

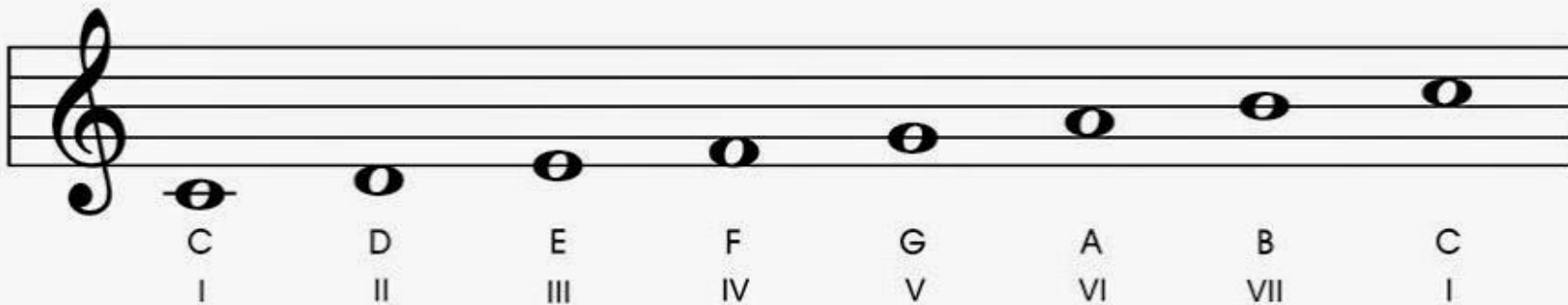
ARMONİ DERSİ

4. HAFTA

SES DİZİLERİ: GAMLAR VE MODLAR

D Dorian

MAJÖR GAMIN MODLARI



Ionian

Dorian

Phrygian

Lydian

Mixolydian

Aeolian

Locrian

GAM (SES DİZİSİ) VS MOD

GAM = Nota havuzu

MOD = Başlangıç (karar) notası

MAJÖR GAMIN MODLARI

Ionian	T	T	Y	T	T	T	Y												
Dorian		T	Y	T	T	T	Y	T											
Phrygian			Y	T	T	T	Y	T	T										
Lydian				T	T	T	Y	T	T	Y									
Mixolydian					T	T	Y	T	T	Y	T								
Aeolian						T	Y	T	T	Y	T	T							
Locrian							Y	T	T	Y	T	T	T						

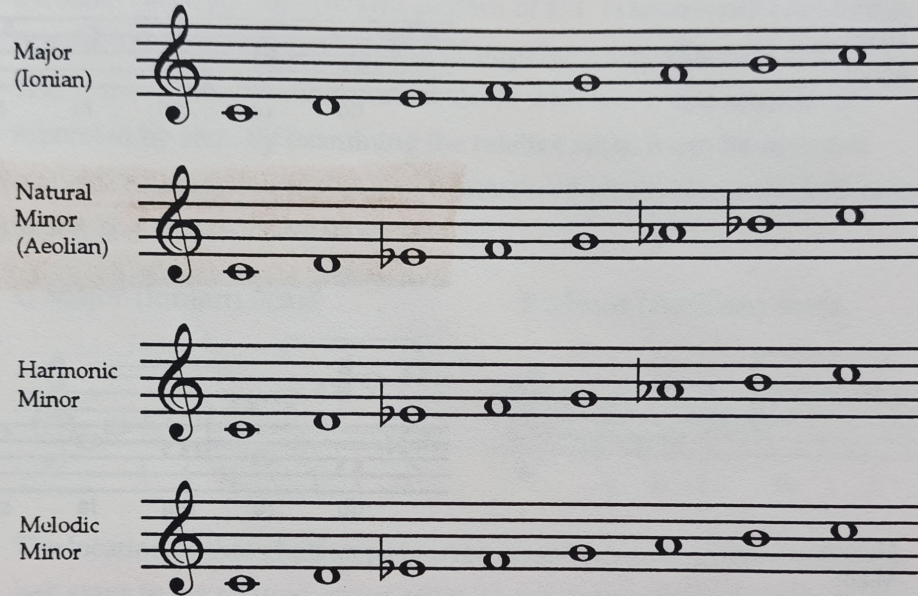
İLGİLİ MOD VS PARALEL MOD

İlgili mod: Aynı nota havuzunu kullanır, karar notası farklıdır.

Paralel mod: Aynı karar notasını kullanır, nota havuzu farklıdır.

