

1 1 ½ 1 1 1 ½	c d e f g a b c
1 ½ 1 1 1 ½ 1	d e f g a b c d
½ 1 1 1 ½ 1 1	e f g a b c d e
1 1 1 ½ 1 1 ½	f g a b c d e f
1 1 ½ 1 1 ½ 1	g a b c d e f g
1 ½ 1 1 ½ 1 1	a b c d e f g a
½ 1 1 ½ 1 1 1	b c d e f g a b

**Ionian**

**Dorian**

**Phrygian**

**Lydian**

**Mixolydian**

**Aeolian**

**Locrian**

## The dorian scale

### Formula

1 1 ½ 1 1 1 ½

1 ½ 1 1 1 ½ 1

½ 1 1 1 ½ 1 1

1 1 1 ½ 1 1 ½

1 1 ½ 1 1 ½ 1

1 ½ 1 1 ½ 1 1

½ 1 1 ½ 1 1 1

The dorian scale begins on the second note of the major scale.

So in this overview D dorian is related to C major.

You can use the seven basic shapes of the major scales also for the dorian mode, you only need to play the root note one note higher and you use D as tonal center, for example play a D minor chord.

If D dorian is related to C major now you can easily calculate what other relative major scales are used for the other dorian scales through the schedule below.

The root of the Doric scale is a whole tone higher everywhere, so you play the major scale that starts a whole step lower.

Majeurtoonladder	c	c# d b	d	d# e b	e	f	f# g b	g	g# a b	a	a# b b	b
Dorische toonladder	d	d# e b	e	f	f# g b	g	g# a b	a	a# b b	b	c	c# d b

So for G major you can play A dorian and for B<sup>b</sup> you can play major C dorian.

Because the formula of the dorian scale is different  
 (1 ½ 1 1 1 ½ 1 instead of 1 1 ½ 1 1 1 ½ )  
 the scale sounds very different, so you have to play (and sing) it often  
 to become familiar with it.

The dorian scale can be played over a static minor or minor 7 chord.  
You can expand it with a 9, 11 or 13.

You can also use the tones of the corresponding relative major scale,  
see the schedule below.

Degree major chords	I	II	III	IV	V	VI	VII
Triads	mj	m	m	mj	mj	m	dim (m-5)
Tetrads	mj7	m7	m7	mj7	7	m7	m7-5

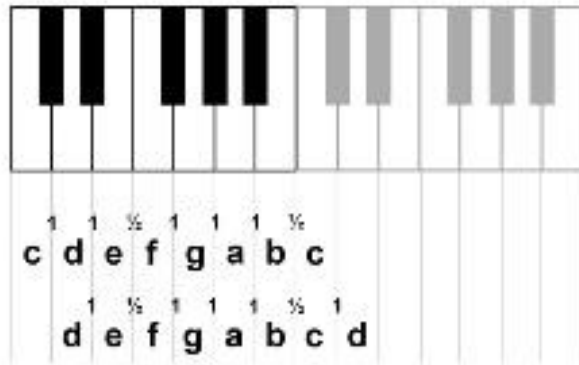
Then you play C dorian over the step of B $\flat$  major. The basic chord is now Cm instead of B $\flat$ .

Not all combinations  
sound good:  
degree II - V is usable  
Cm(7) - F(7),  
as well as degree II, III, IV  
Cm(7) - Dm(7) - E $\flat$ mj(7).

Degree major scales	I	II	III	IV	V	VI	VII
Triads	B $\flat$ mj	Cm	Dm	E $\flat$ mj	Fmj	Gm	Adim (Am-5)
Tetrads	B $\flat$ mj7	Cm7	Dm7	E $\flat$ mj7	F7	Gm7	Am7-5

You can also use slash chords (compound chords) with the same bass,  
for example Cm7 - Dm7/C or E $\flat$ /C - F/C.

The minor pentatonic scale is a five note scale based on the natural minor but without the 2nd and sixth scale degrees.



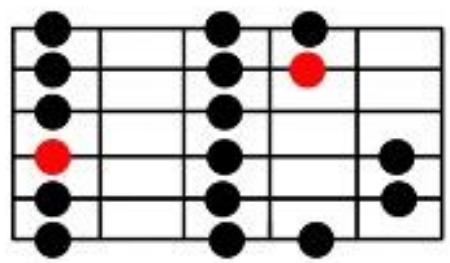
When looking at the dorian scale of D we see that we can compose multiple pentatonic minor scales.

