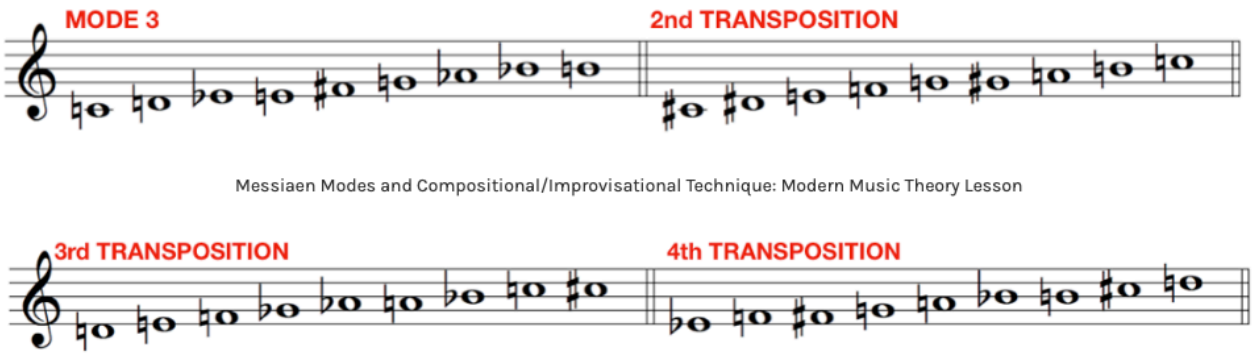
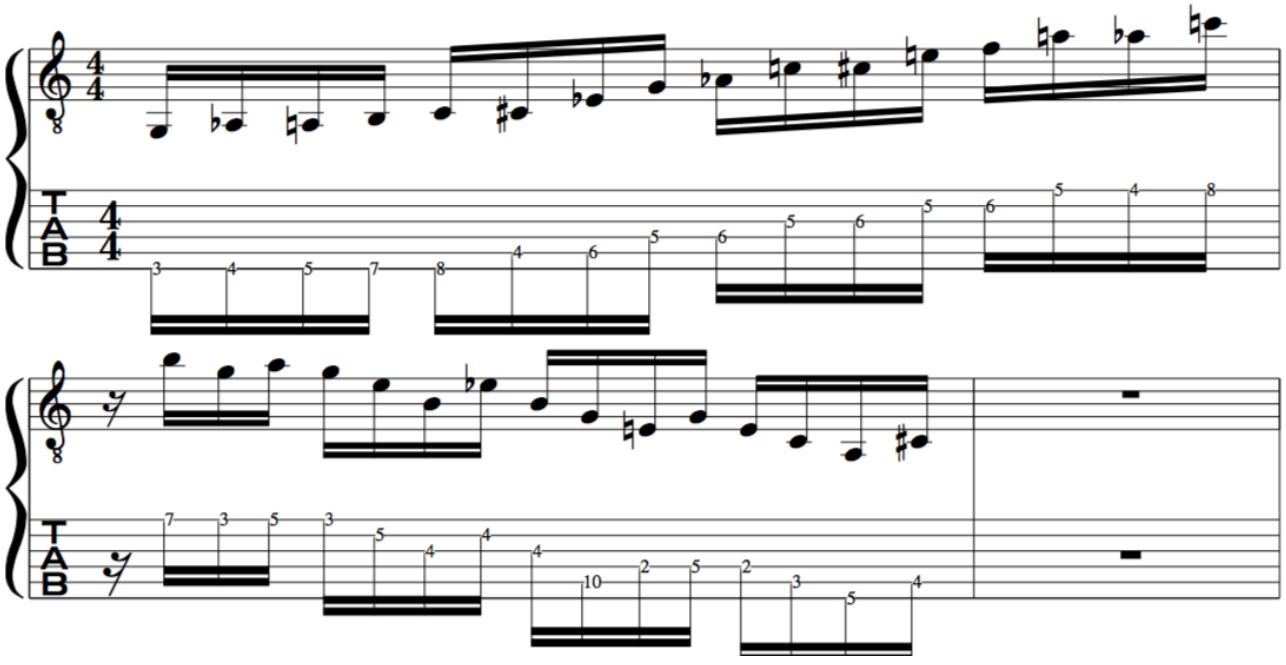
OLIVIER MESSIAEN: MODE 3

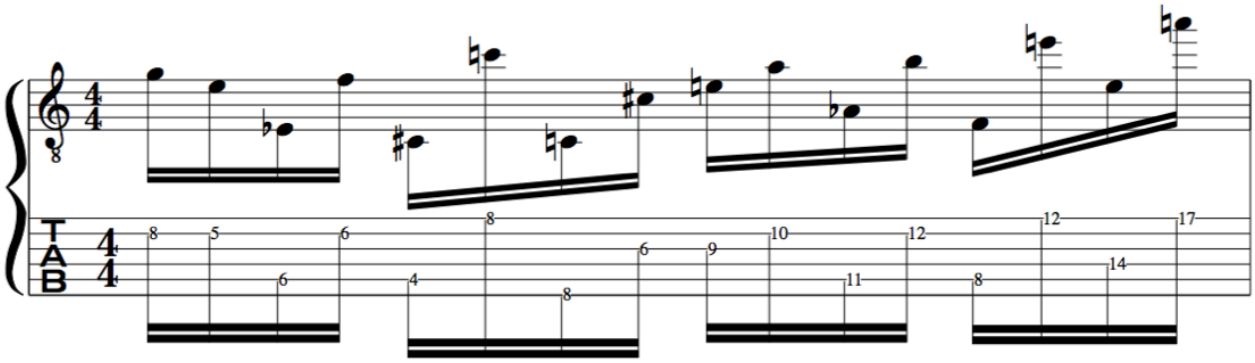
Mode 3 has 4 transpositions and is very useful for jazz. The second transposition was one of Messiaen's favourites.



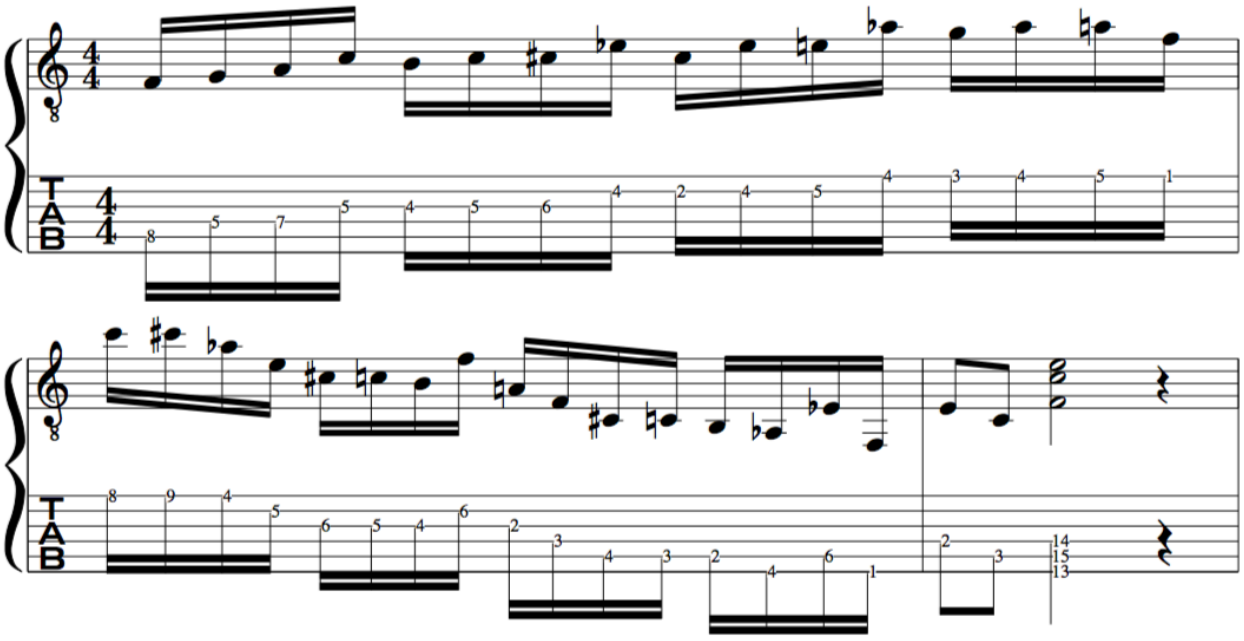
Example 1: Line based on **Mode 3 [2nd transposition].**



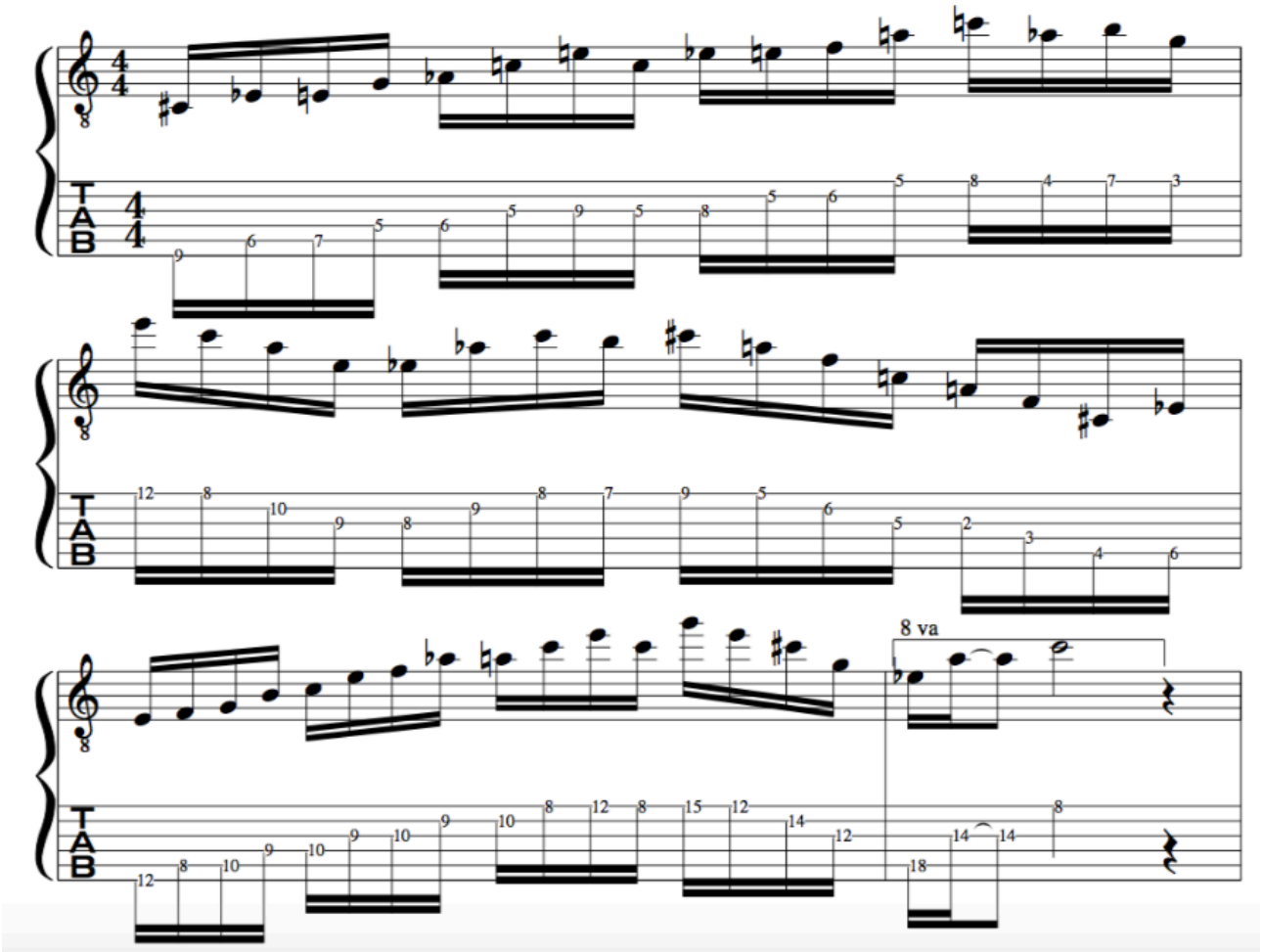
Here is an intervallic example: Interval exploitation



Weaving in and out of F Major 7th: Improv idea #1

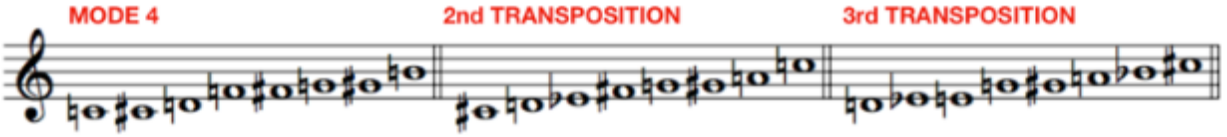


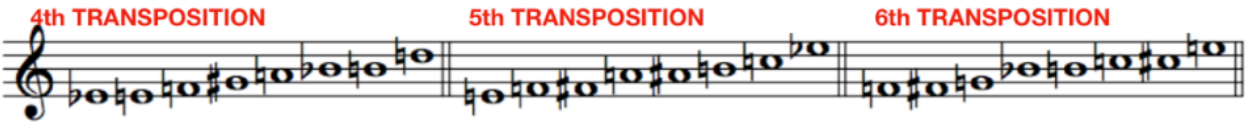
Weaving in and out of A altered: Improv idea #2



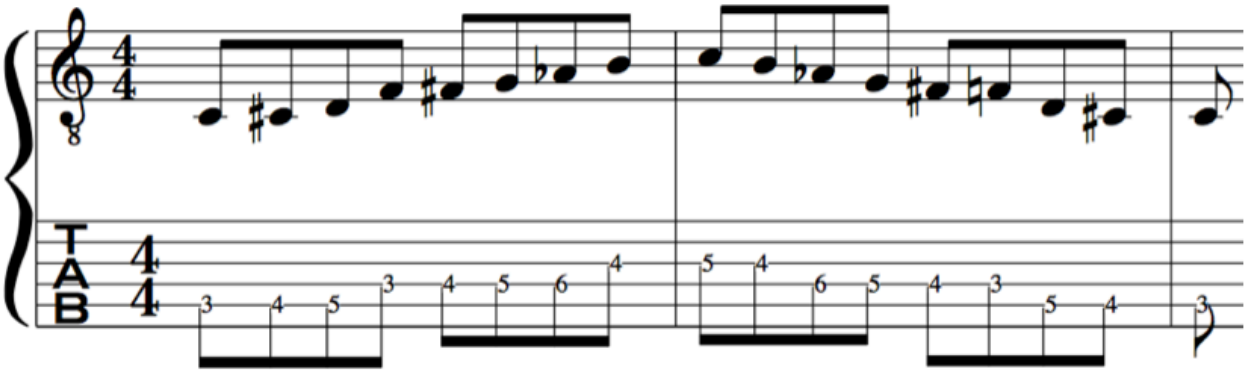
MESSIANE MODE 4:

Mode 4 has 6 transpositions;



