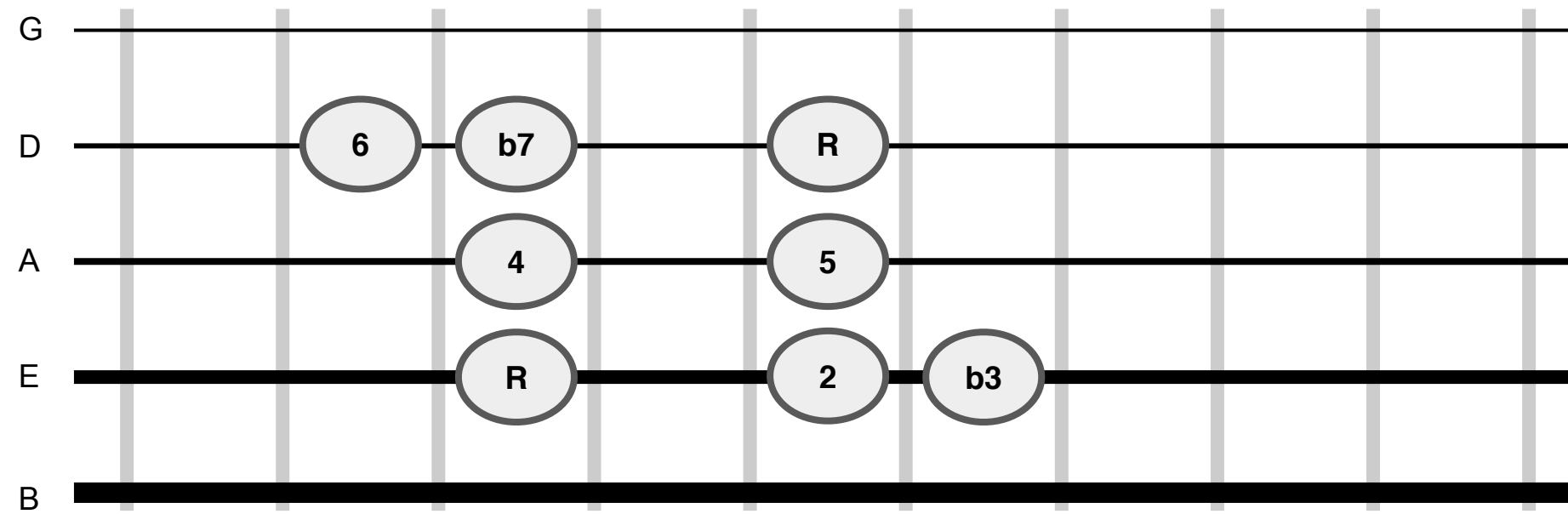
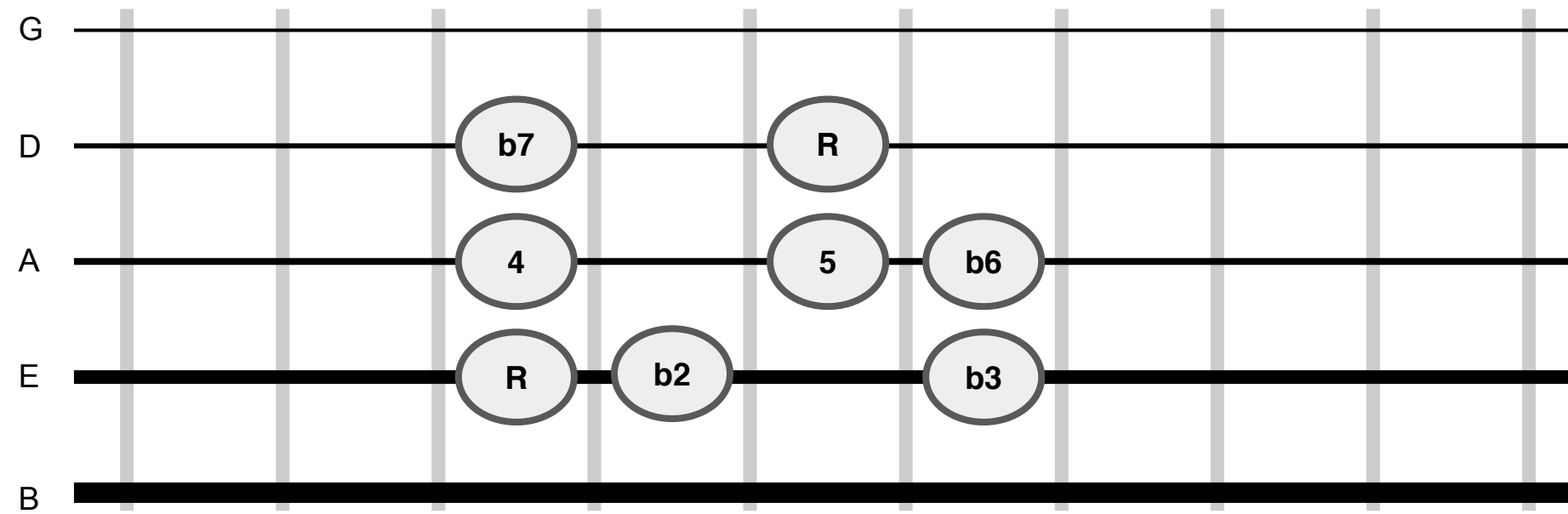


