

Hiley

approximate range *finalis* **Reciting tone**

1		protus authenticus / Dorian
2		protus plagalis / Hypodorian
3		deuterus authenticus / Phrygian
4		deuterus plagalis / Hypophrygian
5		tritus authenticus / Lydian
6		tritus plagalis / Hypolydian
7		tetrardus authenticus / Mixolydian
8		tetrardus plagalis / Hypomixolydian

Ex. 1.3 The eight modes

in the range around the final note, that is, down to the fourth below the *finalis* and up to the fifth above the *finalis*, more or less, it was assigned to the 'plagal' (*plagalis*) division. Another set of names for the eight modes was adapted from classical Greek music theory, though these were not commonly used in the Middle Ages. Example 1.3 gives the *finales*, general ranges and names of the eight modes.

Different types of chant prefer different modes. When each of the major categories of chant is discussed below, its 'modal profile' is indicated, that is, what proportion of its pieces are assigned to which of the eight modes. At the back of the book there is a table summarizing this information (see p. 223).