



# SCOTT COOK MUSIC • INTRO TO SOLOING (PART 02)

## The 7 Diatonic Modes of C Major (C, D, E, F, G, A, B, C)

Mode 1: Ionian \*Major (C, D, E, F, G, A, B, C) = Major

Musical notation for Mode 1: Ionian Major scale. The top staff shows the scale in treble clef with a C-clef on the first line. The notes are C, D, E, F, G, A, B, C. The bottom staff shows the fretboard with fingerings: 8-10, 7-8-10, 7-9-10, 7-9-10, 8-10, 7-8-10.

Mode 2: Dorian (D, E, F, G, A, B, C, D) = Minor

Musical notation for Mode 2: Dorian Minor scale. The top staff shows the scale in treble clef with a C-clef on the first line. The notes are D, E, F, G, A, B, C, D. The bottom staff shows the fretboard with fingerings: 10-12, 8-10-12, 9-10-12, 9-10-12, 10-12, 8-10-12.

Mode 3: Phrygian (E, F, G, A, B, C, D, E) = Minor

Musical notation for Mode 3: Phrygian Minor scale. The top staff shows the scale in treble clef with a C-clef on the first line. The notes are E, F, G, A, B, C, D, E. The bottom staff shows the fretboard with fingerings: 12-13, 10-12-14, 10-12-14, 10-12-14, 12-13, 10-12-13.

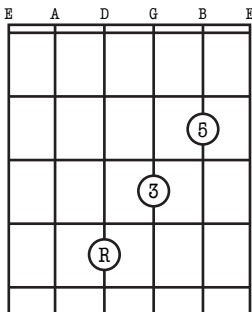
Mode 4: Lydian (F, G, A, B, C, D, E, F) = Major

Musical notation for Mode 4: Lydian Major scale. The top staff shows the scale in treble clef with a C-clef on the first line. The notes are F, G, A, B, C, D, E, F. The bottom staff shows the fretboard with fingerings: 13-15, 12-14-15, 12-14-15, 12-14-15, 12-13-15, 12-13-15.

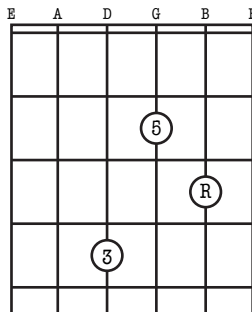
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The qualities of the various modes can be reflected in the triads that are constructed above their roots. As mentioned above, there are three qualities that can be derived from the modes just covered: major, minor, and diminished. The following diagrams show how each of these qualities can be played as chords on the D, G, and B strings. Because there are three notes in each chord, there are three different “voicings,” or ways of playing each chord.

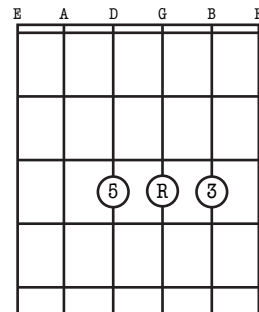
Major Triad Grip 01



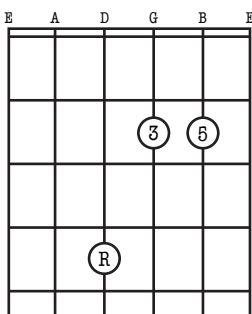
Major Triad Grip 02



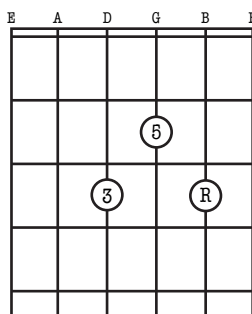
Major Triad Grip 03



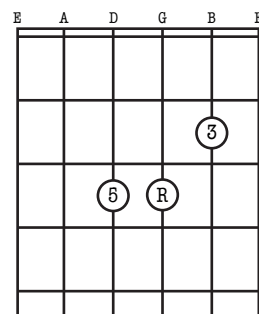
Minor Triad Grip 01



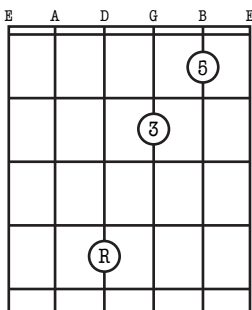
Minor Triad Grip 02



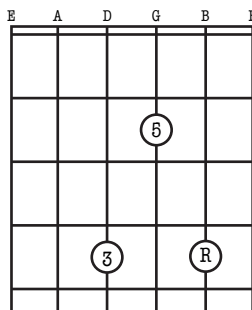
Minor Triad Grip 03



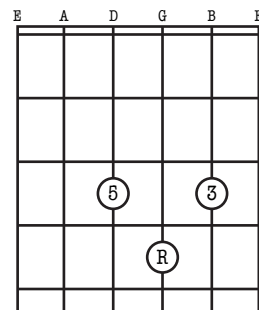
Diminished Triad Grip 01



Diminished Triad Grip 02



Diminished Triad Grip 03



Just as is the case with our scale patterns, each of these grips are moveable, which means that you can play them anywhere along the fretboard (providing you stay on the same three strings). Which chord you are playing depends on which frets you position your fingers in.

In the diagrams, R = Root, 3 = Third, and 5 = Fifth.

Grip 01 is found in each of the respective modes, depending on their quality. For instance, “Major Triad Grip 01” can be found in Mixolydian, Ionian and Lydian, while “Minor Triad Grip 01” can be found in Aeolian, Dorian and Phrygian. “Diminished Triad Grip 01” can be found in Locrian. These grips are circled in the respective scale patterns.

**SAMPLE LINES**

Three chord progressions are shown below, each reflecting a particular mode. Accompanying each track is a short sample line that is constructed primarily using the mode in question.

**"Aeolian"**

||: Amin CMaj | GMaj/D GMaj | Amin FMaj | GMaj CMaj :||

Amin CMaj GMaj/D GMaj

Amin FMaj GMaj CMaj Amin

A minor Pentatonic

In the sample line, the concept of target notes is used to keep the melody in line with the chord changes. More specifically, chord tones (root, 3rd, or 5th) are targeted on the downbeats and where the chords are changing.

Though only 4 bars each, these sample lines provide an example of how the different modes can be used to build solos that adhere to the underlying chord changes.

Both the Aeolian and the Dorian lines also make use of the perhaps more familiar Pentatonic scale.

“Dorian”

||: Dmin | Emin | Dmin | CMaj CMaj/B :||

Dmin Emin

Dmin CMaj CMaj/B Dmin



D minor Pentatonic

In this example, there are perhaps fewer targeted notes, and those that act as targets are sometimes at the end of measures instead of at the beginning. But the overall mode is reflected, nonetheless, in the passages that are scalar (moving explicitly up or down the scale). What is a little more important is targeting notes that you sit on (longer duration), e.g., at the end of the second measure where the 5th of Emin (B) is emphasized by its longer duration.