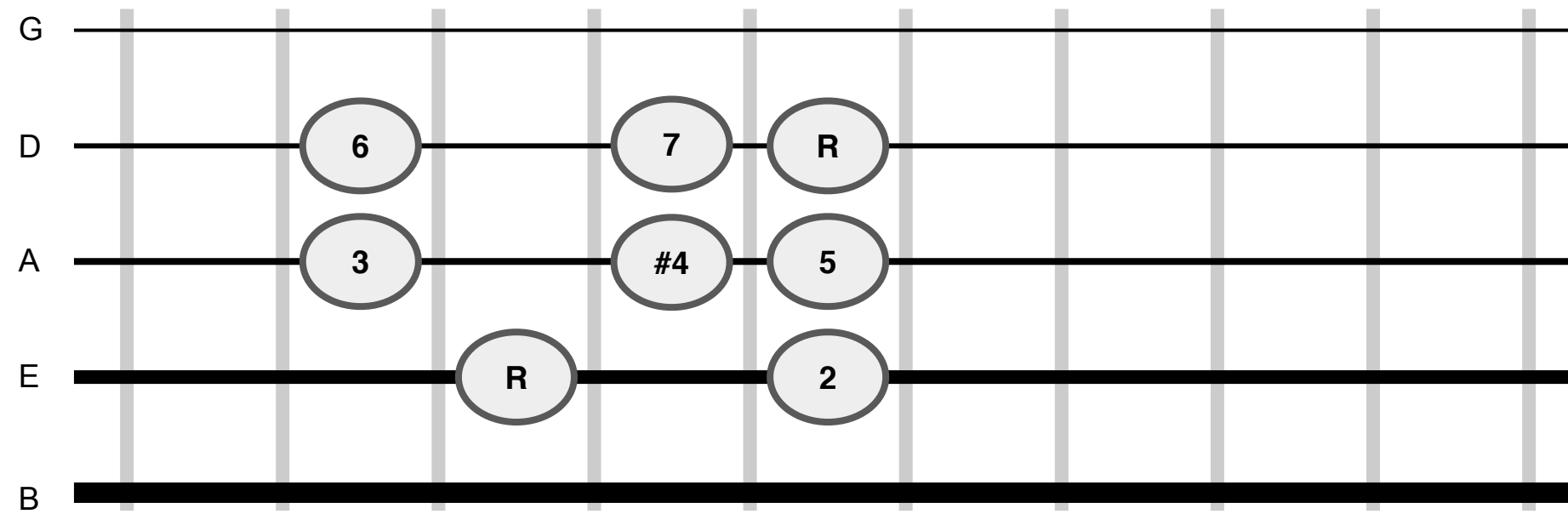
**I - Ionian Mode
(Major Scale)**



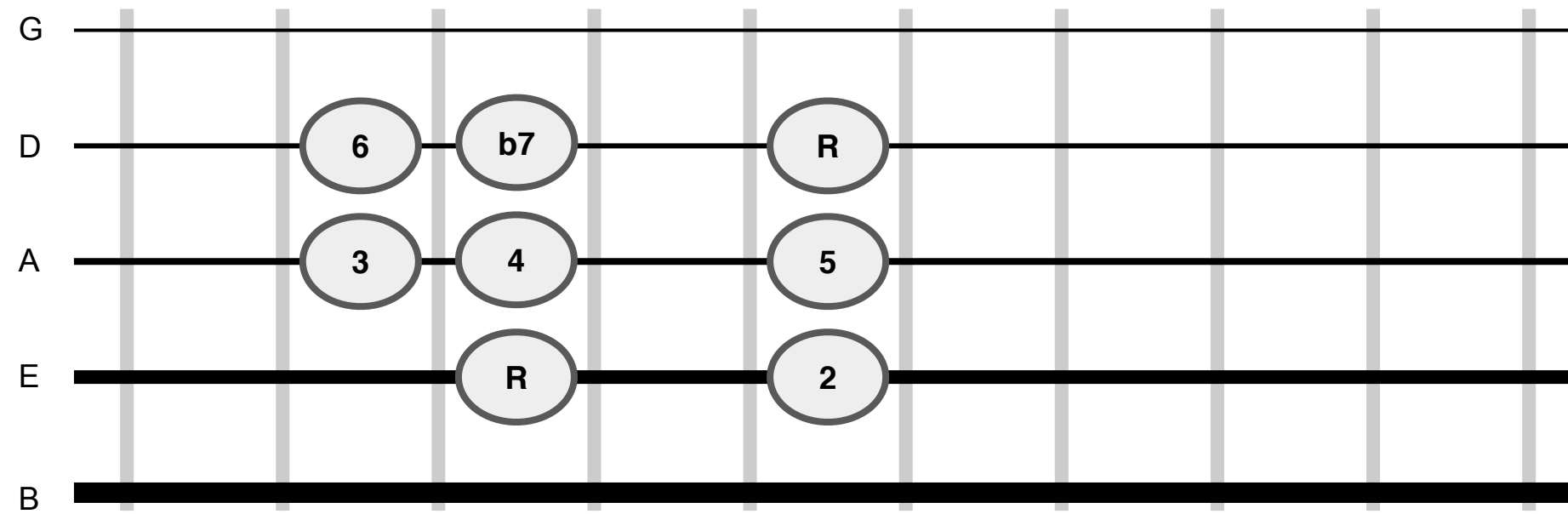
