








# Diatonic Scales - Modal Studies




Modes are created by shifting the starting point (notes 1 through 7) within any major scale. By starting on different scale tones, the unique tonalities created have inspired songwriters and composers for centuries. These are all used to varying degrees to this day with the minor (aeolian scale) and the dominant 7th (mixolydian) scales found throughout music along with, of course, the ionian (major) scale.

<p><b>#1</b> <b>Ionian</b> (major scale - Tonic) Note 1 up to 1 (8ve)</p> 	<p><b>Dorian</b> (Substitute Blues scale) Note 2 up to 2 (9)</p> 
<p><b>Phrygian</b> (Latin/Spanish) Note 3 up to 3 (10)</p> 	<p><b>Lydian</b> (Subdominant - 4 chord) Note 4 up to 4 (11)</p> 
<p><b>Mixolydian</b> (Dominant 7th Scale) Note 5 up to 5</p> 	<p><b>Aeolian</b> (Minor Scale) Note 6 up to 6 (13)</p> 
<p>By following the same patterns of whole and half steps found in each mode above, modes can be recreated on any tonic (root) note by altering notes to fit the pattern for each mode.</p>	<p><b>Locrian</b> (Diminished) Note 7 up to 7</p> 

The scales below in #2 represent each mode again, but this time all of them are starting on low G. This shows how each mode differs from the original G major scale. Using the same alterations with any scale will produce the desired mode.

- Dorian - flat the 3rd & 7th
- Phrygian - flat the 2nd, 3rd, 6th, & 7th
- Lydian - raise the 4th
- Mixolydian - flat the 7th
- Aeolian - flat the 3rd, 6th, & 7th
- Locrian - rarely used

**#2**

<p>1 <b>Ionian</b> Major</p> 	
<p>4 <b>Dorian</b> b3 b7 Minor</p>	<p><b>Phrygian</b> b2 b3 b6 b7 Minor</p> 
<p>10 <b>Lydian</b> #4 Major</p>	<p><b>Mixolydian</b> b7 Major</p> 
<p>16 <b>Aeolian</b> b3 b6 b7 Minor</p>	<p><b>Locrian</b> b2 b3 b5 b6 b7 Diminished</p> 