

The Simple Melody

*Ave Regina caelorum**vj*

Queen of the heavens, we hail thee, † Hail thee,
 La-dy of all the Angels; Thou the dawn, the door
 of morning Whence the world's true Light is ri-sen:
 Joy to thee, O Virgin glorious, Beau-ti-ful beyond
 all other; Hail, and farewell, O most gra-cious,
 In-ter-cede for us al-way to Je-sus.

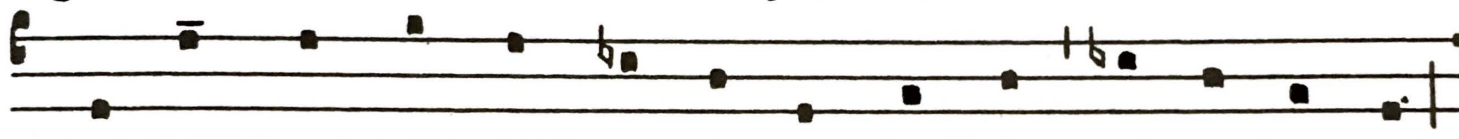
℣. Vouchsafe that I may praise thee, O holy Virgin.

℟. Give me strength against thine enemies.

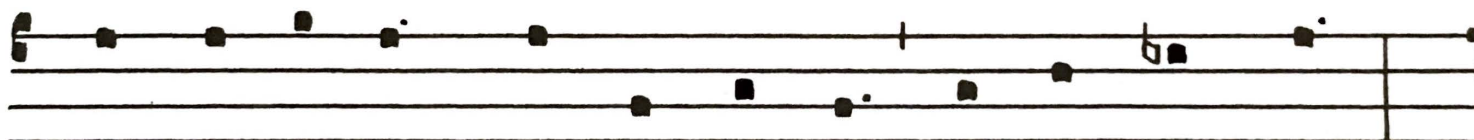
The Simple Melody

*Regina caeli laetare**vj*

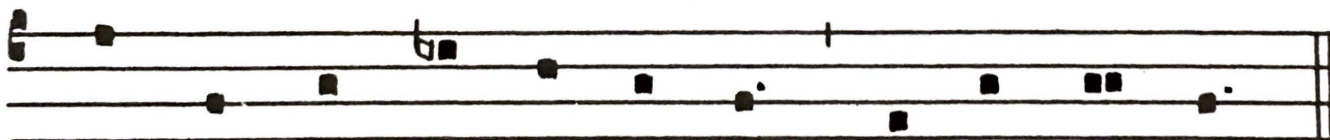
O Queen of heaven, † be joyful, al-le-lu-ia;



Because he whom so meetly thou barest, al-le-lu-ia,



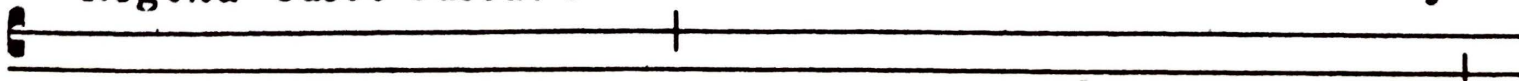
Hath a-ri-sen, as he promis'd, al-le-lu-ia:

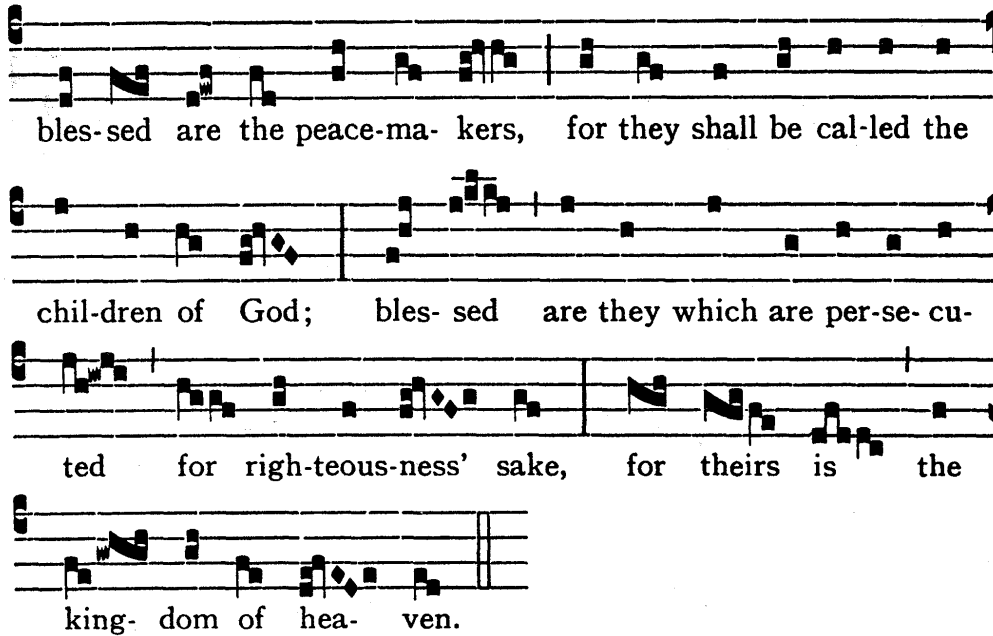


Pray for us to the Fa-ther, al-le-lu-ia.

Another Melody

From Codex 601, Lucca, Twelfth Century

*Regina caeli laetare**i*

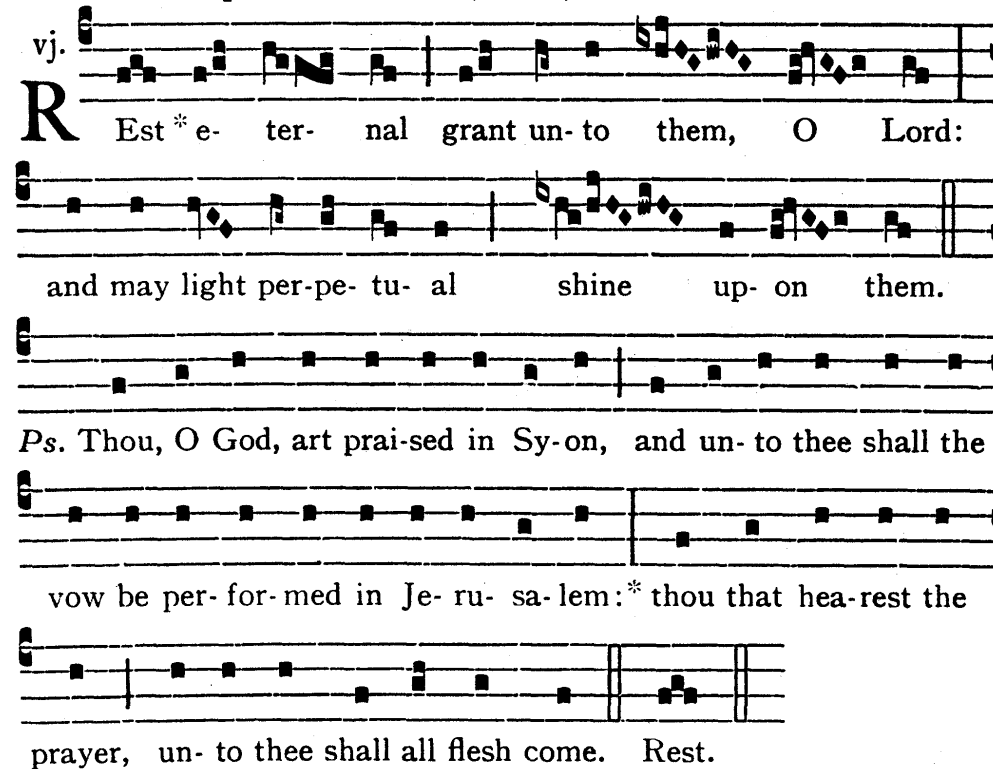


bles-sed are the peace-ma- kers, for they shall be cal-led the
 chil-dren of God; bles- sed are they which are per-se- cu-
 ted for righ-teous-ness' sake, for theirs is the
 king- dom of hea- ven.

November 2

ALL SOULS

(according to the Roman Use) †

INTROIT *Requiem eternam* (G.H.P.)


vj.
R Est *e- ter- nal grant un-to them, O Lord:
 and may light per-pe- tu- al shine up- on them.
Ps. Thou, O God, art prai-sed in Sy-on, and un-to thee shall the
 vow be per-for-med in Je- ru- sa- lem:* thou that hea-rest the
 prayer, un- to thee shall all flesh come. Rest.

† The Introit, Offertory, Sanctus, Agnus & Communion are reprinted, by the kind permission of the P. & M.M.S., from *Mass for the Dead* according to the Salisbury Use. This book can be obtained (price 2/-) from the Faith Press.

EASTER DAY

INTROIT *Resurrexi* (G.H.P.)

iv.

I Am ri- sen * and am still with thee, al- le-
 lu- ya: thou hast laid thine hand up- on me, al-
 le- lu- ya: thy know-ledge is too won- der- ful and
 ex- cel- lent for me, al- le- lu- ya, al- le- lu-
 ya. *Ps.* O Lord, thou hast search- ed me out and known me: *
 thou know- est my down- sit- ting, and mine up- ri- sing. Glo- ry
 be (1). I am ri- sen.

GRADUAL *Haec dies* (G.H.P.)

ij.

T His is the day * which the Lord hath
 made: we will be joy- ful

The Ordinary of the Mass

for Sundays in Advent & Lent

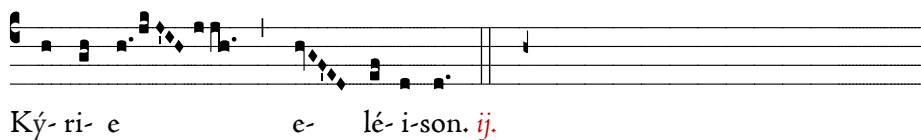
I
B Y-ri-e * e- lé-i-son. *iiij.*



Chrí-ste e- lé-i-son. *iiij.*



Ký-ri-e e- lé-i-son. *ij.*



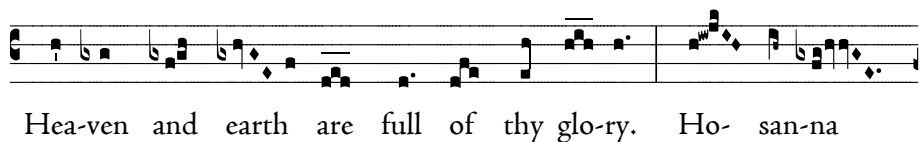
Ký-ri-e * ** e- lé-i-son.



v
h O-ly, Ho-ly, Ho-ly, Lord God of hosts.



Hea-ven and earth are full of thy glo-ry. Ho- san-na



in the high-est! Bles-sed ☩ is He that com-eth in the name



of the Lord. Ho- san-na in the high-est!



V
O Lamb of God,* that tak-est a-way the sins
of the world, have mer-cy up-on us. O Lamb of God,*
that tak-est a-way the sins of the world, have mer-cy
up-on us. O Lamb of God,* that ta-kest a-way the
sins of the world, grant us thy peace.

I
B E- ne- di- ca- mus Do- mi- no. **R̄.** De- o
gra- ti- as.

GUIDE TO SINGING CHANT

This collection uses the traditional square notation, and includes the rhythmic markings of the classic Solesmes editions. For a detailed explanation, consult the introduction to the *Liber usualis* or any one of several chant textbooks. The following guide, which follows the classic Solesmes interpretation, is necessarily brief.¹

Notes and Groups of Notes

Traditional chant notation uses various types of individual notes and groups of notes. Each note, either alone or in a group, receives a single, *equal pulse*, regardless of its shape. The classic Solesmes method does not recognize different *proportionate note values* (half-notes, sixteenth-notes, etc.) among the different shapes.² The basic individual pulse can be considered the equivalent of an eighth note in modern music. It may be stretched by the use of various *rhythmic markings* (see below).

Of the individual notes, the most basic are the *punctum* ■ and *virga* †. These are combined to form groups of notes, called *neumes*, which are sung in consecutive order. For the *clivis* †■, the first and higher note is sung first, followed by the second, lower note. For the *podatus* ■†, the bottom note is sung first, followed by the top note. These two-note groups may describe an interval of a second, third, fourth, or fifth.

The three-note groups include the *torculus* ■■, for which the three notes are sung consecutively, the middle note always being the highest. For the *porrectus* ■■, the extended diagonal element represents the progression of two descending pitches from one end to the other, while the higher single note at the end is sung third in the series. The *climacus* †◆, uses a series of smaller notes. Each *rhombus* receives the same standard pulse, and the shape merely indicates the downward progression of the notes. For groups of three or more notes, any of the constitutive intervals may describe a second, third, or fourth (rarely larger).

Repeated single notes in proximity are customarily rendered as a single note of proportionate value: two punctums ■■ (*bistropha*) equal a note two pulses in length; three punctums ■■■ (*tristropha*) equal three pulses. The same applies to neumes that contain repeated notes, like the *pressus* †■. Though repeated notes are treated as a single composite tone, the passage of the individual notes may be marked by a slight swelling of the voice (*crescendo*).

The final note in a two- or three-note group may sometimes appear smaller than normal †. This small note is a *liquescent*, and is used for

¹ For this guide, I have borrowed freely from the work of Dr. Lila Collamore.

² This method follows the classic Solesmes interpretation, which is equalist. Some theorists do recognize proportionate values in the manuscript notation.

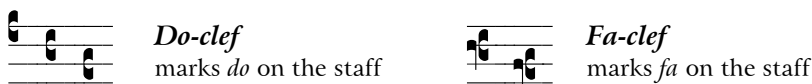
Latin syllables whose final consonant is voiced (*l, m, n, j*, etc.) or whose vowels are treated as a diphthong (*au*). It is rendered by singing the regular notes of the group on the vowel (*a*, in the case of *au*), and closing to the voiced consonant or auxiliary vowel on the liquescent note. Some conductors advocate closing to the auxiliary for the entire value of the liquescent note, and an unusually warm acoustic might call for this. Others may find it excessive, and will prefer to wait until roughly halfway through the note before closing to the auxiliary. When the liquescent takes the consonant *t*, it is best to treat it as a normal note. The liquescent note receives the same rhythmic pulse as any other note.



Additional neumes with special rhythmic properties appear below. Beginning singers need not be overwhelmed by the terminology, but they should learn to recognize the basic shapes and how to sing them. (See the *Table of Neumes*, p. 177)

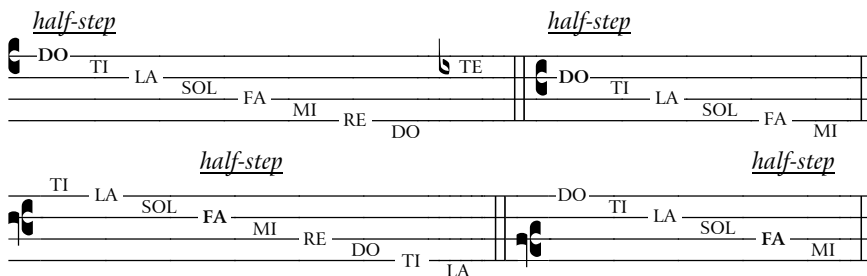
Staff and Clef Signs

Chant is notated on a *four-line staff*. Notes fall on lines and spaces, as they do on the modern five-line staff, and moving from a line to a space represents the movement of one degree in the scale, at the interval of either a whole step or a half step. The staff can be extended by the use of *ledger lines*.

The chant staff accommodates melodies of varying range by using two types of moveable *clefs*:



Clef signs are placed first on every line of chant. They mark the position of either *do*  or *fa*,  on the staff (and thus the position of the semi-tones, or half-steps, in a diatonic scale), and from these the singer determines the relative positions of all the other degrees in the scale. In longer pieces, the range might shift part way through the piece, and may require a *clef change*. The new clef appears following a double bar, and *do* is repositioned accordingly. The various placements of the different clefs can be confusing, but they are necessary to keep the majority of notes for a given melody on the staff. In time, with consistent use of *solfeggio* (*do-re-mi*), finding the relative position of notes on the different clefs will become second nature.



Other notational signs include the *flat*, *natural*, and *custos*:



flat sign

creates *te* (*ti*-flat)
lasts for word or incise,
whichever is smaller

natural sign



cancels



custos

cue to the first pitch of
the next line

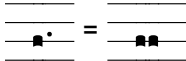
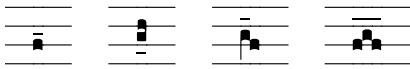
The only *accidental* in chant is the one flat on *ti*, which lowers that tone a half step (to *te*). The flat remains in effect until the end of the word or until the next barline, whichever comes first. The natural sign is used to cancel the flat, if necessary.





The *custos* (or *guide*) appears at the end of every line of chant. It is not a note, but a visual cue for the first pitch on the next line.

Rhythmic Markings and Expressed Notes


Most characteristic of the classic Solesmes method is its use of special *rhythmic markings*. These markings are not present in the chant manuscripts (though they are sometimes inferred), but are added as an aid to singers in order to achieve an artful and coherent rendering of the chant melodies.

As we have said, individual notes receive the same rhythmic value, irrespective of their shape. However, notes can be *expressed* in several different ways, which may affect their relative *length*:

1. by the addition of a *dot*:  *i.e.* two pulses
2. by the addition of a *horizontal episema*: 
3. in the context of a *special neume*:


<i>quilisma</i>		sung as	
<i>salicus</i>		sung as	


The most fundamental rhythmic marking is the *dot*, which doubles the length of the note it follows (whether punctum, virga, or rhombus), giving it two pulses instead of one. Dotted notes often precede a barline, in which case they receive a slight relaxation (*ritardando* and *diminuendo*). Those that appear in the middle of the phrase may mark the end of a sub-phrase, and also may receive a slight relaxation of the tone; however, this is followed by a re-energizing of the tone on the dot, to propel the voice into the rest of the phrase.


The *horizontal episema*  affects the sound of the note by adding *expression*. Such expression is best understood as a slight pressure and lengthening (as in the description of the *quilisma* and *salicus* below). It is *not* an accent, as understood in modern music. It is *not* a doubling of the note value. It is much more nuanced and subtle, and should never affect the overall rhythmic flow of the melody. Often, beginning singers adopt too rigorous an interpretation that does, in effect, double all the notes marked with a horizontal episema. It might be more fruitful for beginners to wait to include episemas until the melody itself, in its rhythmic integrity, has been well absorbed.

The amount of expression given by the horizontal episema depends on its context. It chiefly affects the note it is over (in the case of a *podatus*, the first note of the group). However, as with the *quilisma* and *salicus*, the horizontal episema should never be rendered rigorously or mechanically. Expressed notes of all types may need to be prepared by a slight anticipation, and their effect may need to linger by a slight reluctance to return to tempo. The musical and textual context, the shape of the phrase, and rules of good taste will, with practice, guide their ultimate interpretation.

Longer episemas extending over two or more notes affect all the notes, but with decreasing strength. The first note receives the most obvious expression, and each subsequent note less expression. Long episemas at the ends of phrases are most marked; those in the middle of the phrase less so, and in this case, the final note of the group generally should return to the regular tempo.

The *quilisma*  is a special note; as customarily rendered, it gives expression to the note preceding it (a slight pressure and lengthening). Otherwise, the *quilisma* itself is sung like any other note. Despite appearances, it is *not* treated as a vocal trill.³

The *salicus*  is a special neume; it can be recognized by the vertical stroke that marks the middle note of the group (the same as an *ictus mark*, described below, but in this context, it is called a *vertical episema*). Like the *quilisma*, the *salicus* is rhythmically modified, with expression given to the note marked with the vertical episema.

Except as part of a *salicus*, the *vertical episema* (*ictus mark*)  does not affect the rendering of the notes to which it is attached, either through length or stress. As discussed below, it is added purely as a guide to ensure proper grouping of musical pulses into two- and three-note rhythms.

³ The *Liber usualis*, in its guide to interpretation, hints at the possibility of a trill, but recommends this more practical rendering “if one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others.” Most conductors consider this very good advice.

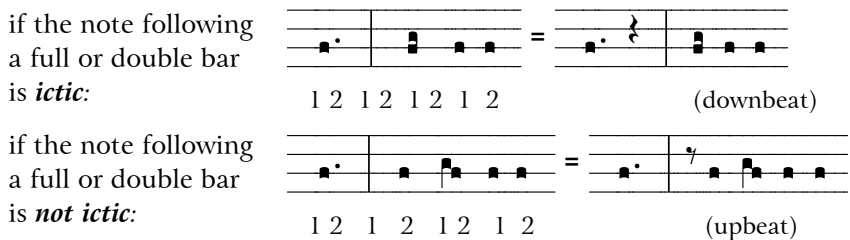
Barlines

Chant is not measured; its notes fall into unequal groups of twos and threes. *Barlines* in chant mark the ends of various types of phrases:



Full and double bars mark the end of a significant phrase. They are treated as full stops and preceded by a slight *ritardando*. Half bars mark less significant sections; breath may be taken, but the rhythm should not be significantly interrupted. Quarter bars mark shorter musical phrases. The rhythm should not be interrupted, and breathing, if needed, should steal time from the note preceding the barline.

Full barlines also serve as musical *rests*. Following the barline, time is added using rests that are equal in value to either a single or double pulse (where the punctum receives a single pulse, equivalent to an eighth note). The value of the rest depends on the rhythm of the phrase following the barline. If the first note of the next phrase receives an ictus, it is treated as a *downbeat*, and is prepared by two pulses (quarter rest). If the first note of the next phrase does not receive an ictus, it is treated as an *upbeat*, and is prepared by one pulse (eighth rest). This affects counting as follows:



In a psalm recitation, the next known ictus following the full or double bar may be many notes away. *Counting back* (described below) may yield a result that seems especially counterintuitive, or that contradicts the textual rhythm in a particularly unnatural way. In this case, the conductor is free to add the value of rest that seems most natural.

It is important that the note before a full or double bar (invariably a dotted note) be given its full value. Singers can enhance the sense of cadence at these points by singing into the barline, placing any final consonant on it, or even slightly after it.

The *asterisk* * is generally used to signal the end of an *intonation* (the opening phrase of a piece, usually sung by a cantor) and the entrance of all the singers. Some conductors treat the asterisk as a full or double bar, always adding a rest after it. However, in cases where the note

before the asterisk is not dotted or lengthened in some other way (e.g., the first *Kyrie* from *Mass I*, page 46), it may be better not to add time, but to keep the rhythm flowing, and have the singers enter as if they had already been singing. Experience will judge whether this is practical.

Plainsong Rhythm

Nothing is more characteristic of the classic Solesmes method, nor has been the source of more scholarly controversy, than the topic of *plainsong rhythm*. Even a cursory discussion is beyond the scope of this guide, but a thorough understanding of the Solesmes rhythmic method is essential for the proper and artful singing of chant.⁴

Of basic consideration is the proper arrangement of notes into two- and three-note groups, which form the basic pattern of “beats” in chant rhythm. The beginning of each group receives the rhythmic *ictus*, or touching point. Of itself, the *ictus* is purely *organizational*, and indicates *no qualitative change* in the rendering of the note—not emphasis, not lengthening. The basic rhythmic groups of twos and threes are further combined to form larger groups that either tend to rise (*arsis*) or fall (*thesis*). It is up to the conductor to express this pattern of rise and fall. See a more detailed method for a complete discussion of chant conducting (*chironomy*).

The *musical ictus* may or may not correspond to a *textual ictus*, the strong syllable of the word. This subtle interweaving of the musical and textual *ictus* is the defining characteristic of classic Solesmes rhythm, and once grasped, it is the key that unlocks the magic of plainsong.

As a practical matter, the proper marking of the rhythmic *ictus* is invaluable for keeping a schola together and moving forward at a steady, deliberate pace. Within this firm, ictic framework, the rhythmic markings (horizontal episemas and special neumes) provide subtle, supple points of relaxation and expression to the melody. Conductors and singers both need to know the exact placement of the *ictus* and how to find it, when it is not marked.

⁴ Consult one of the following:

Gajard, Joseph. *The Rhythm of Plainsong According to the Solesmes School*. New York: J. Fischer and Bro., 1945; reprint ed., Richmond, VA: Church Music Association of America, 2007.

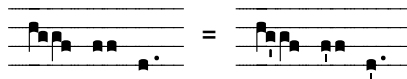
Mocquereau, Dom Andre. *A Study of Gregorian Musical Rhythm (Le Nombre Musical Gregorien)*. Volume 1. Solesmes, trans. Aileen Tone, 1989; reprint ed., Church Music Association of America, 2007.

There are four ways to *find the musical ictus*, which are presented in order of precedence:

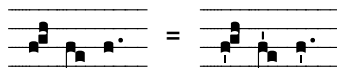
1. as indicated by the *ictus mark*:



2. as it falls at the *beginning of a long or doubled note*:



3. as it falls on the *first note of a neume*:



4. by counting *backward by twos* from next known ictus:

written:

A-ve verum Corpus na-tum de Ma-rí- a Vírgine:

known, using rules 1-3:

A-ve verum Corpus na-tum de Ma-rí- a Vírgine:

added, counting back by twos:

A-ve verum Corpus na-tum de Ma-rí- a Vírgine:

Conductors may need to modify this rule for the sake of musical sense, or to preserve a good ensemble. They must also determine how much of this information they want to provide to their schola, or how much they want to rely on conducting alone to communicate the rhythm.

Order of precedence means, for instance, that a note marked with an ictus takes precedence over the first note of a neume; the first note of a double note also takes precedence over the first note of a neume; etc.

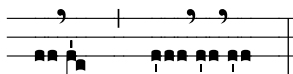
Marking all the ictuses helps the conductor and singers see the groups of twos and threes that form the basis of chant rhythm. This is further reinforced by *counting out* the resulting patterns, beginning with *one* on the ictus, followed by *two* and, as necessary, *three* on the non-ictic notes. Just as *solfeggio* reinforces the relative pitches of a melody, counting instills a clear sense of its underlying rhythm.

Repercussions

For groups of repeated notes that appear consecutively and slightly separated, the second group receives a fresh impetus, called a *repercussion*, which should mark, but not interrupt, the flow of the sound. The same effect applies when a group of repeated notes precedes a

neume, or when it precedes the same note marked with a vertical episema. Some cases of repercussion follow:

1. on a new ictus:



2. before a new neume:



The *repercussion* is best rendered subtly. Should the effect prove too strong when sung by the whole group, the conductor might want to assign the task of rendering the repercussions to only a few singers.

Modal melodies

Chant melodies are *modal*, and each is given a modal classification (which appears as a Roman numeral on the first line of each chant), based on one of the eight ecclesiastical modes.⁵ These eight modes correspond to the first four modes in the ancient Greek system, with each of the four appearing in two forms, either *authentic* or *plagal*, depending on the range of the melody (higher or lower, respectively) and the prevailing *dominant* (or *tenor*) of the scale. The *final* (or *tonic*) of the mode is usually the last note of the chant, and gives the mode its tonality.

Ecclesiastical mode	Greek mode	Final	Dominant	
I and II	Dorian	RE	I: LA	II: FA
III and IV	Phrygian	MI	III: TI (DO)	IV: LA
V and VI	Lydian	FA	V: DO	VI: LA
VII and VIII	Mixolydian	SOL	VII: RE	VIII: DO

Modes are most easily understood as they correspond to scales played on the white keys of a piano, starting on D (Dorian), E (Phrygian), F (Lydian), and G (Mixolydian). This exercise shows how modal scales are characterized by their arrangement of whole steps and half steps, which fall in different places depending on the starting note, but it is only for demonstration. In practice, modal scales can be sung starting on any pitch. Chant does not have key signatures like those of modern music. The modal classification, and the pattern of whole and half steps it implies, is the only tonal information given. Chant notation represents *relative* pitch only, not *absolute* pitch.

For this reason, it is essential that beginning students of chant use the classic *solfeggio* system (*do-re-mi*) when learning a new melody, always remembering that *do* is *moveable*, and corresponds to whatever pitch is chosen. It is up to the conductor to choose the absolute pitch for *do* (or
















⁵ The corpus of Gregorian chant employs additional modes, but they do not appear in this collection.

for the *final* of the mode), based on the melodic range of the piece, and how it falls within the vocal range of the singers.

Although the eight ecclesiastical modes do not correspond to the major and minor scales of modern music, each features either a major or minor third, and can be described as *major* (V–VIII) or *minor* (I–IV). With practice, singers can begin to recognize the special *character* of each of the modes, including certain characteristic melodic gestures.

Table of Neumes

The following table lists the most basic notes and groups:

	punctum		virga
	podatus (pes) bottom note sung first		clivis higher note sung first
	torculus all notes are of equal value, sung consecutively		porrectus three notes, the first two at either end of the diagonal
	climacus all notes, including the small <i>rhombus</i> , are of equal value, and are sung consecutively		
	bistropha (distropha) repeated notes sung as a single note of double length		tristropha repeated notes sung as a single note of triple length
	pressus repeated notes sung as a single note of double length		quilisma middle note of a three-note group; the note before is expressed
	scandicus all notes are of equal value		salicus the last <i>two</i> notes form a podatus; the note marked with the ictus is lengthened when the first interval of the <i>salicus</i> is a 5th, the <i>first</i> two notes form the podatus; the note marked with the ictus is lengthened
	liquescent notes pronounce a diphthong (a-u) or voiced consonant (l, m, n, j, etc.) on the small note		

PREFACE.

At the present day, two notations are in use for the Plainsong melodies: the square traditional notation, and its modern transcription on the five-line staff; we give them side by side.


A musical notation must represent *melody* and *rhythm*. The melodic signs, or notes, show the relative pitch of the sounds; rhythmic signs help to indicate their length and the rhythmic movement of the melody.

I. The melodic signs or neums.

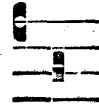

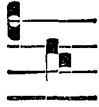

1. Their different forms.

A. SINGLE NOTES.

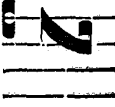

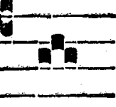

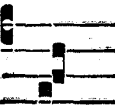




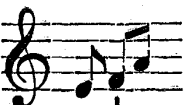
a. <i>Square punctum</i>	■	d. <i>Apostropha</i>	◆ = ■
b. <i>Diamond note</i>	◆	e. <i>Oriscus</i>	■ = ■
c. <i>Virga</i>	┘	f. <i>Quilisma</i>	≡

All these have the value of a single beat = 

B. NEUMS OF TWO NOTES.

<i>Podatus</i> <i>or Pes</i>			<i>Clivis</i>		
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C. NEUMS OF THREE NOTES.

<i>Porrectus</i>			<i>Torculus</i>		
<i>Scandicus</i>			<i>Climacus</i>		
<i>Salicus</i>					

D. NEUMS OF MORE THAN THREE NOTES.

<i>Porrectus flexus</i>		<i>Torculus resupinus</i>	
<i>Pes subbi- punctis</i>		<i>Climacus resupinus</i>	

E. LIQUESCENT NEUMS.

<i>Epiphonus, or Liquescent Podatus</i>		<i>Liquescent Torculus</i>	
<i>Cephalicus, or Liquescent Clivis</i>		<i>Ancus, or Liquescent Climacus</i>	

2. Duration and value of the notes.

In themselves, all the notes in Plainsong, whatever their shape, and whether they occur singly or in groups (neums), are worth one single beat : the indivisible *unit of time*, that can be represented in modern notation by a quaver. This idea of the equal value of each note is very important, for it is the basis of rhythm.

Two signs may occur to change the length of a note :

a) **the dot** (•), which *doubles* the length of the note it follows, giving it the value of a crotchet :

b) **the horizontal episema** (—), which may affect a single note or a whole group, and indicates a slight lengthening of the note or of all the notes of the group.

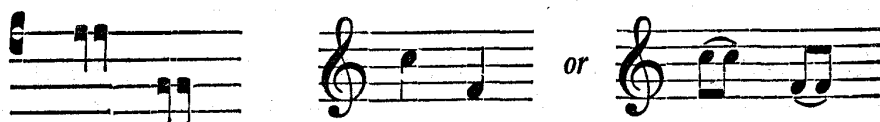
When the horizontal episema affects the last note or notes of a section or member (see below) it indicates nothing but the slight lengthening just mentioned; but if it affects a note or group *within* the section or member, it adds, as a rule, a shade of expression; in this case it is principally an expression mark.

Neither the dot nor the horizontal episema in themselves are marks of intensity.

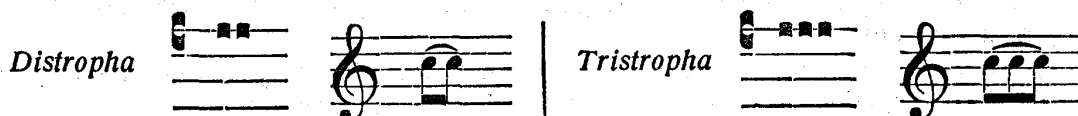
N. B. — **The vertical episema** (') has of itself absolutely no connection with length or intensity; it is purely a rhythmic sign, that is sometimes added to show the smallest steps of the rhythm or the rhythmic ictus that will be described below.

3. Remarks on some of the preceding notes or groups.

1. The *virga* is often repeated; it is then called a *bivirga* or double virga, represented in modern notation by a crotchet or two tied quavers.

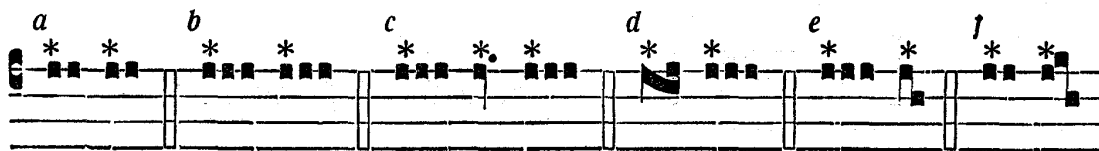


2. The *apostropha* never occurs singly; it is found in a group of two (*distropha*), or three (*tristropha*), or even more.

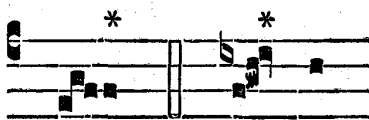


Formerly these notes were distinguished by a slight impulse or inflection of the voice. In practice, less skilful choirs are advised to sing the whole group of notes as one; though there may be a slight *crescendo* or *decrescendo* as the case may be. The ideal would be a light repercussion, as it were a fresh layer of sound, on each *apostropha*.

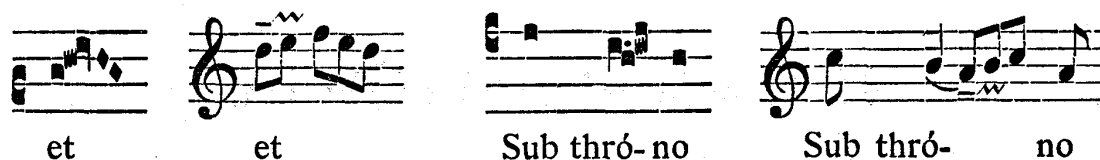
A repercussion is always necessary on the first *apostropha* of each group (*strophicus*); ex. : *a, b, c, d*; also on the first note of the following group when on the same degree of the scale; ex. *e, f*.



3. The *oriscus*, a kind of *apostropha*, ends a group on the same degree of the scale as the preceding note or a degree above: it should be sung lightly.



4. *Quilisma*. This jagged note is always preceded and followed by one or more other notes; its value is no less than that of others; but it is prepared for by a well-marked *ritardando* of the preceding note or group. When a group precedes the *quilisma*, the first note of that group is lengthened most, and the first note of a *podatus* or *clivis* is usually doubled, ex. below: *Sub thrōno*.



5. *Podatus*. Two notes, the lower coming first.

6. *Porrectus*. Three notes; the first and second at the two ends of the broad oblique stroke.

7. *Scandicus, climacus*. These two groups can be formed of three, four, five or more notes, without change of name.



8. *Salicus*. Not to be confused with the *scandicus*. It is marked in the Solesmes books by a vertical episema under the last note but one. Like the *scandicus*, it can be formed of more than three notes; but there is always an ictus on the note before the last.

9. *Flexus* (means : turned down). The neums are thus described which, normally ending on a higher note (e. g. the *porrectus*) are *inflected* or turned downwards by a further note.

Resupinus (turned up). Describes neums that, normally ending on a lower note (*torculus, climacus*), are *turned upwards* by a further note.

Subpunctis. Describes neums that, ending with a *virga*, are followed by diamond notes; if there are two of these, the neum is *subbipunctis*; if three, *subtripunctis*; and so on.

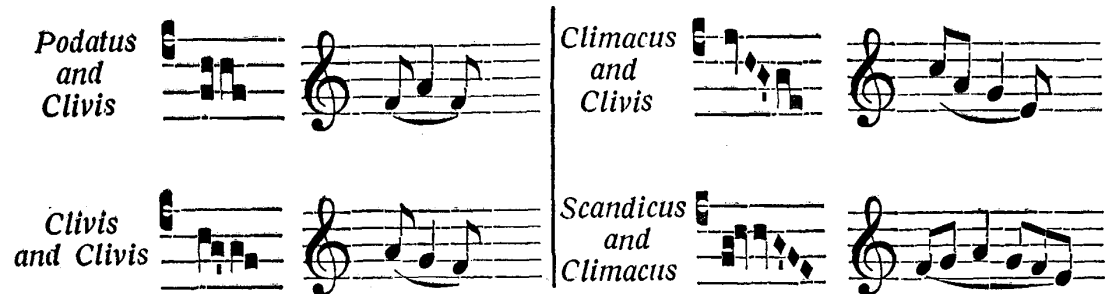
10. *Liquescent notes*. These are printed in smaller type. They occur where two vowels form a diphthong, or at the junction of certain consonants : to indicate that they must be sung lightly and carefully pronounced.

11. *Pressus*; two notes occurring side by side on the same degree of the scale, the second of which is the first of a group. This may happen in two ways :

a) by a *punctum* preceding the first note of a *clivis* :



b) by the juxtaposition of two neums, the last note of the former being on the same degree as the first of the latter :



The two notes side by side are combined, and sung as one of double length; the ictus falling on the earlier of the two.

II. General principles of rhythm.

i. Rhythm and the elements that compose it.

Rhythm, St. Augustine says, is "the art of well-ordered movement"; and Plato, "the ordering of movement". Essentially, then, rhythm is ordered movement; it results from that process of synthesis by which all and each of the

The Eight Gregorian Modes

a handy booklet by Jonathan M. Kadar-Kallen

Modes & Singing Chant

The Arabic numeral in front of the first staff of a chant tells what mode the piece is in. However, this information is useless to the singer, unless he knows something about the modes used in Gregorian chant. This booklet is therefore meant to help in acquiring at least a basic understanding of these.

Firstly, each mode has certain theoretical characteristics, which it is helpful to have committed to memory, namely :

The Final – or tonic : the note on which chants in that mode end

The Tenor – or dominant : the reciting note for the psalm tone of that mode ; this note is usually also prominent in the melodies of chants of that mode

The Ambitus – or compass : this is a generalization about the range of notes usually used in chants of that mode ; it is different from most people's conception of a musical "scale" in that the final/tonic is not necessarily the lowest note in the ambitus

Secondly, each mode has also aspects which are more easily found out through experience of singing a number of pieces :

Typical Melodic Formulas – many musical gestures occur more frequently within the context of a particular mode or group of modes

Affect – or mood : this seems to me a hard aspect to pin down, although it definitely is there ; although some books try to make generalizations about the affect of each mode, others avoid the subject

The Logic of the 8 Modes

In modern music, the scales used are typically the ones ending on Do (major) or La (minor). Chant on the other hand uses neither of these ; instead, its modes have as finals **Re, Mi, Fa, and Sol**. It is interesting to note that between these two systems, all the regular solfège notes are covered except for Ti. This is due to the fact that Ti is an unstable pitch, as it can be altered to Te.

