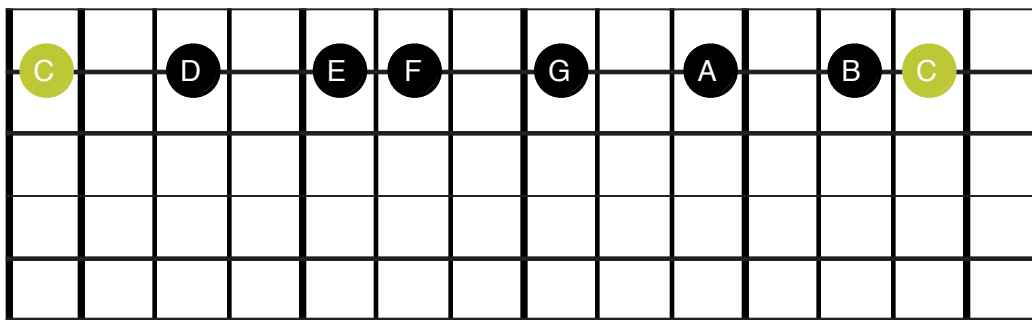
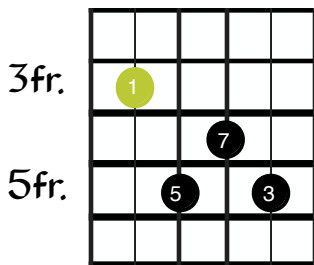


# Modes From A Tonal & Chromatic Perspective

The Tonal Perspective - looking at modes from the perspective of the parent key they are derived from.

## C Major 7

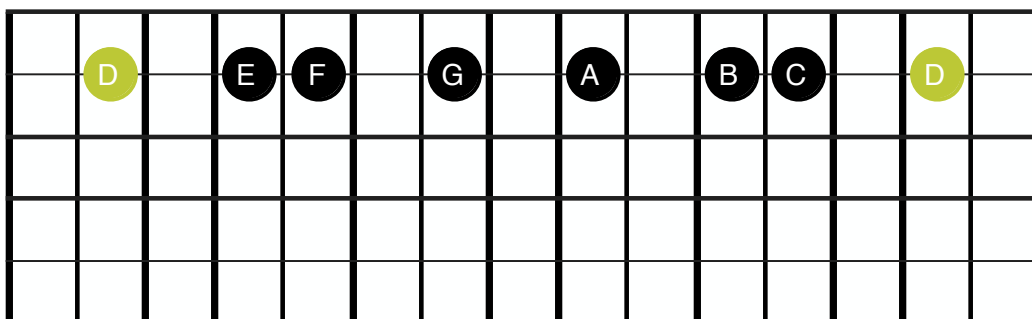
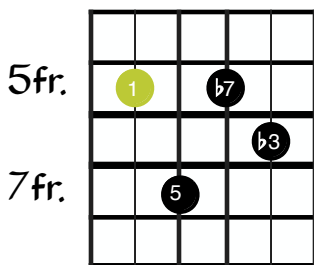
C Major



3fr. 5fr. 7fr. 9fr. 12fr.

## D Minor 7

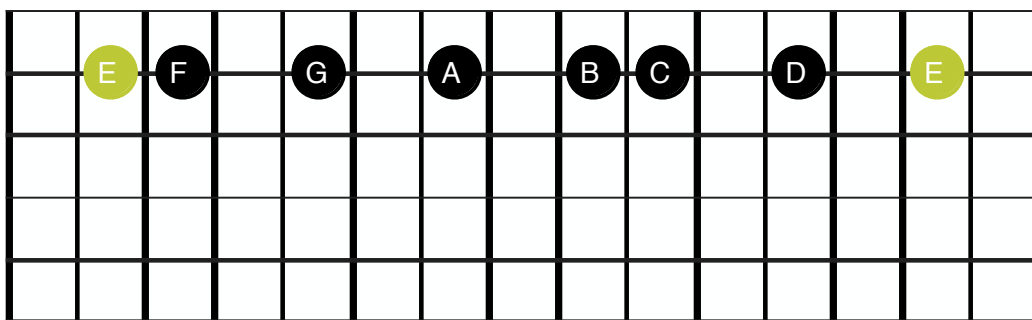
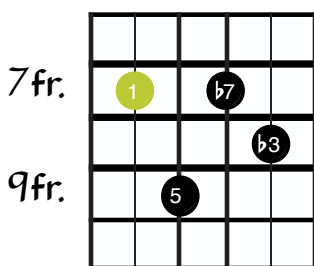
D Dorian



3fr. 5fr. 7fr. 9fr. 12fr. 15fr.

