

# STUDY ON GREEK MODES (GUITAR)

DISCOVER THE EXPRESSIVE POWER OF GREEK MODES ON GUITAR! THIS EBOOK GUIDES YOU THROUGH EACH MODE, UNLOCKING NEW MELODIC POSSIBILITIES AND ELEVATING YOUR PLAYING.





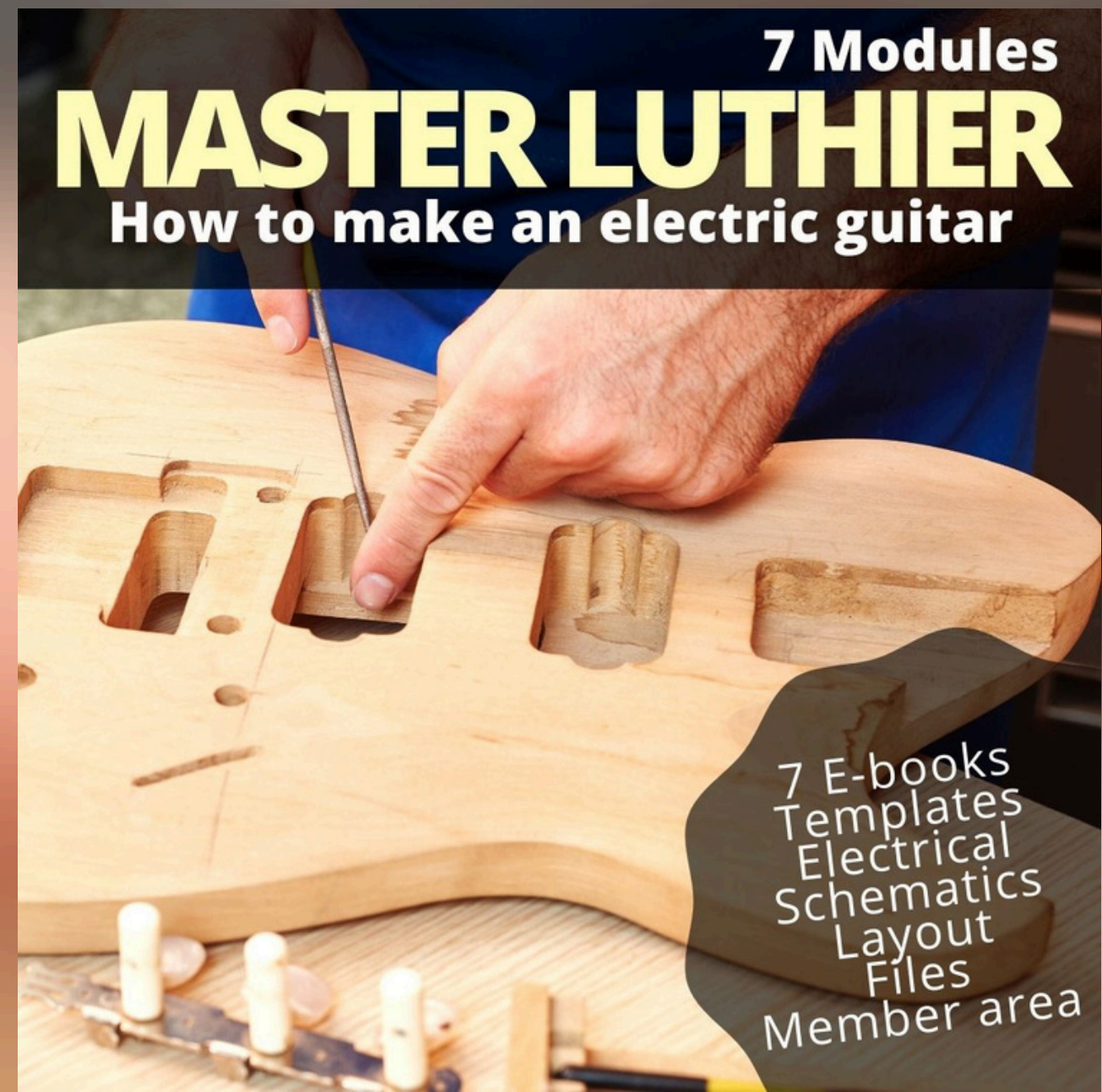
Welcome to the journey of mastering the Greek modes—a cornerstone of musical expression and creativity for guitarists. This eBook is your gateway to understanding and harnessing the power of these ancient scales, which have influenced Western music for centuries and continue to inspire musicians across genres.

