Modal Melodies for Treble and Bass Clef Instruments

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Eastman School of Music

Contains:

- Ionian
- Dorian
- Phrygian
- Lydian
- Mixolydian
- Aeolian
- All 12 key centers
- Wide variety of time signatures

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Table of Contents

Foreword	3
Progress Tracking Table	4
Assessment Rating Scales	5
Springtime Breeze (Ionian)	7
Timeless (Ionian)	8
Fresh Take (Ionian)	9
Olde Castle (Dorian)	11
Rise, Ye Bearn (Dorian)	12
Cobbletown Bustle (Dorian)	13
Brave the Storm (Phrygian)	14
Desolation (Phrygian)	16
The Whirling Dervish (Phrygian)	17
Scherzo (Lydian)	18
The Royal Parade (Lydian)	19
Quixotic (Lydian)	20
East Ave Blues (Mixolydian)	21
Peace and Love (Mixolydian)	22
The Briny Deep (Mixolydian)	24
Revelations (Aeolian)	25
Court of Westminster (Aeolian)	27
Star Gazer (Aeolian)	29

Foreword

The impetus for creating *Modal Melodies for Treble and Bass Clef Instruments* came from examining many studies and method books for my primary instrument, the French horn. Recognizing that much of the learning being encouraged was of a technical/fundamentals nature and almost always in the same major (Ionian) keys, I chose to write a set of modal melodies that all instrumentalists could utilize. With the purpose of raising musicians' tonal awareness, all 12 key centers are used, as well as a wide variety of time signatures to keep things more interesting. These melodies exclude Locrian mode, as it is unlikely that most musicians will encounter a performance situation that requires familiarity with it.

Examples are written in treble and bass clef. Certain instruments may not be able to use the examples exactly as written (e.g., no alto clef for viola or flute being unable to access some of the lower pitches). Examples also include common harmonies to promote balance of aural musicianship and opportunity for improvisation. These bass line harmonies are common across all musical styles from Baroque (Partamenti) to popular music, blues, and jazz, and are indicated under the titles of the tunes along with the mode. Improvisation is creative musical thought- it can be applied to any songs from folk to classical repertoire, as well as its more typical representations with blues and jazz. We as musicians should embrace this musical equivalent of speaking and conversation to transcend reliance on notation. Music is an aural art form, after all.

A table for tracking progress with songs is available. Additionally, a small set of rating scales is provided for assessing pedagogical outcomes with objective criteria. Teachers are of course encouraged to write their own rating scales as well. In the most ideal representation of this book's purpose, students will be able to perform the melodies, bass lines, inner harmony voices, and create improvisations of their own for every song in multiple key centers. However the book is used, I wish everyone happy playing sessions!

Progress Tracking Table

Songs	C	C#/ Db	D	D#/ Eb	E	F	F#/ Gb	G	G#/ Ab	A	A#/ Bb	B
Springtime Breeze (Ionian)												
Timeless (Ionian)												
Fresh Take (Ionian)												
Olde Castle (Dorian)												
Rise, Ye Bearn (Dorian)												
Cobbletown Bustle (Dorian)												
Brave the Storm (Phrygian)												
Desolation (Phrygian)												
The Whirling Dervish (Phrygian)												
Scherzo (Lydian)												
The Royal Parade (Lydian)												
Quixotic (Lydian)												
East Ave Blues (Mixolydian)												
Peace and Love (Mixolydian)												
The Briny Deep (Mixolydian)												
Revelations (Aeolian)												
Court of Westminster (Aeolian)												
Star Gazer (Aeolian)												

Assessment Rating Scales

The executive skill, tonality, and rhythmic rating scales below are original for the purposes of this book, and encompass a broad scope of considerations for performers and teachers. The provided expression and improvisation rating scales are adopted from this resource:

- Azzara, C. D. & Grunow, R. F. (2006). *Developing musicianship through improvisation- vocal edition.* GIA Publications.

Modal Melodies for Treble and Bass Clef Instruments compliments other melodic/improvisation books such as *Developing Musicianship Through Improvisation,* as many of the curricular and musical goals are similar. I encourage anyone who uses this book, learns from it, and/or enjoys it to take a look at the series of DMTI books as well.

Executive Skills Dimension (Additive 0-5) The musician:	Tonal Dimension (Continuous 0-5) The musician:
1) performs with a full, characteristic sound across all necessary ranges.	1) performs phrases in one harmonic function and key center correctly.
1) demonstrates clear articulation production, where applicable.	2) performs phrases in two harmonic functions and one key center correctly.
1) utilizes proper playing posture(s).	3) performs all harmonic functions correctly in one key center.
1) employs healthy physical technique to produce tone (e.g., breath support for winds, bow speed/ weight for strings).	4) performs all harmonic functions correctly in two key centers.
1) performs all parts of the song: melody, bass line, and inner-voice harmonies correctly.	5) performs all harmonic functions correctly in multiple key centers.

Rhythm Dimension (Continuous 0-5)

The musician:

1) performs beat-level (macro) functions of the song correctly, tempo may be inconsistent.

2) performs macro and microbeat functions of the song correctly, tempo may be inconsistent.

3) performs all rhythmic functions of the song correctly with an inconsistent tempo.

4) performs all rhythmic functions of the song correctly at a different tempo than marked (e.g., slowing down a fast tune to simplify it).

5) performs all rhythmic functions of the song correctly at the marked tempo.

Improvisation Dimension (Additive 0-5)

The musician:

1) performs a variety of related ideas and reuses material in the context of the overall form (thus the performance contains elements of unity and variety).

1) demonstrates motivic development through tonal and rhythm sequences.

1) demonstrates effective use of silence.

1) demonstrates an understanding of tension and release through resolution of notes in the context of the harmonic progression.

1) embellishes notes and performs variations of themes.

Expressive Dimension (Additive 0-5)

The musician:

1) demonstrates a sense of musical interaction (e.g., melodic dialogue alone, or musical conversation among performers).

1) demonstrates an understanding of dynamics (unmarked in notation to allow individual interpretation).

1) demonstrates a sense of appropriate articulation.

1) demonstrates an understanding of musical style and characteristic tone quality.

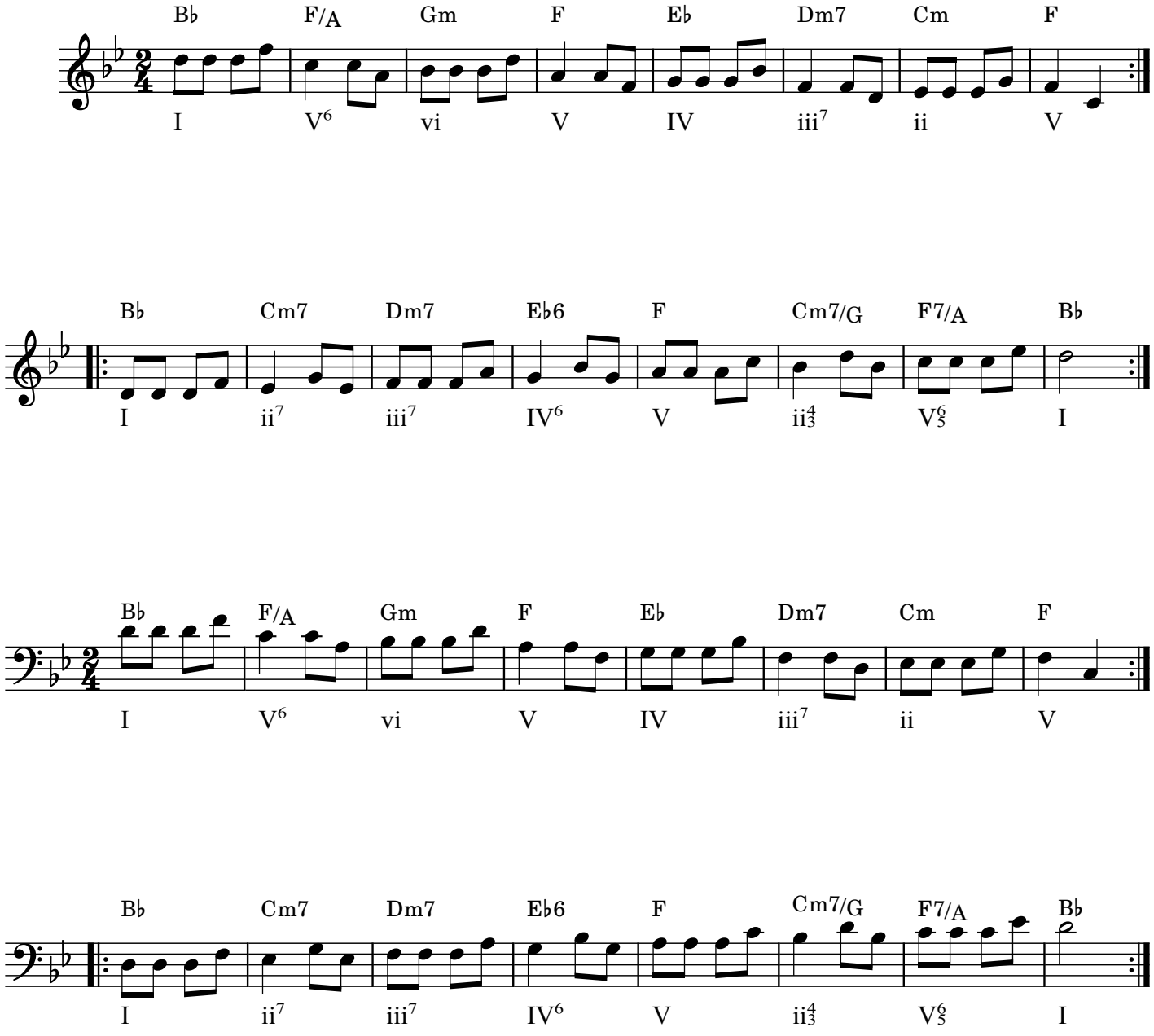
1) demonstrates an understanding of appropriate phrasing.

Springtime Breeze

Pure Ionian *Rule of the Octave*

Jacob Factor

Simple ♩ = 100



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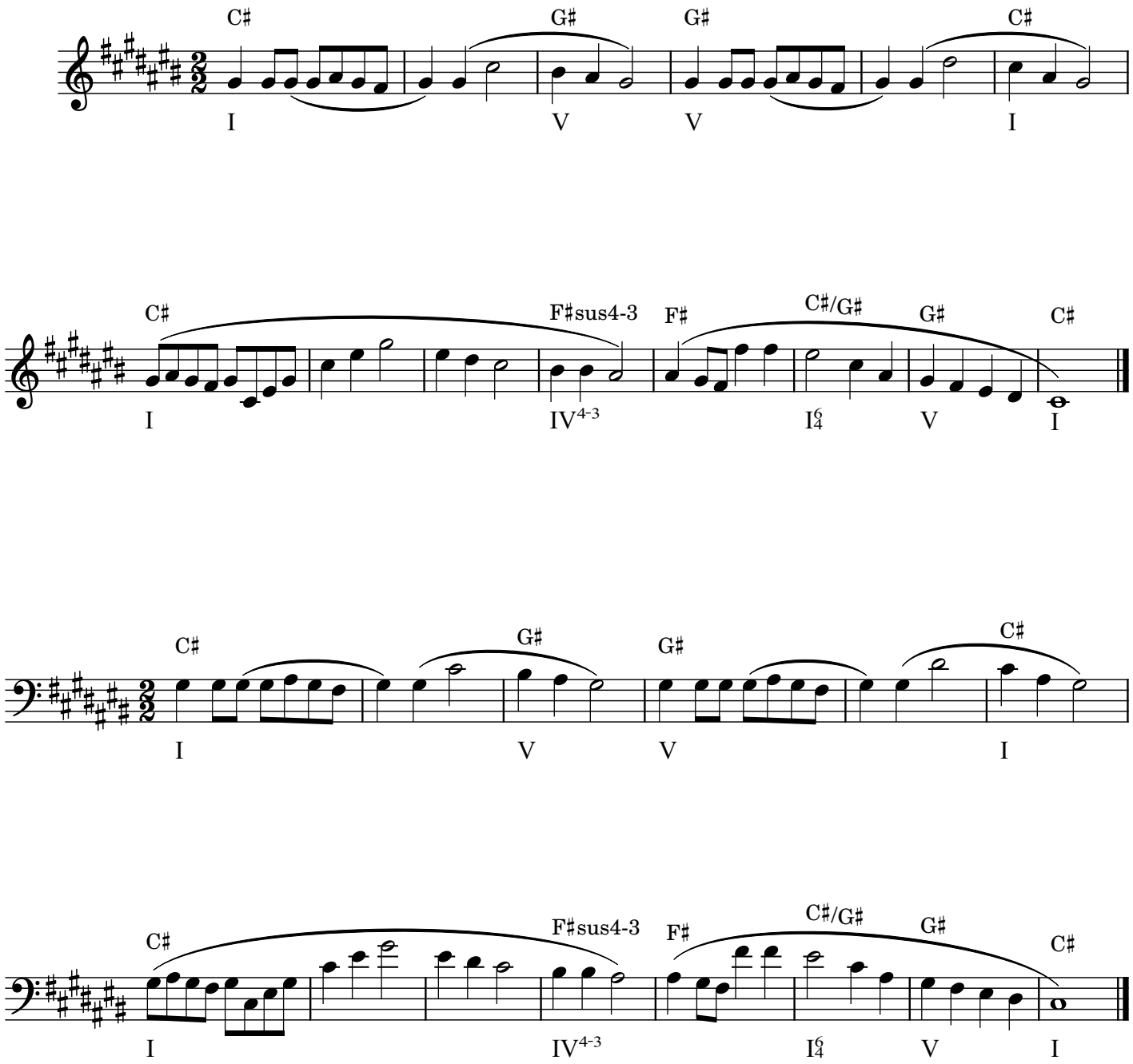
Timeless