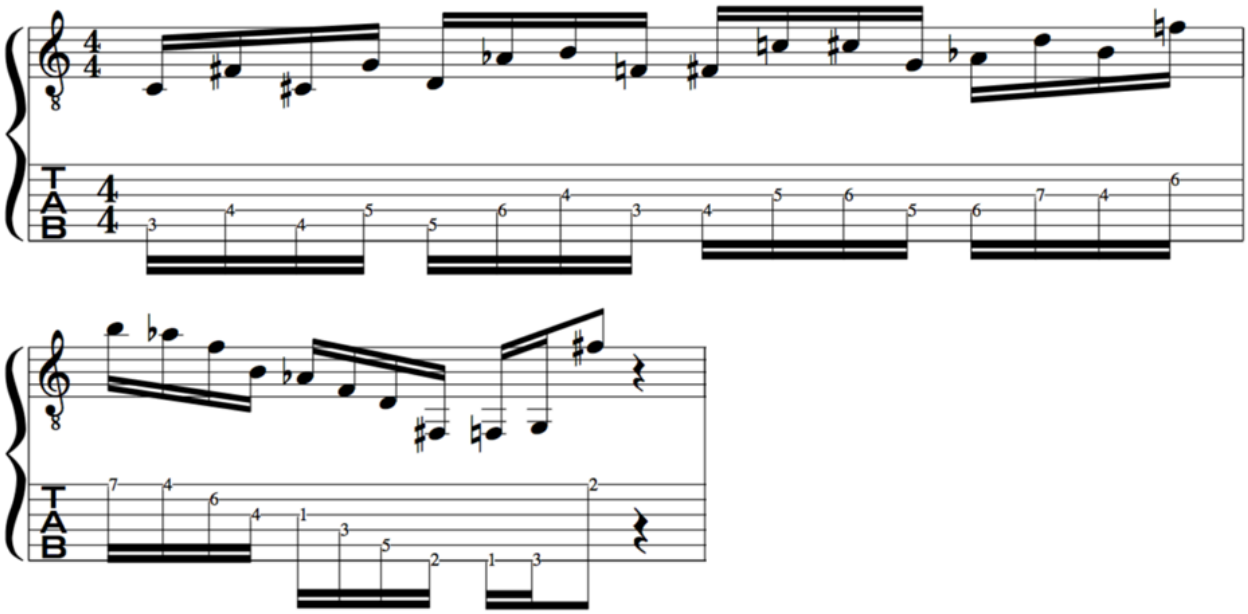


Mode 4: Guitar Tab

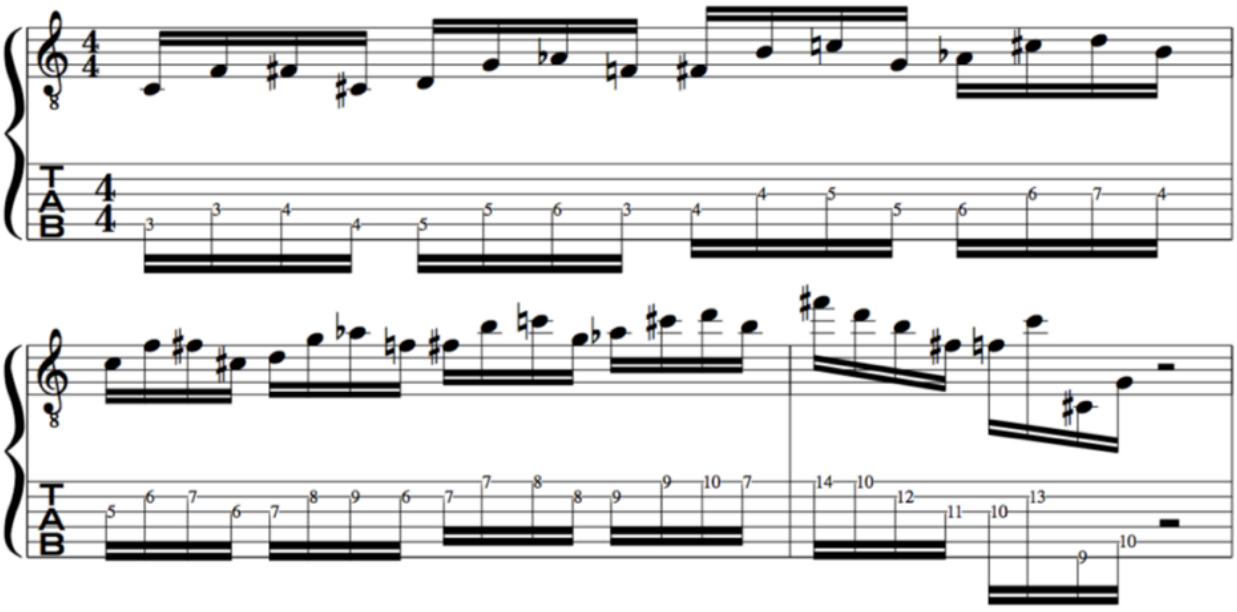


Mode 4 Examples: Improvised lines:

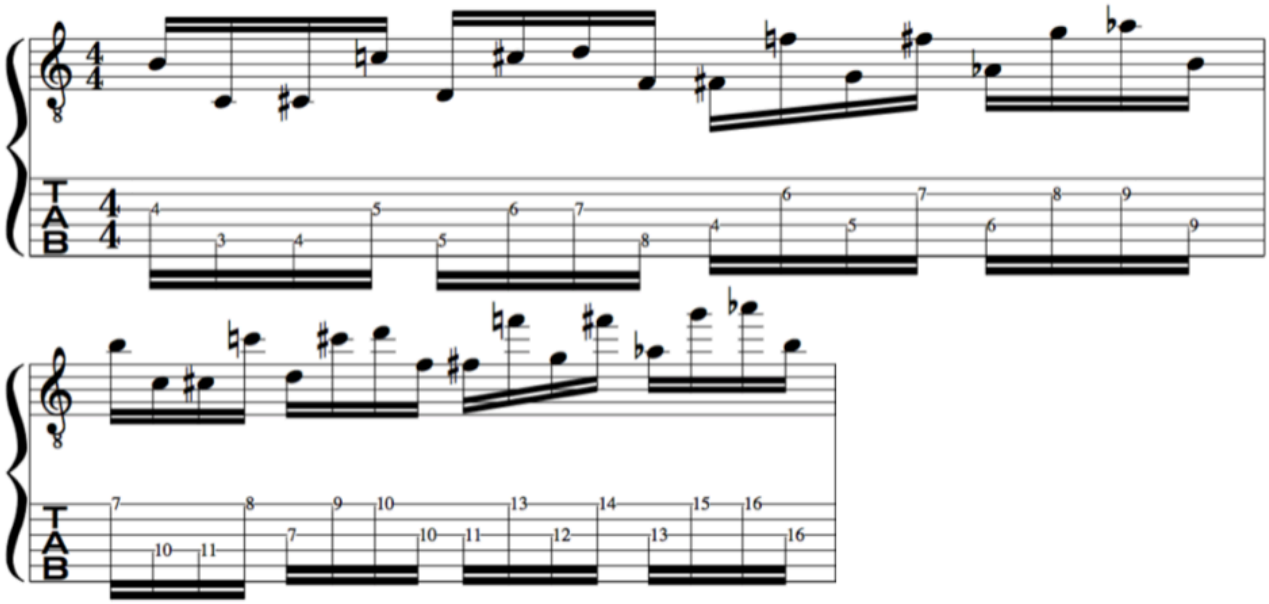
Example 1



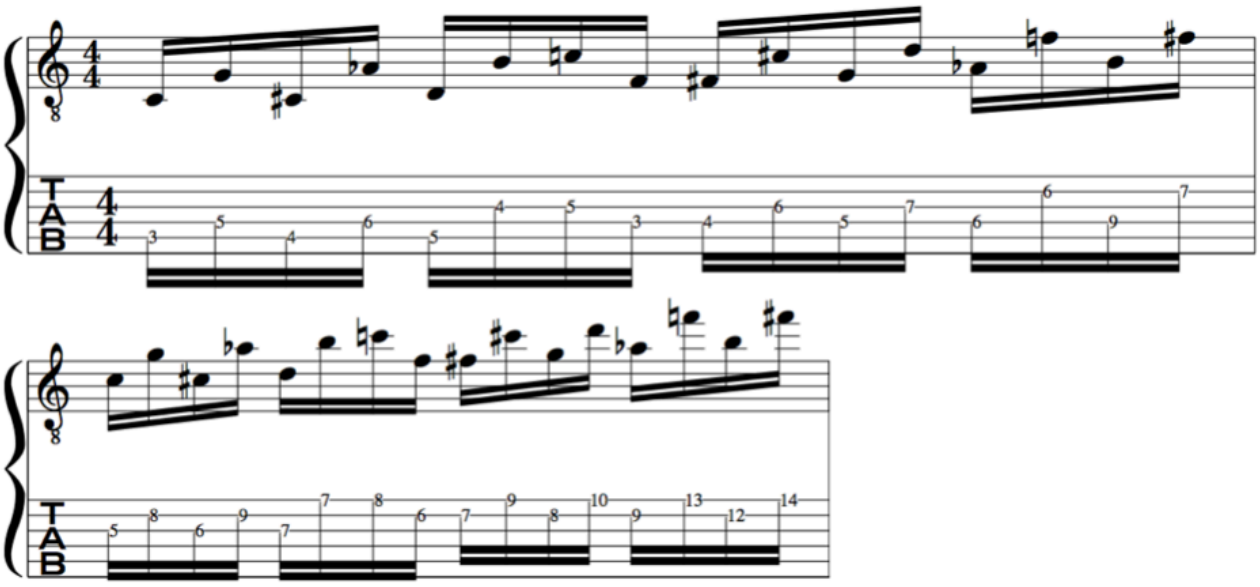
Example 2



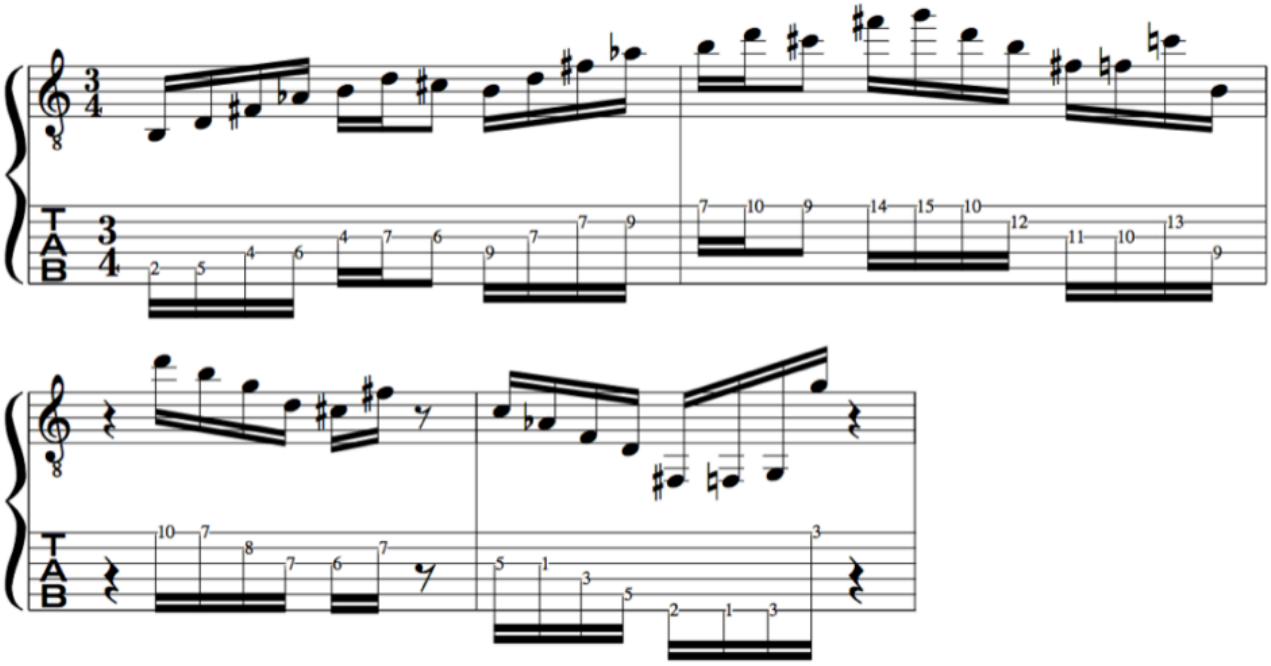
Example 3



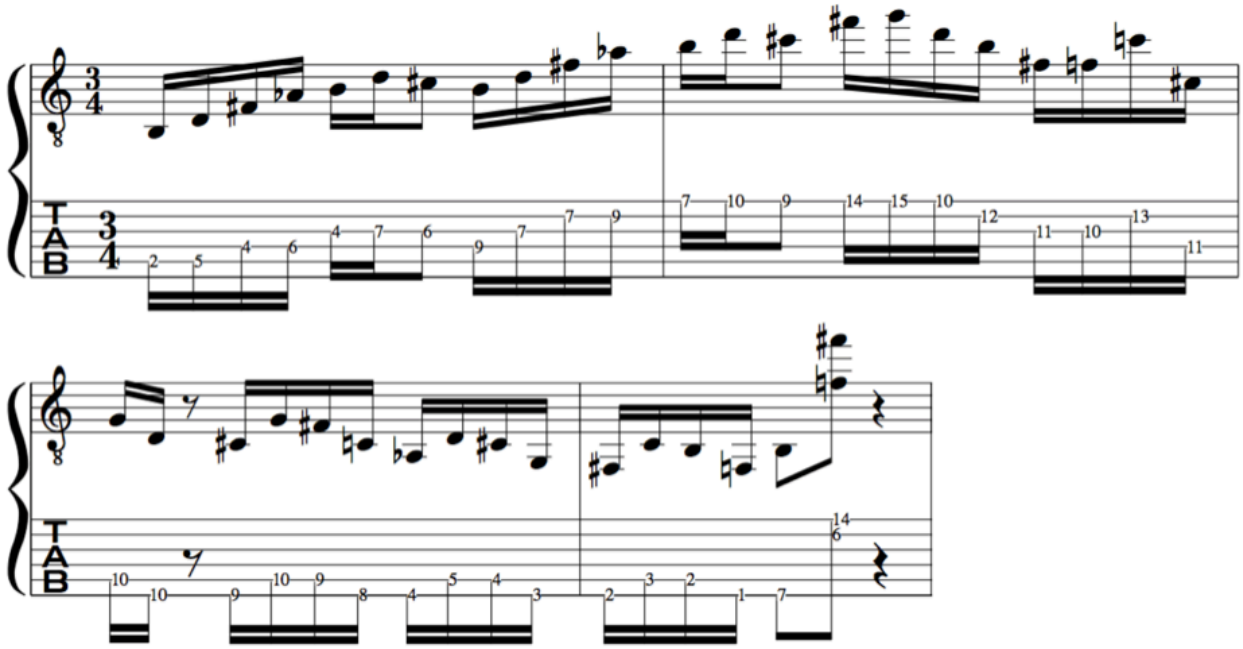
Example 4



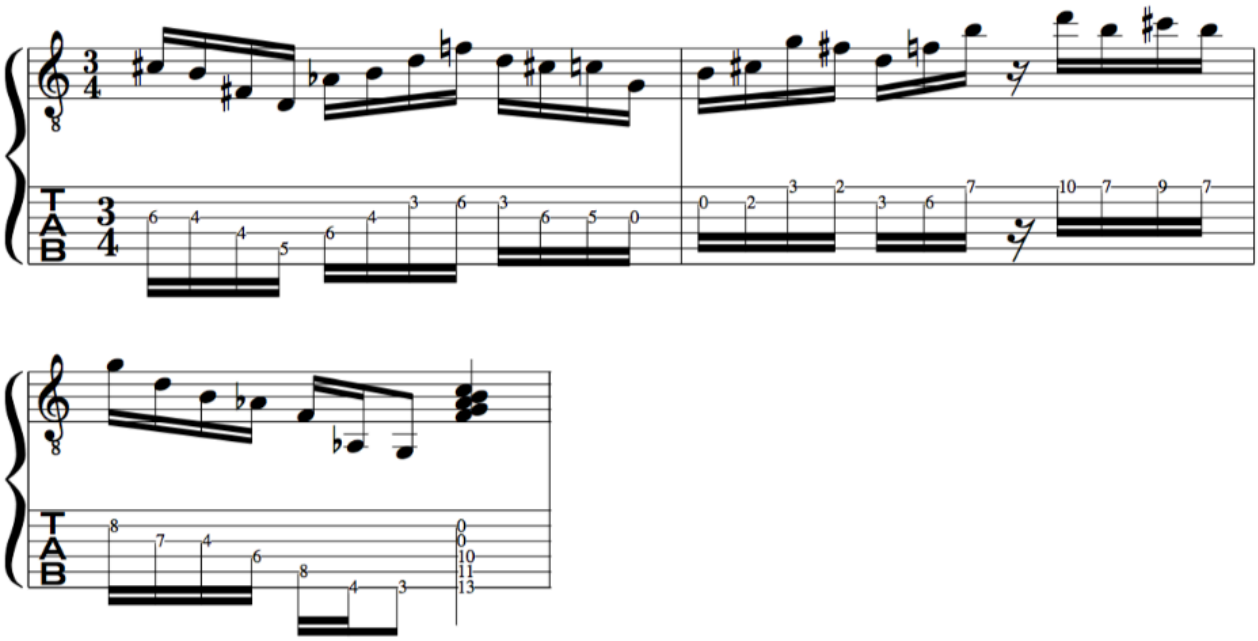
Example 5: *Improv line development*



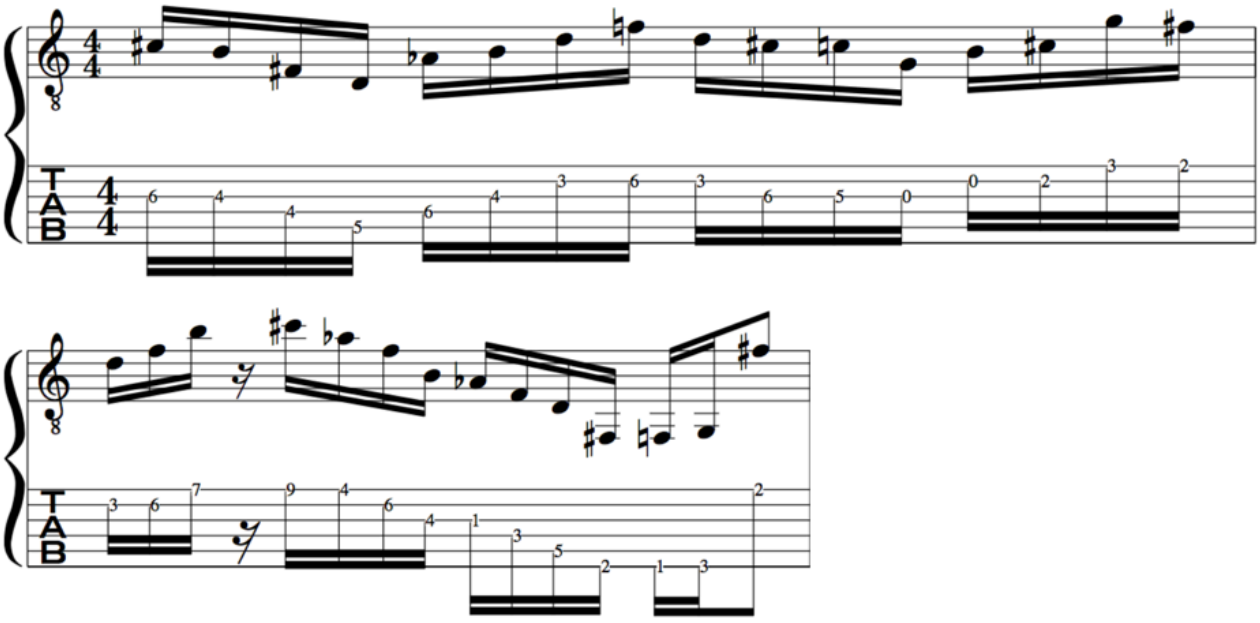
Variation:



Example 6: *Improv line development*

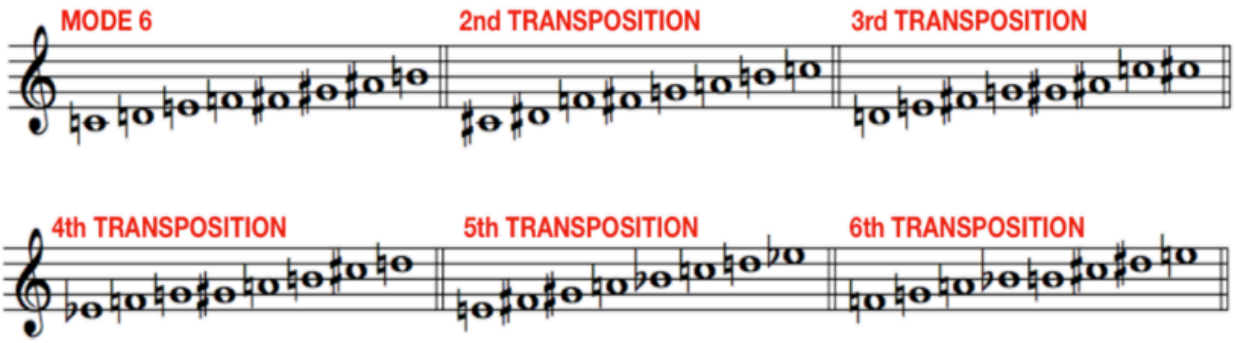


Variation

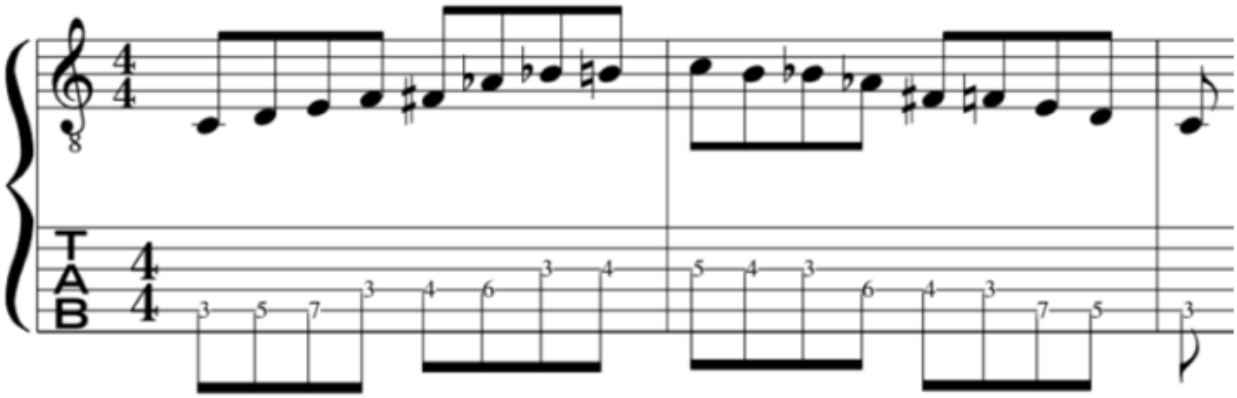


MESSIAEN: Mode 6:

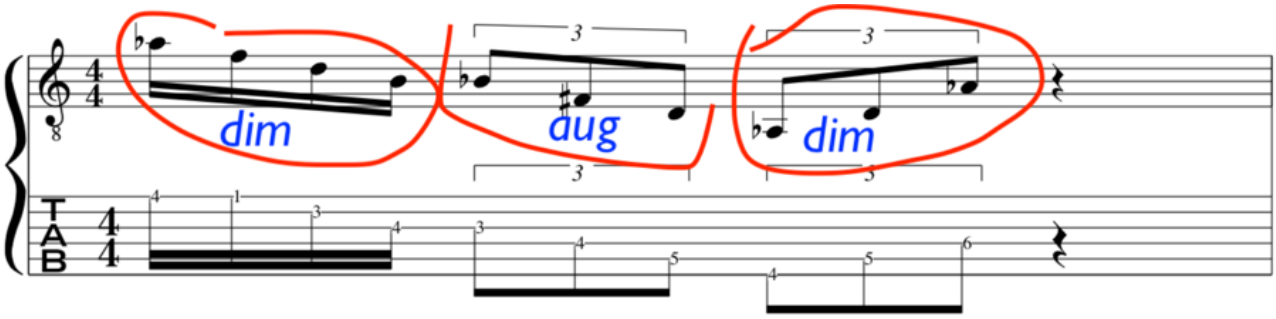
This made has 6 transpositions



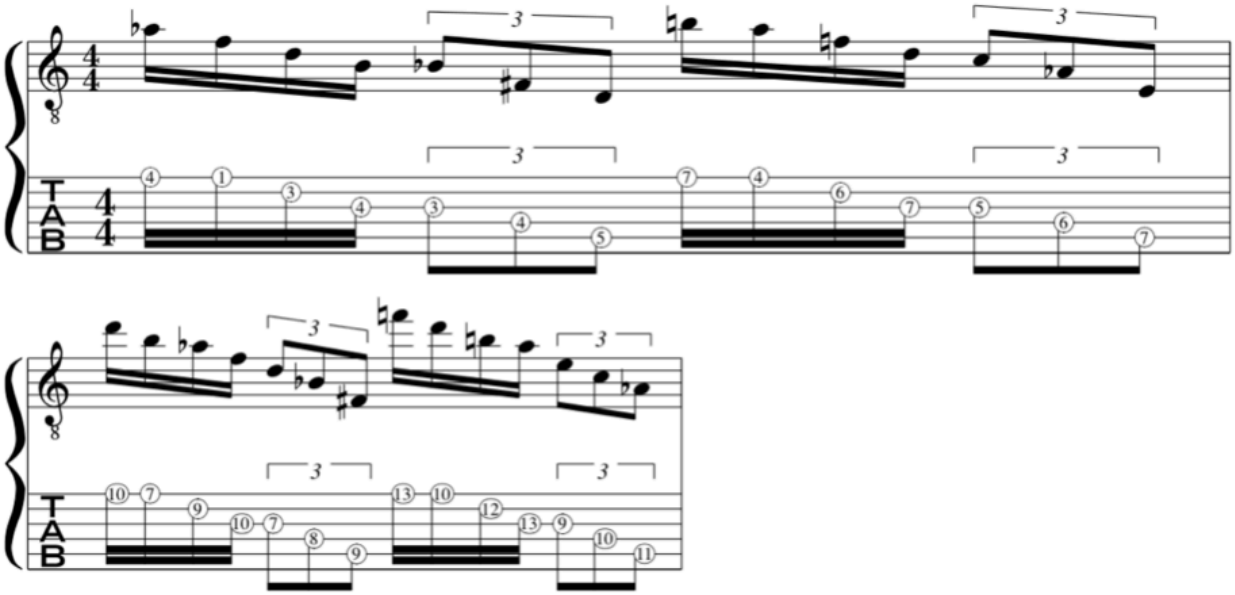
Guitar Tab one octave:



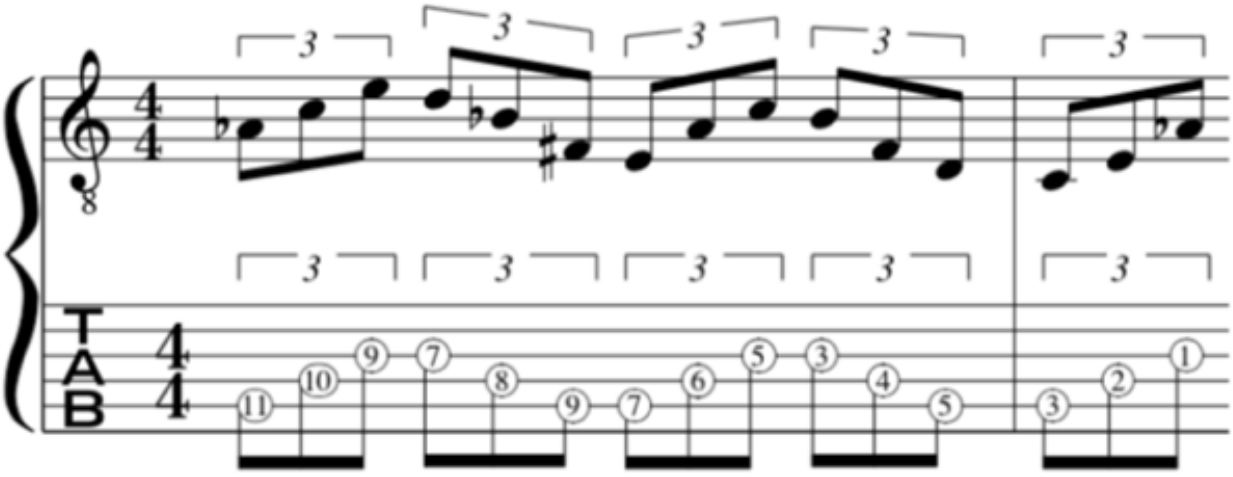
Messiaen mode 6 is brilliant for exploiting “Diminished” and “Augmented” intervals and renewing tired diatonic cliches.



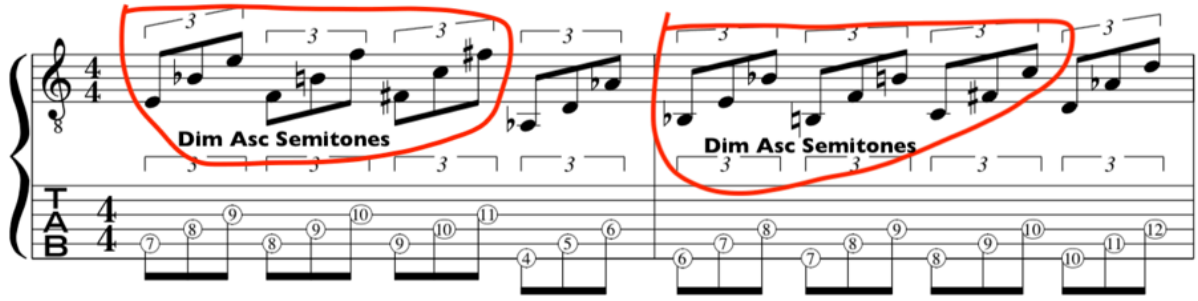
Messiaen’s 6th mode allows for the above idea to be sequenced easily



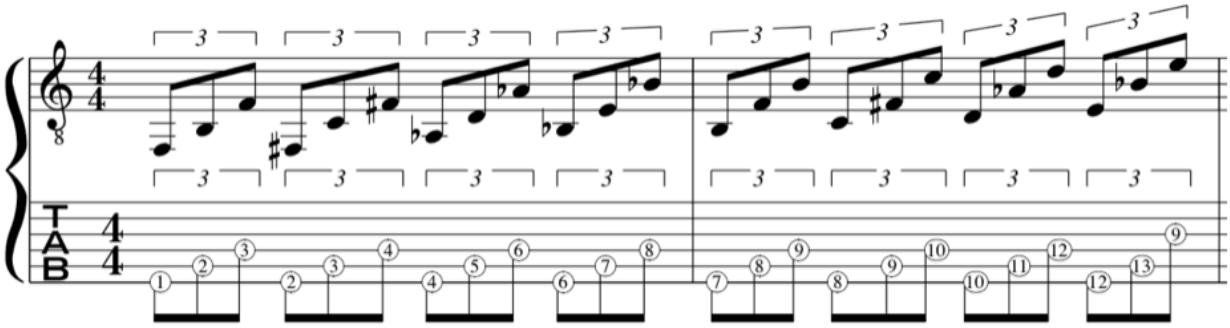
Here we have a descending Augmented sequence



Diminished intervals can move in semitones and tones. For Example:

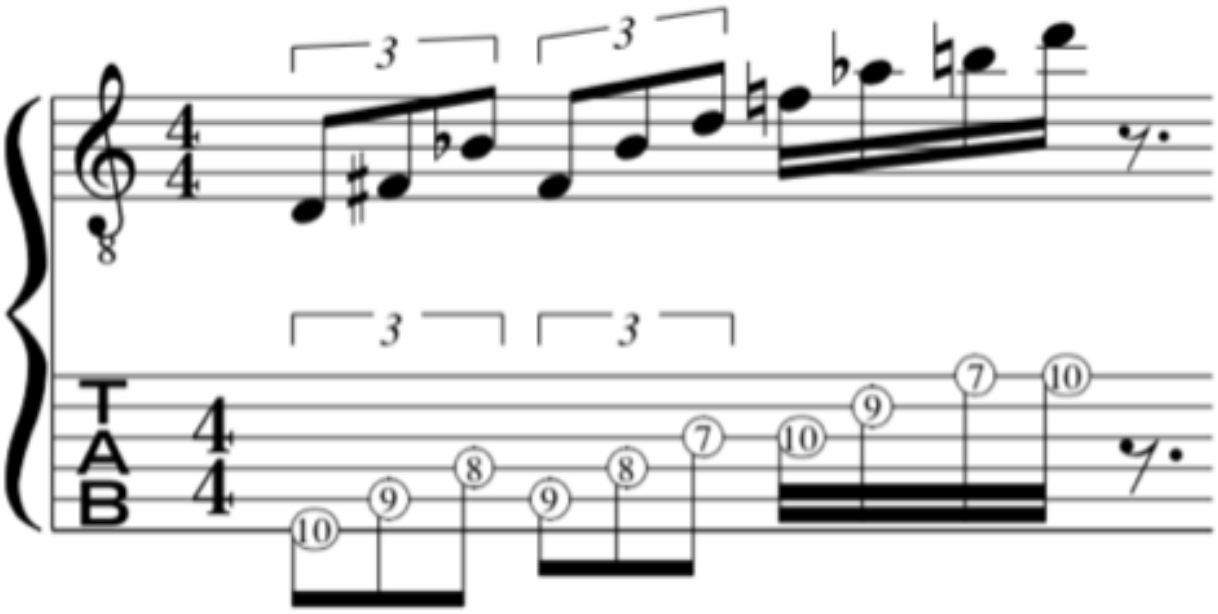


Messiaen Mode 6 Diminished intervals in Semitones

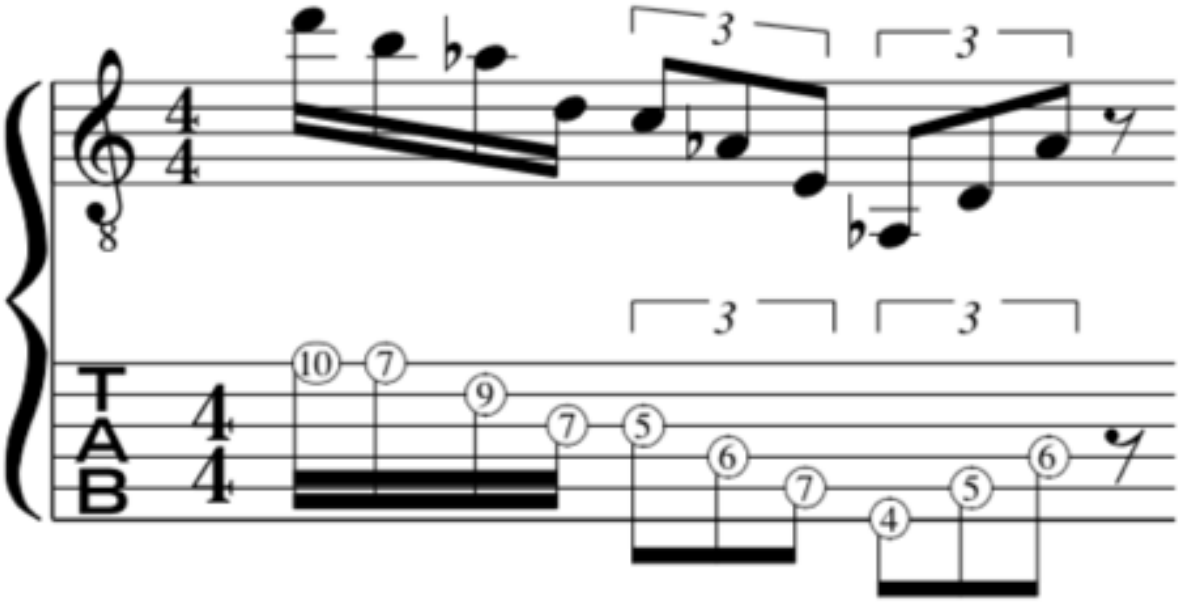


Mixing up the Augmented and Diminished ideas:

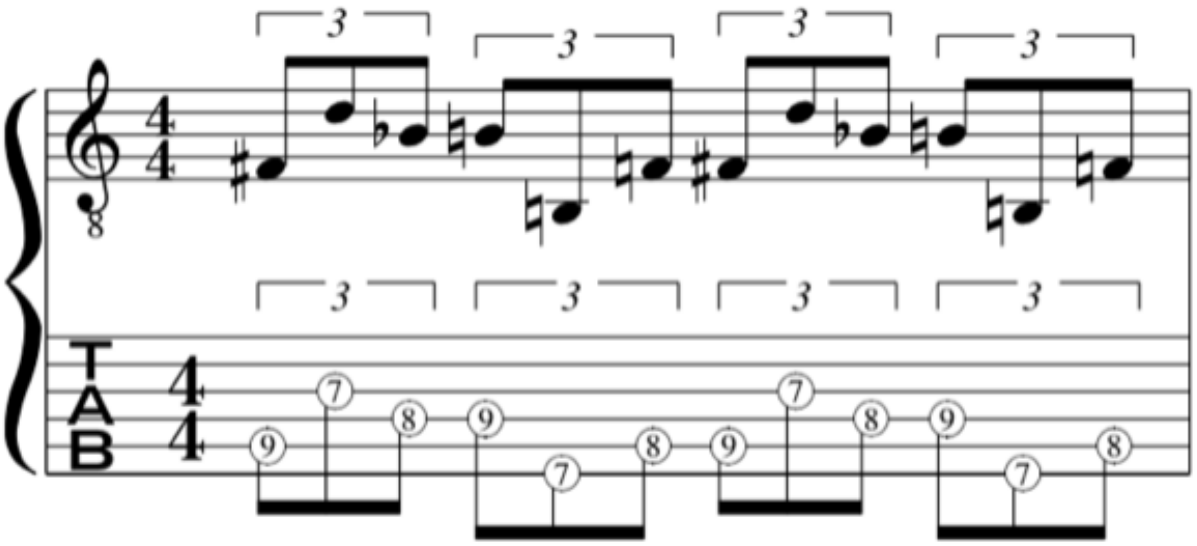
Example 1

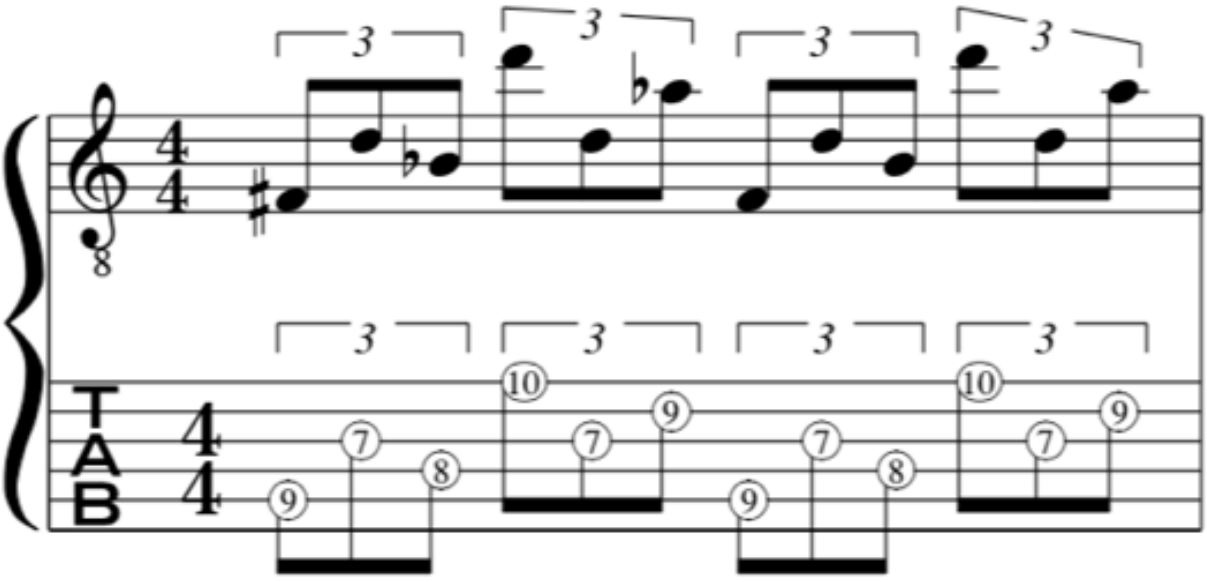


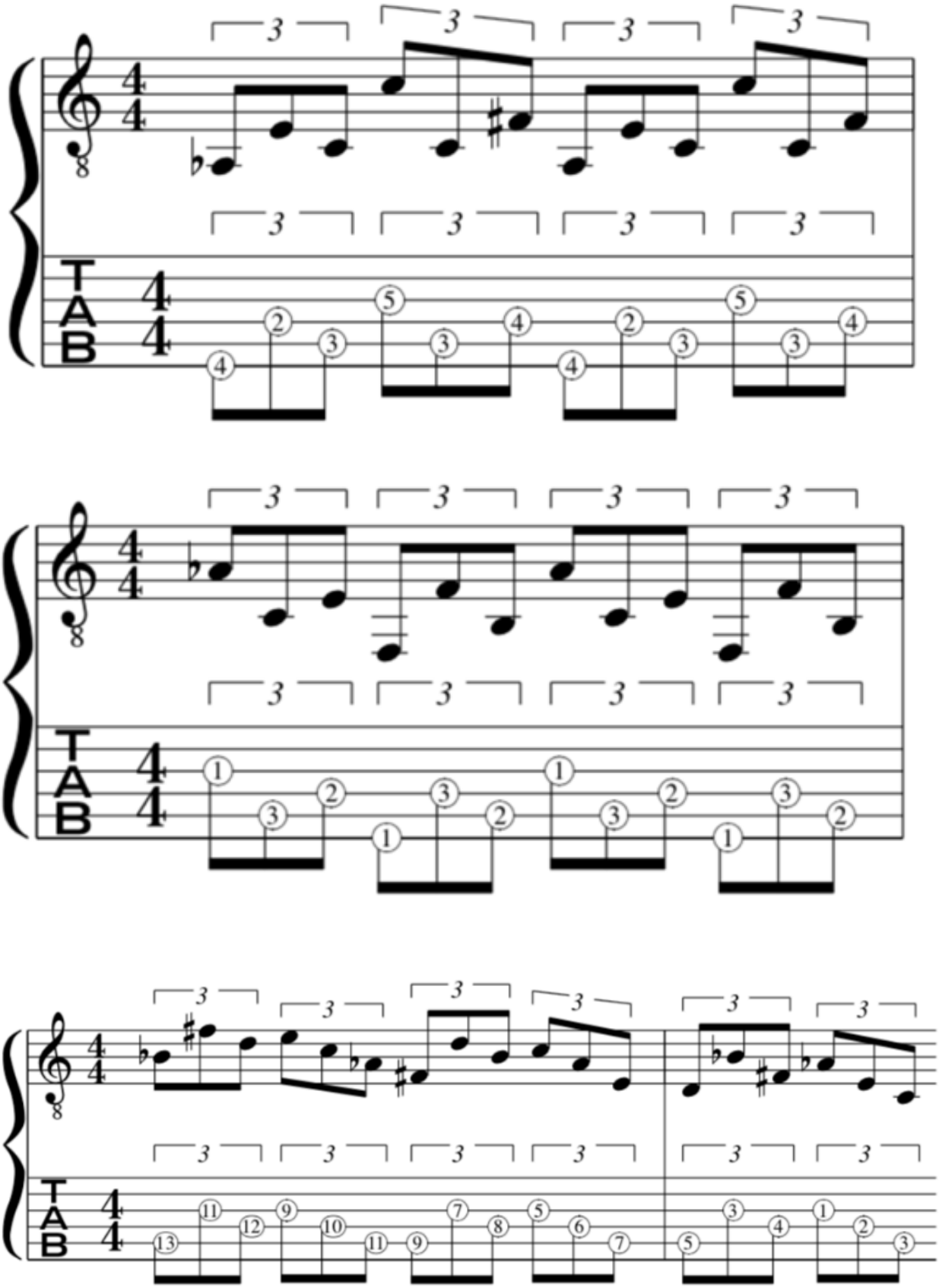
Example 2



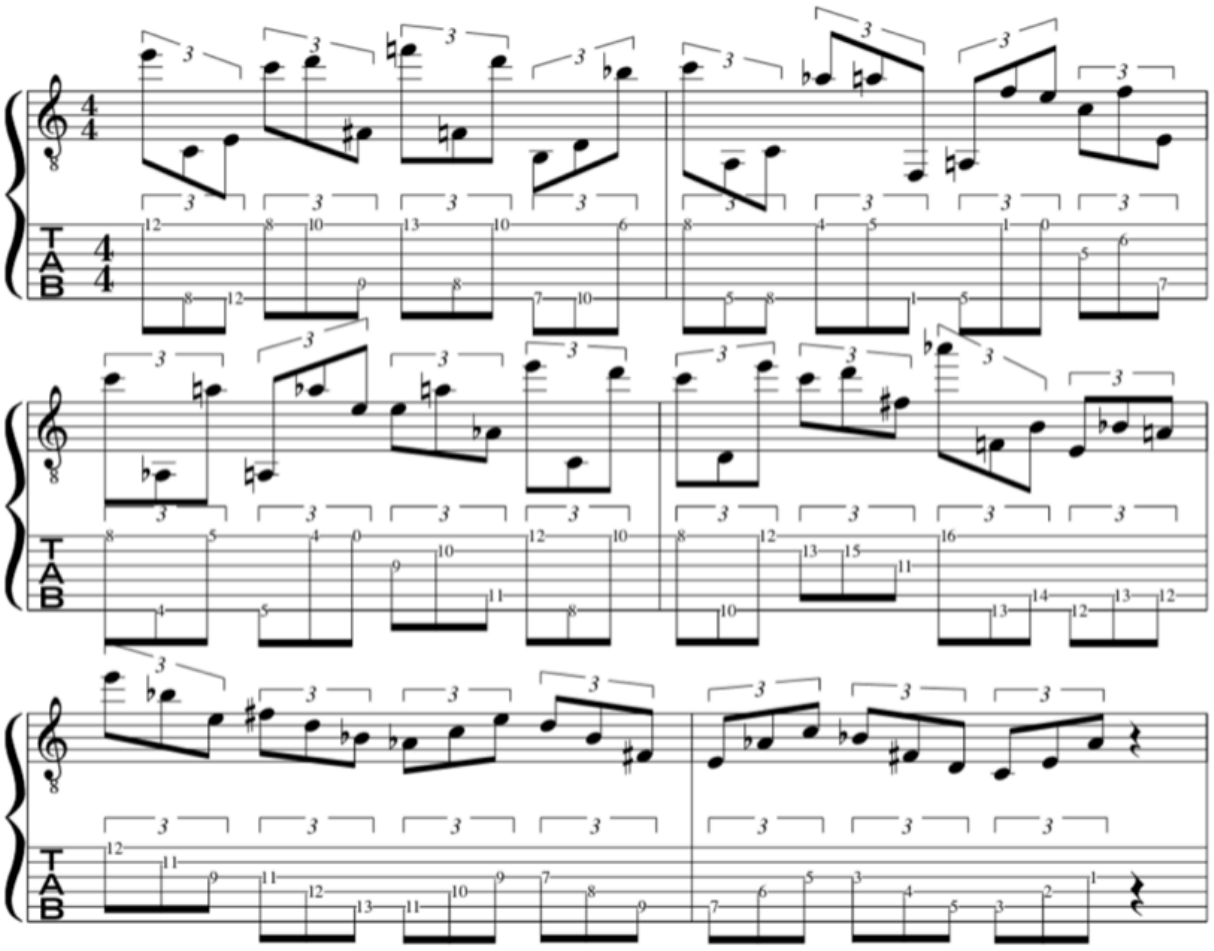
We can also make interesting intervallic motifs from the notes of the Messiaen mode 6