**ii - Dorian Mode
(minor scale with natural 6)**



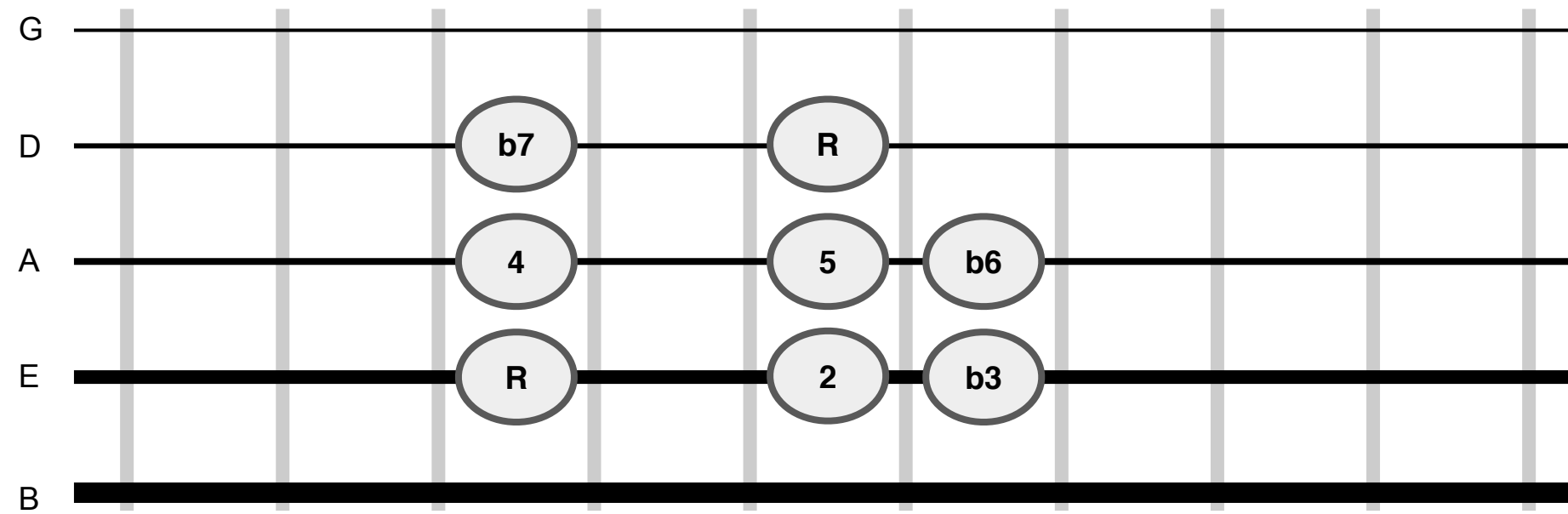
iii - Phrygian Mode
(minor scale with $\flat 2$)



