


MODAL MANAGEMENT

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This book provides an introduction to modes and their use in improvisation. As always, these concepts are enhanced through a thorough study of music theory and harmony, (not as bad as it sounds) and through systematically 'cataloguing' as much of the material in this book as possible.

At various locations within this book you will notice this  symbol.

This indicates that Track 2 on the accompanying CD is to be used. These generally contain the backing tracks appropriate for each lesson and provide a useful back-drop for your improvisations.

Let's begin with having the guitar in tune!



Track 1 provides tuning notes starting on the 6th string and working through to the 1st string.

MODAL MANAGEMENT

INTRODUCTION

This aim of this supplement is to familiarise the more advanced student with the *modes* of the major scale and how they can be used to enhance the sound of solos.

MODES AND THEIR USE IN IMPROVISATION

Lesson 1

A reasonable working knowledge of the major scales is assumed and the student should understand the major scale construction before continuing. You may need to review these before you begin.

C Major Scale

The table below shows C major scale as it is generally seen. That is; starting on C and finishing on C.

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

For convenience, the scale is almost always shown as 1 octave.

C Major Scale 2 Octaves

The table below shows the C major scale over 2 octaves.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

This scale can, however, be played from any of the notes that it contains. Let us begin the scale on a D note and play through to the D that is 1 octave higher.

C Major Scale (beginning on D)

2	3	4	5	6	7	8	2 or 9
D	E	F	G	A	B	C	D

A simple fingering for this scale is shown below.



This scale is called **D Dorian scale** (or Mode).

Obviously the C major scale may begin on the E note also.

3	4	5	6	7	8	9 (or 2)	10 (or 3)
E	F	G	A	B	C	D	E

C Major Scale (beginning on E)

A simple fingering for this scale is shown below.



This is called the **E Phrygian scale** (or Mode).

Mode Names

I know these names are weird but we have to call them something!!

Do not let these odd names concern you as we will simply be using them as a means of identifying the modes.

So how can this ancient stuff be of any use to we guitar players?

It just so happens that the modes (and the scale fingering patterns that are derived from them), form one of the quickest, most comprehensive and fun ways to master the fingerboard.

They have many uses in contemporary music as tools to solo with, as well as increasing the musicians understanding of chord/scale relationships.

The scale we will use as a *Parent* scale is *G Major*. This is the key we will use for most of the exercises in this book.

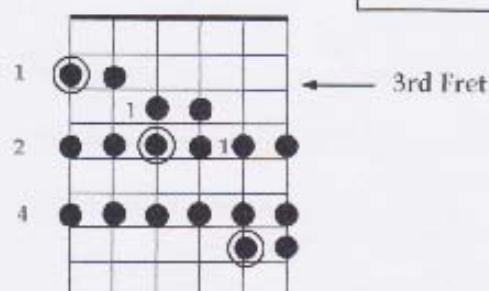
G Major Scale

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F#	G

A useful fingering pattern for the G major scale is shown on the diagram below.

G Ionian (G Major)

Root note is circled.



Notice the stretch to reach 3 notes on each string.

The pattern is relatively easy to memorise because there is a certain symmetry to the shape of it.

So the G major scale (from G) is called *G Ionian*.

Notice that when it is played ascending and descending that the scale sounds "finished" when the lowest note (G) is reached.

PROJECT:

Practice the **G Ionian** scale with the drills outlined below.

- 2 times each note Eighth notes
- 3 times each note Triplets
- 4 times each note Sixteenth notes
- 2 times each note Shuffle

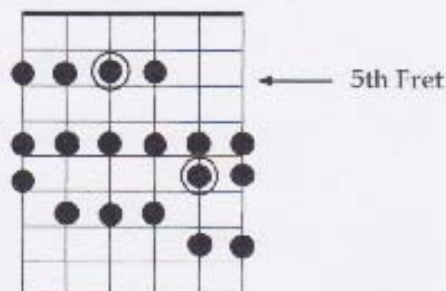
Lesson 2

Dorian Mode

Now that you are familiar with the Ionian mode, let's move on to the *Dorian*. The *Dorian* mode is built from the 2nd step of the major scale and takes its' name from the starting note. (Not the *Parent* key). A useful fingering is given below.

A Dorian

Root note is circled.



A Dorian contains A B C D E F# G A.

This is a G major scale starting on the 2nd note of the scale (A).

Notice that the **Dorian** fingering pattern contains some notes in common with the **Ionian** fingering pattern.

For easy reference the **Ionian** can be considered to be **Pattern 1**, (built from **step 1** of the scale) and **Dorian** as **Pattern 2**, (built from **step 2** of the scale.)

PROJECT:

1. Practice the **A Dorian** scale with the drills outlined below.

2 times each note Eighth notes
 3 times each note Triplets
 4 times each note Sixteenth notes
 2 times each note Shuffle

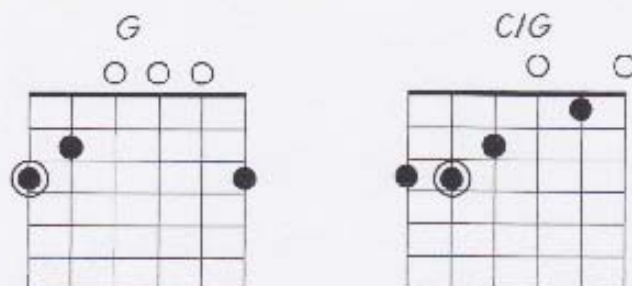
2. Since the **G Ionian** mode is the G major scale it should sound good when played over chords from the **Key of G major**.

