MODES AND THEIR SCALE DEGREES

**PROTUS on D - For Mode I and Mode II**

RE – upper boundary; emphasis of textual-musical unit, or ornamentation in relationship to DO
DO – modally important degree
TI – weak degree; often has quilisma from LA to DO; TI-natural in relationship to DO; or repercussioned in relationship to LA; TI-natural in intonation formula RE-LA-TI-LA (common in Mode I) TI-flat in relationship to LA, or aiming toward SO or FA; TI-flat was originally the half tone above the tenor of the E mode
LA – principal degree of the Mode I psalm tone
SO – modally important secondary scale degree (competes with LA); also, weak transition between FA and LA; principal degree of II* psalm tone
FA – modally important secondary scale degree PRINCIPAL degree of the Mode II psalm tone
MI – weak degree; often has quilisma from RE to FA; sometimes lesser internal cadences on this degree
RE – final of the Protus
DO – sometimes internal cadences on this degree
TI – weak transition from LA to DO, rarely used
LA – lower boundary; often in relationship to RE (e.g., LA-DO-RE or RE-DO-LA)

**DEUTERUS on E - For Mode III and Mode IV**

MI / RE – upper boundary; usual degree for ornamental notes in relationship to DO or lower notes
DO – modally important secondary scale degree; its power of attraction tended to pull the PRINCIPAL TI up to it
TI – PRINCIPAL degree of the Mode III psalm tone TI-natural in relationship to DO or lower MI; TI-flat in relationship to lower FA (the later frequent T-flat in relationship to SO or MI is questionable)
LA – PRINCIPAL degree of the Mode IV psalm tone
SO – modally important secondary scale degree; principal degree of IV* psalm tone
FA – modally important secondary scale degree; tended to pull MI up to it
MI – final of the Deuterus
RE – sometimes internal cadences on this degree (but, almost any scale degree can serve for internal cadence in this flexible mode)
DO – lower boundary

Although the lower TI is listed in some theoretical works to complete the pattern of TI – MI – TI, the lower fourth for the final, this note never appears in the chant repertoire.
**MODES AND THEIR SCALE DEGREES, CONT’D**

**TRITUS ON F - FOR MODE V AND MODE VI**

- **MI / FA** – upper boundary; the stronger FA often attracts the melody to itself
- **RE** – transitional degree
- **DO** – PRINCIPAL degree of the *Mode V* psalm tone; modally important secondary scale degree
- **TI** – natural in relationship to DO; flatted in relationship to LA or lower (SO, FA)
- **LA** – PRINCIPAL degree of the *Mode VI* psalm tone; important degree of Mode VI; sometimes important degree of Mode V, when FA predominates – this is an indication of origins in the archaic ur-mode of MI (FA = archaic MI)
- **SO** – transitional degree; sometimes modal degree of contrast
- **FA** – FINAL of the tritus; also a predominant degree in Mode VI; modally important secondary scale degree
- **MI** – not used immediately before FA at the cadence; but in the melody itself, it serves to distinguish from the Tetrardus
- **RE** – in relationship to FA as contrast degree; or preparation for cadence on DO
- **DO** – lower boundary; degree of internal cadence

**TETRARDUS ON G - FOR MODE VII AND MODE VIII**

- **SO** – upper boundary
- **FA** – complementary structural degree in Mode VII
- **MI** – sometimes contrasting degree to RE
- **RE** – PRINCIPAL degree of *Mode VII* psalm tone
- **DO** – PRINCIPAL degree of *Mode VIII* psalm tone; modally important secondary scale degree; in Mode VII, most always present as a secondary contrast to RE
- **TI** – if flatted, of questionable authenticity; if natural, secondary structural degree of Mode VIII; sometimes degree of small internal punctuation: DO – TI
- **LA** – frequently used degree in relationship to DO, or as contrast to SO
- **SO** – FINAL of the Tetrardus; also domineering degree of VIII
- **FA** – important secondary structural degree and complementary degree; degree of internal cadence, oftentimes followed by new intonation to upper DO
- **MI** – transitional degree, frequently with a quilsima; otherwise, ornamental degree; the pattern RE-MI-SO or SO-ME-RE (no FA) can be indication of transposed DO ur-mode (e.g.: GT 267 CO Venite – DO is SO)
- **RE** – lower boundary; sometimes degree of an internal cadence
- **DO** – rare: expansion of the lower boundary (e.g.: GT 122, line 3)