

The Pulse of Music

A Beginner's Guide to
Singing
Gregorian Chant
Notation, Rhythm
and
Solfeggio

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ISBN: 1453768769

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Singing Gregorian Chant Notation

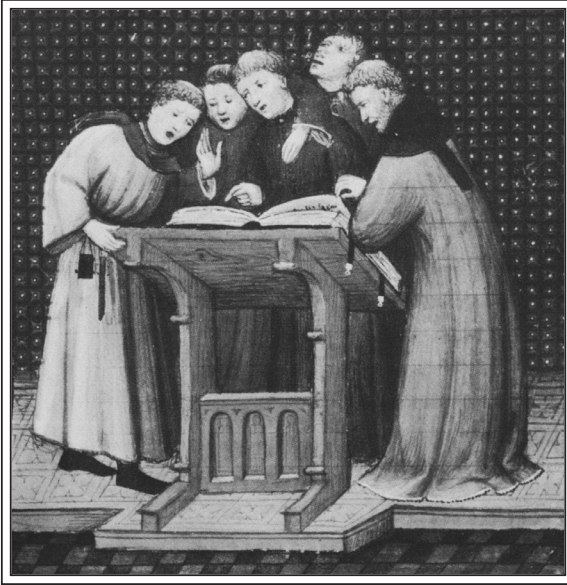


The notes of chant,
how they appear on the page
and what they mean.

This
little book
is dedicated to
staff and
all the members of
The Church Music Association
of
America
for all the good that they do.

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The *Musica Sacra* website at www.musicasacra.com has a long list of chant book resources that may be downloaded on the internet. They also are publishing and reprinting books on the subject. Their “An Idiot’s Guide to Square Notes” by Arlene Oost-Zinner and Jeffrey Tucker is not to be missed.

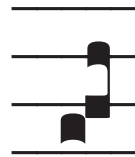
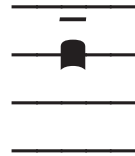
This short book is an effort to quickly outline and explain the simple system of writing and reading chant. Prior to organization of the writing of chant into this form there were squiggled signs above words that were the first attempts to preserve the oral tradition of sung chant.

We hope that this book serves to answer questions, give you confidence and encourages you to study further the music of the Church.

A Brief Overview of Chant Notation

- The foundation of modern written music notation
- Easier to read than modern notation
- Takes less space on the page than modern notation.
- Chant is made up of small groupings of organized notes
- Each group has a different and consistent purpose
- Music staff covers just the range of the human voice
- There are only four lines in the staff
- Notes are always directly above the vowel that is sung
- There are only two clef signs
- There is only one sign, a flat, that alters the pitch of a note
- All chant may be written with the same note, a neume
- Neume groupings organize notes over their word syllables

Singing Gregorian Chant Rhythm



|

All notes in chant are sung in the same flowing motion.

We explore the four ways in which the flow is temporarily suspended and the way this is notated in the music.

I'm before the dot,
before the quilisma,
above the vertical episema in a salicus,
above or below the horizontal episema,
and anywhere at the director's discretion.

Who am I?

I'm the "Note That May Be Lengthened."

Chant Rhythm

Chant was passed down by word of mouth. All notes are sung at the same even speed until the director of the schola indicates a note that is to be held for a longer length than a normal note. For centuries there was no clear way to indicate these holds. These held notes are what constitute the rhythm of chant.

These are moments of suspension of time.

The practice of marking notes on a staff of four lines has long been the standard. in chant This tells what pitches to sing, but not how long to hold the notes that are commonly stretched.

Different systems were tried, but none caught on. Some were vague, some were so exact that they caused chant to be sung in a metric, unnatural manner.

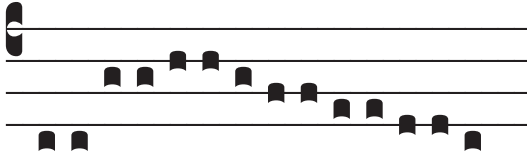
It is not clear why a simple system was not adopted. There is conjecture that this was a way of withholding information, as a form of job security. Only people in the know were able to lead the chants and indicate which notes were lengthened.

The monks of Solesmes came up with a system that some feel is overly restrictive. Recently some are shifting to thinking that this was not a move to restrict the performance of chant but instead to free up the hold others had on chant, and to make singing of it accesible.

Rhythm



Notes in chant are not all
sung one after the other
like a clock ticking.



Chant was memorized and passed down from one generation to the next, totally unwritten for many years. Then church fathers decided it was time to get it on vellum and eventually, on paper.

Chant notation shows only the order of the pitches to be sung.

The above is a very familiar folk song.

By looking at these notes, someone who had never heard this song would sing:

TwinkletwinklelittlestarhowIwonderwhatyouare.

All in a row, like a clock ticking.



Twinkle, twinkle, little star



how I wonder what you are.

Sing this.



Twinkle, twinkle, little star



how I wonder what you are.

We can tell you exactly how you have sung this.

Without hearing you sing it.



Twinkle, twinkle, little star



how I wonder what you are.

You stretched two notes, held them longer than other notes.

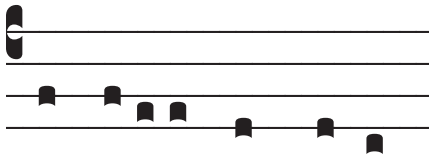
That's rhythm.

Why did you sing it that way? Because that's the tradition.

Gregorian Chant has its own traditions of held notes, but until the early 1900's, there was no general agreement on how to show this on paper.



Twinkle, twinkle, little star



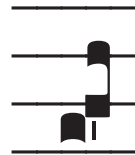
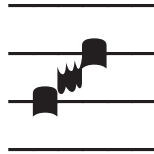
how I wonder what you are

Gregorian Chant was the first written music.

In chant, all notes are sung without pause, to a regular pace like drops of water.

But some notes are stretched out, lengthened. There are now four common ways to show this.

Lengthened chant notes.



Dot



Twinkle, twinkle, little star



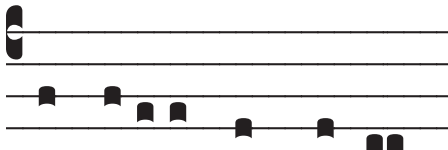
how I wonder what you are.

How can we indicate which note is to be lengthened?

Scribing two notes close together?



Twinkle, twinkle, little star



how I wonder what you are.

This does not work, as the practice when singing chant is to pulse repeated notes on the same syllable. Here you would get: "ah-ahr."

Dot



Twinkle, twinkle, little star



how I wonder what you are.

Note that there is a period at the end of the above sentence.

Dot



Twinkle, twinkle, little star

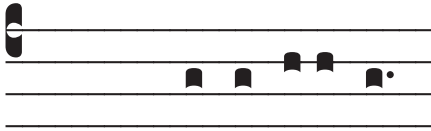


how I wonder what you are.

Let's put a period after the last note.

Hold that note twice as long as a normal note.

Dot



Twinkle, twinkle, little star

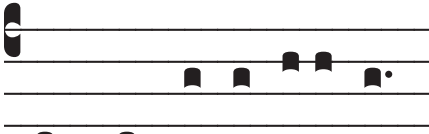


how I wonder what you are.

And let's add a period, or dot, at the end of the first line, where singers always hold the note when singing this folk tune.

Hold the note exactly the length of two regular notes.

Dot



Twinkle, twinkle, little star



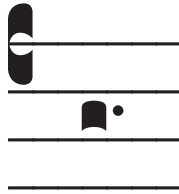
how I wonder what you are.

This is one of the simple ways that the rhythms, the lengthening of a note or groups of notes, are communicated when writing chant music.

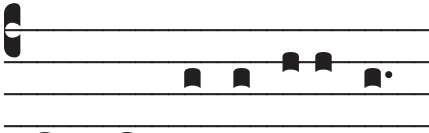
The dot doubles the length of a note.

The length of the other three “hold” signs is determined by the director.

Dot



Dot doubles the length of the note which precedes it.



Twinkle, twinkle, little star



how I wonder what you are.

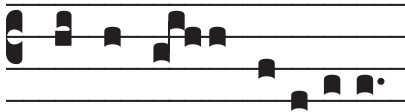
Signs that alter the length of a note in chant are always in the same place in relation to the note it affects.

The dot is always after the note that it affects.

Samples



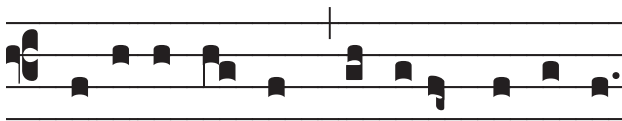
Ky- ri- e, e- le- i- son



de ma-nu pecca-toris.



fu- it vol-un-tas e- o-rum.



Be- a- ti om- nes, * qui ti- ment Dominum.

It is a good to mark, above the staff, all notes that are to be lengthened.

Dot



Some chant music will show a dot after the last note, some will not. Most last notes will be lengthened, dot or not.

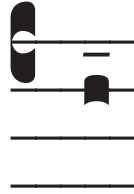
A bit of history:

It is universally understood that the last note of a chant should be lengthened.

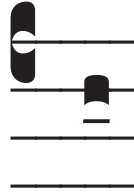
But French monks, in their versions of chant books, decided to use the dot to indicate a lengthening of the last note, and any other note that is traditionally lengthened in singing.

The dot designating the “hold” was created.

Horizontal Episema



or



Horizontal Episema lengthens the note below or above it.

Horizontal Episema - Expressive Time Alterations



Playing for opera singers is tough work because opera singers hold some notes out longer than they are written.

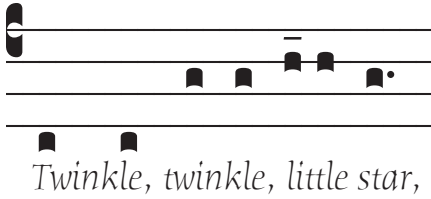
They do this to emphasize the word they are singing or the beauty of the note.

Chant is also sung this way.

Sing the line above and hold "lit" as long as you like.

It is entirely up to the singer when chanting alone, and to the director when a group is singing, how long this note will be held and sung.

Horizontal Episema - Expressive Time Alterations



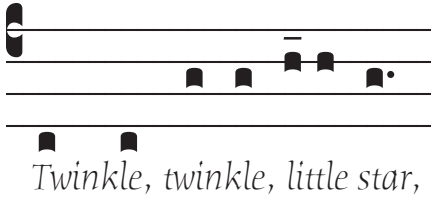
How long this note will be held and sung?

We do not know how long it will be held, but we can predict how it might be sung.

It's an expressive device, so you can expect that that it will also either:

1. Get louder.
2. Get Softer.
3. Bloom the sound, later called a *Messa di Voce*.
4. Stay the same - but this is not as common as 1 and 2.

Horizontal Episema - Expressive Time Alterations



When a note marked with a horizontal episema is sung, time is suspended for a moment, as if a grandfather clock suddenly hesitates in the middle of the night.

This is a stretching of the length of the singing of the note.

Often, cellists do this when playing chords under a melody note, since it takes time to get across all the strings and then play the melody note on the highest string.

The next note immediately returns to the original tempo.

All four signs that lengthen chant notes suspend time.

Horizontal Episema - Expressive Time Alterations



Here the singer pauses on two notes. It is very common to find Horizontal Episemas scattered throughout Chant scores.

They affect only the note that they are placed above or below, as shown above.

These held notes step out of time, giving chant much of its timeless character.

Counting in Chant

Modern music

Modern music is built on repeated patterns that are consistent throughout a piece of music.

1 2 3 4 1 2 3 4 or 1 2 3 1 2 3 1 2 3

4/4 and 3/4 time are the most common time signatures for modern music.

Chant

Chant does not emphasize the first beat. And the pattern of notes is quite different.

1 2 1 2 1 2 3 1 2 1 2 3

Chant can, and will, alternate 1-2 and 1-2-3 note patterns.

Counting in Chant

A musical staff with a treble clef. The melody consists of six notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), and E4 (quarter). The notes G4, A4, and B4 have horizontal lines above them. The notes A4 and G4 have horizontal lines below them. The notes F4 and E4 have horizontal lines below them. Below the staff, two square notes are shown: one on the first line and one on the second line.