A suggested chord progression is shown below.

CD 2



Notice the G bass note on both chords.



Use the **G Ionian** mode from the previous lesson to improvise over the chord sequence shown above.

3. Write out the notes in each of the modes of G major. Begin by writing the scale from G to G (an octave above). Then do A to A etc., Use the following table for your answers.

G	A		C			F#	G
A		C		E		G	A
	C			F#	G		B
C				G	A		
D	E		G			C	
		G					
	G						

Lesson 3

This lesson we will take a slightly different approach to learning the sound of the modes.

The basic concept of this is quite simple.

Assume for a moment that your guitar has only the 1st string on it.

The following diagram shows a G major scale that begins on the open E note on the 1st string.

G Major (E to E)



E is the 6th note in the G major scale and the name given to this scale is *E Aeolian*. It is not important for you to memorise the name at this stage.

As you play through the scale on 1 string some interesting things occur.

The player tends to find it easier to be *expressive* and *musical* when the scale is approached in this way.

One reason for this increased expressiveness and musicality is that the technical side (correct fingering pattern, good picking, etc.) are minimised and this "frees" the player to *listen* to the way the scale sounds in relation to the chords underneath.

Another reason is that the player is more likely to look for other **techniques** to add interest to the sound.

Some of these are listed below.

- 1 Slides
- 2 Bending
- 3 Vibrato
- 4 Larger interval jumps
- 5 Adjusting picking strength for different tones
- 6 Hammer ons and Pull offs

These are all useful techniques in bringing more musical sounds from the instrument so experiment with them.

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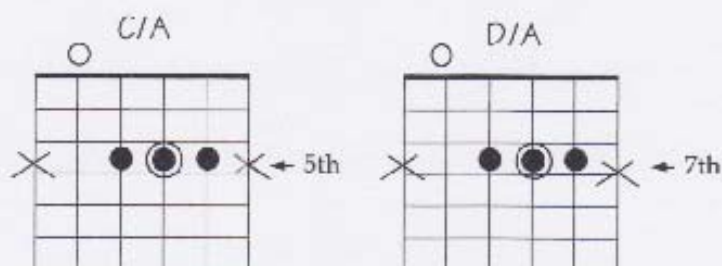
PROJECT:

1. Practice the *E Aeolian* scale (on the 1st string) with the drills outlined below.

2 times each note Eighth notes
 3 times each note Triplets
 4 times each note Sixteenth notes
 2 times each note Shuffle

2. Use the *A Dorian* scale over the chord progression below.

CD 3



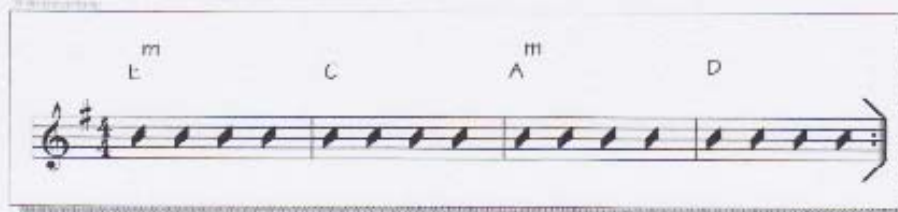
3. Use the *G Ionian* scale over the chord progression below.

CD 4



4. Use the *E Aeolian* (on the 1st string) over the chord progression below.

CD 5



5. Write out the notes in the *E Ionian* scale on the top line of the table that follows. Remember that it is simply and E major scale. When you feel you have done that, write out the notes in *E Aeolian* on the line under the E Ionian.

E	F#			B		D#	E
E		G			C		

Lesson 4

A brief summary of the modes covered so far is included here for you to review.

1. *Ionian* is based on scale step 1. (**Pattern 1**)

G A B C D E F# G

2. *Dorian* is based on scale step 2. (**Pattern 2**)

A B C D E F# G A

3. *Phrygian* is based on scale step 3. (**Pattern 3**)

B C D E F# G A B

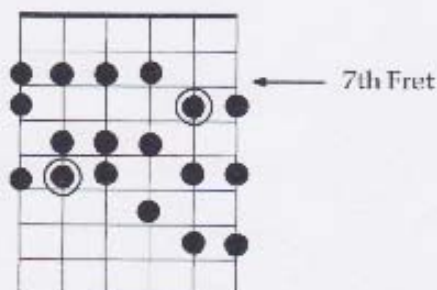
Phrygian Mode

During this lesson we will study the *B Phrygian* mode.

A useful fingering is given on the diagram that follows.

B Phrygian

Root note is circled.



This is sometimes called the 'flamenco' mode.

