

# BASIC GREGORIAN CHANT

AND

# SIGHT READING

MOVABLE DO EDITION

*By*

Sister Mary Demetria, B.V.M.

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## INTRODUCTION

For many years the teachers and choirmasters of the country have expressed a need for a manual which would combine all the vital points of chant theory for the beginner, yet would not involve him in the intricacies of the paleography, philosophy or more subtle facets of the problem. The need is for a direct approach to the actual singing of the chant, with a minimum of theorizing. It is my opinion that this little manual is the long-awaited answer.

The concept of this volume is drawn entirely from the conviction that the best familiarization with the chant is participation in its singing, not listening to others sing it. Nearly every existing chant method or manual expends most of its time in theory, history or other aspects of the subject. This is laudable as a continuation of an earlier phase of study, but experience has demonstrated that the first stage of study must be that of singing.

Sister Demetria has been able to draw upon many years of teaching experience in compiling and writing the material on the following pages. She has received advanced training in chant and its related subjects, and has recently completed the requirements for the Diploma of the Gregorian Institute of Paris. In the light of her training and the needs of the teaching she is now engaged in, Sister has presented Catholic musicians with what may truly be called a *basic* chant manual. It will be of untold value in years to come, and we know that many of our future chant teachers and church musicians will owe much to it.

Chant is a source of most of the materials of modern music. Its melodies are living exemplifications of the diatonicism of our scale. From chant came our present-day *sol-fa* system by which we sing the notes of the scale to syllables, as a means of memorizing intervals. From the gradual evolution of its scales under the influence of part-singing came our modern major and minor modalities. Singing, therefore, is a perfect bridge to the understanding of the chant, for we shall find much in these old Latin melodies which will strike a responsive chord in our awareness of our modern musical culture, even for those who bring little formal training in music to their initial experience with the chant.

We have noted that Sister has given us a really *basic* manual. Naturally such statements are relative. The choirmaster or teacher could always find something which he might wish to teach a group before beginning the study of chant. For all present purposes, however, it will suffice that the beginner learn to sing the major scale correctly with the syllables *do, re, mi*, etc. When he is reasonably proficient in singing the scale and in skipping from one note to any other, the actual study of the following pages should start.

There is no predetermined pace which must be followed. The college-level group in a formal class could complete the entire material in a semester. A group of advanced musicians might move even more quickly. On the other hand, an amateur choir group might take two years to go through the entire manual, particularly when much other work must be covered in a single rehearsal each week.

It has been a great personal satisfaction for this writer to observe the formation and editing of this manual. The long thought and labor behind it are not apparent in the finished product, but it is in this respect like many other similar creations of the mind, that only the real metal remains after the smelting is finished.

We are happy to present this manual to the musical public, with sincere thanks to its author for the service she renders the teacher and choirmaster thereby.

Toledo, Ohio  
June 1, 1960

J.R.C.

# CHAPTER ONE

## ELEMENTARY THEORY

### The Rudiments of Modern Music

#### LESSON 1

##### *Tone*

A tone is produced by regular vibrations. Irregular vibrations produce noise. The notation of modern musical tones is represented on a staff of five lines and four spaces by characters called notes. The following notes are used in modern music:

Whole	
Half	
Quarter	
Eighth	
Sixteenth	 etc.....
Thirty-second	 etc.....
Sixty-fourth	 etc.....
Hundred-twenty-eighth	 etc.....

These notes represent tone lengths. If the whole note receives four beats, the other notes are reckoned according to a fractional relationship with this note. Their time values can be increased by one half when the note is followed by a dot.

Rests are symbols corresponding to the time values of notes, and like notes, may be dotted to increase their value in duration by one half.

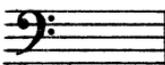
Whole		
Half		
Quarter		
Eighth		
Sixteenth		
Thirty-second		
Sixty-fourth		
Hundred-twenty-eighth		

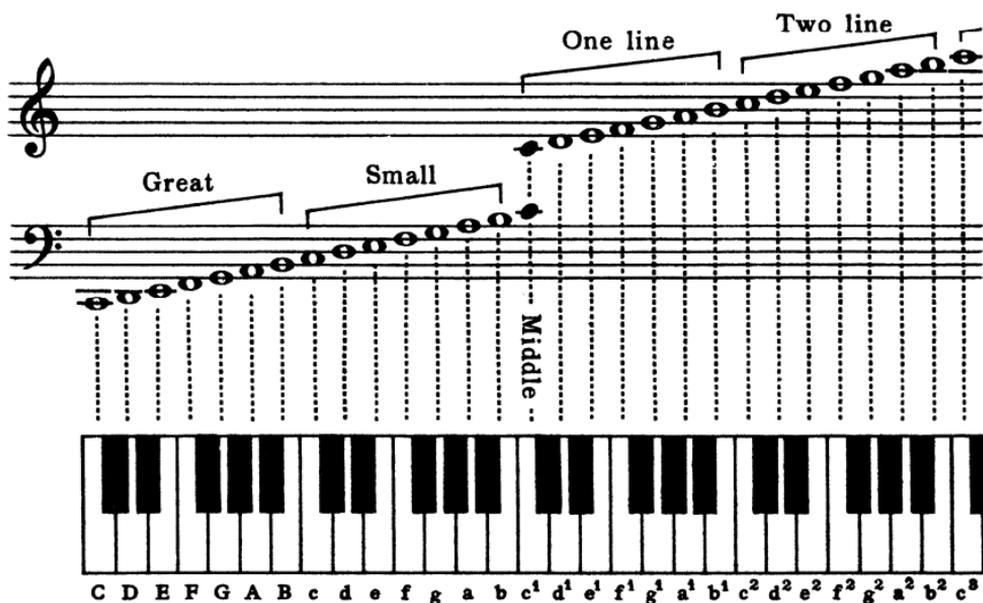
etc.....  
etc.....  
etc.....  
etc.....  
etc.....

In singing from the modern system of notation, the letter names of the notes are fixed permanently on a five-line staff using two fixed clef signs:

the treble (or G clef) 

and

the bass (or F clef) 



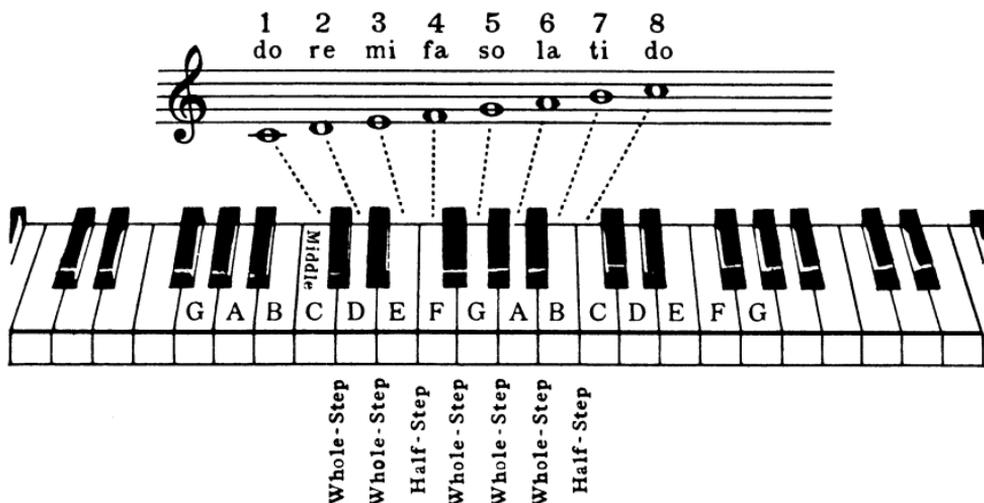
The diagram illustrates the relationship between musical notation and the piano keyboard. It features two staves: a treble clef staff (top) and a bass clef staff (bottom). The treble clef staff is divided into two sections: 'One line' (covering notes from G4 to D5) and 'Two line' (covering notes from E4 to B4). The bass clef staff is divided into two sections: 'Great' (covering notes from C3 to G3) and 'Small' (covering notes from A2 to F3). A vertical line labeled 'Middle' is positioned between the two staves, corresponding to the middle C (C4) on the piano keyboard. Below the staves is a piano keyboard diagram with keys labeled from C to C<sup>8</sup>. The labels are: C, D, E, F, G, A, B, c, d, e, f, g, a, b, c<sup>1</sup>, d<sup>1</sup>, e<sup>1</sup>, f<sup>1</sup>, g<sup>1</sup>, a<sup>1</sup>, b<sup>1</sup>, c<sup>2</sup>, d<sup>2</sup>, e<sup>2</sup>, f<sup>2</sup>, g<sup>2</sup>, a<sup>2</sup>, b<sup>2</sup>, c<sup>3</sup>.

## LESSON 2

### Intervals

#### Scale Formula

An interval is the distance in pitch between two tones. The smallest interval is the half tone. This is best understood by observing the piano keyboard:



The pitch of each successive key, as we move to the right on the piano keyboard is found to be one half tone higher than the previous key; to the left, one half tone lower.

The distance in pitch between these successive keys is called an interval of a minor second; skipping one key gives an interval of a major second.

In modern music the sharp  $\sharp$  is used to raise any tone one half tone. A flat  $\flat$  is used to lower any tone one half tone. A natural (or cancel)  $\natural$  is used to restore these altered notes to the diatonic pattern.

Just above the keyboard illustration above, we see a diatonic major scale pattern starting on the Key of C.

C	D	E	F	G	A	B	C
Do	Re	Mi	Fa	So	La	Ti	Do
	1	1	$\frac{1}{2}$	1	1	1	$\frac{1}{2}$

This whole and half tone arrangement fits the white keys from C to C.

$1$     $1$     $\frac{1}{2}$     $1$     $1$     $1$     $\frac{1}{2}$

# LESSON 3

## Scale Signatures

The modern "movable Do" system presents the major diatonic pattern as beginning on any key of the piano keyboard.

The sharps and flats accumulated as the result of this transposing are indicated at the beginning of the staff. This is called the key signature. In sharp signatures, the sharp farthest toward the right represents the syllable *TI* in the scale. *DO* is found on the next staff-place above.

KEY OF G



Ti-Do-Do

KEY OF D



Ti-Do-Do

KEY OF A



Ti-Do-Do

KEY OF E



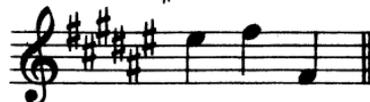
Ti-Do-Do

KEY OF B



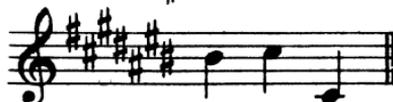
Ti-Do-Do

KEY OF F#



Ti-Do-Do

KEY OF C#



Ti-Do-Do

In flat signatures, the flat farthest to the right represents the syllable *FA* in the scale. *DO* is on the fourth staff-place below.

KEY OF F



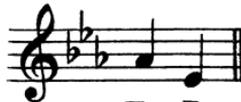
Fa-Do

KEY OF Bb



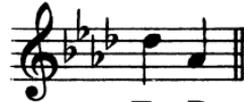
Fa-Do

KEY OF Eb



Fa-Do

KEY OF Ab



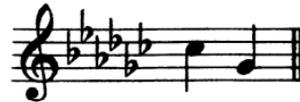
Fa-Do

KEY OF Db



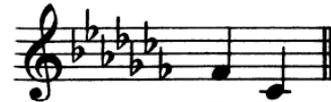
Fa-Do

KEY OF Gb



Fa-Do

KEY OF Cb



Fa-Do

*Exercises on Syllabic Chant Notation**Introductory Theory*

In appearance, Gregorian chant is written somewhat differently from modern music. Firstly, the music is written in square notes instead of round ones; secondly, the notes are placed on a four-line staff instead of the more familiar five-line version; and thirdly, the clefs placed at the beginning of each line of music are different in appearance and position from the familiar G and F clefs of modern music. In addition to this, it becomes apparent in a more detailed examination of the music that the only accidentals used in the entire chant repertoire are the B flat and the natural sign which cancels the flat when it is called for. Let us examine each of these points in turn.

*The Notes*

The chant is notated in square notes which may take any of the following forms:

Punctum ■

Virga ¶

Rhombus ◆

Quilisma ≡

Liquescent †

The difference in the above forms are, in the case of the first three, merely variations of medieval pen technique. In the last two, however, there are differences of interpretation. In all of them, nevertheless, **THE TIME-VALUE IS THE SAME**, and it is usually represented in modern transcriptions by the eighth note:

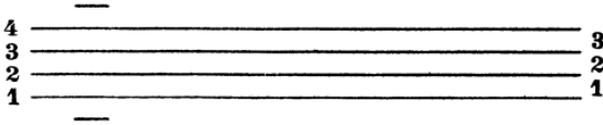


In singing the chant, therefore, all notes found in their simple forms, as above, are given equal value. Any of the first three forms, however, may be given double length by the addition of a dot, ■· ¶· ◆· the transcription for which is the quarter note:



## The Staff

As we have said, a four-line staff is usually used for chant notation. This is because chant melodies are normally of smaller range than modern tunes, and can therefore be written within the compass of four lines. When the chant is, as is sometimes the case, of wide enough range to require more than four lines, *leger* lines are added above or below, as the case may be, to handle the additional notes.

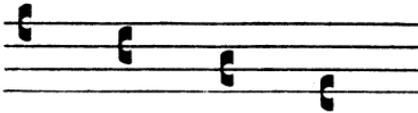


## The Clefs

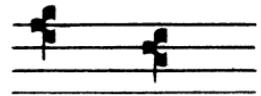
In order to sing from the notation, we must be able to find the whole-tones and half-tones; in other words, we must be able to find *Do*, or what passes in chant for the equivalent of the key-note in modern music. The position of the scale tones is much more valuable in chant than in the modern music. *Do* can be placed on any of the four lines, and *Fa* when indicated by its own clef, can be placed on either the third or fourth line.

The form of these clefs is as follows:

The C, or Do Clef:



The F, or Fa Clef:



The student should note, however, that the use of these clefs is relative, and that he should not try to sing *Do* at the pitch of C on the piano, nor should he sing *Fa* at the pitch of F. Sometimes this would mean singing the music at a pitch which would strain the voice. A comfortable pitch, of relative value, should be selected, and the music sung as is convenient for the singer. Nevertheless, the position of the clef, as the exercises will show, gives the indication of the note *Do* or *Fa*, from which the other notes are taken.

## The Syllables

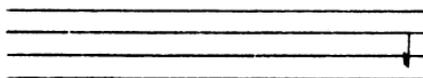
The syllable system used for chant is the same as that used for modern music: *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Ti*, *Do*. *Do* is the syllable commonly applied to the key-note of a major scale. The other syllables, as printed in the following exercises, are in relative position to *Do* (or *Fa*, if the other clef is used). Before singing any of these exercises, the student should learn to sing the major scale with the proper syllables. This may be practised,

by those who cannot work with a teacher every day, by following the series of pitches from middle C upwards on the piano. A short amount of practice will enable anyone with a normal sense of pitch to acquire the necessary facility in singing the regular syllables.

Again we caution the student not to sing the chants of the repertoire *necessarily* at the piano pitches of C or F, as regards the clef. Transposition is necessary for most chants, in order to enable the singers to reach all the notes with comfort.

### *The Custos*

The student will notice that a small note, appearing to be cut in half vertically, appears without syllables at the end of each line of chant. This little sign is simply an advance reminder of the pitch of the first note of the next line. It is not to be sung, but merely to be regarded as a reference. This sign, called the *custos*, or guide, helps the singer to take the correct pitch on the following line without taking his attention away from the text. The *custos* is always of this form:

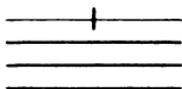


Other necessary theoretical points will be discussed as they are introduced in the course of the study of the following lessons.

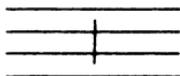
### *Musical Punctuation*

Gregorian Chant does not employ measure bars, but uses four marks of division to indicate the melodic grouping.

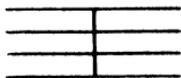
The quarter-bar defines the *incise* or the smallest member of the phrase.



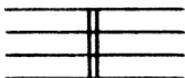
The half-bar marks the larger members.



The full-bar is the termination of a musical phrase.



The double-bar marks the termination of a musical period.



## LESSON 5

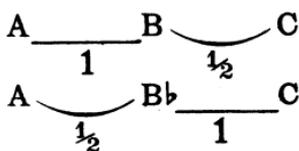
### *Gregorian Clef System*

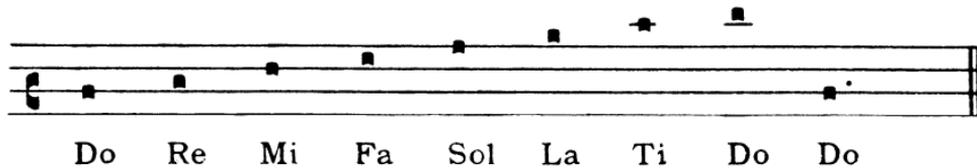
#### *Study of Melodic Intervals*

In the Gregorian system of notation, the letter *C* *always* indicates the syllable Do.

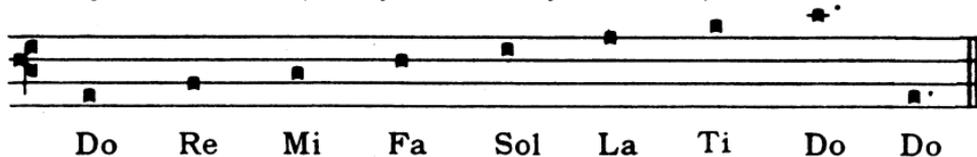
Therefore the notation of the Gregorian diatonic C Major Scale is found to begin wherever the C clef sign is located. Likewise the scale will begin on the third staff-place below the line on which the F clef is located.

Gregorian Chant employs only the Diatonic Scale and uses only one chromatic sign—B flat—which, whenever used, changes the place of the half-tone between La and Do.





*Fa Clef on third line.* (Rarely used on any other line.)



In reading from the Gregorian staff, the eye must accustom itself to observe that the letter names of the lines and spaces *are not fixed*. They are deduced from the variable locations of the movable clef signs.

Ex. 1.

Students commit to memory the sharp signatures in order and practice writing them on the staff:

F C G D A E B :



Ex. 2. Students likewise learn the flat signatures.

B E A D G C F :



**THE FLAT:** In Gregorian notation ( $\flat$ ) is used only on the note B.

Its effect lasts:

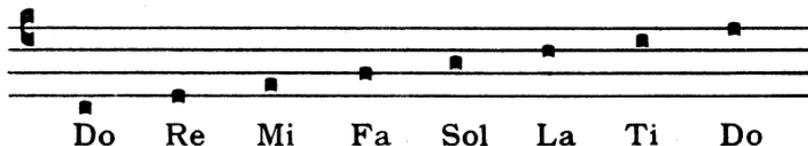
- (1) to the natural sign following.
- (2) to the end of a word.
- (3) to the next sign of subdivision (a quarter, half, or full bar).

LESSON 6

*Exercises in reading and singing scales from the Gregorian staff, from a transcription on modern staff, and from various transpositions.*

Ex. 3. The Gregorian C Scale.

*Do on fourth line.*



- (a) The student plays each scale tone on the piano, or points it out on the illustrated keyboard.
- (b) The student transcribes the scale to the modern staff:



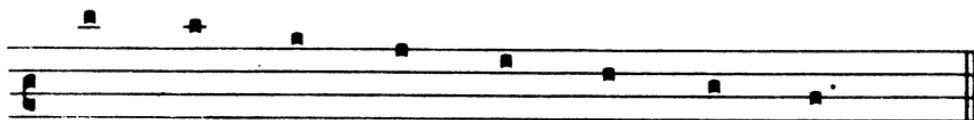
- (c) Transpose to the key of G:



- (d) Transpose to the key of F:



Ex. 4. (Do on 2nd line-descending scale).



Do Ti La Sol Fa Mi Re Do

- (a) Play each scale tone on the piano, or point it out on the keyboard illustration.
- (b) Transcribe to the modern staff:



C B A G F E D C  
Do Ti La So Fa Mi Re Do

- (c) Transpose to the key of D:



D C# B A G F# E D SIGNATURE  
Do Ti La So Fa Mi Re Do

- (d) Transpose to the key of B flat:



Bb A G F Eb D C Bb SIGNATURE  
Do Ti La So Fa Mi Re Do

- (e) Continue writing and playing transposed scales until a familiarity with all major keys is assured.

LESSON 7

*Whole and Half-tone Drills (Modern Notation)*

Exercises 5, 6 and 7 are based on the first half of the Major Scale.

Do      Re      Mi      Fa  
           1      1       $\frac{1}{2}$

The syllables used for the chromatic scale in the modern system are:  
 (ascending)

Do di Re ri Mi Fa fi So si La li Ti Do

(descending)

Do Ti te La le So se Fa Mi me Re ra Do

Ex. 5.

1. In order to demonstrate that the tone between two letters is the sharp of one and the flat of the other, the student should point out the keys on a piano keyboard while singing through the first time.
2. Student beats time and sings syllables (very slowly).

KEY OF C

Do Re Do di Re Do di Re ra Do

KEY OF D

Do Re Do di Re Do di Re ra Do

Ex. 6.

KEY OF C

Re Mi Re ri Mi Re ri Mi me Re

KEY OF A $\flat$

Re Mi Re ri Mi Re ri Mi me Re

Ex. 7.

KEY OF C

Mi Fa Mi Fa Mi Re Do

KEY OF A $\flat$

Mi Fa Mi Fa Mi Re Do

Exercises 8, 9 and 10 are based on the upper half of the Major Scale.

So 1 La 1 Ti  $\frac{1}{2}$  Do

Ex. 8.

KEY OF C

So La So si La So si La le So

KEY OF E $\flat$

So La So si La So si La le So

Ex. 9.

KEY OF C

Musical notation for Ex. 9 in C major. The melody is written on a single staff in treble clef. It consists of two measures. The first measure contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The second measure contains the notes C5, B4, A4, G4, F4, E4, D4, and C4. The lyrics are: La Ti La li Ti La li Ti te La

KEY OF E

Musical notation for Ex. 9 in E major. The melody is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It consists of two measures. The first measure contains the notes E4, F#4, G#4, A4, B4, C#5, and E5. The second measure contains the notes E5, D#4, C#4, B4, A4, G#4, F#4, and E4. The lyrics are: La Ti La li Ti La li Ti te La

Ex. 10.

KEY OF C

Musical notation for Ex. 10 in C major. The melody is written on a single staff in treble clef. It consists of two measures. The first measure contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The second measure contains the notes C5, B4, A4, G4, F4, E4, D4, and C4. The lyrics are: Ti Do Ti Do Ti Do Ti La So So Do

KEY OF F

Musical notation for Ex. 10 in F major. The melody is written on a single staff in treble clef with a key signature of one flat (Bb). It consists of two measures. The first measure contains the notes F4, G4, A4, Bb4, C5, Bb4, A4, and F5. The second measure contains the notes F5, E4, D4, C4, Bb3, Ab3, Gb3, and F4. The lyrics are: Ti Do Ti Do Ti Do Ti La So So Do

Ex. 11. Singing the complete chromatic scale:

Musical notation for Ex. 11, first line of chromatic scale. The melody is written on a single staff in treble clef. It consists of two measures. The first measure contains the notes C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, and C5. The second measure contains the notes C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, and B3. The lyrics are: Do di Re ri Mi Fa Fa fi So si La li Ti Do

Musical notation for Ex. 11, second line of chromatic scale. The melody is written on a single staff in treble clef. It consists of two measures. The first measure contains the notes B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, E#3, D3, D#3, C3, and B2. The second measure contains the notes B2, B#2, A2, A#2, G2, G#2, F2, F#2, E2, E#2, D2, D#2, C2, and B1. The lyrics are: Do Ti te La le So So se Fa Mi me Re ra Do

## LESSON 8

*Theory preparatory to rhythmical exercises in reading and singing  
Gregorian chant.*

### *Basic Rhythm Exercises*

*Binary and Ternary Note Groups.*

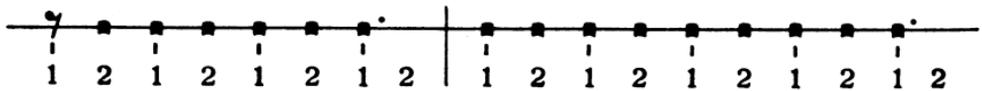
*The Ictus. The Vertical Episema.*

The ictus, which is a concept of the place of count one in binary and ternary groups of simple beats, is sometimes indicated in the melody line by the vertical episema (i). When the vertical episema is not given, the place of the ictus is determined by the use of certain rules. These will be presented later. In the exercises immediately following, the count of one will always be indicated by the vertical episema.

Procedure for the study of the following exercises:

1. Hold book in left hand, right hand in position as follows: Keep the hand turned sidewise, palm in, loose wrist and quiet elbow. The beats should be even; the upbeat as long as the down beat.
2. At count of one: hand down.
3. At count of two: lift hand.
4. Always count one on the vertical episema.

Ex. 12.



Ex. 13.

Repeat the above exercise, this time standing. Arms in same position, slightly extended.

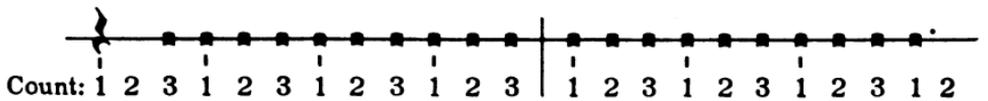
Ex. 14.

Repeat the same exercise, rising on toes while lifting the arm on count two—down on count one.

*Note:* Turn to p. 41 for an explanation of the use of rests in Gregorian Chant.

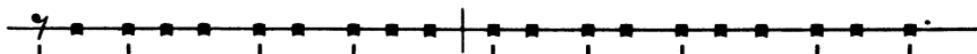
Ex. 15.

### *Drills in Ternary Rhythm*



In ternary rhythm be very careful not to make the lift until the *count of three*.

Ex. 16. Alternate binary and ternary groups.



Give the count 1 to the vertical episema and proceed as above.

Ex. 17. Continue as above.



Ex. 18.



While singing one group, try to keep the eyes on the group ahead and to calculate its binary or ternary character. It is important to acquire this habit.

## LESSON 9

### *Binary and Ternary Note Groups Related to the Latin Word*

The rise and fall in the rhythm exercises in Lesson 8 represent the foundation of all rhythm, i.e., the relation of arsis (a), element of elan, to thesis (t), element of repose. The modifications of accentuation upon the Latin word, which are extensive, will not be discussed in these lessons. It is sufficient for our purpose to consider that the tonic accent, which is found either on the penultimate or antepenultimate syllable of the word, is arsic in character, and the final syllable, thetic.

The music of Gregorian chant is used to enhance the texts of the Roman Rite. It is, therefore, closely related to the rhythm of the Latin word. The tonic accent of the word is independent of the position of the ictus. In Latin *all syllables* are of even length; in chant *all notes* are of even length.

In relating the Latin text words to the music of chant, the terminology of classical Latin grammar is not used. In chant the term for Spondee is *Paroxytonic*; for Dactyl it is *Proparoxytonic*.

Illustration: (from *Catholic Choirmasters' Correspondence Course*, Gregorian Institute of America).

Words with tonic accent on second last syllable. (*Paroxytonic*.)

	be -	Ma -	rí -	A -	men
		ne -	díc -		a
					ta
Count -	2	1	2		1
Rhythm -	a	t	a		t

Words with tonic accent third from last (*Proparoxytonic*.)

	ple -	lae -	Dó -	mi -	nus
		ni -	tí -	ti -	ae
			tú -	di -	ne
Count -	1	2	1	2	1
Rhythm -	t	a	t	a	t

Ternary note groups:

	aut	fí - li - us	hó - mi - nis	quó - ni - am	ví - si -	tas e -	um
Count -	2	1 2 3	1 2 3	1 2 3	1 2	1 2	1
Rhythm -	a	t - a	t - a	t - a	t a	t a	t

It is seen in the above illustration that tonic accents may fall either on arses (upbeats) or on theses (downbeats).

Illustration of the indivisibility of the basic pulse in chant. (From *Catholic Choirmasters' Correspondence Course*.)

*Paroxytonic words*—

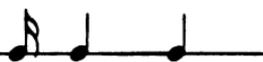
*Correct*

au - dí - re  
vi - dé - bunt



*Incorrect*

au - dí - re  
vi - dé - bunt



*Proparoxytonic words—*

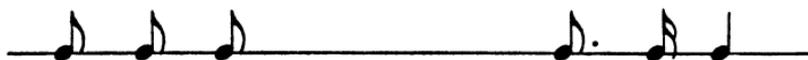
*Correct*

Dó - mi - nus  
Gló - ri - a



*Incorrect*

Dó - mi - nus  
Gló - ri - a



Latin syllables move along in a succession of arses and theses, and the final syllable of a word ending a sentence is always a thesis.

In the exercise below, notice the place of each ictus in relation to the word syllable.

1. Beat time, singing the counts.
2. Beat time, singing the words.

Students should select at least ten paroxytonic and proparoxytonic words from Latin texts.

## LESSON 10

### *The Use of Talla in Rhythm as a Point of Interpretation*

A word has been invented by Dom Gajard, successor of Dom Mocquereau at Solesmes Abbey, the world center for chant research, which gives great technical assistance to the student of Gregorian rhythm. This word is "talla".

The terminology used by the Greeks to express movement in dance applies likewise to the other arts of movement, music as well as poetry. They are the classic terms *elan* and *repose*. The notes and syllables which coincide in Chant with these two movements are also called *arsis* and *thesis*.

The word "talla", by the resultant impact of the meeting of the two l's, causes the tone on the first syllable to be verbally tossed aloft in a vocal movement of elan while the second syllable ending in a vowel will settle into a feeling of repose. The first syllable is always arsic, the second thetic.

tal — la  
 arsis — thesis  
 upbeat — downbeat  
 a — t

Ex. 19. The application of talla to binary groups.

Seated at a desk, tap out the counts while singing "talla" on a comfortable tone. Always lift the hands when pronouncing "tal".

la tal - | la tal - | la tal - | la tal - | la

Ex. 20. Application of talla to ternary groups.

Each measure of a ternary group contains only one thesis and one arsis. In order to absorb all three beats, it is necessary to prolong the thesis to two counts.

Seated at a desk, proceed as in Ex. 8 but slightly move the hands to the right on count two and DO NOT LIFT THE HANDS UNTIL "TAL" ON COUNT THREE.

la tal - | la tal - | la tal - | la tal - | la

Ex. 21. The word talla sung to an ascending and descending scale.  
*Sing and mark time on desk with hands.*

tal - la tal - la tal - la tal - la

tal - la tal - la tal - la tal - la

tal - la tal - la tal - la tal - la

Ex. 22. Arsis and thesis independent of volume.

(a) In the following exercise the arsis is weak and the thesis strong corresponding to the strong beat of modern music. Sing the *thesis loudly*, the *arsis softly*.

*f p f p - - etc.*

la tal-la tal - la la tal-la tal - la

*f p f p - - -*

la tal-la tal - la la tal-la tal - la

(b) The emphasis in the following is placed on the opposite idea: the arsis is strong, the thesis weak. Sing the *thesis softly*, the *arsis loudly*.

*p f p f p - - - - etc.*

la tal-la tal - la la tal-la tal - la

la tal-la tal - la la tal-la tal - la

Ex. 23.

An exercise to illustrate the *stressed thesis* with the Stabat Mater in figured music from the XVII century. The tonic (word) accent receives the stress.

la tal-la tal - la tal-la tal - la tal-la tal -  
 Sta-bat Ma-ter do-lo-ro-sa Ju-xta cru-cem

-la tal-la tal - la tal-la tal - la tal-la  
 la - cry-mó-sa Dum pen-dé-bat Fí-li-us.

Ex. 24.

An exercise to illustrate the *stressed arsis* with the Stabat Mater in Gregorian Chant. The thesis of the rhythm does not coincide with the word-accent, as it did in the example above. *Drill:*

1. Sing through once, counting.
2. Sing through *three times* on *talla*.
3. Sing, using words.

Sta-bat Ma-ter do-lo-ro-sa Ju-xta cru-  
 (la) tal-la tal-la tal-la tal-la tal-la tal-  
 Count: 2 1 2 1 2 1 2 1 2 3 1 2

-cem la - cry-mó-sa Dum pen-dé-bat Fí-li-us.  
 -la tal-la tal-la la tal-la tal-la tal-la  
 1 2 1 2 1-2 1 2 1 2 1 2 1

\*Do not enunciate the syllable "tal" on count 2 of dotted notes. *Think* while lifting the beat.

*The Character of the Ictus*

It is of great importance for us to remember that Gregorian Chant is the incense of sung prayer in the Church's worship of God. It must float aloft without jerks or thumping of modern music beats. The ictus merely serves to keep us aware of the organizations of duple and triple groups of tones while our song proceeds in its steady ascent.

In working out the elementary groups of measures, we must try to sing the ictic note (count one) lightly and give energy to the arsic element of the group. If, however, the ictus coincides with the tonic accent of the word, it will take on this character and have more energy.

In the following exercises, keeping the above in mind, try also to focus the eye on the measure ahead and to appraise it as to its binary or ternary character *before* the moment to sing it arrives. When this technique becomes a habit the music will have the ideal flowing movement of Gregorian Chant.

Ex. 25.

Proceed in the order suggested. Note the *Fa Clef*.

1. Sing solfege syllables.
2. Sing, count and beat time.
3. Sing, using talla and beat time.
4. Sing words, beating time. Bring to the tonic accent of each word, independently of its position on either arsis or thesis, the feeling of arsic energy.

Gló-ri-a Pa-tri et Fí-li-o et Spi-rí-tu-i San-cto  
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Ex. 26.

Proceed as above.

Sal-ve Re-gí-na Ma-ter mi-se-ri-cór-di-ae.  
 1 2 3

## Review Questions

### LESSON 1

1. How is a musical tone produced?
2. Name and illustrate the notes used in modern music.
3. What is the value of a dot when placed after a note?
4. Name and illustrate the rests used in modern notation.
5. Name and illustrate the two clefs commonly used in singing.

### LESSON 2

1. What is an interval? The smallest interval?
2. What is the function of a sharp? A flat? A cancel?
3. What is the arrangement of whole and half tones to form the major diatonic scale pattern?

### LESSON 3

1. How is the key-tone (Do) located on the staff with any sharp signature?
2. How is Do located with any flat signature?

### LESSON 4

1. How does the notation of Gregorian chant differ from that of modern notation?
2. Explain the Gregorian clef system.
3. What is the purpose of using the Sol-fa syllables?
4. What is the Custos?
5. What are the marks of division used in Gregorian chant to indicate melodic grouping?

### LESSON 5

1. What chromatic sign is used in Gregorian chant? Illustrate it.
2. Give the modern-scale sharp signatures in order. The flat signatures.
3. What peculiar problem presents itself when we read notes on a Gregorian staff?

### LESSON 7

1. What syllables are sung to the ascending chromatic scale?
2. What syllables are sung to the descending chromatic scale?

### LESSON 8

1. What is the ictus?
2. What is the vertical episema?
3. How are simple beats grouped into rhythmic units?

### LESSON 9

1. What is meant by the term “ arsis ”? By the terms “ thesis ”?
2. What is the relationship of the tonic accent of the Latin word to the ictus?
3. What is a Spondee? A Dactyl?
4. What is the chant terminology for the Spondee and the Dactyl?
5. What is meant by the “ indivisibility of the basic pulse ” in chant?

### LESSON 10

1. What is the origin of the word “ talla ” in chant?
2. Of what use is it in the study of rhythm?

### LESSON 11

1. What is the function of the ictus in the interpretation of chant melody?
2. How should the ictic note be sung?
3. How is the ictic note affected when it coincides with the tonic accent of the word?

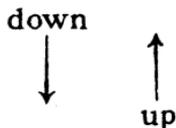
# CHAPTER TWO

## Simple Neumes

### LESSON 12

#### *Solfège Exercises*

Sing each exercise through, giving attention at first to the proper pitch only. When the intonation is assured, repeat each exercise many times, using a down-up motion of the hand to mark the beats. Keep the hand turned sidewise, palm in, loose wrist and quiet elbow. The beats should be even; the upbeat as long as the downbeat.



Ex. 27.

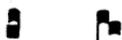
The interval of a second, or two consecutive scale notes. A major second is an interval of one whole tone. A minor second is an interval of one semi-tone. (See keyboard chart—Lesson 2.)

*Beat time and sing syllables*

Do Re Do Re Do - Re Mi Re Mi Re - Mi Fa Mi  
Fa Mi Fa Sol Fa Sol Fa - Sol La Sol La Sol  
La Ti La Ti La Ti Do Ti Do Ti Do  
Do Ti Do Ti Do - Ti La Ti La Ti La Sol La  
Sol La - Sol Fa Sol Fa Sol Fa Mi Fa Mi Fa

Mi Re Mi Re Mi - Re Do Re Do Re Do

*Two-Note Neumes*



*Neume* is the name given to two or more notes when they are grouped together over one syllable of a Latin word.

For purposes of singing the Exercises, we apply to each note of a neume its solfège syllable.

The *Podatus* is a two-note ascending neume composed of a punctum and a virga:



The *Clivis* is a two-note descending neume composed of a virga and a punctum:



*A new rule in placing the ictus:* The first note of a neume always receives the ictus (count one) unless it is displaced by a vertical episema on an adjoining note; it is never possible for two adjacent notes to carry an ictus.

For the first time here the vertical episema is not printed in the following exercises. Count one on the first note of each neume.

1. Sing the syllables.
2. Sing, count, beat time.
3. Sing, using tallā. The 1st note of each neume is "la" and has the downbeat.

Ex. 28.

1 2 1 2 1 2 1 2 1 2 1 2 1 2

Ex. 29 Identify the neumes. Use the same procedure in practising the following exercises as was used for Ex. 84.

Ex. 30. Wider skips with neumes.

## LESSON 13

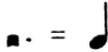
### *Rules for Transcribing*

It is important to have transcription from chant notation to modern staff that will clearly indicate the structure of the neumes. In transcribing, observe that:

- (a) the notes comprising the neume should not be separated, but all should be joined together under one eighth-note bar, thus:



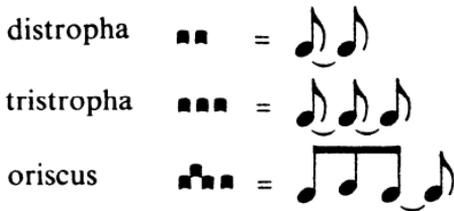
- (b) the dotted punctum is transcribed as a quarter-note:



- (c) the doubly-dotted clivis and podatus will require two slurred quarter-notes:



- (d) all strophicus groups are written as tied eighth-notes:



- (e) whenever a neume-group is begun with a dotted punctum, it is transcribed as usual, but the quarter-note is tied to the group to keep the neume unity:



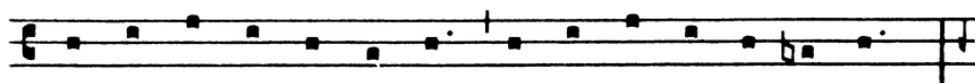
- (f) a pressus is not transcribed as a quarter-note, but should be written as two tied eighth-notes.



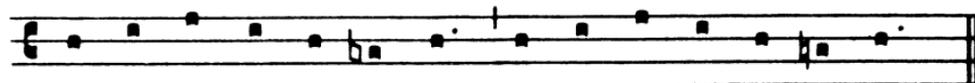


Ex. 33.

Third above Do with whole and semi-tone below.



Do Re Mi Re Do Ti Do Do Re Mi Re Do Te Do



Do Re Mi Re Do Te Do Do Re Mi Re Do Ti Do

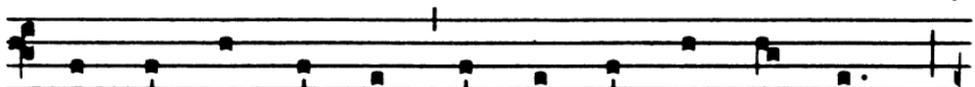
*Chants With Two-Note Neumes*

*Method of study* for the pieces in this lesson:

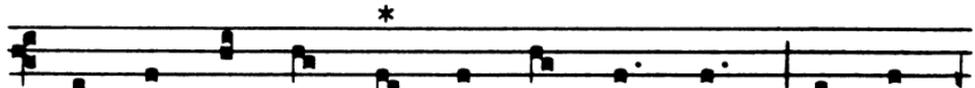
1. Sing with solfege until tune is learned.
2. When a piece begins on a non-ictic note, place an imaginary eighth rest before the first note and give it the count of one. Sing elementary counts.
3. Sing, beating time, with talla.
4. Sing words and beat time.
5. Sing again without beating time, keeping word finals soft.

Ex. 34.

Antiphon from the Office of B.V.M. on Saturdays



Be - a - ta Ma-ter \* et in - tá - cta Vir - go,



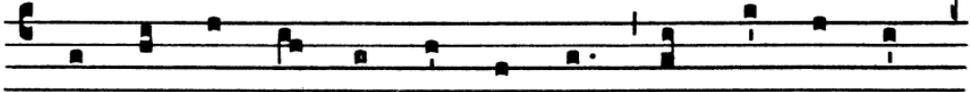
glo - ri - ó - sa Re - gí - na mun - di, in - ter -



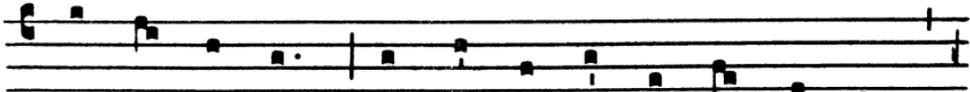
-cé - de pro no - bis ad Dó - mi - num.

\*Note that the single punctum between the neumes is forced to become a count three.

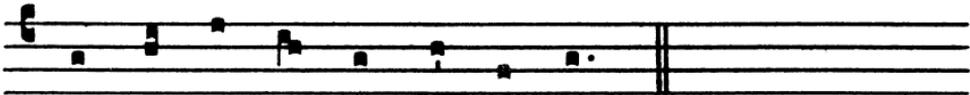
Hymn from Vespers for the  
Common of Virgins



Je - su co - ró - na Vir - gi - num, Quem Ma - ter il -

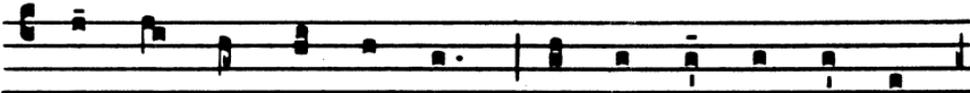


-la cón - ci - pit, Quae so - la Vir - go pár - tu - rit:

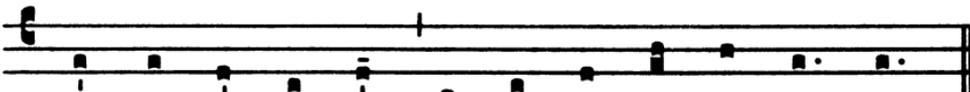


Haec vo - ta cle - mens ác - ci - pe.

Antiphon from the  
Fourth Sunday of Advent

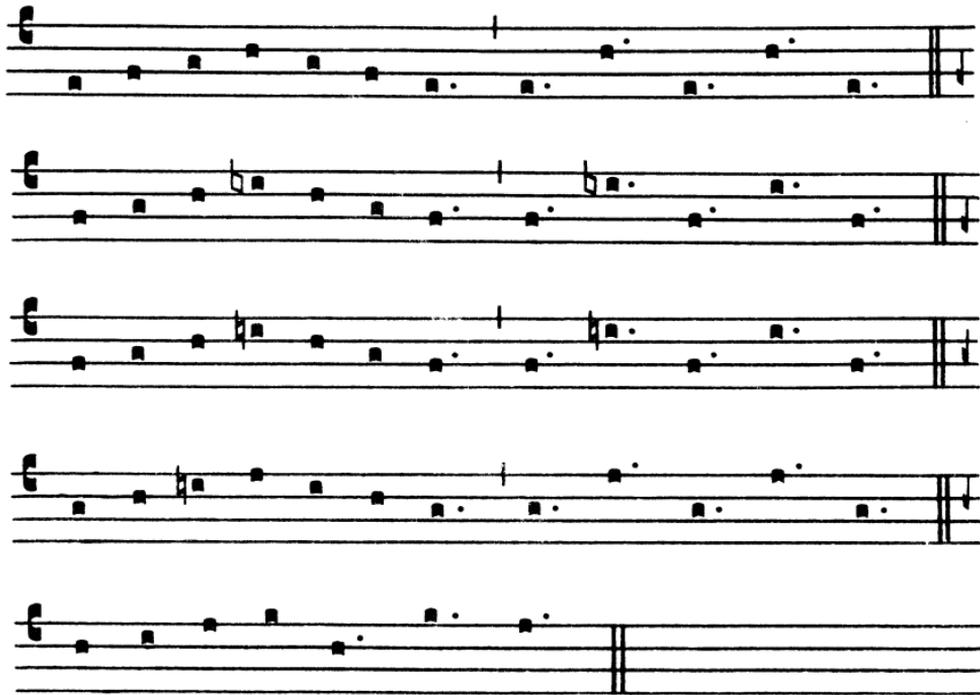


Ec - ce com - plé - ta sunt \* ó - mni - a quae di - cta



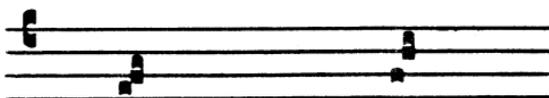
sunt per An - ge - lum de Vir - gi - ne Ma - rí - a.





*Three-Note Neumes: The Scandicus*

The *Scandicus* is a neume of three ascending notes:



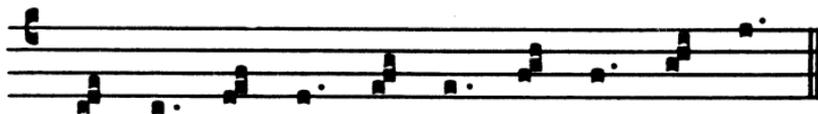
Mi-fa-sol

Fa-la-ti

In the following exercises:

1. Sing syllables.
2. Count and beat time with great care to keep alternating ternary and binary rhythm even.
3. Beat time and sing talla. Be sure to lift the hand for the silent "tal" on each dotted note, and also not to lift until the third note of the scandicus.

Ex. 37.



Transcribe to modern staff. (See Lesson 13.) Transpose to various keys.



*Rules relating to rests at the full or double bar.\**

1. Where the phrase following a full or double bar begins with a non-ictic note an eighth rest is mentally placed after the bar and given a count "one" (7).

Sa - ba - oth                      Ple - ni sunt  
 (1 2                      1                      2.....etc.)

2. When a phrase following a full or double bar begins on an ictic note a *quarter-rest* is placed mentally before the bar and two counts given to this rest (8).

Gló - ri - a tu - a                      Ho - -  
 (1 2 1 2                      1 2.....etc.)

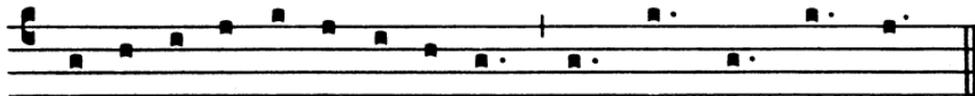
LESSON 16

*Additional Three-note Neumes*

*Solfège Exercises*

Ex. 41. The interval of a fifth.

\*For complete explanation of these rests see *The Technique of Gregorian Chironomy* by J. Robert Carroll, published by The Gregorian Institute of America. Page 16.

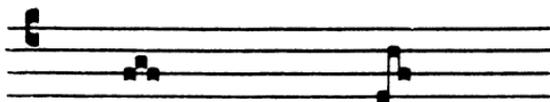


The intervals of *six*, *seven* and *eight* degrees are rarely employed in Gregorian Chant.

*Additional Three-Note Neumes*

*The Torculus*

The *Torculus* is a three-note neume in which the middle note is highest:



Fa-sol-fa

Re-la-fa

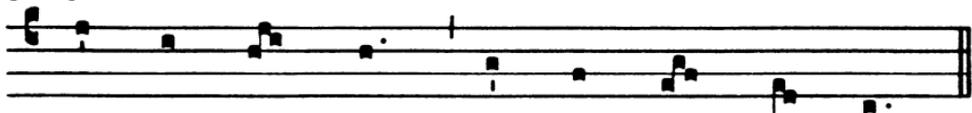
Ex. 42.

Practice in the same manner as indicated for Exercise 28, page 33. Be extremely careful when singing talla, that the hand, in beating time, does *not lift* until count three.



Ex. 43.

Do not allow the torculus group to be sung faster than the binary group on either side of it.

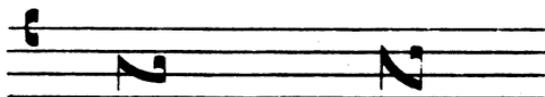


Ex. 44.



*The Porrectus*

The *Porrectus* is a three-note neume, the middle note of which is lowest. It is easily recognizable by the heavy stroke, the two extremes of which represent the first two notes of the neume.



Sol-fa-sol

La-mi-la

Re-read the rule on page 33 concerning the placing of the ictus. Use the three-point routine as given on page 39 for all these drills.

Ex. 45.

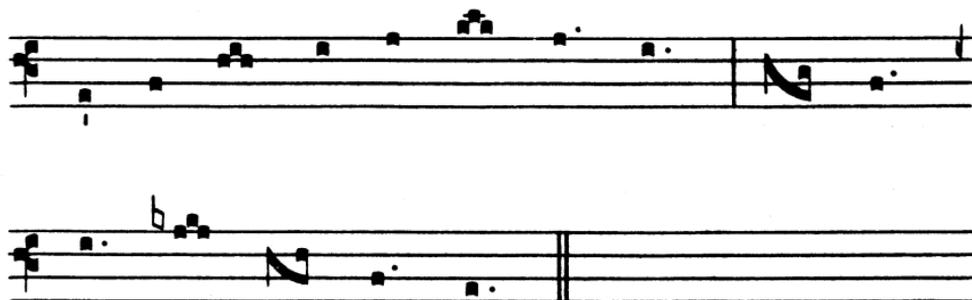


Ex. 46.

*Note carefully:* By changing the place of the ictus by use of the vertical episema, we can now convert the above groups to binary rhythm. Count exactly.



Ex. 47. *Clef!*



Transcribe one or more of the above exercises to modern staff. Transpose to other keys.

LESSON 17

*Chants with Two- and Three-note Neumes*

*Solfège Exercises*

*Further drills in Gregorian notation on various intervals*

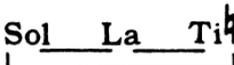
*Intervallic Equivalents: Major Thirds*

The tune resulting from singing two whole-tones successively is called a progression of a Major Third. Within the diatonic scale, and with the use of Ti flat, these progressions can be begun on four scale tones, Do, Fa, Sol and Ti flat.

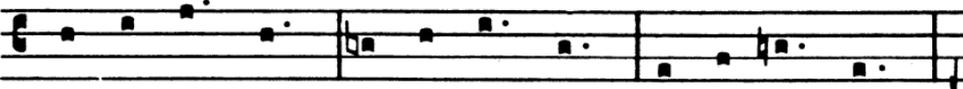
Illustration:

(Whole-tones indicated by —; half tones by )

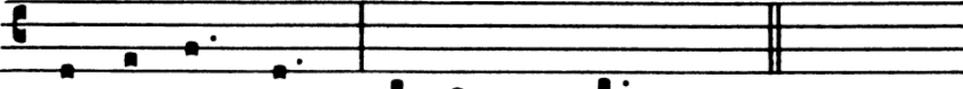
Do Re Mi  Fa Sol La  Ti<sup>b</sup> Do Re

 Sol La Ti<sup>b</sup>

Ex. 48. (Note clef location carefully.)

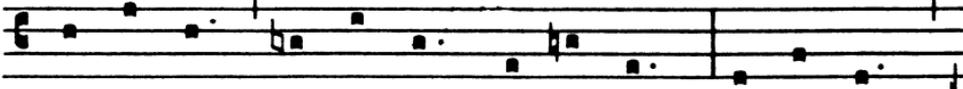


Do Re Mi Do Te Do Re Te Sol La Ti Sol  
C D E C, etc. (students give letter names.)

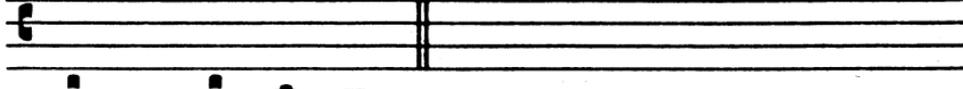


Fa Sol La Fa Mi Re Do Mi Do

Ex. 49.



Do Mi Do Te Re Te Sol Ti Sol Fa La Fa



Mi Do Mi Re Do

Ex. 50.

Do Re Mi Do Mi Fa Sol La Fa La Sol La

Ti Sol Ti Do Te Do Re Te Re Sol La Ti

Sol Ti Fa Sol La Fa La Mi Re Do Mi Do

*Chants With Two-and Three-Note Neumes  
and Special Neumes*

Signs having a special interpretation:

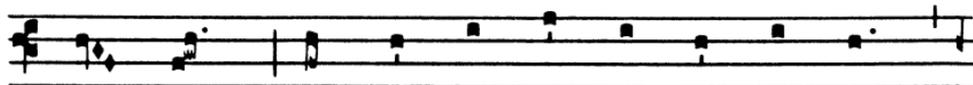
1. The *Quilisma*, a little jagged note (see page 12.) is found only as the middle note of a group. The note before it is lengthened.
2. The *Liquescent* note is a note in half size. It serves to give clarity, but not length, to the consonant of the word and to vowel diphthongs. (See page 46).
3. The *Horizontal Episema* (  $\bar{\square}$  ) when placed over a note, gives it length.

Interpretation:

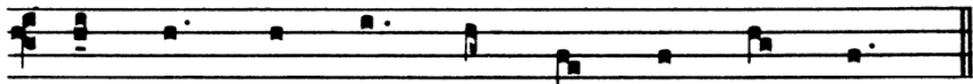
In the performance of a piece, the note before the *Quilisma* and the note over which the *Horizontal Episema* is placed are stretched to about the value of two counts. However, in the first two steps of preparation of a piece (solfege and counting) the lengthened note is not considered. But after the basic rhythm is thoroughly mastered and the piece is ready to be sung with words, then the performer must sustain the note of length to the value of about two counts.

Antiphon from the Vespers of the  
Feast of the Holy Guardian Angels

Lau - dé - mus Dó - mi - num, \* quem lau - dant An -



-ge - li, quem Ché - ru - bim et Sé - ra - phim

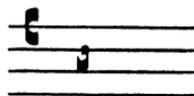


San - ctus, San - ctus, San - ctus, pro - clá - mant.

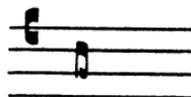
### Liquescent Neumes

*Liquescent Neumes* are those which have a liquescent final note or notes. The more common Liquescent Neumes are:

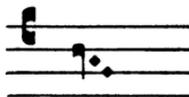
1. The *Epiphonus*—a liquescent Podatus



2. The *Cephalicus*—a liquescent Clivis



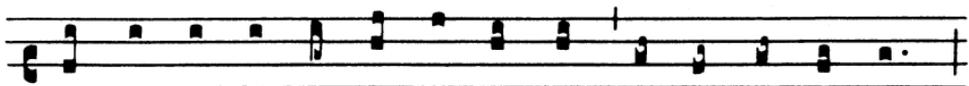
3. The *Ancus*—a liquescent Climacus



The purpose of the Liquescent is to remind the singer to give special clarity to the pronunciation of the consonant or vowel at the end of the syllable to which it belongs.

Ex. 51. Sing words (cf. Liber—P. 556).

From the Communion of the  
3rd Sunday in Lent



Pas-ser in - vé - nit si - bi do - mum et tur - tur ni - dum

## Review Questions

### LESSON 12

1. What is a neume?
2. Describe a podatus. A clivis.
3. Give the rule for the placing of the ictus on neumes.

### LESSON 13

1. In transcribing neumes, what important rule must be observed?
2. In transcribing compound neumes and neumes beginning with a dotted note, how is the neume-unity indicated?

### LESSON 14

1. Give the five steps in the procedure for studying a chant composition.

### LESSON 15

1. What is a Scandicus? A climacus?
2. Give the rules relating to rests at the full bar and double bar.
3. What is the treatment given to a dotted punctum when it occurs before a quarter bar or a half bar?

### LESSON 16

1. What is a torculus? A porrectus?
2. What rhythmic error must be guarded against in singing three-note neumes?

### LESSON 17

1. What is meant by the term intervallic equivalent?
2. What intervals make up the formation of a major third?
3. What is a Quilisma and what is the rule for its interpretation in singing?
4. What is a liquescent note and what is its function?
5. What is meant by the term horizontal episema, and what is its effect upon a note?
6. What is an epiphonus? A cephalicus? An ancus?

# CHAPTER THREE

## Augmented and Special Neumes—The Flexus

### LESSON 18

#### *The Porrectus Flexus*

#### *Solfège Exercises*

#### *Minor Third Equivalents: Two Types*

1. The ascending progression: *whole-tone, half-tone.*
2. The ascending progression: *half-tone, whole-tone.*

Type 1 can be sung from Re, Sol and La.

Illustration:

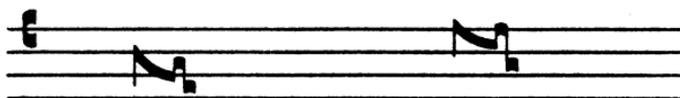
Do    Re — Mi    Fa    Sol — La    Ti<sup>b</sup>    Do  
La — Ti<sup>b</sup>    Do

Ex. 52.

Re Mi Fa    Re    Re Fa Re    Sol La Te    Sol Sol  
 Te Sol    La Ti Do    La    La Do La    Do Ti La  
 Do    Do La Do    Te La Sol    Te    Te Sol Te  
 Fa Mi Re    Fa    Fa Re Fa    Sol Fa

*The Porrectus Flexus*

The word *flexus* (which means "bent") is added to the name of a neume when a note is added to the neume at a lower pitch. This is the *Porrectus Flexus*:



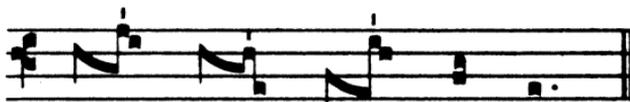
La-fa-sol-mi

Do-ti-do-sol

Ex. 53.



Ex. 54. Watch *Clef change*.

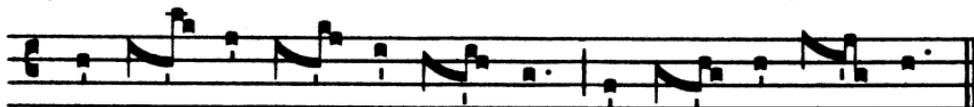


Ex. 55.

Note the role of the ictus, which takes count one from the first note of the neume and causes an alternation of binary and ternary measures.

