

The Gregorian Chant Manual  
of  
The Catholic Music Hour



Nihil obstat

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THE  
GREGORIAN CHANT MANUAL  
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THE CATHOLIC MUSIC HOUR

BY

MOST REVEREND JOSEPH SCHREMBS, D.D.  
BISHOP OF CLEVELAND

SISTER ALICE MARIE O.S.U.  
DIOCESAN SUPERVISOR OF MUSIC, CLEVELAND, OHIO

REVEREND GREGORY HUEGLE, O.S.B.  
MUSICAL DIRECTOR, CONCEPTION ABBEY, CONCEPTION, MISSOURI

*A practical method of integrating the study of Gregorian Chant and modern music, the teaching procedure in accordance with approved educational thought*



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THE  
CATHOLIC MUSIC HOUR

KINDERGARTEN AND FIRST GRADE, a book for the teacher, containing hymns, songs, activities, directions, 216 pages.

FIRST BOOK, 96 pages, for the second grade.

SECOND BOOK, 128 pages, for the third grade.

THIRD BOOK, 144 pages, for the fourth grade.

FOURTH BOOK, 160 pages, for the fifth grade.

FIFTH BOOK, 208 pages, for the sixth grade.

THE GREGORIAN CHANT MANUAL, 352 pages.

GREGORIAN CHANT ACCOMPANIMENTS (First to Fifth Books).

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# THE CATHOLIC MUSIC HOUR

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## Foreword

**T**HIS Gregorian Manual offers a study of practical ways of putting into effect the instruction of Pope Pius X as given in his *Motu Proprio* for a more extensive use of Chant in the services of the Church. It is well recognized that in striving for this great ideal the procedure must go beyond instruction of the adult congregation. Hence, the emphasis in this manual is directed toward the establishment of a practical method of teaching chant to school children. The plan and pedagogy, therefore, are in consonance with modern educational thought, and the instruction in Gregorian chant parallels the instruction in modern music.

This manual serves two main functions: first, as a guide to research and study in the field of Gregorian chant in modern education, and second, as a guide for the teacher in actual classroom procedure.

The Gregorian Manual accompanies *The Catholic Music Hour, First Book to the Fifth Book inclusive*, intended for pupils in the elementary grades. It offers detailed directions for teaching the various chants according to their designation as Rote, Observation, Reading, and Study Chants.

The *Catholic Music Hour* defines its purposes under the following five main objectives:

First, that music shall make the child happier and more sensitive to beauty and, as a socializing force, shall enable him to adjust himself more sympathetically to his environment.

Second, that the material and plan of study shall offer exploratory opportunities in which the teacher and parents may discover the latent possibilities and interests of the child, and in which the child will find himself musically.

Third, that this organized experience shall set up influences which will serve the child as recreational, cultural, avocational, and vocational guidance in the development of his ultimate relationship with music.

Fourth, that through much experience in hearing and singing the Church's official music, the child may come to love and appreciate Gregorian chant as the ideal instrument for private and common prayer, and the adequate musical expression of the soul's relationship with God.

Fifth, that all the child's contacts with music may be stepping-stones to the greater love of God and neighbor.

The presentation of chant to children in school classes and in choirs in the past has frequently involved the following undesirable situations:

1. Instruction in Gregorian chant was entirely in the hands of highly-trained specialists (choir masters, etc.). These specialists are relatively few and therefore can reach so limited a number of people that the hope of Pope Pius X, as expressed in his *Motu Proprio*, to make the chant a universal heritage of both school and congregation, has not yet been fulfilled.

These specialists in chant, seldom trained in modern pedagogy, have hitherto resorted chiefly to two procedures: (a) The chant was taught merely by rote without a well-organized plan for carrying forward this initial contact to a systematically-developed program of instruction out of which individual power should grow. Modern pedagogy recognizes as essential a

preliminary general experience with a subject prior to the development of its technical skills. This approach as embodied in *The Catholic Music Hour* differentiates the modern conception of rote instruction as providing initial experience on which to grow from the older conception of rote teaching as mere imitation. (b) The study of chant was approached as a technical problem. With little children, therefore, it was necessary to separate the technical elements of the chant, a procedure which lost sight of one of the fundamental principles of modern pedagogy insisting upon the presentation of the whole before its parts.

The anomalous feature in this procedure is that the time inevitably comes when, in synthesizing these elements into a chant-whole, the beauty and spiritual significance of the chant cannot adequately be brought to the children's consciousness unless examples of well-sung chant are offered as models (rote experience).

2. Where no specialist was available, instruction in Gregorian chant was left to the grade teachers. Such teachers were seldom trained in chant beyond elementary participation in the services of the Church, and their instruction seldom included the application of their pedagogical studies to the presentation of chant.

Their procedure with the children in their classes usually resolved itself into the teaching of a limited number of chants by imitation, or into drill on the mere technical elements of chant. Neither of these procedures could be satisfactory because both are so contrary to accepted practices in teaching other school subjects. Imitative singing alone led to no growth of power, and mere drill on technical details was apt to obscure the spiritual elements which are the very life of the chant.

No amount of technical achievement can be justified if gained at the sacrifice of love for chant and the desire to continue participation in singing it. The special significance in the modern procedure outlined in this manual is that at one and the same time the pupil grows in appreciative responsiveness to the aesthetic and religious appeal of the chant while developing power and skill in the mastery of its technical elements.

This book is for both the specialist and the grade teacher. For the one it offers a pedagogy through which the presentation may be simplified and organized to come within the scope of the child mind. For the other it makes a discriminating choice of the vast subject of chant which is thereby brought within the range of the teacher's other pedagogic experiences and falls readily within the scope of her daily program.

The inclusion of type lessons is a modern development in teachers' books on music. It is of course understood that the experienced supervisor and teacher will use these lessons merely as suggestions, but for the inexperienced teacher and for the normal school student they will be found to contain invaluable guidance for classroom procedure.

This manual has been so arranged that it may be used by high schools or colleges independently of the pupils' books of the series. The numerous examples of chants in two notations, together with the theory of chant in Part One and the chant analyses and teaching suggestions in Part Five, constitute an adequate (elementary) course in chant for older students.

In *The Catholic Music Hour* pedagogy relating to Gregorian chant, the suggested procedures are governed by the psychological laws which influence the physical, mental, and spiritual development of the child. Detailed type lessons suggest teaching processes for child guidance in solving tonal, rhythmical, and theoretical problems of Gregorian chant, and Part Five is devoted to the analysis of individual chants in each of the five books.

To reassure the diffident teacher regarding her own ability to sing a Gregorian chant with

the Church's correct, traditional interpretation, the type lessons have been built around certain typical chants for which Victor phonograph records are available. These records, made by the Benedictine monks in their Monastery of Solesmes in France, have been recognized as authoritative in style, and thus provide excellent models for correct rendition of eighteen liturgical chants ranging from the purely syllabic to the most ornate melismatic chant. In addition to providing musical notation for these exquisite records, The Catholic Music Hour is fortunate in having procured from the scholarly Dom Desroquettes, O.S.B., monk of Solesmes and pupil of Dom Mocquereau, the chironomic markings as aids in the authentic interpretation of the rhythm of the eighteen chants recorded by the Solesmes Choir. The notation, the records, the chironomic markings, together with the chant analyses and teaching suggestions embodied in the type lessons, will be of inestimable assistance to teachers in building up confidence in their own ability to teach this beautiful art. The Solesmes records are supplemented by records specially made of some of the characteristic chants of the series.

The recent trends in education have emphasized the importance of music in brightening and unifying the child's many activities in and out of school. The Catholic Music Hour, therefore, correlates with the school program as well as with that of the home and of the Church, and is the only series which presents a complete and unified program of sacred and secular musical experience.

The content of this book represents years of study and research in the field of Gregorian music. The procedure for teaching chant, also, is the outgrowth of long and successful experimentation with groups of elementary school children. Grateful appreciation is due the many classroom teachers and pupils whose enthusiastic coöperation has helped to confirm the authors and editors in the plans and procedures as herein advocated.

*† Joseph Schwab*  
*Bishop of Cleveland*

*Reverend Gregory Huegle O.S.B.*  
*Musical Director, Conception Abbey*  
*Conception, Mo.*

*Sister Alice Marie, O.S.U.*  
*Diocesan Supervisor of Music*  
*Cleveland, Ohio*



## Introduction

### *Music in Catholic Schools\**

**F**ORTUNATELY, we are living in a day when the educational influence of music upon the life of the child and his future maturity is universally recognized. Music today in all its multiple phases has found its lawful place in the school life of the child, and is declared by the best authorities to be one of the potent factors in education affecting the physical, intellectual, emotional, and religious life of the child. Great strides have been made within the last decades in correlating music with other subjects of the school curriculum and in leading children to participate joyfully in music, both religious and secular, through the three projects—performing, listening, and creative activity.

One of the healthiest signs of the dynamic vitality and progressive initiative which makes it possible for the great body of musical educators to exercise such tremendous influence in the world today is the fact that, while all are agreed on the objective as stated in the slogan, "Music for Every Child, and Every Child for Music," there nevertheless exist diverse and often diametrically opposing convictions regarding the means to be used in realizing this objective. Herein lies strength. There must be a constant, controlled experimentation to discover the best procedures if we are to avoid that most destructive of all disintegrating influences, a smug satisfaction in the method adopted by ourselves. It requires keen judgment and serious discernment in the face of the recent, rapid development of music in the schools, to decide just what to retain of the old and tried and what to adopt of the new.

Catholic teachers face another problem because our children are to be taught singing, not merely for the school, recreation, or home, but for the highest and holiest act of human life, namely, Divine Worship. True, God, the Source of all beauty and the Divine Inspiration of all art, has no need of our poor attempts at art. It is we, His creatures, who have need of the ecclesiastical arts of painting, sculpture, architecture, and music to elevate us above the cares and joys and sorrows of everyday life to that pure, serenely peaceful realm of prayer wherein human relationships are seen in their true perspective, and loving human hearts are led slowly but surely to the feet of the Master.

Through all the long ages, the Church has most carefully guarded the sacred character of the music employed in Her divine worship. Abuses have crept in from time to time, but the Church has never failed to adopt practical measures of reform.

It would lead too far afield to attempt an historical presentation of this subject showing the solicitude of Bishops, Councils, and Popes in this matter. It will be sufficient to refer briefly to the legislation of the late Pontiff, the saintly Pius X, who restored to its original purity the Church's own chant, and proclaimed it the "supreme model" for all sacred music.

"Sacred music," says the Venerable Pontiff, "should possess in the highest degree the

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\* An address delivered by The Most Reverend Joseph Schrembs, Bishop of Cleveland, before the Music Educators National Conference, Cleveland, Ohio, 1932.

qualities proper to the liturgy; above all, sanctity and goodness of form, from which its other character of universality spontaneously springs. It must be holy . . . It must be true art.

“These qualities are to be found in the highest degree in the Gregorian Chant, which is, therefore, the chant proper to the Roman Church, the only chant She has inherited from the ancient Fathers, which She has jealously guarded for centuries in Her liturgical books, which She directly proposes to the faithful as Her own, which She prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

“On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music so that it is indeed legitimate to lay down the following rules:

*The more closely a composition for use in Church approaches in its movement, inspiration, and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy is it of the Temple.*

“The ancient, traditional, Gregorian Chant must, therefore, be largely restored to the function of public worship, and everybody must take it for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

“Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.”

And our present gloriously-reigning Pontiff, Pope Pius XI, in his Apostolic Constitution *Divini Cultus Sanctitatem*, calling attention to the fact that in 1928 was celebrated the ninth centenary of Guido d'Arezzo's "*Staff Notation*, whereby the ancient and traditional liturgical chants might be more easily published, circulated, and preserved intact for posterity to the great benefit and glory of the Church and of art," continues, "Choir schools for boys should be established, not only for the greater churches and cathedrals, but also for smaller parish churches. The boys should be taught to sing properly so that they may sing in the choir with the men."

The very fact that Holy Mother Church has placed Her seal of approval on Gregorian chant, as the one fitting musical expression of Her Liturgical Prayer, should convince us of its beauty and worth, since the Church which employs in Her service only the most beautiful of the other arts could not fail in Her choice of music, the most powerful and spiritual of the arts, which above all others stirs the heart and gives expression to religious thoughts too deep and sacred for utterance. It took the Church one thousand years to perfect Her chant. The great age of these undying chants, together with the fact that their power to touch hearts and to bring stubborn wills to voluntary docility still continues after so many centuries, is the greatest proof of their classical structure and artistic worth.

The Church has recommended the return to the ancient Gregorian music but has left the choice of the means of attaining this restoration to music educators. On them rests the burden of choosing such methods of presentation of Gregorian chant as will be in true accord with the most advanced research in the principles of Catholic education, while at the same time they preserve that chant in the beauty in which it has come down to us from the earliest days of the Church hallowed by centuries of tradition. While remarkable progress has been made in recent years in educating the musical tastes of organists and choir directors to a keener appreciation of our most precious musical heritage, nevertheless, our greatest hope of inculcating the right ideals lies in the musical education of our children.

In teaching any subject, two considerations present themselves—the demands of subject matter and the laws governing learning in the pupil. In the present case, as subject matter we have the chant, and the possibilities of educating teachers to appreciate it and to sing it beautifully and correctly. Arranged in logical order, the separate problems of the chant might be aligned as follows:

*Text:* Its meaning, liturgical use, history, and phrasing.

*Melody:* Tonal relationships involved, types of melodic movement, modality.

*Rhythm:* General divisions, relative values of pauses, simple and compound rhythms, binary and ternary note groupings, relation of accent and the rhythmical “touching points” in syllabic chants, interpretation of neums in melismatic chants.

*Chironomy:* The Solesmes system of conducting chant and presenting a rhythm picture thereof by circular movements of the arm or hand.

Opposite this array of elements to be taught we have the child himself, that exquisite amalgamation of the spiritual, physical, mental, and emotional, all of which must be considered when we approach the subject of teaching procedures.

The Catholic Music Hour, like most methods now in use for teaching chant, insists that pupils first learn to love the chant, and that they be given the ability (according to their capacities) to read the music of chant independently at sight in both modern and Gregorian notations. Sight reading of any music is a very complex operation demanding an almost simultaneous awareness of all the elements which go to make it up. In attempting to teach sight reading, existing methods fall generally into two classes. One class adopts a synthetic procedure. It begins with the elements of music. When these elements have been mastered through graded exercises, the pupils are expected to combine them synthetically as they occur in the chant. Thus the pupil's hearing and singing of chant is restricted exclusively to those chants which he can read for himself.

The second method of approach is an analytic-synthetic one. It begins with the observation chant taught happily and freely through conscious imitation. After the chant is familiar, specific textual, tonal, and rhythmic elements are observed and then isolated from their proper setting for ear and eye drill until they are mastered as separate parts of a familiar whole. New and unfamiliar chants containing these now familiar elements are then read at sight. The Catholic Music Hour follows this developmental process in teaching both modern music and chant because this method adapts the learning of the elements of music to the accepted psychological laws governing the learning processes of pupils. This procedure is known as the rote approach to sight reading.

Rote learning in the foregoing sense does not mean a mechanical, monotonous repetition of phrases without intelligent attention to their meaning. Nor does it imply that there is no progress beyond the rote singing stage. Rote singing, as used in The Catholic Music Hour, inspires the will to learn through joyous contact with beautiful music, and offers a means of learning through conscious imitation of a model. The authors have adopted this procedure for the following reasons based on demonstrated laws of learning.

It might be possible for an adult with a varied and rich background of hearing and singing chants to grasp at sight the maze of closely interwoven elements in chant notation, and to combine them synthetically into an organic, unified whole. To expect little children, however, with their lack of experience in music, the subtlest of all languages, to approach the study of the chant by this same synthetic method, would seem to be disastrous to the up-building of a

desirable, happy attitude toward the learning of chant, and would also have the result of delaying general music learning unnecessarily.

Children are interested in concrete whole—real songs, real chants, and are not at all concerned with exercises which at best are intended to prepare them for singing in a remote, uncertain future. Hence, we believe that the learning process may best be realized by dealing with real chants from the very beginning.

How did the Church preserve and transmit the chants through the centuries before music was committed to writing? Undoubtedly, chants were taught orally through imitation. And it remains true in our day that the only way to know and love the chant is to hear it well sung before undertaking a study of the tonal, rhythmical, and theoretical problems which are necessarily bound up with the independent and facile reading of its notation.

Dom Mocquereau, the finest scholar and authority on chant that has ever been produced by that great home of scholars, the Benedictine Monastery of Solesmes, testifies to the truth of this statement in giving the reasons which actuated the writing of his masterpiece on Gregorian chant in *Church Music*, 1905, Volume I. "*Hearing the chant daily in choir helped one to acquire a Gregorian temperament. One learned to utter, to sing, and to appreciate this melodious speech, renascent after the oblivion of so many centuries. The changeful undulation of the free and flowing rhythms at first almost startled the half-reluctant ear, ill-prepared through previous training in measured modern music to appreciate their subtle, indefinable beauties, the charm of which proved finally quite irresistible.*"

It is a significant fact that even this master musician depended on many repetitions and much hearing of actual chants before he learned to love them well enough to make an exhaustive analysis for posterity.

Do we teach little children the grammatical rules of speech before we allow them to attempt speech? Do we not rather give them as much experience as possible in the actual speaking of complete thoughts in correct English idiom, and rightly relegate a knowledge of grammatical rules to a secondary place and a later stage?

Therefore, we begin our study of chant by teaching real chants by rote in discriminative, conscious imitation of the teacher.

Not every chant the pupils learn is to be analyzed into all its component elements. Some chants will be sung for their own inherent beauty and to provide acquaintance with chant idiom in its proper setting—the chant itself. These will not be analyzed. Other chants will be sung and their tonal and rhythmic problems observed, analyzed, and isolated for ear and eye drill. These are the observation chants, to which pupils will return again and again, each time uncovering some new beauty and some new phase of technical importance. These chants supply the tonal and rhythmic vocabulary which will be required in the sight reading of new and unfamiliar chants.

After a background of even one chant has been provided, and the children have visioned a complete aesthetic whole, as sung by the teacher, and have realized their own ambition to sing it too, all future work in the sight reading of chant, from both ancient and modern notation, takes on the character of a meaningful, inspiring project. They have experienced how delightful it is to sing a beautiful Latin prayer to God, or to His Blessed Mother, or to the Saints, and are anxious to acquire skill through necessary analysis and drill, in order that they themselves may learn to sing independently another new chant. After a rich background of singing and hearing chants has been laid, certain typical chants are selected on the basis of

the problems contained in them and are analyzed into their constituent elements of tone and rhythm. Specific elements are then isolated for ear and eye drill, which is followed immediately by several reading and study chants containing the now familiar elements in new relationships, thus providing opportunities for necessary repetition, drill, and an immediate application of newly-acquired knowledge in independent singing of new and unfamiliar chants from notation. Instead of anticipating unfamiliar or difficult problems and drilling on them before the chant is attempted, the difficulties are met and taught by rote in their proper setting, which is the chant itself, and only then are they isolated for recognition and drill.

From the beginning of their study of chant, the children are hearing, singing, and using real chants; they are not merely "getting ready to sing." In addition to building up a usable repertory, this analytic-synthetic process, by constantly relating the chants to the part-whole, keeps them in their proper relationship, and makes the mastery of reading both functional and interesting at every step of the way by stimulating self-activity through interest and spiritual enjoyment. The "rote approach" seems to be the ideal one, through phrase-wise singing to the Plain Chant of the Church.

Progressing from simple syllabic chants in the familiar major tonality of the Fifth and Sixth Modes in an orderly succession of difficulty and appropriateness to the most ornate melismatic chants, the child gradually grows in power and in love of music. Thus is the child prepared to take his proper place in the congregational singing at liturgical services.

Gregorian melodies should become as natural a part of the child's life as his other musical experiences, to be studied as a unified expression, freely integrating with other studies. If, after a series of delightful songs about beloved, familiar, everyday experiences, an appropriate, simple chant is sung, all the childish, earthly thoughts are raised to higher thoughts of God. Through their association with songs of dear, familiar ideas, the chants will come to be loved for their own inherent beauty.

Segregation of chant as a subject apart from daily experience is a mistake, for as in life, religion is bound up with all of man's activities, functioning hourly, raising hearts to God, and constantly referring each least thought to Him, so, in our singing, the chant should be made the golden link which connects the world around us with the Heaven above us. Thus is realized the true purpose of the *Motu Proprio*—the continuance of Gregorian chant as a living force in the hearts of the faithful, truly expressive of worship and devotion.



## A Word to the Teacher

### *Modern Music in the Social Program*

THE modern conception of elementary education, i.e., that the school and its studies are not a preparation for life but life itself, applies with special significance to the music program. Music is inevitably associated with the child's activities both in and out of school. Therefore, the music teacher should welcome this opportunity to shape the music work so as most effectively to participate in the social program of the school.

The Catholic Music Hour recognizes that the child starts with the community of his experience, namely, the home, the Church, and the school. The songs of the earlier books emphasize life in the home. From this life the child's contacts broaden through experience in the neighborhood, and in the course of time, through entrance into the kindergarten and primary grades and participation in the services of the Church. As he progresses in life he discovers his relationship to an ever-enlarging community.

With this discovery should come the knowledge that it is the love of God which binds men together in the social relationship of the mystical body of Christ. Gregorian chant is the official, social utterance of the Church, whose very name—Catholic—stands for a merging of all personal differences in a unified expression in which the same faith, the same prayers (sung or spoken), the same love of a common Father, bespeak a real brotherhood among men.

The participation of the music teacher in this larger objective of elementary education heightens the purposefulness of the music lesson. The Catholic Music Hour offers a rich fund of chant and song material expressive of the ideas underlying the social program. The chants, hymns, and songs are for constant use at home, in Church, in the neighborhood, and in school. They are learned in the music hour but are to be sung throughout the child's day as they fit appropriately into his activities and interests.

Gregorian chant, as the purest type of religious music, should integrate freely with all other music activities. Like religion itself, the chant may be made the golden link which connects the world around us with the Heaven above us. Just as the sun illumines, purifies, and chastens every object that it touches, so too, chant, placed in the midst of beloved, familiar, everyday musical experiences, sanctifies and elevates all the childish, earthly thoughts to higher thoughts of God.

### *Chants, Hymns, and Songs Which Function in the Social Program*

*Hymns and songs in the book for kindergarten and first grade.* These hymns and songs are chosen entirely from the child's point of view of his relation to the life about him. He first sees life in the home; he then sees the outside world as a neighborhood; and he then enters the Church and school life as a further extension of his relationship with the world

and with Heaven. These experiences may all be brightened, sweetened, and intensified through hymns and songs which voice the child's impression of his daily contacts.

*Chants in the First Book (second grade).* Here, for the first time the child unites his voice with others in that sublime, sung prayer, which expresses adequately not only his own personal little joys and woes, but also those of all mankind. Through his singing as a member of a congregation, he, in a small way, adds his voice to that service of adoration, thanksgiving, reparation, and petition, which as a member of society here, a future citizen of Heaven, and a loving child of the human race, he is happy to render to God, the kind, heavenly Father. "The multitude needs the Chant, and the Chant needs the multitude." (G. M. Durnford: Introduction to *Textbook of Gregorian Chant.*)

*Songs in the First Book.* The social program for this book follows the natural enlargement of the child's experience. The child's horizon widens with his growing experience though he still sees the large world from the background of his past experience. With this in mind the songs have been chosen to follow and conform to the situations which he meets in his enlarging environment in a way so natural that the child's response is spontaneous.

*Chants in the Second Book (third grade).* While the child continues to enjoy the singing of simple chants at home and at school he is also gradually coming to feel that no other language expresses so perfectly the movements of religious joy and sorrow, hope and disappointment, inspiration, solace, and praise common to all men as does this most mysterious and sublime music. Through his experience with the chants of the Second Book he is being gradually prepared to assume the delightful responsibility of taking his place in the congregational singing at Holy Mass, Benediction, and other sublime services of the Church.

*Songs in the Second Book.* The child becomes increasingly conscious of the fact that he is a part of a large and busy world. In the occupations, industries, and trades which he witnesses on every side he recognizes clearly a connecting link with a wide expanse of outside life. The modes of travel which he sees suggest other places and peoples who have interests similar to his own, even though expressed in manners quaint and different. (See Classified Index, Second Book, pp. 122 and 123.)

*Chants and songs in the Third, Fourth, and Fifth Books (fourth, fifth, and sixth grades).* Without going into the specific detail of these individual books, the content has been selected to offer the pupils enlarging contacts with the world about them. It is an important function of the music lesson to illumine and enrich the social studies of the intermediate grades—geography, history, civics. Folk songs of the different countries, music by celebrated composers of these countries, themes from instrumental works and from operas, music associated with important historic periods and events, hymns, chants, and songs appropriate to Feast days, holidays, and seasons, together with pictures illustrating the subjects, make these books unusually interesting to the children. The teacher is afforded a splendid opportunity to supplement the units of work at hand with music suited to her program without looking elsewhere for material.

On the other hand, the music teacher will realize that in thus contributing to the Church and social studies, the music hour itself will be immeasurably enriched by the development of numerous important backgrounds for the growth of music appreciation. While the songs of an age or a race reflect their social conditions and their emotional life, an acquaintance with life in any particular place or period will reveal the inner significance of the music which they produced. Furthermore, the works of master composers are a summation and idealization of

the social background from which they emerged. Material, therefore, which relates the social program and the music lesson serves many useful purposes in the development of the child and should be an important part of the school music program. See Chapter I of this manual for the history of the origin and growth of Gregorian chant.

(It is suggested that teachers study Chapters Thirteen and Seventeen, pp. 54 and 78 of the Intermediate Teacher's Book and Chapter Eighteen, p. 68 of the Teacher's Guide for the Fifth Book, where suggested units of work correlating with history, etc., are worked out in detail.) Elsewhere in this manual, the classification of chants for occasions and services in the Church year offers a guide to the place of chant in the religious life of the child and the social program of the school. Classified Indexes of modern music in this program may be found at the back of each of the pupil's books.

### *Gregorian Chant in the Modern School*

Teaching Gregorian chant in parochial schools should be conducted in accordance with the most modern and advanced research in the principles of education. Because the chant itself has come down to us from the early days of the Church and is hallowed by centuries of tradition, should in no way imply that school children of the present time should receive instruction in the chant by methods which are antiquated and outworn.

After all, it must be realized that the children are to be taught to sing the chant, and all instruction should be adapted to the learning powers and processes of the child mind. No successful experience in recent child psychology and pedagogy should be ignored in bringing the chants of the Church to their knowledge. On the contrary, Catholic teachers should be eager to avail themselves of every recent research which may tend to carry over the lessons more clearly, forcefully, and thoroughly to the child's mind. The very nature of Gregorian chant makes its study peculiarly adaptable to the latest approved methods in education.

The object of the *Motu Proprio* of His Holiness Pope Pius X was to make Gregorian chant an integral part of the worship of the Church, familiar and natural alike to clergy and laity. To this end it is essential that all the preconceived ideas that chant is difficult, peculiar, strange, and over-technical must be banished through the demonstrated simplicity by which it can and should be taught in our schools.

The Church has always recognized as a fundamental principle that in order to inculcate its teachings thoroughly, instruction should begin with little children.

For the above reasons it is essential, if the *Motu Proprio* is to be carried out in the spirit in which it was intended, that Catholic schools must see to it that instruction in Gregorian chant is systematically conducted in every classroom in the true spirit of the chant and with the most modern methods of teaching.

It is the province and duty of the school to help the student in the progressive development implied in all learning, not by reversing or thwarting these processes of natural growth, but by directing, aiding, and supplementing them.

In line with these educational principles, music in the schools is now taught in the same way that the child learns his mother tongue. Just as through hearing he learns to express in speech his childish thoughts, so in music he first learns songs by imitation in which to voice his feelings of joy and happiness in the beauty of the world about him. Our educators commend those types of songs which are associated with the child's daily activities in and out of

school. There are songs of the home, of the community, of nature, of play—his earliest school associations are made more beautiful by songs dealing with events and activities within his experience. Thus music comes to him as a joyful and free expression rather than as a subject involving mechanical exercises and drill for which he finds no motivation in his own experience.

Such early rote songs are taught by phrases, and, from the very beginning, the child becomes conscious of these natural divisions of musical expression. Beautiful tone quality is motivated by the spirit of the song.

This brief suggestion as to the first steps in teaching secular music shows clearly how naturally and readily they apply to the teaching of Gregorian chant, the very essence of which is expressive tone quality and rhythmic groupings in accordance with the sense and spirit of the text. The proper atmosphere has been cultivated for these joyous participations in chant. There is a special advantage in tying up beloved, familiar, everyday experiences with beautiful chants which seek to elevate the child to higher thoughts of God. If chants are met in these lovely surroundings (the unfamiliar Latin being already explained) they will come to be loved because of their being surrounded by the familiar songs. Thus the approach to chant has not been through formal drill, and the child with his listening background of Church experience comes to the schoolroom prepared and eager to learn. This wholly worthy desire must not be balked and discouraged by mechanical drill on formal exercises, but, hand in hand with his experience in secular music, his studies of Plain Song should proceed along natural and interesting paths. It is the duty of the school to see to it that the child hears much Gregorian chant just as he has the opportunity to hear secular songs. There are many splendid chants of exquisite beauty which are simple enough for the little child to learn in the earliest grades. Moreover, the very nature of Gregorian—its inherent division into expressive tone groups, makes it readily practicable to the same pedagogical procedure as is used in the phrase-wise teaching of the elementary songs. For instance, while staff notation is being learned in connection with the study of secular music, the children will readily learn to read Plain Song presented in similar notation. Any other approach to Gregorian is mechanical and contrary to child life and the teachings of modern education.

When Gregorian chant is presented in true accord with modern pedagogical principles it becomes as natural a part of the child's life as his other musical experiences. It is no longer a thing apart, to be studied piecemeal through technical formulas, but is a unified expression, freely integrating with the other musical experiences and studies of the child.

The further development of Plain Chant keeps parallel pace in the school with the study of secular music. Based on the same pedagogical procedure as the teaching of language and reading, each new development finds its natural place in the graded outlines year by year. Beginning in the early years with the syllabic chants, it proceeds by simple yet logical steps to the study of the various characteristic groupings of melismatic and mixed chants, cadences, free rhythm, melodic accents, tone patterns, and modes. All the while the child is acquiring as his very own these imperishable melodies, he is learning to think of them not as a series of technical studies, but as the sublime expression of the religious life of the Church.



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Part One  
Gregorian Chant







## I · History and Tradition

**C**HURCH music is as old as the Church Herself, dating back to the Last Supper when, according to St. Matthew, our Lord joined with His Apostles in a hymn: "And a hymn being said, they went out into Mount Olivet."<sup>1</sup> It is reasonable to believe that much of the early Christian music was taken from the Temple, for St. Paul urges the early Christians to sing "psalms, hymns, and spiritual canticles."<sup>2</sup>

While it is true that the diatonic character of the Gregorian melodies took form from the Greek modes, much evidence is at hand, both in New Testament history and in the writings of the early Fathers, to prove that the distinctive chant of the early Church developed a Christian character all its own, and the Church music which we now know as Gregorian chant evolved with the liturgy itself. "With their undying freshness, their spontaneous simplicity, they may well have been born of the gaiety and abnegation of the first monks, and sung by the children of the martyrs."<sup>3</sup>

From the very beginnings of Christianity, the Church's chant has tended toward a "universal, objective, impersonal expression . . . in which the individual was sublimated into that wonderful, mystic, but real living Body of all the faithful, whose Head is Christ."<sup>4</sup> Belief in Christ as God the Savior, expressed in the early Christian liturgy, points to a life-giving principle and a sublime inspiration which elevated early chant above its ritualistic Hebrew sources and its mechanical Greco-Roman elements to that virginal, spiritual plane which marks it truly Catholic Church music, adequate to express alike the surging prayer of the mighty multitude and the simplest joys and sorrows of the least of God's children.

*Saint Ambrose.* To Saint Ambrose (d. 397), the "Father of Ecclesiastical Music," we owe the name Ambrosian chant. This great forerunner of St. Gregory introduced hymns and antiphonal singing to the West. "He has left us a number of simple hymns all written in eight four-line stanzas. He also compiled an Antiphony which has now been superseded by that of Saint Gregory."<sup>5</sup> St. Augustine (d. 430) was touched so deeply by the sweet music of the Ambrosian chant which he heard in Milan that he said: "The voices flowed into mine ears, and Thy truth distilled into my heart, whence the affections of my devotion overflowed and tears ran down and happy was I therein."<sup>6</sup>

<sup>1</sup> Matt. 26: 30.

<sup>2</sup> Col. 3: 16; Dom Augustin Gatard, O.S.B., *Plainchant* (London, 1921), 33-37; Dom Dominic Johner, O.S.B., *A New School of Gregorian Chant* (New York, 1925), 180.

<sup>3</sup> Dom Gregory Suñol, O.S.B., *Text Book of Gregorian Chant* (Tournai, 1930), Introduction by G. M. Durnford, ix; see René Aigrain, D.D., "The Primitive Sources of Christian Chant," in *Religious Music*, translated from the French by Very Reverend Canon Mulcahy, in *Fischer Edition News* (New York, 1932), January-March, 1-4; Gatard, *Plainchant*, 33-46; Cecil Gray, *The History of Music* (New York, 1928), 24; Gevaert, *La Mélodie antique dans le Chant de l'Eglise latine* (Ghent, Hoste, 1895); W. J.

Baltzell, *History of Music* (Philadelphia, 1905), 33; H. E. Wooldridge, M.A., *Oxford History of Music* (Oxford, 1901), I, 24-39; Cecil Gray, *op. cit.*, 7-24; Waldo S. Pratt, *A New Encyclopedia of Music and Musicians* (New York, 1924), 57-58.

<sup>4</sup> Rev. Stephen Thuis, O.S.B., *Gregorian Chant—A Barometer of Religious Fervor, in Historical Essays*, II, no. 1, p. 31.

<sup>5</sup> Charles V. Stanford and Cecil Forsyth, *A History of Music* (New York, 1928), 79.

<sup>6</sup> Thuis, *op. cit.*, 14; Johner, *op. cit.*, 180-181; Baltzell, *op. cit.*, 34; Stanford-Forsyth, *op. cit.*, 79-81; Emil Naumann, *The History of Music* (New York, 1886), 180-181.

*Saint Gregory.* Gregorian chant owes its name to Pope St. Gregory (540–604) who, as a practical administrator, compiled and organized existing chants, reformed abuses, and added some chants of his own composition.<sup>1</sup> “He developed a series of simple musical tones, in the nature of *free recitative* for the singing of the Psalms in Latin, which give the utmost rhetorical freedom and the vividness of a new kind of speech.”<sup>2</sup>

From Rome a knowledge of the chant was gradually spread by zealous missionaries into the newly converted lands, until in the eleventh century the chant of St. Gregory became the universal, musical language of the Church of God. Durnford speaks of the “golden age of Gregorian chant” as extending from the time of St. Gregory to the eleventh century, and the period of its preservation or transition from the eleventh to the thirteenth centuries.<sup>3</sup> After several centuries, the Church’s chant still remained intact. In spite of occasional lapses and abuses, zealous popes, constantly referring to “the fountain of St. Gregory” maintained those exquisite melodies in their pristine beauty and religious simplicity.<sup>4</sup>

*Early singing schools.* Singing schools similar to those founded in Rome by St. Gregory were introduced into all the civilized countries of the world, each church and monastery having its own singing school (*schola cantorum*) in which an assembly of singers was educated in the correct rendition of the sacred melodies. The most famous were those of St. Gall and Metz.<sup>5</sup>

*Neums.* Previous to the eleventh century, most of the beautiful melodies used in the liturgy of the Church had to be learned by rote and committed to memory. From time to time, little musical signs came to be written in the Service Books above the Latin text to indicate the rise and fall of the melody. These gradually took the form of neums, which told the number of notes to a syllable, their grouping, and the rise and fall of the melody, but they did not show absolute pitch. The monks who wrote out the neums already knew their meaning and only needed them as a guide to their memory. The oldest authenticated manuscripts in neumatic notation belong to the ninth century.<sup>6</sup>

*Guido d’Arezzo.* The notation was further modified as time went on. The spacing of neums and the addition of lines and clefs gave definite indication of tonal relationships. To the Benedictine monk, Guido d’Arezzo (995–1050), belongs the principal credit for compiling and classifying existing information, and for establishing the *so-fa* system in use today.<sup>7</sup> (See frontispiece, *The Catholic Music Hour*, Third Book.)

<sup>1</sup> Johner, *op. cit.*, 182–184; Baltzell, *op. cit.*, 35; Naumann, *op. cit.*, 184–192; *Catholic Encyclopedia* (New York, 1907–1914), VI (1906), article *Gregory I.*

<sup>2</sup> Stanford-Forsyth, *op. cit.*, 82.

<sup>3</sup> Suñol, *op. cit.*, 163; Gatard, *op. cit.*, 47–65; Benedictines of Stanbrook, *A Grammar of Plainsong* (New York, 1926), 7–12; *Cath. Ency.* VI (1909), 780–787; Thuis, *op. cit.*, 17–24; *Cath. Ency.*, IX, (1910), article *Chant*; *idem*, X (1911), article *Mass*; *ibid.*, article *Music*.

<sup>4</sup> *Motu Proprio of Pope Pius X and Other Papal Documents on Liturgical Music* (Washington, 1928); *Cath. Ency.* X (1911), article *Mass*; *idem.*, IX (1910), articles *Chant*, and *Liturgy*.

<sup>5</sup> Edward Dickinson, *Music in the History of the Western Church* (New York, 1928), 117; Johner, *op. cit.*, 184–188; Baltzell, *op. cit.*, 40–47; Stanford and Forsyth, *op. cit.*, 79–83; Naumann, *op. cit.*, I, 202–204; Gatard, *op. cit.*, 38–44.

<sup>6</sup> Gatard, *op. cit.*, 26–29; Dom Andre Mocquereau, O.S.B., *Gregorian Rhythm in Church Music* (Philadelphia, 1905–1909), II (1906–1907), 256–259, 307–314; Benedictines of Stanbrook, *op. cit.*, 19–20; H. Bewerunge, *The Neumatic Notation*, in *Church Music*, I (1905–1906), 33–44, 303–314; Bewerunge, *Cath. Ency.*, X (1911), article *Neum*; Baltzell, *op. cit.*, 39, 70–72; Stanford-Forsyth, *op. cit.*, I, 100–103; Naumann, *op. cit.*, I, 182–183, 199–200; Sir George Grove, *Dictionary of Music and Musicians* (New York, 1927–1928), III (1927), article *Neumes*; Waldo S. Pratt, *The History of Music* (New York, 1927), 64–73. Beautiful facsimiles of medieval manuscripts illustrating the history of notation are published by *The Plain Song Society* of London.

<sup>7</sup> Mocquereau, in *Church Music*, III (1907–1908), 62–66, 265–272; *idem*, IV, no. 5 (1909), 200–202; Johner, *op. cit.*, 194–203; Joseph Otten, *Cath. Ency.*, VII (1910), article *Guido of Arezzo*; Bewe-

*Decline of chant.* From the year 1300 certain secular influences, insidiously at work both from within and without, brought about a gradual decline of fervor in the Church, which was followed naturally by a distaste for the unsophisticated tranquillity of the straightforward Gregorian melodies. By degrees, the Renaissance, the rise of Nationalism and new languages, and the development of descant and polyphony (all good in themselves but calling for judicious guidance) gradually brought about the decay and deformation of the Gregorian melodies, until in the second half of the sixteenth century, they were thrust aside as too simple and barbaric. Their exquisite, flexible, soaring, free rhythm was distorted to meet the requirements of modern measured rhythms (the inheritance from the dance, folk song, and madrigal); the long, pure vocalizations of the *jubilus* (the spontaneous outburst of religious, joyous song without words) were dropped because its hidden spiritual meaning was no longer understood. The true conception of the beautiful, light, Latin accent was lost and the heavier accent of the modern languages was imposed in its place.

A lack of clearness regarding free rhythm, and the corrections and blunders of copyists, also contributed to the decadence of chant.<sup>1</sup> "Thus the cooling of religious fervor attendant upon the disorders of the Reformation, the fascination of the new operatic style, and the sorry condition of the truncated chant melodies, combined to consign the Gregorian chant, once the glory of the early Christians of the Ages of Faith, to oblivion. The chant was driven out of the churches to make way for the new types of modern Church music."<sup>2</sup>

From time to time, attempts were made at reviving the ancient melodies. But owing to a seeming lack of discrimination regarding the type of music suitable for the service of the Sanctuary, as well as a predilection for the newer developments of secular musical art (which however much they may have enriched the world's artistic storehouse, certainly were not the proper media for the adequate, yet simple expression of the sacred truths of religion), these attempts were not widespread enough to bring about the needed reform.<sup>3</sup>

*Revival of chant.* During this dark period which extended to the middle of the nineteenth century, Gregorian chant shared the trials and tribulations of the Catholic Church. About this time, a religious reawakening began to make itself felt throughout the entire Church, and the reaction against theatrical music in Church brought about the return to the original chants of St. Gregory. Scholars from all parts of the world began to study the ancient manuscripts of various countries in search of that hidden treasure of liturgical music whose lovely grace and simple charm were such potent factors in the lives of the Christians in the Golden Age of Gregorian Chant.

*The Vatican Edition.* This restoration was begun by Popes Pius IX and Leo XIII, and was continued by the inspired, saintly Pope Pius X. In his famous *Motu Proprio* (1904),

runge, *Cath. Ency.*, VI (1909), article *Gregorian Chant*; *idem*, XII (1911), article *Plainchant*; Baltzell, *op. cit.*, 47-49; Stanford and Forsyth, *op. cit.*, 105-117; Naumann, *op. cit.*, 201, 209, 215; Grove's *Dictionary*, article *Notation*; Benedictines of Stanbrook, *op. cit.*, 26-27; Suñol, *op. cit.*, 1-4.

<sup>1</sup> Sister Marie Cecile, *Art Forms in Sacred Music* (Milwaukee, 1931), 18; Gatard, *op. cit.*, 46-53; Johner, *op. cit.*, 188-191; Mocquereau, in *Church Music*, I, 175; Justine Ward, *Music—Fourth Year. Gregorian Chant* (Washington, 1923), 150-152; Thuis, *op. cit.*, 24-37; *Cath. Ency.*, X (1911); articles *Mass and Music*; Grove's *Dictionary* III (1927),

article *Modes, Ecclesiastical*; *idem*, IV (1928), article *Solesmes*; Pratt, *New Encyclopedia*, article *Gregorian Music*; Suñol, *op. cit.*, 163.

<sup>2</sup> Thuis, *op. cit.*, 33, see also 24-37; Dickinson, *op. cit.*, 130; Grove's *Dictionary*, 555-556, article *Song*.

<sup>3</sup> Bewerunge, *Plainchant*, in *Cath. Ency.*, XII (1917), 146; *idem*, X (1911), article *Music*; *ibid.*, article *Mass*; Paul Bekker, *The Story of Music* (New York, 1927); 202; Durnford, *Introduction to Suñol's Text Book of Gregorian Chant*, xi; Suñol, *op. cit.*, 191.

Pope Pius X ruled that Church music must be purged of prevalent abuses, and laid down a special code of laws by which the music to be used must henceforward be regulated. He ordered the publication of a new Vatican Edition of the liturgical chant books based on the most reliable ancient manuscripts. The preparation of this edition of liturgical books was entrusted to a twofold commission of specially chosen Gregorian scholars under the capable leadership of the Benedictine monks of Solesmes in France. One of these commissions was for the revision of the liturgical texts, and the other for the resuscitation of the melodies. Through the research and arduous, persevering labor of many devoted lovers of the ancient music, among the most prominent of whom were the Benedictine monks, Abbot Prosper Guéranger, Dom Jausions, Dom Pothier, and his illustrious pupil, Dom Mocquereau, thousands of ancient manuscripts were collected, photographed, minutely examined, and tabulated as to nationality and order of antiquity. Finally, the authorized books of chant appeared under the title of *Editio Typica Vaticana* (*Typical Vatican Edition*). This correct and only official edition was universally enjoined upon the whole Church. As yet, only the principal volumes have appeared, the *Gradual* and the *Antiphonary*. This ruling put an end to disputes which had arisen regarding the correct versions of the various chants, and it also abolished unauthorized, incorrect, and faulty innovations which had crept into the sacred music in the course of the centuries.<sup>1</sup> In future no editions of the chant may be published which do not correspond exactly to that issued by the Vatican Press.<sup>2</sup>

The masterly Introduction to the *Typical Vatican Edition* gives illustrations of notes, their shape, and interrelationship, and the manner in which certain of the groups may be rendered. According to the decree dated January, 1911, the Sacred Congregation of Rites declared: "The Vatican Edition of the Gregorian liturgical books, as published by Apostolic Authority, with its traditional notation and with the rules placed at the beginning of the Roman Gradual, contains sufficiently and even abundantly all that is needed for an exact rendering of the Chant."<sup>3</sup> While the instructions of the Vatican Edition are adequate for correct rendition of the chant, there are cases in which the singer is left free to exercise liberty of choice in his interpretation, e.g., in certain places one may either put in a *mora vocis* (lingering of the voices) or may continue the movement; or one may choose either a binary or a ternary grouping.

*The rhythmical signs of Solesmes.* To secure greater uniformity and precision in training groups of people for the interpretation of the rhythm of the chant as laid down in the *Typical Vatican Edition*, the Holy See has given permission to the Benedictine monks of Solesmes to use the Vatican Edition with the addition of traditional marks, called "rhythmical signs." The constant use of these signs over a long period of time has shown them to be a material aid in rendering the chant more easily, particularly on those points which

<sup>1</sup> Rev. J. H. Turner, M.A., *Plainsong Progress*, I, in *The Clergy Review* (London, 1931 *et. seq.*), I (January, 1931) 56-61; Dom Gregory Huegle, O.S.B., *The Caecilia* (December, 1932), Vol. 60, no. 12, 401-402; Pratt, *New Encyclopedia*, 58.

<sup>2</sup> Thus, *op. cit.*, 37-41; Pope Pius X, *Motu Proprio*; Norman Holly, *The Vatican Edition*, in *Church Music*, I (1905-1906), 44-49; *The Character of the Vatican Edition of the Roman Chant*, excerpt from *Preface to the Vatican Gradual*, as quoted in *Church Music*, III (1907-1908), 235-238; Suñol, *op. cit.*, 163-164, 177-213; Bewerunge, *The Vatican Edition*

*of Plain Chant*, in *Irish Ecclesiastical Record* (January, May, and November, 1906); Gatard, *op. cit.*, 64-65; *The Art of Music*, V, 5-12.

<sup>3</sup> Rev. A. G. McDonald, *Plainsong for the People*, in *The Clergy Review* (September, 1931), Vol. II, no. 3, p. 250; cf. Turner, *Plainsong Progress* in *The Clergy Review*, I, no. 1, 56-61; G. M. Durnford, *Introduction to Suñol's Text Book of Gregorian Chant*, p. xiii; F. Clement Egerton, *The Shape and Use of the Notes* (tr. from the Preface of the Vatican Gradual) in *A Handbook of Church Music* (New York, 1909), 207-212; *Cath. Ency.* X article *Music*.

might prove obscure and difficult of interpretation for beginners in the study of this great art. The intensive research which these monks have brought to the study of chant restoration, and the fact that the Vatican Edition was entrusted to them, qualifies them to speak with authority on chant rhythm. The Holy See therefore recognizes only two versions of Gregorian chant, viz., the original and official Vatican Edition without signs, and the Vatican Edition with the rhythmical signs of Solesmes.<sup>1</sup>

The Catholic Music Hour gives numerous examples of both types in order that children may have a foundation of experience which will enable them to read the traditional chants in modern and ancient notation, both with and without rhythmical signs.

At the present time, the whole musical world is evincing a renewed interest in Gregorian chant that gives promise of a future in which vast multitudes of singers will once again lift their voices in the unison singing of liturgical song. Dickinson sums up the significance of this new appreciation of chant in the following words: "There is a solemn, unearthly sweetness in these tones which appeals irresistibly to those who have become habituated to them. They have maintained for centuries the inevitable comparison with every other form of melody, religious and secular, and there is reason to believe that they will continue to sustain all possible rivalry, until they at last outlive every other form of music now existing.

"The historic status of the Gregorian Chant as the basis of the magnificent structure of Catholic Church music down to 1800, of the Anglican Chant, and to a large extent of the German people's hymn-tune or choral, has always been known to scholars. The revived study of it has come from an awakened perception of its liturgical significance and its inherent beauty. The influence drawn from its peculiarly solemn and elevated quality has begun to penetrate the chorus work of the best Catholic composers of the recent time. Protestant Church musicians are also beginning to find advantage in the study of the melody, the rhythm, the expression, and even the tonality of the Gregorian song. And every lover of Church music will find a new pleasure and uplift in listening to its noble strains. He must, however, listen sympathetically, expelling from his mind all comparison with the modern styles to which he is accustomed, holding in clear view its historic relations and liturgic function. To one who so attunes his mind to its peculiar spirit and purport the Gregorian plain song will seem worthy of the exalted place it holds in the veneration of the most august ecclesiastical institution in history."<sup>2</sup>

<sup>1</sup> Pope Pius X, *Letter of His Holiness Pope Pius X to Cardinal Respighi*, as quoted in Suñol's *Text Book of Gregorian Chant*, 173-176; Decree of the Sacred Congregation of Rites, *On the Vatican Edition and its reproductions in Gregorian liturgical books*, April 11, 1911 (n. 4263), as quoted in Suñol's *Text Book of Gregorian Chant*, 177-178; Mocquereau, *Church Music*, II (1906-1907), 256-266; *idem*, III (1907-1908), 5-15, 62-64; Ernest Jenner, *Our Church Music in The Month* (Auckland, New Zealand, 1930-

1931), XII, no. 144, June 10, 1930, p. 25; Benedictines of Stanbrook, *A Grammar of Plainsong*, 25-26; *ibid.*, 52; Egerton, *op. cit.*, 35-36; Preface to *Kyriale Gregorian Notation with Rhythmical Signs*; Grove's *Dictionary*, II (1927), art. *Gregorian Music*; *idem*, IV (1928), art. *Solesmes*; *Cath. Ency.*, X (1911), art. *Mass*; Gatard, *op. cit.*, 40, 54-65.

<sup>2</sup> Dickinson, Edward. *Music in the History of the Western Church*, 100, 127-128. Used by permission of the publishers, Charles Scribner's Sons.



## II · Gregorian Modes

**T**ONES in the *Gregorian modes*. The Gregorian chants used in the celebration of the different feasts of the liturgical year are joyful, hopeful, sorrowful, or triumphant according to the mood of the occasion. These beautiful melodies are made of tone-groups taken from eight different scales, called the “Gregorian Modes,”<sup>1</sup> each of which has its own individual character. They make use of the same tones as those found in our modern major scale.

C D E F G A B C  
*do- re- mi- fa- so- la- ti- do.*

*Ti* (B) is occasionally changed to *ti*♭ called *te* (B♭). *Te* is the only chromatic used in Gregorian chant; (*la-te-la* sounds like *mi-fa-mi*).

*Eight Gregorian modes.* There are as many Gregorian scales as there are tones in the major scale. A new Gregorian mode may commence on each tone of the major scale and each mode extend over the compass of one octave. Melodies constructed from each of these modes have certain especially prominent tones. It is by means of these that a mode may be identified. Melodies written in any one mode always end on the same note; this note is called the “final” of the mode. Gregorian modes are divided into two classes, authentic and plagal. The authentic modes are the odd-numbered modes: I, III, V, VII; the plagal modes are the even-numbered modes: II, IV, VI, VIII.<sup>2</sup>

Ut que-ant la'-xis re-so-na'-re fi'-bris Mi'-ra ge-sto'-rum fa'-mu-li tu-o'-rum,  
Sol'-ve pol-lu'-ti la'-bi-i re-a'-tum, San'-cte Jo-an'-nes.

<sup>1</sup> Johner says: “The nomenclature of the notes— ascribed to Guido of Arezzo (about 1050) upon insufficient grounds—is derived from the initial syllables (by two’s) of the hymn *Ut queant laxis*, from St. John the Baptist’s text, the melody of which exhibits a diatonic scale rising from *ut* (*do*) to *la*.” *A New School of Gregorian Chant*, pp. 7-11.

In speaking of the scale names Dom Mocquereau says, Ut—“This syllable has been replaced by the syllable *do* since the seventeenth century. The *do* was probably employed for the first time by G. M. Bononcini in 1673 (Cf. H. Reimann. *Dictionnaire de Musique*, art. *Do*.) *Si* was formed by the two initial letters of the two last words, ‘Sancte Joannes,’ quoted above.” *Gregorian Rhythm*, as quoted in *Church Music*, Vol. III, p. 66. For a picture of the *Full General Scale* see *Church Music*, Vol. III, p. 67.

<sup>2</sup> The Gregorian modes were adapted and named from the Greek modes. For a discussion of the differences between them see Pratt, *History of Music*, 66-67; Pratt, *The New Encyclop.*, art. *Mode*; Noah Webster, *New International Dictionary* (Springfield, Mass., 1930), word, *Mode*; Funk and Wagnalls, *New Standard Dictionary* (New York, 1917), word, *Mode*; Grove’s Dictionary, word, *Mode*; John Brown, *Plain-song in Church and School* (Tournai, 1930), 17-20; Stanbrook, *op. cit.*, 28-42; Suñol, *op. cit.*, 30-45; Johner, *op. cit.*, 50-56, 204-219; Gatard, *op. cit.*, 4-8; Ward, *op. cit.*, 138-140, 237-240; Dom Joseph Gajard, O.S.B., Choirmaster of Solesmes, *Gregorian Chants*, brochure of *Victor Division*, R C A Victor Company (Camden, N. J., 1930), 8-10.

*Authentic modes*—I, III, V, VII. An authentic mode is one whose scale ascends to the octave above its final. In the authentic modes, the final is always the lowest tone of the scale. (See p. 10 of this chapter, "Major and minor seconds.")

	Final
First Mode, I, begins and ends on <i>re</i> .	I <span style="border: 1px solid black; padding: 2px;">re</span> <i>mi fa so la ti do re</i>
Third Mode, III, begins and ends on <i>mi</i> .	III <span style="border: 1px solid black; padding: 2px;">mi</span> <i>fa so la ti do re mi</i>
Fifth Mode, V, begins and ends on <i>fa</i> .	V <span style="border: 1px solid black; padding: 2px;">fa</span> <i>so la ti do re mi fa</i>
Seventh Mode, VII, begins and ends on <i>so</i> .	VII <span style="border: 1px solid black; padding: 2px;">so</span> <i>la ti do re mi fa so</i>

*Te* may be used with any mode. When *te* replaces *ti* in I (the *re* mode) it sounds like the modern natural minor scale. When *te* replaces *ti* in V (the *fa* mode) it sounds like the modern major scale. (*Te* is used to avoid the harsh progression from *fa* (F) to *ti* (B) — three whole steps.)

First Mode, I: *re mi fa so la te do re*  
 sounds like: *la ti do re mi fa so la* (natural minor scale)  
 The arrangement of whole steps and half steps is the same in each.  
 Fifth Mode, V: *fa so la te do re mi fa*  
 sounds like: *do re mi fa so la ti do* (major scale)

*Plagal modes*—II, IV, VI, VIII. A plagal mode is one whose scale ascends a fifth above and descends a fourth below its final.

	Final
Second Mode, II, begins and ends on <i>la</i> .	<i>la ti do</i> <span style="border: 1px solid black; padding: 2px;">re</span> <i>mi fa so la</i>
Fourth Mode, IV, begins and ends on <i>ti</i> .	<i>ti do re</i> <span style="border: 1px solid black; padding: 2px;">mi</span> <i>fa so la ti</i>
Sixth Mode, VI, begins and ends on <i>do</i> .	<i>do re mi</i> <span style="border: 1px solid black; padding: 2px;">fa</span> <i>so la ti do</i>
Eighth Mode, VIII, begins and ends on <i>re</i> .	<i>re mi fa</i> <span style="border: 1px solid black; padding: 2px;">so</span> <i>la ti do re</i>

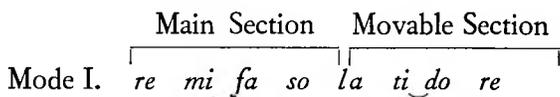
Melodies written in plagal modes do not end on the lowest tone but on the fourth tone of the scale. The final of the Second Mode is *re*; of the Fourth Mode, *mi*; of the Sixth Mode, *fa*; of the Eighth Mode, *so*. It will be observed that the same tones: *re*, *mi*, *fa*, *so* are the finals in both plagal and authentic modes.

It is easy to remember the eight modes if they are thought of in pairs, each pair consisting of an authentic mode and a plagal (borrowed) mode having the same final. Each plagal mode begins a fourth lower than its corresponding authentic mode.

I begins on *re*; II begins on *la*, a fourth lower. The final of Modes I and II is *re*.  
 III begins on *mi*; IV begins on *ti*, a fourth lower. The final of Modes III and IV is *mi*.  
 V begins on *fa*; VI begins on *do*, a fourth lower. The final of Modes V and VI is *fa*.  
 VII begins on *so*; VIII begins on *re*, a fourth lower. The final of Modes VII and VIII is *so*.

*The relation between authentic and plagal modes.* The four plagal modes, II, IV, VI, VIII are formed from the four authentic modes in the following manner: each mode may be analyzed into two groups of tones,—a "main section," consisting of the first five

tones, sometimes called the "pentachord"; and a "movable section," composed of the four upper tones, sometimes called the "tetrachord," e.g.,



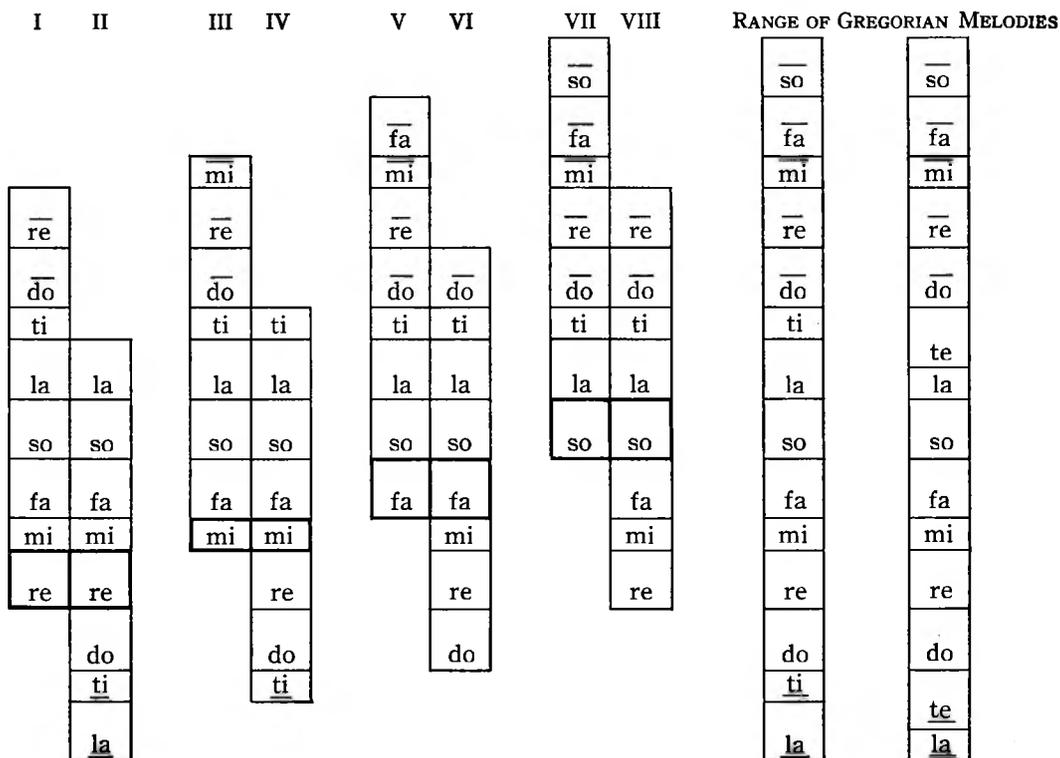
By placing the movable section, *la-ti-do-re*, below the main section, *re-mi-fa-so-la*, a new scale is formed from the intervals, *re* to *re*. The new scale, *la-la*, is merely a different arrangement of the scale, *re-re*. Such plagal melodies show their derivation in two ways: (1) by having their final tone not *la* but *re*; (2) by moving upward only five tones above the final, *re-mi-fa-so-la*, and only four tones below, *re-do-ti-la*, instead of moving between *re* and *re*.

*Major and minor seconds.* In singing chant melodies it is important to locate the position of the smaller intervals, viz., the half steps, also called small, or minor seconds. In chant melodies, *mi-fa*, and *ti-do*, are half steps; all other seconds are whole steps, also called large, or major seconds; i.e., *do-re*, *re-mi*, *fa-so*, *so-la*, *la-ti* are whole steps.

*Exception:* When *ti* is used in any scale, the relationship is changed; *la-te* becomes a half step; *te-do* becomes a whole step.

Every Gregorian scale has five whole steps and two half steps. While the sequence of whole steps and half steps remains the same in each, their position will change with each new mode. It is the changing positions of the half steps which make Gregorian melodies so beautiful and so unlike one another.

*Diagrams and scale drills.* Diagram for comparison of the Gregorian modes.



Singing the following scale drills will give some idea of the movement of plagal and authentic modes. Authentic modes move upward from the lowest tone, the final, to the octave; plagal modes ascend five tones and descend four tones from the final.

Pitch *re* on D.

I	<i>re mi fa so la ti do re</i>	<i>re do ti la so fa mi re</i>
II	<i>re mi fa so la so fa mi re</i>	<i>re do ti la ti do re</i>
III	<i>mi fa so la ti do re mi</i>	<i>mi re do ti la so fa mi</i>
IV	<i>mi fa so la ti la so fa mi</i>	<i>mi re do ti do re mi</i>
V	<i>fa so la ti do re mi fa</i>	<i>fa mi re do ti la so fa</i>
VI	<i>fa so la ti do ti la so fa</i>	<i>fa mi re do re mi fa</i>
VII	<i>so la ti do re mi fa so</i>	<i>so fa mi re do ti la so</i>
VIII	<i>so la ti do re do ti la so</i>	<i>so fa mi re mi fa so</i>

Sing the above drills substituting *te* for *ti*; (*la-te-do* sounds like *mi-fa-so*).

*Perfect, imperfect, and mixed modes.* When a melody moves through the entire range of its scale it is called “perfect,” in other cases, “imperfect.” Occasionally a melody will be found which moves through the combined range of an authentic mode and its corresponding plagal mode. This is known as a “mixed” mode.

*Finals.* If a chant closes on *re* it belongs either to I or II; if on *mi*, to either III or IV; if on *fa*, to V or VI; if on *so*, to VII or VIII.

*Dominants, authentic and plagal.* Besides the final (tonic) there is another important tone in every scale called the “dominant.” In chant melodies this tone is used more frequently than the other tones of the scale, and all the other tones of the mode seem to group themselves around it.

*Authentic dominants.* In authentic modes, the dominants are on the fifth tone above the final. The third mode is an exception, its dominant being a sixth above the final, or *do*. The fifth above *mi* is *ti*. Since *ti* is often changed to *te* it is generally considered unfit to be used as a dominant; *do* is used instead.

*Plagal dominants.* In the plagal modes, the dominants of the second and sixth modes are a third above the finals. In the fourth and eighth modes the dominants are a fourth above the finals; thus the dominant of the second mode is *fa*; the dominant of the sixth mode is *la*; the dominant of the fourth mode is *la*; and the dominant of the eighth mode is *do*. From the above, it will be noted that usually when a dominant—either authentic or plagal—falls on *ti*, it is moved up to *do*. Numerous instances will be found, however, in which the ancient dominant *ti* is retained. The dominant is always the reciting tone of the psalm tone of the mode. See Chapter IX.

*A diagram for recalling the finals and dominants:*

Modes . . . . .	I	II	III	IV	V	VI	VII	VIII
Range . . . . .	<i>re-re</i>	<i>la-la</i>	<i>mi-mi</i>	<i>ti-ti</i>	<i>fa-fa</i>	<i>do-do</i>	<i>so-so</i>	<i>re-re</i>
Finals . . . . .	<i>re</i>	<i>re</i>	<i>mi</i>	<i>mi</i>	<i>fa</i>	<i>fa</i>	<i>so</i>	<i>so</i>
Dominants . . . . .	<i>la</i>	<i>fa</i>	<i>do</i>	<i>la</i>	<i>do</i>	<i>la</i>	<i>re</i>	<i>do</i>

(See also diagram, *The Catholic Music Hour*, Fifth Book, p. 178.)

*Characteristics of the modes.* Each mode has a different character, due partly to the arrangement of steps and half steps, and partly to the position of the final and the dominant. Dom J. Gajard characterizes the several modes as follows:

*Re* modes (first and second modes) resemble our minor scale without its leading tone, and are the discreet, restrained, grave modes; they give an impression of solemnity, of peace.

*Mi* modes (third and fourth modes) give a feeling of incompleteness, and are the modes of ecstasy.

*Fa* modes (fifth and sixth modes), when *te* (*ti* ♭) is used instead of *ti*, recall our modern major scale, although they cannot be identified with it because of the frequent use of *ti*.

*So* modes (seventh and eighth modes) make use of the wide intervals, and give an impression of enthusiasm, confidence, and joy that knows no doubt.<sup>1</sup>

*Modulation.* As in modern music, modulation means a change of tonality, or changing from one mode to another in the course of a melody. In modern music, a modulation is made apparent through the use of chromatics, or through the harmonic structure. In chant, modulation is recognized through a change in a dominant and a tonic (final). One or more modulations are usually followed by a return to the original mode. Occasionally typical passages belonging to one mode are taken over bodily into another mode; e.g., the last "Kyrie" of Mass VI, in Mode VII contains a group of notes similar to a passage found in the last "Kyrie" of Mass XVII, in Mode I. (See pp. 22 and 54, *Kyriale*, Gregorian Notation.) Melodies in Modes I, IV, and VI, having the same dominant, make frequent use of modulation. Melodies in Modes VII and VIII frequently introduce the dominant and final cadence of Mode V.

Real modulation consists in changing the tonic (final) and the dominant in the course of the melody.<sup>2</sup>

*Important:* In all liturgical chant books, the mode is marked at the beginning of every chant in an arabic or a Roman numeral. It is sufficient for students beginning chant to be aware of the mode in which a composition begins and ends. A study of the beautiful yet subtle changes wrought in a chant through modulation should come only after a knowledge of the characteristics of each mode has been firmly established. (For further information about modes, see Chapters XXV and XXXII.)

<sup>1</sup> Gajard, *op. cit.*, 9-10; see also Johner, *op. cit.*, 213-221.

<sup>2</sup> Johner, *op. cit.*, 211-213; Suñol, *op. cit.*, 37; Ward, *op. cit.*, 245-247.



### III · The Notation of Gregorian Chant

**I**NTRODUCTION. Chapter I presents the recent history of the restoration of the ancient chants and the preparation of the *Typical Vatican Edition* of the *Gradual* and the *Antiphony*. The study of chant notation is concerned with the indications of: I. Pitch; II. Gregorian Notes and Neums; and III. Modern Notation of Gregorian Chant.

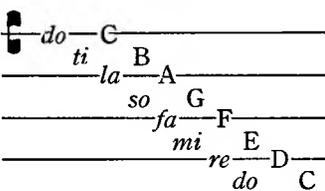
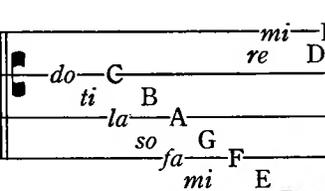
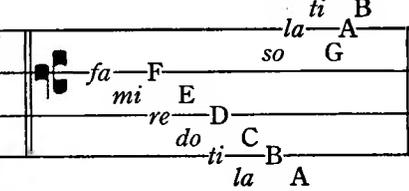
#### I. Pitch

**T**HE *staff and clef*. Gregorian notation uses a four-line staff.

In reading modern music, the movable *do* system is used, a change of tonality being indicated by a change of key signature. Students using the *so-fa* system find *do* from the key signature (the number of sharps or flats found at the beginning of each composition). In chant notation (four-line staff), *do* and the other syllables are located by means of two clefs, the *Do* clef  and the *Fa* clef . The line passing through the *Do* clef is high *do* (C); the line passing through the *Fa* clef is *fa* (F).

In order that the eight notes of each of the various modes may occupy a central position on the four-line staff, different modes require a different placement of the *Do* and *Fa* clefs. Modes I, III, IV, VI, and VIII have the *Do* clef on the fourth line; hence in these modes *do* is on the fourth line. The other syllables are located by counting up or down from the fourth line, as in the usual manner of modern music. Modes V and VII usually have *do* on the third line. Mode II, owing to its low range from lower *la* to middle *la*, uses a *Fa* clef on the third line. Of the eight modes, seven can be properly arranged by the *Do* clef; the second mode alone requires the *Fa* clef. To locate the names of the notes of a melody, count up or down from the clef.<sup>1</sup>

In modern music, *do* is movable; its pitch name depends on the key signature. In four-line chant notation, *do* is fixed, i.e., *do* is always C of the musical alphabet; *re* is D; *mi* is E; *fa* is F; *so* is G; *la* is A; *ti* is B.

Do Clef	Do Clef	Fa Clef
		

<sup>1</sup> The distinctive Gregorian notation "best represents the special character of the Chant, since, besides fixing the melody, it provides us with a graphic representation of the rhythm. On this account it is well worth the small amount of extra trouble involved in its acquisition," quoted from the Benedictine Dames of Stanbrook Abbey, in Justin Field,

O.P., *The Simplicity of Plainsong* (New York, 1931), Introduction, x; See the references in footnotes in Chapter One; also Karl W. Gehrkens, *The Fundamentals of Music* (Boston, 1924), 1-9; Johner, *op. cit.*, Chapters II and III. Mocquereau, *Church Music*, III, 64-69.

A flat on *ti*'s line or space indicates that *ti*♭ is to be sung instead of *ti*, as in modern notation. The effect of this flat continues until the next bar, word, or natural (♮).<sup>1</sup>

For notes, the "guide," neums, ictus mark, bar lines, etc., refer to Table of Notes and Neums, p. 16.

*Transcription from ancient Gregorian (four-line) notation to modern (five-line) notation.* Since in chant notation *do* is always C, the Key of C, with no sharps or flats in the key signature, is the one usually employed when a chant is transcribed from Gregorian to modern notation. When the Key of C is either too high or too low for the voices, the chant may be repitched to a modern key having a higher or a lower *do*, and hence, a different key signature.

*Transposition within the modes.* It frequently happens that melodies will be found to have as finals *la*, *ti*, or *do* rather than one of the four regular finals—*re*, *mi*, *fa*, *so*. When Gregorian melodies close on one of these finals (*la*, *ti*, *do*), it is usually an indication that the melodies have been transposed by moving them to a scale beginning five tones higher or four tones lower, without change of melody. This is done to avoid the use of the chromatic *te*. For example, often melodies marked "First Mode" will be found to end on *la* instead of on *re*. These first mode melodies make frequent use of the chromatic *ti*♭, or *te*. To avoid using the chromatic, composers frequently moved (transposed) the melody a fifth higher or a fourth lower. Thus they made use of a scale having the same "scale pattern" (arrangement of five whole steps and two half steps) but not requiring the use of *ti*♭. Instead of using the scale tones *re-mi-fa-so-la-te-do-re*, they substituted the scale tones *la-ti-do-re-mi-fa-so-la*. It will be noted that the scales are identical as far as the sound is concerned; the half steps occur between two and three, and five and six in each. The only difference will be in the syllable names and the staff appearance.<sup>2</sup>

*Transposed modes.* The two modes ending on *re*, I and II, transposed a fifth higher or a fourth lower end on *la*, e.g.,

#### Finals

Modes I and II	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>te</i>	<i>do</i>	<i>re</i>
	D	E	F	G	A	B♭	C	D
Transposed	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>
	A	B	C	D	E	F	G	A

The two modes ending on *mi*, III and IV, transposed a fifth higher or a fourth lower end on *ti*, e.g.,

Modes III and IV	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>te</i>	<i>do</i>	<i>re</i>	<i>mi</i>
	E	F	G	A	B♭	C	D	E
Transposed	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>
	B	C	D	E	F	G	A	B

<sup>1</sup> Mocquereau, *Church Music*, III (1907-8), 67. *op. cit.*, 36-37; Ward, *op. cit.*, 240-244; Brown, *Plain-*

<sup>2</sup> *Ibid.*, 198; Stanbrook, *op. cit.*, 29-31; Suñol, *song*, 19.

The two modes ending on *fa*, V and VI, transposed a fifth higher or a fourth lower end on *do*, e.g.,

Modes V and VI	<i>fa</i>	<i>so</i>	<i>la</i> <sup>te</sup>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>
	F	G	A B $\flat$	C	D	E	F
Transposed	<i>do</i>	<i>re</i>	<i>mi</i> <sup>fa</sup>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>
	C	D	E F	G	A	B	C

The two modes ending on *so*, VII and VIII, transposed a fifth higher or a fourth lower end on *re*, e.g.,

Modes VII and VIII	<i>so</i>	<i>la</i> <sup>te</sup>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>
	G	A B $\flat$	C	D	E	F	G
Transposed	<i>re</i>	<i>mi</i> <sup>fa</sup>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>
	D	E F	G	A	B	C	D

*How to fix a suitable pitch.* In transcribing Gregorian notation into modern notation, C is *do*, and hence no key signature is required. It frequently happens that a chant transcribed to the Key of C is either too high or too low for the singers, and the chant must be repitched, e.g.,

Excerpt from "Dies Irae," Mode I, page 89, *Kyriale*.

Mode I, transcribed into the modern key of C

The same repitched, using the key signature of the key a minor third ( $1\frac{1}{2}$  steps) higher

Sal - va me fons pi - e - ta' - tis      Sal - va me fons pi - e - ta' - tis

This being too low for children's voices, it must be repitched to a higher key. Since all modes are in the Key of C, a new key signature for any mode must be reckoned from C. The procedure would be as follows. Decide how much higher or lower (by intervals) the new pitch is to be. In the example given, a pitch one minor third higher would bring the chant into the proper range for the singers. The new key signature, therefore, will be that of the key a minor third above C; viz., E flat, which has three flats, B $\flat$ , E $\flat$ , A $\flat$ .<sup>1</sup>

## II. Gregorian Notes and Neums

1. The Gregorian staff has four lines.
2. The *Do* clef fixes the place of *do*. (See p. 13.)
3. The *Fa* clef fixes the place of *fa*. (See p. 13.)
4. Bars mark the divisions of a melody.<sup>2</sup>
- a) The breath mark ('), and (b) the quarter bar indicate the smallest resting of the

<sup>1</sup> For further suggestions see Brown, *op. cit.*, 20-24.

<sup>2</sup> *Vatican Gradual*, Vatican Edition (Rome, 1908), XIII; Egerton, *op. cit.*, 34-35; Suñol, *op. cit.*, 90-91; Stanbrook, *op. cit.*, 52, 116; Stanbrook defines a phrase "as a movement that will brook no

interruption and that can ordinarily be carried through in one breath"; *ibid.*, 112. No rests appear in Gregorian notation. "Rests exist in Plainchant as in all other music, although the neumatic notation does not show them." Mocquereau, *Church Music*, I, 487.

# TABLE OF GREGORIAN NOTES AND NEUMS

## *With Their Equivalents in Modern Notation*<sup>1</sup>

1. Staff	2. Do Clef	3. Fa Clef	4. Bars (a) (b) (c) (d) (e)	5. Guide Note	6. Flat		
Single Notes without rhythmical signs:			7. Square Punctum	8. Diamond Punctum	9. Virga	10. Quilisma	
Single Notes with rhythmical signs:							
11. (a) Dot after a note:							
(b) Horizontal line above or below a note:							
(c) Ictus mark above or below a note:							
Neums (Groups) of Two Notes				Neums of Three Notes			
12.	13.	14.	15.	16.	17.	18. (a) (b)	19.
Podatus or Pes	Liquescent Podatus	Clivis	Liquescent Clivis	Torculus	Liquescent Torculus	Scandicus	Porrectus
Neums of More than Three Notes							
20. (a) (b)	21.	22.	23.	24.	25.	26.	27.
Climacus	Liquescent Climacus	Salicus	Porrectus flexus	Scandicus flexus	Salicus flexus	Torculus resupinus	Climacus resupinus
Ornamental Notes							
28.	29.	30.	31.	32. (a) (b) (c) (d) (e)			
Pes subpunctis	Scandicus subpunctis	Bistropa	Tristropa	Pressus			
33. (a) (b) (c)	34.	35.					
Quilisma	Liquescent	Oriscus					

<sup>1</sup> Mocquereau, *Church Music*, II, 256-266; Preface of "Kyriale," Vatican Version, *Gregorian Notation with rhythmical signs* (New York, 1927); Stanbrook, *op. cit.*, 19-26; 45-51; Suñol, *op. cit.*, 8-19; see also the references in footnote 2, p. 6; Johner, *op. cit.*, Chapters II and III.

voice at which breath may be taken if necessary. The time required for the breath must be taken from the length of the note preceding the breath mark or quarter bar in order that the rhythmic flow may not be broken. The note preceding the quarter bar or breath mark is usually doubled (♩. = ♩). The breath mark or the quarter bar marks the end of a small phrase.<sup>1</sup>

c) Half bar marks the place where a short breath may be taken, the time being taken from the note preceding the bar. The last or the two last notes before the bar are doubled. It marks the end of a longer phrase, or a section made up of two or more phrases. In short compositions the section may be omitted.

d) Full bar marks a breathing space prepared by a slackening of the speed and a softening of the voice. The last or the two last notes before the bar are usually doubled (♩. = ♩). The full bar marks the end of a period, an important part of the melody.

e) Double bar corresponds to a full stop and marks the end of a melody, or a pause between the choirs. A full breath may be taken. The last two or three notes have a slight *ritardando* movement (♩. = ♩). The double bar marks the end of a period.

5. The "guide" note at the end of a line shows the note upon which the next line commences. It is not to be sung.

6. Flat—The chromatic *ti*♭, called *te*, is used occasionally. The effect of the flat continues until the next bar, word, or natural (♮).

### *Single Notes without Rhythmical Signs*

7. Square punctum: the usual form for a single note.

8. Diamond punctum: never used alone; found only in a group of descending notes.

9. Virga: never used alone; found in certain neums, usually indicating a note relatively higher.

*Note:* The shapes of the notes have nothing to do with their duration. All notes in Gregorian chant have approximately the same time value—equal to (♩). They may be slightly lengthened; never shortened.

10. Quilisma: never appears alone; but is found as the middle note of a group of ascending notes.

### *Single Notes with Rhythmical Signs*

11a.) A dot after a note doubles its value.

b.) A short horizontal line (horizontal episema) under or over a note lengthens it slightly, but does not double it. If it appears near the end of a division it indicates a slight *ritardando* on the note or notes over which it is placed.

c) The "ictus" sign (vertical episema), a small vertical line placed above or below a

<sup>1</sup> Many different terms have been used to define the various divisions of a Gregorian composition; Suñol, *op. cit.*, *Phrase*, 218; see also 90. In order to reconcile, as far as possible, the terminology used in

chant with the analogous names used in the modern music which the pupils will be studying at the same time, the terms Short Phrase, Longer Phrase, Section, and Period will be used in the following pages.

note, shows the grouping of notes in two's and three's. An ictus must recur on every two or three notes. (See Chapters V and VI.)

### *Neums (Groups) of Two Notes*

12. Podatus: a group of two ascending notes, the lower of which is sung first. The ictus is on the lower note; the upper note is sung softly.

13. Liquescent podatus: a podatus, of which the second note is liquescent—i.e., of equal length, but weaker in intensity. (See #34, following.)

14. Clivis: a group of two descending notes, the upper of which is sung first. The ictus is on the upper note.

15. Liquescent clivis: a clivis, of which the second note is liquescent, and is sung softly. (See #34, following.)

### *Neums of Three Notes*

16. Torculus: a three-note group, in which the middle note is the highest. The first note of the group has the ictus; the second and third notes are sung softly.

17. Liquescent torculus: a torculus of which the third note is liquescent, and is sung softly. (See #34, following.)

18. Scandicus: (a) an ascending group of three notes, the first of which has the ictus. The two upper notes are sung more lightly; (b) an ascending group of more than three notes. The first and third notes have ictuses. An ictus might have been placed on the fourth note instead of the third note. The second ictic note is the stronger owing to the fact that rising melodies are usually arsic.

19. Porrectus: a three-note group, the middle note of which is lower than the other two. The first note has the ictus. The heavy descending stroke represents two notes, one at the upper point, and one at the lower point. The third note is usually sung softly.

20. Climacus: (a) a group of three descending notes, the first of which has the ictus; (b) a group of more than three descending notes. The first and third notes receive ictuses. The ictus might have occurred under the last note of the group instead of on the second last note.

21. Liquescent climacus: a climacus, of which the last two notes are liquescent, and are sung softly. (See #34, following.)

22. Salicus: an ascending group of three notes, somewhat resembling a scandicus. The first note of a salicus is separated from the next note. The ictus moves from the first note to the second note. The first note of the neum is grouped rhythmically with the preceding note or neum. The second or ictic note is sometimes slightly lengthened. The third note is usually sung softly.

### *Neums of more than Three Notes*

23. Porrectus flexus: "flexus" means "bent." Porrectus followed by a lower note. The first and third notes have the ictuses.

24. Scandicus flexus: a scandicus followed by a lower note. The first note and the culminating virga (♯) receive the ictus. The virga receives the stronger ictus. (See #9.)

25. Salicus flexus: a salicus followed by a lower note. The second note has the ictus. The first note is grouped rhythmically with the preceding note or neum.

26. Torculus resupinus: “resupinus” means “rising again.” A torculus followed by a higher note. The first and third notes have the ictuses. The second and fourth notes are sung lightly.

27. Climacus resupinus: a climacus followed by a higher note. The first and third notes receive ictuses. The fourth note is sung softly.

28. Pes subpunctis: a podatus, or pes, followed by two (or more) descending notes. In the example given the first and third notes receive ictuses.

29. Scandicus subpunctis: a scandicus followed by two or more descending notes. The first note and the third, the culminating virga (♯), receive ictuses.

### Ornamental Notes

30. Bistropa: two notes placed close together on the same line or space and sung like one note of two pulses or beats. The first note has the ictus. The bistropa appears in modern notation as two tied eighth notes  or . (The Catholic Music Hour)

31. Tristropa: three notes placed close together on the same line or space and sung like one long note of three pulses or beats. The first note has the ictus. The tristropa appears in modern notation as three tied eighth notes  or . (The Catholic Music Hour)

32. Pressus: formed when two notes are placed close together on the same line or space. They are sung as a single tone, equal to two beats. The first note is sung with a marked stress. It is represented in modern music by a quarter note with a *sforzando* sign  or . It never appears alone, but always with a note or neum.

Some forms of the Pressus:

a) Punctum and a neum: the first note of the group has the ictus.

b) Two neums, a podatus and a clivis. The second note of the group has the ictus. The first note of the first neum is grouped rhythmically with the preceding note or neum.

c) A clivis and a clivis: the second note of the group has the ictus.

d) A clivis and a correctus: the second note of the group has the ictus.

e) A climacus and a clivis: the first and third notes have ictuses.

33. Quilisma: This toothed-note () is usually found as the middle note of a group of three ascending notes. The note or notes preceding are slightly lengthened (not quite doubled) and stressed. The quilisma, itself, is passed over lightly and smoothly. It is indicated in modern notation by an eighth note with a mordent marked under it (). The note preceding sometimes has a horizontal bar above or below it and has the ictus.

a) and (b) In these groups the first note is lengthened and has the ictus; in (b) the third note also has an ictus.

c) When a group () precedes the quilisma () , the first note of the group is doubled and has an ictus; the second note is slightly lengthened and has an ictus.

34. Liquescent neums: when certain letters come together in the text the sounds naturally seem to “melt” or glide smoothly together, so that the tone becomes “liquid” or liquescent. Liquescent notes are smaller than the others, and are sung with half the volume of ordinary

notes. They have the same length as other notes. Liquescents occur (1) over consonants l, m, r, s, t, d; (2) over diphthongs: two vowels or j, g, and m between two vowels; (ejus, exaudi, euge, alleluia, etc.).

35. Oriscus: a "companion note," is a punctum forming a group with the last note of a previous neum; it is sung softer than the notes preceding. It is the opposite of the pressus. (See #32, above.) The oriscus usually occurs between two torculi. In the example given, the first and third notes receive ictuses.

### III. Modern Notation of Gregorian Chant

**M**ODERN notation of Gregorian chant. In transcribing Gregorian chant notes into modern notation, the eighth note is the commonly accepted unit since its time value approximates the relative standard, which is the ordinary, short syllable of a Latin word. The use of the eighth note gives a general guide to the correct tempo of chant, and allows for the joining of notes as in neums.

The Catholic Music Hour notation is a preparation for reading from the Typical Vatican Chant books, with or without rhythmical signs.

Chants in the five children's books of this series appear in three types of notation, viz., (1) notehead; (2) eighth-note; (3) Gregorian.

The modern eighth-note notation is the one officially adopted in liturgical music books when chant is transcribed from Gregorian notation to modern. The notehead notation is a helpful device that prepares for reading from either eighth-note or Gregorian notation.

Each notehead corresponds to the eighth note of modern Gregorian notation, and is at the same time the nearest equivalent to the ancient Gregorian note.

Beginning chant study with this notation has four advantages:

1. It is the head of the note (not the stem or flag) which marks the line or space of the staff, thereby indicating a given pitch. Consequently the notehead notation fully accomplishes this purpose without introducing the problem of the time element involved in the stem and flag of the eighth note of modern music.

The eighth note as the standard unit of chant melody is introduced for the first time on p. 56, Second Book, third grade, after the eighth note, separate and connected, has appeared in many observation, reading, and study songs of modern music. At this time the children are taught that each notehead represents an eighth note, (• = ); and that notes grouped into two's or three's by slurs are to be written as connected eighth notes, e.g.,



They are given experience in converting noteheads into eighth notes by the addition of a stem and one flag to each notehead. This procedure is suggested for all chants in notehead notation following p. 52, Second Book.

2. The notehead notation very closely interprets the original Gregorian notation, particularly in neumatic passages where groups of notes appear over single Latin syllables, e.g., (1) a long neum might be correctly transcribed into modern notation in the following manner:

Excerpt from Introit "Dilexisti."

(1) ju - sti' - ti - am

(2) ju - sti' - ti - am

(3) ju - sti' - ti - am

By picturing the pressus thus () , the pupils are given a clear interpretation of the pressus in (1) and a good preparation for () in (3).

3. In all chants in the notehead notation, the binary (two-beat) and ternary (three-beat) note groupings are indicated by slurs above or below the notes. In long neums, the separate groups are joined by means of a long slur embracing all the notes of a melisma (group of neums) over a single syllable. A passage which in an eighth-note transcription would appear thus () , appears in notehead notation thus () . Having had much experience in singing chants with binary and ternary groups thus clearly marked, the child comes to feel such grouping subconsciously, even when confronted with chant notation without rhythmical signs.

4. By using the notehead notation, the chironomic curves which give such adequate expression to the waving, smoothly-flowing rhythm of chant swing along freely, their graceful lines unimpeded by stems and flags.



## IV · Latin Pronunciation

**I**TALIAN pronunciation of Latin. Latin has been spoken in Rome for two thousand years. During that time there have been numerous modifications of the ancient classical pronunciation of Cicero and Virgil. The Italian pronunciation of Latin has now been universally adopted by the Church in the hope of bringing about the beautiful unity so characteristic of the members of the Catholic Church and expressed in the words, "one worship, one chant, one language."<sup>1</sup>

On November 30, 1928, his Holiness Pius XI wrote to Cardinal Dubois of Paris: "We also esteem very greatly your plan of urging all who come under your jurisdiction to pronounce Latin 'more romano' (i.e., Italian pronunciation). Not content like our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, We, Ourselves, express the keenest desire that all the bishops of every nation shall endeavor to adopt it when carrying out the liturgical functions."<sup>2</sup>

*Vowels.* Much of the beauty of the Italian pronunciation lies in pure, open sounding of the vowels. Every vowel has a fixed, unchanging sound.

A is pronounced as "ah" in all cases, e.g., *amo* (ah-mo).

E has no exact English equivalent. The nearest approach is the "a" as in "say," e.g., *sede* (say-day).

I is pronounced as "ee" in "greet," e.g., *Fili* (Fee-lee-ee).

O is pronounced as "o" in "over," e.g., *populo* (poh-poo-loh).

U is pronounced as "oo" in "too," e.g., *multus* (mool-toos).

Y is treated as a vowel and is pronounced like the Latin "i," e.g., *martyr* (mahr-teer).

The Greek words "Kyrie eleison" are pronounced (Kee'-ree-ay ay-lay'-ee-son).