Modified *Passamezzo Modero* Ionian

Jacob Factor

Celebratory 𝅗𝅥 = 100



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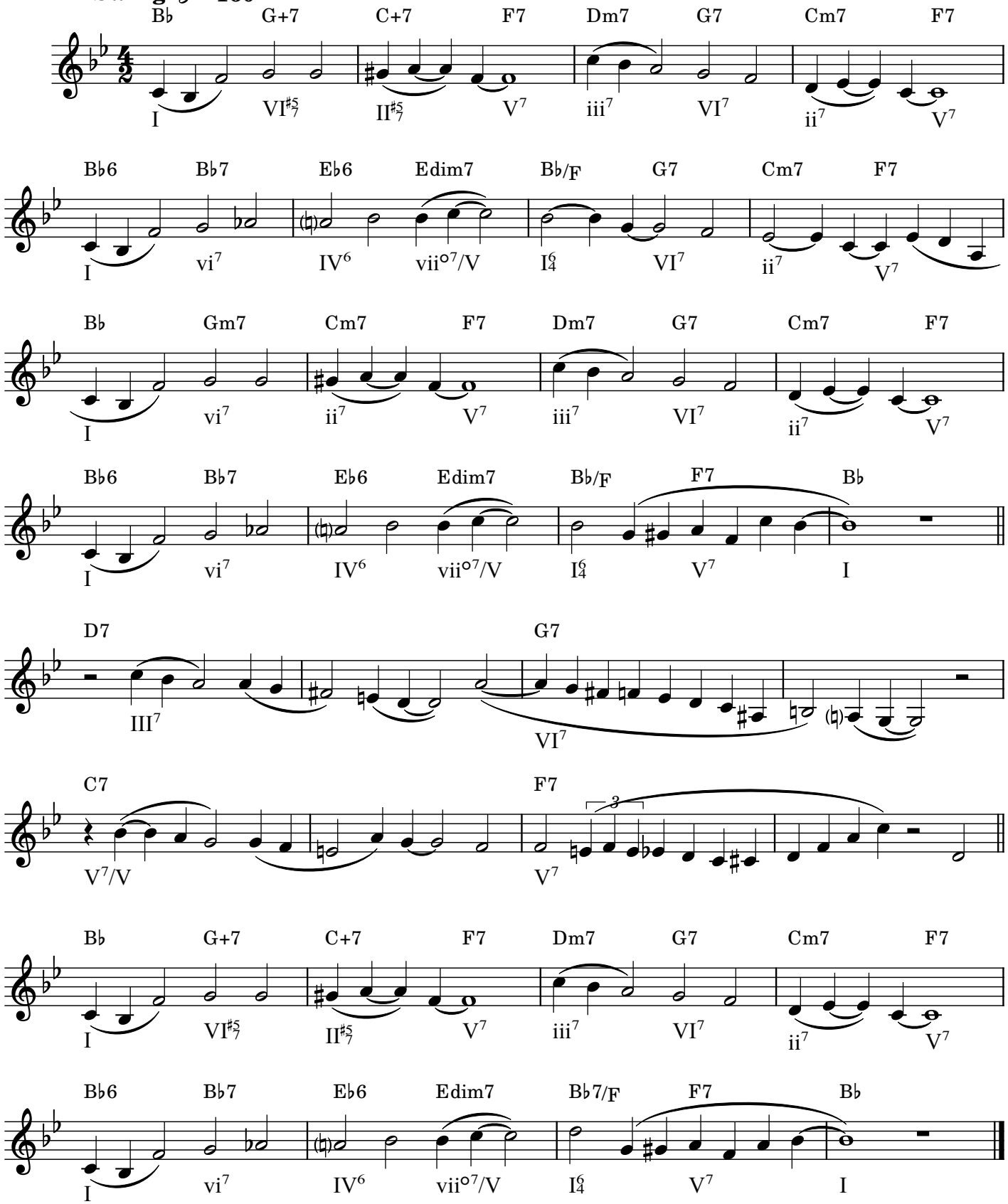
Fresh Take

Rhythm Changes Ionian

Jacob Factor

Swing ♩ = 160



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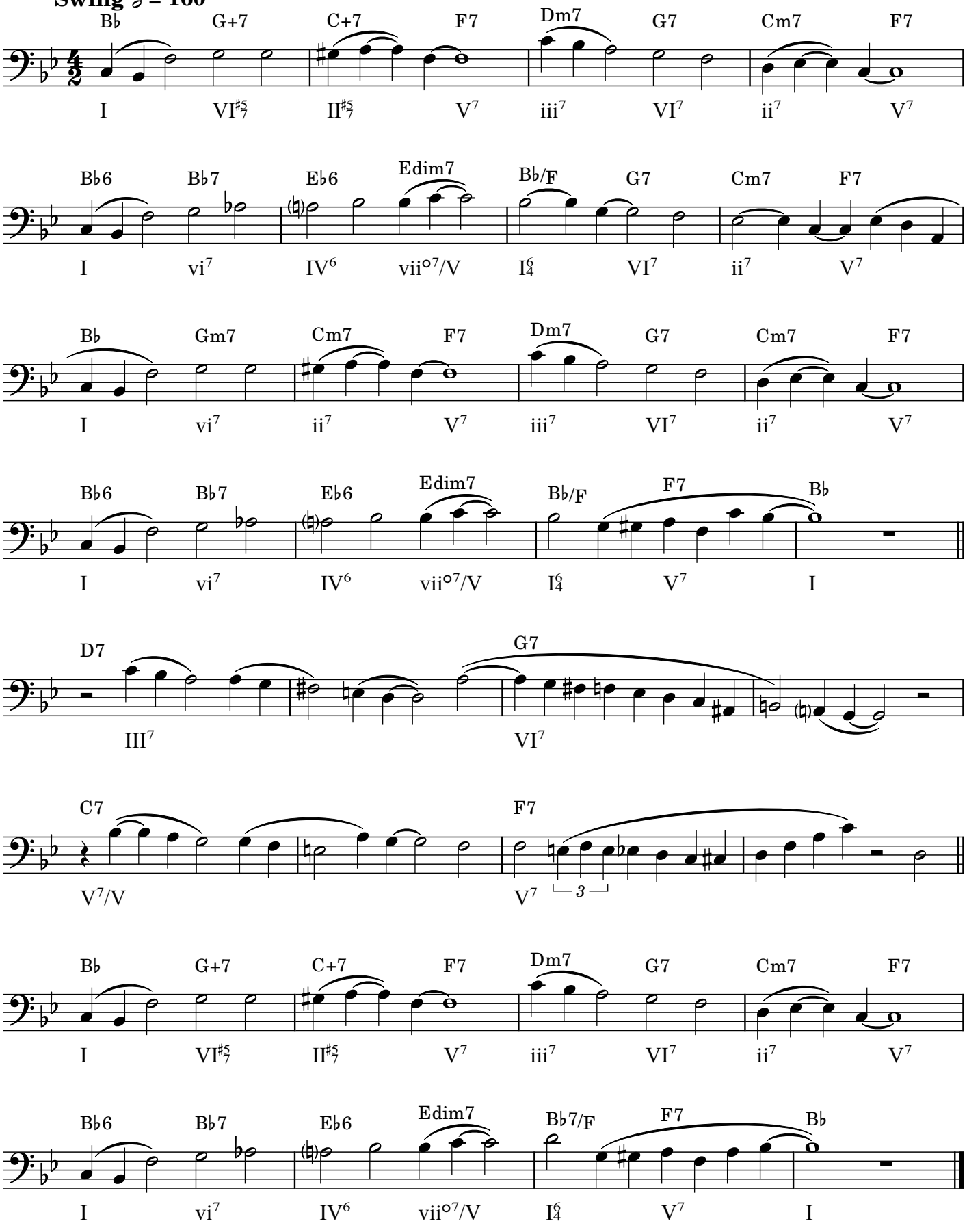
Swing ♩ = 160

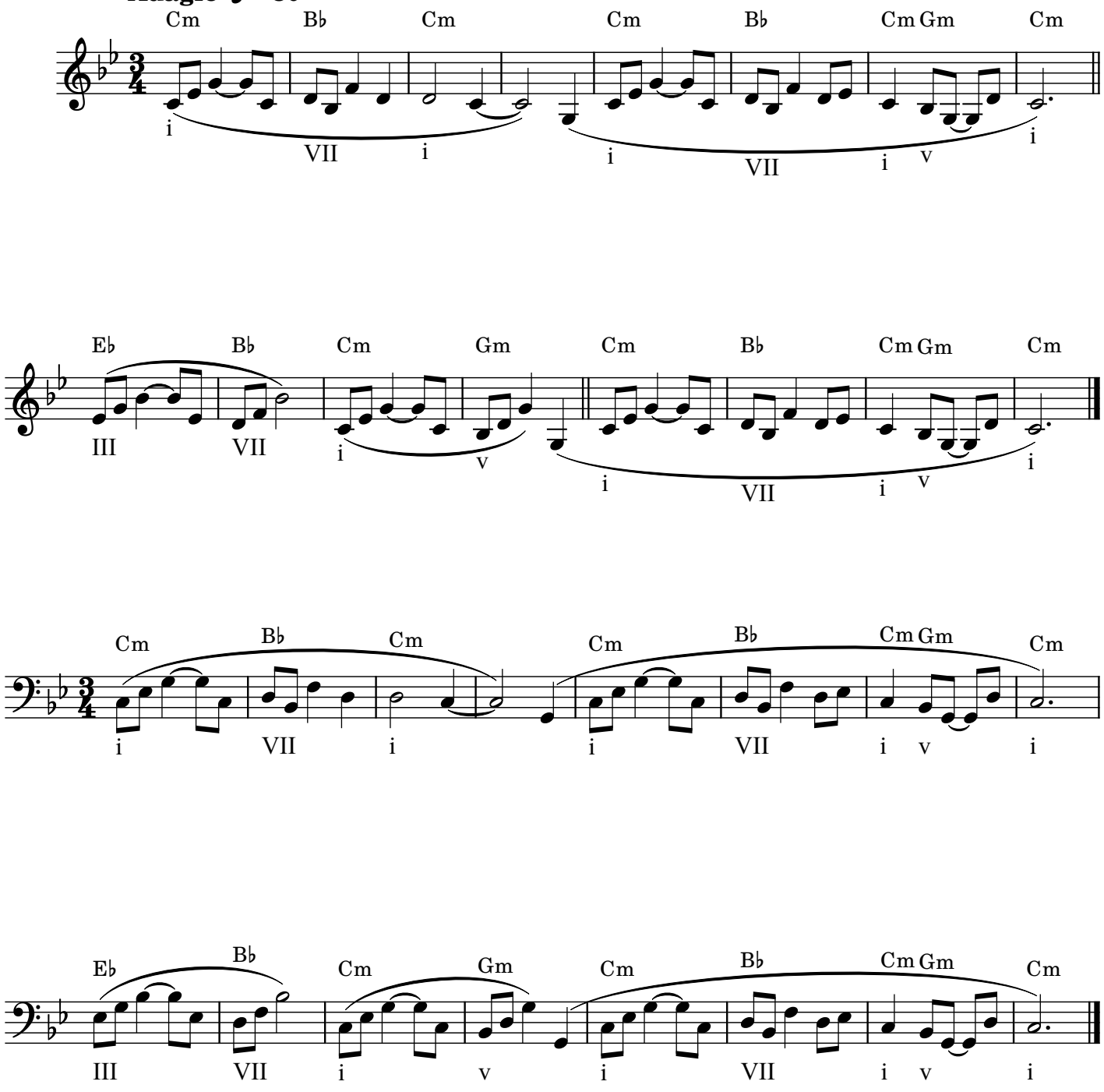

B♭ G+7 C+7 F7 Dm7 G7 Cm7 F7
I VI♯5/7 II♯5/7 V7 iii7 VI7 ii7 V7
B♭6 B♭7 E♭6 Edim7 B♭/F G7 Cm7 F7
I vi7 IV6 vii°7/V I6/4 VI7 ii7 V7
B♭ Gm7 Cm7 F7 Dm7 G7 Cm7 F7
I vi7 ii7 V7 iii7 VI7 ii7 V7
B♭6 B♭7 E♭6 Edim7 B♭/F F7 B♭
I vi7 IV6 vii°7/V I6/4 V7 I
D7 G7
III7 VI7
C7 F7
V7/V V7 3
B♭ G+7 C+7 F7 Dm7 G7 Cm7 F7
I VI♯5/7 II♯5/7 V7 iii7 VI7 ii7 V7
B♭6 B♭7 E♭6 Edim7 B♭7/F F7 B♭
I vi7 IV6 vii°7/V I6/4 V7 I