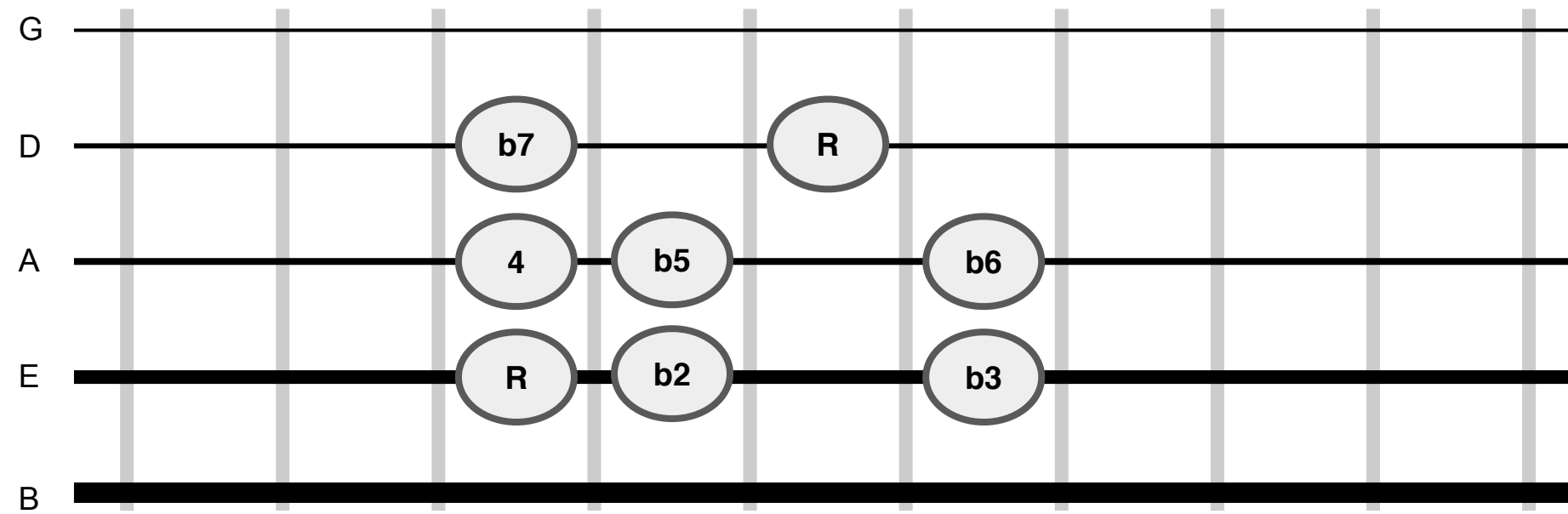
IV - Lydian Mode
(Major scale with $\sharp 4$)



V - Mixolydian Mode
(Major scale with $b7$)



**vi - Aeolian Mode
(Natural minor Scale)**



vii - Locrian Mode
(minor scale with b^2 & b^5)

- **Uppercase roman numerals reference Major sounding modes**
 - (they have a major 3rd)
- **Lowercase roman numerals reference minor sounding modes**
 - (they have a minor 3rd)
- **The roman numeral just refers to the scale degree and, by virtue of being upper or lower case, gives a quick reference to general tonality (major or minor)**
 - ie: in the key of E Major, the ii chord would refer to a chord built from an F#.
 - If we take the diatonic approach (in the same key), we get a ii-7 chord.
 - We could also call it a ii-6 chord, which alludes to the Dorian mode specifically because it is a minor scale with a natural 6.
 - ii-7(b6) would allude to the natural minor scale
- **If that sounds like gibberish... don't sweat it. Just get the shapes under your fingers, one at a time. It will come with familiarity.**
- **The modes are really just another way to internalize tonality across the fretboard. Because of the vernacular, it can sound harder than it is.**