*Consecutive vowels.* When two vowels come together they constitute two separate syllables, each of which receives its own proper sound and its own length, e.g., *diei* (di-e-i).

*Exceptions:*

a) AE and OE are pronounced as one syllable, like the "ay" in "say," e.g., *saecula* (say-coo-la); *coelum* (chay-loom).

b) AU is pronounced as one syllable, but the sound of both vowels is heard, e.g., *autem* (au'-tem).

c) EU is pronounced as one syllable, but with both vowels sounded, e.g., *euge* (eu-ge).

In each of the above types the principal accent is on the first vowel, and a trailing secondary accent on the "u."

*Consonants.* Correct pronunciation implies, in addition to pure vowel sounds, a crisp, energetic articulation of consonants.

C before e, i, ae, oe, and y, is sounded like "ch" in "child," e.g., *cibus* (chee'-boos); *dulcedo* (dool-chay'-do); *Caecilia* (Chay-chee'-lee-a).

<sup>1</sup> For a fuller treatment of Italian pronunciation, see the pastoral letter from Cardinal Dubois, Archbishop of Paris, October 9, 1921, as quoted in Suñol's *Text Book of Gregorian Chant*, 188-203.

<sup>2</sup> *The Caecilia*, June, 1933, p. 197.

C before o and u is like “k,” e.g., *cum* (koom).

CC before the same vowels is sounded like “tch,” e.g., *ecce* (ayt'-chay).

SC before e, i, ae, and oe, is like “sh,” e.g., *ascendit* (ah-shayn'-deet); otherwise as “sk,” e.g., *scutum* (skoo'-toom).

CH is like “k” before every vowel, e.g., *cherubim* (kay'-roo-beem).

G before e, ae, oe, i, and y, is soft like “g” in “generous,” e.g., *regina*. In every other case it is hard, as in “gospel,” e.g., *gloria*.

GN has the sound of “n” followed by “y,” e.g., *agnus* (ah'-nyoos).

H has the sound of “k” in *mihi* (mee'-kee) and *nihil* (nee-keel); otherwise as in English.

J is pronounced as “y,” e.g., *jam* (yahm).

TI before a vowel and preceded by any other letter but s, t, or x, is pronounced as “tsi,” e.g., *patientia* (patsientsia). *Hostia* is pronounced (ho-stee-a). When preceded by a consonant and followed by e or i, it is equivalent to “s”; otherwise “t” as in English.

TH is always like “t,” e.g., *thalamum* (tah'-lah-moom).

S is pronounced sharply as in “yes.”

X has the same sound as in English.

XC before e, ae, oe, i, and y is sounded like “k-sh,” e.g., *excelsis* (ayk-shayl'-sees).

Z is pronounced as “dz.”

B, D, F, K, L, M, N, P, Q, and V are pronounced as in English.

Double consonants must both be sounded, e.g., *tol-lis*, not *to-lis*. One “l” must be made to close the first syllable, and the other to begin the following; the time used in pronouncing them must be doubled.<sup>1</sup>

*Accentuation in Latin words and phrases.* The chant of the Church grew out of the sacred texts. Both its melodic line and its natural, free, rhythmical structure took form from the Latin words themselves.

“Since the principal office (of sacred music) is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.”<sup>2</sup>

In talking or reading, the voice naturally makes one word more prominent than other words in the same group, and accents certain syllables rather than others in the same word. The meaning of the phrase tells which words are to be emphasized or “accented.”<sup>3</sup>

*Phrase accents.* In the correct recitation of a simple Latin text, the words of a phrase seem to move like a swiftly-flowing wave toward the one word whose accented syllable is the culmination of the phrase, and then quietly and gracefully come to rest upon the last syllable of the phrase. This free, quick, light, rising movement followed by the quiet,

<sup>1</sup> Suñol, *op. cit.*, 19-23; Brown, *op. cit.*, 24-25; <sup>2</sup> Pius X, *Motu Proprio*. Stanbrook, *op. cit.*, 13-18; Johner, *op. cit.*, 146-154; <sup>3</sup> Johner, *op. cit.*, 43-49. Egerton, *op. cit.*, 22-25.

restful, falling motion is what we understand by "the rhythm of the phrase"; and the accented syllable of the most important word of the phrase is said to receive the "phrase accent." This lovely *crescendo* and *diminuendo* movement gently permeates the entire phrase as an unbroken, undulating wave. These discreet variations of volume and intensity constitute one of the most charming features of the chant.<sup>1</sup>

*Rhythm of words.* In addition to this phrase accent, there float on the surface of the beautiful, broad, undulating wave of sound which forms the phrase, smaller waves of sound which come from the separate words making up the phrase. All words of more than one syllable have in them a rising and a falling motion which we call the "rhythm of words."

*Latin word accents.* This wave-like motion depends largely upon accent. In Latin, as in English, we emphasize or accent certain words and syllables of words. This accent is the life of the Latin word. Unlike our English accent which associates stress with accented syllables, the accented syllables in Latin are never heavier than the unaccented syllables. On the contrary, accented syllables give an impression of being "lifted up" rather than "pressed down." In ancient times, Latin poets and singers brought out the accented syllable by merely elevating the voice to a higher tone. Whenever, therefore, reference is made to the word "accent" in Gregorian chant, either as regards words or tones, it will be understood to mean the light, brief, spiritual lift of the old Latin accents, rather than the strong beat of our modern language.<sup>2</sup> M. Louis Laloy has described it as a "luminous point, which readily appears on the crest of waves."<sup>3</sup> It is impossible to compare it to anything material. "The Beautiful is light; all divine things walk on dainty feet."<sup>4</sup>

Since melodic accents spring from the Latin word accents, it is necessary that we know something more about Latin word accents.

Pope Pius X, writing to Cardinal Dubois in 1912 said: "The accent and pronunciation of Latin has great influence on the melodic and rhythmic formation of the Gregorian phrase, and consequently it is important that these melodies should be rendered in the same manner in which they were artistically conceived at their first beginning."<sup>5</sup>

*Principal or tonic accent.* There are as many syllables in a Latin word as there are separate vowels or diphthongs.

In Latin every syllable is pronounced separately; care must be taken to avoid running two vowels into one, e.g., *glo'-ri-a* (not *glo-ria*); *prin-ci'-pi-o* (not *prin-ci'-pio*). Avoid shortening weak syllables. By singing the words "one, two, three" and then passing at once to the Latin word "gloria," evenness may be attained.

Words of two syllables have the accent on the first syllable, e.g., *sal'-ve, ma'-ter, vi'-ta, coe'-li.*

Words of more than two syllables have the accent on the syllable next to the last (called the "penultimate"), or on the second syllable from the last (called the "antepenultimate"), e.g., *lae-ta'-re, re-gi'-na, fi'-li-i, ex-si'-li-um.*

*Secondary accent.* Words of more than three syllables have, in addition to the principal accent, a light secondary accent, e.g., *an'-ge-lo'-rum.* Long words of six or seven syllables may even have two secondary accents, e.g., *be'-ne-dic-ti-o'-ni-bus.*<sup>6</sup> (See Chapter V, p. 27).

<sup>1</sup> Suñol, *op. cit.*, 26-29.

<sup>2</sup> Suñol, *op. cit.*, 25-26, 200-201; Egerton, *op. cit.*, 32-33; see also footnote #3 in Chapter V, p. 31.)

<sup>3</sup> *Revue Musicale*, December, 1902, in *Gregorian Chants*, R C A Victor Co., 15.

<sup>4</sup> Attributed to Nietzsche, quoted in *Grammar of Plainsong*, 110.

<sup>5</sup> Suñol, *op. cit.*, 198-199.

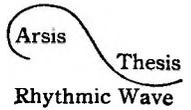
<sup>6</sup> Ward, *op. cit.*, 171-172; Stanbrook, *op. cit.*, 18.



## V. The Nature of Gregorian Rhythm

**G**REGORIAN *rhythm*. All rhythm is ordered movement. Walking and dancing offer good examples of rhythmic movement. A footstep involves two inseparable actions, viz., raising the foot and putting it down again. It may be visualized by the following curved line.  All the energy, upward-springing impulse goes into the raising of the foot. The Greeks designated this beginning of the movement as the "arsis."<sup>1</sup> The second part of the movement which marks the touching of the foot to the ground has a restful, falling motion. This falling part is called the "thesis." The two inseparable parts taken together form a "rhythmic wave."

A bouncing ball flung into the air (arsis), alights (thesis), rises again, and falls only to spring up again until the momentum which gave it its first impulse has spent itself and movement ceases.



From the above examples, it will be seen that a true rhythmical movement involves two parts; the first part, the arsis, savors of all that suggests beginning, rise, energy; the second part, the thesis, savors of all that suggests ending, fall, repose.

The second part of each of the above rhythmical movements—the lowering of the foot in stepping and the touching of the ball to the ground—marks the place of "rhythmical touching points" known as the "ictus."<sup>2</sup>

Given its natural rhythm, the single Latin word of two or three syllables may be taken as the unit of perfect rhythmical movement since it contains within itself the two complementary elements requisite for a rhythmic movement (or a "rhythmic wave"), viz., arsis (rise) represented by the accented syllable; and thesis (fall) represented by the unaccented, final syllable. The life, energy, upward-moving impulse of the word is in the "lifted" tonic accent which by its very nature is arsic; while the restful, unaccented final syllable is thetic.<sup>3</sup> A knowledge of the rhythm of Latin words and phrases is indispensable to a knowledge of Gregorian melody, since the general principles underlying the rhythm of Latin words are applicable to the melodic rhythms as well.

<sup>1</sup> Webster's *Dictionary* says of the arsis and thesis: "The unaccented part of the foot is termed the *arsis*. . . . The name *thesis* originally referred to the setting down of the foot in beating time or marching, or to the movement of the leader's hand in making the downward beat; and *arsis* in like manner meant the raising of the foot or hand. But the Roman grammarians misunderstood the Greek terms, supposing them to refer to the lowering and raising of the voice, and so interchanged them. Hence, many modern writers prefer to use arsis to denote the accented, and thesis the unaccented part of the foot"; Funk and Wagnalls' *Dictionary* makes the following statement about the arsis: "In the original Greek usage, the raising of the foot in beating time, hence the metrically unaccented part of the foot: the reverse of modern usage. The upbeat in beating time: the unaccented part of a bar"; Mocquereau,

*Church Music*, I, 182-191; 197-200, 315-334, 338-343; *idem*, II, 6-8; Mocquereau, *Le Nombre Musical Gregorien* II, 56. See also Suñol, *op. cit.*, 67-71, 81-82; Stanbrook, *op. cit.*, 44, 104, 110; Gatard, *op. cit.*, 11; Ward, *op. cit.*, *passim*.

<sup>2</sup> Suñol, *op. cit.*, 80, 95; Mocquereau, *Church Music*, I, 191-197; Stanbrook, *op. cit.*, 67; Mocquereau, *Le Nombre Musical Gregorien*, II, 667-681.

<sup>3</sup> *Ibid.*, 248-250, 657-663; Suñol, *op. cit.*, 75; see also Charles E. Bennett's *Ictus in Latin Prosody*, in *American Journal of Philology* (Baltimore, 1899), XIX, 363, quoted in *Church Music*, I, 182; "Rhythm does not consist in the alternation of strong and weak beats, of high or low sounds, but in the sense of motion imparted to certain notes or syllables and the sense of rest, attached to certain others," Mocquereau, *Church Music*, I, 74.

Gregorian rhythm has often been compared to the undulating movements of the sea. Suñol gives the following picture of the beautiful, flowing, unbroken rhythm of Gregorian phrases: "They are the long ocean rollers gently raised by wind and tide, turning, rising, lengthening out, dropping back and rising again without loss of continuity right up to the shore on which the last wave spreads itself and dies. This undulating movement is a striking figure of the flexible, unbroken flow of our melodies, and everything in their execution ought to contribute to produce and maintain it."<sup>1</sup>

### I. Accents

**G**REGORIAN rhythm is fundamentally the rhythm of the Latin language. Correct, even reading of a Latin phrase with proper attention to the Latin word accent will insure correct rhythm in syllabic chants, i.e., those in which one syllable is sung usually to every note and occasionally to simple neums of two or three notes. Unless the accent is given its true character, Gregorian chant becomes incomprehensible, losing its lightness, suppleness, and charming, velvety smoothness.

By rhythm, isolated notes or single Latin syllables are marshalled into two-note (binary) or three-note (ternary) groups. "Having ordered isolated units of sound into groups, the mind applies the same process to these groups themselves, and, ordering them in relation to one another, seeks the relation of one set of groups to another, of one phrase to another, until a musical whole is realized."<sup>2</sup> A knowledge of Latin accent is the first requisite in the study of Gregorian rhythm.

*Tonic accents in single Latin words.* In reading Latin, attention must be drawn to two points in which Latin word accents are unlike the word accents of modern languages. (1) Accent in modern languages is usually associated with a more or less heavy downward stress; but in every Latin word, the syllable having the tonic accent, marked ('), seems to be lifted rather than stressed; (2) words in modern languages may or may not have the primary or tonic accent on the final syllable, while Latin words of two or more syllables may never have the tonic accent on the final syllable but always on the second-last or third-last syllable.

*Spondaic and dactylic words.* When Latin word accents fall on the second-last syllable, such words are called *spondaic* words; if on the third-last syllable, they are called *dactylic* words. The last syllable is always unaccented.

Spondaic Words	Dactylic Words
<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>2</span> <span>1</span> </div> <div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>A - do' - ro</span> </div> <div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>la' - tens</span> </div> <div style="display: flex; justify-content: space-around;"> <span>op-por-tu-ni-ta' - tem</span> </div>	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>3</span> <span>2</span> <span>1</span> </div> <div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>De' - i - tas</span> </div> <div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> <span>la' - ti - tas</span> </div> <div style="display: flex; justify-content: space-around;"> <span>u-ni-ver-si-ta' - ti - bus</span> </div>

<sup>1</sup> *Text Book of Gregorian Chant*, p. 116, Suñol, *op. cit.*

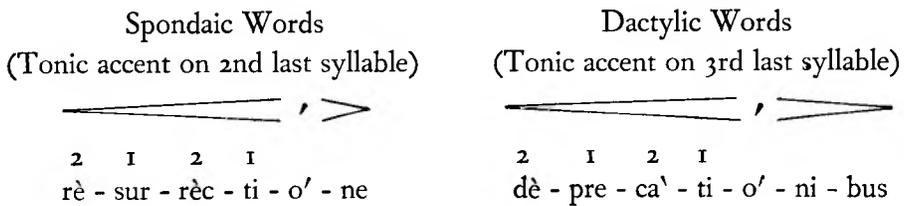
<sup>2</sup> Stanbrook, *op. cit.*, 103. After a discussion of the nature of the Latin accent a further study of the rhythmical ictus will be taken up. "A clear understanding of the independence of the tonic accent of the Latin word and the rhythmical ictus is one of the

fundamental principles of the Solesmes school," Mocquereau, *Le Nombre Musical Gregorien*, II, 624; see also *ibid.*, 255-256, 262; "The accent belongs to the melodic order, the ictus to the rhythmic order," Suñol, *op. cit.*, 98-99; see also *ibid.*, 105-107. See also Gatard, *op. cit.*, 10-11.

In deciding whether a Latin word is spondaic or dactylic, no attention is paid to the number of syllables it contains, but rather the syllables are counted backward from the final syllable of the word to the tonic accent, marked (´), 1-2 for spondees or 1-2-3 for dactyls.<sup>1</sup>

*Secondary accents in single longer Latin words.* In Latin words, accents must recur on every second or third syllable; therefore, long words of more than four syllables have secondary accents, marked (˘), in addition to the primary or tonic accent.

*Rule:* Secondary accents in Latin words are usually found by counting syllables backward two by two from the primary or tonic accent, which is always found on the second-last or third-last syllable of the word. Counting backward from the tonic accent, every second syllable will receive a secondary accent. While a light touch is to be given to secondary accents, nevertheless, all the separate syllables are drawn toward the primary or tonic accent as by a magnet.<sup>2</sup>



*Accents in Latin phrases.* When words are grouped in sentences, observe first the place of the tonic accent of each word (and, in longer words, the secondary accents). When it happens that three unaccented syllables follow in succession, to insure a recurrence of accent on every second or third syllable a secondary accent must be added on one of these unaccented syllables. Occasionally, therefore, monosyllables and the last syllable of a dactyl receive such light, secondary accents, and may be grouped rhythmically to form equivalents of dactyls or spondees.<sup>3</sup>



When two tonic accents follow in succession, the less important one gives up its accent in favor of the other, e.g., Pa-ra'-tum cor e'-jus ("cor" drops its accent.)

## II. Syllabic Chant

**C**HANT *melody and its relation to text.* Chant melody has been called the beautiful garment of the text. It has no existence apart from the sacred words of the liturgical text, which it enriches and glorifies.<sup>4</sup> All syllables, accented and unaccented of the Latin text, are of equal time value unless otherwise indicated and are to be sung in flowing, legato

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 257, 260; Ward, *op. cit.*, 63.

<sup>2</sup> *Ibid.*, 126, 257-261; Stanbrook, *op. cit.*, 17-18; Suñol, *op. cit.*, 25; Ward, *op. cit.*, *passim*.

<sup>3</sup> Benedictines of Solesmes, *Rules for Psalmody* (Tournai, Rome, 1904), 11-12, Appendix; Suñol, *op. cit.*, 27-28; see also *ibid.*, Ch. I; Ward, *op. cit.*, 227-228.

<sup>4</sup> In *Plainsong*: "There is no mere acting in the pomps and ceremonies of the holy Liturgy, and the

emotion of its music is elicited by no fictitious object. The dramatic expression is real and living, because it bespeaks the actual mood and mind of the Catholic heart on such or such an occasion: the emotion is not the result of a forced sympathy with a past or even imaginary cause: it is the overflowing of a reverent heart's meditation on the stupendous facts and words recalling the mystery of our Redemption," *Church Music*, II, 270; see also Mocquereau, *Church Music*, I, 333.

style. The ordinary (short) syllable of a Latin word is the "time unit" or "beat" of the rhythm; the beat (♪) may be lengthened or doubled but never subdivided or shortened.<sup>1</sup> Single notes over accented syllables become accented notes and are sung with a slight lifting impulse. Notes over unaccented Latin syllables become unaccented notes and are relatively soft regardless of the highness or lowness of the pitch.

*Occasional neums.* Occasionally a small group of two or three notes (neum) occurs over a single Latin syllable in syllabic chant. Notes in neums are not sung faster than single notes, but each note receives its full time value, and all are of equal length unless otherwise indicated.<sup>2</sup> (See Chapter III.) The first note of a neum receives a slight vocal impulse. (See Chapter III for exceptions.) Indeed, neums are usually sung with the effect of deliberately broadening the rhythm.<sup>3</sup> This is especially true of three-note neums where there is a tendency to sing with an incorrect triplet effect. Neums, like single notes, take on the character of the Latin syllable over which they are placed. If a neum occurs over an accented Latin syllable the first note of the neum receives a relatively strong accent, and the remaining note or notes are relatively soft. If a neum occurs over an unaccented syllable the first note of the neum receives but a slight vocal impulse, sufficient only to mark it as the first note of the group.<sup>4</sup>

Intensity usually follows the melodic curve. Ascending melodies usually increase in intensity and move with a slightly accelerated motion; descending melodies usually decrease in intensity with motion slightly retarded. The culminating point usually corresponds to the most important word of the phrase and is called the "phrase accent." The single note or neum over the accented Latin syllable at the culminating point of a phrase melody usually receives the strongest vocal impulse. Sometimes this highest point will be at the beginning of the phrase; sometimes it is close to the end of the phrase. Usually it is near the middle. All Latin phrases come to rest softly on a lengthened note or group of notes.<sup>5</sup>

*Natural melody of single short Latin words.* When a single Latin word is given its natural melody, the tonic accent is elevated to a pitch higher than that of the unaccented syllables; e.g.,



*Natural melody of longer Latin words* (one note to each Latin syllable). When a long Latin word is given its natural melody, the tonic accent has the highest melody tone (melodic accent).<sup>6</sup>

<sup>1</sup> Suñol, *op. cit.*, 76-77; Mocquereau, *Church Music*, I, 191-194; *idem*, III, 224-232, 265-266.

<sup>2</sup> *Ibid.*, 195-196; Ward, *op. cit.*, 103.

<sup>3</sup> Stanbrook, *op. cit.*, 48; Ward, *op. cit.*, 104.

<sup>4</sup> "It is a serious fault with beginners or poor performers to tend to mark all the first beats of the neum strong and thus ruin the phrasing," Suñol, *op. cit.*, 74. See also *ibid.*, 95; "They (binary and ternary groups) are the framework of the chant and support it just as the skeleton supports the human body. All that is necessary is that their presence be felt, that the chant be not soft and flabby, somewhat similar to a model of the human body by a painter

or sculptor who has never studied anatomy," Gard, *op. cit.*, 12.

<sup>5</sup> This simple general statement will suffice for the present study. It is necessary, however, to bear in mind that "the position of intensity is determined by external and accidental circumstances and by the will of the composer or artist, by the genius of the language, the accent, the logic or passions of the phrase, or by the flow and form of the melody," Mocquereau, *Church Music*, I, 333.

<sup>6</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 164, 234-240; Ward, *op. cit.*, 4-6.



*Natural melody of a Latin phrase.* When a Latin phrase is given its natural melody the phrase accent (climax) receives the highest melody tone.



“Sanctus” and “Dominus” move rapidly upward toward the climax, or phrase accent “De” of “Deus,” which is at the summit of the melodic line. After the phrase accent is passed, the phrase comes to rest on “Sabaoth.” The first two words give up their natural melody to bring into greater prominence the phrase accent.

From the foregoing it will be noted that:

Each word taken separately has a natural melody (accent on a higher pitch).

When words are grouped in sentences, however, and melody is added to them, it frequently happens that individual words give up their individual claims to melodically elevated accents in favor of the greater melodic rhythms of the phrase, section, or period.<sup>1</sup>

*Correct reading as a guide to rhythm.* In determining the rhythm of a Gregorian chant, it is necessary to examine the Latin text and melody separately before studying their combined effect on the rhythm. In singing syllabic chant the text is the guide. Correct reading of the text with attention to the following points will insure good rhythm:<sup>2</sup>

1. Proper accentuation of each word.
2. The grouping of words in such a manner that there is a gradual *crescendo* (increase in volume) toward the phrase accent, and a gradual *decrescendo* (decrease in volume) away from it.
3. The strict observance of pauses.
4. Smooth, legato reading, giving all syllables approximately the same length.

The continuity of the graceful Gregorian rhythm depends largely on two things: (1) the proper observance of “pauses” which are really musical punctuation marks; and (2) the binary and ternary groupings of notes in their arsic-thetic relationships in the larger rhythms.

*Pauses.* Rhythmical divisions and pauses play two important rôles in the rhythm, that of ending one phrase, and that of introducing the next. Pauses are indicated by the breath mark, quarter bar, half bar, full bar, and double bar. (See Chapter III.)<sup>3</sup> These mark the subdivisions of a melody,—the place at which a breath may be taken. A pause is long or short to correspond to the importance and length of the movement it divides. In bringing each phrase to a close, the last two or three notes are sung smoothly, softly, and a trifle more slowly. Usually the note before a pause is doubled.

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 169, 284-286, 306-307; Ward, *op. cit.*, 227-228.

<sup>2</sup> Suñol, *op. cit.*, 19, 81; Egerton, *op. cit.*, 30-33.

<sup>3</sup> See Table of Notes and Neums, Chapter Three; Mocquereau, *Le Nombre Musical Gregorien*, II, 550-562.

*Mora Vocis.* The lengthening of the final note or notes before pauses is called the “mora vocis,” which means “lingering of the voice” so as to give an impression of repose.

*Binary and ternary grouping of notes in syllabic chant.* All music, both modern and Gregorian, moves rhythmically in two’s and three’s.<sup>1</sup> In modern music the rhythm is regular; that is, every measure of a given composition may be reduced to either two beats or three beats as indicated in the measure signature. Simple measures may be combined to form compound measures. The grouping of the notes and beats is readily seen through the use of measure bars: e.g.,  $\frac{2}{4}$  

Chant, like modern music, depends for its rhythm upon the recurrence of two-beat and three-beat groups, but unlike modern music these binary and ternary note groups follow one another in free succession. There are no bar lines to show the grouping of notes. There are certain notes, however, called “ictus notes” in every chant-phrase which perform the same function as that of the first note after the bar line in modern music, namely, that of supporting the rhythm by marking the first note of a group of two beats or three beats. In modern music the first note of the measure is accented, whereas in chant the first note of the group may be either strong or weak. Correct singing of chant requires a knowledge of the ictus notes and the ability to execute properly the binary and ternary groups which are the groundwork of the free rhythm.

*The individual beat or pulse:* i.e., notes or syllables.

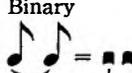
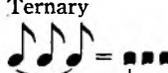
A. *Simple beat*, equal to 

The simple beat may be slightly lengthened () but never subdivided.

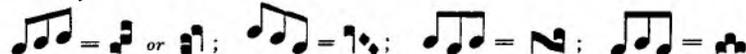
B. *Compound beat*, made up of two or three simple beats (binary—two beats, ternary—three beats). (See Chapter III, “Table of Notes and Neums.”)

Three forms:

(1) Two or three single eighth notes (syllabic groups of punctums) e.g.,

Binary	Ternary
	
De-us	Do-mi-nus

(2) Two or three connected eighth notes (neums), e.g.,

Binary	Ternary	
		

(3) a) A single note having two beats () forming a binary group = .

b) A single two-beat note () joined to a one-beat note () forming a ternary group ()

<sup>1</sup> The following statement from the Harvard Psychological Laboratory, summarizes the results of sixteen experimental investigations: “I conclude, therefore, (i.e., from the positive evidence of the experiments), that the numerical limit of small simple rhythmic groups is soon reached, and that only two rhythmical units exist, of two beats or three

beats, respectively, that in all longer series a resolution into factors of one of these types takes place.” Prof. Robert Macdougall, *Harvard Psychological Studies*, I, 348; see also Stanbrook, *op. cit.*, 43-44, 105-106; Mocquereau, *Church Music*, I, 171, 198-199, 326-327.

*The rhythmical ictus.* According to the Solesmes theory of rhythmical movement the place where each rhythmical wave comes to rest, either temporarily or permanently, is said to be its rhythmical "touching point," or point of rhythmical support, or "ictus." The ictus has also been called the "footfall of rhythm," "stepping-stone," "a dip of the voice," an alighting place sought by the rhythm at intervals of every two or three beats, syllables, or notes in order to renew and sustain its flight. This rhythmical touching-point may be relatively strong or weak depending upon its position.<sup>1</sup>

Where neums occur over certain Latin syllables the shapes of the neums themselves show the binary and ternary groupings. (A double note is equivalent to a two-beat, or binary group.) Where single notes appear over a series of Latin syllables, the grouping will not be so apparent but occasionally will require a sign to show how the notes are grouped into two's and three's. In their liturgical books, the Benedictine monks of Solesmes have marked these notes with a vertical line, called an "ictus sign" (♩) above or below the note wherever the grouping might be doubtful. These important notes are called "ictus notes." Each of these ictus notes is said to "have an ictus." When the ictus notes are not marked there are rules for finding them.<sup>2</sup> These are given later in the chapter. The ictus on every binary and ternary group receives a slight vocal impulse sufficient to mark it as the first note of a group, suggestive of movement forward. This, of course, would not apply to the final note of the phrase, which, being a note of repose always takes a quiet, restful ictus. In some words the ictus and accent will occur on the same note; then the ictus is strong. In others they will occur on different notes; then the vocal impulse given the ictus is relatively weak, although it must still be felt as the first of a group. Further consideration of the ictus and its relationship to Latin accent will be studied in Chapter VI, Chironomy.

*Neums and the ictus.* A neum is a group of two or more notes occurring over a single Latin syllable. The first note of every distinct group (neum) has the ictus (unless otherwise marked). Simple neums of two or three notes do not ordinarily require an ictus sign. The relationship of the ictus to different neums is shown in Chapter III.

*Placing the ictus in single short Latin words.* The last unaccented syllable of the Latin word, being the place where the word comes to rest, marks the place of the ictus in an elementary analysis.<sup>3</sup>

*Rule:* Single Latin words of two syllables, or more, when given their natural rhythm have an ictus on the final syllable.<sup>4</sup>

In Solesmes editions, the ictus is sometimes marked by a vertical stroke or "episema," (1) above or below certain notes. In examples given below, accents are marked above the words, and the ictuses below the notes.



<sup>1</sup> *Ibid.*, 191-197, 315; *idem*, II, 6-7; see also *ibid.*, episema, 216; Mocquereau, *Le Nombre Musical Gregorien*, II, 667-669, 681; Suñol, *op. cit.*, 73-75; Stanbrook, *op. cit.*, 51-52; Brown, *op. cit.*, 15.

<sup>2</sup> General working rules for placing the ictuses follow on page 32 of this chapter. For "Summary of Notes Having the Ictus," see page 40 of this chapter.

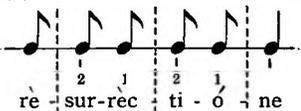
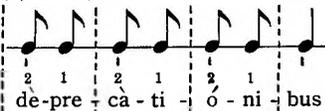
<sup>3</sup> For a discussion of "elementary analysis" see Mocquereau, *Church Music*, I, 197-200.

<sup>4</sup> A *rhythmic word* has an ictus on its final syllable; a *time-word* is without an ictus on its final syllable. Mocquereau, *Le Nombre Musical Gregorien*, II, 249-252; Mocquereau, *Church Music*, II, 135; Suñol, *op. cit.*, 75-76, 80-85; Ward, *op. cit.*, 160.

In (3) it will be observed that more than one ictus is required since the laws of rhythm demand a recurrence of the ictus on every second or third beat, that is, on every second or third syllable or note.

*Placing the ictus in longer Latin words.*

*Rule:* The ictuses in long words may usually be found by counting backward, two by two syllables, from the last ictus (found on the last syllable of the word). Counting backward one-two from the last syllable, therefore, every second syllable will receive an ictus, e.g.,

(1) Spondaic	(2) Dactylic	(3) Spondaic	(4) Dactylic
			

An imaginary bar-line placed before each ictus note will show the binary and ternary grouping.<sup>1</sup>

*The interrelation of ictus and accent in single Latin words.* From the above it will be seen that ictus is not the same as accent. Each fulfills a different purpose. The accent is the life of the Latin word. It is a comparatively strong beat. The ictus marks the binary and ternary groupings of syllables and notes. Ictus and accent do not necessarily occur on the same syllable, since they are reckoned differently. The accents are counted backward, two by two, from the tonic accent of the word. Ictuses are counted backward, two by two, from the last syllable of the word.<sup>2</sup>

*Rule:* In dactylic words, ictus and accent occur on the same syllable.

In spondaic words, ictus and accent occur on different syllables.<sup>3</sup>

*Note:* Many musicians use the terms, ictus and accent, interchangeably as having the same meaning. It is important that the distinction between them be borne clearly in mind if the exquisite concept of rhythm as laid down by the Solesmes theory and system of chironomy is to be understood.

*Rules for placing the ictuses in syllabic chant-phrases which have no ictuses marked.*

When there is but one note to each Latin syllable either of the two following methods may be used for placing the ictus, although in practice the first is usually preferable:

First method: Give each word its natural rhythm; that is, place an ictus on the final syllable of each word.<sup>4</sup>



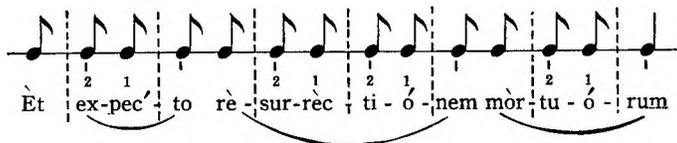
Should long Latin words occur, with the result that more than two notes follow one another without an ictus, secondary ictuses may be located in each long word in the manner outlined under "Placing the ictus in longer Latin words," e.g.,

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 261-263; Ward, *op. cit.*, 173-174.

<sup>2</sup> Suñol, *op. cit.*, 98-99; Mocquereau, *Le Nombre Musical Gregorien*, II, 255-263.

<sup>3</sup> See examples given above.

<sup>4</sup> *Ibid.*, 273, 315-326, 328; Suñol, *op. cit.*, 97-99.



Second method: The separate syllables making up the phrase may be regarded as parts of one long word with an ictus on the last syllable of the last word of the phrase. This last syllable is the first to be marked with an ictus.<sup>1</sup> Locate the remaining ictuses by counting syllables backward, two by two, from this last ictic syllable, regardless of the accentuation of syllables in individual words. This is the same method as that used for finding the ictus in long Latin words, e.g.,



In certain phrases, either method will give the same result, e.g.,



See also the second example under the first method. Either method may be used in determining the rhythm of the phrase. In deciding which method is to be used it must be remembered that two ictuses may not occur in succession.<sup>2</sup> Should one of the methods result in two successive ictuses, omit the less important ictus, or use the other method. If a choice is possible, or necessary, it is better to adopt the first method which gives each word its natural rhythm, i.e., an ictus on its final syllable.<sup>3</sup>

In the example given, it would be impossible to determine the rhythm of the phrase by giving each word its natural rhythm, *Do' - mi - nus cu - sto' - dit te*.

*Explanation:* "Te" being the end of the phrase would necessarily have the first ictus. By putting an ictus on the final syllable of "custodit" the result would be two ictuses in succession. The unaccented syllable "dit" being rhythmically of less importance than the last syllable of the phrase would be obliged to sacrifice its ictus in favor of "te." Following the rule, the next ictus would be placed on the final syllable "nus" of "Dominus." This would leave three syllables in succession without an ictus on one of them. Obviously, in this case the solution would be to place the ictus by the second method, i.e., counting backward by two's from the final syllable of the phrase, *Do' - mi - nus cu - sto' - dit te*.

*Rhythm in syllabic chants.* All that has been said previously in this chapter about (a) the relationship of ictuses and accent in Latin words and phrases, and (b) the rules for placing the ictus, will be found to apply also when purely syllabic melodies are added to

<sup>1</sup> "It is an excellent principle in rhythming, therefore, to begin from the first certain ictus to the right and work back to the left to find the others. . . . As two ictuses can never come next to each other (without a beat between), the notes are counted back two by two, or three by three. Begin with two by two; this is the most natural kind of rhythm."

Suñol, *op. cit.*, 97. See also Mocquereau, *Le Nombre Musical Gregorien*, II, 258, 261-262, 328.

<sup>2</sup> "Two rhythmical ictus (ictuses) immediately following each other without an intermediate beat . . . is not admitted by natural rhythm," Mocquereau, *Church Music*, IV, no. 6, p. 250.

<sup>3</sup> Suñol, *op. cit.*, 98-99; Ward, *op. cit.*, 213.

the Latin phrase. By "purely syllabic melodies" is meant those in which no neums occur.<sup>1</sup> See example (a) following; also "Stabat Mater," Second Book, p. 100.

*Syllabic melodies containing neums.* Syllabic melodies in which simple neums of two or three notes occur over certain single syllables will require further consideration. The first note of each neum receives an ictus (unless otherwise indicated). This presence of a neum, having as it does an ictus on its first note, often affects the binary and ternary groupings of notes by changing the relation of ictus and accent on all syllables preceding the neum.

(a) *Tan-tum er-go Sa-cra-men-tum*

(b) *Tan-tum er-go Sa-cra-men-tum*

In (a) the ictuses were located by counting backward, two by two syllables, from the last syllable of the word.

In (b) the neum over "men" has an ictus on its first note, hence, the remaining ictuses must be located from the neum instead of from the last syllable.

*Rule:* When a lengthened note or neum appears over a syllable, the ictus is located first on the lengthened note or neum; the preceding ictuses are found by counting backward, two by two from the lengthened note or neum.<sup>2</sup>

Applying this rule to the preceding example (b), the ictuses are located by counting backward, two by two notes from the first note of the neum over "men" of "Sacramentum." It will be noted that the whole relationship of ictuses and accents is changed. The following example, taken from "Sanctus X," illustrates the rule when more than one neum appears among several single notes in a phrase.

*Be-ne-di-ctus qui ve-nit*

Each of the two neums has an ictus on its first note. These are located first. The ictus over "ne" is located by counting backward, two by two notes from the first note of the first neum to the right, viz., the clivis over "ctus." The single note over "qui," coming between two neums, is linked rhythmically with the first neum—the neum and the note together forming a ternary, or three-note group.<sup>3</sup>

Since it is the free, yet exact grouping of the notes into two's and three's in their arsicthetic relationship which produces the beautiful, wave-like rhythm of the phrase, section, or period, it is important to know how to group notes. Binary and ternary note groupings depend in turn upon the ictus. In some chant books the doubtful ictuses will be marked with the ictus sign as it appears in original manuscripts. In chants where no rhythmical signs are marked the ictus may be found in the manner indicated.<sup>4</sup>

<sup>1</sup> For suggestions on the execution of syllabic chant, see Stanbrook, *op. cit.*, 53-54. Mocquereau remarks that the determination of the place of the doubtful ictuses is the work of the editor and conductor, not of the chorister. The notation should spare the singer this trouble. The aim of a good course, "must be to show how to make good use of

the notation," Mocquereau, *Church Music*, IV, no. 3, p. 105.

<sup>2</sup> Suñol, *op. cit.*, 97-98; Ward, *op. cit.*, 200-204; Mocquereau, *Le Nombre Musical Gregorien*, II, 273-274.

<sup>3</sup> *Ibid.*, 468; 200-204.

<sup>4</sup> To know where to place the rhythmical sup-

### III. *Melismatic Chant*

**ORNATE**, or *melismatic chants*. The texts of the sacred liturgy at times demand a more elaborate musical setting than that afforded by the simpler syllabic melodies. These more ornate chants have long neums and groups of neums (melisma) over single Latin syllables, and are called "Melismatic Chants." When this form of melodic ornamentation is prolonged to a very great extent, as e.g., in the last syllable of the more ornate Alleluias, it is called the "Jubilus." St. Augustine says: "He who sings a jubilus speaketh not words, for it is a song of joy without words. . . . He cannot express in words the greatness of his joy."<sup>1</sup> Suñol describes melismatic chants as "passages of ornate character in which the melody, as it were, overflows the text."<sup>2</sup>

In melismatic chants, as in simple syllabic chants, the Latin word accent continues to exercise its elevating, vitalizing influence. Neums over accented Latin syllables are relatively strong. Neums over unaccented Latin syllables are relatively weak. The neums, however, require analysis down to their smallest rhythmical units of two or three notes each if the student is to understand the part played by these simple binary and ternary note groups in the larger rhythm of the phrase. In like manner, each phrase must be studied to discover its place in the larger rhythm of the section; and each section in turn must be analyzed to discover its place in the still larger rhythm of the period.

The following quotation from the Preface to the Vatican *Gradual* will illustrate the need of such study:<sup>3</sup> "When several neums each correspond to a syllable, the neums must be distinguished as well as the syllables in order that they may be clearly articulated. In this case every neum participates in the peculiar character and strength of the syllable to which it is attached, so that the neum is sung with greater force if the syllable is stronger on account of its accent, and with less force if the nature of the syllable requires a weaker sound."

"When several neums are attached to the same syllable, their series is thus divided: those which are completely or almost entirely united are sung in one continued succession; but in the case of those which are separated by a greater space, or by a short bar or division, a slight suspension of the voice is made upon the last note, and if necessary, a short breath may be taken."<sup>4</sup>

The rhythm of melismatic chants, like the rhythm of syllabic chants, depends largely upon the binary and ternary grouping of notes and the relation of one group to the next.<sup>5</sup>

*Neums as guides to note grouping in melismatic chants.* The neums themselves are the chief guide to the grouping of notes into two's and three's. Every simple neum of two or three beats, unless otherwise indicated, receives in its own right a slight vocal impulse

ports, or in other words to rhythm a Gregorian melody, is not an easy thing. . . . The text, the melody, and the rhythmic manuscripts must each be examined in turn and then collated. Certain rules will then appear, but they cannot be laid down as absolutely final and of equal import; since at one time they agree, at another they need to be adjusted by making some give way to others," Suñol, *op. cit.*, 96. See footnote at the close of this chapter.

<sup>1</sup> Words of St. Augustine, speaking of the jubilus, in his exposition of Psalm XCIX, quoted in Egerton, *op. cit.*, 181; Johner, *op. cit.*, 127-129; Suñol, *op. cit.*,

190, 195; Huysmans calls a jubilus, a jubilation of the soul, "those repetitions of notes on the same syllable, the same words which the Church invented to paint the excess of that interior joy or sorrow which words cannot render," quoted in Suñol, *op. cit.*, 217.

<sup>2</sup> *Ibid.*, 217.

<sup>3</sup> Translation in Egerton's *Handbook of Church Music*, 209; Johner, *op. cit.*, *passim*. See also Mocquereau, *Le Nombre Musical Gregorien*, II, Chapters IX and X.

<sup>4</sup> See Chapter VIII for "Rhythmical Signs."

<sup>5</sup> Stanbrook, *op. cit.*, 54; Johner, *op. cit.*, 30-38.

on the first note sufficient to mark it as the first note of a binary or ternary group. Neums of four, five, six and more notes are usually simple two-beat and three-beat neums combined in various ways to form longer neums.

*Binary and ternary grouping within long neums.* A long neum occurring over a single Latin syllable receives more than one rhythmical impulse or ictus even while it continues to form one united whole.<sup>1</sup> The impulse or ictus on the first note is communicated to all the others, with additional impulses recurring on every second or third note, depending upon the notation. The first note of each of these small groups of two or three notes making up a long neum receives a different degree of intensity depending upon the rise or fall of the melody and its distance from the culminating point—the phrase accent. Here again, intensity usually follows the melodic curve. Sometimes the melodic rise is so powerful that the rights of individual words must be sacrificed in order to bring into due prominence the phrase accent. The first note of the highest neum over an accented syllable usually receives the strongest impulse. Neums over accented Latin syllables receive a greater vocal intensity than those over unaccented Latin syllables. However long the neum, or however high the melody mounts over an unaccented Latin syllable, it must never overshadow the accented Latin syllable. The long jubilus is an exception.

Long neums fall into two classes:

a) Neums which, by the very shape of the several smaller component groups, show plainly the binary and ternary grouping without the use of the ictus signs, e.g.,

Sanctus, Mass VII - Kyriale, p. 27

The first note of each of the simple neums over "cel" has an ictus. Since there are five groups there are five ictuses.<sup>2</sup> In a long neum the highest ictic note is usually the strongest. In the example given, it happens that two ictic notes are equally high and a choice must be made as to which is the stronger rhythmically. The fact that the second, "A" (*so-fa* syllable *la*) has over it the short horizontal bar or episema (which adds a slight lengthening to this note and thus increases its rhythmical importance), makes the second note the stronger and marks it the "climax note" of that neum.

b) Neums which require one ictus or more to show the binary and ternary grouping of the notes.

The ictus marks in liturgical chant books have been placed there by the Benedictine

<sup>1</sup> *Ibid.*, 209; Mocquereau, *Church Music*, II, 262-264; *idem*, IV, no. 1, pp. 1-3; *idem*, no. 2, p. 53.

<sup>2</sup> "The rhythmical ictus does not of itself involve force or stress but takes its color from the syllable on which it falls." Suñol, *op. cit.*, 106; "A note of this kind (the tailed note which surmounts the Climacus, the Clivis, and the Porrectus), is given a somewhat stronger impulse—not because it is a tailed note, but because, not being bound to the note which precedes it, it receives the impulse of the

voice direct. The little line which sometimes leads from one to the other simply acts as a bond between the first and second." Preface of Vatican *Gradual*, in Egerton's *Handbook of Church Music*, 208. "The descending notes which in some neums follow a higher note . . . are subordinate to the culminating note, and are to be expressed as connected sounds, is evident from their peculiar shape and sloping order." *Ibid.*, 209.

monks of Solesmes, because these ictus-bearing notes were frequently found to be so marked in the ancient original manuscripts.<sup>1</sup>



The descending group of diamond notes over “e” might have had the ictus on the second note rather than on the first. To secure uniformity in the interpretation of this group of notes on the part of the singers, the ictus has been definitely placed to indicate the desired grouping. It is understood that each of the preceding neums has an ictus on its first note.

Some neums require special study before the binary and ternary grouping of notes can be determined definitely. Long neums, which at first sight appear to have a certain grouping, may be found upon closer examination to have a different arrangement.

*Factors which change the binary and ternary grouping of notes* are the following: (a) ictus sign; (b) pressus; (c) salicus; (d) quilisma; (e) oriscus.

a) Ictus sign. A note marked with the ictus sign is always to be considered as the first note of a group of two or three notes regardless of the position this ictus note occupies in a neum, e.g.,

1. A simple neum preceded by an ictus-marked note:



In (a) the note grouping of the neums alone (without ictus marks) appears to be 2 + 3 + 3 + 3 + 2 + 2. Each small neum making up a long neum ordinarily carries an ictus on its first note. An ictus-marked note appearing at the end of a neum (see 2nd, 3rd, 4th neums) however, is considered of more importance rhythmically than the first note of the neum. This first note must, therefore, give up its ictus in favor of the ictus-marked note. This shifting of the ictus from the first note of the neum to the last note of the preceding neum changes the grouping so that in reality the passage is to be sung as written in (b), although it appears in the liturgical books as in (a).<sup>2</sup>

2. A first note of a neum followed immediately by an ictus-marked note:



The grouping over “ter” (without ictus sign) appears to be 3 + 3 + 2 + 2. The ictus on the diamond note, however, displaces the ictus on the first note of that neum (climacus). The first note of the neum is thrown forward to be grouped rhythmically with the pre-

<sup>1</sup> See footnote #3, p. 6 and #1, p. 7; Suñol, *op. cit.*, 105.

<sup>2</sup> Mocquereau, *Church Music*, IV, no. 6, pp. 248-252; Suñol, *op. cit.*, 88-89.

ceding neum to form a four-note (2 + 2) group. This rearranges the grouping so that in modern music it appears thus:<sup>1</sup>



*b*) The Pressus. The pressus also changes the grouping of notes.<sup>2</sup> A pressus is formed when two successive notes occur on the same staff degree over one Latin syllable. They are sung as a single tone equal in duration to the two notes. The pressus is always attached to another note or a neum. This distinguishes it from the bistropha. The pressus always has the ictus on the first note regardless of its position in a group of notes. It is sung with a gentle pressure.

Two forms of pressus:

1. A single note preceding the first note of a neum.
2. Two simple neums meeting on the same staff degree, the last note of the first corresponding to the first note of the second. The following excerpt from "Gloria III," ad libitum, p. 80 of the *Kyriale* illustrates both forms of the pressus.



In (a) the grouping of the long neum over the Latin word "te" (without ictus sign) would apparently suggest this grouping 2 + 3 (1 + 2) + 4 (2 + 2) + 3 + 4 (2 + 2). In (b) the actual grouping, as written and sung is 2 + 3 (2 + 1) + 3 + 3 + 3 (2 + 1) + 2. Comparing (a) with (b) the grouping may be accounted for as follows:

The dotted punctum (■.) has an ictus and is equal to a group of two beats.

The pressus at (1) is formed by the meeting of a single note (punctum) and a neum (clivis) ■■. The ictus is on the first note. It changes the grouping from 1 + 2 to 2 + 1



The grouping of the next neum (climacus) becomes a three-note grouping because of the ictus on the last diamond note which converts it from a last note of a group to a first note of a new group. It deprives the first note of the next neum of its ictus. Before deciding upon the number of notes in the group following the ictus sign it is necessary to examine the next pressus at (2).

The pressus at (2) is formed by the meeting of the last note of the three-note neum (torculus) with the note at the beginning of the thick line of the following three-note neum (porrectus) (■■■). The ictus is on the first note of the pressus (that is, the last note of the

<sup>1</sup> Mocquereau, *Church Music*, IV, no. 5, p. 199; *op. cit.*, 94, 102; Stanbrook, *op. cit.*, 22; Johner, *op. cit.*, no. 6, pp. 247-253; Suñol, *op. cit.*, 88-90. *cit.*, 35-38. See also "Table of Notes and Neums,"

<sup>2</sup> Mocquereau, *Church Music*, II, 309-311; Suñol, Chapter III.

torculus). This throws forward the first two notes of the torculus, which together with the previous diamond ictus note form a three-note group.

The final dotted punctum forms a two-beat group.

In modern notation a pressus is easily detected by the accent sign (  $\hat{\text{J}}$  ) indicating a stress.

c) The Salicus. The salicus also changes the grouping of notes.<sup>1</sup> The second note of the salicus has the ictus; the first note of the neum is grouped rhythmically with the preceding group. (See #22, Chapter III, "Table of Notes and Neums.")

d) The Quilisma. The note or notes before the quilisma have the ictus, and this frequently changes the grouping.<sup>2</sup>

e) The Oriscus. The oriscus changes the grouping by lengthening the second last note to a double note which takes the ictus.<sup>3</sup>

*The relation of ictuses and Latin word accents in melismatic chants.* Long neums may appear over both accented and unaccented Latin syllables. (See examples (a) and (b) following.) Frequently but one note appears over an accented syllable, and a long neum over the unaccented syllable. The accented syllable must continue to stand out prominently, and the neum over the unaccented Latin syllable must be sung more softly. Most long neums have within themselves one or more rising-falling melodic movements. The highest ictus note of each long neum over a given Latin syllable is usually the strongest ictus note of that long neum. This highest ictic note may occur at any point of the long neum. The most common position is near the middle, though it is often found near the beginning or near the end depending upon the rising or falling movement of the notes which precede or follow.



In (a) the neum appears over an accented Latin syllable; the entire neum takes on the strong character of the accented syllable. A gradual crescendo movement is begun at the first ictus note. It continues until the highest ictus note is reached, after which the melody then is a gradual decrescendo movement to the end of the long neum. The ictus over "mi" is relatively weaker; (b) sometimes the highest ictic note of an entire phrase occurs over an unaccented Latin syllable, e.g.,



The long neum over the unaccented syllable "mi" contains within itself a rising-falling movement and has its own climax over the third note. The entire neum, however, is to be

<sup>1</sup> Mocquereau, *Church Music*, II, 311-312; Suñol, *op. cit.*, 94; Mocquereau, *Le Nombre Musical Gregorien*, II, 408-410, 482.

<sup>2</sup> Mocquereau *Church Music*, II, 312-313; Suñol, *op. cit.*, 99; Stanbrook, *op. cit.*, 20, 23; Johner, *op. cit.*, II, 31; see *Notes and Neums*, Chapter III.

<sup>3</sup> Suñol, *op. cit.*, 94, 103; Mocquereau, *Church Music*, II, 311.

subordinated to the energetic, lifted tonic accent "Do," which must continue to dominate the entire passage.<sup>1</sup>

*Relative stress of the ictus under various conditions.* All chant, whether syllabic or melismatic, single notes or neums, moves forward in note groups of two's or three's. The first note of every such group is the ictic note. Good singing of the chant implies consciousness of these groups. At the same time, and as a parallel thought while chanting, the singer must express clearly the accentuation of the Latin text. Where ictus and accent coincide the procedure is simple; the accent itself absorbs the ictus. But where the ictus comes with an unaccented syllable of the text, the rhythmical touch which indicates the note grouping is correspondingly slight.

In the execution of a phrase wherein accents and ictuses alternate, the phrase takes on the character of a smooth, undulating movement. The accented notes must stand out and the weaker ictus notes on the unaccented syllables are merely lightly touched. (See also Chapter VI.)

From the foregoing it is clear that the ictus may be considered under three classifications: 1. Strong, when coinciding with an accented syllable of the text; 2. mild, when on the first note of a neum over an unaccented syllable; 3. weak, when it occurs on the last syllable of a word.<sup>2</sup>

### Summary of Notes Having the Ictus<sup>3</sup>

1. All Gregorian notes with dots, doubled notes or their modern equivalents, have the ictus. (•, ••, ♯ =  or )

2. Every lengthened note has the ictus, e.g., every note bearing the horizontal episema dash above or below. (, )

3. Every bistropha and every tristropha has an ictus on its first beat.

4. Every note bearing the ictus sign has the ictus regardless of its position.

5. The first note of every distinct group has the ictus, unless otherwise indicated.

6. The first note of a pressus has the ictus regardless of its position in a group of notes.

7. The second note of a salicus has the ictus.

8. The note before a quilisma has the ictus.

9. A virga (|) in a compound group has the ictus, unless it is preceded or followed by a note bearing an ictus sign.

If an ictus-marked note is followed by a group (which ordinarily would take an ictus on its first note) the preference is given to the ictus-marked note. It is not possible to have two ictus notes in succession without a beat between ().

The ictus-marked note always takes precedence over the ictus on the first note of a group.

10. A single note between two neums is grouped rhythmically with the first neum.<sup>4</sup>

<sup>1</sup> Mocquereau, *Church Music*, IV, no. 2. p. 53. Intensity "is not fixed but changes according to the context of the phrase," *idem*, no. 3, pp. 100-106. See footnote #5, p. 28 of this chapter.

<sup>2</sup> Suñol, *op. cit.*, 51, 74-76.

<sup>3</sup> Mocquereau, *Church Music*, IV, no. 1, pp. 4-6; Stanbrook, *op. cit.*, 45; Ward, *op. cit.*, 50.

<sup>4</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 468.

a) If the preceding neum is one composed of two notes, the single note is regarded as a third note of the neum ().

b) Should this first neum be a neum of three notes, the addition of the single note will result in a rhythmical group of four notes. In this case it would be necessary to add a second ictus on the third note in order to avoid having a group of three notes without an ictus<sup>1</sup> ().

11. Two single notes between two neums form a binary (or two-note) group with the ictus on the first note<sup>2</sup> ().

Three single notes between two neums may form a ternary (or three-note) group with the ictus on the first note ().

12. Four single notes between two groups usually have ictuses on the first and third notes respectively.<sup>3</sup>

13. Neums of five notes have two ictuses. When there is no ictus sign to show the binary or ternary grouping of notes, the arrangement may be either two-plus-three () or three-plus-two (.

14. Neums with six notes may have either two or three ictuses. The grouping may be three-plus-three () or two-plus-two-plus-two (.

<sup>1</sup> *Ibid.*, 481. <sup>2</sup> *Ibid.*, 484. <sup>3</sup> *Ibid.*, 515.

<sup>4</sup> The foregoing chapter on rhythm is an attempt to give general workable rules, which will be adequate for ordinary students of chant. It presupposes further, more detailed study for those students who wish to make an intensive study of the principles guiding the placement of ictuses in the course of a melody. Such a study would involve: (a) tonality—modal notes, *i.e.*, tonic and dominant usually demand the ictus; (b) melodic pattern—repeated melodies in which the rhythmical design is clearly defined serve as patterns for similar or analogous

cases; (c) neums—the first notes of neums are ictic, unless otherwise indicated by ictus signs, *pressus*, *salicus*; (d) pauses—as a general rule, the last note before every pause has an ictus, on account of its rhythmical position, regardless of whether it is lengthened or not; (e) rhythmic manuscripts—the ancient manuscripts give evidence of a rhythmic tradition as universal as the melodic tradition itself. Suñol, *op. cit.*, 99-105. See, also, Mocquereau, *Le Nombre Musical Gregorien*, II, 309, 340-353, 377, 531-542, 641.



## VI · Chironomy

### I. Conducting Chant by the Use of Chironomy

**C**HIRONOMY as “*rhythm picture*.” It is possible to form an actual picture of the manner in which the smallest rhythmical units are grouped into larger units, until the chant is viewed as a whole, through the use of a simple device called “Chironomy.”

Chironomy is the Solesmes method of conducting the chant by curving movements of the hand and arm. It gives a graphic picture of the dynamics (*crescendo* and *decrescendo*) and the expressive rhythmical movements of the voice in singing plain chant. It marks clearly the binary and ternary groupings of syllables and notes, with their character of arsis (rising movement) or thesis (falling movement) both in smaller details and larger rhythmical outlines. The very shape of the curves shows exactly what the voice is expected to do, depicting through their varying “amplitude or restraint, the vigor or moderation”<sup>1</sup> desired in the execution. The reader is advised to refer to “Adoro Te,” p. 226 of this manual while following the treatment of this topic.

In syllabic chants the word accent exercises a great influence over the rhythm. Teachers who have a thorough knowledge of the correct accentuation of Latin words, the grouping of words into phrases so as to express their meaning, and the observance of pauses, can and do teach syllabic chants correctly and beautifully without having any knowledge of chironomy. One glance, however, at the graceful curves intermingled with the melody of, for example, “Adoro Te”<sup>2</sup> (see p. 226), will suffice to reveal a beauty and sweeping grace in the melodic flight and rhythmical flow of the chant, which might forever remain unknown to teachers and children alike were it not for a knowledge and experience of what is known as the Solesmes system of chironomy.

Experience has shown that by the addition of the graceful rhythmic curves a page of apparently inert, inanimate notes seems suddenly to assume life and activity. Notes which without rhythmic curves appeared isolated and unrelated to one another have become

<sup>1</sup> Suñol, *op. cit.*, 116-137; Mocquereau, *Church Music*, II, 3-4; Chironomy gives a concrete picture of (1) the melodic order: the highness and lowness of the sounds; (2) quantitative order: the length and brevity of the sounds; (3) intensive order: the strength and feebleness of the sounds; (4) rhythmic order: energy and repose (arsis and thesis); (5) verbal order: accented and unaccented syllables; (6) agogic order: the various movements of the melody. Mocquereau, *Le Nombre Musical Gregorien*, II, 683.

“Who would ever have thought that the dry little curve used to indicate the arsis and thesis would become a line so full of life and movement, so light and elegant, so natural to the hand as it ap-

pears on the perfect and adequate figuration or rhythm analyzed into sections. In fact one might defy others to find in the material order a better means of impressing on our senses and on our intelligence the exquisite delicacy, the spirituality, as it were, of Gregorian rhythm!” R. Baralli, *Church Music*, IV, no. 1, 14.

“Readers should try to reproduce them (chironomic curves) by singing . . . with gestures . . . descriptive of each step of the rhythmic movement. The knowledge thus acquired will be a stepping stone for further advance.” Mocquereau, *Church Music*, I, 180.

<sup>2</sup> See Chapter XVII.

through the curves a unified series of binary and ternary groups with definite functions to perform in creating a beautiful, synthetic, pulsing whole.<sup>1</sup>

*Relation of ictus and accent.* Before studying the chironomic movements and their application to chant melodies, it is essential to consider the relationship of ictuses to the accents of the Latin text.<sup>2</sup>



*Phrases in which ictuses and Latin word accents alternate.*<sup>3</sup> In (a) it will be observed that the word accents are marked above the Latin words; the ictuses are marked above or below certain notes. Dotted bar lines have been drawn before each ictus note dividing the phrases into time groups, or measures. Four measures contain two beats each; one measure contains three beats.

*The ictus as the first beat or "one" of a measure.* It will be observed that the note bearing the ictus thus becomes the first note in each measure. The Gregorian "first beat" is without the stress usually associated with the first beat of a measure of modern music.<sup>4</sup> In the example given, accented Latin syllables do not occur with an ictus note in any measure. In measures 1, 2, and 3 the accent is on the second beat; in measure 4 the accent is on the third beat. In this case, therefore, in every measure the ictus and accent will be said to alternate. For a further study of the ictus see Chapter V. When ictus and accent come on different syllables (alternate), the note over the accented syllable is sung with a light, lifted impulse; the note having the ictus receives only a slight vocal impulse.<sup>5</sup> The resulting rhythm suggests a graceful, undulating movement.

*Phrases in which ictuses and Latin word accents coincide.*



In (b) the ictus notes occur over accented Latin syllables throughout. The ictus takes upon itself the active, elevating character of the Latin accent and is a strong ictus. When ictus and accent coincide, the accent reinforces the ictus and gives the rhythm a spring or bound, widely different from the smooth, undulating movement that is felt when they do not coincide.<sup>6</sup>

In Gregorian phrases it will be noted that in some measures the ictuses and word accents

<sup>1</sup> "The more minutely and conscientiously a melody is analyzed, the more flowing and finished will the execution be," Suñol, *op. cit.*, 95. See also *ibid.*, 97; Mocquereau, *Le Nombre Musical Gregorien*, II, 748-750.

<sup>2</sup> *Ibid.*, 624.

<sup>3</sup> For examples see Mocquereau, *Le Nombre Musical Gregorien*, II, 315-317.

<sup>4</sup> Suñol, *op. cit.*, 77-78, 90; Gajard, *op. cit.*, 10-13; Mocquereau, *Church Music*, II, 134-138.

<sup>5</sup> Suñol, *op. cit.*, 84; Mocquereau, *Le Nombre Musical Gregorien*, II, 255-256, 343-348.

<sup>6</sup> *Ibid.*, 268-270, 325, 329-330; Suñol, *op. cit.*, 84-85.

coincide; in others they alternate,<sup>1</sup> as in the following example from the "Missa Pro Defunctis," *Kyriale*, p. 93.

(c)

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni  
1 2 3 1 2 1 2 1 2 3 1 2 1 2

In (c), a doubled note (second measure) is equal to a two-beat or binary group. It is the constant interplay of the accent and the ictus which gives such delicate subtlety and variety to the rhythm of chant melodies.

*Character of the ictus.* All notes having ictus have not an equally strong rhythmical touch. Some are strong; some are weak. Of itself the ictus has nothing to do with stress; it merely shows how notes are grouped in two's and three's. Its strength or weakness is determined by the Latin syllable to which it corresponds, or by the place it occupies in a group of notes.

(a) Ictuses on accented syllables are strong; (b) on unaccented syllables, ictuses are weak; (c) an ictus on the first note of a neum is relatively strong since it must supply the impulse which sends the rhythmical movement forward.<sup>2</sup>

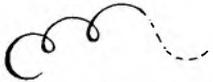
Four movements only are necessary to express graphically the "rhythm picture" of any chant. (The solid line represents the portion of the movement under consideration.)

*The four chironomic movements:*<sup>3</sup>

1. Arsis  (curled), an upward movement (plural—arses).

2. Thesis  (plain), a downward movement (plural—theses).

Together these form a "Simple Rhythmic Wave" , a combination of one arsis with one thesis.

3. Consecutive arses  (looped, or hooked), one arsis following another without a thesis between them, each new arsis being hooked to the next, forming a loop.

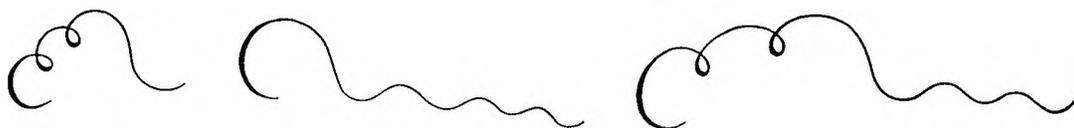
4. Undulating theses  (successive theses), one thesis following another without an arsis between them, each being separated from the following one by a slight elevation called an "undulation" (). A "Composite Rhythmic Wave" is one which contains either looped arses or undulating theses, or both.

<sup>1</sup> For examples see Mocquereau, *Le Nombre Musical Gregorien*, II, 326-327, 336-343.

<sup>2</sup> Suñol, *op. cit.*, 73-74, 76.

<sup>3</sup> The chironomic movements are described by Dom Kienle as a natural method for making the melody "visible, pictorial, perceptible," quoted in *Church Music*, II, 3. For an analysis of the character of chironomic movements, see *ibid.*, 6-8, 69-73,

134-138. "There is no region of art in which the relation between the thing to be expressed and the means of expressing it are more clearly laid bare than in rhythm, which manifests their movement in a way that is realizable by everyone," Gevaert, *op. cit.*, II, p. 118. See Mocquereau, *Le Nombre Musical Gregorien*, II, 684-750.



The following is a brief explanation of each of these movements:

*Simple (curled) arsis.* (  ) Arsis implies the beginning of a rhythmical movement (a phrase usually begins with a curled arsis), a light, quick, energetic upward-moving curve which provides the momentum necessary to start and carry through the rhythmical movement to the point where it closes on a thesis or meets another arsis. The arsis is usually associated with an ascending melody and may include one, two, or three Latin word syllables, or beats (either individual notes or neums).<sup>1</sup> A beat is equivalent to a single note (  or  or  ) or an ordinary syllable of a Latin word. The ordinary arsis carries two or three beats, never more. An arsis usually begins on an ictus note (either marked or implied).



Occasionally a phrase begins with a single eighth note which has no ictus; in this case only is the arsis used on a note having no ictus. (  )

*Simple thesis.* (  ) Thesis implies the ending of a rhythmical movement, a quiet, restful, downward-sweeping curve which brings each rhythmical movement to a close, or to a point where the next movement begins. The thesis is usually associated with a descending melody, and whenever possible it is found on the final (unaccented) syllable of Latin words. Every phrase closes with a thesis. A thesis may include one, two, or three Latin word syllables or beats (either individual notes or simple neums). A single thesis may not carry more than three beats. A thesis always begins on an ictus note (either marked or implied).



*Rhythmic wave, the first step in rhythm formation:* two or three beats grouped into a "rhythm" or "rhythmic wave" (arsis and thesis relationship). The rhythmic wave is the primary rhythmical unit and the first step in rhythm formation. A Latin word of two syllables illustrates a rhythmic wave. The accent is arsic; the final syllable, thetic.<sup>2</sup>

*Rule:* No rhythmic wave is complete without both arsis and thesis.

*A. Simple rhythmic wave:* a single arsis followed by a single thesis.

1. Elementary, or simple-beat rhythm: one beat to arsis, one beat to thesis, (  )

*Note:* The ictus is on the thesis in a simple-beat rhythm, marking the conclusion of the elementary rhythm.

<sup>1</sup> Suñol, *op. cit.*, 77.

<sup>2</sup> *Ibid.*, 67, 81-83; Mocquereau, *Le Nombre Musical Gregorien*, II, 258, 685; Mocquereau, *Church*

*Music*, I, 329-333, 338-339, 342, 350-351; *idem*, II, 134-138; Stanbrook, *op. cit.*, 105-110.

2. Simple rhythm with compound beat: two or three beats to the arsis, and two or three beats to the thesis, which follows immediately after the arsis, e.g.,<sup>1</sup>



(Not less than two beats, or more than three beats to either arsis or thesis.)

*Simple rhythmic wave: arsis-thesis.*  The complete rhythmical wave is composed of two inseparable parts, the arsis (beginning) and the thesis (ending). No rhythmic movement is complete until both arsis and thesis are present. These stand to each other in the relation of cause and effect, question and answer, rise and fall, energy and repose, flight and alighting. While the rhythmic wave in some cases has but one beat for its arsis and one beat for the thesis, the more usual form has more than one beat for each.<sup>2</sup>

*Execution:* At the arsis the hand describes a vigorous upward movement in the form of a curve; at the thesis it takes a direct downward sweep.



*B. Composite rhythmic wave:* formed by a repetition of several consecutive arses or several consecutive theses. Frequently, rhythmic waves are found to be composed of as many as six, or even more consecutive arses followed by theses. The same is true of the undulating or consecutive theses.<sup>3</sup>

1. Consecutive arses (also called “looped” or “hooked” arses): two or more arses in succession without a thesis in between;<sup>4</sup> used in ascending melodies when ictuses and accents coincide and one arsis is not sufficient to express the upward movement. The looped arsis (∪) intensifies the lifting power of a previous arsis. Through this movement the arsic effect is prolonged.<sup>5</sup> A looped arsis occurs only with ictus notes. When a series of arses occur in succession, each arsis usually carries not less than two and not more than three beats or Latin syllables, e.g.,



*Execution:* Each succeeding arsis is marked with a renewal of energy, the highest arsic group being accompanied by a more emphatic raising of the arm and hand.

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 686-688; Mocquereau, *Church Music*, I, 338-341; 343-348, 349. “As a result of the indivisibility of the original beat, the arsis and thesis can never have more than three beats each.” Suñol, *op. cit.*, 77. See *ibid.*, 68-69, 117, for “masculine” and “feminine” thesis. See also *ibid.*, 71-72.

<sup>2</sup> Mocquereau, *Church Music*, I, 317-350, 496-499; *idem*, II, 134.

<sup>3</sup> *Idem*, I, 350-359, 488-493; *idem*, III, 121-132; Suñol, *op. cit.*, 118-121; Mocquereau, *Le Nombre Musical Gregorien*, II, 689-690.

<sup>4</sup> *Ibid.*, 702-711; Suñol, *op. cit.*, 70-73; Field, *op. cit.*, 32-33.

<sup>5</sup> “The double *élan* will be traced by a repetition of the same figure, the second rising higher than the first, and the rhythmical fusion will be represented by the loop. If there were a triple *élan*, there would be a three-fold repetition of curves in ascending progression.” Mocquereau, *Church Music*, II, 72. “Intensity increases with a rising melody; it diminishes with a falling melody (melodic movement). This is the natural progression.” Mocquereau, *Church Music*, III, 71. See also Suñol, *op. cit.*, 118.

*Rule:* In syllabic chants, when ictuses and Latin accents coincide in an ascending melody, more than one arsis is necessary to express the upward movement; each arsis is hooked to the following arsis at the ictus on the first note of each group.

2. Consecutive theses or undulating rhythm:<sup>1</sup> used ordinarily in descending melodies; two or more theses in succession without a curled arsis between them. The undulating thesis is generally used when one thesis is not sufficient to express the downward-moving direction of the melody. Through this movement the thetic effect is prolonged. It is used frequently, also, in ascending melodies when ictuses and accents alternate. The several theses are separated from one another by means of a slight elevation, called an "undulation." The undulation resembles a small arsis, although it lacks the force of either the curled or the looped arsis.

a) Descending undulation.<sup>2</sup>

(1) Stabat Mater                      (2) Salve Regina                      (3) Response

Cru-ci-fi-xi fi'-ge pla'-gas no'-bis post hoc ex-si-li-um o - sten'-de gra' . . ti - as.

Analysis:

In (1) ictuses and accents alternate. The phrase begins with an arsis. The ictus, being on "one" of the measure, receives the thesis; the accent being on the second beat of the measure, receives an undulation.

In (2) ictuses and accents coincide. The phrase begins with an arsis. The ictus still receives the thesis. However, the undulation is used here not to raise the accent, since the accent concurs with the ictus on the first beat, but merely to separate one thesis from the following one.

(3) In a purely musical phrase, where note groups appear in a descending melody over a single Latin syllable, undulating rhythm is used. The rhythmic movement begins with an arsis which is followed by another arsis over the second ictus note. A thesis is placed under the third ictic note (the first note of the second descending group). The two ictuses following, being over final unaccented syllables, and relatively low, are thetic. The consecutive theses are separated from one another by means of an undulation on the second or third note of each group.

b) Ascending undulation. Undulating rhythm is used in ascending melodies when ictus and accent alternate,<sup>3</sup> e.g.,

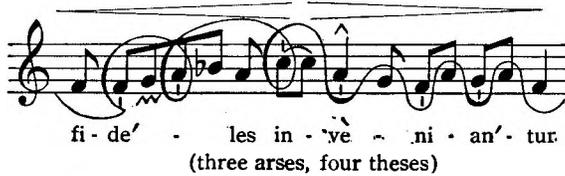
San'-cta Ma'-ter i'-stud a'-gas

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 690-694.

<sup>3</sup> Suñol, *op. cit.*, 118-119; Mocquereau, *Le Nombre Musical Gregorien*, II, 692-694.

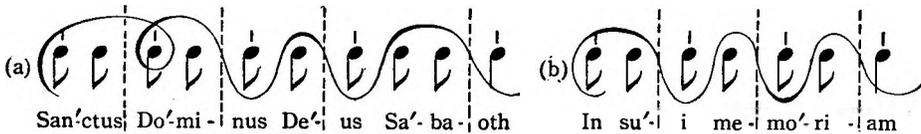
<sup>2</sup> *Ibid.*, 691-692; Field, *op. cit.*, 32.

3. Consecutive arses followed by consecutive theses: forming a single composite rhythmic wave, the arses expressing ascending, the theses expressing descending melody e.g.,



*Note:* The possibilities for varied combinations of binary and ternary groupings of notes constitute one of the chief charms of the flowing free rhythm of chant melodies. Regardless of the number of note groups contained in the above, it still remains a rhythmic wave in so far as there is but one initial curled arsis followed by theses. A new rhythm can only begin with a curled arsis.<sup>1</sup> For an exception to this rule, see footnote 4, p. 50.

Each thesis in an undulating rhythm may carry either one or two beats, and always begins on an ictus note. Each undulation of an undulating rhythm may carry either one or two notes (never more than two), and never occurs on an ictus note but always on the second or third beat following the ictus.



*Execution:* The hand, after coming down on the first thesis, is lightly raised once more before descending on the following thesis. The movement suggests a graceful rippling from left to right without a renewal of energy.

*The phrase, the second step in rhythm formation:* a unit of musical thought to be sung on one breath. The phrase may consist of a single composite rhythmic wave, or two or more rhythmic waves may be grouped to form a rhythmic phrase.<sup>2</sup> (See p. 58.)

*Composite rhythm:* in the larger rhythm of the phrase, the rhythmical unit may be either a simple rhythmic wave (see p. 45), or a composite rhythmic wave (p. 46). Some phrases are composed of (a) a succession of simple rhythmic waves; others (b) are made up of a series of composite rhythmic waves; a third type (c) will show simple rhythmic waves and composite rhythmic waves following one another in free succession.<sup>3</sup>

1. Composite rhythm by juxtaposition: succession of adjacent simple rhythmic waves. Although closely linked together, each rhythmic wave remains distinct, each initial arsis being followed immediately by its thesis;<sup>4</sup> used ordinarily with compound beat rhythms. An ictus is found at the beginning of each arsis and of each thesis. This ictic note will be the first note of each compound beat (binary or ternary group) e.g.,

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 702, 710, 711; Mocquereau, *Church Music*, I, 358-359. "It is easy to distinguish between the compound arses and the compound theses. The loop always signifies a repetition of the arsis, a new *élan* (rise, flight, beginning); the descending, undulating line, a repetition of the thesis"; *idem*, II, 73. See Suñol, *op. cit.*, Chapter X, for practical examples.

<sup>2</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, Chapters VII, VIII, IX, X. For examples of short phrases see *ibid.*, 545-546; Stanbrook, *op. cit.*, 112.

<sup>3</sup> *Ibid.*, 69.

<sup>4</sup> *Ibid.*, 70-71, 89, 120; Mocquereau, *Church Music*, I, 354-355; Mocquereau, *Le Nombre Musical Gregorien*, II, 694-702.



2. Composite rhythm by contraction: extension of the arsis, or thesis, or both, in a rhythmical wave (see p. 46, "Composite rhythmic wave"). In marking the rhythm of a phrase the accents of the Latin text and the rise and fall of the melody must be taken into consideration.<sup>1</sup>

3. Free combination of simple and composite rhythmic waves:



(1) "Puer," simple rhythmic wave; (2) "natus est," composite rhythmic wave by contraction; one arsis, two theses; (3) "nobis," composite rhythmic wave by contraction; two arses, one thesis.

*Steps in studying the chironomy of a syllabic chant.* The following excerpt from "Salve Regina" will illustrate the application of the chironomy or "rhythm picture" of a syllabic chant.



In studying a rhythm picture of a syllabic chant the following steps are suggested. Study one phrase at a time.

1. Observe the place of the tonic accent of each Latin word; accent signs (') are usually marked over the accented Latin syllables. Locate secondary accents where necessary. Measures 3, 9, 12, 13 contain secondary accents.

2. Observe the place of the ictuses in the phrase. In the example given the ictus notes are marked with the ictus sign, either above or below.<sup>2</sup>

3. Observe the bar lines placed before each ictus note marking the ictus note as the first beat of a binary (two-beat) or ternary (three-beat) time group, or measure. An eighth note equals one beat. Observe that measures 6 and 12, respectively, contain notes on each side of a phrase sign.

4. Observe the number of notes in each measure (binary and ternary grouping of notes). In the example given, measure 1 is incomplete having but one beat. An eighth rest having an ictus is understood to precede this single note, the two forming a binary group.<sup>3</sup> Measures 6, 8, and 12 contain three beats each; all other measures contain two beats each.

5. Observe the relation of the ictus and the Latin word accent in each measure. Measure 1 contains an accent but no ictus (this could occur only at the beginning of phrases). The

<sup>1</sup> *Ibid.*, 702-712; Suñol, *op. cit.*, 70-71, 86, 120, 121. See examples of each given in this chapter.

<sup>2</sup> See Chapter V, "Rules for Placing the Ictus."

<sup>3</sup> Suñol, *op. cit.*, 73, 119.

rest has the ictus. Measures 8 and 15 have ictuses but no accents. In measures 9, 10, 11, 13, and 14, respectively, the ictuses and accents coincide; in all other measures the ictuses and accents alternate, that is, the ictus occurs on the first beat of the measure and the accents on the second or third beat in each.

6. Look at the melody, observing its rise and fall.

7. Next observe the chironomy.

a) Every phrase begins with a curled arsis and ends with a thesis.<sup>1</sup>

b) "Phrase-rhythm-pictures" may be described as follows:

*1st phrase:* Undulating rhythm: 1 curled arsis and an undulating thesis, forming a composite rhythmic wave; each successive thesis is separated from the following one by an undulation.

*2nd phrase:* A combination of two composite rhythmic waves; the first containing "Illos tuos mi," composed of one curled arsis followed by two theses; the second containing "sericordes oculos," composed of one curled arsis and two looped arses followed by a thesis.

*3rd phrase:* One composite rhythmic wave—one curled arsis followed by three theses.

c) Place of arsis, thesis, and undulation. Every ictus note is either arsic or thetic.<sup>2</sup>

(1) Every arsis (curled or looped) begins on an ictus note or "one" of a measure.

*Exception:* Occasionally a single note at the beginning of a phrase (e.g., measures 1, 6, and 12) has an arsis even though the note is without an ictus. An arsis usually occupies a whole measure of two or three beats.

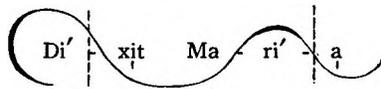
(2) Every thesis without exception begins on an ictus note, or "one" of a measure.

(3) The undulation which separates successive theses or successive ictuses occurs only on the second or third beat of a measure—never on the first beat or ictus note. Sometimes such undulations are marked below rather than raised above the notes.<sup>3</sup>

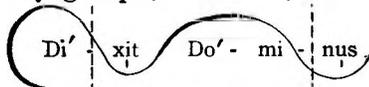
d) Two uses of the undulation.

(1) To raise the accents on the second or third beat of a measure in phrases in which ictuses and accents alternate. This applies to both ascending and descending melodies.

a) Accent on the third beat of a measure as "ri" of "Maria," e.g.,



b) Accent on the second note of a ternary group (three beats); the third beat "mi" is included under the same undulation, e.g.,



(2) To separate two theses (two ictuses) in a descending melody. The thesis occurs on the ictus note or "one" of the measure, the undulation on the second or third beat of the measure.<sup>4</sup>

<sup>1</sup> "In natural rhythm the repose, end-beat or thesis, and the thetic beat only, closes sections, phrases, periods." Mocquereau, *Church Music*, I, 326; Suñol, *op. cit.*, 75; Field, *op. cit.*, 31.

<sup>2</sup> *Ibid.*, 31.

<sup>3</sup> See examples of chironomy by Dom Desroquettes, ch. VII; see also Mocquereau, *Le Nombre Musical Gregorien*, II, *passim*.

<sup>4</sup> Dom Desroquettes, O.S.B., whose chironomy

for the eighteen recorded chants appears in Part Five of this manual, has an additional use of undulating rhythm. "When I use undulating rhythm followed by a real arsis (that is, one with a curl) if the curl comes after a group, thetic in its 2 or 3 ele-

ments, I do this:



. But, if,

8. *Rules followed in placing the arses and theses in the foregoing example.* Marking of chironomy depends primarily on two things; viz.,

- a) relation of ictus and accents in each measure.
- b) the rise and fall of the melody.

Both factors must be considered in marking the rhythm picture.

*Rule:* Ascending melodies are usually arsic; descending melodies are usually thetic.

a) When in the course of a melody the ictus and word accent coincide on "one" of a measure and the melody is ascending, the measure takes an arsis on its first note;<sup>1</sup> e.g., measures 9, 10, and 11. In measures 10 and 11, respectively, ictuses and accents coincide and the melody rises steadily; therefore, a second and a third arsis (looped) follow in succession before the phrase comes to a close on a thesis.

b) When ictus and accent coincide on "one" of a measure and the melody is descending, the ictus note takes a thesis,<sup>2</sup> e.g., measure 13. The melody continues to descend, hence another thesis is necessary to express the downward movement which brings the section to a restful close. In measure 14 the first note is higher than the last note of measure 13, and hence it might have taken an arsis (indicated by the dotted line). Since, however, the general movement of the melody is descending and the measure is close to the end of a section, the preference is given to the undulating thesis. The successive theses (undulating theses) on "one" of measures 13, 14, and 15, respectively, are separated from one another by undulations.

c) When the ictus and the accent alternate—that is, when the ictus occurs over an unaccented Latin syllable on "one" of a measure, and the word accent comes on the second or third beat of a measure,—an undulating rhythm is used; the ictus note has the thesis, and the accent is raised on an undulation, e.g., measures 2, 3, 4, 5, 7. In measures 8 and 15, respectively, where an ictus but no accent appears, the entire measure is thetic.

## II. Syllabic Chant

**G**ENERAL working rules for marking the chironomy, or "rhythm picture" in syllabic chants.

1. Locate accents, tonic and secondary.
2. Locate ictuses (see p. 32 for "Rules for Placing the Ictus").
3. Draw a dotted bar line before each ictus note.
4. Begin every phrase with a curled arsis and close with a thesis.

just before the arsic ictus I have an upbeat already  
arsic \* I consider as logical to do this:



up with the arsic upbeat. Then the (∪) which, according to Dom Mocquereau is always used when an arsis follows another arsis, replaces the curled arsis (on the arsic group which follows). This point is an improvement I have added to the chironomy as done by Dom Mocquereau. If one prefers to keep exactly to the way of Dom Mocquereau on this point,

one will have to write:



every time I write."



Letter of Dom Desrocquettes, O.S.B. to Rev. Francis P. Johns, D.D., Director of Music, Cleveland, December 15, 1931.

<sup>1</sup> *Ibid.*, 702-706, 710, 719.

<sup>2</sup> When there is a conflict between the text and the melody, the melody takes precedence over the words. See *ibid.*, 688, 692, 717. See *ibid.*, 719 (Incise E), and the explanation on pp. 721-723.

5. When ictus and accent coincide and the melody is ascending, the upward movement is best expressed by an arsis over the ictus note.<sup>1</sup> If the following measure or measures have ictuses and accents coinciding and the melody continues to ascend, a second or third arsis (looped) follows the first.

6. When ictus and accent coincide and the melody is descending, the downward movement is best expressed by a thesis under the ictus note. If the following measure (or measures) have ictuses and accents coinciding and the melody continues to descend, a second or third thesis must be added under the ictus note of each such measure.

7. When ictus and accent alternate, i.e., when an ictus occurs on an unaccented Latin syllable, the ictus always takes a thesis, whether melody is ascending or descending.

8. When ictus and accent alternate through two or more measures, the movement is best expressed by the undulating thesis; that is, the ictus note (or "one" of the measure) receives the thesis and the accent is raised on an undulation. This applies alike to ascending and descending melodies.

### III. Melismatic Chant<sup>2</sup>

Final Kyrie, Mass I

Fifth Book, p. 184

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Ky'ri-e \* e - le' i-son Ky' ri - e e - le' i - son.

*Note:* In the first measure, the single note over "Ky," an accented syllable, has no ictus. (To complete the measure, an eighth rest having an ictus, is added before the note; therefore, while the rhythmical movement begins on an arsis, the singing of "Ky" is not begun until the second beat.<sup>3</sup>) Measures 2 and 3, respectively, have ictus notes over unaccented Latin syllables and a descending melody; therefore each ictus note receives a thesis.

### SUGGESTIONS for study:

1. Observe that the binary and ternary grouping of notes—over "e" of "Kyrie" is

$$2 (\text{♩.}) + 3 (\text{♩♩♩}) + 3 (\text{♩♩♩}) + 2 (\text{♩♩ Pressus}) + 2 (\text{♩.})$$

2. Observe the relation of ictus and Latin accent in the tenth measure where a Latin accented syllable appears.

<sup>1</sup> "The arsis (loop) marks a strong beat and is employed when the ictus is an impulse, e.g., when it coincides with the tonic accent," Suñol, *op. cit.*, 84.

<sup>2</sup> For presentation of melismatic chant, see Chapter V, p. 35.

<sup>3</sup> "In principle, an arsis with a single beat always presupposes a rhythmical ictus, expressed or implied, which has preceded and upon which it leans for support, just as in walking, the lifted foot in mid-air always presupposes the preceding tread (ictus) from which it started." Mocquereau, *Church Music*, II, 70. "A musical rhythm may begin on any part of a

compound beat. Still further, a rhythm may begin on its *thesis*. . . . A down-beat at the beginning of a piece of music is always preceded by an implied anacrusis. This anacrusis is naught else than our up-beat or *élan*. . . . This common feature in modern music is thus described by Mathis Lussy: 'A rhythm may have its opening note and its final not only on each strong or weak beat of the time-bar, but also on every part of each beat. Only the final rhythm must come at the beginning of the bar.'" *Traité de l'expression musicale*, pp. 22, 23 (Paris, 1874), quoted in *Church Music*, II, 70.

3. Observe phrase rhythms.

*1st phrase*, measures 1 to 7.

“Kyrie”—two composite rhythmic waves, the first wave composed of one arsis and two theses (undulating).

Measure 1 begins the rhythmical movement with a curled arsis.

Measure 2 contains an ictus over an unaccented Latin syllable and hence takes a thesis.

In measure 3 of the descending melody, the ictus over an unaccented syllable receives a second thesis. The two theses are separated from one another by an undulation over the second note of the second measure.

In measures 4 to 7, a long neum occurs over the Latin syllable “e”; here the melody takes its own flight unhampered by the words.<sup>1</sup> In such passages the rise and fall of the melody determines the rhythm picture.

In measures 4 and 5 the melody ascends, the ictus note of measure 5 being higher than the ictus note of measure 4. This energetic upward movement is expressed by two successive arsises.

In measures 6 and 7 the ictus notes are descending; therefore, two successive theses (separated by an undulation) are used to show this falling movement. (The undulation occurs on the second beat of the quarter note in measure 6.) Sometimes such slight undulations are marked below rather than curved above the notes.

*2nd phrase*, measures 8 to 12.

“eleison”—phrase rhythm, a simple rhythmic wave (1 arsis and 1 thesis) followed by a composite rhythmic wave (1 arsis and 2 theses).

*Binary and ternary grouping of notes*

a) “e” of “eleison” is  $2(\overset{\cdot}{\underset{\cdot}{\text{q}}}) + 3(\overset{\cdot}{\underset{\cdot}{\text{q}}}) + 2(\overset{\cdot}{\underset{\cdot}{\text{q}}}) + 2(\overset{\cdot}{\underset{\cdot}{\text{q}}}) + 2(\overset{\cdot}{\underset{\cdot}{\text{q}}})$

The first note of the long neum and the ictus mark show the grouping to be 2 + 3.

b) “le'-i-son”

The grouping appears to be 3 + 1 + 2. The ictus mark changes this grouping to 2 + 2 + 2.

In measure 8 the phrase begins with an arsis over “e.”

In measure 9 a descending melody takes a thesis.

In measure 10, ictus and accent coincide and the melody rises; therefore, the measure has an arsis.

In measure 11 the descending melody has a thesis.

In measure 12 the melody continues to descend and the phrase closes with a thesis.

*Working rules for marking the chironomy or “rhythm picture” in melismatic chants.*

1. Mark the tonic accents and secondary accents of all Latin words.

2. Mark the ictuses to show the binary and ternary groupings of the notes. (See Chapter V, “Rules for Placing the Ictus.”) Pay special attention to the pressus and salicus which change the apparent grouping.

3. Mark a bar line (dotted) before each ictus note.

<sup>1</sup> In discussing the melisma (a long neum) over a single syllable of text, Suñol states: “This is pure musical rhythm, the melody contains it within itself, owing nothing to the text from which it is momentarily divorced so as to take its free and soaring flight.” Suñol, *op. cit.*, 88.

4. Begin each phrase with a curled arsis over the first measure. End with a thesis under the last measure.

5. When ictus and accent coincide and the melody ascends, make an arsis; if the melody descends, make a thesis. If ictus and accent alternate, use undulating rhythm; that is, place a thesis under the ictus note and raise the accent on an undulation.

6. Each group of two or three notes must be either arsic or thetic. If the last unaccented syllable of a word appears on an ictus, or "one" of a measure, it always takes a thesis, \* even though the single note (or binary or ternary note group) over this unaccented syllable be higher than the preceding note group, e.g.,<sup>1</sup>



The final unaccented syllable "ste" occurring on an ictus note receives a thesis even though the thetic note is higher than the arsic group. It will be observed that there are four ictuses over "ste" and that the first one only is affected by this rule. After this first ictus and the word or syllable have been disposed of, the groups are rhythmized according to the method suggested in the following:

7. In passages where melody alone appears, mark the rhythm according to the ascending and descending character of the melody. Ascending melodies are usually arsic. Descending melodies are usually thetic.

a) *Ascending melodies.* In those sections of melismatic chants where a series of purely musical binary and ternary note groups appear in an ascending melody over a single Latin syllable, e.g.,



(1) If the first note of the second group is higher than the first note of the first group, make a looped arsis over the first note of the second group.

