MODE 1

* -v1 -v2
  + Full-octave authentic melodies with a central tendency
  + Leaps within DACD framework
  + Focus on A cofinal with antitonic leaps between G and B/C
* -v1 +v2
  + Imperfect ambitus, (DA diapente)
  + G used as reciting tone
  + CEG antitonic leaps/triads
  + CF leaps
  + Most top examples are variations of each other
* +v1 –v2
  + Full-octave authentic melodies with a lower tendency
  + Leaps within DFAC framework
  + Some independence of G
* +v1 +v2
  + Imperfect ambitus (DA diapente)
  + DF and EG leaps; principle of contrasting sonorities (PCS)

MODE 2

* -v1 -v2
  + Full-octave plagal melodies with a central tendency
  + Leaps within ACDA modal framework
  + CF leaps
  + Many top examples are variations of each other
* -v1 +v2
  + ???
* +v1 –v2
  + Imperfect ambitus, mostly in the DA diapente
  + Tonal focus on F
* +v1 +v2
  + Imperfect ambitus, mostly in the DA diapente
  + PCS: DF and CEG leaps
  + Most top examples are variations of each other

MODE 3

* -v1 –v2
  + Full-octave authentic melodies with a central tendency
  + Leaps to B but not C: modal frames are EB and DGBD (no avoidance of B)
* -v1 +v2
  + Imperfect ambitus (half-octave above final)
  + PCS around final: DF(A) vs. (C)EG(B)
* +v1 –v2
  + Not-quite-octave authentic melodies with a central tendency
  + AC and DG leaps characterize this category; A and G vie for the stepping stone to a C cofinal.
  + B not independent
* +v1 +v2
  + Variety of ambitus
  + PCS around cofinal: GB and AC leaps

MODE 4

* -v1 –v2
  + Leaps within a DAC modal frame
  + Also leaps below G (to/from C and D)
* -v1 +v2
  + PCS around G, which often feels like reciting tone: (C)EG(B) vs FA
* +v1 –v2
  + E loses independence
  + Leaps within DFAC modal frame
* +v1 +v2
  + PCS around E: (C)EG(B) and DF(A) leaps predominate

MODE 5

* -v1 –v2
  + Full-octave authentic melodies with a central tendency around C cofinal
  + Leaps within FCDF
  + Low DF leap is characteristic too
* -v1 +v2
  + Not-quite-octave authentic melodies with central tendency
  + No “natural” leaps for this type; steps within FACD modal frame
  + Many top examples are variations of each other
* +v1 –v2
  + Full-octave authentic melodies with central tendency and triadic leaps within FACD frame
* +v1 +v2
  + Not-quite-octave authentic melodies with central tendency
  + FA leaps but AC is usually filled in; not triadic

MODE 6

* -v1 –v2
  + Full-octave plagal melodies that spend almost all their time in the FC diapente, with more frequent excursions above than below
  + PCS: (C)FAC vs GB(D)
  + E is an “avoid note,” especially below the final (does high E happen more often than low E)
* -v1 +v2
  + Anything with an EG leap
  + Top examples are all variations of each other
* +v1 –v2
  + More of a “normal” full-octave plagal ambitus
  + DFAC modal frame
* +v1 +v2
  + PCS: DF vs EG
  + Top examples are all variations of each other

MODE 7

* -v1 –v2
  + Full-octave authentic melodies with low F
  + Leaps within GDFG modal frame
  + PCA around D cofinal: CE vs DF
* -v1 +v2
  + GBDEG modal frame (tritus transposed up a step)
  + C is not independent
* +v1 –v2
  + Triadic with PCS: FAC vs GB
  + B is independent
* +v1 +v2
  + Imperfect ambitus: mostly within GD diapente (gusting up to E)
  + GBD with GC: two cofinals
  + C is independent
  + Top examples are all variations of each other

MODE 8

* -v1 –v2
  + DFAC modal frame
  + Mostly a D to C ambitus with a central F/G tendency
  + Like Mode 6’s +v1 –v2 chants but with different final
* -v1 +v2
  + B is independent (what effect does this have on nearby Fs?)
* +v1 –v2
  + FAC triads with GC leaps
  + C is independent, but not B
* +v1 +v2
  + B and C are both independent
  + All top examples are variations of each other

Rules:

* no leaping away from notes on spaces
* exception to above: staff subquint to final

Mode 6 melodies

4 2 3 4 4 S F S 4 4 5 4 2 4 4 4 S F S 4 4 5 6 6 8 F D F S 4 4 4 5 6 F S A S A 4 6 8 8 6 8 5 4 4 1 2 4 5 4 4 5 6 7 8 6 5 4 5 4 2 4 4

4 5 6 4 3 2 1 4 5 6 7 6 5 4 3 4 6 8 H D F D S 4 6 7 8 H F 8 6 8 7 6 5 4 4 3 2 1 4 5 6 4 7 6 5 4 4