

MODES PART 1

MODES FROM THE MAJOR SCALE

PART 1

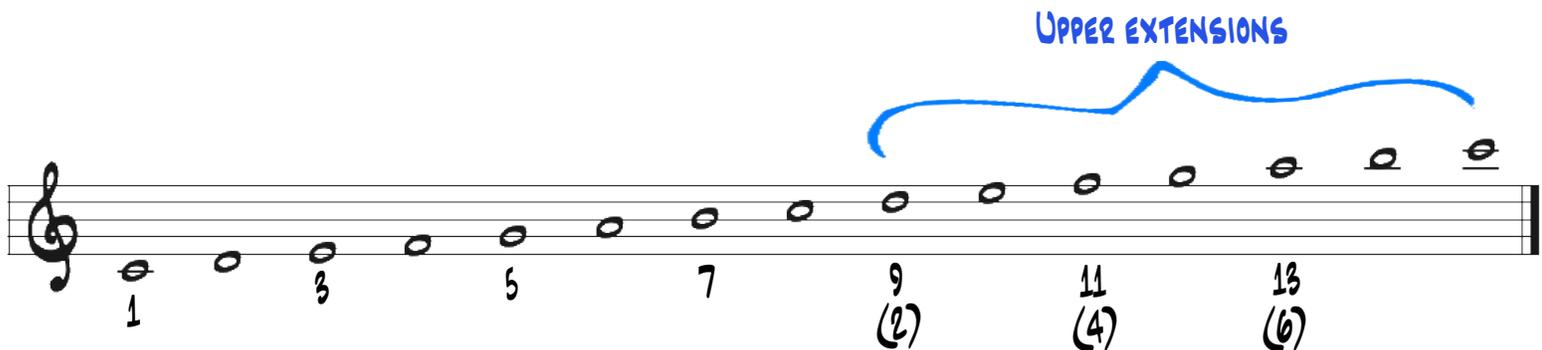
MODES ARE A TYPE OF SCALE AND IN THIS TUTORIAL WE WILL USE THE MAJOR SCALE AS OUR TEMPLATE AND DEVELOP MODES FROM THESE NOTE