(2) Should there be a third group whose first note is higher than the first note of the second group, make a second looped arsis over the first note of the third group.<sup>2</sup>

<sup>1</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 419-420.

<sup>2</sup> Dom Mocquereau recognizes three uses of consecutive arsises. In addition to the two given, he adds a third use of consecutive arsises in melodies in which ictus and accent alternate. Each recurring arsis begins on an ictic note, e.g.,



Throughout *The Catholic Music Hour*, however, only the two uses mentioned above have been brought into prominence. This was done to avoid a possible mistake on the part of students of ascribing to an unaccented ictic syllable the strength of an accent; whereas, in the example quoted, the ictus is weak, while the accent is comparatively strong. Therefore, in rhythms where ictus and accent alternate, an ascending undulation is used. (See (b) under "Consecutive theses," p. 47.) While this marking lacks somewhat the virility of the consecutive-arsis marking, this loss is more than compensated for by the smooth, unbroken flow of the undulating rhythm.

b) *Descending melodies:*

(1) If the first note of the second group is lower than the first note of the first group, make a thesis under the first note of the second group. Should there be a third group whose first note is lower than the first note of the second group, make a third thesis; separate this third thesis from the preceding thesis by an undulation over the last note of the preceding

group, e.g., 

(2) If the first note of the second group has the same pitch as the first note of the first group, the second note of the second group usually determines whether the group is arsic or thetic.

(a) If the second note of the second group is higher than its first note, a looped arsis is made usually over the first note of that group, e.g., 

(b) If the second note of the second group is lower than its first note, a thesis is made usually under the first note of that group, e.g., 

8. Continue in the same way with each rhythmic group. See footnote #4, p. 50 of this chapter for an additional use of undulating rhythm.

*Note:* It is to be understood that the above rules cannot be laid down as absolutely final, since in determining the rhythm of a Gregorian melody the text, the melody, the original rhythmic manuscripts, the binary and ternary note groupings must each be examined in turn and the interrelationships noted. It is suggested that the student of Gregorian chant make a study of several typical chants with chironomy marked. It will be found that while at one time the above rules have been applied, at another they need to be adjusted to meet the peculiar demands of either text, melody, or rhythm, or the dictates of individual tastes.<sup>1</sup> (See chants with chironomy in Part Five.)

*The section, the third step in rhythm formation.* In the foregoing paragraphs of this chapter, chironomy has been discussed in relation to the single beat, the rhythmic wave, and the phrase. In conducting chant, however, it will become necessary to consider the larger structural units of chant, namely, the section and the period.<sup>2</sup>

Two or more phrases are grouped to form a section. Phrases are thus unified into a whole, through an arsic-thetic relationship, extending through an entire section; e.g., one whole phrase is arsic to another phrase which is thetic.<sup>3</sup> (See p. 58, fore-phrases and after-phrases.) This is the third step in rhythm formation, e.g.,

<sup>1</sup> For *Hints to the Conducting and Expression*, see Suñol, *op. cit.*, 122-124; Mocquereau, *Church Music*, I, 353; Mocquereau holds that vigorous arsic movements in close succession are "a capital remedy for slackness or sleepiness," in a choir needing awakening and stimulating. "If, however, I wanted more binding effect and more softness, I should allow my hand to follow gently the falling undulations of the descending melody and to describe a thesis"; Moc-

quereau, *Church Music*, III, p. 123. See also *ibid.*, 124-132; *idem*, IV, no. 3, pp. 99-105; *idem*, IV, no. 5, pp. 203-206; *idem*, IV, no. 4, pp. 151-154.

<sup>2</sup> Suñol, *op. cit.*, 108-109; Stanbrook, *op. cit.*, 113; Mocquereau, *Le Nombre Musical Gregorien*, II, Chapter XI.

<sup>3</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 566-589; Suñol, *op. cit.*, III, 112, 130, 214.



The period, the fourth step in rhythm formation: the complete rhythmical whole, viewed as a unit.

Two or more sections are grouped to form the period.<sup>1</sup>

The following will illustrate the four steps in the formation of rhythm: (a) rhythmic waves; (b) phrases; (c) sections; (d) period.

The brackets under the notes refer to the rhythmic waves.

*1st phrase:* composed of two rhythms; (1) a composite rhythm by contraction with one arsis and two theses in descending undulating rhythm, and (2) a simple rhythmic wave of one arsis and one thesis.

*2nd phrase:* begins with an unaccented note. The final note of the preceding phrase, being doubled, has an ictus; the second note of the second phrase also has an ictus. The eighth note at the beginning of the second phrase, being a single note between two simple note groups each having an ictus on their first note, is grouped rhythmically with the preceding group. Therefore, the thesis of the first phrase is carried over to include the first note of the second phrase, the quarter note and the eighth note joining to form a compound group of three notes. The second phrase is composed of two simple rhythmic waves with compound binary beats in both arsis and thesis; (3) and (4).

*3rd phrase:* begins with an unaccented note and is rhythmically similar to the first note of the second phrase. Therefore, as in the second phrase, the thesis is carried over to include the first note of the third phrase, the quarter note and the eighth note together forming a compound ternary group.

The third phrase marks the climax of the entire composition,<sup>2</sup> since it contains the highest melodic tone over an accented syllable "mel."

The entire phrase is made up of one composite rhythm by contraction, two arses, four theses, the arses expressing the melodic rise toward the general accent "mel," and the undulating theses expressing the downward drooping melody following the general accent and bringing the phrase to a close.

<sup>1</sup> *Ibid.*, 110-116; Suñol describes the four means by which the larger rhythm couples up sections and members according to their rôle and importance, viz., 1. the melodic link (forephrases and afterphrases); 2. the dynamic link (grouping of phrases and sections around the general accent of the entire composition, the general accent usually coinciding

with the highest melodic group of the whole period); 3. the proportional link (divisions, pauses, and rests); 4. the link of articulation (the *mora vocis*, or the dotted note or notes before breath marks or pauses).

<sup>2</sup> Mocquereau, *Le Nombre Musical Gregorien*, II, 572, et seq.; *Church Music*, I, 357.

*4th phrase:* begins with a single eighth note between two binary note groups; therefore, the eighth note is grouped rhythmically with the preceding quarter note forming the third beat of a ternary group. Since this eighth note is over the tonic accent "e" of "ejus" and on the third beat of a measure, it is elevated on an undulation formed from the preceding thesis.

The entire fourth phrase may be regarded as a continuation of the thesis begun in the third measure since its gradually descending melody brings the composition to a restful, quiet close.

The graceful, unbroken curves of the chironomy express perfectly the unity of the period binding all the separate elements into a complete whole. This unity of the great sweeping period-rhythm in which each part—beat, rhythm, phrase, section—assumes its proper place according to its function and relative importance, thus preserves that balance and proportion which marks every work of art.<sup>1</sup>

### *Summary of the Elements of Rhythm as Developed in Chapters V and VI*

Every rhythmical whole may be analyzed into the following constituent elements:

*The individual beat or pulse:*

- A. Simple beat
- B. Compound beat: binary or ternary
  - 1. Two or three single eighth notes (syllabic).
  - 2. Two or three connected eighth notes (neums).
  - 3. (a) A single note having two beats.
  - (b) A two-beat note joined to a one-beat note forming a ternary group.

*Rhythmic wave:* two or three beats grouped into a rhythm; no rhythmic wave is complete without both arsis and thesis.

- A. Simple rhythmic wave
  - 1. Elementary, or simple-beat rhythm: one beat to arsis, one beat to thesis.
  - 2. Simple rhythm with compound beat: two or three beats to arsis, and two or three beats to thesis (neither less nor more).
- B. Composite rhythmic wave
  - 1. Consecutive arses.
  - 2. Consecutive theses or undulating rhythm.
    - (a) Descending undulation
    - (b) Ascending undulation
  - 3. Consecutive arses followed by consecutive theses.

*The phrase:* a unit of musical thought to be sung on one breath. The phrase may consist of a single composite rhythmic wave; or two or more rhythmic waves may be grouped to form a rhythmic phrase. In the larger rhythm of the phrase the rhythmical unit may be either a simple rhythmic wave or a composite rhythmic wave. Some phrases are composed of a succession of simple rhythmic waves; others are made up of a series of composite rhythmic waves; a third type will show simple rhythmic waves and composite rhythmic waves following one another in free succession.

<sup>1</sup> For examples illustrating the application of the principles of Chironomy to Gregorian melodies, see Mocquereau, *Le Nombre Musical Gregorien*, II, Chapters XIII and XIV.

1. Composite rhythm by juxtaposition: a succession of adjacent simple rhythmic waves.
2. Composite rhythm by contraction: extension of the arsis, or thesis, or both in a rhythmical wave.
3. Free combination of simple and composite rhythmic waves.

*The section:* two or more phrases grouped to form a section through arsic-thetic relationship, e.g., one whole phrase is arsic to another phrase which is thetic. All phrases will be found to stand to each other in the relation of antecedent and consequent, or question and answer, or cause and effect, or one or more incomplete statements followed by one or more completing ideas. To establish in the minds of students the exact relationships existing between the various phrases making up a larger rhythmical division of a chant, the terms, "fore-phrase" and "after-phrase" will be useful. This division will be effected according to the structure of the melody and the divisions inherent in the text itself. "The rising, aspiring movement accompanied with *crescendo* is suited to the anterior passage (fore-phrase), the *decrescendo* to its sequel (after-phrase), in which a serene peace finds expression." (Johner)

*The period:* the complete rhythmical whole, viewed as a unit. Two or more sections are grouped to form the period. Two or more periods form a composition.



## VII · Conducting Chant (Chironomy)

BY

DOM JEAN HEBERT DESROCQUETTES, O.S.B.

*Monk of Solesmes*

**C**HIRONOMY is the correct way of conducting Gregorian chant, and an understanding of the actual chironomy of each chant will be the best proof that the teacher understands thoroughly the selection to be studied.

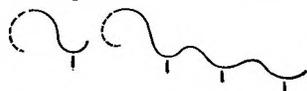
Although it is possible to establish a chironomy proceeding by rhythms, and embracing in one arsic or thetic movement several rhythmic "steps" or ictuses, as in the

following example,  such broader chironomy is not advisable be-

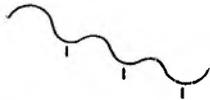
cause of the danger it presents of irregularity in details. Chironomy proceeding by ictus has, when it is correctly carried out, the advantage of marking both the greater rhythm in all its suppleness and all the details of which it is built up and which establish its solidity and

evenness. 

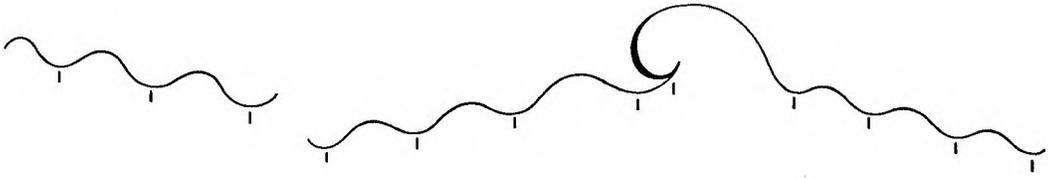
Each ictus should therefore be marked in the chironomy and coincide with a dip in the chironomic curve. This dip is to be understood as a fall if one is dealing with a thesis, or a beginning or élan if one is dealing with an arsis.

While the thetic ictus will always be marked in the same way,  the arsic ictus will appear under three forms.

1. When it begins a rhythm: 
2. When it follows a thesis (thesis followed by arsis): 
3. When it follows an arsis, the hook (loop); in this last case the hook is normally produced by the succession of two arses meeting at "a." 

The undulating movement which characterizes a succession of theses 

will also be possible and plainly indicated in passages where the ictuses are, so to speak, neither truly arsic nor truly thetic:—like small insignificant waves which precede (arsic undulation) or follow (thetic undulation) greater waves.



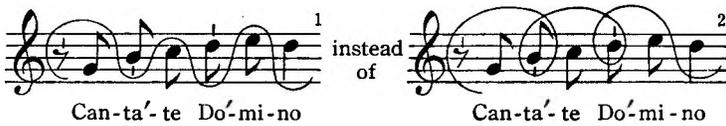
How are these various movements, arsic, thetic, undulating, to be applied to our melodies? Which of the ictuses should be arsic, which of them thetic or undulating? Only general rules can be given here. In many cases the arsic or thetic quality of the ictus is unmistakable; very often also it remains a matter of interpretation according to the point of view from which the melody is considered and also the qualities of the choir one is dealing with.

1. From the point of view of the melody: as a general rule when the melody ascends, the ictus is arsic. When the melody descends, the ictus is thetic. The ictus coinciding with the summit is arsic or thetic according as it is considered to be the climax or, on the contrary, the ending of an élan (start, spring or flight).

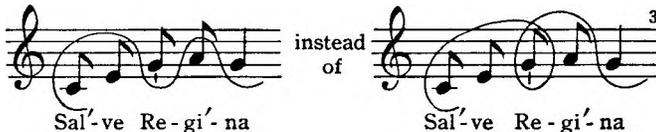
2. From the point of view of the text: the accented syllable is of itself arsic, but the accent may very well receive the slight élan peculiar to it even when it coincides with a thetic ictus. In the case of the accented syllable, therefore, it is the melody which decides the nature of the ictus.

The last syllable of a word (as also the syllable immediately following the accent in dactyl) is of itself thetic and apart from very rare exceptions where, for a moment, the order of the melody overrules the text, it cannot coincide with an arsic ictus which would destroy the effect of fall and softness belonging to it.

When, therefore, there is question of establishing the chironomy of a piece, one should first consider what is suggested by the melody alone, and in this chironomy only those melodically arsic ictuses should be changed into thetic which coincide with post tonic syllables (following upon tonic accent). Note, however, that the arsic undulating movement may always be preferred to hooked arses,



especially if the syllables corresponding to the ictus are not accented (ante-tonic syllables—syllables before the tonic accent).



Lastly, there are cases where after a thesis, the élan of the following rhythm starts again not on the following ictus (which sometimes is again thetic) but as the up-beat or even the

<sup>1</sup> This chironomy is not in common use, except where it seems desirable to secure greater smoothness in the rhythmic flow. No mention of this use of undulating rhythm is made to pupils of elementary grades.

<sup>2</sup> This is the more usual form for phrases in which ictuses and accents coincide in a rising melody.

<sup>3</sup> This comparatively rare use of the hooked (looped) arsis is not included in the rules of chironomy for students of the elementary grades.

second beat of a ternary group; in this case an undulating rhythm is inevitable. If the arsis of the new rhythm (arsis on up-beat) coincides with a tonic accent, it would be well to mark this arsis by a higher lifting of the hand, e.g., in "Gloria" of Mass II, *Kyriale*, Modern Notation, p. 10.

Gloria II

Do'-mi-ne De'-us Rex coe-le'-stis De'-us Pa'-ter om - ni'-po - tens

After this arsis on the up-beat, the following ictus, if it is thetic, will be marked in the ordinary way. (See above) or else,

Gloria XIII

Rex' coe-le'-stis, De'-us Pa'-ter

If the following ictus is arsic, the hooked (looped) arsis should logically be used, since we then have arsis following upon arsis, e.g., "Agnus Dei" of Mass III, *Kyriale*, Modern Notation, p. 17.

Agnus Dei III

qui' tol' - lis pec-ca' - ta



## VIII · Rhythmical Signs

Vatican Edition with Rhythmical Signs of Solesmes, as a Preparation for  
Reading the *Typical Vatican Edition* without Signs

 THE *Typical Vatican Edition*. Pope Pius XI, in April, 1927, called the Vatican Edition with rhythmical signs, “a noble monument of the Gregorian sciences and the happy preparation for the Vatican Edition” (without signs).

The *Typical Vatican Edition* of the *Gradual*, the Church’s official version of liturgical chant texts and melodies, contains a plain musical text. The Preface to the Vatican *Gradual* furnishes adequate instructions for the correct rendering of the chant.

It lays down certain rules regarding:

1. The importance of understanding the meaning of the words and of making their meaning apparent through correct observance of Latin accent and phrasing.
2. The form and use of the notes, particularly the joining of notes into groups.
3. The correct observance of pauses, e.g., the small division (quarter bar), the minor division (half bar), the major division (full bar), the final division (double bar).
4. Instructions for antiphonal singing, etc.
5. Chant of the Mass.

*Solesmes version of the Vatican Edition, with rhythmical signs.* In order to render the execution of the *Typical Vatican Edition* of chant more easy and uniform, the Benedictine monks of Solesmes published what is known as a “Solesmes Version of the Vatican Chants,” with the addition of four marks called “rhythmical signs,” not found in the *Typical Vatican Edition*.

Rhythmical signs:

1. A dot placed after a note shows that it is to be held twice its ordinary length.
2. A short horizontal line over or under a note, or a group of notes, marks a slight lengthening of a note or of each note of a group. It is the *rallentando* sign or *tenuto* of modern music. (See Chapter III.)
3. The ictus sign, or vertical episema (a small vertical line above or below certain notes shows the binary or ternary grouping where it might be doubtful). The ictus sign indicates that the note so marked should be given a rhythmical impulse, relatively strong or weak depending upon its position. An ictic note marks it the first of a rhythmic group of two or three notes. (See Chapter V.)
4. A comma on the top line marks the place where a short breath may be taken.

A brief examination of the Vatican Edition of an excerpt taken from the last “Kyrie” of Mass IX (Cum jubilo), both with and without rhythmical signs, will illustrate the value of using the version with rhythmical signs as a direct preparation for reading from *Typical Vatican Edition* without signs (see p. 63). See, also, *Kyriale*, Gregorian Notation, p. 31.

(a) Without signs

Ky-ri-e e-le-i-son.

(b) With rhythmical signs of Solesmes

Ky-ri-e e-le-i-son.

*Quotations from the Preface to the Vatican Edition of the Roman chant.* This translation was prepared by the Benedictine Fathers of Solesmes for England and the English speaking countries.

1. "Observe that the tailed note (a virga ¶) immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause" (a doubled note). See (1) in (a); compare with (1) in (b). The dot after the virga in (b) shows the student at once that the note is lengthened.

2. "When several neums are adapted to the same syllable, then the whole series is so divided into parts that (some) . . . are separated by a wider interval . . . and are held on by a slight *ritenuto* of the voice (*mora vocis*) at the final syllable, a slight breathing being permitted if required." See (2) in both (a) and (b). In (b) the dot indicates the addition of length.

3. "In themselves the descending puncta or diamond notes which follow certain culminating notes of neums ¶♦, have no temporal value. Their peculiar form and their oblique fall show their subordination to the culminating note and must be rendered by connecting the notes together. Simple neums, however their constituent parts may be combined in the script, are to be sung as a single whole, in such wise that the notes which follow the first may appear to spring from it, making all the notes rise and flow from a single vocal impulse.

"The reason which demands the joining together of the notes of the same neum both in the script and in the chant also requires that the neums should be marked off from one another alike for the eye and for the ear, and this is done in several ways according to the various contexts." In longer neums the ictus mark shows the binary and ternary grouping where such grouping might be doubtful. Rhythmical laws demand a recurrence of a vocal impulse after every two or three notes or their equivalents. An ictus marks the first note of each group. See (3) in both (a) and (b).

4. "A major division or pause, also called a dividing pause, is made by giving a greater prolongation to the last notes and by taking a full breath." See 4(a) and 4(b). In 4(b) this lengthening is signified by the dots added to each of the last two notes.

*Chironomy or "rhythm picture."* In addition to the four rhythmical signs, the monks of Solesmes have used chironomy as a graphic picture of the melodic rhythm. (See Chapter VI.)



## IX · Psalmody

**P**SALMODY. By “psalmody” is meant the chanting of the psalms and canticles of the Church. Psalmody is the tradition received by the Christian church from the synagogue. There is scarcely any liturgical function of the Church into which some form of psalmody does not enter, e.g., Introits, Asperges, and Vidi Aquam, etc. There is at least one complete part of the Divine Office, “Vespers,” which is to be sung in every parish church on Sundays and Holy Days. The presence of our school children at this afternoon service makes it most desirable that they take an active part. Hence the necessity of a thorough training in the correct, fluent, and expressive rendition of psalms and canticles.

*The “psalm tones.”* The psalms are composed of a variable number of verses. Each verse is divided into two distinct parts, separated in liturgical books by an asterisk (\*). Each of the eight Gregorian modes has its own characteristic melody, called a “psalm tone,” which is repeated for each verse of the psalm.

In addition to the eight psalm tones, there are two special tones, the irregular or foreign tone,—“Tonus Peregrinus,” and the simple or direct tone,—“Tonus in Directum.” The Tonus Peregrinus was introduced into the Roman psalmody from outside sources; the Tonus in Directum has the simplest kind of an inflection and is used with psalms that have no antiphons, e.g., at the end of Vespers and Lauds in the Office for the Dead, or with the psalms that may follow the Litany of the Saints, etc.

*Antiphons.* The psalm tone to be used is determined by the mode of the antiphon, a short melody which is sung before and after the psalm, e.g., if the antiphon preceding a psalm is marked Fifth Mode, then the Fifth Psalm Tone will be used. (See p. 87, Third Book.)

*The antiphonal nature of psalmody.* In psalmody, much depends upon the choice of capable chanters, two or four (also called “cantors”). They lead the singing, intoning each antiphon as far as the asterisk; it is then taken up and sung by the entire choir. They also intone half of the first verse of each psalm; one division of the choir then takes up the second half of the verse, and the other division the next complete verse, and so on to the end, when all unite in repeating the antiphon. The peculiar charm of psalmody results very largely from this alternating, or antiphonal, character of the chant. It gives a certain freshness to each verse and prevents fatigue of the voice.

*The structure of psalm tones.* A complete psalm tone consists of five parts:

The Intonation: the melodic formula or pattern by which the voice ascends to the dominant, or “reciting tone.”

The Dominant: tenor, or reciting, tone of the first half of the verse.

The Mediation: the cadence or close of the first half of the verse (before the asterisk).

The Dominant: reciting tone of the second half of the verse.

The Final: the cadence at the close of each verse.

*The intonation.* The intonation consists of two or three notes or neums (groups of notes) which are fitted to as many syllables of the Latin text, as shown on opposite page.

TABLE OF ILLUSTRATION

THE SECOND PSALM TONE SERVING AS PATTERN OF CADENCES WITH ONE ACCENT

| Intonation                 | Dominant                        | Mediation Cadence<br>One Accent | Dominant                          | Dominant | Final Cadence    |
|----------------------------|---------------------------------|---------------------------------|-----------------------------------|----------|------------------|
|                            |                                 |                                 |                                   |          |                  |
| Ps. 109 Di' - xit Do' - te | minus Domino pueri              | me' - o: *                      | sede a dex                        | tris     | me' - is.        |
| Ps. 112 Lau - da' - te     | propter quod lo                 | Do' - mi - num: *               | laudate no                        | men      | Do' - mi - ni.   |
| Ps. 115 Cre' - di - di     | Confessio et magnificentia opus | cu' - tus sum: *                | ego autem humiliatus              | sum      | ni' - mis.       |
| Ps. 110 (3rd verse)        | Rogate quae ad pacem sunt Je -  | e' - jus: *                     | et justitia ejus manet in saecu - | lum      | sae' - cu - li.  |
| Ps. 121 (6th verse)        | Suscitans a terra               | ru' - sa - lem: *               | et abundantia diligen -           | ti       | büs te.          |
| Ps. 112 (6th verse)        |                                 | in' - o - pem, *                | et de stercore eri -              | gens     | pau' - pe - rem. |

THE SEVENTH PSALM TONE SERVING AS PATTERN OF CADENCES WITH TWO ACCENTS

| Intonation                       | Dominant                        | Mediation Cadence<br>Two Accents | Dominant                  | Dominant        | Final Cadence<br>Two Accents |
|----------------------------------|---------------------------------|----------------------------------|---------------------------|-----------------|------------------------------|
|                                  |                                 |                                  |                           |                 |                              |
| Ps. 109 Di' - xit Lau - da' - te | minus Domino pueri              | me' - o: *                       | sede a                    | dex' - tris     | me' - is.                    |
| Ps. 112 Lau - da' - te           | propter quod lo                 | Do' - mi - num: *                | laudate                   | no' - men       | Do' - mi - ni.               |
| Ps. 115 Cre' - di - di           | Confessio et magnificentia opus | cu' - tus sum: *                 | ego autem humiliatus      | a' - tus sum    | ni' - mis.                   |
| Ps. 110 (3rd verse)              | Rogate quae ad pacem sunt Je -  | e' - jus: *                      | et justitia ejus manet in | sae' - cu - lum | sae' - cu - li.              |
| Ps. 121 (6th verse)              | Suscitans a terra               | ru' - sa - lem: *                | et abundantia dili -      | gen' - ti       | büs te.                      |
| Ps. 112 (6th verse)              |                                 | in' - o - pem, *                 | et de stercore eri -      | e' - ri - gens  | pau' - pe - rem.             |

a) When the intonation consists of three single notes (as in the second, fifth, and eighth modes), the first three syllables of the text are fitted to these three notes.

b) When the intonation consists of a single note and a neum (as in the first, third, fourth, and sixth modes) the first syllable is fitted to the single note, and the second syllable is fitted to the neum.

c) When the intonation consists of two neums (as in the seventh mode) a syllable is set to each neum. See Table of Illustration, p. 65; also Third Book, Catholic Music Hour.

These "Ordinary" intonations are never altered no matter what syllables are to be set to them. The singing, however, must conform to the accentuation of the words, the unaccented syllables being sung more softly and lightly than the accented syllables. In the Ordinary Psalms, the intonation is used only in the first verse; subsequent verses begin with the dominant. In the canticles, such as the "Magnificat" and the "Benedictus," etc., which are sung with greater solemnity, the intonation is repeated at the beginning of every verse.

*Dominants.* The dominant, or reciting tone, is that fixed and prominent tone upon which the greater portion of the psalm is sung. It is introduced by the intonation, is interrupted by the mediation, and is brought to its natural conclusion by the final cadence. The dominant is represented by a whole note or a double-whole note, which means that there are as many eighth notes as there are Latin syllables between the intonation and the mediation and between the mediation and the final. It is a pure monotone, unlike the other parts, each of which has a distinct melody. The greatest care must be taken to sing this portion of the psalm in a distinct and well-balanced manner, avoiding the slurring of syllables, the shortening of unaccented syllables, and all undue haste. The movement must be sufficiently animated in order that each verse may be sung on one breath. The singing must conform to the rules of good reading; both the principal and secondary accents should receive a vocal impulse sufficient to give them prominence. The dominants are musical prose.

*The mediation and the final cadences.* The mediation is the melodic inflection at the end of the first half of the psalm verse. It forestalls the monotony of the long recitative. The final is the melodic inflection which brings the psalm verse to a characteristic close. There is but one mediation for each psalm tone. The second, fifth, and sixth tones have only one final cadence. The other modes have a number of different finals called "additional finals." (See Third Book, pp. 11, 22, 27, 35.) The determination of the finals to be used in a given case is indicated by a letter added to the number designating the mode of each antiphon. For example: I g. indicates the First Psalm Tone with the final marked "g," which means that the final closes with the pitch, "g" (*so*). (See Third Book, p. 11.)<sup>1</sup>

The mediation and final cadences differ essentially from the dominant. In the latter, the notes depend absolutely for their number, value, and force on the Latin words, whereas the former—mediations and finals—have each a fixed number of essential notes; the Latin syllables occurring at these cadences must be fitted to these notes. It is suggested that

<sup>1</sup> The letters represent syllable names, thus:

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| la | ti | do | re | mi | fa | so | la |
| A  | B  | C  | D  | E  | F  | G  | A  |
| a  | b  | c  | d  | e  | f  | g  | a  |

The capital letters are used if the last note of the ending is also the final of the mode. Small letters are employed when the psalm tone ends on any other

letter than the final of the mode. If in any mode two psalm tones end on the same note, numbers are added, e.g., g<sup>1</sup>, g<sup>2</sup>. At the end of each antiphon, the final is again specified, this time by the notes themselves. Under the notes are the letters e u o u a e, the vowels of the words "saeculorum. Amen." (Grammar of Plainsong.)

teachers, who want their pupils to sing an entire psalm, have each verse written out under the musical formula, the Latin words being properly assigned to the individual notes. There are a number of good editions of the Psalms in Notes. For persons not perfectly familiar with Latin, some such aid is practically indispensable. There are also a number of editions of certain particular Vespers, as, for instance, the ordinary Sunday Vespers, the Votive Vespers of the Blessed Virgin, the Vespers of certain great feasts, etc.

*Syllabication of the Latin text in cadences.* Where such books are not available, the following explanation of syllabication may be found helpful. All psalm cadences (mediations and finals) are classed as of one accent, or of two accents.

It is important to distinguish between accented notes and accented Latin syllables in mediation and final cadences, e.g., in the First Psalm Tone, the final cadence calls for but one accented note, whereas the sum of all the notes included may involve the use of more than one accented Latin syllable. (See Third Book, p. 11.) The mediations of the First, Third, and Seventh Psalm Tones, and the finals of the Fifth and Seventh Psalm Tones have two accented notes or neums. All other cadences have but one accented note.

All Latin words or syllable combinations of two or more syllables may be classed according to the place of the tonic accent, as belonging to either of two types, spondaic or dactylic.

The accented and unaccented notes which make up all cadences have been arranged to fit these two types of Latin words and it is a simple matter to adjust the Latin words to them. All psalm cadences will be spondees or dactyls. (See Chapters IV and V.)

*Rule for cadences of one accented note or neum.* In all cadences with one accented note or neum, the last accented Latin syllable is sung to the accented note (or group) of the cadence.

There is no exception to this rule which applies to both mediations and finals. The following cadences have *one* accented note or neum: mediations of the Second, Fourth, Fifth, Sixth, Eighth, and Peregrinus psalm tones; finals of the First, Second, Third, Fourth, Sixth, Eighth, Peregrinus, and In Directum psalm tones.

Examples of spondee and dactyl cadences of one accented note or neum.



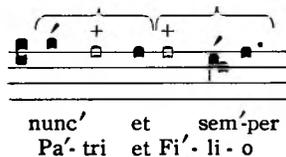
The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: a quarter note (black), a quarter note (white), a quarter note (black), and a quarter note (black). Above the staff, there are accents (apostrophes) and syllable markers (dots and asterisks) corresponding to the Latin words listed below. The words and their syllable divisions are: De' - us (spondee), Do' mi - nus (dactyl), me' - o (spondee), su' per vos (dactyl), Mel - chi' sa - dech (dactyl), and es' tu (spondee). The additional note for the dactyls is marked with a plus sign (+) above it.

De' - us (spondee)  
 Do' mi - nus (dactyl)  
 me' - o (spondee)  
 su' per vos (dactyl)  
 Mel - chi' sa - dech (dactyl)  
 es' tu (spondee)

It will be noted that spondees require only two notes. When a dactyl occurs at either the mediation or the final, an additional note is inserted to take care of the unaccented, second-last syllable. In some liturgical books this additional note for dactylic words is marked as a white or hollow note. In *The Catholic Music Hour, Third Book*, the additional note is black but smaller than the other notes and is marked by the sign (+) above the additional note. This additional note for dactyls follows immediately after the accented note or neum

and is on the same pitch as the note for the following syllable. If that note falls, the added note also falls; if that note rises, the added note also rises.

*Exception:* In the mediation of the Third Psalm Tone (Ordinary Form), when an additional note is required for the second-last syllable of a dactyl, this additional note is inserted *before* the accented neum (clivis) of the last accent, *not after* that group, e.g.,



Some cadences have one, two, or three preparatory notes or neums which precede the accented note. Each such preparatory note or neum receives one Latin syllable.

*Rule for cadences of two accented notes or neums.* Cadences with two accented notes or neums present simply a duplication of cadences with one accented note or neum. One rule only is necessary, i.e., the last two Latin word accents (tonic or secondary) are set to the two accented notes of the cadence (mediation or final).

There are four possibilities in the formation of these cadences. The syllables required may appear as: (a) double spondee; (b) spondee and dactyl; (c) dactyl and spondee; and (d) double dactyl.

Examples of spondee and dactyl cadences of two accented notes or neums.

Four cadences end with a clivis. In these the additional note for dactyls is the same as the accented note which immediately precedes it. See the Table of Illustration, p. 65 of this chapter.

Every psalm will have several peculiar verses demanding special attention. Choir directors are urged to foresee and determine for the singers where to make the cadences. For a further discussion of Psalmody, see Chapter XXIII.

*The singing of Vespers.* The following may be found useful for the singing of Vespers.

### *The Preparatory Prayers* — The Pater and Ave

*Celebrant.* Intones “Deus in adiutorium,” etc.

*Entire choir.* Answers “Domine ad adjuvandum me festina,” etc., up to end, including “Alleluia” or “Laus Tibi Christe” according to the ecclesiastical season.

*Celebrant or chanters.* Intone first antiphon up to the asterisk.

*Entire choir.* Continues on days when the antiphon is to be sung both before and after the psalm.

*Chanters.* Intone psalm as far as the asterisk.

*First choir.* Continues to end of verse. The two choirs continue alternating to the end of the psalm. Then,

*Entire choir.* Repeats the antiphon. If the entire choir be not supplied with chant books or be not capable of singing the proper antiphons, they may be sung by the chanters. This order continues for the singing of the five psalms and the antiphons. At the conclusion of the antiphon all rise and,

*Celebrant.* Sings the Chapter.

*Entire choir.* Answers "Deo gratias." Then,

*Celebrant or chanters.* Intone first line of hymn.

*First choir.* Continues to end of stanza.

*Second choir.* Sings second stanza. And thus the two choirs alternate to end of hymn, when

*Entire choir.* Sings "Amen."

*Chanters.* Sing the Versicle.

*Entire choir.* Answers with the response. Then,

*Celebrant or chanters.* Intone the antiphon for the Magnificat as far as the asterisk.

*Entire choir.* Continues, unless the rite forbids or they are not able to do so; in the latter case the chanters sing the entire antiphon.

*Celebrant or chanters.* Intone the canticle Magnificat, which is continued alternately by the two choirs. For the sake of greater solemnity the Magnificat is usually sung at a higher pitch, and somewhat more slowly. Then,

*Entire choir* (if able to do so, otherwise chanters alone). Repeats the antiphon of the Magnificat. Then,

*Celebrant.* Sings "Dominus vobiscum."

*Entire choir.* Answers "Et cum spiritu tuo."

*Celebrant.* Chants Oration.

*Entire choir.* Answers "Amen."

If there be any commemoration

*Chanters.* Intone proper antiphon, which is continued by choir. Then,

*Chanters.* Intone the Versicle.

*Entire choir.* Sings the Response, whereupon

*Celebrant.* Sings the proper Oration.

*Entire choir.* Answers "Amen."

*Celebrant.* Sings "Dominus vobiscum."

*Entire choir.* Answers "Et cum spiritu tuo."

*Chanters.* Sing, "Benedicamus Domino," according to proper time or feast.

*Entire choir.* Answers "Deo gratias." Then,

*Celebrant.* Sings in somewhat lower tone "Fidelium animae," etc., and

*Entire choir.* Answers "Amen."

After the silent recitation of the Pater

*Celebrant.* Sings "Dominus det nobis suam pacem."

*Entire choir.* Answers "Et vitam aeternam. Amen."

*Chanters.* Now intone one of the four long antiphons in honor of the Blessed Virgin, as far as the asterisk.

*Entire choir.* Continues it to the end, or it is sung alternately by the two choirs. The double bars in the course of a large antiphon suggest alternating choirs.

At the end of the antiphon

*Chanters.* Sing the proper verse.

*Entire choir.* Answers with the proper responses. Then,

*Celebrant.* Sings the Oration.

*Entire choir.* Answers "Amen."

*Celebrant.* Sings in a lower tone of voice "Divinum auxilium maneat semper nobiscum."

*Entire choir.* Answers "Amen."

The ceremonial of Vespers should be carefully observed by all, and every detail of the whole service should be religiously carried out; then will this beautiful evensong appeal to the people and become again the popular devotion which the Church meant it to be.

Part Two

The Course of Study in Gregorian Chant







## X · Aims, Materials, Procedures, Attainments from Grades Two to Six Inclusive

### I. *General Aims and Objectives of School Music*

**T**HIS book concerns itself chiefly with the place of Gregorian chant in the elementary school and recommended procedures for teaching it. It should be understood that this recommended plan, based as it is on The Catholic Music Hour series, includes a balanced study of both Gregorian chant and secular music. The aims and procedure for the general music course as outlined in Teacher's Guide for the Fifth Book, Chapter Three, pages 8 to 10, include the consideration of music's contribution to the development of the pupil: (a) aesthetically; (b) emotionally; (c) socially; (d) morally and ethically. The course aims also to provide such technical training as will enable the pupil to read simple music, to develop an appreciation of good music, to provide inner resources for the worthy use of leisure time, to stimulate creative interests and provide opportunity for their expression, and to relate music with the child's life in school, home, and church. Such a program contemplates music as one of the most important integrating factors in the curriculum. The consideration of the place of Gregorian chant in such an integrated course in music leads to the following aims and objectives.

### II. *General Aims and Objectives in the Study of Gregorian Chant*

1. **T**O create a knowledge and love for the Church's official music and to build up a repertory of chants suited to each child's native capacity and spiritual and mental development, which chants he may use at home, at school, and at liturgical functions in church.
2. To give the child such a background of skills in handling tonal and rhythmic problems that he may learn to read and sing independently from liturgical music books, in both modern and Gregorian notation, the music meaning that is there. His musical intelligence is not to be confined to the ability to sing a chant with *so-fa* syllables and words, but to read through these symbols for its aesthetic, spiritual significance.
3. To provide the children with delightful, well-organized experience with modern music of the highest type together with the study of chant, both chant and song combining to form a unified musical experience.
4. To bring home to teachers and children alike the fact that while there is a vast difference in the aims, objectives, subject matter, etc., of chant as compared with those of modern music, nevertheless there are points of contact in the mechanics of reading musical symbols from the printed page which make it possible to present the mechanics of both modern and Gregorian music by means of the same natural, pleasant, psychological, and pedagogically sound procedures.

5. To lead children to look upon modern music as the musical expression of human, finite activities and contacts of everyday life, and upon chant as the musical expression of the divine infinite relations of the soul with its Creator.

6. To so integrate the studies of Gregorian chant and modern music that chant, like religion itself, may be made the golden link which connects the world around us with the heaven above us; and that just as the sun illumines, purifies and chastens every object which it touches, so too, chant placed in the midst of beloved, familiar, everyday musical experiences may sanctify and elevate them until all the child's musical contacts become stepping-stones to the greater love of God and neighbor.

### III. *Specific Aims for All Grades*

**F**REE and correct use of the singing voice.

Enjoyable experience and growing appreciation of chant as the liturgical "sung prayer" of the Church, the priceless musical heritage of the Catholic congregation.

Development of responsiveness to the thought content and the expressive beauties of all chants learned, but particularly of Mass chants.

Growing appreciation of the dignity and responsibility of participating with others in the congregational singing of chants at liturgical functions in the Church and during other religious activities in and out of school.

A cumulative chant memory repertory of usable chants.

Development of an ear knowledge of those tonal groups or figures which make up the tonal vocabulary of both chant and modern music.

Development of an eye knowledge of familiar tonal figures through their visual symbols (note pictures) in staff notation, Gregorian and modern.

Development of the ability to sing at sight from staff notation new chants containing familiar tonal figures as found in music texts, the Vatican *Kyriale*, and other liturgical books.

Growing appreciation of Latin word accent as the life of the Latin word.

Development of listening habits and attitudes as a means of discovering tonal beauty and expressiveness.

Development of the ability to express beautifully the flowing, free rhythm of chant through singing, chironomy, and allied activities.

Development of creative experience through the invention of original melodies for familiar Latin phrases (individually and coöperatively).

Development of appreciation of the unity of the phrase and phrase relationships.

Development of a growing appreciation of chant tonality through varied rote and note-reading experience with chants in all modes.

Experience and growing knowledge of chironomy as a picture of: (a) rhythm, (b) melodic rising and falling, (c) binary and ternary note groups (single notes and neums), (d) linking together of words and notes to form one prayerful musical thought.

Establishment of right standards for judging correct singing of correct Church music based upon the chant's appropriateness to express musically the common prayer of the Church.

Encouragement of special individual capabilities for group leadership through special choirs and through offering opportunities to act as "chanters" and choir directors.

#### IV. Chant Materials for All Grades

**F**OR the teacher.

*The Catholic Music Hour in the Kindergarten and First Grade.*

*The Gregorian Chant Manual*, Catholic Music Hour. This book offers a brief presentation of Gregorian chant and of its teaching in the elementary school, including the association of chant with modern music. It is an essential part of The Music Hour series, and covers the pedagogical development of the material in the pupils' books, First to Fifth Books inclusive.

*Gregorian Chant Accompaniments* (First to Fifth Books).

Additional reference books of The Music Hour series, expanding the directions for presenting the modern music of The Catholic Music Hour and containing accompaniments for the secular songs:

*Elementary Teacher's Book*, for the pupils' First and Second Books

*Intermediate Teacher's Book*, for the pupils' Third and Fourth Books

*Teacher's Guide for the Fifth Book*

*Vatican Kyriale, Gregorian Notation with Rhythmical Signs*

*Plain Chant for Schools*, Catholic Education Press, Washington, D.C.

Songs, hymns, pictures, stories, poems, and other material correlating with chants, religion study, and the social studies.

*For the pupils.* The Catholic Music Hour: First Book, Second Book, Third Book, Fourth Book, Fifth Book.

*Equipment.* Phonograph, Solesmes records, special Music Hour records, pitchpipe or keyboard instrument.

*Related experience.* Opportunities to hear chant sung correctly by competent choirs with correct organ accompaniment and decorous liturgical service.

Opportunities to hear other types of approved Catholic church music: viz., polyphonic music and modern homophonic music of an approved style.

#### V. Classification of Chants

**T**HE chants of the course are classified as Rote Chants, Observation Chants, Reading Chants, and Study Chants.

A rote chant is one selected for presentation through the singing of the teacher or by means of a record. The purpose of the rote chant is to develop a love of chant, a background of enjoyable experience, and an acquaintance with some of the typical examples of chant literature prior to the pupil's ability to read them from notation. In this way the child deals from the very beginning with concrete musical expression of the complete chant as his introduction to the living musical liturgy of the Church.

The word "rote" has been used occasionally to suggest thoughtless repetitions solely from memory, sometimes without attention to the meaning. Needless to say, such is not the present employment of the term. The word rote as used throughout this manual implies *conscious imitation*, the teacher striving to present a perfect model and the pupils to attain perfect response. For centuries the chant was passed from one generation to another by rote, and rote singing, as here understood, is the essential and necessary basis of all musical backgrounds.

An observation chant is also taught by rote, but having been selected because it contains certain typical tonal or rhythmic elements common to many chants, it becomes subject for review when these elements are brought to the pupils' attention for ear and eye experience.

A reading chant, as the designation suggests, is one so simple in its musical content that it may be learned from notation at the stage of reading progress to which the pupils have advanced.

The study chant is differentiated from the reading chant only in that it contains passages of greater difficulty. The teacher should assist in such places in order that the beauty of the musical flow and effect shall not be lost through a halting performance. The degree of advancement of the class will be the final determination as to whether the chant is to be considered as reading or study, the designations in the book merely serving as a suggestion to the teacher.

## VI. *Procedures for All Grades*

### GENERAL *learning steps in sight reading:*

1. Rote chants are learned for the development of a love for chant and a background of enjoyable experience. All musical elements are met first in rote chants. Specific directions for teaching the rote chant will be found in Chapter XVI.

2. Certain of these chants which contain typical tonal and rhythmic elements are to be reviewed for particular consideration of these elements. Such chants are called observation chants. Specific directions for teaching the observation chants will be found in Chapter XVII. The steps in teaching observation chants are:

a) The chant is taught by rote.

b) The specific problem to be studied is brought to the pupils' attention for ear and eye experience.

c) The problem is isolated from the observation chant and drilled upon (ear and eye).

3. Application of this drill is given through reading chants and study chants which contain the same problem. Specific directions for teaching the reading chant will be found in Chapter XVIII; for teaching the study chant, in Chapter XIX.

*Learning the rote chant* in conscious imitation of the teacher. In the second grade, rote chants are first learned without books in the hands of the pupils; later, as they sing the familiar chant they frequently open their books to the proper page and follow the notation. This helps to develop associations of ear and eye. In the third grade and thereafter, the pupils learn rote songs with open books in their hands, following the notation both in order further to develop ear and eye associations, and also gradually to apply their growing sight-reading ability. See Chapter XVI.

*Learning the observation chant.* Observation chants are first learned by rote, each step in this process being identical with the procedures outlined for learning a rote chant. Later the pupils return to the observation chant for further study as suggested above under "General learning steps." The specific problems to be brought to the pupils' attention and the manner in which the problems are isolated for drill will vary somewhat in different observation chants. See Topical Outline for each grade. See also Chapter XVII.

*Learning the reading chant.* Specific directions will be found in Chapter XVIII.

*Learning the study chant.* Specific directions will be found in Chapter XIX.

*Additional considerations* (tonal and rhythmic drill). Drill should be of two kinds:

a) Concrete: Specific tonal and rhythmic phrases, motives, and figures, taken from familiar observation, reading, and study chants are isolated in their rhythmic settings for drill—oral, written, and from the staff.

b) Abstract: After the children have become acquainted with specific tonal and rhythmic problems, these figures are classified into groups, being put into sequential form according to kind, and are drilled orally, in writing, and from the staff.

*Key signatures.* Beginning with the third grade, attention is called to key signatures. In the fourth grade the pupils learn to find the place of *do* on the staff. (See pp. 189, 193.)

Copying of familiar chants will help to fix the elements of staff notation for reading and creative work.

*Creative work.* Children, individually and coöperatively, should be encouraged to make use of their gradually expanding tonal and rhythmic vocabulary in the creation, development, and notating of original melodies set to familiar Latin texts.

*Vocalizes.* Selected passages from familiar chants may be used as vocalizes in all grades.

*Chironomy.* There should be much experience with the free, sweeping, graceful chironomic movements of those chants, at least, for which the Solesmes chironomic pictures are provided in this manual. (See Part Five.) Chironomy is learned by conscious imitation of the teacher until such time as the children themselves through experience, directed observation, and drill have arrived at an independent knowledge of rules for marking chironomy. (See Chapter VI.) As soon as possible, the children will formulate their own rules for marking chironomy, etc., from their own observation.

*Gregorian notation.* The elements of Gregorian notation are learned by comparing a familiar chant in modern notation with the same chant in Gregorian notation.

*Listening.* The listening experience should include the use of records of Gregorian chants and constant careful attention to the chants of the Church service.

*Chanters.* Chanters (or cantors) may be pupils chosen as leaders because of the beauty and blending quality of their voices. As many pupils as can qualify should have the opportunity to act as chanters, although not more than four should be selected as chanters at one time. Unless otherwise indicated, the portion of the first phrase as far as the asterisk is to be sung by the chanters, the choir joining in from that point.

## VII. Attainments for All Grades

**A**BILITY to sing selected chants freely and beautifully, with good tone quality and expression, individually and as a class, from the first introduction of chant study in the second grade.

Increased appreciation of the dignity and beauty of the liturgical life of the Church.

Active participation in chant singing at Holy Mass and during other liturgical services in the Church.

Continued extension of the cumulative memory chant repertory. See p. 301.

Increased evidence of discriminative pleasure and interest in correct chant, sung and heard, as shown in the habits and attitudes of the children.

Growing power to sing at sight new reading and study chants of gradually increasing difficulty in the nine modern key signatures, employing the tonal, rhythmic, and theoretical problems proper to each grade. This involves the ability to recognize, isolate, and name familiar elements in a new and unfamiliar chant and to recombine them into a living unity through sight reading.

Growing appreciation of the close relationship existing between Latin texts and their accompanying melodies.

Growing knowledge of the elements of Gregorian notation and rhythmical signs.

Appreciation of the difference between the free, soaring rhythm of Gregorian chant and the modern measured rhythms of songs and hymns.

Growing appreciation of the synthetic power of the Period in the binding together of the smaller rhythmical elements into the unity of the larger rhythm as pictured by chironomy.

A growing general knowledge of the likenesses and differences between the tonality of the Gregorian modes and that of modern major and minor scales.

Increasing evidences of interest in creative activities.

A growing appreciation of the expressive beauty and variety attainable through the use of the eight Gregorian modes, with their characteristic arrangements of half and whole steps and their unique melodic movements.

A knowledge of the importance of Pauses in the maintenance of the rhythmical flow.

Growing ability to formulate rules of chironomy from experience, directed observation, and analysis of the familiar chironomy of known chants.

Correct listening habits and attitudes through hearing chants correctly sung by other classes, adult choirs, recorded voices of the Solesmes monks, and children's voices as represented in the recordings which accompany The Catholic Music Hour.

### VIII. Topical Outline for Gregorian Chant

**S**HOWING the successive steps in the pedagogical plan of THE CATHOLIC MUSIC HOUR for all grades, with the grade in which it is suggested that each topic be presented.

| SUBJECT MATTER  | PRESENTATION    | CHAPTER          |
|---|-----------------|------------------|
|   | Second<br>Grade |                  |
| 1. Rote chants  | “               | Intro., XVI      |
| 2. Observation, reading, and study chants                                       | “               | Intro., XVII-XIX |
| 3. Intensive study of “Adoro Te” (Solesmes recording)                           | “               | XVII, XXVIII     |
| 4. Chironomy of familiar chants learned by conscious imitation                  | “               | VI, XIV, XXVIII  |
| 5. Creative experience (original melodies to familiar Latin texts)              | “               | XII              |
| 6. Meaning and correct execution of Latin accent                                | “               | IV, V, XI, XVIII |
| 7. Beginning the study of tonal vocabulary (ear and eye skill)                  | “               | XII, XVII-XXI    |
| * * * * *   |                 |                  |
|   | Third<br>Grade  |                  |
| 8. Introduction to the study of the Ordinary Mass Chants                        | “               | XXIV, XXIX       |
| 9. Intensive study of “Salve Regina,” eighth-note notation (Solesmes recording) | “               | III, XII, XXIX   |
| 10. Pauses as “musical punctuation” marks, associated with word meanings        | “               | V, XV, XXIX      |

| SUBJECT MATTER   | PRESENTATION    | CHAPTER                 |
|--|-----------------|-------------------------|
|  | Third<br>Grade  |                         |
| 11. The ictus as the first note of a binary and ternary group  | “               | V, VI, XIII             |
| 12. Bar lines before ictus notes to show grouping  | “               | V, VI, XIII             |
| 13. Directed observation of chironomy of simple syllabic chants (following imitative chironomic experience)  | “               | VI, XIV, XVIII          |
| 14. Informal introduction to mode finals   | “               | II, XII, XV             |
| 15. Observation of simple familiar syllabic chants transcribed into Gregorian notation in the Vatican <i>Kyriale</i> —“Sanctus XVIII,” “Agnus Dei XVIII,” “Kyrie XVI,” “Tantum Ergo,” “Veni Creator” | “               | I, III, VIII, XXIX      |
| 16. Directed observation of Gregorian notation: staff, <i>Do</i> clef, notes, and simple neums   | “               | III, XXIX               |
| 17. Sequential tonal and rhythmic drills for ear and eye control of skills   | “               | X, XII, XIII, XVIII, XX |
| 18. Creative work with newly learned tonal and rhythmic figures  | “               | XII, XIII, XXI          |
| 19. Finding the keynote, or <i>do</i> from the nine modern key signatures  | “               | X, XXVI                 |
| 20. Use of selected familiar phrases as vocalizes for head tones, and correct intonation (words, <i>so-fa</i> syllables, and neutral syllables)  | “               | XXIX                    |
| 21. Active listening to Solesmes recordings  | “               | Foreword, X             |
| * * * * *  |                 |                         |
|  | Fourth<br>Grade |                         |
| 22. Introduction to melismatic chant, modern and Gregorian notation  | “               | III, V, XXII, XXIII     |
| 23. Long neums, <i>pressus</i> , and <i>salicus</i>  | “               | III, V, XXII, XXX       |
| 24. Comparison of The Music Hour chants with Gregorian notation in the <i>Kyriale</i> —“Kyrie X” and “Responses at High Mass”  | “               | III, XXVII, XXX         |
| 25. Beginning reading from the Vatican <i>Kyriale</i> with Gregorian notation (teacher assisting)  | “               | III, XXII               |
| 26. Intensive study of “Da Pacem” and “Kyrie X” in modern and Gregorian notation (Solesmes recording)  | “               | XXIII, XXX              |
| 27. Introduction to the chromatic <i>re</i>  | “               | XII, XXII               |
| 28. Formulation of simple rules for marking chironomy of simple syllabic chants (teacher assisting)  | “               | VI, XIII, XIV, XXX      |
| 29. Beginning the study of psalmody  | “               | IX, XXIII, XXX          |
| 30. Finding the place of the ictus   | “               | V, XIII                 |
| 31. The strong ictus, the mild ictus, the weak ictus   | “               | V, XIII                 |
| 32. Formation of boy choirs, girl choirs, and mixed chorus   | “               | XXII                    |
| * * * * *  |                 |                         |
|  | Fifth<br>Grade  |                         |
| 33. Independent sight reading of selected chants in modern and Gregorian notation  | “               | XXII                    |
| 34. Continuation of the study of Ordinary Mass Chants  | “               | XXIV, XXX               |
| 35. Selected chants for comparison with Gregorian notation in <i>Kyriale</i> —“Sanctus XVII,” “Agnus Dei XVII,” “Asperges Me,” “Credo I,” “Gloria XI,” “Kyrie IX,” “Kyrie XI,” “Dies Irae”           | “               | III, XXIV, XXXI         |
| 36. Intensive study of “Sanctus” and “Agnus Dei IX” in modern and Gregorian notation (Solesmes recording)  | “               | XXIV, XXXI              |
| 37. Semi-dependent marking of chironomy of simple chants as a guide to correct rhythm before sight reading new chants  | “               | VI, XIV, XXXI           |
| 38. Writing original melodies in all modes   | “               | II, XXV                 |

| SUBJECT MATTER   | PRESENTATION   | CHAPTER        |
|--|----------------|----------------|
|  | Sixth<br>Grade |                |
| 39. Introduction to Proper Mass Chants   | “              | XXV, XXXII     |
| 40. Intensive study of “Christus Factus Est” in modern and Gregorian notation (Solesmes recording)   | “              | XXXII          |
| 41. Creative expression, using characteristic motives in melismatic style  | “              | II, XXV        |
| 42. Comparative study of “Mass I,” and “Requiem Introit” and “Offertory” with Gregorian notation in the <i>Kyriale</i>   | “              | XXXII          |
| 43. Active listening to Solesmes recordings of “Mass I,” “Requiem Introit” and “Offertory,” “Hoc Corpus,” “Quinque Prudentes,” “Memento Verbi Tui,” “Pascha Nostrum” | “              | XXXII          |
| 44. Intensive study of Solesmes chironomy for selected recorded chants of the Fifth Book   | “              | VI, XIV, XXXII |
| 45. Fore-phrases and after-phrases—larger rhythms  | “              | VI, XXV        |
| 46. History of chant   | “              | I              |
| 47. Rhythmical signs and the Vatican Edition without signs   | “              | III, VIII      |
| 48. Conducting chant   | “              | VI, VII        |

# XI · The Liturgical Text of Gregorian Chant

## Topical Outline by Grades

**S**ECOND GRADE, *First Book*. In rote and observation chants, text and melody are taught simultaneously. In reading and study chants text meaning, pronunciation, and use of the chant are presented in a special lesson before the children are asked to apply words to the notes of the unfamiliar chant. See Chapter XX.

1. Latin accent demonstrated by:

a) Two-tone chanting of Latin phrases in imitation of the teacher. Accented syllables raised to a higher pitch. See Chapter XVIII, The Latin text, and Lesson One of Reading Chant.

b) Graceful hand and arm movements to accompany the two-tone chanting. (See Chapter XVIII, Lesson One, step 3.) This serves also as preparation for chironomy.

c) Meaning of accent sign (´) explained. Examples from English and Latin words; children's names, as Robert, Elizabeth, etc.

2. Fitting Latin words to new chant melodies. See Reading Chant, Chapter XVIII.

3. Attention directed to (a) rhyming of final Latin words of certain phrases in Latin poems; (b) soft endings of all Latin words of two or more syllables.

**THIRD GRADE, Second Book.** Continuation of the work of the second grade.

1. Beginning of the study of Ordinary Mass and Benediction texts. Simple syllabic chants.

2. Directed observation of the sound of the five Latin vowels, a-e-i-o-u. See Chapter IV.

3. Grammatical punctuation marks as guides to pauses. Correlation with language study.

4. First use of the term "tonic accent." All Latin words of two or more syllables have the tonic accent on the second-last syllable (spondaic) or on the third-last syllable (dactylic).

5. Phrase accent as "the strongest tonic accent" of a phrase—the most important word as indicated by the meaning of the phrase, usually the highest note having an ictus.

6. All Latin syllables have approximately the same length. Latin syllables ought always to be thought of as either accented or unaccented syllables, not as long or short syllables.

**FOURTH GRADE, Third Book.** Review and further development of the work of previous grades.

1. Continuation of the study of Ordinary Mass texts, psalmody, antiphons, responses, litanies.

2. Attention directed to Latin consonants, diphthongs, etc. (See Chapter IV.) Wherever possible, children read independently the Latin texts of reading and study chants.

3. Secondary accents. An accent must recur on every second or third syllable. Rules for placement of secondary accents by counting back two by two syllables from the tonic accent are given in Chapter V. Experience, observation, and drill followed by recognition in reading new chants.

4. The ictus. Alternation and coincidence of accent and ictus. Natural rhythm of words. See Chapter V.

5. Interrelationship of phrase, section, and period presented.

6. Psalmody. (a) Its dependence upon word accents, particularly at the two cadences. The divisions of a psalm verse must be understood, although the names need not be memorized formally. See Chapters IX and XXIII, Psalmody. (b) Review dactyls and spondees. In cadences only dactylic words need the little added notes.

**FIFTH GRADE, Fourth Book.**

1. Review and further development of the work of previous grades.

2. Ordinary Mass texts continued—Sequences.

3. Independent reading and two-tone chanting of Latin texts before sight reading of reading and study chants.

4. Continued study of the interrelation of ictuses and accents in Latin words and phrases. Rules for placing the ictus in syllabic chants. See Chapter V.

SIXTH GRADE (and up), *Fifth Book*.

1. Continuation and further development of topics of previous grades.

2. Natural rhythm of long Latin words. The rhythmic wave—arsis (curled and looped); thesis (plain and undulating).

3. Study of Proper Mass texts, Introits, Graduals, Offertories, Communions.

4. Interrelation of texts of phrases—forephrase, after-phrase, etc.

## XII · Chant Melody

### Topical Outline by Grades

#### SECOND GRADE, *First Book*.

I. Melody as an ornament to Latin texts. Experienced in rote, observation, reading, and study chants.

II. Notation. (*a*) notehead; (*b*) notes forming simple neums connected by slurs; (*c*) bistropha ; (*d*) a dash above a notehead indicating a slight lengthening of the tone; at the end of a phrase, however, the dash over a note doubles its value.

III. Melodic divisions. Brought to children's consciousness through:

(*a*) study of meaning of Latin text by phrases; (*b*) phrase-wise learning of rote and observation songs; (*c*) ear and eye training,—directed to analysis of a chant into its component phrases, motives, tonal figures. (See Chapter XVII, Observation Chants); and (*d*) phrase-wise attack of melodic groups in the sight reading of new reading and study chants. See Chapters XVIII and XIX, Reading and Study Chants.

IV. Tonal figures studied. Tonic chord, neighboring tones, scale figures, simple intervals (thirds and fourths). Some notes "step"; other notes "skip." (Space *do*—D and F, see Chapter XXI, Monthly Outlines.) Figures are isolated from observation chants, drilled upon by ear and eye, and recognized in new combinations in reading and study chants.

*Note:* In the second grade, tonal figures are to be thought of by the children as parts of chants and songs which they already know, having learned them by imitation, first the words, then the syllable names, phrase-wise, then broken up into motives and figures.

Creative expression. Familiar tonal figures may be recombined into original musical phrases to fit familiar Latin text phrases.

V. Pauses. See Chapter XIII, Gregorian Rhythm.

VI. Characteristic motives (including repeated phrases). Attention directed to chants in which repeated phrases occur. The same phrase tune set

to different Latin words, e.g., First Book, p. 48, "Adoro Te."

VII. Melodic curves. Influenced by meaning and form of the Latin text. Sensed through: (*a*) physical act of raising and lowering the voice in singing rote chants in response to teacher's phrase-wise singing, and in other muscular responses as presented in Part Three of this manual; (*b*) ear and eye activities involved in the phrase-wise analysis of observation chants and in the recombining of familiar figures in the reading and study chants.

VIII. Chironomy. Chironomy here illustrates the rise and fall of melody in phrase and gives a sense of tonal direction; i.e., the relative highness or lowness of tones. Taught in the second grade by conscious imitation of teacher after chant is learned. See Chapter XXVIII.

IX. Modality. With one exception, the First Book contains only chants of Modes V, VI, transposed so that the final is *do*, and the tonal relations those of the major scale. No mention is made of mode in this grade other than the fact that some chants end with *do* as "home tone."

THIRD GRADE, *Second Book*. Continuation and further development of topics of the second grade.

I. The chant whole. As in second grade—rote, observation, reading, and study chants.

II. Notation.

*a*) Name, modern notation, and Gregorian picture of the punctum and of each of the following neums, introduced with the chants in which they occur: podatus, torculus, clivis, climacus, scandicus, porrectus, group containing a quilisma. See Chapter XXI, Monthly Outlines.

*b*) Gregorian notation in the Vatican *Kyriale* of those chants which are already familiar. Incidental observation of the Gregorian staff, clefs, notes and neums, and rhythmical signs. See Chapter XV for suggested procedure.

*c*) Addition of stems and flags to single note-heads to form eighth notes: addition of stem only

to notes before the bar to form quarter notes; note-head groups converted into eighth-note groups.

d) Gregorian names learned incidentally through the teacher's naming and framing each neum as it recurs in various chants.

III. Melodic divisions. Continuation of work of the second grade. Summarizing phrases, motives, figures made familiar through observation and drill.

IV. Tonal figures. Continuation of work with tonic chord, neighboring tones, scale figures, intervals. Introduction to simple chord tones. See Chapter XXI, Monthly Outlines.

Creative expression. (a) Recombining familiar motives and figures into original phrases using single notes and simple neums; (b) Setting a familiar Latin phrase to an appropriate melody giving each word its natural melody.

V. Pauses. See Chapter XIII.

VI. Characteristic motives. Directing attention to instances where the same tune is fitted to different words of a Latin prose text, extra notes being added as required by the text.

VII. Melodic curves. Continuation of work of second grade.

VIII. Chironomy. Continuation of the work of the second grade.

Attention directed to the expressive power of chironomy: (a) to group notes and words into one prayerful thought. (See Chapter XXIX.) (b) to show the smoothly flowing legato movement of the voice required by correct phrasing.

Movements taught by imitation, followed by directed observation. Each phrase begins with an arsis and ends with a thesis.

IX. Modality. Experience in singing and hearing chants in all modes (Mode VII excepted). Gradual transition from the familiar tonality of transposed Modes II, V, and VI to characteristic melodies in other modes. Directed attention to the final note of each chant. Chants usually end on either *re*, *mi*, *fa*, or *so*; they may, however, end on any tone of the scale.

FOURTH GRADE, *Third Book*. Continuation and further development of the work of the third grade.

I. Relation of melody to text meaning. Further appreciation of the liturgy of the Church and of the sacredness of chant melody as an ornament to liturgical Latin texts. Syllabic chant continued. Introduction to melismatic chants.

II. Notation.

a) Three types:—modern notehead, eighth note, and Gregorian.

b) Directed observation of Gregorian staff, *do* clef, single notes, neums, and rhythmical signs.

c) Supplementary use of *Kyriale* in Gregorian notation with rhythmical signs, compared with the modern transcription.

d) Use of the device (+) in psalmody to show place of added notes required for dactylic words in cadences.

III. Melodic divisions. Continuation of work of previous grades.

a) Psalmody: intonation, dominants, and cadences (mediation and final). Dactylic and spondaic cadences.

b) Antiphonal singing: (1) chanters and choir; (2) two choirs (psalmody); (3) priest and congregation. (Responses at Mass, Vespers, Litanies, etc.)

c) Fitting accented syllables to accented notes at cadences of various psalm verses.

IV. Tonal figures.

a) Continuation of the work of the third grade with diatonic tonal groups.

b) Introduction of the chromatic *te*, after it is met in rote chants and modern songs.

Creative expression. As in the third grade. Original "Musical Questions and Answers."

Teacher and children (or two individuals) using definite tonics and dominants.

V. Pauses. As in previous grades.

VI. Characteristic motives. Psalmody, Responses. Repeated phrases.

VII. Melodic curves. Further development of the work of previous grades: (a) phrase-wise observation and reading; (b) psalmody—importance of dominants and final words (cadences); (c) as depicted by chironomy (rhythm picture).

VIII. Chironomy.

a) Directed observation of (1) unifying power of chironomic curves; (2) the effect of rising and falling melody on chironomy.

b) Formulation of rules by children for marking chironomy in simple chants.

IX. Modality. (a) Eight psalm tones with "additional finals" indicated; (b) continued experience with varied tonality of the different modes; (c) directed observation of dominants and finals.

FIFTH GRADE, *Fourth Book*.

I. Relation of melody to text. As in the fourth grade, continuation of Mass chants. Introduction to Sequences.

II. Notation. Review work of previous grade.

a) Neums in melismatic chants.

b) Experience in singing and reading from Gregorian and modern notations.

c) Transcription: (1) noteheads to eighth-note notation; (2) eighth notes to Gregorian, comparison with original Gregorian in *Kyriale*; (3) Gregorian to modern eighth note.

d) Comparison of chants in *The Catholic Music Hour* with their originals in the Vatican *Kyriale*.

III. Melodic divisions. Continuation of antiphonal singing. Introduction to terms: phrase, section, period.

IV. Tonal figures.

a) Continued experience with ear and eye recognition of diatonic tonal figures, with both *ti* and *te*.

b) Associative and formal ear and eye drill on commonly used motives—in modern and Gregorian notation.

c) Tone drills combined with (1) dactylic and spondaic words; (2) Latin words and neums.

Creative expression. As in previous grades.

V. Pauses. As in the fourth grade.

VI. Characteristic motives. Application in psalmody, Mass chants, "Te Deum," etc.

VII. Melodic curves. Further development of the work of previous grades: (a) phrase accents and general accents; (b) effect of long neums.

VIII. Chironomy. Review and continue work of previous grades.

a) Review rules regarding melody in chants.

b) Original marking of simple chants by children.

c) Observation of chironomy in long neums.

IX. Modality. Experience with modes. Pre-eminence of dominants and finals.

SIXTH GRADE (and up), *Fifth Book*.

I. Relation of melody to text. Further development of work of previous grades. Chants for Proper of the Mass.

II. Notation. Continued experience in Gregorian and modern notations. See Chapter III.

a) Transcriptions from one to the other. Comparison with *Kyriale* and other liturgical chant books.

b) Rhythmic signs as aids in reading typical Vatican chant books without signs.

c) Reading from liturgical Vatican chant books, with and without signs.

III. Melodic divisions. As in previous grades.

IV. Tonal figures. Continuation of the work of previous grades. Tonal figures combined with rhythmical patterns.

Creative expression. Original melodies in each mode using figures characteristic of the mode set to familiar Latin phrases.

V. Pauses. As in previous grades.

VI. Characteristic motives. Continuation of the work of previous grades.

a) Study of characteristic motives.

b) Combined tone and rhythm drills based on the melodic pattern in each mode. See Chapter XXXII.

VII. Melodic curves. Continued study of "design" in tonal figures, motives, phrases (fore-phrases—after-phrases), sections, periods.

VIII. Chironomy. Further study of the influence of melody on chironomy (rhythm picture).

IX. Modality. Analytic study of modes (see Chapter II), mode-patterns: main and movable sections, tonics, dominants, modulations, transpositions, etc.

## XIII · Gregorian Rhythm

### *Topical Outline by Grades Showing Development of Rhythm*



SECOND GRADE, *First Book*.

I. Chant-whole. Singing and rhythmic muscular response.

II. Pauses. Always associated with word meanings. Attention is drawn to the breath mark above the fifth line, also to bars. Short bars mean short pauses; longer bars mean longer pauses. See Chapter III.

III. Phrase rhythm. In the second grade, all larger rhythmical divisions are called "phrases" as in modern music,—a musical thought more or less complete. Recognition and repetition of phrases (ear and eye).

IV. Rhythm of Latin text. See Chapter XI, Topical Outline for the Second Grade.

V. Neums. Rule formulated from directed observation. Neums tell the number of notes to one Latin syllable. When neums occur over Latin accents the first note is accented. All neums are sung with a delicate "touch" on the first note. (a) Neums sung but not specifically named—podatus, clivis, torculus, porrectus, climacus; (b) bistropha—sung and named. See p. 69, First Book. See "Table of Notes and Neums," Chapter III, p. 16.

VI. Notation—notehead. Notes forming neums connected by slurs. See p. 21.

THIRD GRADE, *Second Book*.

Rhythm—Continuation and further development of topics of the First Book.

I. Rhythm of phrases. (See Chapter V.) Those rhythmical divisions marked by a breath mark or quarter bar are referred to as "short phrases"; those with half bar and full bar as "long phrases." Notes before bars receive double length; a double note has the same value as two tied notes. Attention should be given to exact observance of pauses; no stopping for rest until a full bar is reached.

a) Latin accents. See Chapter XI, p. 81, and Chapters IV and V.

Tonic accents in dactylic and spondaic words. Named, after these types have been sung and observed in observation chants. Dependence of notes on Latin text for their value and strength, life, energy, and phrasing.

b) Ictus. As the first note of a group of two or three notes. (See Chapter V.) Introduced first in "Sancta Mater," Second Book, p. 28, composed mostly of spondaic words, each word receiving its natural rhythm, i.e., each having an ictus on its final syllable. The following statements are formulated by the pupils themselves, following experience and directed observation of a familiar chant: (1) In chant melodies, notes always move in two's and three's; the first note of each group is called the "ictus note." (See Chapter V.) (2) The ictus mark shows the binary and ternary grouping of notes. An ictus must recur on every second or third note. (3) By drawing a bar line before each ictus note we can see the groups very plainly. Ictus also called a "rhythmical touch." (4) Every neum has an ictus on its first note. Exceptions not noted in this grade.

*Note:* Teacher indicates the place of all ictus marks in the third grade, following the ictus signs as given in this manual. Pupils in the third grade are not expected to do more than recognize an ictus sign and to know its general meaning. See chants which are marked in Part V, Vatican *Kyriale*, or other liturgical books.

c) Relation of ictus and accent. Accents are marked above Latin syllables. Ictuses are usually marked below the notes.

1. Sometimes the ictus occurs on an accented note, i.e., a note over an accented Latin syllable—then the ictus is strong.

2. Sometimes the ictus occurs on an unaccented note, i.e., a note over an unaccented Latin syllable—then the ictus is weak.

3. Natural rhythm of words; ictus on final syllable.

II. Motives and figures. (a) Concrete drill—connected with the rhythmical setting of a specific chant. (b) Abstract drill—isolated from the text of a particular chant and sequentially classified for combined tone and rhythm drills, ear and eye; to be sung with *so-fa* syllables, "loo," and other neutral syllables. See Chapter X.

III. Neums. (a) All simple neums sung, observed, isolated, and named with an accompanying picture of each in Gregorian notation. Names of

neums to be memorized incidentally through frequent usage on the part of the teacher whenever a neum appears in both observation and study chants rather than through formal memory drill. (b) A punctum between two neums is grouped rhythmically with the first neum. See Chapters III and V.

IV. Notation. (a) Introduction of eighth-note notation in "Salve Regina," Second Book, p. 92. (b) Experience in adding stems and flags to noteheads, teacher assisting when necessary. (c) Gregorian notation of familiar chants taken from *Kyriale*. Comparison with modern notation as to staves, clefs, notes, neums, etc. The following chants in the Second Book will be found in the *Kyriale*: "Kyrie" from Mass XVI, "Sanctus" and "Agnus Dei" from Mass XVIII, "Veni Creator."

FOURTH GRADE, *Third Book*. Continuation and further development of work of the third grade.

I. Beginning of psalmody. See Chapters IX, XXIII, and XXX.

a) Rote, observation, reading, and study psalms followed by directed observation of psalm tone elements—parts of a psalm verse; fitting accented notes to spondaic and dactylic words at cadences; psalm pauses; additional finals.

b) Formulation of rules from observation.

c) Application of rules in fitting unfamiliar psalm verses to familiar psalm tones.

d) Psalmody in the Introit, "Da Pacem." See *Kyriale*, p. 119 for Introit Psalmody.

*Note:* Independent reading of psalms from official liturgical books need not be expected of children before grades seven or eight.

II. Responses at Mass and Vespers.

a) Emphasis on the necessity of keeping the rhythmical flow unbroken when the congregation sings the responses to the priest's part.

b) Responses at Mass taught by rote; observed, analyzed, and specific problems isolated and drilled upon; mastered problems applied in reading at sight the "Responses at Vespers." Introduction to the melismatic chants of "Deo Gratias" responses.

c) Comparison of the various forms of "Deo Gratias" in notehead notation with the original Gregorian notation as found in the Vatican *Kyriale*.

d) Use of familiar "Deo Gratias" responses as rhythmical vocalizes using the various Latin vowels combined with consonants; to be memorized with chironomy if possible.

III. Larger rhythms of sections and periods. Sensed through singing and chironomy; rote ex-

perience, observation, reading and study chants. See Chapter VI.

Directed observation of (a) general accent to which all phrases are subordinate; (b) unbroken continuity between phrases, through exact observance of pauses in psalmody, antiphonal singing, etc.

IV. Phrase rhythm. Continuation of work of previous grades.

a) Phrase accents. (1) In psalm verses, phrase accents are found at cadences; (2) In free chants, phrase accents have varying positions depending upon text meaning and melody.

b) Latin accents. Independent locating of secondary accents (dactyls and spondees). See Chapters III and V.

c) Ictus. An ictus or "rhythmical touching point" recurs on every second or third note. Two ictus marks never follow one another in immediate succession. Children draw bar lines before each ictus note to show binary and ternary groupings. In grade four the teacher indicates the place of the ictus; children are held responsible for its recognition and general meaning.

d) Independence of ictus and accent. Accent has to do with Latin words and phrases; ictus with the binary and ternary note grouping.

V. Notation.

a) Continued use of notehead notation to show binary and ternary note grouping and its conversion into modern eighth-note notation by the addition of stems and flags.

b) Observation of long neums as made up of short two-note and three-note neums.

c) Introduction to the Gregorian notation of the Introit "Da Pacem" and "Kyrie X" ad libitum. Taught by rote with books in hands as an observation chant. A transcription into modern notation appears on the opposite page for purposes of comparison.

*Important:* Although this chant does not appear until p. 104 of the Third Book, its intensive study may be distributed throughout the entire year, a different phase being studied each month. See Topical Outlines for Fourth Grade. Responses at High Mass appear in the *Kyriale* with Gregorian notation.

FIFTH GRADE, *Fourth Book*. See Chapter V, also outlines for previous grades.

I. Larger rhythms. Continuation and further development of work of previous grades.

a) Feeling for unity of periods, sections, phrases.

b) Semi-dependent marking of chironomy by children before certain reading and study chants are

sung as an aid in showing binary and ternary grouping, phrase accents, unbroken continuity of rhythm over breath marks and bars, etc.

c) Interdependence of text, melody, and rhythm stressed in all chants sung: (1) Accents in words and phrases, ictus in syllabic chants. Two rules for finding ictuses in Latin phrases (see Chapter V); (2) Rise and fall of the melodic curve, climbing melodies and looped arses, falling melodies and undulating theses. Phrase accent usually on the highest ictic note.

## II. Phrase rhythm.

a) Importance of unity in the antiphonal singing of Mass chants.

b) Pauses. Rhythmical unity of the phrase.

III. Rhythmical motives. Specific attention to drill passages containing the quilisma and the presus, respectively, isolated from familiar chants.

## IV. Notation.

a) Continued use of notehead notation for experience in visualizing binary and ternary note groupings.

b) Addition of stems and flags to form eighth-note notation.

c) Eighth-note notation together with its original Gregorian notation.

d) Gregorian notation.

1. Intensive study of Mass chants "Sanctus," "Agnus Dei" of Mass IX, in Gregorian notation.

*Important:* Although these chants appear on pp. 74-77, their intensive study may extend over the entire fifth year, a new phase being studied each month. See Chapters III, XX, XXIV, and XXXI.

2. Comparison of modern notation of children's chants in the Fourth Book with the same chants in the *Kyriale* with Gregorian notation: "Sanctus" and "Agnus Dei" of Mass XVII, "Asperges Me," "Credo I"; "Dies Irae," complete "Gloria" of Mass XI; "Kyries" of Masses IX and XI.

3. Transcription of simple chants from Vatican *Kyriale* into modern eighth-note notation.

e) Rules for placing the ictus when not marked:

1. Latin phrases having but one note to each Latin syllable (two methods, see Chapter V).

2. Latin phrases in which small neums occur:

(a) ictus or "rhythmical touch" on first note of each neum; (b) varying effects in phrase rhythms. See Chapter V.

3. In melismatic chants. See Chapters V and VI.

(a) ictus in simple two-note and three-note neums; (b) ictus in long neums.

f) Summary of notes which have the ictus. See Chapter V.

g) Relative strength or weakness of the ictus depending upon the character of (1) The Latin syllable over which it occurs: (a) If on an accented Latin syllable, the ictus is relatively strong, assuming to itself the light, soaring quality of the Latin accent; (b) If on an unaccented syllable, the ictus is relatively weak, becoming merely a delicate "touching point" marking the binary and ternary note groupings.

(2) The place of the given ictus note in a group of notes. An ictus note is relatively strong or weak depending upon its nearness to or distance away from the phrase accent, which is usually the highest ictic note of a phrase. See Chapter V.

## SIXTH GRADE (and up), *Fifth Book*.

I. Larger rhythms. Continuation, classification, and further development of the knowledge of rhythm as it is unfolded in the work of previous grades. Directed observation of the design or rhythmical structure of chant.

a) Meaning of the terms period, section, phrase (fore-phrase and after-phrase), rhythmical waves (simple and composite), binary and ternary note groups.

b) Knowledge of the relative importance of each of these elements in the chant-whole.

1. General accent of period.

a) The "general accent" usually corresponds to the highest melodic group of the principal arsis. The arsis usually corresponds to the ascending melodic movement, and the thesis to the descending movement; (b) All note groups, rhythmical waves, phrases, and sections are subordinate to this general accent. "The accents and ictuses will be stronger or weaker in proportion as they are nearer to, or farther away from, the general accent of the phrase." (Suñol)

2. Fore-phrases and after-phrases: the former arsic in character; the latter thetic in character. See Chapters XXV and XXXII.

*Note:* In previous grades the term "phrase" has been used to designate any portion of a chant included between two pause signs, i.e., breath marks or bars, and capable of being sung on one breath. While pupils have been constantly experiencing and observing the larger rhythms through singing, chironomy, and sight reading, the Gregorian terminology is not introduced until the sixth grade when the study of design in modern music is taken up.

c) Comparison of the measured, regular rhythm of modern song forms with the free but absolutely precise rhythm of chant melodies, (the latter due to

the free intermixture of binary and ternary note groups).

d) Survey of the factors which compose the larger rhythm:

1. Text meaning and form.
2. Melodic curve and tonality.
3. Rhythmic movement as a unifying element in the organization of phrases, sections, and periods to form the chant-whole.

II. Phrase rhythm, as composed of a free combination of simple and composite rhythmic waves. See Chapters VI and XIV.

III. Study of characteristic melodic pattern in each of the eight modes; e.g., p. 96 of the Fifth Book.

a) Taught as an observation chant and analyzed into its rhythmical elements.

b) Gregorian scales and combined tone and rhythm drill on rhythmic elements isolated from the melodic patterns. Drills include all possible combinations of neums in all eight modes, in Gregorian notation, and in modern eighth-note notation.

c) Application of acquired knowledge in:

1. Independent marking of chironomy of unfamiliar chants before they are sung.

2. Sight reading new and unfamiliar reading and study chants from the Fifth Book and from liturgical music books in both modern and Gregorian notation. Suggested Procedure for Studying a Syllabic Reading or Study Chant (see Chapter XVIII and Chapter XIX) and Suggested Procedure for Studying a Melismatic Chant (Chapter XXII) should be given to pupils in the sixth grade.

IV. Transcription from one notation to another.

V. Intensive study of the observation chant "Christus Factus Est" in both modern and Gregorian notation, with Solesmes records and chironomy as models, study to extend throughout the entire year.

VI. Reading familiar and new chants in the Vatican *Kyrie* in Gregorian notation. Chants in the Fifth Book which appear in the *Kyrie* are: Complete Mass, No. 1, Requiem Mass, "Introit" and "Offertory."



## XIV · Chironomy

### *Topical Outline by Grades*

**T**HE subject of chironomy has been treated in several earlier chapters of this book. See Chapters V, VI, VII. The development of chironomy through grades two to six inclusive is shown in the following outline.

**SECOND GRADE, *First Book.*** See Chapter VI of this manual.

I. Linking power of the larger rhythm as shown by chironomy—stressed at every lesson.

II. Experience in joyous, buoyant, spontaneous “acting-out” of the rhythmic gestures of chironomy using both arms in large, sweeping, graceful curves, rising on the toes for arses, and lowering for theses; the large gestures used at first to be replaced later, after the chironomy is known, by smaller movements for right hand and arm only. Learned by conscious imitation of the teacher after the chant is familiar; later by imitation with chart or blackboard diagram as guide.

III. Directed observation and analysis (after chant is learned). Intensive study of “Adoro Te” (Solesmes chironomy), and other chants. See Chapter XXVIII.

General meaning and name of the following terms:

*a*) Chironomy as “rhythm picture,” compared to the graceful rising and falling movements of ocean waves;

*b*) Rhythmical wave (simple)—rising-falling movement made of arsis (a light, rising part) and thesis (a soft, falling part).

1. Arsis (curled). Beginning of a rhythmical wave, setting it in motion. Usually an ascending melody. May carry one, two, or three notes (never more). An arsis usually carries an accented syllable. Arsis may be composed of: (*a*) one, two, or three single notes each having one Latin syllable; (*b*) a group of two or three notes over a single Latin syllable.

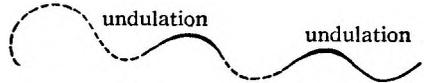
2. Thesis (plain). Usually a place where a rhythmic wave comes to rest; (*a*) often on the final syllables of Latin words; (*b*) may carry one, two, or

three notes (either single notes or neums); (*c*) sometimes is followed by an arsis; (*d*) sometimes by another thesis; then there is a little “rippling” upward movement (undulation) to separate the two theses; (*e*) usually carries unaccented Latin syllables, although it may carry accents too, particularly in descending passages.

3. Looped arses. (See p. 46, Chapter VI.) Used when more than one arsis in succession is needed to give a picture of a “climbing” melody. Each looped arsis may carry two or three notes.

4. Undulating thesis. (Composite rhythm by contraction, see Chapter VI, p. 49.) Also called “rippling thesis.” Used (*a*) when more than one thesis in succession is needed to show a downward-moving melody; (*b*) sometimes for ascending melodies. Each undulating thesis may carry one or two notes.

5. Undulation: a kind of small arsis—really the raised part of an undulating thesis, e.g.,



Two uses:

(*a*) Sometimes an undulation lifts an accent in an undulating thesis; (*b*) Sometimes it merely separates two successive theses. Each undulation may carry not more than two notes.

IV. Application of knowledge to familiar chironomy of other familiar chants acquired through directed observation.

*Note:* Teacher marks the chironomy and teaches the movements by rote in the second grade. Children are held responsible for recall of names and meanings of familiar elements.

Children observe:

*a*) Number of simple rhythmic waves (one arsis followed by one thesis) in a given phrase of a familiar chant.

*b*) In phrases containing looped arses or undulating theses:

1. Children note looped arses and count num-

ber of successive arses which follow one another before rhythm comes to rest on the thesis.

2. Reason—(ascending melody).

3. Children note undulating theses, counting number of successive theses in a given phrase.

4. Children count undulations, noting which ones are used: (a) to raise accented syllables; (b) to separate two theses.

5. Children count number of notes: (a) in each arsis; (b) in each thesis; (c) under each undulation.

*Important:* It is not intended that these facts be memorized, but they should be learned incidentally after the chironomy movements have become familiar through rote presentation in conscious imitation of the teacher or of a diagram.

THIRD GRADE, *Second Book*. Continuation and further development of the work of the second grade.

I. Experience:

a) Chironomy taught by rote as "rhythm picture" after chants have become familiar.

*Purpose:*

1. To experience through directed, graceful, muscular activities how rhythm binds words and notes together to express one thought. Rhythmic curves show the light, smooth movement of the voice in singing chant.

2. To point out the most important words and note groups.

3. To show how one phrase connects with the following one.

b) Review of names and general meaning of: simple rhythmic wave; arsis (curled and looped); thesis (plain and undulating); undulation, the raised part of an undulating thesis. See Chapter VI.

II. Directed observation and analysis of chironomy previously learned by rote through conscious imitation. Intensive study of "Salve Regina" (Solesmes chironomy).

a) Place of the ictus in chironomy of syllabic chants. See Chapter VI for teacher's reference.

In the third grade the teacher indicates place of ictus and secondary accents (ictus, p. 31; secondary accents, p. 27).

1. When there is but one note to an arsis and one note to a thesis, the ictus is on the thesis of the rhythmic wave. This ictus is weak.

2. When there are two or three notes to an arsis, and two or three notes to a thesis, the ictus is on the first note of each group; that is to say, at the beginning of each arsis (curled or looped), and at the beginning of each thesis.

3. Ictus note as the first beat of a measure. (See p. 43.) By drawing a bar line before each ictus note the chant is divided into measures:

(a) Binary and ternary groupings of notes will be seen; (b) The ictus note becomes the first note of each measure; (c) Each measure may be either arsic or thetic; (d) An arsis or a thesis begins on the ictus note; (e) Children count measures in which:

(1) Ictus and accent coincide (ictus and accent occurring on first note of a measure). This ictus is strong.

(2) Ictus and accent alternate, i.e., come on different syllables (ictus occurring on first beat, accent occurring on second or third beat of a measure). This ictus is weak.

4. Neums. The first note of each neum is the ictus note; therefore we may look for either an arsis or a thesis on the first note of each simple neum.

b) Ictus and accent.

1. In phrases. Accents marked above the Latin words show accented syllables; ictus sign marked below certain notes shows the ictus notes.

2. In isolated Latin words. Dactyls and spondees may have a natural rhythm of their own; that is, they may have a weak ictus on their final syllable. When words are grouped in sentences sometimes they keep the ictus and have a thesis; sometimes words have to give up their thesis because the rising melody demands an arsis.

3. Undulation:

(a) Always occurs on the second or third beat of a measure; (b) Never occurs on an ictus note, that is, on the first beat of a measure; (c) Rules for placing arsis and thesis formulated by the children themselves from their own experience and observation:

1. Every phrase begins with an arsis and ends with a thesis.

2. When an ictus and an accent meet on the same syllable and the melody ascends, we usually have an arsis (curled or looped); when melody descends, a thesis. For reference see Chapter VI.

3. When ictus and accent come on different notes we have undulating rhythm whether the melody is ascending or descending.

III. Application of acquired knowledge to chironomy of familiar chants. Children held responsible for recall of names and meanings of familiar elements. Continuation of work of the second grade. No independent marking of chironomy in the third grade.

FOURTH GRADE, *Third Book*. Continuation and further development of the work of previous

grades. Intensive study of "Media Vita," "Da Pacem," and "Kyrie X" (ad libitum) (Solesmes chironomy).

I. Experience through:

a) Larger rhythms: free, graceful movements in correct execution of chironomy in conscious imitation of a model (teacher or diagram) with ability to identify, that is, give names and meanings of each of the following terms: simple rhythmic wave; arsis (curled and looped); thesis (plain and undulating); undulation—two uses—(a) to raise an accented syllable on the second or third beat of a measure; (b) to separate two theses.

b) Phrase accents as pictured by chironomy (usually the highest ictic note has the culminating arsis).