Dorian scale D	d	e	f	g	a	b	c			
Dm pentatonic	d		f	g	a		c			
Em pentatonic		e		g	a	b		d		
Am pentatonic					a		c	d	e	g

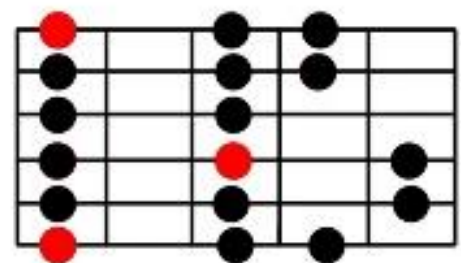
So there are three pentatonic minor scales you can use when you improvise over a minor chord in the dorian scale. From the root note, from the second note and from the fifth note.

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a	b		c	d		e	f	
a		b	c		d	e	f		g		a	b		c	
e	f	g		a	b	c		d	e	f	g		a	b	c

In D dorian in the Xth fret you get this overview. The schedules are easy movable to other frets with the note ruler.



C major

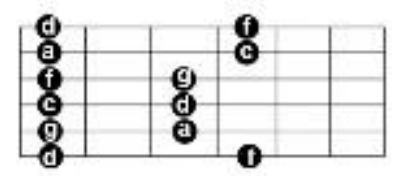


D dorian

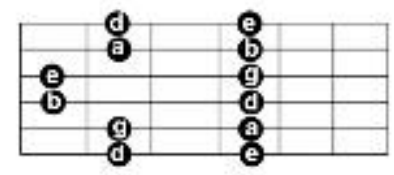
d	d#	e	f	f#	g	g#	a	a#	b	c	c#
	e <sub>b</sub>			g <sub>b</sub>		a <sub>b</sub>		b <sub>b</sub>			d <sub>b</sub>



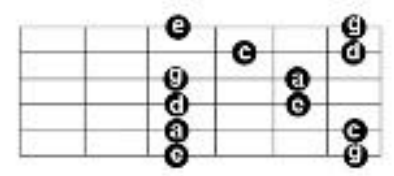
Note ruler: In this example, D dorian is in the Xth fret, if you play two frets further it is E dorian, if you play two frets back, it is C dorian.



Penta 1

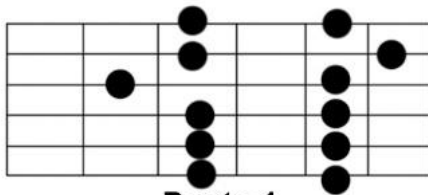
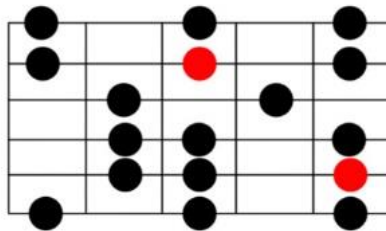


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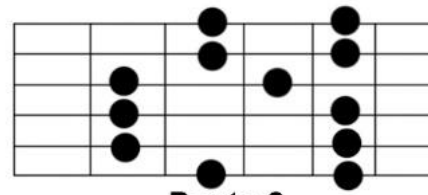


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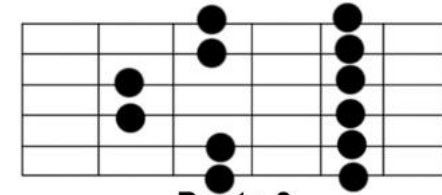
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b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a	b	c		d		e	f	
a		b	c		d	e	f		g		a		b	c	
e	f		g		a		b	c		d		e	f		g



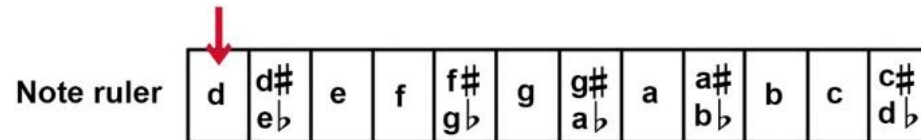
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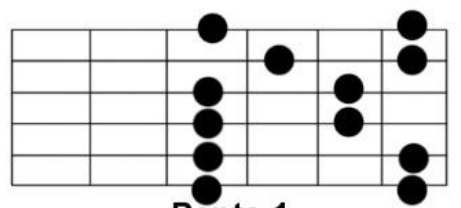
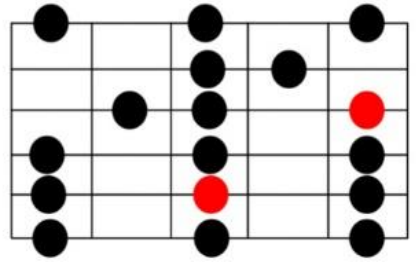
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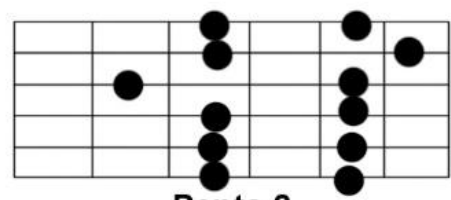
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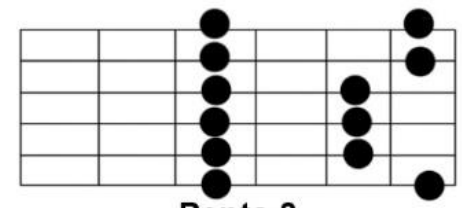
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g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