## E Minor 7

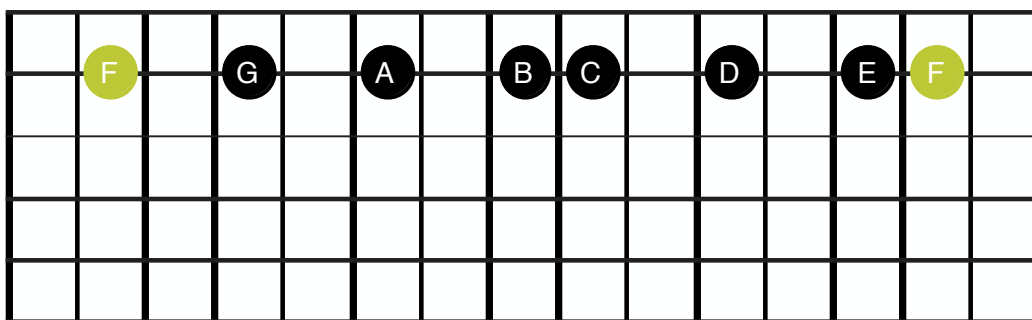
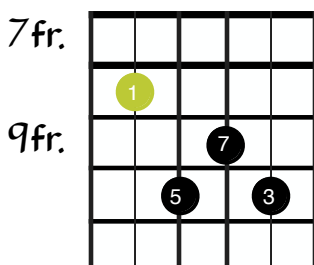
E Phrygian



5fr. 7fr. 9fr. 12fr. 15fr. 17fr.

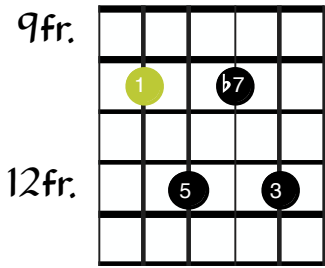
## F Major 7

F Lydian

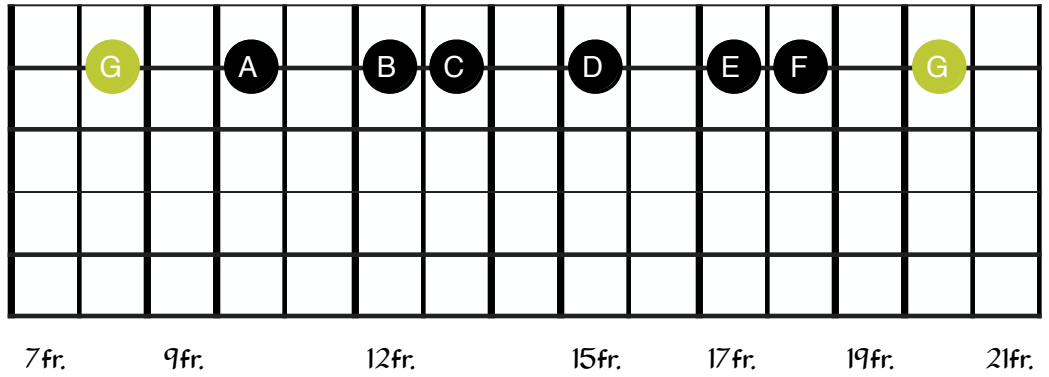


5fr. 7fr. 9fr. 12fr. 15fr. 17fr. 19fr.