At one time, there were considered to be only four modes, corresponding to the four finals mentioned above. These were called in **Latin** : Protus, Deuterus, Tritus, and Tetrardus ; or in **Greek** : Dorian, Phrygian, Lydian, and Mixolydian.

Later, each of these four modes was split into a pair of two separate but related modes. The modes of each pair still shared the same final, but were now differentiated by tenor and especially ambitus as well. Based on ambitus, a mode which uses the octave of notes starting on the final is known as an **Authentic** mode, whereas one which uses the octave of notes starting a fourth below the final is termed a **Plagal** mode. These modifiers are generally added to the Latin names : authentic protus, etc. ; however, in Greek although the authentic modes still go by their old names, the plagal modes add the prefix **hypo-** to signify that they use the lower range.

With this knowledge of the authentic and plagal versions of the original four modes, the eight modes used by Gregorian chant can now be understood : modes **1 & 2** are the authentic and plagal versions of protus ; **3 & 4** are deuterus, **5 & 6** are tritus, and **7 & 8** are tetrardus. As a rule, the tenors of the authentic modes are a **fifth** above the final ; however, due to the instability of Ti, the tenor of mode 3 has moved to Do. Once the tenor of each authentic mode is known, the tenor of each related plagal mode may be remembered as being a **third** lower ; however, again due to the instability of Ti, mode 8 actually has a tenor of Do.

On the opposing page are shown several tables summarizing the information that has been given so far. The remainder of the booklet then presents each mode individually, including also lists of representative pieces in each mode from all genres of Mass proper, as well as lists of pieces in each mode that can be found in well known ordinaries.

Summary Tables

(arranged by final)

Family Names :

Mode		Latin	Greek
1 & 2	Re	Protus	Dorian
3 & 4	Mi	Deuterus	Phrygian
5 & 6	Fa	Tritus	Lydian
7 & 8	Sol	Tetrardus	Mixolydian

***Authentic modes :** The octave of ambitus starts on the final

Mode		Ambitus	Tenor (a 5 th above the final)
1	Re	Re—Re	La
3	Mi	Mi—Mi	Fi > Do
5	Fa	Fa—Fa	Do
7	Sol	Sol—Sol	Re

****Plagal modes :** The ambitus starts a 4th below the final

Mode		Ambitus	Tenor (a 3 rd below the Auth. tenor)
2	Re	La—La	Fa
4	Mi	Ti—Ti	La
6	Fa	Do—Do	La
8	Sol	Re—Re	Fi > Do

*Mode 1 is called Authentic Protus or Dorian, etc.

**Mode 2 is called Plagal Protus or Hypodorian, etc.

1. Dorian
f *

2. Hypodorian
f *

3. Phrygian
f

4. Hypophrygian
f

5. Lydian
f *

6. Hypolydian
f *

7. Mixolydian
f

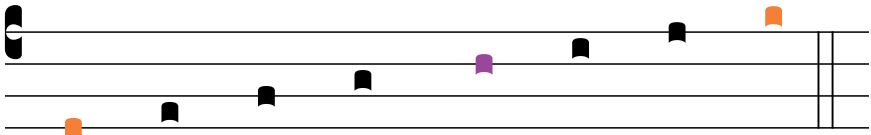
8. Hypomixolydian
f

* Under certain conditions, the B is flatted in modes 1, 2, 5, and 6.

Mode 1

Latin : Authentic Protus

Greek : Dorian



Re Mi Fa Sol La Ti Do Re

Final : Re

Tenor : La

Ambitus : Re – Re

Representative Pieces

Introsits : Gaudeamus omnes, Rorate caeli, Gaudete

Graduals : Universi, Ecce quam bonum, Sciant gentes

Tracts : x

Alleluias : Laetatus sum, Ego sum pastor, Virgo Dei Genitrix

Sequences : Victimae paschali, Veni Sancte Spiritus, Dies irae

Offertories : Jubilate Deo universa, Super flumina, Ascendit Deus

Communions : Amen dico vobis, Dominus dabit, Beata viscera

From the Ordinary :

Credo IV

Mass IX (Cum júbilo) : Kyrie

Mass XI (Orbis factor) : Kyrie, Agnus Dei

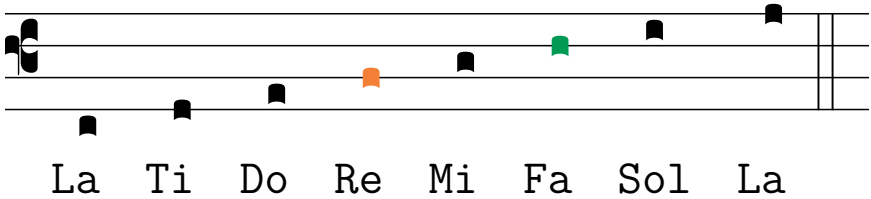
Mass XVII (In dom. Advent. et Quad.) : Kyrie A

Notes :

Mode 2

Latin : Plagal Protus

Greek : Hypodorian



Final : Re

Tenor : Fa

Ambitus : La - La

Representative Pieces

Introsits : Dominus dixit, Salve Sancta Parens, Cibavit eos

Graduals : Requiem, Haec dies, Angelis suis

Tracts : Qui habitat, Deus Deus meus, Domine non secundum

Alleluias : Dies sanctificatus, Veni Sancte Spiritus, In exitu Israëel

Sequences : Stabat Mater

Offertories : Ad te Domine, Laudate Dominum, Vir erat

Communions : Jerusalem surge, Dominus Jesus, Vovete

From the Ordinary :

Credo : x

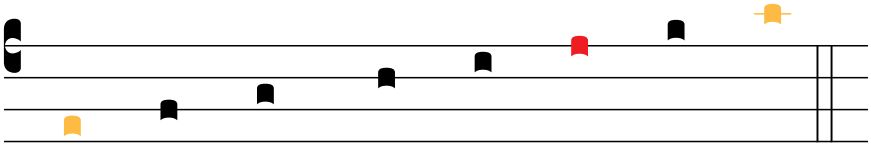
Mass XI (Orbis factor) : Gloria, Sanctus

Notes :

Mode 3

Latin : Authentic Deuterus

Greek : Phrygian



Mi Fa Sol La Ti Do Re Mi

Final : Mi

Tenor : Do

Ambitus : Mi – Mi

Representative Pieces

Introsits : Dignus est Agnus, In nomine Jesu, Deus Israël

Graduals : Adjutor in opportunitatibus, Exsurge Domine,

Tracts : x [Eripe me Domine

Alleluias : Domine Deus salutis, Veni Domine, In te Domine

Sequences : x [Cum esset desponsata

Offertories : Deus tu convertens, Benedictus sit,

Communions : Qui meditabitur, Scapulis suis, Gustate et videte

From the Ordinary :