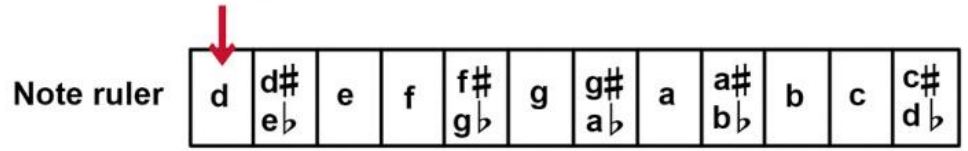
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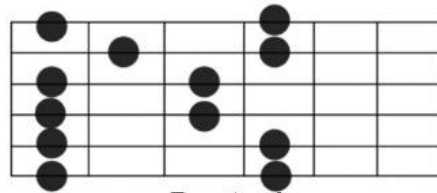
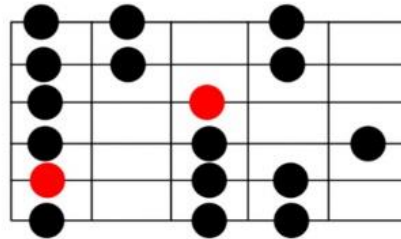
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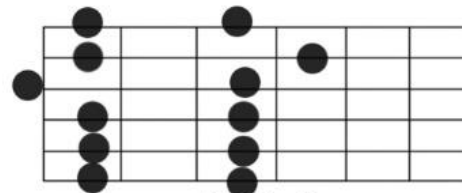
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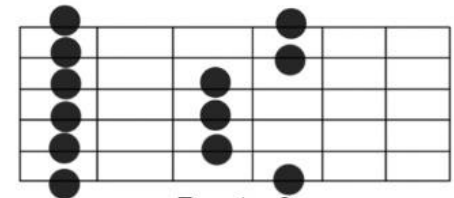
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g		a		b	c		d			f		g		a	
d		e	f		g		a		b	c		d		e	f
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Penta 1

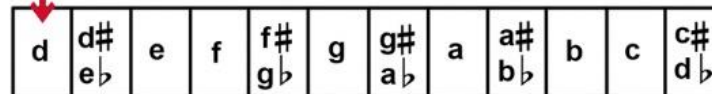


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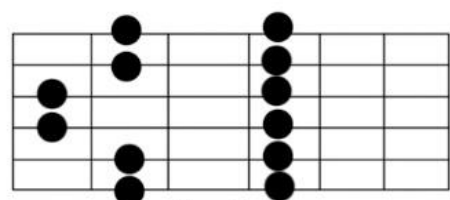
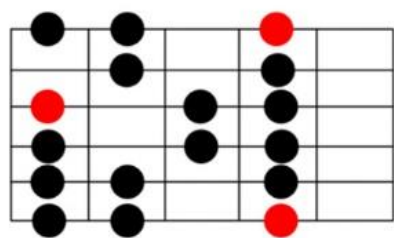
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Note ruler