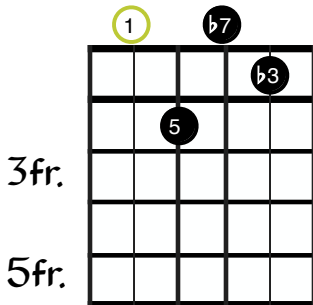
# G7



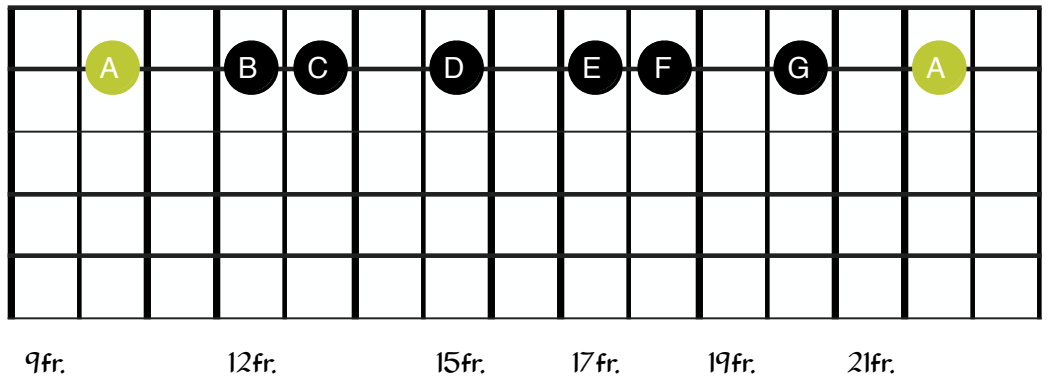
# G Mixolydian



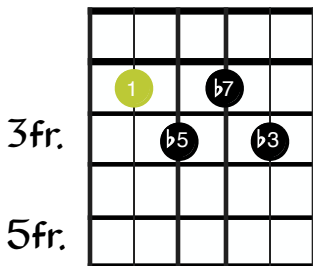
# A Minor 7



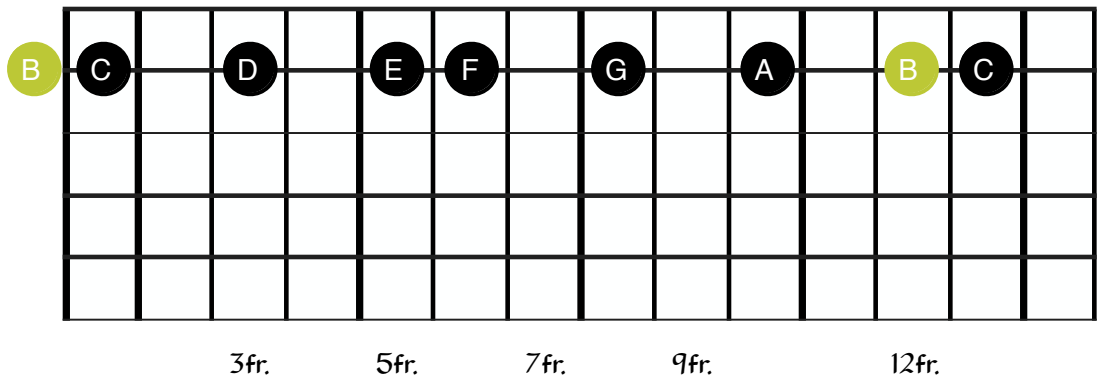
# A Natural Minor



# B Half Dim.



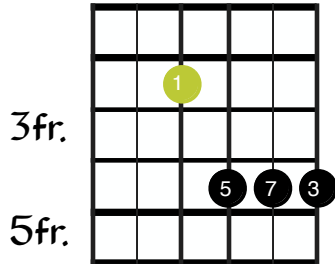
# B Locrian



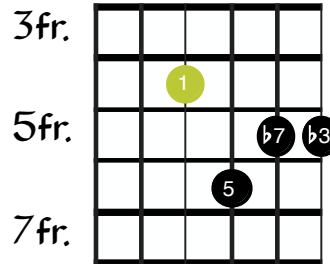
# E Major

The Chromatic Perspective - Examining each mode from the vantage point of a static root note, looking at each mode as a set of intervals independent of it's parent key.

