

Major Modes

Ionian	I Maj ⁷	stand alone	Maj ⁷
Dorian	ii	stand alone	min ⁷
Phrygian	truly acting as a iii	OR stand alone	F Maj ⁷ #4 E
Lydian	Maj #11	stand alone	check Corea-ish
Mixolydian	Dom ⁷	stand alone	
Aeolian	minor VI in a Major key		
Locrian	ii min ⁷		

(modal music, maj)

"Playing Outside"

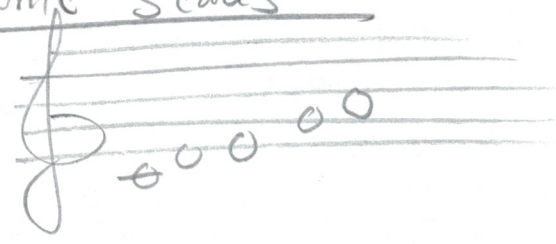
- Step 1: Enclosures
 2: "side stepping"
 3: Impling another chord, with a chord
 - B dim, G dom⁷
 - D^b dom⁷ (G alt) Lyd. Dom.
 over a C min ("tonicization")

Major Pentatonic Scales

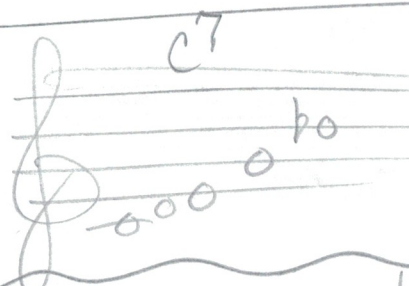
C Maj⁷ = D, G, C

C min⁷ = E^b G^b
 (C min⁷) (G min⁷)
 opti: F

C⁷ = on b⁷ only (sus sound)

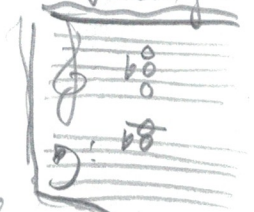


- 5-note mixed modal voicings



Dominant Pentatonic
 "Coltrane Pentatonic"

Trane on a blues



☆☆ Blues - "sowhat" on 5th and 6th
 - also: Dominant Pentatonic



Barrie Harris - Major Bebop Scale

Play chords minus a note
sing the missing note

Major Bebop Scale
w/ tright chords
w/ drop 2's

Melodic Minor Scale Harmony

I C-7 or C-6 minor key, i key Minor-Major

II Dsus9 $E^b \text{maj } 7 \#5$ (or $E^b \text{maj } b5$) eg: Flamingo sketches on Kind of Blue (Dorian b9) Sus Flat 9

III $E^b +5$ (Major 7 #5) not a I, but "chord colors" "Lydian #9" Lydian Augmented

IV $F7 +4$ EX - Secondary Dominant (A Train) - Tri-tone Sub Lydian Dominant ✓

V Rare (no usable chord) $G7 b13$ (only $b13$) mix $b6$ (or mix $b13$) think of the Parent I (no, m10.)

VI B° "Locrian #2" Half-Diminished
Flat 5 Flat 6 think the Parent C-7

VII $B7 \text{alt}$ Altered "Super Locrian"
Flat 9 +9 +4 Flat 13 - Bartok scale - Pomeroy (Herby) scale
think the Parent C-7

"CESH"

chromatic Embellished static harmony

C B B^b A or C G A^b A^b