


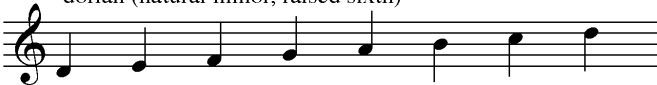




Appendix 5

The Church Modes

Some of the earliest work in music theory had to do with figuring out the scales used in Gregorian chant. The result is known today as the church modes. Sharps and flat were unknown in such ancient times, which is nice for the ease of using them today. We can use the pitches of C major (the C-major pitch set) and simply begin and end on a particular note, and the pattern of whole- and half-steps changes. This way of remembering the modes also allows you to sing a mode that belongs to a set of pitches from any major scale.

In the table on the right, you'll notice that each mode starts on a different scale degree of C major. The same will be true of any set of notes coming from a particular major key. For example, scale degree 2 to 2 using the pitches of a major key will produce a dorian mode *on* that second scale degree.

Each mode is also described here in terms of how it differs from either a major scale starting on the same note, or a natural minor scale starting on the same note.

ionian (major)	
dorian (natural minor, raised sixth)	
phrygian (natural minor, lowered second)	
lydian (major, raised fourth)	
mixolydian (major, lowered seventh)	
aeolian (natural minor)	
locrian (natural minor, lowered second and fifth)	