

The Medieval Church Modes

The modes are shown in their most usual arrangement and numbering for the Medieval period. Each mode's *finalis* is shown as an open notehead, and the *reciting tone* is indicated with a square notehead. The *ambitus* or general range of the mode can be seen from the lowest and highest pitches.

	Authentic modes	Plagal modes
<i>protus</i> <i>FINALIS = D</i>	1. Dorian (or transposed to G)	2. Hypodorian
<i>deuterus</i> <i>FINALIS = E</i>	3. Phrygian	4. Hypophrygian
<i>tritus</i> <i>FINALIS = F</i>	5. Lydian (B often \flat to avoid TT)	6. Hypolydian
<i>tetrardus</i> <i>FINALIS = G</i>	7. Mixolydian	8. Hypomixolydian

These 4 were added by Heinrich Glarean in *Dodecachordon* (1547):

<i>FINALIS = A</i>	9. Aeolian	10. Hypoaeolian
	11. Ionian	12. Hypoionian

The Locrian mode (ex: B to B with no accidentals) was not used during this period.