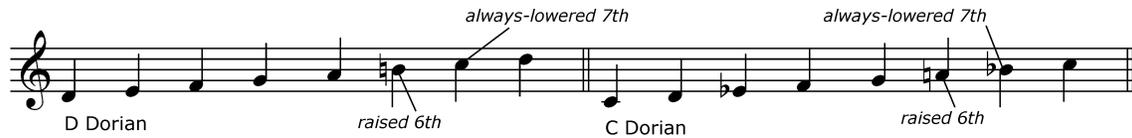


## MODES IN CONTEXT

A lot of modal music relies on one of two modes, the Dorian mode or the Mixolydian mode. This is to say that a piece or passage that is “in” one of these modes will feature the characteristic notes of that mode in a prominent way—which will help distinguish that mode from the more conventional major or minor sounds of tonal music.

The Dorian mode is like a minor scale, but with a raised 6<sup>th</sup> scale degree and a 7<sup>th</sup> scale degree that is never raised (as compared to harmonic or melodic minor):

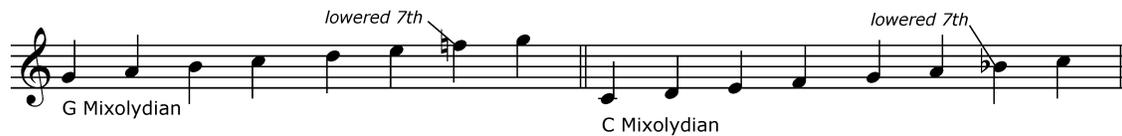
*The Dorian scale:*



The characteristic, or “featured” notes are the raised 6<sup>th</sup> and always-lowered 7<sup>th</sup>.

The Mixolydian mode is like major scale, but with a lowered 7<sup>th</sup> scale degree:

*The Mixolydian scale:*



The characteristic, or “featured” note is the lowered 7<sup>th</sup>.

These modes can start on any tonic, just like traditional scales and keys. Something could be “in” *C Dorian* or *G Dorian*, for example.