Twinkle, twinkle, little star,

Chant is made up entirely of groups of two or three notes.

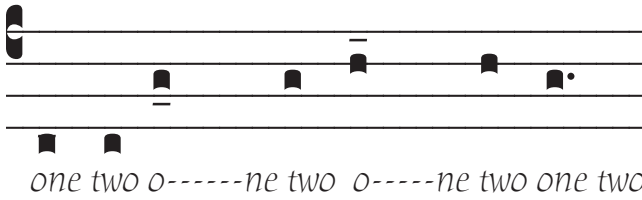
A musical staff with a treble clef. The melody consists of six notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), and E4 (quarter). The notes G4, A4, and B4 have horizontal lines above them. The notes A4 and G4 have horizontal lines below them. The notes F4 and E4 have horizontal lines below them. Below the staff, two square notes are shown: one on the first line and one on the second line.

one two one two one two one two

You will find that at some rehearsals you will sing the notes with “one”, “two” and “three” instead of the words.

How do you verbally count a lengthened note?

Horizontal Episema - Expressive Time Alterations



When singing counted numbers for chant, you stretch the sound of the word out to the full length of the note.

one two o-----ne two o-----ne two one two.

Time, the clicking of the clock, is suspended for a moment.

Avoid falling into the trap of counting ONE two or one two three, with a downbeat. Chant is not counted or sung in this manner. Rather one leads to two and two to three. A technique to avoid falling into this trap is to sing and say one with a W. Wone. Emphasis the sound of the "W", and your chanting will be smooth as you lean forward in movement.

Keeping chant moving is very important. The more it moves, the more expressive can be the sound of the notes that suspend time. Always go strictly back into time after a suspended moment.

Samples



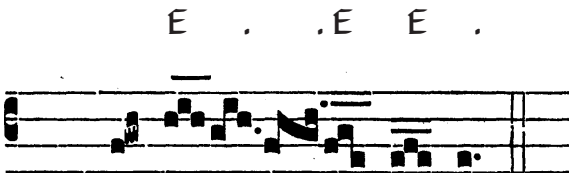
ri, et San-cti



nam Chri-sto me- o.



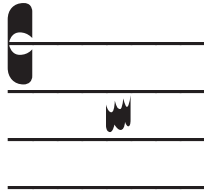
alle- lú- ia. *Ps.* Memén-to, Dó-mi-ne, David :



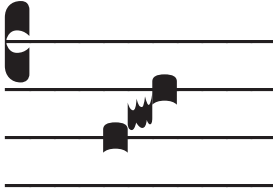
T. P. Al-le- lú- ia.

Any notes under or over a horizontal episema are held.

Quilisma

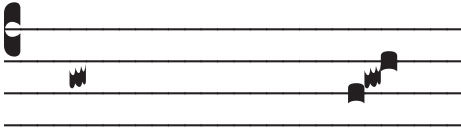


As used:



Quilisma lengthens the note before it.

Quilisma - Expressive Time Alterations



Quilisma

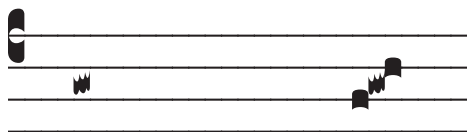
Quilisma in use.

o-----ne two three

The squiggly Quilisma tells you to lengthen the note before it, then to sing the Quilisma note and all following notes at tempo.

[all assignment of counts depends upon
the count pattern of the chant]

Quilisma - Expressive Time Alterations



Quilisma

Quilisma in use.

Only the dot will lengthen a note exactly to twice the length of a normal note.

All other signs that indicate the lengthening of a note, including the Quilisma, only tell the singer that this note may be lengthened. You must watch the leader of the group to determine how long the note will be.

However, the larger the singing group, especially newer groups just learning chant, the more the chance that extended length notes will be exactly double length, just like dotted notes.

Still, be sensitive to the gestures of the director. Always follow the director carefully.

A Squiggle "w" is used to mark the Quilisma.

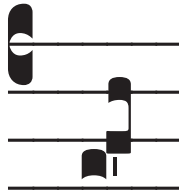
ti-bi : gló-ri- am re- gni tu- i di-

Below is a transcription of this chant in modern notation.

Comm.
2.

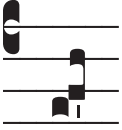
Ontra spem * in spem cré-di dit, ut
fī- e-ret pa- ter multá- rum gén- ti- um,
se-cúndum quod di- ctum est e- i.

Salicus



A Vertical Episema lengthens the note above it.

It is always the second note of an ascending three note neume group.

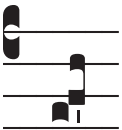


Ictus or Salicus?

Caution:

The vertical line, called a Vertical Episema, is used frequently to indicate the “ictus”. The “ictus” serves to assist the conductor in leading the choir using what is called Chironomy, a method of conducting unique to chant. The Ictus designates a note that is a “1”.

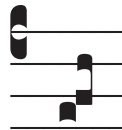
The only time that the vertical episema line indicates a lengthening is when it appears below the second note of three note neume, made up of a single neume followed by a podatus, two neumes that are connected by a vertical line. Only the second neume, directly about the vertical episema, is lengthened.



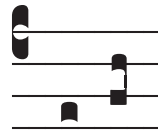
Salicus



No Salicus
Ictus



No Salicus
No Ictus



No Salicus
Ictus

Samples

Graduale. Ecce sacérdos magnus. [32].

I.

A L-le- lú-a. * ij.

∩. Christo con-fi- xus sum cru-ci : vi-

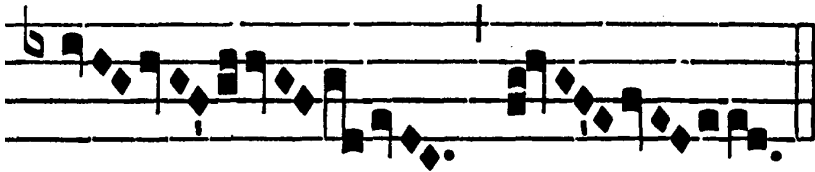
vo e- go, jam non ego, vi-rit ve- ro

in me * Chri-sus.

Only the three groupings in boxes are examples of the Salicus in this chant.

A small vertical line under a neume that is not part of an ascending three note group is a silent indication of the grouping of notes into groups of 2 and 3.

An "S" can now join our markings "Q", "." and "E".



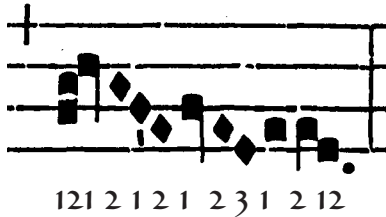
The matter of counting chant can be complex.

We can give you a simple introduction.

This chant will be our example.

Counting

Starting at the end.



To determine the suggested counting, start at the end and count backwards to the first Ictus. (the vertical episema mark when it is not being a Salicus) The Salicus is rare, so you will find that most vertical markings are the Ictus.

The Ictus is always a 1.

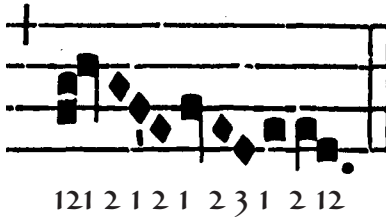
The dotted note is counted 1-2.

Other lengthened notes, the Quilisma, the Salicus and Horizontal Episema count as single note, but when speaking the numbers or singing them you stretch it out saying TW-----
-----O instead of TWO for example.

This preserves the numeric structure of the chant.

Counting

Starting at the end.



The fifth note has an *Jctus*. This is an indication that this note is always a "1".

There is a rule that you never, ever move an *Jctus* hat is printed in the music.

Some phrases can start on 2 after a half or full line observed as a rest.

So now speak the numbers of this one in rhythm, even as a clock.

Instant Chironomy on Two Pages

Conducting Chant.



x

Thesis

x

Arsis

Chironomy is the art of conducting chant in connected circles and arcs, small for groupings of 1 2, and larger for groupings of 1 2 3. Waves of motion.

You sing at the x.

Facing the director, the Arsis is on the right, Thesis on your left. Arsis for impulse or lift, Thesis for rest or fall.

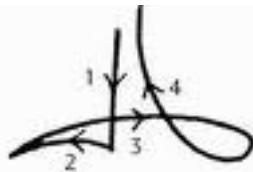
1. A circle, for 1 2, is enlarged for 123.
2. The Arsis and Thesis may be repeated.
3. The Thesis is a loop or multiple arcs off to your left.
4. The hand moves back to your right for the next Arsis.

Chant conducting is always horizontal and level, patterns going left and right only. Modern conducting which is up and down, left and right.

CHIRONOMY



MODERN



*Instant Chironomy on Two Pages**Conducting Lengthened Notes.*

The traffic light is out and a policeman is waving people through an intersection.

He's making a gesture in a circle that tells us "C'mon, c'mon!," just as the circles in Chironomy move chant forward in stream of flowing notes.

But then, the gesture changes, telling you to stop, to suspend moving forward, and wait in anticipation of moving on.

That's exactly how a conductor conducts lengthened notes.

During this suspension of movement, the manner the conductor holds you back will also tell you how to sing the suspended note.

Punctum Mora



When a dot is not just a dot.

When a dot appears on the last note it means the note is longer, and also tells you to let it die away as you sing it.

In that instance it is called a Punctum Mora, the Dying Note.

This appears quite often.

Sing it: >

Punctum Mora



Variants

Some directors will see the two final notes as notated above, and add a dot to the second note from the end, to match the one that is already there.

Sometimes they will mark it in your score. Sometimes they will just conduct it and expect you to follow them.

Often directors will ritard the end of a chant.

Always follow the conductor. It is considered bad form by some to question the director's decision to lengthen notes.

Aside from the dot, other lengthenings are up to the director's discretion as far as placement and duration.

Interpretation

Let's repeat: It is considered bad form by some to question the director's decision to lengthen notes.

Why? Consider the following chant:

Offertorium. Glória et honóre. [2].

Comm.

3.

F

Ruméntum Chri-sti sum, * dénti-bus besti- á- rum

mo- lar, ut pa-nis mun- dus in- vé- ni- ar.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. Above the staff, there are several markings: a large 'F' at the start, a '3.' above the first measure, and an 'E' above the final measure. The second staff continues the melody. Above the second staff, there are markings: 'e e E e' under the notes 'é', 'é', 'E', and 'é' respectively, and '...' under the final note 'ar.'. The lyrics are written below the staves.

Look carefully and you will find that the suggested notations made above the chant staff warn of markings in the printed score. In addition we have made other markings which indicate more lengthened notes, additional dots or lower case "e" markings for horizontal episemas.

A director may choose to do this or sing it as printed.

Follow the director.

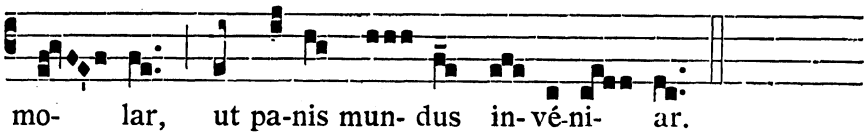
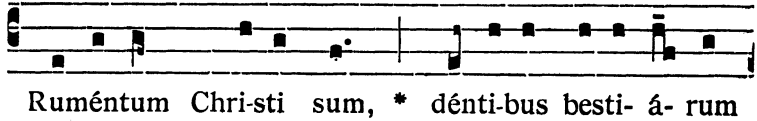
Learning Chant

Adding the words.

Offertorium. Glória et honóre. [2].

Comm.

3.

F

I am the wheat of Christ;
 may I be ground by the teeth of beasts,
 that I may be found pure bread.

Adding the words to a learned melody can be an astonishing thing. In this case, the Latin words are a bit familiar, but to see the translation the first time can be a revelation.

