

Kurt Mortensen

Glarean's Dodecachordon

For SATB Choir

GLAREANI	
ΔΩΔΕΚΑΧΟΡΔΟΝ	
Plagij	Authentæ
A Hypodorius	D Dorius
<small>Hypermixolydius Ptolemæi</small>	
B Hypophrygius	E Phrygius
<small>Hyperæolius Mar. Cap.</small>	
C Hypolydius	F Lydius
	<small>Hyperphrygius Mar. Cap.</small>
D Hypomixolyd.	G Mixolydius
<small>Hyperiafius uel Hyperionicus Mar. Cap.</small>	<small>Hyperlydius Mart. Cap.</small>
E Hypoæolius	A Acolius
<small>Hyperdorius Mart. Capell.</small>	
G Hypoionicus	C Ionicus <small>Porphyrio</small>
<small>Hypoiafius Mart. Cap.</small>	<small>Iafius Apuleius & Mar. Cap.</small>
F Hyperphrygius	B Hyperæolius
<small>Hyperlydius Politia. sed est error</small>	

Full Score

Glarean's Dodecachordon

Duration: ca. 10½ minutes

Text by Henricus Loris Glareanus (1488-1563)

Special thanks to

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who helped decipher Glarean's Latin.

for more information about Kurt Mortensen's music visit:
<http://www.kurtmortensen.org>

Program Notes By The Composer

The odd title of this choral work is named after a sixteenth-century music treatise and its author, the *Dodecachordon* (1547) by the Swiss music theorist Henricus Loris Glareanus (1488-1563) or simply Glarean. In this writing about modal theory, for which he is most famous, Glarean clarifies some misconceptions of his day regarding the church modes, or scales, which form the basis of such period music. Before the *Dodecachordon*, it was accepted that there were 4 authentic modes (dorian, phrygian, lydian and mixolydian) and their plagal versions (hypodorian, hypophrygian, hypolydian and hypomixolydian). Each one of these modes, which span an octave, begins on a given pitch and uses only the natural notes without altering them with accidentals. For example, a scale beginning on the pitch D and ending on the pitch D is a dorian scale, E is phrygian, F is lydian, and G is mixolydian. The plagal versions use the same basic scale patterns as their authentic counterparts, but their pitch range is different. In the *Dodecachordon* Glarean explained that there were actually two more authentic modes (aeolian and ionian) and two more plagals (hypoaeolian and hypoionian), which center around the notes A and C respectively (our modern day minor and major scales). He further suggests that there is a B-based key, which is now labeled locrian, a term not used in Glarean's day. He mentions that "so far as I know, no complete example of this mode has been found, but...it can be composed." This mode is still obscure as it was in the Renaissance.

The Swiss theorist's main point was ironically not that he had discovered these new modes, but that they had been used in practice for some time. It was through "the ignorance of musicians who could not distinguish such closely related modes" that these scales were not recognized. Before Glarean, a scale that ended on D was dorian, on E was phrygian, etc. However, sometimes the pitches in these scales were altered. For example, a B-flat was often introduced in dorian melodies, but since it ended on D, it was dorian. However, by changing the B to a B-flat, the scale is really changed to the aeolian mode. The substitution of the B-flat in a lydian melody likewise produces an ionian scale. The simple semantics of such nomenclature have ensured that Glarean will be remembered.

Essentially this choral work is a setting of passages regarding the aforementioned principles from Glarean's treatise. Most of the piece is pan-modal polyphony in that a majority of the notes are natural pitches, but the modes are being used simultaneously. Each melodic line is based around a different mode, which is set to text about that mode, and ends on its corresponding final pitch. In the few places where these pan-modal contrapuntal sections do not occur, the melodies are usually in the dorian mode; as Glarean suggests, "it is very common, and many thousands of songs are found that have been composed according to this mode." In most cases when aeolian and ionian lines are used, they are based on D and F respectively as they were in the Renaissance. This means that there are numerous B-flats in the piece, which adds even more tonal ambiguity. There are not many recurring themes, the major exception being the passage, "These are without doubt twelve genuine modes." Coincidentally, in a sentence preceding an excerpt from the *Dodecachordon* about the phrygian mode used in this piece, was a discussion about the Gregorian chant *Pange Lingua*, a tune on which I based a 15-minute work of the same name for 2 sopranos, piano, 2 marimbas and string trio. As a tribute, the chant appears set to that text within the pan-modal texture.