The Greek modes are more than just theoretical constructs; they are vibrant tools that can breathe life into your solos, expand your melodic vocabulary, and deepen your comprehension of music theory. From the bright and uplifting Ionian to the mysterious and exotic Phrygian, each mode has its own unique character and emotional palette, waiting to be explored and applied. Whether you're a beginner seeking a solid foundation or an experienced guitarist looking to add depth to your playing, this guide will provide clear explanations, practical exercises, and creative insights to help you integrate the modes into your music. By the end of this eBook, you'll not only understand how each mode works but also feel confident using them to craft compelling solos, riffs, and compositions. Let's dive in and discover the rich world of Greek modes—your guitar playing will never be the same!



Before you start studying, below are some products that we recommend for musicians and guitarists. Click on the image to learn more

Learn how to build an electric guitar  
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Good studies!!Thanks



# Greek Modes: A Practical and Theoretical Overview

The Greek modes, also known as diatonic modes, are a set of seven musical scales derived from the ancient Greek system of music theory. These modes are fundamental to Western music and serve as a cornerstone for understanding melody and harmony.

Each mode is built by starting on a different degree of the major scale, resulting in distinct tonal characteristics and emotional expressions. The seven modes are Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.



# Theoretical Foundations

The modes are essentially variations of the major scale. By shifting the starting note of the scale while maintaining the same sequence of whole and half steps, each mode develops its unique sonic flavor:

1. Ionian: Equivalent to the major scale, it is bright and happy.
2. Dorian: A minor mode with a jazzy, soulful quality.
3. Phrygian: Exotic and mysterious, often associated with Spanish music.
4. Lydian: A major mode with a dreamy, uplifting feel.
5. Mixolydian: A major mode with a bluesy twist, popular in rock.
6. Aeolian: The natural minor scale, somber and melancholic.
7. Locrian: Dark and unstable, rarely used in isolation.

Understanding the interval patterns and relationships within these modes is essential for applying them effectively. They form the basis for improvisation, composition, and chord construction, offering endless creative possibilities.



# Creative Exploration

## Creative Exploration

The modes are not just theoretical tools; they are a gateway to musical storytelling. By understanding their emotional nuances, guitarists can craft solos and compositions that evoke specific moods. For example, the Lydian mode can add an ethereal quality to a ballad, while the Phrygian mode can bring an exotic flair to a piece.

## Conclusion

Mastering the Greek modes equips guitarists with a deeper understanding of music theory and a broader palette for creative expression. Through regular practice and application, these scales can transform your playing, enabling you to navigate the fretboard with confidence and musicality. Whether you're composing a new piece, jamming with friends, or performing on stage, the Greek modes are a timeless resource for any guitarist.



# Practical Application

For guitarists, the Greek modes open up new avenues for soloing, riff creation, and chord voicing. Practicing these modes involves both technical and creative exercises:

- **Scales Across the Neck:** Map each mode onto the fretboard, practicing them in various positions and octaves.
  - **Chord-Melody Connection:** Associate modes with chords to understand their harmonic context. For example, Dorian pairs well with minor chords, while Mixolydian complements dominant chords.
  - **Improvisation:** Use backing tracks in different keys to experiment with modal sounds. Start with a single mode and gradually combine them for richer solos.
- , or performing on stage, the Greek modes are a timeless resource for any guitarist.



