

(Book 2) Lesson 31c.

Modal Scales re-visited!

(The slightly more detailed examination of the modal scales began in lesson 18a.)

You should have a nodding acquaintance with the academic names of the alphabets at the beginning of this course. This will be done in the Key of "C" and will apply to all keys.

Ionian Mode
= scale on I




There are several things that are more important than the academic names of the modal scales, or at least, as important.

Dorian Mode
= scale on II




1. Each one of these scales has its own unique sound quality due to its sequence of tones and half tones. Notice that the half tones shift to a new location each time that you begin on another note.

Phrygian Mode
= scale on III




2. The numerical degree of the scale "root" in relation to the Key is also important. This will allow you quick access to any one of the scales.

Lydian Mode
= scale on IV




Mixolydian Mode
= scale on V




For example: Bb "Dorian" = mode II in a key where Bb is the second note. Answer: Key of Ab

Aeolian Mode
= scale VI



Therefore the scale is:

Locrian Mode
= scale on VII



Bb C Db Eb F G Ab Bb

I use the inversion scale route rather than the modal name route because I think it is faster. All of the above are "C" scales starting on C-D-E-F-G-A or B. Half tones occur between E-F and B-C.

(Half tones are marked with a broken line slur.)