

# MODES

## AUTHENTIC SPECIES

## PLAGAL SPECIES

The reciting tone is most easily identified in the chants used for singing the Psalms. It is the tone which carries many syllables in the middle of each line of the psalm text. It is also used at important cadences in the melody other than the final cadence. You will notice that the reciting tone is a perfect fifth above the finalis for the authentic modes, with the exception of the Phrygian. Note that it is a sixth or seventh above the finalis for the plagal modes.

## B Natural and B Flat

Gregorian chant uses all of the natural pitches (white keys on the piano) and B $\flat$ . B $\natural$  was indicated with a square B or *quadratum*, and B $\flat$  was indicated with a round B or *rotundum*. The square B eventually became our natural sign and the round B became our flat sign. B $\flat$  is used in chant to avoid the tritone between F and B. Chants in Mode V (Lydian) often use B $\flat$  liberally throughout the chant, which makes them sound as if they were in major. When B $\flat$  is used in the Dorian, it becomes Aeolian or what we now call natural minor.

## The Aeolian and Ionian Modes

In his *Dodecachordon*, 1547, Glareanus recognized a twelve-mode system, adding the four modes shown in Ex. B-2. These modes are the closest to the major and minor, which eventually replaced the modal system by the beginning of the eighteenth century.

EX. B-2 Modes added by Glareanus

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