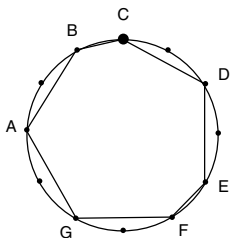


# Modes/Chords

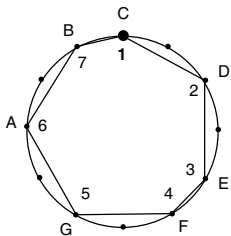
A scale is a collection of possible notes that can be used to build a melody on one of its chords. The chord (the note giving it its name) defines a temporary tonic: this tonic is in a way the pole around which the other degrees gravitate, and which allows defining their harmonic status: minor third ( $b3$ ), fourth (4), fifth (5), etc.

Played on a C chord, the degrees of this scale will be polarized by the C note, which thus plays the fonction of pole (or tonic). Played on a D chord, the same scale will be polarized by D, which will become the tonic, and will determine another numbering for all other notes of the scale. This polarization constitutes a mode of a scale, which has as many possible modes as degrees. This is of course valid for any scale (major, minor, pentatonic, etc.).

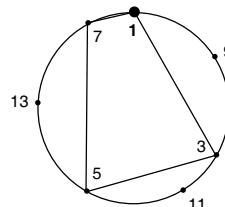
## C major scale modes



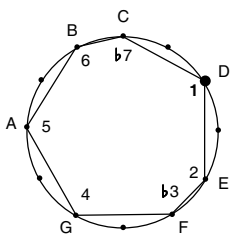
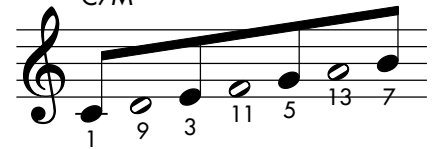
C major scale



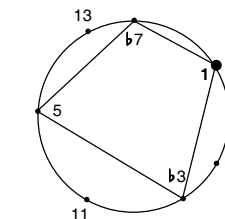
C Ionian



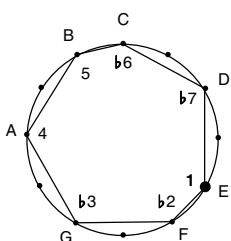
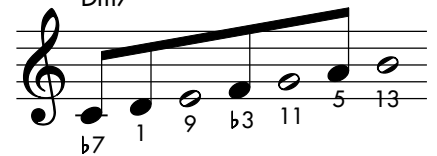
C7M



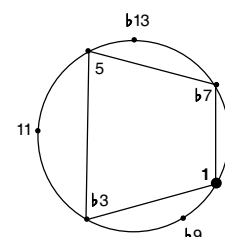
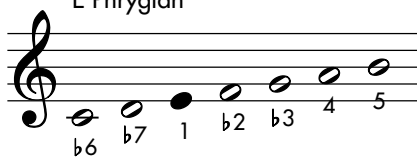
D Dorian



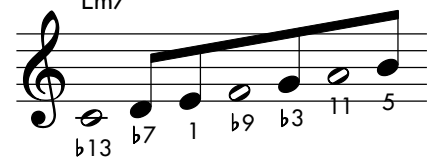
Dm7



E Phrygian



Em7



|  |                     |  |              |
|--|---------------------|--|--------------|
|  | <p>F Lydian</p>     |  | <p>F7M</p>   |
|  | <p>G Mixolydian</p> |  | <p>G7</p>    |
|  | <p>A Aeolian</p>    |  | <p>Am7</p>   |
|  | <p>B Locrian</p>    |  | <p>Bm7b5</p> |

We propose here 2 representations for each mode of the major scale.

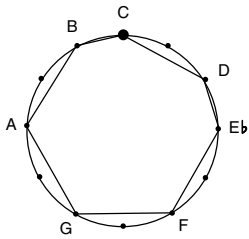
- ▶ a cyclic representation : the scale is represented by a constant geometrical shape for all modes, only the note playing the pole function (big black dot) changes.
- ▶ a classical standard representation, the pole being noted by a solid headnote.

We can see that the notes of the modes are identical, only their tonics with pole function change and thus the harmonic status of the notes of the mode.

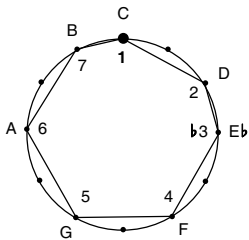
For each mode, we also have the chord of the mode, built as a stack of thirds from its tonic. The notes of the tetrad are notated with quarter notes, the possible extensions, with hollow headnotes.

As for the major scale, the notes of the melodic minor scale are a collection of possible notes that can be polarized by the different chords of this scale. The structure of this scale produces its own modes and mode chords.