OUR FIRST STEP IS TO IDENTIFY THE MODES AND IN PART 2 I WILL EXPLAIN HOW THEY RELATE TO CHORDS

BEFORE WE TOUCH ON MODES I SHOULD FIRST EXPLAIN HOW NOTES WITHIN A SCALE OR MODE ARE NUMBERED

LET'S LOOK AT THE C MAJOR SCALE

WE WILL NUMBER THESE NOTES BY THIRDS AND COME UP WITH ROOT, 3RD, 5TH, 7TH, 9TH, 11TH AND 13TH

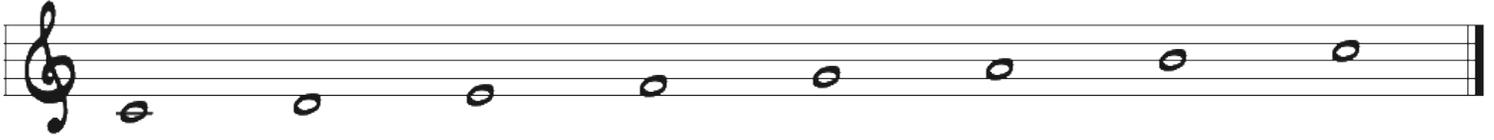


THE 9TH IS THE SAME AS THE 2ND, THE 11TH IS THE SAME AS THE 4TH AND THE 13TH IS THE SAME AS THE 6TH

WE HAVE DIFFERENT NAMES FOR THE 9TH, 11TH AND 13TH BECAUSE THEY ARE ALSO KNOWN AS THE UPPER EXTENSIONS OF A CHORD

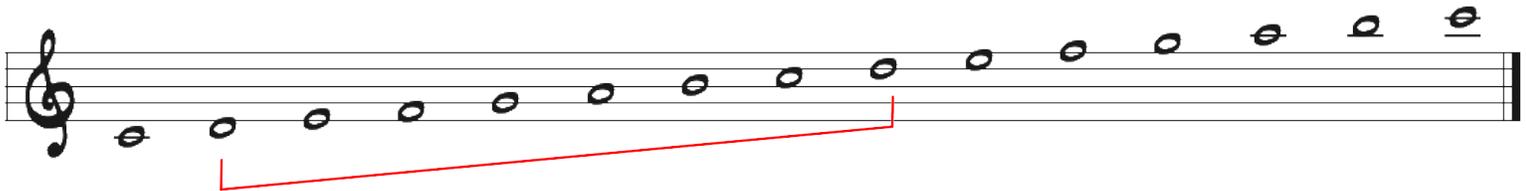
THE C MAJOR SCALE CAN ALSO BE CALLED IONIAN

