

Notes : Modal Scales

Review : Scale Degree Names :

Mode Names

$\hat{7}$	Ti	Leading Tone	- - - - -	Locrian
$\hat{6}$	La	Submediant	- - - - -	Aeolian (Minor)
$\hat{5}$	So	Dominant	- - - - -	Mixolydian
$\hat{4}$	Fa	Subdominant	- - - - -	Lydian
$\hat{3}$	Mi	Mediant	- - - - -	Phrygian
$\hat{2}$	Re	Supertonic	- - - - -	Dorian
$\hat{1}$	Do	Tonic	- - - - -	Ionian (Major)

The C Major Scale has no sharps or flats.
Another name for it is "C Ionian".

C D E F G A B C D E F G A B C D E F G

If you start on the second degree of the scale (D), and play each note up to the next D, you have played a D-Dorian scale. Similarly, if you start on the 4th degree (F) and sing up to F with no sharps or flats, you have sung an F-Lydian scale.

We have seen this idea before when we learned about relative minor scales. If you start on the 6th degree of a scale and move up through the octave, you get a minor scale, or the Aeolian Mode.

This works for all keys. For example, the key of G has one sharp (F#). If you start on the 3rd degree (B) and sing up to the next B with only an F#, you have sung a B Phrygian scale.

Modal Scale Examples

F Ionian G-Dorian E-Loerian

A-Ionian D-Lydian F#-Aeolian

B^b-Ionian F-Mixolydian D-Phrygian