

MODALE SKALAER

TOAKKORDSKADENS

TMA MUSIC 29

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MODAL TOAKKORDSKADENS: IV – V akkorder spilt med tre/firklanger

Moder fra durskala

Utgangspunktet er at man tar tonene fra IV -V akkord i C-dur skala og setter grunnbassen

Fra det modet man vil ha- i dette tilfellet C - over IV -V akkordene.

Eksempel: tonene i C-durskala: C D E F G A H – skalatrinnene er 1 2 3 4 5 6 7.

IV = 4 trinn, V = 5 trinn. Altså F og G er det man er ute etter. Hvis man så stabler tre/firklanger (eller mer) ser vi at akkordene med treklanger blir F og G (Fmaj7/G7 med firklanger)

Hvis vi da setter basstonen som er trinn 1 – altså C for det aktuelle modet så får vi en Modal toakkordskadens som inneholder de karakteristiske tonene vi trenger for å fremheve modet. Dette er en av mange måter tilnærme seg modale skalaer på.

F/C – G/C er altså en Jonisk toakkordskadens i C.

Musical notation showing two chords in 4/4 time. The first chord is F/C, with notes F4, A4, C5, and F5. The second chord is G/C, with notes G3, B3, D4, and G4. The bass line is indicated by a small circle below the staff.

Vi kan bruke toakkordskadensene på to ulike måter:

A). Diatonisk flytte basstonen (i skalatrinn) mens IV-V akkordene forblir de samme som for hovedtonearten.

I C-dur med treklanger som IV -V akkord:

1. **Jonisk** – IV og V akkordene i C-dur blir F og G. Legger vi C som basstone under får i en Jonisk toakkordskadens.

Musical notation showing two chords in 4/4 time. The first chord is F/C, with notes F4, A4, C5, and F5. The second chord is G/C, with notes G3, B3, D4, and G4. The bass line is indicated by a small circle below the staff.

2. **Dorisk:** basstonen flytter skalatrinn (diatonisk opp fra C til D mens vi beholder F og G som IV V akkord- vi er fortsatt i C dur men også i D dorisk. Det er basstonen som bestemmer modet nå ikke akkordene.

F/D

G/D

3. **Frygisk:** Basstonen flytter til skalatrinn 3 i C – basstonen blir da E og vi har fortsatt F og G som IV V-trinnsakkorder.

F/E

G/E

4. **Lydisk:** basstonen flytter til skalatrinn 4 i C – basstonen blir da F – fortsatt F og G som akkorder.

F

G/F

5. **Miksolydisk:** Basstonen flytter til skalatrinn 5 i C – basstonen blir da G. fortsatt F og G som akkorder.

F/G

G

6. **Aeolisk:** Basstonen flytter til skalatrinn 6 i C – basstonen blir da A. Fortsatt F og G som akkorder.

F/A

G/A

7. **Lokrisk:** Basstonen flytter til skalatrinn 7 i C -basstonen blir da H (B på engelsk). Fortsatt F og G som akkorder.

F/H

G/H

Hele sekvensen med treklanger ser da slik ut:

1. Jonisk

F/C

G/C

2. Dorisk

F/D

G/D

3. Frygisk

F/E

G/E

4. Lydisk

F

G/F

5. Miksolydisk

F/G

G

6. Aeolisk

F/A

G/A

7. Lokrisk

F/H

G/H

Med firklanger:

B. Spill alle modene fra samme grunntone (basstone) -akkordene (IV-V) transponeres til ny toneart for hvert mode i og med at vi nå bruker motsatt metode enn å flytte basstonene diatonisk- vi flytter akkordene diatonisk mens vi beholder samme basstone – C.

Her må man bruke sin kunnskap om trinnanalysen til durskalaen for å finne rette IV-V akkorder. I C-dur er tonene C D E F G A H. Det som er forskjellen fra å flytte bassene diatonisk oppover er at vi må transponere akkordene med samme trinnavstand nedover. Formelen for durskala oppover er

Utgangspunkt - 1 – 1 – 1/2 – 1 – 1 – 1 (1 = heltone, 1/2 = halvtone)

Motsatt retning nedover blir trinnformelen den samme – utgangspunkt- 1 - 1 – 1/2 – 1 – 1 – 1

I C-dur blir dette tonene: C Bb Ab G F Eb Db.

Denne rekka danner utgangspunktet for å finne riktige IV -V akkorder.

F. eks: vi skal finne C- dorisk

Vi vet at dorisk er andre trinn i C (første trinn er jonisk) hvis vi da følger trinnformelen nedover ser vi at vi skal gå 1 (heltone) nedover. Da har vi transponert til Bb-dur (og samme durskala). IV og V trinn i Bb-dur er Eb og F. Hvis vi da setter basstonen til dorisk på som er C (siden C er andre trinn oppover i durskalaen – og at oppgaven var å spille alle modene fra C) får vi følgende toakkordskadens:

Eb/C – F/C = C – dorisk toakkordskadens

1. **Jonisk:** IV og V trinnsakkordene er F og G i C-dur:

F/C – G/C

A musical staff in 4/4 time showing two chords. The first chord is F/C, with a treble clef and a C-clef on the bass line. The notes are F4, A4, C5, and F5. The second chord is G/C, with the same clefs and notes G4, B4, C5, and G5.

