

THE MAJOR MODES pt.1

Each major scale can generate 6 other seven note scales all of which have their own unique sound quality and mood.

It's a good idea to know what they're called. So here's a little mnemonic to establish what the mode names are in order.

Parent scale Derivatives

Mode I	Mode II	Mode III	Mode IV	Mode V	Mode VI	Mode VII
I	D on't	P lay	L ike	M ick	A nd	L ocran
↑	↑	↑	↑	↑	↑	↑
	DORIAN		LYDIAN (say lideyan)		AEOLIAN (NATURAL MINOR)	
* IONIAN (MAJOR)		PHRYGIAN (say fridgeyan)		MIXOLYDIAN		LOCRIAN (say lockreyan)

* To save any confusion, we'll call it the major scale, instead of the less used term : ionian .

They take their names from ancient Greek tribes and territories. A legacy attributed back to Pythagorus the Mathematician / Mystic.

THE MODES IN THE KEY OF G MAJOR

Scale notes

Mode I	G MAJOR	G A B C D E F# G
Mode II	A DORIAN	A B C D E F# G A
Mode III	B PHRYGIAN	B C D E F# G A B
Mode IV	C LYDIAN	C D E F# G A B C
Mode V	D MIXOLYDIAN	D E F# G A B C D
Mode VI	E AEOLIAN	E F# G A B C D E
Mode VII	F# LOCRIAN	F# G A B C D E F#

The modes are constant no matter what key they're derived from, meaning mode I is always major, mode V is always mixolydian, etc.

THE MAJOR MODES pt.1

■ = Root note ● = Scale note

Mode I

G MAJOR

Mode II

A DORIAN

Mode III

B PHRYGIAN

Mode IV

C LYDIAN

Mode V

D MIXOLYDIAN

Mode VI

E AEOLIAN

Mode VII

F# LOCRIAN

I G MAJOR

TAB

II A DORIAN

III B PHRYGIAN

VI C LYDIAN

V D MIXOLYDIAN

VI E AEOLIAN

VII F# LOCRIAN

While this might be an accurate text book definition of the modes, to me they all sound pretty much like a major at different starting points i.e. not very exciting. To see the modes only in this way is misleading. It's like only being able to view 10° of a 360° panorama. It just doesn't illustrate their immense potential. Despite what you've just read, it's not really the starting point which determines a mode, it's the chord that it's being played over. Don't worry you haven't missed anything, all will be revealed in Lesson 30.