Credo : x

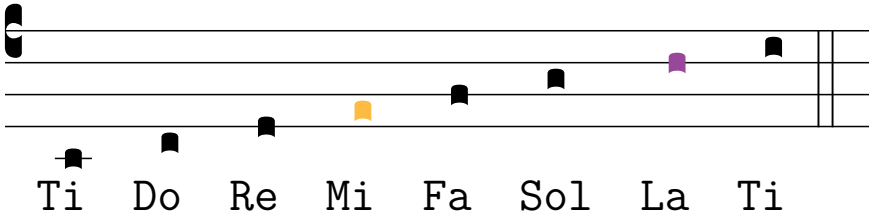
Mass II (Fons bonitatis) : Kyrie

Notes :

Mode 4

Latin : Plagal Deuterus

Greek : Hypophrygian



Final : Mi

Tenor : La

Ambitus : Ti – Ti

Representative Pieces

Introsits : Judica me, Nos autem, Resurrexi

Graduals : Benedicta et venerabilis, Tenuisti manum

Traçts : x

Alleluias : Excita Domine, Post partum, Oportebat

Sequences : x

Offertories : Laetentur caeli, Tui sunt caeli, Confirma hoc Deus

Communions : Benedicimus Deum, Acceptabis, Memento verbi

From the Ordinary :

Credo I, II, V, and VI

Mass I (Lux et origo) : Gloria, Sanctus, Agnus

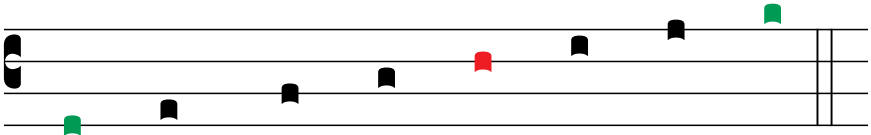
Mass XVIII (in feriis Adv. et Quad.) : Kyrie

Notes :

Mode 5

Latin : Authentic Tritus

Greek : Lydian



Fa Sol La Ti Do Re Mi Fa

Final : Fa

Tenor : Do

Ambitus : Fa – Fa

Representative Pieces

Introsits : Laetare Jerusalem, Circumdede runt me, Ecce Deus

Graduals : Christus factus est, Viderunt omnes, Misit Dominus

Traçts : x

Alleluias : Assumpta est

Sequences : x

Offertories : Populum humilem, Sanctificavit, Reges Tharsis

Communions : Tu manda sti

From the Ordinary :

Credo III

Mass VIII (De Angelis) : Kyrie, Gloria

Mass IX (Cum jubilo) : Sanctus, Agnus

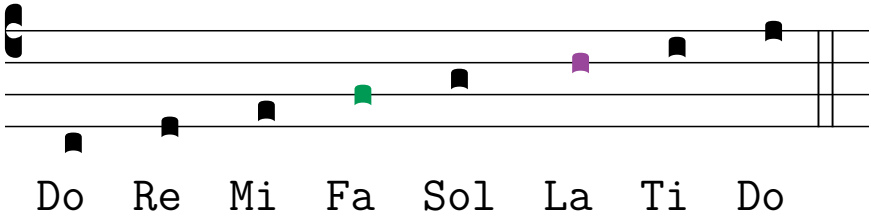
Mass XVII (In dom. Advent. et Quad.) : Sanctus, Agnus

Notes :

Mode 6

Latin : Plagal Tritus

Greek : Hypolydian



Final : Fa

Tenor : La

Ambitus : Do – Do

Representative Pieces

Introsits : Quasimodo, Requiem, Omnes gentes

Graduals : x

Traçts : x

Alleluias : Domine in virtute

Sequences : x

Offertories : x

[In splendoribus

Communions : Dicit Dominus, Honora Dominum,

From the Ordinary :

Credo : x

Mass VIII (De Angelis) : Sanctus, Agnus

Mass XVII (In dom. Advent. et Quad.) : Kyrie B

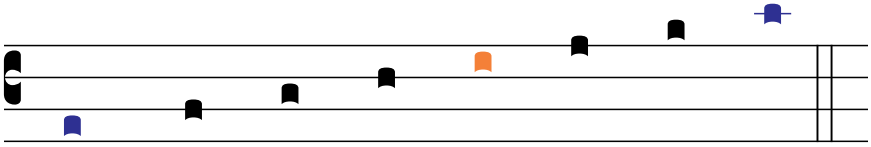
Requiem Mass : Kyrie

Notes :

Mode 7

Latin : Authentic Tetrardus

Greek : Mixolydian



Sol La Ti Do Re Mi Fa Sol

Final : Sol

Tenor : Re

Ambitus : Sol – Sol

Representative Pieces

Introsits : Puer natus est, Viri Galilaei, Populus Sion

Graduals : Laetatus sum, Liberaſti nos, Audi filia

Tracts : x

Alleluias : Multifarie olim, Caro mea, Pascha noſtrum

Sequences : Lauda Sion

Offertories : x

[Dicite pusillanimes

Communions : Factus est repente, Unus militum,

From the Ordinary :

Credo : x

Asperges me

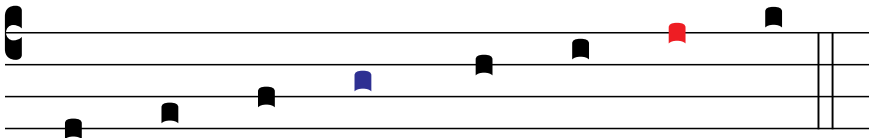
Mass IX (Cum jubilo) : Gloria

Notes :

Mode 8

Latin : Plagal Tetrardus

Greek : Hypomixolydian



Re Mi Fa Sol La Ti Do Re

Final : Sol

Tenor : Do

Ambitus : Re – Re

Representative Pieces

Introsits : Ad te levavi, Dum medium silentium, Spiritus Domini

Graduals : x

Tracts : Absolve, De profundis, Commoviſti

Alleluias : Oſtende nobis, Benediſta ſit, Conſitemini Domino

Sequences : x

Offertories : Ave Maria, Immittet Angelus, Precatus eſt

Communions : Gloriosa, Reſponſum, Pater ſi non poteſt

From the Ordinary :

Credo : x

Vidi Aquam

Maſs I (Lux et origo) : Kyrie

Notes :

OFFICE PSALM TONES

from the Liber usualis, with various termination formulae

intonation flex mediation

I

D or *D2*

f

g *g2* *g3*

a *a2* *a3*

II

III

b *a* *a2*

g *g2*

IV

g *E*

IV alt

c

A *A** *d*

cf. LU p. 730

V

VI

VI alt

VII

a *b*

c *c2* *d*

VIII

G *G** *c*

per.