II. Directed observation and analysis of chironomy previously learned by rote through conscious imitation.

a) Binary and ternary note groups in chironomy: marked by ictus sign (teacher designating the ictus notes) or by simple neums. Ictus is understood to be on the first note unless otherwise indicated, as in ictus-marked notes and in certain forms of the pressus, salicus, etc. Measure—signature and bars show note groups in modern songs; ictuses show two-beat and three-beat groups in chants.

b) Syllabic chants. Ascending melodies are usually arsic; descending melodies are usually thetic.

1. Find examples in which ictuses and accents coincide, i.e., occur together on the same note.

(a) If the melody rises at this point, we usually have an arsis; (b) If the melody falls at this point, we usually have a thesis.

2. Find examples in which ictuses and accents alternate (come on different syllables).

Whether melody rises or falls we use undulating rhythm; i.e., the phrase begins with a curled arsis, the ictus receives the thesis, and the accented syllable is raised on an undulation.

3. Ictus notes on unaccented Latin syllables usually take a thesis unless otherwise indicated.

c) Melismatic chants. Ictus on the first note of each neum unless otherwise indicated.

1. The ictic note of a group of two or three notes over an accented syllable is (a) arsic if the melody is ascending; (b) thetic if the melody is descending.

2. The ictic note of a group of two or three notes over an unaccented syllable is usually thetic.

3. Long neums contain two or more ictuses and hence two or more binary and ternary note groups. Binary and ternary groups may be seen by

adding bar lines. If a long neum forms a steadily ascending melody, looped arses are used to express the upward movement. A new arsis begins on each ictus.

4. If a long neum forms a steadily descending melody, two or more theses are used to express the downward movement: (a) a new thesis begins on each ictus; (b) each two theses are separated from one another by an undulation.

III. Application. Teacher may write chironomy in presence of class, pupils assisting wherever possible.

*Important:* No independent work in marking chironomy need be demanded before the fifth grade.

FIFTH GRADE, *Fourth Book.* Continuation and further development of work of previous grades.

I. Experience. Continued study of typical observation chants with chironomy marked.

Sensing the smoothness of the larger rhythms of phrases, sections, periods.

a) Chironomic arm movements may be combined with "stepping of rhythm" after chant has become familiar through singing, and through its chironomy, marking curves in air, on board, and in books.

b) Suggested procedure:

1. Practice "stepping rhythms" first with a light, tiptoe step to each note sung. Hold doubled notes for two pulses on one step. Stop at end of each phrase and step in a different direction at beginning of each following phrase.

2. Review familiar chironomic hand and arm movements while class sings with words.

3. Combine chironomy and "rhythm stepping" while teacher or class sings, or while recorded chants are played.

4. The same, while singing the chants themselves with Latin words.

II. Directed observation. Intensive study of "Sanctus" and "Agnus Dei" of Mass IX.

a) Recognition and naming of familiar elements of chironomy: simple rhythmic wave; arsis (curled and looped); thesis (plain and undulating); undulation (two functions); binary and ternary note groupings; interplay of ictus and accent in syllabic chants and its effect on chironomy (Chapter VI); ascending and descending melodies and their effect on chironomy.

b) Ictus in melismatic chants.

When long neums appear over single Latin

syllables, chironomy follows melodic curve, rising and falling with it.

c) Chironomy in melodic patterns. Fitting different words to the same melody; the effect on chironomy.

III. Formulation of rules by children from their own observation and analysis of familiar chironomy.

a) In syllabic chants begin each phrase with an arsis; end with a thesis.

b) When ictus and accent coincide:

1. If ictus and accent come on the first beat and melody is ascending make an arsis; if melody descends make a thesis. If this is followed by another measure in which ictus and accent coincide and melody still ascends, make another arsis (looped).

2. If ictus and accent come on the same note and melody is descending make a thesis.

3. If ictus and accent come on the same note and melody continues to descend, make another thesis beginning on the ictus note; separate the two theses by a slight undulation.

c) When ictus and accent alternate (come on different notes) use undulating or "rippling" rhythm: (a) ascending undulating rhythm if melody is ascending; (b) descending undulating rhythm if melody is descending.

d) Whenever an ictus occurs on an unaccented final syllable of a Latin word use a thesis.

*Note:* At every ictus either an arsis or a thesis is begun.

IV. Application of knowledge acquired through directed observation in independent marking of chironomy of simple syllabic reading and study chants by children before the chants are sung from notation (Fourth Book, and Vatican *Kyriale*).

Suggested order of procedure:

1. Locate tonic accents.
2. Locate secondary accents.

3. Locate ictuses and binary and ternary note groups.

4. Place bar lines before ictus notes.

5. Study the relation of ictuses and accents in each measure.

6. Study the rise and fall of the melody in each measure.

7. Apply rules for syllabic chants.

V. Independent marking of chironomy of simple original melodies set to familiar words.

SIXTH GRADE (and up), *Fifth Book*. Continuation and further development of work of previous grades. Intensive study of Solesmes chironomy of "Christus Factus Est," "Hoc Corpus," "Quinque Prudentes," "Memento Verbi Tui," "Kyrie," "Gloria," "Sanctus," and "Agnus Dei" of Mass I; "Introit," and "Offertory" of Requiem Mass. See Chapter XXXII.

I. Experience. Continued experience with larger rhythms through singing, chironomy, and combined rhythm-stepping and chironomy.

II. Directed observation and analysis of typical chironomy.

a) Review and summarizing of rules formulated for syllabic chants in previous grades.

b) Fore-phrases and after-phrases. See p. 58.

c) Application of chironomy to combined tone and rhythm drills in the melodic patterns in the Fifth Book.

d) Formulation of rules for the chironomy of melismatic chants by children based upon their own observation and analysis. See p. 53, Rules of Chironomy for Melismatic Chants.

III. Independent marking of chironomy as a guide to proper execution of rhythm of unfamiliar reading and study chants, taken from the Fifth Book and from other liturgical chant books.



Part Three  
Music in the Lower Grades  
(I-III)







## XV · Introduction of Gregorian Chant

**G**REGORIAN *chant in the primary grades.* The children of the first grade begin their singing experience by learning a number of delightful little songs and hymns. This activity is continued through the succeeding grades and is coordinated with creative listening and rhythmic expression.

In the second grade, having learned freely and happily several of the chants as sung prayer, the children are ready to take up an organized course in chant study.

Most of the chants in the First and Second Books are syllabic chants for which rhythmical recitation of the text is adequate preparation for correct rhythmical singing. In studying the chants of these books the chief technical emphasis is tonal and is directed towards building a vocabulary of tonal motives and figures to be used later in independent sight reading of unfamiliar chants of similar tonal content. The teacher supplies the rhythmic element.

*Instruction in Gregorian chant.* Both chants and songs of the first two books are chosen to appeal to the children of the primary grades because of their charm, simplicity, and appropriateness to the pupil's life experiences.

The chants of the First and Second Books (*a*) appeal to the religious needs of children in these grades, each number representing an acquisition of permanent, personal value for Divine service; (*b*) have been chosen with reference to simplicity of melodic content and phrase structure. Simple syllabic chants containing definite tonal problems have been selected for the purpose of coordinating Gregorian chant study with the modern song material outlined for these books.

The texts of chant are the inspired words of God and the most sublime literature in the world. "The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen." (*Motu Proprio* of Pope Pius X.)

The foregoing quotation will illustrate the reverence of the Church for the liturgical texts of chant and her wish that students of chant entertain the same respect for these sacred words of Holy Writ.

### I. Teaching the Latin Text (*General Suggestions for all Grades*)

(See Chapter XI for Topical Outline by Grades)

**C**HANT melodies grow out of the Latin texts. Therefore, "to read the text aloud, with correct accent, clear enunciation, and well-balanced phrasing—realizing that the laws of free rhythm are largely the laws of cultivated speech—this is the best preparation for the singing of chant" (G. M. Durnford).

*Phrasing.* The meaning of the text will regulate the phrasing, including the relative values of the pauses and varying amounts of accent to be given the several tonic accents. Latin accents are always light, brief, and elevated.

*Pauses.* In syllabic chants particularly, the melodic pauses are dependent upon the grammatical divisions of the text, and hence teachers should study carefully the text of every chant to be sung to discover word accents and the larger relationships existing among words, phrases, sections, and periods. (See Chapter IV, Latin Pronunciation. See also Chapter III, "Table of Notes and Neums.")

*Phrase accent.* The phrase accent is merely a reinforced tonic accent of the most important word of a phrase. In syllabic chants (in which there is but one note to one Latin syllable, or an occasional group of two or three notes) the light, lifted accent of the Latin word is the sure guide to correct rhythm. In melismatic chants (in which there is an occasional group of neums to one Latin syllable) the long melody which frequently occurs over unaccented syllables must never overshadow the Latin word accents. Even though the melody over unaccented syllables contain within itself a climax, the strong note or group marking the climax must not exceed in volume the strength of the accented syllable of the same word. Presentation of text in rote, observation, reading, and study chants will be found in Chapters XVI, XVII, XVIII, and XIX, respectively.

## II. Teaching Chant Melody

(See Chapter XII for Topical Outline by Grades)

**A**NALYSIS of *chant melody*. Elements of chant melody are introduced as the subject matter for drill in observation chants, are isolated and drilled upon, and then are applied in sight reading of unfamiliar reading and study chants.

I. The chant-whole. General suitability of melody to express the thought content of the text.

II. Notation, Gregorian and modern, as a picture of the melody. (See Chapter III.)

III. Melodic divisions. Analysis of melody into periods, sections, phrases, motives, figures.

*Note:*

*Figure.* Two or more notes unite to form a figure (the smallest characteristic group of tones). It presents a distinct musical idea though too meager to point to any particular composition.

*Motive.* Two or more figures unite to form a motive (the smallest group of tones by which a particular composition may be identified).

*Phrase.* Two or more motives unite to form a phrase (a musical thought, not complete, belonging to a particular composition and having a beginning, a flow, and close).

*Section.* Two or more phrases unite to form a section (a complete musical statement).

*Period.* Two or more sections unite to form a period (a developed musical thought).

The complete chant may consist of one or more periods.

IV. Ear and eye knowledge of the five classes of tonal figures, both with line *do* and space *do*. These fixed, diatonic tonal groupings occur in all modes.

Motives and figures forming the tone-word vocabulary correspond to basic phrases and words of the language vocabulary.

*Tone-word vocabulary* (learned from an analysis of familiar observation chants with a view to its being recognized and sung correctly later in unfamiliar reading and study chants).

The following tone groups may be summarized for sequential drill beginning in the third grade, after they have been consciously met in chants.

*Tone groups.* In addition to the following groups, others occur in which *te* (B $\flat$ ) replaces *ti* (B). These are indicated with an underline and should also receive thorough drill.

Tones below low *do* have a dash below the syllable; high *do* and tones above high *do* are indicated with a dash above the syllable.

1. Tonic chord figures: *do-mi-so-do*, its inversions and varied combinations.
2. Neighboring tones to tonic chord tones: *do-ti-do*; *do-re-do*; *mi-re-mi*; *mi-fa-mi*; *so-fa-so*; *so-la-so*: in *do-re-do*, *do* is the tonic chord tone, *re* is the neighboring tone, etc.

3. Scale figures (ascending or descending):

Two consecutive tones: e.g., *do-re*; *re-mi*; *mi-fa*; etc., *do-ti*; *ti-la*; etc.

Three consecutive tones: e.g., *do-re-mi*; *re-mi-fa*; *mi-fa-so*; etc.

Four consecutive tones: e.g., *do-re-mi-fa*; *re-mi-fa-so*; *mi-fa-so-la*; etc.

Five consecutive tones: e.g., *do-re-mi-fa-so*; *re-mi-fa-so-la*; etc.

Eight consecutive tones (for experience with mode tonalities): e.g., *do-do*; *re-re*; *mi-mi*; *fa-fa*; *so-so*; *la-la*; *ti-ti*.

4. Intervals or skips (ascending or descending):

Unisons: *do-do*; *re-re*; etc.

Seconds: same as two-tone drill.

Thirds: *do-mi*; *re-fa*; *mi-so*; etc.

Fourths: *do-fa*; *re-so*; *mi-la*; etc.

Fifths: *do-so*; *re-la*; *mi-ti*; etc.

Sixths: *do-la*; *re-ti*; rarely used.

5. Additional chords (ascending or descending): tonics and dominants of the various modes. (See Chapter II.) Chords: *re-fa-la*; *mi-so-ti*; *fa-la-do*; *so-ti-re*; *la-do-mi*; *ti-re-fa*.

V. Pauses. (See Chapter V, Gregorian Rhythm.)

VI. Characteristic motives. Setting different texts to the same motive with slight variations.

VII. Melodic curves. Ascending, descending, contrary, repetitions, fore-phrases, after-phrases. Attention directed to different types of melodic accents, i.e., word accents, phrase accents, chief or climactic accent.

VIII. Chironomy. Ascending melodies—usually arsic; descending melodies—usually thetic.

IX. Modality. Tonics, dominants, modulations, transpositions. No mention of modes is made in the lower grades other than to point out the final. Most of the chants in the First and Second Books suggest the familiar major and minor tonalities often associated with Modes V, VI (major), and II (minor).

*Important:* Not every problem named in the foregoing is developed in its completeness in a single year's work. The material in the children's books has been so arranged that there is a gradual development of each topic over a period of five years or more. Some new phase of each problem is developed each year as a project in the uncovering of new beauties.

Every melodic phrase has a rhythmic structure which is quite independent of its melodic direction but which is an essential part of its unity. Hence it is almost impossible to separate chant melody from its soaring, free rhythm. The above outline is intended merely

to show the important place occupied by melody in that aggregate of text, melody, and rhythm which goes to make up every chant. (See Chapter XVII, Teaching the Observation Chant; Chapter XVIII, Teaching the Reading Chant; and Chapter XIX, Teaching the Study Chant.)

*Procedure in developing the elements of chant melody.* After the suggested experience in hearing and singing chants, certain typical chants are selected for more particular study of their tonal elements with incidental observation of specific rhythmical aspects. These are called observation chants and are listed as such in the pupils' books. The problems are analyzed and then are isolated for ear and eye drill until they are familiar. An immediate application is made in studying unfamiliar chants in which the new problems occur. These chants are known as reading chants and study chants and are so listed in the pupils' books. Where an unfamiliar figure occurs in a reading or study chant, one which has not appeared in an earlier observation chant, it should be taught by rote, and only then isolated for recognition, drill, and application in sight reading of new chants.

### III. Teaching Gregorian Rhythm

(See Chapter XIII for Topical Outline by Grades)

**B**RIEF survey of *Gregorian rhythm*. There are three classes of Gregorian melodies: (1) syllabic chant, in which every Latin syllable has its own note or an occasional group of two or three notes; (2) melismatic chant, in which most of the Latin syllables have groups of notes (neums) or a series of groups (melisma); and (3) mixed chant, in which simple groups (neums) and single notes are employed.

#### *Rhythm in general for all grades.*

1. Feeling for rhythm of chant-whole developed through: (a) hearing and learning to sing rote and observation chants through conscious imitation of the teacher after the thought of the text has been explained; (b) analysis of observation, reading, and study chants by constantly referring each rhythmic element (phrase, motive, figure, etc.) to its functional place in the chant-whole; (c) reading the Latin text with attention to accent, grouping, pauses, etc. (see Chapter V, p. 28); (d) accompanying the chant with rhythmic gestures—phrase lines, melodic curves, and chironomy; in the lower grades the chironomy to be taught by rote in conscious imitation of the teacher; in the upper grades independent marking of chironomy by children (blackboard picture or diagram) before the chant is sung. (See Chapter VI.) Chironomy referred to as a "rhythm picture"; (e) light, phrase-wise "stepping" of chant, a step to each beat sung, and changing the line of direction with each new phrase.

2. Pauses. Breath mark and bars as musical punctuation marks, marking ends of rhythmical divisions. Pause-length first learned incidentally through much hearing, singing, and muscular response—the teacher as model. Later independent observance of pause-length developed gradually through study of pause signs. (See Chapters III and V.)

3. Feeling for phrase rhythm developed through phrase-wise approach to rote, observation, reading, and study chants through singing and muscular response.

4. "Rhythmical waves" experienced through chironomic gestures in connection with familiar chants. (See Chapter XIV, Chironomy, Topical Outline by Grades.)

5. Neums at first sung in their proper rhythmical setting in observation chants, later isolated, named, and drilled upon for recognition and recall in reading and study chants.

6. Binary and ternary note groups. The ictus is used to show the two-beat (binary) and three-beat (ternary) groupings of notes in phrases. (See Chapter V.)

7. Notation. Three types: notehead, eighth-note, Gregorian. (See Chapter III.)  
 (a) Where noteheads are used, note grouping in neums is indicated by slurs over or under the noteheads. A horizontal line over a note or notes at the end of a phrase indicates double length. (b) In eighth-note notation, neum grouping is indicated by connecting the stems of the eighth notes; in long neums, ictus marks are added where grouping is doubtful. A horizontal line over a note or group indicates a slight lengthening. (c) In Gregorian notation the shape of the groups themselves or the ictus mark shows the grouping. Lengthened notes are indicated by a horizontal dash above or below notes or groups.

The complexity of chant study makes it impossible to separate the vital elements of text, melody, and rhythm. Owing to their close interrelationships, rhythm cannot be taught as a separate factor. In fact, chant rhythm has no existence apart from text and melody. In all chants heard, sung, observed, or read at sight by the children, one or more phases of the elements of Gregorian rhythm will be unfolded, until by the close of the sixth year, all the rhythmical problems will have become so familiar to the children that independent rhythmical analysis and execution may be expected of them.

*Free rhythm of Gregorian chant.* Gregorian rhythm, with its free intermixture of two- and three-beat groups, has no exact counterpart in modern music. The grace of its sweeping phrases, resembling broad waves with smaller swells being carried along; its elements of free, soaring movements, followed by the restful falling motions; all these are the chant's own, being the outgrowth of the Latin texts which are their inspiration. There is, however, some analogy in the method of the first presentation of modern music and that of syllabic chant.

In the first three grades, the knowledge of the rhythm of new songs in modern music is gained through scansion (rhythmical reading of the poem) rather than by a mathematical computation of note values. In the study of simple syllabic chants, the knowledge of the rhythm of a new chant is gained by a smooth, even reading or reciting of the Latin phrase (on a single tone, if desired) giving each word its tonic accent, letting the voice move with a free, smooth crescendo toward the principal word accent of the phrase (phrase accent), and then letting it gradually diminish in volume until it rests quietly on the last syllable of the phrase. (See Lesson I of Chapter XVIII, Teaching the Reading Chant.)

Of course it should be realized that any attempt to impose modern measured rhythms with their regularly recurring accents distorts the chant and destroys the gentle, serene sweetness of its free rhythm.

The following is a brief discussion of the method of presenting chant rhythm to children.

*Rhythm is movement.* Hence a mastery of rhythm can only come through the physical activity of muscular response. This rhythmical response as regards the grasping of chant-rhythm is obtained through (1) much phrase-wise singing of chant; (2) correct reading of Latin sentences; (3) chanting of Latin phrases (both two-tone chanting, and *recto tono*, see Chapter XVIII); (4) free rhythmical arm movements; (5) "stepping the notes" of phrases with due observance of pauses; (6) marking the rhythm picture, or chironomy (see Chapter VI). In all six rhythmical activities, the movements must express the rhythmic structure as spontaneously, gracefully, and naturally as possible.

*Phrase unity.* The feeling for phrase unity must be developed from the outset as the musical thought element of chant. While phrases may be analyzed into rhythmical motives and figures, simple note groups, and individual notes, nevertheless, the phrase is the more or less complete musical unit of all melody and rhythm; hence, all singing and other rhythm sensing through muscular activities should begin with a phrase-wise approach. Children should be led to experience the broad swing of the larger rhythms of phrases before their conscious attention is drawn to the single beat () or the binary (two-beats  or ),

or ternary (three-beats  or ) note groups. This is done through muscular swing of the phrase rhythm rather than through the arithmetical computation of the time values of the single note or simple note groups. These rhythmical details must certainly be mastered in the course of time, never, however, as an end in themselves but only as means to an end.

*Melodic curve as a part of phrase unity* is brought to pupils' attention in the following manner. (1) Marking phrase lines in the air or on the blackboard during the singing of chants on a neutral syllable; (2) rote application of *so-fa* syllables to phrases as final stanza; (3) phrase-wise response with *so-fa* syllables to teacher's singing a given phrase on a neutral syllable; (4) observing picture of whole chant in staff notation with attention gradually drawn to smaller groups—phrase, etc. Visualization drills in familiar motives and figures.

*Additional movements.* (1) Closing eyes during singing of a chant on a neutral syllable, making free movements with both hands, and bringing the hands together at the end of each phrase; (2) continuous movement of right hand in air, rising and falling with the melody; (3) "stepping" phrases—one step to each note while class sings, stopping at the end of each phrase, and beginning each new phrase on same foot with which the previous phrase closed. Singing and stepping should be done by different pupils.

#### IV. Teaching Chironomy

(See Chapter VI, and Chapter XIV for Topical Outline by Grades)

**I**N the process of teaching chironomy as an aid in acquiring a true knowledge of the free rhythm of Gregorian chant, *The Catholic Music Hour* follows the same pedagogical principles as are pursued in teaching sight reading, viz., that much happy experience with the actual rhythmical gestures of the whole chant, taught by imitation or from a diagram, must precede the work of analysis, isolation of specific problems, and the drill necessary for ear and eye control of skill in the recognition and use of these chironomic elements.

It is not desirable that the children in the lower grades be conscious of the reasons for all the fine nuances they observe and imitate in the chironomic movement. The important thing is that they develop a real love for the chant and enjoy the elevating experience of following freely and gracefully the alternate soaring and lowering of the rhythmical movement. Little by little, however, after they have come by imitation and observation to know how to make the curves express the chant-whole with its text, melody, and rhythm their attention is drawn first to one phase then to another, until by pleasant and easy steps through directed observation and analysis, the meaning of chironomic elements begins to be understood.

In keeping, therefore, with the idea that experience shall precede analysis and formal study of rhythm in the lower grades, the pupils are to be saturated with the feeling for free

rhythm through much singing and much actual experience in the free, graceful "acting out" of chironomy through hand and arm movements guided by the teacher and the picture. While it is desirable that teachers know how to analyze a chant in the arsic-thetic relationship of its various parts, pupils of the lower grades will not be expected to have a complete knowledge of the elements mentioned above. In these earlier grades it will be sufficient if, as a result of their experience, the children learn the names and general meaning of the necessary chironomic terms and gradually acquire the ability to mark the chironomy of a simple syllabic chant such as "Stabat Mater," Second Book, p. 100, the teacher assisting where necessary.

After an observation chant has been taught by rote and the children's ears are conversant with its phrases, motives, and figures, and their eyes with the notation, it is suggested that they follow the graceful chironomic curves with the teacher as model, or from a chart or a picture on the board.

Teacher and pupils alike are urged to follow these chironomic curves with large, circular movements of the arms and hands, standing on the toes where the curve is elevated (arsis), and lowering where the curve takes a downward movement (thesis). Through the buoyant freedom of these actions they will experience at first hand the unifying, vivifying power of these rhythmic curves which show graphically how intensity moves by crescendo and decrescendo from note to note and from group to group, linking them together into a composite, beautiful whole. Rhythm, being so essentially a physical as well as a spiritual manifestation of beautifully-ordered movement, must be experienced in the child's whole physical being; hence these rhythmic actions seem almost indispensable to the child's understanding of the majesty, fluidity, breadth, and natural grace of the Gregorian free rhythm.

An analysis of many chants, with suggested chironomy, will be found in Part Five. The following steps are suggested: (1) While one-half the class sings, the others make the curves in the air. (2) While class sings, marking curves in the air, several children mark the now familiar chironomy on the blackboard or on paper. (3) Children take turns acting as conductors while the others sing. (4) Children may copy the notes of the familiar chant, and while singing to themselves, add the chironomic picture with blackboard diagram or chart as model.

### *V. The Sight-Singing Program*

#### Development of Musical Experience from the Imitative Stage to the Point of Intelligent Sight Reading of New Chants and Songs from Notation

THE chief work in the second and third grades is enjoyable experience in singing, and growing out of this experience an ear and eye knowledge of the five groups of tonal figures which recur so often through chant and song melodies. The following outline of pedagogical steps will assist the teacher in the grasp of the logical and practical unfolding of musical knowledge to the child and the natural response of the child.

The steps will be very similar to those prescribed by modern approved methods of teaching language reading.

#### *Six pedagogical steps.*

1. Teaching rote and observation chants and songs phrase-wise by imitation for musical experience and oral expression.

2. Concentrating attention upon the purely musical aspects of the chant or song by singing with "loo," or some other neutral syllable, with the observation of phrase unity and phrase repetition as a fundamental principle.

Beginning of the analytic process.

3. Application of the *so-fa* syllables to the familiar observation chant and song, the syllables to be learned by conscious imitation as a final stanza.

4. Observation of motives and figures; definite ear training for the purpose of developing a vocabulary of musical ideas, tonal and rhythmic.

5. Eye training. Presentation of familiar observation chant and song in staff notation; observation of familiar motives and figures as represented by staff pictures. Drill in rapid visualization. End of the analytic process.

6. Beginning of the synthetic process. Recognition of familiar tonal figures in the notation of new reading and study chants and songs which are read by the children with such assistance from the teacher as may be required.

In the second and third grades, First and Second Books, four types of chants will be used.

1. Rote chants: for pleasurable experience.

2. Observation chants: for a more specific study of some musical idea which the children will need to know in order to read music from notation.

3. Reading chants: for recognition and recall of musical ideas made familiar through observation songs and chants.

4. Study chants: for recognition and recall of familiar musical ideas but containing also some new and unfamiliar idea which is to be taught by rote and later isolated for drill.

*Use of the Vatican Kyriale.* Where practicable, copies of the Vatican *Kyriale* in Gregorian notation with rhythmical signs should be available for additional experience. After the children have learned to sing a chant they may then sing the now familiar chant while following the Gregorian notation. This is not to be in the nature of a formal drill. Should the children ask questions, they should be answered simply but correctly. Where the Vatican *Kyriale* is not available for the children some of the chants may be copied on the board.

*Limitation of technical analysis in the lower grades.* It is not to be expected that children should analyze every chant which they learn to sing; neither are all the problems involved brought to their conscious attention at this time. In the second and third grades, teachers should be satisfied if the children succeed in recognizing familiar tonal figures of new chants written in simple syllabic form, and after some experience in the correct pronunciation and accentuation of Latin words apply this knowledge in their reading. The other problems involved in chant singing are unfolded gradually as the experience and mental development of the children progress.

During the early years, a background is being built up through rote experience, observation, and reading in which the teacher assists in order that when the time comes in the intermediate grades, the children may be taught consciously to know the elements of chant, the rhythm of words and neums, rhythmic supports, notation, tonality, chironomy, etc. In the upper grades they will learn these things readily having acquired a subconscious knowledge of them through previous experience. They will merely be naming and learning more about delightful things with which they are already acquainted.

## XVI · Teaching the Rote Chant

(See Chapter XX, "A. Teaching the Rote Song")

HERE are more ways than one of teaching a rote chant or song and no fixed procedure is advocated, but there are several points which should be made clear in presenting the material of The Catholic Music Hour.

*Presentation.* The teaching of rote chants should never be perfunctory nor mechanical, but should always strive to present as beautiful and meaningful a model as possible. The *conscious imitation* of the pupils should likewise be in full accord with the spirit of both text and music of the chant. In all grades the teacher should be sure that the pupils understand the literal and mystical meaning of the words, always with due regard to age and mental capacity. A free translation in English accompanies the Latin texts.

*Presentation of text in rote and observation chants.* The explanation of the text is to be followed by discussions on the part of the pupils whenever possible. The use of each chant and its place in the liturgical service must also be brought to the attention of the singers. Throughout all grades, the Latin texts of rote and observation chants are taught by rote phrase-wise, simultaneously with the melody. In the lower grades the appeal is made first to the ear alone, without books; later, the children follow the Latin texts and melodies from the blackboard or books during the rote presentation of rote or observation chants.

The following outline of steps is suggested for teaching a rote chant.

1. Presentation of chant so as to arouse interest and inspire devotion.
2. Teacher sings entire chant; discusses text and place in the service, etc.
3. Teacher sings first phrase; children imitate.
4. Teacher sings second phrase; children imitate.
5. Teacher joins the two phrases; children imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire chant to give new idea of the whole with its combined parts.
8. Children sing entire chant.
9. Accompaniment added if an instrument is available.

The earliest rote chants should be taught without the books in the hands of the children. As soon, however, as each chant is learned by the children, the teacher should direct them to open their books to the corresponding page and should lead them in following the words and notation as they sing the now familiar chant. It is understood that in following the notation there is to be no attempt at specifically directing the children to observe details. They are merely following the general line of notation as they sing, and not until the first observation chant is studied will any detailed observation be expected of them. In the meantime, however, the teacher can very properly review the chant phrase-wise, the children singing a phrase at a time after the teacher sings the phrase. Alternate singing of phrases by individuals and groups is also suggested. It must be remembered that this phrase-wise singing should never be of such nature that the children conceive of the chant as a mechanical exercise but always in such manner that the spirit of the chant is retained.



| <i>Subject Matter</i>  | <i>Presentation</i> | <i>Procedure</i>  |
|--|---------------------|---|
| <p>Glo'ria Pa'tri, et Fi'lio,<br/><br/>et Spi'ritui San'cto.<br/><br/><br/><br/>Sic'ut e'rat in princi'pio,<br/><br/><br/>et nunc, et sem'per,<br/><br/><br/>et in sae'cula sae'culo'rum. A'men.</p> |                     | <p><i>B.</i> The teacher sings the first phrase, disregarding the comma after "Patri." Children sing first phrase.<br/>Teacher sings second phrase, singing softly the group of two notes (clivis) over the unaccented last syllable "i" of "Spiritus."<br/>Children sing second phrase.<br/>Teacher sings first and second phrases.<br/>Children sing first and second phrases.<br/>Teacher sings third phrase, first motive.<br/>Children sing third phrase, first motive.<br/>There must be no stop after "principio" except during the first rote presentation.<br/>Teacher sings third phrase, second motive.<br/>Children sing third phrase, second motive.<br/>Teacher sings the entire third phrase on one breath.<br/>Children sing third phrase.<br/>Teacher sings fourth phrase, touching lightly the accented syllable "lo" (saeculorum) and singing softly and smoothly the group of two notes over "rum."<br/>Children sing fourth phrase.<br/>Teacher sings third and fourth phrases.<br/>Children sing third and fourth phrases.<br/><i>C.</i> "Now let us go back and see how much we remember!"<br/>Teacher repeats phrase-wise process but this time stops to drill on any figures not perfectly sung. Perhaps she divides the phrases for the purpose of drill. The third phrase, for instance, is very long and probably would need to be divided for one or two repetitions.<br/>Alternate phrases sung by different rows.<br/>Teacher sings a phrase; class sings the next one.<br/><i>D.</i> Children sing entire chant without aid of teacher as soon as possible.</p> |

#### Summary

"Try to remember this chant so that you can sing it when you say your prayers tonight. We shall have our books in the music lesson tomorrow and you will like to look at the picture in the front of the book before you sing this chant to the Three Persons of the Blessed Trinity."

## *FIRST TYPE LESSON (continued). Teaching a Rote Chant*

### *B. With Books in the Hands of the Children*

Teacher's aim.

1. To teach the chant "Et Incarnatus Est" (First Book, p. 17) so that the children will sing it with pleasure—beautifully, and in the characteristic mood. (See Chapter XXVIII for chironomy.)
2. To lead children gradually to associate the appearance of the page with the tones of the chant.

Child's aim.

1. To learn a new Mass chant and to sing it beautifully and reverently.
2. To learn the chant quickly and well.
3. To learn how to sing from the music book.

Situation. The children have learned several new chants and songs and later have sung them while looking at the books. They have given some slight attention to the general distribution of the notes on the page by singing the familiar chants and songs phrase-wise while looking at the page.

### Presentation

#### Subject Matter

Et Incarnatus Est  
From Credo III  
Rote Chant

#### Procedure

A. "Let me see if everybody can find p. 17 in the music book. I shall know that you have found the place when I see you sitting in the correct singing position."

Here follows a very brief discussion of the prayer in the chant, its inclusion in the Credo during Holy Mass, etc.

B. The teacher sings the chant, the children silently following from the books. This may be repeated, possibly followed by a few comments on some thought suggested by the chant.

C. The song is then taught phrase-wise as follows:

1. Teacher sings first phrase; children imitate.
  2. Teacher sings second phrase; children imitate.
  3. Teacher sings first and second phrases; children imitate.
  4. Teacher sings third phrase; children imitate.
  5. Teacher sings fourth phrase; children imitate.
  6. Teacher sings third and fourth phrases; children imitate.
  7. Teacher sings first, second, third, and fourth phrases; children imitate.
  8. Teacher sings entire chant; children imitate.
- D. Children sing entire chant without aid of teacher as soon as possible.

E. Two children who sing well may be selected to act as chanters, singing alone the first short phrase, the rest of the class taking up promptly at "de Spiritu," etc.

### Summary

"You have learned another lovely chant and you have been helped by following in your books the phrases as we sang them. If you follow the words and notes of your chants and songs carefully you will some day learn to read chants and songs for yourselves."

Fifth Mode

Vatican Version



Et incarna'tus est  
de Spi'ritu San'cto

ex Mari'a Vir'gine:  
Et ho'mo fa'ctus est.



## XVII · Teaching the Observation Chant

(See Chapter XX, "B. Teaching the Observation Song")

**O**BSERVATION chants have been so designated because each one contains some typical musical idea so clearly defined that it can serve as a model for the study of subsequent chants in which the same idea occurs. Observation chants are taught by rote, usually with the books in the hands of the pupils. The pupils follow the notation, and in those portions of the composition where no new problem occurs they will frequently find their sight-reading ability helpful in learning the chant. Following the music in their books will be especially helpful in learning the Latin words with their even distribution of syllables and their light, brief, lifted word accents.

Each new technical problem in the chants throughout the course is introduced by the use of an observation chant. The presentation of the observation chant should be most careful and thorough, although some of the detail work of the lower grades may be abbreviated in the upper grades.

The presentation of the observation chant is similar in all essential respects to that of the observation song. The following directions will make a clear presentation of both chants and songs. Previous to the presentation of the observation chant "Adoro Te" the pupils will have studied a number of secular songs in which the tonal problems of "Adoro Te" have been made clear.

*Note:* Explanation of the terms figure, motive, phrase, section, and period will be found in Chapter XV.

### *Suggested Pedagogical Steps in Presenting an Observation Chant in the Second and Third Grades*

#### *Condensed Outline*

##### *Lesson One. Rote Presentation*

**Purpose.** For inspiration, development of musical feeling and artistic expression, expansion of the child's musical experience and vocabulary with a view to analysis, observation, isolation of specific tonal problems, and ear and eye drill.

Pedagogical steps identical with those outlined for teaching any rote chant or song. See Chapter XVI.

##### *Lesson Two. Phrase Recognition and Repetition*

**Purpose.** To focus attention on melody itself without the help of words.

**Presentation.**

1. Teacher sings first phrase with "loo" or any other neutral syllable; the children the second, alternating through to the end of the chant.
2. Rows, groups, and individual children sing alternate phrases.
3. In chants in which a phrase is repeated, teacher first sings the phrase with "loo." Children respond by singing the several lines of the text which are set to the given melody.

4. While children sing, teacher or one or several children place upon the board a numbered, curved phrase-line for each phrase sung, thus:



5. Children tell the number of phrases in the chant, noting which of them are alike and which are unlike.

### *Lesson Three. Teaching the So-Fa Syllables*

Taught phrase-wise, by imitation, and as an additional stanza to the familiar observation chant.

Purpose. (a) To provide a definite mental association for ideas expressed in tonal relations; (b) to establish feeling for tonality; (c) as a test of discriminating between similar ideas; (d) as an aid later in sight reading.

Presentation.

1. Teaching the *so-fa* syllables phrase-wise or motive-wise (if the phrase is long) by imitation.
2. Extracting and drilling on characteristic motives and figures using *so-fa* syllables.
3. The testing of individual children for recognition of phrases, motives, and figures in the chant, the children responding with correct *so-fa* syllables to the teacher's singing with "loo" or playing on an instrument.

### *Lesson Four. Presentation of the Familiar Observation Chant in Staff Notation* *Board Work. Eye Training*

Purpose. To associate the ear experiences with the written picture and to give the children the power to sing the figures which they recognize in the notation.

Presentation.

1. Teacher shows the notation of an entire familiar chant.
2. The children sing the whole chant phrase-wise, singing familiar syllables while observing notation.
3. Recognition of phrases by position in a chant, teacher pointing out phrases at random, individuals singing them with correct *so-fa* syllables.
4. Independent recognition of phrases, children responding to teacher's singing with "loo" or *so-fa* syllables by "framing" the given figure between the hands.
5. Analysis of the phrase into motives and figures (parts of phrases).  
a) Teacher may sing a phrase at random which individual children may locate on the blackboard. Teacher sings with "loo" or *so-fa* syllables a problem selected from this phrase; child then designates it with a sweep of the pointer, or by enclosing the motive or figure with the index fingers of both hands so that the notes between the two pointing fingers may stand out distinctly. The motive or figure having been correctly located may be sung with *so-fa* syllables by individuals and by the class.
- b) Recognition of motives and figures by position in the phrase. Children describe the staff appearance of specific tonal groups, e.g., *do-mi-so* in "Adoro Te" as being located on the space below the staff, first space and second space. A list of the tone-words to be isolated from each chant for drill accompanies the analysis and teaching suggestions for each chant. See Part Five of this manual; also Chapter XXI.
6. Independent recognition of motives and figures. Familiar motives and figures written upon the blackboard or upon flash cards for further drill in instant visualization of phrases, motives, and figures as discovered in the familiar song (known as concrete drill).
7. Reading of familiar chants from book, first by individual pupils, then by class. Finding familiar phrases, motives, and figures.

The first type lesson for an observation chant is "Adoro Te" (First Book, p. 48). The following discussion of terms will help the teacher:

*Phrase accents.* Each section of the chant "Adoro Te" has its own phrase accent, that is, the accented syllable of one word around which the other words seem to group themselves. In "Adoro Te" the meaning of the Latin words, and the melody which so perfectly expresses the words, suggest the advisability of treating the two phrases in each line as one long phrase. This would give four principal phrase accents instead of eight. This principal accent is at the highest point of the crescendo in each line.

*Word accents.* In syllabic chants like "Adoro Te" correctly accented reading of each phrase will illustrate the proper accentuation of the melody as well. Good reading, in addition to correct pronunciation and phrasing, implies attention to the brief, light, lifted enunciation of the accented syllable of each Latin word and the soft endings of the unaccented final syllables, always with the proper subordination of the words to the ruling phrase accent.

"Adoro Te" is a syllabic chant, that is to say, each Latin syllable has but one note with an occasional use of a group of two or three notes to one syllable. Where the pauses connect one division with the next the voice must be proportioned to the general character of the coming phrase.

*Melodic curve.* Following exactly the meaning of the words, each line of music has in itself a gradual rising and falling motion; e.g., the first phrase (') rises gradually to the first note of "vo" of "devote" and the second phrase falls to the last syllable of the line "tas" of "Deitas." The two taken together form an unbroken, unified whole. It is desirable, therefore, as soon as the children have mastered the two separate phrases that they be encouraged to join the two phrases in each line with one unbroken curve of the voice. In the third line, the first note over "me" of "meum" marks the culminating point of the whole chant—the point of highest interest, or the general accent; the three phrases which follow are subordinate to "Tibi se cor meum."

*Neums* (groups of notes).

1. Group of two ascending notes is called a podatus. (See Chapter III.) (First and second lines: *de-vo-te* and *fi-gu-ris*.) The first note *so* is sung with a slight "lifting" impulse. The second note *la* is sung very lightly, as is also the *so* which follows. Sung correctly, this figure suggests the smooth, beautiful curve of a ball gently bounced.

2. Group of two descending notes is called a clivis (third and fourth lines: *me-um* and *con-templans*). The first is sung with a light, lifting impulse; the second is sung lightly.

3. Group of three notes, the middle note of which is the highest and the lightest is called a torculus: (A-men.) The first note is slightly accented and the second and third notes are sung lightly and smoothly.

Notes in groups are not sung more quickly than single notes.

*Lengthened notes.* The horizontal bar over the last two notes (A-men) indicates that both notes are to be given double length. This is not to be confused with the line sometimes found above or below certain notes which are not final notes, in which case the line indicates a slight lengthening and broadening of the note or notes so marked, not equal, however, to a doubling of the value. (Agogic length.)

The following figures (tone-words) are to be studied in "Adoro Te" (ear and eye drill):

| Tonic Chord     | Neighboring Tones | Diatonic Scale Figures |
|-----------------|-------------------|------------------------|
| <i>do-mi-so</i> | <i>so-la-so</i>   | <i>do-mi-re-do</i>     |
|                 | <i>do-re-do</i>   | <i>so-la-ti-do</i>     |
|                 | <i>ti-do</i>      | <i>la-so-fa-mi-re</i>  |
|                 |                   | <i>so-fa-mi-re-do</i>  |
|                 |                   | <i>do-re-mi</i>        |

## SECOND TYPE LESSON. Teaching the Observation Chant

See "Adoro Te," First Book, p. 48; the tonic chord, neighboring tones, and scale figures.

Teacher's general aim. To teach a Gregorian chant containing typical tonal figures.

Situation. The children have learned several hymns with English words and have sung three chants by rote. Through observation, reading, and study songs they have acquired ear and eye experience with the tonic chord, neighboring tones, and scale figures. They are now ready to study these figures in a chant and to learn something further regarding the manner in which familiar tone figures recur in chants. The rhythmic element is not consciously studied at this time; experience in imitating the teacher provides a background upon which to build later.

*Lesson One. Rote Presentation  
Without Books in the Hands of the Children*

Teacher's aim. To teach by rote the chant "Adoro Te" so that singing a beautiful prayer with Latin words becomes an elevating, enjoyable experience, and so that all the children sing it freely and correctly.  
Child's aim.

1. To learn a Latin hymn in honor of the Blessed Sacrament to sing at home, at school, and in church.
2. To enjoy singing it as beautifully as possible.

Situation. The children need to know this chant and to experience singing it freely as a basis for further study of its musical content.

Presentation

*Subject Matter*

**Adoro Te**  
Observation Chant

Fifth Mode Traditional

A - do' - ro te de - vo' - te, la' - tens De' - i - tas,  
I adore Thee devoutly, hidden Godhead,  
Je' - su quem ve - la' - tum nunc a - spi' - ci - o;  
Jesus whom veiled I now behold.

Quae sub his fi - gu' - ris ve' - re la' - ti - tas:  
Who under these figures art truly concealed;  
O' - ro fi' - at il' - lud quod tam si' - ti - o:  
I pray Thee let that be accomplished which I so desire:

Ti' - bi se cor me' - um to' - tum sub' - ji - cit,  
To Thee my heart entirely yieldeth itself,  
Ut te re - ve - la' - ta cer' - nens fa' - ci - e,  
That unveiled I may behold Thy face,

Qui' - a te con - tem' - plans to' - tum de' - fi - cit.  
Because, contemplating Thee, it is entirely consumed.  
Vi' - su sim be - a' - tus tu' - ae glo' - ri - ae. A' - men.  
And be made blessed by the Vision of Thy glory. Amen

*Procedure*

"Today we shall learn a Latin hymn to Our Lord in the Blessed Sacrament."

The teacher draws from the children the following thoughts contained in the first stanza:

1. We adore God, hidden in the Blessed Sacrament under the form of bread and wine.
2. We believe it even though we cannot understand this mystery.

Introduce and teach this chant in accordance with the type lesson for teaching a rote chant. (See Chapter XVI of this manual.)

*Lesson Two. Neutral Syllables and Phrase Repetition*

Teacher's aim.

1. To focus the attention of the child upon the melody of the chant "Adoro Te."
2. To make use of his singing experience to teach recognition of phrase repetition.

Child's aim.

1. To review the chant "Adoro Te" which he enjoyed learning yesterday.
2. To discover which phrases of the melody are alike.

Situation. The children know the chant and their singing experience has prepared them for further study of it.

Presentation

*Subject Matter*

The chant "Adoro Te," First Book, p. 48

*Procedure*

A. Review the chant "Adoro Te."

"Let us make our voices very beautiful as we sing this prayer."

The children sing the chant with the Latin words.

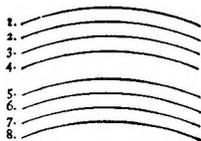
Presentation

*Subject Matter*

The chant "Adoro Te" with syllable "loo"

Ado'ro te devo'te,

la'tens De'itas,



*Procedure*

B. First teacher, then children sing the chant with "loo," or some other neutral syllable.

C. Teacher sings first phrase with "loo" writing phrase mark as she sings.

The children repeat, teacher pointing along the line of the first phrase mark.

Teacher sings and marks second phrase, and children repeat as she points.

The process is repeated with remaining phrases.

Children sing the entire chant as teacher and children point.

D. "How many phrases do we find?" (*eight*)

Children number phrases.

E. "Now I shall sing a phrase, and then you sing the next phrase."

Teacher and children sing alternate phrases with "loo," teacher pointing along phrase marks as she and the children sing.

This step may be varied indefinitely by alternations of the rows or groups of children. Lead up to the point of indicating phrases in different successions.

F. "I shall now sing a phrase with 'loo,' and you sing the same phrase with the words."

Teacher sings first phrase with "loo," pointing as she sings.

Children sing first phrase with words.

Teacher sings second, third, and remaining phrases with "loo," children responding to each with words.

G. Teacher sings first phrase with "loo."

Children respond with words.

Teacher then repeats this procedure with the third phrase.

Children discover that the first and third phrases sound very much alike. (The third phrase has one less *so* than the first phrase.)

Teacher sings second and fourth phrases with "loo," children responding to each with words, at the same time discovering that these two phrases are like each other and unlike the first and third phrases.

Continue with fifth, sixth, seventh, and eighth phrases, leading the children to discover for themselves the likenesses and differences in the phrases.

Responses from alternate groups and from individuals.

Vary by having individuals do the pointing to the phrase marks as others sing.

## Summary

"We have noticed that the first and third phrases sound alike, and that the second and fourth phrases are not like the first and third although they are like each other; also, that the fifth, sixth, seventh, and eighth phrases are unlike each other, and also unlike the first and third phrases, or the second and fourth phrases.

"Tomorrow we shall learn the *so-fa* syllables for this lovely chant."

*Lesson Three. So-Fa Syllables*

Teacher's aim.

1. To teach the *so-fa* syllables as "another stanza" to the chant "Adoro Te."
2. To aid the child's impression that the first and third phrases are alike, and that the second and fourth phrases are alike.
3. To provide further background for experience with the tonic chord, neighboring tones, and scale figures.

Child's aim.

1. To learn a new way of singing "Adoro Te."
2. To find again which phrases are alike.

Situation. The children have had some syllable experience with tonic chords, neighboring tones, and scale figures and are ready to learn the syllables of this chant which combine all these types.

## Presentation

*Subject Matter*

The *so-fa* syllables of the chant "Adore Te."

*do-mi-so-so-so-so-la-so*

*do-mi-so-so-so-la-so*

*fa-mi-re-do-do*

*fa-mi-re-do-do*

*do-mi-so-so-so-so-la-so, fa-mi-re-do-do*

*do-mi-so-so-so-la-so, fa-mi-re-do-do*

*so-so-la-ti-do-do-ti-so*

*la-so-fa-mi-re*

*so-so-la-ti-do-do-ti-so, la-so-fa-mi-re*

*mi-so-fa-mi-re-do-re*

*mi-do-re-do-do*

*do-re-do-ti-do*

*Procedure*

"Today we shall learn the *so-fa* syllables as another verse of 'Adoro Te.'"

Children sing the chant with words and "loo."

Teacher sings the first phrase with syllables; children repeat.

"Which phrase is almost like the first?" (*third*)

"Then we sing the same syllables for the third phrase."

Children sing the third phrase.

Teacher sings second phrase with syllables; children repeat.

"Which phrase is like the second phrase?"

(*fourth*)

"Then we may sing the same syllables for the fourth phrase."

Children sing fourth phrase with syllables.

"Now let us sing the syllables as far as we have gone."

Teacher sings fifth phrase with syllables; children repeat.

Teacher sings sixth phrase with syllables; children repeat.

"Now sing fifth and sixth phrases together."

Seventh and eighth phrases are taught in the same way.

Teacher sings syllables of "Amen"; children repeat.

Children sing the entire chant with syllables.

*Ear training*  
Phrases of "Adoro Te"

Presentation

*Procedure*

Teacher sings a phrase with "loo"; children answer with syllables.

Teacher sings a phrase with words; children answer with syllables.

Teacher sings a phrase with syllables; children answer with words.

These drills may be varied indefinitely. Throughout this drill the teacher points to the phrase marks.

Summary

"Today we have found again that phrases which sound alike have the same syllable names. Tomorrow we shall see how this chant looks when written on the board with notes."

*Lesson Four. Staff Notation*

Teacher's aim.

1. To present the chant "Adoro Te" in staff notation.
2. To associate ear and eye impressions.
3. To study the tonic chord, neighboring tones, and scale figures from a new position and to drill upon them.

Child's aim.

1. To see how the chant looks.
2. To find in the "picture" all that he found when he sang the chant.

Situation. The children are thoroughly familiar with the chant. They know the phrasing and the syllables. They have had some experience with both "line *do*" and "space *do*" figures. They are now ready for the eye pictures of familiar figures in notation.

Presentation

*Subject Matter*

*Procedure*

The chant "Adoro Te" (notation)

*A.* Teacher has copied the notation of "Adoro Te" on the board. (Each two phrases occupy a line, just as the chant is written in the book.) The chant should be copied at a point where it may be left for two or three days, and also where there may be a place beside it on which to copy another chant for a single lesson.

The chant

Teacher points phrase-wise while the children sing the chant with words.

*B.* Teacher points; children sing with "loo."

Teacher points; alternate groups and individuals sing phrases with "loo."

Entire chant with syllables

*C.* Teacher points phrase-wise while children sing entire chant with syllables.

Teacher points to various phrases; children sing syllables.

Alternate groups and individuals sing syllables as teacher points to phrases.

The phrases

*D.* Teacher points as she sings words of phrase; children answer with syllables.

*E.* Teacher leads children to discover that the first and third phrases look alike, and that the second and fourth phrases look alike.

## Subject Matter

The tonic chord



Neighboring tones



Diatonic scale figures



Review of the chant

The chant in the book (First Book, p. 48)

## Presentation

## Procedure

F. "Now I shall surround a part of a phrase with my two hands and you are to sing only the part between my hands."

Teacher surrounds the tonic chord figure of the first phrase; children sing. She repeats with tonic chord figure of the third phrase.

"Who can come to the board and enclose the notes and sing just what we have sung?"

Several children volunteer and are called upon to do so.

G. Teacher writes the figure at another place on the board.

Children, class, group, or individual sing the figure.

H. Teacher surrounds *so-la-so* with her hands; children sing.

Children enclose and sing the same figure in third phrase.

Repeat with *do-re-do* and *ti-do*.

This form of "Amen" is used frequently.

"The line over *ti-do* () makes each note twice as long as an ordinary note."

I. Teacher writes figures on the board; children, class, group, or individual sing the figure.

J. Repeat steps H and I with the remaining four figures to be studied.

1. *fa-mi-re-do*—2nd phrase
2. *so-la-ti-do*—5th phrase
3. *la-so-fa-mi-re*—6th phrase
4. *so-fa-mi-re-do*—7th phrase

K. "Now we shall find this same chant, 'Adoro Te,' on p. 48 of our books."

Children open books and sing the chant as a whole and phrase-wise as called for, by words, "loo," and *so-fa* syllables (class, group, individuals).

While singing phrase-wise, the children may move their index fingers in phrase curves under the notation of the phrase. This is an aid to smooth singing and shows that they are looking at the correct place on the page.

L. With the index fingers of the two hands the children surround or frame the different figures and sing them.

The study of the song from the book is a review and repetition of the lesson from the board.

## Summary

"Tomorrow we shall sing a new chant from the notes on the board. Perhaps we shall find in it some of the pictures we have seen in 'Adoro Te.'"

*Follow-up lesson on notation.* With books in hands, refer to the notation of the three chants previously learned, "Gloria Patri," p. 4; "Attende, Domine" and "Et Incarnatus Est," p. 17, permitting the children to locate, frame, and sing familiar figures.

*Follow-up lesson on chironomy.* The first step in learning the chironomy of "Adoro Te" is the rote presentation. (See p. 90.) As the rote presentation is developed, the names and meanings of the following terms are presented: phrase, rhythmic wave, arsis (simple and looped), thesis (plain and undulating), undulation. (See Chapter XXVIII for chironomy.)

After the terms have become familiar, children may note the following:

1. First and third phrases each contain two simple rhythmic waves.
2. Fifth phrase has three arses, one curled arsis and two looped (rising melody), before it comes to rest on a plain thesis.
3. Second and fourth phrases have four theses in succession called "undulating theses," separated from one another by undulations (falling melody). Children locate other examples of undulating theses.
4. Children tell number of notes in (*a*) each arsis, in (*b*) each thesis, (*c*) under each undulation.
5. First phrase has a curled arsis which carries a group of two notes over one Latin syllable. Children locate other examples of arses or theses which carry neums.

## XVIII · Teaching the Reading Chant

(See Chapter XX, "D. Teaching the Reading Song")

**R**EPRESENTING *the reading chant*. Reading chants and songs present phrases and figures already familiar through previously learned material but now combined into new associations and with a new text. In learning the new chant the children must give to each familiar phrase or figure its full musical value in the new association and with the new text.

At all times the child should be taught to respond to the musical thought element, the phrase, and not to separate notes. The beautiful, flowing, melodic phrase-rhythm must not be broken by laborious note-by-note reading of unfamiliar figures. If the necessary drill which must accompany the learning of new figure material follows after the chant has been learned, the children's attitude toward attacking the next reading chant will be a happy one.

*The Latin text.* In the chant there arises the additional problem of the unfamiliar Latin language. While it is true that children learn to sing Latin quite readily, due to the pure beauty of its vowel sounds, the fact remains that Latin accentuation, being very different from that of modern languages, requires a specific presentation. It is not proposed that children in the elementary grades shall be expected to read Latin independently.

In speaking English we associate accent with a downward stress. Latin accents, on the contrary, are to be delicately "lifted" with a light, upward-moving impulse of the voice. Since this lifted accent influences both melody and rhythm to such a degree, it is suggested that each reading chant be preceded by a brief lesson on the meaning of the text, correct speaking of the text, two-tone chanting for lifted accents, and recitation on one tone giving each syllable its correct time value. (See Chapters IV and V.)

It is necessary that teachers who are to be models in the rote presentation of the Latin texts of the chants should:

1. Know the meaning of the Latin words and the relative importance of each word in the phrase. A literal translation for each chant will be found in the pupils' books.
2. Know the place of the phrase accent, that is, the tonic accent of the word at the culminating point in each phrase toward which the movement flows in increasing volume and from which it descends.
3. Read smoothly, at a regular and moderate rate of speed, giving each syllable one beat. "Lift" the accented syllable of each word to a higher pitch. Let the voice gradually increase in volume as it approaches the accented syllable of the most important word; then let it gradually decrease as it comes to the close of the phrase.
4. Observe the pauses, viz., the breath mark (') (or its equivalent, the quarter bar), the half bar, the full bar, and the double bar, regarding them as musical punctuation marks which serve to preserve balance and proportion and to link together the separate divisions into the larger unity of the whole.
5. Make the general accent, that is, the one word which marks the climax of the whole

chant, stand out by subordinating to it all other tonic accents, taking care that the *crescendo* which leads up to it is a gradual one, and that the *diminuendo* which follows brings the chant to a natural, quiet close.

*Two-tone chanting.* The children's first acquaintance with each new Latin text should be accompanied by the experience of actually hearing the Latin accent of each word sung on a higher pitch. With the elevation of the voice recurring on every second or third syllable they will not be inclined to associate the idea of downward stress on accented syllables, but will think of accent as being lifted up, thus gaining subconsciously a correct idea of the exalted, soaring, spiritual free rhythm of the chant, which takes its form from the Latin words.

*Note:* The term, "chant the words" will be used throughout The Catholic Music Hour to mean singing Latin phrases on two tones, the accented syllables being sung on a pitch one tone higher than the unaccented syllables. The term, "recite the chant" will mean singing the words on one tone (*recto tono*). The term, "sing the chant" will mean singing the Latin words to the melody as written.

The words of the Latin text will be presented in the following order:

1. "Chanted" on two tones, the accented syllables higher than the unaccented syllables. This will be used for the first presentation of a new Latin text.
  2. "Recited" on one tone (*recto tono*), accented syllables touched lightly.
- This familiarity with the Latin text will leave the children's minds free to concentrate on the recognition of tonal figures of the reading chant.
3. "Sung" to musical notation in reading and study chants.

## *Suggested Pedagogical Steps in Presenting a Reading Chant in the Second and Third Grades*

### *Condensed Outline*

The reading chants in the First and Second Books are developed in two lessons; first, the text, and second, the music.

#### *Lesson One. Rote Phrase-wise Presentation of the Latin Text*

- a) To discover the rhythm through correct accentuation of Latin phrases.
- b) Meaning and pronunciation of Latin words.
  1. Read the entire chant in a conversational tone touching accents lightly. Show children how words would look without having syllables separated by hyphens.
  2. Write the Latin words on the board one phrase under the other just as they appear in the children's books, this time with syllables and accents marked, the tonic accents marked thus (') and secondary accents marked (˘). (See Chapters IV and V.) Explain in simple language the general meaning of each phrase.
  3. Teacher "chants the words" of the first phrase of Latin text on two tones (A and B respectively) lifting the accented syllables on the higher tone (B), and singing the unaccented syllables on the lower tone (A). Be sure to give approximately the same length to all Latin syllables. Accompany the two-tone chanting with a graceful, undulating movement of the right hand, elevating the hand for the accents and lowering it for the unaccented syllables.
  4. Children "chant the words" of the first phrase in conscious imitation of the teacher.
  5. Draw the children's attention once more to the thought of the phrase, pointing out the punctuation marks and the signs for pauses, which mark the divisions of the text. See Chapter V, "Pauses."
  6. Teach the remaining phrases in the same manner.

7. Teacher first, and then the children "chant the words" on two tones accompanying the entire chant with appropriate undulating movements of the right hand.

8. Teacher first, and then the children "recite" the chant on one tone observing the pauses, phrase accents, and the lifted effect of tonic accents. (See Chapters IV and V for "Phrase Accents.") Recite in such a manner that the whole phrase will sound like a beautiful, smooth wave with smaller "ripples" being carried along.

9. Children open books to the chant being studied and recite the Latin words on one tone. (The pitch A is suggested.) Should a neum or group of notes appear over certain syllables, the children are led to prolong the vowel sounds of those Latin syllables for the required number of beats.

### *Lesson Two. Singing the Chant from Notation*

(See p. 121 for detailed type lesson)

1. The words and music may be written on the blackboard, phrase by phrase, just as the chant appears in the book. (As soon as children are able to follow from books, the writing of the entire chant on the board may be discontinued, and the outlined steps followed directly from the books.)

2. Review songs and chants containing the tonal figures which occur in the new chant (observation chants).

3. Review briefly the meaning of the Latin words of the new chant.

4. Teacher first, and then children recite the Latin words on one tone, phrase by phrase, in the manner suggested under step 8 of the preceding lesson.

5. Some child, or the teacher, gives the pitch of *do* and the children sing the pitch of the beginning tone.

6. Children study the first phrase to discover familiar motives or figures: if necessary, teacher refers back to the song or chant containing the motive or figure to be recalled.

7. Children frame familiar phrases, motives, or figures and sing with *so-fa* syllables. (By "framing" is meant enclosing the notes between the forefingers of the two hands.)

8. Looking at the notes, children sing phrase with "loo," or any other neutral syllable. Should the phrase contain an unfamiliar figure, the teacher may assist the children over the difficult place saying, "This group sounds like this." Figures taught by rote are later isolated and drilled upon until familiar.

9. Teacher recites the Latin words of the first phrase on one tone giving a gentle lift to accented Latin syllables. "Look at the notes and *think* how the melody will sound when you sing it with the Latin words."

10. Children study and sing the first phrase with Latin words.

11. Repeat steps 5, 6, 7, 8, and 9 with the remaining phrases. Children are led to discover that most of the figures are familiar and that some phrases are alike.

12. Children sing the entire chant with words, "loo," and *so-fa* syllables.

13. Individual children, groups, and rows sing alternate phrases in the new chant. Vary the phrase-wise note-reading drill.

14. Drill in framing characteristic figures in the new chant. A list of such figures will be found with the analysis of each chant. See Part Five of this manual.

15. Turning to the chant in the book, the children sing with words, "loo," and *so-fa* syllables. Continue drill in framing and singing familiar phrases, motives, and figures—class, group, and individual.

*Chironomy for reading chants of First and Second Books.* Follow the directions given for observation chants, Chapter XVII. (See Chapters XXVIII and XXIX.) The chironomy follows after the chant has been learned. (In the chants of the Third, Fourth, and Fifth Books the study of the chironomy precedes the reading and study chants.) See Part Five of this manual.

### THIRD TYPE LESSON. *Teaching the Reading Chant*

(To be developed in two lessons)

See "Angele Dei," First Book, p. 52.

Teacher's general aim.

1. To increase the child's love for the "sung prayer" of the Church.
2. To teach him to read and sing a chant-setting in Latin words for the familiar and well-loved prayer, "Angel of God."
3. To call into play the child's power to recall and use familiar figures studied in "Adoro Te" and other songs through ear and eye experiences—the beginning of sight reading.

#### *Lesson One. Rote Presentation of the Latin Text*

Teacher's aim.

1. To teach the meaning of the Latin words.
2. To teach by rote the pronunciation and correct lifted accentuation of the Latin text.
3. To teach the children the meaning of each of the terms: accent, accented syllable, and unaccented syllable.
4. To give the child a subconscious feeling for the free rhythm of the chant, with its recurring accent on every second or third Latin syllable, and its grouping of notes in two's and three's.

Child's aim.

1. To recall the prayer to the Guardian Angel ("Angel of God").
2. To learn how to chant this prayer with Latin words.

Situation. The children know the English poem which expresses the meaning of the Latin words of "Angele Dei" and they are ready to learn how to chant it in Latin. The music is written on the board and under it the Latin words with syllables separated and accents marked as in the First Book, p. 52. It is suggested that the teacher, on another part of the board, place the Latin words without breaking them up into syllables in order that the children may see each word first as a unified whole and not as broken up into syllables.

| <i>Subject Matter</i>  | <i>Presentation</i>  | <i>Procedure</i>  |
|--|--|---|
| <p>"Angele Dei," First Book, p. 52. Latin and English words on board, the Latin in two forms; (1) with syllables separated by hyphens, and (2) with syllables unseparated.</p> <p>(1) Angele Dei<br/>                     An'-ge-le De'-i, qui<br/>                     cu'-stos es me'-i,<br/>                     me ti'-bi com-mis'-sum<br/>                     pi-e-ta'-te su-per'-na;</p> <p>il-lu'-mi-na, cu-sto'-di,<br/>                     re'-ge et gu-ber'-na.</p> <p>A'-men.</p> | <p style="text-align: center;"><i>Angel of God</i><br/> <i>Angel of God who</i><br/> <i>art my guide,</i><br/> <i>to thee committed</i><br/> <i>by love divine;</i></p> <p style="text-align: center;"><i>wilt enlighten me, guard</i><br/> <i>me, lead me, and govern</i><br/> <i>me.</i></p> <p style="text-align: center;"><i>Amen.</i></p> | <p>A. Teacher points to the English words.<br/>                     "Will the children who know this poem stand and read it very distinctly for those children who have never heard it? Help them to understand the meaning of the poem by reading it as beautifully as you can!"</p> <p>Several children rise and read the poem.</p> <p>B. Teacher develops the meaning of any unfamiliar words, and encourages individual expression from the children.</p> <p>C. Individuals and class read the poem again, teacher pointing phrase-wise as children read.</p> |
| <p>Meaning of the English words</p>  |  |   |

## Presentation

*Subject Matter*

Class reads English words. Teacher "chants" the entire poem (two tones):

(2) An'gele De'i, qui cu'stos es me'i, me ti'bi commis'sum pieta'te super'na; illu'mina, custo'di, re'ge et guber'na. A'men.

Meaning of the words, Latin syllables

An'-ge-le De'-i, qui cu'-stos es me'-i,  
me ti'-bi com-mis'-sum pi-e-ta'-te su-per'-na;  
il-lu'-mi-na, cu-sto'-di, re'-ge et gu-ber'-na. A-men.

Teacher "chants on two tones" the entire hymn in Latin, elevating the accents.

An'-ge-le De'-i, qui cu'-stos es me'-i,  
me ti'-bi com-mis'-sum pi-e-ta'-te su-per'-na;  
il-lu'-mi-na, cu-sto'-di, re'-ge et gu-ber'-na. A'men.

(The above diagram is for teachers only)

Accented syllables on higher tone

An'-ge-le De'-i,  
(ahn'-jay-lay Day'-ee)  
qui cu'-stos es me'-i,  
(kwee coo'-stos ais may'-ee)

First and second phrases on two tones

*Procedure*

*D.* "Now let us look at the same poem in Latin. As I chant it for you, try to follow the words."

Teacher, going to that part of the board on which the Latin words have been written *with the syllables unseparated* by hyphens, reads the entire chant in a conversational tone, pointing phrase-wise under the words at the same time.

*E.* "The longer Latin words, like English words, can be divided into parts called 'syllables.' Breaking up a word into syllables makes it easier to pronounce. Say the first phrase after me."

Teacher first, then children say the Latin words of the first phrase, the teacher pointing to the Latin words *with syllables separated*.

"The word 'Angele' has three syllables. How many syllables has the word 'De-i'? 'qui'?"

*F.* Teacher chants the first phrase on two tones (A and G on the piano), elevating the accented syllables to the higher tone (A), and singing the unaccented syllables on the lower tone (G). She may accompany the singing with a quiet, graceful, undulating movement of the right hand, moving the hand up on accented Latin syllables and lowering it on unaccented syllables. If considered preferable for the children's voices this exercise may be pitched a tone higher.

"Did you notice that some syllables sound higher than others? In long Latin words the most important syllable is marked with a sign called an 'accent mark.' It is always marked ('). The syllables having this mark are called 'accented syllables.' When we sing the Latin words we shall sing the accented syllables higher, and lower them on the other syllables."

Teacher chants the first phrase on two tones in the manner indicated above; children imitate.

*G.* After telling the children the meaning of the second phrase, the teacher chants it on two tones, accompanying the singing with undulating movements of the hand under the words. The children repeat.

*H.* Teacher chants the first and second phrases on two tones, smoothly joining them into one long phrase.

"Did you notice that 'Dei' and 'mei' rhyme? In Latin poems words rhyme sometimes, just as they do in English poems."

## Presentation

*Subject Matter*

me ti'- bi com-mis'- sum,  
(may tee'-bee cōm-meēs'-soom)

pi'- e- ta'- te su- per'- na;  
(pee'-ay-tah'-tay soo-pair'-nah)  
Third and fourth phrases

il- lu'- mi- na, cu- sto'-di,  
(eel-loo'-mee-nah, coo-stō'-dee)  
re'- ge et gu- ber'- na. A'- men.  
(ray'-jay ait goo-bear'-nah. Ah-men.)  
Fifth and sixth phrases

“su-per'-na” and “gu-ber'-na” rhyme

Teacher “chants” entire poem on two tones.

Entire poem on one tone.

*Procedure*

Children chant the first and second phrases, the teacher helping if necessary to preserve the unbroken, flowing rhythm of the phrase.

I. Teacher chants the third phrase after briefly explaining the meaning of the words; children imitate.

J. Teacher chants the fourth phrase; children imitate.

K. Teacher chants third and fourth phrases; children imitate.

L. Teacher chants fifth phrase; children imitate.

M. Teacher chants sixth phrase; children imitate.

N. Teacher chants fifth and sixth phrases; children imitate.

O. Teacher chants fourth phrase again and then the sixth phrase, leading the children to observe the rhyming of the two words, “superna” and “gu-berna.”

P. “Now I shall chant the entire poem. Try to follow me as I point to the phrases. If you like, you may whisper the words softly along with me.”

Q. Teacher and children chant the entire poem. Teacher first, then the children “recite” the chant on one tone, touching accents lightly.

## Summary

“Tomorrow we shall sing this Latin prayer from the notes on the board. I am sure it will be fun to find that we know most of the ‘tone words’ which the composer used when he set this beautiful prayer to music.”

*Note:* In order that the children may not confuse the above two-tone chanting of the Latin words with actual singing and thus find it hard to apply the words to the written melody, teachers are urged to discontinue the two-tone chanting of the words of each chant after the lesson on the “Rote Presentation of the Latin Text” has been completed. In the second lesson on the reading chant, viz., “Singing the Chant from Notation,” therefore, the Latin words are recited on one tone (*recto tono*), the purpose of the two-tone chanting having been accomplished, viz., teaching the children to feel that Latin accents are lifted, not stressed or pressed downward.

*THIRD TYPE LESSON (continued). Teaching the Reading Chant**Lesson Two. Reading the Chant from Staff Notation*

See “Angele Dei,” First Book, p. 52.

To recall the tonic chord figures, neighboring tones, and diatonic scale figures.

Characteristic figures: *so-mi-do*; *do-mi*; *so-mi*; *do-so*; *so-la-so*; *dō-ti-dō*; *re-do*; *mi-fa-so*; *dō-ti-la-so*; *la-so-fa*; *fa-mi-re-do*.

Unfamiliar figure: *la-dō*.

Teacher’s aim.

1. To call into play the child’s power to recall and use familiar figures in new associations applying the Latin.

2. To give the child experience in singing from the written music.
3. To stress more strongly the sound and appearance of the tonic chord, neighboring tones, and diatonic scale figures.

Child's aim.

1. To learn to sing a new chant prayer to his Guardian Angel.
2. To sing it using the Latin words he learned yesterday.
3. To show how well he remembers the tone-words which he has been studying.

Situation. The children have had ear and eye experience with most of the figures of this chant. They are ready to apply their knowledge and power to the singing of a new chant from notation. The notation of "Adoro Te" is still on the board and beside it the teacher has written the notes and words of "Angele Dei." The figures *mi-fa-so* and *do-ti-do-so* have become familiar through the study of the observation song "Puss in the Corner," First Book, p. 44. This song may be reviewed before the lesson, and the figures framed and sung.

### Presentation

#### Subject Matter

"Adoro Te," First Book, p. 48 (Notation on board)

#### Angele Dei

Reading Chant

Theme from the "Angel Mass"

Fifth Mode

An-ge-le De-i, qui cu-stos es me-i,  
 Angel of God who art my guide,  
 me-ti-bi com-mis-sum pi-e-ta-te su-per-na;  
 to thee committed by love divine;  
 il-lu-mi-na, cu-sto-di, re-ge et gu-ber-na. A-men.  
 wilt enlighten me, guard me, lead me, and govern me. Amen.

Teacher recites entire poem on one tone

#### Procedure

A. "Let us sing the chant 'Adoro Te.'" Children sing with words and syllables. The notation, without words, is on the board for reference purposes.

B. Class reviews the English words of "Angel of God."

"Today we shall learn how to sing the prayer 'Angel of God' from the notes on the board. We shall sing it with the Latin words which we learned yesterday.

C. "Look at the Latin words while I recite them on one tone."

The teacher recites the entire poem on one tone with the Latin words, being careful to feel the lift of the accent, even though the pitch remains unchanged. (The dominant of the key of D, which is A, or *so*, would be a good reciting tone.)

"The phrase should sound like a beautiful wave on which the accented syllables are lightly poised.

D. "Now look carefully at the notes. Can you find anything that you have seen before?"

The teacher leads class to discover that in this chant some notes "step" and others "skip."

Teacher sounds the pitch of *do*.

Some child will discover that the first two notes of "Angele Dei" are like the first two of "Adoro Te."

He frames the figure and sings it with *so-fa* syllables.

*Mi-fa-so* is discovered, and the first phrase sung with syllables and "loo."

First phrase with syllables and "loo"

## Presentation

*Subject Matter**Procedure*

Recite first phrase on one tone

*E.* The teacher recites the Latin words of the first phrase on one tone (D), the pitch of the first tone *do* of the first phrase, giving a delicate touch to accented syllables.

"As you sing the melody again with 'loo,' try to think how it will sound when you sing it with the Latin words, 'Angele Dei.' Be sure to feel the light touch on the syllables which have this little mark beside them (´) (tonic accent)." Syllables with two-note neums are held two beats.

Teacher points to accent marks (´) beside accented syllables.

Sing first phrase with Latin words

Children sing the first phrase with Latin words.

*F.* Looking at the notes, the children will discover that *so-la-so* occurs twice, and will frame it.

Some one will notice that a *fa* comes between them, and that the second *so-la-so* is a little different from the first one.

Lead the children to observe that "me" of "mei" has two notes, and compare with the first phrase in "Adoro Te." The second note is sung softly.

Second phrase with syllables and "loo"

The children sing the second phrase with syllables and "loo."

Teacher recites the Latin words of the second phrase on the pitch of *so* with which the phrase begins.

"As you sing the melody again with 'loo,' try to think how it will sound when you sing it with the Latin words, 'qui cu'-stos es me'-i' (may'-ay-ee)."

Second phrase with Latin words  
First and second phrases

Children sing second phrase with Latin words.

*G.* Combine first and second phrases singing with Latin words.

Fifth phrase

*H.* Some child discovers that *fa-so-la-so* occurs also in the third line and that there are two notes over "sto" of "custodi" like "me" of "mei" in the second phrase.

The teacher recites the word "custodi" on one tone, *fa*, giving two beats to the syllable "sto."

"custodi" sung

Children sing "custodi."

Children discover *so-so-mi* and sing it with syllables and "loo."

Teacher recites Latin words of the fifth phrase: "il-lu'-mi-na, cu-sto'-di," on the pitch of *so*, the first tone of the phrase.

Fifth phrase sung with Latin words

Children sing entire fifth phrase with Latin words.

*I.* The two figures of the sixth phrase *so-mi-do* and *fa-mi-re-do* are discovered and sung with *so-fa* syllables and "loo."

The teacher recites Latin words of the sixth phrase on *so*.

## Presentation

*Subject Matter*

Sixth phrase sung with Latin words  
Fifth and sixth phrases sung with Latin words

Third phrase

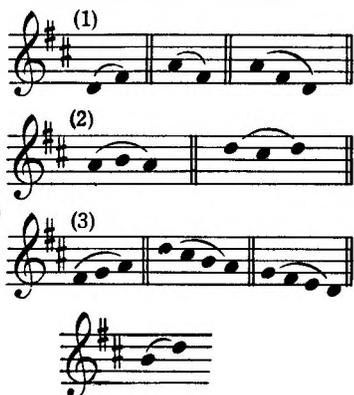
*la-dō* (unfamiliar) taught by rote

Fourth phrase

Third and fourth phrases sung with words

The entire chant

- (1) Tonic chord: *do-mi; so-mi; so-mi-do*
- (2) Neighboring tones: *so-la-so; dō-ti-dō.*
- (3) Scale figures: *mi-fa-so; dō-ti-la-so; fa-mi-re-do*



The chant from the book (p. 52)

*Procedure*

Children sing sixth phrase with Latin words.

*J.* Children combine fifth and sixth phrases, singing with Latin words.

*K.* Some child may discover the familiar *dō-ti-dō-so* and sing it with syllables and "loo." If necessary, the teacher may refer to the song "Puss in the Corner," First Book, p. 44.

*L.* Children find that they do not know the first two notes of the third phrase and the teacher teaches this figure by rote, framing it as she sings.

"Who can sing the third phrase with syllables and 'loo'?"

Teacher recites the Latin words of the third phrase on one tone, *la*, the first tone of the phrase.

Children sing the third phrase with Latin words.

*M.* "Is the fourth phrase anything like the third phrase?"

The two figures of the fourth phrase are identified as *la-dō*, and *dō-ti-la-so*. They are sung with syllables and "loo."

Teacher recites the Latin words of the fourth phrase on *la*.

Children sing the fourth phrase with Latin words.

*N.* Children sing the third and fourth phrases with Latin words.

Teacher helps if necessary.

*O.* "Now we shall sing the entire chant with words, 'loo,' and syllables."

*P.* Groups sing alternate phrase. Individuals sing by phrases. Vary the drills.

*Q.* The tonic chord, neighboring tones, and scale figures are surrounded in the new chant and sung with syllables.

*R.* The figures may be isolated for staff drill.

*S.* The new figure *la-dō* is surrounded, sung, and isolated for drill.

*T.* "Now open your books to p. 52 and sing the words and syllables of our new chant."

## Presentation

*Subject Matter**Procedure*

“Who can tell which part of a Latin word receives the delicate ‘lifting’ accent?”

Some child, or the teacher, tells that the accent mark (´) over certain syllables shows which one receives the accent. This chant is well suited to illustrate the point that “music walks on dainty feet.”

## Summary

“Tomorrow we shall sing this lovely chant again. Perhaps some children will be able to sing it at home tonight!”

(See Elementary Teacher’s Book, Chapter Fourteen, pp. 44–46: “Teaching the Reading Song.”)

*Text.* This chant is an indulgenced prayer in honor of our Holy Guardian Angel. Pope Pius VI attached to it an indulgence of one hundred days as often as the prayer is said devoutly and with a contrite heart, and a plenary indulgence at the hour of death for those who say it frequently during life.

### FOURTH TYPE LESSON. *Follow-up Lesson—Chironomy*

After the chant is well known the chironomy is to be taught by rote as a “rhythm picture” with the teacher as model, or from a blackboard or chart diagram. (See Topical Outline in Chapter XIV and Chapter XXVIII for chironomy.)

In addition to the suggestions for directed observation outlined for “Adoro Te” and other chants, children observe the following details in the chironomy of “Ange Dei.”

1. The curves help us to sing tones smoothly and evenly.
2. All the arses (curled and looped) carry accented Latin syllables.
3. All the theses (excepting the one under “A” of “Amen”) carry unaccented Latin syllables.
4. Notice how nicely the curves are balanced in second, fourth, fifth, and sixth phrases. (Refer to the blackboard or chart diagram.)
5. In the fourth phrase the two arses (one curled and one looped) give a picture of the climbing melody, and the two theses, the falling melody.
6. The last two phrases show four simple rhythmic waves in succession.

### FIFTH TYPE LESSON. *Follow-up Lesson—Drill on Melodic Figures (Tonal Dictation)*

1. Teacher sings the tonal figure with “loo,” the class, or rows, or individuals responding with the *so-fa* syllables. This may be called a music “spelling lesson.”

2. The figures as they are discovered in the chants of the course may be written on the blackboard for additional drill. When this is done, the one who writes (sometimes the teacher, more often a pupil) should make each character as directed by the pupils, as for example *do* on the first space below the staff, *mi* on the first space, etc.

3. The writing of the tonal figures may be done by the pupils at their seats both from directions and from dictation.

4. The figures may serve for drill from flash cards.

5. An excellent and important type of figure drill is to repeat the same series of figures using several different key signatures to accustom the children to perceive the group as a unit in various staff locations. The pupils should become accustomed to thinking readily from any “line *do*” or any “space *do*.” Drill should also be given through varied locations of *do* as being at the upper and lower extremes of the voice compass (key signature of D, E-flat, or E), or at the middle of the voice compass (key signature of F, G, A-flat, or A). Also drill should be given in keys where the compass extends from lower *mi* to upper *mi* (key signature of B-flat or C).



## XIX · Teaching the Study Chant

(See Chapter XX, "C. Teaching the Study Song")

**S**TUDY chants and songs are presented with a double purpose: first, to give the children further experience in recognizing the tonal figures studied in preceding observation or reading material; and second, to familiarize them with new figures.

In teaching the study chant, it should be remembered that the object of the lesson is primarily the learning of a new chant, and the mastery of signs and figures is a secondary matter. A brief analysis of the chant may be made before singing it so that the children may realize that they are about to meet familiar figures once again. The greater part of this analytic work, however, should be done after the chant has been sung, when the children have discovered familiar elements for themselves. This applies also to the teaching of a study song. (See Elementary Teacher's Book, Chapter Fifteen, p. 47, first two paragraphs.)

### *Suggested Pedagogical Steps in Presenting a Study Chant in the Second and Third Grades*

#### *Condensed Outline*

**T**HE study chant. The distinction between reading and study chants lies in the degree of pupil participation. In the reading chant, the teacher withdraws her aid as far as possible, assisting only when it is necessary in order to avoid a slow note-to-note singing. Such aid as is given should be by rote. In the study chant, the teacher supplies unfamiliar progressions by rote. In both the reading and study chants, the figures taught by rote are isolated for ear and eye drill after the chant has been sung as a whole.

### *Suggested Outline of Steps to be Followed in Teaching a Study Chant*

#### *Lesson One. Rote Presentation of the Latin Text*

*(Teaching the meaning and pronunciation of the Latin words)*

**T**HE procedure is the same as that suggested under Lesson One for Reading Chants, Chapter XVIII.

#### *Lesson Two. Reading the Chant from Staff Notation*

Follow the procedure suggested for reading chants, p. 123.

1. Observing the notation: (a) Observe the chant and compare with familiar songs and chants containing the same figures; (b) Find familiar figures and sing them with *so-fa* syllables and "loo"; (c) Notice phrases which are alike.

2. Singing the chant: (a) If there is nothing new in the first phrase the children sing it with *so-fa* syllables, "loo," and words; (b) Sing all other phrases which are like the first with words, "loo," and *so-fa* syllables; (c) Children discover any other familiar phrases and sing with syllables, "loo," and words; (d) Children discover phrases, motives, or figures which they do not know. If no child is able to sing it, the teacher presents the unfamiliar figure by rote, with words, and *so-fa* syllables, the children singing it after the teacher

in conscious imitation; (e) Children sing the entire chant with words and *so-fa* syllables, the teacher helping if necessary.

3. Drill: (a) Drill on familiar phrases, motives, and figures by "framing" on board, in books, and with flash cards; ear and eye drill; group, individual, and class response; (b) Special board drill on the unfamiliar figure; (c) Repeat the entire chant with words and syllables.

4. Chironomy for study chants of the First and Second Books. (See Chapter XIV, and also Chapters XXVIII and XXIX.) Follow the procedures suggested for rote, observation, and reading chants.

## SIXTH TYPE LESSON. *Teaching the Study Chant*

(To be developed in two lessons)

See "Jesu, Tibi Vivo," First Book, p. 52.

Extension of the use of familiar figures and an introduction to intervals of thirds.

### *Lesson One. Rote Presentation of the Latin Text*

To teach the meaning, pronunciation, and correct accentuation of the Latin words, follow the procedure as suggested on p. 121, Lesson One of Chapter XVIII, Teaching the Reading Chant. The repetition of the same words makes this text easy to learn.

### *Lesson Two. Reading the Chant from Staff Notation*

Teacher's aim.

1. To teach a chant that will elevate the child's thoughts to Jesus as "Lover of Children" in life and in death.
2. To assist the child to apply his experience with melodic figures to correct and pleasurable reading of the new chant "Jesu, Tibi Vivo."
3. To give additional drill on familiar figures.
4. To add to the child's power to use music notation.
5. To add to the child's vocabulary of tonal figures.

Child's aim.

1. To learn a prayer of invitation to Jesus to be sung at home and in church.
2. To find familiar figures in the new chant.
3. To sing the new chant "from the notes."

Situation. The children will find that most of the figures of this chant are familiar through "Adoro Te" and "Angele Dei" as well as the songs they have learned. The children have met *fa-re* four times on pages 32 and 33 of the First Book, with *do* on the first space. These may be reviewed and this figure framed and sung.

Familiar figures: *mi-re-mi*; *re-mi-fa*; *so-do*; *so-mi*; *fa-re*; *la-so*; *so-fa*.

Unfamiliar figure: *do-la*.

Presentation

#### *Subject Matter*

#### Jesu, Tibi Vivo Study Chant

Fifth Mode Petit Paroissien

Je'-su, ti'-bi vi'-vo, Je'-su, ti'-bi mo'-ri-or,  
Jesu, for Thee I live, Jesu, for Thee I die,

Je'-su, si'-ve vi'-vo si'-ve mo'-ri-or, tu'-us sum.  
Jesu, whether in life or in death, Thine I am.

#### *Procedure*

A. The teacher has written the chant on the board, melody and Latin words, phrase-wise as in the book.

| <i>Subject Matter</i>  | Presentation | <i>Procedure</i>  |
|--|--------------|---|
| The meaning of the Latin words   |              | <i>B.</i> "Who remembers the meaning of these Latin words? Look at the Latin words while I recite them on one tone."  |
| Latin words recited on one tone  |              | <i>C.</i> Teacher recites the Latin words of the first phrase on one tone with special attention to the light touch on accented syllables.<br>"The little accent marks (point to them) over certain syllables of Latin words help us to know where to place the delicate accents. It is this gentle little touch which makes both English words and Latin words sound so beautiful."  |
| Latin words of entire chant sung phrase-wise on one tone   |              | <i>D.</i> Children recite the Latin words of the entire chant on one tone phrase-wise after the teacher, on pitch of <i>so</i> (A), the dominant.<br>The teacher's marking the "phrase line" in the air under the Latin words will help to focus attention on the Latin syllables even though nothing is said about it at this time.  |
| Marking the "phrase line" in the air under the Latin words   |              | <i>E.</i> "Now let us look at the notes and find out for ourselves the tune which fits this lovely Latin prayer."<br>Teacher sounds <i>do</i> (D).<br>"Who can find something we have had before?"<br>Some child may discover that the first phrase is made up of two familiar figures: <i>mi-re</i> and <i>mi-so-so-fa</i> . As this child marks an unbroken phrase line in the air under the notes, the class sings with syllables and "loo." |
| First phrase, made up of <i>mi-re</i> , and <i>mi-so-so-fa</i>                                     |              | Teacher recites Latin words of the first phrase on one tone <i>mi</i> (the pitch of the first tone), children looking at the notes think how first phrase will sound with Latin words.  |
| Children think first phrase  |              | <i>F.</i> Children sing first phrase with Latin words.<br><i>G.</i> Second phrase is found to be made up of two familiar figures: <i>re-mi-fa</i> and <i>la-la-so-so</i> . These are framed and sung with syllables.<br>Teacher may, if necessary, help in joining the two figures to secure a smoothly flowing phrase.<br>Children sing second phrase with syllables and "loo."  |
| Children sing first phrase with Latin words<br><i>re-mi-fa</i> and <i>la-la-so-so</i> are familiar |              | Teacher recites words of second phrase on <i>re</i> , the pitch of the first tone.<br>"Think first and then sing the tune with the Latin words."  |
| Second phrase with syllables and "loo"   |              | <i>H.</i> Some child may discover that the first part of the third phrase is familiar, <i>so-so-so-dō</i> . (See p. 4, First Book.) Should they encounter difficulty with <i>dō-la</i> , the teacher may teach it by rote, later referring to "Angele Dei," p. 52, in which this figure is reversed, <i>la-dō</i> .   |
| Second phrase sung with Latin words  |              | Teacher calls attention to points of similarity   |
| <i>so-so-so-dō</i> is familiar   |              |   |

Presentation

*Subject Matter*

*Procedure*

Third phrase with syllables, "loo," and words

and difference in the words of the first and third phrases.

Children sing the third phrase with syllables and "loo."

Teacher recites the words of the third phrase on *so*, the first tone of the phrase.

Children first think the tune then sing it with Latin words.

Fourth phrase with words

*I.* Children easily recognize the figures of the fourth phrase and sing them at once with Latin words after the teacher softly recites them on one tone.

*fa-re* is familiar (fifth phrase)

*J.* The figure *fa-re* may be recognized as having been met before. If not so recognized, the teacher may point out the likeness and give a hint as to names of syllables.

First phrase with syllables

*K.* "Now we can sing the entire chant. Sing the first phrase with syllables." Children do so.

Second phrase with syllables

"Sing the second phrase with syllables." Children do so.

*Je'-su, ti'-bi vi'-vo, Je'-su; ti'-bi mo'-ri-or,*

"Did you notice that the second little tune is like the first except that it is higher?"

Third, fourth, and fifth phrases with syllables

"Now sing the first and second phrases with Latin words.

*Je'-su, si'-ve vi'-vo si'-ve mo'-ri-or, tu'-us sum.*

"Can you sing the third, fourth, and fifth phrases with syllables?"

The entire chant with Latin words

Children do so.

"Now with words?"

Children sing with Latin words.

"Now sing the entire chant phrase by phrase."

Children sing with Latin words and syllables.

*L.* Teacher writes tone-figure studies on the board for drill.

This drill should be rapid, varied, and brief.

"Did you notice how the notes of these figures skip from one line to the next, jumping over the space in between?"

Drill is also given on previously learned figures.

"Let us sing No. 1; now No. 2; and now No. 3."