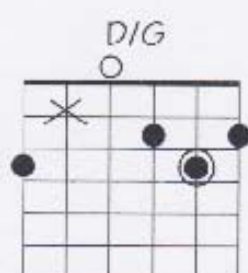
PROJECT:

1. Practice the *B Phrygian* scale fingering with the drills below.

- 2 times each note Eighth notes
- 3 times each note Triplets
- 4 times each note Sixteenth notes
- 2 times each note Shuffle

2. Play *G Ionian* over this chord progression.

CD 6



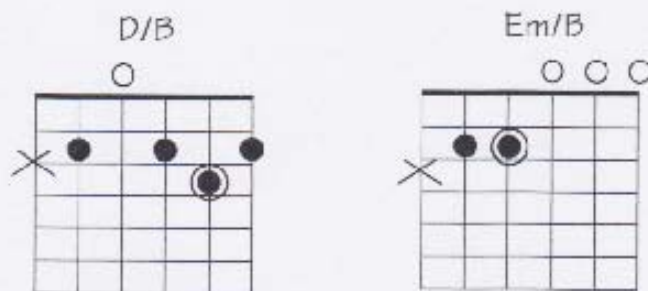
3. Play *A Dorian* over this chord progression.

CD 7



4. Play *B Phrygian* over this progression.

CD 8



Lesson 5

By this stage you should be familiar with the concept of where the modes come from, even though the names and use of the scales may take some time to clarify.

Derivative Approach

Our approach so far has been to relate each mode to a parent scale.

This is known as the *derivative approach* and allows the player to **connect** the modes that have the same parent scale (i.e. in the same key). The modes relate to an overall **parent** key. This allows for free movement up and down the fingerboard while remaining in one key.

The player is not limited to 1 or 2 ways of fingering the scale.

Parallel Approach

As you have learned, the **derivative approach** shows where the scale comes from; (who its' parent is).

The **parallel approach** allows the player freedom of movement in each position even as the music changes key.

Use the root note G (6th string) as an example.

(Parent G Major)
G Ionian G A B C D E F# G

(Parent F Major)
G Dorian G A B \flat C D E F G

(Parent E \flat Major)
G Phrygian G A \flat B \flat C D E \flat F G

In summary:

G Ionian= Pattern 1 G Major

G Dorian= Pattern 2 F Major

G Phrygian=Pattern 3 E \flat Major

PROJECT:

Practice these scale fingerings by playing **slowly**

ascending G Ionian (G Major)

descending G Dorian (F Major)

ascending G Phrygian (E \flat Major)

descending G Ionian (G Major)

ascending G Dorian (F Major)

descending G Phrygian (E \flat Major)

Listen to the chord progression on the CD and play the appropriate mode for each key as indicated on the music that follows. Keep the rhythm simple at this stage.

CD 9

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Lesson 6

The Lydian Mode

Mode 4 is the *Lydian* mode and is built from the 4th step of the parent major scale.

In the parent key of G major the notes are:

C Lydian

1	2	3	4	5	6	7	8
C	D	E	F#	G	A	B	C

Compare this scale with the C major scale:

C Major (C Ionian)

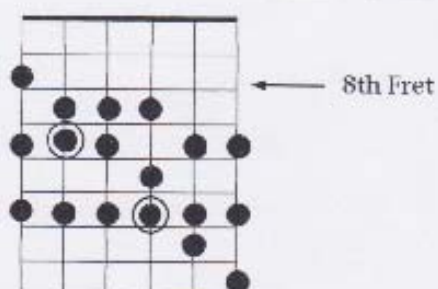
1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

Notice that the 4th step of the scale is **raised** in the Lydian scale.

Both scales contain a **major 3rd**(E), a **perfect 5th** (G) and a **major 7th** (B).
Here is a 3 notes-per-string fingering for C Lydian.

C Lydian

Root note is circled.



Either scale will sound good when played over a static C or C Ma7 chord. When played with other chords the player is required to choose the key from which the other chords come.

Thus far we have studied the modes using G Major as the parent key. (Remember this is the derivative approach).

Derivative

1. *Ionian* is based on scale step 1. (Pattern 1)

G A B C D E F# G

2. *Dorian* is based on scale step 2. (Pattern 2)

A B C D E F# G A

3. *Phrygian* is based on scale step 3. (Pattern 3)

B C D E F# G A B

4. *Lydian* is based on scale step 4. (Pattern 4)

C D E F# G A B C

Parallel Approach

The parallel approach (using G as the root note for each scale) shows these keys.

(Parent G Major)

G Ionian G A B C D E F# G

(Parent F Major)

G Dorian G A B \flat C D E F G

(Parent E \flat Major)

G Phrygian G A \flat B \flat C D E \flat F G

(Parent D Major)

G Lydian G A B C# D E F# G

PROJECT:

Use the C Lydian scale over the chord progression below.

CD 10



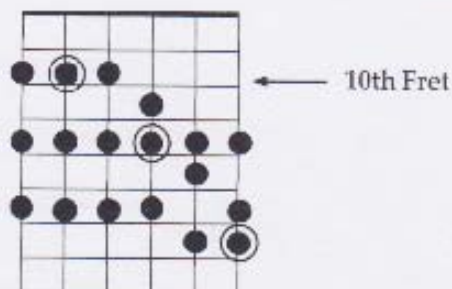
Lesson 7

Mixolydian Mode

This scale is built from the 5th step of the major scale and as we are using G major as the parent scale we will begin on a D note.

D Mixolydian

Root note is circled.