# Ionian Mode

## Ionian Mode

To make it easier, let's work on the C major scale as an example. We already know what the Ionian mode is:

C, D, E, F, G, A, B

Observed sequence: tom-tom-semitone-tom-tom-tom-semitone

Ionian mode design:

The image shows musical notation for the Ionian mode in C major. It consists of three staves. The top staff is a treble clef staff in 4/4 time, showing the C major scale (C4-D4-E4-F4-G4-A4-B4) with a repeat sign at the end. The middle staff is a guitar TAB staff with fret numbers: 3-5-7, 3-5-7, 4-5-7, 5-6-8, 5-7-8, 8-7-5, 8-6-5, 7-5-4, 7-5-3, 7-5-3. The bottom staff is a tip staff with fret numbers: 3-5-7, 3-5-7, 4-5-7, 5-6-8, 5-7-8, 8-7-5, 8-6-5, 7-5-4, 7-5-3, 7-5-3.

Tip: It's the major scale itself.

Note: For all modes, we will put the observed sequence, a tip and the scale drawing.

Greek modes are much more used in string instruments, you will understand this as you read this article.

The next mode is called Doric mode. It is nothing more than the same major scale that we are working on, but starting from the note D.



# Dorian Mode

## Doric Mode

The Doric mode follows:

D, E, F, G, A, B, C

Observed sequence: tone-semitone-tone-tone-tone-semitone-tone

Doric mode drawing:

The image shows a musical score for the Dorian mode in D major. The top staff is a treble clef in 4/4 time, showing the scale ascending and then descending. The bottom staff is a guitar tablature with two systems. The first system covers the first two measures of the scale, and the second system covers the next two measures. The notes are indicated by fret numbers on the strings.

Measure	String	Fret
1	5	5
	7	7
	8	8
	5	5
2	5	5
	7	7
	9	9
	5	5
3	6	8
	8	10
	7	8
	10	10
4	10	8
	8	7
	10	8
	6	6
5	9	7
	5	5
	9	7
	5	5
6	8	7
	5	5
	8	7
	5	5

Tip: It is the smallest scale with the sixth largest.

Well, you may not have noticed the usefulness of this yet. Generally here, the peoples starts to fumble and find this study boring. Well, let's explain this right so you don't give up for no reason!

We just played D Doric, right? This automatically means that the key is C major. Because? Precisely because we built the Doric scale using the notes of the C major scale.





The tone-semitone format, etc. deduced for the Doric scale was different from the natural major scale because we are starting with a note other than the first degree. We started from second degree. That is why there is a difference in the design. Having understood that, we can find a practical application.

In the study of the major harmonic field, we show the chords that are part of the key of C major. Imagine, for example, that a song starts in D minor and then continues with the chords: Am, F and Em. We can conclude that the key of this song is C major, even though the C chord has never appeared in the song (until now, no new concept!).

So, if we want to improvise a solo on top of this song, we will use the C major scale. But, as the song starts in D minor, our solo could start with the note D instead of the note C to give a more characteristic ambience, right?

This is where the D Doric comes in! We can say that we are soloing in D, because we are “emphasizing” the note D (beginning and ending with it), but using the C major scale. Moral of the story: we are using the D Doric scale for our solo, because the chord is D minor but the key is C.



# Phrygian mode

## Phrygian mode

Okay, let's move on. Now let's use the C major scale starting from the Mi note. The sequence will look like this:

E, F, G, A, B, C, D

Observed sequence: semitone-tone-tone-tone-semitone-tone-tone

Design:

1 4/4

2

TAB

7-8-10 7-9-10 8-10-12 8-10-12 12-10-8 12-10-8 10-9-7 10-9-7 10-8-7

Tip: It is the smallest scale with the smallest second degree.

This is called Phrygian mode. The practical use is exactly the same as in the previous example, but thinking of E minor instead of D minor. If we wanted to solar in E minor a song that had the key of C major, we would use the scale of Mi phrygian .



# Lydian Mode

## Lydian mode

The next Greek mode is the Lydian mode. It starts with the fourth degree of the major scale. Just to recap, we are using the C scale as an example, so the fourth degree is F (before the third degree was E, and so on).