"Shut your eyes and try to see in your mind a picture of *fa-la; do-la; and fa-re.*

"I shall sing one of these figures with 'loo.' You tell me the number of the one I am singing and then sing it with syllables."

The children turn to p. 52 in their books and sing the entire chant with words and syllables, marking phrase lines with their fingers under the phrases as they sing.

Drill in group and individual singing by phrases and figures.

The children frame the figures with their fingers as they are sung by groups and individuals.



The chant from the books, First Book, p. 52

Framing of phrases and figures

## Summary

“In every new chant you will find some figures that you know. It is fun to find quickly the things we already know. Try to remember this chant so that you can sing it at home tonight for your mother and your family. Tomorrow we shall sing this little prayer again.”

*Lesson Three. Follow-up Lesson—Rhythmic Activities*

1. Stepping-rhythm. This activity means one tiptoe step to each note and a pause on the longer tones.
2. Chironomy. (See Chapter XXVIII.) Follow the suggestions previously given in the Topical Outline, Chapter XIV; and the type lessons on rote, observation, and reading chants in previous chapters. Observation should then be directed to the following new phases:

Undulating theses make phrases very smooth. In first and third phrases the undulating theses are moving upward (ascending undulating rhythm). All the undulations are used to raise accented Latin syllables and to show us how lightly we are to sing accented syllables.

The climbing melody of the second phrase requires three arses before it comes to rest on a thesis.

*Note:* As the children's experience and powers of observation develop through the actual contact with the rhythmic chironomic movements, little by little their conscious attention is drawn to specific phases of rhythmical development as they are affected by text and melody. After this concrete experience with the practical side of chironomy and rhythm, the children will be better prepared to understand the “time” element in rhythm when they come to study it in the Third Book. Just as they have three years' rich experience with actual rhythms of songs, dances, rhythm plays, rhythm bands, etc., before they take up the formal study of time in the fourth grade, so too, in their study of chant the children are to be saturated, as it were, with actual feeling for rhythm in its larger aspects, having experienced Gregorian rhythmic movement over a period of two years before they take up the formal study of the time element in rhythm. Rhythm, being a physical, muscular manifestation as well as a spiritual one, requires that muscular experience precede theoretical study.



## XX · Teaching Organization of Songs in the Lower Grades

### I. Gregorian Chant and Modern Music

**T**HE general pedagogical plan suggested in this manual for teaching chants applies equally to teaching modern songs. Before outlining the procedures for teaching the songs of the course it will be helpful to consider points of similarity and difference between chants and songs in order to clarify the teaching suggestions.

*Pitch.* Gregorian chants are organized in eight modes; modern music appears in only two modes, the major and minor. Tone relations as expressed by the *so-fa* syllables apply equally to chant modes and to the different keys in modern music, i.e., there is a half step between *mi* and *fa* and between *ti* (formerly called *si*) and *do*; a step occurs between the other adjacent tones. In modern music the keynote (*do*) may occur on any pitch and the other tones of the scale are related according to the intervals expressed by the *so-fa* syllables. Different keys are indicated by key signatures, i.e., sharps or flats at the beginning of each staff. In Gregorian notation there are no key signatures; the line which passes through the *do*-clef is *do*, and the line which passes through the *fa*-clef is *fa*, and the other tones are reckoned from these fixed lines.

Only one chromatic tone appears in Gregorian chant, flat-seven, or *te* (pronounced *tāy*). In modern music, chromatic sharps or flats may occur wherever there is the interval of a step (whole tone) between adjacent scale tones.

In actual practice the employment of the *so-fa* syllables offers a practical and convenient means for studying and expressing tone relations in both Gregorian and modern music.

*Rhythm.* The rhythm of Gregorian chant is derived from the natural flow of the Latin text. The rhythm of modern music is determined by regularly recurring accents which organize a composition into a series of measures of equal duration. The rhythm of Gregorian chant is free as in prose; that of modern music is measured as in metrical poetry. At certain points, in order to emphasize or stress a thought or devotional expression, Gregorian chant may sustain a tone on a syllable of the text or may unite a longer or shorter group of tones to a single syllable. Such rhythmic effects in chant are explained and discussed in detail in this manual. The present chapter presents further details in the study of the rhythms of modern music.

It will be observed that the pedagogical plan of The Music Hour recognizes the basic principle that the *text* of both chant and song is an essential element in determining the rhythm of the music. Careful study of the Latin texts of chants, and rhythmical scansion of the song poems, offer a connecting link in the pedagogical plan of rhythm study of the two forms of musical expression.

## II. Classification of Songs

THE songs of The Music Hour are designated as rote songs, observation songs, study songs, and reading songs. All songs should be sung expressively, with beautiful tone quality and careful attention to correct pitch, as secured from a pitch pipe or keyboard instrument.

*Rote songs.* It will be noted that rote singing is continued throughout the course. Our only means of receiving musical impressions is through hearing music. As a form of human expression music has grown through the process of passing from one generation to the next by means of oral transmission. Such a process is absolutely fundamental, and no pedagogical plan can be sound which fails to recognize and utilize this essential factor in learning. The Music Hour, therefore, makes full use of rote singing in establishing the fundamental conception of music as an art expression, and in developing the successive steps in the child's expanding musical experience.

*Observation songs.* The observation songs are intended for a more specific and detailed study of notation than that suggested for songs taught by rote and afterward sung with books in hand, although the presentation of observation songs begins with these same steps. In other words, the observation songs should first be taught by rote, usually with books in the hands of the children. Specific observation comes later. Each observation song contains some musical idea that is to be definitely studied as a preparation for the recognition of the same idea when it appears later in reading and study songs.

*Study songs.* Following the procedure in teaching language reading, The Music Hour offers songs in which musical ideas previously met in observation songs recur again and again in songs classified as study songs and reading songs. Every effort is made to present the material in more or less complete ideas and to prevent the note-to-note process which is stifling to real thought-gaining from the printed page. Just as language reading through the recognition of this principle has become an entirely different practice from that of a generation ago, so the application of this procedure to the reading of music is leading children to a new and freer acquisition of musical impressions from the printed page.

In teaching the study song the aim of the teacher should be to assist the children in the portions of the song which are not obvious repetitions of previous experience, while withdrawing all but the most necessary assistance in the sections where the progression is familiar. An important step in the study song is making clear to the children which of the musical figures have already been studied and therefore may reasonably be expected to be recognized and sung correctly by the children. Further discussion of the distinction between songs designated as study songs and those designated as reading songs will be found in the next paragraph.

*Reading songs.* The essential difference between what is designated as a study song and what is designated as a reading song lies in the degree of literal repetition of the preceding observation song material. The reading songs are very readily associated with material immediately preceding, whereas the study songs offer at least certain portions of material which are not familiar. In both the reading and the study songs, the teacher should see to it that the children do not encounter surprises; that they are sufficiently aware that certain specific material in the song is familiar, hence, something that they can readily sing. This analysis of the material, prior to singing the song through, should not be so elaborate as to be time wasting. Many teachers are prone to do so much of this kind of preliminary work that the

actual singing is relegated to a minor place in the program. Exactly the reverse should be the case. The children should be trained to take not more than a hint from the teacher, and indeed, more frequently to discover for themselves the familiar elements and be prepared to do their reading accordingly.

### A. *Teaching the Rote Song*

(See Chapter XVI, Teaching the Rote Chant)

**R**OTE songs may be taught with the books in the hands of the children and also without books in the hands of the children. It is usually advisable to teach not less than one song each month without the open book, the teacher endeavoring to secure concentrated aural attention. In these cases, however, there should always be subsequent references to the book.

In learning rote songs with books in their hands, the children are experiencing a learning process similar to that of many musical people, who in childhood in their homes followed the music that the older members of the family were singing and playing. Often such people cannot remember when they first learned to read music as that power was spontaneously and unconsciously developed by absorbing their knowledge from the printed page as they sang, a process here suggested in the rote song study of *The Music Hour*.

*Procedure.* There are many ways of teaching a rote song and no fixed procedure is advocated. The outline of steps suggested in Chapter XVI is one of the widely used procedures.

Sometimes a phrase may be too long for the children to imitate as a whole. Sometimes a figure or motive within the phrase presents some particular difficulty. Wherever such problems arise the teacher must present a portion of the phrase for study and when that is mastered another portion of the phrase, later combining to present the entire phrase.

As used in this book, "phrase" is equivalent to a line of poetry; "motive" is the smallest group of tones by which a particular musical composition may be identified; "figure" is a group of tones which presents a distinct musical idea though too meager in content to point to any particular composition.

### B. *Teaching the Observation Song*

(See Chapter XVII, Teaching the Observation Chant)

**T**HE children have learned many songs by rote and have had the pleasurable experience of group and individual singing. They have followed the notation of some of their rote songs. They are now ready to learn something further concerning the musical content of the songs they sing. The procedure may be illustrated with the observation song "Feathers," First Book, p. 8, which is the first observation song to occur in the Monthly Outlines for the second grade. (See Chapter XXI.)

#### *Lesson One. Rote Presentation*

The song "Feathers," First Book, p. 8, is presented by rote in accordance with the directions for teaching the rote song, exactly as the other rote songs have been taught.

#### *Lesson Two. Neutral Syllables*

Singing with the neutral syllable should not be undertaken until the majority of the children can sing the song freely and easily with the words.

1. The teacher sings "Feathers" with the neutral syllable "loo."
2. The children recognize the song, without the words.
3. The children sing the familiar song with "loo."

*Teacher:* "We have learned that we can remember a song by the music alone, without the words. We have also sung the song without using the words, playing the melody on our voices."

(This step presents little difficulty and usually may be accomplished in only a few minutes. This lesson, like Lesson One, may be given with or without books in the hands of the children.)

*Lesson Three. Recognition of Phrase Repetition*

The children know the term "phrase" and understand its general meaning from their experience in learning rote songs.

1. The teacher sings the song "Feathers," or hums, so as to recall the song to the children before they sing.
2. The teacher asks the children to sing the song with words as beautifully as they can.
3. The children do so.
4. The children then sing the song with "loo."
5. The teacher asks the children to sing the song again with "loo" and to watch what she does as they sing.
6. Children sing the song with "loo," and as they sing, the teacher indicates the phrases by making curved lines on the board.
7. Children sing the song again, the teacher numbering the phrases as they sing.
8. Children discover that there are four phrases in the song.
9. *Teacher*: "Let us sing the song again, you singing the first phrase, and I the second; you the third phrase, and I the fourth."
10. This is done, all singing with "loo." (In "Feathers" the children will usually recognize at once that they sing the same melody both times.)

At this point the lesson may be varied in a number of ways, by singing phrases by alternate rows, different individuals, etc. The teacher may point to the phrase marks on the board or may have different children do so.

11. The teacher asks the children whether any one noticed any phrases which sounded alike.
12. The children tell her that the first and third phrases are alike. The children may be led to observe this fact in a great variety of ways.
13. *Teacher*: "I shall sing the song again and ask you to see whether the first and second phrases sound just alike."
14. The children discover that the first and second phrases are not alike.
15. Groups of children, and individuals, sing any phrase with "loo" as called for by the teacher.
16. *Teacher*: "We have learned a number of things about the song. The song has four phrases; the first and third are alike; and the second and fourth are not alike. We have also learned to sing any phrase of the song."

*Lesson Four. Teaching the So-Fa Syllables*

The teacher may now teach the *so-fa* syllables just as she would teach another stanza of the song. The children should be led to observe that the first and third phrases of "Feathers," which they discovered were alike, are sung to the same syllables.

Teaching the *so-fa* syllables may be done in many ways. A good plan is to explain that similar phrases have the same syllables and, after teaching by rote the first appearance of a phrase, to let the children themselves apply syllables at its repetition. Two principles stand out as important. First, that at some time early in his music training, the child should learn the syllables; and second, that the spirit of the music and the rhythmic flow of the phrase should be preserved when singing with syllables.

*Lesson Five. Staff Notation*

The teacher has copied the notation of the song "Feathers" on the board, music and words. Each phrase occupies a line, just as the song appears in the book. The song should be copied at a point on the board where it may be left for two or three days, and also where there may be a place beside it to copy another song for a single lesson. Both may be erased after this second lesson.

1. Teacher points phrase-wise while children sing the song with words, "loo," and *so-fa* syllables.
2. Teacher points to various phrases; children sing syllables. Alternate groups, and individuals, sing syllables as teacher points to phrases.
3. Teacher leads children to discover that the first and third phrases look alike as well as sound alike—that in fact, they are the same.

4. Teacher surrounds with her two hands the tonic chord figure ( $\overline{do-so-mi-do}$ ) of the first phrase; children sing. She then does the same thing with the tonic chord figure of the third phrase; children sing.

5. Teacher writes the figure at another place on the board and occasionally points to it while singing the first tone by syllable,  $\overline{do}$ . Children, class, group, or individual sing the figure.

6. Children open books and sing the song as a whole and phrase-wise as called for by words, "loo," and *so-fa* syllables, class-wise, group-wise, and individually. While singing phrase-wise the children may move their index fingers in phrase curves under the notation of the phrase, thereby showing that they are looking at the correct place on the page.

7. With the index fingers of the two hands the children surround (frame) the tonic chord figures in the first and third phrases and sing them. The study of the song from the book is a review and repetition of the lesson from the board.

8. The attention of the children is then called to the figure at the bottom of p. 8. They will recognize the familiar figure they have been singing. Class, groups, and individuals may be called upon to "frame" and sing one or the other of the figures at the teacher's direction. The pupils may also rule staves and copy the figure.

#### Summary

Each subsequent observation song as it comes in the Monthly Outlines is to be studied in the same general manner. "Feathers" was presented in order to develop a general consciousness of notation, and specifically to call attention to the tonic chord. Other observation songs treat the subsequent topics of the course as suggested later in this chapter.

### C. Teaching the Study Song

(See Chapter XIX, Teaching the Study Chant)

THE children have studied the observation song "Feathers," p. 8, by ear and by eye. They have also had drill upon the tonic chord figure. The teacher writes the song, "The Children That People Love," p. 9, on the board, melody and words phrase-wise, at a point where it may readily be compared with "Feathers."

1. The teacher suggests that the children may be able to find in "The Children That People Love" something that they have had before. Soon the children will discover the tonic chord in the second and fourth phrases and presently some child will recognize the fact that the entire first phrase of "The Children That People Love" is like the second phrase of "Feathers." Soon some child will also discover that the first and third phrases of "The Children That People Love" are alike.

2. The children sing the first and third phrases of "The Children That People Love" by syllables, "loo," and the words, comparing them with the second phrase of "Feathers."

3. The second phrase of "The Children That People Love" is taught by comparing it with the first phrase of "Feathers." The children will readily discover the similarities and differences.

4. The fourth phrase of "The Children That People Love" is then taught by rote, words, "loo," and syllables.

5. Class, groups, and individuals sing various phrases of "The Children That People Love" and of "Feathers" as the teacher points.

6. The children turn to p. 9 and sing the entire song with words and syllables. It then becomes the material for group and individual singing by phrases. The children surround the figures with their fingers as they are sung by groups and individuals.

#### Summary

*Teacher:* "In every new song you will be sure to find something that you know. Always look quickly to find what you know. Tomorrow we shall see if you can remember this song. Shall we learn more new songs from the notation?"

## D. Teaching the Reading Song

(See Chapter XVIII, Teaching the Reading Chant)

THE children are now ready to *apply* their knowledge and power to singing a new song from notation. The notation of "Feathers" or "The Children That People Love" may be on the board, or the teacher may make reference to pp. 8 and 9 while presenting the following lesson. Write "Ten o'Clock," p. 13, on the board.

1. Children sing "Feathers" with words and syllables. They also sing the figures which appear at the bottom of pages 8 and 12.
2. Children are led to observe that the notes of "Ten o'Clock" are all from the tonic chord figure which they have been studying. Attention is called, also, to the points in the song where notes are repeated.
3. Children surround the notes of the first figure, "Hear the bell," with their index fingers and then sing the figure by syllables, "loo," and the words.
4. The same procedure is followed with the second, third, and fourth figures. In each case the teacher may sound the first tone of the figure before asking the class to sing.
5. The song is then sung by phrases, class-wise, group-wise, and individually.
6. The entire song is then sung.

### Summary

The teacher will find that the reading will be improved by stressing the ready recognition and repetition of familiar elements while she assists in the unfamiliar ones, rather than by insisting upon the mastery, note by note, of the unfamiliar idea. Fluent music reading can come only through the development of a feeling for the musically natural tonal and rhythmic successions, and this feeling is developed by spontaneously carrying through the music from phrase to phrase, not by slow and laborious note-by-note calling.

## III. Topics of the First Book (Second Grade)

THE following topics occur in the song material of the First Book. See Chapter XXI, Suggested Monthly Outlines for the Lower Grades (II-III).

- Topic A. The Study of Time
- Topic B. The Tonic Chord
- Topic C. Diatonic Successions
- Topic D. Neighboring Tones
- Topic E. Diatonic Successions, Sequential
- Topic F. Skips

### *Topic A. The Study of Time*

*Rhythmic relations.* The teacher will note that wide rhythmic variety is offered in the First Book through the rote songs and through correlation with the rhythmic games and the rhythm band. The study material of the First Book is consistently kept to the very simplest rhythmic relations. The plan is to present this study material through observation songs in which the children discover the notation of familiar rhythmic groups.

*Presentation of the time element.* The question naturally arises in following the procedure outlined, how to present the time element in the reading songs and study song? The following suggestions, if carefully observed, will meet all the time problems in the First Book.

1. Always maintain a *rhythmic swing* to the music.
2. Observe that all the study and reading songs in the First Book suggest only two time activities: (1) singing with a steady flow, i.e., quarter notes (♩); and (2) holding the tone, i.e., half (♪), dotted-half (♫), and whole notes (♩). Length of holding is determined by the rhythmic swing of the music.

3. Always determine the rhythm of a song by *scansion*. This will nearly always be adequate to the needs of the class.

4. If a further means of determining the time is necessary, as in some of the songs in the later pages of the book, there are two ways of doing so: (1) observe the notes which indicate tones to be held; (2) refer to similar rhythmic figures in previously-learned songs (observation songs).

The material of the First Book is so organized that by following these simple suggestions the children can master every rhythmic problem in the reading and study songs.

Reference is made to scansion in the study of the time element in the songs. "Scanning" means saying the words in the rhythm of the song. In most of the songs the words fall naturally into the musical rhythm. This may be illustrated in "Ten o'Clock," p. 13. The words pause naturally at the corresponding longer tones of the melody. Observance of the notes will help in certain cases. Reference to previous songs with similar rhythms will complete all the needs for time study in the lower grades.

### *Topic B. The Tonic Chord*

The first tonal topic undertaken for study is the tonic chord, *do-so-mi-do*, and *do-mi-so-do*. Suggestions for the development of this topic in observation, study, and reading songs are offered in sections B, C, and D under "II, Classification of Songs" of this chapter, where directions for teaching these different song classifications are given with material from the tonic chord outline.

The song material in the First Book for the study of this topic is as follows: (see Monthly Outlines)

|                     |                                     |
|---------------------|-------------------------------------|
| Observation Songs:— | Feathers, p. 8                      |
|                     | Gratitude, p. 12                    |
|                     | The Fisherman, p. 20                |
| Reading Songs:—     | The Children That People Love, p. 9 |
|                     | Ten o'Clock, p. 13                  |
|                     | The Candy Man, p. 13                |
|                     | The Traffic Cop, p. 21              |
|                     | Gay Leaves Flying, p. 24            |
|                     | Squirrel Dear, p. 24                |
|                     | Bells in the Steeple, p. 31         |
| Study Songs:—       | Hallowe'en, p. 16                   |
|                     | Christmas Bells, p. 30              |

### *Topic C. Diatonic Successions*

By this title we mean step-wise successions of tones going up or down the scale without skips or chromatics (accidental sharps, flats, or naturals); i.e., *do-re-mi*, or *la-so-fa-mi*, etc.

*I. Observation Song:* "New Year," p. 32.

*First step.* Teach the song by rote in the usual way.

*Other steps.*

1. Review the song.
2. Sing with "loo."
3. Teach *so-fa* syllables by rote.
4. Lead the class to discover that the third phrase consists of an upward and a downward step-wise succession of tones. These two figures should be extracted for drill as were the earlier tonic chord figures. In this drill the highest tone, *la*, may be sung with both the ascending and the descending figures.

5. Frame the diatonic figures with index fingers and sing them. They may also be written on the board for recognition and for copying.

*II. Study Song:* "Progress in School," p. 32.

1. Scan the poem, observing the half notes which indicate that the tones should be held longer.
2. Note the diatonic figures, two in the first phrase and one in the second phrase. Frame and sing the figures as directed by the teacher, the teacher singing the first tone of the figure for which she calls.

3. Observe the familiar tonic chord figures at the beginning of phrases. Frame and sing them.
4. Sing the first phrase by syllables, "loo," and words.
5. Sing the second phrase, the teacher assisting with the last two tones.
6. Sing the whole song by syllables, "loo," and words.

*III. Reading Song:* "The Apple Man," p. 33.

Follow in general the procedure suggested for "Ten o'Clock." Observe the different figures and discover which are similar and which unlike. Sing different figures or phrases as directed by the teacher, she singing the first tone of the assigned figure by syllable. The interval *fa-re* in the fourth phrase may occasion some difficulty. Where this is the case the teacher should not hesitate to assist the children. It is far better to help over difficult spots at this stage of progress than to permit the pupils to halt the singing and render the song less rhythmical.

Observation Songs:—New Year, p. 32

The Rag Man, p. 33

Cradle Song, p. 66

Reading Songs:— The Apple Man, p. 33

Coming Rain, p. 53

Playing Horse, p. 53

A Sleigh Ride, p. 56

Fruit, p. 57

The Organ Man, p. 67

Study Songs:—

Progress in School, p. 32

Lincoln, p. 40

The Snowbirds, p. 49

### *Topic D. Neighboring Tones*

*I. Observation Song:* "Grandma," p. 36.

The designation "neighboring tone" refers to tones which lie next to those of the tonic chord and melodically are associated with the tonic chord tones. For example, in "Grandma" the first three tones *do-re-do* illustrate this point. *Do* belongs in the tonic chord and *re* is the neighboring tone which melodically is closely associated with *do*.

*First step.* Teach the song by rote in the usual way.

*Second step.*

1. Review the song.
2. Sing with "loo" and observe phrase repetitions.
3. Teach *so-fa* syllables by rote.
4. Study the neighboring tone figures as follows:
  - a) The first neighboring tone figure, *do-re-do*, occurs at the beginning of the first phrase. Frame and sing it with syllables, "loo," and words. Find another place in the song where this figure occurs and do the same.
  - b) Frame the last two notes of the song, *re-do*. Observe that these are a portion of the *do-re-do* figure. Such portions of a figure are called "derivatives" of that figure. Drill on framing and singing the figure and its derivative as called for by the teacher.
  - c) In the third phrase we find the figure *mi-fa-mi*. Frame and sing it. Find another place where this figure occurs and drill upon it.
  - d) A derivative of the *mi-fa-mi* figure occurs twice in the song. Find it and drill.
  - e) One other neighboring tone figure occurs in the song, *so-la-so*, but only in the form of a derivative, *la-so*. Sing the figure, *so-la-so*, and then find the two places where the derivative occurs and drill upon it.

*Third step.*

1. Review the song with words, "loo," and syllables.
  2. Pupils observe phrase repetitions and the neighboring tone figures and their derivatives.
  3. Different phrases and figures are called for by the teacher and framed and sung by the pupils.
- II. Reading Song:* "The Balloon Man," p. 37.

Three neighboring tone figures occur in this song: *do-re-do*, *mi-fa-mi*, and *so-la-so*. These are shown in

the tone drill at the bottom of p. 37. The song also contains several diatonic figures, a topic which the pupils have already studied. Lead the children to recognize the neighboring tone figures and the diatonic figures and to frame and sing them as called for by the teacher. Whenever asking for a figure the teacher should sing the first tone of the assigned figure by syllable. Following the foregoing drill the class should scan the poem and then sing the song by syllables, "loo," and words. If necessary, the teacher should offer help; such help often will mean nothing more than an occasional first tone of a phrase or figure.

The tone drill at the bottom of p. 37 may be used in a number of ways, as for example: (a) the teacher designates the figure by number and the children sing as a class, or individually; (b) the teacher sings one of the figures with a neutral syllable and the children repeat by *so-fa* syllables, framing the figure which they sing; (c) the figures may be copied by the children as written work.

III. *Study Song*: "Valentine's Day," p. 44.

The neighboring tone figure, *do-ti-do*, has already occurred in the observation song "Puss in the Corner," which also contains the neighboring tone derivative, *fa-mi*. For example, the second phrase of "Valentine's Day" begins with *fa-mi* which is a derivative of the figure *mi-fa-mi* and should be drilled upon as such. Proceed with the study of the phrase and figure content of the song as was done with the song "The Balloon Man." The teacher should not hesitate to assist at such places as otherwise might be sung incorrectly by the children, as for example, *fa* at the beginning of the second phrase.

|                     |                           |
|---------------------|---------------------------|
| Observation Songs:— | Grandma, p. 36            |
|                     | Puss in the Corner, p. 44 |
| Reading Songs:—     | The Balloon Man, p. 37    |
|                     | Scissors Grinder, p. 45   |
|                     | Indian Lullaby, p. 45     |
| Study Songs:—       | Valentine's Day, p. 44    |
|                     | The New Moon, p. 55       |
|                     | Winds of Evening, p. 61   |

### *Topic E. Diatonic Successions, Sequential*

The topic "sequential diatonic successions" is an extension of the topic "diatonic successions." In the earlier topic the children learned to sing ascending and descending scale successions from any given tone.

In this lesson the children are led to observe that many songs include a series of such diatonic successions starting on various different scale tones. When the diatonic figures are organized in this manner they are said to be "sequential." Drill on the singing of sequential diatonic figures is one of the most effective ways to develop the sense of tone relations. The teacher may give any simple diatonic succession as a pattern, and the children may carry the pattern upward or downward throughout the scale.

|                    |                        |
|--------------------|------------------------|
| Observation Song:— | Jump Rope, p. 58       |
| Reading Songs:—    | Evening Prayer, p. 80  |
|                    | Evening Star, p. 81    |
|                    | Marbles, p. 85         |
| Study Songs:—      | The Lace Seller, p. 80 |
|                    | Morning Song, p. 81    |

### *Topic F. Skips*

Freedom in the recognition of intervals involves considerable experience. Intervals have occurred in songs from the beginning of the course but nearly always in a way so simple that the children can easily be led to recognize the skips involved. A bit of further drill will be found in the observation song "The Elephant," p. 72 and the reading song "May," p. 73. The children should be led to observe the similarity in the phrases of these two songs and should read the song "May" with freedom and ease.

### IV. *Topics of the Second Book (Third Grade)*

THE following topics occur in the song material of the Second Book. See Chapter XXI, Suggested Monthly Outlines for the Lower Grades (II-III).

- Topic A. The Study of Time
- Topic B. The Tonic Chord
- Topic C. Neighboring Tones
- Topic D. Eighth Notes, Separate
- Topic E. Diatonic Successions
- Topic F. Eighth Notes, Connected
- Topic G. Diatonic Successions, Sequential
- Topic H. Six-Eight Measure
- Topic I. Intervals, Sequential
- Topic J. Dotted-Quarter-and-Eighth-Note Rhythm
- Topic K. Chord Successions, Sequential

#### *Topic A. The Study of Time*

The early songs of the Second Book review and develop the time elements which were developed in the material of the First Book. For this first topic, therefore, the teacher is referred to section III of this chapter, "Topics of the First Book, Topic A, The Study of Time," p. 138.

#### *Topic B. The Tonic Chord*

This topic is a review and development of the similar topic in the First Book. See section III of this chapter, "Topics of the First Book, Topic B, The Tonic Chord," p. 139.

- Observation Song:—The Fly, p. 4
- Reading Songs:— Butterfly on Painted Wing, p. 8  
Autumn Colors, p. 9  
September, p. 13  
In Days of Old, p. 13
- Study Song:— The Ferry Boat, p. 5

#### *Topic C. Neighboring Tones*

This topic is a review and development of the similar topic in the First Book. See section III of this chapter, "Topics of the First Book, Topic D, Neighboring Tones," p. 140.

- Observation Song:—Don't Give Up, p. 16
- Reading Songs:— Nightcaps, p. 21  
The Bake Shop, p. 21  
The Little Prisoner, p. 23  
The Carpenter Shop, p. 24  
In Lollypop Lane, p. 24  
Hallowe'en, p. 25  
Jack Horner and Miss Muffet, p. 26  
The Rice Fields, p. 48
- Study Song:— A Diller a Dollar, p. 17

*Topic D. Eighth Notes, Separate*

*I. Observation Song: "Five Little Girls," p. 27.*

The present topic involves the study of *time*. The two eighth notes are sung quickly and evenly. The feeling for this rhythm is developed through scansion.

*First step.* Teach the song by rote in the usual way.

*Second step.*

1. Review the song.
2. Sing with "loc" and observe phrase repetitions.
3. Teach the *so-fa* syllables by rote. By this time the teacher will find that some of the pupils at least will be able to coöperate in learning the syllables by following the notation as she sings.

*Third step.*

1. Children scan the poem and are led to observe that the word "little" in each phrase is spoken "faster," or "quicker."
2. The notes above the word "little" are now observed. They differ from the other notes that the children have been studying in that there is a flag on the stems. Such notes are called "eighth notes" and mean "sing faster."
3. There is one other place in the song where eighth notes occur—in the third phrase. Lead the children to find this place and to observe that the rhythm is similar to the rhythm of the word "little."

*II. Reading Song: "Harvest Song," p. 32.*

The study of this song follows the procedure outlined for previous reading songs. The new problem is one of time and is approached through scansion of the words and comparison with the observation song "Five Little Girls." Melodically the song is simple, and the repeated phrases and figure content should be studied in accordance with previous procedure. "My Dolly," p. 31 may be studied before or after the study of "Harvest Song."

*III. Study Song: "Goosey Gander," p. 34.*

The melodic content of phrase and figure is studied as in previous study songs. The rhythmic content which includes the new rhythm of eighth notes is studied through scansion and comparison with previous familiar material. The teacher assists freely wherever desirable.

Observation Song:—Five Little Girls, p. 27

Reading Songs:— My Dolly, p. 31  
 Harvest Song, p. 32  
 The Apple Tree, p. 36  
 Signs of the Weather, p. 36  
 We and the Wind, p. 37  
 The Sedan Chair, p. 38  
 The Young Jasons, p. 39

Study Song:—Goosey Gander, p. 34

*Topic E. Diatonic Successions*

This topic is a review and development of the similar topic in the First Book. See section III of this chapter, "Topics of the First Book, Topic C, Diatonic Successions," p. 139.

Observation Song:—King Winter, p. 40

Reading Songs:— Balloons, p. 42  
 I Wish I Were a Bird, p. 42  
 December, p. 45  
 Father, We Bring Thee Our Praises, p. 49

Study Song:— Planting Rice, p. 48

*Topic F. Eighth Notes, Connected*

The new problem differs from the previous experience of the pupils in that, although a time problem, it cannot be solved by means of scansion because two tones are sung to one syllable of the text. The fact of two notes to a beat may be brought out through the use of the *so-fa* syllables, however.

*I. Observation Song: "Busy Bee," p. 52.*

*First step.* Teach the song by rote in the usual way.

*Second step.*

1. Lead children to notice the places where two tones are sung to one word.
2. Teach the syllables by rote.
3. Children notice that a *so-fa* syllable is sung to every tone but that two tones are sung to some of the words.
4. Compare with "Five Little Girls" and discover in what respects these rhythms and their notation are alike, and in what respect they are different.

*II. Reading and Study Songs.*

Follow the procedure used for previous topics. The new rhythm is learned by comparison with "Busy Bee." Where desirable, frame figures for concentrated practice and drill.

Observation Song:—Busy Bee, p. 52

Reading Songs:— Smiles of Our Father, p. 52  
 Toboggan Slide, p. 53  
 Dance in a Ring, p. 53  
 The Windmill, p. 54  
 The Goldfinch, p. 58  
 The Fiddling Cobbler, p. 60  
 On Tiptoes, p. 60

Study Song:— Cradle Song, p. 61

*Topic G. Diatonic Successions, Sequential*

This topic is a review and development of the similar topic in the First Book. See section III of this chapter, "Topics of the First Book, Topic E, Diatonic Successions, Sequential," p. 141.

Observation Song:—The Ship, p. 63

Reading Songs:— The Grocery Store, p. 68  
 The Holiday, p. 68  
 A Song for February, p. 69  
 A Valentine for Mother, p. 71  
 Moon, So Round, p. 72

Study Song:— Little Children in Japan, p. 73

*Topic H. Six-Eight Measure*

This problem is not generally included in lower grade requirements and is not here intended as a technical demand upon the children. However, the experience with this rhythm should not be delayed if the rhythmic development of the children is to be varied in keeping with their aesthetic needs. Although designated as observation and reading songs in the Monthly Outline, some teachers will prefer to treat the topic solely from the standpoint of observation.

Earlier rote songs have developed a sense of the swing of this rhythm, which should be considered as two swings to a measure and not as six counts to a measure.

This rhythm is one of the most familiar in the songs of childhood and in folk songs and dances. It appears frequently in all good lists of children's songs. See observation song "The Dairy Maids," p. 75.

*First step.* Teach the song by rote in the usual way.

*Second step.*

1. Review the song.
2. Sing with "loo" and observe phrase repetitions.
3. Teach the *so-fa* syllables by rote.

*Third step.*

1. Lead the children to observe the swing of the song, making two swings to the measure. The two swings may be made by swinging the hands or arms (or by stepping two steps to the measure).
2. The children should be led to observe the three ways in which the notation represents the value of a swing: a dotted-quarter note, three eighth notes, and a quarter and eighth note.

Observation Song:—The Dairy Maids, p. 75

Reading Songs:— The Motor Car Ride, p. 76  
 Pastorale, p. 77  
 The Squirrels' Tea, p. 87

*Topic I. Intervals, Sequential*

The topic "skips" was treated briefly in the First Book. It is reviewed and developed in the Second Book, both as single intervals (skips) and sequential intervals. The meaning of the term, "sequential intervals," is well illustrated by the song "Naming the Trees," p. 91 where successive thirds occur on different degrees of the scale. See also the tone drill at the bottom of p. 91.

By leading the children to recognize the recurrence of tonal patterns, their reading problems are greatly simplified. As in diatonic sequences (see Topic G), the teacher may set a tonal pattern which the children carry throughout the scale, as in the tone drill on p. 91.

Observation Song:—Naming the Trees, p. 91

Reading Songs:— April, p. 93  
 Blossom Time, p. 97  
 Bunny Rabbit, p. 98  
 The Fruit Seller, p. 117

Study Songs:— On the Train, p. 96  
 Bees, p. 96

*Topic J. Dotted-Quarter-and-Eighth-Note Rhythm*

The suggestions under Topic H of this section (Six-eight Measure) apply equally to the study of the dotted-quarter-and-eighth-note rhythm in the Second Book. The rhythm is not to be taken as a strict technical study but is primarily for familiarizing the pupils with this effect through observation.

The teacher should assist freely in the study of the songs of this topic. The dotted-quarter-and-eighth-note rhythm is most clearly developed by having the children tap or clap twice for the dotted-quarter note (once for the note and once for the dot), and then "slipping in" the eighth note quickly before the following note of the melody.

Observation Song:—The Windows, p. 99

Reading Songs:— O! A-hunting We Will Go, p. 106  
 May's Coming, p. 113

Study Songs:— The River, p. 101  
 Springtime Is Here, p. 104  
 The Filling Station, p. 104  
 Smiles and Tears, p. 105

*Topic K. Chord Successions, Sequential*

This topic is included as general experience in tonal relations within the scale rather than for exacting drill. The figures given as footnotes serve to outline the chord sequences found in the songs. Drill on this material should be both ear and eye but should not be extensive in this grade.

Study Songs:— Dancing Song, p. 116  
Flag Song, p. 118

Reading Song:—The Picnic, p. 117



## XXI · Suggested Monthly Outlines for the Lower Grades (II–III)

### FIRST BOOK (*Second Grade*)

#### First Month (September)

1. Rote Chants, Hymns, and Songs
  - a) Jesus, Tender Shepherd, First Book, p. 1.
  - b) Good Morning! First Book, p. 2. (*Recorded*)
  - c) Jack and Jill, First Book, p. 3.
  - d) Gloria Patri, First Book, p. 4 (see Chapters XVI and XXVIII). (*Recorded*)
  - e) In the Orchard, First Book, p. 5.
  - f) I Had a Little Doggy, First Book, p. 6. (*Recorded*)

*Note:* For method of presenting rote chants and songs, see the type lesson in Chapter XVI of this manual. The rote song outline will be found to correspond in general to the seasonal round of the year. It is best to teach a song at the time of the year or in connection with the event which it celebrates. Subsequent use of the song for pleasurable singing or for further study is appropriate at any time. The following outlines of steps in teaching rote songs may be found helpful:

1. Presentation of song so as to arouse interest and create atmosphere.
2. Teacher sings entire song.
3. Teacher sings first phrase; children imitate.
4. Teacher sings second phrase; children imitate.
5. Teacher joins the two phrases; children imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire stanza to give new idea of the whole with its combined parts.
8. Children sing entire stanza.
9. Words of remaining stanzas taught.
10. Accompaniment added if an instrument is available.

(*Note:* A musical phrase generally corresponds to a line of the song-poem.)

2. Observation Song  
Feathers, First Book, p. 8. (*Recorded*)  
Figure: *do-so-mi-do*.

*Note:* The procedure for teaching observation chants and songs will be found in the type lesson in Chapter XVII of this manual.

3. Rhythm Play. (See outline, p. 81 of the Elementary Teacher's Book.)  
Free expression: response to songs or records.  
Marching: (Second Connecticut March, Reeves)
4. Music Appreciation. (See Correlating Record Units, pp. 304–310 of this manual.)
  - a) The beautiful singing of beautiful chants and songs.  
(Interpretation) Memorize and give special interpretative study to the chant and to those songs outlined for the month in which the children have shown the greatest delight. (See p. 92 of the Elementary Teacher's Book.)
  - b) Listening
    1. Traumerei, Schumann.

2. Gloria Patri.
  3. Minuet, "Don Juan," Mozart.
  4. Country Dance, Weber.
5. Picture Study. Frontispiece: Jesus, Lover of Children.

Second Month (October)

1. Rote Chants, Hymns, and Songs (with books in children's hands).
  - a) Ride a Cock Horse, First Book, p. 10.
  - b) The Dancers, First Book, p. 11. (*Recorded*)
  - c) The Street Car, First Book, p. 14. (*Recorded*)
  - d) Attende, First Book, p. 17 (see Chapters XVI and XXVIII).
2. Observation Song  
Gratitude, First Book, p. 12.  
Figures: *do-mi-so-do; do-so-mi-do.*
3. Reading Songs
  - a) The Children That People Love, First Book, p. 9.  
Figure: *do-so-mi-do*
  - b) Ten o'Clock, First Book, p. 13.  
Figures: *do-mi; mi-so; do-so-mi; mi-so-do.*
  - c) The Candy Man, First Book, p. 13.  
Figures: *do-mi; mi-so; do-so-mi-do; do-mi-so-do.*

*Note:* The procedure for teaching reading chants and songs will be found in the type lesson in Chapter XVIII of this manual.

4. Study Song  
Hallowe'en, First Book, p. 16. (*Recorded*)  
Figures: *do-so-mi-do; mi-re-do; so-fa-mi.*

*Note:* The procedure for teaching study chants and songs will be found in the type lesson in Chapter XIX of this manual.

5. Rhythm Play. (See outline, pp. 81-91 of the Elementary Teacher's Book.)
  - a) Free expression: response to songs or records.
  - b) Ride a Cock Horse, First Book, p. 10. (This rhythm activity teaches the gallop and jump.)
  - c) The Dancers, First Book, p. 11. (This rhythm activity teaches step-swing, and also teaches the feeling for the accent in triple rhythm.)
    - Galloping: 1. The Wild Horseman, Schumann.
    2. The Little Hunters, Kullak.
    3. Ride a Cock Horse, Elliott.

Step-Swing: Three Waltzes, Brahms.

6. Chironomy of Attende. (See Chapter XXVIII of this manual) taught by rote to give subconscious knowledge of the binding power of rhythm through free, joyous rhythmical movements.

7. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Listening
    1. The Jolly Miller, Schubert.
    2. Barcarolle, from Tales of Hoffman, Offenbach (swaying rhythm).
    3. Sweet and Low, Barnby (quiet mood).
  - c) Toy Orchestra
    1. Review some selections played in previous year.
    2. Fairies' March, "Midsummer Night's Dream," Mendelssohn.

## Third Month (November)

1. Rote Chants, Hymns, and Songs
  - a) Et Incarnatus Est, First Book, p. 17 (see Chapters XVI and XXVIII). (*Recorded*) (See p. 301.)
  - b) Skipping Song, First Book, p. 18.
  - c) Thanksgiving, First Book, p. 19.
  - d) Armistice Day, First Book, p. 22.
  - e) Adoro Te, First Book, p. 48. (*Recorded*) (See p. 301.)
2. Observation Song  
The Fisherman, First Book, p. 20.  
Figures: *do-mi-so; so-mi-do; do-so-do; so-do-mi-so.*
3. Reading Songs
  - a) The Traffic Cop, First Book, p. 21.  
Figures: *do-mi-so; do-so-do; so-do-mi-so; so-so-do.*
  - b) Gay Leaves Flying, First Book, p. 24.  
Figures: *mi-so-do; do-so-mi-do; do-so-mi.*
  - c) Squirrel Dear, First Book, p. 24.  
Figures: *do-mi-so; do-so-mi; so-mi-do.*
4. Rhythm Play. (See outline, p. 82, Elementary Teacher's Book.)
  - a) Free expression: response to songs or records.
  - b) Skipping Song, First Book, p. 18 (to teach skipping).
  - c) Armistice Day, First Book, p. 22 (to teach marking time, marching, left and right).  
Marching: 1. Soldiers' March, Schumann.  
2. March, Hollaender.  
3. March "Nutcracker Suite," Tschaiakowsky.  
Skipping: Giga, Corelli.
5. Chironomy of Et Incarnatus Est taught by rote (see Chapter XXVIII of this manual) to develop feeling for the soaring free rhythm of chant.
6. Music Appreciation
  - a) Listening Lesson and Dramatization. Soldiers' March, First Book, p. 23.
  - b) Interpretation. See outline for first month.
  - c) Listening
    1. Gnomes, Reinhold (dramatization).
    2. Indian Dances. See record catalogs (dramatization).
    3. Et Incarnatus Est.
  - d) Toy Orchestra
    1. March "Alceste," Gluck.
    2. Soldiers' March, Schumann.
    3. Minuet "Don Juan," Mozart (review).

## Fourth Month (December)

1. Rote Chants, Hymns, and Songs
  - a) On Christmas Eve, First Book, p. 25.
  - b) O Sanctissima, p. 62. (See p. 301.)
  - c) Jacky Frost, First Book, p. 27.
  - d) Lullaby, First Book, p. 28.
  - e) Christmas Stockings, First Book, p. 29.
  - f) Review the chants of previous month and teach selected Christmas carols. (See p. 301.)
2. Study Song  
Christmas Bells, First Book, p. 30.  
Figures: *so-mi-do; do-mi-so; so-do-mi-so; mi-so-do.*

3. Reading Song  
Bells in the Steeple, First Book, p. 31.  
Figures: *do-mi-so; so-mi-do*.
4. Music Appreciation
  - a) Interpretation: See outline for first month.
  - b) Listening: Christmas Selections.
  - c) Toy Orchestra
    1. March of the Toys, "Babes in Toyland," Herbert.
    2. Minuet, "Toy Symphony," Haydn.
5. Picture Study. The Madonna of the Chair, p. 63.

## Fifth Month (January)

1. Rote Chants, Hymns, and Songs
  - a) The Sandman, First Book, p. 34. (*Recorded*)
  - b) When Children Say "Good Morning," First Book, p. 38.
  - c) Review the chants of previous months.
2. Observation Songs
  - a) New Year, First Book, p. 32.  
Figures: *so-mi; fa-re; mi-do; so-la-so*.
  - b) The Rag Man, First Book, p. 33.  
Figures: *so-mi-do; mi-so; mi-do; do-re-do*.
  - c) Grandma, First Book, p. 36. (*Recorded*)  
Figures: *do-re-do; mi-fa-mi; so-la-so; re-do; fa-mi; la-so*.
3. Study Song  
Progress in School, First Book, p. 32.  
Figures: *so-mi-do; mi-fa-mi; do-re-do; re-do*.
4. Reading Songs
  - a) The Apple Man, First Book, p. 33.  
Figures: *so-mi-do; do-so-mi; do-re-do; re-do*.
  - b) The Balloon Man, First Book, p. 37.  
Figures: *do-re-do; mi-fa-mi; so-la-so*.
5. Rhythm Play
  - a) Free expression (Skaters' Waltz, Waldteufel).
  - b) Review.
6. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Listening
    1. Salut d'Amour, Elgar.
    2. Lullaby, Brahms.
    3. Sweet and Low, Barnby.
  - c) Toy Orchestra. Each of the following selections offers a strong contrast of mood to the others. The choice of instrumentation and manner of playing should emphasize these contrasts.
    1. Skaters' Waltz, Waldteufel.
    2. Soldiers' March, Schumann.

## Sixth Month (February)

1. Rote Chants, Hymns, and Songs
  - a) Animal Crackers, First Book, p. 41.
  - b) Following the Winds, First Book, p. 42.
  - c) Run and Hop, First Book, p. 43.

- d) George Washington, First Book, p. 46.  
 e) Flag Song, First Book, p. 47.  
 f) Review the chants of previous month.
2. Observation Chant and Song  
 a) Adoro Te, First Book, p. 48. (Taught as a rote chant in third month.) (*Recorded*) (See p. 301.)  
*Note:* The procedure for teaching Adoro Te as an observation chant will be found in the type lesson in Chapter XVII of this manual.
- b) Puss in the Corner, First Book, p. 44.  
 Figures: *do-ti-do; so-la-so; fa-so-la-ti-do; mi-fa-mi.*
3. Study Songs  
 a) Lincoln, First Book, p. 40.  
 Figures: *mi-re-do; do-re-mi-fa-so; la-so-fa-mi; so-fa-mi-re-do.*  
 b) Valentine's Day, First Book, p. 44.  
 Figures: *do-ti-do; so-la-ti-do; mi-fa-mi; (fa-mi-fa); mi-re-do.*  
 c) The Snowbirds, First Book, p. 49.  
 Figures: *do-re-mi-fa-so; so-fa-mi-re-do; so-la-so; mi-re-mi.*
4. Reading Songs  
 a) Scissors Grinder, First Book, p. 45.  
 Figures: *do-ti-do; fa-so-la-ti-do; mi-fa-mi; so-mi-do.*  
 b) Indian Lullaby, First Book, p. 45.  
 Figures: *do-ti-do; so-la-so; mi-fa-mi; mi-fa-so-la-ti-do; mi-re-do.*
5. Rhythm Play. (See outline, p. 83 of Elementary Teacher's Book.)  
 a) Following the Winds, First Book, p. 42 (to teach sliding).  
 b) Run and Hop, First Book, p. 43 (to teach run, hop, step-hop). (Running Game, Gurlitt)  
 Slide Step: Gnomes, Reinhold.  
 Free expression: Pizzicati, "Sylvia Ballet," Delibes.  
 c) "Stepping" to Adoro Te, one step (on tiptoe) for every beat.
6. Chironomy of Adoro Te taught by rote as "rhythm picture." (See Chapter XXVIII of this manual.)  
 Meaning of (1) rhythmic wave; arsis, as rise; thesis, as fall; (2) soft endings before pauses; (3) length of pauses.
7. Music Appreciation  
 a) Interpretation. See outline for first month.  
 b) Listening  
 1. Adoro Te (Solesmes Choir). (See p. 303, "The presentation of recorded chants.")  
 2. Soldiers' March, Schumann (contrast marches and minuets).  
 3. Minuet, "Don Juan," Mozart.  
 4. Gavotte, "Mignon," Thomas.  
 c) Toy Orchestra. Play music studied in listening lesson, showing contrasts of mood through rhythm by manner of playing.

Seventh Month (March)

1. Rote Songs  
 a) Indian Echo Song, First Book, p. 50.  
 b) Papoose, First Book, p. 51.  
 c) Marching Star, First Book, p. 54. (*Recorded*)  
 d) Point Lightly, Partner, First Book, p. 59. (*Recorded*)
2. Observation Song  
 Jump Rope, First Book, p. 58.  
 Figures: *do-mi-so; la-so-fa-mi; so-fa-mi-re; fa-mi-re-do.*

3. Study Chants and Songs
  - a) Jesu, Tibi Vivo, First Book, p. 52—The “lifted” accent in Latin words (see Chapter XIX for type lesson). (See p. 301.)  
Figures: *mi-re-mi; la-so; re-mi-fa.*
  - b) The New Moon, First Book, p. 55.  
Figures: *so-la-ti-do-re-mi; do-re-do; do-ti-la; la-ti-do.*
  - c) O Salutaris Hostia, First Book, p. 60 (see Chapter XXVIII). (*Recorded*)  
Figures: *mi-re-mi; so-la-so; do-ti-do; do-re-mi; mi-re-do.*
4. Reading Chant and Songs
  - a) Angele Dei, p. 52 (see Chapter XVIII for type lesson). (*Recorded*) (See p. 301.)
  - b) Coming Rain, First Book, p. 53.  
Figures: *mi-re-do; do-re-mi-fa; so-fa-mi; fa-mi-re-do.*
  - c) Playing Horse, First Book, p. 53.  
Figures: *do-re-mi-fa-so; so-fa-mi-re-do.*
  - d) A Sleigh Ride, First Book, p. 56.  
Figures: *do-re-mi-fa-so-la-ti-do; do-ti-la-so-fa-mi-re-do; do-so-mi-do.*
  - e) Fruit, First Book, p. 57.  
Figures: *do-re-mi-fa-so; fa-mi-re-do.*
5. Rhythm Play. (See outline, p. 84 of Elementary Teacher’s Book.)
  - a) Jump Rope, First Book, p. 58 (to teach step-hop, light step, and to obtain buoyancy in posture).
  - b) Point Lightly, Partner, First Book, p. 59 (to teach point-step and slide).  
Free expression: 1. Marche, “Nutmcracker Suite,” Tschai-kowsky.  
2. Marionnettes, Glazounow.  
Indian Music: Dance Song, Omaha Indian, and others.
  - c) Tiptoe “stepping” of Jesu, Tibi Vivo and O Salutaris Hostia.
6. Chironomy of Jesu, Tibi Vivo and Angele Dei (see Chapter XXVIII). Attention to phrases beginning on thesis of rhythmic wave.
7. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Listening
    1. March of the Dwarfs, “Lyric Suite,” Grieg.
    2. Fairies’ March, Mendelssohn.
    3. Indians. See outline for third month.
    4. Angele Dei.
    5. O Salutaris Hostia.
  - c) Toy Orchestra
    1. March Characteristique, “Nutmcracker Suite,” Tschai-kowsky.

#### Eighth Month (April)

1. Rote Hymns and Songs
  - a) O Sanctissima, First Book, p. 62. (See p. 301.)
  - b) Marching ’Round the Schoolroom, First Book, p. 65. (*Recorded*)
  - c) Toyland, First Book, p. 68. (*Recorded*)
  - d) The Happy Eskimo, First Book, p. 70.
2. Observation Song
  - Cradle Song, First Book, p. 66.  
Figures: *mi-re-do; do-re-mi; so-do; so-mi.*

3. Study Chants and Songs
  - a) Winds of Evening, First Book, p. 61. (*Recorded*)  
Figures: *mi-re-do; do-re-mi; do-re-do; mi-fa-so.*
  - b) Tantum Ergo, First Book, p. 64 (see Chapter XXVIII). (*Recorded*)  
Secondary accents of Latin words.  
Figures: *la-so-fa-mi-re-do; mi-fa-so-la; so-fa-mi-re-do-ti.*
  - c) Veni, Domine Jesu, First Book, p. 64 (see Chapter XXVIII). (See p. 301.)  
Figures: *mi-re-do; fa-mi-re; fa-mi-re-do.*
  - d) Salve Mater, First Book, p. 69 (see Chapter XXVIII). (*Recorded*)  
The bistropha. Figures: *do-ti-la-so; fa-mi-re-do; re-mi-fa-so.*
4. Reading Song  
The Organ Man, First Book, p. 67.  
Figures: *do-re-mi; mi-re-do; so-do; so-mi.*
5. Rhythm Play. (See outline, p. 85 of Elementary Teacher's Book.)
  - a) Winds of Evening, First Book, p. 61 (to develop a feeling for the accent in triple rhythm with a swaying movement of the arms and body). (Valse Lente, "Sylvia Ballet," Delibes.)
  - b) Marching 'Round the Schoolroom, First Book, p. 65 (to give further experience in marching).  
Free expression: Menuet, Bach.
6. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Picture Study. Associate O Sanctissima with the quiet contemplation of The Madonna of the Chair, First Book, pp. 62-63.
  - c) Listening
 

|                         |                 |
|-------------------------|-----------------|
| 1. Largo, Handel.       | 3. Tantum Ergo. |
| 2. Ave Maria, Schubert. | 4. Salve Mater. |

Ninth Month (May)

1. Rote Chants, Hymns, and Songs
  - a) Rain Song, First Book, p. 74.
  - b) The Owl, First Book, p. 75. (*Recorded*)
  - c) Pie Jesu Domine, First Book, p. 77 (see Chapter XXVIII).
  - d) Swing Song, First Book, p. 78.
  - e) The Airplane, First Book, p. 79.
2. Observation Song  
The Elephant, First Book, p. 72.  
Figures: *do-ti-la-so; do-re; so-mi-do.*
3. Study Songs
  - a) The Lace Seller, First Book, p. 80.  
Figures: *mi-re-do; re-mi-fa-so; fa-mi-re-do.*
  - b) Morning Song, First Book, p. 81.  
Figures: *mi-re-do; so-fa-mi; re-mi-fa; la-so-fa-mi-re-do.*
4. Reading Chants and Songs
  - a) May, First Book, p. 73.  
Figures: *do-ti-la-so; do-re; so-mi-do.*
  - b) Oremus, First Book, p. 76 (see Chapter XXVIII). Neums as groups of notes over single Latin syllable.  
Figures: *do-re-mi; mi-fa-mi; fa-mi-re-do; mi-fa-so-la,* etc.
  - c) Evening Prayer, First Book, p. 80.  
Figures: *do-re-mi; re-mi-fa; mi-fa-so; mi-re-do.*
  - d) Evening Star, First Book, p. 81.  
Figures: *mi-fa-so; re-mi-fa; la-so-fa-mi; mi-re-do-ti.*

5. Rhythm Play. (See outline, p. 85 of Elementary Teacher's Book.)  
Swing Song, First Book, p. 78. (Waltz No. 2, Brahms.)
  1. To teach balance.
  2. To teach the difference between a skip and a run.
  3. To develop a feeling for the accent in a swinging 6/8 measure rhythm.  
Free expression: Clowns, "Midsummer Night's Dream," Mendelssohn.
6. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Listening
    1. A Dewdrop, Gilchrist.
    2. Rain Song, Smith.
    3. Spring Song, Chopin.
    4. Minuet in G, Beethoven.
  - c) Toy Orchestra  
Minuet in G, Beethoven.

## Tenth Month (June)

1. Rote Chants, Hymns, and Songs
  - a) Sleep, Dolly, Sleep, First Book, p. 82.
  - b) God's Greatness, First Book, p. 84.
  - c) Slumber Song, First Book, p. 86.
  - d) America, First Book, p. 87 (See p. 301.)
  - e) A Dew Drop, First Book, p. 88.
  - f) Where We Get Our Bread, First Book, p. 89.
  - g) Hail Mary, First Book, p. 90.

*Note:* Although included in the assignment for tenth month, America is to be taught at such time of the year as may be most appropriate.

2. Study Chants and Songs. Review the study chants and songs of the year.
3. Reading Chants and Songs
  - a) Marbles, First Book, p. 85.  
Figures: *do-ti-la-so; la-so-fa-mi; re-mi-fa-so; do-re-mi-fa; mi-so-do.*
  - b) Review the reading chants of the year.
4. Rhythm Play. (See outline pp. 86-87 of the Elementary Teacher's Book.)  
Review the rhythm plays of the year.
5. Review chants with chironomy; summary of rules (from observation).
6. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Listening. Review and contrast familiar selections.
  - c) Toy Orchestra. Play familiar selections for contrasts of mood and rhythm.

SECOND BOOK (*Third Grade*)

## First Month (September)

1. Rote Chants, Hymns, and Songs
  - a) Jesus Teach Me How to Pray, Second Book, p. 1.
  - b) Saturdays, Second Book, p. 2.
  - c) The Flower, Second Book, p. 3.
  - d) Our Thanks for Music, Second Book, p. 6 (see Dedication page). (See p. 301.)
  - e) The Huntsmen, Second Book, p. 10.
  - f) Faith of Our Fathers, Second Book, p. 12.
  - g) Review chants of First Book.

2. Observation Song  
The Fly, Second Book, p. 4. (*Recorded*)  
Figures: *do-mi-so-do*; *so-la-so*; *mi-fa-mi*; *do-do*.
3. Study Song  
The Ferry Boat, Second Book, p. 5.  
Figures: *do-mi-so-do*; *so-do*; *do-so-mi*.
4. Reading Songs
  - a) Butterfly on Painted Wing, Second Book, p. 8.  
Figures: *do-mi-so*; *so-mi-do*; *so-do-mi*; *do-ti-la-so*; *do-ti-do*; *mi-fa-so*; *mi-re-do*.
  - b) Autumn Colors, Second Book, p. 9. (*Recorded*)  
Figures: *do-mi-so*; *la-so-fa-mi*; *so-fa-mi-re*; *fa-mi-re-do*; *so-la-ti-do*; *so-do-mi*; *so-la-so*; *do-ti-do*.
  - c) September, Second Book, p. 13.  
Figures: *so-mi-do*; *so-do*; *so-mi*; *do-re-mi*; *mi-re-do*.
  - d) In Days of Old, Second Book, p. 13.  
Figures: *do-mi-so*; *so-mi-do*; *mi-fa-so*; *fa-mi-re*; *mi-re-do*.
5. Rhythm Play. (See outline, p. 87 of Elementary Teacher's Book.)  
Saturdays, Second Book, p. 2.  
To teach walking with a free, swinging stride.  
Marching: Semper Fideles March, Sousa.
6. Review of a familiar chant of First Book, one half of class singing while the other steps lightly on tiptoe, a step for each notehead.
7. Music Appreciation. (See Correlating Record Units, pp. 304-310 of this manual.)
  - a) The beautiful singing of beautiful chants and songs (interpretation). From the beginning of the course, emphasis has been given to beautiful, expressive singing. The Second Book will provide for cumulative growth in the power of interpretation. As in the previous grade, the children should memorize and give interpretative study to those chants and songs outlined for the month in which they have shown the greatest delight. (See p. 92 of the Elementary Teacher's Book.)
  - b) Picture Study. The listening lesson and picture study are associated on pages 6 and 7 of the Second Book. The story of The Child Handel will suggest playing other Handel selections as listening lessons.
  - c) Listening
    1. The Harmonious Blacksmith, Handel.
    2. Gavotte, Handel.
    3. Old Folks at Home, Foster.
 Review recorded chants of First Book.

Second Month (October)

1. Rote Songs
  - a) The Candy Lion, Second Book, p. 14.
  - b) Columbus, Second Book, p. 20.
2. Observation Song  
Don't Give Up, Second Book, p. 16.  
Figures: *do-re-do*; *mi-fa-mi*; *fa-mi*; *so-la-so*; *la-so*; *do-re-mi*; *so-fa-mi*.
3. Study Chants and Songs
  - a) A Diller a Dollar, Second Book, p. 17.  
Figures: *do-ti-do*; *do-re-do*; *mi-fa-mi*; *fa-mi*; *so-la-so*; *la-so*.
  - b) Responsory Invocation, Second Book, p. 18 (see Chapter XXIX).  
Figures: *do-re-do*; *mi-fa-mi* (punctum, and podatus—neum of two notes).  
Rhythm: Ictuses show note groupings; always binary (1-2) or ternary (1-2-3).

4. Reading Songs
  - a) Nightcaps, Second Book, p. 21.  
Figures: *do-re-do; mi-re-mi; mi-fa-mi; so-la-so; do-ti-do*.
  - b) The Bake Shop, Second Book, p. 21.  
Figures: *do-re-do; mi-re-mi; mi-fa-mi; so-la-so; do-ti-do*.
  - c) The Little Prisoner, Second Book, p. 23.  
Figures: *do-ti-do; do-re-do; so-la-so; mi-re-mi; do-so-mi*.
  - d) In Lollypop Lane, Second Book, p. 24.  
Figures: *do-re-do; mi-fa-mi; mi-fa; so-la-so; do-mi; re-mi; do-ti-la-so*.
  - e) Hallowe'en, Second Book, p. 25.  
Figures: *mi-re-mi; so-la-so; la-so; do-ti-do; ti-do; mi-fa-mi*.
  - f) Jack Horner and Miss Muffet, Second Book, p. 26.  
Figures: *so-la-so; do-ti-do; mi-fa-mi*.
5. Rhythm Play. (See outline, p. 88 of Elementary Teacher's Book.)  
Hallowe'en, Second Book, p. 25 (for free expression).
6. Chironomy of Responsory Invocation as rhythm picture taught by rote. (See Chapter XXIX.)  
Directed observation of arses (curled and looped); theses (plain and undulating).
7. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Picture Study. The Swan, Second Book, p. 22.
  - c) Listening
    1. The Swan (Le Cygne), Saint-Saëns
    2. At the Brook, Boisdeffre
    3. The Rose, Franz

### Third Month (November)

1. Rote Chants, Hymns, and Songs
  - a) Ultima, Second Book, p. 29 (see Chapter XXIX).
  - b) By the Sea Shore, Second Book, p. 30.
  - c) Children of the Heavenly King, Second Book, p. 33.
  - d) The Yodel from Emmett's "Lullaby," Second Book, p. 35.
2. Observation Song  
Five Little Girls, Second Book, p. 27. (*Recorded*)  
Figures: *do-re-mi-fa; so-fa-mi-re; do-so-mi; mi-re-do*.
3. Study Chants and Songs
  - a) Sancta Mater, Second Book, p. 28 (see Chapter XXIX).  
Figures: *do-re-mi-fa; fa-mi-re; re-mi-fa*.  
Rhythm: Latin words, spondees (accent second-last syllable); dactyls (accent third-last syllable).  
Strong and weak ictus. Bar lines before ictus notes.
  - b) Goosey Gander, Second Book, p. 34.  
Figures: *do-re-mi-fa-so; la-so-fa-mi; so-la-so; la-so; mi-re-mi*.
  - c) Beginning the study of Salve Regina, Second Book, p. 92 (see Chapter XXIX).
4. Reading Chants and Songs
  - a) Maria, Mater Gratiae, Second Book, p. 28 (see Chapters XVIII and XXIX).  
Figures: *do-re-do; do-ti-do; mi-re-do*. Torculus (neum of three notes).
  - b) My Dolly, Second Book, p. 31. (*Recorded*)  
Figures: *do-mi-so; so-la-so; do-re-do; mi-fa-mi; mi-re-mi; fa-mi-re-do*.
  - c) Harvest Song, Second Book, p. 32.  
Figures: *so-la-so; so-fa-mi; so-la-ti-do*.

- d) The Apple Tree, Second Book, p. 36.  
 Figures: *do-re-do; mi-re-mi; mi-fa-mi; do-ti-do.*
- e) Signs of the Weather, Second Book, p. 36.  
 Figures: *so-fa-mi; mi-fa-so; do-re-mi; re-mi-fa; so-mi-do.*
- f) We and the Wind, Second Book, p. 37.  
 Figures: *mi-re-mi; mi-fa-mi.*
- g) The Sedan Chair, Second Book, p. 38.  
 Figures: *do-mi-so; so-mi-do; do-ti-la-so-fa-mi.*
- h) The Young Jasons, Second Book, p. 39.  
 Figures: *so-la-so; do-re-mi; so-fa-mi; mi-re-do.*
5. Rhythm Play. (See outline, p. 88 of the Elementary Teacher's Book.)  
 By the Sea Shore, Second Book, p. 30.  
 To teach cut steps.  
 Free expression: 1. Gavotte, Sapellnikoff.  
 2. Gavotte, "Mignon," Thomas.
6. Chironomy of Sancta Mater (see Chapter XXIX) taught by rote and observed. Accents raised on arses; undulating rhythms.
7. Music Appreciation
- a) Interpretation. See outline for first month.
- b) Listening
1. Emmett's "Lullaby."
  2. Trumpeter and Drummer, "Petite Suite," Bizet (dramatization).
  3. Autumn, Franz.
  4. Recorded chants of First Book (see p. 225, and p. 303 for listening procedure).

Fourth Month (December)

1. Rote Chants, Hymns, and Songs
- a) Ring-Around Game, Second Book, p. 41.
- b) A Red Pepper Flower, Second Book, p. 43.
- c) My Ship and I, Second Book, p. 44.
- d) O Salutaris Hostia, Second Book, p. 46 (see Chapter XXIX). (See p. 301.)
- e) Five Little Sisters, Second Book, p. 50.
- f) Review, Jesus Teach Me How to Pray, Second Book, p. 1.
- g) While Shepherds Watched, Second Book, p. 112.
2. Observation Chants and Songs
- a) King Winter, Second Book, p. 40.  
 Figures: *mi-fa-so-la-ti-do; do-re-do; do-ti-do; mi-re-do; la-ti-do.*
- b) Tantum Ergo, Second Book, p. 46 (see Chapters XVII and XXIX). (See p. 301.)  
 Figures: *do-ti-do; so-la-so; do-ti-la-so; la-so-fa-mi-re-do.*  
 The clivis . Phrase accents.
3. Study Chants and Songs
- a) Kyrie XVI, Second Book, p. 47 (see Chapters XIX and XXIX) (See p. 301.)  
 Figures: *so-la-ti; la-so-fa-mi.*  
 The climacus . Long neum of six notes treated rhythmically as three small groups (2 + 3 + 2).
- b) Planting Rice, Second Book, p. 48.  
 Figures: *do-re-mi; re-mi-fa; mi-fa-so; mi-fa-so-la; ti-do-re; re-mi-fa-so; la-ti-do.*
4. Reading Songs
- a) Balloons, Second Book, p. 42.  
 Figures: *do-ti-do; do-re-do; do-ti-la-so; so-do.*

- b) I Wish I Were a Bird, Second Book, p. 42.  
Figures: *mi-re-do; do-ti-do; do-re-do; mi-fa-mi; so-la-so.*
- c) December, Second Book, p. 45.  
Figures: *mi-re-do; ti-la-so; do-re-mi.*
- d) The Rice Fields, Second Book, p. 48.  
Figures: *so-la-so; do-re-do; do-so-do; so-so*
- e) Father, We Bring Thee Our Praises, Second Book, p. 49.  
Figures: *mi-fa-so; so-fa-mi-re; mi-re-do; ti-la-so; so-la-ti; do-re-mi.*
5. Rhythm Play. (See outline, pp. 88–89 of Elementary Teacher's Book.)  
Ring-Around Game, Second Book, p. 41.
1. To teach slide and three-step turn.
  2. To teach heel-toe polka.
6. Chironomy of *Tantum Ergo*, learned by rote and observed. (See Chapter XXIX.) Strong and weak ictuses. Punctum between two neums is grouped rhythmically with the first neum. Notes having the ictus.
7. Music Appreciation
- a) Interpretation. See outline for first month.
  - b) Listening
    1. Danse Chinoise, "Nutcracker Suite," Tschaikowsky.
    2. Dance of the Little Pipes, "Nutcracker Suite," Tschaikowsky.
  - c) Toy Orchestra  
Toy Symphony (three movements), Haydn.
  - d) Literature: Story of the "Nutcracker Suite," Tschaikowsky.

#### Fifth Month (January)

1. Rote Chants, Hymns, and Songs
  - a) Welcome to the New Year, Second Book, p. 51.
  - b) Rosa, Second Book, p. 55. (*Recorded*)
  - c) Cor Jesu, Second Book, p. 57 (see Chapter XXIX).
  - d) Parce Domine, Second Book, p. 57 (see Chapter XXIX).
  - e) Panem Vivum, Second Book, p. 59 (see Chapter XXIX).
  - f) Salva nos, Domine, Second Book, p. 59 (see Chapter XXIX). (*Recorded*)
  - g) Soldiers Three, Second Book, p. 62.
2. Observation Chants and Songs
  - a) Busy Bee, Second Book, p. 52.  
Figures: *do-re-do; do-ti-do; so-la-so; re-do-ti-la-so.*
  - b) Sanctus XVIII, Second Book, p. 56 (see Chapters XVII and XXIX). (*Recorded*) (See p. 301.)  
Figures: *mi-re-mi; fa-mi-re; mi-re-do; re-do-re.*
3. Study Song  
Cradle Song, Second Book, p. 61.  
Figures: *mi-fa-so; fa-so-la; la-ti-do; so-fa-mi; fa-mi-re; re-do-ti.*
4. Reading Chants and Songs
  - a) Smiles of Our Father, Second Book, p. 52.  
Figures: *so-mi-so; do-re-do; do-re-mi; mi-re-do; so-la-so.*
  - b) Toboggan Slide, Second Book, p. 53.  
Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-mi-do; do-re-do.*
  - c) Dance in a Ring, Second Book, p. 53.  
Figures: *do-re-do; do-ti-do; mi-re-do-ti-la; re-do-ti-la-so.*
  - d) The Windmill, Second Book, p. 54. (*Recorded*)  
Figures: *do-re-mi-fa-so; fa-mi-re-do; so-la-so.*

- e) Agnus Dei XVIII, Second Book, p. 56 (see Chapters XVIII and XXIX). (See p. 301.)  
 Figures: *so-la-so; fa-so-la; so-la-ti.*
- f) The Goldfinch, Second Book, p. 58.  
 Figures: *mi-fa-mi; so-mi-do; do-re-do; re-do.*
- g) The Fiddling Cobbler, Second Book, p. 60.  
 Figures: *do-ti-do; do-re-do; do-ti-la-so; so-la-ti-do.*
- h) On Tiptoes, Second Book, p. 60.  
 Figures: *so-mi-do; do-mi-so; la-fa-do; do-fa-la; ti-re-fa.*
5. Rhythm Play. (See outline, pp. 89-90 of Elementary Teacher's Book.)
- a) Rosa, Second Book, p. 55.  
 1. To teach hop-waltz. (Waltz, Schubert).  
 2. To teach step-swing.
- b) Free expression: 1. On Tiptoes, Second Book, p. 60 (suggestions for free expression).  
 2. Gavotte, Beethoven.  
 3. Pizzicati Polka, "Sylvia Ballet," Delibes (review).  
 4. Valse Lente, "Sylvia Ballet," Delibes (review).
- c) Dramatization  
 Impromptu, "Petite Suite," Bizet.
6. Chironomy of Sanctus XVIII and Agnus Dei XVIII. (See Chapter XXIX.) Rules from observation.
- (1) When ictus and accent meet on same note and melody rises, we usually have an arsis; when melody descends, a thesis.
- (2) When ictus and accent come on different notes we usually have an undulating thesis (the thesis under the ictus note, the accent raised on an arsis or an undulation).
7. Music Appreciation
- a) Interpretation. See outline for first month.
- b) Listening  
 1. Magic Song, Meyer-Helmund.  
 2. Sanctus and Benedictus from Mass XVIII.  
 3. Salva nos, Domine.

#### Sixth Month (February)

1. Rote Chants, Hymns, and Songs
- a) Valentine Song, Second Book, p. 64.
- b) In Jinrikishas, Second Book, p. 66.
- c) Yo San, Second Book, p. 67. (*Recorded*)
- d) The Minuet, Second Book, p. 70. (*Recorded*)
- e) Off to Dreamland, Second Book, p. 74.  
 Review rote chants of previous months.
2. Observation Song  
 The Ship, Second Book, p. 63.  
 Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do.*
3. Study Song  
 Little Children in Japan, Second Book, p. 73.  
 Figures: *la-so-mi-re-do; re-do-la; so-la-so; mi-re.*
4. Reading Songs
- a) The Grocery Store, Second Book, p. 68.  
 Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do; so-la-so.*
- b) The Holiday, Second Book, p. 68.  
 Figures: *do-re-mi; mi-re-do; mi-fa-so; so-fa-mi; la-so-fa-mi-re; so-fa-mi-re-do.*

- c) A Song for February, Second Book, p. 69.  
Figures: *mi-re-do-ti; re-do-ti-la; so-la-ti-do; do-re-mi; mi-re-do.*
- d) A Valentine for Mother, Second Book, p. 71. (*Recorded*)  
Figures: *fa-mi-re-do; so-la-ti-do; do-mi-so.*
- e) Moon, So Round, Second Book, p. 72.  
Figures: *do-re-mi-fa-so; re-mi-fa-so-la; la-so-fa-mi-re; so-fa-mi-re-do.*
5. Rhythm Play. (See outline, p. 90 of the Elementary Teacher's Book.)
- a) The Minuet, Second Book, p. 70.  
1. To teach minuet step and point.  
2. To teach curtsy.
- b) A Valentine for Mother, Second Book, p. 71.  
To teach polka step, two-step slide; skip, run, run; hop, step, step together, step. (Country Dance, Beethoven).
6. Music Appreciation
- a) Interpretation. See outline for first month.
- b) Listening  
1. Minuets: Minuet "Don Juan," Mozart.  
Minuet in G, Beethoven.  
2. Träumerei, Schumann (review).
- c) Consciousness of Musical Structure. Let the children designate by a show of hands the point at which the composition passes from one section to another. This they will recognize by the introduction of new thematic material and frequently by a change of rhythm and mood. The children are accustomed to selecting the instrumentation for the toy orchestra and to performing the figures of rhythm plays in accordance with the changing sections of the music. These lessons will lead to a realization that in instrumental music there may be repetitions and contrasts of sections in a manner quite similar to the arrangement of phrases in a song. For this month use minuets made familiar in the work of the previous months.

## Seventh Month (March)

1. Rote Chants, Hymns, and Songs
- a) Laughing Spring, Second Book, p. 78.
- b) The Morning-Glory, Second Book, p. 80. (*Recorded*)
- c) Cross Patch, Second Book, p. 81.
- d) Twilight, Second Book, p. 82.
- e) Rorate, Second Book, p. 84 (see Chapters XVI and XXIX).
- f) O Salutaris Hostia, Second Book, p. 84 (see Chapters XVI and XXIX).
- g) Old Folks at Home, Second Book, p. 85. (See p. 301.)
- h) Springtime, Second Book, p. 86.
2. Observation Song  
The Dairy Maids, Second Book, p. 75. (*Recorded*)  
Figures: *do-re-mi; fa-mi-re; mi-re-do; so-la-so; re-ti-so.*
3. Reading Songs
- a) The Motor Car Ride, Second Book, p. 76.  
Figures: *do-ti-la-so; mi-re-do; so-fa-mi; so-la-ti-do.*
- b) Pastorale, Second Book, p. 77.  
Figures: *do-ti-la-so; fa-mi-re-do; do-re-do; fa-mi-re; mi-re-do.*
4. Rhythm Play. (See outline, p. 91 of the Elementary Teacher's Book.)
- a) Springtime, Second Book, p. 86.  
To review skipping: Giga, Corelli.
- b) Free expression: Moment Musical, Schubert.

5. Music Appreciation

- a) Interpretation. See outline for first month.
- b) Picture Study. The Mozart Family, p. 79, and the songs Pastorale, p. 77, and Laughing Spring, p. 78.
- c) Listening
  1. Turkish March, Mozart.
  2. Intermezzo, "Cavalleria Rusticana," Mascagni.
- d) Consciousness of Musical Structure. See suggestions under sixth month. For the seventh month use familiar gavottes.

Eighth Month (April)

1. Rote Hymns and Songs

- a) An April Day, Second Book, p. 88.
- b) The Gentle Milk Jug, Second Book, p. 90.
- c) Morning Prayer, Second Book, p. 94.
- d) Fashions in Footwear, Second Book, p. 95.

2. Observation Song

- Naming the Trees, Second Book, p. 91.  
 Figures: *do-mi; re-fa; mi-so; fa-la; so-ti; la-do.*

3. Study Chants and Songs

- a) Salve Regina, Second Book, p. 92 (see Chapter XXIX). (*Recorded*) (See p. 301.)  
 Figures: *do-la; ti-so; la-fa; so-mi; fa-re; mi-do.*

Bistropha,  tristropha, ; place of ictus on longer neums.

- b) On the Train, Second Book, p. 96.  
 Figures: *so-mi; fa-re; re-fa; mi-so.*
- c) Bees, Second Book, p. 96.  
 Figures: *do-fa; la-do; so-mi; ti-do-re; so-ti.*

4. Reading Songs

- a) April, Second Book, p. 93.  
 Figures: *so-mi-so; la-mi-la; do-so-do.*
- b) Blossom Time, Second Book, p. 97.  
 Figures: *ti-mi; mi-la; la-do; ti-so.*
- c) Bunny Rabbit, Second Book, p. 98.  
 Figures: *do-mi; do-so; do-la.*

5. Rhythm Play. Free expression.

1. Narcissus, Nevin.
2. Blue Danube Waltz, Strauss.

6. Chironomy of Salve Regina taught by rote. (See Chapter XXIX.) Directed observation. "Accent is the life of the Latin word." Sometimes ictus and accent are on same note (strong ictus). Sometimes ictus and accent are on different notes (weak ictus).

7. Music Appreciation

- a) Interpretation. See outline for first month.
- b) Picture Study. The Singing Boys, p. 93. This is not associated with any particular song but expresses the interest of boys in music and provides a background for the discussion of boyhood and singing; e.g., boy choirs, etc.
- c) Listening
  1. Salve Regina (Solesmes).
  2. Narcissus, Nevin.
  3. Waltz, On the Beautiful Blue Danube, Strauss.
  4. Spring's Messenger, Schumann.

- d) Consciousness of Musical Structure. See suggestions under sixth month.
1. Dance of the Little Pipes, "Nutcracker Suite," Tchaikowsky.
  2. Pauses in Gregorian chant: Two or three notes before long bars are sung slower and softer than preceding notes.

#### Ninth Month (May)

1. Rote Chants, Hymns, and Songs
  - a) The Woodpecker, Second Book, p. 102. (*Recorded*)
  - b) Tick Tock, Second Book, p. 105.
  - c) The Way to Dreamland Town, Second Book, p. 110. (*Recorded*)
  - d) While Shepherds Watched, Second Book, p. 112.
2. Observation Chants and Songs
  - a) The Windows, Second Book, p. 99.  
Figures: *do-re-mi; re-mi-fa; mi-fa-so; fa-mi; re-do.*
  - b) Tantum Ergo, Second Book, p. 108 (see Chapters XVII and XXIX).  
Figures: *so-do; la-re; do-re-mi; mi-fa-so; fa-mi-re; fa-mi-re-do.*  
The quilisma.
3. Study Chants and Songs
  - a) Veni Creator, Second Book, p. 100 (see Chapters XIX and XXIX). (*Recorded*)  
Figures: *so-la-so; la-so-fa; fa-so-la; do-re-do; do-re-mi; do-ti-la-so.*
  - b) The River, Second Book, p. 101.  
Figures: *do-re-mi; fa-mi-re-do; so-fa-mi-re; mi-re-do; so-do.*
  - c) Springtime Is Here, Second Book, p. 104.  
Figures: *do-mi-so; do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do; so-re.*
  - d) The Filling Station, Second Book, p. 104.  
Figures: *do-ti-do; do-re-do; mi-re-mi; mi-fa-so; so-fa-mi; mi-re-do.*
  - e) Smiles and Tears, Second Book, p. 105.  
Figures: *mi-so; re-mi-fa; so-do-mi; mi-fa-mi; mi-re-mi.*
  - f) Ave Verum, Second Book, p. 108 (see Chapters XIX and XXIX). (*Recorded*) (See p. 301.)  
Figures: *do-re-mi; fa-mi-re; re-do-ti.*  
The scandicus and the porrectus.
4. Reading Chants and Songs
  - a) Stabat Mater, Second Book, p. 100 (see Chapters XVIII and XXIX). (See p. 301.)  
Figures: *do-re-mi; so-fa-mi; mi-re-do-ti; ti-la-so.*
  - b) O! A-hunting We Will Go, Second Book, p. 106.  
Figures: *do-so-mi; mi-so-do; do-re-mi-fa; fa-mi-re-do.*
  - c) May's Coming, Second Book, p. 113.  
Figures: *mi-re-do; fa-mi-re; so-fa-mi; so-fa-mi-re-do; do-so; re-so.*
5. Rhythm Play. (See outline, p. 81 in the Elementary Teacher's Book.)
  - a) Spring Song, Second Book, p. 107; suggestions for free expression.  
Venetian Love Song, Nevin.
  - b) Dramatization  
March of the Little Lead Soldiers, Pierné.
6. Music Appreciation
  - a) Interpretation. See outline for the first month.
  - b) Picture Study and Listening Lesson. Spring Song, Mendelssohn, p. 107 and Spring, by Corot.
  - c) Listening
    1. Spring Song, Mendelssohn.
    2. Morning Song, Grieg.
    3. Veni Creator.
    4. Ave Verum.

- d) Consciousness of Musical Structure. See suggestions under sixth month. For the ninth month use familiar waltzes. Pauses in Gregorian chant; phrases, sections, periods.

Tenth Month (June)

1. Rote Chants, Hymns, and Songs
  - a) The Queen of Arabia, Second Book, p. 114. (*Recorded*)
  - b) O, Susanna, Second Book, p. 119. (See p. 301.)
  - c) Sweet and Low, Second Book, p. 120. (See p. 301.)
  - d) America, Second Book, p. 121. (See p. 301.)

Review all the chants of the year.
2. Study Songs
  - a) Dancing Song, Second Book, p. 116.  
 Figures: *la-fa-re; so-mi-do; fa-re-ti.*
  - b) Flag Song, Second Book, p. 118.  
 Figures: *la-fa-re; so-mi-do; fa-re-ti; re-ti-so.*
3. Reading Songs
  - a) The Picnic, Second Book, p. 117.  
 Figures: *la-fa-re; so-mi-do.*
  - b) The Fruit Seller, Second Book, p. 117.  
 Figures: *re-so; mi-la; fa-mi-re.*
4. Rhythm Play. (See outline, p. 81 of the Elementary Teacher's Book.)
  - a) Dancing Song, Second Book, p. 116.  
 Suggestions for free expression.
  - b) Flag Song, Second Book, p. 118.  
 Suggestions for free expression.
5. Music Appreciation
  - a) Interpretation. See outline for first month.
  - b) Picture Study and Listening Lesson. Danse Arabe, p. 115, with picture on same page.
  - c) Instrumental Program. Flag Song, Second Book, p. 118, associated with picture of the drummers, and with playing the bass drum. (Second Connecticut March, Reeves.)
  - d) Listening
    1. The Queen of Arabia. (*Recorded*)
    2. Danse Arabe, Tchaikowsky.
    3. The Brooklet, Schubert.
    4. Review of recorded chants.
  - e) Consciousness of Musical Structure. See suggestions under sixth month. Review previous material.



Part Four  
Music in the Upper Grades  
(IV–VI)







## XXII · Music in the Upper Grades

**I**N the first three grades pleasurable experience was given in the singing, hearing, and study of chants and songs with much attention to the development of a feeling for diatonic tone relationships. This implies that pupils completing the third year will have an ear and eye knowledge of commonly used tonal groups or figures composed of tones taken from the familiar major scale, common to both modern songs and Gregorian chants. Therefore, the tonal elements of chant will have been mastered for the most part by the end of the third grade.

Gregorian chant melodies are almost purely diatonic. The only chromatic used is *ti♭*, called *te* (tay); it is not introduced until the Third Book. The flat appears in chant for the first time in the rote chant, First Psalm Tone, Third Book, p. 11. The first observation chant containing the flat chromatic is "Media Vita," Third Book, p. 84, and occurs after flat chromatics have been introduced in modern songs.

Although chants and modern songs are made up for the most part of the same diatonic tonal groups, nevertheless chant has a free rhythm, a notation, a structure, a modality, an interpretation, and a purpose peculiar to itself and quite unlike modern music. Therefore in the upper grades the pupils' attention is to be consciously directed to these essential points of difference, with particular stress on rhythm.

### *General Teaching Suggestions for the Third, Fourth, and Fifth Books (Fourth, Fifth, and Sixth Grades)*

**B**ELOW the title of each of the chants of the course will be found a designation of the use of the chant in the teaching plan. The general pedagogy for rote, observation, reading, and study chants in the upper grades is similar to that outlined in Chapters XVI, XVII, XVIII, and XIX.

*Rote chants.* It will be noted that rote singing, which is emphasized in the primary grades, is continued throughout The Catholic Music Hour. In the intermediate grades the eye and ear association is further developed by following the music notation while learning the rote chant. However, the aim in rote singing should primarily be interpretative singing with beautiful tone quality, and the *enrichment of the children's musical experience beyond that which they are able to read from notation.* The practice of learning rote chants without open books should not be altogether abandoned, because not only is concentrated and undivided aural attention best secured in this way, but there is often greater spontaneity, freshness, and feeling for aesthetic and dramatic values in this more direct presentation. See Chapter XVI.

*Observation songs and chants.* While the heading, observation songs, does not appear in the Third Book, certain rote songs are so designated in the Monthly Outlines. Chants, however, intended for observation are listed as observation chants in the Third Book. Each new tonal and rhythmic problem is introduced through an observation chant. This chant

will have been taught by rote some time before it is to be analyzed and the problems studied.

*Reading chants.* The chants under this designation are quite as attractive and interesting as the others in the books but are outlined in accordance with their technical content to provide for systematic growth in reading power. The teacher must understand that the end sought in training in music reading is not solely mechanical ability, and that artistic interpretative ability also must be developed. Suggested lesson outlines are given in Chapter XVIII. These offer several procedures for conducting the lessons with reading chants.

*Study chants.* It should be understood that chants designated as reading chants should occasionally be treated as study chants. This means that the class should receive help from the teacher in places where difficulties are likely to stop the musical flow of reading progress. A single tone at a critical moment will often save the situation. Under no circumstances should musical values be sacrificed. In case of serious difficulty the particular passage may be taught by rote or semi-rote. After the chant has been sung, the unfamiliar passage is later isolated and drilled on until it is familiar. The children should be held responsible for any repetitions of this passage. See Chapter XIX.

*Four teaching steps in introducing a new problem.*

1. Review of the familiar observation chant.

*Aim.* To give experience with a specific tonal or rhythmic problem in its proper setting.

2. Recognize the problem in the observation chant.

*Aim.* To lead children, through directed observation, to realize that the chant embodies a textual, tonal, or rhythmic effect and problem which has not previously been studied.

3. Isolate the problem from the observation chant and drill upon it.

*Aim.* (a) To make clear to the children exactly what the problem is that they are studying; and (b) to drill upon the problem (the whole class, various groups, and individually) until sure the children understand it and can sing it correctly at will and can use it readily in reading and study chants.

4. Apply in reading new and unfamiliar reading and study chants containing the problem previously drilled upon.

*Aim.* To see that the children apply immediately and in a practical way their experience with the specific problem, and that they enjoy the consciousness of added reading ability in applying a new tonal or rhythmic effect.

*Situation.* The children should be fully aware that the new chant contains, among many familiar figures, the new problem recently learned. They know the notation and the effect and should have received sufficient drill to enable them to read easily that part of the chant in which the new problem occurs.

## *Suggested Pedagogical Steps in Teaching Reading and Study Chants in the Upper Grades*

### *Condensed Outline*

1. Brief discussion of the meaning of Latin words and the place of the chant in the liturgy; chanting of Latin text on two tones and reciting on one tone, the teacher assisting over unfamiliar or difficult words.
2. Children after locating *do* and the beginning tone observe the phrase content of the chant for familiar phrases and motives, and for similar and contrasting phrases and motives.
3. Children study figure content to locate a specific problem studied in previous observation chant and to observe, frame, and sing difficult spots.
4. Children study binary and ternary note groupings by means of ictus (placed by teacher or by children themselves); and observe and study those neums which require special interpretation.

5. Study silently, hearing the melody and feeling the note grouping.

6. Children sing the chant with *so-fa* syllables, "loo," and words. Phrase-wise singing is to be maintained, if necessary, by pointing to the phrases.

7. Drill on places where difficulties or errors occur.

8. Sing the entire chant freely and expressively.

If teachers desire it, the chironomy of reading and study chants may be marked by teacher or by children with teacher assisting before they are read from notation.

See Chapters XIII and XIV for Topical Outlines for teaching rhythm and chironomy in the fourth, fifth, and sixth grades. For a more detailed treatment of melismatic chants, see p. 171 of this chapter, "Suggested Procedure for Studying a Melismatic Chant in Gregorian Notation."