Olde Castle

Pure Dorian

Jacob Factor

Adagio ♩ = 80



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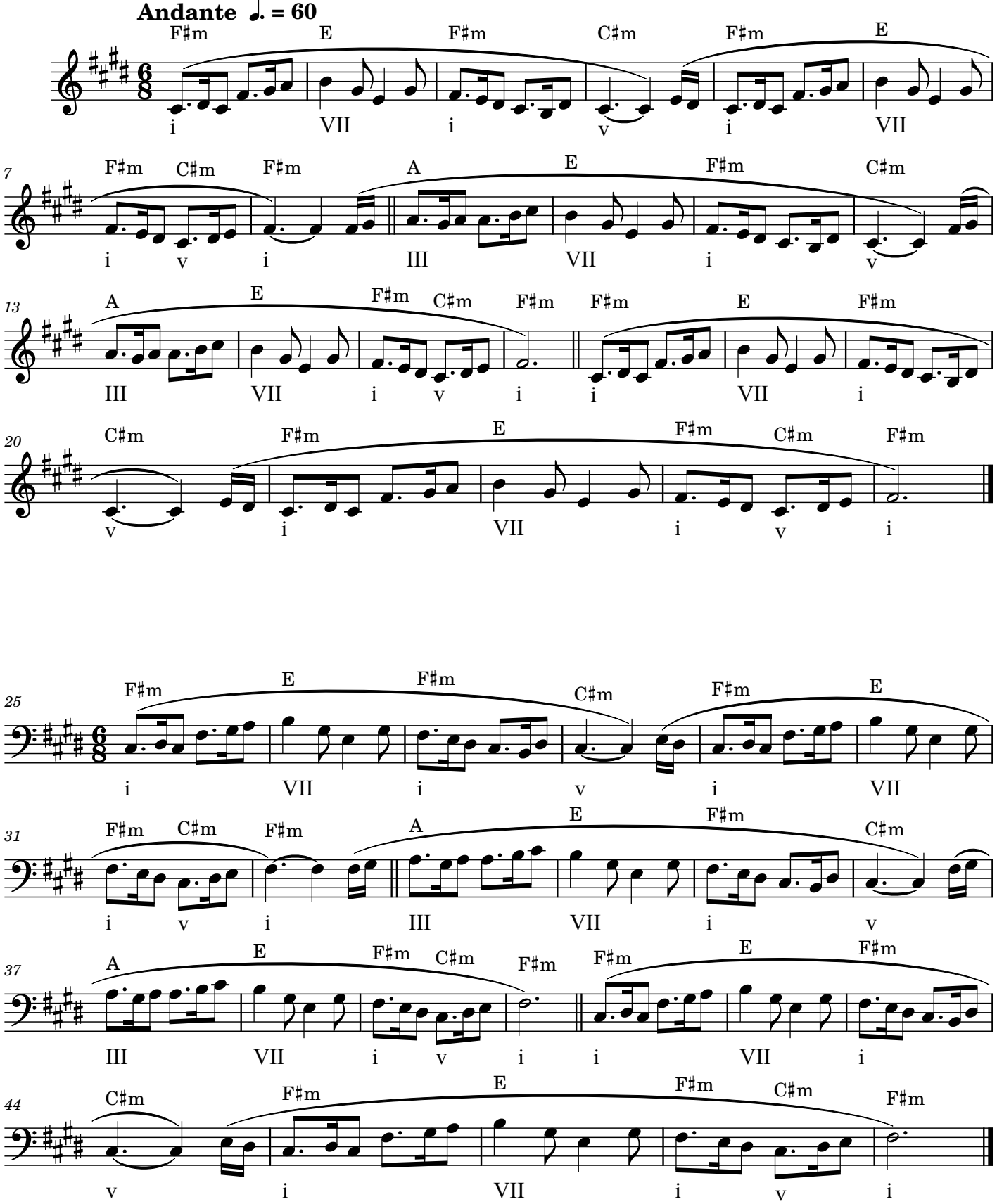
Rise, Ye Bearn

Greensleeves Dorian

Jacob Factor



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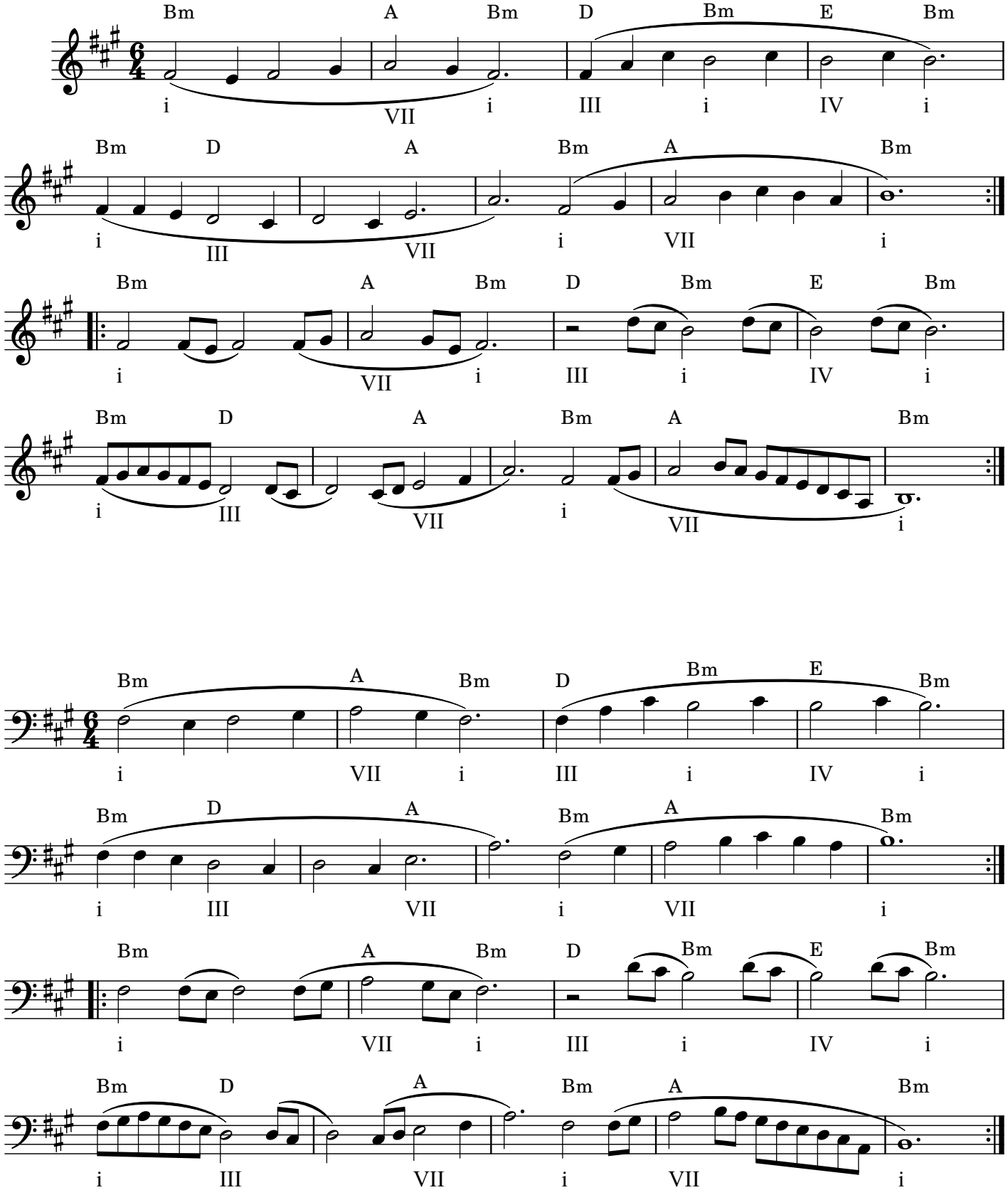
Cobbletown Bustle

Scarborough Fair Dorian

Jacob Factor

Fervently ♩ = 160



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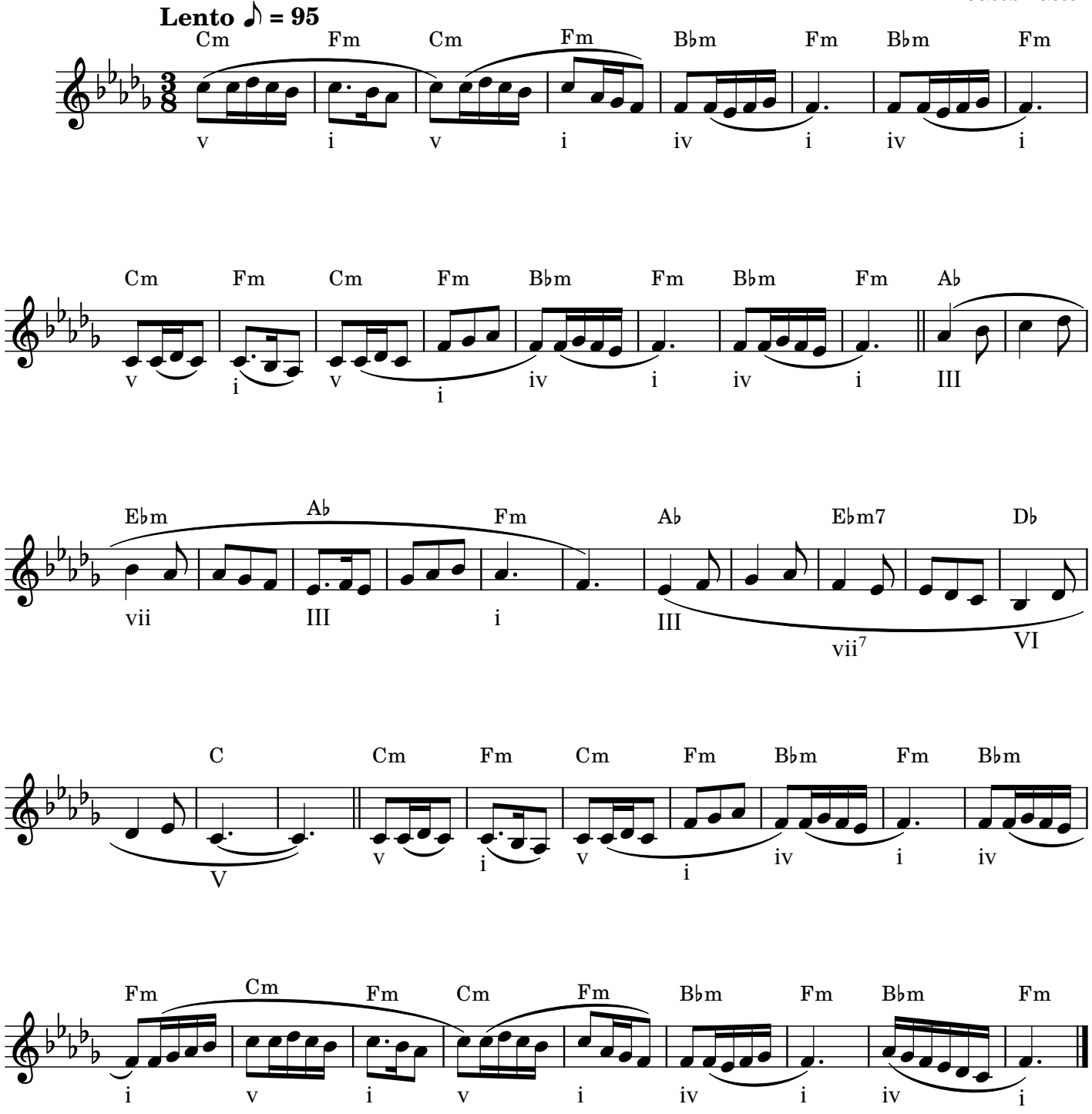
Brave the Storm