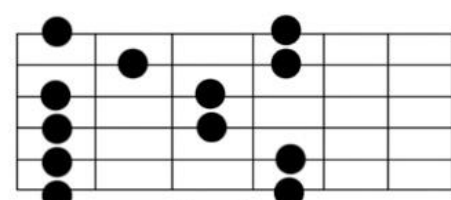




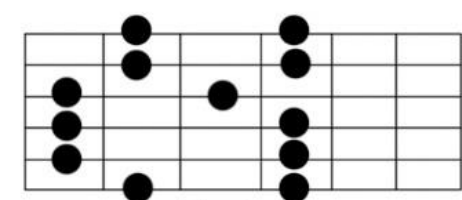
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g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
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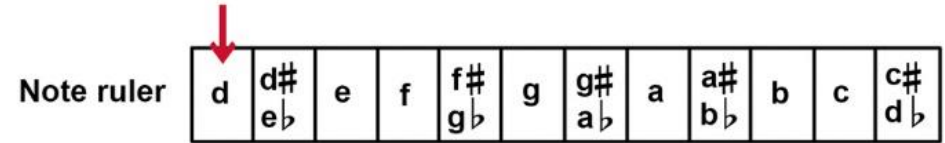
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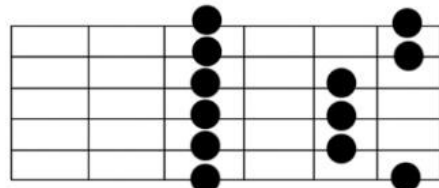
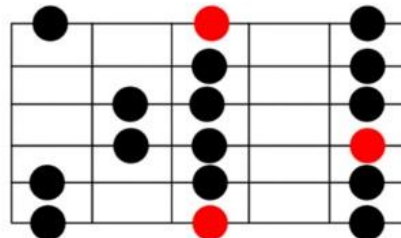
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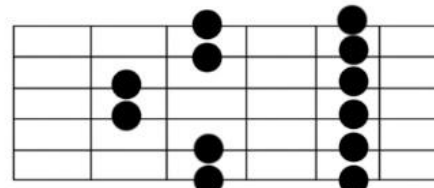
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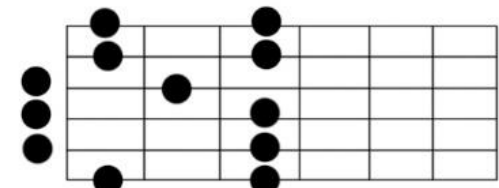
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g		a		b		c	d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
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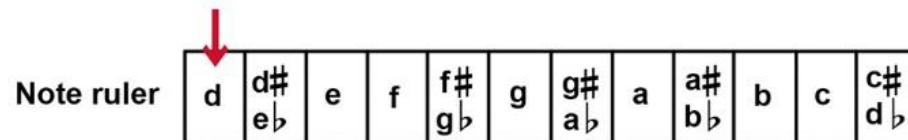
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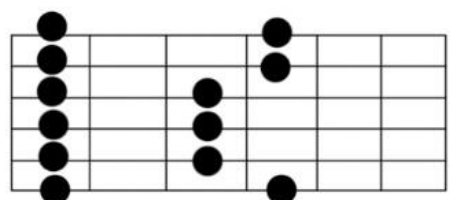
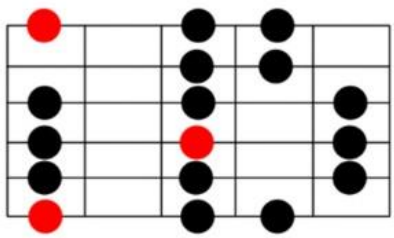
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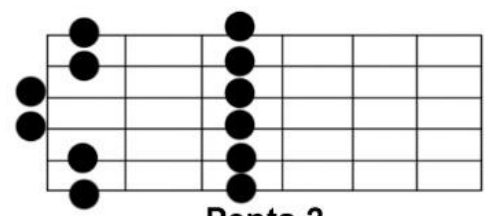
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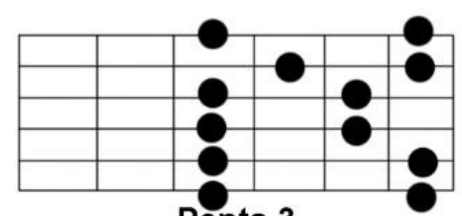
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g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



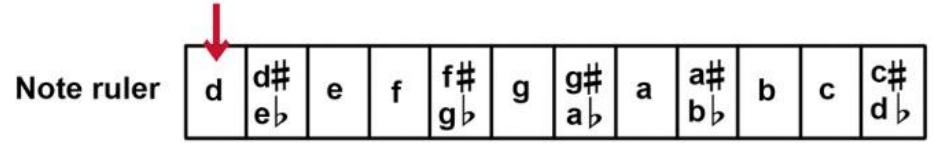
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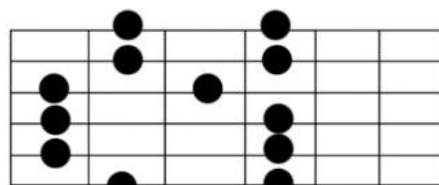
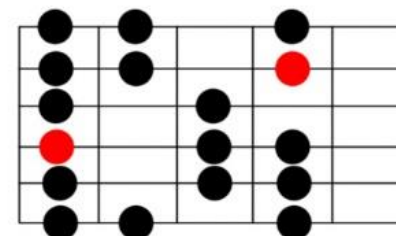
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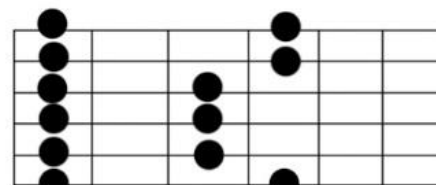
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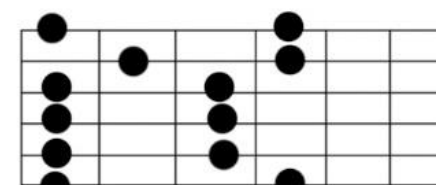
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b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
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a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



Penta 1



Penta 2



Penta 3

Note ruler

