

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.

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 quilisma; 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)