Glarean's Dodecachordon

For SATB Choir

Heinrich Glarean

Kurt Mortensen

1999-2000

1 ♩ = 60 senza vibrato

Soprano

Alto

Tenor *mf*

Bass *mf*

At nos sex prin ci - pes cum sing - u - lis pla - gi - is, — ut Ar - is - tox - e - nus, pon - e - mus, ut sit num - er - us du -

pg. 64

5

S *mf*

A *f* *mf*

T *f* *mf*

B *f* *mf*

Do - ri - us, —

Sunt au - tem prin - ci - pes num - er - i sex. — Phry -

o - de - cim. — Sunt au - tem prin - ci - pes num - er - i sex. — Ly -

o - de - cim. — Sunt au - tem prin - ci - pes num - er - i sex. — sex. —

9

S

A

T

B

Ae - o - li - us

gi - us,

di - us, — et I - as - ti - nus, —

Mix - o - ly - di - us, —

13 *f*
S I - on - i - cus.

13 *f* *mf*
A I - on - i - cus. Pla - gi - i i - tem sex cum to hu - pi com - pos - i - ti, —

13 *f* *mf*
T I - on - i - cus. Pla - gi - i i - tem sex cum to hu - pi com - pos - i - ti, —

13 *f* *mf*
B si - ve (u - tro - que e - nim mo - do re - pri - as) I - on - i - cus. Pla - gi - i i - tem sex cum to hu - pi com - pos - i - ti, —

17 *mf*
S Hy - po - do - ri - us, —

17
A — Hy - po -

17
T — Hy - po - ly -

17
B — Hy -

21
S Hy - po - ae - o -

21
A phry - gi -

21
T di - us, — Hy - po - i - as - ti -

21
B po - mix - o - ly -

25

S li - us,

A us,

T 8 us que et Hy - po - i - on - i -

B 25 di - us,

29

S *f* Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di...

A *f* Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di...

T 8 *f* Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di...

B 29 *f* Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di...

A

33 *mf* Fi - nal - es ig - i - tur ip - sor - um na - tur - am.

A 33 *mf* chor - dae i - ta ha - bent se - cun - dum

T 8 33 *mf* Mo - dor - um

B 33 *mf* du - o - de - cim

pg. 101

37

S Phry - gi - i - i ac Hy - po - phry -

A I - on - i - ci ac Hy - po - i - on - i - ci in C. Mix - o - ly - di -

T Do - ri - i - i ac Hy - po - do -

B Ae - o - li - i ac Hy - po - ae - o - li - i in A. Ly - di - i - i

41

S gi - i - i in E. quod in ea rar - i - us

A i ac Hy - po - mix - o - ly - di - i in G. *f* B cla - vis o - miss - a est,

T ri - i - i in D. *f* B cla - vis o - miss - a est, *mf* quod in ea rar - i - us

B ac Hy - po - ly - di - i - i in F.

45

S can - tus fin - i - unt. Hy -

A ii - can - tus e - runt *mf*

T can - tus fin - i - unt. Si - ta - men in ea in - ven - i - an - tur... Oh

B Oh

48

S per - ae - o - li - i du - o - rum Mo - dor - um a pos - ter - is a - di - ec - tor - um... —

A ac du - o - rum Mo - dor - um a pos - ter - is a - di - ec - tor - um...

T Hy - per - phry - gi - i Oh

B Oh

B

52 *f*

S Haec Mo - dor - um tam in - tri - ca - ta or - di - nis ra - ti - o ac — sed - i - um tan - ta di - ver -

A Haec Mo - dor - um tam in - tri - ca - ta or - di - nis ra - ti - o ac — sed - i - um tan - ta di - ver -

T Haec Mo - dor - um tam in - tri - ca - ta or - di - nis ra - ti - o ac — sed - i - um tan - ta di - ver -

