

## The importance of the Lydian concept by forming the chords with extended notes

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**Abstract:** *The Lydian's mode characteristic is the augmented fourth, so this mode had a big influence by developing of the modal jazz. One of the great jazz musicians, Miles Davis had his revolutionary influence in thinking and constructing the new way of jazz, based on his musical concept on the Lydian mode/scale. The modal jazz waived totally of the harmonical relations, the base line is simply based on ostinato form, the ground sound is not clear definitely and the new structure of chords (upper or lower) are based on intervals like 4th, 7th, 9th, 11th, or 13th, less than the classically the 1st, 3rd and 5th. For the most piano players this kind of chords structures (for the left or the right hand) are very important, the resulted sound shall complete the new form of music.*

Key-words: *lydian mode, chords, alterations*

### 1. Introduction

The term of mode (Vancea 1984, 24) in his definition form, is a scale which is exactly defined, as structure between 8 notes with an ascending order of their intervals. In the history of music the term of mode was forgiven in the Greek antique and medieval epoch. The antique modes are really standard scales, inseparable of characteristic formulas, with an usually concept of archaic or oriental music, correlated with the high of notes, timbral skill, or ethos. The 8 modes of Gregorian music are a like a model for the 8 Byzantine modes named after the Greek modes. The Dorian, Lydian, Phrygian, Mixolydian, Hypodorian, Hypolydian, Hypophrygian and Hypomixolidian mode. All of these modes are characterised through *finalis* and the placement of the two halfsteps (e/f and b/c). Starting with the XVI/ XVII century the form of a tonality, will be known by forming first the cadential sensibilisation and later through the modal unification of the two modes

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the major and the minor mode. The musical development of the music with all the currents of modern contemporary arts, also the jazz tried to explore again the wealth of the modal system.

## 2. The lydian mode

The lydian mode starting from the note C is characterised by the augmented fourth on the 4th degree (F/B) on *finalis*. This characteristic represents the fundamental musical typical value of a mode we discuss about (figure 1).

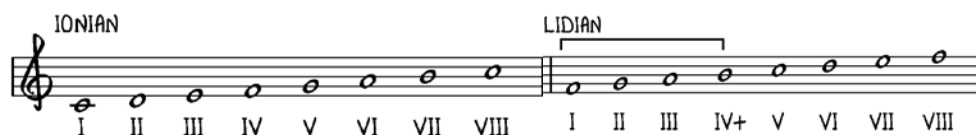


Fig. 1. Configuration of the lydian mode

Following the fifth circle in an ascending succession, starting from the note C, after the 4th succession, finding the forming of the major pentathonic scale (Rinzler 1999, 35). On the 6th succession finding the note F# (sharp), an important element that constitutes the lydian mode (Russel 2001, 13). The figures 2÷5 illustrate this mechanism.



Fig. 2. Configuration of the pentathonic scale starting from the note C



Fig. 3. Anhemithonichal pentathonic scale after the step ording.

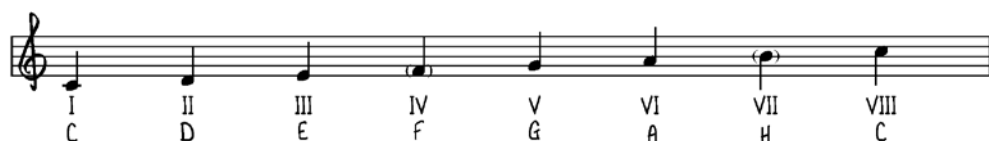


Fig. 4. Pentathonic – defectiv scale of a ionic mode (C major)



Fig. 5. The circle of fifth bis to the 6th succesion

### 2.1. Formation of chords with extended notes through the lydian concept

A graphical representation of the resulted and enumerated notes should look like this (figure 6).

- on a vertically distribution of the elements (fig. 6):



Fig. 6. Distribution of the fifth on a tower (thirds) chord form

- on a horizontally distribution of the elements (fig. 7):

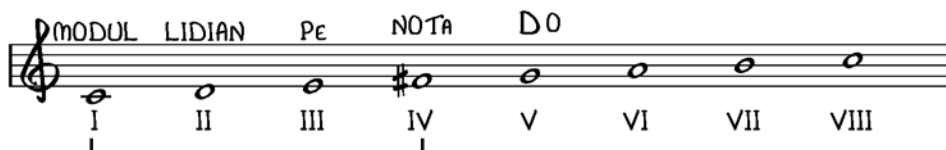


Fig. 7. Lydian structure starting from the note C

It will be detected, that absolutely all notes that formed the chord C13/11# are exactly the succesion of thirds, the elements of the lydian mode transposed on the note C.