The mixolydian scale is particularly effective when used over the dominant 7th chord which has the same root note. In other words; for D7 play D mixolydian.

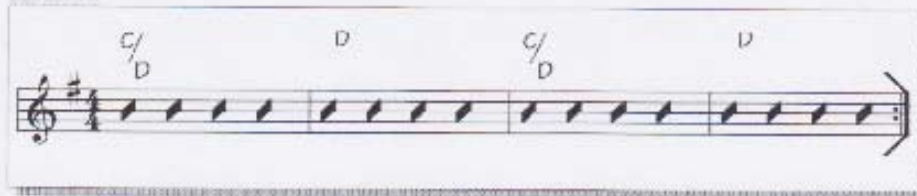
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PROJECT:

Play the D mixolydian scale over the following progression.

CD 11



Experiment with using the other modes from the key of G over the chord progression above.

The key of G major is the only one which contains both the C and D chords so any of the modes **derived** from the key of G will sound fine.

Where do these chords come from?

Scale Harmony

What sound would we hear if 3 guitarists (or other instrumentalists) were to play the notes as shown below?

Gtr 1	G Ionian	G	A	B	C	D	E	F#	G
Gtr 2	B Phrygian	B	C	D	E	F#	G	A	B
Gtr 3	D Mixolyd	D	E	F#	G	A	B	C	D
	Chord	C	Am	Bm	C	D	Em	F#dim	G

The scales played together would yield **chords**.

In fact, the most common name for the process outlined above is *"harmonising the scale"*.

Notice the chords in the bottom row of the table above.

They are our old favourites *"Chords in the Key of G"*.

Since these chords are derived from the G Major scale, an obvious scale choice is G Major (and any of the modes that are come from the G scale).

Lesson 8

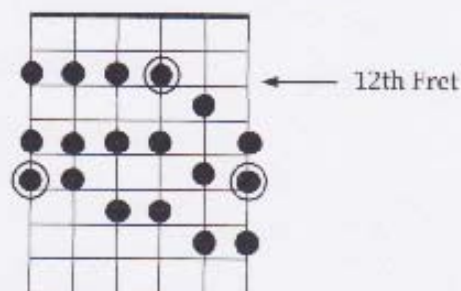
The Aeolian Mode

The *Aeolian* mode is built from the *6th step* of the major scale, (E note in the key of G).

A useful fingering pattern is shown on the diagram below.

E Aeolian

Root note is circled.



This pattern can also be played using the open position notes.

E Aeolian (open position)



This popular scale sounds great over chords that are in the key of G but centre around an E minor chord. (A very common occurrence!!)

PROJECT:

1. Use the *E Aeolian* scale with the chord sequence shown below.

CD 12



2. Use the E Aeolian scale with all the previous chord vamps.

Parallel Approach

Compare the *E Aeolian* scale with other modes that have the same root note.

Scale Name	1	2	3	4	5	6	7	8	Key
E Ionian	E	F#	G#	A	B	C#	D#	E	E
Alterations			b3				b7		
E Dorian	E	F#	G	A	B	C#	D	E	D
Alterations		b2	b3			b6	b7		
E Phrygian	E	F	G	A	B	C	D	E	C
Alterations				#4					
E Lydian	E	F#	G#	A#	B	C#	D#	E	B
Alterations							b7		
E Mixolydian	E	F#	G#	A	B	C#	D	E	A
Alterations			b3			b6	b7		
E Aeolian	E	F#	G	A	B	C	D	E	G
Alterations		b2	b3		b5	b6	b7		
E Locrian	E	F	G	A	Bb	C	D	E	F

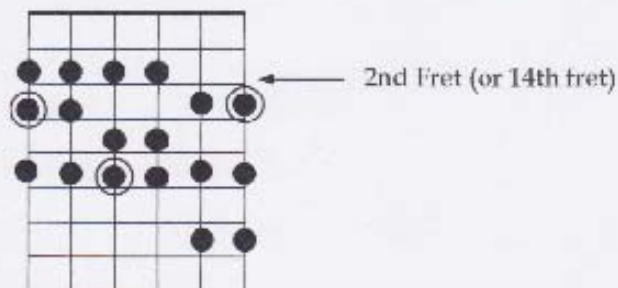
Lesson 9

Locrian mode

The *Locrian* mode is built from the 7th step of the scale. (F# in the key of G). A useful scale fingering is shown below.

F# Locrian

Root note is circled.



The *Locrian* mode works well over the *mi7b5* chord that has the same root note.

In other words F# Locrian sound good over the F#mi7b5 chord.

Since this chord type is rarely(if ever)used for a static chord sound we will put it in sequence with some other chords from the key of G(its' parent key).

PROJECT:

1. Try the F# Locrian scale with the chord progression below.

CD 13



2. Experiment by playing all modes over all the CD tracks in the key of G.

Summary of Modes in the Keys of G and D

Mode Name	Chord Type	Scale Step	Parent Key
G Ionian	Major (7)	1	G
A Dorian	Minor (7)	2	G
B Phrygian	Minor (7)	3	G
C Lydian	Major (7)	4	G
D Mixolydian	Major (Dom 7)	5	G
E Aeolian	Minor (7)	6	G
F# Locrian	Dim (mi7b5)	7	G
D Ionian	Major (7)	1	D
E Dorian	Minor (7)	2	D
F# Phrygian	Minor (7)	3	D
G Lydian	Major (7)	4	D
A Mixolydian	Major (Dom 7)	5	D
B Aeolian	Minor (7)	6	D
C# Locrian	Dim (mi7b5)	7	D

Conclusion:

This introduction to the modes built from the *major scale* should serve as a methodical approach to understanding the fingerboard by organising the some of the materials of music into manageable “chunks”.