2. **Dorisk:** utgangspunktet er som ovenfor beskrevet at vi transponerer til Bb-dur for å finne riktige IV-V akkorder? Hvorfor Bb-dur? Jo, for det første vil at C skal være basstonen for modet og vi vet at dorisk er andre trinn i durmoderekka som har formelen utgangspunkt -1 -1 -1/2 -1 -1 -1. Vi vet også at hvis vi brukte nøyaktig samme trinnformel nedover (og ikke oppover) så vil vi finne hva utgangspunktet (altså trinn en/jonisk er. Vi går da 1 nedover (helstone) og ser at utgangspunktet blir Bb dur (Bb-jonisk). IV -V trinn i Bb dur er Eb og F. vi setter basstonen C under hver av akkordene og får følgende toakkordskadens:

Eb/C – F/C

A musical staff in 4/4 time showing two chords. The first chord is Eb/C, with a treble clef, a B-flat key signature, and a C-clef on the bass line. The notes are Eb4, Gb4, C5, and Eb5. The second chord is F/C, with the same clefs and notes F4, A4, C5, and F5.

3. **Frygisk:** samme prinsipp følger vi her- vi vet at frygisk er tredje trinn i durskala- formelen oppover er utgangspunkt -1 -1 -1/2 -1 -1 -1. vi bruker den samme rekken nedover og får da 1- 1 altså to heltoner ned fra C (eller enda lettere en heltone ned fra dorisk) utgangspunktet blir Ab-dur (Ab-jonisk) IV- V trinn blir da Db og Eb. Vi setter til basstone C og får følgende toakkordskadens:

Db/C – Eb/C

A musical staff in 4/4 time showing two chords. The first chord is Db/C, with a treble clef, a B-flat key signature, and a C-clef on the bass line. The notes are Db4, Fb4, C5, and Db5. The second chord is Eb/C, with the same clefs and notes Eb4, Gb4, C5, and Eb5.

4. **Lydisk:** trinnformelen nedover sier utgangspunkt- 1 – 1 – 1/2. Da lander vi på tonen G (C-Bb-Ab -G)

Utgangspunktet er G-dur (G -jonisk). IV – V trinnsakkordene blir da C og D. med basstonen C får vi følgende toakkordskadens:

C – D/C

A musical staff in 4/4 time showing two chords. The first chord is C major (C-E-G) with the label 'C' above it. The second chord is D major with C in the bass (D-C-E-G) with the label 'D/C' above it. Both chords are shown as whole notes on a treble clef staff.

5. **Miksolydisk:** trinnformel nedover: utgangspunkt – 1 – 1 – 1/2 – 1 utgjør tonene C- Bb-Ab-G-F.

Vi har altså transponert til F-dur som blir utgangspunktet (F-jonisk) for å finne IV-V akkordene.

IV – V trinn er Bb – C. Toakkordskadensen blir da:

Bb/C – C

A musical staff in 4/4 time showing two chords. The first chord is Bb major with C in the bass (Bb-A-C) with the label 'Bb/C' above it. The second chord is C major (C-E-G) with the label 'C' above it. Both chords are shown as whole notes on a treble clef staff.

6. **Aeolisk:** trinnformel nedover: utgangspunkt – 1 – 1 – 1/2 - 1 – 1 (C-Bb-Ab-G-F-Eb) Vi får ta Eb-dur som blir utgangspunkt (Eb - jonisk). IV – V trinnsakkordene blir Ab -Bb. Toakkordskadensen blir:

Ab/C – Bb/C

A musical staff in 4/4 time showing two chords. The first chord is Ab major with C in the bass (Ab-B-C) with the label 'Ab/C' above it. The second chord is Bb major with C in the bass (Bb-A-C) with the label 'Bb/C' above it. Both chords are shown as whole notes on a treble clef staff.

7. Lokrisk: trinnformel nedover: utgangspunkt – 1 – 1 – 1/2 – 1 – 1 – 1 (C -Bb- Ab -G – F- Eb – Db). Utgangspunktet blir da Db-dur /Db-jonisk). IV -V trinnsakkordene blir: Gb - Ab.

Toakkordskadensen blir:

Gb/C – Ab/C

Gb/C Ab/C

Hele sekvensen med treklanger ser da slik ut:

F/C G/C Eb/C F/C

Db/C Eb/C C D/C

Bb/C C Ab/C Bb/C

Gb/C Ab/C

Med firklanger:

The image displays a series of guitar chord diagrams in 4/4 time, organized into four rows. Each diagram shows the fretting hand positions for a specific chord, with a bass clef and a 4/4 time signature. The chords are labeled as follows:

- Row 1: F maj7/C, G 7/C, E♭maj7/C, F 7/C
- Row 2: D♭maj7/C, E♭7/C, C maj7, D 7/C
- Row 3: B♭maj7/C, C 7, A♭maj7/C, B♭7/C
- Row 4: G♭maj7/C, A♭7/C

The diagrams are numbered 1 through 13, indicating the sequence of chords. Each diagram shows the fretting hand positions for a specific chord, with a bass clef and a 4/4 time signature.

Melodieksempel: Durmoder spilt ut fra samme grunntone (C) med treklanger

The image displays a musical score for a melody in C major, demonstrating how the same melody can be played using different triads. The score is written in 4/4 time and consists of eight staves of music. Each staff begins with a measure number (5, 9, 13, 17, 21, 25) and is annotated with triad symbols above the notes. The triads used are: F/C, G/C, F/C, G/C (Staff 1); Eb/C, F/C, Eb/C, F/C (Staff 2); Db/C, Eb/C, Db/C, Eb/C (Staff 3); C, D/C, C, D/C (Staff 4); Bb/C, C, Bb/C, C (Staff 5); Ab/C, Bb/C, Ab/C, Bb/C (Staff 6); Gb/C, Ab/C, Gb/C, Ab/C (Staff 7). The melody is a simple, ascending and then descending line: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The triads are chosen to provide a different harmonic color for each measure while maintaining the same melodic contour.