By deeping the chord construction on fig. 6 will be detected the posibility of creation of a chords sub/group, derivated from the chord on the note C, with follwed characteristicl intervals. The major 7th, major 9th, raised 11th, major 13th (Cmaj 7,9.11#.13) Continuing Russel's (2001, 22) theory about this structure, will be possible to detach the idea that chords can be represented by scales and viceversa scale can also be represented by chords, or finally scales are chord. It is simply the definition for *concept of horizontally verticalisation*.

## 2.2. Structure and components of the lydian mode

The Russel's theory (2001, 46) proved that the lydian potential totaling 11 elements from the chromatic scale. From this potential can be constructed. a new system of 7 heptachordal homonymous scales. Far away, the logical order of constitutional elements, the identity of this scales are settled by the musical practice. The relevance of a scale is usually proved by the utility in the evolution of the western music, by the relevance for a tonal system and last but not least by the historical and social aspect..

The lydian concept replicate in a establishment of a homonymous system, a complex diatonic modal system based on major natural scale. The ascending succession of the elements based on the perfect fifth, combined with a new few elements of succession, spawn a new modal situations more or less chromatical. It taking shape two groups of scales as followed:

- Principal scales, basically, based on the natural major, and 4 homonymous scales
- Secondary, derivative scales based on the lydian mode and 7 homonymous scales.

### 2.2.1. Principal scales, basically

From principal basic category scales based on natural major scale belong the following homonymous scales/modes:

- mode/ major natural scale;
- mode/ major with 7th (mixolydic) scale;
- mode /major-augmented (raised fifth) scale,
- mode/afro-american *blues* scale.

The sonority of this scales accounts for 11 elements and horizontally succession of the elements make the difference between the scales (table 1):

Mode	Scale											Characteristics
Major natural	F	G	-	A	Bflat	-	C	-	D	-	E	Standard scale
Mixolydic	F	G	-	A	Bflat	-	C	-	D	Eflat	-	Minor 7th
Major-augmented	F	G	-	A	Bflat	-	C	C#	D	-	E	Double fifth (perfect/augment)
Blues	F	G	Aflat	A	Bflat	B	C	-	D	Eflat	-	Double thirds, aug. fourth, minor seventh
Degree	I	II	IIIb	III	IV	IV#	V	V#	VI	VIIb	VII	

Table 1. Principal basic scales

The first two scales consists of 7 degrees, the following consists of more of .(8 or sometimes 9 elements).

1.2.2. Secondary derivate scales with chromatic elements

After gravitationally tonal order attraction. still based on fifth succesion, a configuration of a chromatical lydian mode, starting on note F, should see like shown on table 2 with connection degree to note:

Note	F	C	G	D	A	E	B	C#	A b	E b	B b	Gb
Degree	I	V	II	VI	III	VII	IV#	V#	IIIb	VIIb	IV	IIb

Table 2. Configuration of a chromatical lydian mode

Is apparent a modal constellation with following characteristics:

- ascendent altered degrees: IV# și V#;
- descendent altered degrees: IIb, IIIb și VIIb;
- degrees with double function-natural/altered: IV/IV#, V/V#, III/IIIb, VII/VIIb, II/IIb.

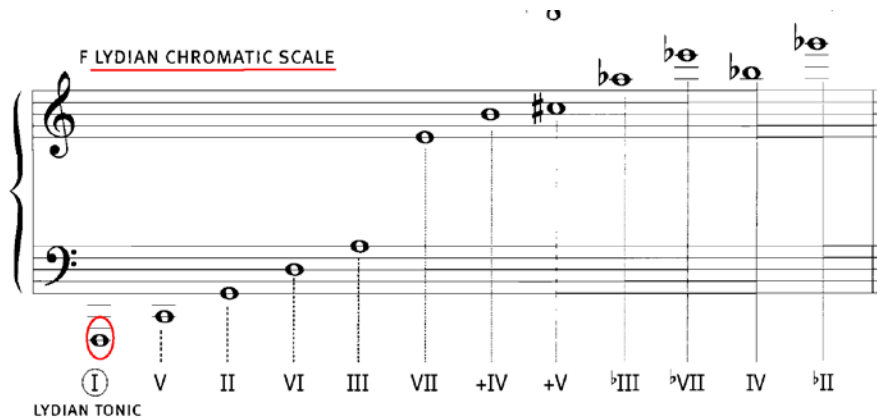


Fig. 8. Grafical representation from the fifth circle like harmonics starting on note F

Certainly the seven scales based on the lydian concept are structured like on table 3 starting from note F.