Learning Chant

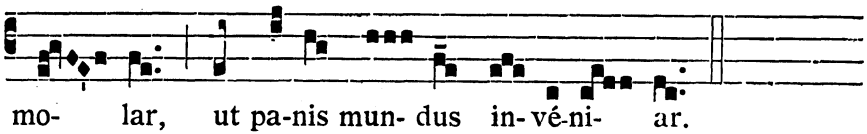
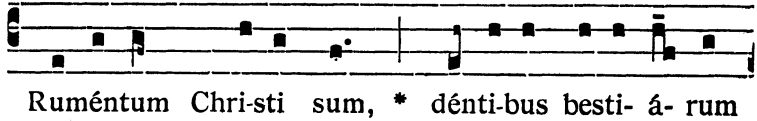
Breathing.

Offertorium. Glória et honóre. [2].

Comm.

3.

F



These are a few of the instructions that may be given to the cantor singing “sum” at the end of the first phrase.

1. Decrescendo and breathe.
2. Decrescendo and do not breathe, and go on.
3. Crescendo on “sum” and breathe.
4. Crescendo on “sum” without breathing and go on.

The schola may be asked to do the same on “lar”.

It seems impossible for a schola to sing all of this in one breath, but staggered breathing solves the problem. Just be sure not to breath in the usual places.

Some directors insert breaths, others do not. Like the length of a held note, placing breaths is part of the musical interpretation of the director.

The following pages of chant are taken from *The Parish Book of Chant*, published by the Church Music Association of America. They are included here with the permission of the CMAA.

This is a book that you should have in your library. Samples of Marian chants printed here are but a small part of what is included. It is an excellent book for a Schola to own.

Visit the website of the CMAA for more information and many books of chant and about chant for downloading and purchase.

www.musicasacra.com

Please, consider joining this organization as a member.

HYMNS AND CHANTS IN HONOR OF
THE BLESSED VIRGIN MARY

21. SALVE REGINA (Simple Tone), Votive Antiphon post Pentecost

V

S

Alve Re-gí-na, * ma-ter mi-se-ri-córdi-æ, Vi-ta, dul-
cé-do, et spes nostra, salve. Ad te clamá-mus, éx-su-
les, fí-li-i Hevæ. Ad te suspi-rá-mus, geméntes et flen-
tes in hac lacrimá-rum valle. E-ia ergo, Advo-cá-ta
nostra, illos tu-os mi-se-ri-córdes ó-cu-los ad nos con-
vér-te. Et Je-sum, be-ne-díctum fructum ventris tu-i,
no-bis post hoc exsí-li-um osténde. O cle-mens:
O pi-a: O dulcis Virgo Ma-rí-a.

22. SALVE REGINA (Solemn Tone)

I

S Al- ve, * Re-gí- na, mater mi- se-ri-córdi- æ:

Vi- ta, dulcé- do, et spes nostra, sal- ve. Ad te

clamá-mus, éxsu-les, fí-li- i He-væ. Ad te suspi-rá-

mus, geméntes et flen- tes in hac lacrimá-rum valle.

E- ia ergo, Advocá- ta nostra, illos tu- os mi-se-ri-

córdes ócu-los ad nos convér- te. Et Je- sum, bene-dí-

ctum fructum ventris tu- i, no- bis post hoc exsí- li- um

os-ténde. O cle- mens: O pi- a: O dul-

cis * Virgó Ma-rí- a.

23. SALVE REGINA (Solemn Tone, Monastic Use)

I

S Al- ve, * Re- gí- na, ma- ter mi- se- ri- córdi- æ:

Vi- ta, dulcé- do, et spes nostra, sal- ve. Ad te

clamá- mus, éxsu- les, fí- li- i He- væ. Ad te suspi- rá-

mus, geméntes et flentes in hac lacrimá- rum val- le.

E- ia ergo, Advo- cá- ta nostra, il- los tu- os mi- se-

ri- cór- des ócu- los ad nos convér- te. Et Je- sum, be-

ne- dí- ctum fructum ventris tu- i, no- bis post hoc exsí-

li- um osténde: O cle- mens: O pi- a: O

dulcis * Virgo Ma- rí- a.

24. ALMA REDEMPTORIS MATER, Votive Antiphon Advent–Feb. 2

V

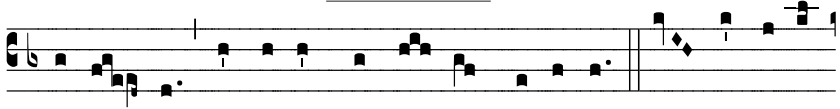
A L-ma * Redemptó-ris Ma-ter, quæ pérvi-a cæ-li
 porta manes, Et stella ma-ris, succúrre cadénti súrge-
 re qui cu-rat pópu-lo: Tu quæ genu-ísti, na-tú-ra mi-
 rante, tu-um sanctum Ge-ni-tó-rem: Virgo pri-us ac po-
 sté-ri-us, Gabri-é-lis ab o-re sumens illud Ave, pecca-
 tó-rum mi-se-ré-re.

Holy Mother of our Redeemer, thou gate leading to heaven and star of the sea; help the falling people who seek to rise, thou who, all nature wondering, didst give birth to thy holy Creator. Virgin always, hearing that *Ave* from Gabriel's lips, take pity on us sinners.

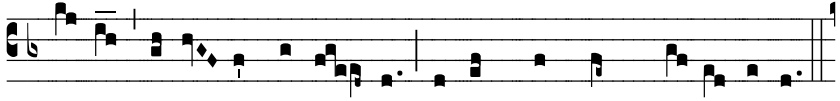
25. ALMA REDEMPTORIS MATER (Solemn Tone)

V

A L- ma * Redemptó-ris Ma- ter, quæ pér-
 vi- a cæ-li porta ma- nes, Et stel- la ma- ris, succúrre



cadén- ti, súrge-re qui cu- rat pópu-lo: Tu quæ genu-



í-sti, natú- ra mi-ran- te, tu- um sanctum Ge-ni- tó-rem:



Vir- go pri- us ac posté- ri- us, Gabri- é- lis ab o-



re sumens illud Ave, * pecca-tó-rum mi-se-ré- re.

26. AVE REGINA CÆLORUM, Votive Antiphon Feb. 3-Holy Week

VI



A - ve Re-gí-na cæ-ló-rum, * A-ve Dómi-na Ange-



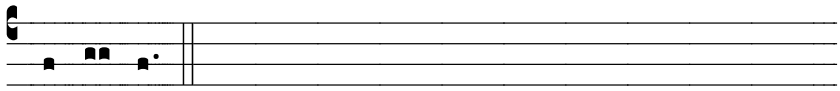
ló-rum: Salve ra-dix, salve porta, Ex qua mundo lux



est orta: Gaude Virgo glo-ri- ó-sa, Su-per omnes spe-ci-



ó-sa: Va-le, o valde de-có-ra, Et pro no-bis Christum



ex-ó- ra.

Hail, Queen of heaven, hail Lady of the angels. Hail root and gate from which the Light of the world was born. Rejoice glorious Virgin, fairest of all. Fare thee well, most beautiful, and pray for us to Christ.

27. AVE REGINA CÆLORUM (Solemn Tone)

VI

A - ve * Re-gí-na cæ-ló-rum, A- ve Dómi-
na Ange-ló-rum: Sal- ve ra-dix, salve porta, Ex qua
mun-do lux est or- ta: Gaude Virgo glo-ri- ó- sa, Su- per
o- mnes spe- ci- ó- sa: Va- le o valde de- có- ra,
Et pro no- bis Chri- stum exó- ra.

28. REGINA CÆLI, Votive Antiphon Easter–Pentecost Sunday

VI

R E-gí-na cæ-li * lætá-re, alle-lú-ia: Qui- a quem me-
ru- ísti portá-re, alle-lú-ia: Re-surré-xit, sic-ut di-xit,
alle- lú-ia: O- ra pro no- bis De- um, alle-lú- ia.

Queen of heaven, rejoice; for he whom thou wast made worthy to bear; has risen as he said; pray for us to God.

29. REGINA CÆLI (Solemn Tone)

VI

R E-gína cæ-li * lætá- re, alle-lú-ia:

Qui- a quem me-ru- ísti por- tá- re,

alle- lú-ia: Resurré- xit, sic-ut di-xit, alle- lú-ia:

O- ra pro no-bis De- um, alle- *

** lú- ia.

30. AVE MARIA

I

A - ve Ma- rí- a, * grá-ti- a ple-na, Dómi-nus te-cum,

bene-dícta tu in mu-li- é-ri-bus, et bene-díctus fructus ven-

tris tu- i, Je-sus. Sancta Ma- rí- a, Ma-ter De- i, o- ra pro

nobis pecca- tó-ribus, nunc et in ho- ra mortis nostræ. Amen.

Hail Mary, full of grace! the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

31. AVE MARIS STELLA

I



A - ve ma-ris stel-la, De- i Ma-ter alma, Atque



semper Virgo, Fe-lix cæ-li porta.

Hail, star of the sea, blessed Mother of God and ever Virgin, happy gate of heaven.

2. Sumens illud Ave
Gabriélis ore,
Funda nos in pace,
Mutans Hevæ nomen.

2. Receiving that Ave from the
mouth of Gabriel, establish us
in peace, changing the name of
Eve.

3. Solve vincla reis,
Profer lumen cæcis:
Mala nostra pelle,
Bona cuncta posce.

3. Loosen the chains of sinners,
give light to the blind, drive
away our ills, obtain for us all
good things.

4. Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

4. Show thyself a mother: may
he hear thy prayers Who, born
for us, was willing to be thy
Son.

5. Virgo singuláris,
Inter omnes mitis,
Nos culpis solútos,
Mites fac et castos.

5. Virgin above all others, meek-
er than all, make us free from
sin, meek and pure.

6. Vitam præsta puram,
Iter para tutum:
Ut vidéntes Jesum,
Semper collætémur.

6. Obtain for us a pure life,
make safe our path, that seeing
Jesus we may ever rejoice with
thee.

7. Sit laus Deo Patri,
Summo Christo decus,
Spirítui Sancto,
Tribus honor unus.

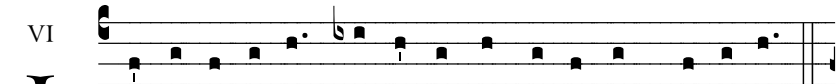
7. To God the Father be praise,
glory to Christ on high, honor
to the Holy Spirit, one in three.



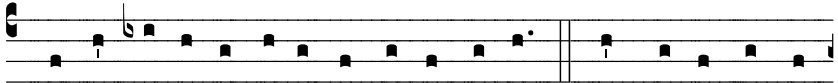
A- men.

32. INVIOIATA

VI



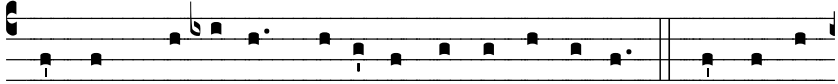
I N-vi- o-lá-ta, * íntegra, et casta es Ma-rí- a:




Quæ es effécta fúlgi-da cæ-li porta. O Ma-ter alma



Christi ca-ríssima: Súsci-pe pi- a laudum præ-cóni- a.




Te nunc flá-gi-tant devó-ta corda et o-ra: Nostra ut




pu-ra pécto-ra sint et córpo-ra. Tu- a per pre-cá-ta



dulcí-sona: No-bis concedas vé-ni- am per sæ-cu-la.



O be-nígna! O Re-gí-na! O Ma-rí- a! Quæ so-la



invi- o- lá- ta perman-sí- sti.

Inviolata, spotless and pure art thou, O Mary, who wast made the radiant gate of the King. Holy Mother of Christ most dear, receive our devout hymn and praise. Our hearts and tongues now ask of thee that our souls and bodies may be pure. By thy holy prayers obtain for us forgiveness for ever. O gracious Lady! O thou Queen! O Mary! who alone among women art inviolate.

33. *MARIA MATER GRATIÆ*

II

M A-rí- a Ma-ter grá- ti-æ, Dulcis Pa-rens clemén-
ti-æ, Tu nos ab hoste pró-te-ge, Et mortis ho-ra
suscí-pe. 2. Je-su ti-bi sit gló- ri- a, Qui na-tus es de
Vír-gi-ne, Cum Patre et almo Spí- ri-tu, In sempi-
térna sæ-cu-la. A-men.

