

# HARMONY-MAJOR SCALE AND RELATIVE MODES

C MAJOR SCALE HAS 7 DIFFERENT NOTES AND EACH NOTE IS A STARTING POINT FOR A PARTICULAR MODE

ELECTRIC GUITAR

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C MAJOR SCALE PLAYED FROM DIFFERENT STARTING POINT (ROOT) CREATES THESE MODES:

9

C IONIAN SCALE      D DORIAN SCALE      E PHRYGIAN SCALE      F LYDIAN SCALE

E. GTR.

E. GTR.

13

G MIXOLYDIAN SCALE      A AEOLIAN SCALE      B LOCRIAN SCALE      C IONIAN SCALE

E. GTR.

E. GTR.

EACH MODE DESCRIBES A PARTICULAR CHORD QUALITY

17

I. MAJ7	II. MIN7	III. MIN7	IV. MAJ7 (#11)	V. 7	VI. MIN7	VII. MIN7 (b5)	I. MAJ7
C MAJOR 7	D MINOR 7	E MINOR 7	F MAJOR 7 (#11)	G7	A MINOR 7	B MINOR 7 (b5)	C MAJOR 7
C IONIAN	D DORIAN	E PHRYGIAN	F LYDIAN	G MIXOLYDIAN	A AEOLIAN	B LOCRIAN	C IONIAN

E. GTR.

E. GTR.

## INTERVALIC LAYOUT

2

25

I. MAJ7 = IONIAN MODE: ♮ - MAJOR2ND - MAJOR3RD - PERFECT4TH - PERFECT5TH - MAJOR6TH - MAJOR7TH

II. MIN7 = DORIAN MODE: ♮ - MAJOR2ND - MINOR3RD - PERFECT4TH - PERFECT5TH - MAJOR6TH - MINOR7TH

III. MIN7TH = PHRYGIAN MODE: ♮ - MINOR2ND - MINOR3RD - PERFECT4TH - PERFECT5TH - MINOR6TH - MINOR7TH

IV. MAJ7(#11) = LYDIAN MODE: ♮ - MAJOR2ND - MAJOR3RD - AUGMENTED4TH - PERFECT5TH - MAJOR6TH - MAJOR7TH

V. 7 = MIXOLYDIAN MODE: ♮ - MAJOR2ND - MAJOR3RD - PERFECT4TH - PERFECT5TH - MAJOR6TH - MINOR7TH

VI. MIN7 = AEOLIAN MODE: ♮ - MAJOR2ND - MINOR3RD - PERFECT4TH - PERFECT5TH - MINOR6TH - MINOR7TH

VII. MIN7(b5) = LOCRIAN MODE: ♮ - MINOR2ND - MINOR3RD - PERFECT4TH - DIMINISHED5TH - MINOR6TH - MINOR7TH