In these grades children are beginning to observe and differentiate the tonality of various Gregorian modes, their finals, and dominants. The following tone and rhythm drills will suggest possible procedures for sequential tone drills, with and without *te*, set to varying rhythmic patterns. These drills are to follow the concrete drills taken from familiar chants.

*Tone drills for upper grades.* (a) Formal eye training, e.g., each tonal group may be thought of as having but two characteristic staff-pictures, one associated with a line-*do*, another with space-*do*. Memorizing one characteristic line-*do* picture of a figure will suffice to fix this figure for every song or chant having a line-*do*: memorizing the characteristic space-*do* picture of the same figure will suffice to give a mental picture of this figure for every song or chant having a space-*do*. Each line and space in turn may be called *do*, e.g.,

The tonic chord figure, *do-mi-so*, represents only two pictures to the eye—line-*do* or space-*do*. It always appears either as line-line-line (three consecutive lines) or space-space-space (three consecutive spaces), depending upon key signature and position of *do*.

Line-Do

do-mi-so   do-mi-so   do-mi-so   etc.

Space-Do

do-mi-so   do-mi-so   do-mi-so   etc.

The same is true of other frequently used types. Children need only observe that *do* moves; it may be on any line or space. When *do* moves the entire figure moves with it.

b) Each staff-picture may be used in sequence, e.g., No. 1, following, may be *do-re-do*, *re-mi-re*, *mi-fa-mi*, *fa-so-fa*, *so-la-so*, etc., depending upon the place of *do*.

Frequently used types of tonal figures:

| (1) Neighboring<br>Tones | (2) Scale Figures    | (3) Intervals | (4) Chords |
|--------------------------|----------------------|---------------|------------|
| Torculus                 | Scandicus            | Podatus       | Scandicus  |
| Porrectus                | Subpunctis           |               |            |
|                          | Scandicus + Climacus |               |            |
|                          | Scandicus + Climacus |               |            |

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

Characteristic staff-pictures of the intervals which make up the tonal figure vocabulary, e.g., tone drills on intervals; developing ability to sing any tone of the scale by relating it to any other tone of the scale:

Torculus

Do as Tonic:   do-re-do   do-mi-do   do-fa-do   do-so-do   do-la-do   do-ti-do   do-do-do  
 Re as Tonic:   re-mi-re   re-fa-re   re-so-re   etc.  
 Mi as Tonic:   mi-fa-mi   mi-so-mi   mi-la-mi   etc.

Continue, using each tone of the scale as tonic, ascending and descending.

Combined scale and interval drill (sequential) to establish the tonics and dominants of the eight modes, (oral, written, and from the staff).

Drills around *RE*—Tonic of Modes I and II; Dominant of Mode VII.

Drills around *MI*—Tonic of Modes III and IV; Dominant of Mode VI (transposed).

Drills around *FA*—Tonic of Modes V and VI; Dominant of Mode II.

Drills around *SO*—Tonic of Modes VII and VIII; Dominant of transposed Mode V.

Drills around *LA*—Tonic of transposed Modes I and II; Dominant of Modes I, IV, and VI.

Ascending:

Torculus    Scandicus    Podatus

Do as Tonic: do-re-do do-re-mi do-mi do-re-mi-fa do-fa do-re-mi-fa-so do-so etc. to do

Re as Tonic: re-mi-re re-mi-fa re-fa re-mi-fa-so re-so re-mi-fa-so-la re-la etc. to re

Continue, using *mi*, *fa*, *so*, *la*, respectively, as tonics.

Descending:

Porrectus    Climacus + Clivis

Do as Tonic: do-ti-do do-ti-la do-la do-ti-la-so do-so do-ti-la-so-fa do-fa do-ti-la-so-fa-mi do-mi

Ti as Tonic: ti-la-ti ti-la-so ti-so ti-la-so-fa ti-fa ti-la-so-fa-mi ti-mi ti-la-so-fa-mi-re ti-re

Continue, using *la*, *so*, *fa*, *mi*, *re*, respectively, as tonics.

Repeat the above drills substituting *te* for *ti* throughout. *La-te-la* sounds like *mi-fa-mi*.

*Sequential tone drills.* Frequent examples may be found of a chant which contains a given figure repeated on different degrees of the scale (sequential repetition).

a) *Singing.* Classifying figures orally into five classes and singing each type in sequence form, i.e., repeating the pattern by singing it up and down the scale; later, breaking the sequence, the teacher singing the first tone and the pupils responding with the pattern as it should sound, beginning with the given tone. With *so-fa* syllables, "loo," and other neutral syllables.

b) *Ear training.* Testing class and individual pupils for recognition of figures, the pupils responding with correct *so-fa* syllables to the teacher's singing with "loo." Drill associated first with chant in which it occurs, later independently of chants.

c) *Eye training.* Sequential visualization drills to impress the characteristic staff-picture of each tonal figure.

1. The same staff-picture repeated on different degrees of the staff with different *so-fa* syllable names, depending upon the position of *do*. See p. 169.

2. Each tonal group being thought of as having but two staff-pictures, one with line-*do*, one with space-*do*. See p. 169.

*Importance of so-fa syllables.* Owing to the significant fact that chant, unlike modern music, makes use of scales or modes in which the relation of whole steps and half steps is constantly shifting, it is of great importance that pupils use the *so-fa* syllables to secure correct intonation.

*The study of Gregorian notation.* In each of the books for the upper grades (Third, Fourth, and Fifth Books) selected chants appear in both Gregorian and eighth-note notation. They are printed on opposite pages for purposes of comparison. These chants are among the greatest of the classics and each deserves a full year of study. *All are among the chants recorded by the monks of Solesmes.* The following outline suggests how the study of each may be distributed throughout the year, a different phase for each month.

## *Suggested Steps for the Extended Study of Chants in Gregorian Notation*

1. Many hearings of the chant (Solesmes recording or teacher), the pupils following the modern notation with the eye. Discussion of the meaning of the Latin text and the place of this chant in the Mass.
2. Many hearings, the pupils following the Gregorian notation with the eye. Informal comparison of the two notations.
3. Free singing by the pupils in conscious imitation of teacher or of recorded singing of the Solesmes monks.
4. Rote singing of *so-fa* syllables with eye following first the modern notation and then the Gregorian notation.
5. Chironomy or "rhythm picture" of chant as a whole taught by rote from a chart or blackboard diagram (first with modern notation, then with Gregorian).
6. Analysis into phrases, rhythmic waves, and binary and ternary note groups as indicated by neums and ictus signs.
7. Isolation of specific phrases, motives, and figures for ear and eye drill.
8. Detailed observation and comparison of Gregorian notation with its modern eighth-note transcription.

Elements to be observed: four-line staff with *Do* clef on top line, guide note, flat, punctums, quilisma, neums (two-note and three-note groups) first sung in their phrase context, later isolated, sung, and names reviewed; long neums (observed but not named in the fourth grade), pressus, bistropha, tristropha, salicus, liquescent notes and neums, rhythmical signs. See Chapter III, p. 16.

9. Assigned sight reading of simple chants from Vatican *Kyriale*.

At first the new chants in the *Kyriale* are learned almost wholly by rote, the pupils following the Gregorian notation. Gradually they will participate in learning the chant from the notation until, by the end of the sixth grade, the pupils will have acquired the ability to read independently.

The teacher should be cautioned to avoid a formal, technical presentation of the entire subject of chants in all the grades of the elementary school. The primary purpose of chant study in these grades is to create in the pupils such an interest in chant, and love for it, that they will wish to continue its use and study throughout their lives. To accomplish this desirable outcome the pupils' contact with the chant should be free and happy. Their experience with the technical elements of the outline should not be in the nature of exacting demands but rather of pleasurable contacts and activities. Some pupils will gain both appreciation and real skill in sight reading and interpretation, while others will gain only a great love for this inspiring expression of religious devotion. The pupils represented by both of these extremes of the intellectual scale, and all the varying degrees which lie between them, are worthy of the thought and effort given to this study.

## *Suggested Procedure for Studying a Melismatic Chant in Gregorian Notation*

**SIXTH-GRADE** pupils should have a knowledge of a workable procedure for studying chants in Gregorian notation. The following steps are suggested:

1. Read the English words for the principal thought of the whole melody.
2. Study the English words of the different phrases and sections to discover their interrelationship.
3. Study the Latin words of the first phrase to locate accented and unaccented syllables. Locate, also, the most important word accent.
4. Look at the notation. Mentally group the notes which make up the different neums. Feel the rhythmical groups of two's and three's. Indicate the place of the ictus of each neum. (See Chapter V.) Note the most important neum, i.e., the highest melodically in the "melisma," (a group of neums occurring over one Latin syllable). Note the relation of ictuses and accents. Add chironomy as a rhythm picture. See Chapter VI.
5. Sing the Latin words on one tone (*A<sup>b</sup>* is suggested). Repeat, giving each Latin syllable as many beats as there are notes in the music, and maintaining the correct rhythmical flow. Make accented syllables more prominent than unaccented ones. Give a slight impulse to the first note of each group of two or three notes bringing into gradual prominence the highest ictic note over the tonic accent in each word. Give



special attention to the correct execution of the pressus, quilisma, salicus, etc. (See Chapters III and V.) Subordinate all individual word accents to the highest ictic note over the tonic accent of the most important word of the phrase, section, or period. It is usually found at the summit of the melodic elevation. Sustain the vowel sound throughout the singing of the entire neum; sing the consonants clearly and rapidly.

6. Counting from the clef (see Chapter III), locate the *so-fa* syllable name of the first note. Study the first phrase through again in silence, mentally hearing the melodic intervals and feeling the binary and ternary grouping of the notes. If necessary, first sing the phrase mentally with *so-fa* syllables.

7. Review silently the Latin words of the first phrase. Sing the first phrase with Latin words, expressing the meaning as beautifully as possible. If necessary, sing first with *so-fa* syllables and "loo" before applying the words.

8. Repeat the above steps with each remaining phrase.

9. Sing the entire chant with words expressively, freely, and beautifully with due attention to the correct observance of the pauses. See Chapter III.

10. Add chironomy as an aid to more artistic interpretation. See Chapter VI.

*Vocalizes for pupils in the upper grades.* One of the most important outcomes of music study in the school is the development of proper use of the voice. The voice should be used so that the tones are produced without strain, breathing is easy and natural, and articulation is distinct without exaggeration. The vocalizes on p. 172 will be helpful only if sung with full appreciation of the foregoing statements and every requisite of good singing is carefully observed. Moreover, the value of the vocalizes is lost unless the training is carried over into the singing of the chants and songs of the course. See Monthly Outline for the Third Book, First Month, p. 205, where it is suggested that "Tones of the Benedicamus Domino" may be used as vocalizes.

Since in the Latin of the chants a is äh, o is ö, u is oo, i is ee, and e is a (ay), the drills on the opposite page will be beneficial for both modern songs and chant.

*Formation of boy choirs, girl choirs, and mixed choruses.* One of the most potent incentives to increased interest in singing, either for one's self or for the pleasure of others, will come through the satisfying beauty and enjoyment to be found in group singing. In boy choirs, girl choirs, and mixed choruses, the better singers may have opportunities for an enriched musical experience in the singing of songs and chants.

Soprano boy choirs. Alone or in combination with adult male voices, the inimitable, high, clear, resonant, sweet, and facile voice of the boy soprano, between the ages of eight and fourteen years, seems admirably suited for the singing of Gregorian chant in the liturgical services of the Church. Inasmuch as each parish church is expected to establish such a choir, teachers in the parish school should make a special study of the correct tone quality, compass, and quantitative limitations of the boy soprano voice. Good boy sopranos are common and can be recruited from the parish schools.

Suggested procedure. All who can sing acceptably and who profess a willingness to become members of the choir should be eligible. Begin by asking pupils to sing in chorus "America" or some other familiar song or hymn. The teacher may thus judge of the tone quality as a whole. The correct quality of the boy's voice will be free of all coarseness and is naturally high pitched, the result of a soft, easy manner of singing. Then divide into two groups; have first each side, then each pupil sing softly a sustained tone, E or F (fifth line of treble staff), on "ah" or some other neutral syllable, and with the same syllable the tonic chord of F major. Insist on quality, not quantity. (See Bibliography for books treating of the boy voice.)

As the voices develop under training, teachers will be able to select the senior choir, i.e., boys who will be selected for church services and for the regular chancel choir. The rest of the boys, and all new comers, may be formed into a "preparatory" or "junior" choir. These will replace the soprano voices lost to the choir through voice-change. The preparatory, or junior choir may be present at all rehearsals of the senior choir to observe methods, and may be given at least two rehearsals each week separately. The extra work involved in maintaining two groups of choir boys will have a double compensation—the junior choir will have an incentive to progress by the knowledge that they will be promoted as fast as vacancies occur in the senior soprano group; the senior choir also will be encouraged to put forth their best efforts since they will be cognizant of the fact that other boys are ready and anxious to take their places.

It is suggested that much of the practice be done without accompaniment (*a cappella*) in order that the singers may not only increase in self-confidence, but also as a check on faulty intonation, lack of breath control, poor enunciation, etc. Flat singing may be remedied by humming gently.



## XXIII · Chants in the Third Book (Fourth Grade)

THE study of chant in the Third Book (fourth grade) is devoted to Psalmody, Responses at High Mass and Vespers, and the introduction of Gregorian notation.

### I. Psalmody

THE subject of psalmody is complicated, especially because there are numerous exceptions to the usual rules. Nevertheless, school children can learn to chant the Psalms correctly and with good effect and can learn to apply the rules of psalmody in all but the exceptional and unusual conditions.

In Chapter IX will be found a brief treatise on psalmody with directions covering the practical needs of the schoolroom. See also Chapters XII, XIII, and XXX.

The Third Book makes use of but two verses of Psalm 109, "Dixit Dominus," and two verses of "Magnificat." It is suggested that pupils study the Eight Psalm Tones in the sequence suggested in the Monthly Outlines. The feeling for psalm rhythm may be established through rote, observation, reading, and study psalms followed by directed observation of (1) antiphonal character of psalmody; (2) the value of pauses at (a) mediation cadence, and (b) after final cadence; (3) meaning of the terms intonation, dominant, mediation, and final cadences; (4) prominence given to tonic accents and correct rendition of neums (second and third notes sung lightly); (5) spondaic words at cadences—these use only the large notes in mediation and final; (6) dactylic words at cadences—these make use also of small added notes, marked with (+); (7) additional finals.

After experience and observation, children may formulate their own rules. After the given verses have been sung with ease in each of the Eight Psalm Tones and the children have learned from observation the rules for fitting these words to the given melodic patterns for each psalm tone, the teacher may help the children to fit other psalm verses to the various psalm tones.

*Practical rules for psalmody.* (a) Psalmody is essentially antiphonal in character; therefore the divisions or choirs must alternate in chanting the Psalms.

b) Each half verse should, as a rule, be *sung on one breath*. Only in the case of very long verses may the *recitative* or dominant be interrupted momentarily for breath. In the regular choir books this is indicated by a *flex* (†). Disregard all commas in psalmody; in the ordinary prayer or hymn books the colon (: ) may serve to take the place of the flex. This is the only place where punctuation marks are allowed to interfere with the even, rhythmic, forward movement.

c) The musical enunciation of the various syllables should be even and well bound together—*legato*. Choppy pronunciation of the words ruins the beauty of psalmody. Jenner gives the following advice: "Never lengthen a syllable when you merely wish to strengthen it (accent); and never shorten one when you merely wish to reduce its tone (volume)."

d) All word accents should be duly observed, always, however, in subordination to the ruling melodic accent at the end of each half verse or cadence.

e) Let a natural crescendo of intensity rather than of speed mark the recitative up to the ruling accent. The note or notes following the last accented note in all cadences should be sung softly with a very slight *ritardando*.

f) The pitch of the dominant in psalmody should be adapted to the vocal requirements of the singers. As a general rule it should not be lower than A or higher than B.

g) The psalms should be sung with animation. Dragging should not be permitted.

h) The pauses at cadences greatly beautify psalm singing. The middle pause at the end of each half verse indicated by the asterisk (\*) must be well defined and long enough for a deep breath.

The exact observance of this pause adds immeasurably to the beauty, dignity, and spirituality of psalmody. The soul stops, as it were, to meditate. A practical way of determining the correct length of this pause is

to introduce a mental echo of the last two rhythmic groups. A silence of four beats, during which the singers count 1-2-3-4, will be adequate for younger children. The pause after the final cadence of each verse is only two beats in duration ( $\frac{7}{1-2}$ ), only half as long as the pause after the mediation cadence. For further instructions see Topical Outlines, Fourth Grade, Chapters XII, XIII, also XXX.

*Note:* On p. 27 of the Third Book, the second additional final of the Fourth Psalm Tone bears the superscription "transposed"; the neum at the end reads e-f#. This interval is not diatonic; nevertheless it has been handed down by ancient tradition. When the pitch of intervals began to be determined with exactness by means of lines it became a necessity to transpose certain melodies of the Fourth Mode four tones higher in order to avoid the use of a sharp. Hence the Fourth Psalm

Tone appears in double form: one has *la* (*a*) for its dominant, the other *re* (*d*); the latter is designated by an asterisk.

*Note:* In the Third Book no mention has been made of the "shortened mediation" which can be used in a middle cadence of one accent (Second, Fourth, Fifth, Sixth, and Eighth Psalm Tones). While such a cadence is lawful in the case of monosyllables and Hebrew words, the authors preferred to omit it lest the children become confused.

For all practical purposes, the following summary of the ordinary form of psalm cadences (mediations and finals) will be helpful in recalling: (a) the number of accented notes or neums to each mediation and final cadence; (b) the number and place of the preparatory notes in those cadences in which such occur.

SUMMARY OF PSALM INTONATIONS AND CADENCES (ORDINARY FORM)

| PSALM TONE        | INTONATION                                    | CADENCE            | ACCENTS    | PREPARATORY NOTES            | CADENCE BEGINS   |
|-------------------|---|--------------------|------------|------------------------------|--|
| I.                | One note and one neum for first two syllables | MEDIATION<br>FINAL | Two<br>One | None<br>Two                  | Second-last accented syllable.<br>Two syllables before the last accented syllable.                     |
| II.               | Three single notes for first three syllables  | MEDIATION<br>FINAL | One<br>One | None<br>One                  | Last accented syllable.<br>One syllable before the last accented syllable.                             |
| III.              | One note and one neum for first two syllables | MEDIATION<br>FINAL | Two<br>One | None<br>One                  | Second-last accented syllable.<br>One syllable before the last accented syllable.                      |
| IV.               | One note and one neum for first two syllables | MEDIATION<br>FINAL | One<br>One | Two<br>Three                 | Two syllables before the last accented syllable.<br>Three syllables before the last accented syllable. |
| V.                | Three single notes for first three syllables  | MEDIATION<br>FINAL | One<br>Two | None<br>None                 | Last accented syllable.<br>Second-last accented syllable.  |
| VI.               | One note and one neum for first two syllables | MEDIATION<br>FINAL | One<br>One | One<br>One note and one neum | One syllable before the last accented syllable.<br>Two syllables before the last accented syllable.    |
| VII.              | Two neums for first two syllables             | MEDIATION<br>FINAL | Two<br>Two | None<br>None                 | Second-last accented syllable.<br>Second-last accented syllable.                                       |
| VIII.             | Three single notes for first three syllables  | MEDIATION<br>FINAL | One<br>One | None<br>Two                  | Last accented syllable.<br>Two syllables before the last accented syllable.                            |
| Tonus Peregrinus  | One neum, one syllable                        | MEDIATION<br>FINAL | One<br>One | Two<br>One                   | Two syllables before the last accented syllable.<br>One syllable before the last accented syllable.    |
| Tonus in Directum | None  | MEDIATION<br>FINAL | One<br>One | Two<br>None                  | Two syllables before the last accented syllable.<br>Last accented syllable.                            |

*Summary of mediation cadences, solemn form for canticles.* The three canticles or hymns of praise, "Magnificat," "Benedictus," "Nunc Dimittis," are taken from the Gospel of St. Luke. Owing to the fact that these three canticles refer to the Incarnation they are given a more elaborate melody and receive a place of greater prominence, being separated from the Psalms. The rubric requires singers and congregation to stand while they are being sung.

The intonation is the usual one; only Psalm Tone VII has a special intonation; Tones II and VIII use, in all the verses, the ordinary simple form employed for the one word, "Magnificat."

The mediation cadence has a more elaborate melody. A Latin syllable is fitted to each note or neum.

*The final cadence.* The second half of the verse—the second dominant and the final cadence—is sung as in ordinary psalm tones.

SUMMARY OF INTONATIONS AND MEDIATION CADENCES  
(SOLEMN FORM FOR CANTICLES)

| PSALM TONE | INTONATION                                       | ACCENTS     | PREPARATORY NOTES OR NEUMS    | MEDIATION CADENCE BEGINS                               |
|------------|--|-------------|-------------------------------|--|
| I.         | One note and one neum for first two syllables    | Two neums   | One neum                      | One syllable before the second-last accented syllable. |
| II.        | One note and two neums for first three syllables | One neum    | Two neums and one single note | Three syllables before the last accented syllable.     |
| III.       | One note and one neum for first two syllables    | Two neums   | None                          | Second-last accented syllable.                         |
| IV.        | One note and one neum for first two syllables    | One neum    | Two neums and one single note | Three syllables before the last accented syllable.     |
| V.         | Three single notes for first three syllables     | One note    | One                           | One syllable before the last accented syllable.        |
| VI.        | One note and one neum for first two syllables    | Same as I.  |                               |  |
| VII.       | Two neums for first two syllables                | Two neums   | None                          | Second-last accented syllable.                         |
| VIII.      | One note and two neums for first three syllables | Same as II. |                               |  |

Psalm Tones I, III, VI, and VII have each two accented neums. In these tones the additional note (white or marked) for dactylic words is inserted *before the last accented neum*, instead of after the accented neum. See Third Book, pp. 11, 22, 35.

*Pauses.* (a) mediation; (b) final. The rules for determining the correct length of these pauses will be found earlier in this chapter under the heading, "Practical rules for psalmody."

*Suggested procedure for setting a Latin psalm verse to a given psalm tone.*

1. Separate the words into syllables and observe the place of the asterisk which divides the verse into two parts.

2. Mark tonic and secondary accents of the Latin text.

3. Study the form of the psalm tone to which this verse is to be fitted.

4. Observe the number of notes or neums which make up the intonation and fit a syllable of the text to each note or neum.

5. Go at once to the mediation cadence. Observe whether it has one accented note or neum, or two accented notes or neums. The accent marks above the staff will indicate accented notes. Fit an accented syllable to each accented note. If the word or its equivalent syllable-combination be a spondee (accented

syllable followed by an unaccented syllable), it will not be necessary to use the additional note marked (+). If the word or equivalent syllable-combination be a dactyl (accented syllable followed by two unaccented syllables), the additional note marked (+) will be fitted to the second-last syllable. Should there be preparatory notes or neums, a Latin syllable is fitted to each preparatory note or neum.

6. Now go to the dominant. All the Latin syllables intervening between the intonation and the mediation cadence are included in the first dominant—an eighth note for each Latin syllable.

7. Go at once to the final cadence. The procedure will be the same as for step 5.

8. The notes intervening between the mediation and the final are included in the second dominant, a single note for each Latin syllable. For further examples see "Adoremus and Laudate," Third Book, p. 87, and "Table of Illustration," p. 65 of this manual.

9. In singing the psalm verse, the divisions—intonation, dominants, and cadences—must not be noted. The voice glides uninterruptedly from intonation to dominant, from dominant to mediation cadence; silence for four beats; then on from dominant to final cadence, where, after a pause of two beats the other choir takes up the next verse.

## II. Responses at High Mass and Vespers

THE responses are liturgical recitatives. During certain parts of Mass and Vespers the priest directly addresses the congregation, and the people are expected to unite their prayers with those of the priest by whole-hearted singing of the responses. Together priest, choir, and congregation should form a melodic and rhythmical unit. It is desirable, therefore, that pupils be familiar with the priest's version and be ready to answer promptly with the correct response. Teachers will find in these responses abundant material for correlation with religion study.

The numerous melodies for the "Deo Gratias" will serve as delightful introductions to the purely vocal type of melismatic chant, and the long graceful sweeping melodies may provide excellent exercises for vocal drill. In order that the pupils may feel the lovely, soaring rhythm of these beautiful melodies, it is suggested that the Mass responses be learned without books; the Vesper responses may be read from notation. The better singers may have the privilege of singing the priest's part, while the class as a group answers. As soon as possible, the knowledge of responses should become functional through the pupils actually participating in the congregational singing at liturgical services.

*The litanies.* Much like the psalms, the litanies are sung to certain melodic patterns, typical melodies which lend themselves elastically to any number of words. The chanters sing the invocations and the entire choir or congregation answers them.

According to ancient usage the initial invocations, which form the litany proper, are always to be duplicated.

The rhythmic order does not differ from that of the psalms; smooth rendering, a slight increase until the ruling accent has been reached, a gentle slackening of speed and intensity after the main accent, are the principal points to be observed.

*The antiphons of the Blessed Virgin.* These are given in their simple setting. They include "Salve Regina," Second Book, p. 92; "Alma Redemptoris," "Ave Regina," and "Regina Coeli," Third Book, pp. 82 and 83. The Vatican books, containing only the traditional chants, do not contain these melodies of the sixteenth century.

## III. Gregorian Notation

A COMPARISON of the modern eighth-note notation and the ancient Gregorian notation is first shown on pp. 104 and 105 of the Third Book. An explanation of the corresponding notes, neums, and signs will be found in Part One, Chapter III.

"Da Pacem" (Introit) and "Kyrie X" (ad libitum) appear in the Third Book in two notations, Gregorian and modern eighth-note. For teaching suggestions see Chapter XXII, Music in the Upper Grades, "Suggested Steps for the Extended Study of Chants in Gregorian Notation." The Introit belongs to the Proper of the Mass. It consists of an antiphon, psalm verse, and Gloria Patri after which the antiphon is repeated.

When the priest goes to the altar the Introit is intoned by the chanters as far as the asterisk. The choir then continues as far as the psalm verse. The first half of the psalm verse, as well as of the Gloria, is sung by the chanters, the rest by the choir. After the "Amen," the whole Introit is repeated by the full choir as far as the psalm. Introit-psalms have melodies peculiar to themselves. (See Fifth Book, pp. 160-170; also *Kyriale*, p. 119.) The rules for simple psalmody apply to the Introit psalmody.



## XXIV · Chants in the Fourth Book (Fifth Grade)

THE chants in the Fourth Book (fifth grade) are a direct preparation for reading from the *Kyriale* in both modern and Gregorian notation.

### *The Ordinary Mass Chants*

THE liturgical chants used during the Mass are divided into two classes: (a) the Ordinary, which as far as the text goes, are always the same; and (b) the Proper, which change according to the Feast or Feria celebrated.

Under the heading of Proper Mass Chants are the following: Introit, Gradual, Tract, Alleluia verse, Sequence, Offertory, and Communion. These are contained in the Vatican *Gradual*.

Under the heading of Ordinary Mass Chants are the following: Asperges, Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei, which from a musical point of view come under three classes:

1. Syllabic chants in which one note, or at the most an occasional group of two or three notes, is sung to each syllable. The Credo belongs to this class.
2. Melismatic chants (called also neumatic, ornate, or florid) in which long series of notes or groups are assigned to one syllable or to several syllables. The Kyrie belongs preëminently to this class, likewise the elaborate forms of the *Ite Missa Est* and its response, *Deo Gratias*, etc.
3. Mixed chants, being more florid than syllabic chants and less so than melismatic chants. Examples: Asperges, Gloria, Sanctus, Agnus Dei, etc.

The *Asperges* is sung during the blessing of the congregation with Holy Water before the Sunday High Mass. The people are reminded by this act of purification to participate worthily in the Holy Sacrifice of the Mass. The directions for singing the Asperges are clearly marked in *The Catholic Music Hour, Fourth Book, p. 7*. During the Easter-time the *Vidi Aquam* replaces the Asperges. See *Kyriale, p. 2*.

The *Kyrie* is the first of the Ordinary Mass chants. It is a humble cry for mercy: Lord, have mercy; Christ, have mercy; Lord, have mercy—each repeated three times. It is responsory in character and is, therefore, sung by two choirs. The chanters intone the first “Kyrie” as far as the asterisk; it is then taken up by the two sides of the choir, who continue alternating to the last “Kyrie” which, from the asterisk on, is sung by the entire choir. This is the cry with which the sick appealed to Jesus. See *Fourth Book, p. 30*.

The *Gloria*, also called the “Greater Doxology” and the “Angelic Anthem,” introduces the words from the song of the Angels on Christmas night, expanding them into a hymn of praise and glory in honor of the Most Adorable Trinity. It is intoned by the priest and then continued alternately by the two divisions of the choir. The double bars always indicate the change of choir. The last sentence and the “Amen” are sung by the entire choir. See *Fourth Book, pp. 33, 34, and 35*.

The *Credo* is the solemn act of faith given us by the general Nicaea Council, hence it is commonly called the “Nicene Creed.” It is intoned by the priest, and then continued like the Gloria by the two choirs alternating at each double bar. The last sentence and the “Amen” are sung by the entire choir.

While the Gloria is a hymn of praise and triumphant jubilation, the Credo is a humble, childlike profession of faith. It unites us with all centuries and generations of Christians in the One, Holy, Catholic, and Apostolic Church. See *Fourth Book, pp. 66, 67, and 68*.

The *Sanctus* is the continuation of the Preface sung by the priest, introducing the most sacred part of the Mass. It is the echo of Heaven’s hymn of triumphant adoration of the All-Holy God. It is intoned by the chanters and continued by the entire choir. “Sanctus IX” (*Cum Jubilo*) appears in the *Fourth Book, pp. 74 and 75*, in both Gregorian and modern notations.

The *Benedictus* follows immediately after the Elevation. It is the loving greeting of the faithful soul to the

merciful Redeemer, Who through the Consecration becomes sacramentally present on the altar. According to the Vatican *Gradual* the entire choir intones and continues the *Benedictus* to the end.

The *Agnus Dei* is a sweetly devout invocation to the Lamb of God come to free us from the yoke of sin and the slavery of Satan and to be merciful to us and grant us peace eternal. God loves true humility, and to those who are sorry for their sins He gives peace. The triple prayer for peace is intoned each time by the chanters and continued by the entire choir. "Agnus Dei IX" (Cum Jubilo) appears in the Fourth Book, pp. 76 and 77, in Gregorian and modern notation.

All the Ordinary Mass chants lend themselves admirably to antiphonal congregational singing. This is especially true of the *Gloria* and the *Credo*. No solo singing can compare with the wonderful power and the intense devotion of an entire congregation pouring out its heart in sacred song. To hear it even once is a revelation of the power that lies in Church music.

### *Sequences*

THE sequences, *Victimae Paschali*, *Lauda Sion*, *Dies Irae*, *Veni, Sancte Spiritus*, and *Stabat Mater* are antiphonal chants. Sequences, being minor dramas within the great Drama of the Mass, should be rendered with animation and due expression, observing carefully the rules laid down for syllabic chants. Certain verses of "Lauda Sion," Fourth Book, pp. 116-119 may be sung as separate chants, e.g., verses 1 and 2, verses 21 and 22, and verses 23 and 24. See Chapter XXXI. Sequences come under the heading of Proper Mass Chants, see p. 183.

The *Te Deum* is an ancient morning hymn of praise and thanksgiving, psalm-like in structure. This solemnly festive hymn presents the form of the original liturgical recitative as we possess it in the Preface of the Mass "per omnia" and "sursum corda." Let the rhythm be animated throughout. The *Te Deum* is to be sung standing even though the Blessed Sacrament be exposed. (See Fourth Book, pp. 127-130.) The verse "Te ergo quaesumus," p. 129 is sung on bended knees.



## XXV · Chants in the Fifth Book (Sixth Grade)

**T**HE Fifth Book (sixth grade) completes the Ordinary Mass Chants and introduces the Proper Mass Chants. Having had four years previous experience in singing chants in all modes, the pupils are now in a position to make a comparative study of modes with a view to a better understanding of their tonal characteristics and interpretative qualities. See Chapter XXXII.

### *The Eight Modes*

**M**ODERN music has two scales, the major and the minor, each of which has its own characteristics. Gregorian chant has eight scales, called "modes," each one of which has its own peculiar color, physiognomy, and style of movement. (See Part One, Chapter II, Gregorian Modes.) The relationship of these eight modes is shown clearly in the Fifth Book, pp. 178 and 179 in a diagram of Gregorian chant scales.

Each mode is amply illustrated by chants in the Fifth Book. In the chants recorded by the monks of Solesmes the varying character of the eight Gregorian modes is splendidly exemplified. The asterisks in the following descriptions of the modes indicate chants available in recorded form.

The *First Mode*. (See Fifth Book, p. 178.) "Modes I and II are the discreet, restrained, grave, contemplative modes: they give an impression of serenity, of equilibrium, of peace." (Dom Gajard.) See "Da Pacem,"\* Third Book, p. 104; "Kyrie X,"\* Third Book, p. 104. The First Mode has below its final the vigorous whole tone C–D (*do-re*) and above it the minor third D–F (*re-fa*); the frequent repetition of these intervals gives great expression to the melody. The pattern for the First Mode includes the harsh progression from F (*fa*) to B $\sharp$  (*ti*) (tritone, augmented fourth, or three whole steps) sometimes softened by the use of *ti* $\flat$  or *te* (B $\flat$ ). When *te* replaces *ti* in the First Mode, the resulting scale sounds the same as the modern natural minor scale. The festive strains of the First Mode appear in the Offertory "Stetit Angelus," Fifth Book, p. 180; in the Communion "Beati Mundo Corde," p. 171; and in the Introit "Inclina Domine," p. 160. By playing the white keys of the piano from D to D one can hear the range of the First Mode. By substituting B $\flat$  for B, the First Mode (*re*) with its characteristic *ti* $\flat$  or *te* may be heard. B $\flat$  (*te*) may be found in all modes.

The *Second Mode* has much in common with the First Mode. It has, however, a characteristic way of plunging down into the lower fourth (D–C–A or *re-do-la*). These tones, with the third above the final, form melodies which are exceedingly pleasing. This mode is employed to express such moods of the soul as "profound grief, tender compassion, over-awed admiration, and holiest adoration of the divine mysteries." Nor is it wanting in triumphant strains, such as are set forth in the Introit, "Salve Sancta Parens," p. 161. Pre-eminently, however, the Second Mode lends its voice effectively to songs of mourning, as is indicated in the "Mass for the Dead," Offertory,\* p. 190. By playing the white keys of the piano from A to A, the scale of the Second Mode is given.

The *Third Mode*. Dom Gajard calls the Third and Fourth Modes the modes of ecstasy "par excellence." The Third Mode shows its upward movement in wide intervals and leaps. It has been termed fiery, and at times stormy, although smoothness in the extensive melodic curves usually accompanies the descending movement. A common undercurrent runs through hymns, anthems, and psalm tones written in this mode. To him who listens it is a stern invitation to "strain every nerve" to accomplish the final victory; to take the heavenly fortress by storm, heeding our Divine Lord's motto: "The Kingdom of Heaven suffers violence, and only the violent bear it away." The scale may be found by playing from E to E.

The *Fourth Mode* is the most irregular of all. The scale is from B (*ti*) to B (*ti*) but most melodies revolve around the final tone E, or *mi*; some pieces have a B flat (*te*) throughout. The usual dominant is A (*la*) but some compositions have G (*so*) as a secondary dominant. In its melodic development this mode is most unmodern, most introspective and meditative. "Here, probably, is shown in the clearest fashion the distinction between the old and the modern sense of melody. We moderns stride forth into the open with mighty steps,

ever of the opinion that we must reveal our thoughts and feelings to others. In contrast to this, the old-time melody is pure sentiment which overflows merely because the heart is full. The melodious thought, the song, the jubilation, each comes forth whether there be a listener or not, and thus becomes the unconscious, unselfish expression of the interior life." (Kienle.) An example of its expressive power is found in the sublime, heavenly Easter joy which pervades the Gloria, Sanctus, and Agnus Dei of the official Paschal Mass I, "Lux et Origo"\* (see pp. 184 to 188, Fifth Book). See also Chapter XXXII of this manual.

The *Fifth Mode* is almost in every regard the counterpart of the Fourth Mode. The main intervals F-A-C (*fa-la-do*) strongly suggest our modern major scale, and the range is from F to F. The final is F. Its melodies sound spirited and bright; the typical motives are delicate and graceful. The full development of its melodic euphony is exhibited in the Graduals; about two-thirds of them are composed in this mode. As a rule the Fifth and Sixth Modes are combined in these chants; the first part of the Gradual moves in the lower and calmer section (Sixth Mode), while the spirited verse soars aloft to the top limit of the Fifth Mode. The classical "Christus Factus Est"\* (Holy Thursday, see p. 182), must be mentioned before all others.

This mode "is almost inexhaustible in its power of producing ever new and charming and often enhancing transformations of the few fundamental forms." (Kienle.) The dominant C (*do*) is always clearly evident and the melody never starts below F (*fa*). The Communion "Quinque Prudentes,"\* p. 174 is highly dramatic. This mode is also capable of expressing earnest and fervent pathos.

The *Sixth Mode* is closely related to the Fifth, having the same intervals of the main section; in its lower tones it approaches the First Mode in expressiveness and strength. The compass of the various compositions is usually not of wide extent and everything thus conduces to devotion. There is scarcely another mode that is so naïve, delicate, and modest, and yet so fervent in its expression of joy and in its power to impart consolation as is the Sixth Mode. The Introit "Requiem Aeternam,"\* p. 189 is strong and soothing, manly, yet full of sympathy; the whole tones F-G-A (*fa-so-la*) exclude depression and sentimentality; the buoyancy of faith and hope bears up the mourners and invites them to Christian resignation. The Communion "Pascha Nostrum,"\* p. 175, beautifully announces the long-desired Easter joy. The scale is from C to C, and the final is F.

The *Seventh Mode*. The first five tones of this mode contain the major third, G-B (*so-ti*), followed by the minor third, B-D (*ti-re*), suggestive of major tonality. Chants in this mode frequently make use of the tritone, F-B (*fa-ti*) by a direct progression. This mode may be considered "aspiring and cheery" on account of its various quick passages. Don Gajard characterizes it thus: "It is the mode of augmented intervals, of full sonorities, of joyful enthusiasm, and, especially in the lower tones, the mode of confidence, of solemn affirmations, of joy that knows no doubt." Its movement is brisk and bright; hence we often find it with texts containing a joyous announcement, a wondrous expectation, or the realization of a long-expected promise, such as in "Puer Natus Est," (Christmas, see p. 168). The Communion "Factus Est" (Pentecost, see p. 176) is a classic demonstration of melodic vitality. Many antiphons, containing Angel messages, are couched in this mode. The scale is from G to G (*so to so*); the final is G.

The *Eighth Mode* has the same tone succession as the First Mode, yet, owing to the difference in final and dominant, all tonal relations present a different aspect. Its range is from *re* to *re*, but the final is *so*. Its melodies are well-balanced, calm, and stately. Thus the mode is "the musical expression of that serenity of mind which in olden times was considered the characteristic feature of the wise." The oft-recurring fourth G-C (*so-do*) has its counterpart in the descending fourth, G-D (*so-re*). Not only are the simple fourths sounded but also the intermediate tones, and frequently the melody passes beyond C to D and E, especially in the more elaborate chants. "No other mode appears so regular in its construction, so clearly arranged in its divisions, and so charming and resonant in its individual members." (Kienle.) Among the Communion compositions of this mode is "Hoc Corpus" (Passion Sunday, see p. 177) which recalls to us the words used by Our Blessed Lord in the institution of the Sacrament of the Holy Eucharist.

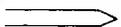
*Summary.* What has been said of the individual modes represents the impressions received by many in the course of almost 2000 years. To verify these impressions it will be necessary to go repeatedly through the different species of chant melodies as they occur throughout the ecclesiastical year, and to "taste them like a fruit whose flavor differs with the varying ecclesiastical season."

## *The Proper Mass Chants*

THESE are also called the "Variable Mass Chants," as they have different words according to the season or feast. They include Introits, Graduals, Tracts, Alleluias, Sequences, Offertories, and Communions.

*Introits.* The Introit is the opening chant of the Mass. It is, as it were, "the solemn Overture" of the sacred Drama of the Great Eucharistic Sacrifice, announcing with its solemn, yet spirited melodies, the grandeur of the coming mysteries. It creates the spiritual atmosphere of the Festival which is being celebrated. It should be sung with animation and vigor. The Introit, "Da Pacem," was introduced in the Third Book, p. 104. (See p. 246 of this manual.) A more intensive study of Introits is made in the Fifth Book.

*Antiphons.* Antiphons play a large part in Introits and all psalmody. They may be called "the framework" of psalmody, since an antiphon precedes and follows each psalm. Many of them are very beautiful and admirably suited for singing by the full choir. Antiphons may also serve as motets in connection with High Mass or Benediction.

Short antiphons have been selected to illustrate the characteristics of each mode. To secure more effective rendering, through a more complete understanding of their structure, they have been divided into fore-phrases and after-phrases. The rising, soaring, melodic movement accompanied with *crescendo* and indicated by  is termed the fore-phrase; the downward-dropping phrase accompanied with *decrescendo* and indicated by  is termed the after-phrase.

*Gradual.* The Gradual is sung after the Epistle at High Mass except during Easter-time when an Alleluia verse is sung instead. The chanters intone up to the asterisk, and the choir continues to the second asterisk, which appears close to the end; the full choir enters at this asterisk and finishes the chant. The melodies of the Graduals, for the most part, are very ancient, antedating the time of St. Gregory and are perhaps the most beautiful of all chants. Being more difficult than other chants they are usually sung by selected voices. Only one Gradual is included in the Fifth Book, the great classic of Holy Thursday—"Christus Factus Est."\* An intensive study of this masterpiece is to extend over the entire sixth year in order that its melodic, rhythmic, and expressive beauties may be fully appreciated. (See p. 284 of this manual.)

*Alleluias.* These joyful, animated melodies with their rich jubilus are appended to the Gradual, except from Septuagesima to Easter. (For the Easter alleluias see *Kyriale*, pp. 122-124.) During the Lenten season the Alleluia and verse is replaced by a "Tract."

*Sequences.* Sequences were studied in the Fourth Book. (See p. 180 of this manual.)

*Offertory.* The Offertory follows the "Oremus" of the priest after the Gospel or Credo and is intoned by the chanters, after which the choir completes the chant. Two Offertories are given in the Fifth Book, "Stetit Angelus," p. 180, in both Gregorian and modern notations; and the "Requiem" Offertory,\* p. 190 in modern notation.

*Communions.* These antiphons, sung after the priest's Communion, belong to the most ancient chants of the Church, and exhibit the greatest variety in the whole Gradual ranging from the simplest syllabic chants to the most elaborate melismatic chants. Eleven Communion chants appear in the Fifth Book.

*Hymns.* The hymns are metrical songs of praise to God and the Saints, composed in verse, and consisting of several strophes sung by alternate choirs and concluding with the praise of the Blessed Trinity (the Ordinary Doxology).

Two short hymns appear on p. 31 of the Fifth Book. By scanning the Latin words with a delicate touch on the underlined Latin syllables, the metrical character of the hymns will be apparent. The syllables which come under the metrical accent (also called metrical ictus) are not necessarily associated with intensity; sometimes it coincides with the tonic accent of the Latin word, and at other times occurs on an unaccented syllable.

## *Structure of Chant Melodies*

BROADLY speaking, chant melodies reflect the contents of the text; hence they are descriptive. The authentic modes (I, III, V, VII) are vigorous and dramatic; the plagal modes (II, IV, VI, VIII) are introspective and meditative. The expressive character of chant is easily apparent in syllabic chants, the phrasing of the text indicating the phrasing of the melody. Considered as a unit, each sentence rises melodically to one

point of gravitation (climax) and from there descends to the tone of repose (final). In the more elaborate melismatic chants, the adaptability of music to word meaning is not so apparent at first sight. Upon examination, however, one discovers that in the bewildering array of notes an order prevails, and an inner melodic development exists which results in symmetry of parts and unity of the whole.

The study of internal phrase structure is begun in the first grade where the approach to rote songs, folk dances, and other rhythmic movement is phrase-wise. In the intermediate grades the pupil, in his listening and performing, is brought to an ever clearer understanding of the phrase, and in time comes to recognize in every composition a sequence of phrases, some repeated, some contrasting, and some varied. The gradual development of a vocabulary of musical ideas as expressed by figures, motives, and phrases further increases his knowledge of musical form. His growing interest in literal and sequential repetitions of motives and figures opens up to the pupil the inner structure of melody.

The various devices by which the different types of phrase modification are produced in modern music will be found exemplified also in chant. The following are the more commonly used devices found in the development of phrases, motives, and figures:

1. Simple repetition, e.g., "Asperges me" and "lavabis me" of "Asperges Me," Fourth Book, p. 7, or *Kyriale*; and "(do) na eis" and "luceat" of "Introit," Mass for the Dead, Fifth Book, p. 189.
2. Repetition transposed, e.g., "Christe" and last "Kyrie" of Mass XI, Fourth Book, p. 30, or *Kyriale*; and "Sanctus" and "Sabaoth" of "Sanctus," Mass IX, Fourth Book, p. 74, or *Kyriale*.
3. Repetition with slight change, e.g., "Domine" and "et super" of "Asperges Me."
4. Repetition purely rhythmical. Succession of binary or ternary neums commonly used.
5. Imitation in contrary motion, e.g., "Christe" and "Rex gloriae," first line, of "Offertory," Mass for the Dead, Fifth Book, p. 190, or *Kyriale*; "Kyrie," Mass I, Fifth Book, p. 184, or *Kyriale*.



## XXVI · Teaching Organization of Songs in the Upper Grades

### I. General Considerations

**A** GENERAL comparison of the problems involved in teaching Gregorian chant and modern songs is given in Chapter XX, section I, "Gregorian Chant and Modern Music." Teachers of grades four to six inclusive, should read Chapter XX carefully before studying the directions given in this chapter. The points of similarity and of difference in the two forms of musical expression should be clear in the mind of the teacher in order that instruction which applies to both may not be duplicated and that adequate emphasis may be given the elements in which they differ.

### II. Teaching Organization of Song Material

**B**ELOW the title of each of the songs of the course will be found a designation of the use of the song in the teaching plan. The following designations appear:

*Rote songs.* It will be noted that rote singing, which is emphasized in the lower grades, is continued throughout the course. In the upper grades the eye and ear association is further developed by following the music notation while learning the rote songs. However, the aim in rote singing should primarily be interpretative singing with beautiful tone quality and the enrichment of the children's music experience. The practice of learning rote songs without open books should not altogether be abandoned, because not only is concentrated and undivided aural attention best secured in this way, but there is often greater spontaneity, freshness, and feeling for aesthetic and dramatic values in this more direct presentation.

The manner of teaching a rote song was outlined in detail in section A of Chapter XX. The same general procedure should be followed in the upper grades as was there outlined for the lower grades. See, also, Chapter XVI, Teaching the Rote Chant, p. 105.

1. Presentation of song so as to arouse interest and create atmosphere.
2. Teacher sings entire song.
3. Teacher sings first phrase; pupils imitate.
4. Teacher sings second phrase; pupils imitate.
5. Teacher joins the two phrases; pupils imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire stanza to give new idea of the whole with its combined parts.
8. Pupils sing entire stanza.
9. Remaining stanzas studied.
10. Accompaniment added, if an instrument is available.

*Observation songs.* These songs serve as familiar material for the introduction of new topics. They are first taught by rote exactly as any other rote song is taught. Sometime later,

when the class is ready to take up the study of the topic which they present, the pupils return to the study of the song previously made familiar by rote, and give detailed consideration to the topic which is to be developed. By referring to section B of Chapter XX, the foregoing statements will be clarified and expanded. In the upper grades it will be found that the Monthly Outlines indicate an observation song for every successive new topic. Further details will be found later in this chapter. In every case, however, it should be noted that the procedure is as follows:

1. The observation song is taught by rote exactly as is every other rote song.
2. When a new topic comes up for study, reference is made to the familiar observation song which is thoroughly reviewed.
3. Those portions of the observation song which illustrate the topic under consideration are given detailed study, and the material representative of the topic is extracted for special drill as preparation for recognizing and reading the topic in subsequent songs.

*Reading songs.* The songs under this designation are quite as attractive and interesting as the other songs in the book but are outlined in accordance with their technical content to provide for systematic growth in power. The teacher must understand that the end sought in training in music reading is not solely mechanical ability, but that artistic interpretative ability must also be developed. The following steps are suggested for teaching the reading songs:

1. General consideration of the subject matter treated by the song to awaken an interest in the song and to suggest its general mood and spirit.
2. A study of the general structure of the song, i.e., phrase repetitions, similarities, and contrasts. Consideration of the character of the melody and rhythm as diatonic, chromatic, skip-wise melody, and simple or more elaborate rhythm.
3. A discovery (by searching through the song) of the examples of the new topic which it embodies as previously developed through the observation song.
4. Actual reading of the song. This may be done by beginning at the first and going through the song, if possible, without stopping. Sometimes it may be found advisable to sing a phrase at a time as this will give the pupils an opportunity to get a moment of relaxation between the periods of concentration on reading. In either procedure it is advisable to go forward through the song even if a mistake has been made rather than to go back to the beginning every time an error occurs. Go through the song as well as possible and then return to the places where mistakes have occurred and drill upon them. Afterwards try to read through the song again. In this way, drill may be concentrated upon the places actually needing it.

The first reading may be with words, or with a neutral syllable ("loo" or "la"), or with the *so-fa* syllables. Occasionally it may be desirable to sing the first appearance of a phrase by syllables, and repetitions of the phrase by the words. The term, sequential successions, is given to melodic progressions which are similar in contour but upon higher or lower steps of the scale, such as *do-re-mi*, *re-mi-fa*, *mi-fa-so*, etc. Frequently such sequential successions may be read by singing the first figure by syllables and the subsequent figures by the words, or vice versa.

*Study songs.* This designation means that the class should receive help from the teacher in places where difficulties are likely to stop the musical flow of reading progress. A single tone at a critical moment will often save the situation. In case of serious difficulty the particular

passage may be taught by rote or semi-rote, though the pupils should be held responsible for any repetitions of this passage.

*School choirs.* The use of this designation is meant to suggest that the song after being studied by the entire class may be assigned to selected groups of the best singers for further study and interpretative singing or for program purposes.

*Tone blending.* The material with this designation will be found as footnotes in connection with various songs of the course. Two purposes are served by the tone-blending drills. First, they serve as material for harmonic ear training; and second, they provide drill on some of the harmonic progressions in the songs with which they are associated. They should be studied and sung with the utmost care as regards the use of the voice, true pitch, good tone quality, and blending of the voices.

*Two- and three-part rounds and canons.* The procedure in handling the selections so designated is given in connection with their explanation in later sections of this chapter.

### III. Topics Developed in the Upper Grades (IV-VI)

**T**OPICAL *organization.* The study of modern music in grades four to six is organized in a series of progressive topics, each of which is described in subsequent sections of this chapter. The topics are met in the songs of the course, thus presenting them in their natural and musical setting rather than in artificial and mechanical drills and exercises.

*Tone, time, and theory.* The topics of the course may be classified as studies in tone, time, and theory. These topics constitute the technical music studies which may be developed in the intermediate grades. Much will depend upon local conditions as to how far it may be advisable to carry the pupils into the technic of reading music. Under all circumstances it cannot be too strongly emphasized that the outcome of music instruction should be joy in singing and increasing love for good music, and that whatever technical topics are studied are valuable solely for their contribution to this major objective.

*Music appreciation and correlations.* The songs of the course contribute to appreciation and correlations quite as much as do the listening lessons. Whenever a song is studied its values in appreciation and correlations should be stressed. (The subject of music appreciation and its presentation is treated in the Intermediate Teacher's Book and in Teacher's Guide for the Fifth Book.)

*How to develop a topic.* The tone and time topics of the course should be developed through the following steps:

1. Review a familiar song containing the problem (observation song).
2. Call specific attention to the problem as it occurs in the song.
3. Isolate the problem and drill upon it.
4. Apply in reading new songs.

The foregoing steps are made practicable through the organization of the song material of the course as shown in the Monthly Outlines. An observation song will be found listed as a rote song before it appears for observation purposes. Each topic is clearly indicated in the Monthly Outlines and the songs listed for study and reading, as a rule, provide experience in the topic of the month.

## *IV. Topics of the Third Book (Fourth Grade)*

THE following topics occur in the song material of the Third Book. See Chapter XXVII, Suggested Monthly Outlines for the Upper Grades (IV-VI).

Topic A. Melodies in the Diatonic Scale

Topic B. The Quarter-Note Beat, Quarter, Half, Dotted-Half, and Whole Notes and Corresponding Rests

Topic C. The Study of Notation

Topic D. Finding the Place of *Do* on the Staff

Topic E. The Quarter-Note Beat, Eighth Notes (Separate)

Topic F. The Two-Part Round

Topic G. The Quarter-Note Beat, Eighth Notes (Connected)

Topic H. Sharp Chromatics, Diatonic Half-Step Progressions

Topic I. The Quarter-Note Beat, Dotted-Quarter and Eighth Notes

Topic J. Flat Chromatics

Topic K. Phrases beginning on the Eighth Note Before the Beat

Topic L. The Introduction of the Minor Mode

### *Topic A. Melodies in the Diatonic Scale*

*Earlier experience.* In their tonal problems, all of the songs studied in the First and Second Books belong in this classification.

The studies in tone of these earlier books included the following topics, all of which will apply to the simpler songs in the upper books: (1) phrase repetition, similarity, and contrast; (2) figure content of phrases as tonic chord, neighboring tone, diatonic and interval figures.

*Treatment of this topic in the upper grades.* In studying the songs in the Third, Fourth, and Fifth Books the pupils should analyze their tonal content as follows:

1. Observe phrase relationship, noting phrase repetition. Where phrases are alike, frequently have the class sing the second appearance of the phrase immediately after having sung the first appearance rather than going through the song.

2. "Frame" and sing all the appearances of a figure which occurs more than once in a song.

3. Find other figures. Frame and sing them.

4. Sing the song from the beginning, a phrase at a time.

5. Sing the song from beginning to end without stopping even though mistakes occur. Then go back and drill on spots where difficulties were experienced.

6. If the class is unable to keep the general flow of the music, the teacher should not hesitate to sing a tone here or there in order to avoid a breakdown.

### *Topic B. Quarter-Note Beat, Quarter, Half, Dotted-Half, and Whole Notes and Corresponding Rests*

*Earlier experience.* Most of the songs studied in the lower grades would come under this time classification. The pupils were encouraged to determine the time values in their songs as follows:

1. The text was scanned as a general basis for the rhythm of the music.

2. Increasing attention was given to the notes while scanning so as to see whether there were exceptional spots where scansion would not completely meet the situation. (See Topic A, The Study of Time, in Chapter XX, p. 138.)

*Treatment of this topic in the upper grades.* Full advantage should be taken in the upper grades of all the experience which the children have had in the lower grades. Scansion and detailed observation of the notes is continued. One new step, however, is advised, namely, tapping the time. The procedure in learning the time of a new piece of music might be as follows:

1. Observe the notes to see where longer and shorter notes occur.

2. Scan the words, holding those which occur with longer notes.
3. Scan again, tapping for each beat and observing the number of beats or taps which occur with the longer and shorter notes. (Tapping should be with a swinging motion of the forearm and not merely with the finger.)

By following the above procedure little difficulty is likely to occur in songs where the time falls under the present topic.

### *Topic C. The Study of Notation*

The characters of notation are learned as they occur in the observation, study, and reading songs of the course. It is not necessary for the teacher to give elaborate definitions, explanations, and drills on the characters of notation. The principal thing is that the pupils shall learn the songs as they occur in the outlines and shall gradually utilize more and more the notation as a help and guide in learning the music. The teacher should never hesitate from the beginning to call the characters of notation by their correct names. In this way the pupils will learn the names of the characters far better than by any attempt to formalize such instruction. If questions are brought to the teacher regarding the name, meaning, and purpose of a character she should answer the question as clearly and as fully as possible, but there is no reason to demand that all the pupils shall memorize such instruction. The most effective way to learn notation is through the actual experience of observing the notes in learning new songs.

Some of the pupils will take especial interest in this part of their study. Where such is the case, the teacher should encourage them to further individual effort. They may copy music from the books, and if melodies occur to them they should be helped in finding the correct notation for their own musical ideas (creative music). Such interested and eager pupils may also be helped by occasional assignments to act as "teacher" for younger or less musical pupils. In this way they can frequently be of great help to the other pupils and to the teacher, while at the same time gaining an experience which will be of inestimable value to them. There is no better way of learning a subject than by attempting to teach it.

### *Topic D. Finding the Place of Do on the Staff*

*Earlier experience.* In the songs of the lower grades little was said to the pupils regarding the technical subject of keys. The teacher told the pupils where to locate *do* on the staff. Occasionally a pupil would discover that with certain signatures *do* would be in certain places, and with other signatures the place of *do* would vary. The principal point was, after locating *do* for the children, to recognize familiar tone groups and sing them readily.

*Treatment of this topic in the upper grades.* In the upper grades, however, it becomes desirable for the pupils to learn how to locate *do* in different keys. The following simple rules cover all present purposes:

1. Where there are flats in the signature: the line or space on which the flat farthest to the right appears is called *fa*. Beginning with this place, count down the lines and spaces of the staff as follows: *fa-mi-re-do*.
2. Where there are sharps in the signature: the line or space on which the sharp farthest to the right appears is called *ti*. Beginning with this place, count down the lines and spaces of the staff as follows: *ti-la-so-fa-mi-re-do*. Very soon the pupils will learn to count downward by lines or by spaces as follows: *ti-so-mi-do*.
3. Where there are neither sharps nor flats in the signature the song is in the key of C (or *a* minor) and *do* is on the first line below the staff and on the third space of the staff.

It is advisable occasionally to drill the pupils on finding *do* in different keys and then to require them to find *do* for themselves without questioning by the teacher.

### *Topic E. The Quarter-Note Beat, Eighth Notes (Separate)*

*Earlier experience.* This topic appeared in the Second Book, with the observation song "Five Little Girls" and with several reading and study songs. Some of these songs will be remembered and the pupils may sing them while tapping the time and observing how the eighth notes are sung in relationship to the taps.

*Treatment of this topic in the upper grades.*

*First step.* Review familiar song containing the problem (observation song). By reference to the Monthly Outlines it will be noted that the song suggested is "Over the Heather," Third Book, p. 16.

*Second step.* Recognize the problem. After singing "Over the Heather" as a rote song, repeat it, tapping while singing. The teacher must see to it that the children tap according to the beats of the measure and not according to the number or length of the tones. The children should be led to observe that while one tone is sung to a tap most of the time, occasionally there are places where two tones are sung to one tap. These places are indicated by eighth notes. The class may scan the phrases studied, though the main objective in the lesson is to lead the children to coordinate tapping and singing with conscious attention to the eighth-note rhythm.

*Third step.* Isolate problem and drill. By examining the song "Over the Heather," the children may be led to discover that there are three different forms of measure in which the eighth-note rhythm occurs.



These are extracted from the song and written on the board for class and individual drill. Or the drill may take the form of finding all the measures in the song in which the eighth-note rhythm occurs and singing each measure while tapping time, comparing one measure form with the others.

A good drill is to sing the descending scale, each scale tone serving for a measure thereby making a drill of eight measures.

*Fourth step.* Apply in reading new song. The songs for this purpose are given in the Monthly Outline. The children are fully aware of the rhythmic problem to be met. They know the notation and the effect and should have received sufficient drill to enable them to read easily that part of the song in which the rhythm occurs. If the children experience difficulty, the teacher may: (1) extract the measure and write it on the board for class and individual drill; or (2) the class may scan the text while tapping time.

The teacher must realize that in the new songs to be studied and read there will be tonal difficulties as well as difficulties in rhythm. Very often a class will be quite clear with respect to the rhythm but will hesitate over the tonal problems until the rhythmic effect is lost. On the other hand, a clear feeling for the general rhythmic flow of the song will often help in mastering the tonal difficulties. Scanning the words while tapping the time of the new song will often prepare the pupils for the difficulties in time, and leave them free to concentrate on the tonal problem.

### *Topic F. Two-Part Rounds*

*Rounds.* The first experience in two-part singing comes through the study of rounds. A round is a short composition in which one group of singers will start the melody, and after they have progressed through a portion of the round, another group will start at the beginning and sing the first part while the original group progresses to the next section of the round. When the end of the melody is reached by each group in turn, the singers go back to the beginning and continue repeating the melody again and again. Rounds may be for two, three, or more parts.

### *Topic G. The Quarter-Note Beat, Eighth Notes (Connected)*

In their study of eighth notes, the pupils will soon come across examples of two eighth notes to one syllable of the text. This occurred in the Second Book in the observation song "Busy Bee," p. 52, to which reference may be made. See p. 144, Topic F, Two Sounds to a Beat, Connected, in Chapter XX for a discussion of the presentation of this topic.

### *Topic H. Sharp Chromatics, Diatonic Half-Step Progressions*

*Earlier experience.* None of the reading and study songs of the Second Book included chromatic effects although there were a few such effects in some of the rote songs which the children have sung, as for example, "The Morning-Glory," p. 80, "The Woodpecker," p. 102, etc. With books in hands, the children have sung the effects and have casually seen their notation. They are now to give the effect and its notation more specific study.

*Treatment of this topic in the upper grades.*

*First step.* Review familiar songs containing the problem. The song "Over the Heather," Third Book, p. 16, which has previously been learned as a rote song, is now reviewed with open books in the hands of the children.

*Second step.* Recognize the problem. The sharp chromatic first occurs in the seventh phrase of the song. The teacher's object is to lead the pupils to realize that the melody above the words "swaying trees" presents an effect which is new and which is different from the diatonic effect of *mi-re-mi* (b-a-b). This realization is brought about by contrasting the diatonic effect with the chromatic effect (b-a $\sharp$ -b) which the teacher sings with the syllables *mi-ri-mi* (sounds like *do-ti-do*).

The eighth phrase, also, presents a sharp chromatic effect and the pupils contrast the diatonic *re-do-re* with the chromatic *re-di-re* effect.

*Third step.* Isolate the problem and drill upon it. The two chromatic effects are written on the board. The pupils sing them with the words, the syllables, and "loo." The teacher draws from the class the observation that the tone group sounds in effect similar to the progression *do-ti-do*.

- a) The teacher sounds various tones on the pitch pipe, the pupils singing *do-ti-do* from the given pitches.
- b) The same drill, the pupils singing with "loo."
- c) The pupils are taught the syllable names for the sharp chromatic tones throughout the scale, the teacher (or an advanced pupil) singing the tones and the pupils imitating her.
- d) Diatonic half-step progressions (sharp chromatics) to be taken in varied successions:

|                 |                 |
|-----------------|-----------------|
| <i>do-ti-do</i> | <i>fa-mi-fa</i> |
| <i>ti-li-ti</i> | <i>mi-ri-mi</i> |
| <i>la-si-la</i> | <i>re-di-re</i> |
| <i>so-fi-so</i> | <i>do-ti-do</i> |

Wherever the chromatic effect is sung, the syllable is discovered to substitute the vowel "i" (pronounced *ee*).

The following sharp chromatic tone drill is developed on the board by the pupils. It demonstrates the fact that the chromatic tone is found between all the sounds of the scale with the exception of *do-ti* and *fa-mi*.



As the following reading and study songs are studied, drill should be continued in a variety of ways: (1) straight through the chromatic tone drill; (2) the teacher indicating various measures of the drill at random; and (3) the drill sung by the whole class, by rows, individually, etc.

*Fourth step.* Apply in reading new songs. The children are fully aware of the new problem as it occurs in "Little New Year," p. 49, and "Dance Around Me," p. 49. They know the notation and the effect and should have received sufficient drill to enable them to read easily that part of the song in which the new problem occurs. It is quite possible that the rhythmic problems in the song may occasion some difficulties. But the teacher should carefully distinguish between the difficulties encountered in rhythm, and the new effect, and see that the pupils apply accurately the drill in sharp chromatics which they have just had.

The song "Politeness," p. 51, includes the tone problem, sharp chromatics, but represented in this case by a natural instead of by a sharp. The teacher may call attention to the fact that "Politeness" is in the key of F, and that the key signature is one flat, B $\flat$ , on the third line of the staff. This means that every time a note appears on the third line or its octave above or below, the tone sung is affected by the flat and therefore sounds one half step lower than the usual or "natural" effect. The use of the natural sign ( $\natural$ ) cancels the flat and indicates that a pitch should be sounded one half step higher than the pitch indicated by the key signature. Thus it may be explained, in certain keys the effect of the so-called "sharp chromatic" must be represented by the use of a "natural" sign.

### *Topic I. The Quarter-Note Beat, Dotted-Quarter and Eighth Notes*

*Earlier experience.* See Chapter XX, section IV, Topic J. Dotted-Quarter-and-Eighth-Note Rhythm.

*Treatment of this topic in the upper grades.* The first tone is sustained while the hand taps twice, and then the second tone, represented by the eighth note, is sung *before* the following beat. Some teachers like to

suggest that the first beat comes with the note, the second beat with the dot, and that the eighth note follows quickly after this second beat and before the next beat is made. The chief caution to the teacher is to see that the foregoing analysis is made *by the children as they apply tapping* to the familiar rote songs. For this purpose the following observation songs are suggested: "A Hymn of Thanks," p. 1; "In the Straw Stack," p. 21; "The First Noel," p. 46.

The lessons on this topic should be given as outlined for the study of eighth notes (see Topic E of this chapter, p. 189).

### *Topic J. Flat Chromatics, Diatonic Half-Step Progressions*

The general procedure is the same as that for the study of sharp chromatics, Topic H, p. 190.

*First step.* Review familiar song containing problem, "Wind Song," p. 33.

*Second step.* Recognize the problem. The flat chromatic will be found in the last line, over the word, "Oo." The syllable for this tone is *le* (pronounced lay). The procedure in developing the consciousness of this effect should follow the procedure for recognizing sharp chromatics though applied, of course, to the new effect, *so-le-so*, which sounds like the progression *mi-fa-mi*.

*Third step.* Isolate the problem and drill upon it as follows:

- a) The teacher sounds various tones on the pitch pipe, the pupils singing *mi-fa-mi* from the given pitches.
- b) The same drill, pupils singing with "loo."
- c) The pupils are taught the syllable names for the flat chromatics throughout the scale, the teacher (or an advanced pupil) singing the tones and the pupils imitating her.
- d) Diatonic half-step progressions (flat chromatics) to be taken in varied successions:

|                       |                 |
|-----------------------|-----------------|
| $\overline{do-ra-do}$ | <i>fa-se-fa</i> |
| $\overline{ti-do-ti}$ | <i>mi-fa-mi</i> |
| <i>la-te-la</i>       | <i>re-me-re</i> |
| <i>so-le-so</i>       | <i>do-ra-do</i> |

*Fourth step.* Apply in studying new songs: "Magic" and "My Little Irish Lad," p. 85, in both of which the progression *la-te-la* may be found.

### *Topic K. Phrases Beginning on the Eighth Note Before the Beat*

*First step.* Review familiar song containing the problem (observation song): "The Boy and the Lark," Third Book, p. 95.

*Second step.* Call attention to the problem. By observing the notes and by scansion the children will discover that every line and every phrase begins with this rhythm.

*Third step.* Isolate and drill. Repeat familiar observation song, beginning by touching the index finger of the right hand to the point on the page just in front of the first note of the song.

At the signal from the teacher, the hand is raised for the first beat, and while still lifted the beginning tone is sung just before the tap for the first beat.

The teacher must be careful to see that this drill does not assume the nature of an up-beat and down-beat.

*Fourth step.* Apply in reading new songs. The reading material begins with "Clover Song," p. 97.

### *Topic L. Songs in Minor Keys*

*Earlier experience.* Several of the songs in the earlier books were in minor keys; as for example, First Book: "Lullaby," p. 28; Second Book: "Yo San," p. 67; etc. The pupils, therefore, have become acquainted with the subdued effect of the minor mode.

*Treatment of the topic in the upper grades.*

*First step.* Review a familiar song containing the problem, The Minor Mode. "Story Books," p. 58 is indicated for this purpose in the Monthly Outlines.

*Second step.* Recognize the problem. By comparing "Story Books" with some of their recent songs in major keys the pupils should be led to discover the contrasts in tonality and mood between minor and major.

*Third step.* Drill. Through singing the song "Story Books" with the *so-fa* syllables, the pupils discover that it ends on *la*. "Most minor songs end on *la*."

*Fourth step.* Apply in reading new song. See "Legend," p. 109, "The Empty Nest," p. 110, etc. Pupils discover that these songs end on *la*, and that they are in minor keys. The place of *la* is discovered from the key signature exactly as was the place of *do*; i.e., by calling the last flat *fa* and the last sharp *ti* and counting from them. There should then be the usual study of phrase and figure content. The teacher should clearly establish the tonality before the pupils sing, either by singing the tonic chord, *la-do-mi*, or the first tones of the scale, *la-ti-do-re-mi*.

## V. Topics of the Fourth Book (Fifth Grade)

THE general procedure followed in studying the material of the Fourth Book is similar to that followed in studying the Third Book. (See section IV of this chapter.)

- Topic A. Review of Tone, Time, and Theory Topics of the Third Book
- Topic B. The Introduction of Two-Part Singing
- Topic C. The Dotted-Quarter-Note Beat, the Quarter and Eighth Note to a Beat
- Topic D. Tone Relations in the Harmonic Minor Scale
- Topic E. The Dotted-Quarter-Note Beat, Three Eighth Notes to a Beat
- Topic F. Further Study of Sharp and Flat Chromatics
- Topic G. The Pitch Names of the Lines and Spaces of the Staff
- Topic H. The Dotted-Quarter-Note Beat, More Advanced Studies
- Topic I. The Quarter-Note-Beat, Dotted-Eighth and Sixteenth Notes

### *Topic A. Review of Tone, Time, and Theory Topics of the Third Book*

The songs in the earlier pages of the Fourth Book review the studies of the Third Book. The teacher should read section IV of this chapter and apply the directions given there to the problems which occur in the songs outlined for the first month of the fifth grade.

### *Topic B. The Introduction of Two-Part Singing*

An excellent way to introduce two-part singing is for the teacher to sing the alto part to a song of which the pupils have learned the upper part. The pupils will enjoy the effect of the harmony and soon a few of them will join in the lower part. This will lead to the systematic study of two-part singing. In some classes the teacher may prefer to ask one or two of the best singers to carry the lower part as the first step in two-part singing.

The ideal procedure in studying two-part songs is to sing both parts at once from the first lesson. Certain places will appear which will demand specific drill. Such drill should be confined to the difficult figure or motive and should not mean singing alone the upper or lower part throughout. When the place under consideration has been mastered, then both parts may be taken together for further study of the song. Of course there are classes where this cannot be done and some songs baffle this approach. But if the teacher holds clearly to this ideal, even if practicable at first in only one or two phrases of the songs, the class will surely advance in their ability in part singing.

Tone-blending drills should be associated with the practice of the two-part songs. These drills consist of sustaining consonant intervals, chiefly thirds and sixths (*thirds: do-mi, re-fa, mi-so, fa-la, so-ti, la-do, ti-re; sixths: do-la, re-ti, mi-do, fa-re, so-mi, la-fa, ti-so*). For example, the final tones of the song "Dawn," p. 13 form the interval of a sixth and make an excellent tone-blending drill. A similar drill may be made of the interval of a third which occurs almost constantly throughout the song "Geography," p. 25. The class is divided into two groups and the two tones of the interval are softly sustained until there is a consciousness of perfect blending. These intervals should be extracted from the songs which are being studied.

Some classes find difficulty in attacking clearly the correct pitch of the tone which follows a measure or more of rests. In such places particular study may be given to the tone which must be sung and to its re-

relationship with the previous tone sung by the pupils on that part or by the pupils singing the other part. Children singing one voice part must always listen attentively to the other part and this may give the clue to attacking correctly the tone which follows a rest.

Above all, let part singing be free and spontaneous, with as little of halting and feeling for tones as possible. Keep the singing rhythmic. The tone quality should always be light and pleasing and should never be allowed to become strained and strident as sometimes may happen when the children concentrate on their own voice part. Let them realize that to their former experiences in pitch and rhythm, part singing adds the pleasure of harmony.

*First step.* Sing the round "The Dream Boat," p. 11. Discuss the form of the round, bringing out the fact that both groups of children sing the *same* melody. It is usually advisable to have the class sing the melody of the round as though it were a one-part song before attempting to sing it as a round.

*Second step.* Study the song "Dawn," p. 13. Discuss the form of this song, contrasting it with the round on p. 11. Bring out the fact that two groups of singers will now sing *different* melodies (or parts).

*Third step.* Divide the class into two groups, each assigned to a part. Sing the song "Dawn," as suggested above. If difficulty arises in the last phrase, let the children sing the upper part while the teacher sings the lower until the children have an idea of the harmony. Then divide the class again. If there is still difficulty, let the teacher sing with the group having trouble until the idea is clear. Then let the children sing the song through several times, alternating parts without the teacher's help. The teacher must always establish the key in the minds of the children before attempting any part singing. This should be done by singing the tones of the tonic chord *do-mi-so-do*. The pitch should be given frequently to insure good intonation, which will become a habit with the children in the part singing if insisted upon by the teacher. Always get the correct pitch from a pitch pipe or a keyboard instrument.

*Canon.* "Thy Mercies, Lord," p. 19 is designated as a "canon." The term "canon" applies to many varied forms of music which follow the principle of one voice or part announcing a melody which is imitated by another voice while the first progresses with the melody ahead of the imitating part. The round, for example, is one form of canon. "Thy Mercies, Lord" is another form of canon. When this selection occurs in the Monthly Outline let the pupils themselves discover in what respects it is similar to the rounds they have studied and in what respect it is different.

### *Topic C. The Dotted-Quarter-Note Beat, the Quarter and Eighth Note to a Beat*

In the study of music with the time signature 6/8, it is important to realize that two quite different rhythms are indicated by this one signature. In the first place, there is a considerable volume of music of a slow, quiet character, where six beats are counted out for the measure and each beat in written music is represented by an eighth note. This type of six-eighth measure is represented by such songs as "Home on the Range," p. 110 and the familiar melodies "Silent Night, Holy Night" and "Sweet and Low." Practically all of the other songs in six-eighth measure in the Fourth Book are sung with a relatively rapid tempo, two beats or swings to the measure. This is a lilting, sprightly measure quite familiar to music from the simplest folk song to that of symphonic proportions. For this music the six-eighth signature in reality is a misnomer, though long-established custom has made it a conventional sign. What really should be given is a signature indicating two beats in the measure, each beat represented by the value of a dotted-quarter note. It will not suffice to do as has frequently been done, that is, teach the pupils a song by singing so slowly that each eighth note is given a beat, and then, after the melody is learned, gradually to accelerate the tempo until the musically correct speed has been reached. Such a process is inaccurate, both musically and pedagogically. The pupils should know the desired rhythmic effect and from the first approach to the song should strive to realize it.

In The Music Hour, therefore, the lilting swing of this rhythm is indicated by an additional time signature enclosed in parentheses ( $\frac{2}{\cdot}$ ); i.e., two dotted-quarter notes, or their equivalent, fill a measure. Several rote songs in this rhythm should be reviewed with attention directed to the swinging effect and to the words that are sung *with* the beat. It will be noted that the important words, or syllables, are sung with the beat; also that the first beat of the measure is accented. In order that the first study of the new rhythm may be made as simple as possible, the songs selected at first use only one or two tones to a beat: i.e.,  or . The

children have had much experience in singing two even tones to a beat, which should be contrasted with the effect of two uneven tones, a quarter note and an eighth note. The song "Autumn," p. 14, may be contrasted with "The New Mown Hay," p. 8.

*First step.* Review a familiar rote song embodying the problem (observation song): "The New Mown Hay," p. 8, first phrase.

*Second step.* Recognize the problem. One way to lead the pupils to recognize the problem is to sing the song to a neutral syllable while trying to tap or count six beats in a measure as indicated by the signature  $\left(\frac{2}{6}\right)$ . They discover that this does not go well with the rhythmic interpretation to which they are accustomed, after which books should be closed, and the class should be led to discover that there are two beats to a measure and that the effect can best be indicated by the signature  $\left(\frac{2}{6}\right)$ .

*Third step.* Scan the words of "The New Mown Hay," first phrase while tapping the time, two taps to a measure.

*Fourth step.* Turn to the reading song "Peace Evermore," p. 38 (upper part only). Scan the poem of the first stanza while tapping the time, following the same rhythm as in the observation song. Observe phrase repetition and the general melodic direction of the notes. Then sing the song by syllables, "loo," and the words. The other songs in this rhythm on pages 28, 29, 39, and 40 should be studied through a similar procedure.

#### *Topic D. Tone Relations in the Harmonic Minor Scale*

*First step.* Review the rote songs "The Cedar Waxwing," p. 18 and "Stars Are Always in the Sky," p. 32.

*Second step.* The children discover that these are minor melodies with *la* as the "home tone" (key note). The use of *si* in giving the feeling of complete ending is happily illustrated in the closing phrase of "Stars Are Always in the Sky." The teacher should call attention to the many songs in major keys where the figure *do-ti-do* concludes the song, and should show that in minor keys the figure *la-si-la* serves the same purpose of stressing the feeling for key tonality.

*Third step.* Drill on figures from the songs: *mi-la-do; la-si-la; do-do-la-si-si-ti* (and *ti-ti-si*). Sing the songs again with words and syllables.

*Fourth step.* Apply to singing of new songs on pages 52 and 53. Children discover familiar figures and sing them. New figures are found and drilled upon before reading the song throughout.

#### *Topic E. The Dotted-Quarter-Note Beat, Three Eighth Notes to a Beat (Six-Eight Measure)*

*First step.* Review a familiar song embodying the problem: "The New Mown Hay," p. 8, second phrase, etc.

*Second step.* Recognize the problem. This will be done better through singing by syllables rather than by words because of the places where there are two notes to one word of text.

*Third step.* Isolate the problem and drill.  $\left(\frac{2}{6}\right)$  ♪ ♪ ♪ ♪ ♪ ♪

*Fourth step.* Apply to a new reading song: "Pigeons," p. 56. Scan the words before singing.

#### *Topic F. Further Study of Sharp and Flat Chromatics*

The study of sharp and flat chromatics was introduced in the Third Book. Further study is outlined in the Fourth Book under the topical headings:

1. Sharp chromatics: skips to sharps, resolving upward; the whole step ascending.
2. Flat chromatics: skips to flats, resolving downward; the whole step descending.
3. Three tones ascending chromatically; three tones descending chromatically.

The procedure in studying these topics follows that outlined in detail for similar topics in the Third Book: 1. Review a familiar song which includes the problem (the observation songs are given in the Monthly Outlines). 2. Recognize the problem. 3. Isolate problem and drill. 4. Apply in reading new song.

### *Topic G. The Pitch Names of the Lines and Spaces of the Staff*

*First step.* Teach the children the names of the spaces on the staff, F, A, C, E. The fact that these spaces spell the word "face" will help the children to remember them. The drill may be conducted by pointing to the spaces of the staff on the board, by asking the children to find in their books all the notes on a given space, or in a number of other ways.

*Second step.* Teach the lines of the staff, E, G, B, D, F.

*Third step.* Teach the name of the space below the staff, D; the space above the staff, G; and the first added line below the staff, C.

*Fourth step.* Beginning on G, the second line, around which the G clef curls, have the children name the lines and spaces up and down the staff to any given pitch.

*Fifth step.* Have the children spell words by writing notes on the staff.

### *Topic H. The Dotted-Quarter-Note Beat; More Advanced Studies (Six-Eight Measure)*

This problem introduces no new rhythm but combines in new measure forms the two previously studied beat rhythms  $\int$   $\int$  and  $\int$   $\int$   $\int$ . The many possible measure forms which these rhythms, in connection with the beat note  $\int$  make available, are the reason for moving forward slowly in introducing the successive studies of  $\left(\frac{2}{\int}\right)$  measure. The songs on pp. 8 and 22 may again serve as observation songs to introduce the new measure forms. The reading material begins with "Dream Bells," p. 83.

### *Topic I. The Quarter-Note Beat; Dotted-Eighth and Sixteenth Notes*

The rhythm of this problem has appeared in a large number of songs even in the earliest grades. There is nothing inherently difficult about it as it merely involves quick recognition and recall on the part of the pupils. The procedure is the same as in previous time problems. Rote songs appear on p. 32, "Stars Are Always in the Sky" and p. 58, "The Minuet," which may be used as observation songs. The teacher should see to it that the dotted-eighth note is well sustained and the sixteenth note sung very shortly before the following tone; the rhythm should not sound like  $\left(\frac{2}{\int}\right)$   $\int$   $\int$  as careless singing sometimes will make it. The practice of measure forms involves no new procedure. The reading material begins with "May Time," on p. 112.

## *VI. Topics of the Fifth Book (Sixth Grade)*

THE general procedure followed in studying the material of the Fifth Book is similar to that followed in studying the Third and Fourth Books. (See sections IV and V of this chapter.)

- Topic A. Review of Tone, Time, and Theory Problems of the Third and Fourth Books
- Topic B. Three-Part Songs and Rounds
- Topic C. Melodies in the Melodic Minor (See Monthly Outline)
- Topic D. Eighth-Note Beat; Half-Note Beat
- Topic E. Dotted-Quarter-Note Beat, More Advanced Studies
- Topic F. Scale Building In Major Keys; Key Signatures
- Topic G. Modulation
- Topic H. The Quarter-Note Beat, Four Equal Notes to a Beat
- Topic I. Ascending Chromatic Successions
- Topic J. Triplets (See Monthly Outline)
- Topic K. Scale Building, Minor Keys; Key Signatures
- Topic L. Tones Descending Chromatically
- Topic M. Syncopation

*Topic A. Review of Tone, Time, and Theory Problems of the Third and Fourth Books*

(See the Monthly Outline)

*Topic B. Three-Part Songs and Rounds*

The introduction of three-part singing follows the same steps as in the case of two-part singing; namely, a round is sung as a means of organizing the class in the singing of three parts. This is followed by the study of songs in three-part arrangement.

*First step.* Read carefully Topic B in section V of this chapter, "The Introduction of Two-Part Singing." It is usually advisable first to have the whole class sing the melody of the round as a one-part song and then to divide the class in three parts for singing as a round.

*Second step.* Study the song "All through the Night," p. 4. Observe that the song begins by a portion sung by sopranos alone followed by a brief answering portion in three parts. This section is then repeated. There follows, then, two phrases to be sung by two parts. The song continues with two brief phrases sung by three parts and concludes with a repetition of the opening phrases. The pupils must learn how to find the place for first, second, and third parts, and to observe that in three-part music as here printed two staves are used which are joined together by heavy lines called "braces."

*Third step.* Divide the class into three groups, each assigned to a part. While the ideal way of singing three-part music is to have all three parts attack the music simultaneously, it usually is found necessary to lead up to this stage of accomplishment by a certain amount of drill on the parts separately. For this purpose it may be advisable to begin by drilling on the second phrase (the one in three parts). After this is sung reasonably well, the first line of music may be sung several times until there is a good attack of the portion in three parts following the first phrase by the sopranos. Then the third brace (in three parts) may be studied.

*General suggestions.* In dividing the class for three-part singing the teacher should realize that certain problems are inherent in each of the parts. The melody as a rule is the easiest part to learn. Some of the older boys, on the other hand, whose voices may be changing, will find it impossible to sing the high notes of the first part. These boys of necessity must be assigned to the third part. This is one of the reasons why the first song assigned for three-part singing has a very simple third part. The second part usually is the most difficult of the three to learn; it is often advisable to pick out some of the most musical pupils for assignment to this part.

*Tone blending.* See Topic B, section V of this chapter where a discussion of tone-blending drills for two voices will be found. Tone-blending material for three voices is shown at the bottom of p. 4. The class is divided into three groups and the chords of the tone-blending drill are sustained softly until there is a consciousness of perfect blending. It will be observed that the chord progressions at the bottom of p. 4 are in the same key as "All through the Night." Similar tone-blending drills will be found at the foot of other pages in the book. These may be supplemented by selecting some of the chord progressions in other three-part songs and treating them in the same manner as is here suggested for the tone-blending drills.

*Topic C. Melodies in the Melodic Minor Scale*

(See the Monthly Outline)

*Topic D. Eighth-Note Beat; Half-Note Beat*

(See the Monthly Outline)

*Topic E. Dotted-Quarter-Note Beat, More Advanced Studies*

A new rhythm () appears in "Good Night," p. 51. Teach the third phrase by rote and then read the fourth phrase.

*Topic F. Scale Building in Major Keys; Key Signatures*

*First step.* Review "We Merry Minstrels," p. 11.

*Second step.* Sing the first section of this song with a neutral syllable and with *so-fa* syllables. The children discover that they have sung the major scale and that each phrase of this section is built of only four different tones; i.e., *do-ti-la-so*, and *fa-mi-re-do* (the two tetrachords of the scale).

*Third step.* At the children's dictation the teacher writes the representation of these tones on the board, descending and ascending, with the pitch names below the notes. The short slur represents a step and the × a half step.



C B A G F E D C C D E F G A B C

(See Intermediate Teacher's Book, p. 76 for lesson outlines of the pitch names of the lines and spaces of the staff and the names of keys on the piano keyboard.) The children play this scale on the keyboard in the back of their books, phrasing as above. They find that no black keys are used and note that in "We Merry Minstrels" no sharps or flats occur as a key signature at the beginning of the song.

The term tetrachord, i.e., a scale series of four tones (half a scale), may be explained. The children should take turns in playing the upper and the lower tetrachords of the scale on the keyboard, ascending and descending. They discover that each tetrachord contains two whole steps and one half step. The teacher, with the class assisting, writes the formula for the major scale on the board, with the pitch names for the scale of C major, thus:



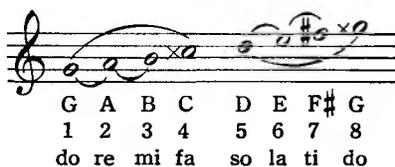
*Fourth step.* In applying the above experience to building the major scale in other keys, the following steps are suggested:

1. The children compose "scale songs" which they play on their keyboards, or at the piano, in the key of C.

2. They take turns in playing the upper and the lower tetrachords of the scale in C major, and discover that the two tetrachords have the same tune. A child plays a tetrachord for the class to identify; i.e., C D E F ("lower"); G A B C ("upper").

3. The teacher suggests that it would be interesting to begin one of their scale songs on G instead of on C. The children discover that a black key, F#, is required to secure the necessary interval relations of the upper tetrachord. They play the major scale of G, discovering that the upper tetrachord in the scale of C becomes the lower tetrachord in the scale of G.

4. The teacher, with the class assisting, writes the representation of the major scale from G, thus:



G A B C D E F# G  
1 2 3 4 5 6 7 8  
do re mi fa so la ti do

5. Another tetrachord may be built descending from G, the second line. The children should discover the desirability of this tetrachord because the natural range of their singing voices includes these tones.

6. The children write "scale songs" beginning with G, from which they discover that it is more con-

venient to use a key sign at the beginning of the staff than to write a sharp each time the seventh tone of the scale occurs. In this way the meaning and function of key signatures are made clear.



7. They may now play simple songs in the key of G major on their keyboards. The study song, "A Day of Sunshine," p. 7, may be used.

8. Follow the above procedure for the keys of D, A, E, B, F#, in each of which the upper tetrachord of the former key is the same as the lower tetrachord in the new key. Write the key signatures and the keynotes for the keys studied, thus:



9. Build the major scale in the keys of F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ . The following steps are suggested:
  - a) Review the C major scale.
  - b) Lead the class to discover that the lower tetrachord of this scale may be used as the upper tetrachord in a new key in which the keynote is F, and the black key used is B $\flat$ .
  - c) The teacher writes the scale in the key of F major, the class dictating. Steps and half steps should be indicated.



d) The same procedure is followed for the keys of B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ . Develop these key signatures:



### Topic G. Modulation

Modulation may be defined as a change of key, which may or may not be indicated by a change of key signature. In some compositions the passage in the new key is very brief, while in others it is longer. A composer employs modulation for a variety of artistic purposes, and unless we are sensitive to the changes in tonality we cannot truly respond to the beauty of the composer's message. A composition of any length which remained throughout in one key would become tonally monotonous; therefore, the composer employs modulation to achieve tonal interest and variety. Modulation also serves to characterize the different themes or parts of a composition, giving increased distinctiveness to the contrasting sections. It is an important means of achieving artistic beauty, and any course in music looking toward aesthetic growth must include due consideration of modulation.

The study of modulation is often approached by teachers with a feeling of apprehension, but as a matter of fact, modulations are frequently found in the simplest songs. What really is important is an ear-consciousness of the change of tonality rather than a seeking for the chromatic signs. The reason for the presentation of this topic is given in the Monthly Outline for the fifth month. It is hardly necessary to suggest that experience with the effect should precede theoretical study of its representation.