Mary, mother of grace, sweet mother of mercy, protect us from the enemy, and receive us at the hour of death. 2. Jesus to Thee be glory, Who was born of the Virgin, with the Father and the loving Spirit, unto everlasting ages. Amen.

34. *O SANCTISSIMA*

1. O sanctíssima, O piíssima,
Dulcis Virgo María!
Mater amáta, intemeráta,
Ora, ora pro nobis!

2. Tu, solátium et refúgium,
Virgo Mater María!
Quidquid optámus, per te sperámus;
Ora, ora pro nobis!

3. Tota pulchra es, O María, et
Mácula non est in te;
Mater amáta, intemeráta,
Ora, ora pro nobis.

4. In miséria, in angústia,
Ora, Virgo, pro nobis;

1. O most holy, O most loving,
O sweet Virgin Mary! Mother
best beloved, undefiled: Pray,
O pray for us!

2. Thou art our comfort, and
our refuge, Virgin Mother Mary!
All that we long for, through
thee we hope for: Pray, O pray
for us!

3. Thou art all fair, O Mary,
and no stain of sin is in thee;
Mother best beloved, unde-
filed: Pray, O pray for us.

4. In misery, in anguish, pray
for us, O Virgin; pray for us in

Pro nobis ora in mortis hora,
Ora, ora pro nobis.

the hour of death: Pray, O pray
for us.

5. Ecce débiles, perquam flébiles,
Salva nos, O María!
Tolle languóres, sana dolóres,
Ora, ora pro nobis!

5. See how weak we are, lost in
tears; save us, O Mary! Lighten
our anguish; soothe our sor-
rows: Pray, O pray for us!

6. Virgo, réspice, Mater, áspice,
Audi nos, O María!
Tu, medicínam, portas divínam,
Ora, ora pro nobis!

6. Virgin, turn and look; Mother
behold us; hear us, O Mary!
Thou art the bearer of health
divine: Pray, O pray for us!

35. SALVE MATER

V
S Alve ma-ter mi-se-ri-córdi-æ, Ma-ter De- i, et
ma-ter vé-ni-æ, Ma-ter spe- i, et ma-ter grá-ti-æ, Ma-ter

plena sanctæ lætí-ti-æ, O Ma-rí- a! *Repeat:* Salve mater.

℞. Hail, Mother of mercy, Mother of God, and Mother of pardon, Mother of hope, and Mother of grace, Mother full of holy joy, O Mary!

1. Salve de-cus humá-ni gé-ne-ris, Salve Virgo dígni-or
cé-te-ris, Quæ vírgines omnes transgréde-ris, Et álti-us

sedes in súde-ris, O Ma-rí- a! ℞. Salve, mater.

Hail, honor of mankind; hail, Virgin worthier than others, who surpass all vir-
gins and in heaven occupy the highest seat of honor. O Mary!

2. Salve felix Virgo puérpera:
 Nam qui sedet in Patris dextera,
 Cælum regens, terram et æthera,
 Intra tua se clausit viscera,
 O María! *℞.* Salve, mater.

2. Hail, happy Virgin Mother,
 for He Who sits at the right
 hand of the Father, Ruler of
 heaven, earth and sky, didst
 hide himself within thy womb,
 O Mary!

3. Esto, Mater, nostrum solátium;
 Nostrum esto, tu Virgo, gáudium;
 Et nos tandem post hoc exsílum,
 Lætos junge choris cæléstium,
 O María! *℞.* Salve, mater.

3. O Mother, be our solace; thou
 Virgin, be our joy; at last, after
 this exile, join us, rejoicing, to
 the heavenly choirs, O Mary!

36. *SUB TUUM PRÆSIDIUM*

VII

S

Ub tu- um præ- sí- di- um confú- gimus, * sancta

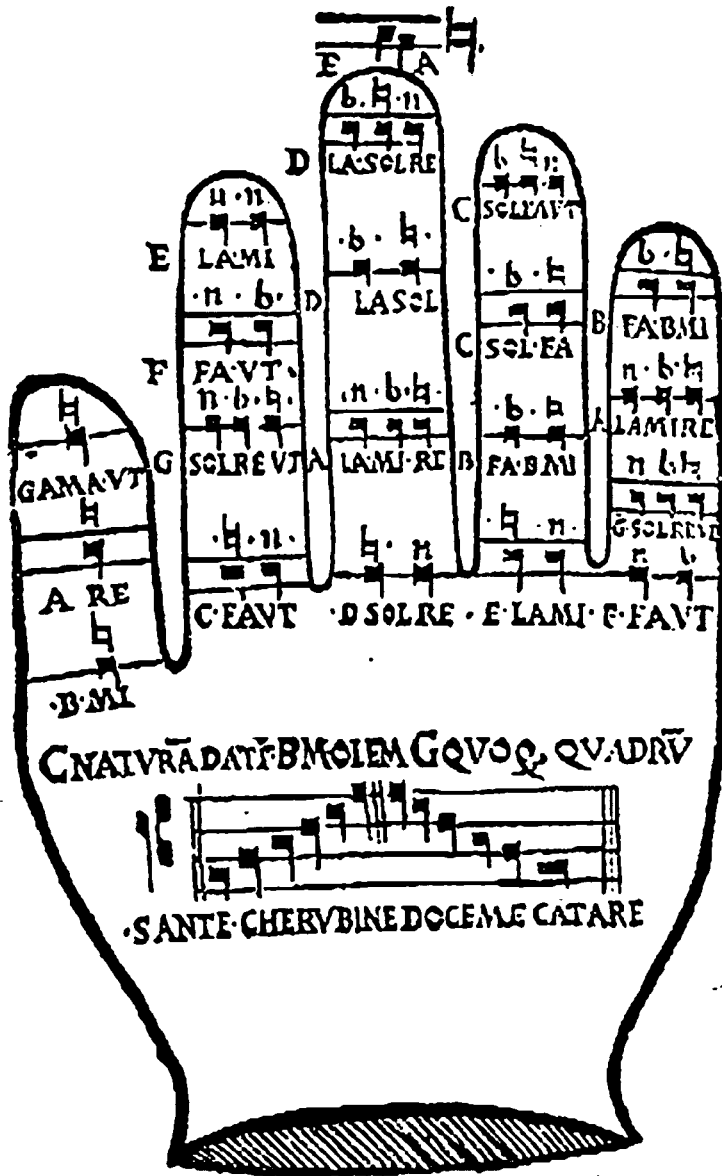
De- i Gé- nitrix: nostras depre- ca- ti- ónes ne despí- ci- as

in necessi- tá- tibus: sed a per- í- cu- lis cunctis lí- be- ra

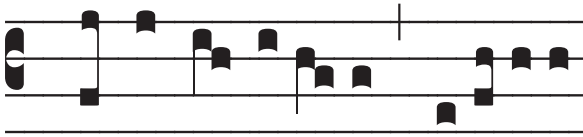
nos semper, Virgo glo- ri- ó- sa et be- ne- dí- cta.

We fly to thy patronage, O holy Mother of God; despise not our petitions in our necessities, but deliver us always from all dangers, O glorious and blessed Virgin.

Singing Gregorian Chant Solfeggio



Guido d'Arezzo devised a simple system that now uses Do, Re Mi..., to teach the 8 notes of the chant scale. This system creates a firm tonal basis for singing chant and sight reading.



To learn to sing chant is to abandon the modern rule that melodies are restricted to beginning and ending on one of the three same notes, and always the same note in the bass.

Chant starts and ends on any note of the 8 note scale and this is one thing that makes chant sound different.

People who 'do not like chant' are often people who are so used to hearing modern music going where they expect it to tonally that they are unable to get their ears around modal melodies that free us from the limited pattern of modern major and minor melodies.

A Brief Overview of Chant Notation

- The foundation of modern written music notation
- Easier to read than modern notation
- Takes less space on the page than modern notation.
- Chant is made up of small groupings of organized notes
- Each group has a different and consistent purpose
- Music staff covers just the range of the human voice
- There are only four lines in the staff
- Notes are always directly above the vowel that is sung
- There are only two clef signs
- There is only one sign that changes the pitch of a note
- All chant may be written with the same note, a neume.
- The Neume groupings organize all of those notes.

Using the Audio Teaching Files

Download them from our website:

www.basicchant.com

Understanding the Sound of Chant

Some Initial Theory

1. Chant uses only 8 notes of the modern 12 note scale.
2. Chant limits the leaps from note to note to small ones.
3. Chant sounds different because it rarely stops and starts on the notes that are always used in modern music.
4. The simple do, re, mi names for the 8 notes are all that you have to learn to sing chant.
5. Chant is made up of set patterns of notes that are strung together to make melody.
6. Once you learn the 8 notes and can sing them, master the short leaps from note to note and learn the little patterns, there is no chant that you cannot sing.

Mastery of chant takes but a little time and study.

This chapter teaches you all you need to know to begin singing chant using solfeggio and to begin to pursue mastery of chant.

Solfeggio names the 8 pitches used in Gregorian Chant.

The Lesson Plan

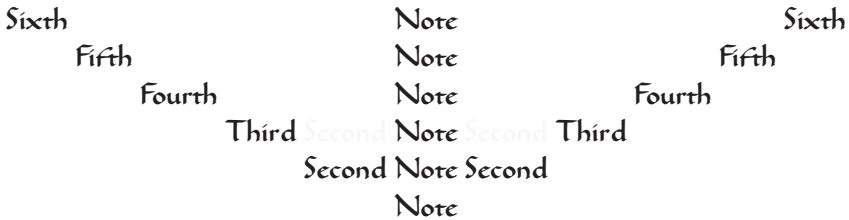
To sing chant you need to be able to:

1. Sing from one note to its neighboring notes, called singing the interval of a second - the second note.
2. Sing from one note to the third note above and below it, the interval of a third.

This is what we cover first. You will be learning to sing 8 notes and the notes above and below them.

Once you have mastered steps 1 and 2 above, the rest will be easy because you then will already know all the notes you are going to sing and the additional intervals will be simple to add to your repertoire.

The Building Blocks of Chant



1. Chant is sung using 8 notes of the musical scale.
2. These are notes you already know:

Do
Ti
La
So
Fa
Mi
Re
Do

3. The movie, *The Sound Of Music*, has made these 8 notes famous.

4. Chant is therefore a very good starting ground for singers.

To get ready to sing chant, begin by singing the following notes from the lowest to the highest, and then back down.

Sing from the left to the right:

Do Re Mi Re Do

1. Once you are comfortable singing Do, Re, Mi up and down, add Fa to the scale.

Do Re Mi Fa

2. Sing Do, Re, Mi, Fa, then take a breath and sing back down the scale, Fa, Mi, Re, Do.

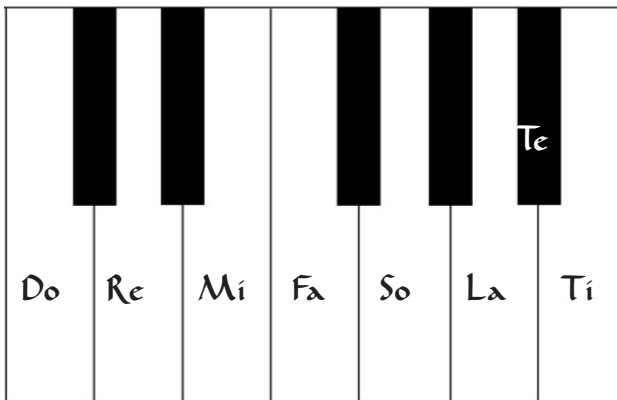
3. You may have noticed that there is something different about singing up to Fa. Many musicians are unaware of the reason behind this and just accept it as part of making music.

