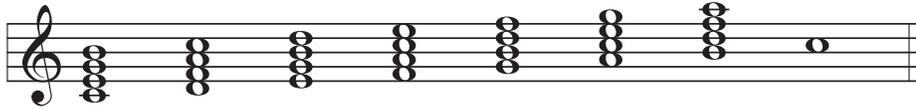


# "Extended Tonality-----Harmony"

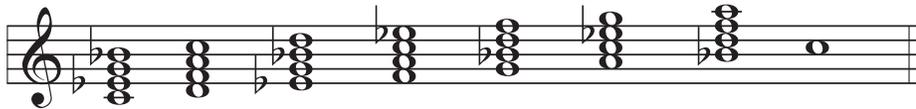
I      ii      iii      IV      V      vi      vii  
 "Ionian"      Cm7      Dm7      Em7      Fmaj7      G7      Am7      Bm7b5

Players should already be versed in the scale harmony that is derived from the Major scale.



Notice that a variety of **triad** and **7th** chord types can be drawn from the five tonal modes. The Dorian mode contains a "dominant 7th" structure on the "sub-dominant" note. (4th)

"Dorian" (C alphabet in Bb)  
 Cm7      Dm7      Ebmaj7      F7      Gm7      Am7b5      Bbmaj7



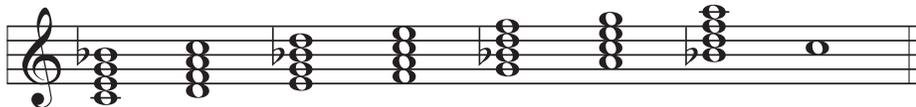
"Phrygian" (C alphabet in Ab)  
 Cm7      Dbmaj7      Eb7      Fm7      Gm7b5      Abmaj7      Bbm7

The "phrygian 2 chord" is a major chord that is a half tone above the tonic.



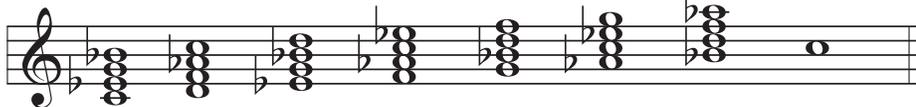
"Mixolydian" (C alphabet in F)  
 C7      Dm7      Em7b5      Fmaj7      Gm7      Am7      Bbmaj7

The Mixolydian mode contains a dominant structure on the Tonic chord. (typical in some blues)



"Aeolian" (C alphabet in Eb)  
 Cm7      Dm7b5      Ebmaj7      Fm7      Gm7      Abmaj7      Bb7

The Aeolian mode is the "natural parallel minor" of C major. Remember that "A" Aeolian would be the "natural relative minor" of "C" major.



The harmony for "standard" popular songs is mostly drawn from the closely related keys of the "tonality". (see Lessons 2a through 3c in this book) Occasionally, composers will borrow melodic and harmonic material from the extended tonality as shown here. This becomes an issue when you are asked to improvise melodically over a particular chord progression. The scale tones would be chosen in reference to the mode from which the chord is derived.

ie:Key of C with chord progression as shown below.

C from Ionian      F7 from Dorian      Bbm7 from Phrygian      C

This is a sample of scale lines which could be used as a tool box for developing musical ideas on the progression.



Of course, your ear will always be the final judge. Unfortunately, some chords can exist in several keys so the process may not be quite so simple. Chords from one mode may very well be mixed with chords belonging to other modes. (the mixed mode system) Notice that the above progression still has fundamental Root movements although some chords are "modal" rather than "diatonic" to the original key.