

Gregorian Modes

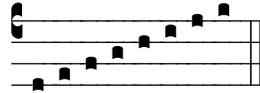
The **final** (tonic) is indicated in boldface, and the *dominant* (reciting tone) in italics.

Authentic

Plagal

Protus (Re)

I Dorian



re mi fa sol *la* ti do re

II Hypodorian



la ti do re mi *fa* sol la

Deuterus (Mi)

III Phrygian



mi fa sol la ti *do* re mi

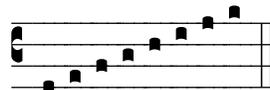
IV Hypophrygian



ti do re **mi** fa sol *la* ti

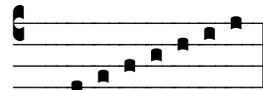
Tritus (Fa)

V Lydian



fa sol la ti *do* re mi fa

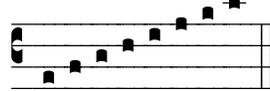
VI Hypolydian



do re mi **fa** sol *la* ti do

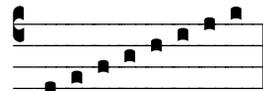
Tetrardus (Sol)

VII Mixolydian



sol la ti do *re* mi fa sol

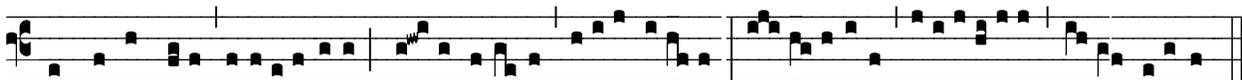
VIII Hypomixolydian



re mi fa **sol** la ti *do* re

Ut Queant Laxis (stanza 1)

(Vesper hymn for the Nativity of St. John the Baptist, June 24)



Ut queant laxis, resonare fibris Mi-ra gestorum, famuli tuorum, Solve polluti, labii reatum, Sancte Ioannes.

The text is ascribed to Paul the Deacon (730-799). In the plainsong melody, the underlined syllables fall on the first six notes of our scale (hexachord). These syllables were chosen by Guido of Arezzo (990-1050) to name the notes. Several names were later changed: *ut* became 'do' (probably from *Dominus*), and *si* (from *Sancte Ioannes*) became 'ti', so that each note would begin with a hard consonant. Guido also developed the system of Gregorian modes.



Gregorian Modes, concluded



The *diatonic* [*dia-* = two (kinds of) + *tonic* (note)] scale is composed of:

tones: whole steps;

pentatonics are the five notes followed by a whole step (*fa, sol, la, do* and *re*)

semitones: half-steps; in Medieval theory construed as *mi* and *ti*;

some later systems count *fa* and *ti* as the semitones; this puts the major (*Ionian*) mode on *do*.

The *heptatonic* scale includes all seven notes of the diatonic scale. Guido's system on four finals was extended to include *do* and *la* by Henry Glarean (Swiss, 1488-1563) in his *Dodecachordon*, 1547; these included both authentic and plagal (*hypo-*) versions.

<i>Ionian</i> :	tonic <i>do</i>
<i>Dorian</i> :	tonic <i>re</i>
<i>Phrygian</i> :	tonic <i>mi</i>
<i>Lydian</i> :	tonic <i>fa</i>
<i>Mixolydian</i> :	tonic <i>sol</i>
<i>Aeolian</i> :	tonic <i>la</i>

A mode on *ti* was then added:

<i>Locrian</i> :	tonic <i>ti</i>
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Gapped scales: lack one or both semitones):

pentatonic: lacks both semitones, e.g., CO.VI *In splendoribus* (*Graduale Romanum* 1971, p. 44); all pentatonic melodies in the *Graduale Romanum* have the tonic on *fa* (mode VI); in later theory, however, there are five *species* of pentatonic, each using a different note of the pentatonic scale as the tonic

hexatonic: lacks one semitone, e.g., OF.I *Felix namque es* (*Graduale Romanum* 1971, p. 422)

Note: on rare occasion, gapped scales lack notes other than a semitone,

e.g., IN.II *Fac mecum, Domine* (*Graduale Romanum* 1971, p. 105) lacks the 5th (*la*)

Not all scales comprise the *octave* (the eighth note of the diatonic series, identified with the tonic):

tetrachord: four consecutive notes.

The Gregorian scales may be considered as disjunct* tetrachords, rather than true octaves.

pentachord: a scale of five consecutive notes,

e.g., AL.VIII *Benedictus es, Domine* (*Graduale Romanum* 1971, p. 375)

hexachord: a scale of six consecutive notes,

e.g., CO.III *Gustate et Videte* (*Graduale Romanum* 1971, p. 303)

**Synaphe* is the middle pitch of two conjunct tetrachords. It belongs to both higher and lower tetrachords. The tone which separates two disjunct tetrachords is called *diazeuxis*. (rf. Boethius, *De Institutione Musica*, I:24,25):
diazeutic (ambit from tonic to octave): IN.I *Ego autem in Domino speravi* (*Graduale Romanum* 1971, p. 111)
synaphic (ambit from tonic to 7th): AL.VII *De profundis* (*Graduale Romanum* 1971, p. 367)