

## THE MAJOR MODES pt.2

Picking up where we left off, let's check out the modes from a single starting point (parallel) instead of the derivative method that was used in lesson 29 to generate them off each consecutive note of a single major scale. Setting them up over a single tonal centre gives a much clearer picture of their individual natures and interval patterns.

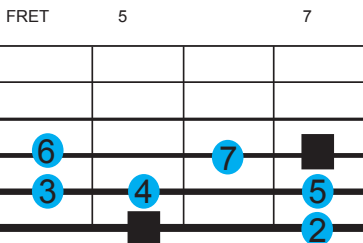
Notice how the major scale has been transposed from G in lesson 29 to A major. This makes it a tad less stretchy for your fretting hand as the frets are not as spread out.

■ = Root note - in this case, all **A**. ● = Scale note. ○ = Original major scale interval.

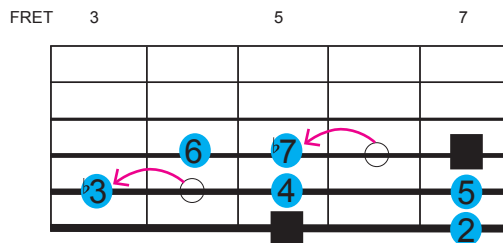
↪○ = Indicates modification away from the original major scale interval.

Remember a flat (b) goes lower in pitch and a sharp (#) (as in the lydian scale) goes higher in pitch.

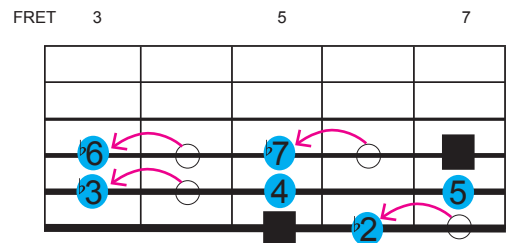
**Mode I**  
**A MAJOR**



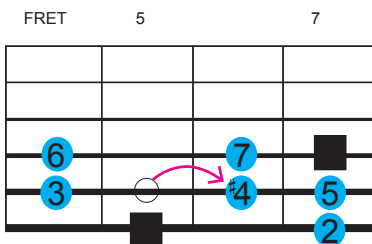
**Mode II**  
**A DORIAN**



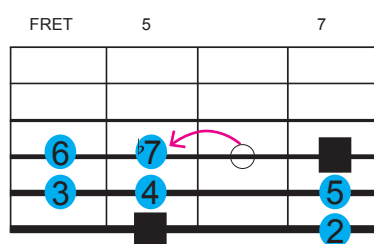
**Mode III**  
**A PHRYGIAN**



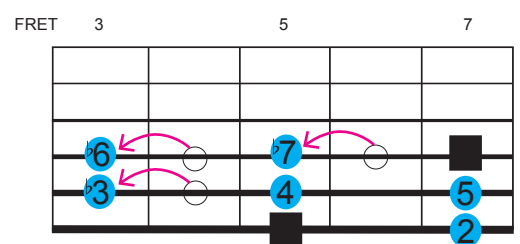
**Mode IV**  
**A LYDIAN**



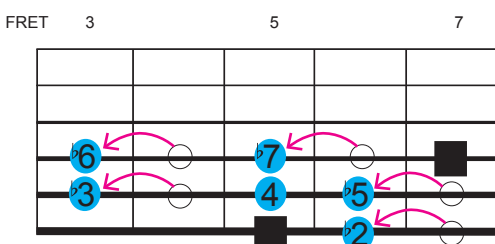
**Mode V**  
**A MIXOLYDIAN**



**Mode VI**  
**A AEOLIAN**



**Mode VII**  
**A LOCRIAN**



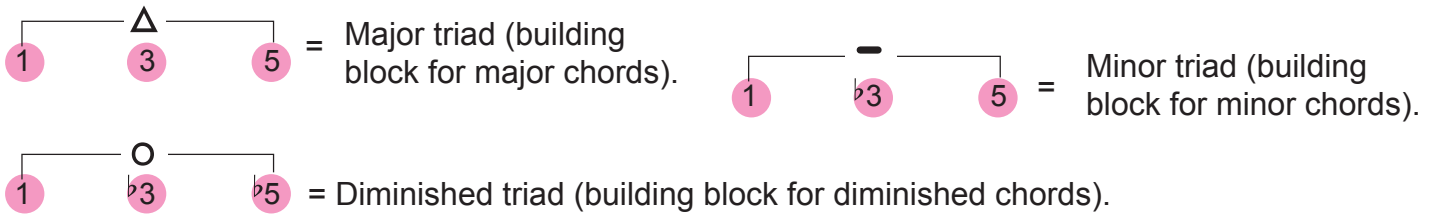
If you can, record the open A string with some kind of rhythm or have a friend play it or just try singing it while you play all 7 scales over it. Hopefully you should hear dramatic mood shifts from one mode to another.

## THE MAJOR MODES pt.2

All the derived modes are measured against the 1 2 3 4 5 6 7 intervals of the original parent major scale (see lesson 22) thus creating a unique interval row for each mode. In fact any scale you'll ever encounter no matter how exotic or obscure will have an interval sequence referenced off the major scale. This is why the major scale is such a big deal, it's the measuring stick for any and all of the other scales you'll encounter above and beyond just the major modes.

The list below shows each of the individual mode interval sequences. Keep in mind that the intervals remain the same regardless of key, i.e. the A dorian intervals will be identical to any other dorian, B phrygian intervals will be identical to any other phrygian and so on.

By highlighting each of the modes scale tones (●) you can extract the appropriate chord that works correctly with that particular mode.



		<u>MODE INTERVALS</u>	<u>DERIVED CHORDS</u> (Diatonic chords)
Mode I	<b>G MAJOR</b>	$1 \quad 2 \quad \Delta \quad 3 \quad 4 \quad 5 \quad 6 \quad 7$	= <b>G</b> <b>G<sup>Δ7</sup></b>
Mode II	<b>A DORIAN</b>	$1 \quad 2 \quad - \quad b3 \quad 4 \quad 5 \quad 6 \quad b7$	= <b>A-</b> <b>A<sup>-7</sup></b>
Mode III	<b>B PHRYGIAN</b>	$1 \quad b2 \quad - \quad b3 \quad 4 \quad 5 \quad b6 \quad b7$	= <b>B-</b> <b>B<sup>-7</sup></b>
Mode IV	<b>C LYDIAN</b>	$1 \quad 2 \quad \Delta \quad 3 \quad \#4 \quad 5 \quad 6 \quad 7$	= <b>C</b> <b>C<sup>Δ7</sup></b>
Mode V	<b>D MIXOLYDIAN</b>	$1 \quad 2 \quad \Delta \quad 3 \quad 4 \quad 5 \quad 6 \quad b7$	= <b>D</b> <b>D<sup>7</sup></b>
Mode VI	<b>E AEOLIAN</b>	$1 \quad 2 \quad - \quad b3 \quad 4 \quad 5 \quad b6 \quad b7$	= <b>E-</b> <b>E<sup>-7</sup></b>
Mode VII	<b>F# LOCRIAN</b>	$1 \quad b2 \quad O \quad b3 \quad 4 \quad b5 \quad b6 \quad b7$	= <b>F#<sup>o</sup></b> <b>F#<sup>∅</sup></b>