B Haec Mo - dor - um tam in - tri - ca - ta or - di - nis ra - ti - o ac — sed - i - um tan - ta di - ver -

pg. 102

56 *> mp*

S si - tas — in cau - sa fu - it cur ve - ra — de his tra - di - ti - o tot an - nos doc - tiss - i - mos la - tuer - it, la - tuer -

A si - tas in cau - sa fu - it cur ve - ra — de his tra - di - ti - o tot an - nos doc - tiss - i - mos la - tuer - it,

T si - tas — in cau - sa fu cur ve - ra — de his tra - di - ti - o tot an - nos doc - tiss - i - mos la - tuer - it,

B si - tas — in cau - sa fu - it cur ve - ra — de his tra - di - ti - o tot an - nos doc - tiss - i - mos la - tuer - it,

60 *mf*

S it, quis es - set I - on - i - cus Mo - dus, aut quo - mo - do a Ly -

A *mf*

A ne - mo ob - ro - ga - tus, _____ aut quo -

T *mf*

T ne - mo ob - ro - ga - tus, _____ Oh _____

B *mf*

B _____ quis es - set I - on - i - cus Mo - dus, Ah* _____

64 C

S di - o dis - tin - guer - et quis Ae - o - li - us aut quo - mo - do

A

A mo - do a Ly - di - o dis - tin - guer et a Do - ri - o dif - fer - ret... _____

T

T _____

B

B _____ Hic mo - dus op - ti - mo

pg. 296

68

S Cum e - nim Dor - i - um per las - ci - vi - am var - i

A

A _____

T

T _____

B

B i - u - re pri - mus e - rat, cum ven - e - ran - da _____ gra - vi - ta - te, tum su - bli -

pg. 256

* = oscillate between the two pitches. Each singer should move at his or her own rate to achieve an unstable sound. Although the rate is unmeasured, this should only last for the four measures as indicated.

72

S a - re vel - lent in di - a - tes - sar - on su - per - i - or - e, im - pru - den - tes in Ae - o - li - um—

A

72

T

B mi qua - dam— et— in - er - ar - rab - i - li ma - i - es - ta - te.

in Ae - o - li -

76

S — in - cid - er - unt, per - in - de at - que de Ly - di - o dix - i - mus, quem ea -

A

76

T

B um— in - cid - er - unt,

Hui - us — Mo - di

pg. 328

Oh —

80

S dem las - ci - vi - a — in I - on - i - cum pos - te - a - tor - ser - unt ver - i - us quam—

A

80

T

B ser - unt ver - i -

ex - em - pla om - ni - um rar - is - si - ma sunt...

84

S flex - er - unt

A us quam flex - er - unt

T Hui - us Mo - di ex - em - pla om - ni - um rar - is - si - ma sunt...

B Se - qui - tur Mix - o - ly - di - us Prin - ceps, sed qui prin - ci - pa - tus

pg. 266

pg. 328

pg. 346

88

S Al - ter hui - us ter - ti - ae di - a - pa - son spe - ci - ei ex

A Mu - si - ci ai - unt nul - los du - os qui - dem Mo -

T Sed ne hui -

B vet - us - ta - te ac re - ver - en - ti - a ma - gis quam - us - u hom - i - num in pre - ci - o est...

pg. 288

pg. 280

92

S C in c - Mo - dus est I - on - i - cus qui et I - as - ti - us, nos - trae ae - ta - te u - si - tat - is - si - mus, ad

A dos pro - pi - us co - ni - un - gi quam Hy - po - phry - gi -

T us qui - dem Mo - di ex - em - pla a - pud Sym - pho - ne - tas nos - trae

B Est en - im

pg. 296

96 D

S quem om - ne — Ut, ref - er - unt Can - tor - es et Sym - pho - ne - tae... —

A um ac Phry - gi - um... — Hic a - pud vet - er -

T ae - ta - tis in ul - lo sunt u - su.