Phrygian With Major Modulation

Jacob Factor



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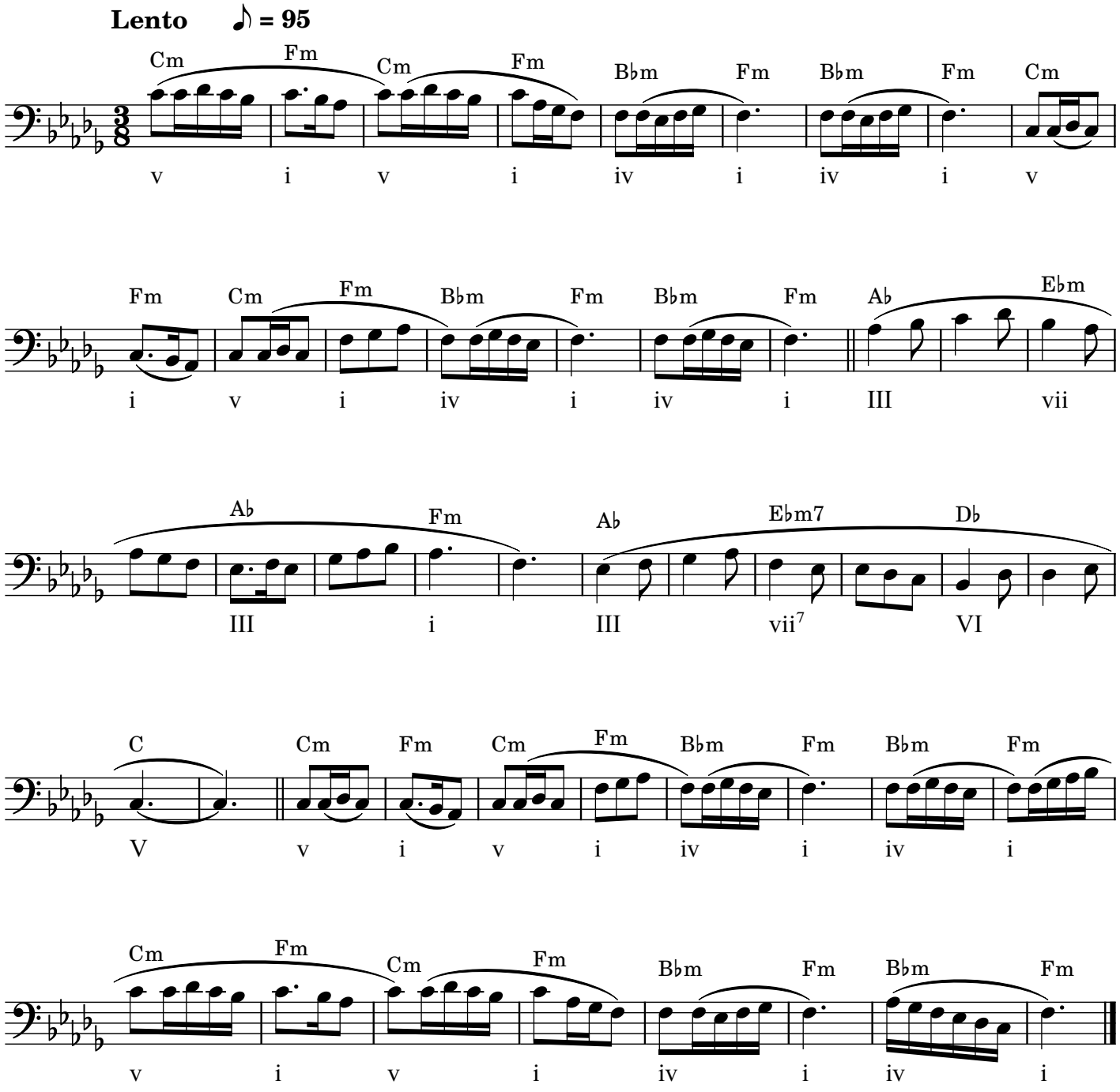
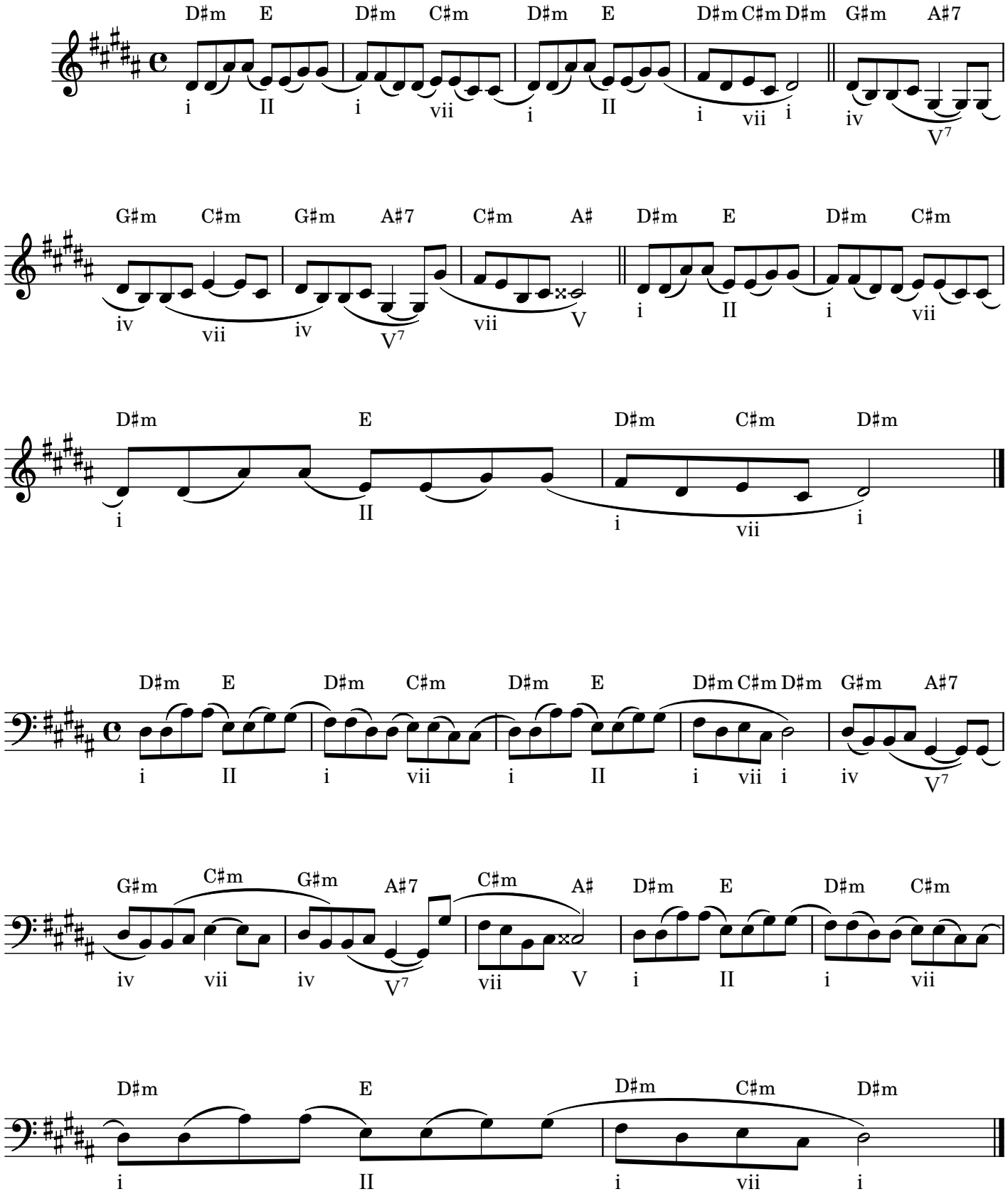

Lento ♪ = 95
Cm Fm Cm Fm Bbm Fm Bbm Fm Cm
v i v i iv i iv i v
Fm Cm Fm Bbm Fm Bbm Fm Ab Ebm
i v i iv i iv i III vii
Ab Fm Ab Ebm7 Db
III i III vii7 VI
C Cm Fm Cm Fm Bbm Fm Bbm Fm
V v i v i iv i iv i
Cm Fm Cm Fm Bbm Fm Bbm Fm
v i v i iv i iv i

Desolation

Phrygian with an Altered V

Jacob Factor

Lento ♩ = 50



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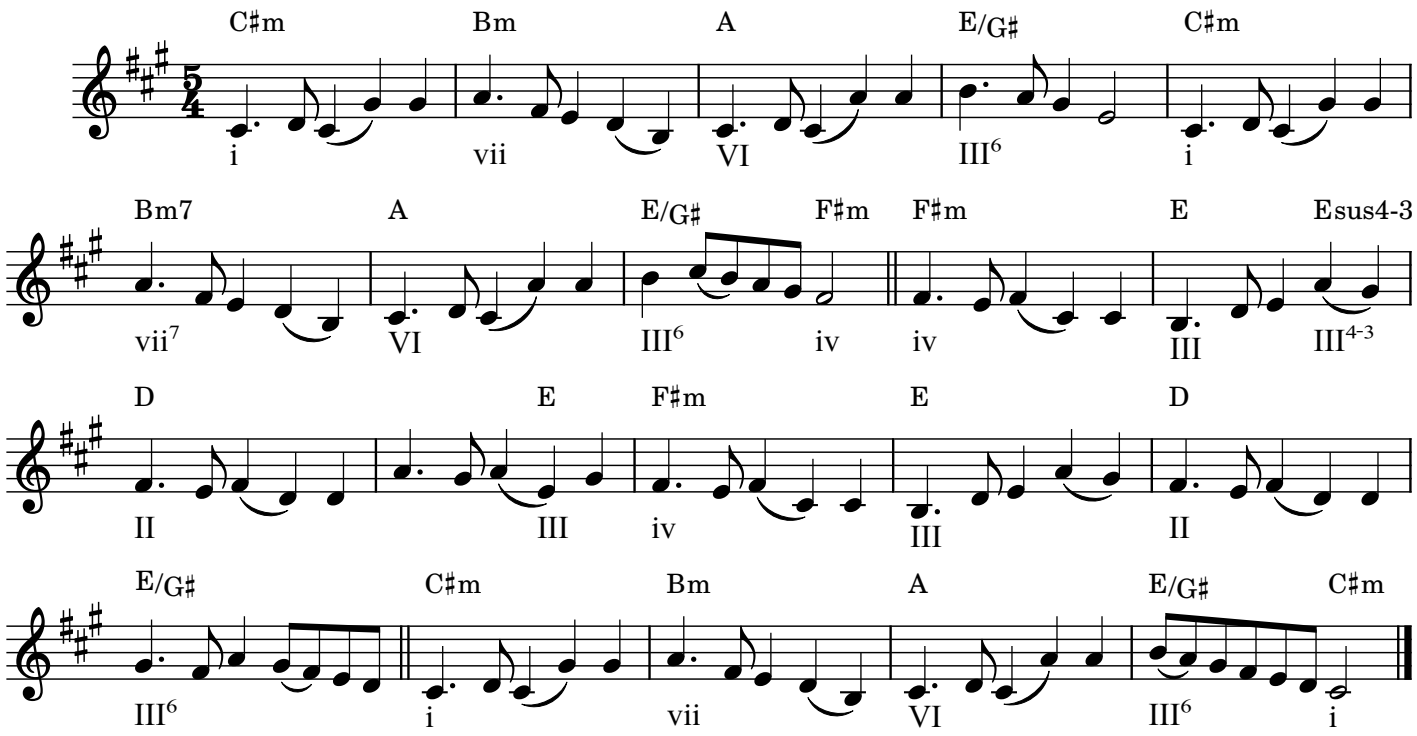
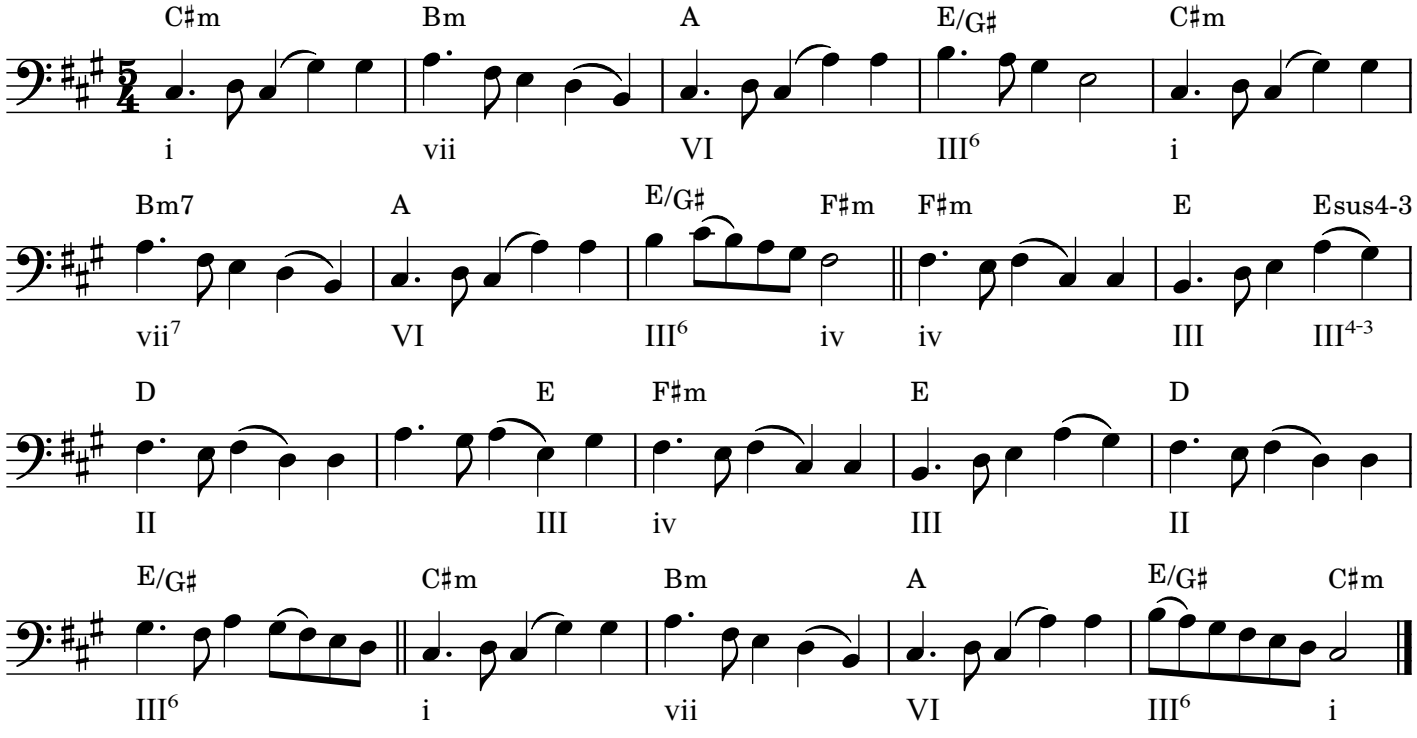
The Whirling Dervish