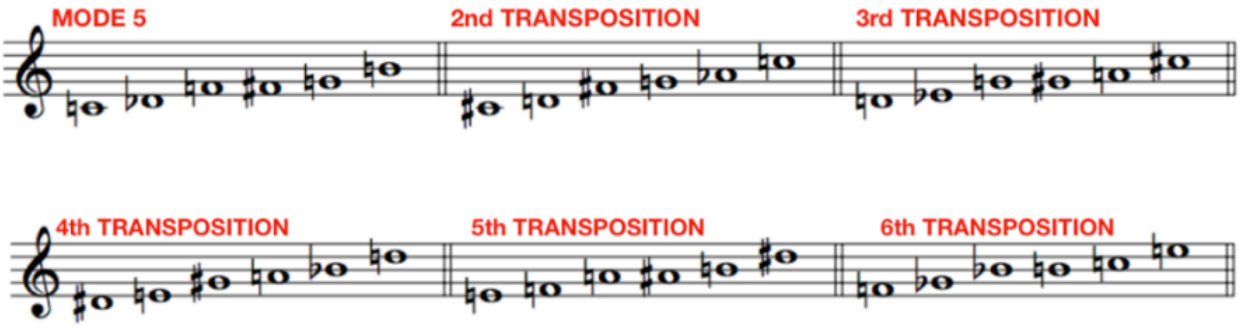


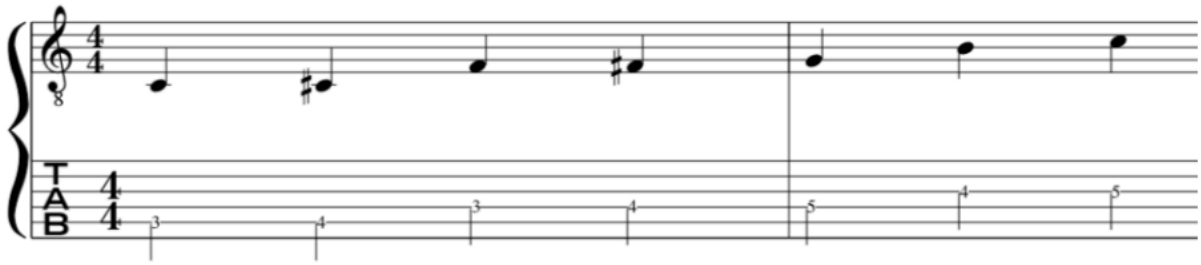
Finally, we can employ a contrapuntal counterpoint “Mirror” compositional device to really manipulate this brilliant 6th mode of Messiaen.

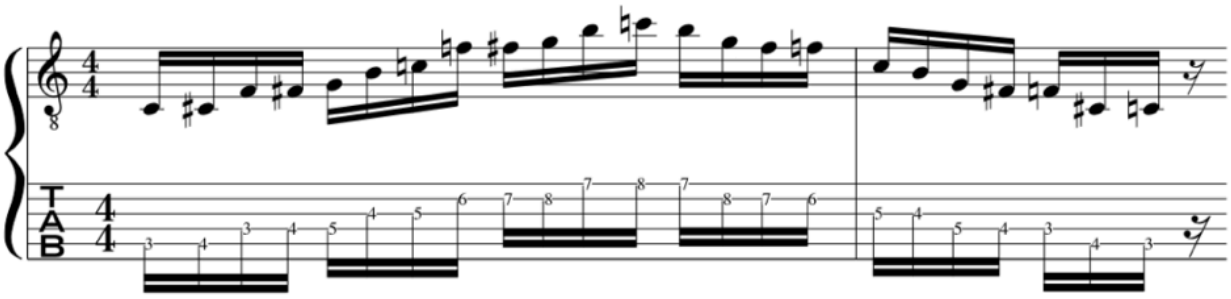


MESSIAEN MODE 5:

The 5th Mode from Messiaen [Modes of limited transposition] has six transpositions [listed below]. Messiaen's 5th mode is quite distinctive due to it's semitones, tritone possibilities, and the two major 3rd intervals occurring in it. In terms of the guitar fretboard this is very handy when creating fluid lines due to its ease for left hand fingering/fretting

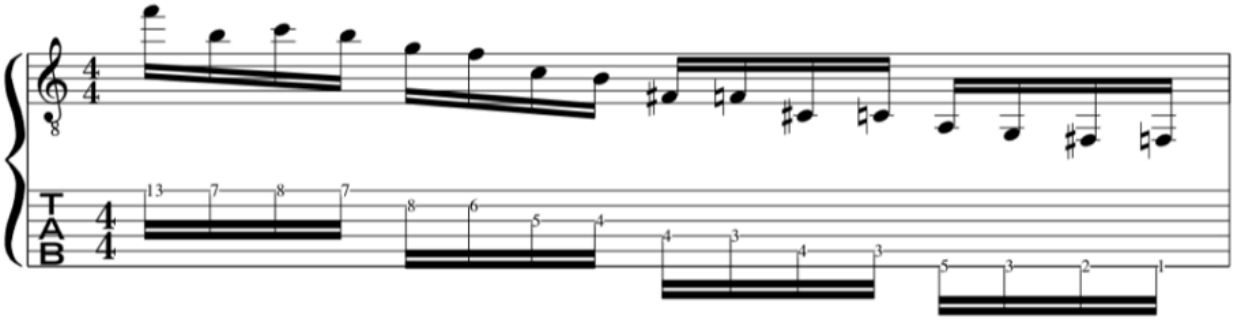




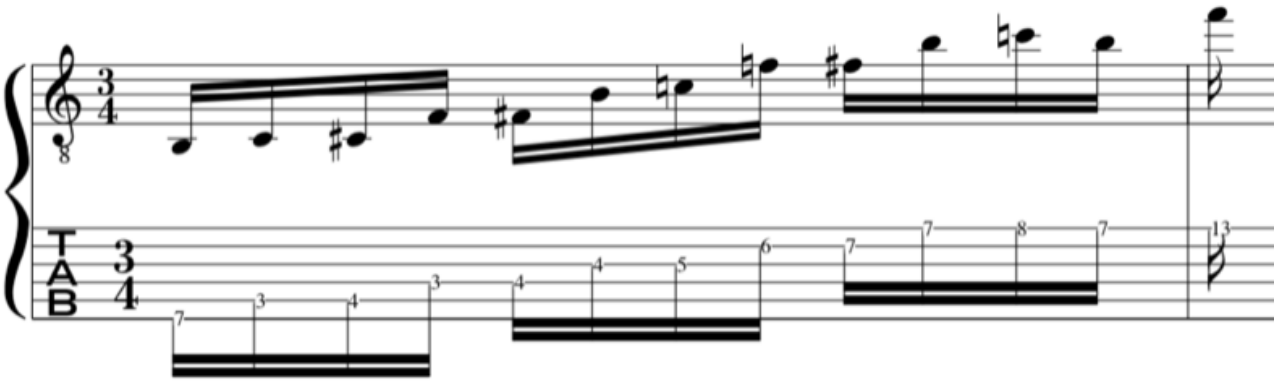


Creating Scale runs: Messiaen mode 5:

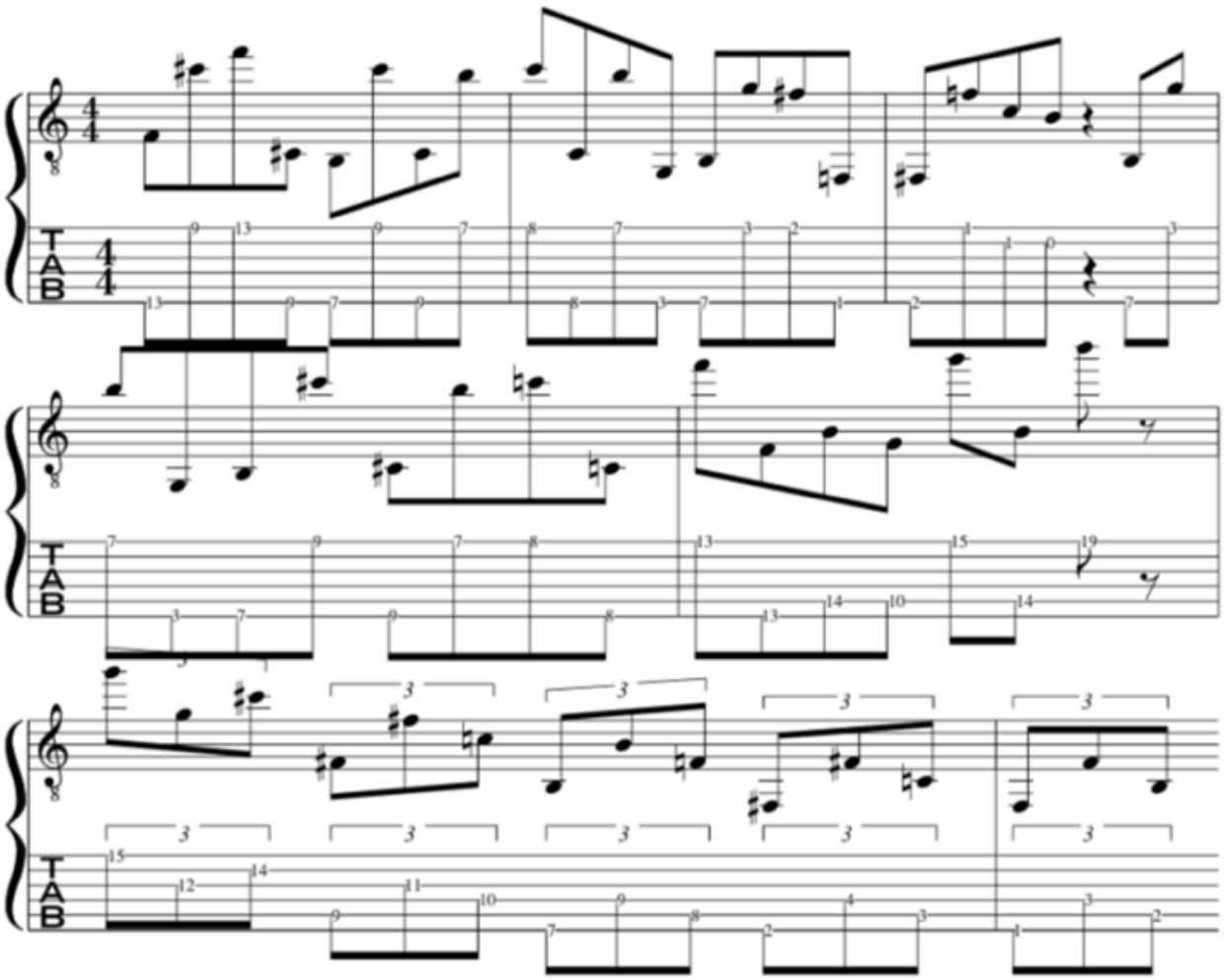
Descending



Ascending

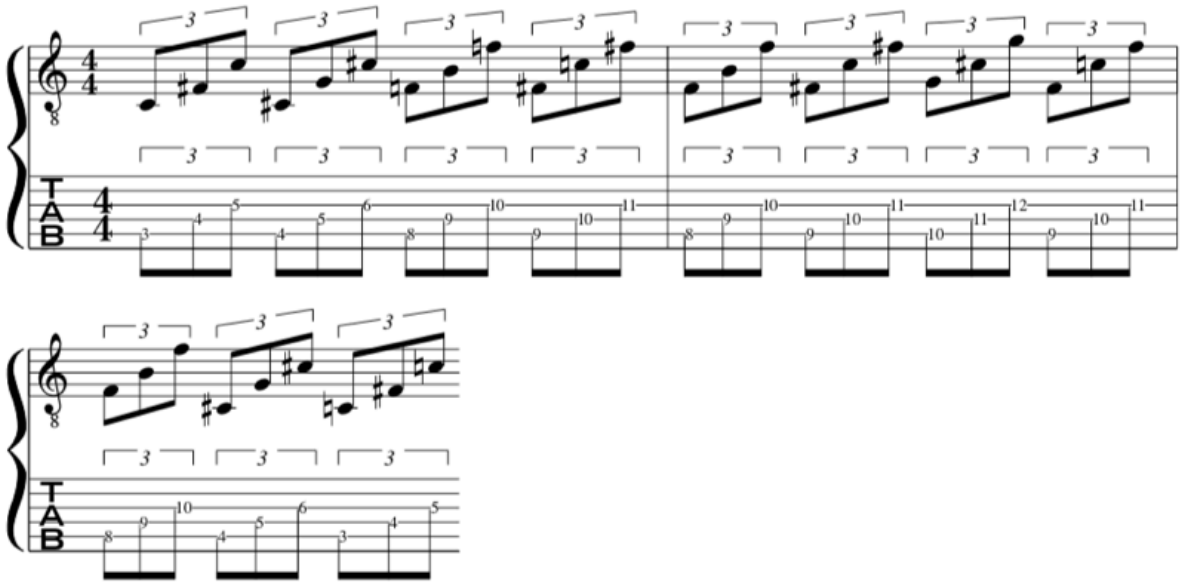


One very useful concept is to mirror the intervals of the mode and create an atonal sounding contrapuntal study. This great when employed as a compositional device

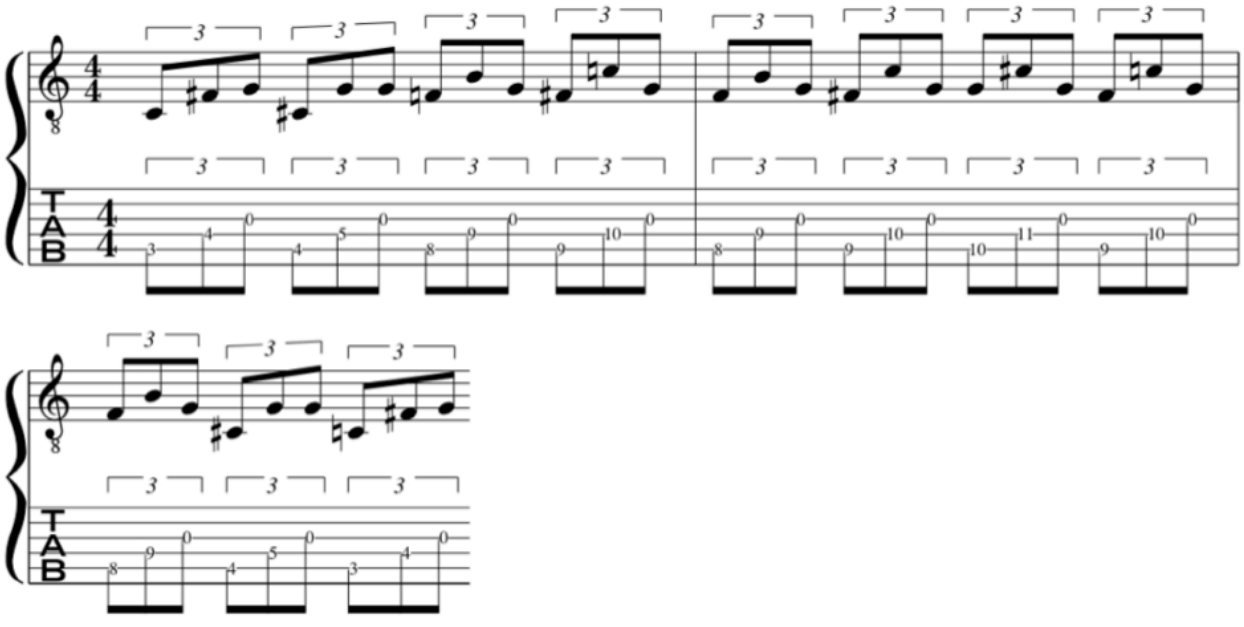


Cross Picking/ Chordal Picking: Notice the use of Tritones.