B vul - gat - is - sim - us, et mul - tae —

pg. 304

100

S

A es ec - cles - i - as - ti - cos in max -

T

B can - ti - o -

104

S

A i - mo — fu - it u - su, ho - di -

T ...nem - pe qui hoc — pac -

B num Chil - i - a des ad -

pg. 280

108

S Ae - o - li - i Pla -

pg. 319-320

A e non - it - a - fre - quen -

T to in - Hy - po - i - on - i - cum in -

B hunc - fac - tae - in - ven -

112

S gi - us, a - pud - Sym - pho - ne - tas ma - i - or - e in u - su

A ti. The - ma - ta qui - dem vet - er - a - fes - ti - vis -

T ci - dat qui - non par - um hoc con - cin - ni -

B i - un - tur.

116

S (quam - qam id il - li nes - ci - unt) est, quam a - pud

A si - me nos - tra ae - ta - te Sym - pho - ne - tae qua -

T or at - que mol - li - or - est Mo - dus. I - ta -

B

In om -

pg. 288

120

S e - os qui in cho - ro plan - um ha - bent can -

A tu - or - com - po - nunt - vo - ci -

T que - Hy - po - i - on - i - ci - len - o - cin -

B ni - bus au - tem hui -

124

S tum... Qui - a ei - us di - a - tes - sa - ron la

A bus, at ip - si ra - ro no - va in - ven -

T i - um hu - ic it - a ob - fu - it, ut pro -

B us Mo - di - ex - em - plis tran - pos - i - to

128

S mi in - fer - ne in sol re te - me - re mu - ta - ta

A i - unt.

T pe - mo - dum o - bli - ter - a - ver - it, ex - tin -

B est per di - a tes - sar - on a

132

S est, at - que it - a in Hy - po - dor - i - um re - ci - dit Mu - si -

A

132

Tri - a a - pud ve -

T

132

xer - it - que. Sed sub - i - i - ci - en - dum est et - i - am - num The - ma,

B

132

pro - pri - o lo - co, ut Ba - sis in - tra Sca - lam lo -

pg. 304

pg. 336

136

S cor - um ig - nor - an - ti - a, qui Mo - dos tam pro - pin - qu - os dis - crim - i - na -

A

136

ter - es hic Mo - dus ha -

T

136

quod u - no dum - tax at sem - i - to - ni - o, quo Ly - di - us ac

B

136

cum ha - be - at, nec ex - tra va - gent... ..ex vul -

pg. 312

140

S re non pot - er - ant. —

A

140

bet nom - i - na. Nam et Hy - po - mix - o - ly - di - us et

T

140

I - on - i - cus a se in - vi - cem dis - tant, et quo —

B

140

ga - ta Mus - ic - or - um sen - ten - ti - a,

144

S

A

T

B

Hy - per - i - as - ti - us, et Hy - per - i - on - i - cus di - ci - tur

var - i - a - to ex Ly - di - o fi - e - ri pul - cher - ri - me po -

vix al - i - os du - os Mo - dos pro - pri - us

148

S

A

T

B

Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim — Mo - di. —

pg. 64

Qui - a — ve -

pg. 312

test - I - on - i - cus... — Qui - a — ve - ro Hy - po - ae -

pg. 312

con - nec - ti quam — hunc - ce Phry - gi - um cum su - o pla - gi -

152

S

A

T

B

ro Hy - po - ae - o - li - us ean - dem pos - si - det cum hoc mo - do di - a -

o - li - us ean - dem pos - si - det cum hoc mo - do di - a - pa - son, in - ven - i - as

o, Hy - po - phry - gi - o

156 *f*

S Hi - sunt ve - ri in - du - bi - ta - ti du - o - de -

pg. 64

A pa - son, in - ven - i - as Mo - di hui - us ex - em - pla quae — dum - tax - at fi - ne ab

T Mo - di hui - us ex - em - pla quae — dum - tax - at fi - ne ab Hy - po - ae - o - li -

B Hi - sunt ve - ri in - du - bi - ta - ti du - o - de - cim — Mo - di

pg. 64

E

160 *mp* *f*

S cim — Mo - di... Ul - ti - mus — hic Mo - dus,

A Hy - po - ae - o - li - o dif - fer - ant... Ul - ti - mus — hic Mo - dus,

T o dif - fer - ant... Ul - ti - mus — hic Mo - dus,

B Ul - ti - mus — hic Mo - dus,

pg. 354

164

S nos - tra e - ta - te a - de - o vul - gar - is, ac in hom - i - num tam — fre - quen - ti est

