

Chording is a means of breaking out of the Locrian's circle. Yet when you chord a fifth from the middle string you break the mode and accomplish very little other than chording some sense into an otherwise very limited mode.

So try to work with the Locrian the way it is. Very quickly you'll employ all the techniques of melody, picking, rhythm and counterpoint—anything to break the monotony of the Locrian.

## OTHER MODES

The seven “modern” modes (that is, the six accepted modes and the Locrian) came to life as we know them in the late sixteenth century. Before this, music was modal, but the modes were not exactly the same as today. So let's take a look at the Ecclesiastical modes, the ones that were reorganized and amended to produce our seven modern ones.

In the Ecclesiastical system there are four authentic modes (Dorian, Phrygian, Lydian, and Mixolydian), and four plagal modes identified by the term “hypo” meaning “under.” All these modes were in use during the Middle Ages and into the Renaissance. Some were used more in theory than in practice, yet all of them consisted of a pentachord and a tetrachord, just like our modern ones.

An authentic mode consists of a pentachord with a tetrachord above it (e.g., the pentachord G,A,B,C, D and the tetrachord D,E,F,g.) A plagal mode consists of a tetrachord with a pentachord above it (e.g., beginning with a D'—that is, the D below the G below middle C—: D;E;F;G,A,B,C,D), and most music theorists agree that plagal modes were devised to allow for melodies extending into the lower ranges. The main differences between authentic and plagal modes are that plagal modes begin a fourth lower than the authentic and that they have a different dominant (reciting tone); however, both modes share the same final note. The concept of the final became