Moder fra Melodisk moll

Vi bruker nøyaktig samme teknikker som ble benyttet i moder fra durskalaen, men nå er utgangspunktet melodisk mollskala.

Da må vi kjenne til trinnformel som brukes til å finne IV-V akkorder og for å transponere akkordene.

I C: C - D- Eb- F - G - A - H der trinnene blir 1 -2 -b3 - 4 - 5 - 6 - 7.

Vi ser at F og G er IV -V akkordene. Med firklanger blir akkordene F7 og G7. Og setter vi til basstonen for modet som er C får vi: F7/C - G7/C

Musical notation showing two chords in 4/4 time. The first chord is F7/C, represented by a treble clef, a 4/4 time signature, and a chord symbol F7/C above a bass note C. The second chord is G7/C, represented by a treble clef, a 4/4 time signature, and a chord symbol G7/C above a bass note C.

Trinnformel opp/nedover er: utgangspunkt - 1 - 1/2 - 1 - 1 - 1 - 1

A) Diatonisk bass oppover

1. **Melodisk moll:** IV -V trinnsakkordene er F7 - G7. med C i bass får vi følgende toakkordskadens:

F7/C - G7/C

Musical notation showing two chords in 4/4 time. The first chord is F7/C, represented by a treble clef, a 4/4 time signature, and a chord symbol F7/C above a bass note C. The second chord is G7/C, represented by a treble clef, a 4/4 time signature, and a chord symbol G7/C above a bass note C.

2. **Dorisk b2:** dorisk b2 er andre trinn oppover i en melodisk mollskala. Trinnformel er utgangspunkt - 1 (C- D). utgangspunktet for å lage en Dorisk b2 diatonisk fra C blir da D - Dorisk b2. IV-V akkordene er fortsatt i C i og med at Melodisk moll er utgangspunktet. Akkordene blir da F7 - G7. Toakkordskadens blir:

F7/D - G7/D

Musical notation showing two chords in 4/4 time. The first chord is F7/D, represented by a treble clef, a 4/4 time signature, and a chord symbol F7/D above a bass note D. The second chord is G7/D, represented by a treble clef, a 4/4 time signature, and a chord symbol G7/D above a bass note D.

3. **Lydisk forstørret (#5):** tredje trinn ut fra melodisk moll: Utgangspunkt – 1 – 1/2 (C -D - Eb). Vi får da Eb-lydisk forstørret. Utgangspunktet for IV- V akkordene er fortsatt C- melodisk moll iom at vi bare flytter basstone diatonisk (skalatrinn) oppover. F7 – G7 er IV -V ut fra C- melodisk moll. Vi setter til basstone Eb som er tredje trinn ut fra C melodisk moll og får følgende toakkordskadens:

F7/Eb – G7/Eb

Musical notation for F7/Eb – G7/Eb in 4/4 time. The first measure shows the F7/Eb chord with a bass clef and a flat sign above the notes. The second measure shows the G7/Eb chord with a bass clef and a flat sign above the notes.

4. **Lydisk b7:** Fjerde trinn i melodisk moll. Trinnformel: Utgangspunkt – 1 – 1/2 – 1 (C- D - Eb – F) Vi får da F – Lydisk Bb7. IV – V akkordene tas fortsatt fra C- melodisk moll mens basstone blir F for begge akkorder:

F7 - G7/F

Musical notation for F7 - G7/F in 4/4 time. The first measure shows the F7 chord with a bass clef and a flat sign above the notes. The second measure shows the G7/F chord with a bass clef and a flat sign above the notes.

5. **Miksolydisk b6:** femte trinn i melodisk moll. Trinnformel: utgangspunkt -1 -1/2 – 1 – 1 (C-D-Eb-F- G). Vi får da G-miksolydisk b6. IV – V akkordene kommer fortsatt fra C- melodisk moll og vi sett basstone G til for å få modet:

F7/G – G7

Musical notation for F7/G – G7 in 4/4 time. The first measure shows the F7/G chord with a bass clef and a flat sign above the notes. The second measure shows the G7 chord with a bass clef and a flat sign above the notes.

6. **Lokrisk #2:** Sjette trinn i melodisk moll. Trinnformel: utgangspunkt – 1 – 1/2 – 1 – 1 – 1

(C-D-Eb-F-G-A). vi får da A-lokrisk #2. IV -V akkordene er fortsatt hentet fra C-melodisk moll. Toakkordskaden blir da:

F7/A – G7/A

Musical notation showing two chords in 4/4 time. The first chord is F7/A, represented by a bass clef, a treble clef, and a 4/4 time signature. The notes are A2, C3, Eb3, F3, G3, A3, and C4. The second chord is G7/A, represented by a bass clef, a treble clef, and a 4/4 time signature. The notes are A2, G3, A3, Bb3, C4, D4, and E4.

7. **Superlokrisk:** Syvende trinn i melodisk moll. Trinnformel: utgangspunkt – 1 -1/2 – 1 - 1 - 1 -1 (C-D-Eb-F-G-A-H). Det blir H-Superlokrisk. IV -V akkordene kommer fortsatt fra C-melodisk moll. Toakkordskaden blir:

F7/H – G7/H

Musical notation showing two chords in 4/4 time. The first chord is F7/H, represented by a bass clef, a treble clef, and a 4/4 time signature. The notes are A2, C3, Eb3, F3, G3, A3, and H3. The second chord is G7/H, represented by a bass clef, a treble clef, and a 4/4 time signature. The notes are A2, G3, A3, Bb3, C4, D4, and H4.

