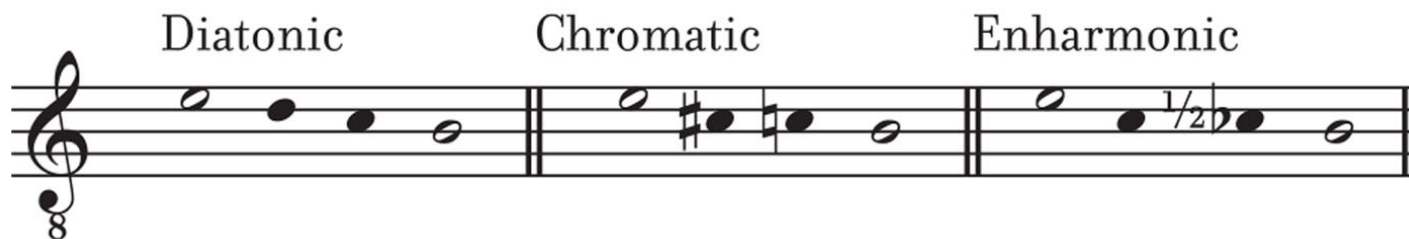


# Modality

Slides ahwm 10

**EXAMPLE 1.1** *Tetrachords*



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**EXAMPLE 1.2** Scale systems

a. *The Greater Perfect System*

b. *The Lesser Perfect System*

The image displays two musical systems, (a) and (b), each consisting of a treble and a bass staff. System (a) shows the Greater Perfect System with notes on the treble staff labeled as Hyperbolaion and Diezeugmenon, and notes on the bass staff labeled as Mese, Meson, and Proslambanomenos. System (b) shows the Lesser Perfect System with notes on the treble staff labeled as Mese, Meson, and Proslambanomenos, and notes on the bass staff labeled as Synemmenon and Hypaton. Brackets and arrows indicate the relationships between these notes and their corresponding labels.

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**EXAMPLE 1.3** *Cleonides's species of consonances*

T = Tone S = Semitone

a. *Species of fourth*

Three bass clef staves showing the species of fourth. Each staff has a sequence of notes with intervals indicated by 'T' (Tone) and 'S' (Semitone) below. Staff 1: S T T. Staff 2: T T S. Staff 3: T S T.

b. *Species of fifth*

Four bass clef staves showing the species of fifth. Each staff has a sequence of notes with intervals indicated by 'T' (Tone) and 'S' (Semitone) below. Staff 1: S T T T. Staff 2: T T T S. Staff 3: T T S T. Staff 4: T S T T.

c. *Species of octave*

Seven musical staves showing the species of octave. Each staff has a sequence of notes with intervals indicated by 'T' (Tone) and 'S' (Semitone) below, and a number indicating the number of groups. Staff 1: 1. Mixolydian (S T T) (S T T T) with a '1' below. Staff 2: 4. Dorian (S T T T) (S T T) with a '1' below. Staff 3: 2. Lydian (T T S) (T T T S) with a '2' below. Staff 4: 5. Hypolydian (T T T S) (T T S) with a '2' below. Staff 5: 3. Phrygian (T S T) (T T S T) with a '3' below. Staff 6: 6. Hypophrygian (T T S T) (T S T) with a '3' below. Staff 7: 7. Hypodorian (T S T T) (S T T) with a '4' below.

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**EXAMPLE 2.4** *Guido of Arezzo's letter names for the notes of the tone-system*



Γ A B C D E F G a b h c d e f g

a b h c d e  
a b h c d e

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**EXAMPLE 2.5** *The church modes*

□ = Final  
 ○ = Reciting Tone  
 T = Tone  
 S = Semitone

a. Modes with final, range, and reciting tone      b. Modes with species of fifth and fourth and Greek names

1. Dorian: Final on G, Reciting Tone on A. Intervallic structure: T T S (1) T S T T (1) T S T (1)

2. Hypodorian: Final on F, Reciting Tone on G. Intervallic structure: T T S (1) T S T (1) T S T T (1)

3. Phrygian: Final on E, Reciting Tone on F. Intervallic structure: T S T (1) S T T T (2) S T T (2)

4. Hypophrygian: Final on D, Reciting Tone on E. Intervallic structure: T S T (1) S T T (2) T T T (2)

5. Lydian: Final on C, Reciting Tone on D. Intervallic structure: S T T (3) T T T S (3) T T S (3)

6. Hypolydian: Final on B, Reciting Tone on C. Intervallic structure: S T T (3) T S (3) T T T S (3)

7. Mixolydian: Final on F, Reciting Tone on G. Intervallic structure: T T T (4) T T S T (1) T S T (1)

8. Hypomixolydian: Final on E, Reciting Tone on F. Intervallic structure: T T T (4) T S T (1) T T S T (1)

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**EXAMPLE 2.6** *Hymn, Ut queant laxis*

Ut que-ant la - xis re-so-na-re fi-bris Mi - ra ge-sto - rum fa-mu-li tu-o - rum.  
Sol - ve pol-lu - ti La-bi - i re - a-tum, San - cte Jo-an-nes.

The image shows two staves of musical notation in G-clef and 8/8 time. The first staff contains the melody for the first line of the hymn, and the second staff contains the melody for the second line. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The music consists of eighth and quarter notes, with some phrases being slurred together.

*That thy servants may freely sing forth the wonders of thy deeds, remove all stain of guilt from their unclean lips, O Saint John.*

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**EXAMPLE 2.7** *Solmization syllables in the medieval gamut*

7. ut re mi fa sol la  
 6. ut re mi fa sol la  
 5. ut re mi fa sol la  
 4. ut re mi fa sol la  
 3. ut re mi fa sol la  
 2. ut re mi fa sol la  
 1. ut re mi fa sol la

Г A B C D E F G a b ♭ c d e f g a b ♭ c d e

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**EXAMPLE 2.8** *End of Gradual Viderunt omnes in solmization syllables*

8 re re fa fa re mi ut re fa=sol mi fa re=sol fa mi fa sol la sol fa sol la=mi sol mi re ut re mi sol sol re fa mi ut

4 3 2 3

The image shows a single staff of music in treble clef with a key signature of one flat (B-flat). The melody consists of 24 notes. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2. The notes are grouped into four measures: the first measure contains the first four notes (G4-A4-Bb4-C5), the second measure contains the next five notes (Bb4-A4-G4-F4-E4), the third measure contains the next five notes (D4-C4-B3-A3-G3), and the fourth measure contains the final ten notes (F3-E3-D3-C3-B2-A2-G2-F2-E2-D2). The syllables 're re fa fa re mi ut re fa=sol mi fa re=sol fa mi fa sol la sol fa sol la=mi sol mi re ut re mi sol sol re fa mi ut' are written below the notes, with some syllables connected by equals signs to indicate ties. Brackets below the syllables indicate groupings: a bracket under the first four syllables is labeled '4', a bracket under the next five syllables is labeled '3', a bracket under the next five syllables is labeled '2', and a bracket under the final ten syllables is labeled '3'. A fermata is placed over the eighth note (Bb4).

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