C IONIAN-1ST DEGREE

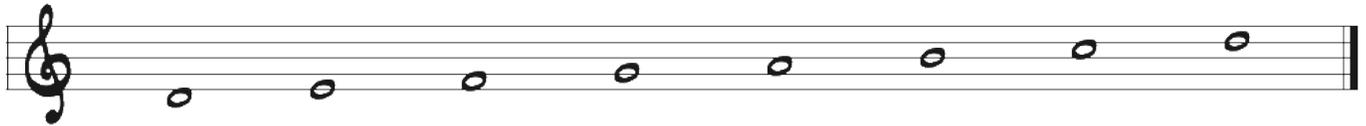


DORIAN-2ND DEGREE

IF WE START ON D AND USE THE SAME NOTES AS THE C MAJOR SCALE WE COME UP WITH THIS MODE WHICH IS CALLED DORIAN

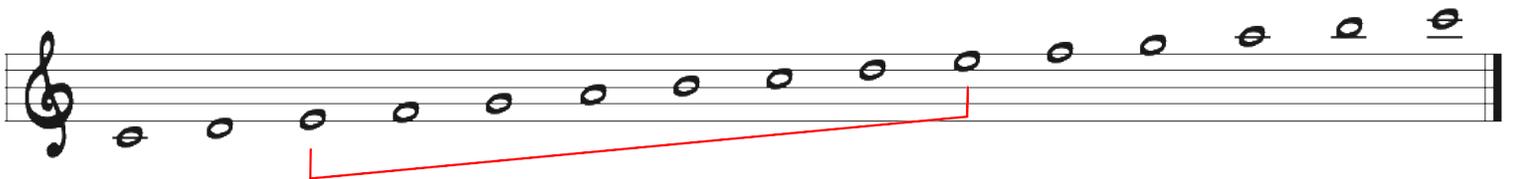


D DORIAN

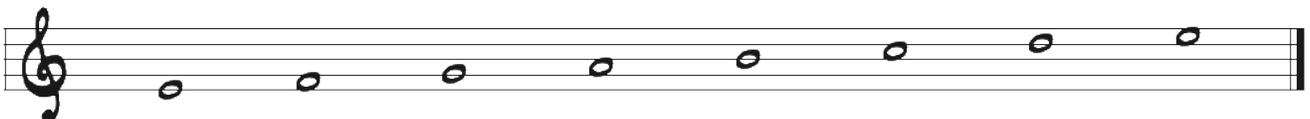


PHRYGIAN-3RD DEGREE

OUR NEXT NOTE IS E AND WE MAKE A SCALE TO THE HIGHER E AND THIS IS CALLED PHRYGIAN



E PHRYGIAN



LYDIAN-4TH DEGREE

WE WILL CONTINUE THIS PATTERN AND THE NEXT MODE IS
F TO F AND THAT IS CALLED LYDIAN

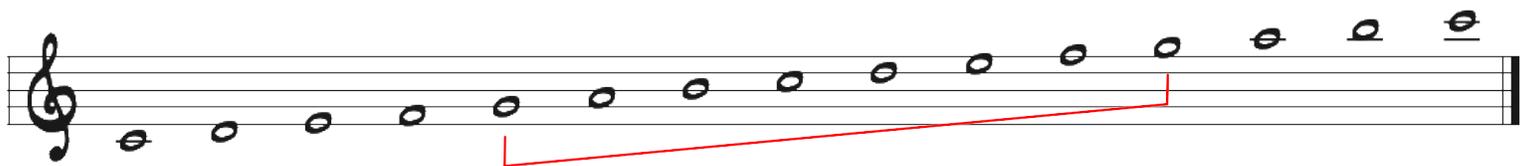


F LYDIAN



MIXOLYDIAN-5TH DEGREE

G TO G IS MIXOLYDIAN

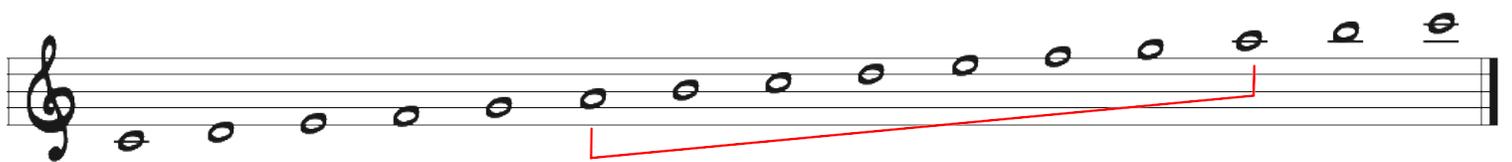


G MIXOLYDIAN



AEOLIAN-6TH DEGREE

A TO A IS AEOLIAN. AEOLIAN IS ALSO THE RELATIVE MINOR

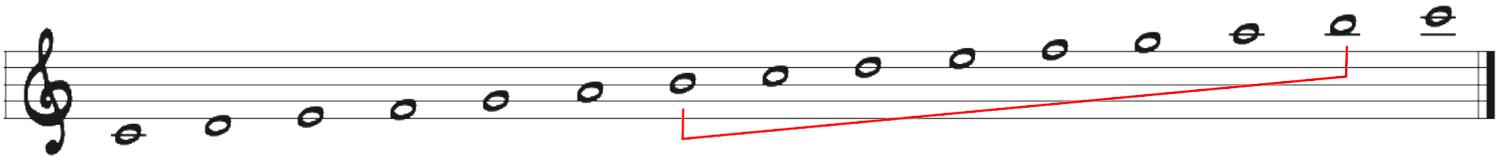


A AEOLIAN



LOCRIAN-7TH DEGREE

B TO B IS LOCRIAN



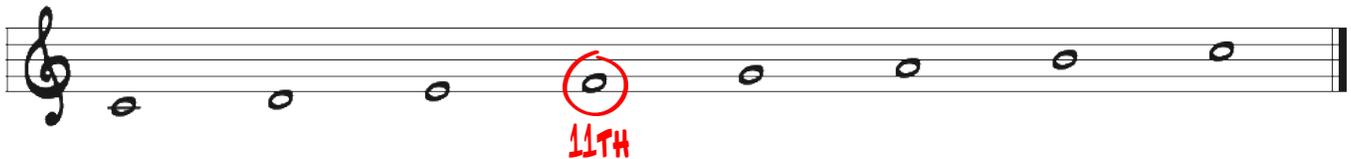
B LOCRIAN



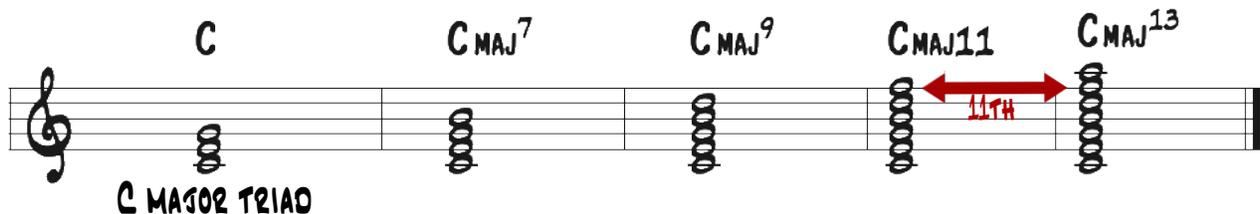
PART 2

MAJOR/IONIAN AND THE ACCOMPANYING CHORDS

C IONIAN OR C MAJOR SCALE



THE C IONIAN MODE CAN BE USED WITH THE FOLLOWING CHORDS



WHEN WE HAVE A C MAJOR TRIAD, WE COULD PLAY THE C IONIAN OR C MAJOR SCALE

THE CMAJ7, CMAJ9, CMAJ11 AND CMAJ13 CHORDS CAN ALL USE THE C IONIAN MODE