A nos - tra e - ta - te a - de - o vul - gar - is, ac in hom - i - num tam — fre - quen - ti est

T nos - tra e - ta - te a - de - o vul - gar - is, ac in hom - i - num tam — fre - quen - ti est

B nos - tra e - ta - te a - de - o vul - gar - is, ac in hom - i - num tam — fre - quen - ti est

168

S u - su, ut ni - si a - li - o - rum om-ni-um Mo - dor - um ex - em - pla no - bis po - si - ta es - sent, hui - us o - mis - sur - us

A u - su, ut ni - si a - li - o - rum om-ni-um Mo - dor - um ex - em - pla no - bis po - si - ta es - sent, hui - us o - mis - sur - us

T u - su, ut ni - si a - li - o - rum om-ni-um Mo - dor - um ex - em - pla no - bis po - si - ta es - sent, hui - us o - mis - sur - us

B u - su, ut ni - si a - li - o - rum om-ni-um Mo - dor - um ex - em - pla no - bis po - si - ta es - sent, hui - us o - mis - sur - us

172

S fuer - im, qui a - pud vet - er - es Ec - cle - si - as - ti - cos, cum om - ni - a ma - tur - a ac gra - vi - a es - sent, pro - pe ex - u - lar -

A fuer - im, qui a - pud vet - er - es Ec - cle - si - as - ti - cos, cum om - ni - a ma - tur - a ac gra - vi - a es - sent, pro - pe ex - u - lar -

T fuer - im, qui a - pud vet - er - es Ec - cle - si - as - ti - cos, cum om - ni - a ma - tur - a ac gra - vi - a es - sent, pro - pe ex - u - lar -

B fuer - im, qui a - pud vet - er - es Ec - cle - si - as - ti - cos, cum om - ni - a ma - tur - a ac gra - vi - a es - sent, pro - pe ex - u - lar -

176 **F** *mf*

S it. — Hi - sunt ve - ri in - du - bi - ta - Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim — Hi sunt

A *mf* Hi sunt ve - ri in - du - bi - ta - ti Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim — Mo -

T *mf* it. Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim — Mo -

B *mf* it. — Mo -

180 *f*

S ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di. Hi

A 180 di. Hi sunt ve - ri in - du - bi - ta - ti du - o de - cim Mo - di.

T 180 *f* di. Hi sunt

B 180 di.

183 *rit.*

S sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di.

A 183 *f* Hi sunt ve - ri in - du - bi - ta - ti du - o - de - cim Mo - di.

T 183 ve - ri in - du - bi - ta - ti du - o - de - cim. Mo - di.

B 183 *f* Hi sunt ve - ri in - du - bi ta - ti du o - de - cim - Mo - di. -

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Texts

Glarean's Dodecachordon Texts

From The Dodecachordon In Latin by Henricus Loris Glareanus

Pg. 102

At nos sex principes cum singulis plagis, ut Aristoxenus, ponemus, ut sit numerus duodecim... Sunt autem principes numeri sex. Dorius, Phrygius, Lydius, Mixolydius, Aeolius et Iastianus, sive (utroque enim modo reprius) Ionicus. Plagii item sex cum to hupi compositi, Hypodorius, Hypophrygius, Hypolydius, Hypomixolydius, Hypoaeolius, Hypoiastius que et Hypoionicus. Hi sunt veri indubitati duodecim Modi...

English Translation by Clement A. Miller

Pg. 64

But we shall propose, like Aristoxenus, six principal modes, with a single plagal for each, so that the number of the modes will be twelve... The authentic modes are six in number, the Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Iastian or Ionian (for one will find it both ways). There are also six plagal modes formed with the prefix *Hypo*, the Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian, Hypoaeolian, Hypoiastian or Hypoionian. These are without doubt twelve genuine modes...

Pg. 101

Finale igitur duodecim Modorum chordae ita habent secundum ipsorum naturam. Aeolii ac Hypoaeolii in A. Ionici ac Hypoionici in C. Dorii ac Hypodorii in D. Phrygii ac Hypophrygii in E. Lydii ac Hypolydii in F. Mixolydii ac Hypomixolydii in G. B clavis omissa est, quod in ea rarius cantus finiunt. Si tamen in ea inveniuntur...ii cantus erunt Hyperaeolii ac Hyperphrygii, duorum Modorum a posteris adiectorum...

