

MODES

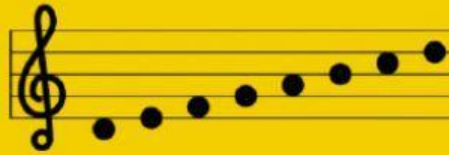
I Don't Particularly Like

Modes A Lot

(The first mode is the Ionian Mode and is just the major scale)

Dorian Mode

D Dorian Mode



The **Dorian mode** (e.g. used in the song *Drunken Sailor*) is the minor key but with a raised 6th and lowered 7th ie D minor would have a Bb and C# as 6th and 7th but this has a B natural and C natural

e.g. *Scarborough Fair*



You can build the Dorian mode on any starting note. It is the minor key but with raised 6th & lowered 7th.

e.g. *L'homme armee* melody – this is G Dorian. It is basically G minor (with a Bb) but with the 6th note raised From Eb to E and the 7th staying an F (instead of F# as in Gm)

L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit

on doub - ter, doit on doub-ter, On a fait par-tout cri - er, Que chas-

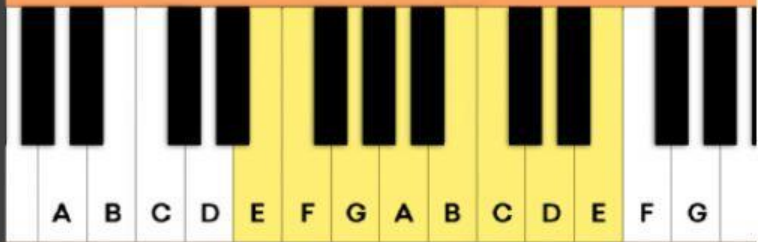
cun se viegne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,

l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit on doub - ter.

Phrygian Mode

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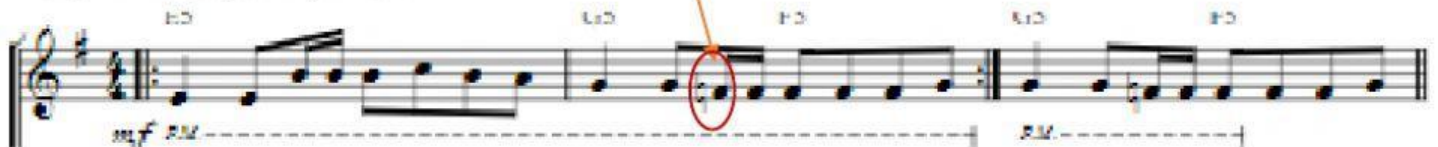
E Phrygian Mode



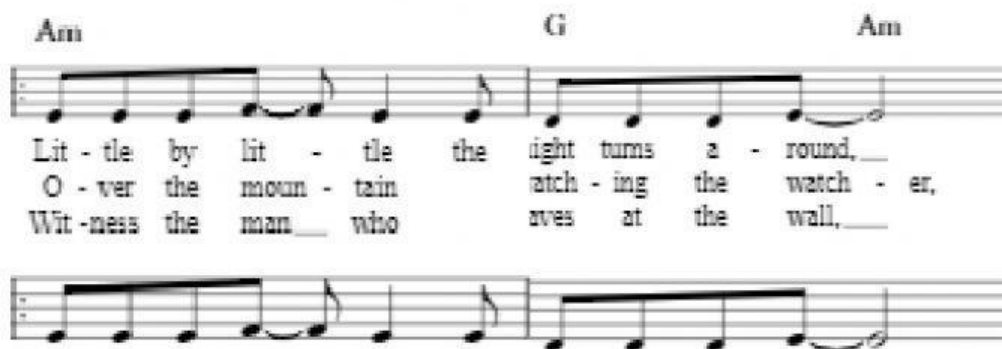
The **Phrygian mode** is similar to the minor key but with a lowered 2nd as well as lowered 6th & 7th

ie E Lydian is like E minor but with an F natural as well as C and D natural– it sounds very dark. It is the flattened 2nd that gives it its particularly dark quality

e.g. A Place for my Head



e.g. Set the controls for the heart of the sun – Pink Floyd



You can build the Phrygian mode on any starting note.
Remember it is the minor key but with lowered 2nd, 6th and 7th

e.g. Opening chord progression of Pyramid Song – Radiohead –
In F# minor but 2nd chord is built on the Phrygian flattened 2nd – G natural



Lydian Mode

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F Lydian Mode



The **Lydian mode** is the major key but with a raised 4th
ie F Lydian is like F major but with a B natural instead of a Bb – it sounds very bright

e.g. *Freewill* – Rush

No chord

N.C.

