

# DIATONIC MODES

---

THEORY WORKSHEETS

BROCK CHART


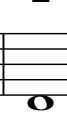
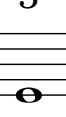


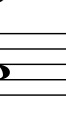
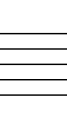
# DIATONIC MODES

Being familiar with the diatonic modes can be an invaluable tool for improvisation, composition, and music theory.

The modes help us to know what scale to use when improvising or composing over a specific chord progression.

The word **Diatonic** means in the Major key. These are the most common modes, but modes can exist in minor keys and several other types of scales. Today, we'll be talking about the Diatonic Modes found in Major Scales.

There are seven modes and their names come from the Greeks:

1	2	3	4	5	6	7
						
<b>Ionian</b>	<b>Dorian</b>	<b>Phrygian</b>	<b>Lydian</b>	<b>Mixolydian</b>	<b>Aeolian</b>	<b>Locrian</b>

The basic idea of the modes is to create different sounds and scales in the same key by simply starting on a different note.

For example, **D Dorian** is D to D while thinking in the key of C (no sharps or flats).  
\*We'll learn how to make them on the next few pages.

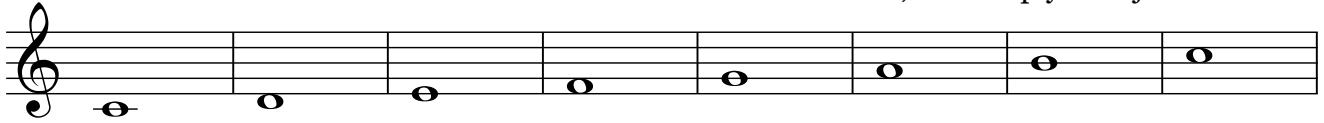
Why is this important? Each of the seven modes have unique qualities. We can use them to figure out what scale to use over a particular chord change.

Look on the following page for all seven modes in the key of C.



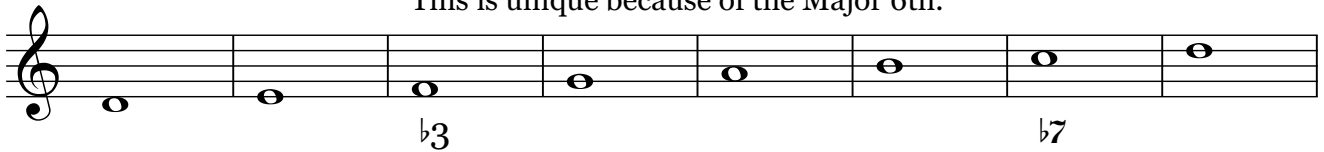
### C Ionian:

Ionian is the first mode. There are no alterations in this one, it is simply a Major Scale.



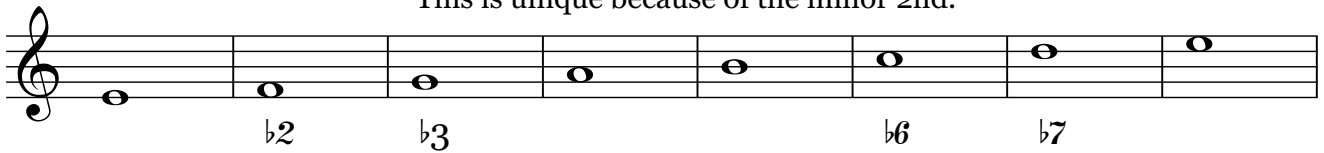
### D Dorian:

Dorian is the second mode. Scale degrees 1 3 5 7 spell out a minor seventh chord. This is unique because of the Major 6th.



### E Phrygian:

Phrygian is the third mode. Scale degrees 1 3 5 7 spell out a minor seventh chord. This is unique because of the minor 2nd.



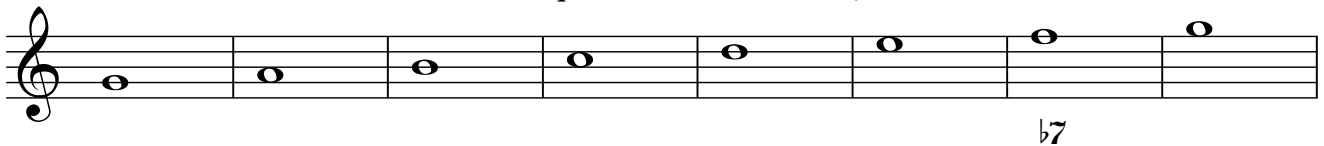
### F Lydian:

Lydian is the fourth mode. Scale degrees 1 3 5 7 spell out a Major seventh chord. This is unique because of the sharp 4th.



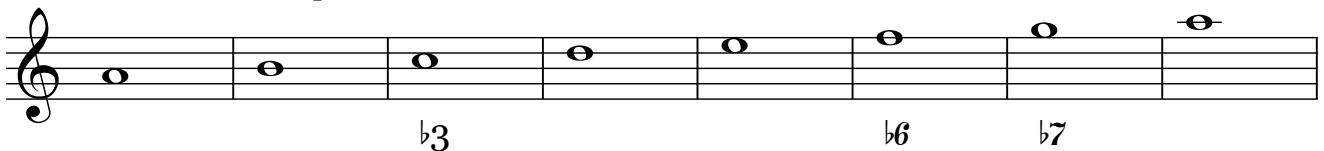
### G Mixolydian:

Mixolydian is the fifth mode. Scale degrees 1 3 5 7 spell out a Dominant seventh chord. This is unique because of the flat 7th.