Pg. 140

Therefore, the final strings of the twelve modes are arranged according to their nature, in this way: Aeolian and Hypoaeolian on A, Ionian and Hypoionian in C, Dorian and Hypodorian on D, Phrygian and Hypophrygian on E, Lydian and Hypolydian on F, Mixolydian and Hypomixolydian on G. The B key has been omitted because songs rarely end on it. However, if they should be found on it, ... these songs will be Hyperaeolian and Hyperphrygian, two modes added by posterity...

Pg. 102

Haec Modorum tam intricata ordinis ratio, ac sedium tanta diversitas in causa fuit, cur vera de his traditio tot annos doctissimos latuerit, nemo obrogatus, quis esset Ionicus Modus, aut quomodo a Lydio distingueret, quis Aeolius aut quomodo a Dorio differret...

Pg. 140

This very involved reckoning of the order of modes and the great diversity of their tonics was the reason why a true tradition about this matter has been hidden for so many years from the most learned men, and no one, if questioned, could define clearly what mode the Ionian was, or how it could be distinguished from the Lydian, or what the Aeolian was and how it differed from the Dorian...

The following texts discuss specific modes and are set in a contrapuntal manner against one another.

The texts appear in the same order as they first occur in the piece.

The letter S, A, T or B are placed in between the original Latin and the translation to label the voice (i.e. soprano, alto, tenor, bass) in which the text appears.

The numbers refer to the mode which the text is discussing as well as the scale that is employed in the melodic setting. The standard numbering system of the modes is used and is reprinted after the texts.

If no number is specified, then the mode is dorian.

Pg. 296

Hic Modus optimo iure primus erat, cum veneranda gravitate, tum sublimi quadam et inenarrabili maiestate.

B
1

Pg. 257

This mode was deservedly the first, not only because of its venerable dignity but also through a certain sublime indescribable majesty.

Pg. 256
Cum enim Dorium per lasciviam variare vellent in diatessaron superiore, imprudentes in Aeolium inciderunt, perinde atque de Lydio diximus, quem eadem lascivia in Ionicum postea torserunt verius quam flexerunt.

S
9

Pg. 251
For when they wished to vary the Dorian in the upper fourth through caprice, they unknowingly fell into the Aeolian, just as we said about the Lydian, which also by caprice they later distorted rather than deflected into the Ionian.

Pg. 328
Huius Modi exempla omnium rarissima sunt...

T
5

Pg. 261
Examples of this mode are the rarest of all.

Pg. 346
Sequitur Mixolydius Princeps, sed qui principatus vetustate ac reverentia magis quam usu hominum in precio est...

B
7

Pg. 262
The Mixolydian follows, a principal mode, but its pre-eminence is in repute more through great age and venerability than through use by men...

Pg. 266
Ut verum sit quod quidam Musici aiunt nullos duos quidem Modos propius coniungi quam Hypophrygium ac Phrygium...

A
3

Pg. 254
So that it is true what some musicians say, that indeed no two modes are more closely joined than the Hypophrygian and the Phrygian...

Pg. 288
Alter huius tertiae diapason speciei ex C in c Modus est Ionicus qui et Iastius, nostrae aetate usitatissimus, ad quem omne Ut, referunt Cantores et Symphonetae...

S
11

Pg. 256
The Ionian, also called the Iastian, extending from C to c, is the other mode of this third octave-species; it is the most used mode in our time, and singers and *symphonetae* refer every ut to it...

Pg. 280
Sed ne huius quidem Modi exempla apud Symphonetas nostrae aetatis in ullo sunt usu.

T
6

Pg. 255
But there are no examples of this mode in use today among the *symphonetae* of our time.

Pg. 296
Est enim vulgatissimus, et multae cantionum Chiliades ad hunc factae inveniuntur.

B
1

Pg. 257
For it is very common, and many thousands of songs are found that have been composed according to this mode.

Pg. 304
Hic apud veteres ecclesiasticos in maximo fuit usu, hodie non ita frequenti. Themata quidem vetera festivissime nostra aetate Symphonetae quatuor componunt vocibus, at ipsi raro nova inveniunt.