MİNÖR SES DİZİLERİ

Here then are the parallel C major and minor scales:



MİNÖR GAMLARIN MODLARI

Other types [\[edit \]](#)

While the term "mode" is still most commonly understood to refer to Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian modes, in modern music theory the word is often applied to scales other than the diatonic. This is seen, for example, in [melodic minor](#) scale harmony, which is based on the seven rotations of the ascending melodic minor scale, yielding some interesting scales as shown below. The "chord" row lists [tetrads](#) that can be built from the pitches in the given mode^[79] (in [jazz notation](#), the symbol Δ is for a [major seventh](#)).

Mode	I	II	III	IV	V	VI	VII
Name	Ascending melodic minor (Athenian Scale)	Phrygian #6 (Cappadocian Scale) or Dorian ♭2	Lydian augmented (Asgardian Scale)	Lydian dominant (Pontikonian Scale)	Aeolian dominant scale (Olympian Scale) or Mixolydian ♭6	Half-diminished (Sisyphean Scale)	Altered dominant (Palamidian Scale)
Notes	1 2 ♯3 4 5 6 7	1 ♭2 ♯3 4 5 6 ♭7	1 2 3 ♯4 5 6 7	1 2 3 ♯4 5 6 ♭7	1 2 3 4 5 ♭6 ♭7	1 2 ♯3 4 ♭5 ♭6 ♭7	1 ♭2 ♯3 ♯4 ♭5 ♭6 ♭7
Chord	C ^Δ	D ^{−7}	E ^{♭Δ♯5}	F ^{7♯11}	G ^{7♯6}	A ^ø	B ^{7alt}

Mode	I	II	III	IV	V	VI	VII
Name	Harmonic minor	Locrian #6	Ionian #5	Ukrainian Dorian	Phrygian Dominant	Lydian #2	Altered Diminished
Notes	1 2 ♯3 4 5 ♭6 7	1 ♭2 ♯3 4 ♭5 6 ♭7	1 2 3 4 ♯5 6 7	1 2 ♯3 ♯4 5 6 ♭7	1 ♭2 3 4 5 ♭6 ♭7	1 ♯2 3 ♯4 5 6 7	1 ♭2 ♯3 ♯4 ♭5 ♭6 ♭♭7
Chord	C ^Δ	D ^ø	E ^{♭Δ♯5}	F ^{−7}	G ^{7♯9}	A ^{♭Δ} or A ^{♭−Δ}	B ^{ø7}

Mode	I	II	III	IV	V	VI	VII
Name	Harmonic major	Dorian ♭5 or Locrian ♯2 ♯6	Phrygian ♭4 or Altered Dominant ♯5	Lydian ♭3 or Melodic Minor ♯4	Mixolydian ♭2	Lydian Augmented ♯2	Locrian ♭♭7
Notes	1 2 3 4 5 ♭6 7	1 2 ♯3 4 ♭5 6 ♭7	1 ♭2 3 ♯4 5 ♭6 ♭7	1 2 ♯3 ♯4 5 6 7	1 ♭2 3 4 5 6 ♭7	1 ♯2 3 ♯4 ♯5 6 7	1 ♭2 ♯3 4 ♭5 ♭6 ♭♭7
Chord	C ^Δ	D ^{ø7}	E ^{−7} or E ⁷	F ^{−Δ}	G ⁷	A ^{♭+Δ}	B ^{ø7}

Mode	I	II	III	IV	V	VI	VII
Name	Double harmonic	Lydian ♯2 ♯6	Phrygian ♭♭7 ♭4 (or Altered Diminished ♯5)	Hungarian minor	Locrian ♯6 ♯3 or Mixolydian ♯5 ♭2	Ionian ♯5 ♯2	Locrian ♭♭3 ♭♭7
Notes	1 ♭2 3 4 5 ♭6 7	1 ♯2 3 ♯4 5 ♯6 7	1 ♭2 ♯3 ♯4 5 ♭6 ♭♭7	1 2 ♯3 ♯4 5 ♭6 7	1 ♭2 3 4 ♭5 6 ♭7	1 ♯2 3 4 ♯5 6 7	1 ♭2 ♭♭3 4 ♭5 ♭6 ♭♭7
Chord	C ^Δ	D ^{♭Δ♯11}	E ^{−6} or E ⁶	F ^{−Δ}	G ^{7♯5}	A ^{♭Δ♯5}	B ^{♭♭3}

MODAL MÜZİK

(MOD. SACS) **SO WHAT** 399.
- NILES DAVIS

(BASS LINE ON)

D-7 (TRIAN)

1. 2.

(DOR.)

D.S. al f

SOLUS ON ENTIRE FORM:

D-7 Eb-7 D-7