Hele sekvensen med firklinger ser da slik ut:

Musical notation showing a sequence of chords in 4/4 time, arranged in four rows. Each row contains four chords. The first row contains F7/C, G7/C, F7/D, and G7/D. The second row contains F7/Eb, G7/Eb, F7, and G7/F. The third row contains F7/G, G7, F7/A, and G7/A. The fourth row contains F7/H and G7/H. The notation includes a bass clef, a treble clef, and a 4/4 time signature. The notes are represented by circles on a five-line staff. The sequence starts with a bass clef and a treble clef, and a 4/4 time signature. The first row contains four chords: F7/C, G7/C, F7/D, and G7/D. The second row contains four chords: F7/Eb, G7/Eb, F7, and G7/F. The third row contains four chords: F7/G, G7, F7/A, and G7/A. The fourth row contains two chords: F7/H and G7/H. The notation includes a bass clef, a treble clef, and a 4/4 time signature. The notes are represented by circles on a five-line staff. The sequence starts with a bass clef and a treble clef, and a 4/4 time signature. The first row contains four chords: F7/C, G7/C, F7/D, and G7/D. The second row contains four chords: F7/Eb, G7/Eb, F7, and G7/F. The third row contains four chords: F7/G, G7, F7/A, and G7/A. The fourth row contains two chords: F7/H and G7/H.

B) Modene fra samme grunntone (C)

IV -V akkordene transponeres til ny toneart for hvert mode siden at basstonen er den samme (C)

Da måtte vi kunne trinnformelen for melodisk moll: utgangspunkt -1 -1/2 -1 -1 -1- 1.

Denne trinnformelen flytter vi et trinn nedover for hvert mode slik at vi finner utgangspunktskalaen (melodisk moll) og deretter IV – V akkordene til den nye tonearten.

1. **Melodisk moll:** IV og V i C- harmonisk moll er F7 og G7. med C i bass får vi følgende toakkordskadens:

F7/C – G7/C

Musical notation showing two chords in 4/4 time. The first chord is F7/C, with notes F, A, C, E♭, G. The second chord is G7/C, with notes G, B, C, F, A. Both chords have C in the bass.

2. **Dorisk b2:** Trinnformelen nedover er: utgangspunkt – 1 (C-Bb) – utgangspunktet er Bb-melodisk moll.

IV -V akkordene blir da Eb7 og F7. Med basstonen for modet som er C får vi da denne toakkordskadensen:

Eb7/C – F7/C

Musical notation showing two chords in 4/4 time. The first chord is Eb7/C, with notes Eb, G, C, Bb, Eb. The second chord is F7/C, with notes F, Ab, C, Eb, F. Both chords have C in the bass.

3. **Lydisk forstørret (#5):** trinnformel nedover: utgangspunkt – 1 – 1/2 (C-Bb-A).

Utgangspunktet blir A-melodisk moll. IV -V akkordene blir D7 – E7. Toakkordskadens i C blir da:

D7/C – E7/C

Musical notation showing two chords in 4/4 time. The first chord is D7/C, with notes D, F#, A, C, E. The second chord is E7/C, with notes E, G#, B, C, D. Both chords have C in the bass.

4. **Lydisk b7**: trinnformel nedover: utgangspunkt – 1 – 1/2 – 1 (C- Bb – A – G).

Utgangspunktet blir G-melodisk moll. IV – V akkordene blir C7 – D7. Toakkordskadens blir da:

C7 – D7/C

Musical notation showing two chords in 4/4 time. The first chord is C7 (C4, E4, G4, Bb4) and the second chord is D7/C (C4, E4, G4, Bb4, D5). Both are shown as whole notes on a treble clef staff.

5. **Miksolydisk b6**: trinnformel nedover: utgangspunkt – 1 – 1/2 – 1 – 1 (C-Bb-A-G-F).

Utgangspunktet for å finne IV-V blir da F-miksolydisk b6. Toakkordskadens blir:

Bb7/C – C7

Musical notation showing two chords in 4/4 time. The first chord is Bb7/C (C4, Eb4, F4, Ab4, Bb4) and the second chord is C7 (C4, E4, G4, Bb4). Both are shown as whole notes on a treble clef staff.

6. **Lokrisk #2**: trinnformel nedover: Utgangspunkt – 1 – 1/2 – 1 – 1 – 1 (C-Bb-A-G-F-Eb). Vi har da transponert til Eb-melodisk moll som er utgangspunktet for å finne IV -V akkordene.

Toakkordskaden blir:

Ab7/C - Bb7/C

Musical notation showing two chords in 4/4 time. The first chord is Ab7/C (C4, Eb4, F4, Ab4, Bb4) and the second chord is Bb7/C (C4, Eb4, F4, Ab4, Bb4). Both are shown as whole notes on a treble clef staff.

7. **Superlokrisk**: Trinnformel nedover: utgangspunkt – 1 -1/2 -1 – 1 – 1 – 1 (C-Bb-A-G-F-Eb-Db)

Da får man Db-melodisk moll som utgangspunkt for å finne IV-V akkordene.

Toakkordskadens blir:

Gb7/C - Ab7/C

Musical notation showing two chords in 4/4 time. The first chord is Gb7/C (C4, Eb4, F4, Ab4, Bb4) and the second chord is Ab7/C (C4, Eb4, F4, Ab4, Bb4). Both are shown as whole notes on a treble clef staff.

Hele sekvensen med firklanger ser da slik ut:

The image displays a musical score for a 16-measure chord sequence in 4/4 time, presented in four systems of two staves each. Each measure contains a chord diagram and a bass note. The chords are: F7/C, G7/C, Eb7/C, F7/C, D7/C, E7/C, C7, D7/C, Bb7/C, C7, Ab7/C, Bb7/C, Gb7/C, and Ab/C. The sequence concludes with a double bar line at the end of the 16th measure.