*First step.* Review songs and instrumental selections in which the children will readily recognize the change of tonality. Books should not be used. The following are suggested:

"My Heart's in the Highlands," p. 6, and "Counting Ten," p. 12. Instrumental selections, too, may be used for listening, with attention focused on tonality, the children singing *do* in the keys to which the music modulates. There are many suitable selections in the suggested correlating list of records, as, for example, "The Beautiful Blue Danube Waltz."

*Second step.* Teach the study song "Market Day," p. 61. Among the several practical procedures, the two following are suggested:

1. *a)* Pupils sing first two phrases, upper part only.
- b)* Pupils sing third and fourth phrases, upper part only. Class discovers that the melody of the first two phrases is now given to the alto part.
- c)* Sing alto part of third and fourth phrases. Discuss keys. Pupils note that when melody is sung as upper part it is in the key of C, and that when the melody is given to the alto part it is lower, in the key of G.
- d)* Sing entire song, both parts, pupils alternating on the two parts.
2. *a)* Pupils read the song through, taking the upper part only, without present regard to change of key.
- b)* After song is learned, the pupils sing the upper part from memory, and the teacher joins in with the alto part of the third and fourth phrases. The pupils discover that the teacher is singing the same melody that they sang in the first and second phrases, but that it is sung lower. The song is then observed from the books and the change of key is discovered. The class is divided for two-part singing and the entire song is sung with the words and with a neutral syllable.

*Third step.* Sing "Market Day" with *so-fa* syllables or with neutral syllable. Drill on the change to the new key by sustaining the last tones of the second phrase, then changing the tonality, thus:

*a)* Hold the tones *mentally* and mentally change the syllables: from *do* to *fa* for the soprano; and from *mi* to *la* for the alto. These tones, common to both keys, are called "bridge tones."

*b)* Proceed to the third phrase, using the syllables of the new key (G). Since the syllables are only a means to an end, the third and fourth phrases may be sung with *so-fa* syllables in the key of G, or with a neutral syllable while *thinking* the *so-fa* syllables. The children will recognize the chromatic tone (F #) as belonging to the key of G major. They may be told that the modulation in this song is to a closely related key, i.e., C major to G major.

*c)* At the end of the fourth phrase reverse the above procedure. Hold the tones *mentally*, changing the syllables mentally from *mi* to *ti* for the soprano and from *do* to *so* for the alto, then proceed to the fifth phrase in which there is a return to the original key. This will be particularly easy as the music of the third staff is exactly like that of the first staff.

*d)* Close books and sing "Market Day" with words and with a neutral syllable.

*e)* Discuss the variety and interest added to the song by this change of keys.

*Fourth step.* Apply the above experience to the reading song, "Morning Hymn," p. 66. Note the use of chromatics in the last phrase in which there is no modulation. Memorize this song and sing with neutral syllable and words.

By following a similar procedure in studying the songs in the Fifth Book, in which modulations are indicated by letters above the staff, the children will experience no difficulty with this topic, which, as has been suggested, is essential to a true appreciation of music.

As an introduction to modulation from major to minor and vice versa, review "The Three Little Ships," p. 22 which modulates from the key of *a* minor to the relative major (C). The addition of the accompaniment will add to the effect of the modulation. The children may be told that the modulation to the relative minor, or vice versa, is to a closely related key.

In "Winter Landscape," p. 61 the passage in the new key, *e b* minor, is brief, but there is a decided effect in the change of tonality. The children may be told that this change is to the "parallel minor." They will experience no difficulty in mentally holding the tone at the end of the first line while changing the syllable from *so* to *mi* and continuing with the syllables of the new key. Reverse this procedure when returning to the original key. Sing the song from memory with a neutral syllable while thinking the *so-fa* syllables.

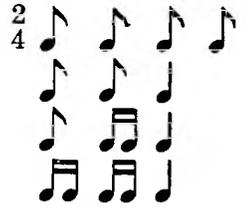
### Topic H. The Quarter-Note Beat, Four Equal Notes to a Beat

*First step.* Review the rote song "Counting Ten," p. 12, for interpretative singing.

*Second step.* Sing "Counting Ten" without books, using a neutral syllable. The children discover that the tones at the end of the sixth phrase are sung very quickly and evenly. Visualize this phrase from the books, and compare the four sixteenth notes with the one quarter note in the same measure.

*Note:* The theme from "Midsummer Night's Dream," p. 70 should be reviewed at this time as a listening lesson.

*Third step.* Review "Counting Ten" from the book. The children discover the two sixteenth notes in the fifth phrase. Compare and drill on measure forms as given to the right:



Review the study songs "A Day of Sunshine," p. 7, and "Robin Adair," p. 13.

The children discover the unequal tones as represented by  and  and compare and contrast with four equal tones to the beat.

*Fourth step.* Apply this experience to the study song "The Fairy Ring," p. 76. The "Gavotte" from "Mignon" is familiar to the children and should be reviewed at this time. Study the measure forms in the soprano part. In the second phrase, compare the rhythm of the soprano and alto parts. Divide the class for two-part singing and sing the entire song.

*Note:* In well-advanced classes the first three steps may be omitted; or the fourth step may be presented first, after which take steps one, two, and three, and then proceed to the reading song "John Highlandman," p. 76.

### Topic I. Ascending Chromatic Successions

(See Monthly Outline)

### Topic J. Triplets

*First step.* This rhythm is not new; the children have heard it frequently in their rote songs and in their listening lessons. Any one of the following songs may be reviewed from the earlier experience of the children: "Hail, Columbia!" Fourth Book, p. 78; "Juanita," Fourth Book, p. 146; "Dixie," Fourth Book, p. 148.

*Second step.* From the correlating list of records play Schubert's "Serenade" and "The Linden Tree," in which the triplet is used for a desired effect which the pupils discuss. Handel's "Largo" should then be used with books open to p. 105.

*Third step.* Discuss the phrase and measure rhythms embodying the triplet in "Largo." The children discover that three eighth notes are sung in the time of one quarter note (or two eighth notes), and that they are sounded very evenly without being hurried. They may sing the phrase just preceding the chorus with words, *so-fa* syllables, or neutral syllable.

*Fourth step.* Apply this experience to the study song "The Fishermen," p. 92, teaching the second phrase by rote. Discuss the measure rhythms and drill. Note the repetition of rhythm and melody in the second, fourth, sixth, and eighth phrases. Scanning these phrases may help to establish the triplet rhythm.

*Fifth step.* Apply in the reading song "Green Holiday," p. 92.

### Topic K. Scale Building, Minor Keys; Key Signatures

The children have sung many songs in the minor mode. They have experienced the difference in the tonality and mood of major and minor both in their songs and in the listening lessons. In locating the keynote from the key signature they have learned that "most minor songs end on *la*." The tonality of the tonic chord in minor, *la-do-mi-la*, has been established in relation to the tonic chord in major and contrasted with it. They have sung the minor scale in the natural and harmonic forms.

In order that the building of minor scales may be made practical and as simple as possible, the following procedure is suggested:

*First step.* Review the song "To a Humming Bird," p. 2.

*Second step.* Sing the song with a neutral syllable and with *so-fa* syllables. Notice the effect of the tonality in the following phrases and figures:

1. First phrase: *la-so-fa-mi-re-do-(ti)-(la)*
2. Last phrase: *la-si-la*
3. Third phrase: *la-mi; mi-la*

*Third step.* Compare and contrast the tonality of "To the Fringed Gentian," p. 27 and "Autumn Song," p. 26. Compare the poems. The children discover that although both poems treat of autumn, one is plaintive in character while the other is more hopeful and serene. These distinctions are expressed in the mode employed by the composers, the plaintive "Autumn Song" being in the key of *a* minor, and the brighter "To the Fringed Gentian," in the key of C major.

A study of the technical details of these contrasting keys, both of them with a key signature of no sharps or flats, reveals the following: In "To the Fringed Gentian," in C major, the first accented tone of the melody is *do*, the melody frequently centers around this tone, the figure *do-ti-do* occurs at the beginning of the third phrase in which the major tonality is established strongly, this phrase is repeated, and the song closes brightly on *ti-do*.

"Autumn Song" is in the key of *a* minor, the first accented tone of the melody is *la*, the melody frequently centers around this tone, the chromatic tone *si* occurs frequently, and the melody closes quietly on *la*. (Note: It is not necessary to discuss the figure *mi-fi-si-la* at this time.)

The teacher suggests that the children harmonize these two songs at the piano, by "chording." From their experience in three-part singing and with tone blending they are familiar with the tonic chord in major and minor. The teacher leads the class to discover the following points:

- a) "To the Fringed Gentian"
  1. The tonic chord in C major is used more than any other chord.
  2. The *so-ti-re* chord is used just before the final chord.
  3. The *fa-la-do* chord is used twice.
- b) "Autumn Song"
  1. The tonic chord in *a* minor (*la-do-mi*) is used more than any other chord.
  2. The *mi-si-ti* chord is used frequently, but the chromatic sign for *si* (*g*♯) does not occur in the key signature.

The children are encouraged to compose "sentence songs" in minor and harmonize them at the piano, from which they discover the following:

- a) The natural minor scale is generally used in melodies.
- b) The figure *la-si-la* adds interest to the melody; *si* may be called the "leading tone."
- c) The melodic minor scale sounds best in ascending scale passages and is easy to sing.
- d) The harmonic form of the minor scale is required for harmonizing and therefore this scale must be studied in different keys.

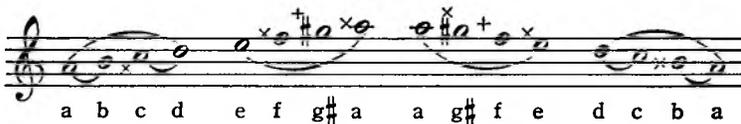
*Fourth step.*

a) The teacher writes the *a* minor scale in the natural form, ascending and descending, by tetrachords. (Note that the key signature is derived from the natural minor scale.) The + sign indicates the step-and-a-half.

b) A pupil changes the scale to the harmonic form by placing a chromatic sign before the leading tone to indicate *si* instead of *so*.

c) Note that the only difference between natural and harmonic forms is in the upper tetrachord.

d) The teacher writes the pitch names below the notes with small letters.



e) Follow the above procedure in building harmonic scales of the minor keys commonly used; i.e., *a*, *e*, *b*, *f*♯, *c*♯; *d*, *g*, *c*, *f*.

f) Write the key signatures and the keynote for the minor keys studied.



*Fifth step.*

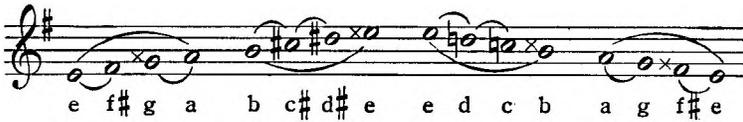
a) The song "The Nightingale's Complaint," p. 16 is reviewed. Special study is directed to the third phrase, and the pupils find that it is built upon the upper tetrachord of the scale of *e* minor. They observe and compare the ascending and descending figures of the phrase, which they have already studied as characteristic of the melodic minor scale.

b) The teacher writes the *e* minor scale in the natural form, ascending and descending, by tetrachords.

c) The pupils change the scale to the melodic form by placing the chromatic signs before 6 and 7 of the ascending upper tetrachord (*fi* and *si*).

d) In order to emphasize the difference between the ascending and descending forms of the upper tetrachord, it is advisable to place the proper canceling chromatic signs before 7 and 6 (*so* and *fa*) of the descending upper tetrachord.

e) The pitch names should be written below the notes.



f) Follow the above procedure in building the melodic scales of the minor keys commonly used; i.e., a, e, b, f#, c#, d, g, c, f.

*Topic L. Tones Descending Chromatically*

(See Monthly Outline)

*Topic M. Syncopation*

Syncopation means the transfer of accent from its expected place in the measure to a point usually unaccented. It is a very familiar device for imparting movement, unrest, or vivacity to music. Syncopation is much used in popular music; indeed, it is often over-used to such a degree that it becomes commonplace or even vulgar. But in the hands of a great composer, or in characteristic folk music, it is often charming and exhilarating. In the suggested lessons of the month, several examples of syncopation occur, as in the accompanying harmonies of Elgar's "Salut d'Amour," in Solvejg's "Cradle Song," and the refrain of Solvejg's "Sunshine Song." The pupils may listen to Brahms' "Hungarian Dances," Nos. 5 and 6, and discover the instances of syncopation in those compositions.

*First step.* In addition to the above suggested listening lessons, the pupils should review the following familiar songs: "Annie Laurie," p. 99, and "April! April!" p. 106.

*Second step.* The pupils discover the syncopation in the last phrase of "Annie Laurie."

*Third step.* The measure form is written on the board. "April! April!" is then observed, the syncopation of the second, sixth, and tenth measures is discovered, and the measure form extracted. The two measure forms are discussed and drilled upon.

*Fourth step.* Apply this experience to the study song "Tawi' Kuruks," p. 125. The pupils discover the number of times that syncopation occurs and discuss the probable reason for this effect. The first one or two phrases may be scanned in order to develop a feeling for the rhythm. The pupils should find no difficulty in reading this song although the teacher should not hesitate, if it seems advisable, to teach the first phrase by rote.

*Fifth step.* Syncopation occurs in several later songs in the Fifth Book; e.g., "Isalei," etc. In studying these songs, the rhythm should be discussed both as to the effect to be produced and the aesthetic reasons for the presence of syncopation. A charming touch of infectious humor is given to the Carpenter-Lindsay song, "The Little Turtle," by the quaint syncopations. This song has been recorded and may be used helpfully as a listening lesson.



## XXVII · Suggested Monthly Outlines for the Upper Grades (IV–VI)

**T**HE Monthly Outlines for the Third, Fourth, and Fifth Books of the course are for the guidance of the teacher in planning her music instruction. Most of the seasonal material will be found assigned to the appropriate month. Sometimes the progress of the class or the time of year when the course is started will make necessary the reassignment of seasonal chants and songs. The attention of the teacher is called to the cross-references in this manual to the Intermediate Teacher's Book and to the Teacher's Guide for the Fifth Book, indicating the lesson plans, indexes, outlines, and other helpful instructions and directions for teaching the course and for relating the material of the course to the various other activities of the pupils in school, at home, and in church. The Catholic Music Hour is rich in serviceable material made readily available through these organized directions, classified indexes, and helpful cross-references.

The program of The Catholic Music Hour is designed so that the whole of the child's musical development becomes a unified experience and not a series of separate lessons. The singing and appreciation lessons become blended, the chants, songs, and instrumental selections finding their helpful places throughout the day in contributing to a variety of other school, home, and church experiences. The music appreciation outlines should be considered in connection with the various Classified Indexes and the list of Correlating Record Units on pp. 304–310 of this manual.

Music for use with the social program is provided in the songs and hymns and in a number of carefully chosen instrumental selections. As the need for such material arises in the development of the social studies, the teacher will find helpful direction in the Classified Indexes of the pupils' books.

The study of great composers and performers is vitalized by their pictures, as given in the various books of the series, their songs, which the pupils sing, and the instrumental selections for listening.

The study of great literature and its authors is fostered by singing settings of chants and fine poems. The inspired texts of Gregorian chant, taken as they have been from the Holy Scriptures, or from venerable sacred writings of recognized liturgical authenticity, are necessarily the most sublime literature in the world. The close relationship existing between these devotional Latin texts with their simple, direct melodies and the grave, beautiful liturgical services of the Church testifies to their dignity and strength. Wherever the occasion presents itself, teachers are urged to lead children to know that religion has ever been the great inspiration of all that is noble, beautiful, and good not only in music, but in the related arts of poetry, painting, sculpture, and architecture as well.

Sometimes happy associations may be made between poems and stories and songs of the course, or the suggested instrumental selections. For example, Tennyson's "Brook" may be read in connection with "Brook Song," Third Book, p. 3 and "At the Brook," by Boisdeffre.

(See record list on p. 304 of this manual.) Or again, the story of Jeanne d'Arc may be associated with the picture on p. 14 of the Fifth Book and the old French Air of the fifteenth century.

The listening program includes a variety of experiences, from the direct physical activity of the rhythm play to the quiet response to beautiful moods. In the lists of Correlating Record Units on pp. 304-310 of this manual will be found a large variety of selections for this associated activity. As an example of one of the many ways in which singing and listening may be correlated, the suggestion is made that the pupils may listen to the recorded "Dance of the Happy Spirits," by Gluck while looking at Böcklin's beautiful picture on p. 10 of the Fifth Book. At the conclusion of the exquisite flute solo the class may sing the theme as given in the Fifth Book, thereby completing the selection according to its original structural plan. (See Chapter Seven of Teacher's Guide for the Fifth Book.) Or the pupils may listen to the "Rêverie du Soir," p. 10 of the Fourth Book while looking at the frontispiece "The Holy Family," by Muller. They could complete the "picture" by singing "Dear Little One," p. 1.

The pictures, themes, and selections on records provide material for correlating the singing and listening lessons in studying musical instruments. The thematic material is chosen from standard works in which great composers have scored their choicest thoughts in the natural idiom of the instrument. These themes may be sung in order to make them familiar to the children and thereby clearer as they are heard in the orchestral ensemble.

The pictures in the books are for four purposes: (1) To tell the story of the song and thereby heighten the effect and lead to finer interpretative singing. (2) To heighten the mood of the musical selection by presenting art masterpieces suggesting similar moods. (3) To familiarize the pupils with the appearance of musical instruments and the way they are held by the performer. This is done in association with the listening lesson in which music characteristic of the instrument is heard. (4) To heighten the impression of the music of certain great composers and performers by making their pictures familiar to the children.

The frontispieces are designed with the purpose of lifting the childish thoughts and minds to God and heavenly things.

### THIRD BOOK (*Fourth Grade*)

#### First Month (September)

##### 1. Singing Lessons

Third Book, pp. 1-12, rote chants (including First Psalm Tone), rote songs, reading songs. (Marching Song, p. 5; Which Is the Way to Somewhere Town, p. 8, *recorded*.)

Cumulative Memory Song Repertory. A Morning Hymn, p. 10. (See Chapters XXIII and XXX of this manual.) (See p. 301.)

##### Topics

- a) Tone. Tone relations in the diatonic major scale. (See Chapter XXII of this manual.) Vocalizes from the Tones of the Benedicamus Domino, Third Book, pp. 126-128.
- b) Time. The quarter-note beat; quarter, half, dotted-half, and whole notes, and the corresponding rests. (See Chapter XXVI.) (A section devoted to the development of time will be found on p. 48 of the Intermediate Teacher's Book.)
- c) Theory. The characters of notation found in the reading and study songs of this assignment; the place of *do* is found by counting from the last flat or sharp in the signature. (See Chapter XXVI.) (The presentation of the topics of the theory outline appears on p. 51 of the Intermediate Teacher's Book.) (See this manual, Chapters IX, XXII, and XXIII, "Psalmody." Divisions of a Psalm Tone.)

2. Music Appreciation and Correlations. (See Correlating Record Units on pp. 304-310 of this manual.)
- a) Social Program. (See Classified Index, Third Book, p. 137.)
  - b) Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137.)
  - c) Great Musicians. St. Gregory, the Great (590-604) from whom Gregorian chant received its name. (See Chapter I of this book.) St. Ambrose (d. 397) introduced hymns; called "Father of Ecclesiastical Music."

Guido d'Arezzo, Third Book (dedication and frontispiece.) Guido d'Arezzo will be remembered because it was he who invented modern notation. In considering his contribution to music it would be appropriate to compare the ancient Gregorian with the modern staff notation found on pp. 104 and 105.

- d) Literature. Robert Louis Stevenson, p. 5.

Psalms of King David.

- e) Rhythm Play. Marching, p. 5.

The topic for the month is a review of marching. Marching Song, Third Book, p. 5 fits into this program, as does also the Soldiers' March, of Schumann. Other marches may also be used, the children being encouraged to adapt the manner of their marching to the character of the music. For example, in the marches listed in the Record Units for the kindergarten and first grade and for the second and third grades, there are a number of compositions of various styles, such as military marches, toy marches, solemn marches, etc. The children should listen to the music, decide the spirit in which it is to be acted, and then march in accordance with that spirit.

*Note:* Throughout this chapter the teacher should refer to the Correlating Record Units on pp. 304-310 of this manual.

- f) Listening. First hearing of *Da Pacem* and *Kyrie X* (ad libitum), Solesmes record or teacher. (See Chapter XXX.)

#### Second Month (October)

##### 1. Singing Lessons

Third Book, pp. 13-24, rote chants, including Second and Third Psalm Tones, rote songs, reading songs. (Over the Heather, p. 16, *recorded*.)

##### Topics

- a) Tone. Tone relations in the diatonic major scale continued. The two-part round.
- b) Time. The quarter-note beat; quarter, half, dotted-half, and whole notes, and corresponding rests continued.
- c) Theory. New characters of notation as they occur; the place of *do* in keys with flats and with sharps in the signature, and in the key of C. The two-part round. Psalmody (see Chapters IX, XXII, XXIII, and XXX).

##### 2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Third Book, p. 137.)
- b) Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; Columbus Day, p. 16; Hallowe'en, p. 24.)
- c) Great Musicians. Kreisler, p. 18.
- d) Instruments. Violin, p. 18.
- e) Pictures. The Moon Boat, p. 14.
- f) Literature. William Wordsworth, p. 17.
- g) Rhythm Play. Schottische: Over the Heather, p. 16, and Correlating Record Unit, p. 307 of this manual. (The manner of dancing the schottische step is shown on p. 58 of the Intermediate Teacher's Book.)
- h) Listening. Kreisler, Violin, etc. Hear *Da Pacem* (Solesmes) for proper rendition of psalm verse and *Gloria Patri*.

#### Third Month (November)

##### 1. Singing Lessons

Third Book, pp. 25-36, rote chants, including Sixth Psalm Tone, rote songs, including Wind Song (observation), p. 33, observation chant, Fourth Psalm Tone, reading chants, Fifth and Seventh Psalm Tones, reading songs. (The Owl and the Moon, p. 26; The Leaf and the Bird, p. 28, *recorded*.)

Topics

- a) Tone. Tone relations in the diatonic major scale continued.
  - b) Time. The quarter-note beat; eighth notes (a syllable of text with each eighth note). Observation song: *Over the Heather*, p. 16. (The manner of presenting, drilling, and applying the new time problem is discussed on p. 49 of the *Intermediate Teacher's Book*.) (See Chapter XXVI.)  
*Chant*. Psalmody: Cadences (Mediation and Final. See Chapters IX, XXII, XXIII, and XXX, Placing of Accents.) Additional Finals.
  - c) Theory. The two-part round continued. New characters of notation.  
*Chant*. Dactylic and Spondaic words. (See Chapter V.)
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Third Book, p. 137.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; *Armistice Day*, p. 29; *All Saints*, p. 72.)
  - c) Great Musicians. Casals, p. 34.
  - d) Instruments. Violoncello, p. 34.  
The picture on p. 34 of the Third Book shows Casals playing his violoncello.  
In connection with psalmody, children might bring in information regarding the musical instruments used in the religious processions with Ark of Covenant at which Psalms were sung by choir of 4000 voices. (Related in the Old Testament: Time of David, 1066 B.C.)
  - e) Picture. *Spirit Dance*, p. 31.  
The details of the picture, *Spirit Dance*, p. 31 are authentic and the utmost care has been taken in reproducing both the steps and the figures of the dance and the Indian costumes.
  - f) Literature. Christina Rossetti, p. 25. *Psalms of David*.
  - g) Rhythm Play. *Indian Dance*, p. 31, and correlating records on p. 306 of this manual. (The description of the Indian dance on p. 59 of the *Intermediate Teacher's Book* may be supplemented by studying the picture on p. 31 of the Third Book.)
  - h) Listening. Casals, Violoncello, etc. *Da Pacem* and *Kyrie X*, Solesmes record or teacher.

Fourth Month (December)

1. Singing Lessons

Third Book, pp. 37-48, rote chants, *Tonus Peregrinus* and *Tonus in Directum*, p. 42, rote songs, reading chant, *Eighth Psalm Tone*, reading songs.

Cumulative Memory Song Repertory. *Lullaby*, p. 39 (*recorded*); *The First Noel*, p. 46 and other Christmas carols. (See p. 301 of this manual.)

Topics

- a) Tone. As in previous months.
  - b) Time. The quarter-note beat; eighth notes continued (the slur, two eighth notes to a syllable of the text). Observation song: *In the Straw Stack*, p. 21. (See p. 49 of the *Intermediate Teacher's Book*) and Chapter XXVI of this manual.
  - c) New characters of notation. Small "added note" (marked +) for dactylic words at cadences.
  - d) Independent fitting of Psalm Tones to various new Psalm texts. (See Chapters IX, XXII, XXIII, and XXX.)
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Third Book, p. 137.)
  - b) Hymns, Chants, and Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; *Christmas*, pp. 40, 43, 45, 46, 47, 82.)
  - c) Great Musicians. Brahms, p. 39.
  - d) Picture. *A Christmas Procession in Merrie England*, p. 47. This picture suggests the Christmas spirit of old England and correlates happily with the songs and carols of the season.
  - e) Literature. *Father Faber*, p. 43; *Sir Walter Scott*, p. 45.
  - f) Listening. Brahms; *March of the Toys*; *Pastoral Symphony*, *Christmas Carols*, etc.; *Da Pacem* and *Kyrie X* (ad libitum).

## Fifth Month (January)

## 1. Singing Lessons

Third Book, pp. 49–60, rote chants, Da Pacem and Kyrie X (ad libitum), rote songs, reading chants, reading songs. (My Heart Ever Faithful, p. 52, *recorded*.)

Cumulative Memory Song Repertory. The Star-Spangled Banner, p. 134. (See p. 301 of this manual.)

## Topics

- a) Tone. Sharp chromatics: diatonic half-step progressions. Observation song: Over the Heather, p. 16. (The presentation of the new tone problem of the month is discussed on p. 43 of the Intermediate Teacher's Book.) (See Chapter XXVI of this manual.)
  - b) Time. As in previous months. *Chant*. Binary and ternary note groupings.
  - c) Theory. Sharp chromatics. The natural used as a sharp chromatic sign. (See Chapter XXVI.) (See p. 47 of the Intermediate Teacher's Book.) New characters of notation. *Chant*. (See Chapters V, XXII, XXIII, and XXX.) Ictus on first note of every neum. Strong, mild, and weak ictuses.
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Third Book, p. 137, Singing at Vespers.)
    - b) Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; New Year's Day, pp. 49, 50. Sunday Vesper Hymn, Lucis Creator, p. 56.)
    - c) Great Musicians. Bach, pp. 52, 53.
    - d) Pictures. Morning Prayers in the Bach Family, p. 52; A Japanese Print, p. 59. Both of these pictures have peculiar appeal to children because they portray vividly the conditions of child life under other times and conditions than their own.
    - e) Literature. Eugene Field, p. 60.
    - f) Rhythm Play. Skating: Skaters' Waltz, p. 50. (See directions for this activity on p. 61 of the Intermediate Teacher's Book.) The song, Dance Around Me, p. 49 of the Third Book may also be used for rhythm play.
    - g) Listening. Bach, etc. (See selections by Bach in Correlating Record Units.) Da Pacem and Kyrie X (ad libitum) following Gregorian notation.

## Sixth Month (February)

## 1. Singing Lessons

Third Book, p. 61–72, rote chant, rote songs, reading songs.

Cumulative Memory Song Repertory. All Praise to God on High, p. 65. (See p. 301 of this manual.)

## Topics

- a) Tone. As in previous months.
  - b) Time. The quarter-note beat; dotted-quarter and eighth notes. Observation songs: A Hymn of Thanks, p. 1; In the Straw Stack, p. 21; The First Noel, p. 46. (The presentation of the new time problem of the month is discussed on p. 49 of the Intermediate Teacher's Book.) (See Chapter XXVI of this manual.)
  - c) Theory. New characters of notation. *Chant*. Directed observation of (a) the melodic pattern of the Litany of the Saints; (b) elements of Gregorian notation of Da Pacem and Kyrie X (ad libitum), p. 104. (See Chapters III and XXX of this manual.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Third Book, p. 137.)
    - b) Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; Lincoln's and Washington's Birthdays, pp. 64 and 71; St. Valentine's Day, p. 65.)
    - c) Great Musicians. Haydn, pp. 70 and 71.
    - d) Literature. Arthur Guiterman, p. 64.
    - e) Rhythm Play. Polka, p. 64. (See directions on p. 62 of the Intermediate Teacher's Book.)
    - f) Listening. Haydn, etc. (See selections by Haydn in Correlating Record Units.)

## Seventh Month (March)

## 1. Singing Lessons

Third Book, pp. 73–83, rote songs, reading chant, reading songs, study chants. (Partner, Come, p. 76, *recorded*.)

Cumulative Memory Chant Repertory. Ave Regina, p. 83. (See p. 301 of this manual.) Da Pacem, p. 104. (See Chapter XXX of this manual.)

Topics

- a) Tone. As in previous months. (See Chapter XXVI of this manual.)
  - b) Time. The quarter-note beat; dotted-quarter and eighth notes continued. (See Chapter XXVI.) *Chant.* Binary and ternary note groupings.
  - c) Theory. New characters of notation. *Chant.* Rule for finding secondary accents. Rules for placing ictus. Ictus as accent; ictus as starting note; ictus as "resting" note. (See Chapters V, XIII, and XXX.)
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Third Book, p. 137.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; Easter, p. 83; Lent, p. 83.)
  - c) Instruments. Flute, p. 74.  
The picture on p. 74 shows Barrère playing the flute.
  - d) Picture. Return to the Fold, p. 79. The picture and associated song fit well into a unit which includes the study of wool growing. (See Classified Index, Third Book, p. 137.)
  - e) Rhythm Play. Dance: Partner, Come, p. 76. (See directions on p. 62 of the Intermediate Teacher's Book.)
  - f) Chironomy of Alma Redemptoris, p. 82 (see Chapter XXX of this manual) drawn by teacher and learned by pupils through conscious imitation; formulation of rules from observation (see Chapter VI).

Eighth Month (April)

1. Singing Lessons

Third Book, pp. 84-96, rote songs, observation chant, reading chant, reading songs. (Media Vita, p. 84; April, p. 91, *recorded*.)

Cumulative Memory Chant and Song Repertory. The Harp That Once through Tara's Halls, p. 86 (*recorded*); Adoremus and Laudate, p. 87 (*recorded*). (See Chapter XXX of this manual.) (See p. 301.)

Topics

- a) Tone. Flat chromatics; diatonic half-step progressions. Observation song: Wind Song, p. 33. (The presentation of the new tone problem of the month is discussed on p. 47 of the Intermediate Teacher's Book.) (See Chapter XXVI of this manual.) *Chant.* Final and dominant of Fourth Mode. (See Chapter II of this manual.)
  - b) Time. As in previous months. *Chant.* Longer neums; pressus.
  - c) Theory. Flat chromatics. The natural used as a flat chromatic sign. New characters of notation. *Chant.* Chromatic *te*; elements of four-line notation. (See Chapter III.)
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Third Book, p. 137.)
  - b) Songs and Chants for holidays, seasons, and occasions. Benediction—Adoremus and Laudate. (See Classified Index, Third Book, p. 137.)
  - c) Great Musicians. Beethoven, pp. 94, 95.
  - d) Instruments. Harp, pp. 86, 96. Discussion and reports on ancient harps. In studying the harp, the children should compare the picture of the old Irish harper, Third Book, p. 86 with the modern harp player pictured on p. 96. Likewise, comparison should be made of the different effects of the harp in the records listed on pp. 304-310 of this manual.
  - e) Pictures. The Irish Harper, p. 86; Ludwig van Beethoven, p. 94; The Harp Player, p. 96.
  - f) Literature. Thomas Moore, p. 86.
  - g) Rhythm Play. Skipping Rope: The Shepherdess, p. 91.
  - h) Chironomy of Media Vita taught by rote, followed by observation and formulation of rules. (See Chapters VI, XIV, and XXX of this manual.)
  - i) Listening. Media Vita (Solesmes record), and Adoremus and Laudate.

## Ninth Month (May)

## 1. Singing Lessons

Third Book, pp. 97–108, rote song, observation chants, reading songs.

Cumulative Memory Chant Repertory. Responses at High Mass, p. 99 (*recorded*) and Kyrie X, p. 104. (See p. 301 of this manual.)

Observation chants: (1) Responses at High Mass, p. 99; (2) *Da Pacem* (*recorded*) and Kyrie X (ad libitum) (*recorded*), p. 104. (See Chapters III, XXIII, and XXX.)

## Topics

- a) Tone. As in previous months.
  - b) Time. Phrases beginning on the eighth note before the beat. Observation song: *The Boy and the Lark*, p. 95. (The presentation of the new time problem of the month is discussed on p. 50 of the *Intermediate Teacher's Book*.) (See Chapter XXVI of this manual.)
  - c) Theory. As in previous months. *Chant*. Musical recitation. Gregorian notation; comparison with modern notation. The salicus, pressus, quilisma, liquescents, notes, and neums. (See Chapter III.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Third Book, p. 137.)
    - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; Devotions to the Blessed Virgin Mary, pp. 56, 57, 82, 83; Memorial Day, p. 108.)
    - c) Great Musicians. Dom Pothier, Dom Mocquereau, and monks of Solesmes and elsewhere.
    - d) Instruments. Cornet, trumpet, p. 102. The picture on p. 102 shows Herbert L. Clarke playing the cornet. The page also shows a comparison of the appearance of the cornet and the trumpet.
    - e) Chironomy of *Da Pacem* and Kyrie taught by rote followed by directed observation. Rules of chironomy. (See Chapters VI and XXX.)
    - f) Rhythm Play. Review.
    - g) Listening. Cornet, etc. (Examples of the cornet may be heard in records from the Correlating Record Units.) *Chant*. *Da Pacem* and Kyrie X (ad libitum) (Solesmes), Responses at High Mass.

## Tenth Month (June) and Miscellaneous

## 1. Singing Lessons

Third Book, pp. 109–120, rote songs, reading songs, reading chants.

(How Lovely Are the Messengers, p. 114, *recorded*.)

Topics: pp. 121–136, miscellaneous chants and songs, to be taken when desired. Responses at Vespers (see Chapter XXX).

- a) Tone. The introduction of the minor mode. Observation song: *Story Books*, p. 58. (The presentation of the new tone problem of the month is discussed on p. 47 of the *Intermediate Teacher's Book*.) Comparison of tonal effects of *Da Pacem*, minor mode. (See Chapters XXVI and III, "Pitch.")
  - b) Time. As in previous months.
  - c) Theory. The minor mode.
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Third Book, p. 137.)
    - b) Songs and Chants for holidays, seasons, and occasions. (See Classified Index, Third Book, p. 137; Flag Day, pp. 112, 134; Arbor Day, variously observed in different states, p. 112.)
    - c) Great Musicians. Mendelssohn, p. 114; Mozart, p. 120.
    - d) Instruments. String Ensemble, p. 131.
    - e) Pictures. *The Song of the Lark*, p. 111; Felix Mendelssohn and His Sister Fanny, p. 114; *Dragon-Flies*, p. 122.
    - f) Literature. Appreciation of the Latin text translations; Katharine Lee Bates, p. 112.
    - g) Rhythm Play. Review.
    - h) Listening. Mendelssohn, Mozart, String Ensemble, etc.

FOURTH BOOK (*Fifth Grade*)

First Month (September)

1. Singing Lessons

Fourth Book, pp. 1-12, rote song, reading songs, study chant. (See Chapters XVI, XVIII, XIX, and XXXI.)

Cumulative Memory Chant Repertory. Hark! Hark, My Soul! p. 6. (See p. 301.)

Topics

- a) Tone. Review of the problems of the Third Book; interval studies in the diatonic major scale; two-part round. *Asperges Me* (*recorded*) may be taught as an observation chant.
- b) Time. Review of the problems of the Third Book.
- c) Theory. Review of the theory of the Third Book; interval studies. (See Chapter XXVI.) Rhythmic laws and chironomy of chant reviewed. (See Chapter VI.) Comparison of modern and Gregorian notation of *Asperges*. (See *Kyriale*, p. 3. *Miserere*, p. 1.) Mode VII ends on *so* (final). Pauses in psalmody. *Tristropa*, *pressus*, *quilisma*, *podatus*, *clivis*, *torculus*. (See Chapter III.)
2. Music Appreciation and Correlations. (See Correlating Record Units, pp. 304-310 of this manual.)
  - a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153.)
  - c) Great Musicians. Franz Joseph Haydn, p. 5.
  - d) Instruments. Viola, p. 10.
  - e) Literature. Robert Louis Stevenson, p. 4; Father Faber, p. 6; Psalm 50, David—*Asperges Me*, p. 7.
  - f) Rhythm Program. *Pop! Goes the Weasel!* p. 147; and correlating records on p. 308 of this manual.
  - g) Chironomy by rote. Directed observation. (See Chapters VI and XXXI.)
  - h) Listening. *Asperges Me*, *Sanctus IX*. (Solesmes record or teacher.) Review *Da Pacem* for psalmody. (Solesmes record.)

Second Month (October)

1. Singing Lessons

Fourth Book, pp. 13-27, rote songs, observation chant, reading songs, and reading chant and study chant on p. 30. *Sanctus IX*, following modern notation on p. 74. (See Chapters XXII, XXIV and XXXI.)

Cumulative Memory Song Repertory. *Dixie*, p. 148. *Kyrie XI* and *Kyrie IX*, p. 30. (See p. 301.)

Topics

- a) Tone. The introduction of two-part singing. *Chant*. Comparison of Modes One, Seven, and Eight as to range. Melodic accents.
- b) Time. As in previous months.
- c) Theory. The notation of two-part songs, from two staves and from one staff. New characters of notation. (See Chapter XXVI.)  
Comparison of modern and Gregorian notation. (See *Kyriale*, pp. 37, 75.) Binary and ternary note groupings. (See Chapters III and V.)
2. Music Appreciation and Correlations
  - a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; *Columbus Day*, p. 22; *Hallowe'en*, p. 20.)
  - c) Great Musicians. Grieg, p. 26.
  - d) Pictures. *Peace and Plenty*, p. 14; *Grieg in His Little Studio Playing to the Peasants*, p. 26.
  - e) Literature. Henry W. Longfellow, p. 20. Mass texts: *Kyrie*, *Sanctus*, *Benedictus*.
  - f) Rhythm Program. Review.
  - g) Listening. Grieg, etc.  
Comparison of *Kyrie XI*, p. 30 with Solesmes recording of *Kyrie X* (*ad libitum*).

Third Month (November)

1. Singing Lessons

Fourth Book, pp. 28-40, rote song, reading chants, reading songs.

Cumulative Memory Chant and Song Repertory. *Come, Ye Thankful People, Come*, p. 40; *The Crusaders*, p. 36. (See p. 301.)

## Topics

- a) Tone. As in previous months. *Chant*. Melodic patterns in Gloria XI. Vocal exercise on the quilisma.
  - b) Time. The dotted quarter-note beat, the quarter and eighth note to a beat. *Chant*. Binary and ternary note groupings, p. 35.  
Observation song: The New Mown Hay, p. 8.
  - c) Theory. The time signature in six-eight measure. New characters of notation. The oriscus in Gregorian chant. (See Chapters XXVI and XXXI.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Fourth Book, p. 153.)
    - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; Armistice Day, p. 38; Thanksgiving, pp. 40, 127; Holy Souls, p. 89.)
    - c) Great Musicians. Brahms, p. 32; Koussevitzky, p. 37.
    - d) Instruments. Double Bass, p. 37.
    - e) Literature. Fleur Conkling, p. 32. Text of Gloria XI, p. 33. Text of Agnus Dei, p. 76.
    - f) Rhythm Program. Square Dance: Barn Dance, p. 28.
    - g) Chironomy of Kyrie XI, p. 30, by children (teacher assisting) before chant is read (see p. 253).
    - h) Listening. Brahms, Double Bass, etc. Agnus Dei IX, p. 76 (Solesmes recording).

## Fourth Month (December)

1. Singing Lessons  
Fourth Book, pp. 41–54, rote songs, reading songs. Rote chant, Agnus Dei IX, following the modern notation on p. 76. (See Chapter XXXI.)

Cumulative Memory Song Repertory. Good King Wenceslas, p. 48; Deck the Hall, p. 50. (See p. 301.)

## Topics

- a) Tone. Tone relations in the harmonic minor scale.  
Observation songs: The Cedar Waxwing, p. 18, and Stars Are Always in the Sky, p. 32.
  - b) Time. As in previous months.
  - c) Theory. The keynote in minor keys. The harmonic minor scale. (See Chapter XXVI.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Fourth Book, p. 153.)
    - b) Hymns, Chants, and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; Christmas, pp. 1, 44, 46, 47, 48, 49, 50; Advent, p. 86.)
    - c) Great Musicians. Handel, p. 43. Authors of Christmas carols.
    - d) Pictures. Bringing in the Yule Log, p. 46; frontispiece, The Holy Family.
    - e) Literature. Robert Herrick, p. 46; Father Faber, p. 1.
    - f) Rhythm Program. Virginia Reel: Turkey in the Straw, p. 137. (See p. 83 of the Intermediate Teacher's Book.)
    - g) Listening. Handel, etc.

## Fifth Month (January)

1. Singing Lessons  
Fourth Book, pp. 55–68, rote song, reading chants, reading songs. (Credo I, p. 66, *recorded*.)  
Cumulative Memory Chant and Song Repertory. Credo I, p. 66; Columbia, the Gem of the Ocean, p. 144. (See p. 301 of this manual.)

## Topics

- a) Tone. As in previous months. Characteristic motives (Credo I), p. 66.
  - b) Time. The dotted quarter-note beat, three eighth notes to a beat. Observation song: The New Mown Hay, p. 8. *Chant*. Independent placing of ictus signs to show binary and ternary note groupings.
  - c) Theory. New characters of notation. Natural (♮) used as flat-chromatic *te*, in Credo I. (See Chapters XXVI and XXXI.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Fourth Book, p. 153.)

- b) Hymns and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; New Year's Day, p. 55; Hymn to the Holy Name, p. 140.)
- c) Great Musicians. Beethoven, p. 64.
- d) Pictures. The Minuet, p. 59; Beethoven Playing for Mozart, p. 64.
- e) Literature. Alfred Tennyson, p. 55. Credo, summary of religious truth as taught by Christ.
- f) Rhythm Program. Minuet, p. 58.
- g) Chironomy by children before Credo I is read (teacher assisting). (See Chapter VI.)
- h) Listening. Beethoven, etc. Credo I, Sanctus, and Agnus Dei IX, following Gregorian notation. (See Chapter XXXI.)

Sixth Month (February)

1. Singing Lessons

Fourth Book, pp. 69–82, rote songs, reading songs, study chants.

Cumulative Memory Chant and Song Repertory. Review (or teach) Sanctus IX, p. 74 (*recorded*); Agnus Dei IX, p. 76 (*recorded*); The Blue Bells of Scotland, p. 80. (See p. 301 and Chapter XXXI of this manual.)

Topics

- a) Tone. Sharp chromatics; skips to sharps resolving upward, the whole step ascending. Observation songs: Sweet Babe Reposing in My Heart, p. 49; Deck the Hall (natural), p. 50; and The Minuet, p. 58.
- b) Time. As in previous months.
- c) Theory. The pitch names of the lines and spaces of the staff. (See Chapter XXVI.)  
*Chant.* Comparison of modern and Gregorian notation of Sanctus IX, Agnus Dei IX. Isolate and drill on elements.

2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fourth Book, p. 153.)
- b) Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; Lincoln's and Washington's Birthdays, pp. 70, 78; Saint Valentine's Day, p. 71.)
- c) Great Musicians. Schubert, p. 72. Anonymous composers of chant melodies.
- d) Instruments. Clarinet, p. 82.
- e) Pictures. Washington's Inauguration, p. 79.
- f) Rhythm Program. Minuet, continued.
- g) Chironomy of Sanctus IX, learned through conscious imitation of the teacher; directed observation. (See Chapter XXXI.)
- h) Listening. Schubert, Clarinet, etc.  
Sanctus IX, Agnus Dei IX (Solesmes recording).

Seventh Month (March)

1. Singing Lessons

Fourth Book, pp. 83–96, reading chants, reading songs. (Sing When You Are Happy, p. 93, *recorded*.)

Cumulative Memory Chant and Song Repertory. Sanctus XVII, p. 86; Agnus Dei XVII, p. 87. (See p. 301 of this manual.) (See Chapters XXVI and XXXI.)

Topics

- a) Tone. As in previous months. *Chant.* Vocal drill on pressus, p. 87. Melodic accents.
  - b) Time. The dotted quarter-note beat; more advanced studies.
  - c) Theory. As in previous months. Chironomy and variations of characteristic motives. Sequences: Veni, Sancte Spiritus, and Dies Irae, pp. 88 and 89. Compare with Gregorian notation, *Kyriale*, p. 88.
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; Lent, p. 86. Pentecost Sequence: Veni, Sancte Spiritus, p. 88; Requiem Sequence: Dies Irae, p. 89.)
  - c) Great Musicians. Mozart, p. 85. Authors of the Sequences.
  - d) Pictures. The Peace Pipe, p. 90.
  - e) Literature. Henry Fielding, p. 94. Veni, Sancte Spiritus (poem), p. 88.

- f) Rhythm Program. Waltz: The Beautiful Blue Danube, p. 142.
- g) Chironomy of Agnus Dei IX and Veni, Sancte Spiritus, p. 88 (*recorded*), learned by rote from teacher's chart or blackboard diagram.
- h) Listening. Mozart, Indian, etc.  
Veni, Sancte Spiritus. (See p. 311.)

### Eighth Month (April)

#### 1. Singing Lessons

Fourth Book, pp. 97–111, rote songs, reading songs. (Sailor Song, p. 101, *recorded*.)

#### Topics

- a) Tone. Flat chromatics; skips to flats resolving downward; the whole step descending. Observation song: St. Valentine's Day, p. 71. (See Chapter XXVI.)
  - b) Time. As in previous months.
  - c) Theory. The names of keys on the piano keyboard. (See keyboard diagram inside back cover.)  
*Chant*. Gregorian finals and dominants. (See Chapter IX.)
- #### 2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153.)
  - c) Great Musicians. Mendelssohn, p. 100; Schumann, p. 98.
  - d) Instruments. Trombone, p. 107.
  - e) Pictures. The Santa Fe Trail, p. 111.
  - f) Literature. Christina Rossetti, p. 105.
  - g) Rhythm Program. Waltz, continued.
  - h) Chironomy of Dies Irae, p. 89 by rote, followed by directed observation of undulating rhythm. (See Chapter XXXI.)
  - i) Listening. Mendelssohn, Schumann, Trombone, etc.

### Ninth Month (May)

#### 1. Singing Lessons

Fourth Book, pp. 112–125, rote song, reading chant, reading songs.

Cumulative Memory Song Repertory. Billy Boy, p. 112; Yankee Doodle, p. 123; My Old Kentucky Home, p. 124. (Dancing School, p. 113; If I Were You, p. 114, *recorded*.) (See p. 301.)

#### Topics

- a) Tone. As in previous months.
  - b) Time. The quarter-note beat; dotted-eighth and sixteenth notes. Observation songs: Stars Are Always in the Sky, p. 32; Bringing in the Boar's Head, p. 47; and The Minuet, p. 58.  
*Chant*. Rules for placing ictus and secondary accents, and chironomy applied to Lauda Sion, p. 116. (See Chapters V, VI, and XXXI.)
  - c) Theory. New characters of notation.
- #### 2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153. Lauda Sion, Sequence for Corpus Christi, p. 116.)
  - c) Great Musicians. Chadwick, p. 114.
  - d) Pictures. The Spirit of '76, p. 122; My Old Kentucky Home, p. 125.
  - e) Literature. Stephen Collins Foster, p. 124. Lauda Sion by St. Thomas Aquinas (1270), p. 116.
  - f) Rhythm Program. Military Schottische: Dancing School, p. 113.
  - g) Chironomy of Lauda Sion by children (teacher assisting when necessary).
  - h) Listening. Foster, Piano, etc. Selected recorded chants.

Tenth Month (June) and Miscellaneous

1. Singing Lessons

Fourth Book, pp. 126-152, rote songs, reading chant, reading songs.

Topics

- a) Tone. Three tones ascending chromatically; three tones descending chromatically. The two songs on p. 131 may be used as observation songs, study songs, or as reading songs according to the general advancement of the class. (See Chapter XXVI.) *Chant*. Study of dominants (ancient and modern). Interplay of ictus and accent. (See Chapters VI and XXXI.)
  - b) Time. As in previous months.
  - c) Theory. As in previous months. Rules for chironomy in the *Te Deum* formulated by the pupils from observation.
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fourth Book, p. 153.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fourth Book, p. 153; *Corpus Christi*, p. 116; *Flag Day*, p. 134; *Independence Day*, p. 134; *Patriotic Occasions*, pp. 144, 150, 152.)
  - c) Great Musicians. Beethoven, p. 136; Saint Saëns, p. 136; Strauss, p. 142.
  - d) Instruments. Tympani, p. 136; Brass Ensemble, p. 145.
  - e) Literature. Thomas Moore, p. 132.
  - f) Rhythm Program. Military Schottische continued.
  - g) Chironomy by children (teacher assisting when necessary).
  - h) Listening. Tympani, Brass Ensemble, etc. Familiar recorded chants.

FIFTH BOOK (*Sixth Grade*)

First Month (September)

1. Singing Lessons

Fifth Book, pp. 1-15, rote songs, reading songs, study songs, theme, three-part rounds, and songs. (See Chapters XXII, XXV, XXVI, and XXXII.) (Under the Window, p. 2, *recorded*.)

Cumulative Memory Song Repertory. All through the Night, p. 4; Robin Adair, p. 13. (See p. 301 of this manual.)

Topics

- a) Tone. Review the tone problems of the Third and Fourth Books, i.e., 1. Tone relations in the diatonic major scale. 2. Sharp chromatics, diatonic half-step progressions. 3. Flat chromatics, diatonic half-step progressions. 4. Simple minor. 5. Interval studies in the diatonic major scale. 6. Two-part singing. 7. Tone relations in the harmonic minor scale. 8. Sharp chromatics, skips to sharps, resolving upward. 9. Flat chromatics, skips to flats resolving downward. 10. Tones ascending and descending chromatically. In the Fifth Book there is introduced the study of three-part singing and exercises in tone blending. (Suggested type lessons are given in Chapter Fourteen of the Teacher's Guide for the Fifth Book.)  
Tone. Gregorian chant: 1. Psalmody, finals and dominants. 2. Chromatic *te*. 3. Neums. 4. Melodic phrase accents.
- b) Time. Review the time problems of the Third and Fourth Books, i.e., 1. The quarter-note beat. 2. The quarter-note beat, eighth notes. 3. Dotted-quarter and eighth notes. 4. Phrases beginning on the eighth note before the beat. 5. The dotted quarter-note beat, the quarter and eighth note to a beat. 6. The dotted quarter-note beat, three eighth notes to a beat. 7. The dotted quarter-note beat, more advanced studies. 8. The quarter-note beat, dotted eighth and sixteenth notes. (Suggested type lessons are given in Chapter Fifteen of the Teacher's Guide for the Fifth Book.) (See Chapter XXVI of this manual.)  
Time. Gregorian chant: 1. Accents. 2. Ictus. 3. Ictus notes. 4. Neums and note groupings. 5. Chironomy. 6. "Free" rhythm versus "measured" rhythm.
- c) Theory. Review of theory in previous books, i.e., the characters of notation which appear in the reading and study songs and chants of the series.

*Chant.* Gregorian notation. 1. staff, clefs, notes, neums, rhythmic signs of Solesmes. 2. Principles of chironomy. (See Chapters III and VI.)

2. Music Appreciation and Correlations. (See Correlating Record Units, pp. 304–310 of this manual.)
  - a) Social Program. (See Classified Index, Fifth Book, p. 201.)
  - b) Hymns, Chants, and Songs, for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Holy Cross, pp. 39, 65, 146, 164; St. Michael, p. 180.)
  - c) Great Musicians. Beethoven, p. 7. Anonymous composers of chants.
  - d) Pictures. Beethoven in His Study, by Schloesser, p. 7; In the Elysian Fields, by Böcklin, p. 10; Jeanne d'Arc, by Bastien-Lepage, p. 14.
  - e) Literature. John Vance Cheney, p. 2; Robert Burns, p. 6; Henry W. Longfellow, p. 7.
  - f) Rhythm Program. Ancient Greek Dance, p. 10. Correlation with the Greek terms "arsis" and "thesis" as originally applied to Greek dance. (In the outline of Rhythm Program, Chapter Nineteen of the Teacher's Guide for the Fifth Book, will be found a description of the Greek dance.)
  - g) Review chironomy of a familiar chant.
  - h) Listening. Beethoven, Dance of the Happy Spirits, etc. Christus Factus Est (Solesmes recording). (See Chapters XXII, XXV, XXVI, XXXII.)
3. Creative Expression  
(See outline for the Second Month and Chapter Eight of the Teacher's Guide for the Fifth Book.)

### Second Month (October)

#### 1. Singing Lessons

Fifth Book, pp. 16–30, rote song, rote chant, reading chant, reading songs, study chant, study songs, First Mode, melodic pattern, theme, tone blending. (See Chapter Twelve of the Teacher's Guide for the Fifth Book.) (See Chapters XXVI and XXXII.)

Cumulative Memory Chant and Song Repertory. Ave Maria, p. 17 (*recorded*); Stars of the Summer Night, p. 21. (See p. 301.)

#### Topics

- a) Tone. Melodies in the melodic minor. The effect of minor music has been familiar to the children since the early grades. The particular characteristic effect of the melodic minor scale is found in The Nightingale's Complaint, p. 16, third phrase. The ascending upper tetrachord of the scale, *mi-fi-si-la*, appears over the words "so mournful ne'er," and is exactly the same tonal progression as the upper tetrachord of the major scale, *so-la-ti-do*. The descending tetrachord follows to the words "ne'er were heard," to the progression *la-so-fa-mi*. This study song should be thoroughly mastered as a type lesson for subsequent experiences with melodic minor scale progressions. (See Chapter Fourteen of the Teacher's Guide for the Fifth Book and Chapter XXVI of this manual.) Gregorian chant: Fore-phrase and after-phrase. (See p. 58 of this manual.) First Mode—scale pattern, tone drill. (See Chapters XXV and XXXII.)
  - b) Time. As in previous month. *Chant.* Rhythmical binary and ternary note groupings.
  - c) Theory. A discussion of the notation of the melodic minor scale. (See Chapters Fourteen and Sixteen of Teacher's Guide for the Fifth Book.) Comparison of modern and Gregorian notation. (See Chapter III of this manual.)  
First Mode. Study of Stetit Angelus, p. 180, Gregorian notation and modern transcription. Theory of First Mode. Fore-phrases and after-phrases in Gregorian chant. (See Chapter XXV.)  
Half and whole steps, finals, dominants. (See Chapter II.)
2. Music Appreciation and Correlations
    - a) Social Program. (See Classified Index, Fifth Book, p. 201.)
    - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Columbus Day, p. 22; Guardian Angels, pp. 41, 147; Communion Hymn, p. 18.)
    - c) Great Musicians. Thomas, p. 20; Schumann, p. 23. Anonymous composers of Gregorian chant.
    - d) Instruments. Oboe, p. 20.
    - e) Pictures. Henri de Busscher, p. 20; In the Connecticut Hills, by Foster, p. 26. The scene, In the Connecticut Hills, beautifully depicts the mood and spirit of autumn which finds expression also in Autumn Song, p. 26; To the Fringed Gentian, p. 27; and Autumn, p. 28.

- f) Literature. Christ's own words, "Ego Sum Panis", p. 18; Ave Maria, p. 17; Thomas Carlyle, p. 21; Henry W. Longfellow, p. 21.
- g) Rhythm Program. Irish Lilt: Rory O'Moore, p. 156. (See description of dance, Chapter Nineteen in the Teacher's Guide for the Fifth Book.)
- h) Listening. Oboe, Schumann, etc. Christus Factus Est and Ave Maria, following notation in books.

### 3. Creative Expression

(A discussion of this phase of music activity will be found in Chapter Eight of the Teacher's Guide for the Fifth Book. Suggestions for conducting creative work are also given.)

*Chant.* Teacher or child sings a fore-phrase. Children respond with an original after-phrase. Original music to a familiar Latin phrase.

## Third Month (November)

### 1. Singing Lessons

Fifth Book, pp. 31-44, rote chants, including Christus Factus Est, p. 182, and Mass for the Dead, pp. 189 and 190 (*recorded*), rote song, reading chants, reading songs, study songs, theme, tone blending. (See Chapter Twelve of the Teacher's Guide for the Fifth Book.) (See also Chapters XXVI and XXXII of this manual.)

School Choir, pp. 34, 36, 182. (The Snow, p. 36, *recorded*.)

Cumulative Memory Chant and Song Repertory. Ut Queant Laxis, p. 31 (*recorded*); Auld Lang Syne, p. 32; The Last Rose of Summer, p. 36; Santa Lucia, p. 44. (See p. 301.)

#### Topics

- a) *Chant.* Examples of Second Mode characteristic chants, fore-phrase and after-phrase. Metrical accent and scansion.
  - b) Tone. As in previous months.
  - c) Time. Eighth-note beat; half-note beat. (See Chapter Fifteen of the Teacher's Guide for the Fifth Book.) There are no new rhythmic experiences involved in these lessons; the new element consists in the representation of the beat by the eighth note and by the half note. Heretofore the quarter note only has been used (except in the case of the dotted quarter-note beat) to represent the beat, and multiples or divisions of the beat were represented by notes of proportionate values. Now, however, the children are sufficiently mature to grasp the other commonly used beat representations and to recognize readily the note values for longer or shorter tones. They must realize that the use of other than quarter notes does not in itself signify a faster or slower tempo but merely follows traditional usage or the individual preferences of the composer.
  - d) Theory. An explanation of the practice of using various notes to represent the value of a beat and the resultant different time signatures and their meanings. (See Chapter Fifteen of the Teacher's Guide for the Fifth Book.) The eighth note is the indivisible unit of Gregorian chant. Transcription from notehead notation into eighth-note notation.
- ### 2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Armistice Day, various patriotic songs; Thanksgiving, p. 33; All Saints, pp. 135, 171; Mass for the Dead, pp. 189, 190.)
  - c) Great Musicians. Guido of Arezzo, p. 31; Purcell, p. 33; Dvořák, p. 38; Gretchaninoff, p. 42.
  - d) Instruments. English horn, p. 38.
  - e) Pictures. Purcell, p. 33; Joseph Wolfe Playing the English Horn, p. 38; Gretchaninoff, p. 42.
  - f) Literature. Robert Burns, p. 32; John Dryden, p. 33; Frank Dempster Sherman, p. 34.
  - g) Rhythm Program. Highland Fling: Weel May the Keel Row, p. 37.
  - h) Chironomy by children.
  - i) Listening. English horn, etc. Also, Ut Queant Laxis and Mass for the Dead (see "Recorded Chants of the Fifth Book," p. 264).
  - j) Creative Music. Setting familiar Latin phrase to music, giving each word its natural melody, i.e., the accented syllable on a higher note than unaccented syllables.

## Fourth Month (December)

## 1. Singing Lessons

Fifth Book, pp. 45–60, rote songs, rote chants, including Kyrie and Gloria of Mass I (*recorded*), pp. 184, 185, reading songs, study songs, theme, tone blending. (See Chapters XXVI and XXXII.) (Good Night, p. 51; Italian Street Fair, p. 46, *recorded*.)

School Choir, pp. 50, 55, 168, 190.

Cumulative Memory Chant and Song Repertory. Home, Sweet Home, p. 48; How Sweet, Dear Lord, p. 49; The Complaint of the Camel, p. 55; Silent Night, p. 60; Kyrie I, p. 184. (See p. 301.)

## Topics

- a) Tone. As in previous months.
- b) Time. Dotted quarter-note beat, more advanced studies. Further experience in this familiar and spirited rhythm is given including a greater variety of measure forms.
- c) Theory. Scale building. The pupils should be given experience in constructing major scales in various keys, thereby learning the principles of scale structure and key signatures. (See p. 198 of this manual and Chapter Sixteen of the Teacher's Guide for the Fifth Book.) Study of *Inclina Domine*, First Mode, p. 160. Observation chant.

Brief history of Gregorian chant—its beginning, period of perfection, decadence, and revival. (See Chapter I of this book.) Correlate with ancient, medieval, and modern history study of this grade.

## 2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Hymns, Chants, and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; The Rose-Tree, p. 45; Expectation of the Blessed Virgin Mary, p. 40; Christmas, pp. 47, 52, 53, 58, 60, 168.)
- c) Great Musicians. Composer of The Rose-Tree, p. 45, contemporary of the great Palestrina (16th century) "Father of Modern Music." Tschaikowsky, p. 53; Schumann, p. 57; Brahms, p. 59.
- d) Pictures. Roman Girl at a Fountain, by Bonnat, p. 46; Tschaikowsky, p. 53; Schumann, p. 57; Christmas Eve in Merry England, by Shirley Kite, p. 58.
- e) Literature. John Howard Payne, p. 48; Charles Edward Carryl, p. 55.
- f) Rhythm Program. Gavotte, p. 56.
- g) Listening. Tschaikowsky, Schumann, etc. Mass I, Kyrie and Gloria (Solesmes recording).

## Fifth Month (January)

## 1. Singing Lessons

Fifth Book, pp. 61–73, reading chants in Second and Third Modes, reading songs, study songs, Second Mode, melodic pattern, Third Mode, melodic pattern, theme, tone blending. (See Chapters XXVI and XXXII.)

School Choir, pp. 62, 68.

Cumulative Chant Repertory. *Salva Nos*, p. 65. (See p. 301.)

## Topics

- a) Tone. Modulation. (See p. 199.)  
The consciousness of tonality involves an awareness of key center. As a composition changes from key to key the performer or listener must feel the changes in tonality or lose in a large degree the artistic message of the composer. Early experience in modulation, as presented in the simple songs of the Fifth Book, is a practical introduction to this essential element of musicianship. (See Chapter III of this manual.)  
Gregorian chant. (a) Fore-phrases and after-phrases; (b) Comparison of modern and Gregorian modes. Finals and dominants. (See Chapter II.)
- b) Time. As in previous months. *Chant*. Binary and ternary note groupings.
- c) Theory. The study of modulation presupposes some knowledge of scale building which was presented in the previous month. The meaning of modulatory accidentals is clarified by this knowledge.

An analysis of the scale patterns of Gregorian Modes I, II, III. (See Chapter II.) This shifting po-

sitions of the half steps accounts for much of the variety and beauty of Gregorian melodies. Study of Offertory of Mass for the Dead, p. 190 (see Chapter XXXII of this book), Salve Sancta Parens, p. 161, and Humiliavit, p. 162.

2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; New Year's, pp. 62, 63, 108; Holy Name, p. 80.)
- c) Great Musicians. Schumann, p. 61; Weber, p. 61; Beethoven, p. 66; Strauss, p. 72.
- d) Instruments. Bassoon, p. 70.
- e) Pictures. J. Walter Guetter Playing the Bassoon, p. 70; The Old Oaken Bucket Place, at Greenbush, Massachusetts, by Henry Turner Bailey, p. 73; Pope Pius X, frontispiece.
- f) Rhythm Program. Mazurka: Two by Two, p. 72. (See Chapter Nineteen of the Teacher's Guide for the Fifth Book.)
- g) Chironomy by pupils. Intensive study of Solesmes chironomy of Requiem Introit and Offertory.
- h) Listening. Bassoon, Schumann, Weber, Beethoven, Strauss, etc. Offertory of Mass for the Dead, p. 190. (Solesmes recording.)
- i) Creative Music. Original melody to a familiar Latin phrase in Modes I, II, III. Correct use of finals and dominants.

3. Tests

See Why We Study Music, p. 74; and Questions for Thought and Discussion, p. 75. (See Chapters Nine and Ten of the Teacher's Guide for the Fifth Book.)

Sixth Month (February)

1. Singing Lessons

Fifth Book, pp. 76–90, rote song, reading chants, reading songs, study songs, Fourth Mode, melodic pattern, tone blending. (See Chapters XXVI and XXXII.)

School Choir, pp. 82, 86. (Who Has Seen the Wind? p. 86, *recorded*.)

Cumulative Memory Chant and Song Repertory. Suavis Dominus, p. 80 (*recorded*); Old Black Joe, p. 87. (See p. 301.)

Topics

- a) Tone. As in previous months. Combined tone and rhythm drills; the half-step progression above the final of Mode IV.  
*Chant.* Fore-phrase and after-phrase.
- b) Time. The quarter-note beat, four equal notes to the beat. This rhythm is not difficult if at first the tempo is moderate. (See Chapter Fifteen of the Teacher's Guide for the Fifth Book, also Chapter XXVI of this manual.)
- c) Theory. Continue scale building and modulation. (See Chapter Sixteen of Teacher's Guide for the Fifth Book.) Intensive study of Mass I—Sanctus, Agnus Dei, pp. 187–188; Memento Verbi Tui, p. 184 (Fourth Mode), with Solesmes recording.

2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Lincoln's and Washington's Birthdays, p. 88; Ash Wednesday, p. 172.)
- c) Great Musicians. Humperdinck, p. 82; Mrs. H. H. A. Beach, p. 86; Foster, p. 87.
- d) Pictures. Tarantella, by Sinding, p. 78; Humperdinck, p. 82; Mrs. H. H. A. Beach, p. 86.
- e) Literature. Robert Burns, p. 76; Eleanor Farjeon, p. 79; Christina Rossetti, p. 86.
- f) Rhythm Program. Tarantella, p. 78. (See Chapter Nineteen of Teacher's Guide for the Fifth Book.)
- g) Chironomy by pupils. Study of Solesmes chironomy of Mass I and Memento Verbi Tui. (See Chapter XXXII of this manual.)
- h) Listening. (See list of correlating records on p. 310 of this manual.)  
Suavis Dominus, p. 80; Memento Verbi Tui (Solesmes) p. 184; Mass No. 1, Sanctus and Benedictus, and Agnus Dei, pp. 187, 188. (Solesmes recording.) (See p. 310 of this manual.)

## Seventh Month (March)

## 1. Singing Lessons

Fifth Book, pp. 91–105, observation chant, reading chants in Fifth Mode, reading songs, study songs, Fifth Mode, melodic pattern, theme, tone blending. (See Chapters XXVI and XXXII of this manual.)

School Choir, pp. 94 and 105.

Cumulative Memory Chant and Song Repertory. *Christus Factus Est* (School Choir), p. 182 and Annie Laurie, p. 99. (See p. 301.)

## Topics

- a) Tone. Ascending chromatic successions. This problem is merely an extension of the similar study in the Fourth Book. (See Chapter Fourteen of the Teacher's Guide for the Fifth Book, also Chapter XXVI of this manual.)  
*Chant.* Fore-phrase and after-phrase. Tone and rhythm drills. (See Chapter XXXII.)
  - b) Time. Triplets, i.e., three tones in the time ordinarily given to two. The study song, *The Fishermen*, p. 92, is an excellent melody with which to introduce the study of this rhythm. Scanning will help in feeling the swing of the triplet as it occurs with the word "merrily." Do not hurry the triplet so that it becomes a rhythm of two sixteenths and an eighth-note figure. (See Chapter Fifteen of the Teacher's Guide for the Fifth Book.)  
*Chant.* Intensive study of *Christus Factus Est*, p. 182. Observation chant in modern and Gregorian notation, Solesmes recording and chironomy. "Expression" in chant. (See Chapter XXXII.)
  - c) Theory. Scale building. Constructing scales in the three minor forms—natural, harmonic, and melodic. (See Chapter Sixteen of the Teacher's Guide for the Fifth Book.)  
Comparison of major scale and Fifth Mode (with and without *iv*). Transposed modes, p. 94. (See Chapter III of this manual.)
2. Music Appreciation and Correlations
- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
  - b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; *Passion Sunday*, pp. 31, 162, 177; *Easter*, p. 175; *Holy Thursday*, p. 182; *Blessed Sacrament*, p. 94.)
  - c) Great Musicians. Schubert, pp. 91, 100; Handel, p. 105. Anonymous composer of the great chant masterpiece, *Christus Factus Est*.
  - d) Instruments. French horn, p. 97.
  - e) Pictures. *The Old Watermill*, by Hobbema, p. 91; *Wendell Hoss Playing the French Horn*, p. 97; Schubert, p. 100.
  - f) Literature. Margaret E. Sangster, p. 98; William Cullen Bryant, p. 102. Latin texts of Gregorian chant.
  - g) Chironomy by teacher, directed observation of *Christus Factus Est*, p. 182 and *Quinque Prudentes*, p. 174. Children draw in chironomy of simpler chants.
  - h) Listening. Schubert, Handel, French horn, etc.  
*Christus Factus Est*, p. 182 (see p. 310 of this manual). *Quinque Prudentes*, p. 174 (see p. 310 of this manual). (Solesmes recordings.)

## Eighth Month (April)

## 1. Singing Lessons

Fifth Book, pp. 106–121, rote song, observation chant, reading chants, reading songs, study songs, Sixth Mode, melodic pattern, theme, tone blending. (See Chapters XXVI and XXXII.)

School Choir, pp. 109 and 118.

Cumulative Memory Song Repertory. *Gondoliera* (*O Sole Mio*), p. 113 (*recorded*). (See p. 301.)

## Topics

- a) Tone. As in previous months.
- b) Time. As in previous months.
- c) Theory. Intensive study of *In Medio Ecclesiae*, p. 167 (see p. 280 of this manual); *Pascha Nostrum*, p. 175 (see p. 282 of this manual); and *Troait of Mass for the Dead*, p. 189. (See Chapter XXXII of this manual.) Solesmes recording and chironomy.  
Comparison of modern notation and Gregorian (see p. 86, *Kyriale*).

2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201.)
- c) Great Musicians. Dvořák, p. 114; Mendelssohn, p. 118; Liszt, p. 120; Dom Jean Desroquettes, O.S.B., Monk of Solesmes who wrote chironomy for 18 Solesmes recorded chants used in The Catholic Music Hour. Anonymous composers of chant melodies.
- d) Pictures. Springtime in Normandy, p. 111; Dvořák, p. 114; Mendelssohn, p. 118.
- e) Literature. Dora Read Goodale, p. 106; Aldis Dunbar, p. 120.
- f) Directed observation of Solesmes chironomy.
- g) Listening. Dvořák, Mendelssohn, etc.  
Pascha Nostrum, p. 175 and Introit, p. 189. (Solesmes recordings.)

Ninth Month (May)

1. Singing Lessons

Fifth Book, pp. 122–136, rote chants, observation chant, rote song, reading chant, reading songs, study songs, Seventh Mode, melodic pattern, theme, tone blending. (See Chapters XXVI and XXXII.) (Ad Te Confugimus, p. 126, *recorded*.)

School Choir, pp. 122, 126, 127, 128. (The Primrose, p. 128; Dream Song, p. 127, *recorded*.)

Topics

- a) Tone. Tones descending chromatically.  
This is merely an extension of similar progressions in the Fourth Book. (See Chapter Fourteen of the Teacher's Guide for the Fifth Book.) (See Chapter XXVI of this manual.)
- b) Time. Syncopation. The syncopations occur in the study songs and, where necessary, may be illustrated by rote. (See Chapter Fifteen of the Teacher's Guide for the Fifth Book.) (See Chapter XXVI of this manual.)
- c) Theory. As in previous months. Further study of the theory of modulation. (See Chapters Fourteen and Sixteen of the Teacher's Guide for the Fifth Book.) (See Chapter XXVI of this manual.)  
*Chant*. Study of Ad Te Confugimus, p. 126 (*recorded*) (see p. 277 of this manual). Observation chant. Puer Natus Est, p. 168 (*recorded*).

2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Hymns, Chants, and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Feasts of the Blessed Virgin Mary, pp. 17, 40, 45, 65, 94, 126, 147, 161; Pentecost, pp. 18, 146, 176; Holy Cross, pp. 39, 146, 165.)
- c) Great Musicians. Grieg, p. 128; Elgar, p. 132.
- d) Instruments. Tuba, p. 134.
- e) Pictures. The Angelus, by Millet, p. 122; Grieg, p. 128; Fred Geib Playing the Tuba, p. 134.
- f) Literature. William Wordsworth, p. 130; Walter de la Mare, p. 127; Bliss Carman, p. 132.
- g) Chironomy by pupils. Directed observation of Solesmes chironomy.
- h) Listening. Grieg, Elgar, Tuba, etc.  
Ad Te Confugimus and Puer Natus Est (see pp. 310 and 311).

Tenth Month (June) and Miscellaneous

1. Singing Lessons

Fifth Book, pp. 137–163, rote songs, reading chants, reading songs, study songs, Eighth Mode, melodic pattern, theme, tone blending. (See Chapter XXVI and XXXII.) (Time Enough, p. 157, *recorded*.)

School Choir, pp. 137, 144, 149, 154, 159, 161. (The Little Turtle, p. 159, *recorded*.)

Cumulative Memory Song Repertory. Anvil Chorus, p. 140. (See p. 301.)

Topics

- a) Tone. General summary.
- b) General summary. Intensive study of Hoc Corpus, p. 177 (*recorded*) (see p. 284 of this manual), and Dilexisti, p. 169.

## 2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Chants and Songs for holidays, seasons, and occasions. (See Classified Index, Fifth Book, p. 201; Trinity Sunday, pp. 18, 40, 94, 109; Nativity of St. John the Baptist, p. 31; Blessed Virgin, p. 126; Sacred Heart, pp. 65, 80, 172; Corpus Christi, p. 95; St. Peter and St. Paul, p. 126; Time after Pentecost, p. 160, 184.)
- c) Great Musicians. Verdi, p. 140; Parker, p. 142; Chopin, p. 148.
- d) Instruments. Woodwind Ensemble, p. 155.
- e) Pictures. Verdi, p. 140; Chopin, p. 148; Woodwind Ensemble, p. 155.
- f) Literature. Edgar Allan Poe, p. 138; Oliver Wendell Holmes, p. 154; Samuel Lover, p. 156; Vachel Lindsay, p. 159. Christ's own words at Last Supper, p. 177.
- g) Rhythm Program. Polonaise, p. 141. (See Chapter Nineteen of the Teacher's Guide for the Fifth Book.)
- h) Directed observation of Solesmes chironomy.
- i) Listening. Verdi, Chopin, Woodwind Ensemble, Polonaise, etc. Hoc Corpus, p. 177. (Solesmes recording.)

## Additional Chants and Songs

## 1. Singing Lessons

Fifth Book, pp. 164–198, reading chants, reading songs, selection of Communions, Gregorian chant scales, ancient and modern notation contrasted. (*Practically all the chants of this section are recorded.*)

Cumulative Chant and Song Repertory. Memento Verbi Tui, p. 184; Mass for the Dead, pp. 189, 190; Battle Hymn of the Republic, p. 192; National Hymn, p. 193; America, the Beautiful, p. 194. (See p. 301.)

## 2. Music Appreciation and Correlations

- a) Social Program. (See Classified Index, Fifth Book, p. 201.)
- b) Songs for holidays, seasons, and occasions. Patriotic songs: pp. 192, 193, 194, 196, 198.
- c) Literature. Julia Ward Howe, p. 192; Katharine Lee Bates, p. 194.

Part Five  
Analyses of Chants and Teaching  
Suggestions







## XXVIII · Analyses of Chants, First Book

**U**P to the present point, this teacher's manual has presented and discussed the subject of Gregorian chant in the schools from the standpoint of two general considerations, namely, subject matter and method. The reader has noticed that there has been a constant interplay of these two aspects of the subject, but the teacher must carefully differentiate between the two in planning her daily lessons.

The reader, therefore, should study the earlier portions of this manual for instruction in chant as subject matter and for direction in the pedagogy of its presentation to children in the elementary grades. This chapter is a preparation for the study of the individual chants in the First Book as given in the Monthly Outlines for the second grade.

**ATTAINMENTS.** By the end of the second grade, the pupils will be expected to have the ability to sing correctly and pleasingly at least eight chants, including those in the Cumulative Memory Chant Repertory. By referring to p. 78, "Topical Outline for Gregorian Chant," the teacher will see that the subject matter of the First Book (for the second grade) covers the introduction of the chant with emphasis on the study of tonal vocabulary (ear and eye skill).

### *Recorded Chants of the First Book*

**T**EACHERS unacquainted with chant rhythm are urged to make use of Victor Records which are available for the following chants of the First Book. If teachers so desire, these chants may be studied first with the records as models.

|   | <i>No.</i> |
|---|------------|
| Solesmes Recording                      |            |
| Adoro Te, p. 48                         | 7347       |
| Catholic Music Hour Recordings          |            |
| Gloria Patri, p. 4                      | 24819      |
| Et Incarnatus Est (Credo III), p. 17    | 24819      |
| Angele Dei, p. 52                       | 24819      |
| O Salutaris Hostia, p. 60               | 24819      |
| Tantum Ergo, p. 64                      | 24819      |
| Salve Mater, p. 69                      | 24819      |
| Pius X Choir Recording                  |            |
| Dies Irae-Sequence in Mass for the Dead | 11530      |

When these chants are familiar, and teachers and pupils have a correct idea of the smooth, flowing, free rhythm of chant, the remaining chants of the First Book may be studied.

**GLORIA PATRI.** (Doxology). Rote Chant. Fifth Mode. Petit Paroissien. First Book, p. 4. See type lesson in Chapter XVI, Teaching the Rote Chant. Victor Record, No. 24819.

**ATTENDE.** Rote Chant. Fifth Mode (transposed). Solesmes Version. First Book, p. 17.

Use. During Lent, before Benediction, during Holy Hour, at Missions and Retreats; etc.

This selection is composed of a refrain and hymn. The pupils' book contains only the refrain; the five stanzas of the hymn are given in the book of accompaniments for completeness and for such use as the teacher may wish to make of them. Explain the general meaning of the words of each phrase before singing it.

This chant contains three pause signs: (a) the breath mark ('); (b) the half bar or medium pause (the note before this pause is doubled and the time for breath must be taken from this preceding note; there is a slight slackening of the tempo on the note before the half bar); and (c) the double bar or long pause. See # 4 on p. 16 of this manual.

In the third phrase, sound the two "c's" and sing lightly the unaccented syllable "vi" of "peccavimus." Correct lifting of the tonic accent of Latin words and connected smooth singing of Latin syllables will help to insure correct rhythm. Observe the slight *ritardando* of the voice on the first note over "ti" of "tibi." All final notes of phrases are sung softly.

**Chironomy.** After the chant is familiar, chironomy is learned by the pupils through conscious imitation of the teacher for joyous, rhythmical experience. Since this will be their first contact with chironomy, it is suggested that free, happy experience be stressed without drawing the pupils' attention to the names of the chironomic movements themselves. These will be studied for the first time in connection with "Adoro Te," p. 48. See Chapters VI and XVII.

**Attende**REFRAIN DURING LENT  
Rote Chant

Solemn Version

Fifth Mode



At - ten' - de Do' - mi - ne, et mi - se - re' - re,  
Hearken, O Lord, and have mercy,



qui - a pec - ca' - vi - mus ti' - bi.  
for we have sinned before Thee.

ET INCARNATUS EST. Rote Chant. Fifth Mode.  
Section from "Credo III." First Book, p. 17. See  
type lesson in Chapter XVI, Teaching the Rote  
Chant. Victor Record, No. 24819.

**Et Incarnatus Est**

FROM CREED III

Rote Chant

Vatican Version

Fifth Mode



Et in - car - na' - tus est de Spi' - ri - tu San' - cto  
And He was made flesh by the Spirit Holy



ex Ma - ri' - a Vir - gi - ne: Et ho' - mo fa' - ctus est.  
of Mary the Virgin: And He became man.

ADORO TE. First Book, p. 48. See type lesson in  
Chapter XVII, Teaching the Observation Chant.  
Victor Record, No. 7347.

**Adoro Te**

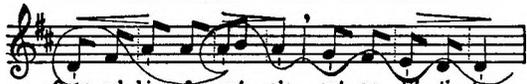
Observation Chant

Traditional

Fifth Mode



A - do - ro te de - vo' - te, la' - tens DE - i - tas,  
I adore Thee devoutly, hidden Godhead,  
Je' - su quem ve - la' - tum nunc a - spi - ci - o;  
Jesus whom veiled I now behold,



Quae sub his fi - gu' - ris ve - re la' - ti - tas;  
Who under these figures art truly concealed;  
O - ro fi' - at il - lud quod tam si' - ti - o:  
I pray Thee let that be accomplished which I so desire:



Ti' - bi se cor me' - um to' - tum sub - ji - cit,  
To Thee my heart entirely yieldeth itself,  
Ut te re - ve - la' - ta cer - nens fa' - ci - e,  
That unveiled I may behold Thy face,



Qui - a te con - tem - plans to' - tumde - fi - cit.  
Because, contemplating Thee, it is entirely consumed.  
Vi' - su mi be - a' - tus tri - ae glo' - ri - ae. A' - men.  
And be made blessed by the Vision of Thy glory. Amen

ANGELE DEI. Reading Chant. Fifth Mode. Theme  
from the "Angel Mass." First Book, p. 52. See type  
lesson in Chapter XVIII, Teaching the Reading  
Chant. Victor Record, No. 24819.

**Angele Dei**

Reading Chant

Theme from the "Angel Mass"

Fifth Mode



An' - ge - le De' - i, qui cu' - stos es me' - i,  
Angel of God, who art my guide,



me ti' - bi com - mis - sum pi - e - ta - te su - per - na;  
to thee committed by love divine;



il - lu - mi - na - cu - sto' - di, re' - ge et gu - ber - na. A' - men.  
will enlighten me, guard me, lead me, and govern me. Amen.

JESU, TIBI VIVO. Study Chant. Fifth Mode. Petit  
Pariossien. First Book, p. 52. See type lesson in  
Chapter XIX, Teaching the Study Chant.

**Jesu, Tibi Vivo**

Study Chant

Petit Pariossien

Fifth Mode



Je' - su, ti' - bi vi - vo, Je' - su, ti' - bi mo' - ri - or,  
Jesus, for Thee I live, Jesus, for Thee I die,



Je' - su, si' - ve vi - vo si' - ve mo' - ri - or, tu' - us sum,  
Jesus, whether in life or in death, Thine I am.

O SALUTARIS HOSTIA. Study Chant. Fifth Mode.  
Traditional. First Book, p. 60. See Chapter XIX  
for method of teaching a study chant. Also type  
lesson, "Jesu, Tibi Vivo," Chapter XIX. Victor  
Record, No. 24819.

Use. At any devotion to the Blessed Sacrament.

Text. In this chant are given the last two stanzas  
of the hymn, "Verbum Supernum," which St.  
Thomas Aquinas wrote for the Office of Corpus  
Christi. (Auds)

Lesson One. Teach the meaning and pronuncia-  
tion of the Latin words in the manner outlined in  
Chapter XIX under "Rote Presentation of the Latin  
Text."

Draw attention to light secondary accents in:  
sa - lu - ta - ris, sem - pi - ter - na, and fer - au - xi - li - um.

In reciting the second phrase of the chant on one  
tone, care must be taken that each of the two notes  
of the neum (clivis) be given the same value as the  
other notes of the chant, by prolonging the Latin  
syllable "pan" of "pandis" for two full beats. Since  
the accented syllable "pan" coincides with a neum,  
it receives a relatively strong accent.

Rhyming. Draw the pupils' attention to the  
rhyming of the last words of the first and third  
lines and the second and fourth lines.

"Tomorrow we shall sing these Latin words from the notes. I hope you will be able to remember what they mean, and how to pronounce them."

*Lesson Two.* Singing the chant from notation. Follow the procedure suggested in Chapter XIX.

"As you sing the words, lift the tonic accents so that they can be heard."

Drill on melodic figures. Characteristic figures: *so-mi-do*, *do-ti-do*, *so-la-so*, *mi-re-mi*, *do-re-mi*, *so-fa-mi*, *do-re-do*.

a) Review the singing and figure study of "Angele Dei" and "Jesu, Tibi Vivo," p. 52, and "Adoro Te," p. 48 for recall of familiar figures. (See Chapter XVIII for a suggested presentation of "Drill on Melodic Figures.")

b) Note that in the third phrase, first stanza, the first two tonic accents affect the first and third notes respectively, while in the second stanza the first two tonic accents affect the second and fourth notes respectively.

c) Lead the pupils to observe that the quarter bar allows time for a short breath only, and that consequently the voice may not rest until it reaches the end of the second phrase and fourth phrase respectively.

d) "The 'Amen' is like that of 'Adoro Te.' We shall meet this 'Amen' many times."

TANTUM ERGO. Study Chant. Fifth Mode. Petit Paroissien. First Book, p. 64, Victor Record, No. 24819.

Use the words of the "Tantum Ergo" must be sung immediately before Benediction of the Blessed Sacrament. Any fitting selection may be sung before the "Tantum Ergo" for the Salutation of the Blessed Sacrament, and for the conclusion after Benediction.

Follow the procedure outlined for "Jesu, Tibi Vivo" in Chapter XIX.

Text. The stanzas beginning "Tantum ergo" and "Genitori" are the last two of the hymn, "Pange Lingua," which St. Thomas Aquinas composed for the Vespers of Corpus Christi.

*Lesson One.* Rote presentation of text.

English translation:

This great Sacrament  
Let us adore beholding!  
And let the old dispensation  
Yield to the new rite.  
Let Faith supply  
The senses' defect.

To the Father and to the Son  
Be praise and jubilation,  
Salvation, honor, might also,  
And blessing;  
And to the One from Both proceeding,  
Be equal praise. Amen.

Latin accents must recur on every second or third syllable.

The teacher will point out the following secondary accents, marked (˘), on long Latin words, e.g., Sà-cra-mén-tum, Vè-ne-ré-mur, dô-cu-mén-tum, sùp-ple-mén-tum, Èt an-tí-quum, Sît et bè-ne-dí-cti-o.

Note also the pleasing sound of the rhyming at

the ends of the phrases. Note that the neums appear over the same place in second and fourth phrases, respectively.

*Lesson Two.* Reading the chant from staff notation.

Familiar figures: *so-la-so*, *fa-so-la*, *so-la-ti-dò*, *do-ti-do*, *dò-so*, *mi-fa-so-la*, *so-fa-mi-re-do*

Unfamiliar figures:

(1) *do-so* (first phrase). Teacher sounds *do* alone first; children locate familiar *so-la-so* and then join with *do*. Later draw attention to the wide skip (interval) of the fifth.

(2) *la-mi-re*. Teacher presents this figure by rote; *la* is on the line below *dò*.

In the third phrase, contrast the two notes which begin the phrase with the two which close it, viz., *re-mi* and *mi-re*.

There should be no perceptible break between those phrases separated by a quarter bar, merely a short pause and a slight retard at the end of each line before the full bar. All phrases end softly.

VENI, DOMINE JESU. Study Chant. Fifth Mode. Petit Paroissien. First Book, p. 64.

Use. During Advent, before Holy Communion, for Spiritual Communion, and during Visits to the Blessed Sacrament.

*Lesson One.* Text. The four phrases of this chant are closely linked together, in reality forming but one long phrase. The words express a plea, that "Jesus, Lover of Little Children" may come quickly to take possession of their hearts in Eucharistic or in Spiritual Communion. Follow directions for text presentation as given in Chapter XIX.

*Lesson Two.* Reading from notation. (See Chapter XIX.)

Familiar figures: *mi-re-do-ti*, *fa-mi-re-do*, *so-la-ti-dò*, *mi-do*.

Drill on tonal figures. In order to express clearly the earnestness of the petition, "Veni" ("Come"), the composer makes use of tonal sequence; the second phrase is a repetition of the first but begins one-half tone higher. Lead pupils to observe the similarity: — The "second phrase starts on a tone higher and uses different *so-fa* syllables."

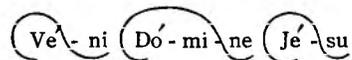
The third phrase with its rising melody marks the climax, or general accent, and stands out from the other three phrases which have descending melodies. Lead pupils to observe the tonal sequence in the third phrase, also.

Care should be taken to observe the soft ending of "ni" of "veni" in the third phrase. Pupils may notice how well the melody expresses the word-meaning.

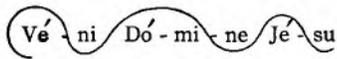
Directed observation.

First phrase. (Rhythm of words observed but not named.)

Each word taken by itself would make a separate little rhythmic wave. Place the following on the board.



A smoother voice movement is suggested by a continuous waving (undulating) rhythm:



Lead pupils to make the movements as they sing.

SALVE MATER. Study Chant, Fifth Mode. Traditional. First Book, p. 69. Victor Record, No. 24819.

Use. As a motet after the Offertory at Mass, in connection with Benediction; as Processional or Recessional on any festal occasion; at May Devotion.

See p. 128 for study chant procedure.

Text. Only the joyous, animated refrain of this hymn is given in the First Book; the complete form includes six stanzas. (See Book of Accompaniments.)

*Lesson One.* Rote presentation of text. There is a slight secondary accent on "se" of "misericordiae" (found by counting back two-by-two syllables from the tonic accent (')).