Phrygian Modified *Rule of the Octave*

Jacob Factor

Fierce Dance ♩ = 180





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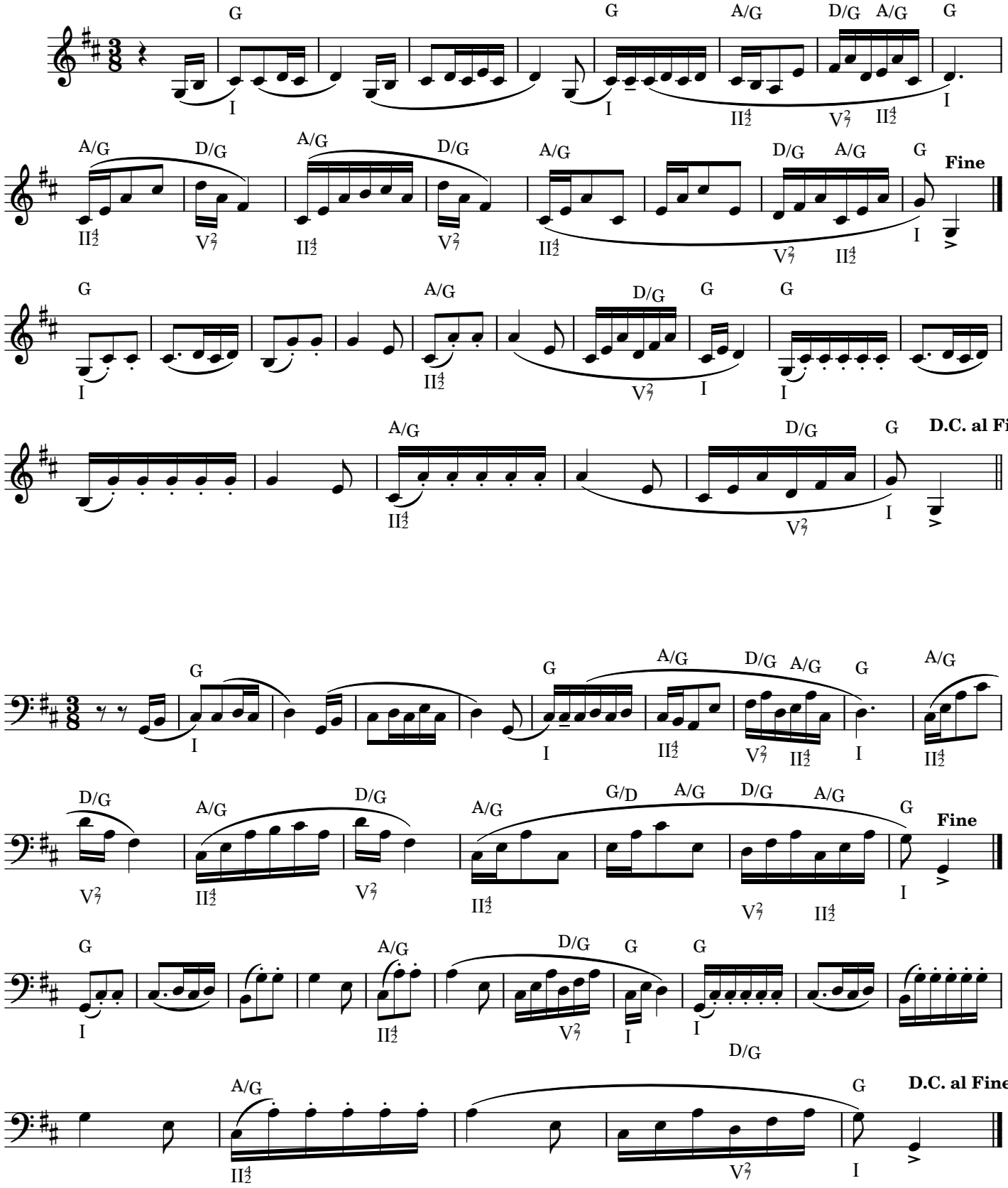
Scherzo

Pure Lydian

Jacob Factor

Joyful ♩. = 46



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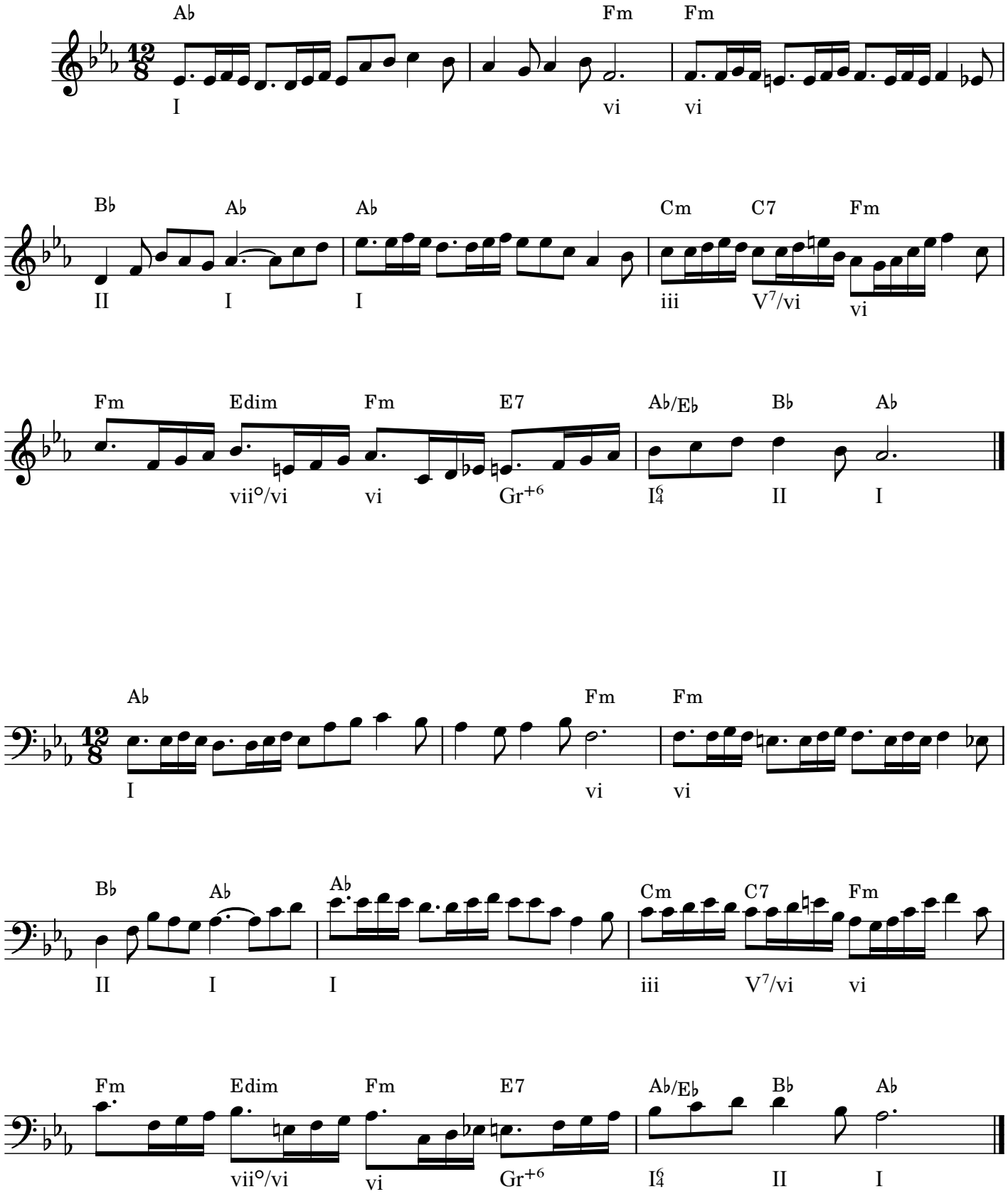
The Royal Parade

Lydian with Implied Motion

Jacob Factor

Jubilant ♩. = 70



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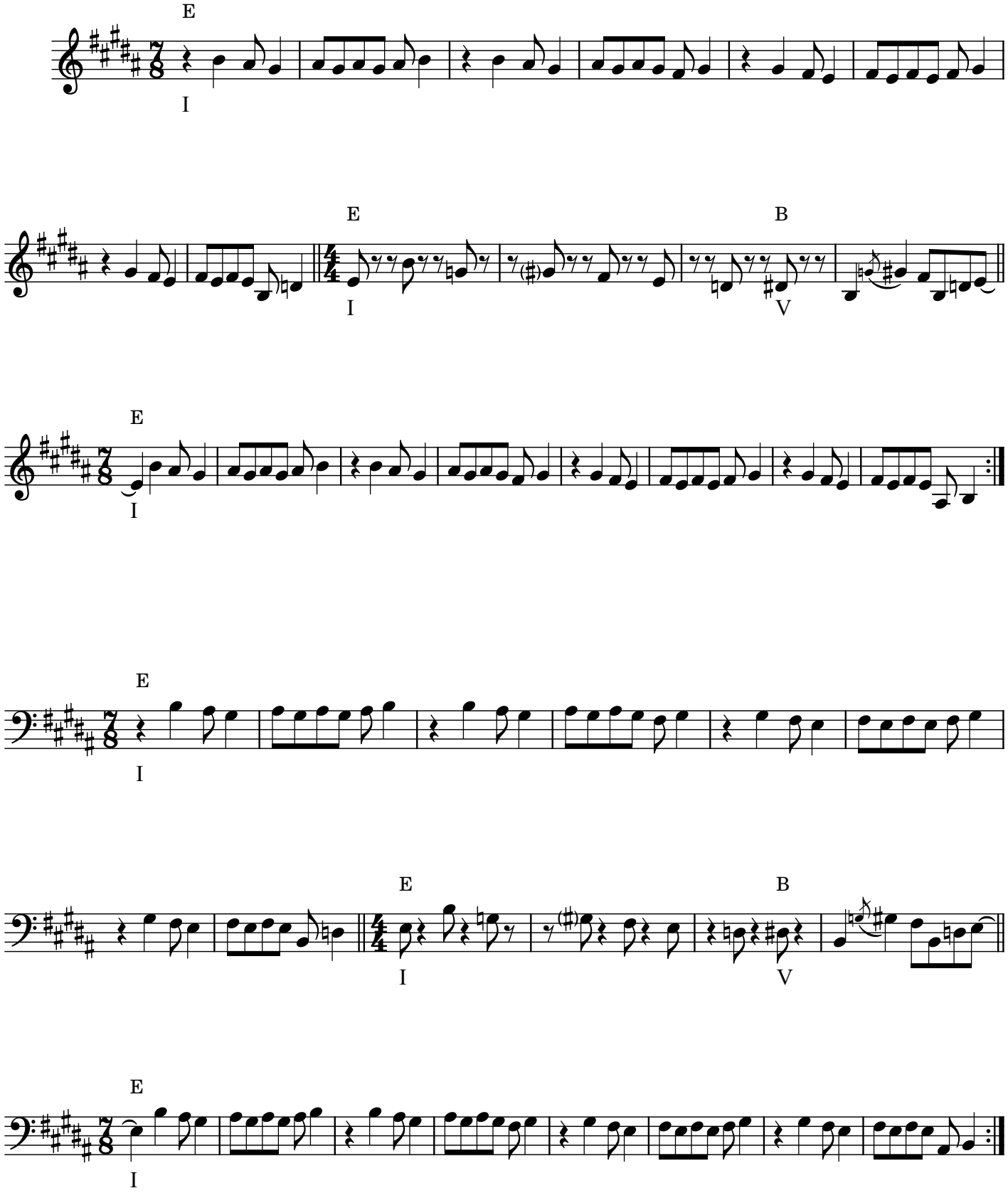
Quixotic

