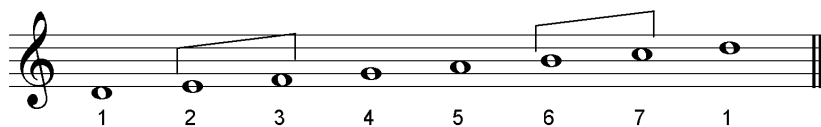


DORIAN MODE

The scale from D to D without any accidentals is called the “Dorian mode”.



The semitones in this scale are marked out: they lie between the 2nd and 3rd scale degrees, and between the 6th and 7th.

Here is an example of a folk song in Dorian mode “John Barleycorn”. This is written in D Dorian.



Modal music can be written either with or without a key signature. Key signatures are designed to work with the major/minor scale system, and are therefore are somewhat awkward to fit to modal keys. We can’t necessarily use the key signature (or lack of one) to determine the key of a modal piece. Instead, we need to look for other clues.

As with major/minor music, in modal music the **tonic** or keynote is usually emphasised more than any other note in the scale. The second most important note is the **dominant**. Look at the notes used at **cadences** (notice where the rhythm slows at the end of a phrase), look at the notes which are used on the **strong first beat** of the bar, the notes which are **repeated**, and the note that the piece **ends** on. These are all useful clues.

In John Barleycorn, there is no key signature to help us determine the key. However, the cadence notes are D and A, which are the tonic and dominant in D Dorian, there are several repeated Ds, and the last note of the piece is D. These clues tell us that the keynote is D, and we know it is D Dorian (rather than D minor) because the notes used in the melody match the D Dorian scale. A piece in D minor would use some C#s and Bbs.

It makes sense not to use a key signature for D Dorian, because there are no flats or sharps in the scale. But all the other transpositions of Dorian scales can be written with key signatures.

Exceptions to these guidelines are relatively common in real-life, so don't be too surprised if you find examples that don't seem to follow these rules. Don't forget that composers normally choose notes based primarily on their **sound**, rather than rules of harmony. It's useful to know these guidelines however, if you want to write music that sounds fluent and logical, and if you're taking a theory exam then you need to demonstrate that you understand normal voice leading behaviour.

7THS VOICE LEADING

Everything you have already learned about the voice leading of dominant and diminished 7th chords also applies to the secondary 7ths.

In older styles (Baroque and early Classical) the 7th is normally **prepared** in same part of the previous chord. In later styles it is not always prepared, but if the added 7th does occur in the previous chord, it is normally placed in the same part.

In all styles, the 7th will normally resolve downwards by step when the chord changes. Where this is not possible, it is usually held over and resolved in the next possible chord instead.

Here are some examples.

Typical behaviour, all styles.
The 7th in vi7 (G) is prepared in the alto of chord Ib, then resolves down by step in the alto of chord ii.

Later styles only:
The 7th in vi7 is not prepared, but it is approached smoothly by step and still resolves downwards by step.

All styles, less common:
The 7th in vi7 cannot resolve in chord iii (because there is no F in this chord), so it is held/repeated and resolves at the next opportunity.

CHORD PROGRESSION EXERCISES

EXERCISE 1

Complete these perfect cadences in SATB harmony. Use a different type of pre-cadence chord for each cadence. Label all chords with Roman numerals.

Exercise 1a and 1b are musical exercises in Eb major. Part a shows a pre-cadence chord in the treble clef and a bass line. Part b shows a pre-cadence chord in the treble clef and a bass line.

Exercise 1a and 1b are musical exercises in B minor. Part a shows a pre-cadence chord in the treble clef and a bass line. Part b shows a pre-cadence chord in the treble clef and a bass line.

EXERCISE 2

The following cadences are all inverted. Name the key, write the Roman numerals below the staff, then name the type of cadence (e.g. perfect).

Exercise 2a, 2b, 2c, and 2d are musical exercises showing inverted cadences in different keys. Part a is in D major, b is in Bb major, c is in Bb major, and d is in D major.

EXERCISE 3

Which of these chords could be used as a pivot chord, moving from F minor to Bb minor? Tick the possible chords, then write the pivot label in Roman numerals (e.g. I=II).

Db	C	Ab+	A°	Bbm	Cbm	Fm

(Tip: write out the ascending and descending melodic minor scales of each key, so that you can see which notes are used in both).