

MODES IN THE MAJOR SCALE

C Ionian (Same as C Major Scale)

D Dorian

E Phrygian

F Lydian

G Mixolydian

A Aeolian

B Locrian

C Ionian (Same as C Major)

The Modes above are derived from the Major Scale, commonly used in Western Music. Memorizing the names and which scale degree they occur on will help with understanding improvisation.

The seven scales are Ionian (Major), Dorian, Phrygian, Lydian, Mixolydian, Aeolian (natural minor) and Locrean.

Example: D Dorian would be spelled DEFGABCD.

CMaj7 Dm7 Em7 FMaj7 G7 Am7 Bm7^{b5}

Ionian *Dorian* *Phrygian* *Lydian* *Mixolydian* *Aeolian* *Locrian*

The common chord changes associated with the Modes are listed above each Mode.

- C Ionian can be used on CMaj7 when you are in the key of C Major.
- D Dorian can be used on Dm7 when you are in the key of C Major.
- E Phrygian can be used on Em7 when you are in the key of C Major.
- F Lydian can be used on FMaj7 when you are in the key of C Major.
- G Mixolydian can be used on G7 when you are in the key of C Major.
- A Aeolian can be used on Am7 when you are in the key of C Major.
- B Locrian can be used on Bm7^{b5} when you are in the key of C Major.

*It is important to note that the Modes themselves could be considered the tonal center, rather than existing "inside" a Major Key. Often it is easier to relate the Modes to the Major Key that has the same key signature.

For example: G Mixolydian differs from G Major in that it has no F#, but rather an F natural. We can say that G Mixolydian shares the key signature of C Major. (no sharps, no flats)

Understanding the information on this page will help get you started using Modes as they relate to simple chord progression. This is only a beginning, as the study of Modal Music can be a commitment in itself!