Measure	Chord
1	F7/C
2	G7/C
3	Eb7/C
4	F7/C
5	D7/C
6	E7/C
7	C7
8	D7/C
9	Bb7/C
10	C7
11	Ab7/C
12	Bb7/C
13	Gb7/C
14	Ab/C
15	
16	

Melodieksempel: Modene fra melodisk moll spilt ut fra samme grunntone (C) med firklanger

The musical score is written in 4/4 time and consists of seven staves of music. A dotted line labeled '8va' spans the first four staves. The melody is composed of eighth and quarter notes, with some accidentals (flats and sharps) indicating the C minor mode. The chords are indicated by letters below the staff.

Chord progression for the first four staves (8va):

- Staff 1: F7/C, G7/C, F7/C, G7/C
- Staff 2: E♭7/C, F7/C, E♭7/C, F7/C
- Staff 3: D7/C, E7/C, D7/C, E7/C
- Staff 4: C7, D7/C, C7, D7/C

Chord progression for the next four staves:

- Staff 5: B♭7/C, C7, B♭7/C, C7
- Staff 6: A♭7/C, B♭7/C, A♭7/C, B♭7/C
- Staff 7: G♭7/C, A♭7/C, G♭7/C, A♭7/C

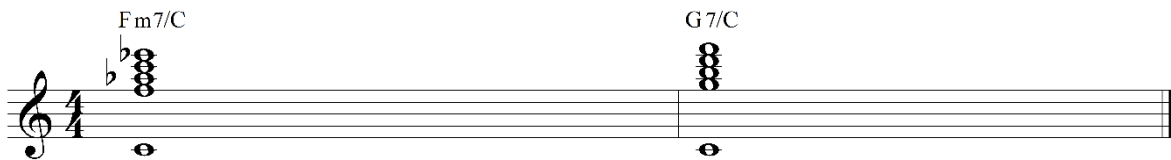
The final staff (25) continues the melodic line and ends with a double bar line.

Moder fra Harmonisk moll

Hvis vi starter fra C som grunntone blir tonene C - D- Eb- F - G - A - H og trinnfunksjonene blir 1 -2 -b3 - 4 - 5 - b6 - 7.

Vi ser at F og G er IV -V akkordene. Med firklanger blir akkordene Fm7 og G7. Og setter vi til basstonen for modet som er C får vi:

Fm7/C – G7/C

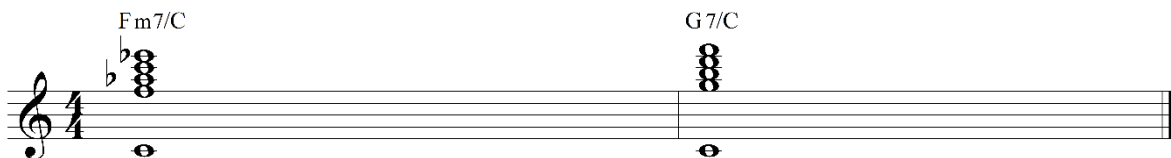


Trinnformel opp/nedover er: utgangspunkt – 1 – 1/2 – 1 – 1 – 1/2 – 1 1/2 (en og en halv tone/ tre halvtoner)

A) Diatonisk bass oppover

1. **Harmonisk moll:** Vi benytter samme tankegang som i foregående moder og finner IV -V triakkorder ut fra tonearten vi er i – C. Vi tenker alt ut fra C-harmonisk moll dvs det aktuelle overordnede modet vi jobber med. IV -V i C harmonisk moll er Fm7 – G7. Med C i bassen får vi følgende toakkordskadens:

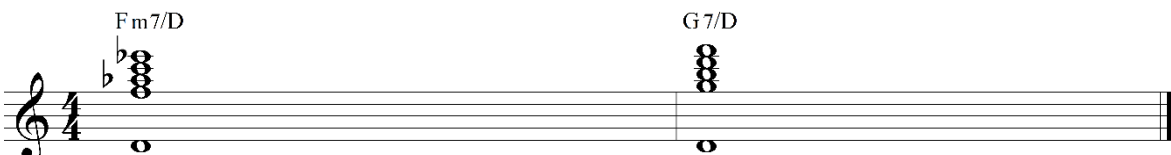
Fm7/C – G7/C



2. **Lokrisk 13 (6):** Andre trinn ut fra harmonisk mollskala- utgangspunkt – 1 (C -D)

IV – V akkordene er fortsatt ut fra C harmonisk moll - det er kun basstonen som flyttes diatonisk oppover. Toakkordskadensen blir:

Fm7/D – G7/D



3. **Jonisk #5:** tredje trinn i harmonisk moll. Utgangspunkt – 1 – 1/2 (C-D-Eb)

IV -V akkordene er fortsatt Fm7 – G7 (hentes fra C harmonisk moll). Sett til basstonen Eb så får man følgende toakkordskadens:

Fm7/Eb – G7/Eb

Musical notation showing two chords in 4/4 time. The first chord is Fm7/Eb, with a bass clef and a flat sign. The second chord is G7/Eb, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

4. **Dorisk #4:** Fjerde trinn. Utgangspunkt – 1 – 1/2 – 1 (C-D-Eb-F)

IV -V er Fm7 -G7 med basstonen F. Vi får da følgende toakkordskadens:

Fm7 – G7/F

Musical notation showing two chords in 4/4 time. The first chord is Fm7, with a bass clef and a flat sign. The second chord is G7/F, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

5. **Frygisk dominant/ Miksolydisk b9 b13:** Femte trinn. Utgangspunkt – 1 – 1/2 – 1 – 1

(C-D-Eb-F-G). Basstone blir G. IV -V akkorder er fortsatt Fm7 – G7. Toakkordskadens blir da:

Fm7/G – G7

Musical notation showing two chords in 4/4 time. The first chord is Fm7/G, with a bass clef and a flat sign. The second chord is G7, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

6. **Lydisk #9:** Sjette trinn. Utgangspunkt – 1 – 1/2 – 1 – 1 – 1/2 (C-D-Eb-F-G-Ab). Basstone blir Ab. IV -V akkordene er fortsatt Fm7 – G7. Toakkordskadensen blir:

Fm7/Ab – G7/Ab

Musical notation showing two chords in 4/4 time. The first chord is Fm7/Ab, with a bass clef and a flat sign. The second chord is G7/Ab, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

7. **Superlokrisk bb7**: syvende trinn. Utgangspunkt – 1 -1/2 – 1 – 1 – 1/2 - 1 1/2 (C-D-Eb-F-G-Ab-H)

Basstone blir H. IV – V akkordene blir: Fm7 – G7. Toakkordskadensen blir:

Fm7/H – G7/H

Musical notation showing two chords in 4/4 time. The first chord is Fm7/H, with a bass note on H (A) and a chord of Fm7 (F, Ab, Cb, Eb). The second chord is G7/H, with a bass note on H (A) and a chord of G7 (G, B, D, F).

Hele sekvensen med firklanger ser da slik ut:

Musical notation showing a sequence of four measures of chords in 4/4 time. The sequence consists of alternating F7/C and G7/C chords. The first measure is F7/C (F, Ab, Cb, Eb) with a bass note on C. The second measure is G7/C (G, B, D, F) with a bass note on C. The third measure is F7/C (F, Ab, Cb, Eb) with a bass note on C. The fourth measure is G7/C (G, B, D, F) with a bass note on C. The sequence is repeated for measures 5-8, 9-12, and 13-14.

B) Modene fra samme grunntone (C)

IV -V akkordene transponeres til ny toneart for hvert mode siden basstonen er den samme (C)

Da måtte vi kunne trinnformelen for harmonisk moll: utgangspunkt -1 -1/2 -1 -1 -1/2 – 1 ½

Denne trinnformelen flytter vi et hakk nedover for hvert mode slik at vi finner utgangspunktskalaen (harmonisk moll) og deretter IV – V akkordene til den nye tonearten.

1. **Harmonisk moll:** Vi benytter samme tankegang som i foregående moder og finner IV -V trinnakkorder ut fra tonearten vi er i – C. Vi tenker alt ut fra C-harmonisk moll dvs det aktuelle overordnede modet vi jobber med. IV -V i C harmonisk moll er Fm7 – G7. Med C i bassen får vi følgende toakkordskadens:

Fm7/C – G7/C

Musical notation showing two chords in 4/4 time. The first chord is Fm7/C, with notes F, C, Bb, and Ab. The second chord is G7/C, with notes G, C, F, and B. Both chords have C in the bass.

2. **Lokrisk 13 (6):** Trinnformelen nedover er: utgangspunkt – 1 (C-Bb). Da får vi Bb-harmonisk moll. IV -V akkordene blir da Ebm7 og F7. Med basstonen for modet som er C får vi da denne toakkordskadensen:

Ebm7/C - F7/C

Musical notation showing two chords in 4/4 time. The first chord is Ebm7/C, with notes Eb, C, Bb, and Ab. The second chord is F7/C, with notes F, C, Bb, and Ab. Both chords have C in the bass.

3. **Jonisk #5:** Utgangspunkt – 1 – 1/2 (C- Bb – A) vi har transponert til A harmonisk moll. IV -V blir Dm7 – E7. Med C i bass får vi følgende toakkordskadens:

Dm7/C - E7/C

Musical notation showing two chords in 4/4 time. The first chord is Dm7/C, with notes D, C, B, and Ab. The second chord is E7/C, with notes E, C, B, and Ab. Both chords have C in the bass.

4. **Dorisk #4:** Utgangspunkt – 1 – 1/2 – 1 (C-Bb-A-G). Da får vi G harmonisk moll. IV – V blir Cm7 – D7. med C i bassen blir toakkordskadensen:

Cm7 - D7/C

Musical notation for Cm7 - D7/C in 4/4 time. The first measure shows Cm7 (C-Bb-A-G) with C in the bass. The second measure shows D7/C (D-F-A-C) with C in the bass.

5. **Frygisk dominant/ Miksolydisk b9 b13:** Utgangspunkt – 1 – 1/2 – 1 – 1 (C-Bb-A-G-F). Vi henter IV- V akkordene fra F harmonisk moll. Da får vi følgende toakkordskadens:

Bbm7/C - C7

Musical notation for Bbm7/C - C7 in 4/4 time. The first measure shows Bbm7/C (Bb-A-G-F) with C in the bass. The second measure shows C7 (C-E-G-Bb) with C in the bass.

6. **Lydisk #9:** Utgangspunkt – 1 – 1/2 – 1 – 1 - 1/2 (C-Bb-A-G-F-E). Da har vi modulert til E harmonisk moll. IV – V akkordene blir da Am7 – H7. Med C i bass får vi følgende toakkordskadens:

Am7/C - H7/C

Musical notation for Am7/C - H7/C in 4/4 time. The first measure shows Am7/C (A-G-F-E) with C in the bass. The second measure shows H7/C (C-E-G-B) with C in the bass.

7. **Superlokrisk bb7:** Utgangspunkt – 1 – 1/2 – 1 – 1 – 1/2 - 1 1/2 (C-Bb-A-G-F-E.Db)

Vi har transponert til Db harmonisk moll. IV – V akkordene blir Gbm7 – Ab7. med Ci bassen får vi følgende toakkordskadens:

Gbm7/C - Ab7/C

Musical notation for Gbm7/C - Ab7/C in 4/4 time. The first measure shows Gbm7/C (Gb-F-A-Eb) with C in the bass. The second measure shows Ab7/C (Ab-G-Eb) with C in the bass.

