

Theory

Modes

The term "MODES" has brought fear to many a student when in actuality, it simply means SCALES. Below is a list of the modes and other miscellaneous scales with associated analysis and how to find them. On the following pages you will find a detailed explanation of the construction and derivation of the modes. Also included is a partial list of some sticking suggestions which are simply repeated from the sticking of the major scales on the previous page, but starting on different scale degrees.

*(Diatonic)

Analysis	Mode to use	How mode is created
I maj.7	Ionian Mode	(Major Scale)
II-7	Dorian Mode	(b3, b7)
III-7	Phrygian Mode	(b2, b3, b6, b7)
IV maj.7	Lydian Mode	(#4)
V7	Mixolydian Mode	(b7)
VI-7	Aeolian Mode	(b3, b6, b7)
VII-7b5	Locrian Mode	(up half-step)

* Diatonic - coming from the notes of the scale.

Diminished 7th Chords - Symmetrical diminished scale
(Whole-step, half-step)

Dominant b9 Chords - Symmetrical diminished scale
(Half-step, whole-step)

Major 7th Chords (other than I maj.7) - Lydian scale
(Melody permitting)

Dominant b9 b13 Chords - Harmonic minor down 5th scale
(or Mixolydian b9 b13)

Augmented Chords - Whole-tone scale

Altered Chords - Scale is 1 b9 #9 3 b5 b13 b7

(No natural 5th) All the altered tensions