Lydian with Blue Notes

Jacob Factor

Intense, with Swing ♩ = 155



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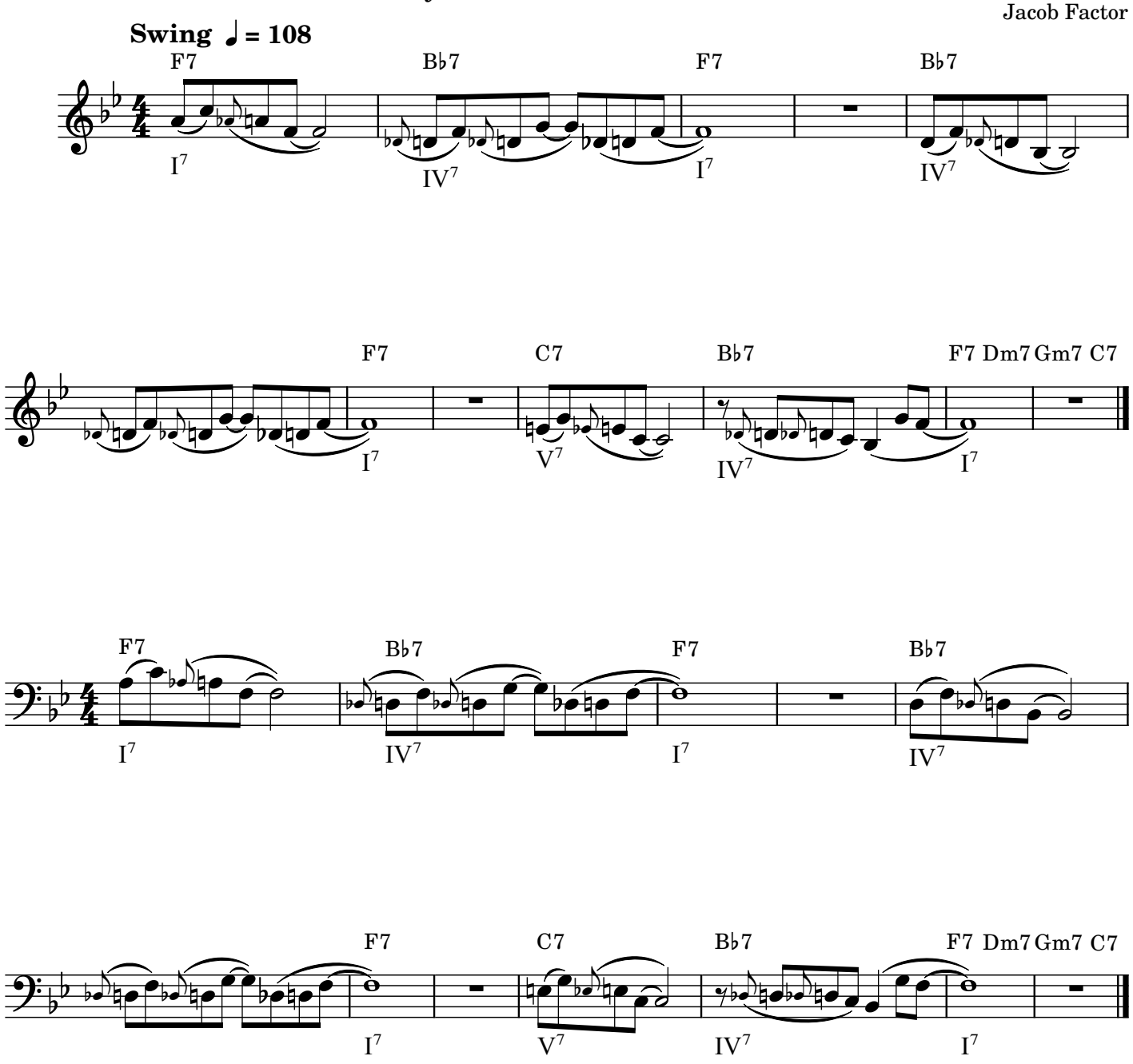
East Ave Blues

Mixolydian with Altered Thirds

Jacob Factor



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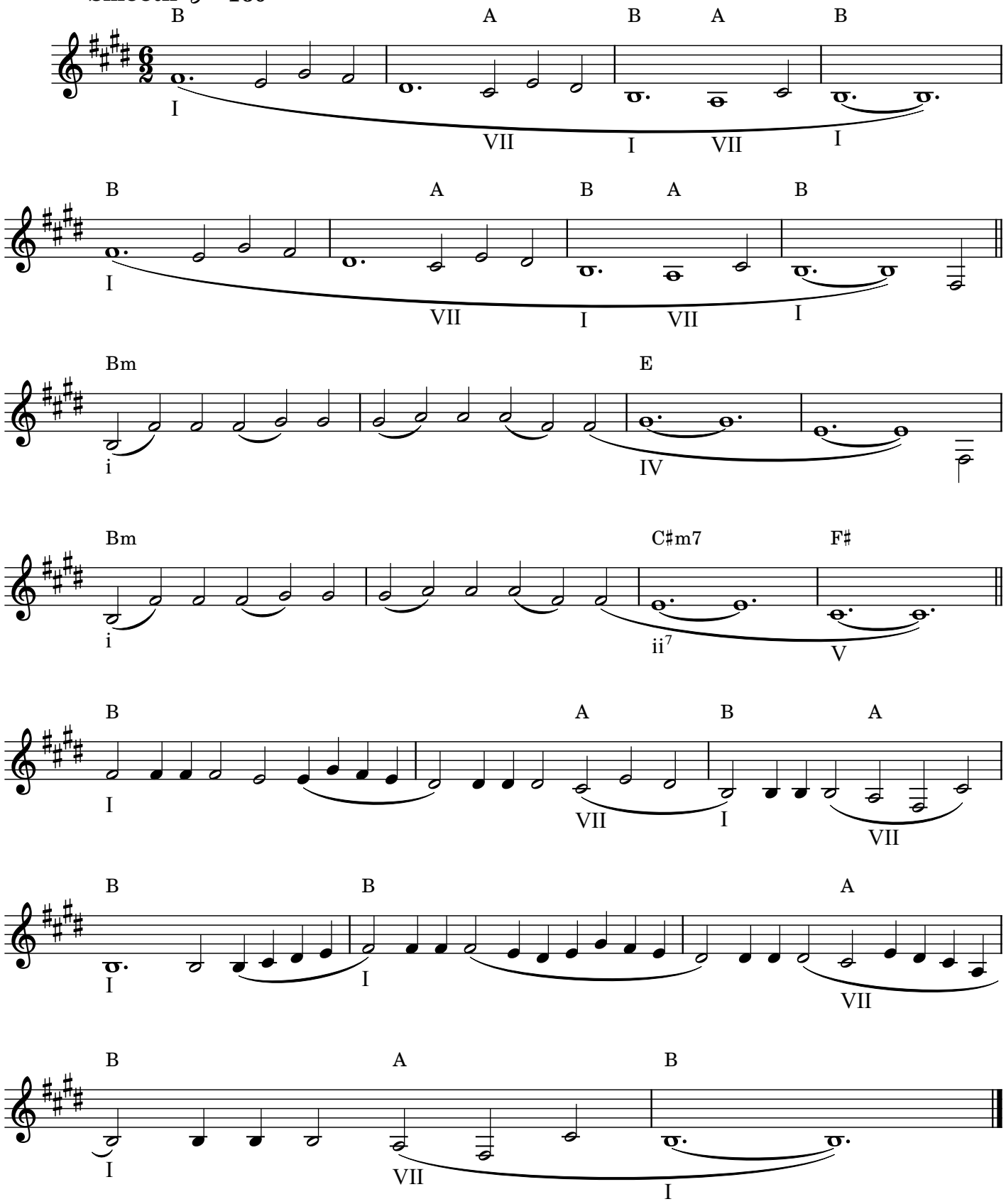
Peace and Love

Mixolydian with Parallel Minor

Jacob Factor

Smooth ♩ = 160



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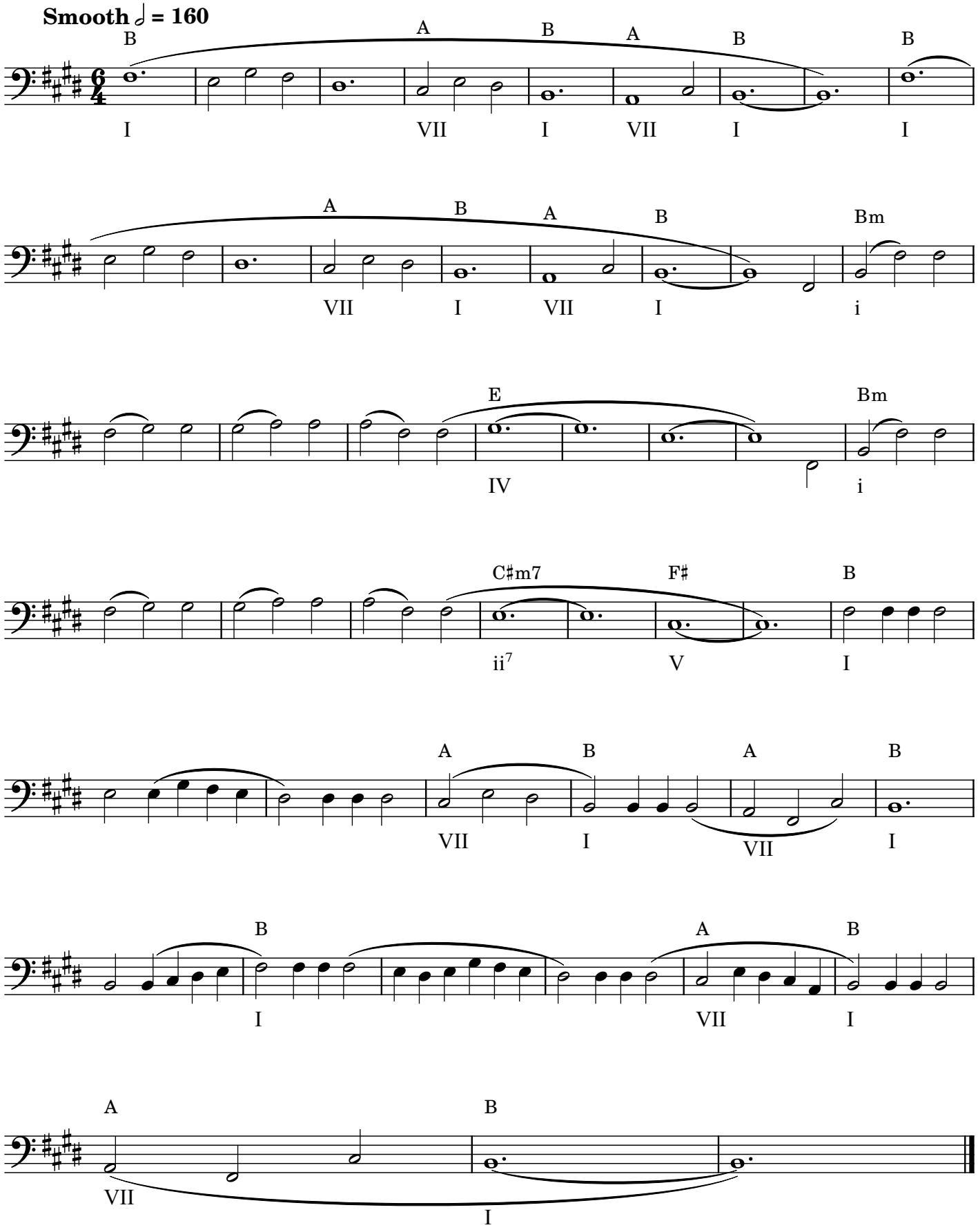
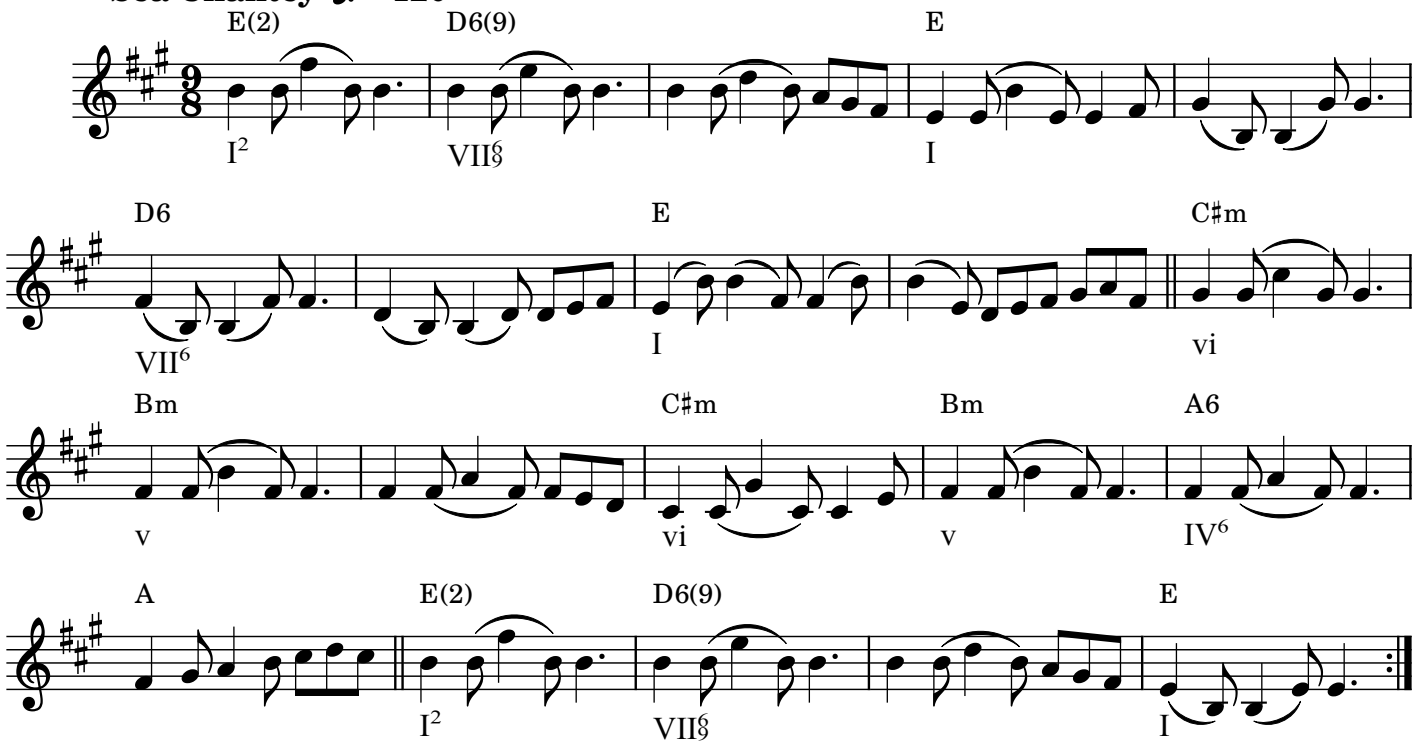