It is generally a study that requires considerable time and thought before it is thoroughly understood.

In this book I have attempted to present the modes in such a way as to make it easier to apply to the keys **other than** G Major, and to enable the student to apply this approach to the other scale sounds.

To that end the extensive reference charts that follow give a summary of other keys using the derivative approach before presenting the modes and keys starting from different root notes.

There is a lot of information contained in the following pages and they should be used as a reference chart initially.

The fastest way to learn the modes and to understand the uses for them is to firstly know the note names on the guitar and secondly, study the theory of scales and diatonic harmony.

These subjects are dealt with thoroughly in the Ultimate Guitar series of books and Theory Workbooks (available from Thirdhand Music).

Derivative Approach

Summary of Other Keys

Key of F Major

1b	1	2	3	4	5	6	7	8
F Ionian	F	G	A	Bb	C	D	E	F
G Dorian	G	A	Bb	C	D	E	F	G
A Phrygian	A	Bb	C	D	E	F	G	A
Bb Lydian	Bb	C	D	F	F	G	A	Bb
C Mixolydian	C	D	E	F	G	A	Bb	C
D Aeolian	D	E	F	G	A	Bb	C	D
E Locrian	E	F	G	A	Bb	C	D	E

Key of C Major

C #, Cb	1	2	3	4	5	6	7	8
C Ionian	C	D	E	F	G	A	B	C
D Dorian	D	E	F	G	A	B	C	D
E Phrygian	E	F	G	A	B	C	D	E
F Lydian	F	G	A	B	C	D	E	F
G Mixolydian	G	A	B	C	D	E	F	G
A Aeolian	A	B	C	D	E	F	G	A
B Locrian	B	C	D	E	F	G	A	B

Key of D Major

2 #	1	2	3	4	5	6	7	8
D Ionian	D	E	F#	G	A	B	C#	D
E Dorian	E	F#	G	A	B	C#	D	E
F# Phrygian	F#	G	A	B	C#	D	E	F#
G Lydian	G	A	B	C#	D	E	F#	G
A Mixolydian	A	B	C#	D	E	F#	G	A
B Aeolian	B	C#	D	E	F#	G	A	B
C# Locrian	C#	D	E	F#	G	A	B	C#

Key of A Major

3 #	1	2	3	4	5	6	7	8
A Ionian	A	B	C#	D	E	F#	G#	A
B Dorian	B	C#	D	E	F#	G#	A	B
C# Phrygian	C#	D	E	F#	G#	A	B	C#
D Lydian	D	E	F#	G#	A	B	C#	D
E Mixolydian	E	F#	G#	A	B	C#	D	E
F# Aeolian	F#	G#	A	B	C#	D	E	F#
G# Locrian	G#	A	B	C#	D	E	F#	G#

Key of E Major

4 #	1	2	3	4	5	6	7	8
E Ionian	E	F#	G#	A	B	C#	D#	E
F# Dorian	F#	G#	A	B	C#	D#	E	F#
G# Phrygian	G#	A	B	C#	D#	E	F#	G#
A Lydian	A	B	C#	D#	E	F#	G#	A
B Mixolydian	B	C#	D#	E	F#	G#	A	B
C# Aeolian	C#	D#	E	F#	G#	A	B	C#
D# Locrian	D#	E	F#	G#	A	B	C#	D#

Key of B Major

5 #	1	2	3	4	5	6	7	8
B Ionian	B	C#	D#	E	F#	G#	A#	B
C# Dorian	C#	D#	E	F#	G#	A#	B	C#
D# Phrygian	D#	E	F#	G#	A#	B	C#	D#
E Lydian	E	F#	G#	A#	B	C#	D#	E
F# Mixolydian	F#	G#	A#	B	C#	D#	E	F#
G# Aeolian	G#	A#	B	C#	D#	E	F#	G#
A# Locrian	A#	B	C#	D#	E	F#	G#	A#

Key of F# Major

♯	1	2	3	4	5	6	7	8
F# Ionian	F#	G#	A#	B	C#	D#	E#	F#
G# Dorian	G#	A#	B	C#	D#	E#	F#	G#
A# Phrygian	A#	B	C#	D#	E#	F#	G#	A#
B Lydian	B	C#	D#	E#	F#	G#	A#	B
C# Mixolydian	C#	D#	E#	F#	G#	A#	B	C#
D# Aeolian	D#	E#	F#	G#	A#	B	C#	D#
E# Locrian	E#	F#	G#	A#	B	C#	D#	E#

Key of Bb Major

♭	1	2	3	4	5	6	7	8
Bb Ionian	Bb	C	D	Eb	F	G	A	Bb
C Dorian	C	D	Eb	F	G	A	Bb	C
D Phrygian	D	Eb	F	G	A	Bb	C	D
Eb Lydian	Eb	F	G	A	Bb	C	D	Eb
F Mixolydian	F	G	A	Bb	C	D	Eb	F
G Aeolian	G	A	Bb	C	D	Eb	F	G
A Locrian	A	Bb	C	D	Eb	F	G	A

