

SCORE

MODAL TRITONE PENTATONICS

KARL NOZO

MODERATE ♩=120

IONIAN DORIAN

PIANO

1 2 3 4 5 6 7 1 2 b3 4 5 6 b7

PHRYGIAN LYDIAN

1 b2 b3 4 5 b6 b7 1 2 3 #4 5 6 7

MIXOLYDIAN AEOLIAN

1 2 3 4 5 6 b7 1 2 b3 4 5 b6 b7

LOCRIAN

Example 1. Ionian and Dorian

13 1 b2 b3 4 b5 b6 b7

Notice the emphasis on movement by tritones between f and b.

Example 2. Dorian and Phrygian

Notice that I pedal the C to try and keep the tonality focused around the original mode.

The original mode would be the one focused on the most or introduced first, all other chords and scales should try to compliment that sound.

How do you create a modal pentatonic? Well you emphasize a mode the tritone within it and do it all using five notes. The steps to creating one would go like this.

- Find the mode you are using and draw it out. Circle the basis of its chordal sound being the 1 the 3 and the 5. These are your primary sounds for the pentatonic. Now we have 3 out of our 5 notes.
- Find the two notes that would create a tritone. Box these notes. These are your secondary sounds. Now add these to your original notes. If you are using Aeolian or Ionian you will have all 5/5 of your notes. If you are using Locrian you will have 3/5 and if you are using any of the others you will have 4/5 of your notes.
- In this lesson we will not discuss what you can do with locrian. Now you have one note left to add to your pentatonic if you are using Phrygian, Dorian, Lydian, or Mixolydian. You can use any of the remaining notes except for any note that would make a continuous five note scale without any skips. I find it creates an extremely unbalanced scale, because of 4 steps and then one large jump of a 4th.