

LESSON FIFTY FOUR

MODES

The term **mode** is another name for a scale. There are seven different modes which can be derived from the major scale by starting on each of the seven notes of the major scale. These modes were first used in ancient Greece and have been widely used throughout history in all types of music. They are particularly useful for improvising or composing melodies over chord progressions. The names of the seven modes and their relationship to the major scale are shown below.

1. IONIAN MODE – The Ionian mode is another name for the major scale itself. By starting and ending on the first note of the major scale (C) you can play the Ionian mode.

C Ionian = C D E F G A B C

2. DORIAN MODE – The Dorian mode starts and ends on the second note of the major scale (in this case D).

D Dorian = D E F G A B C D

3. PHRYGIAN MODE – The Phrygian mode starts and ends on the third note of the major scale (in this case E).

E Phrygian = E F G A B C D E

4. LYDIAN MODE – The Lydian mode starts and ends on the fourth note of the major scale (in this case F).

F Lydian = F G A B C D E F

5. MIXOLYDIAN MODE – The Mixolydian mode starts and ends on the fifth note of the major scale (in this case G).

G Mixolydian = G A B C D E F G

6. AEOLIAN MODE – The Aeolian mode starts and ends on the sixth note of the major scale (in this case A).

A Aeolian = A B C D E F G A

7. LOCRIAN MODE – The Locrian mode starts and ends on the seventh note of the major scale (in this case B).

B Locrian = B C D E F G A B



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Here is an exercise containing all of the modes derived from the major scale. Listen to the sound of each mode against the chords indicated above the music.

C		Dm	
C Ionian		D Dorian	
T	0 1	0 1 3	1 0
A	0 2 3	0 2	2 0
B	3	3	3 2 0

Em		F	
E Phrygian		F Lydian	
T	0	0 1	0
A	0 2	0 1 3	0 1
B	2 3	3	3

G		Am	
G Mixolydian		A Aeolian	
T	0 1 3	1 0	0 2
A	0 2	3 1 0	0 2 3
B	3	2 0	3

Bdim		C	
B Locrian			
T	0	:	0
A	0 2 3	2 0	:
B	2 3	3 2 0	3

LESSON TWENTY FIVE

SCALE TONE CHORDS

In any key it is possible to build chords on each note of a scale. This means that for every scale there are **seven** possible chords which can be used for creating guitar parts harmonising melodies. These seven chords are called **scale tone chords**. It is common practice to describe all the chords within a key with **roman numerals**. The example below demonstrates the seven scale tone triads (three note chords) in the key of C major.

C	Dm	Em	F	G	Am	Bdim	C
<u>i</u>	<u>ii</u>	<u>iii</u>	<u>IV</u>	<u>V</u>	<u>VI</u>	<u>VII</u>	<u>i</u>
0 2 3	2 3 5	0 0 2	1 2 3	3 4 5	0 1 2	1 3 4	3 5 5

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These are the seven **scale tone triads** in the key of C played as arpeggios. The ascending pattern in bars 1 to 4 begins on the **root** of each new chord, while the descending pattern in bars 5 to 8 begins on the **5th** of each new chord. As always, once you can do this in one key, try them in all keys; both around the key cycle and chromatically ascending and descending.

C	Dm	Em	F	G	Am	Bdim	C
3 2 0 2 0 3 2 3	2 0 0 0 3 2 1 2	2 0 0 0 3 2 1 2	0 0 3 0 2 1 0 1	0 3 1 3 1 0 3			

C	Bdim	Am	G	F	Em	Dm	C
3 0 1 0 1 3 0 3	0 1 1 3 0 0 0	0 1 1 3 0 0 0	1 2 2 0 0 0	1 2 3 2 0 0 0	2 3 0 3 0 2 3	2 3 0 3 0 2 3	3