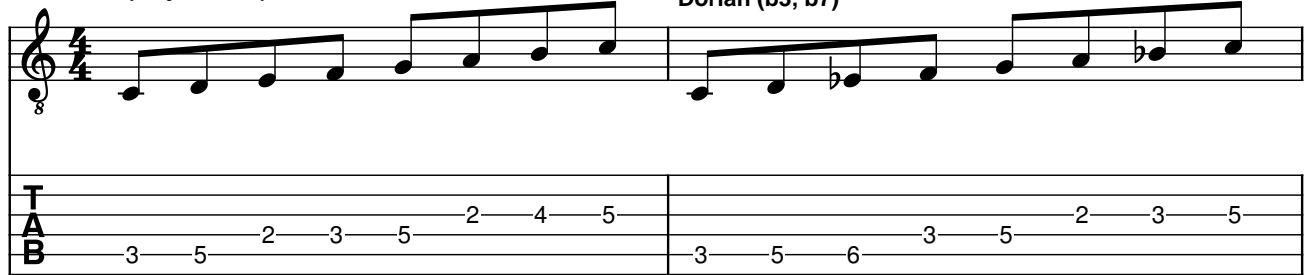


Defining Modes

Using "Parallel" Thinking to Define Modes

Rather than defining all the modes of a key center (relative modes) we are going to use the same root pitch (C) to view how intervals are altered in each mode.

Ionian (major scale)



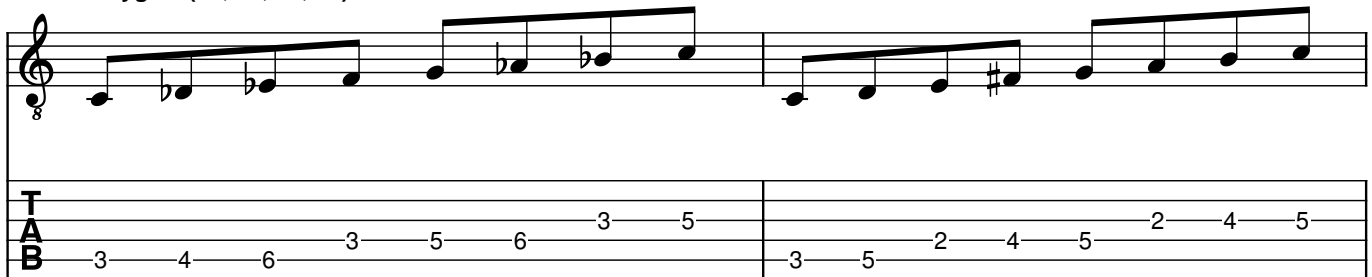
T
A
B

3 5 2 3 5 2 4 5

3 5 6 3 5 2 3 5

Dorian (b3, b7)

Phrygian (b2, b3, b6, b7)



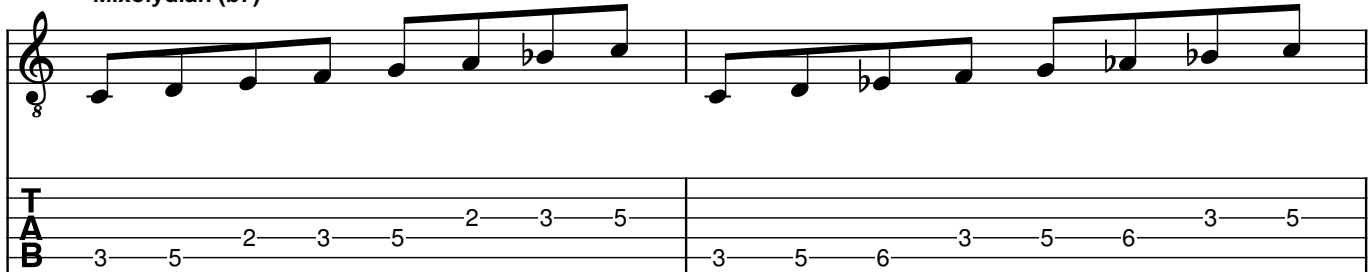
T
A
B

3 4 6 3 5 6 3 5

3 5 2 4 5 2 4 5

Lydian (#4)

Mixolydian (b7)



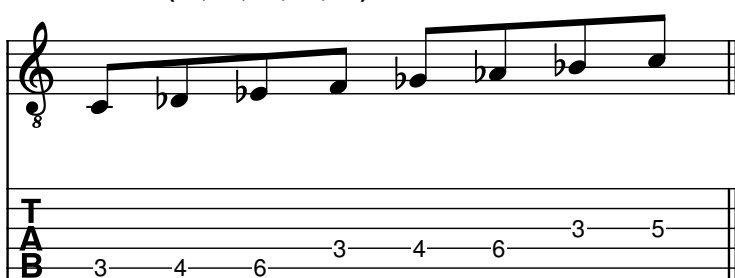
T
A
B

3 5 2 3 5 2 3 5

3 5 6 3 5 6 3 5

Aolian (b3, b6, b7) *minor scale

Locrian (b2, b3, b5, b6, b7)



T
A
B

3 4 6 3 4 6 3 5

The pitches in each parallel mode define it's key center

C Ionian = Key of C Major

C Dorian = Key of Bb Major

C Phrygian = Key of Ab Major

C Lydian = Key of G Major

C Mixolydian = Key of F Major

C Aolian = Key of Eb Major

C Locrian = Key of Db Major

Notes:

- Do you understand the difference between "relative" and "parallel" modes?
- How does each mode differ from it's major counterpart?
- What defines each mode?
- Practice altering tones in scale sequences (can you flat the 3rd? Augment the 5th?)