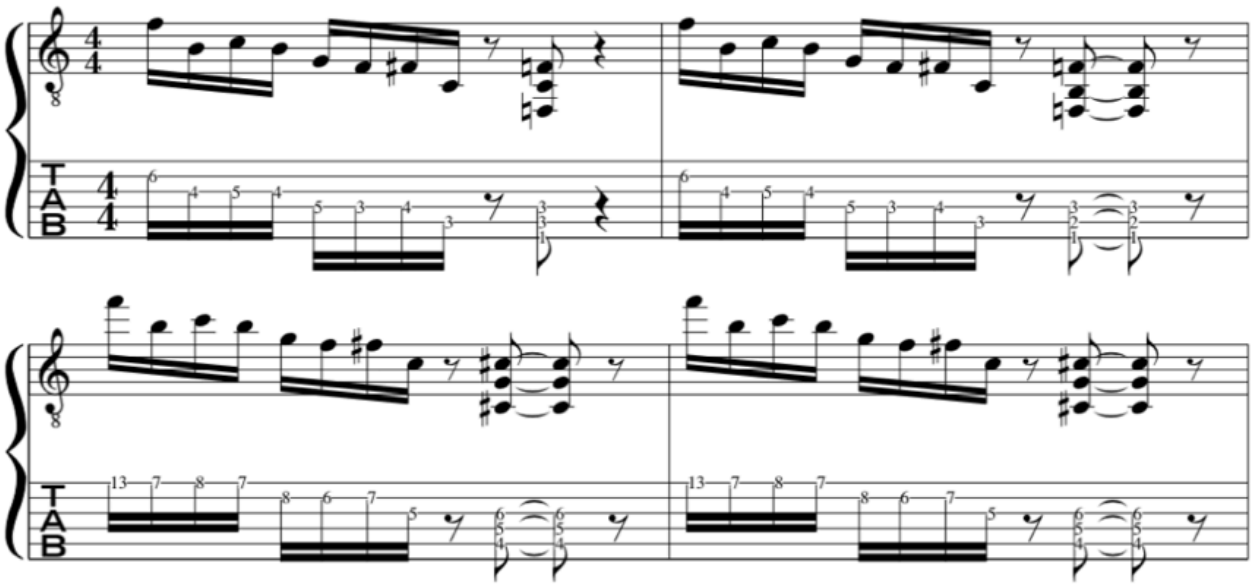
Picking pattern = “Down Down Up”



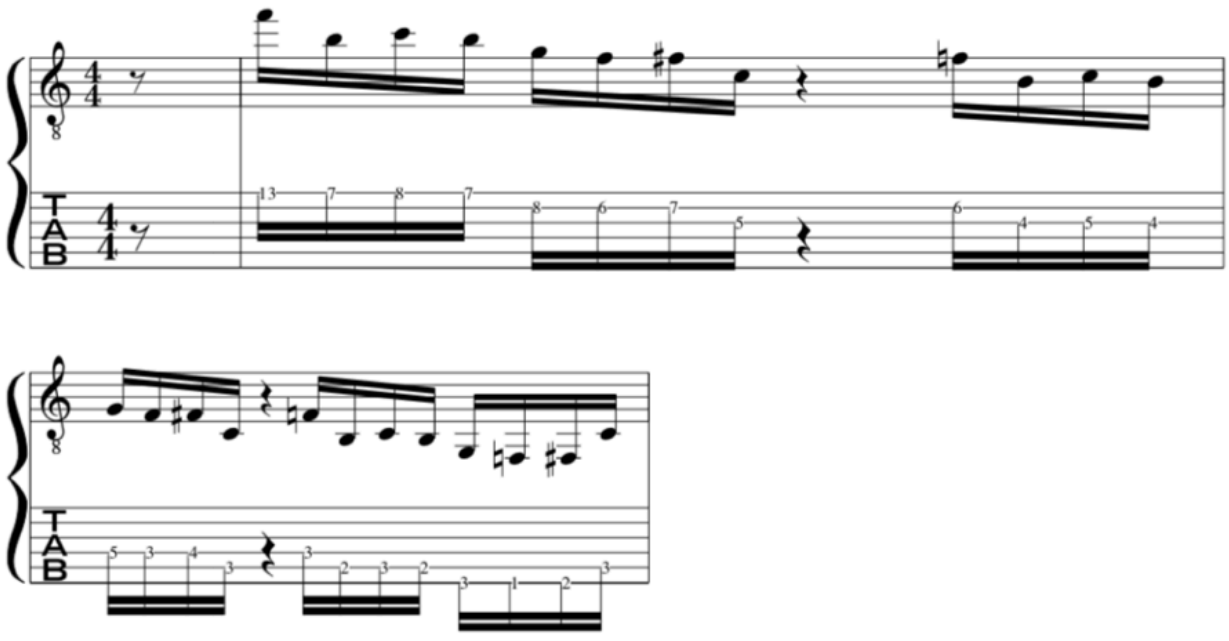
Guitar Cross Picking/ Chordal Picking: With an open G string.



Messiaen 5th Mode: Scale to chord Imitation device

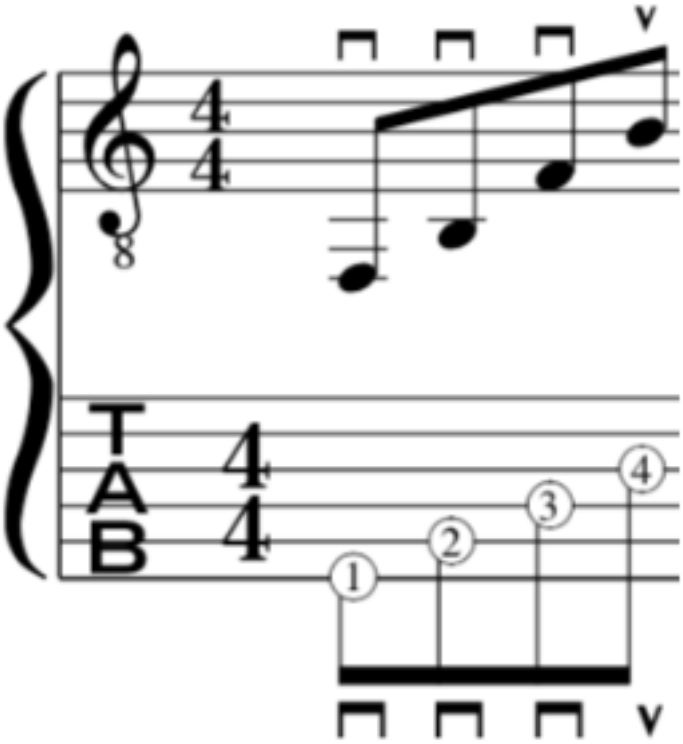


3 octave scale imitation descending line

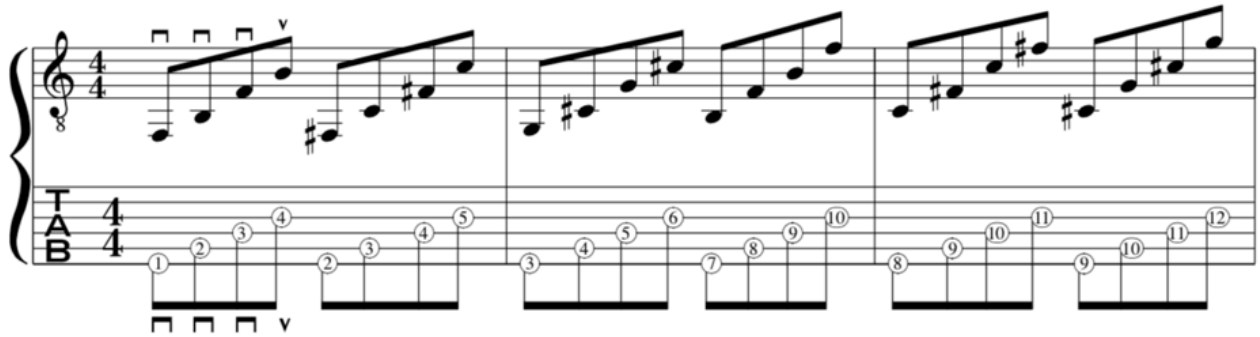


Cross Picking part 2: Using 4 note tritone chords.

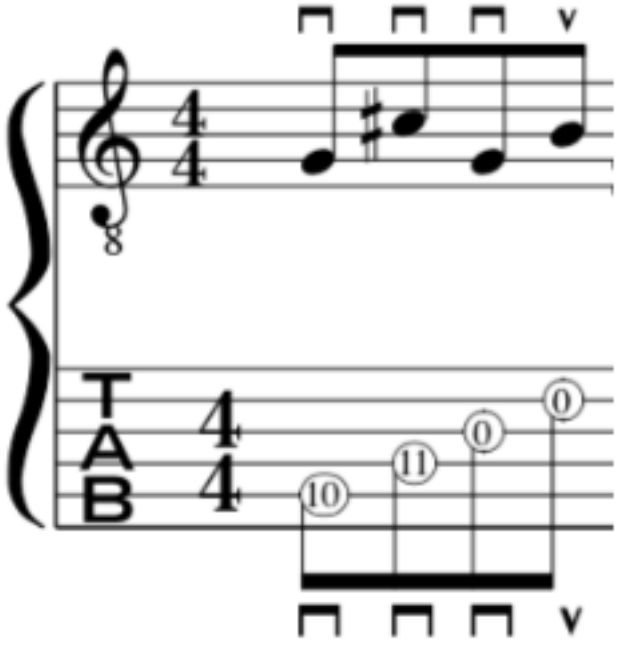
Picking pattern =”Down Down Down Up”



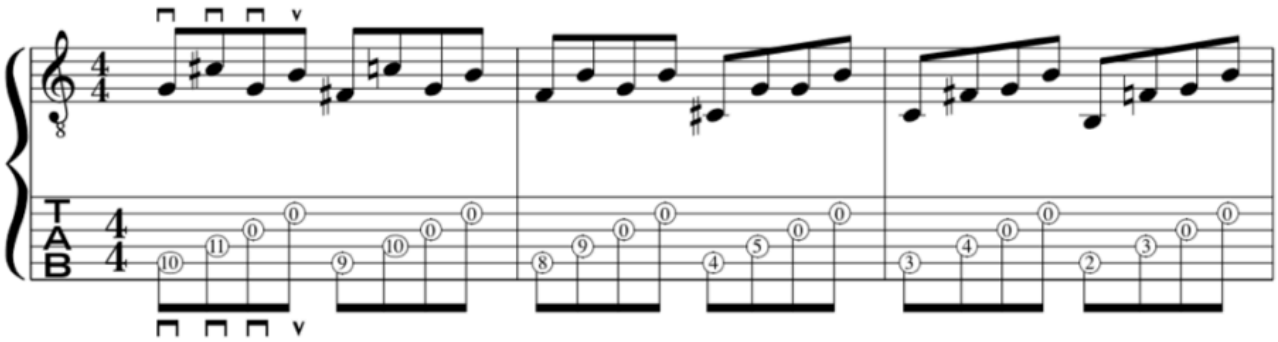
EXERCISE:



Notice the two open strings:

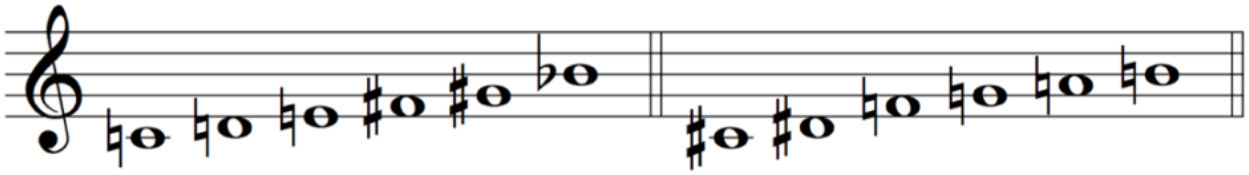


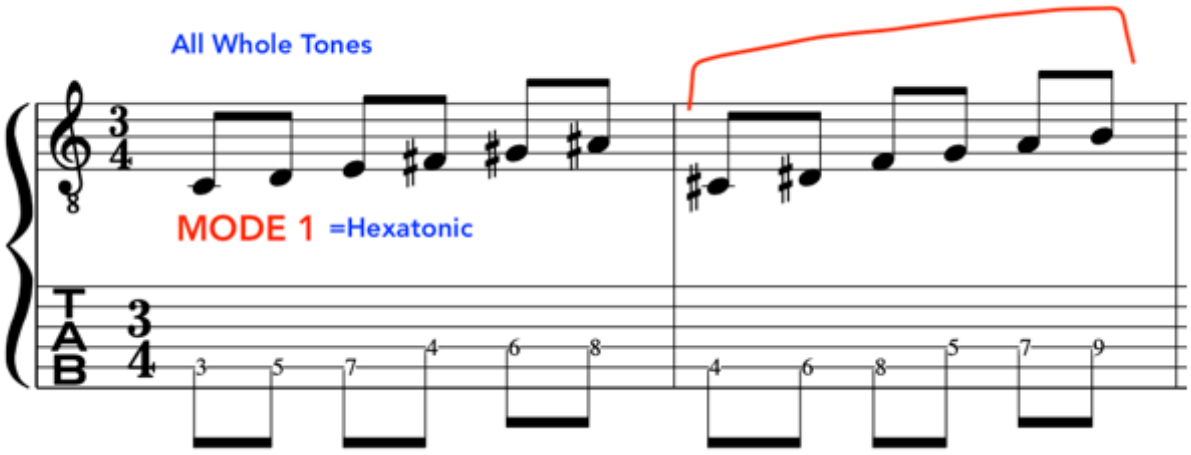
Full exercise/example:



MESSIAEN MODE 1:

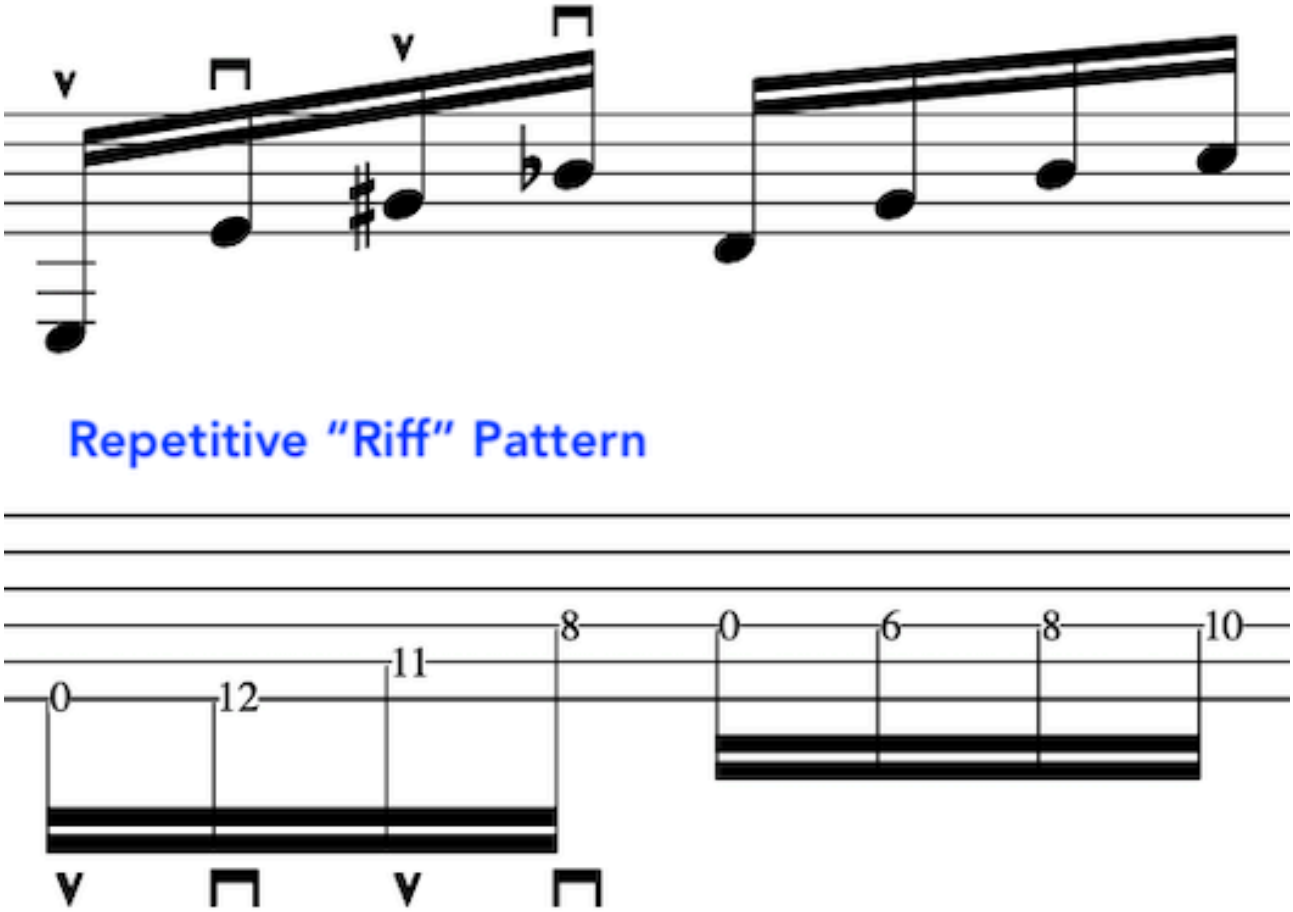
This is the Whole tone scale and has two transpositions and one mode. It is a “Hexatonic” 6 note scale that has a dreamy, enigmatic air to it due to lack of resolution as all of the tones are the same distance apart.



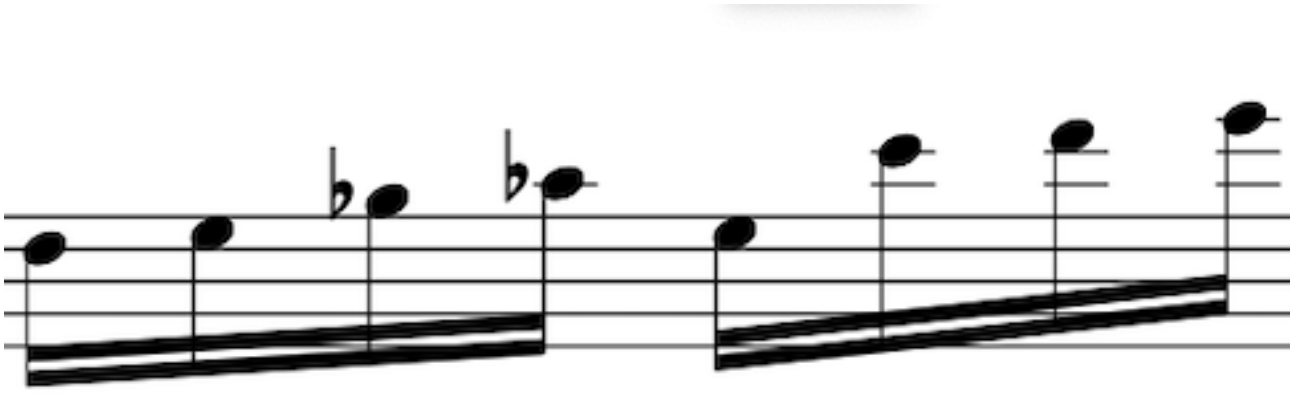


Here is my little **Etude:** I am basing this on the style of **Robert Fripp** [Plectrum guitar technique] and **Olivier Messiaen's compositional** approach.

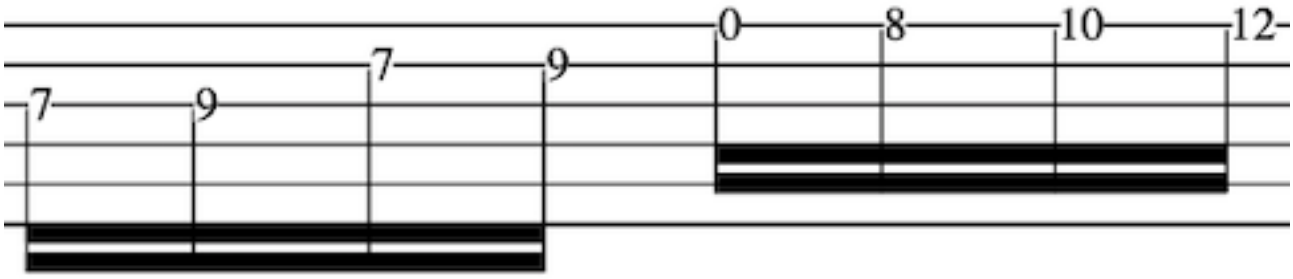
The first bar is built from a repetitive Fripp riff approach.



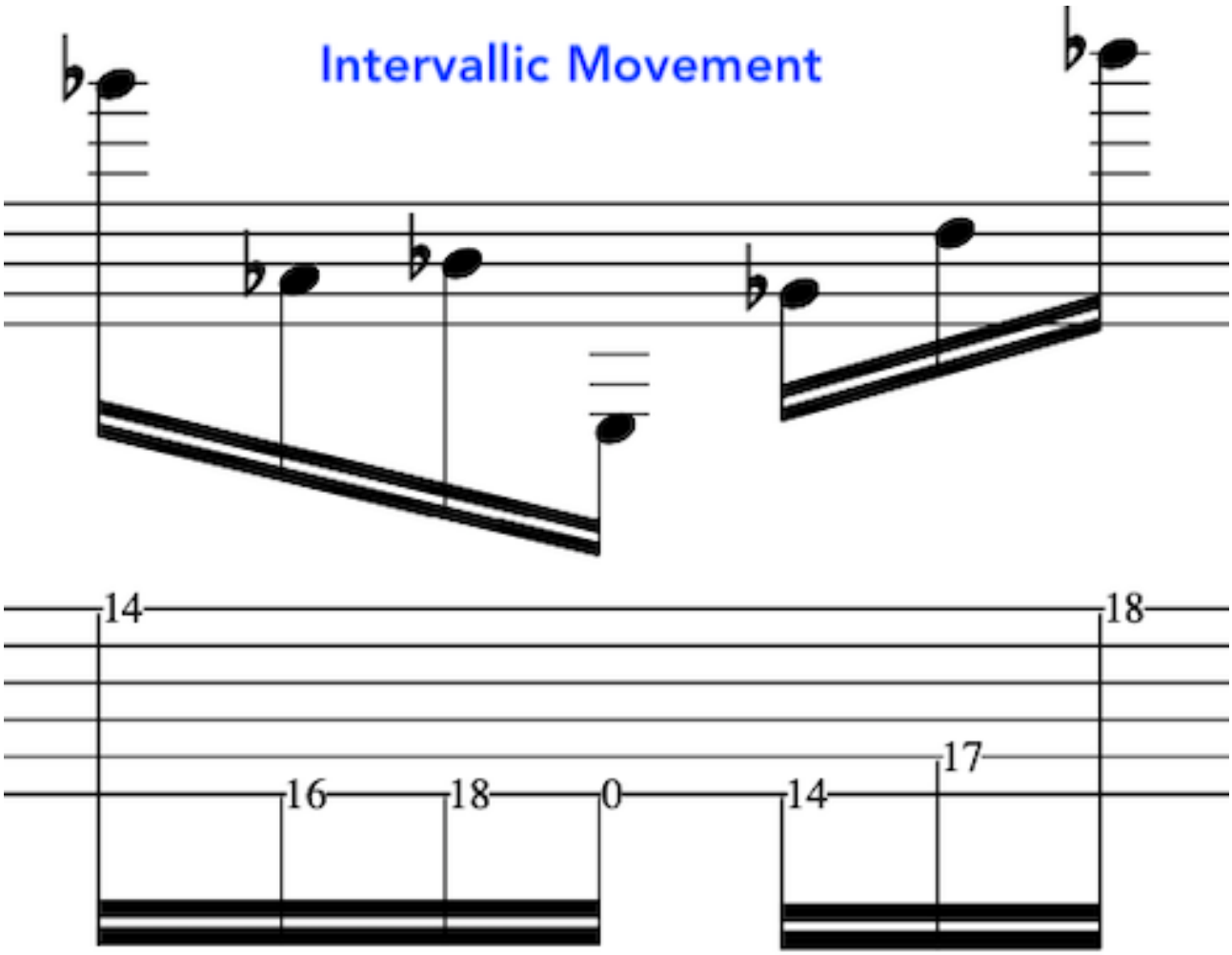
From here, let's make a **smooth transition** with an ascending **whole tone scale:**



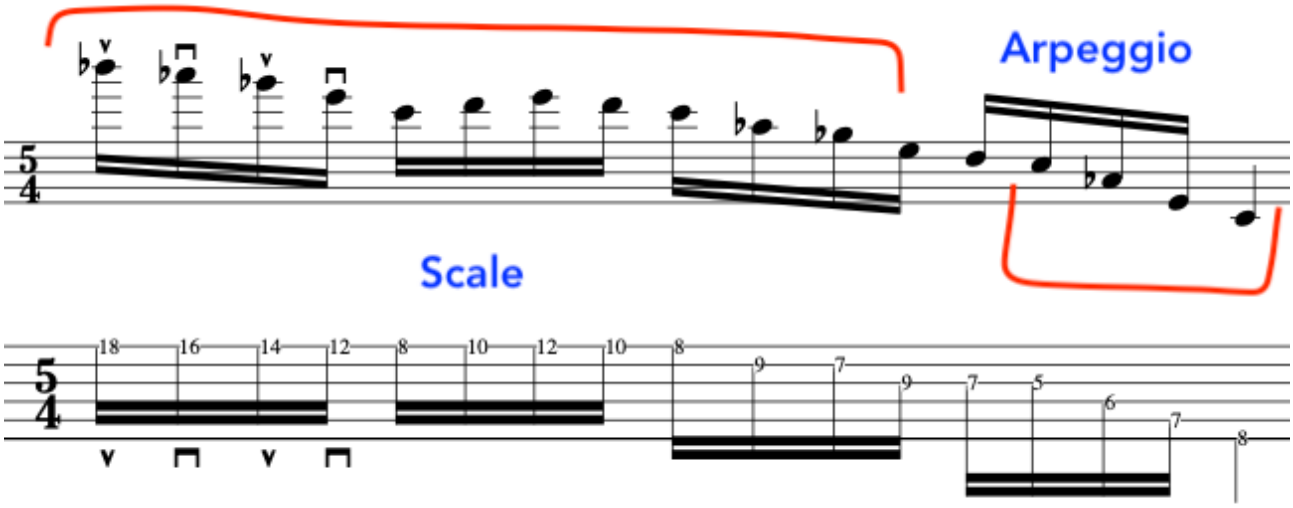
Whole Tone Scale



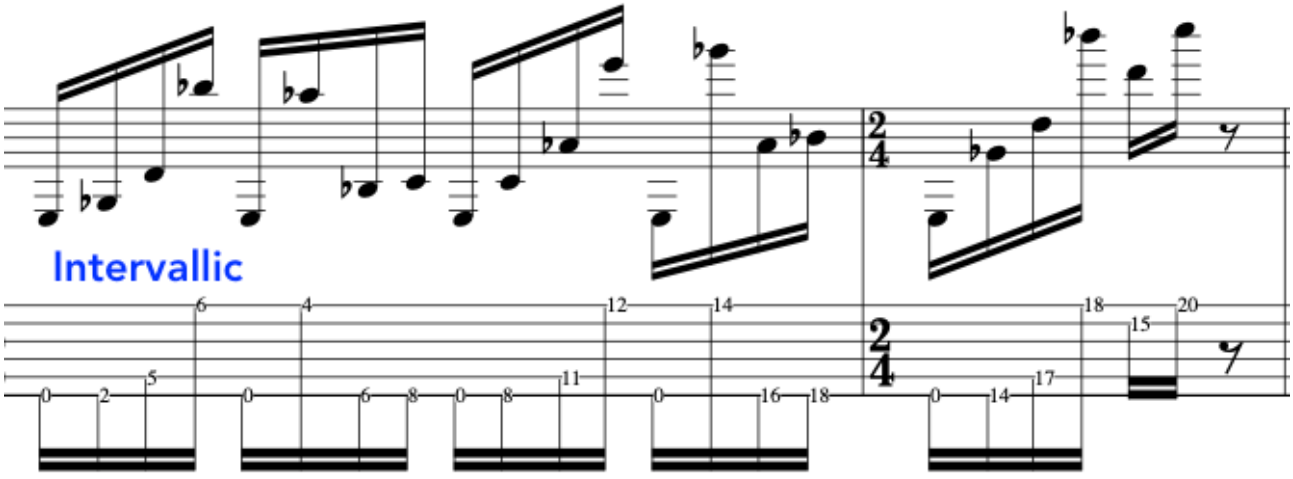
Now, let's employ some **20c Classical Messiaen** style **"Intervallic"** movement to **complete** the phrase:



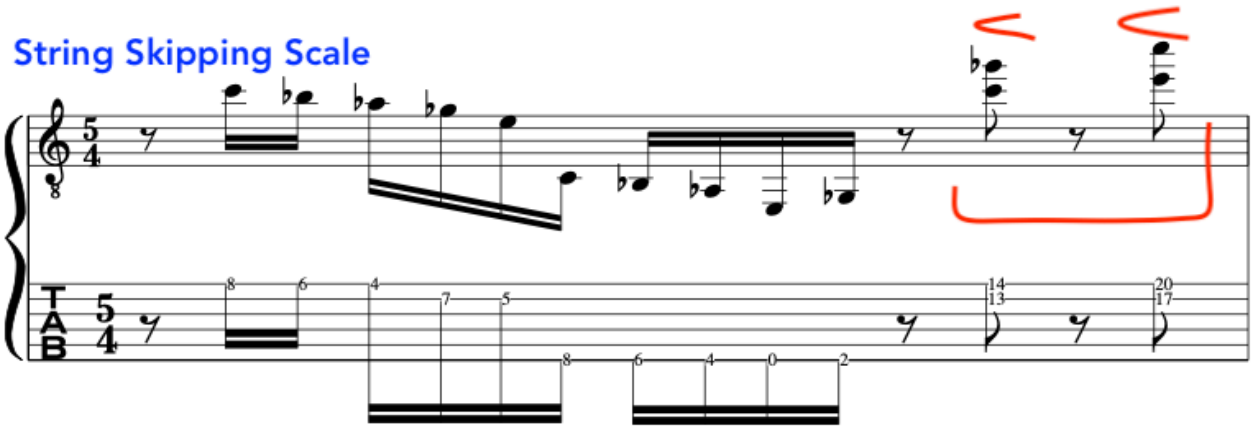
From here, we will descend with the **whole tone scale** and connect it to the **augmented arpeggio**:



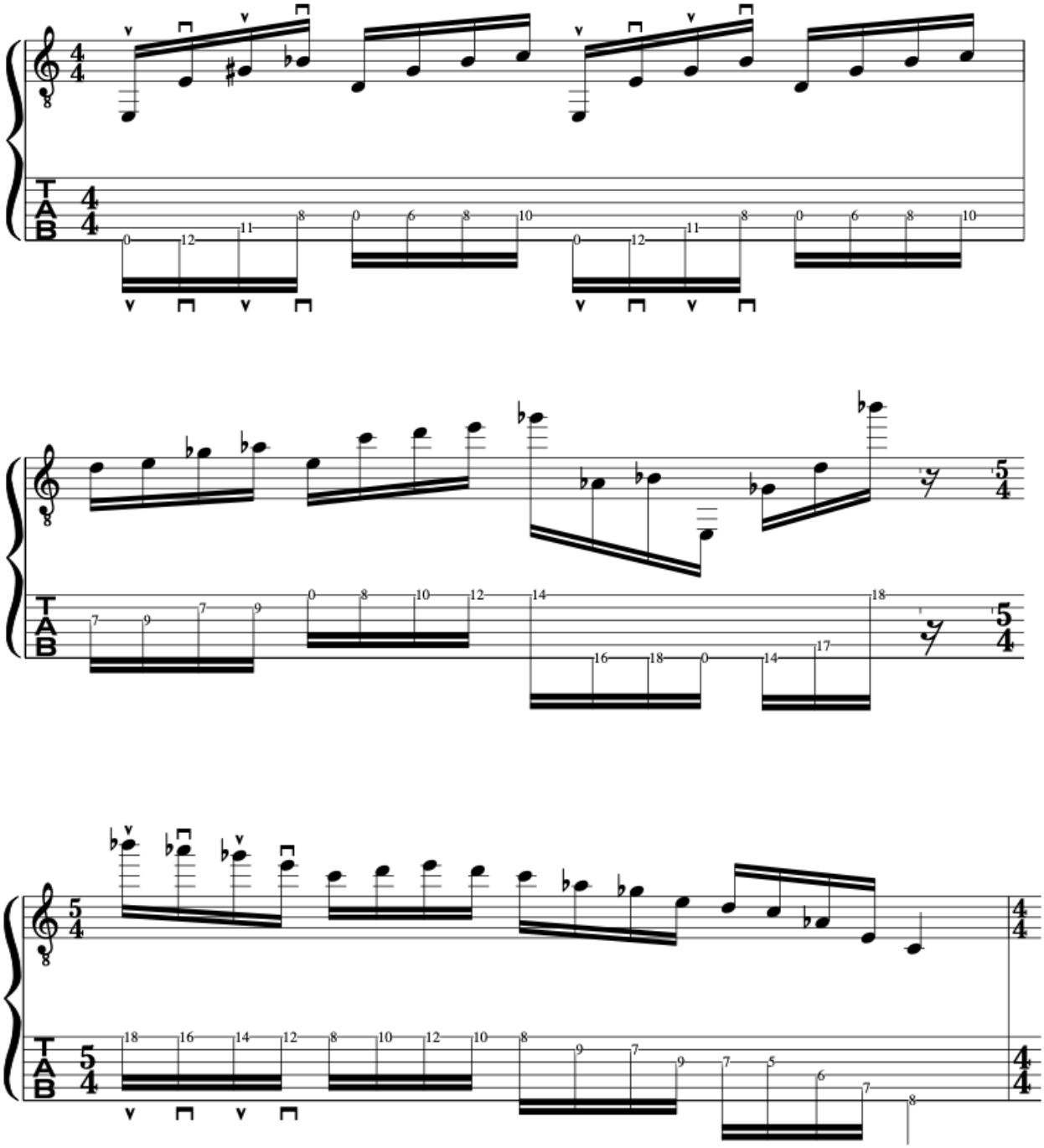
Let's now return to and exploit our **intervallic movement** as we ascend the guitar fingerboard:

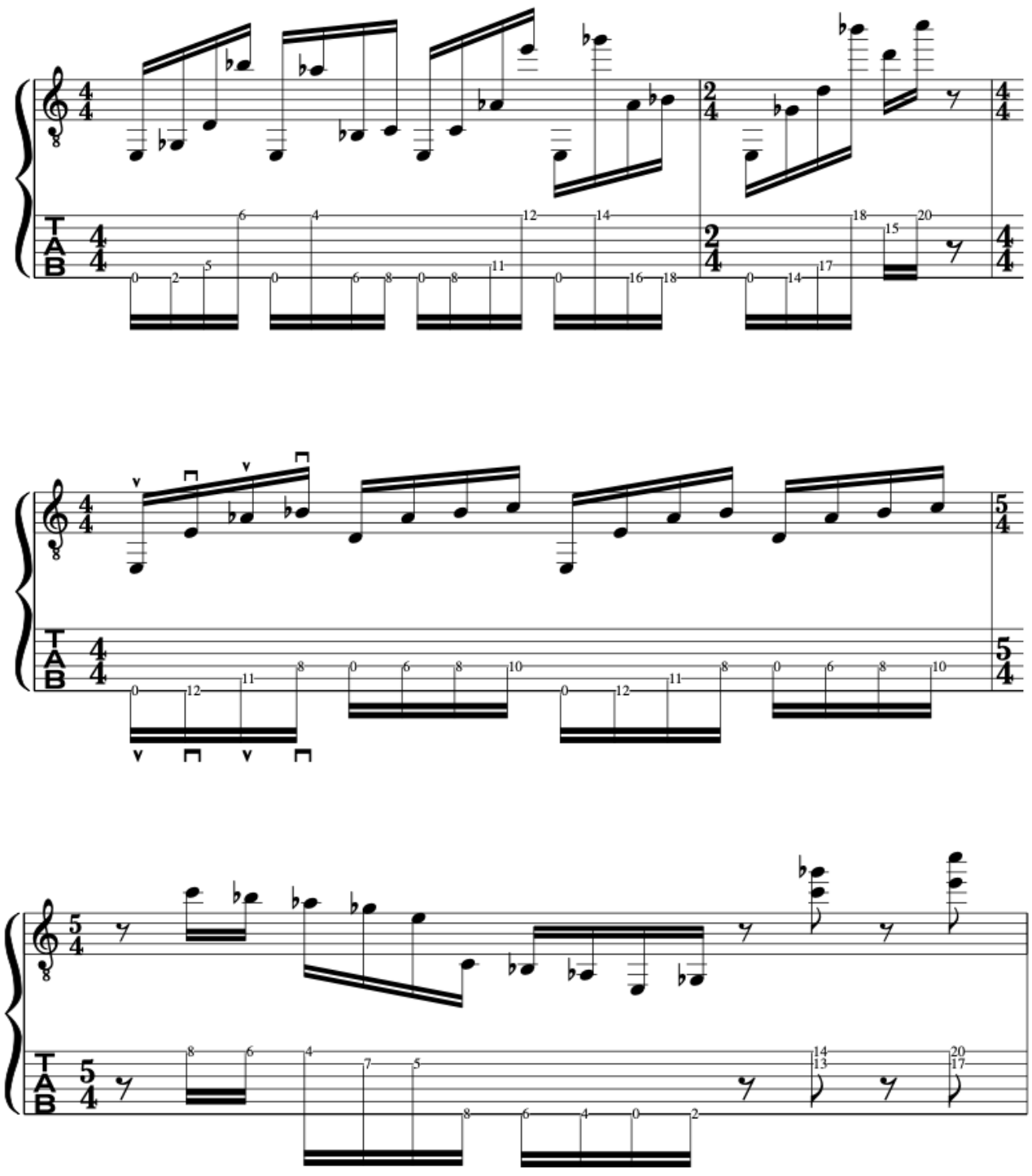


Finally, let's finish with some **string skipping** whole tone scale and a couple of plucks up high:



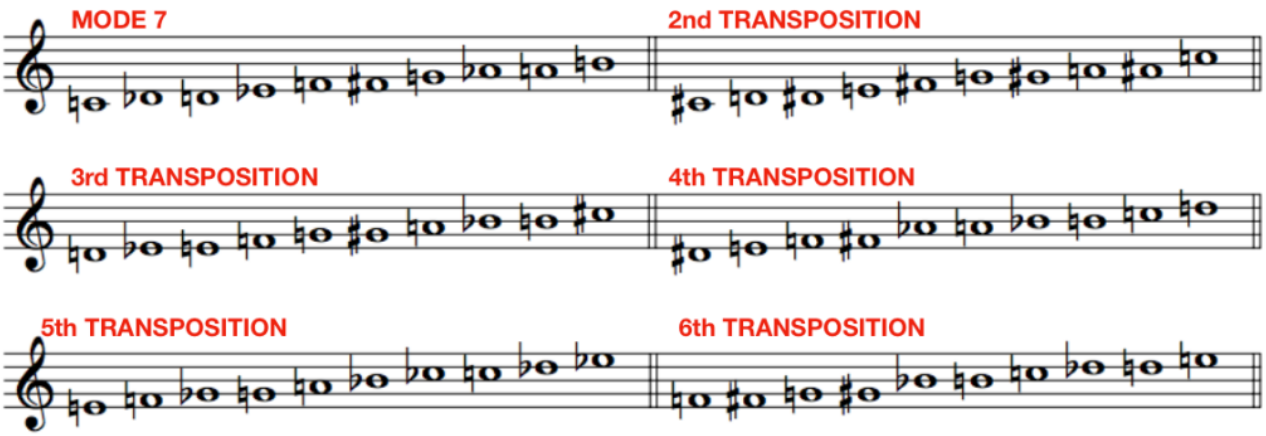
FULL EXERCISE:



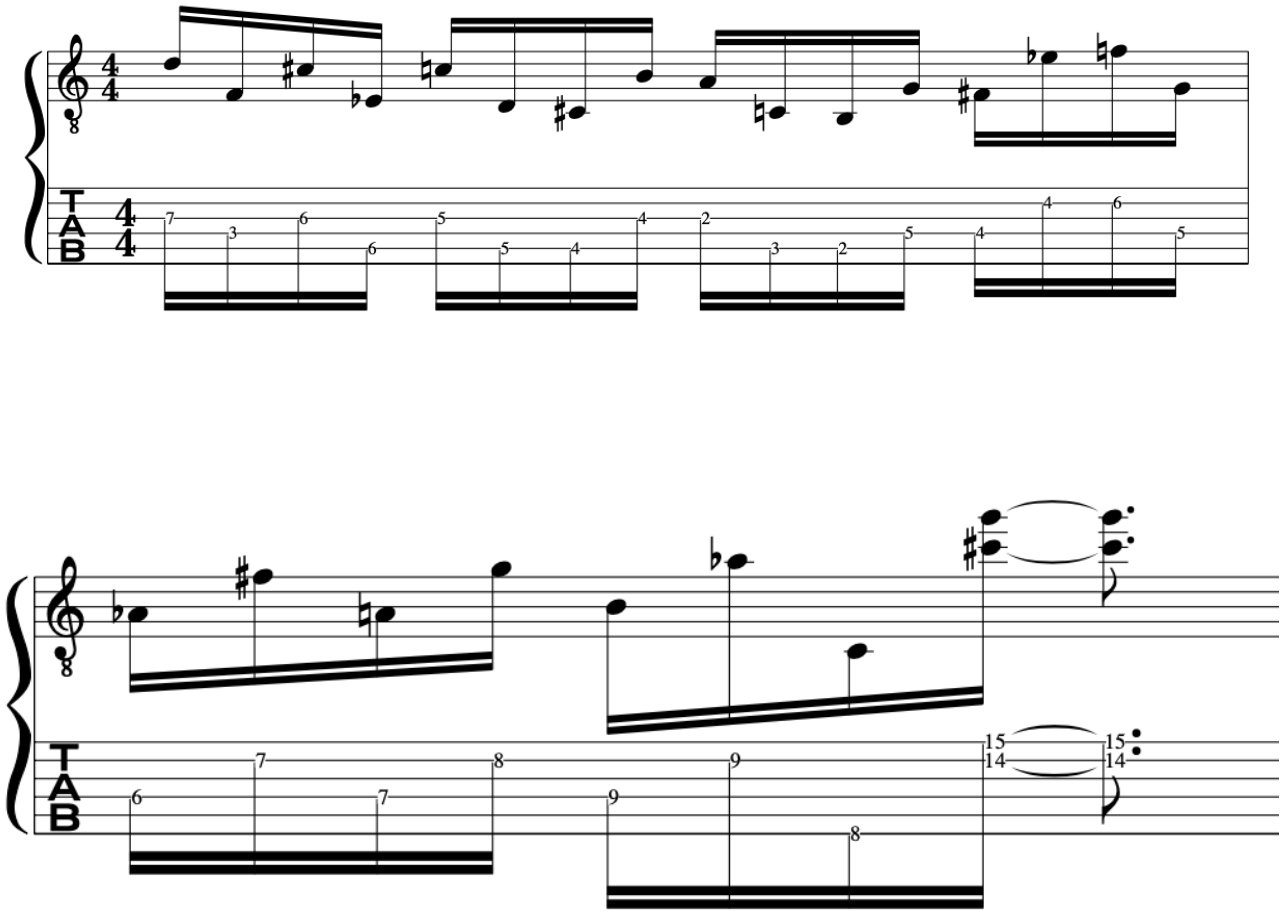


MESSIAEN MODES 2 and 7: [No examples for these two modes are covered on my website]

THE 7TH MODE HAS 6 TRANSPOSITIONS

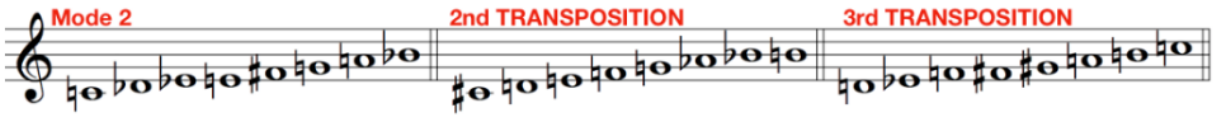
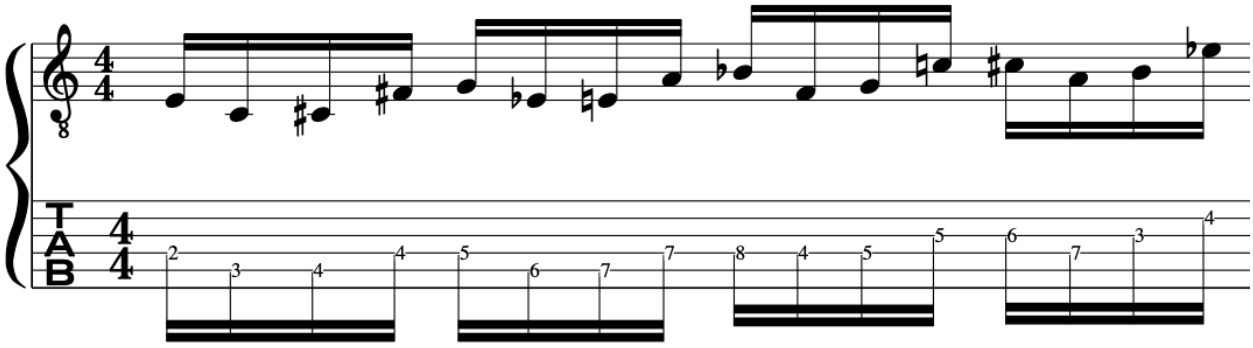


Mode 7 EXAMPLE:



MODE 2:

Is the “Octatonic” scale, also known as the “Diminished” scale. It has 3 transpositions.



Mode 2 EXAMPLE: