

The student must accept the harmony of this intonation as it is. In Part Two of this book, we shall explain the passing tones and the inversions of intervals which are used more commonly.

MODE TWO

Plagal of the First Degree

The second mode uses the same modal intervals as the first. Its scale runs lower but it usually does not utilize all the degrees given. Very seldom do we notice the appearance of B-natural in the lower register. For that reason the second mode is considered defective (lacking degrees). Even its typical intonation formula skips over the D:



The following example will prove sufficiently that the second mode is harmonized by the same modal intervals as were used for the first mode.

Agnus XII

Mode 2

Interval 2 Cadence Interval 2 Interval 1

Passing tone Interval 1 reversed half of cadence (idem) Interval 2 Cadence minor-plagal

QUESTIONS

1. In accompanying pieces of the first mode, have you the right to enrich the degrees of the scale with flats and sharps in the harmonies chosen?
2. What can direct you to use the right basic interval in the first incisa of any melody?
3. Are consecutive fifths or octaves allowed in Gregorian? If so, in what cases?
4. Explain this phrase: by using the basic intervals and the exclusive elements of the melody, chords are built by the Modality; they are not invented by the accompanist.