Greek modes can be constructed from any major scale, we are only showing the C scale here. Then we'll show you on another larger scale to help clarify. Let's see how our F Lydian scale looked like:

F, G, A, B, C, D, E

Observed sequence: tom-tom-tom-semitone-tom-tom-semitone

Lydian mode drawing:

The image displays musical notation for the Lydian mode in F major. The top staff is a treble clef with a 4/4 time signature, showing the scale ascending and then descending. The bottom staff is a guitar TAB with fret numbers: 8-10-12, 9-10-12, 10-12-13, 10-12-13, 13-12-10, 13-12-10, 12-10-9, 12-10-9, 12-10-8. The first two measures are marked with a red '1' and the last two with a red '2'.

Tip: It is the largest scale with the 4th, increased



# Mixolydian Mode

Mixolydio mode

The fifth Greek mode is the Mixolydian mode. On the C major scale, the fifth degree is Sol. See below then the Sol mixolydium scale:

G, A, B, C, D, E, F

Observed sequence: tone-tone-semitone-tone-tone-semitone-tone

Mixolydian mode, drawing:

The image displays musical notation for the Mixolydian mode. The top staff is a treble clef in 4/4 time, showing the scale G-A-B-C-D-E-F-G. The bottom staff is a guitar TAB with six strings. The fret numbers are: 10-12-14 (E, D, C), 10-12-14 (D, C, B), 12-13-15 (C, B, A), 12-13-15 (B, A, G), 15-13-12 (F, E, D), 15-13-12 (E, D, C), 14-12-10 (D, C, B), 14-12-10 (C, B, A), and 14-12-10 (B, A, G). The strings are labeled T, A, B on the left.

Tip: It is the largest scale with the 7th minor

We have already explained the use of Greek modes from the point of view of improvisation, but it would be interesting to take this moment here to make an observation.

If we wanted to solo a song that is in the key of C major starting with the note Sol, we would use the Sol Mixolídio scale (so far nothing new). Perhaps you have not yet convinced yourself of the usefulness of this in practice because you are thinking: "If I want to use the C major scale starting with the note Sol, I take the C major drawing, in the region where I would do the C scale bigger, and I make this drawing starting from the note Sol":





Okay, there's no problem with that. But let's say a song was changing in pitch. Imagine that you were in Sol Maior and now you have become C major. You were soloing in G major using the scale below, in this region of the instrument's arm:

Now that the music has become C major, you have jumped to this region:

If you knew the design of Sol Mixolídio, you could continue in the same region that you were before, but changing the design that was this before:





For this:

The image shows a musical score for a guitar piece. It consists of two staves. The top staff is a treble clef with a 4/4 time signature. The first measure contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The second measure contains a sequence of eighth notes: F5, E5, D5, C5, B4, A4, G4, F4. The bottom staff is a TAB (Tuning, Action, Bar) notation. It shows the fret numbers for each note in the sequence above. The first measure has fret numbers 10-12-14, 10-12-14, 10-12-14, 12-13-15, and 12-13-15. The second measure has fret numbers 15-13-12, 15-13-12, 14-12-10, 14-12-10, and 14-12-10.

This would make the soil infinitely more beautiful and fluid, since the change of tone in the soil would be very smooth and pleasant.

If, in this example, you change the region of the arm to think of the C major scale, you will make this change in tone much more abrupt and hard to swallow.

Listen to musicians like Pat Metheny, Mike Stern, Frank Gambale and watch how they work on modulations (changes in pitch). This fluidity comes from the complete mastery of drawings in Greek ways.

In addition, knowing the designs of these modes well will help you not to stick to a scale drawing only, which would make your soil “square” and addicted. In addition, this domain provides total control of the instrument's neck.

# Aeolian Mode

## Eolian Mode

Okay, the next mode is Eolian (or Aeolian) mode and corresponds to the sixth degree. In our example, the sixth degree of C is A, so check below how the scale was:

A B C D E F G

Observed sequence: tone-semitone-tone-tone-semitone-tone-tone

Design of the Eolian mode:

The image shows a musical score for the Aeolian mode in 4/4 time. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar TAB with fret numbers for each string. The fret numbers are: 12-14-15, 12-14-15, 12-14-16, 13-15-17, 13-15-17, 17-15-13, 17-15-13, 16-14-12, 15-14-12, 15-14-12.