**C melodic minor scale modes**

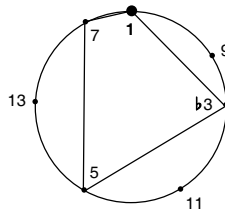


C Melodic minor scale



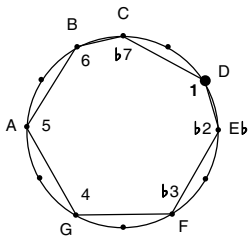
C Melodic minor

1 2 b3 4 5 6 7



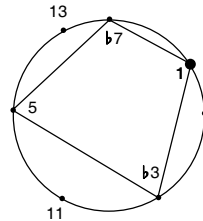
Cm7M

1 9 b3 11 5 13 7



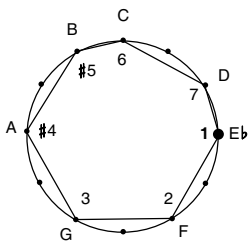
D Dorian b2

b7 1 b2 b3 4 5 6



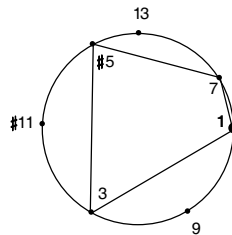
Dm7

b7 1 b9 b3 11 5 13



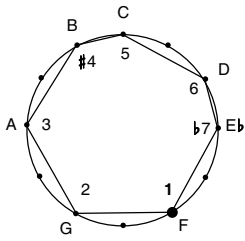
Eb Lydian #5

6 7 1 2 3 #4 #5

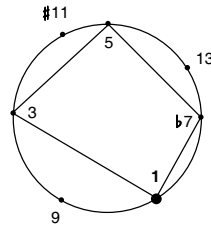


Eb7M#5

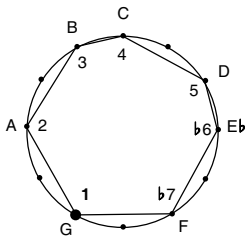
13 7 1 9 3 #11 #5



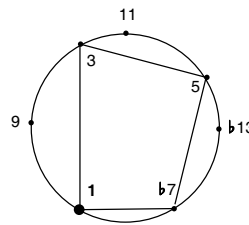
F Lydian b7



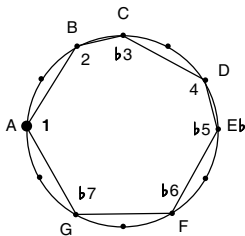
F7



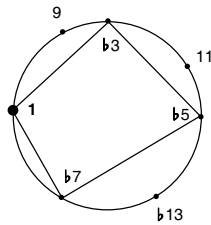
G Mixolydian b6



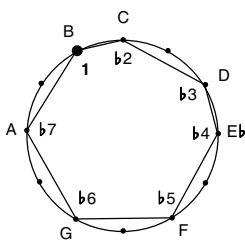
G7



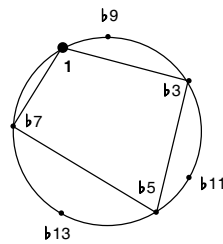
A Aeolian b5



Am7b5



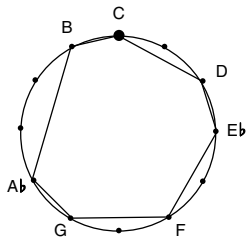
B Superlocrian



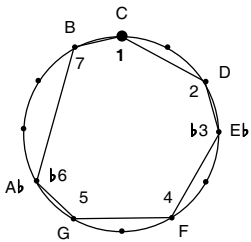
Bm7b5

As for the major scale, the notes of the harmonic minor scale are a collection of possible notes that can be polarized by the different chords of this scale. The structure of this scale produces its own modes and mode chords.

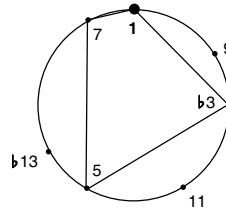
**C harmonic minor scale modes**



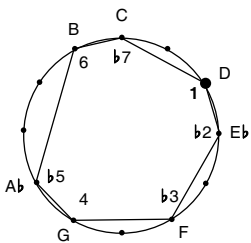
C harmonic minor scale



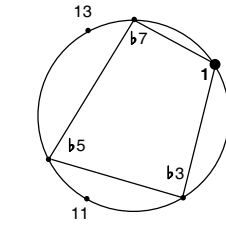
C harmonic minor



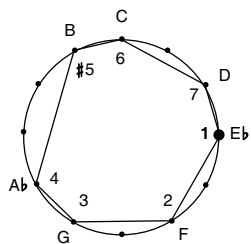
Cm7M



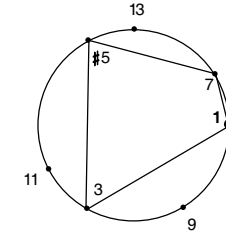
D Locrian  $\flat 6$



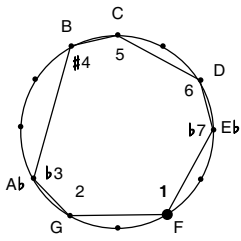
Dm7 $\flat 5$



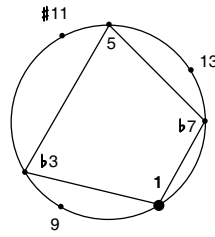
E $\flat$  Ionian  $\sharp 5$



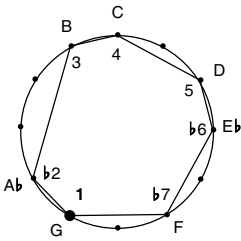
E $\flat$ 7M $\sharp 5$



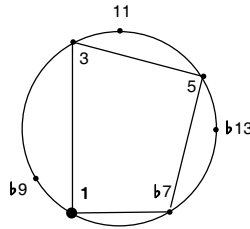
**F Dorian #4**



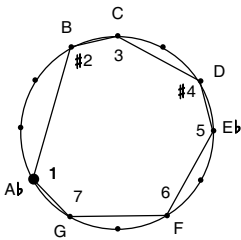
**Fm7**



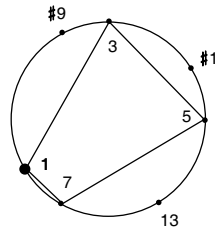
**G Phrygian b3**



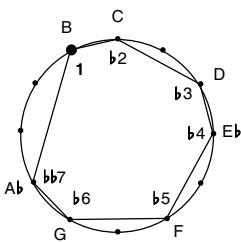
**G7**



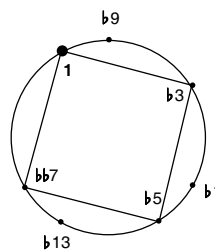
**Ab Lydian #2**



**Ab7M**



**B Superlocrian bb7**



**Bdim7**