*Count!*

*Clef!*



LESSON 19

*The Scandicus Flexus*

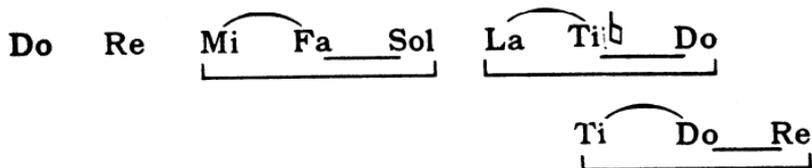
*Solfège Exercises*

*Additional Drills in Transposition*

Minor Thirds: continued.

Type 2 can be sung from Mi, La and Ti

Illustration:



Ex. 56.

Mi Fa Sol Mi Mi Sol Mi La Te Do La

La Do La Ti Do Re Ti Ti Re Ti

Re Do Ti Re Re Ti Re Do Te La Do

Do La Do Sol Fa Mi Sol So Mi Sol Do

*The Scandicus Flexus*

The Scandicus, when a lower note is added, is called a *Scandicus Flexus*.

Mi-sol-la-sol Sol-la-do-la

In the following exercises:

1. Sing solfege until the intonation is perfect.
2. Work out the rhythm, singing the counts.
3. Practice with talla.

Ex. 57.





Ex. 68.



Observe the ictus on the third note in each neume and give it count one. Keep the binary rhythm even.

Ex. 69. (The Climacus may have many descending notes.)



Practise carefully the ternary measure in this exercise. Do not let it accelerate into a modern triplet. Practise with *talla*; keep hands down until *count three* of the ternary group.

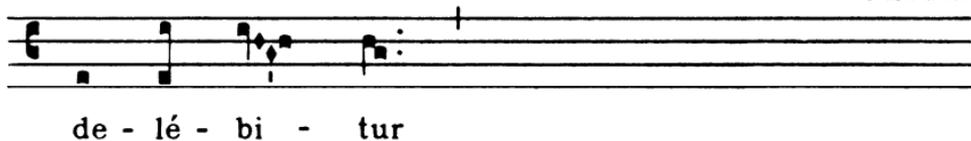
Ex. 70. Excerpts from the Gregorian repertoire.

From the Antiphon  
*Lux perpetua*



Ex. 71.

From the Alleluia Verse  
*Crastina dei*



Turn to page 33 and study the rule for placing the ictus on neumes. Notice how, that at the first word in Ex. 70 we have an example of an exception to this rule. Therefore the first note of this neume will become count three and will belong to the preceding podatus.

Count each line carefully.

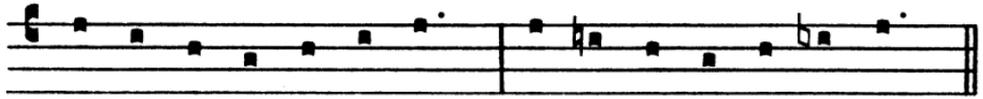
Sing the words and beat time.

LESSON 21

*The Torculus Resupinus*

*Solfège Exercises*

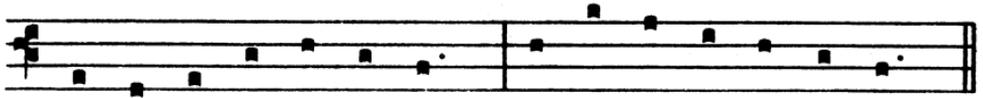
Ex. 72.



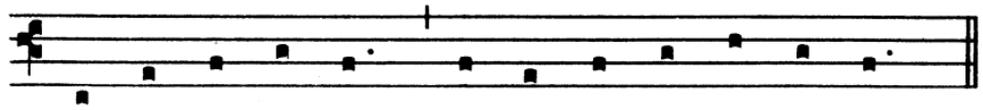
Ex. 73.



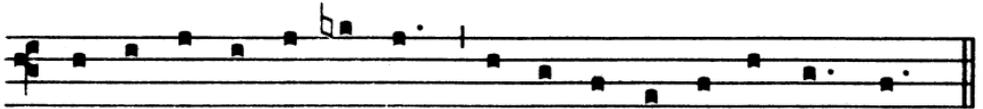
Ex. 74. *Clef!*



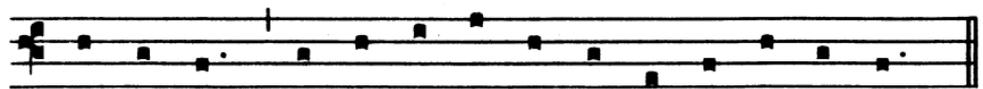
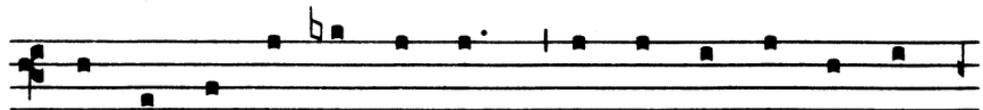
Ex. 75. Exercises entirely in the *Fa Clef*.



Ex. 76.

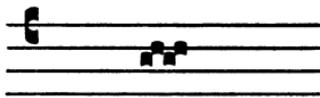


Ex. 77.



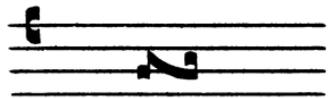
*The Torculus Resupinus*

One note added above the Torculus results in *the Torculus Resupinus*:



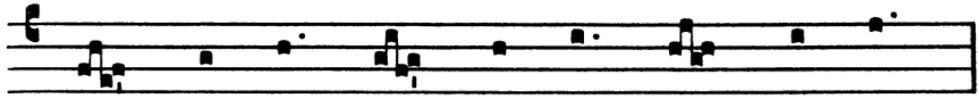
Sol-la-sol-la

or

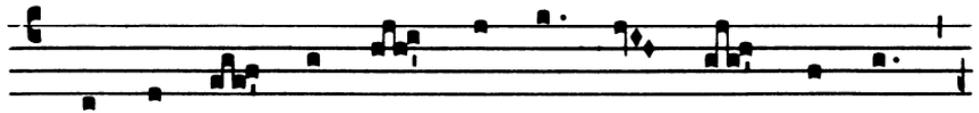


Fa-sol-fa-sol

Ex. 78. Practise as in the preceding lesson.



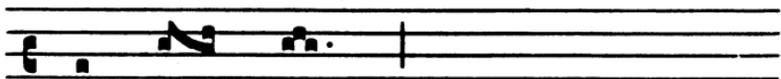
Ex. 79.



Ex. 80. Excerpts from the Liber.

1. Attention to *Clefs*. There are three different positions of Do.
2. Work out the rhythm carefully.

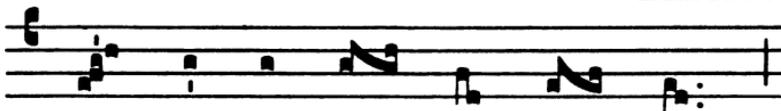
From the Communion  
*Si consurrexistis*



cum Chri - sto

Ex. 81.

From the Introit  
*Exaudi Domine*



ne - que de - spí - ci - as me,





LESSON 23

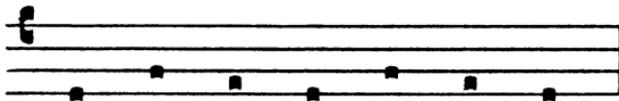
*The Scandicus Subbipunctis*

*Solfège Exercises*

*Role of the Ictus in Relation to Rhythm*

Ex. 90.

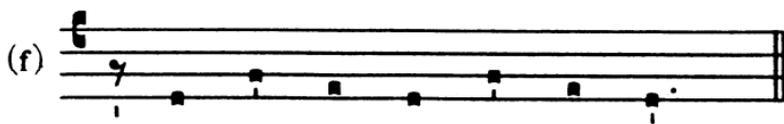
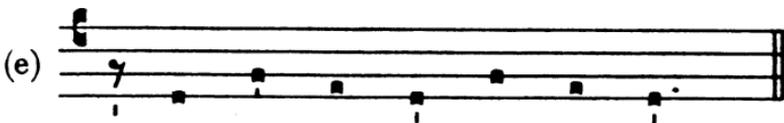
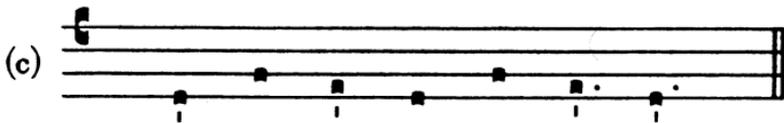
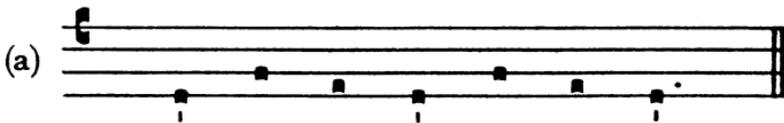
1. Sing the phrase below in syllables, without rhythm, until the tune is thoroughly learned.



2. Proceed with each line below as follows:

- (i) Sing and count, beating time as in previous lessons.

- (ii) Sing *talla*, and beat time.



*The Scandicus Subbipunctis*

The Scandicus with two notes added below is called a *Scandicus Subbipunctis*:



Fa-la-ti-la-sol

Ex. 91.



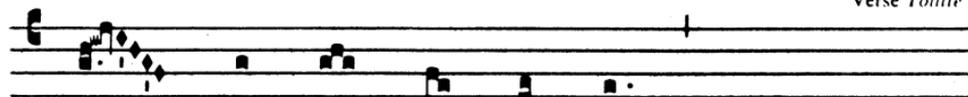
Ex. 92. The Scandicus *subtripunctis*.

Be careful of interval skips and keep the binary rhythm even.



Ex. 93. Identify all the neumes and work them out as usual.

From the Alleluia  
Verse *Tollite*



a - ni - má - bus ve - stris

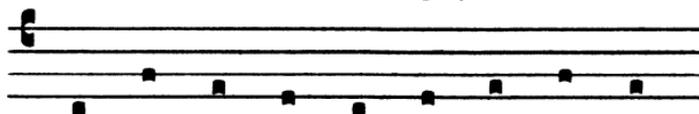
LESSON 24

*Various Compound Neumes*

Ex. 94.

*Solfège Exercises*

1. Learn the following tune thoroughly.

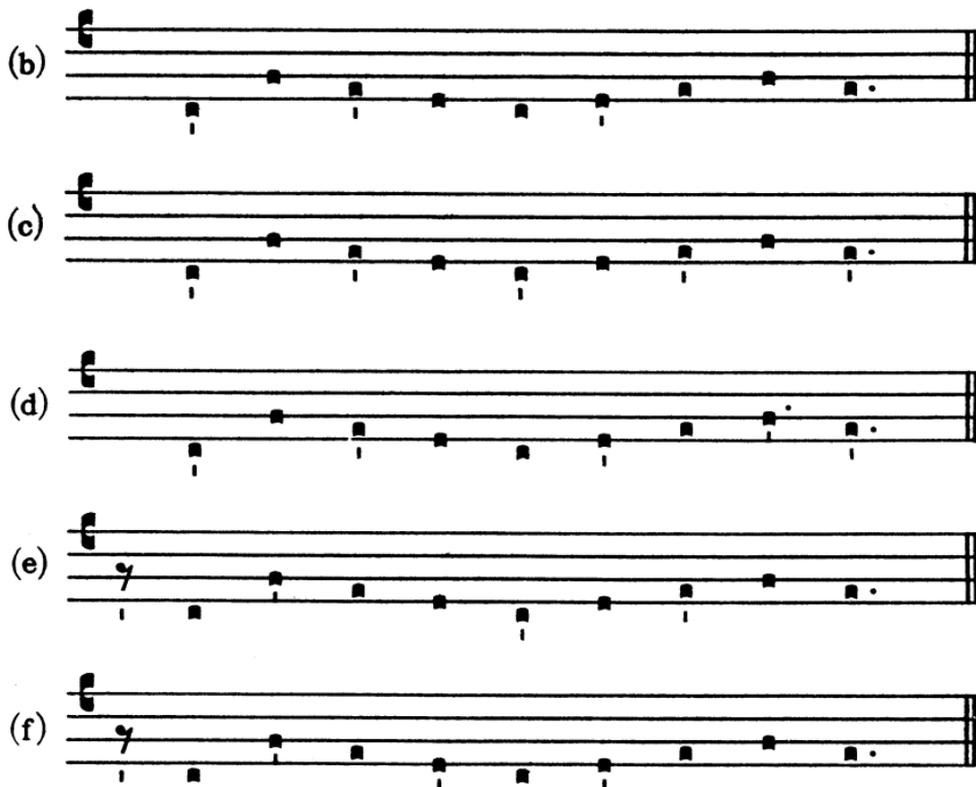


2. Proceed as in Ex. 90.

(i) Sing syllables and beat time.

(ii) Sing talla and beat time.





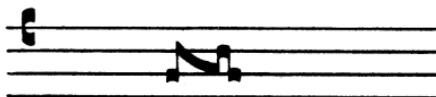
*Various Compound Neumes*

1. *The Podatus Subpunctis (bi or tri) Resupinus.* Example:



La-do-la-fa-re-sol

2. *The Torculus Respinus Flexus.* Example:



Fa-la-sol-la-fa

## Review Questions

### LESSON 18

1. What is a porrectus flexus?
2. Describe the two types of minor third.
3. The minor third, Type 1, can be sung from three different syllables of the major scale; what are they?

### LESSON 19

1. What is a scandicus flexus?
2. From what syllables of a major scale can the minor third, Type 2, be sung?

### LESSONS 20-21

1. What is meant by the resupinus groups?
2. Illustrate a climacus resupinus.
3. Illustrate a torculus resupinus.

### LESSONS 22-23

1. What is meant by subpunctis groups?
2. Illustrate a podatus subbipunctis. A podatus subtripunctis.
3. Illustrate a scandicus subbipunctis. A scandicus subtripunctis.

### LESSON 24

1. Illustrate a podatus subbipunctis resupinus.
2. Illustrate a torculus resupinus flexus.

# CHAPTER FOUR

## Neumes with Special Treatment as a Point of Interpretation

### LESSON 25

#### *The Pressus*

#### *Solfège Exercises*

#### *The Eight Gregorian Modal Scales*

Modes of RE Protus

I Authentic

II Plagal

Modes of MI Deuterus

III Authentic

IV Plagal

Modes of FA Tritus

V Authentic

VI Plagal

Modes of So Tetrardus

VII Authentic

VIII Plagal

T D

Common 5th

T D

T D

Common 5th

The tones of the diatonic scale of C (Do), with one half-tone between the syllables Mi and Fa and between Ti and Do form the basis of all the melody of Gregorian chant. The only alteration is the B flat.

The varied "modes" of Gregorian chant are the result of the idiomatic arrangement of these tones.

### Modal Patterns

A modal pattern or formula is a group of tones which characterizes a Gregorian scale.

There are four Authentic modal scales and each has its own relative Plagal scale, having also the same characteristic pattern. The final note on which each scale ends is called the tonic.

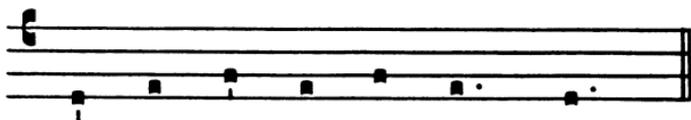
- |    |  |   |                     |
|----|--|---|---------------------|
| 1. | Protus Mode: Authentic (Re to Re)      | } | Tonic is <i>Re</i>  |
|    | Protus Mode: Plagal (La to La)         |   |                     |
| 2. | Deuterus Mode: Authentic (Mi to Mi)    | } | Tonic is <i>Mi</i>  |
|    | Deuterus Mode: Plagal (Do to Do)       |   |                     |
| 3. | Tritus Mode: Authentic (Fa to Fa)      | } | Tonic is <i>Fa</i>  |
|    | Tritus Mode: Plagal (Do to Do)         |   |                     |
| 4. | Tetrardus Mode: Authentic (Sol to Sol) | } | Tonic is <i>Sol</i> |
|    | Tetrardus Mode: Plagal (Re to Re)      |   |                     |

The *Protus* modal pattern is:

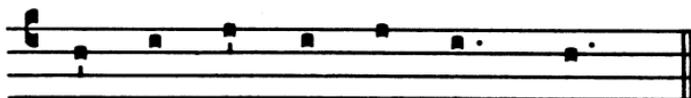


Range of a minor 3rd, with half-step between the two top notes.

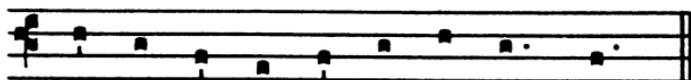
Ex. 95.



Sing. Memorize.



*Clef!*



## The Pressus

The *Pressus* is the fusion of two notes at the unison, each of which is a separate neume. The two possible formations are (1) by the fusion of the last note of one neume with the first of another:



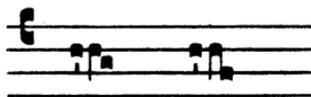
or (2) by the fusion of a single punctum with the first note of a neume:



The two unison notes of the *Pressus* are sung as a single long note, carrying the ictus on the first count. The tone is not repeated for the second note of the *Pressus*, nor is it stressed or syncopated at that point. The *Pressus* has in itself a certain intensive quality, but this depends on the presence of the word accent, or some other active element. When a *Pressus* falls on a final syllable of a word, or on another non-accented element, it is modified in intensity in order to convey the meaning of the syllable.

There are two types of *Pressus*:

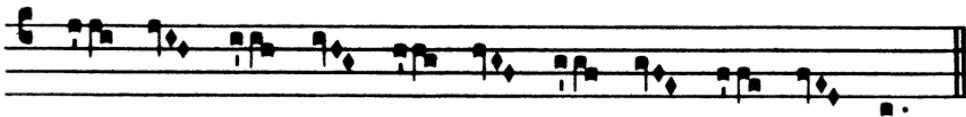
The *Authentic Pressus*: the first note of a neume at unison with a preceding punctum.



The first note of a *Pressus* is always ictic. The second note of a *Pressus* is never repeated, but is held like the modern tied note.

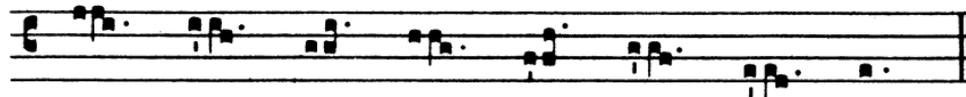
Ex. 96. Sing, beat time. Transcribe to modern staff.

Be exact in beating time and give the *Pressus* group its full three counts.

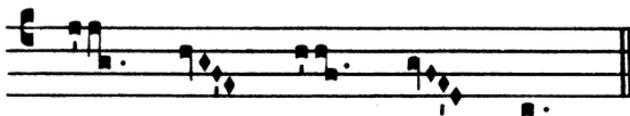


Ex. 97. *Clef change!*

Keep the binary rhythm clear.

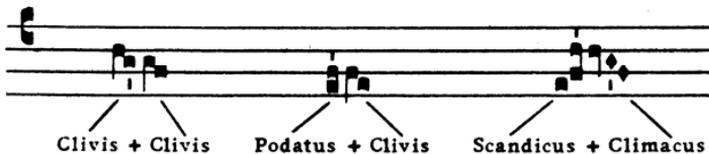


Ex. 98.



*The Pressus By Assimilation*

The *Pressus by Assimilation* is the juncture or fusion of two neumes at the unison.



Ex. 99.

This exercise begins on a non-ictic note (count two). Turn to page 45 and review the lesson on rests.

1. Sing the syllables.
2. Sing the counts and beat time.
3. Sing talla and beat time.



Ex. 100. (a) Sing and count.



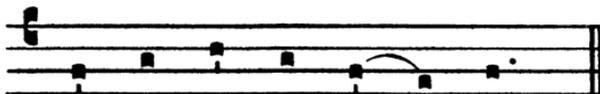
(b) Transcribe exercises 99 and 100 to modern staff, then transpose to various keys.



LESSON 27

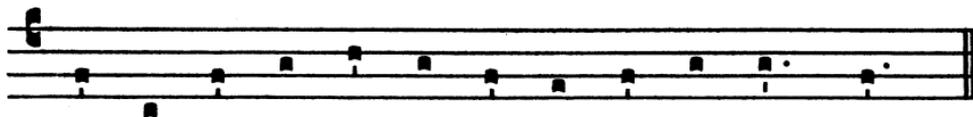
*The Salicus*  
Solfège Exercises

The *Tritus* modal pattern is:



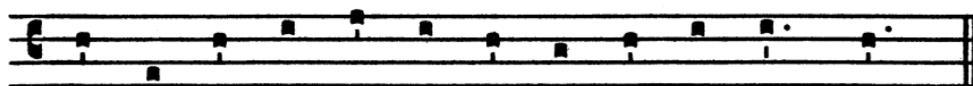
Range of a major third ascending, with a note one half-step below.

Ex. 105.



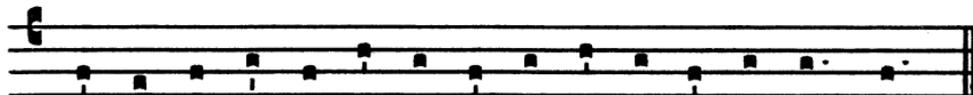
Ex. 106.

*Clef!*



Ex. 107.

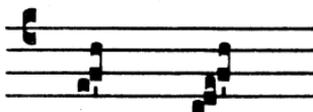
*Clef!*



*The Salicus*

The *Salicus* is an ascending group of three or more notes, the last of which *must* be a Podatus with a vertical episema printed under the first note of the Podatus.

The first two notes of the *Salicus* form an elementary rhythm (arsis-thesis) which should be treated with special care.



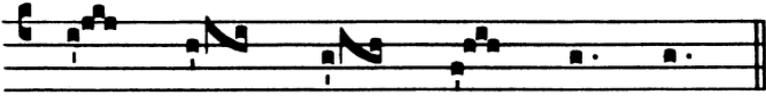
There should be a stressed lengthening of the thetic second note of the *Salicus* and an energetic approach to it from the arsic first note.



## The Praepunctis or Disaggregate Neume

The *Praepunctis* or *Disaggregate Neume* is a group of at least four notes. The ictus is *always* on the first note, and this note is slightly detached from the three-note neume it modifies. The first (detached) note is lengthened.

Ex. 113.



Ex. 114

From the Alleluia Verse  
of Easter week



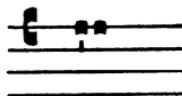
## The Strophicus Groups

### LESSON 29

### *The Distropha and Bivirga*



A *Strophicus* is the repetition of a single note. If the note is repeated only once, the neume is called a *Distropha*:



The *Distropha* and other notes of the strophicus group were originally written with a special shape (◆). But in the present Vatican Edition this is consistently replaced by the punctum. The *Distropha* is sung as a long note of two beats. It is not only a long note, but it must have an element of either crescendo or diminuendo; it is never dynamically stationary. It never forms a *pressus* or an *oriscus* with another group. Therefore, in the following example:



the neumes are: (a) Clivis, (b) *Distropha*, (c) Clivis, (d) *Distropha*, (e) Clivis.

Important note:

In the interpretation of strophicus groups, the question of repercussion must be considered. The purpose of repercussion is to preserve the independence of neumes which occur on the same pitch and to preserve the feeling of rhythm, which without the repercussion, would be lost.

RULE 1. A group at the unison, not forming a *tristropha*, contains at least one repercussion.

## LESSON 30

### *The Tristropha and Trivirga*

Strophicus notes are sometimes represented by the *Virga*. The *Distropha* is then called a *Bivirga*; the *Tristropha* a *Trivirga*. If a strophicus note is repeated twice the neume is a *Tristropha*.



The rule applying to the *Distropha* is likewise applicable to the *Tristropha*.

RULE 2. An ictus falling on the third note of a *tristropha* receives a repercussion, when the next note is higher. If the following note is on a word-syllable, no repercussion is needed.



*Rules for Placing the Ictus*  
*Analysis of Neumes*

Neumes are grouped in many and various ways to represent the melody of any given syllable. Besides the augmented neumes, (resupinus and subpunctis groups, p. 52) one syllable may, in ornate melodies, carry many combinations of neumes.

Up to this point the student has been provided with the vertical episema to indicate the beginning of compound beats for the elementary measures. This was a crutch to aid him in visualizing the elementary rhythm. The vertical episema, however, is not used in Gregorian compositions to place every ictus. It is used only in certain places of difficult structure or where, because, of research, Solesmes wishes to show a preference.

The rules given below, if studied and consistently followed, will soon enable the student of chant to fix mentally the elementary rhythmic patterns at a glance.

The ictus is placed on:

1. All notes marked with a vertical episema.
2. All long notes:
  - (a) dotted notes
  - (b) the first note of a distropha or tristropha
  - (c) the first note of a pressus
  - (d) the note *before* a quilisma
  - (e) the initial note of a disaggregate (praepunctis) neume.
3. The first note of a neume unless adjacent notes have the vertical episema.
4. The culmination (top) virga in a melodic group.
5. In long passages of syllabic chant the place of the ictus may be deduced by counting two from the vertical episema. However, textual influences should be considered first. When a word has the ictus on the final syllable it is said to have its natural rhythm.

The result of counting back two from the thetic final syllable of a proparoxytonic (dactyl) word gives it, as its "natural" rhythm an ictus on its accented and last syllables. Because of this "natural" rhythm, two more rules are evolved for this three-syllable word:

- (i) Avoid putting the ictus on the middle syllable of a proparoxytonic if possible.
- (ii) The tonic accent of a proparoxytonic word should not occur on the middle count of a ternary group.

Before the singer advances to the study of compound rhythm, he should be able to identify all the neumes of a piece and to analyse the elementary rhythm. Below is given a diagram by which the student can work out the identification of the neumes and analyse the rhythm of any Gregorian piece. An example is given of a short incise from the Introit *Exsurge*. The singer should now take several pieces and write out the analysis, being careful to give, in the last column, the rule that was followed in placing the ictus.



*Diagram For Analysis*

<i>Syllable</i>	<i>Neume name</i>	<i>Count</i>	<i>Rule for Ictus</i>
Ex- súr- ge	punctum	2	
	torculus	1—2—3	3
	porrectus with	1—2	3
	last note dotted	1—2	2
qua- re	pressus (punctum podatus)	1—2—3	2
	punctum	1	by deduction
ob- dór- mis	punctum	2	
	epiphonus	1—2	3
	clivis	1—2	3
Dó- mi- ne	podatus	1—2	3
	punctum	3	
	dotted punctum	1—2	2

## LESSON 32

### *Common Rhythmic Problems Involving Deductive Placing of the Ictus*

*Procedure for study:*

1. Consult page 72, then give the rule which governs the placing of each ictus.
2. Write the count on the line below the music.
3. Sing the excerpt with solfege.
4. Sing the counts and tap the rhythm.
5. Sing the word *talla* to the tune and tap the rhythm.

Ex. 119.

*From the Communion Florete*

Count \_\_\_\_\_

Ex. 120.

*From the Communion Tu Puer*

Count \_\_\_\_\_

Ex. 121.

*From the Offertory Benedicam*

Count \_\_\_\_\_

Ex. 122.

*From the Communion Multitudine*

Count \_\_\_\_\_

## *Review Questions*

### LESSON 25

1. Name the four Authentic modal scales and name the tonic or final note, of each.
2. Give the range and Plagal final of each.
3. Give the characteristic intervals of the Protus Mode.
4. What is a Pressus?
5. Explain the two possible formations of the Pressus.

### LESSON 26

1. What are the characteristic intervals, or modal pattern, of the Deuterus Mode?
2. What is an Oriscus?
3. How is an Oriscus compared with a Pressus?

### LESSON 27

1. What is the Tritus modal pattern?
2. What is a Salicus?
3. What special treatment should the salicus receive in interpretation?

### LESSON 28

1. What is the Tetrardus modal pattern?
2. What is a Praepunctis or Disaggragate neume?
3. What is the significant stylistic treatment which should be given to the first note of this neume?

### LESSON 29

1. What is a Strophicus?
2. What is a Distropha? A Tristropha?
3. How should these groups be interpreted in singing?
4. What is meant by repercussion and what is its function in singing?
5. Give Rule 1 for the use of repercussion.

### LESSON 30

1. Give Rule 2 for the use of repercussion.
2. When is it necessary to use a non-ictic repercussion?

### LESSON 31

1. Give the rules for placing the ictus in Gregorian melody.
2. Why does Solesmes indicate the ictus with a vertical episema on some notes and not on others?

## CHAPTER FIVE

### Rhythm and Chironomy

#### LESSON 33

#### *Rhythm in General*

*RHYTHM* is defined as order in movement. (Plato.)

In every melody there are differences which exist between the sounds of which it is composed. These differences may be reduced to *intensity*, *duration*, *pitch* and *timbre* (tone colour especially on vowels in words). Rhythm uses these various phenomena which are of a physical order, but is not dependent upon any one of them. Thus, rhythm does not need intensity. It can exist without stress:



Here we have quantitative rhythm, a relationship of duration of sounds.

Rhythm is not dependent upon duration. The rhythmic relationship of the notes below depends upon stress. This is a rhythm using a dynamic order.

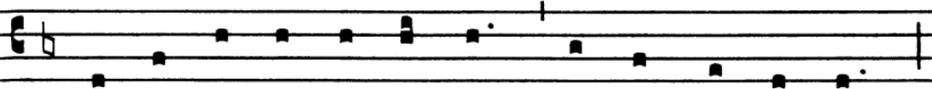


Rhythm is not dependent upon pitch, or tone colors because it can obviously exist without either.

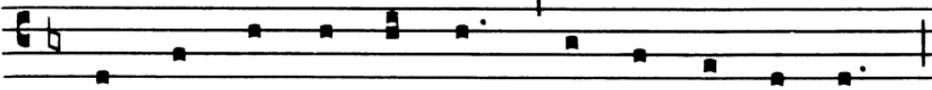
*MUSICAL RHYTHM*, therefore, is not dependent upon any one of these material elements, although it uses them. It is an *intellectual operation* by which the mind synthesizes the elements of sound into orderly movement.