4. If we were to lay out the distance between the notes you are singing you would see this:

Do~~Re~~Mi~Fa

5. The distance between Do, Re and Mi, is wider than the distance between Mi and Fa.

1. Certain notes are consonant and others dissonant to the ear.
2. The consonant ones are 4 and 5 notes from Do.
3. Fa is consonant so it lets the ear relax.
4. Re and Mi are dissonant to Do and do not give the arrival feeling that Fa does.
5. This four note pattern is mirrored starting on So.
6. Ti is a leading tone and the next note or key on the piano is Do again, just at a higher pitch.
7. Note on the piano keyboard below the special note "Te".



8. Here you can see all 8 notes you sing in chant.

Most chants can be sung using the pitch of the piano keys as shown above. It can be useful to pick out melodies at a piano keyboard. However, some chant groups are more comfortable at other pitch levels for some chants, so you may hear people talking about "starting on B" or some other piano pitch at times. This is common. Chant uses "Floating Do." "Fixed Do" is always C and involves 17 pitch names instead of 8 and is a modern convention, useful when singing later music. Fixed Do is a newer invention.

1. Some people view the 8 notes of the scale like this, in order from bottom to top on a staircase.

do
re
mi
fa
so
la
ti
do

2. This is not quite accurate, because our scale of 8 notes has resting places, like landings on a staircase.

do
re
mi
fa
so
la
ti
do

3. This is most noticeable when going up the scale, just like landings are when climbing stairs.

1. The Neume
2. On the next page you will learn the basic note that is the foundation of all chant notes.
3. With this note all melodies of chant can be written.
4. Additional note groupings based on this note are constructed to represent common melodic elements and to save space.

'Paper'

Chant began when 'paper' was made of animal skins. Monks used to joke that a certain chant was three cows or a short chant, one squirrel.

It's true. And this was an expensive material to make.

For that reason, anything that could be done to save space when writing saved money.

Chant neume groupings save space and key the brain to ready to sing the notes they represent.

1. The Punctum



2. Monks drew chant notes with a wide nibbed pen. They would put the pen nib on the paper and drag it to the right to create a neume which we call a note in modern music.*

3. As you can see, they often curved the note up and down a bit. This can help the eye to see the notes against the straight lines of the staff.

4. The staff is like a map. The melody is laid out on the staff, Low notes at the bottom, rising to the highest at the top.



*Keep this paragraph in mind for when we reach the Porrecius Neume Group.

1. The music staff is a map. The melody is laid out on the staff. Low notes at the bottom, rising to the highest at the top.



2. The four basic notes you know are laid out on the staff. There are four lines and five spaces that are used to write out melodies to be sung.

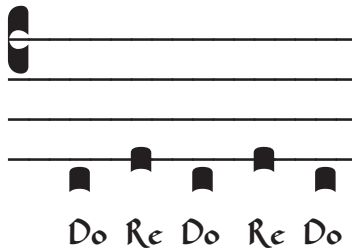
3. If you sing your musical scale up and down here's how it looks in Gregorian Chant notation:



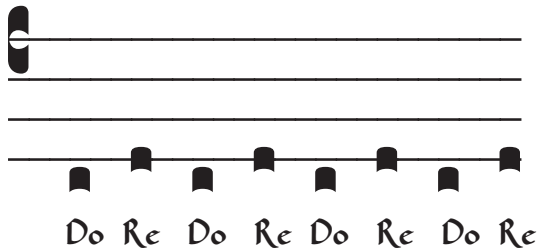
1. Any melody that you are going to sing in chant may be written using just the simple note, or neume, that you have just sung, using the four line staff.

2. Now we begin training your voice and your ear to sing chant:

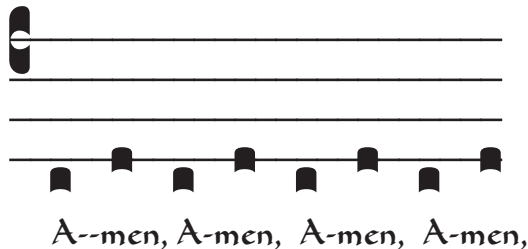
3. Sing, from left to right:



4. Now, from left to right, sing Do and Re following the notes.

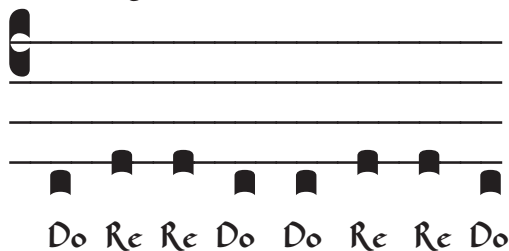


5. From left to right, sing Amen following the notes.



1. Once again any melody that you are going to sing in chant may be written using just the simple note, or neume, that you have just sung, using the four line staff.

2. Sing, from left to right:



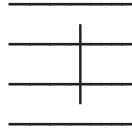
Do Re Re Do Do Re Re Do

3. Now, from left to right, sing Amen following the notes.



A--men A--men A--men A--men

1. Exercise: Sing, from left to right, pausing and breathing at the line:



do re do do do re re do re do re do re re do

2. Exercise: Sing, extending to Mi

do re mi mi re do do re mi mi mi mi re do do do

do re do re mi mi re do re do

Note that there is no pause or breath when singing this group.

1. Exercise: Sing, from left to right:

do re mi do mi

2. Exercise: Centered on Re

do re re mi re do re re re do re

3. Exercise: Centered on Mi

do mi mi do re mi re mi

4. Example

do re mi mi...*

* "..." always indicates to continue singing the Solfeggio from memory.

1. Exercise: Sing, extending to fa

do re mi fa fa mi re do

2. Exercise: Sing and fill in missing solfege

do re mi fa mi re _ _ _ _

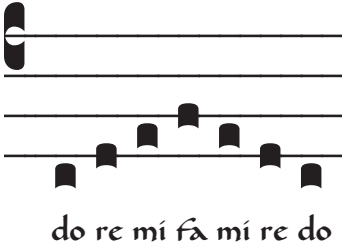
3. Exercise: Sing and fill in missing solfege

do re mi fa _ _ _

4. Example

do re mi fa..

1. Clefs show where Do is



2. Always find Do counting from the Clef using Solfege - do ti la so fa me re do...

3. Starting up at the Do Clef, count down lines and spaces. When you reach 8, you will be on the low Do that starts this melody.

4. Do repeats every 8 notes, just lower or higher in pitch. All 8 notes of the scale do this.

5. Clefs move Do to keep the melody within the range of the staff. Here is the exact same melody with a Fa Clef. Count down four lines and spaces from the Fa clef to find Do.



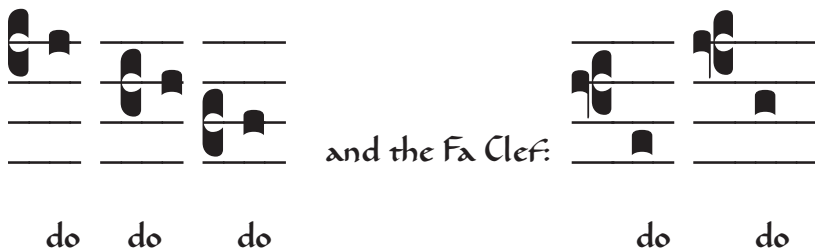
6. The two examples of chant above should sound exactly alike when sung. The clef and its position on the staff is picked to keep the notes centered on the staff.

Start clef line and count down using Solfege to find the the first note: do ti la so fa mi re do; using the Fa clef count down fa mi re do to locate do as needed.

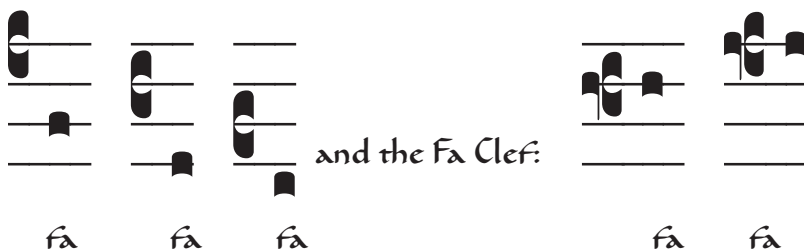
1. Clef - Show where Do is on the staff, continued.

There are only two clefs, and they are only placed on upper-lines, never on a space.

Here are the only lines that can hold a clef.



5. Always look at the Clef and count down to find Do, 8 down from the Do clef, 4 from the Fa clef.



1. Exercise: Sing, extending to So, pause and breath at

do re mi fa so fa mi re do

2. Exercise: Sing and fill in missing solfège

do re mi re mi __ so __ fa

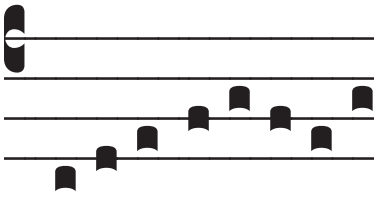
3. Exercise: Sing and fill in missing solfège - note the Clef

do __ __ fa __ __ __

4. Exercise: Sing and fill in missing solfège - note the Clef

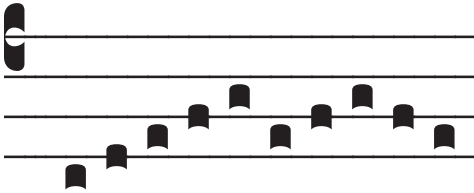
do __ __ fa __ __ __ __

1. Exercise: Sing, extending to So



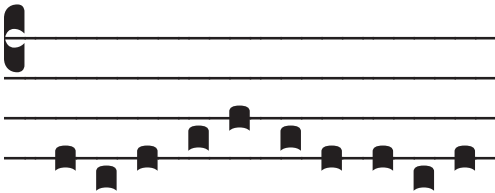
do re mi fa so fa mi so

2. Exercise: Sing and fill in missing solfege



do re mi fa so mi fa _ _ _

3. Exercise: Sing and fill in missing solfege

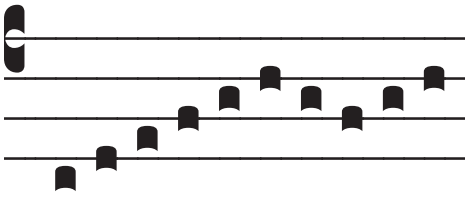


re do _ _ _ _ _

This chant, and many others, starts on Re and ends on Re.

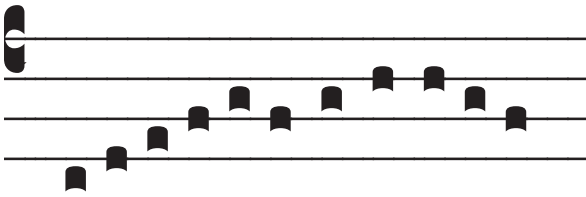
[To find the pitch Re, start by singing Do then Re softly to yourself; then sing Re in a regular tone of voice. Use this technique from Do upward or Do downward as needed to get started.]

1. Exercise: Sing, extending to La



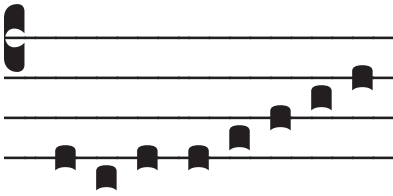
do re mi fa so la so fa so la

2. Exercise: Sing and fill in missing solfege



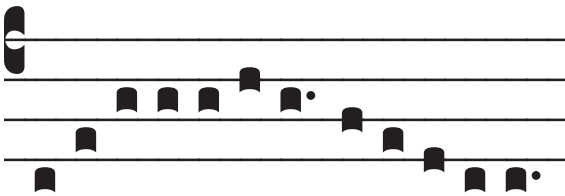
do re mi fa _ _ _ _ _

3. Exercise: Sing and fill in missing solfege



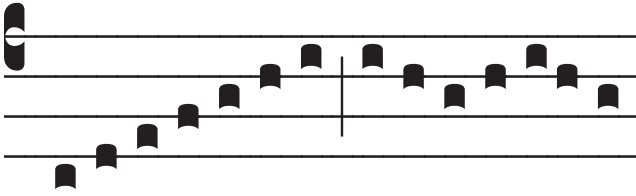
re do _ _ _ _ _ la

4. Example



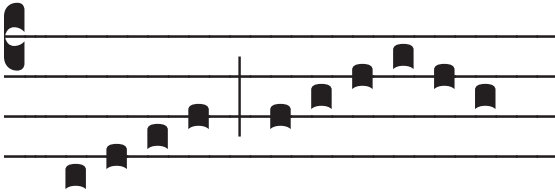
do mi so....

