

## MODES AND RELATIVE SCALES

Scales and modes are the foundation of your composition and improvisation. Modes are treated as scales. Just as we can change the pitch of the main scale, in order to play in one of the 12 keys, the same concept or principle can be used when using a mode. The mode generator chart of each title page will show you the main scale equivalent for each mode (Fig. 20).

The **Quick Mode Generator Chart** is placed next to the keyboard chart for those of you who are guitarists with limited keyboard ability, but have sequencers and keyboard controllers. However, the concept and principles behind the mode generator chart are the same regardless of what instrument you play.

The letters in column I indicate the pitch of the starting point. In other words it tells you what key you are in. The other columns tell you what key the relative scale is in.

Let's demonstrate this below with a G Mixolydian (Fig. 20). The Mixolydian is the 7<sup>th</sup> mode of the Major scale.

Beneath column I we go down to the G, because that will be our starting pitch or key. Over to where it meets column 7 we come to a C, therefore, if we are playing a G Mixolydian we are actually playing a C Major with the root note shifted to the G.

**Step 1** Place left finger on desired key in column I.

**Step 2** Place right finger on column of desired mode (in roman numerals at the top).

**Step 3** Run fingers across and down until they meet.

The point where they meet is the relative scale.

It's as simple as 1 - 2 - 3!

### MODE GENERATOR CHART

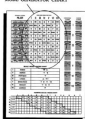


Fig. 20

MODE GENERATOR CHART							
I	II	III	IV	V	VI	VII	
C	B $\flat$	A $\flat$	G	F	E $\flat$	D $\flat$	C
D $\flat$	C $\flat$	B $\flat$	A $\flat$	G	F	E $\flat$	D $\flat$
D	C	B $\flat$	A $\flat$	G	F	E $\flat$	D $\flat$
E $\flat$	D $\flat$	C $\flat$	B $\flat$	A $\flat$	G	F	E $\flat$
E	D	C	B $\flat$	A $\flat$	G	F	E $\flat$
F	E $\flat$	D $\flat$	C	B $\flat$	A $\flat$	G	F
G	F	E $\flat$	D $\flat$	C	B $\flat$	A $\flat$	G
A $\flat$	G	F	E $\flat$	D $\flat$	C	B $\flat$	A $\flat$
A	G	F	E	D	C	B	A
B $\flat$	A $\flat$	G	F	E	D	C	B
B	A	G	F	E	D	C	B

Fig. 21