Tip: It's the smallest natural scale!

We then found a new name for the natural minor scale: Eolian Mode. The natural major scale had already received a name too, remember? Ionic mode.

You may have noticed that the sixth minor is the relative minor (we have already studied this), so making a solo using the aeolian mode is nothing more than solar music using the C major.



# Locrian Mode

## Locrian mode

The seventh and final mode is the Locrian mode. Check out the drawing below:

B, C, D, E, F, G, A

Observed sequence: semitone-tone-tone-semitone-tone-tone-tone

Locrian mode design:

The image shows a musical score for the Locrian mode in 4/4 time. The top staff is a treble clef staff with a 4/4 time signature. The first measure starts with a red '1' and contains a sequence of eighth notes: B4, C5, D5, E5, F5, G5, A5. The second measure starts with a red '2' and contains a sequence of eighth notes: A5, G5, F5, E5, D5, C5, B4. The bottom staff is a guitar tablature staff with two lines labeled 'T' (top) and 'B' (bottom). The first measure contains the following fret numbers: 14-15-17, 14-15-17, 14-16-17, 15-17-18, 15-17-19. The second measure contains the following fret numbers: 19-17-15, 18-17-15, 17-16-14, 17-15-14, 17-15-14.

Tip: It is the minor scale with the 2nd minor and 5th diminished.

Training Greek modes with degrees helps a lot our mind and ear to quickly identify the tonality of a song, as you get used to the patterns.



## Summary of the 7 Greek modes

Cool, since we did everything on the C major scale, let's now quickly show what the sequences would look like using the G major scale (instead of C major), so you can see the shapes of these modes starting from the 6th string:

### Sol Jônico:

### Lá Dórico:

### Si Frígio:





Dó Lídio:

1 2

T  
A  
B

8-10-12 9-10-12 9-10-12 9-11-12 10-12-13 12-10-8 11-9-7 10-9-7 10-9-7 10-8-7

Ré Mixolídio:

1 2

T  
A  
B

10-12-14 10-12-14 10-12-14 11-12-14 12-13-15 15-13-12 14-12-11 14-12-10 14-12-10 14-12-10

Mi Eólio:

1 2

T  
A  
B

12-14-15 12-14-15 12-14-16 12-14-16 13-15-17 17-15-13 16-14-12 16-14-12 15-14-12 15-14-12

Fá sustenido Lócrio:

1 2

T  
A  
B

14-15-17 14-15-17 14-16-17 14-16-17 15-17-19 19-17-15 17-16-14 17-16-14 17-15-14 17-15-14



Notice how the sequences (semitone, etc.) were exactly the same as the sequences in our study that used the C major scale.

The shapes were different because we were starting from the 6th string instead of the 5th.

These drawings presented starting from the 5th and 6th strings keep the same structure for other tones. This is very favorable, since learning shapes for these shades, you know for all, just transpose the same designs to other shades.

Throughout our musical study, you will hear more about these modes. Seeing their application in different contexts you will broaden your vision and you will become more and more convinced of their usefulness. The important thing is that you now practice them and spend time on these drawings, understanding where they came from.

### The origin of names

Before we finish our first study of Greek modes, let's kill your curiosity by saying where these strange names came from.





Greek modes emerged from ancient Greece. Some people in the region had peculiar ways of organizing the sounds of the temperate western scale. These peoples came from the regions of Ionia, Doria, Frigia, Lydia and Aeolian. That's why they gave rise to the names you just saw.

The Mixolydian mode arose from the mixture of the Lydian and Doric modes. The Lócrio mode appeared only to complete the cycle, because it is a little used in practice.