IF WE HAVE A MAJOR 3RD IN THE CHORD, THE 11TH IS CONSIDERED AN AVOID TONE BUT WE WILL TALK ABOUT HOW TO USE THAT PROPERLY IN FUTURE TUTORIALS

BEFORE I MOVE ON I SHOULD MENTION THAT I WILL BE ANALYZING MODES IN HOW THEY RELATE TO THE MAJOR SCALE

THE DIFFERENCE BETWEEN THE D MAJOR SCALE/IONIAN AND D DORIAN IS THE FLAT 3RD AND FLAT 7TH

D MAJOR SCALE/IONIAN

MAJOR 3RD

MAJOR 7

D DORIAN

MINOR 3RD

MINOR 7TH

THE DIFFERENCE BETWEEN THE G MAJOR SCALE/IONIAN AND G MIXOLYDIAN IS THE FLAT 7

G MAJOR SCALE/IONIAN

G MIXOLYDIAN

DORIAN AND THE ACCOMPANYING CHORDS

D DORIAN

THE D DORIAN MODE CAN BE USED WITH ALL THESE CHORDS

D^{MIN} D^{MIN7} D^{MIN9} D^{MIN11} D^{MIN13}

PHRYGIAN AND THE ACCOMPANYING CHORDS

PHRYGIAN CONTAINS A^{b9}, b3, b13 AND b7

E PHRYGIAN



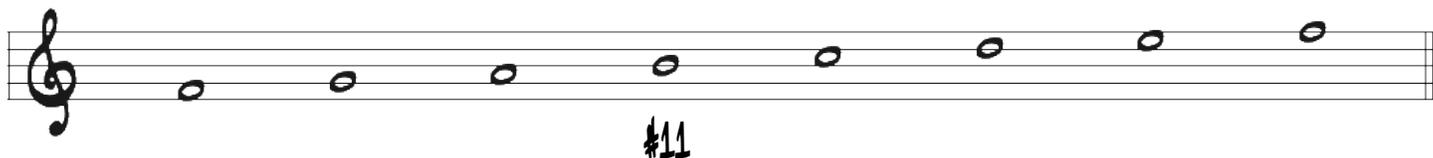
THIS ACCOMPANYING CHORD IS A LITTLE DIFFERENT BECAUSE I HAVE SEEN IT WRITTEN ON CHARTS AS JUST "E PHRYGIAN" AND NOT EMIN7(b9,b13)



EMIN7(b9,b13) IS CORRECT AS WELL BUT E PHRYGIAN SEEMS TO BE EASIER TO SIGHTREAD AND UNDERSTAND QUICKLY

LYDIAN AND THE ACCOMPANYING CHORDS

F LYDIAN



LYDIAN IS A MAJOR CHORD AND WE CAN USE IT AS AN F MAJOR, F MAJOR 7, F MAJOR 9, F MAJOR 9(#11), AND F MAJOR 13TH(#11)



