

# Major Modes & II-V-I

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# Modes - on the C Major Scale

I **Ionian**

2 2 >2 2 2 2 >2

II **Dorian**

2 >2 2 2 2 >2 2

III **Phrygian**

>2 2 2 2 >2 2 2

IV **Lydian**

2 2 2 >2 2 2 >2

V **Mixolydian**

2 2 >2 2 2 >2 2

VI **Aeolian**

2 >2 2 2 >2 2 2

VII **Locrian**

>2 2 2 >2 2 2 2

# Major Modes Scales

for Piano/Keyboard

## Introducing how to practice modes:

### EXERCISE 1

- Play each mode from every step of the Major scale (in this case Cmaj7)
- Listen to the mode sound and try to distinguish its harmonic structure:


- |                          |            |
|--------------------------|------------|
| - Major 7 Scale          | - maj7     |
| - Minor 7 Scale          | - m7       |
| - Dominant 7 Scale       | - D7       |
| - Halfdiminished 7 Scale | - $\phi$ 7 |

### EXERCISE 2


- Play the Ionian I, Dorian II and Mixolydian V Modes in all the 12 Scales.

Modes scales in C - (as an example)


I **Cmaj7** Ionian




II **Dm7** Dorian




III **Em7** Phygian




IV **Fmaj7** Lydian




V **G7** Mixolydian



VI **Am7** Aeolian



VII **Bb7** Locrian



# Major Modes Chords and II V I

Exercise for Piano/Keyboard

## Introducing how to practice the Modes Chords:

### EXERCISE 1

- Play the Chords of the diatonics of the Major Scale.

- Distinguish to the chords structures:

- |                          |            |
|--------------------------|------------|
| - Major 7 Chords         | - maj7     |
| - Minor 7 Chord          | - m7       |
| - Dominant 7 Chord       | - D7       |
| - Halfdiminished 7 Chord | - $\phi$ 7 |

- Play this in all 12 Major Scales

C Modes Chords - (as an example)

A musical staff in treble clef showing 14 chords from the C major scale: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, B $\phi$ 7, Cmaj7, B $\phi$ 7, Am7, G7, Fmaj7, Em7, Dm7, Cmaj7. Each chord is represented by a vertical stack of notes on the staff.

### EXERCISE 2

- Play the II V I Triade - (in C as an example)
- Remember to solve the 7 to the 3 and the 3 to the 7!
- Play this Triade in all 12 Keys

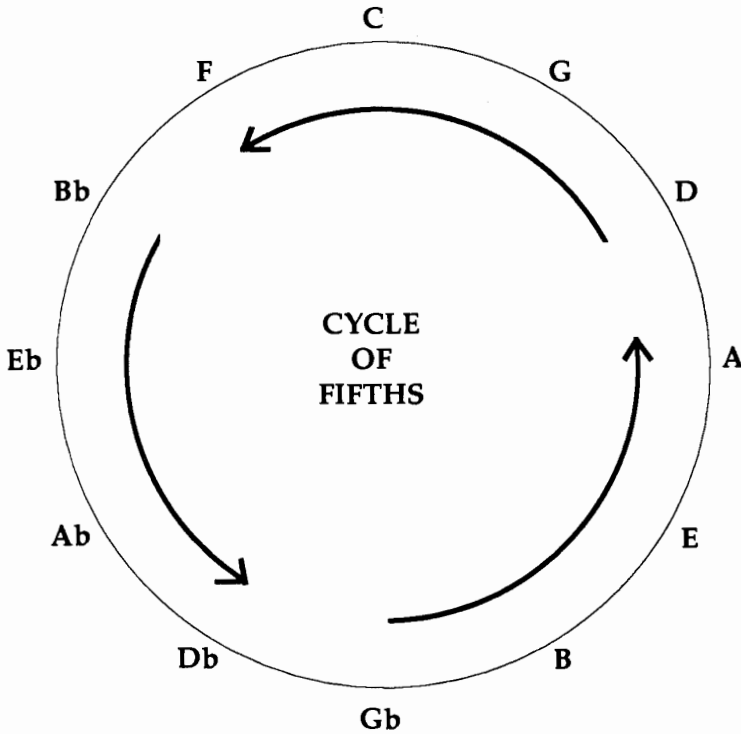
Diagram of the II V I triade in C major. Above the staff, the Roman numerals II, V, and I are shown with their corresponding chords: D-7, G7, and C $\Delta$ . Below the staff, two lines of arrows indicate the voice leading: the top line shows 7 moving to 3 and 3 moving to 7; the bottom line shows 3 moving to 7 and 7 moving to 3. The musical staff shows the chord voicings for D-7, G7, and C $\Delta$  with fingerings: D-7 (7, 5, 3, 1), G7 (3, 1, 7, 5), and C $\Delta$  (7, 5, 3, 1).



a half step while moving your left hand to the new root, C, and you've completed the II-V-I in C major.

Notice that *the seventh always comes down a half step*. Play the II-V-I progression a few more times, not looking at the music. Now try it in all twelve keys. To do this, use the *cycle of fifths* (figure 3-3).

Figure 3-3



The cycle of fifths is an arrangement of all twelve notes of the chromatic scale, each note a fifth lower (or a fourth higher), than the preceding one. As you go around the cycle, think of each note as representing a key, the key you're going to practice in next. Start with the key of C at the top of the circle, and move counterclockwise through the keys of F, Bb, Eb, and so on. Using the cycle ensures that you practice everything in every key. More importantly, it means that your practicing approximates what happens in real life, because many chord progressions and modulations within tunes follow the cycle. For instance, the roots of a II-V-I progression follow the cycle. In the key of C, the roots of the II-V-I (D-7, G7, CΔ) are D, G, and C, which follow each other counterclockwise around the cycle. In F, the roots of the II-V-I (G-7, C7, FΔ) are G, C, and F, and they, too, follow each other around the cycle.

Figure 3-4

After you've gone through all twelve keys, reverse the notes in the right hand, starting with the third instead of the seventh on top of the II chord (figure 3-4). Again, as you go from II to V and V to I, the seventh comes down a half step while the third stays where it is.