A
8

Pg. 257-258
Among early church musicians it was in great use, but it is not in such frequent use today. Indeed, *symphonetae* in our time arrange the old themes very pleasantly in four voices, but they rarely invent new ones.

Pg. 280
...nempe qui hoc pacto in Hypoionicum incidat, qui non parum hoc concinnior atque mollior est Modus. Itaque Hypoionici lenocinium huic ita obfuit, ut propemodum obliteraverit, extinxeritque.

T
6

Pg. 255
In this way it falls into the Hypoionian, which is a somewhat softer and more pleasing mode. And thus the allurements of the Hypoionian has been so injurious to this mode that it has almost been obliterated and destroyed.

Pg. 319-320
Aeolii Plagius, apud Symphonetas maiore in usu (quanquam id illi nesciunt) est, quam apud eos qui in choro planum habent cantum... Quia eius diatessaron la mi inferne in sol re temere mutata est, atque ita in Hypodorium recidit Musicorum ignorantia, qui Modos tam propinquos discriminare non poterant.

S
10
2

Pg. 259
It is the plagal of the Aeolian, in greater use among *symphonetae* (although they do not know it) than among those who have plain song in a choir, ... because its fourth below, *la mi*, has been changed arbitrarily into *sol re* below, and so it falls into the Hypodorian through the ignorance of musicians who could not distinguish such closely related modes.

Pg. 288
In omnibus autem huius Modi exemplis transpositio est per diatessaron a proprio loco, ut Basis intra Scalam locum habeat, nec extra vagent...

B
11

Pg. 256
But all the examples of this mode are transposed from the proper tonic by a fourth, so that the bass may have a place within the scale and not wander beyond it...

Pg. 336
Sed subiiciendum est etiamnum Thema, quod uno dumtaxat semitono, quo Lydius ac Ionicus a se invicem distant, et quo variato ex Lydio fieri pulcherrime potest Ionicus...

T
5

Pg. 261
But a theme must also be added which can show us very quickly how the differences of modes can be observed in the one semitone by which the Lydian and Ionian are mutually separated and through which variation the Ionian can arise very beautifully from the Lydian...

Pg. 304
Tria apud veteres hic Modus habet nomina. Nam et Hypomixolydius et Hyperastius, et Hyperionicus dicitur.

A
8

Pg. 257
This mode has three names among early musicians. For it is called Hypomixolydian, Hyperastian, and Hyperionian.

Pg. 102
Hi sunt veri indubitati duodecim Modi...

S
B
S

Pg. 64
These are without doubt twelve genuine modes...

Pg. 312
...ex vulgata Musicorum sententia, vix alios duos Modos proprius connecti quam huncce Phrygium cum suo plagio, Hypophrygio.

B
3
4

Pg. 258
According to the general opinion of musicians scarcely any other two modes are connected as characteristically as the Phrygian with the Hypophrygian, its plagal.

Pg. 354
Ultimus hic Modus, nostra etate adeo vulgaris, ac in hominum tam frequenti est usu, ut nisi aliorum omnium Modorum exempla nobis posita essent, huius omissurus fuerim, qui apud veteres Ecclesiasticos, cum omnia matura ac gravia essent, prope exularit.

S
A
T
B
12

Pg. 263
This final mode which was almost unused by early church musicians at a time when all matters were mature and weighty, is so very common in our time and in such frequent use among men that I would have omitted an example of it if we had not presented examples of all the other modes.

Pg. 102
Hi sunt veri indubitati duodecim Modi...
Hi sunt veri indubitati duodecim Modi...
etc.

S
A
T
B

Pg. 64
These are without doubt twelve genuine modes...
These are without doubt twelve genuine modes...
etc.

The Ecclesiastical Modes

The following numbers are used as shorthand to refer to the modes.

1	Dorian
2.	Hypodorian
3.	Phrygian
4.	Hypophrygian
5.	Lydian
6.	Hypolydian
7.	Mixolydian
8.	Hypomixolydian
9.	Aeolian
10.	Hypoaeolian
11.	Ionian
12.	Hypoionian

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