Key of Eb Major

♭	1	2	3	4	5	6	7	8
Eb Ionian	Eb	F	G	Ab	Bb	C	D	Eb
F Dorian	F	G	Ab	Bb	C	D	Eb	F
G Phrygian	G	Ab	Bb	C	D	Eb	F	G
Ab Lydian	Ab	Bb	C	D	Eb	F	G	Ab
Bb Mixolydian	Bb	C	D	Eb	F	G	Ab	Bb
C Aeolian	C	D	Eb	F	G	Ab	Bb	C
D Locrian	D	Eb	F	G	Ab	Bb	C	D

4 b	1	2	3	4	5	6	7	8
Ab Ionian	A	Bb	C	Db	Eb	F	G	Ab
Bb Dorian	Bb	C	Db	Eb	F	G	Ab	Bb
C Phrygian	C	Db	Eb	F	G	Ab	Bb	C
Db Lydian	Db	Eb	F	G	Ab	Bb	C	Db
Eb Mixolydian	Eb	F	G	Ab	Bb	C	Db	Eb
F Aeolian	F	G	Ab	Bb	C	Db	Eb	F
G Locrian	G	Ab	Bb	C	Db	Eb	F	G

Key of Db Major

5 b	1	2	3	4	5	6	7	8
Db Ionian	Db	Eb	F	Gb	Ab	Bb	C	Db
Eb Dorian	Eb	F	Gb	Ab	Bb	C	Db	Eb
F Phrygian	F	Gb	Ab	Bb	C	Db	Eb	F
Gb Lydian	Gb	Ab	Bb	C	Db	Eb	F	Gb
Ab Mixolydian	Ab	Bb	C	Db	Eb	F	Gb	Ab
Bb Aeolian	Bb	C	Db	Eb	F	Gb	Ab	Bb
C Locrian	C	Db	Eb	F	Gb	Ab	Bb	C

Key of Gb Major

6 b	1	2	3	4	5	6	7	8
Gb Ionian	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
Ab Dorian	Ab	Bb	Cb	Db	Eb	F	Gb	Ab
Bb Phrygian	Bb	Cb	Db	Eb	F	Gb	Ab	Bb
Cb Lydian	Cb	Db	Eb	F	Gb	Ab	Bb	Cb
Db Mixolydian	Db	Eb	F	Gb	Ab	Bb	Cb	Db
Eb Aeolian	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
F Locrian	F	Gb	Ab	Bb	Cb	Db	Eb	F

Parallel Approach

F Root Note

1 ♭	1	2	3	4	5	6	7	8	Key
F Ionian	F	G	A	B♭	C	D	E	F	F
F Dorian	F	G	A♭	B♭	C	D	E♭	F	E♭
F Phrygian	F	G♭	A♭	B♭	C	D♭	E♭	F	D♭
F Lydian	F	G	A	B	C	D	E	F	C
F Mixolydian	F	G	A	B♭	C	D	E♭	F	B♭
F Aeolian	F	G	A♭	B♭	C	D♭	E♭	F	A♭
F Locrian	F	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭

F# (G♭) Root Note

	1	2	3	4	5	6	7	8	Key
F# Ionian	F#	G#	A#	B	C#	D#	E#	F#	F#
F# Dorian	F#	G#	A	B	C#	D#	E	F#	E
F# Phrygian	F#	G	A	B	C#	D	E	F#	D
G♭ Lydian	G♭	A♭	B♭	C	D♭	E♭	F	G♭	D♭
F# Mixolydian	F#	G#	A#	B	C#	D#	E	F#	B
F# Aeolian	F#	G#	A	B	C#	D	E	F#	A
F# Locrian	F#	G	A	B	C	D	E	F#	G

G Root Note

	1	2	3	4	5	6	7	8	Key
G Ionian	G	A	B	C	D	E	F#	G	G
G Dorian	G	A	B♭	C	D	E	F	G	F
G Phrygian	G	A♭	B♭	C	D	E♭	F	G	E♭
G Lydian	G	A	B	C#	D	E	F#	G	D
G Mixolydian	G	A	B	C	D	E	F	G	C
G Aeolian	G	A	B♭	C	D	E♭	F	G	B♭
G Locrian	G	A♭	B♭	C	D♭	E♭	F	G	A♭

Ab (G#) Root Note

	1	2	3	4	5	6	7	8	Key
Ab Ionian	Ab	Bb	C	Db	Eb	F	Gb	Ab	Ab
Ab Dorian	Ab	Bb	Cb	Db	Eb	F	Gb	Ab	Gb
G# Phrygian	G#	A	B	C#	D#	E	F#	G#	E
Ab Lydian	Ab	Bb	C	D	Eb	F	Gb	Ab	Eb
Ab Mixolydian	Ab	Bb	C	Db	Eb	F	Gb	Ab	Db
G# Aeolian	G#	A#	B	C#	D#	E	F#	G#	B
G# Locrian	G#	A	B	C#	D	E	F#	G#	A