## E Major7

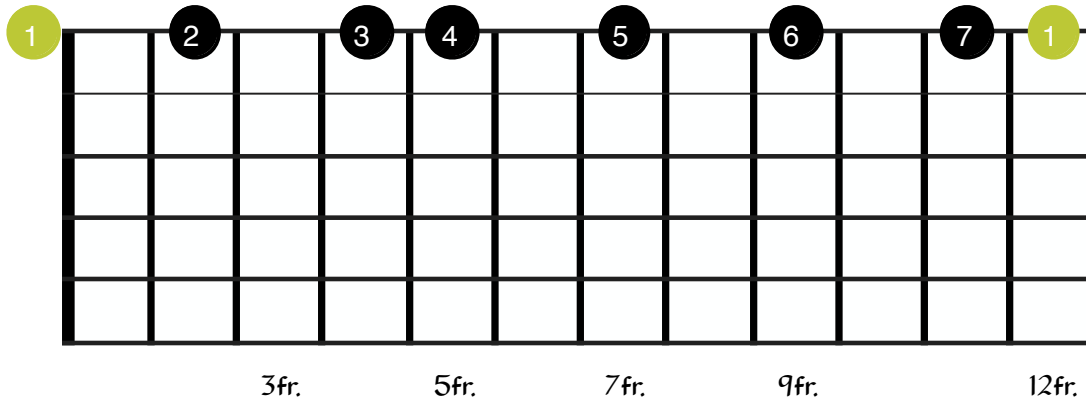


## F# Minor7



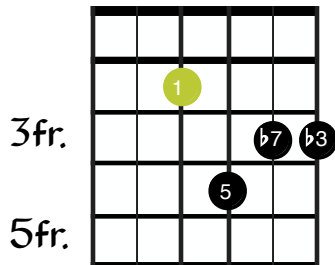
To practice improvising with one of these modes use the two chords provided to create a vamp, playing each for 1 or 2 measures before changing to the other. Loop if you have the ability and then improvise with the mode on one string to become accustomed to it's sound,