1. Exercise: Sing, extending to Ti



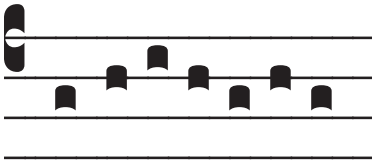
do re mi fa so la ti ti la so la ti la so

2. Exercise: Sing.



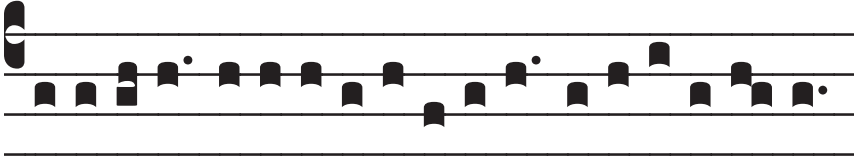
do re mi fa fa so la ti la so

3. Exercise: Sing and fill in missing solfege and sing.



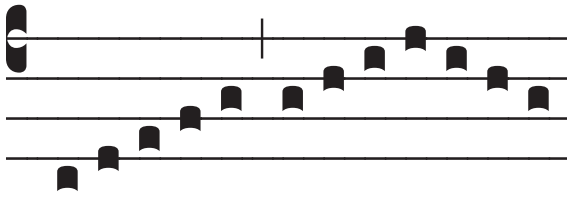
so la _ _ _ _ _

4. Example



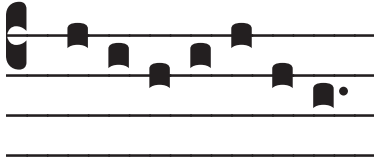
so...

1. Exercise: Sing, extending to Do



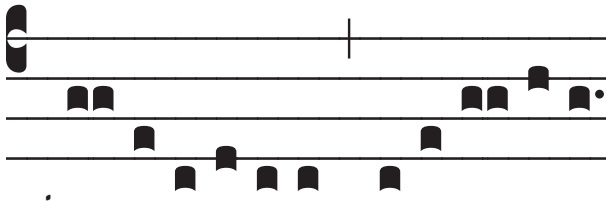
do re mi fa so so la ti do ti la so

2. Exercise: Fill in missing solfege and sing.

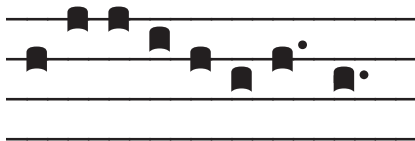


do ti __ ti __ __ __

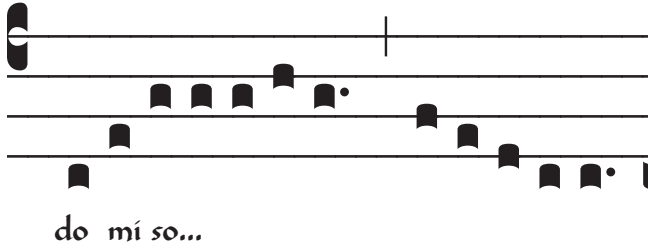
3. Example:



so mi do re....

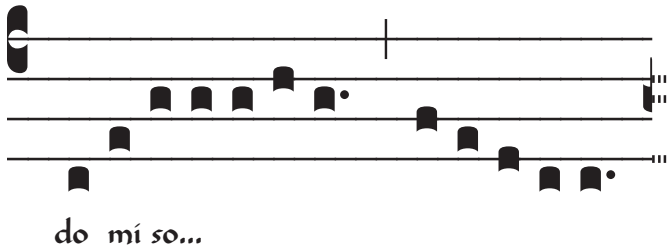


4. Example:



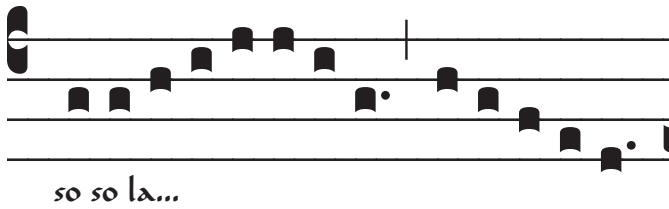
do mi so...

A musical staff with a treble clef and a common time signature. The staff contains a sequence of notes: a whole note 'do' on the first line, followed by a half note 'mi' on the second line, and a dotted half note 'so' on the third line. The notes are represented by black arches with stems pointing down.



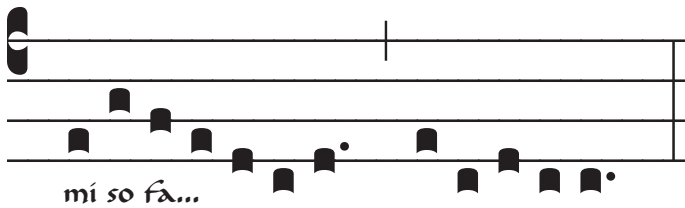
do mi so...

A musical staff with a treble clef and a common time signature. The staff contains a sequence of notes: a whole note 'do' on the first line, followed by a half note 'mi' on the second line, and a dotted half note 'so' on the third line. The notes are represented by black arches with stems pointing down. The staff ends with a double bar line and repeat dots.



so so la...

A musical staff with a treble clef and a common time signature. The staff contains a sequence of notes: a dotted half note 'so' on the third line, followed by a dotted half note 'so' on the third line, and a dotted half note 'la' on the fourth line. The notes are represented by black arches with stems pointing down.



mi so fa...

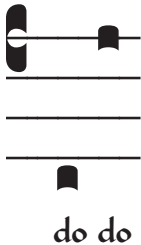
A musical staff with a treble clef and a common time signature. The staff contains a sequence of notes: a half note 'mi' on the second line, followed by a dotted half note 'so' on the third line, and a dotted half note 'fa' on the fourth line. The notes are represented by black arches with stems pointing down. The staff ends with a double bar line and repeat dots.

1. Leaps

Modern music calls for all kinds of huge leaps from note to note, while chant is very restrictive with all all leaps limited to 5, sometimes 6, notes or less.

However, one leap for you to master is the octave....8 notes.

Not to sing it in chanting, but to use as a reference to find notes.



2. Being able to sing this leap, which is easy since it is the exact same note just higher, makes it possible for you to find notes in the range Do Ti La So by singing high Do than softly singing down to the note you start singing on.

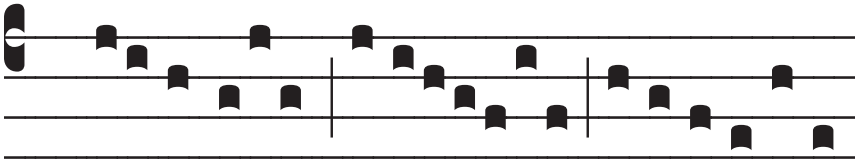


1. Exercise: Sing, extending to Do

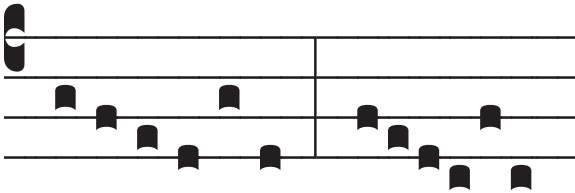


[do] do tí la tí do

2. Exercise: Fourths



[do] do tí la so do so... tí fá la....



so fá...

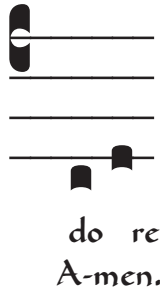
fá....

1. Singing more than one note on a word.

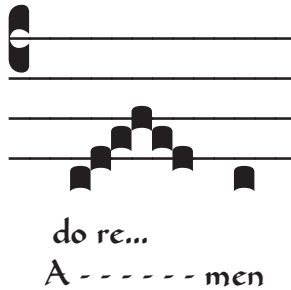
Chant can be syllabic, meaning each syllable has one note, or melismatic, 2 or more notes to a syllable.

For example:

Syllabic

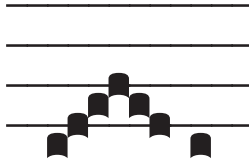


Melismatic



Still, when singing the notes using solfege, you continue to sing the note name for each note. Use the Solfege everytime you learn a new chant.

1. Singing more than one note on a word.



Chant notes grouped closely together only serve one syllable.

It's a simple system and is as clear as the different shapes of traffic signs - a triangle sign means danger, for example.

Chant neume groupings tell you what to sing.

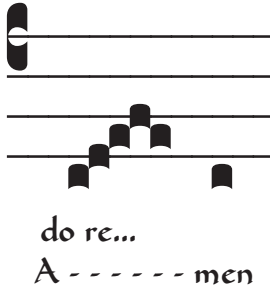
In chant, you look at the syllable you are going to sing then up at the note or notes you will sing it to.

The patterns of notes are consistent every time the same group sign appears.

We sing notes in chant from the left to the right at all times.

Chant has simple rules and signs that it uses to direct the eye in the direction of the melody.

1. Singing Chant Melodies.



To learn and sing this you must follow a simple process.

1. Take a pencil to use as a pointer.
2. Find the Clef with the pencil point.
3. Using the pencil point, count down by lines and spaces to identify the first note. In this case it is Do.
4. Using the pencil, touch each note and say its name.
5. Do the same thing, singing each note with its name.
6. Then sing it using the word Amen.

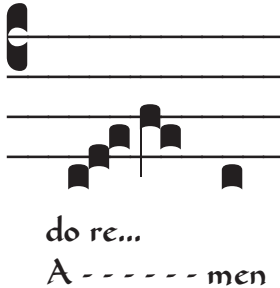
Do this process with every new chant you learn.

Solfege First.

Words Second.

1. Singing Chant Melodies.

2. Introducing the first chant neume grouping:



3. This is sung and sounds just like the Amen on the opposite page.

4. On the next page you will find an explanation and on the following page examples from the chant repertoire.

5. All chant examples that follow are found in *The Parish Book Of Chant*. Get your copy at www.musicasacra.com

1. Clivis - Stick

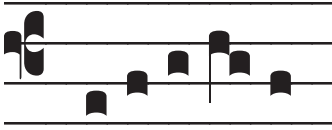
2. The Clivis changes this:

The image shows two staves of music. The top staff has a clef and a single note on the first line. The bottom staff has three notes: the first on the first line, the second on the second line, and the third on the first line. A clivis sign (a vertical line with a small horizontal bar at the top) is placed above the first note. Below the notes are the lyrics 'fa mi...' and 'A --- men'.

3. Into this:

The image shows two staves of music, similar to the previous example. The top staff has a clef and a single note on the first line. The bottom staff has three notes: the first on the first line, the second on the second line, and the third on the first line. A clivis sign is placed above the first note, and a small vertical line extends from the top of the first note to the first line of the staff. Below the notes are the lyrics 'fa mi...' and 'A --- men'.

4. The small line on the first punctum leads your eye up to the first note you are going to sing.



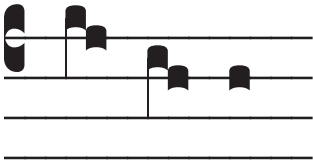
do re...

A-do-ra-mus Te PBC Pg. 58*



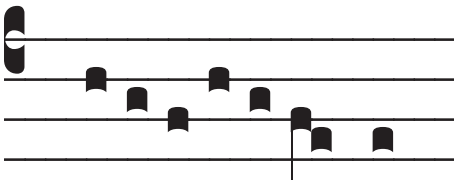
fa fa fa mí...

magnam glo- ri- am tu-am PBC Pg. 58



re do...

ní po- tens PBC Pg. 52



la so...

Tu so- lus Al- tis- sí- mus, PBC Pg. 62

The neume groupings you are learning make singing chant melodies easy to sing as you learn their sound.