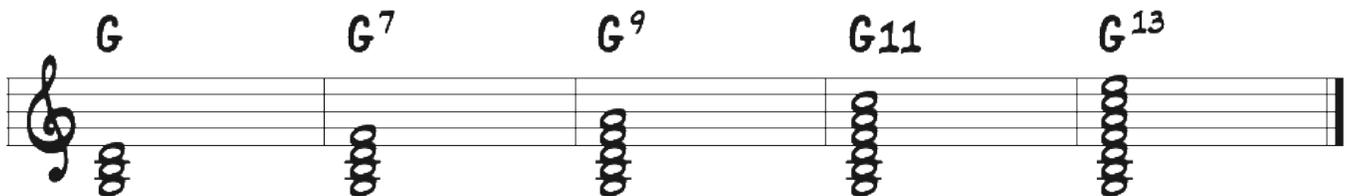
MIXOLYDIAN AND THE ACCOMPANYING CHORDS

G MIXOLYDIAN



MIXOLYDIAN MODES ARE USED ON DOMINANT 7TH CHORDS

IF YOU SEE A G TRIAD YOU COULD USE G MIXOLYDIAN AS WELL AS
G7, G9, G11, AND G13

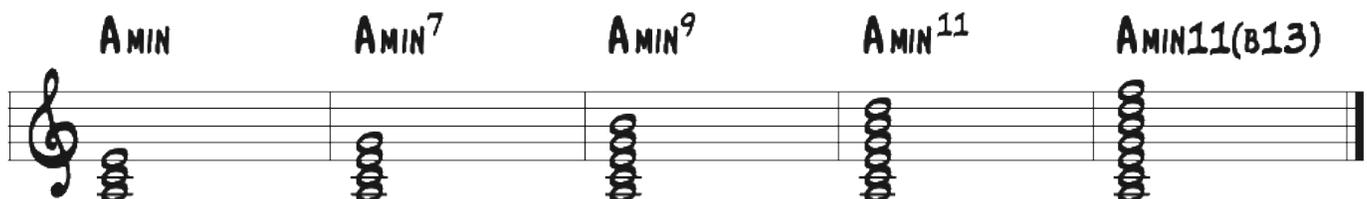


AEOLIAN AND THE ACCOMPANYING CHORDS



AEOLIAN IS ALSO THE RELATIVE MINOR OF C MAJOR

AEOLIAN CONSISTS OF A B \flat , B \flat 13, AND B \flat 7 AND IS USED ON MINOR CHORDS SUCH
AS A MINOR, A MINOR 7TH, A MINOR 9TH, A MINOR 11TH AND A MINOR11(B13)



LOCRIAN AND THE ACCOMPANYING CHORDS

OUR LAST MODE IS LOCRIAN AND B IT HAS A^b9, b3, b5, b13, AND A^b7

B LOCRIAN

A musical staff in treble clef showing the notes of B Locrian mode: B, b9, b3, b5, b13, b7, and a natural 9. The notes are written as whole notes on a five-line staff.

THIS IS ALSO A MINOR MODE BUT MORE SPECIFICALLY IT IS USED AS A MINOR7(b5) CHORD

B MIN^{7(b5)}

A musical staff in treble clef showing the chord B minor 7(b5) represented by diagonal slashes on the lines of the staff.

SUMMARY

THREE MAJOR MODES WHICH ARE C IONIAN, F LYDIAN AND G MIXOLYDIAN

C IONIAN

F LYDIAN

G MIXOLYDIAN

Three musical staves in treble clef showing the notes of C Ionian, F Lydian, and G Mixolydian modes. The notes are written as whole notes on a five-line staff.

MAJOR MODES

WE HAVE 3 MINOR MODES WHICH ARE D DORIAN, E PHRYGIAN, AND A AEOLIAN

D DORIAN

E PHRYGIAN

A AEOLIAN

Three musical staves in treble clef showing the notes of D Dorian, E Phrygian, and A Aeolian modes. The notes are written as whole notes on a five-line staff.

MINOR MODES

OUR LAST MODE IS B LOCRIAN WHICH IS MINOR BUT A LITTLE DIFFERENT BECAUSE IT HAS A FLAT 5

B LOCRIAN

A musical staff in treble clef showing the notes of B Locrian mode: B, b9, b3, b5, b13, b7, and a natural 9. The notes are written as whole notes on a five-line staff.

MIN7(b5)