There are those who think that life has no - thing left to chance; a
There are those who think that they've been dealt a los - ing hand. The

You can build the Lydian mode on any starting note.
Remember it is the major key but with raised 4th

e.g. *Hosanna in excelsis* (Sanctus – The Armed Man). In this movement the basic key is D minor. At this suddenly loud section the music dramatically transposes to Ab major but with a **raised D natural**, giving it great impact and brightness.

No chord

Hosanna in excelsis

Mixolydian Mode

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G Mixolydian Mode



The **Mixolydian mode** is the major key but with a lowered 7th
ie G Lydian is like G major but with an F natural instead of an F#
You can build the Phrygian mode on any starting note.
Remember it is the minor key but with lowered 7th

e.g. Norwegian Wood (This bird has flown)- Beatles

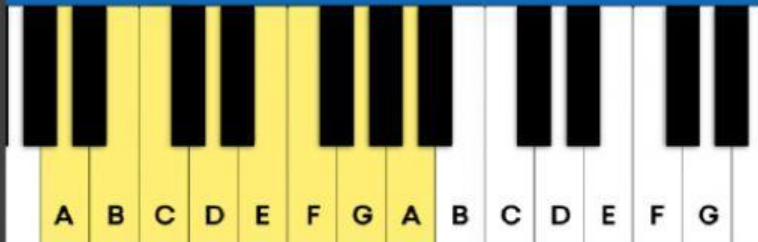
This is in E major but with lowered 7th – ie D natural instead of D#

e.g. Clocks – Coldplay. This is in G major but with lowered 7th – ie F natural instead of F#

Aeolian Mode

I Don't Particularly Like
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A Aeolian Mode



The **Aeolian mode** is the natural minor – ie the minor key but without the raised 6th or 7th degree of harmonic or melodic minor

ie A Aeolian is like A minor but **no** F# or G#

You can build the Phrygian mode on any starting note. It is the minor key with lowered 7th

e.g. *All along the watchtower* – Bob Dylan

Am Am/G F G Am Am/G
"THERE MUST BE SOME WAY OUT OF HERE," SAID THE JOKE-R TO THE
THIEF, "THERE'S TOO MUCH CON-FU-SION,
I CAN'T GET NO RE-LIEF." "BUS-INESS MEN, THEY
DRINK MY WINE.. PLow-MEN DIG MY EARTH, NONE OF THEM A
LONG THE LINE KNOW WHAT AN-Y OF IT IS WORTH."

e.g. *Hello* - Adele

So hel-lo from the o-ther si-de, I mes. To tell you I'm sor-ry for eve-ry-thing that I've done but when I call you ne-ver seem to be ho-me. Hel-lo from the out-si-de, at least I can say I've tri

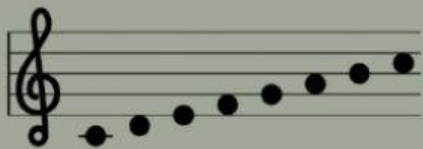
Composing using modes

Experiment with writing a melody in one or more of these modes

Choose one of the texts from the Mass and set a melody to the words

- Kyrie eleison
- Gloria
- Sanctus/ Hosanna
- Agnus Dei
- Benedictus

C Ionian Mode



D Dorian Mode



*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Possibly start with a **single line plainsong melody in E Phrygian mode**. Then resolve this into **A Aeolian mode**. At some of the cadences you could use a **Tierce de Picardie** by adding a G# to the final Am chord

*Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Possibly use **D Dorian mode** and then brighten by going into **C Ionian mode** at Hosanna (or even **F Lydian mode**)

Gloria in excelsis Deo.

*Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

Bright text – possibly use **F Lydian mode** (e.g. F with raised 4th) as well as **Ionian** (C major)

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.
or
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Calm text – possibly use **G Mixolydian** and **C Ionian** or add an F# in places to go to G major for 'Osanna in excelsis'

E Phrygian Mode



F Lydian Mode



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A Aeolian Mode



G Mixolydian Mode