A Root Note

	1	2	3	4	5	6	7	8	Key
A Ionian	A	B	C#	D	E	F#	G#	A	A
A Dorian	A	B	C	D	E	F#	G	A	G
A Phrygian	A	Bb	C	D	E	F	G	A	F
A Lydian	A	B	C#	D#	E	F#	G#	A	E
A Mixolydian	A	B	C#	D	E	F#	G	A	D
A Aeolian	A	B	C	D	E	F	G	A	C
A Locrian	A	Bb	C	D	Eb	F	G	A	Bb

Bb (A#) Root Note

	1	2	3	4	5	6	7	8	Key
Bb Ionian	Bb	C	D	Eb	F	G	A	Bb	Bb
Bb Dorian	Bb	C	Db	Eb	F	G	Ab	Bb	Ab
Bb Phrygian	Bb	Cb	Db	Eb	F	Gb	Ab	Bb	Gb
Bb Lydian	Bb	C	D	E	F	G	A	Bb	F
Bb Mixolydian	Bb	C	D	Eb	F	G	Ab	Bb	Eb
Bb Aeolian	Bb	C	Db	Eb	F	Gb	Ab	Bb	Db
A# Locrian	A#	B	C#	D#	E	F#	G#	A#	B

B Root Note

	1	2	3	4	5	6	7	8	Key
B Ionian	B	C#	D#	E	F#	G#	A#	B	B
B Dorian	B	C#	D	E	F#	G#	A	B	A
B Phrygian	B	C	D	E	F#	G	A	B	G
B Lydian	B	C#	D#	E#	F#	G#	A#	B	F#
B Mixolydian	B	C#	D#	E	F#	G#	A	B	E
B Aeolian	B	C#	D	E	F#	G	A	B	D
B Locrian	B	C	D	E	F	G	A	B	C

C Root Note

	1	2	3	4	5	6	7	8	Key
C Ionian	C	D	E	F	G	A	B	C	C
C Dorian	C	D	E \flat	F	G	A	B \flat	C	B \flat
C Phrygian	C	D \flat	E \flat	F	G	A \flat	B \flat	C	A \flat
C Lydian	C	D	E	F#	G	A	B	C	G
C Mixolydian	C	D	E	F	G	A	B \flat	C	F
C Aeolian	C	D	E \flat	F	G	A \flat	B \flat	C	E \flat
C Locrian	C	D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat

C# (D \flat) Root Note

	1	2	3	4	5	6	7	8	Key
D\flat Ionian	D \flat	E \flat	F	G \flat	A \flat	B \flat	C	D \flat	D \flat
C# Dorian	C#	D#	E	F#	G#	A#	B	C#	B
C# Phrygian	C#	D	E	F#	G#	A	B	C#	A
D\flat Lydian	D \flat	E \flat	F	G	A \flat	B \flat	C	D \flat	A \flat
D\flat Mixolydian	D \flat	E \flat	F	G \flat	A \flat	B \flat	C \flat	D \flat	G \flat
C# Aeolian	C#	D#	E	F#	G#	A	B	C#	E
C# Locrian	C#	D	E	F#	G	A	B	C#	D

D Root Note

	1	2	3	4	5	6	7	8	Key
<i>D Ionian</i>	D	E	F#	G	A	B	C#	D	D
<i>D Dorian</i>	D	E	F	G	A	B	C	D	C
<i>D Phrygian</i>	D	E \flat	F	G	A	B \flat	C	D	B \flat
<i>D Lydian</i>	D	E	F#	G#	A	B	C#	D	A
<i>D Mixolydian</i>	D	E	F#	G	A	B	C	D	G
<i>D Aeolian</i>	D	E	F	G	A	B \flat	C	D	F
<i>D Locrian</i>	D	E \flat	F	G	A \flat	B \flat	C	D	E \flat

E \flat (D#) Root Note

	1	2	3	4	5	6	7	8	Key
<i>E\flat Ionian</i>	E \flat	F	G	A \flat	B \flat	C	D	E \flat	E \flat
<i>E\flat Dorian</i>	E \flat	F	G \flat	A \flat	B \flat	C	D \flat	E \flat	D \flat
<i>D# Phrygian</i>	D#	E	F#	G#	A#	B	C#	D#	B
<i>E\flat Lydian</i>	E \flat	F	G	A	B \flat	C	D	E \flat	B \flat
<i>E\flat Mixolydian</i>	E \flat	F	G	A \flat	B \flat	C	D \flat	E \flat	A \flat
<i>E\flat Aeolian</i>	E \flat	F	G \flat	A \flat	B \flat	C \flat	D \flat	E \flat	G \flat
<i>D# Locrian</i>	D#	E	F#	G#	A	B	C#	D#	F

E Root Note

	1	2	3	4	5	6	7	8	Key
<i>E Ionian</i>	E	F#	G#	A	B	C#	D#	E	E
<i>E Dorian</i>	E	F#	G	A	B	C#	D	E	D
<i>E Phrygian</i>	E	F	G	A	B	C	D	E	C
<i>E Lydian</i>	E	F#	G#	A#	B	C#	D#	E	B
<i>E Mixolydian</i>	E	F#	G#	A	B	C#	D	E	A
<i>E Aeolian</i>	E	F#	G	A	B	C	D	E	G
<i>E Locrian</i>	E	F	G	A	B \flat	C	D	E	F

Other Scales

These include the **harmonic** and **'jazz' minor scales**.

