

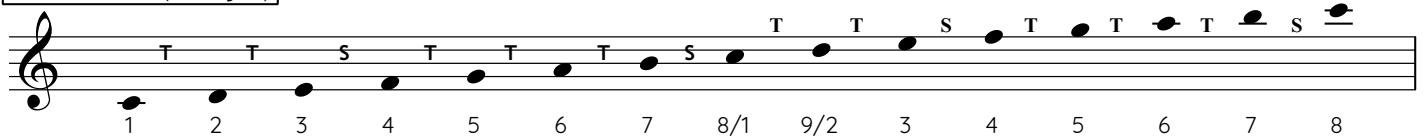
# Modes (Scales)

STEVE EADS

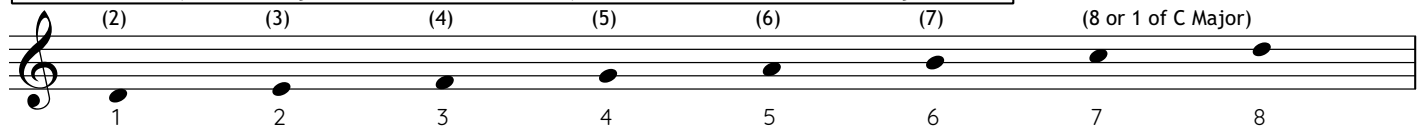
Modes are patterns of Tones and Semitones

Every major scale interval pattern is T T S T T T S. Semitones between notes 3-4 and 7-8. Our ears recognize this pattern.

## Ionian Mode (C Major)



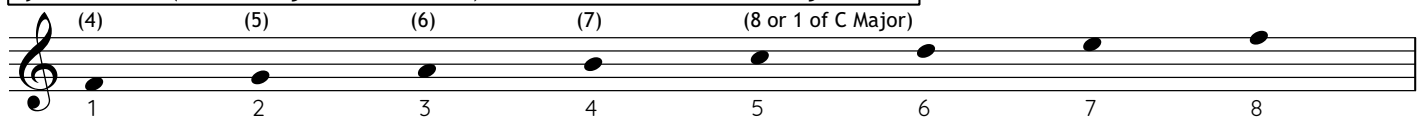
## Dorian Mode (Like D Major but with b3 and b7) or start on 2nd note of Major scale



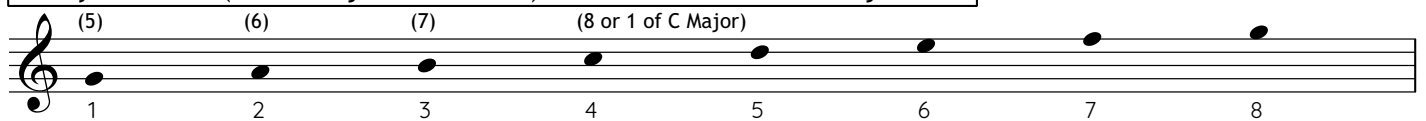
## Phrygian Mode (Like E Major but with b2, b3, b6 and b7) or start on 3rd note of Major scale



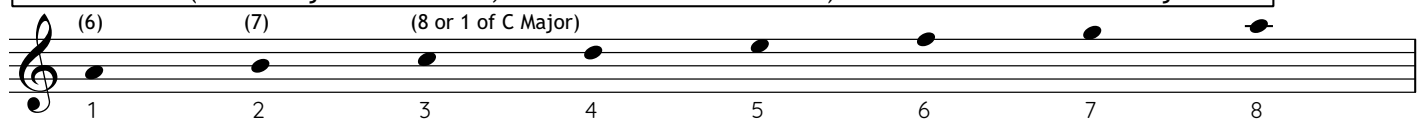
## Lydian Mode (Like F Major but with #4) or start on 4th note of Major scale



## Mixolydian Mode (Like G Major but with b7) or start on 5th note of Major scale



## Aeolian Mode (Like A Major but with b3, b6 and b7 -- Natural Minor) or start on 6th note of Major scale

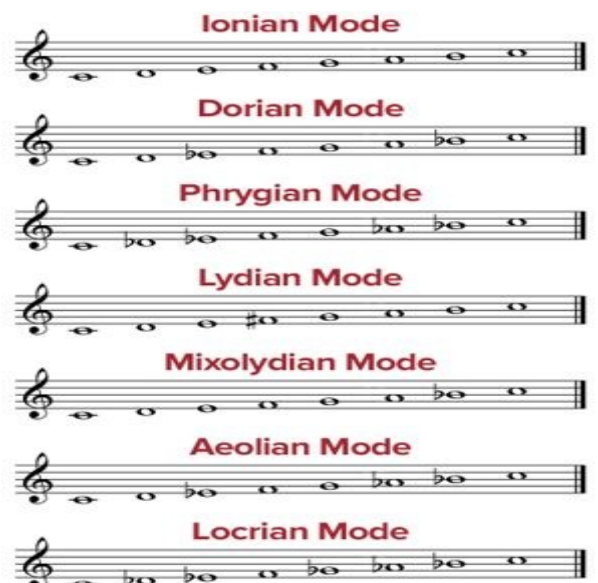


## Locrian Mode (Like B Major but with b2, b3, b5, b6 and 7) or start on 7th note of Major scale



## Modes Interval Sequence - Tones & Semi-tones (T & S)

Ionian	T	T	S	T	T	T	S
Dorian	T	S	T	T	T	S	T
Phrygian	S	T	T	T	S	T	T
Lydian	T	T	T	S	T	T	S
Mixolydian	T	T	S	T	T	S	T
Aeolian	T	S	T	T	S	T	T
Locrian	S	T	T	S	T	T	T





- *Let It Be* by The Beatles
- *Goodbye to Romance* by Ozzy Osbourne

An astute observer will have noticed that the Ionian mode is none other than the Major Scale by another name. The Ionian mode produces an uplifting, innocent, happy, and upbeat style of song. You hear it in pop music, children's music, and gospel.



- *Scarborough Fair* by Simon & Garfunkel
- *A Horse With No Name* by America

The Dorian mode feels like a Minor Scale, sounding melancholic but brighter and more positive than the typical minor scale. The 7th doesn't quite resolve which creates a sense of restlessness. You hear this mode used in lots of Celtic/ Irish music and those genres heavily influenced by them like Folk, Country, Blues, and Bluegrass. s



- *Knight Rider Theme* by Stu Phillips
- *White Rabbit* by Jefferson Airplane

The Phrygian mode creates an ambiguous sound because the 2nd note is flat, it sounds strange to most people. This strangeness can create a sense of mystery, dread, tension, and an impending negative event while still having a sense of warmth. It's also known as the Spanish Gypsy Scale.



- *The Simpson's Theme* by Danny Elfman
- *The Jetson's Theme* by Hoyt Curtin

The Lydian mode is similar to Ionian in the sense that it first chord is still a major triad but the intervals are unexpected and surprising. They vary by one note, the sharp fourth. It largely shares the same sounds and uses as Ionian for happy, pop, and children's music.



- *Norwegian Wood* by The Beatles
- *Sweet Home Alabama* by Lynyrd Skynyrd

The Mixolydian mode also varies from Ionian on one single note, the flattened 7th. It's a popular choice for solo improvisations when in a major key because it provides a slightly unfamiliar counterpoint to help keep things fresh. You hear this a lot in rock and country songs in major scales, especially in solos and bridges.



- *Losing My Religion* by REM
- *I Kissed a Girl* by Katy Perry

The Aeolian mode is the Natural Minor Scale. It provides the modern blues sound of sadness, regret, resentment, and despair. Lots of Rock music has drawn upon this sound as well due to its relation to the minor pentatonic scale. It gives a slight sense of the Renaissance era at times due to the 6th and 7th scale degrees being flattened instead of natural.



- *Ride the Lightning* by Metallica
- *Army of Me* by Björk

The Locrian mode stands out due to its flat fifth pitch, giving it its characteristic darkness. Ydon't hear Locrian that much due to the diminished V chord. Many Western composers have gone as far as to categorize this mode as theoretical with no practical application. This is a very dark sound with a sense of brooding anger and sadness together. Heavy metal artists will use it occasionally along with classical composers looking for something much darker and dissident than other modes provide.