Smooth ♩ = 160
B
A
B
A
B
B
I
VII
I
VII
I
I
A
B
A
B
Bm
VII
I
VII
I
i
E
Bm
IV
i
C♯m7
F♯
B
ii7
V
I
A
B
A
B
VII
I
VII
I
B
B
I
A
VII
I
A
B
I
VII

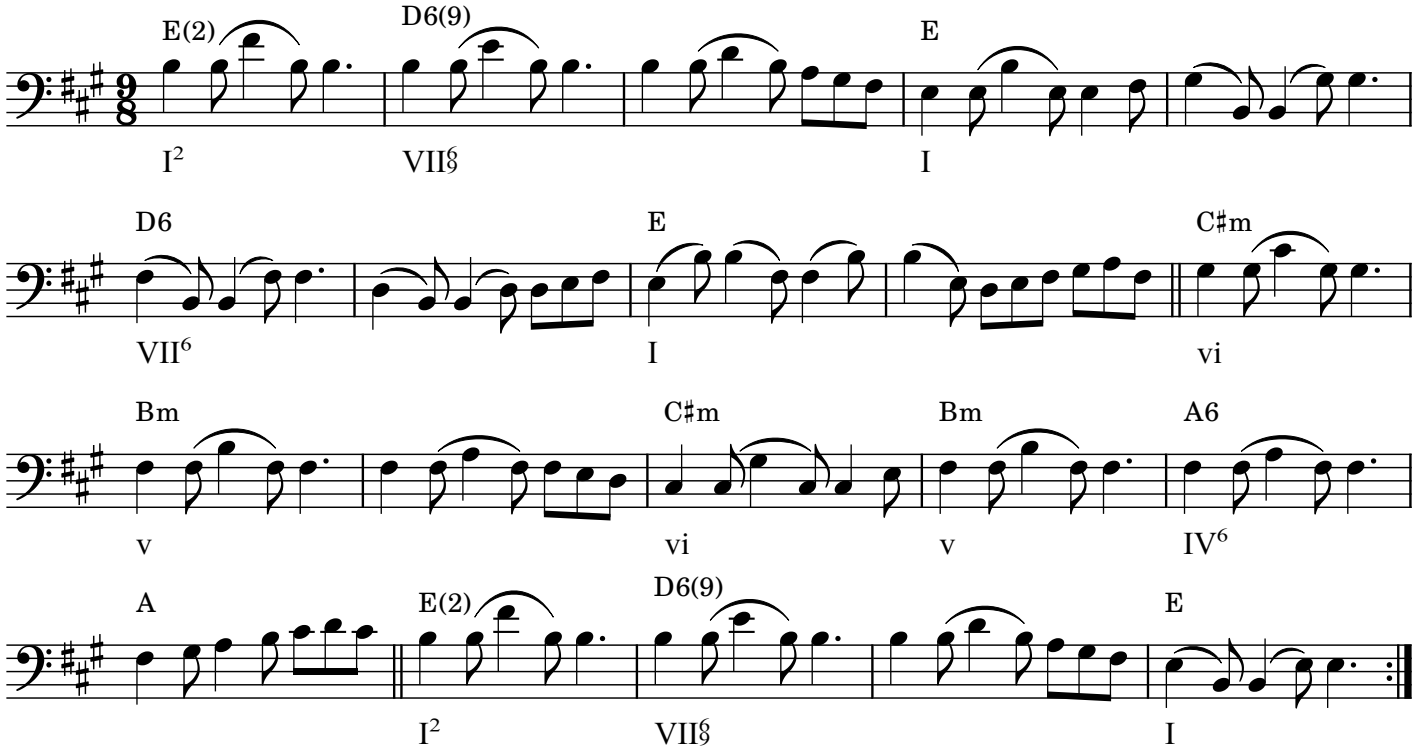
The Briny Deep

Mixolydian Neighbor Tone Harmony

Jacob Factor

Sea Chantey ♩. = 120





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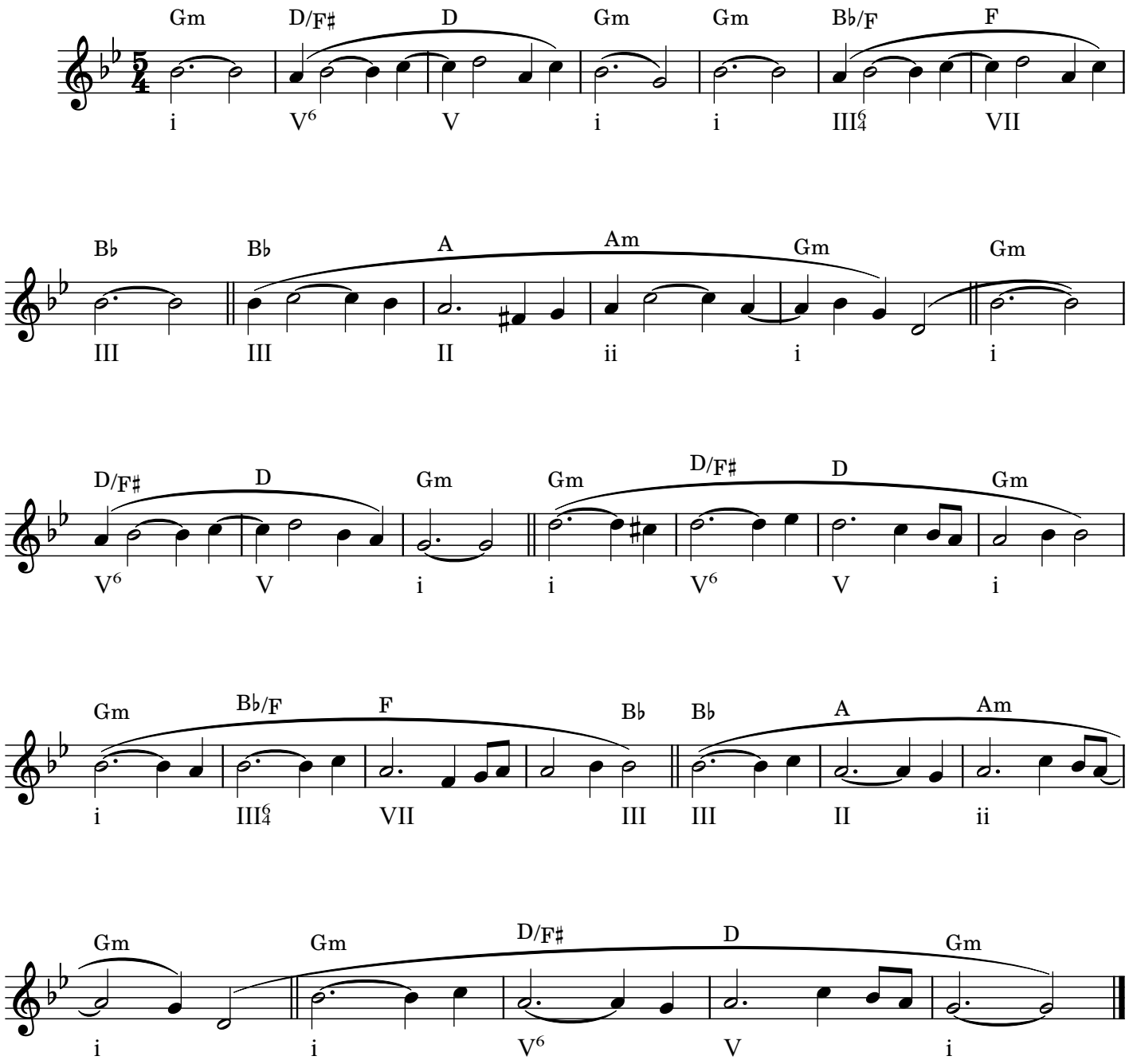
Revelations

Aeolian with Relative Major

Jacob Factor

With Great Emotion ♩ = 160



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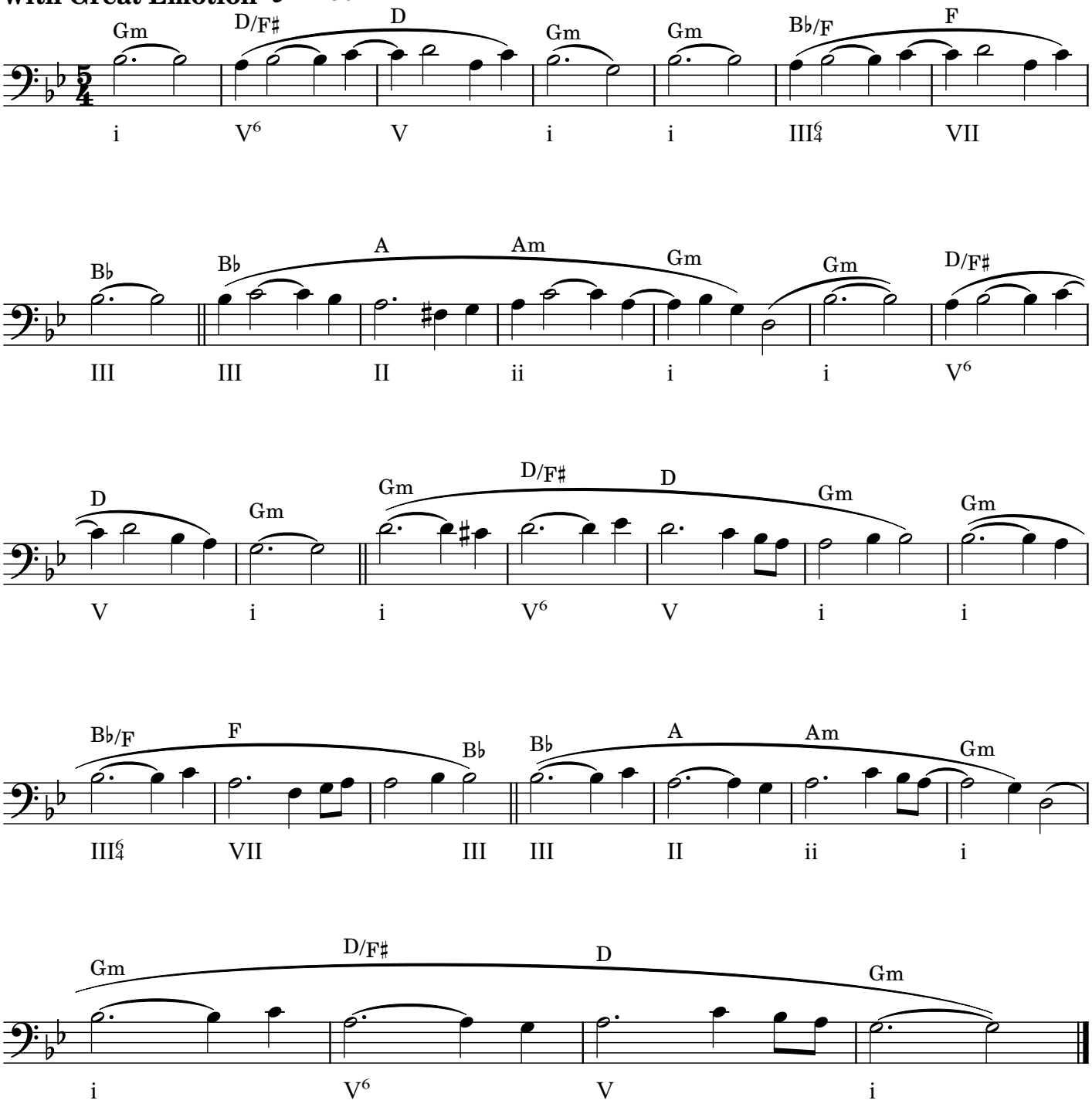
With Great Emotion ♩ = 160