Hele sekvensen med firklanger ser da slik ut:

The image displays a sequence of 14 chords in 4/4 time, presented as four-measure blocks on a grand staff. The chords are arranged in four rows of four measures each, with the final row containing only two measures. The chords are: Fm7/C, G7/C, Ebm7/C, F7/C, Dm7/C, E7/C, Cm7, D7/C, B7/C, C7, Am7/C, H7/C, Gbm7/C, and Ab7/C. Each chord is represented by a treble clef, a key signature signature, and a chord symbol above the staff. The notes are written as whole notes on a five-line staff.

1

Fm7/C G7/C Ebm7/C F7/C

5

Dm7/C E7/C Cm7 D7/C

9

B7/C C7 Am7/C H7/C

13

Gbm7/C Ab7/C

Melodieksempel: Modene fra harmonisk moll spilt ut fra samme grunntone (C) med firklanger

8^{va}

Fm7/C G7/C Fm7/C G7/C

Ebm7/C F7/C Ebm7/C F7/C

5

Dm7/C E7/C Dm7/C E7/C

9

Cm7 D7/C Cm7 D7/C

13

Bbm7/C C7 Bbm7/C C7

17

Am7/C B7/C Am7/C B7/C

21

Gbm7/C A7/C Gbm7/C A7/C

25

Moder fra Harmonisk dur

Hvis vi starter fra C som grunntone blir tonene C - D- E- F - G - Ab - H og trinnfunksjonene blir

1 -2 -3 - 4 - 5 - b6 - 7.

Med firklanger blir IV - V akkordene FmMaj7 og G7. Og setter vi til basstonen for modet som er C får vi:

FmMaj7/C - G7/C

A musical staff in 4/4 time showing two chords. The first chord is FmMaj7/C, with a bass note C and a chord of F, Ab, C, Eb. The second chord is G7/C, with a bass note C and a chord of G, B, D, F. The staff is divided into two measures by a bar line.

Trinnformel opp/nedover er: utgangspunkt - 1 - 1 - 1/2 - 1 - 1/2 - 1 1/2 (en og en halv tone/ tre halvtoner)

A) Diatonisk bass oppover

1. **Harmonisk dur:** Vi benytter samme tankegang som i foregående moder og finner IV -V trinnakkorder ut fra tonearten vi er i - C. Vi tenker alt ut fra C-harmonisk dur dvs. det aktuelle overordnede modet vi jobber med. IV -V i C harmonisk dur er FmMaj7 - G7. Med C i bassen får vi følgende toakkordskadens:

FmMaj7/C - G7/C

A musical staff in 4/4 time showing two chords. The first chord is FmMaj7/C, with a bass note C and a chord of F, Ab, C, Eb. The second chord is G7/C, with a bass note C and a chord of G, B, D, F. The staff is divided into two measures by a bar line.

2. **Dorisk b5:** Vi følger trinnformelen oppover for å finne ny basstone- dvs. neste tone i skalaen (C-D). Det blir tonen D. IV -V akkordene er fortsatt hentet fra C harmonisk dur: FmMaj7 - G7. Vi får ta følgende toakkordskadens:

FmMaj7/D – G7/D

Musical notation for FmMaj7/D and G7/D in 4/4 time. The first measure shows FmMaj7/D with a bass note D (F2) and a chord of F, A-flat, C, E-flat. The second measure shows G7/D with a bass note D (F2) and a chord of G, B, D, F.

3. **Frygisk b4/ Miksolydisk b9 #9 b13:** Basstone: Utgangspunkt – 1 – 1 (C-D-E). Basstonen blir E mens vi fortsatt bruker IV -V akkordene fra C harmonisk dur. Vi får da følgende toakkordskadens:

FmMaj7/E – G7/E

Musical notation for FmMaj7/E and G7/E in 4/4 time. The first measure shows FmMaj7/E with a bass note E (G2) and a chord of F, A-flat, C, E. The second measure shows G7/E with a bass note E (G2) and a chord of G, B, D, F.

4. **Lydisk b3/ Lydisk forminsket:** Utgangspunkt – 1 – 1 - 1/2 (C-D-E-F) Basstonen blir F mens vi fortsatt bruker IV – V akkordene fra C harmonisk dur: FmMaj7 – G7. Toakkordskadensen blir da:

FmMaj7 – G7/F

Musical notation for FmMaj7 and G7/F in 4/4 time. The first measure shows FmMaj7 with a bass note F (C2) and a chord of F, A-flat, C, E-flat. The second measure shows G7/F with a bass note F (C2) and a chord of G, B, D, F.

5. **Miksolydisk b2:** Utgangspunkt – 1 – 1 – 1/2 - 1 (C-D-E-F-G). Basstonen blir G. IV -V akkordene er fortsatt hentet fra C harmonisk dur: FmMaj7 – G7. Toakkordskadens blir da: FmMaj7/G – G7

Musical notation for FmMaj7/G and G7 in 4/4 time. The first measure shows FmMaj7/G with a bass note G (G2) and a chord of F, A-flat, C, E-flat. The second measure shows G7 with a bass note G (G2) and a chord of G, B, D, F.

