "diminished scale"; in classical music there are 42 other possibilities)	The most common ones **alternate whole-step/half-step** or **half-step/whole-step** to create 9 notes in an octave
Gapped Scale	C D E G A this example is a "**pentatonic scale**"made by using only 1, 2, 3, 5 and 6 of a major scale	Selected pitches derived from a larger scale (omit certain notes from a larger scale)

Terms for Chords, "Sonorities", "Simultaneities", or Clusters

Term	*An Example*	*Concept*
Secundal	A B C D E F# pitch cluster	a cluster of just 2nds
Tertian	G Bb D F A can also be described in triadic chord terms as a "**minor ninth" chord: Gmi9**	a cluster of just 3rds
Quartal	E A D G	a cluster of just 4ths
Quintal	C# G# D# A#	a cluster of just 5ths
Whole-tone Chord	E F# G# A# B#	a cluster of pitches related by whole-steps
Bichord	G Bb D F A C the pitches above can be seen as a "**tertian bichord" (**"G minor chord" plus an "F major chord" stacked together)	Two chords on top of each other (a combination of two distinct chordal sonorities)
Mixed Interval chord		Not built from one consistent interval—useful in atonal music
Mystic Chord	C F# Bb E A D	A "quartal" hexachord (has 6 notes built in combinations of Perfect 4ths, diminished 4, Augmented 4ths)--developed by the Scriabin
Pandiatonicism	Stravinsky and Copland's "neo-Classic" styles	Free use of diatonic scale resources (freely make chords from the notes of the diatonic scale without worrying about resolving them functionally in a traditional sense)
Tone Cluster (harmony)	Use a 12-inch block of wood to press down black and white keys on a piano	A dense block of PITCHES
Sound Mass (texture)		A dense block-like musical TEXTURE (focuses more on texture, color, dynamics than on pitch)
Heterophony	A melody and its variation played together	Simultaneous variation in different layers/textures
Montage		Diverse musical elements assembled into a composite
Multiphonic	A clarinetist plays a note while humming a different note through the instrument	Simultaneous multiple sounds/partials

Modern Terms for Rhythm

Additive Rhythm	A larger meter (such as 5/8) constructed by combining smaller irregular units (2 + 3 or 3 + 2)
Metric Moduation	Transition from one meter or tempo to another through constant common-note values (Carter, etc.)
Non-retrogradable rhythm	A rhythm that is the same forward and backward (doesn't change when done in retrograde/backwards)
Polyrhythm	More than one meter performed simultaneously
Serialized rhythm	A rhythm that is controlled by numbers in the manner of a 12-tone-row (Webern, etc.)
Added Values	When a note/rest/dot (often 16th-note value) is added to disrupt an otherwise “square” rhythm
Syncopation	Off-the-beat accents