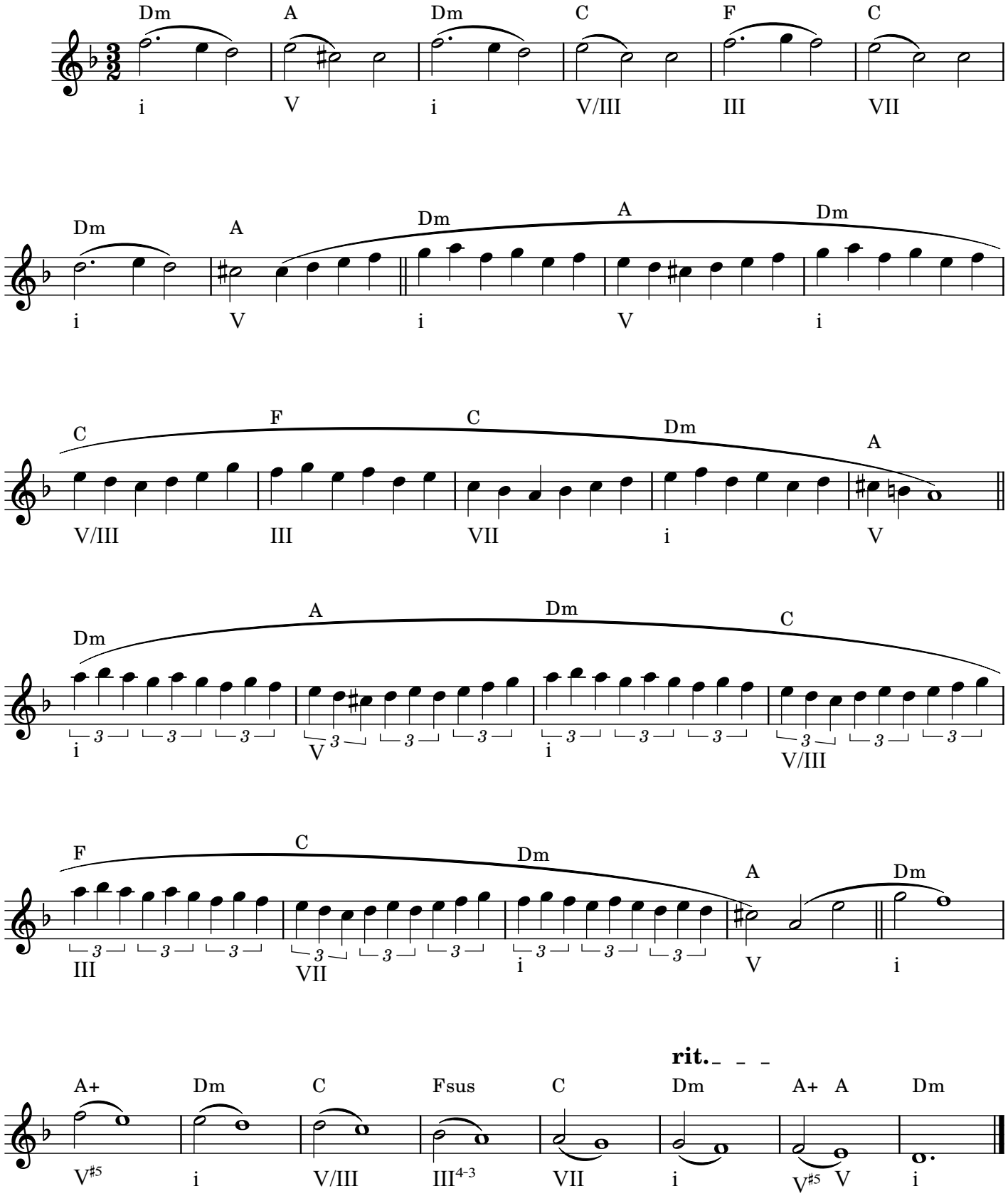


Court of Westminster

La Folia Aeolian

Jacob Factor

Regal 𝅗𝅥 **= 96**



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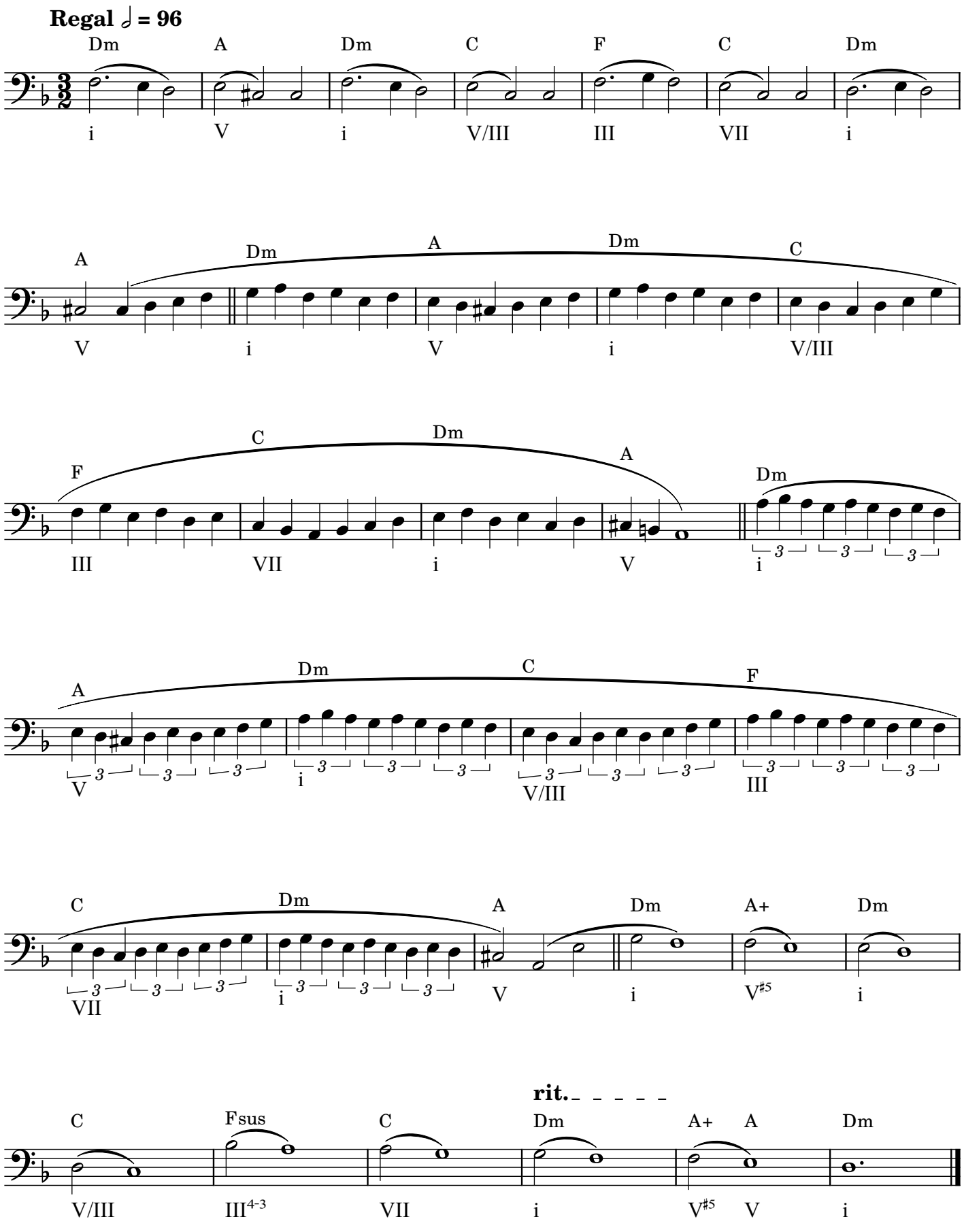
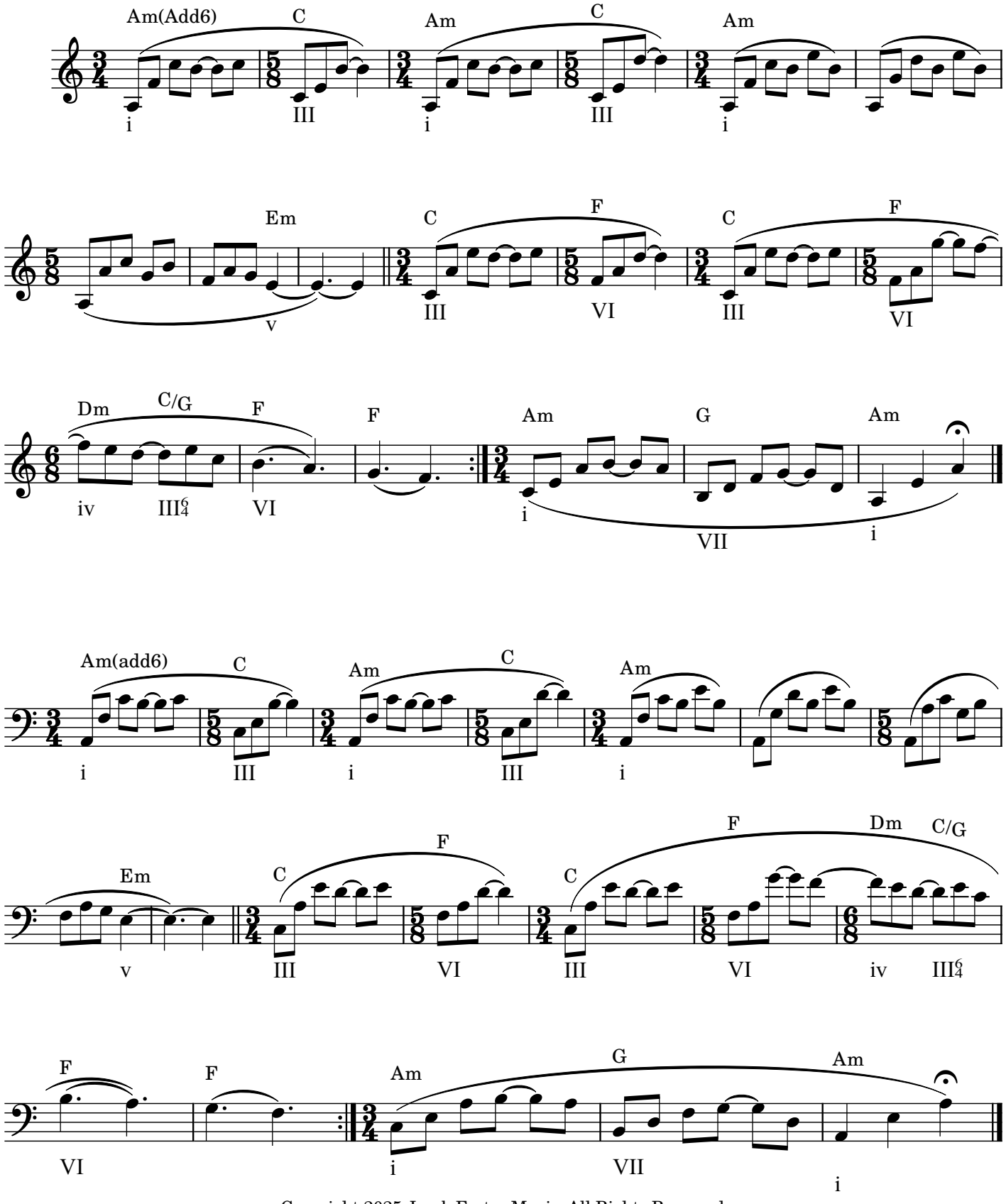

Regal ♩ = 96
Dm A Dm C F C Dm
i V i V/III III VII i
A Dm A Dm C
V i V i V/III
F C Dm A Dm
III VII i V i
A Dm C F
V i V/III III
C Dm A Dm A+ Dm
VII i V V♯5 i
rit.
C Fsus C Dm A+ A Dm
V/III III4-3 VII i V♯5 V i

Star Gazer

Pure Aeolian

Jacob Factor

Vast ♪ = 130



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