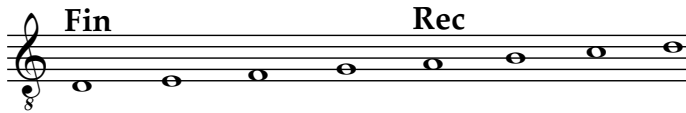


Church Modes

Authentic modes are on the left
The Finalis is marked "Fin"

Plagal modes are on the right
The Reciting tone is marked "Rec"

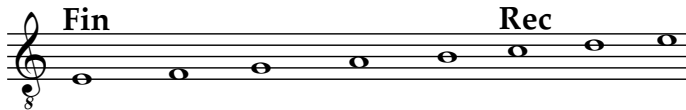
Dorian



Hypodorian



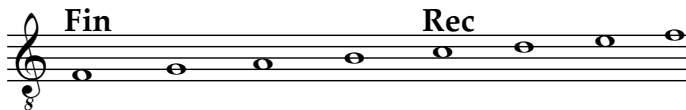
Phrygian



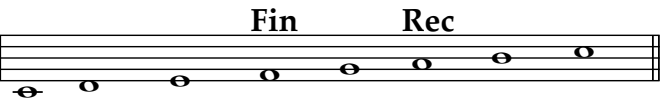
Hypophrygian



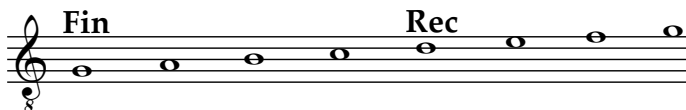
Lydian



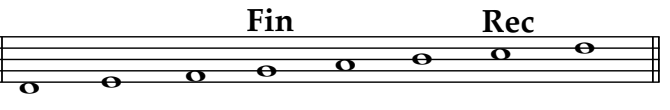
Hypolydian



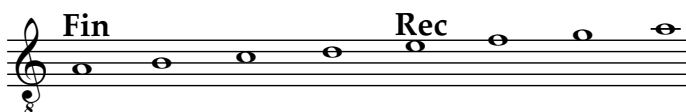
Mixolydian



Hypomixolydian



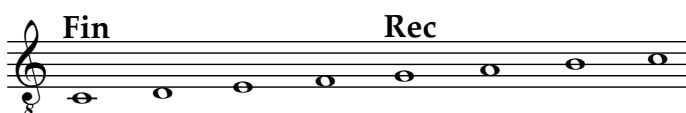
Aeolian



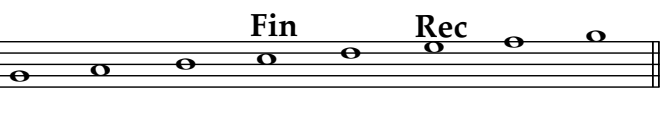
Hypoaolian



Ionian



Hypoionian



Gregorian Chant was the liturgical music of the Roman Catholic Church in the Middle Ages. It originally employed the authentic Dorian, Phrygian, Lydian, and Mixolydian modes, along with their plagal counterparts. The chants used natural pitches, along with two versions of the note B. B-natural was indicated by a square shape (*quadratum*), and B-flat was indicated by a round shape (*rotundum*). The tritone between F and B was avoided by using a B-flat. Music written in the Lydian mode freely used the B-flat, as did music in the Dorian mode. This collection of modes was expanded to include the Aeolian and Ionian by the Swiss music theorist Henricus Glareanus in his treatise *Dodecachordon* in 1547. The tonal system evolved from these two modes by the end of the 17th century.