1. Virga -Tailed Note

2. The Virga changes this:

fa mi...
A - - - - men

3. Into this:

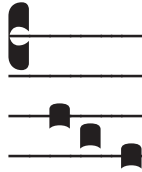
fa mi...
A - - - - men

4. The small line on the first punctum here indicates that it is the first of a group of notes and is at times followed by one or more Punctum Inclinatum - leaning notes - that you will learn next.

These small signs were developed over centuries and are part of a tried and true system of musical notation.

Learning them will, like practicing a phrase at the piano, creates little pathways in your brain that make the action of reading the music notation automatic.

These little notations already take this:



fa...
Domine

and here below tells you, without even looking at the words you are to sing that they cannot be Do-mi-ne but instead must be a two syllable word like Amen.

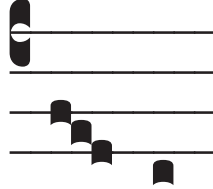
The line added to the neume indicates that this neume is the first of two notes that will be sung to one vowel.



fa...
A - - - - men.

1. Punctum Inclinatum - Leaning Note

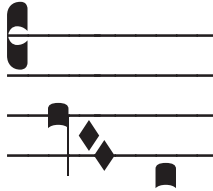
2. The square Punctum is inclined to create a punctum inclinatum changing this:



fa mi...

A - - - men

3. Into this:



fa mi...

A - - - men

4. The small line on the first punctum tells you that it is part of a group sung to a single vowel.

5. The triangular notes, the inclined punctum, tell your brain that you are going to sing a descending row of notes on the vowel A.

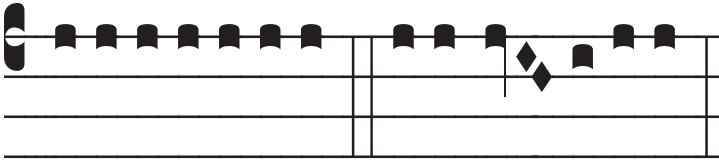
6. The notes in chant are arranged to show the direction of the melody.

7. Use your pencil to follow and learn the notes, writing in the solfege as needed.



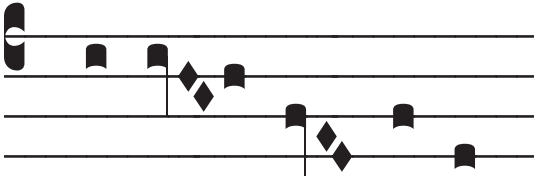
do...

Laus tí-bí, Chri-ste



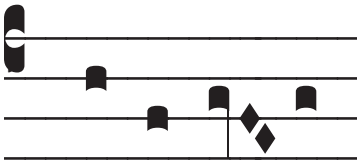
do...

Ky-rí-e e-lé-i-son Ky-rí-e e-lé-i-son*



tí tí la...

A- do- ra- mus te.



la fá...

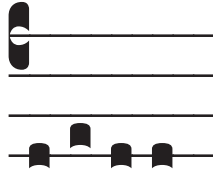
Dona no - bis

Remember, start out by finding Do, use it to determine the first note pitch and then sing the solfège.

1. Torculus - *twist*

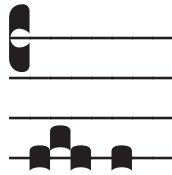
2. Two Punctum sung from left to right:

In single neumes:



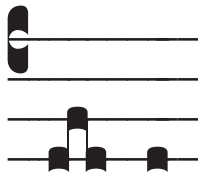
re...
A - - - men

3. Becomes:

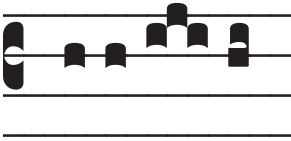


re...
A - - - men

4. It may also include higher notes in the middle:



re fa...
A - - - men



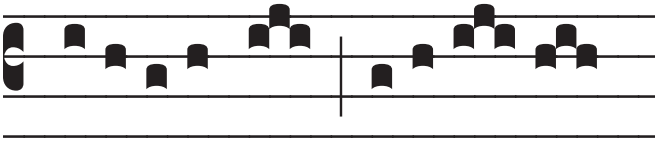
do...

Alle-lú- ía, PBC P.156



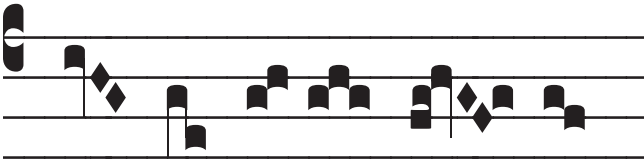
re la fa...

Al-le-lú- ía resur-ré- xít Dó-mí- nus PBC P.155



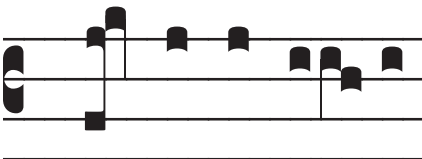
re do tí...

fi-li- o Da- víd: bene- dí- ctus PBC P. 46



tí la...

la- ta perman- sí- stí PBC P. 124

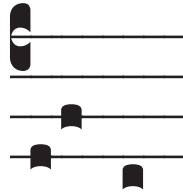


la mí...

Ple- ní sunt cae - lí PBC P. 47

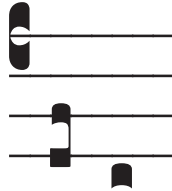
1. Podatus

2. Two Punctum joined with a line, sung lowest note first then the higher note. In neumes:



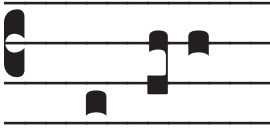
re...
A - - - men

3. Into this:



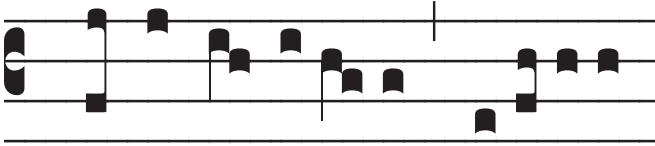
re...
A - - - men

4. The order is always -> low note then [↑] up to the high note.



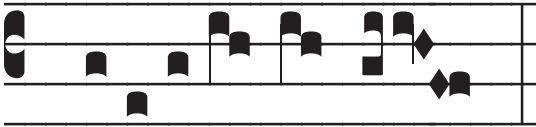
so...

Qui tollis PBC P. 47



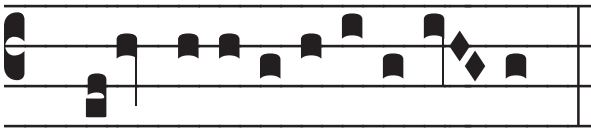
la...

Cum San-cto Spi-ri- tu in gló-ri-a PBC P. 47



tí so...

Glo-ri-fi- ca- mus te. PBC P. 46



so...

Glo- ri- a in excél-sis De- o PBC P. 47

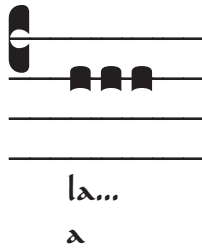


la mí...

Ple- ní sunt cae - lí PBC P. 47

1. Stropha - Repeated Notes

2. Two or more notes on the same pitch on the same vowel:



2. The “a” would be sung the length of three notes, with a slight pulse in the sound for each of them, but without an audible break.

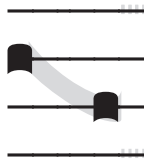
3. It is also referred to as a repercussion.

1. Porrectus: What can be a confusing neume group.
2. The Porrectus is the only neueme grouping that can easily confuse, since the reason for its existence is not quite as practical for music reading as other chant note groupings are.
3. It consists of a wide line that swoops from the first note that is sung down to the next note, often crossing lines and spaces in the process.
4. This can confuse people since the mind says that since the wide line looks like a stretched neume it must mean that you sing every note it covers. This is totally incorrect.
5. You sing the note on the line or space it begins on and the second note where the line ends.

1. Developed because it looks pretty and is easy for the person drawing the chant to use to connect two notes when one is higher than the other.



2. To understand this you must ignore the fact that this looks like a slide. Never slide from one note to another when you see this. Here are the notes it is telling you to sing, using black solid punctum on a staff with the Porrectus in grey.



3. It has that little preparatory line that tells you to sing the upper note first, then follow the line as it curves down and sing the lower note that the end of it is centered on.



1. Porrectus - stretched out
2. A visual way to write two notes.

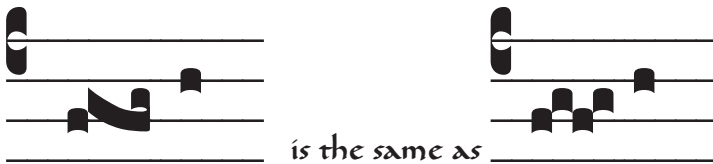
In neumes:

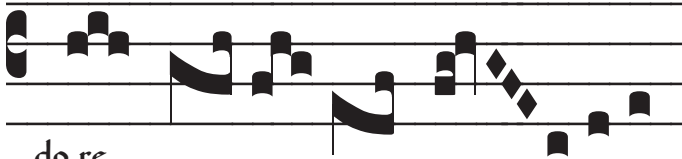


3. Into this:



4. More notes often follow on the same syllable.
5. Remember, the voice does not slide but steps from one note to the next.





do re...

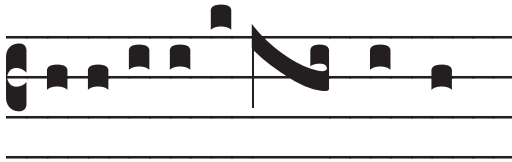
Chri- ste

e-

le- i- son PBC P.46

This is the first full phrase of chant that we use as an example.

You are close now to having a command of the reading of chant notation. Remember to use your pencil point to follow the notes.



do...

vi-si- bi-li-um o-

mni-um PBC P. 77



fa so...

De-

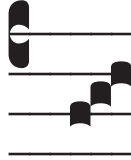
o

PBC P. 473

1. Quilisma

2. Indicates note before it is held.

In neumes:



fa...

Pax

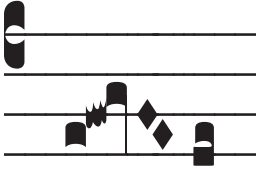
3. Into this:



fa...

Pax

4. Sung unevenly. First note held longer then back to tempo on the squiggled note.



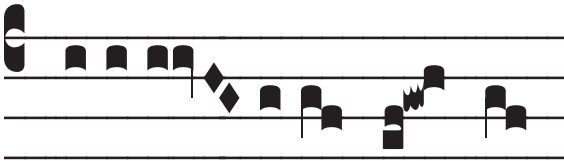
mi...

A- men. PBC P. 68



so...

do-na no--bis pa- cem. PBC P. 69



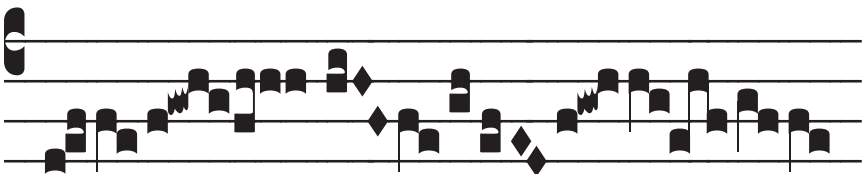
ti...

Hosanna in ex- cel- sis. PBC P. 70



re...

A- men. PBC P. 70



re...

Al- le- lu- ia.

PBC P. 85

1. flat

2. There is only one note that can be lowered in pitch using a flat sign:



flat

3. Ji can be cancelled by the Natural.



Natural

4. The Flat only appears on Tí, turning it into Te.

5. The flat, if it is placed before the first note in the chant, applies to the entire chant.

6. Otherwise it applies only to the word that is being sung. The next Tí that appears in a new word is not sung to the flat Te pitch.

so la tí la so la te la so la tí la so


do... te..
A- men. PBC P. 53

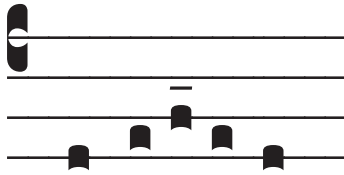
la la so te...
Chrí-ste e- lé- í- son PBC P. 55183

la te...
Ky- rí- e e- le- í- son.