Harmonic minor can be viewed as the Aeolian with a raised 7th step.

'Jazz' minor can be viewed as the Dorian with a raised 7th step.

This is just one example of the manipulation of notes within the modes to arrive at another scale.

Work on 'hearing' these modal scales as musical sounds rather than just as patterns or exercises.

SOLOING REFERENCE CHART

Here you will find common chords and suggested scale choices for soloing. Remember your musical ear is always the final judge as to whether these scales 'work'. Give yourself time to work with the phrasing of your solo melodies to draw the best from these scales.

Chord	Scale 1	Scale 2	Scale 3
G	G Ionian (G Major)	G Lydian (D Major)	
Gm	G Dorian (F Major)	G Phrygian (Eb major)	G Aeolian (Bb Major)
G7	G Mixolydian (G Major)	G Harmonic Minor	
Gm7b5	G Locrian (Ab Major)		

Chord	Scale 1	Scale 2	Scale 3
D	D Ionian (D Major)	D Lydian (A Major)	
Dm	D Dorian (C Major)	D Phrygian (Bb major)	D Aeolian (F Major)
D7	D Mixolydian (D Major)	D Harmonic Minor	
Dm7b5	D Locrian (Eb Major)		

Chord	Scale 1	Scale 2	Scale 3
A	A Ionian (A Major)	A Lydian (E Major)	
Am	A Dorian (G Major)	A Phrygian (F major)	A Aeolian (C Major)
A7	A Mixolydian (D Major)	A Harmonic Minor	
Am7b5	A Locrian (Bb Major)		

Chord	Scale 1	Scale 2	Scale 3
E	E Ionian (E Major)	E Lydian (B Major)	
Em	E Dorian (D Major)	E Phrygian (C major)	E Aeolian (G Major)
E7	E Mixolydian (A Major)	A Harmonic Minor	
Em7b5	E Locrian (F Major)		

Chord	Scale 1	Scale 2	Scale 3
B	B Ionian (B Major)	B Lydian (F# Major)	
Bm	B Dorian (A Major)	B Phrygian (G major)	B Aeolian (D Major)
B7	B Mixolydian (E Major)	E Harmonic Minor	
Bm7b5	B Locrian (C Major)		

Chord	Scale 1	Scale 2	Scale 3
F#	F# Ionian (F# Major)	F# Lydian (C# Major)	
F#m	F# Dorian (E Major)	F# Phrygian (D major)	F# Aeolian (A Major)
F#7	F# Mixolydian (B Major)	B Harmonic Minor	
F#m7b5	F# Locrian (G Major)		

Chord	Scale 1	Scale 2	Scale 3
Db	Db Ionian (Db Major)	Db Lydian (Ab Major)	
C#m	C# Dorian (B Major)	C# Phrygian (A major)	C# Aeolian (F Major)
Db7	Db Mixolydian (Gb Major)	F# (Gb) Harmonic Minor	
C#m7b5	C# Locrian (D Major)		

Chord	Scale 1	Scale 2	Scale 3
A \flat	A \flat Ionian (A \flat Major)	A \flat Lydian (E \flat Major)	
A \flat m	A \flat Dorian (G \flat Major)	G \sharp Phrygian (E major)	G \sharp Aeolian (B Major)
A \flat 7	A \flat Mixolydian (D \flat Major)	D \flat Harmonic Minor	
G \sharp m7 \flat 5	G \sharp Locrian (A Major)		

Chord	Scale 1	Scale 2	Scale 3
E \flat	E \flat Ionian (E \flat Major)	E \flat Lydian (B \flat Major)	
E \flat m	E \flat Dorian (D \flat Major)	D \sharp Phrygian (B major)	E \flat Aeolian (G \flat Major)
E \flat 7	E \flat Mixolydian (A \flat Major)	A \flat Harmonic Minor	
D \sharp m7 \flat 5	D \sharp Locrian (E Major)		

Chord	Scale 1	Scale 2	Scale 3
B \flat	B \flat Ionian (B \flat Major)	B \flat Lydian (F Major)	
B \flat m	B \flat Dorian (A \flat Major)	B \flat Phrygian (G \flat major)	B \flat Aeolian (D \flat Major)
B \flat 7	B \flat Mixolydian (E \flat Major)	E \flat Harmonic Minor	
A \sharp m7 \flat 5	A \sharp Locrian (B Major)		

Chord	Scale 1	Scale 2	Scale 3
F	F Ionian (F Major)	F Lydian (C Major)	
Fm	F Dorian (E \flat Major)	F Phrygian (D \flat major)	F Aeolian (A \flat Major)
F7	F Mixolydian (B \flat Major)	B \flat Harmonic Minor	
Fm7 \flat 5	F Locrian (G \flat Major)		

Chord	Scale 1	Scale 2	Scale 3
C	C Ionian (C Major)	C Lydian (G Major)	
Cm	C Dorian (Bb Major)	C Phrygian (Ab major)	C Aeolian (Eb Major)
C7	C Mixolydian (F Major)	F Harmonic Minor	
Cm7b5	C Locrian (D# Major)		