### E Major

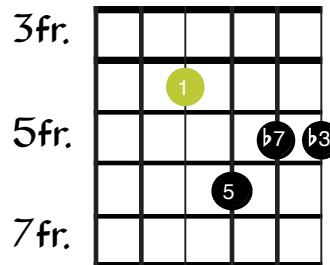


# E Dorian

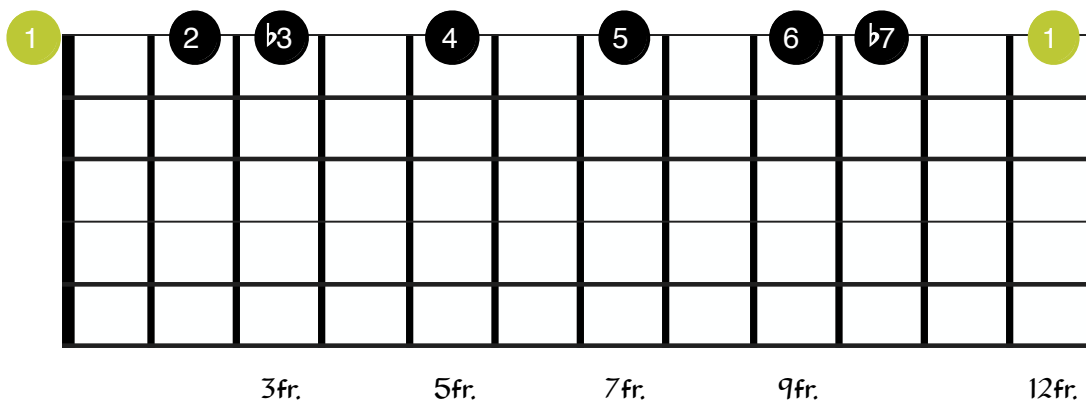
## E Minor7



## F# Minor7

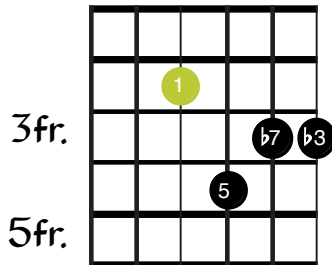


### E Dorian

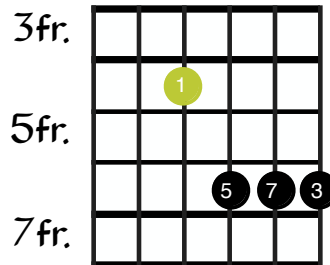


# E Phrygian

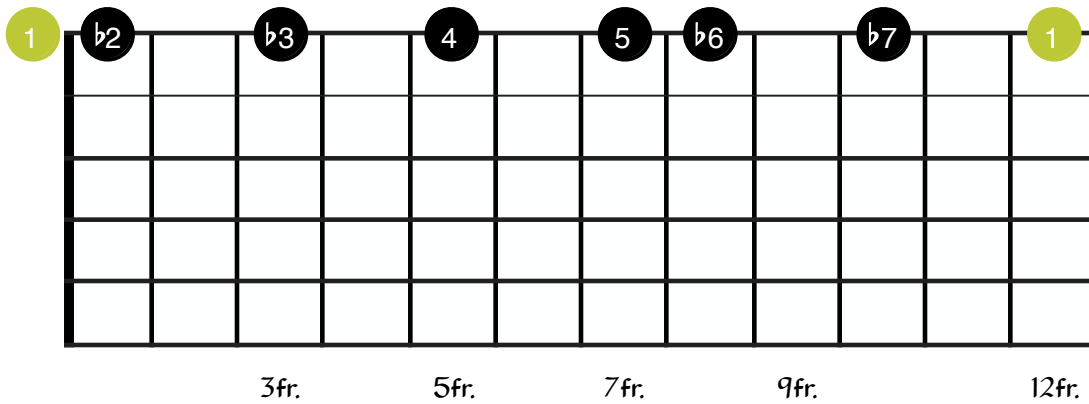
E Minor7



F Major7

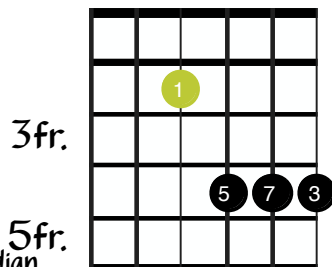


E Phrygian

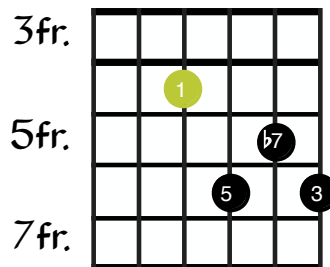


# E Lydian

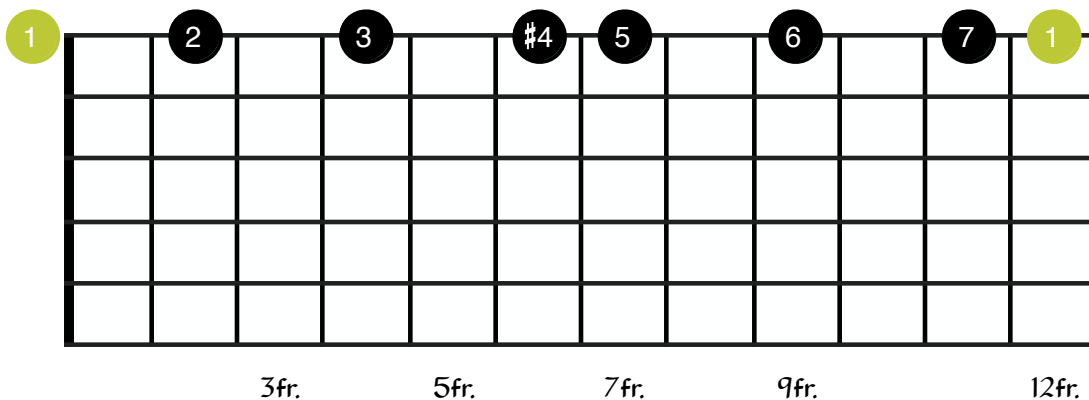
