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 4-5 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 the pitches listed above 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)
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 Russian composer 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 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 perfoemed simultaneously
Serialized rhythm	A rhythm that is controlled by numbers in the manner of a 12-tone-row (Webern, etc.)