6. **Lydisk #5 #9:** Utgangspunkt – 1 – 1 – 1/2 - 1 - 1/2 (C-D-E-F-G-Ab). Basstonen blir Ab. IV -V akkordene er fortsatt hentet fra C harmonisk dur: FmMaj7 – G7. Toakkordskadens blir da:

FmMaj7/Ab – G7/Ab

Musical notation showing two chords in 4/4 time. The first chord is FmMaj7/Ab, with a bass clef and a flat sign. The second chord is G7/Ab, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

7. **Lokrisk bb7:** Utgangspunkt – 1 – 1 – 1/2 - 1 - 1/2 - 1 1/2 (C-D-E-F-G-Ab-H). Basstonen blir H. IV -V akkordene er fortsatt hentet fra C harmonisk dur: FmMaj7 – G7.

Toakkordskadens blir da:

FmMaj7/H – G7/H

Musical notation showing two chords in 4/4 time. The first chord is FmMaj7/H, with a bass clef and a flat sign. The second chord is G7/H, with a bass clef and a flat sign. Both chords are shown as whole notes on a five-line staff.

Hele sekvensen med firklinger ser da slik ut:

Musical notation showing a sequence of chords in 4/4 time, grouped into four rows. Each row contains four chords, each shown as a whole note on a five-line staff. The chords are: Row 1: FmMaj7/C, G7/C, FmMaj7/D, G7/D; Row 2: FmMaj7/E, G7/E, FmMaj7, G7/F; Row 3: FmMaj7/G, G7, FmMaj7/Ab, G7/Ab; Row 4: FmMaj7/H, G7/H. The sequence starts at measure 1 and ends at measure 13.

B) Modene fra samme grunntone (C)

1. **Harmonisk dur:** IV -V firklangsakkordene i C er FmMaj7 – G7. Sett til c i bass så får vi følgende toakkordskadens:

FmMaj7/C - G7/C

Musical notation showing two chords in 4/4 time. The first chord is FmMaj7/C, and the second is G7/C. Both chords have a C bass note. The notation is in treble clef.

2. **Dorisk b5:** vi følger trinnformelen nedover: Utgangspunkt -1 (C-Bb). Vi transponerer til Bb harmonisk dur for å finne IV -V som da blir BbmMaj7 – F7. Sett til c i bassen så får vi følgende toakkordskadens:

EbmMaj7/C - F7/C

Musical notation showing two chords in 4/4 time. The first chord is EbmMaj7/C, and the second is F7/C. Both chords have a C bass note. The notation is in treble clef.

3. **Frygisk b4/ Miksolydisk b9 #9 b13:** Utgangspunkt – 1 – 1 (C-Bb-Ab). Vi er da i Ab harmonisk dur. IV – V akkordene blir da DbmMaj7 – Eb7. med C i bass får vi da følgende toakkordskadens:

DbmMaj7/C - Eb7/C

Musical notation showing two chords in 4/4 time. The first chord is DbmMaj7/C, and the second is Eb7/C. Both chords have a C bass note. The notation is in treble clef.

4. **Lydisk b3/ Lydisk forminsket:** Utgangspunkt – 1 - 1 - 1/2 (C-Bb-Ab-G). Vi henter IV – V akkordene fra G harmonisk dur: CmMaj7 – D7. Med C i bass får vi følgende toakkordskadens:

CmMaj7 - D7/C

Musical notation showing two chords in 4/4 time. The first chord is CmMaj7, and the second is D7/C. Both chords have a C bass note. The notation is in treble clef.

Hele sekvensen med firklanger ser da slik ut:

The image displays a sequence of 16 measures of music, each measure containing a single chord. The chords are arranged in four rows of four measures each. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). Each chord is represented by a diagram showing the notes on a six-string guitar fretboard. The sequence of chords is as follows:

- Measure 1: Fm7/C
- Measure 2: G7/C
- Measure 3: Ebm7/C
- Measure 4: F7/C
- Measure 5: Dm7/C
- Measure 6: E7/C
- Measure 7: Cm7
- Measure 8: D7/C
- Measure 9: Bb7/C
- Measure 10: C7
- Measure 11: Am7/C
- Measure 12: H7/C
- Measure 13: Gbm7/C
- Measure 14: Ab7/C

Melodieksempel: Modene fra harmonisk dur spilt ut fra samme grunntone (C) med firklanger

The image shows a musical score for a melody in C major, consisting of eight 8-measure phrases. Each phrase is marked with an 8va symbol and a dotted line above it. The chords are written above the staff for each measure. The key signature has one flat (Bb).

Phrase 1 (Measures 1-8):
 Chords: FmMaj7/C, G7/C, FmMaj7/C, G7/C, FmMaj7/C, G7/C, FmMaj7/C, G7/C.

Phrase 2 (Measures 9-16):
 Chords: EbmMaj7/C, F7/C, EbmMaj7/C, F7/C, EbmMaj7/C, F7/C, EbmMaj7/C, F7/C.

Phrase 3 (Measures 17-24):
 Chords: DbmMaj7/C, Eb7/C, DbmMaj7/C, Eb7/C, DbmMaj7/C, Eb7/C, DbmMaj7/C, Eb7/C.

Phrase 4 (Measures 25-32):
 Chords: CmMaj7, D7/C, CmMaj7, D7/C, CmMaj7, D7/C, CmMaj7, D7/C.

Phrase 5 (Measures 33-40):
 Chords: BbmMaj7/C, C7, BbmMaj7/C, C7, BbmMaj7/C, C7, BbmMaj7/C, C7.

Phrase 6 (Measures 41-48):
 Chords: AmMaj7/C, B7/C, AmMaj7/C, B7/C, AmMaj7/C, B7/C, AmMaj7/C, B7/C.

Phrase 7 (Measures 49-56):
 Chords: GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C.

Phrase 8 (Measures 57-64):
 Chords: GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C, GbmMaj7/C, Ab7/C.