E Major7



F#7

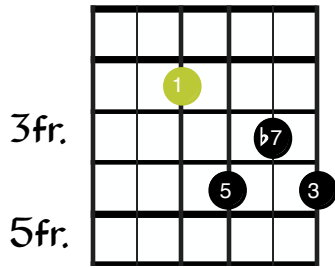


E Lydian

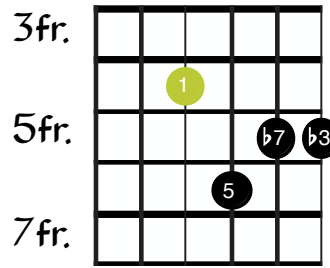


# E Mixolydian

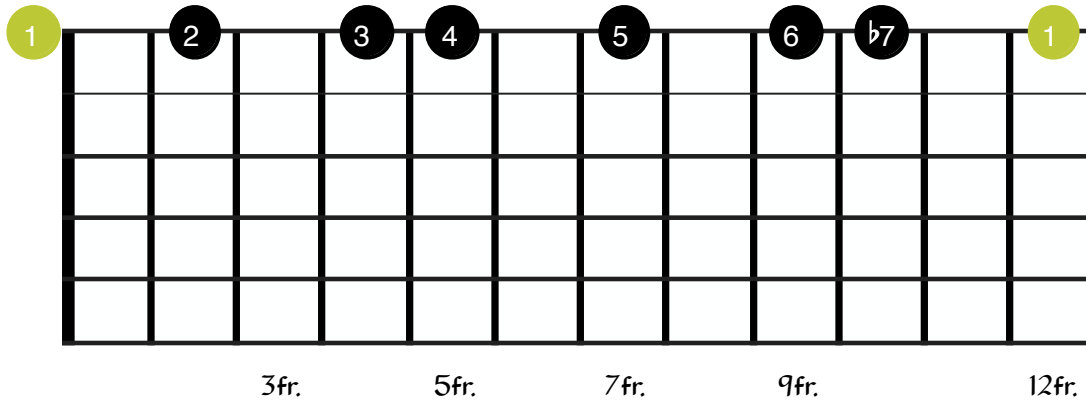
E7



F# Minor7

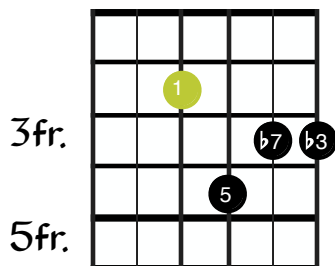


E Mixolydian

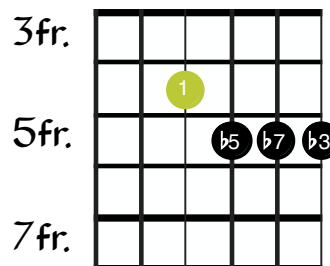


# E Natural Minor

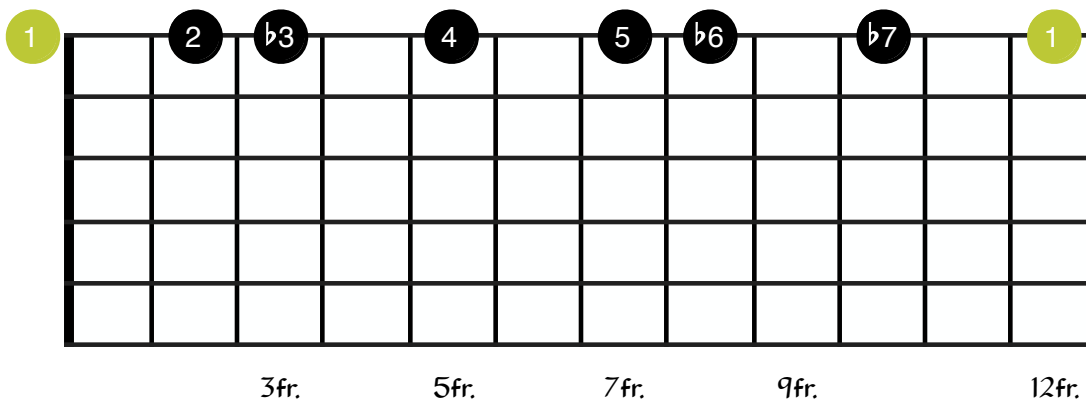
E Minor7



F# Half Dim.



E Natural Minor



# E Locrian

E Half Dim.