Let us explain the term synthesis as related to rhythm: When I speak, just as when I sing, I break up a period into a series of successive units (syllables in speech, notes in song), which only become comprehensible when re-grouped into a unity. While I am speaking and dividing up the period into units in juxtaposition, my listeners must, by an act of the intellect, re-group the sounds I utter: form my syllables into words, my words into phrases, my phrases into sentences in such a way that, in spite of the multiplicity of my syllables, they understand one *single idea*. The same may be said of music. It is the work of re-grouping, of synthesis, which we call rhythm.

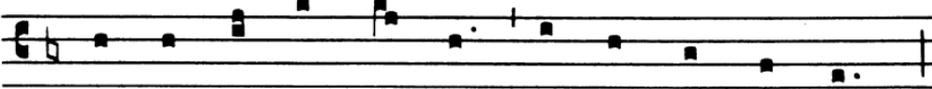
Illustration:

1. 

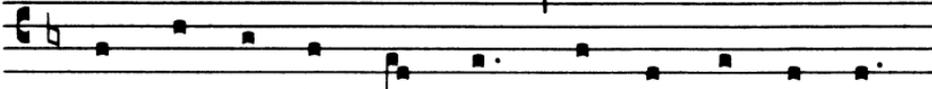
Ad - ó - ro te de - vó - te la - tens Dé - i - tas  
(A complete unit; intonation and cadence.)

2. 

Quae sub his fi - gú - ris ve - re lá - ti - tas  
(An exact repetition of line 1, but it is a transition to line 3 which has the climax of the piece. It has, therefore, only a material resemblance to line 1. The two lines must merge into a single moving crescendo.)

3. 

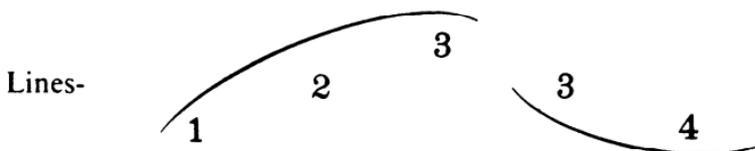
Ti - bi se cor me - um to - tum súb - ji - cit:  
(The climax of the piece is reached at "meum".)

4. 

Qui - a te con - tém - plans to - tum dé - fi - cit.  
(Rhythm comes to rest at modal "final".)

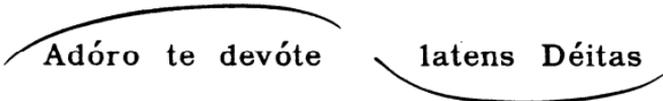
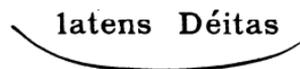
All the notes, without exception, are freed from their individuality and enlivened by the general rhythm. This grouping of words, phrases, and members is the *synthesis* in musical rhythm.

The above synthesis brought about a convergence of all the parts to the climax on "meum" in one large protasis with a gradual falling away from the climax in a large apodosis.

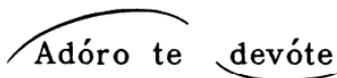
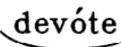


*Further Analysis*

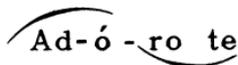
The general rhythm which we have just discussed in Lesson 33 is itself composed of lesser units. Let us analyse these smaller units:

Lines 1:-  Adóro te devóte 

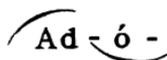
has two sections, rise-fall, which tend, at rise, toward the accent of devote. Then follows the coming to rest, at latens Deitas  
Continuing our analysis, we see that the first section of the above line, Adoro te, can be the rise (elan) of a new sub-division:

 Adóro te 

In each sub-section there is found again a double movement:

 Ad-ó - 

We can proceed even further and find this rise and fall between single notes:

 Ad - 

Thus we find at the very foundation of rhythm little steps (smallest possible rhythms) each one made up of a departure and an arrival.

If we analyse a classical composition, either of a language or of music, we shall see that the broadest rhythm is achieved only by means of an evolution through all the stages just indicated. Technically, these stages are as follows:

*First stage:* The formation of *elementary rhythm* through the co-ordination of simple beats. The ictus being at the end of the movement is thetic:



*Second stage:* The formation of *compound time*, by the fusion of two elementary rhythms on the rhythmic ictus. Here each ictus is *both* arsic and thetic except the last. It is in reality the end of the preceding movement, but is also at the same time the point of departure for the next movement:



*Third stage:* The formation of *composite rhythm* through the co-ordinating of the little groups in compound time. Here the ictus is still the end of the elementary rhythm, but can also be *either* arsic or thetic as it brings the measures of compound time into the full rhythmic contour of the piece:



## LESSON 35

### *Elementary Rhythm*

We are now ready to study *elementary rhythm* as it functions in the formation of larger rhythms.

We have said that rhythm is movement. Let us consider one way of moving, i.e., walking. The rise of the foot demands replacement and is quick. A walker would not pause with foot in air. The coming to rest would be only possible, however, after a previous movement has begun. This can also be illustrated by the wave of the sea, which must obey the law of gravity and fall back. Thus the walker, and the wave of the sea illustrate what is meant by elementary rhythm; all begin with a rise, a point of departure. Then follows the arrival—the thesis, the point of rest.

If I move from a state of repose to activity (lift of the foot), I shall not have taken a step—the movement required to take a step is not complete. Thus it is that a thesis followed by an arsis (↖) is not a rhythm. The movement is a rhythm only when the activity is completed by a foot-fall (repos).



In the lessons in Chapter One, we say that the count of one is the down-beat or the rhythmic fall. Therefore in writing elementary rhythm the ictus is always on the thesis and our elementary rhythm must be written astride the bar line. It begins with the up-beat of one measure and ends with the down-beat (first beat) of the next measure.



It is apparent, then, that *a rhythm is not a measure*.

The student should review Lesson 10 on the ictus stressed and weak. Review also Lesson 31 to see the the reason for the Rule 2 for the placement of the ictus.

Since progress is only made by successive steps, as in walking, an elementary rhythm necessarily does not stand alone; its down-beat or rhythmic ictus is followed by another elan, coming after every two or three beats. "Two or three" because the note of repose is often doubled.

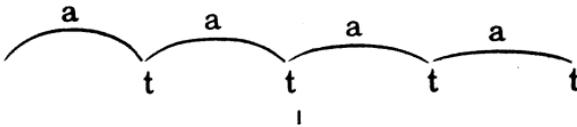
## LESSON 36

### *Compound Time*

The ictus, or foot-fall, in elementary rhythm, as we have seen, is the end of the movement. But when we walk we move on by steps and the ictus of one step conditions us to move to the next step. This is better illustrated in the throwing of a ball. We throw the ball. It rises and falls (*arsis-thesis*). If it falls on soft ground it does not rebound. This is one elementary rhythm. The ictus is purely *thetic*.



But if the ball falls on a hard floor it makes the same initial movement, but now, at the point of the fall, it receives a fresh impetus from below which sends it up again and it bounces until its force is spent:



The ictus is now both a point of arrival for one rhythm and a point of departure and the principle of the following bounce. Thus each ictus links together two movements—that which ends and that which begins. There is a fusion (not a *juxta-position*) of elementary rhythms. The ictus is now *both arsic and thetic*. This is the synthesis which we call *compound time*. It is produced by the junction, on the ictus, of *two* elementary rhythms.

#### Illustrations:

1. A series of elementary rhythms in modern notation:



These rhythms are merely in *juxtaposition*.



## LESSON 37

### *Composite Rhythm*

In our first synthesis, elementary rhythm, we learned how to co-ordinate simple beats into a rhythm.



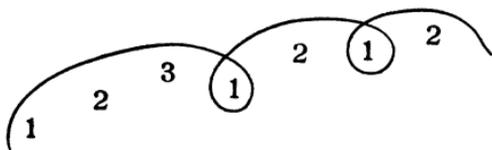
In the second we saw that these simple beats are fused into compound beats (measures) by the conjunction of two elementary rhythms



Compound beat (time)

In the third stage we take each measure (a compound of 2 or 3 simple beats) and treat it as we treated the simple beats of elementary rhythm. In the first stage a *simple beat* was either arsic or thetic. Now a *measure* will be either arsic or thetic and the ictus starting it will be called an "arsic ictus" whenever that ictus starts an arsic measure, and a "thetic ictus" if it initiates a thetic measure.

In *composite rhythm* a measure is treated in arsis or thesis according to the contour of the melodic line. When several measures follow a progressively rising melodic line, we represent this as a succession of arses thus:



When there is a repetition of thetic measures the graphic representation appears as follows:



One ictus activates the movement, another will restrain it. We must learn to determine the *function of each ictus* by a minute analysis of the melodic structure so that we can assign the ictus, as it starts a measure (compound beat), to its thetic or arsic character in relation to the musical line; whether it is tending toward the apex of the melody or towards its cadence.

An illustration:

A race horse, heading for the goal, puts forth increasing energy toward the goal, but at the goal he is not able to halt at once. He will travel farther before the momentum of his movement is reduced. Each measure (compound beat) before the goal is arsic, but after the goal is reached it will be more thetic until the final point of rest is reached.



Arsic (active) ictuses. Thetic. The ictuses losing momentum.

Without a concept of elementary rhythm and its function in bringing about compound time and finally producing composite rhythm, we shall give no life to our music; it will be merely a succession of tones, fatiguing to the singer and boring to the listener.

An illustration of the three forms of analysis:

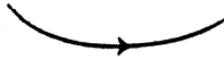
Intensity	}	
3rd Synthesis. Composite Rhythm. Each ictus arsic or thetic.	}	
2nd Synthesis. Union of Compound Time. Each ictus both arsic and thetic.	}	
1st Synthesis. Elementary Rhythm. Each ictus thetic.	}	

*Chant Conducting*

**CHIRONOMY** is a special division of the science of conducting. It is a method which, by means of gestures adapted to binary and ternary compound beats, communicates to the singers the rhythm and style of a Gregorian composition. Its movements were chosen by Solesmes scholars to express the flowing arsic and thetic phases of rhythm. The arsic gesture is made, when using the right hand, toward the left of the conductor in a circular motion:

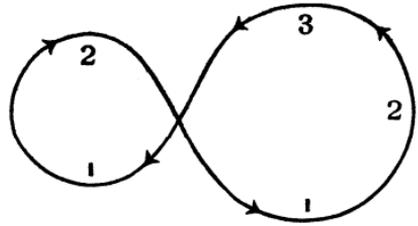
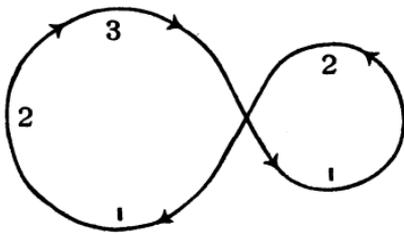


The thetic gesture progresses to the right:



Ex. 124.

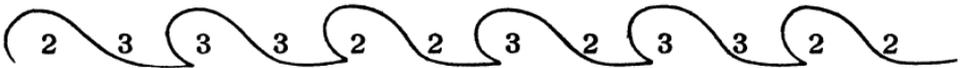
Draw on the chalkboard a reclining figure eight large enough to give free sweep of the arm:



The ictus is marked at the point where the count begins—at the exact bottom of the curve. The alternate binary and ternary compound beats follow no set pattern, therefore the student must become adept in preparing a larger curve for the ternary group.

Ex. 125.

On the chalkboard set up a series of numbers in irregular sequence:



Use these for practising the gestures, counting out each compound beat, until the student has acquired ease in adapting the gesture to any binary or ternary measure.

Ex. 126.

Use note groups and continue to practice in the same manner as in exercise 125.



Make an elision of arsic and thetic gestures: This is done, in writing, by observing the horizontal group, but in practice the gesture is vertical in arrangement.

as written:



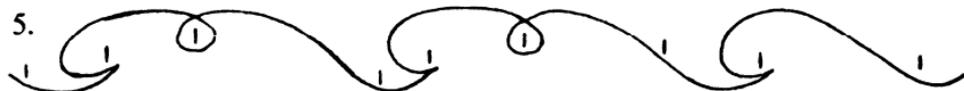
in practice:



Ex. 127.

Practice the following rhythmic patterns:

When a thesis leads to an arsis an upward wave is not used; instead a retraced hook \* motion leads to the arsis:



In conducting large groups of singers, the choir director will find that directing with both hands is more effective. The gestures will appear thus to the eyes of the conductor:



The initial arsic gestures will cross in front of the director, one hand passing slightly in front of the other. The student should practice directing both single and double handed.

*Written Chironomy*

In chant notation space does not allow for the writing of the chironomy around the compound beats. Since written study is the best preparation for conducting directly from the Liber, it is best to transcribe the piece to modern notation in order to plan the chironomy. One should draw it directly upon the music in graceful curves.

*Rules for the selection of the arses and theses of compound beats:*

1. Most of the ictuses leading to the apex of a melody tend to be arsic (not all need be). Those following the apex tend to be thetic. This rule applies especially in short incisives. The first beat in most incisives is arsic; the final cadential beat is thetic.
2. An ictus which is higher than a preceding one is usually arsic; a lower one thetic.
3. When the melodic line is so level as to make the above rules equivocal, the slope of the notes in the compound beat may be considered. That is, a podatus may take an arsic lift, or a clivis take a thesis. These slight inflections of the neume structure give arsic or thetic character to the melody line.

*Special Rules*

There are some cases which must be treated independently of the rules. Certain formulas, neumes and cadences are always handled in the same manner, regardless of their context.

- A. The salicus (not the scandicus) is always treated in arsis since its ictus is always higher than the preceding note.
- B. The high distropha, *when found in graduals*, is also treated in arsis.
- C. We usually treat the upper note of the three-note pressus group formed by a punctum and a podatus (  ) in thesis *when it receives an ictus*. (See the first syllable of the Requiem Introit.)
- D. The doubly dotted clivis or podatus is thetic as these are invariably found in cadence formulas.
- E. The well-known cadence formula which is so frequently found in the third and fourth modes is treated as follows:

When the word-accent falls on the first element of the formula that first ictus is arsic and remaining ictuses are thetic. Where there is no accent on the first ictus of the formula, the entire formula is in thesis, regardless of the context:

The image shows two rows of musical notation. Each row consists of a square notation on the left and a treble clef notation on the right, separated by an equals sign. The first row is for the word 'mé - o'. The square notation shows a neume with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space. The treble clef notation shows a melody with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space. The second row is for the word 'Dó - mi - ne'. The square notation shows a neume with four notes: a quarter note on the first space, a quarter note on the second line, a quarter note on the second space, and a dotted quarter note on the second space. The treble clef notation shows a melody with four notes: a quarter note on the first space, a quarter note on the second line, a quarter note on the second space, and a dotted quarter note on the second space. Below the treble clef notation for 'Dó - mi - ne', there is a small square notation showing a neume with three notes: a quarter note on the first space, a quarter note on the second line, and a quarter note on the second space.