Mode	Scale											Modal characteristics
Lydian	<b>F</b>	-	G	-	A	B	C	-	D	-	E	Standard scale
Lydian augum	<b>F</b>	-	G	-	A	B	-	C#	D	-	E	Raised fifth
Lydian dim	<b>F</b>	-	G	Ab	-	B	C	-	D	-	E	Raised second (III-IV)
Lydian minor seventh	<b>F</b>	-	G	-	A	B	C	-	D	E <sup>b</sup>	-	Minor seventh
Lydian aux. augmented	<b>F</b>	-	G	-	A	B	-	C#	-	E <sup>b</sup>	-	6 elements, Augum. fifth, dimin. third (V-VI)
Lidian aux. diminished	<b>F</b>	-	G	Ab	-	B		C#	D	-	E	Augum.second (III-IV), augum fifth
Lydian diminished aux.	<b>F</b>	G <sup>b</sup>	-	Ab	-	b	C	-	D	E <sup>b</sup>	-	Minor second (I-II), minor seventh
Degrees	I	II <sup>b</sup>	II	III <sup>b</sup>	III	IV#	V	V#	VI	VII <sup>b</sup>	VII	

Table 3. Seven scales based on the lydian concept

In accordance with fig. 9, by construction of lydian mode, obeying the logical order of the fifth succession, can be observed that the 6 successions stops on the note F#, from the next one it results the VIII degree (C#), from the next the IX degree (G# or enharmonically exprimation Ab considered as the III degree descendend altereted), next the degree X (D# or Eb considered as the VII degree descendend alterated), next the XI degree (A# or Bb considered as degree IV), and the last one the XII degree (F# or Gb considered as II degree descendend alterated) .

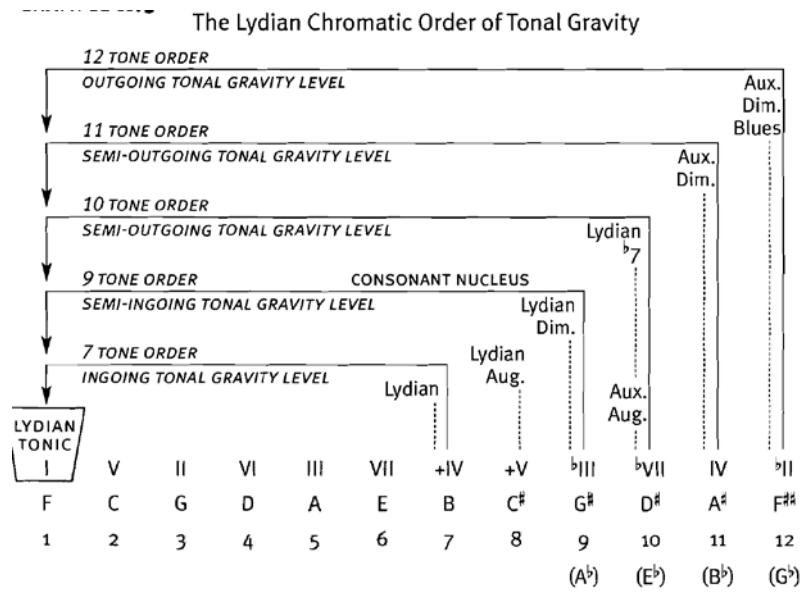


Fig. 9. Grafical representation of the 12 basic elements of the lydian mode, the importance of altereted elements for constructing the modes and the derivated chords

### 3. Conclusions

- The VIII degree, note C# (V+) ist considered as characteristical element, essential for the construction of a augmented chord/scale.
- The IX degree, note G# (or Ab) (IIIb), ist considered asa characteristical element (together with the IV# and the VI degree), essential for the construction of diminished scale /chord.
- The both scales (including the VIII and the IX degree, so constructed from 9 elements) are considered to be the next level II (after level I constructed from 7 elements) of tonal gravitationally attraction of the lydian chromatic

In western music is considered to be as baseline a number of 5 types of chords, those constitute the consonant core of the chromatical lydian mode as followed (Nettles, 1987, 26):

1. The major chord;
2. The minor chord;

3. The major chord with minor seventh (typically mixolydian mode);
4. The augmented chord (the V#, or V+ degree);
5. The diminished chord (the V b, sau V- degree).

Further tackling the next succession of fifth the appearance of the note D#(or Eb) lead us to the next level (III) and a new scale (or chord) derived from the diminished chord namely diminished auxiliary chord/scale. The difference between this two scales/modes consists of supplementary descending alteration of the VII degree.

The appearance of the XI degree on vertical line, the note Bb is a characteristic of the auxiliary augmented scale/chord, the only one mode who has the both fourth (perfect and augmented) in his detailing. So on the difference between these two scales is the descendent alteration of the IV degree the note Bb (B flat). Through his construction this scale/mode is known by the jazz musicians as the whole step/half step scale very often used between the improvisations line by consacrated musicians. We remark hier the III level of relationship of the lydian mode on the vertical line.

The last degree (the XI) resultant of a descendent alteration of the II degree the note F# (or Gb) lead us to the construction of the diminished auxiliary scale often used by improvising the blues style, agreed and enjoyed by the afro americans (and not only).

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