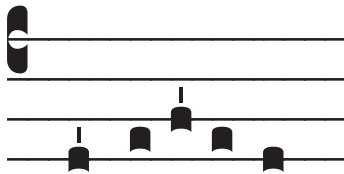
la so re...
Chrí- ste e- le- í- son. PBC P. 58

Review of Decorations:

1. Decorations - sometimes appear in chant music.
2. These are modern signs that have been added to some chant editions.
3. One very obvious sign is a  over a note or group of notes. When you see that they are lengthened.
4. Next is a vertical line that French monks use to delineate groupings of notes - in groups of two and three.
5. A dot after a note doubles its length. It is also said that the note should soften, as if dying away. So this is called a dying note or punctum mora.
6. Of these only the horizontal line and dot affect the sound of the chant by lengthening the note.
7. The vertical line is used by some to emphasize the flow of the notes by a slight accent.
8. Chant Interpretation - always soften at the end of lines. It's elegant, it's expected...and so important the French invented the punctum mora to remind you.



Note lengthened.
[horizontal episema]



Note grouping.
[vertical episema]



Dotted note lengthened and dying.
[punctum mora]

1. Measure Divisions

2. The first one is merely a place marker.
4. The rest of them indicate a possible breath.
5. The meaning of breath in chant:

The fast catch-breath has no place in chant.

Breaths should be long.

Silence is a very important part of music making.

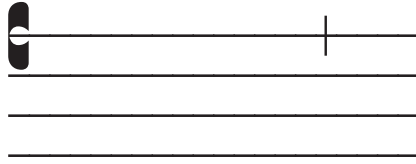
When you come to a breath marking, stop, collect yourself, take a long breath and begin singing.

On some florid chants, especially alleluías, one vowel may be sung to so many notes that you can not sing all the notes without stopping for a breath. This is permitted and expected. One reason is that in the Alleluía people know what the word is, so stopping during the singing of the vowel does not confuse the meaning of the word to them. But some conductors will instruct you to stagger breathing.

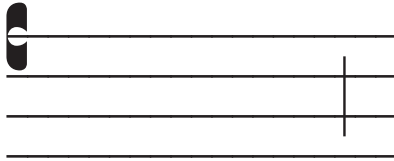
Always follow the conductor's instructions.

This chant appeared earlier.

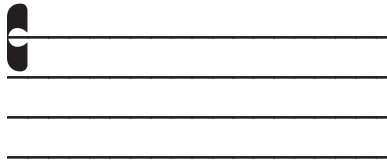
re...
A- le- lu- ía.



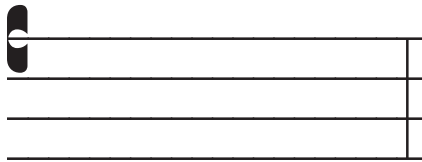
Placemark



Possible Breath



Possible Breath



Possible Breath

1. Liquescent

2. To sing a one of these notes you close off the sound.



3. See the chants on the next two pages - a hint: the 4th note in the third Alleluia is a Liquescent as well as the second note in the fourth Alleluia. The Sanctus on the following page also has Liquescents.

Additional notes about the page of Alleluias:

The Roman numeral at the beginning of each chant is the number that is the Mode, the scale pattern, of the melody in the chant.

This is determined by the last note and the range of the melody notes.


Each of these Alleluias is followed by a line of music without words. This is the melody for the psalm verse to be sung to the Alleluia. The hollow punctum is there so that the middle of the psalm sentence may be sung to that note, one word or many,

The dash above corresponds to a dash placed above the printed out words of the verse, indicating the words that are sung to this section of the melody.

These are excellent sources of practice material for singing chant with solfeggio.

Melismatic Settings

II



A L-le-lú-ia.

Detailed description: This block shows the first melismatic setting, labeled 'II'. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The lower staff contains a simpler accompaniment line. Below the staves, the text 'A L-le-lú-ia.' is written, with a large 'A' at the beginning. The words are underlined with slanted lines.



Detailed description: This block shows the lower staff of setting II, which is a simpler accompaniment line with fewer notes than the upper staff.

IV



A L-le- lú- ia.

Detailed description: This block shows the first melismatic setting, labeled 'IV'. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The lower staff contains a simpler accompaniment line. Below the staves, the text 'A L-le- lú- ia.' is written, with a large 'A' at the beginning. The words are underlined with slanted lines.



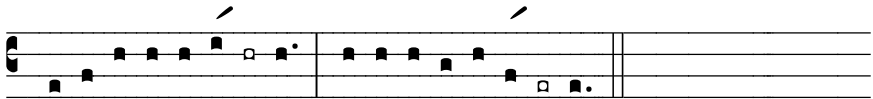
Detailed description: This block shows the lower staff of setting IV, which is a simpler accompaniment line with fewer notes than the upper staff.

VIII



A L- le- lú- ia.

Detailed description: This block shows the first melismatic setting, labeled 'VIII'. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The lower staff contains a simpler accompaniment line. Below the staves, the text 'A L- le- lú- ia.' is written, with a large 'A' at the beginning. The words are underlined with slanted lines.

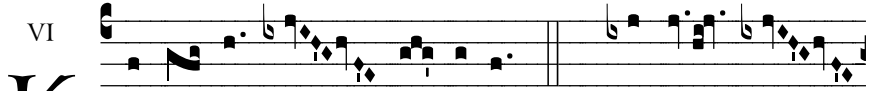


Detailed description: This block shows the lower staff of setting VIII, which is a simpler accompaniment line with fewer notes than the upper staff.


MASS XVII

Sundays of Advent and Lent

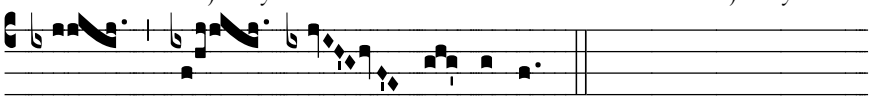
VI



K Y-ri- e * e- lé- i-son. *ij.* Christe e-



lé- i-son. *ij.* Ký-ri- e e- lé- i-son. *ij.* Ký-ri-



e * e- lé- i-son.

V



S An-ctus, * San-ctus, San-ctus Dómi-nus De- us



Sá- ba- oth. Ple- ni sunt cæ- li et ter- ra gló- ri- a

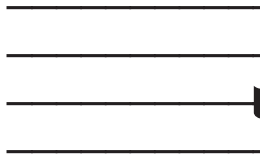


tu- a. Ho- sánna in excél- sis. Be- ne- díctus qui ve-



nit in nó- mi- ne Dómi- ni. Ho- sánna in excél- sis.

1. The Custos - The End
2. Not the end of the chant, but the sign at the end of a line of chant that continues on.
3. The Custos show you the next pitch you are going to sing on the next line.
4. You do not sing this little note-shaped object, but just use it to know what the next note is going to be.

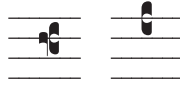


Reference Sheet

Liquescens



Clefs



Punctum



Punctum Inclinatorum



Punctum Mora



Podatus



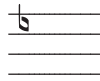
Porrectus



Pressus



Flat



Quilis



Horizontal Episema



Custos



V

fa fa la

This musical staff for voice V begins with a treble clef and a common time signature. It contains a melodic line with lyrics 'fa fa la' written below the notes. The notes are primarily quarter and eighth notes, with some dotted rhythms.

fa

This musical staff continues the melodic line for voice V, starting with a treble clef and a common time signature. The lyrics 'fa' are written below the notes.

fa

This musical staff continues the melodic line for voice V, starting with a treble clef and a common time signature. The lyrics 'fa' are written below the notes.

VI

fa

This musical staff for voice VI begins with a treble clef and a common time signature. It contains a melodic line with lyrics 'fa' written below the notes.

This musical staff continues the melodic line for voice VI, starting with a treble clef and a common time signature.

This musical staff continues the melodic line for voice VI, starting with a treble clef and a common time signature.

This musical staff continues the melodic line for voice VI, starting with a treble clef and a common time signature.

This musical staff continues the melodic line for voice VI, starting with a treble clef and a common time signature.

VI

fa

la

V

fa

Detailed description: The image shows a musical score for a six-part setting (VI and V) of a Kyrie, Sanctus, Agnus Dei, and Ita Missa Est. The score is written on five systems of staves. The first system is for VI (VI) and the fifth system is for V (V). The music is in G major and 4/4 time. The lyrics 'fa' and 'la' are written below the staves. The score includes various musical notations such as notes, rests, and bar lines.

The Kyrie, Sanctus, Agnus Dei and Ita Missa Est from
the Missa de Angelis for Solfege practice.

10. *JESU DULCIS MEMORIA*, in Honor of the Name of Jesus

The image shows the beginning of a musical score for 'Jesu dulcis memoria'. It features a single staff with a treble clef and a common time signature. The melody starts with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4. Below the staff, the text 'I' is written, and a large 'J' is positioned at the start of the lyrics. The lyrics are 'Esu dulcis memó-ri- a, Dans ve-ra cordis gáudi- a:'. The word 'Esu' is written with a large 'J' above it. The text 'L... ' is written above the first few notes of the melody.

Sed super mel et ómni- a, E- jus dulcis præ-sénti- a.

How sweet the memory of Jesus, giving joy to true hearts; but beyond honey and all else, is the sweetness of His presence.

2. Nil cánitur suávius,
Nil audítur jucúndius,
Nil cogitátur dúlcius,
Quam Jesu Dei Fílius.

2. Nothing is sung more sweetly,
nothing heard with more delight,
nothing thought more dear, than
Jesus, God's Son.

3. Jesu spes pæniténtibus,
Quam pius es peténtibus!
Quam bonus te quæréntibus!
Sed quid inveniéntibus?

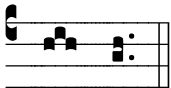
3. Jesus, hope of penitents, how
kind to those who beg, how good
to those who seek: but what art
Thou to those who find Thee!

4. Nec lingua valet dícere,
Nec lítterá exprímere:
Expértus potest crédere,
Quid sit Jesum dilígere.

4. Tongue cannot speak, pen can-
not write; experience alone can
believe, what it is to love Jesus.

5. Sis Jesu nostrum gáudium,
Qui es futúrus præmium:
Sit nostra in te glória,
Per cuncta semper sæcula.

5. Be thou, O Jesus, our joy,
Who shall be our reward: in
Thee, may there be for us great
glory, through everlasting ages.



A- men.

∪. Sit nomen Dómini benedíctum.

℞. Ex hoc nunc, et usque in sæculum.

∪. May the Name of the Lord be blessed. ℞. Both
now, and for ever.

Noel Jones, AACO

Noel Jones first sang chant in a choir of men and boys and followed that up by chanting daily masses before he was a teenager in a small town in Ohio.

Summer studies with Benedictine monks took him further along the chant path prior to his leaving for New York City where he directed Catholic choirs and was organist at the Church Center for the United Nations as well as accompanist for the United Nations Singers. Later in Germany he was organist for the English masses at the DOM Cathedral in Frankfurt.

Picking up work as a chor-repetiteur in Germany he was involved in vocal coaching as well as a musical direction in Frankfurt, Berlin, Hamburg, Bremen and Munich. Of the three Broadway musicals he led there, he conducted two recordings and the European premiere of one. Having experience setting translations to scores, he was engaged to do so in Germany, the United States and eventually Italy, where he set the Italian text for Sir William Walton's opera *The Bear*. He also served as chor repetiteur and rehearsal conductor for that performance under the supervision of Sir William.

During this time he played for masses at Il Duomo in Barga, Italy, as well as producing and conducting the town's annual San Cristoforo Day celebration concert in the 11th century church.

Working as a church organ designer, he eventually located in Tennessee, where he joined the staff of a Catholic church as director of music involved in returning church music to chant and polyphony. He along with Mary C. Weaver have founded Musicam Sacram, a Church Music Association of America chapter in East Tennessee.

He has been a participant in the Church Music Association of America Colloquium.

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