- F. The very common formula:  which is found throughout the repertoire in various modes is better taken in thesis, although it is sometimes arsic.

### *Some textual influences*

As a result of the relationship between text and melody in Gregorian chant other principles are to be considered. These are of a verbal or textual nature:

1. Generally speaking, the coincidence of an *accented syllable* with the ictus lends the latter a tendency to arsis.
2. The coincidence of the *word-final* with an ictus tends to lend a thetic quality to this ictus.
3. The central syllable of a dactylic word has a neutral nature. It is distinctly non-ictic in character, and if the neume formation places an ictus on this syllable, it should be carefully studied to determine whether it is part of a generally arsic line or a thetic one. The giving of independent quality to this syllable without concern for its context will lend it importance which is contrary to its nature.
4. It can be used as a general principle that the textual influence is not as important as the unity of the incise, but an occasional word may take precedence over the pitch relationship of the ictuses.
5. Melodic inversion gives the arsis to the word accent although it is a lower ictus.

The image shows two rows of musical notation for the word 'Chrí - ste'. Each row consists of a square notation on the left and a treble clef notation on the right, separated by an equals sign. The first row is for 'Chrí - ste'. The square notation shows a neume with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space. The treble clef notation shows a melody with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space. The second row is for 'Chrí - ste'. The square notation shows a neume with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space. The treble clef notation shows a melody with three notes: a quarter note on the first line, a quarter note on the second line, and a dotted quarter note on the second space.

Ex. 128.

Taking the above rules which are given, in the first three instances, in order of importance, transcribe and write the chironomy for the following:

1. The first *Kyriës* of Mass IX.
2. The *Ite Missa Est* following Mass II-Mode 5.
3. The *Kyrie*—Mass III.
4. The *Sanctus*—Mass III.

Write the rule number above each choice of arsis or thesis.

From this point on the student must continue to use good judgment and to study various problems in chironomy.

## CHAPTER SIX

### LESSON 40

#### *Psalmody*

The spirit of the feasts of the liturgical year, in its successive seasons, is expressed perfectly in the Mass, but it is expressed with added splendour in the Hours of the Divine Office.

Psalmody is the *art* of singing the psalms and the *technique* of using the psalm-tones. A psalm-tone is a melodic formula that fits every verse of any psalm and any canticle. The form of the tune is binary, having the same outline as the psalm-verse which consists of two phrases. At the end of each phrase there is a note-formula called the *cadence*. The first of these cadences is called the *mediant* and is a half-close; it creates a temporary rest charged with suspense. The second cadence is a full-close and provides the completion. These constitute the two most essential elements in a psalm-tone: whatever else may be omitted, *a psalm-tone must have a mediant and an ending*. There is only one exception to this, namely, the first verse of the Magnificat. But in all, there are five elements, that make up a complete psalm-tone. These are: (1) the *intonation*; (2) the *tenor*; (3) the *flex*; (4) the *mediant*, or middle cadence; (5) the *ending* or final cadence. In the psalms each half or mediant cadence is indicated by an asterisk (\*).

In ancient times *Antiphons* were sung between each two verses. Now the Antiphon is sung before the psalm and repeated after the Gloria Patri. These Antiphons are written in any of the Eight Ecclesiastical Modes. Therefore, it is to be noted that there are eight Psalm-tone formulas and to these is added a ninth, the Tonus Peregrinus (a combination of the sixth and the first modes).

The tone of the psalm always coincides with the mode of the Antiphon. A number and a letter at the beginning of the Antiphon indicates the formula. The letter indicates the final note of the psalm-tone. If the final of the psalm-tone is the final of the mode, the letter is a capital; if not it is a small letter.

## LESSON 41

### *The Elements of a Psalm Tone*

The *Intonation* is the melodic link which, at the beginning of the psalm, generally connects the *end of the antiphon* with the dominant. Only the first verse of the regular psalm is sung with intonation. The intonation is, however, repeated at each verse of the evangelical canticles. (*The Magnificat*, the *Benedictus*, and the *Nunc Dimittis*.)

The *Tenor* consists of all the notes sung on the recitation note at the unison:

- (a) from the intonation as far as the mediant.
- (b) from the mediant to the termination.

The melodic position of the tenor is usually on the dominant of the mode.

The *Flex* is used when the verse is very long. It is an inflection downwards in the melody and is made on the diatonic interval next below the dominant if the step is a whole tone. If it is a semi-tone the step becomes a leap of a minor third.

The *Mediant* cadence closes the first half of the verse and generally closes on the dominant. Each psalm has its own mediant cadence, and thus there are eight of them altogether.

The *Termination* or final cadence is another melodic formula and closes the second half of each verse, ending either on the final of the mode or on another note.

### *The Classification of Cadences*

- I. (a) cadences based on one accent.  
(b) cadences based on two accents.  
(c) cadences based on one accent with preparatory notes.
- II. (a) spondaic cadences.  
(b) dactylic cadences.

*Cadences on one accent:*

- (a) *Spondaic*. This contains in every instance two notes which are considered *essential*: an accented note (Melodic accent) and an atonal note which follows it:

..... in vi - a | BI - bet\*

A monosyllable or a secondary accent can form this melodic accent.

- (b) *Dactylic*. When we substitute the tonic dactyl for the tonic spondee, we always then have *two* essential notes, one for the accent and one for the final, but between them falls the *epenthetic* note (for the atonal syllable).

The one-accent cadence (without preparatory syllables) is practically never used in final cadences except in the fourth psalm-tone. Only the mediant of the *second, fifth and eighth* psalm-tones use such a cadence:

One-accent mediant:

Cadence

Elements —————> | 2 e 1

Psalm-tone 2

ta - ti si - mi - lis | FÁ - ctus est

Elements —————> | 2 e 1

Psalm-tone 5

ta - ti si - mi - lis | FÁ - ctus est

Elements —————> | 2 e 1

Psalm-tone 8

ta - ti si - mi - lis | FÁ - ctus est

The note on which the atonal syllable is sung is called the “extra” or “unplanned-for” note. It is also called the “epenthetic” note. The word “epenthetic” is derived from the Greek “to insert.” This epenthetic note is represented by a “white” or hollow punctum.

*Cadences on two accents:*

The two-accent cadence is based on the syllabic type of two tonic spondees. It always includes, therefore, four essential elements (notes or groups). The melodic accents coincide with the *second* and *fourth* of these elements.

The *second accent* (that is, the one which is furthest from the final note) is *absolutely* and necessarily on a note *melodically higher* than the recitation note. This is, moreover, an infallible sign for recognizing a formula of two accents (mediant or termination, there is no exception to this rule).

*Important note.* The epenthesis is not necessarily the central syllable of a dactyl. There is always an epenthesis whenever the melodic accents are separated by *two syllables*. See the example below in (b) where the word-finals fall on the epenthesis.

The cadence of two accents can be found in *five different forms*:

Accents Elements	2 4	e	3	1 2	e	1
Tenor						
a)						
1. spondee spondee	Dé	-	us	mé	-	us
2. dactyl dactyl	má -	nu -	um	hó -	mi -	num
3. dactyl spondee	fí -	li -	os	ve	-	stros
4. spondee dactyl	á	-	gni	o -	vi -	um
b)						
5. word final on epenthesis:	→ ús -	que	in	sáe-	cu -	lum
→	tú -	i	Je -	rú -	sa -	lem

## LESSON 42

### *Syllables of Preparation*

When the cadence begins with a note *lower* than that of the recitation (tenor), this cadence contains *one or more syllables of preparation*. The elements of the melodic formula (notes or groups) which precede the accent are adapted to these syllables whether or not they are accented.

The final accent of the text is then always found on the second element of the melodic cadence. It is, of course, understood that the dotted note is considered to be the *first element* of these cadences. The elements are always numbered inversely from the end, as this is the way in which the text, too, must be calculated to fit the formula.

The notes or syllables of preparation are not used except in cadences of one accent (at the mediant or termination).

The student should turn now to the *Liber Usualis* (pages 113 to 117) and memorize all the psalm-tones and also learn the following rules:

1. All cadences of two accents are four-note cadences whose first note is *higher* than the recitation note.
2. All cadences of one accent are:
  - (a) cadences of two notes;
  - (b) cadences longer than these whose first note is lower than the recitation note or at the unison with it.

## LESSON 43

### *Exercises in Psalm Singing*

#### *Latin Pronunciation*

Since the singing of the psalms of the Office is a divine work—the Church and Christ praising God—it is essential that the language used should promote unity in the voicing of that praise. “The mother tongue of worshipping Roman Catholics is Latin when liturgical worship is concerned. No man cares to speak his mother tongue in a foreign accent. Respect, then, the Roman pronunciation.” (Dom Dominic Johner, “A New School of Gregorian Chant.” New York, Pustet 1914, pp. 95-98). For further legislation on the pronunciation of Latin see “*Latin According to Roman Usage*”, published by The St. Gregory Guild, Inc. 1705 Rittenhouse Square, Philadelphia, Pa.

The following rules are based on the actual pronunciation of Latin in the Province of Rome:

A—always open as in *Father*.

E—as in *Red* but more resonant, more like a in *Fare* (never with a second sound as in *May*).

I and Y—as *ee* in *Feet* (never as *i* in *Tin*).

O—as in *For*, not as in *Note*.

U—as in *Boot*, not as in *But*.

AE and OE—as simple E above.

Otherwise two consecutive vowels are pronounced separately, e.g., EI, OU, AU, EO, II.

Latin consonants which call for special attention are:

C before e, ae, oe, i is pronounced like ch in *Church*.

C before a, o, u is pronounced like c in *Cat*.

G before a, o, u is pronounced like g in *Get*.

G before e, i is pronounced like g in *Gentle*.

H is silent as in *Thomas*, except in *Mihi* and *Nihil* where it has the sound of a somewhat softened K.

J (sometimes written as I) gets the sound of the English Y but forms only one sound with the following vowel.

Y in Latin gets the sound of I.

CH is always pronounced K (even before e and i).

GN gets the sound of ny as in the English *Canyon*

PH is always pronounced F.

Th is always pronounced T.

SC before e and i gets the sound of SH.

CC before e and i gets the sound T plus CH. (Ecce.)

TI before any vowel is TSI.

XC before e and i is pronounced like K plus SH (e.g. excelsis)

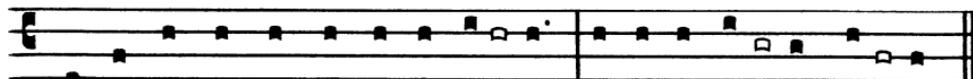
Z is pronounced with the DZ sound in the English word *Stands*.



Tone 5. *a.*

Mediant: 1 accent.

Ending: 2 accents.



Di-xit Dó-mi-nus Dó-mi-no MÉ-o:\* Se-de a DÉX-tris MÉ-is.

Tone 6. *f.*

Mediant: 1 accent, 1 preparatory syllable.

Ending: 1 accent, 2 preparatory syllables.

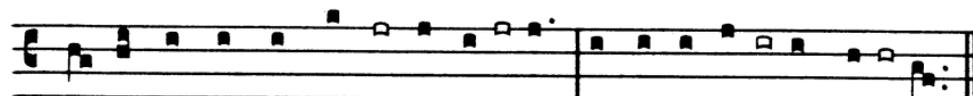


Di-xit Dó-mi-nus Dó-mi-no MÉ-o:\* Se-de a *dex-tris* MÉ-is.

Tone 7. *a.*

Mediant: 2 accents.

Ending: 2 accents.

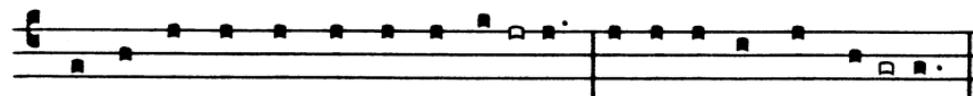


Di-xit Dó-mi-nus DÓ-mi-no MÉ-o:\* Se-de a DÉX-tris MÉ-is.

Tone 8. *G.*

Mediant: 1 accent.

Ending: 1 accent, 2 preparatory syllables.



Di-xit Dó-mi-nus Dó-mi-no MÉ-o:\* Se-de a *dex-tris* MÉ-is.

## LESSON 44

### *Singing Psalms with Unpointed Texts.*

For further practice in the singing of psalms with pointed text, see pages 135 to 220 in the *Liber Usualis*.

While the regular books make psalm singing easier by means of pointed texts, occasions may arise when one is obliged to sing from a book without this aid. To sing from unpointed text is difficult unless one is thoroughly acquainted with the psalm-tone cadences.

In such cases the accent must be *ascertained quickly before all else*, and then the proper number of syllables calculated inversely for the preparation. For practice in psalm singing without having the inflective syllables indicated, see pages 658 and 659 and also pages 1825 to 1828 in the *Liber Usualis*.

Ex. 130.

Sing all the psalms indicated on the above pages to any or all of the eight psalm-tones.

In singing, all care must be used to observe the rest at the mediant according to the Solesmes principles. In this case, it always is two counts in length, equal to the quarter-note as at the full bar in regular chants. There is one important difference, however. In psalmody there is *never* an eighth-rest pause as in a regular chant when the second phrase begins on a non-ictic note. In psalmody the rest is always equal to the quarter-rest of two simple counts, even when a non-ictic note follows.

## LESSON 45

### *Exercises in Setting a Latin Text to a Psalm-tone*

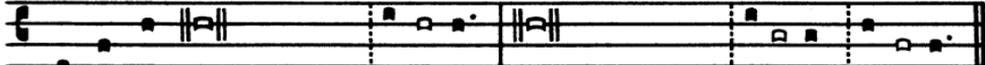
The law of the Church requires a choir to sing the Proper whenever a High Mass is celebrated. Choirmasters generally realize that for many church choirs it is practically impossible to prepare the Proper of the Sunday Mass, much less those of daily sung Masses as given in the official *Graduale Romanum*.

The problem can be solved if the choirmaster is able to divide the liturgical text into verses and set them to the Gregorian psalmodic formulas.

The following rules should be observed by one who undertakes to set texts to the psalm-tones:

1. Observe the correct accentuation of the words.
2. Divide the text into an equal number of half-verses according to the meaning of the phrases.
3. Fit the final syllable(s) of each half-verse to the mediant and final cadences with the proper cadence pointing.

*Example:* Introit—"Invocabit me" to Psalm-tone 5.a.



<p>1. In-vo-cá-bit me, et ego exáudiam é - um:</p>	<p>eripiam, eum et glorificábo eum: longitúdine diérum adim-</p>	<p>plé-bo e - um</p>
<p><i>Ps.</i> 2. Qui há-bi-tat in ad- jutório Al-tís-si-mi</p>	<p>in protéctione Dei caeli.....</p>	<p>cóm-mo-rá-bi-tur</p>
<p>3. Gló-ri-a Patri et Fílio, et Spiritui Sán-cto, nunc et sé-m-per</p>	<p>Sicut erat in princípio et et in saécula saecu-</p>	<p>ló-rum. A - men.</p>

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