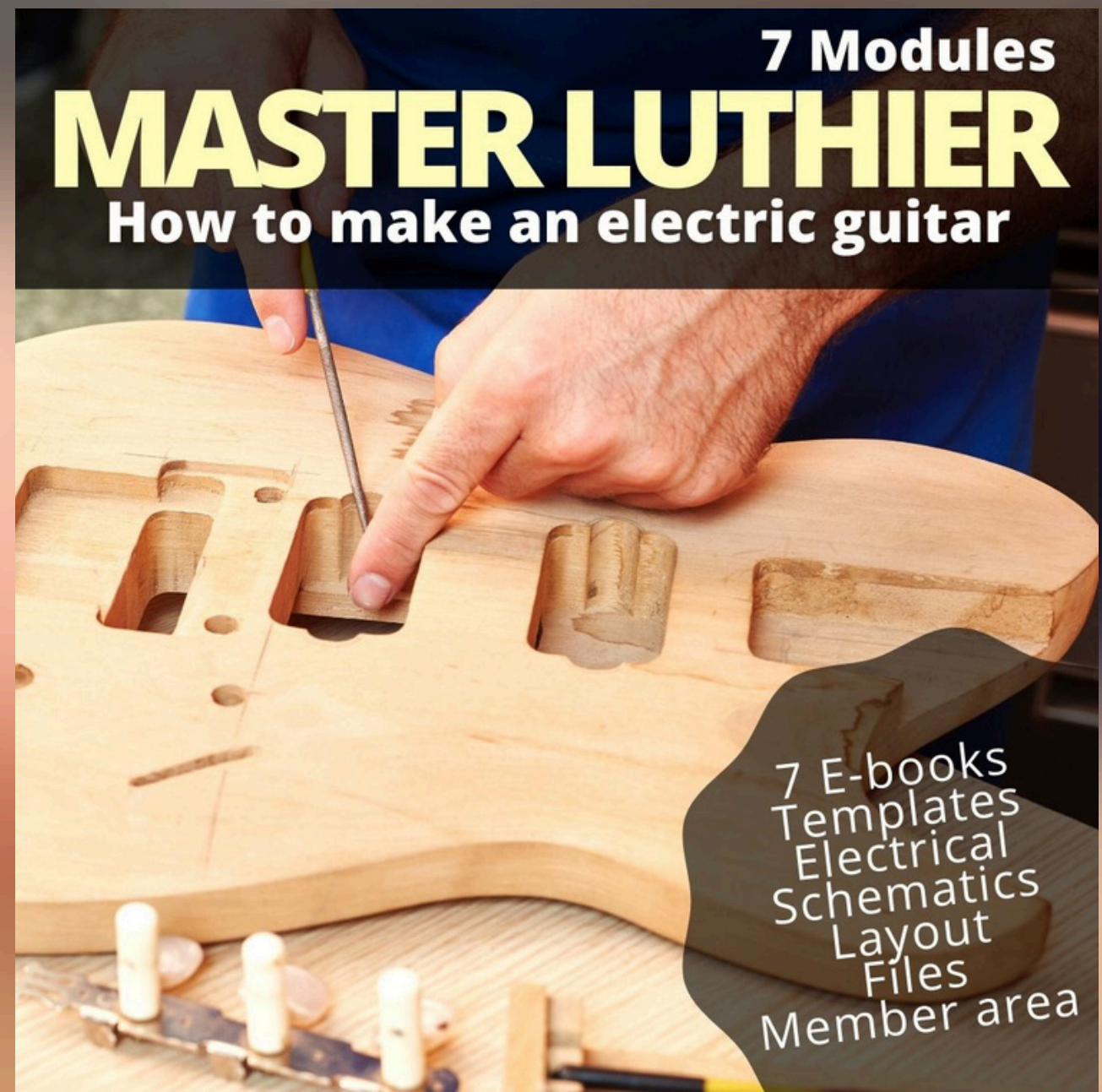
The Ionian and Eolic modes ended up being the most used, being very widespread in the Middle Ages. Later, they ended up receiving the names "major scale" and "minor scale" respectively.

The funny thing is that every music student ends up learning the names "major scale" and "minor scale" first, before they even heard of Ionic and aeolian, since the Greek modes came before that and are the parents of these scales.



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