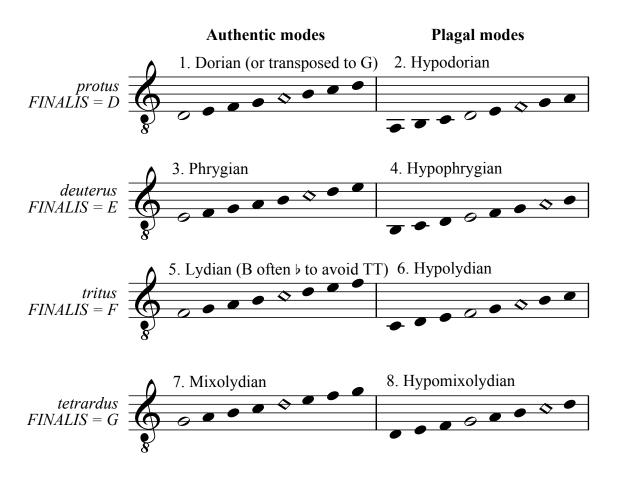
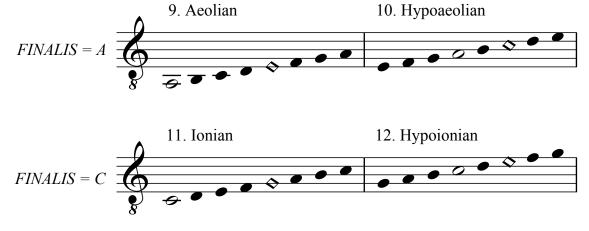
The Medieval Church Modes

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.



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



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

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