

# Modular Succession: The Hungarian Gypsy Scale Modes

All *Mode Spelling* are relative to the Major Scale. Whereas each note in the Major Scale (Ionian Mode) is given the Numbers: 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1. Modes use the same notes as the scale.

<i>Hungarian Gypsy Mode Spellings in the Key of C</i>		
Mode Name	Mode Spelling	Base Note Example
<b>Hungarian Gypsy</b>	1 - 2 - $b_3$ - $\#_4$ - 5 - $b_6$ - $b_7$ - 1	C - D - E $\flat$ - F $\sharp$ - G - A $\flat$ - B $\flat$ - C
<b>Mode 2</b>	1 - $b_2$ - 3 - 4 - $b_5$ - $b_6$ - $b_7$ - 1	D - E $\flat$ - F $\sharp$ - G - A $\flat$ - B $\flat$ - C - D
<b>Mode 3</b>	1 - $\#_2$ - 3 - 4 - 5 - 6 - 7 - 1	E $\flat$ - F $\sharp$ - G - A $\flat$ - B $\flat$ - C - D - E $\flat$
<b>Mode 4</b>	1 - $b_2$ - $b_3$ - $b_4$ - $b_5$ - $b_6$ - $b_7$ - 1	F $\sharp$ - G - A $\flat$ - B $\flat$ - C - D - E $\flat$ - F $\sharp$
<b>Mode 5</b>	1 - $b_2$ - $b_3$ - 4 - 5 - $b_6$ - 7 - 1	G - A $\flat$ - B $\flat$ - C - D - E $\flat$ - F $\sharp$ - G
<b>Mode 6</b>	1 - 2 - 3 - $\#_4$ - 5 - $\#_6$ - 7 - 1	A $\flat$ - B $\flat$ - C - D - E $\flat$ - F $\sharp$ - G - A $\flat$
<b>Mode 7</b>	1 - 2 - 3 - 4 - $\#_5$ - 6 - $b_7$ - 1	B $\flat$ - C - D - E $\flat$ - F $\sharp$ - G - A $\flat$ - B $\flat$

Each 'Base Note Example' contain the same notes as the original scale. The 'Mode Spelling' notates what and how the notes need to change.

For example: in the key of D Major the notes are;  
D - E - F $\sharp$  - G - A - B - C $\sharp$  - D

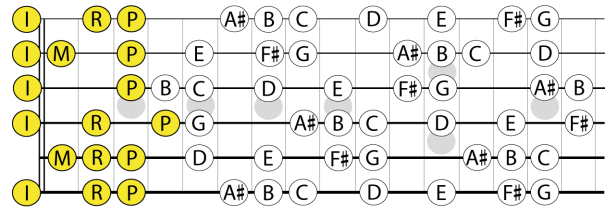
The notes in **Mode 2** of the *Hungarian Gypsy Scale* are;  
D - E $\flat$  - F $\sharp$  - G - A $\flat$  - B $\flat$  - C - D

So we have to flat the 2<sup>nd</sup>, 5<sup>th</sup>, 6<sup>th</sup> and the 7<sup>th</sup> notes;  
1 -  $b_2$  - 3 - 4 -  $b_5$  -  $b_6$  -  $b_7$  - 1

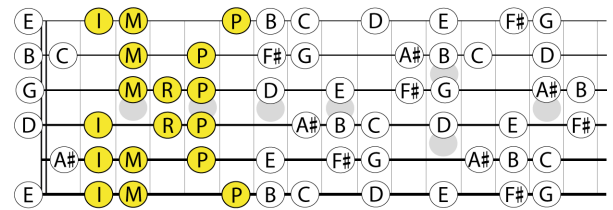
<i>Hungarian Gypsy Mode Spellings With C as the Root</i>		
Mode Name	Mode Spelling	Base Note Example
<b>Hungarian Gypsy</b>	1 - 2 - $b_3$ - $\#_4$ - 5 - $b_6$ - $b_7$ - 1	C - D - E $\flat$ - F $\sharp$ - G - A $\flat$ - B $\flat$ - C
<b>Mode 2</b>	1 - $b_2$ - 3 - 4 - $b_5$ - $b_6$ - $b_7$ - 1	C - D $\flat$ - E - F - G $\flat$ - A $\flat$ - B $\flat$ - C
<b>Mode 3</b>	1 - $\#_2$ - 3 - 4 - 5 - 6 - 7 - 1	C - D $\sharp$ - E - F - G - A - B - C
<b>Mode 4</b>	1 - $b_2$ - $b_3$ - $b_4$ - $b_5$ - $b_6$ - $b_7$ - 1	C - D $\flat$ - E $\flat$ - F $\flat$ - G $\flat$ - A $\flat$ - B $\flat$ - C
<b>Mode 5</b>	1 - $b_2$ - $b_3$ - 4 - 5 - $b_6$ - 7 - 1	C - D $\flat$ - E $\flat$ - F - G - A $\flat$ - B - C
<b>Mode 6</b>	1 - 2 - 3 - $\#_4$ - 5 - $\#_6$ - 7 - 1	C - D - E - F $\sharp$ - G - A $\sharp$ - B - C
<b>Mode 7</b>	1 - 2 - 3 - 4 - $\#_5$ - 6 - $b_7$ - 1	C - D - E - F - G $\sharp$ - A - B $\flat$ - C

The Mode Patterns pictured are in the Key of E. This layout was chosen for the purpose of Modular Succession (to see the modes in order they appear on the fretboard).

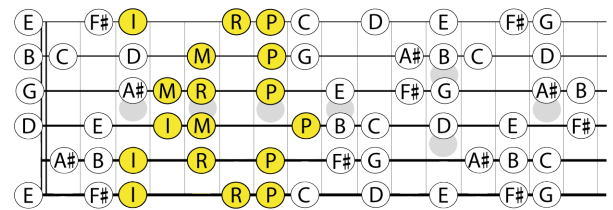
## Hungarian Gypsy: Mode Pattern 1



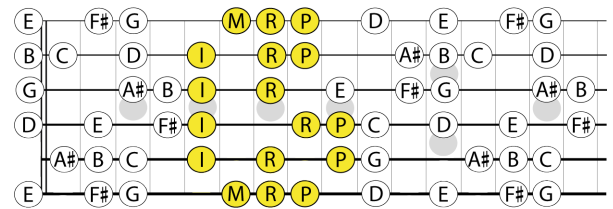
## Mode Pattern 2



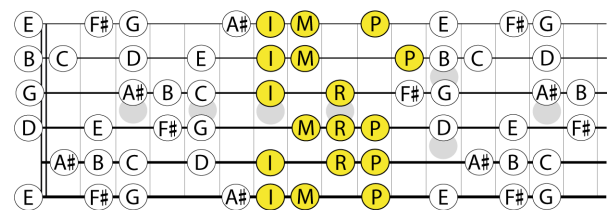
## Mode Pattern 3



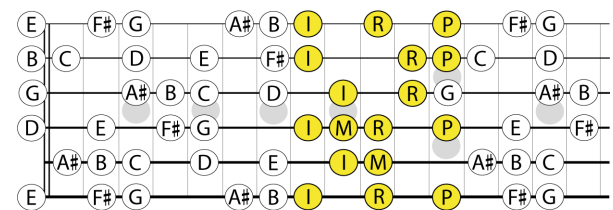
## Mode Pattern 4



## Mode Pattern 5



## Mode Pattern 6



## Mode Pattern 7

