

Dorian Mode

Dorian mode appears frequently in Celtic music. It is one of the three minor-sounding modes.

The pattern of whole and half steps in the Dorian mode is the same going up the scale as it is coming down the scale: W H W W W H W. Because of this feature, the Dorian scale is called a symmetrical scale.

The Scale of the Dorian Mode

Solfege	<i>re</i>		<i>me</i>		<i>fa</i>		<i>so</i>		<i>la</i>		<i>ti</i>		<i>do</i>	
D Dorian	D		E		F		G		A		B		C	
E Dorian	E		F#		G		A		B		C#		D	
A Dorian	A		B		C		D		E		F#		G	
Step		<i>whole</i>		<i>half</i>		<i>whole</i>		<i>whole</i>		<i>whole</i>		<i>half</i>		<i>whole</i>

Chords Characteristic of the Dorian Mode

Primary harmonic definition is given by this rule of thumb: *The important chords of a mode are the tonic chord (the one that names the mode) and any chord that includes the most recently added altered tone of the mode. But not any diminished chords, please.*

The most recently altered tone in Dorian mode is the b3rd. So, the characteristic chords of Dorian mode are: im (chord that names the mode), iim and IV (chords that contain the b3rd)

D-Dorian

The key signature is the same as “C”. The most recent altered tone of this mode is the b3rd. So any chords that contain F natural are characteristic of this mode. The characteristic chords are: Dm, Em, G.

E-Dorian

The key signature is the same as “D”. The most recent altered tone of this mode is the b3rd. So any chords that contain F natural are characteristic of this mode. The characteristic chords are: Em, Dm, A

A-Dorian

The key signature is the same as “G”. The most recent altered tone of this mode is the b3rd. So any chords that contain F natural are characteristic of this mode. The characteristic chords are: Am, Bm,

Mode Relations

The relative major of the Dorian mode is the Lydian mode