MUSIC THEORY FOR MUSICIANS AND NORMAL PEOPLE BY TOBY W. RUSH

## The Modern M

MODERN? WAIT, ISN'T THIS STUFF, LIKE, 100 YEARS OLD?

YES, BUT WE ONLY CALL THEM "MODERN" BECAUSE WE NEED TO DIFFERENTIATE BETWEEN A BUNCH OF UNRELATED THINGS ACROSS MUSIC HISTORY THAT, EVER SO INCONVENIENTLY, USE THE SAME NAMES!



AND, TO MAKE MATTERS WORSE, EACH OF THESE THINGS USE THE NAMES TO REPRESENT DIFFERENT CONCEPTS! FORTUNATELY, RIGHT NOW, WE'RE ONLY WORRIED ABOUT THE MODERN MODES.

THESE MODES ARE USED A LOT ... ESPECIALLY IN FOLK MUSIC. AS FOR STANDARD WESTERN REPERTOIRE, THEY ARE FIRST PROMINENTLY FEATURED IN THE POST-ROMANTIC MUSIC OF THE EARLY TWENTIETH CENTURY BRITISH ISLES.



ONE OF THE PRIMARY CHARACTERISTICS OF THESE ENGLISH MODALISTS IS THAT THEY TENDED TO AVOID THE STRONG TENSIONS OF THE COMMON PRACTICE PERIOD ... FOR EXAMPLE, THEY AVOIDED CHORDS THAT USED A TRITONE ... AND AVOIDED RAISING THE LEADING NOTE IN MINOR KEYS!

## SO WHAT ARE THEY?

WELL, REMEMBER WHEN WE CREATED THE NATURAL MINOR SCALE BY STARTING WITH A MAJOR SCALE, BUT USING THE SIXTH NOTE OF THE SCALE AS THE TONIC? IT GAVE US A NEW PATTERN OF TONES AND SEMITONES ... A NEW SCALE. KEEPING THE SAME KEY SIGNATURE,

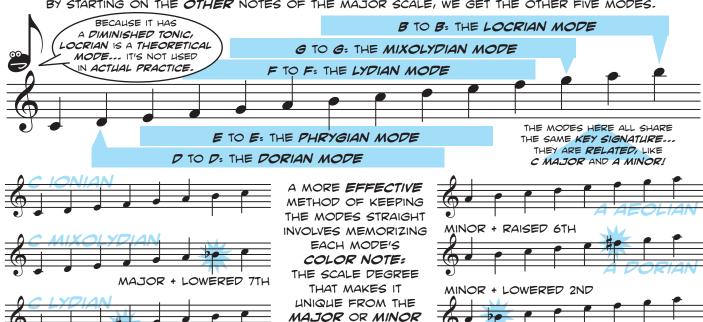


MAJOR + RAISED 4TH



IN FACT, THESE ARE TWO OF THE SEVEN MODERN MODES: MAJOR IS THE IONIAN MODE, AND NATURAL MINOR IS THE AEOLIAN MODE.

BY STARTING ON THE OTHER NOTES OF THE MAJOR SCALE, WE GET THE OTHER FIVE MODES.



SCALE WITH THE