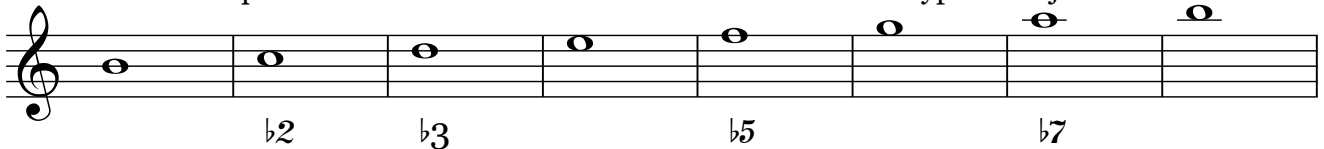
### A Aeolian:

Aeolian is the sixth mode. Scale degrees 1 3 5 7 spell out a minor seventh chord. This is unique because of the minor 3rd, minor sixth and minor seventh.



### B Locrian:

Locrian is the seventh mode. Scale degrees 1 3 5 7 spell out a half diminished seventh chord. This is unique because most of the notes are altered from the typical Major Scale.



Much like there are seven pitches in a Major scale, there are seven diatonic modes. What confuses a lot of students when talking about the modes is how to say them.

For example, let's go over how to construct a **D Dorian** scale:  
There are two factors in saying the words **D Dorian**.

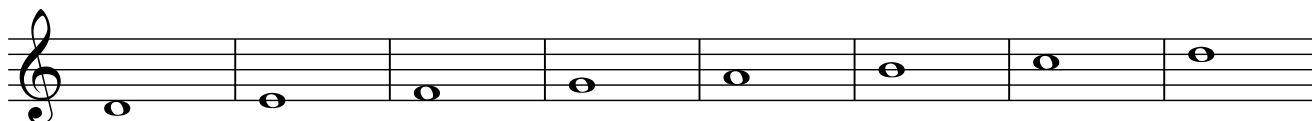
1) What is the note name? In this case it is D.  
This will be our starting pitch or the first note of the scale.

2) What mode are they talking about? In this case it is **Dorian**, which is the second mode.  
It is important to remember what number is associated with the mode.

Now that we've established our starting pitch and what mode we're using, it's time to construct it.  
There is one more step to figure out.

**Dorian** is the second mode. What **Major Scale** has **D** as the second pitch?  
The answer is the C Major Scale. The second pitch is D.

To create the **D Dorian** scale, we simply start on **D** and use the same key signature as C Major:



It is a confusing concept at first, so let's go over another few examples together.

Let's try to create a **C Mixolydian** scale:  
Remember to deconstruct those two factors **C** and **Mixolydian**.

1) What is the note name? In this case it is C.  
This will be our starting pitch or the first note of the scale.

2) What mode are they talking about? In this case it is **Mixolydian**, which is the fifth mode.  
It is important to remember what number is associated with the mode.

Now that we've established our starting pitch and what mode we're using, it's time to construct it.  
There is one more step to figure out.

**Mixolydian** is the fifth mode. What **Major Scale** has **C** as the fifth pitch?  
The answer is the F Major Scale. The fifth pitch is C.

To create a **C Mixolydian** scale, we simply start on **C** and use the same key signature as **F Major**



Let's try one more example together.

This time we'll create an **F Lydian** scale:  
Remember to deconstruct those two factors **F** and **Lydian**.

1) What is the note name? In this case it is **F**.  
This will be our starting pitch or the first note of the scale.

2) What mode are they talking about? In this case it is **Lydian**, which is the fourth mode.  
It is important to remember what number is associated with the mode.

Now that we've established our starting pitch and what mode we're using, it's time to construct it.  
There is one more step to figure out.

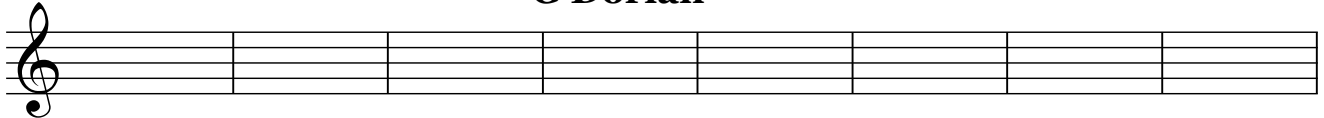
**Lydian** is the fourth mode. What **Major Scale** has **F** as the fourth pitch?  
The answer is the **C Major Scale**. The fourth pitch is **F**.

To create an **F Lydian** scale, we simply start on **F** and use the same key signature as **C Major**

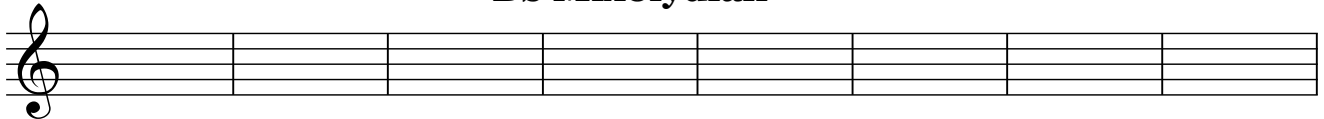


Write out the diatonic modes down below. Remember to deconstruct the two factors to find the solution:

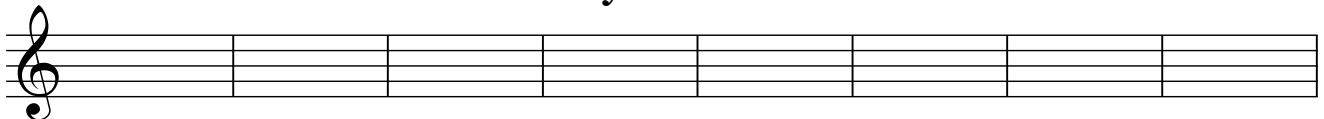
**G Dorian**



**Bb Mixolydian**



**D Lydian**



**A Phrygian**