Draw attention to recurrence of accent on every two or three Latin syllables, rhyming of words at ends of phrases.

*Lesson Two.* Reading from notation.

Familiar figures: *so-do, mi-so, do-re-do, so-la-so, do-re-mi, mi-re-do, so-fa-mi, do-ti-la-so, fa-mi-re-do, re-mi-fa-so.*

New material. Bistropa in the last short phrase; name and picture at bottom of p. 69, First Book.

Note resemblance in the melodic flow of first line and second line.

After chant is learned, the teacher or older pupils may sing one or two of the stanzas, the pupils in the second grade joining in the refrain.

OREMUS. Reading Chant. Sixth Mode. Traditional. First Book, p. 76.

Use. This prayer may be sung during Low Mass, or after High Mass or Vespers; on the anniversary of the Pope's election or coronation, on his name day; on the name day of the bishop; or is appropriate on any festival program. The small notes are not to be used unless required by a name other than that of "Pius," having three or more syllables.

*Lesson One.* Rote presentation of the Latin text. Two-tone chanting following the procedure outlined in Chapter XVIII.

*Lesson Two.* Reading from notation. Follow the procedure for reading chants, Chapter XVIII. In only two places does the melodic range go beyond five tones.

Note: This selection is written in the Sixth Mode, whose final is *fa*. Since the first five tones of this scale (with *ti b*) are the same as the first five of the major scale, the chant has been transposed a

fifth so that the final is *do*. (This avoids the use of the chromatic *le*.) See Chapter III, p. 14.

Characteristic figures: *do-re-mi, mi-re-do, fa-mi-re, so-fa-mi, la-so-fa, mi-fa-mi, mi-so, fa-mi-re-do, re-mi-fa-so, mi-fa-so-la, la-so-fa-mi-re-do.*

"Eum" (close of third and fifth lines). The first note is accented; the second and third notes are sung softly. The first phrase is to be intoned by the chanters and is taken up by the choir at "Dominus."

The petitions grow in intensity, the solemn movement reaching its climax on the tonic accent "co" of "inimicorum" of the last phrase.

The pupils' attention may be drawn to the name "neum" as a group of notes over a single Latin syllable. In "Oremus," many of the neums occur over accented Latin syllables. The first note of a neum over an accented syllable is an accented note. "Can you find a neum over an unaccented Latin syllable? The first note of such a neum is to be sung lightly."

PIE JESU DOMINE. (Supplication). Rote Chant. Vatican Version. First Book, p. 77. Victor Record, No. 11530.

Use. This pleading supplication taken from the Sequence, "Dies Irae," may be sung as a motet at funerals before the "Libera" or sung for the Souls in Purgatory at any time.

Pope Leo XIII, 1902, granted an indulgence of fifty days for the recitation of this prayer for the Souls in Purgatory.

This chant introduces the decidedly unmodern tonality of the First Mode, whose final is *re*. The First Mode tonality, introduced here through the rote chant "Pie Jesu Domine," will be met again in "Tantum Ergo," Second Book and in subsequent chants for more intensive study, hence, no mention is made of its final at this time.

Teachers are warned against singing neums of three notes as if they were triplet groups. Long neums must be sung with a little more deliberation in order to insure giving each note its full value.

Neums. (See Chapter III, p. 16.) Porrectus. Give a slight rhythmical impulse to the first note of the group; the remaining two notes are to be sung lightly. Being over an unaccented Latin syllable, the neum is to be sung softly. The pupils' attention may be drawn to this point after the chant is learned. See # 19, Chapter III.

Podatus. The first note of the neum is to be sung with a light impulse; the second note is sung softly. See # 12, Chapter III.

Climacus. The first note of the group is to be sung with a light rhythmical touch; the second and third notes are to be sung with slightly more flowing style. See # 20, Chapter III.



## XXIX · Analyses of Chants, Second Book

**A**TAINMENTS. By the end of the third grade the pupils will be expected to have the ability to sing correctly and pleasingly at least twelve chants, including those in the Cumulative Memory Chant Repertory. By referring to p. 78, "Topical Outline for Gregorian Chant," the teacher will see that the subject matter of the Second Book (for the third grade) introduces the study of the Ordinary Mass chants to the end that pupils may participate in the services of the Church.

### *Recorded Chants of the Second Book*

**T**EACHERS unacquainted with chant rhythm are urged to make use of Victor Records which are available for the following chants of the Second Book. If teachers so desire, these chants may be studied first with the records as models.

|                                  |       |
|----------------------------------|-------|
| Solesmes Recording               | No.   |
| Salve Regina, p. 92              | 7347  |
| Catholic Music Hour Recordings   |       |
| Sanctus and Benedictus from Mass |       |
| XVIII, p. 56                     | 24819 |
| Salva nos, Domine, p. 59         | 24819 |
| Veni Creator, p. 100             | 24819 |
| Ave Verum, p. 108                | 24819 |

When these chants are familiar, and teachers and pupils have a correct idea of the smooth, flowing, free rhythm of chant, the remaining chants of the Second Book may be studied.

**SANCTA MARIA.** Study Chant. Sixth Mode (transposed). Old Benedictine Melody. Second Book, p. 18.

Use. The use of this chant is almost unlimited: during Low Mass or during High Mass (as motet after the Offertory or during the last Gospel); at May Devotion; and at the end of singing lessons. The words of the first invocation may be changed at will in keeping with the feast or season. Thus, on the feast of the Immaculate Conception, the words "Sancta Maria, sine labe originali concepta, intercede pro nobis," may be used; during Missions and Retreats, "Sancta Maria, refugium peccatorum, intercede pro nobis," etc. Two or more chanters intone the responsory proper, that is, as far as the double bar. The choir then repeats the responsory observing the pause at the asterisk. The chanters follow with the versicle (Ut digni) to which the choir answers with that portion of the responsory after the asterisk (Intercede pro nobis). The chanters close with the "Gloria Patri," and the choir repeats the whole responsory.

*Lesson One.* Rote presentation of the Latin text. Follow the regular procedure of chanting on two tones for correct idea of lifted accents. In reading

Latin sentences all syllables have about the same length. Syllables are either accented or unaccented, not long and short. Important accented syllables are marked (´). Some long words like in-ter-ce-de, ef-fi-ci-a-mur, and pro-mi-si-o-ni-bus take more than one accent, which is sometimes marked (˘). To find these added secondary accents count back the syllables two-by-two from the tonic accent (´). Every second syllable, counting back, will have a secondary accent. Lead pupils to observe that in words of two or more syllables the tonic accents are always either on the second-last (spondees) or the third-last syllable (dactyls). Spondaic and dactylic words may be located and named as such by pupils. In the *recto-sono* reciting of the Latin text, there should be a growing independence on the part of the class in fitting the correct number of beats to each Latin syllable.

*Lesson Two.* Singing the chant from notation. Follow the suggested procedure, Chapter XIX. Review "September," p. 13 and "Don't Give Up," p. 16, framing and singing familiar figures. The figures *do-re-do*, *mi-fa-mi*, and *re-mi-re* will be familiar. Possibly *mi-fa-re* (in the third phrase) will be unfamiliar and if so may be taught by rote. Lead the class to discover repetitions of phrases. The fourth phrase is like the sixth except that the end of the sixth requires an added note to take care of the extra syllable "li" after the accent in "Filio." Notes on unaccented syllables are sung softly. All phrases end softly. In Gregorian chant, notes over accented Latin syllables become accented notes. They should be touched lightly with the voice.

After the chant has been learned the children's attention may be drawn to the pictures at the bottom of pp. 18 and 19, respectively. Frequent reference to the names punctum and podatus as they are met in subsequent chants will familiarize the children with the terms without their having to memorize them formally. "Many years ago the single notes were square or diamond shape, like this . The podatus appeared like this ; the lower note was sung first; the upper note was sung softly. We shall learn to sing from these old square notes, too, some day!"

*Lesson Three. Chironomy.* (See Chapters VI, VII, X, XIV, and XV.) Chironomy is learned by rote through conscious imitation of the teacher, as a "rhythm picture," after the chant is familiar. Directed observation follows the rote presentation. Review or teach the following terms: rhythmic wave, arsis (curled and looped), thesis (plain and undulating), undulation. Lead pupils to observe the number of notes to each arsis, to each thesis, to each undulation. Note that each accent is raised on either an arsis or on an undulation. Every phrase begins with an arsis and ends with a thesis.

**Sancta Maria**  
RESPONSORY INVOCATION  
Study Chant

Sixth Mode Old Benedictine Melody

*First Soli, then Chorus*

San-cta Ma-ri-a, Ma-ter De-i, \*  
*Holy Mary, Mother of God,*

In-ter-ce-de pro no-bis.  
*Do thou intercede for us.*

*Soli*

Ut di-gni ef-fi-ci-a-mur  
*:That worthy we be made*

pro-mis-si-o-ni-bus Chri-sti.  
*of the promise of Christ.*

*A single note is called a "Punctum." (P) = ♯ : ♯ : ♯ : ♯*

SANCTA MATER. Study Chant. Sixth Mode (transposed). Old Traditional Benedictine Melody. Second Book, p. 28.

*Lesson One. Rote presentation of the Latin text.* Follow the suggested procedure for study chants, Chapter XIX. After teaching the text by rote, lead the pupils to discover: (1) that "agas" and "plagas" rhyme; (2) that all the words, except the last (valide), are spondees; (3) that the long word, "Cru-ci-fi-xi" takes a secondary accent on "Cru."

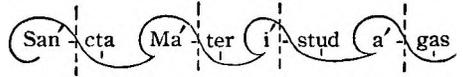
*Lesson Two. Reading from staff notation.* Insist, as far as possible, upon phrase-wise attack. The scale figures and the two intervals of thirds will be familiar and should be read with ease: *mi-fa-mi, do-re-mi, re-mi-fa, fa-mi-re, do-re-mi-fa, so-mi-fa-re.*

The ictus sign may be introduced here, "as a small vertical line above or below certain notes to show us how to group the notes into two's and three's." Compare songs with their measures to chants, which have no measures. "We have discovered that we can count 1-2, 1-2-3, or 1-2-3-4

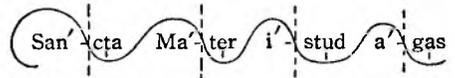
to all the songs we sing. When we look at the music of songs we find that the bar lines, which divide each phrase into measures, help us to feel the groups of 1-2, 1-2-3, or 1-2-3-4. Our chant melodies, too, move in two's and three's but there are no measure bars to show us when to count 1-2 and when to count 1-2-3. Certain notes, however, have little vertical lines called 'ictus signs,' above or below them. A note with this sign attached to it is called an 'ictus note.' A bar line may be drawn before each one of these ictus notes. The bar lines before ictus notes divide the chant into measures. Since an ictus must recur on every second or third eighth note or beat, each measure will have either two or three eighth notes or beats. How many measures in the first phrase; in the remaining phrases? Every doubled note  $\overset{\cdot}{\circ}$  is equal to  $\overset{\cdot}{\circ} \overset{\cdot}{\circ}$  and has an ictus."

Coincidence and alternation of Latin accents and ictuses may be introduced in this manner: To find accents we must look at the Latin words. To find ictus notes we must look for the sign below or above the notes. Lead the class to discover that in the first two lines the ictuses occur on unaccented notes; these ictuses are weak. In the last line the first three ictus notes occur with accented Latin syllables; these are strong ictuses.

*Lesson Three. Chironomy.* Teach chironomy by conscious imitation, encouraging grace, freedom, spontaneity, and joy in large muscular movements. Lead the children to observe that (a) in the first two lines accents are raised either on arses or undulations. Each word in the first line might have made a rhythmic wave in itself, e.g.,



but, in order to make the phrase sound smoother, some words give up their curled arsis and take only a little "undulating arsis" called an "undulation." Children first make rhythmic waves, and then the undulating movement while the teacher makes the pictures on the board, e.g.,



"Every time we see an accent lifted on an undulation, we know that the accented syllable has given up its curled arsis in order to make the phrase sound smoother. Did you notice that each thesis began on an ictus note? When we sing, our voices seem to dip down lightly at every ictus, and then go on to the next, until finally they come to rest on the last ictus of the phrase. (b) In the last line, the rising melody takes two arses in succession; the falling melody takes an undulating thesis." (c) Pupils may locate arses (curled and looped), theses (undulating), and undulations.

**Sancta Mater**  
Study Chant

Sixth Mode Old Traditional Benedictine Melody

*Devotional*

San - cta Ma - ter ih - sud a' - gas: do:  
Holy Mother this wouldst do:  
Cru - ci - fi - xi ih' - ge pla - gas  
of the Crucified One imprint the wounds  
Cor - di me' - o va' - li - de.  
into my heart profoundly.

MARIA, MATER GRATIAE. Reading Chant. Sixth Mode (transposed a fifth higher). Vatican Version. Second Book, p. 28.

Use. Almost unlimited: before dismissal; at evening services; after the Rosary; as motet on the Feasts of Our Lady, etc.

Review suggestions for reading chants, Chapter XVIII.

*Lesson One.* Text is taught by rote with two-tone chanting for accents and *recto-tono* reciting for fitting words to the correct number of beats. Review spondees and dactyls. The principal accent is called the "tonic accent." Review secondary accents. Note secondary accents on "nos," "es," and "sem" of "sempiterna." The words "Patre et" are joined together to sound like "Pa-tret." Frame the last word in each phrase, drawing attention to (a) the accent on the second-last syllable; (b) the rhyming.

*Lesson Two.* The familiar figures used are: *do-re-do*, *do-ti-do-ti-do*, *mi-re-do*. If the figure *do-ti-re-mi* is unfamiliar it may be taught by rote.

After the chant has been sung from the staff, the diagram at the bottom of p. 29 may be studied. The torculus (1) is sung with a gentle curve of the voice. The torculus, and every other neum or group of two or three notes, has an ictus on its first note. This ictus note is to be touched lightly to show that it is the first note of a group; the other two notes are sung softly. Each of the two notes over "men" of "Amen" (2) is doubled and sung softly because they bring the chant to a close.

ULTIMA. Rote Chant. Sixth Mode (transposed). Old Traditional Benedictine Melody. Second Book, p. 29.

Use. This prayer to Our Blessed Mother for a happy death may be sung at any devotion to the Blessed Virgin; after processions; at the close of any evening devotion.

Follow the suggested procedure for presenting rote chants, in Chapter XVI. If the teacher so desires, after the chant is familiar, the class may make phrase-lines (see p. 110) in the air following the graceful melodic curve of the phrases. Teachers are urged to give full value to each note of each neum. The two unaccented notes over "ter" in "Mater" are sung softly despite the rising melody.

O SALUTARIS HOSTIA. Rote Chant. Fourth Mode. Vatican Version. Second Book, p. 46. The English translation will be found on p. 60, First Book.

Use. At any time in honor of the Blessed Sacrament but especially during Advent, Missions, etc.

This chant is to be sung with an elastic swing; there is only a half-pause after the second line of the stanza; the *ritardando* at the end will counterbalance the seeming speed. This most uncommon-sounding of the modes, the Fourth, has a half step above the tonic (*mi-fa*) and a whole step below it. This necessitates care in singing the intervals with correct intonation. "Most of our songs end on *do*; this chant ends on *mi*." Contrast this "Amen" with the one on p. 29. After the chant is known, attention may be drawn to the Latin sounds for the vowels—*a, e, i, o, u*. See Chapter IV.

TANTUM ERGO. Observation Chant. First Mode (transposed). Traditional. Second Book, p. 46. The English translation is given on p. 108, Second Book.

Use. This melody may be used at Benediction at all times.

Review suggested procedures for observation chants in Chapter XVII.

*Lesson One.* Rote presentation of text and melody learned with books in the hands of the pupils. The pauses are indicated by the half bars and full bars; the half bar pause allows time for a quick breath only, after which the following phrase presses forward toward the whole pause at the full bar line. There will be in reality, therefore, only three long phrases. Each of the two "p's" is to be heard in singing "supplementum." Compare the "Amen" of "Tantum Ergo" (Fifth Mode) with that of "O Salutaris Hostia" (Fourth Mode).

*Lesson Two.* Phrase recognition and repetition. Direct the observation to the fact that the first and fourth phrases are alike except for the first three notes; the second and sixth phrases are exactly alike. The melody of the first phrases suggests a thought, and the second phrase completes it; the fourth phrase answers the third, and the sixth phrase answers the fifth. The terms "fore-phrase" and "after-phrase" are not used until the Fifth Book, although the meanings of the terms are stressed frequently in all the grades.

*Lesson Three.* Rote application of *so-fa* syllables as an additional stanza. Follow the suggested procedure. The pupils may be held responsible for correct *so-fa* syllables for repeated phrases.

*Lesson Four.* Staff notation. Ear and eye drill on isolated motives and figures. After the chant has been sung from notation, according to the suggested procedure in Chapter XVII, the following figures may be isolated for ear and eye drill: *do-re-mi*, *mi-re-do*, *so-fa-mi*, *la-ti-do*, *do-ti-do*, *so-la-so*, *mi-so*, *do-ti-la-so*, *la-so-fa*, *mi-re-do*.

Review the podatus. The first note is touched lightly; the upper note of the podatus attracts as little attention as possible, although it must not be shortened. The name and Gregorian notation of the clivis is introduced here for the first time, at the bottom of p. 46. The first note of the clivis receives a slight prominence. In the clivis, the higher square

note has a stem . The higher note is sung first. Encourage original melodies using familiar tonal figures and neums.

*Lesson Five.* Chironomy. See the suggested procedures in Chapter XIV. After the chant is familiar, the chironomy may be added. The pupils may learn the chironomy through conscious imitation of the teacher.

Directed observation of: (a) Ictus marks and their relation to the Latin accents; strong and weak ictuses; (b) Chironomic curves (arsis and thesis).

The picture of "Tantum Ergo" with accents, ictuses, and chironomy added (as on accompanying picture), is placed before the class, either on the blackboard or on a prepared chart. This chant presents a good picture of binary (1-2) and ternary (1-2-3) note grouping. "All the notes in chants may be grouped into two's or three's. The ictus notes show us how to group these notes." The pupils are led to observe: (a) that all the final notes are doubled and therefore have ictuses; (b) that every neum, or group of notes, over a single Latin syllable has an ictus. In the first line, the single note over "Sa" comes between two neums. If we wished to group this phrase into two-note and three-note groups, this single note would be added to the group over "go" and together they would form a group of three notes. When a single note occurs between two neums, the single note is grouped rhythmically with the group preceding the single note.

"Can you find single notes between two neums in any of these phrases? Don't forget that a doubled note () is counted as a group of two notes tied together." (2nd, 4th, 5th, and 6th phrases) Count the

ictus notes in each line. When an ictus note occurs over an accented Latin syllable, that ictus is strong. When an ictus note occurs over an unaccented syllable, that ictus is weak. By drawing a bar line before each ictus note, the groups may be seen quite plainly. Every phrase begins with an arsis and ends with a thesis. "How many curled arsises in the first line? How many theses?" Each curled arsis is followed by another arsis which is hooked to it, forming a "looped arsis." Looped arsises are used when the melody rises. "Find other looped arsises. The undulating theses are used here for descending or falling melodies. How many notes to each arsis? to each thesis? to each undulation?" Undulating theses are also used occasionally for ascending melodies.

KYRIE from MASS XVI. Study Chant. Third Mode. Vatican Version. Second Book, p. 47. The Kyrie is made up of nine invocations: three in honor of the Father, three in honor of Christ, the Son, and three in honor of the Holy Ghost. The liturgical books indicate the triple invocation by a Roman three (iii) two "i's" and one "j" (jota).

This Kyrie is eminently fitted to initiate beginners into Plain chant.

The Ordinary Mass chants are responsory in character, and therefore are sung by two choirs or groups. The chanters intone the first "Kyrie" as far as the asterisk. It is then taken up by the two sides of the choir, who continue alternating with increasing intensity to the last "Kyrie," which, from the asterisk on, is sung by the entire choir. If the congregation sing, they may alternate with the choir throughout.

*Lesson One.* Two-tone chanting and reciting of the Latin text learned by rote through conscious imitation of the teacher. Attention is called to the correct pronunciation of the words. Say Kee'ree-ay ay-lay'-ee-son (not Kear'-ee-ay ay-lay'-son). Each phrase should be sung on one breath. Lead the children to observe and name the dactylic and spondaic words.

*Lesson Two.* Reading the chant from notation. Review the tonal figures of the observation song "King Winter," Second Book, p. 40. The following figures in the Kyrie will be familiar: *so-la-ti, la-so-fa-mi*. The following may be unfamiliar and may be learned by rote: *re-ti, do-la, so-la-do, la-ti-so*. Sing softly the final unaccented syllable of each word. The last four notes, falling to the final E (*mi*), are characteristic of the Third Mode and may receive special attention. This quaint descending progression is peculiarly expressive of the self-abasement which so well becomes the petitioner in the presence of the awful majesty of God. The last syllable "son" of the last phrase receives a group of six notes. It is a simple matter to see that this long neum group is made up of three small groups of two-plus-three-

plus-two (.

Review the terms, *podatus*, *clivis*, and add the new name of *climacus*. Explain that the diamond notes have that form because it was easier for the writer with his quill pen to make them that shape

**Tantum Ergo**  
Observation Chant

Fifth Mode Traditional



This neum of two descending notes is called a "Clivis." 

than to make them square. Lead the pupils to observe that all the connected groups (neums) occur on unaccented syllables, and hence must be sung softly.

*Lesson Three.* Compare the modern notation with the Gregorian notation of the same Kyrie in the *Kyriale*, p. 52. (See Chapter III of this manual for Gregorian notation.) The children may sing the now familiar chant looking at the old notation. Encourage questions about unfamiliar elements while directing attention to familiar elements. Answer all questions. "Most of our songs end on *do*. Have you noticed that chants may end on any tone of the scale?"

SANCTUS from MASS XVIII. (Requiem Sanctus). Observation Chant. Second Mode. Vatican Version. Second Book, p. 56. *Kyriale*, Gregorian Notation, p. 56. Victor Record, No. 24819.

For many centuries this was the only Sanctus melody in use; it forms the conclusion of the Preface, and was originally sung by the celebrating priest, the assisting clergy, and the faithful who were present. In order to indicate this ancient usage, the Vatican chant books do not separate the Benedictus by a double bar. The tonality of this number is that of the Preface (Second Mode). Like the Preface it uses only four tones. Sometimes, in the case of compositions of small compass (neutral melodies), no modality is indicated in the liturgical books.

Use. Besides being sung after the Preface and the Consecration, these short acclamations might fittingly be used at any Sacramental devotion or during Procession of the Blessed Sacrament.

Follow the suggested procedures for observation chants, Chapter XVII.

Rote presentation, phrase repetition, *so-fa* syllables, staff notation, chironomy.

Ordinary Mass Chants, Chapter XXIV, Chants of Fourth Book.

This chant may be learned with books in the hands of the pupils. Observe antiphonal singing; both choirs sing "Hosanna." The two "n's" in "Hosanna" must be heard. Sing softly the final syllables of all phrases. After the pupils have noted the similar and unlike phrases by ear alone, the *so-fa* syllables may be learned with books in hands, the pupils supplying them, independently if possible, from the notation. The following figures may be isolated for ear and eye drill: *do-re-mi, mi-re-do, fa-mi-re, mi-re-mi, re-do-re*.

"Sing the chant, and at the same time lightly step the rhythm, one step for each note. Hold long notes for two beats."

Direct observation to the final, *re*. Compare the third and fifth lines. "The fifth line is like the second, except that it is ornamented with neums." Sing "Sanctus XVIII" from the *Kyriale* with Gregorian Notation. Review familiar elements.

Chironomy may be taught by rote after the chant is well known. The ictuses have been marked as in the *Kyriale*. The pupils may group the notes rhythmically in two's and three's, placing a bar line before each ictus note. Direct observation to (a) measures in which ictuses and accents coincide (strong ictuses); (b) measures in which they alter-

nate (weak ictuses). Note the chironomy, making the discovery of the following a game rather than a formal exercise: arses, theses, undulations, binding power of chironomic curves, accents elevated on undulations, theses on ictus notes always. "Which Latin words have an ictus on the final syllables?" (Natural rhythm of words) Notes under arses are sung a trifle quicker and stronger than those having theses.

Following directed observation of chironomy, the pupils may formulate simple rules for marking chironomy. See Chapters XIV and VI, also Chapter XXI, Monthly Outlines.

**Sanctus**  
FROM MASS XVIII  
Observation Chant

Second Mode Vatican Version

Ho-san-na in ex-cel-sis.  
Hosanna in the highest.

AGNUS DEI from MASS XVIII. Reading Chant. Eighth Mode. Vatican Version. Second Book, p. 56. *Vatican Kyriale*, p. 57.

Use. At High Mass and all Sacramental devotions. This chant is sung antiphonally, the entire choir taking up at "dona," etc.

This simple melody may be called a further development and conclusion of the Pater Noster and the Pax Domini. Note that there is no half step in the entire melody. The diatonic whole steps—F, G, A, to B-natural (*fa-so-la-ti*)—impart much strength and unworldliness to this composition. B-natural brightens the melody with an air of sacred joy and triumph, while the diatonic F-natural reminds us that we are humble petitioners.

Follow suggested procedures for reading chants, Chapter XVIII.

*Lesson One.* Rote presentation of the Latin text. Attention is directed to (a) the sounding of the two "c's" in "peccata"; (b) the secondary accent in "miserere"; (c) the fact that all the words are spondees; and (d) the soft endings of phrases.

*Lesson Two.* Reading at sight from notation. Due to the unusual progressions involved, the teacher may suggest that the pupils sing *fa-so-la-ti* and *ti-la-so-fa* before they attempt to sing the chant as a whole. The figures to be drilled upon are: *so-la-so, la-so-la, fa-so-la, so-la-ti, so-la-fa-so*. "Sing the chant, stepping the rhythm on tiptoe."

Chironomy may be learned by rote and observed after the chant is familiar. "Chants written in the Eighth Mode end on *so*." Sing the chant from Gregorian notation in the *Kyriale*. Compare and observe familiar elements.

**Agnus Dei**  
FROM MASS XVIII  
Reading Chant

Eighth Mode

Vatican Version

A-gnus De-i, qui tol-lis pec-ca-ta mun-di:  
Lamb of God, who taketh away the sins of the world.

mi-se-re-re no-bis. A-gnus De-i,\*  
Have mercy on us. Lamb of God,

qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem.  
who taketh away the sins of the world, give us peace.

COR JESU and PARCE DOMINE. Rote Chants. First Mode (transposed). Solesmes Version. Second Book, p. 57.

Follow suggested procedures for rote chants, Chapter XVI.

Use. The two chants may be sung as a unit repeating "Cor Jesu" three times, raising the pitch by one step each time, and then ending with "Parce Domine"; or they may be used as two distinct numbers. "Cor Jesu" may be used as a motet between the Benedictus and the Pater Noster at any time of the year; with Benedictus during Lent, on First Fridays, during Missions and Retreats.

Each note in a neum is as long as each single note.

PANEM VIVUM. Rote Chant. Sixth Mode (transposed). Petit Paroissien. Second Book, p. 59.

Use. Eucharistic services at any time. Lead the pupils to observe how the melodies fit the word meanings throughout. Follow the suggested procedure for rote chants in Chapter XVI.

SALVA NOS, DOMINE. Rote Chant. Third Mode. Vatican Version. Second Book, p. 59. Victor Record, No. 24819.

Use. Evening devotions at any time.

Like all antiphonal chants, it is to be sung with a marked, elastic movement. Third Mode chants frequently open with this characteristic flame motif, *so-la-do-do* which, it is said, has the upward tendency of fire.

The ending. In the last phrase we meet the typical melodic ending of a Third Mode. Focus attention upon the close connection between the melodic line and the word meaning.

RORATE. Rote Chant. First Mode (transposed). Traditional. Second Book, p. 84. This refrain "Rorate" is a companion piece to the "Attende,"

and is to be sung in the same manner. The chanters intone the refrain, which is repeated by the whole choir or the entire congregation. The chanters then take up the different verses as given in the Book of Accompaniments, the choir or congregation repeating the "Rorate" after each verse. The words are taken from the Prophet Isaias, Chapter 45, verse 8. They express the yearning of the heart, during the holy season of Advent, for the spiritual birth of the Savior in our own hearts.

Use. Any time during Advent.

Direct pupils' attention to the close union between melody and word meaning.

O SALUTARIS HOSTIA. Rote Chant. First Mode (transposed). Solesmes Version. Second Book, p. 84. This chant provides further experience with the First Mode, this time in a limited range. For the English translation, see First Book, p. 60.

SALVE REGINA. Study or Observation Chant. Fifth Mode. Second Book, p. 92. Chironomy by Dom Jean Desrocquettes, O.S.B., Monk of Solesmes. (See Chapters XIX and XVII.) If teachers so desire, "Salve Regina" may be taught as an observation chant with Solesmes record as model, Victor Record No. 7347. "Adoro Te" is on the same record. The chant down to and including the fifth section ending "ostende" may be read from notation. The study of this chant may extend over the entire third year.

Use. Vesper Antiphon from Trinity Sunday to Advent; at any devotion in honor of the Blessed Virgin. May be sung antiphonally by two choirs or by two chanters and whole choir.

If used as an observation chant, "Salve Regina" may be learned by rote with books in the hands of the pupils, in order that they may glean as much help as possible from the Latin words and from the notation.

Analysis of text (not intended for children).

First section — three short phrases.

Salve, Regina, Mater misericordiae:  
Vita, dulcedo,  
et spes nostra, salve.

Second section — two short phrases.

Ad te clamamus,  
exsules, filii Hevae.

Third section — three short phrases.

Ad te suspiramus,  
gementes et flentes  
in hac lacrimarum valle.

Fourth section — three short phrases.

Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.

Fifth section — two long phrases.

Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.

Sixth Phrase — one phrase.

O clemens,

Seventh phrase — one phrase.

O pia,

Eighth section — two short phrases.

O dulcis  
Virgo Maria.

*Lesson One.* Latin text. English translation is the prayer, "Hail, Holy Queen," said by priest and people every day after Mass. Pupils observe the contrasting thoughts suggested by the words and the general contour of the melodic line expressing these contrasting moods, e.g., "To thee do we cry, exiles, children of Eve. To thee do we sigh," etc.

(1) Two-tone chanting for pauses, "elevated" accents, and soft final syllables; (2) One-tone reciting, looking at notes and giving each Latin syllable the proper number of beats. (See Chapter XVIII.) The teacher will assist with the fitting of note values to Latin syllables in the phrases starting "O clemens," etc.

Pauses mark the melodic divisions. (See Chapters III and V.) Notes before pauses are quiet and restful.

*Lesson Two.* Reading the chant from notation. (See procedure for teaching the reading chant, Condensed Outline, Chapter XVIII.)

Tone. Scale figures and descending thirds. Observe the chant.

Familiar tonal figures in first phrase are *do-mi-so, so-la-so, la-dō, dō-ti-la-so*. They should be framed and sung by class with syllables and words.

Class may study silently the first phrase to group familiar figures. Sing with syllables, with "loo" (looking at notes), and with Latin words.

Second phrase. Pupils discover that all figures except *la-fa-re* are familiar. If necessary, teacher frames this figure and sings it with *so-fa* syllables; pupils repeat looking at notes. Pupils sing entire phrase with syllables, "loo," and words. Repeat process with all phrases.

Remaining phrases. Pupils will discover that:

(1) All the phrases are made up of familiar tonal groups.

(2) Repeated motives and figures, three phrases with slight variations recur again and again: (a) *so-la-ti-dō-so*—beginning sections two, four, and five, respectively; (b) *so-la-dō-ti-la-so-la-so*—how often?

Note the variations; (c) *dō-so-la-fa-re*—how often? (d) Name phrases which end with *la-so*; (e) Name phrases which end with *mi-re-do*. (No mention is made of terms tonic or dominant at this time.)

(3) Variations were necessary in order to fit the melodic pattern to the varying Latin words, e.g., the phrases beginning, respectively, "Ad te clamamus," "Eia ergo," and "Et Jesum" make use of the same four or five melody tones, yet the effect is different in each, owing to the place of the accents in each. If possible, pupils may sing phrases first with Latin words, then with syllables. If this proves too difficult, singing with *so-fa* syllables may precede singing with Latin words.

Rhythm. Accent is the life of rhythm.

Neums. Review—bistropa, clivis, podatus. (See Table of Notes and Neums in Chapter III.) Teach four last phrases by rote while children follow the notation. Sing neums smoothly; sing softly the second note of the podatus. After singing, pupils' attention may be drawn to the quilisma (see Second Book, p. 108). Compare bistropa with tristropa. Do not explain the pressus at this time other than that the

notes marked  $\wedge$  are to be sung with a slight pressure. Sing with *so-fa* syllables, "loo," and words. "When we sing phrases we must not feel that they are separate groups of notes or syllables, but a beautiful, unbroken wave of lovely sound, with only a graceful ripple to show us how the notes are grouped." Pupils looking at notes sing entire chant with words, "loo," and *so-fa* syllables.

Drill on familiar phrases, motives, and figures by identifying and "framing" on board, or chart, in books, or with flash cards. Review tonic chord staff picture in Key of C and drill on *la-fa-re*.



Formal board and flash card drill on descending thirds in key of C (line *do*). Draw children's attention to the fact that each of the groups below is really a neum, called a "clivis."



Comparison with drill on p. 91, ascending thirds (line *do*). Pupils may rewrite ascending thirds in grouped eighths, and may sing the drill as if they were podatus groups, with a light touch on first note of each group, and the second note a trifle softer.

*Lesson Three.* Chironomy, or rhythm picture, previously written on blackboard, or chart by the teacher. Taught by rote from diagram in conscious imitation of teacher. See Chapter VI, p. 49 and XIV.

1. Pupils sing a section, observing board diagram as they sing.

2. While one-half the class sings, the others make rhythmic curves.

3. Class sings, making rhythmic curves.

Directed observation. Answers formulated by pupils from their own observation.

1. Chironomy groups words and notes together into one thought.

2. Chironomy points out the most important words and note groups.

3. Review—arsis (curled and looped), thesis, undulation. See Chapter VI.

Undulating thesis (more than one thesis following in succession). "Have you noticed that where there is only one note to an arsis and one note to a thesis, the ictus is on the thesis? How many curled arsises in first phrase? How many theses?" (Teacher points as each is named.) Continue with other phrases. How many undulations? How many notes to an arsis? To a thesis? Note where ictus and accent come on different syllables in the same word. What is the effect on the rhythm? (Ictus receives thesis and accent is raised on an undulation.) Point out the two uses of the undulation. See p. 50.

Note where ictus and accent come on same syllable. Effect on rhythm (a curled or a looped arsis).

List words with accent on second-last syllable. Review name "spondee," e.g., Sal'-ve, Re-gi'-na, Ma'-ter.

List words with accent on third-last syllable. Review name "dactyl," e.g., ex'-su-les, fi'-li-i, o'-cu-los, etc.

### Salve Regina

Study Chant

No. 4. From Trinity Sunday till Advent

Fifth Mode

STABAT MATER. Reading Chant. Sixth Mode (transposed). Vatican Version. Second Book, p. 100.

Use. At Stations, Benediction, at High Mass during Lent, during Low Mass at any time, at devotions to Our Lord or His Sorrowful Mother.

Follow suggested procedures for reading chants in Chapter XVIII.

*Lesson One.* Rote presentation of the Latin text. Secondary accents: dô-lo-ro'-sa, là-cri-mo'-sa, Dum, fons, Me, vim, Fac. Note rhyming and compare with "Sancta Mater," p. 28.

*Lesson Two.* Reading from notation. All figures are familiar: *do-re-mi, mi-re-do, do-ti-la, so-fa-mi, ti-la-so, mi-re-do-ti, re-do-re.*

*Lesson Three.* Chironomy. With "Sancta Mater," p. 230 of this manual, Second Book, p. 28 as model, the pupils may mark the ictuses, measures, and the chironomy. Lead pupils to formulate their own rules from experience and observation. See Chapters VI and XIV.

Creative work in putting original melodies to familiar Latin words should be encouraged.

Pupils may write "Stabat Mater" in eighth-note notation, with an eighth note in place of each notehead, and a quarter note in place of each notehead having a dash over it.

VENI CREATOR. Study Chant. Eighth Mode. Vatican Version. Second Book, p. 100. *Kyriale*, p. 132. Victor Record, No. 24819.

Use. This hymn may be sung before the sermon or before any instruction in Church or in school; it also occurs in the solemn administration of Confirmation and Holy Orders, and in many other solemn functions when the Holy Spirit is invoked.

*Lesson One.* Rote presentation of text with books in hands. (See Chapter XIX.) In reciting the words on one tone, make the accented syllables stand out in spite of the added notes on unaccented syllables. Note similarities in the dactylic words ending the different phrases.

*Lesson Two.* Reading from notation. Care must be exercised in the singing in order that: (a) the neums over unaccented syllables may not become too prominent, particularly where they are higher melodically than the accented syllables; (b) the pauses are correctly observed; (c) the last note of each phrase ends softly; and (d) the notes making up the neums are not sung faster than single notes.

The following figures will be familiar: *do-re-mi, la-so-fa, do-ti-la-so, do-re-do, so-la-so, re-mi-re, so-fa-so.* The second and third phrases may require some help from the teacher. Direct pupils' attention to: (a) *so*, the "final" of the Eighth Mode; (b) the binary and ternary note grouping. (1) The first note of every neum has an ictus; (2) Lengthened notes have ictuses; (3) Each doubled note is equal to two beats and hence may be thought of as equal to a group of two tied eighth notes; (4) A single note between two neums is linked with the first neum and becomes part of the first neum; (5) Two single notes between two neums, or between a neum and a lengthened note, form a binary group with an ictus on the first note, e.g., the second-last and third-last notes in each phrase.

Review the names of the neums. Each neum has a light rhythmic touch or ictus on its first note to send it moving forward! Locate strong and weak ictuses.

After the chant is familiar, it may be sung from the Vatican *Kyriale* in Gregorian notation.

TANTUM ERGO. Observation Chant. First Mode (transposed). Vatican Version. Second Book, p. 108. *Kyriale*, p. 133.

The words of this chant constitute the two final stanzas of "Pange Lingua." (Review "Tantum Ergo," Second Book, p. 46.)

The accepted method of singing the quilisma will be found in Chapter III, p. 16 of this manual, and at the bottom of p. 108, Second Book.

Follow the suggested steps for observation chants in Chapter XVII. This chant may be learned with books in the hands of the pupils. Isolate the following figures for ear and eye drill: *do-re-mi, mi-fa-so, fa-mi-re, do-ti-la, la-ti-do-re, fa-mi-re-do, do-re-do, la-so-la.* Review the similar neums in "Salve Regina," including the quilisma group. The teacher may mark the ictuses where the grouping might be doubtful, using the official markings of the *Kyriale* as a guide. The class may (a) supply ictuses on neums and long notes; (b) divide phrases into measures; (c) observe

measures in which ictuses and accents coincide (strong ictuses) and where they alternate (weak ictuses).

In a follow-up lesson, in the *Kyriale*, pupils may sing the chant following the Gregorian notation. Attention may be directed to familiar elements, including the quilisma. Each single note in chant melodies is equal to an eighth note. Review songs containing eighth notes. In modern notation, neums are merely grouped eighth notes.

AVE VERUM. Study Chant. Sixth Mode (transposed). Traditional. Second Book, p. 108. Victor Record, No. 24819.

Use. As Eucharistic motet before Benediction or during Mass at any time of the year.

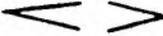
Follow suggested procedures for study chants in Chapter XIX.

Note the rhyming of words and the beautifully balanced sound of the Latin phrases of each section.

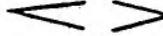
The following figures will be familiar: *do-ti-do*, *so-la-so*, *re-do-re*, *do-re-do*, *do-re-mi*, *fa-mi-re*, *re-do-ti*, *la-so-fa-mi*, *mi-re-do-ti*, *fa-mi-re-do*.

The last two lines—"O Jesu," etc., may be taught by rote to insure smooth and correct singing. Sing softly the last syllable of "Je'-su." After they have been learned, the following phrases may be

isolated for ear and eye drill. Sing first with words, then with *so-fa* syllables:

  
do-re-mi do-fa  
O Je'-su

Repeat starting on *re*, etc.

  
re-mi-fa re-so  
O Je'-su

Isolate and name the neums (scandicus and porrectus) found in this chant. Sing and name other familiar neums. Insist that all three-note neums be sung deliberately. Avoid singing them as triplet group. In the Gregorian picture of the porrectus, there is a note at the top of the thick line and another note at the bottom. It has this peculiar shape because the monks who wrote these notes did not take up their quill pens to make the two notes separately but connected them in one long, black line.

Review all neums learned during the year. Summarize tonal figures into families as a "tonal vocabulary," familiar to ear and eye, to be used to have fun in discovering the tunes of new melodies.

## XXX · Analyses of Chants, Third Book

**A**TAINMENTS. By the end of the fourth grade the pupils will be expected to have the ability to sing correctly and pleasingly at least twelve chants, including those in the Cumulative Memory Chant Repertory. By referring to p. 78, "Topical Outline for Gregorian Chant," the teacher will see that the subject matter of the Third Book (for the fourth grade) introduces the study of Psalmody, and presents the comparative study of modern and ancient Gregorian notation.

### *Recorded Chants of the Third Book*

**T**EACHERS unacquainted with chant rhythm are urged to make use of Victor Records which are available for the following chants of the Third Book. If teachers so desire, these chants may be studied first with the records as models.

|                                      |            |
|--------------------------------------|------------|
| Solesmes Recordings                  | <i>No.</i> |
| Media Vita, p. 84                    | 7351       |
| Da Pacem (Introit), pp. 104, 105     | 7348       |
| Kyrie X (Orbis Factor), pp. 104, 105 | 7348       |
| Catholic Music Hour Recording        |            |
| Adoremus and Laudate, p. 87          | 24820      |
| Pius X Choir Recording               |            |
| Responses at High Mass, p. 99        | 7181       |

When these chants are familiar, and teachers and pupils have a correct idea of the smooth, flowing, free rhythm of chant, the remaining chants of the Third Book may be studied.

**FIRST PSALM TONE (Ordinary Form).** Rote Chant. Third Book, p. 11. See Chapters IX and XXIII, and also Part Two, Topical Outlines for the Fourth Grade.

(a) The First Psalm Tone (Ordinary Form) is presented by rote, as were the rote chants in the two previous grades. Discuss first the general meaning of Psalm and give a general English translation of the Latin words of Psalm 109, *Dixit Dominus*. The name "Psalm" comes from the Psalter, an instrument of ten strings played by the Hebrews when they sang and danced before the Ark of the Covenant. Each line of a Psalm is called a verse. This chant was written by King David more than 1000 years before Our Lord was born. In it David sings that the Messiah sits at the right hand of the Father. "He is the Son of God, the Priest of the Most High; He is the King triumphant." The Gloria Patri was added in the fourth century.

After this brief explanation, the two verses of the First Psalm Tone may be presented through the

ear alone without books. Teachers should endeavor to supply good models for imitation by free devotional singing, with an even flow of melody, and verse parts firmly connected. It is important that the pupils' first contact with this most ancient form of sacred song shall be a happy, spontaneous experience, unhindered by attention to details of structural elements.

No mention of intonation, dominants, cadences, (+), (b), etc., need be made in this chant unless the pupils themselves question regarding the words written above the staff. These will be studied in the Second Psalm Tone.

Teachers are reminded that:

a) In the dominant section, the Latin words are sung evenly with the value of an eighth note for every Latin syllable. See Chapters IX and XXIII.

b) The small added note, marked (+), is used only for dactylic words, and the Latin syllable which fits this note has the same value as the other notes of the cadence. "Pa'-tri et" is treated as a dactyl, and the second syllable "tri" receives the small added note.

c) There is a pause or silence after the mediation cadence (\*), equal in length to the mediation cadence: silently counting four beats will suffice for beginners. The pause at the end of the verse is equal to two beats before taking up the next verse. These pauses are illustrated clearly in the example of the Seventh Psalm Tone on p. 241.

When the chant is well learned, it may be sung antiphonally by two groups, following the notation from blackboard or books. Observe pause silences strictly. "This psalm has ten verses in all. We shall learn the other verses later." The teacher may sing one or more additional verses if desired. No mention of additional finals need be made until after the Seventh Psalm Tone has been studied. See p. 241 of this chapter.

After the chant is familiar, the notation observed, and the various parts of the psalm tone informally discussed, "Sicut erat," etc., may be added to the Ordinary Form, after the Gloria Patri. Like the Gloria Patri, it begins on the dominant.

First Psalm Tone (Ordinary Form).

Intonation Dominant Mediation Cadence Pause

Di-xit Do-mi-nus Do-mi-no me-o  
 Glo-ri-a Pa-tri et Fi-li-o  
 Si-cut e-rat in prin-ci-pi-o, et nu-nc, et sem-per,

Dominant Preparatory Notes Final Cadence

Se-de a dex-tris me-is.  
 et Spi-ri-tu-i San-cto.  
 et in sae-cu-la sae(cu)-l(o)-r(u)m. (A)-m(e)n.

Psalms may have more than one final. The letters in parentheses—e, u, o, u, a, e—show which final is to be used. They represent the vowels of the last six syllables of the closing verse, “Sicut erat,” etc. The additional finals may be placed on the board as on p. 11, Third Book, with the Latin words “saeculorum. Amen” fitted to them as in the example given above. Further treatment of this topic occurs in the discussion of the Seventh Psalm Tone.

The teacher may show how to fit the first additional final; the pupils may make a game out of fitting the remaining finals to the Latin words “saeculorum. Amen.”

FIRST PSALM TONE (Solemn Form for Canticles). Rote Chant. Third Book, p. 11.

“A canticle is a song of praise to God. The canticles were written at the time of Our Lord and belong to the New Testament. The Psalms were written before the time of Christ and belong to the Old Testament. The Magnificat was sung by Our Blessed Mother at the time she visited her cousin, St. Elizabeth. There are twelve verses; today we shall sing the first two, only. Later we shall learn the remaining ten.”

The first verse is too short to need the mediation cadence, therefore, after “Magnificat” there is a pause of four beats and the voice goes directly to the second dominant, and final cadence. “Do-mi-num” being a dactyl (accent on the third-last syllable) makes use of the small added note, marked (+). In the Solemn Form of the psalm tones, the intonation is repeated for every verse. The second verse (and all subsequent verses) use the mediation cadence. It will be noted that “spi-ri-tus,” dactyl (accent on third-last syllable), must make use of the small added note, marked (+); “me-us,” being a spondee (accent on second-last syllable), does not make use of the added note; also true of “me-o.”

SECOND PSALM TONE (Ordinary Form). Rote Chant. Third Book, p. 22.

This psalm tone may be learned by rote while the pupils follow the notation in the books. The words now being familiar, attention may be focused upon the notes. After the chant is familiar, the different parts of the psalm tone may be discussed informally without attempt at memorizing the names:

a) The first half of the verse marked by an (\*).

b) Intonation. The notes at the beginning which lead up to the longest part, the dominant.

c) First dominant, or “reciting tone.” Recall that “recite the words” means singing them on one tone. (See Chapter XVIII, Lesson One.) Observe that the first verse has but five syllables on the first dominant and the second has six. The teacher may write the first dominant on the board with a note to each Latin syllable, thus:

(Do) | mi-nus Do-mi-no

d) Mediation, or middle cadence or ending, brings the first half of the verse to a close. Do not discuss dactyls or spondees or added notes at this time.

Mediation pause. In the first verse lead the pupils to observe that during the pause or silence following the mediation cadence they may sing mentally the word “me-o” as an echo before taking up “Se-de,” etc. In the second verse the “silent echo” will be as long as the word “Filio.”

Silently counting 1-2-3-4 will suffice for all practical purposes. See p. 241, Seventh Psalm Tone.

e) Second dominant begins the second half of the verse.

f) Final cadence, or the ending, brings the verse to a close. Final pause is equal to two beats only, after which the next verse is taken up immediately.

Teachers are urged to insist that the voice movement is smooth and steady throughout each half of the psalm verse. “Although each verse is divided into five parts, we must not be able to hear these five parts when we sing. We should hear only two parts separated from one another by the mediation pause (four, five, or six beats depending upon the accented syllables which precede the \*). Our voices must glide easily from the intonation into the dominant and from the dominant into the mediation, after which there is a pause. There is no break between the second dominant and the final, either. Each verse is thus seen to be made up of two unbroken phrases, each of which is to be sung on one curve of the voice with one breath.”

SECOND PSALM TONE (Solemn Form for Canticles). Rote Chant. Third Book, p. 22. See First Psalm Tone (Solemn Form).

Teach by rote, drawing attention to the fact that the first verse of Magnificat, being short, does not require the mediation cadence; it goes on (after a pause of four beats) to the second dominant and final.

Lead pupils to observe that the Latin syllables must be fitted to the notes above them. Teachers will observe that "Do'-mi-num" requires the added note; "me'-us" and "me'-o" do not.

**THIRD PSALM TONE (Ordinary Form). Rote Chant.** Third Book, p. 22. Teachers will observe that in the mediation cadence of the Third Psalm Tone there are two accented notes (marked in the text with the accent sign (´). The first accented note (over "Do" of "Domino") is followed by the small added note for dactyls. The second accented neum is over "me" of "meo"; the added note for dactyls appears *before* the accented neum. "Me'-o," a spondee, does not require this note. "Filio," a dactyl, uses the added note on its first syllable. This is an exception to the general rule which uses the added note on the second syllable of dactyls rather than on the first. See Chapter IX.

**FOURTH PSALM TONE (Ordinary Form). Observation Chant.** Third Book, p. 27. This psalm tone is to be taught by rote with the pupils following the notation in the books.

Suggested procedure. This psalm tone may be written on the board with accents and various divisions marked exactly as they appear on p. 27. Teacher first, and then pupils, sing the chant pointing phrase-wise over the notes during the singing. The first phrase extends to the \*. The children sing, pointing phrase-wise in the air, while the teacher or a pupil makes phrase-lines over the notes. After the chant is familiar, it may be learned by rote with *so-fa* syllables.

Pupils review or learn the names and meanings of the different parts of the psalm verse. (See Second Psalm Tone, p. 239 of this chapter.)

a) Intonation. Made up of a single note *la* and the neum, *so-la* (podatus). What syllable of text comes under the first note? under the neum?

b) How many syllables of the first verse occur on the first dominant? How many on the second dominant? In the second verse, how many to each dominant?

c) Mediation and final cadences. Lead pupils to observe the accent mark in the text and the (+) over the staff at each cadence. "Did you notice that an accented note is fitted to the last accented Latin syllable in each verse at both mediation and final cadences? The small added note, marked (+), is used only when it is needed." After pupils have pointed out spondaic and dactylic words in both cadences, they may be led to formulate the following rule from their own observation: The small added note is used only for dactylic words like "Fi'-li-o." If two unaccented syllables follow the last accented syllable (dactylic word) the added note must be used. If only one unaccented note follows the accented syllable (spondaic word) the small note is not needed.

d) Draw attention to the preparatory notes

which occur after the dominant and before the accented note in each cadence. "There are two preparatory notes in the mediation and three in the final cadence. These notes prepare us for the ending of each half of the psalm verse."

Review Psalm Tones One, Two, and Three, and lead pupils to observe preparatory notes where they exist. Additional finals need not be taught until the Seventh Psalm Tone is studied.

**FOURTH PSALM TONE (Solemn Form for Canticles). Observation Chant.** Third Book, p. 27.

After teaching this chant by rote with words and *so-fa* syllables, the pupils' attention may be directed to the facts: (a) that the intonations are the same for both Ordinary and Solemn Forms; (b) that the mediation and final cadences of the Solemn Form use the same notes as the Ordinary mediation and final, but the Solemn Form decorates the melody by replacing certain single notes with neums. In singing the second verse, there must be no stopping for breath until the \* is reached.

**FIFTH PSALM TONE (Ordinary Form). Reading Chant.** Third Book, p. 27.

The tonal figures *fa-la-do*, *do-re-do*, *re-ti*, *do-la* will be familiar. The new features are: (1) the fitting of the notes to the words at the mediation and final cadences; and (2) directed observation of the final cadence with two accented notes.

Procedure. "Glance through the first phrase (to the \*) to note (1) which syllables fit the three notes of the intonation; (2) which syllables occur on the dominant; and (3) what syllable begins the mediation cadence. Compare the mediation with the last three notes of the mediation of the Fourth Psalm Tone on the same page. Glance through the second half. With what syllable does the final cadence begin? Is it necessary to use the small added note anywhere in the first verse? Looking at the notes sing mentally the first half (to the \*) making a phrase-line under the words. Keep silence while you mentally sing 'me'-o'; then sing silently the second half."

Sing at once with words. Study the second verse in the same manner. Find the dactyls and spondees in the cadences of the second verse. Be sure to fit the added note to "li" of "Fi'-li-o" and to "tu" of "Spi-ri'-tu-i."

The Solemn Form is almost like the Ordinary Form except that the mediation cadence has one preparatory note.

After both chants have been sung, direct the pupils' observation to the two accented notes in the final cadence. "In the Fifth Psalm Tone, the last two accented syllables must be fitted to the two accented notes (marked with the accent sign above the text). Therefore, we have two added notes (+) in the final cadence."

Review First and Third Psalm Tones, pp. 11 and 22, respectively.

**SIXTH PSALM TONE (Ordinary Form and Solemn Form). Rote Chant.** Third Book, p. 35.

This chant may be learned partly by rote and partly by note, with books open. After it is familiar,

the various parts of the psalm verse may be discussed, including the preparatory note or notes preceding the accented note at cadences.

It will be observed in the Solemn Form that while the notes for the intonations, dominants, and final are the same as for the Ordinary Form, the mediation cadence is very elaborate having one preparatory neum and two accented notes. "Spiritus" uses the added note; "meus" does not.

SEVENTH PSALM TONE (Ordinary Form). Reading Chant. Third Book, p. 35.

Follow the procedure suggested for the Fifth Mode.

Direct the pupils' attention to (1) the two neums of the intonation; (2) the two accented notes in each of the cadences (review the First Psalm Tone and compare the mediation cadences); (3) dactylic and spondaic words at both cadences. Which require the small added note? (4) The pause after the mediation cadence. The cadences of each verse may be sung separately before the verse is sung as a whole.

Additional Finals. After the chant is familiar, "Sicut erat," etc., may be added to the Ordinary Form after the Gloria Patri. The last two verses, "Gloria Patri" and "Sicut erat," may be written on the board as on p. 239 of this chapter. This will illustrate (1) the method of adapting other verses to a given psalm tone; and (2) the use of an additional final.

"Sicut erat" may be sung first using the final given in the Ordinary Form, then with the third additional final as given in the example which follows. "If you will look on p. 11 of the Third Book, you will find something interesting about additional finals. Now look at the blackboard. Today we shall learn how to sing with an additional final." Compare the final of the Ordinary Form with the third additional final, marked (d). The last note is different. The final cadence of the Seventh Mode has two accented notes, therefore, the last two accented syllables must be sung to these accented notes. The syllables "sa(e)-c(u)" belong to the dominant. Since "lo'-rum" and "A'-men" are spondees they do not need the added note. In the preceding verse, however, the dactyl "ri'-tu-i" does require the added note.

"Now sing the two verses of the psalm, Dixit Dominus, using the third additional final in place of the Ordinary final and adding 'Sicut erat' after the Gloria Patri."

Sing the psalm verses, using other additional finals. Make a game of fitting the correct note to the correct syllable. Use additional finals to First Psalm Tone, p. 11; Third Psalm Tone, p. 22; Fourth Psalm Tone, p. 27.

Follow-up Lesson. Fitting new verses to psalm tones.

Write Ps. 116 on the board with words and music as they appear below.

The teacher may sing it for the class while they follow the notation. The class may then sing the chant from the board.

Directed observation. Lead the class to formulate rules as in Chapter XXIII of this book. Apply these rules in setting other psalm verses to familiar psalm tones. Sing the Solemn Form as written. Independent fitting of unfamiliar verses to the Solemn Form need not be expected of pupils before junior high school. "Magnificat," Second Psalm Tone, will be found complete on p. 138, Vatican *Kyriale*.

EIGHTH PSALM TONE, TONUS PEREGRINUS, and TONUS IN DIRECTUM may be sung as written following the procedures suggested for rote and reading chants. Third Book, p. 42. See Chapters XVI and XVIII.

The following tonal figures may be framed and isolated for ear and eye drill (staff-picture; - Do is A): *so-la-ti, do-la-so, do-re-do, so-la-so, so-do, li-do, la-so*.

Follow-up Lesson. Review all the psalm tones and summarize as in Chapter XXIII.

LUCIS CREATOR. Reading Chant. Eighth Mode. Vatican Version. Third Book, p. 56. See Chapters X and XXII.

Lesson One. The Latin text. Follow the suggested procedure for reading chants. Review Chapter XVIII.

1. After discussing the general meaning of the Latin words, "chant" the Latin words on two tones with accented syllables elevated to a higher pitch.

2. Look at the notes alone, observing the neums and the binary and ternary note groupings.

3. Recall that there is an ictus on the first note of every neum, and therefore, this first note receives a mild rhythmical touch to show the grouping.

4. Let the pupils now look at the words. Observe that some syllables have but one note; the majority have two or three notes. Notes over accented syllables are stronger than those over unaccented syllables.

5. Study silently the first phrase to know (a) how to group notes correctly over the Latin syllables, and (b) how to make the accented syllable stand out slightly more than the unaccented syllables.

6. Recite the first phrase on one tone, with Latin words, holding each Latin syllable for its correct number of beats, and observing correct accentuation.

The following is an example of the Seventh Psalm Tone set to the four verses of Ps. 116, using the third Additional Final (marked 'd') in place of the Ordinary Final.

| Intonation  | Dominant                             | Mediation Cadence       | Silence | Dominant                 | Final Cadence            | Silence |
|-------------|--------------------------------------|-------------------------|---------|--------------------------|--------------------------|---------|
|             |                                      |                         |         |                          |                          |         |
| Lau - da -  | te Dóminum                           | om' - nes gen' - tes    | 1-2-3-4 | laudate eúm              | o' - mnes po' - pu - li  | 1-2     |
| Quo' - ni - | am confirmata est super nos miseri - | cor'di - a e' - jus     | 1-2-3-4 | et veritas Dómini manet  | in' - ae - ter' - num.   | 1-2     |
| Glo' - ri - | am                                   | Pa'tri et Fi' - li - o: | 1-2-3-4 | et Spi -                 | ri' - tu - i San' - cto. | 1-2     |
| Si' - cut   | erat in principio, et                | nunc' et æm' - per:     | 1-2-3-4 | et in sæcula æa(e)c(u) - | (o) - r(u)m. (A)m(e)n.   | 1-2     |

7. Repeat steps 5, 6, and 7 with the remaining phrases.

*Lesson Two.* Singing the chant from notation. See Chapter XXII and Condensed Outline in Chapter XVIII.

It is suggested that this chant be copied on the board. All the tonal figures are familiar. Lead pupils to observe that phrases one and three are identical, and that phrases two and four are somewhat alike. Each phrase ends with the same three notes, *ti-la-so*. *So* is the "home tone" of the Eighth Mode. Sing each phrase with *so-fa* syllables, then with "loo," and lastly with words.

The pauses are short; therefore, there is to be no rest until the double bar is reached. After the chant is learned, review, frame, sing, and name (a) neums: — *podatus, clivis, climacus, torculus*; (b) tonal figures: *so-la-dō, dō-ti-la-so, mī-dō, dō-la, so-la-so-fa-so*.

LITANY OF THE BLESSED VIRGIN. Typical Motives. Rote Chant. First Mode. Solesmes Version. Third Book, p. 56.

Follow the suggested procedure for rote chants, Chapters XVI and XXII. Recall the responsorial character of the English version of this litany. After the chant has been sung, lead the class to observe that only dactylic words, like "Kyrie," require the small added note.

"There are many other invocations besides those given in our book. We shall learn to sing them later."

There must be no break between the part sung by the chanters (two or four), and the answer by the choir.

LITANY OF THE BLESSED VIRGIN. Reading Chant. Sixth Mode. Traditional. Third Book, p. 57. See reading chant, Condensed Outline, Chapters XXII and XVIII. Review spondees, dactyls, and added notes (+).

Be sure that all the syllables of "ora pro no(bis)" are of equal length. Avoid this rendition:



LITANY OF THE SAINTS. Typical Motives. Third Mode. Vatican Version. Rote Chant. Third Book, p. 72. Follow the suggested procedures for rote chants in Chapters XVI and XXII.

Point out resemblance to psalmody, particularly in (3) and (5). "We add eighth notes and added notes (+) whenever they are needed by the Latin text." After the chant has been learned by the class, the group may be divided into "chanters" and "congregation." The chanters sing the first part and the congregation answers with the second part.

All phrases must end softly. Avoid a choppy, uneven rendition of the responses to (4) and (5). Smooth, even singing may be secured through the following device. Sing the response to the count of 1-2-3-4-5-6-7; then sing the words in the same rhythm, "te ro-ga'-mus au'-di nos." Do not lengthen accented syllables. Additional invocations may be

added for the school choir after the six typical motives have been learned. As soon as possible this chant should be sung by the pupils at a liturgical service.

ALMA REDEMPTRIS. (Antiphons of Our Lady). Reading Chant. Fifth Mode (transposed). Solesmes Edition. Third Book, p. 82. See Chapter XXII, Condensed Outline; also Chapter XVIII.

*Lesson One.* Latin text. After the discussion of word meaning, and the use of the chant in Church services, the Latin text may be studied for independent location of secondary accents by the pupils. An accent must recur on every second or third Latin syllable. Review the rule for finding secondary accents. See Chapter V.

Rè-dem-pto'-ris sur'-ge-rè qui cu'-rat  
 Tu' quae gè-nu-i'-sti Gè-ni-to'-rem  
 ac po-ste'-ri-us Gà-bri-e'-lis  
 peç-ca-to'-rum mi-se-re'-re

Chant the words on two tones looking at the notes. Then recite the words on one tone, holding each syllable for the correct number of beats, e.g., "Al" of "Alma" must be held for five beats; "ma" is held for two beats. Touch the accented notes lightly but do not lengthen them.

*Lesson Two.* Singing the chant from notation. Follow suggested procedures, Chapter XXII. With the eye follow the general "up and down" movement of the melody in the phrases and notice how the melody expresses the meaning of the English words, e.g., "And star of the sea, help a fallen race, that is striving to rise." The tonal figures are familiar, scale tones and simple skips; and several phrases suggest "Salve Regina," Second Book, p. 92.

Antiphons of Our Lady  
 SIMPLE VERSION - SOLESMES EDITION

ALMA REDEMPTRIS - Fifth Mode Reading Chant No. 1. During Advent and Christmas Time

During Advent until Christmas Eve: *¶* Angelus Domini The Angel of the Lord nuntiavit Mariæ, declared unto Mary. *¶* Et con-ce-pit de Spi-ri-tu San'-cto. And she conceived by the Holy Ghost.

From Christmas until Compline of February 2: *¶* Post partum Virgo After giving birth, a Virgin in-violata permanet, pure thou didst remain. *¶* De-i(Ge'-ni-tri-x in-ter-ca'-de pro-no-bis. Mother of God, intercede for us.

Review "pauses" (see Chapter V). Since there are but three full bars, these are the only three places where the voice can rest for two beats. All other pause signs (quarter bars) allow time for a quick breath only.

After singing the chant phrase-wise with *so-fa* syllables, "loo," and words, the tonal figures may be isolated for drill, ear and staff notation.

Chironomy. The teacher supplies a blackboard or chart diagram of the chant with accents (tonic and secondary), ictuses, dotted bar lines, and chironomy marked.

See Chapter XIV, Topical Outline (Chironomy). For a fuller treatment of chironomy, see Chapter VI. It is recommended that teachers review the work of previous grades, and pay special attention to the fourth-grade outline.

Suggested procedure. The chironomic curves are learned by rote through conscious imitation of the teacher, with the diagram as an aid to accurate learning.

Following the rote presentation, the pupils' observation may be directed as suggested in the outline of Chapter XIV for fourth grade. This chant may be used to teach from directed observation (a) the rules for placing the ictus in syllabic chant (see Chapter V); (b) the division of a phrase into its binary and ternary note groupings through the use of bar lines; and (c) rules for placing the arsis and thesis (called "marking the chironomy").

For convenience the phrases have been numbered. Lead the pupils to observe that (a) there is an ictus on the final lengthened note of each phrase. (b) There is an ictus on the first note of every neum. (c) An ictus must recur on every second or third beat. (d) Two ictuses never follow in immediate succession. (Bar lines may be drawn before each ictus to show binary and ternary note groups and the relation of ictuses and accents.) (e) In phrases 5, 6, 8, and 10 the second method of finding ictuses was used, viz., counting back two-by-two notes from the final lengthened note (or from a neum if there is one). (See Chapter V, "Rules for Placing the Ictus.") (f) In all other phrases, the first method of locating ictuses was used, viz., giving each word its natural rhythm, that is, every word having an ictus on its final syllable. In certain words like "Redemptoris," "pervia," "succurre," "natura," "peccatorum," "miserere," a second ictus was located by counting back two syllables from the final syllable. See Chapter V.

Analysis of chironomy. There are two ictuses over "Alma," one on the first note of each group.

Chironomy. (1) The phrase begins with a curled arsis. The climbing melody of five notes (3 plus 2) over "Al" takes two arses, one curled and one looped, each arsis beginning on an ictus note. In "Redemptoris Mater" ictuses and accents alternate throughout, therefore an ascending undulating movement is used (for use of the undulation, see Chapter VI), the ictuses receiving the theses and the accents being raised on undulations.

(2) Since the ictus is on the second note, the first note, being unaccented and without an ictus, is thrown backward and is grouped rhythmically

with the last note of the preceding phrase. Ictus and accent coincide over "per" and therefore take a curled arsis. Since ictuses and accents alternate throughout the remainder of the phrases, undulating rhythm is used, the ictus notes receiving the theses and the accents being raised on undulations. Due to the alternation of ictuses and accents throughout phrases (3), (4), (6), (7), and (11), these phrases begin with a curled arsis, the ictuses receive the theses, and the accented syllables are raised on undulations.

(5) The phrase begins with a curled arsis, and the final unaccented syllable "re," having the ictus, receives a plain thesis, even though the melody is higher at this point. Since the melody continues to rise, and ictuses and accents coincide (occur over the same note) over both "cu" and "po," each receives an arsis; "lo," the unaccented last syllable having the ictus, receives a thesis.

(8) Ictuses and accents coincide and the melody rises, therefore two arses (one curled and one looped) express this climbing melody. In the word "Ge-ni-to-rem," ictuses and accents coincide, but the melody descends; therefore, both ictuses receive theses. The final syllable "rem" brings the phrase to a close on two lengthened notes. Both notes have ictuses and each receives a thesis; the theses are separated by

an undulation. () is equal to (). The three

successive theses are separated from one another by undulations (second use of the undulation). Review the two uses of the undulation in Chapter VI, p. 50.

(9) In "Virgo prius" ictuses and accents alternate, hence the undulating rhythm; in "ac" ictuses and accents coincide and receive a curled arsis; on "ste" ictus and accent coincide, but the melody descends and therefore takes a thesis; the two theses are separated by an undulation over "ri."

(10) At "Ga" and "e" ictus and accent coincide and the melody is rising, therefore the two arses. In "ab ore" they alternate, hence the undulating theses.

(12) In "peccatorum" ictus and accent alternate, and hence take undulating rhythm; in "mi" they coincide and the melody rises, hence the curled arsis; in "re" they coincide but the melody descends, hence the thesis. The phrase closes on a thesis. Summarize the rules for placing ictuses and for marking chironomy.

AVE REGINA. Sixth Mode (transposed). Study Chant. Solesmes Version. Third Book, p. 83. See Chapters XXII and XIX of this manual. Follow the suggested procedure for study chants.

Lesson One. Text. (See Chapter XVIII, Lesson One.) Before the two-tone chanting, pupils may locate the secondary accents in "Angelorum," "lux," "gloriosa," "speciosa." In "reciting" the Latin text on one tone, care must be exercised (a) to touch accented syllables lightly; (b) to end all phrases softly; (c) to lengthen the first note of the quillisma over "co" of "decora" and to sing the other two notes lightly; (d) to give a delicate rhythmical touch to the first note of the scandicus over "no" of "nobis" and to sing the two upper notes softly.

*Lesson Two.* Singing from notation. Most of the tonal figures of this chant will be familiar and should be read easily with *so-fa* syllables and "loo." The first and third phrases are identical. Should the pupils have difficulty with the interval *re-la-re* in the fourth phrase, this figure may be sung first by the teacher; the class, however, is held responsible for its second appearance in the sixth phrase.

Tonal figures may be isolated and drilled upon; this may be sequential ear and eye drill in scale figures, thirds, and fourths, ascending and descending in all modern key signatures. (See Chapter XXII.) Combined tone and rhythm drills.

*Follow-up Lesson.* Locating ictuses. Pupils may place ictus marks using the two methods suggested in Chapter V. The same method need not be used in every phrase. The chant may be written on the board with each syllable directly under its proper note or group. Place the first ictus on the lengthened note at the end of each phrase. This is the one certain ictus in every phrase. Pupils may try each method. (a) Give each word its natural rhythm, i.e., an ictus on its final syllable. (b) Place an ictus on the last note of the phrase. Counting backwards from this last note (ictus) place an ictus on every second note to the left. (If there is a neum, count backwards two by two from the neum.)

Lead the class to observe that in the third, fourth, fifth, and sixth phrases both methods give the same result. In the other four phrases, the result will be different. Place a bar line before each ictus note. How many measures in each phrase? Observe measures where ictuses and accents alternate, i.e., come on different syllables. Find measures where the ictus and accent coincide, i.e., occur on the same syllable. Which ictuses are strong? (Those occurring with accents.) Which ictuses are weak? (Those on unaccented syllables.) In the last line, the ictuses on the first note of the neums over "co," "no," and "o" are the strongest ictuses of all because they occur on neums and over accented syllables as well.

REGINA COELI. Sixth Mode (transposed). Study Chant. Solesmes Version. Third Book, p. 83. See Chapters XXII and XIX.

Follow the suggested procedure for study chants given in Chapter XIX.

*Lesson One.* Latin text. (See Chapter XVIII.) Locate tonic and secondary accents. (See Chapter V.) Observe that this chant is made up entirely of spondees. Touch accents lightly; end all phrases softly.

*Lesson Two.* Singing from notation. The figures are familiar—scale tones, neighboring tones, and simple intervals of thirds and fifths, and should be read almost at sight. Observe (a) that the first two "alleluias" move downward and are the same; that the third "alleluia" moves upward; (b) that *fa-mi-re-do* occurs three times. Lead the class to observe the strong resemblance to the familiar major scale tonality. This chant should be sung brightly with characteristic elevating Easter joyousness.

*Follow-up Lesson.* Placing the ictuses. Place ictuses according to either method. (See Chapter V.) Place bar lines before ictus notes. Direct observation

of (a) the relation of ictuses and accents in each measure; (b) strong and weak ictuses.

MEDIA VITA. Fourth Mode. Observation chant. Solesmes Version. Third Book, p. 84. See Chapters XXII and XVII. Victor Record, No. 7351.

Use. Prayer at any time for the living and the dead.

Follow the suggested procedures for teaching an observation chant with books in the hands of the children. It is suggested that, if possible, pupils have the opportunity to hear the Solesmes recording of this chant many times before they are asked to sing it. The various pauses and phrases may be observed; the similarities and variations in the phrases beginning with "Sancte" may be discussed. *So-fa* syllables may be sung partly by note and partly by rote after the words and melody are familiar.

Directed observation, isolation, and ear and eye drill.

a) Tonal figures—(Key of C) scale figures: *re-mi-fa-so-fa-mi-re*; intervals: *mi-so*, *so-mi*, *re-fa*, *fa-re*, *fa-la*, *la-fa*, *la-mi*, *so-re*, *re-la*; chromatic: *la-te-la* was introduced first in the observation song "Wind Song," Third Book, p. 33, and the effect was experienced also in rote psalm tones. "In our modern songs we shall meet flat chromatics (b) on five different scale tones, viz., *ra*, *me*, *se*, *le*, *te*. In chant we use only one of these, viz., *te* (*ti*b). If we sing *la* as a helping tone it will be easy to sing *te* correctly since *la-te-la* sounds just like *mi-fa-mi*." (Both reading songs on p. 85 give experience in singing *la-te-la*.) "On what *so-fa* syllable does 'Media Vita' close? 'Mi' is the 'home tone' or final of the Fourth Mode. Did you notice how often *la* occurs? *La* is the dominant; it occurs oftener than the final which is *mi*." Review dominants as reciting tones of psalm tones.

b) Rhythm—Pupils may isolate, frame, and name familiar neums. The neums are pictured and explained in Chapter III of this manual. Only the names of simple neums of two or three notes need be memorized at this time. Long neums are made up (1) of smaller neums, or (2) by adding a note or notes before or after a simple neum. "Find examples of both types. Can you name the smaller neums?" The first note of every small group has an ictus and receives a delicate rhythmical touch. Ictuses on accented syllables are strong; those on neums over unaccented syllables are mild; those on single notes over unaccented syllables are weak. "Pick out the 'strong,' 'mild,' and 'weak' ictuses."

The pressus was experienced in "Salve Regina" and will be met formally in Third Book, p. 87, "Adoremus and Laudate." The pressus sign ( $\wedge$ ) may be observed. The group may be named in "Media Vita." "The pressus is a long note marked in modern notation by the pressus sign above the staff. How many pressus are there in this chant? A pressus looks like a bistropha but the bistropha stands by itself, whereas the pressus is always attached to another note or a neum. A pressus over an accented syllable is strong; one over an unaccented syllable is mild." All notes over unaccented Latin syllables are softer than those on accented syllables.

**Media Vita - Responsory**  
(SEPTUAGESIMA)

Fourth Mode

In the midst of life by death we are found: whom shall we seek as helper unless it be Thee, Lord? Thou who upon our sins with just anger lookest down: Thou holy God, holy and strong God, Thou holy and merciful Saviour, unto bitter death deliver us not.

Me-di-a vi-ta\* in mor-te su-mus. In the midst of life by death we are found: whom shall we seek as helper unless it be Thee, Lord? Thou who upon our sins with just anger lookest down: Thou holy God, holy and strong God, Thou holy and merciful Saviour, unto bitter death deliver us not.

quem quae-ri-mus ad ju-to'rem,

ni-si te. Do-mi-ne? Qui pro pec-ca-tis

no-stris in-ste i-ra-sece ris:

San-cte Je-us, San-cte

tor-tis, San-cte mi-se-ri-cors Sal-va-tor,

ga-ma-rae mor-ti-ti-tra-das nos.

*Follow-up Lesson.* Chironomy, learned by rote with teacher as model, and blackboard diagram or chart as a help. Either noteheads or eighth-note notation may be used. (See Chapter V, "Melismatic Chant," p. 35.) Since this is the first melismatic chant chironomy to be studied, avoid over-stressing of technical rules and direct pupils' observation to the free, spontaneous, graceful movements themselves.

Directed observation following rote presentation of chironomy.

1. Tonic and secondary Latin accents.
2. Observe the ictus notes: bar lines before each ictus note.
3. Study the relation of ictuses and accents in measures where they both occur. The chironomy follows the rise or fall of the melody in measures where notes only occur.
4. An ictus note on the final syllable of a Latin word always takes a thesis: ascending melodies usually take an arsis; descending melodies usually take a thesis. Every arsis and every thesis begins on an ictus note.
5. Review all steps laid down in topical outline of chironomy in Chapter XIV, with special attention to the fourth-grade outline.
6. Review general rules of chironomy. Observe how these have been applied in "Media Vita." Every phrase except the fifth begins with a curled arsis.

ADOREMUS AND LAUDATE. Reading Chant. Fifth Mode. Solesmes Version. Third Book, p. 87. See Chapters XXII, XXIII, and IX. Victor Record, No. 24820.

Use. After Benediction or at any service in

honor of the Blessed Sacrament. An antiphon is a chant which precedes and follows a psalm. An antiphon forms a lovely frame for the psalm; the three parts fit together to form one beautiful whole.

Follow the suggested procedures for reading chants.

*Lesson One.* Text. In the conversational reading, two-tone chanting and reciting on one tone giving each Latin syllable its correct time value, teachers are urged to insist upon smooth, even, yet clear enunciation of the words, with due observance of accents (tonic and secondary) and pause lengths. In the antiphon there is no pause for rest until the double bar is reached. The psalm follows the rules of all psalmody and each verse is divided into two phrases, separated by the asterisk (\*). There is no pause for breath in any verse until the \* is reached. After this mediation cadence, there is a pause or silence equal to the length of time it requires to sing the last two or three Latin syllables in each half verse. The second half is then taken up promptly and is sung on one breath. The pause between verses is two beats.

When reciting the Latin words on one tone, giving each syllable its correct time value, care must be taken with the pressus. The effect of the pressus may be reviewed in "Media Vita," p. 84. Attention may be drawn to the footnote on p. 87. Observe, too, that the two notes which form the pressus occur on the same staff degree, and in this chant are attached to another note. The pressus over "re" is stronger than the other two pressus in the same line because it occurs over a Latin syllable having a tonic accent, while the other two pressus occur over syllables which receive secondary accents only.

*Lesson Two.* Singing from notation. If the single note "reciting" of the text has been carefully done in Lesson One, the singing from notation will be a simple matter since the tonal figures are familiar.

Binary and ternary grouping of notes is easily seen in this chant. Every neum has an ictus on its first note. A single note between two neums is grouped rhythmically with the first of the two neums.

Execution. Chanters intone "Adoremus" to the asterisk, after which the whole choir takes it up singing to the end of the antiphon. Beginning with the chanters, the psalm is sung alternately by chanters and choir, after which the antiphon is repeated by the entire group.

After the chant is familiar, the motive over "Adoremus" may be isolated for combined tone and rhythm drill with *so-fa* syllables, "loo," and words, retaining the rhythm:

Ad - o - re' - - mus  
mi-i re do mi so-o la so-o  
fa-a mi re fa la-a ti la-a  
fa-a mi re fa la-a te la-a  
so-o fa mi so ti-i do ti-i etc.

RESPONSES AT HIGH MASS. Observation Chant. Third Book, p. 99. See Chapter XXIII of this manual. See also Chapters XVII and XXII, "Ob-

servation Chants." Victor Records, Nos. 7180A, 7180B, and 7181B.

It is suggested that the responses alone be learned by rote first without books, later with books in the hands and pupils following the notation. The part written in small notes is the priest's part; this may be sung by the teacher or chanters. "The Responses at High Mass, particularly at the 'Preface,' the 'Pater Noster,' and the 'Pax Domini' are among the most beautiful and the most ancient of all chants. At Holy Mass, the priest has his part to sing, the choir has certain chants which only they sing, and the congregation has its part, too. It is a great honor as members of the congregation and children of God to sing our part—the responses—as correctly and beautifully as possible. The priest refers to our sacrifice as well as his. Every prayer at Mass points out the way to Heaven." The Latin syllables must be sung evenly, yet with a light touch on accented syllables, giving each note its full value, viz., the eighth note. Avoid shortening the very weak syllables in words like: spi'-(ri)-tu, Glo'-(ri)-a, Do'-(mi)-nus, li'-(be)-ra.

The following device, suggested by Jenner, will be found helpful in securing even enunciation. Sing the words "one, two, three" and pass at once to the Latin word without stopping, e.g., "one, two, three, Glo'-ri-a; one, two, three, li'-be-ra," etc. See Chapter III, #33a, "Gregorian Notes and Neums," for the correct execution of the quilisma group over "be" of "Habemus" and "Di" of "Dignum" in 3, At the Preface. Sing each response on one curve of the voice (one breath). Each response ends softly. Sing all responses with words, "loo," and *so-fa* syllables. In Preface responses, lead pupils to observe that accented syllables are higher than unaccented syllables. Correlate with the study of the Mass in religion classes.

The responses at the "Ite Missa Est" are learned by rote and may be used as vocalizes. Beginning with D as *do*, each response may be repeated on different pitches, with E $\flat$ , E, F, F $\sharp$ , G, respectively, used as *do*. After the chants are familiar the pupils' observation may be directed to the binary and ternary note groupings. Locate and name the neums, the pressus, ictus notes. The highest ictus note over an accented Latin syllable is the strongest. The

other ictuses are stronger or weaker depending upon (a) their nearness to or distance away from this ictus, and (b) the rise and fall of the melody. High ictus notes are usually stronger than low ictus notes. Ictus notes over final syllables of Latin words are always soft.

*Follow-up Lesson* in the *Kyriale* with Gregorian Notation, p. 114. After the responses are familiar, they may be sung while pupils follow the Gregorian notation in the *Kyriale*. This may be followed by a comparison with modern notation in the Third Book, and an informal discussion of Gregorian staff, *Do* clef, notes and neums. Each Gregorian Mass has its own "Ite Missa Est" and "Response." It is identical with the "Kyrie" of that Mass. In locating these responses in the *Kyriale*, therefore, it will be necessary to refer to the Masses indicated in Third Book on pp. 100 and 101. Encourage independent reading of responses in *Kyriale*, pp. 105-114. See Chapter III, "Table of Notes and Neums."

DA PACEM and KYRIE X (ad libitum). Observation Chants. First Mode. Vatican Edition. Third Book, p. 104. See Chapters XXII and XXIII, "Gregorian Notation"; Chapter XIV, topical outline of Gregorian rhythm; Chapter XXV for "Intros"; and Chapter III, "Table of Notes and Neums." Victor Record, No. 7348.

The Introit should be sung with life and vigor. The Introit consists of an antiphon, psalm verse, and Gloria Patri, after which the antiphon is repeated. Follow the suggested procedures.

Execution. When the priest goes to the altar, the Introit is intoned by the chanters as far as the asterisk. The choir then continues as far as the psalm verse. The chanters sing the first psalm verse to the asterisk, where it is taken up by the chanters and choir. The "Gloria Patri" is sung by the chanters up to "Sicut erat" which is sung by chanters and choir. After the "Amen" the whole of the Introit including the intonation is repeated by the full choir as far as the psalm.

The first time "Da pacem" is intoned, the note over "cem" is doubled; the second time it is sung as written.

The "Gloria Patri" is fitted to the psalm tone as follows:

Glo'-ri - a Pa'tri, et Fi'-li - o, et Spi-ri' - tu - i San' - cto. \* Si' - cut e'-rat in

prin-ci'-pi - o, et nu'nc, et sem'-per, et in sae'-cu - la sae'-cu - lo'-rum. A' - men.

This appears in the Vatican *Kyriale* in Gregorian Notation as "Gloria Patri ad Introitum," p. 119. See also Fifth Book, p. 161, with an additional final.

The study of this chant may be started early in the fourth year and extended through the year. For purposes of comparison of Gregorian with modern eighth-note notation, it is suggested that "Da

Pacem" be learned first through many hearings of the recorded singing of the Solesmes monks (Victor 7348). Pupils may then learn to sing the chant by rote following the modern notation. Sing with Latin words, "loo," and *so-fa* syllables. Follow the four lessons outlined for observation chants in the lower grades. (See Chapter XVII.) The *so-fa* sylla-

bles will be learned partly by note and partly by rote. See *Kyriale*, p. 119 for complete "Gloria Patri" in First Mode.

Directed observation of staff notation. Following the presentation of *so-fa* syllables, the following elements may be observed, isolated, and drilled upon (ear and eye):

Tonal groups. The first two motives, "Da pacem, Domine," recur again and again in chant melodies; therefore, they should be memorized with *so-fa* syllables. *Te* is used because *la-te-la* is softer than *la-ti-la*. The teacher may illustrate by singing *la-ti-la* then *la-te-la*. "The *te* makes this melody more devout and pleading. How many times does *la-te-la* occur? *la-te-so*? Observe the prominence given to *la*, the dominant of the First Mode. It is used more often than the final, which is *re*."

Eighth-note notation. One beat is equal to an eighth note. Neums are pictured as connected eighth notes; they are not sung faster than single notes. The pressus, which in Gregorian and notehead notation appears as two notes close together on the same staff degree, appears in modern notation as a quarter note, with the sign ( $\wedge$ ) above it. See # 32 of Chapter III, "Table of Notes and Neums."

Observe the various pause signs and pause lengths, particularly the long pause at the mediation cadence in each verse of the psalm.

In singing the psalm verse, sing lightly (1) the second note of the podatus over "di" in "dicta"; (2) the second and third notes of the torculus over "mi" of "Domini"; (3) the ictus note over "ni" in "Domini"; and (4) the tristropa (see # 31, Chapter III) over "bi" in "ibimus."

Rhythm. Observe generally, first the binding power of the larger rhythms of the periods, sections, and phrases. Have pupils locate and name familiar neums. In the illustration, p. 248 the small numbers over the various neums refer to the "Table of Notes and Neums" in Chapter III. "An ictus shows the grouping of notes where doubtful. Can you place the ictuses which are not marked, remembering that (1) an ictus must recur on every second or third beat; (2) every neum has an ictus on its first note (unless otherwise indicated); (3) every long note is equal to two tied notes and has an ictus on the first; (4) a single note between two neums is grouped rhythmically with the first neum; (5) the first beat of a pressus must take an ictus; (6) the note or notes before a quilisma have the ictus?" See Chapter V.

Comparison of the two notations. Teachers will guide pupils in the comparison of the two notations on pp. 104 and 105, respectively, of the Third Book—staves, clefs, notes, neums, flat, lengthened notes, pressus, quilisma. (See Chapter XXIII.) After the binary and ternary note groupings have been observed, pupils may note which ictuses occur on (1) accented syllables (strong ictuses); (2) the first note of a group over an unaccented Latin syllable (mild ictuses); (3) single notes over final syllables of Latin words (weak ictuses).

Pupils of the fourth grade need not be expected to name all the neums in "Da Pacem," though the teacher may name them informally if the class has

had the previous experience, as outlined for second and third grades. Teacher and pupils may study informally "The Names, Forms, and Values of the Notes and Neums" as contained in the Preface of the Vatican *Kyriale*.

Chironomy. The chironomy may be learned by rote or from a blackboard diagram or chart after the chant is familiar. Teachers are urged to use the chironomic movements when teaching the chant with words, and to encourage the pupils' response without too much conscious analysis at first to the rules underlying the movements. Follow suggested procedures for fourth grade (see Chapter XIV). The energy associated with the picture of the arsis, and the quiet repose associated with that of the thesis, are the best indications to the expression.

The following explanation is intended for teachers only. It is placed here because "Da Pacem" contains every commonly used neum, and may be used for future reference. Teachers will exercise their own judgment as to how much of the following is to be given to pupils of the fourth grade. Should this work be presented to pupils, it is suggested that a happy, informal atmosphere permeate the discussion in order that pupils may not be overwhelmed by the technicalities of Gregorian rhythm. Mastery can be achieved through incidental learning, without memorizing and without direct attack on every problem. The problems having once been understood require repetition and drill in varied forms to make the learning permanent.

A phrase-wise analysis of the rhythm and chironomy of "Da Pacem." (Gregorian Notation) This analysis is intended for the teachers' background. The note grouping refers to the Gregorian notation on p. 105 of the Third Book; the chironomy to modern notation on p. 104 of the Third Book.

#### *Antiphon:*

1. "Da pacem"—an ictus mark is on the second note of the first group. This shifts the emphasis from the first to the second note. Two ictus notes may not follow one another without a beat or pulse between. The second note is slightly lengthened, giving the effect of a salicus (see # 22 of Chapter III). The first note being without an ictus is counted as the second note of a group of two, the first of which is the eighth rest which has the ictus. The first note is touched lightly, the second with a slight downward pressure, the remaining notes being sung with a little wavy movement.

Chironomy. The phrase begins on the thesis of a rhythmic wave. Make a silent arsis in the air before beginning to sing. The rising melody over "Da" and the ictus note over the accented syllable "pa" take two successive arses—one curled and one looped. The ictus on the final unaccented syllable takes a thesis. The two B's are sung softly.

2. "Domine"—pressus. The group of four notes over "Do" (see # 32b in Chapter III) appears to be made up of a podatus and a clivis. In reality it is a pressus—one long neum formed by the union of two neums. The pressus appears on the top line; the last note of the podatus occurs on the same line as the first note of the clivis. The first note of the pressus always has an ictus; the lower note, thus

### Da Pacem (Introit)

(MISSA PRO PACE)  
Modern Notation

First Mode

Da pa - cem, \* Do' mi ne, sus - ti - nen - ti - bus te,  
Give peace, O Lord, to them that patiently wait for Thee,  
ut pro - phe'tae tu' i - fi - de - les in - ve - ni - an - tur: ex - au' -  
that Thy prophets may be found faithful:  
di pre' - ces ser - vi tu' i, et ple' - bis tu' ae  
the prayers of Thy servant, and of Thy people  
Is' - ra - el. Ps. Lae - ta' - tus sum in his quae di - cta sunt mi - hi: \* In -  
I rejoiced at the things that were said to me: we  
do - mum Do - mi - ni i' - bi - mus, Glo' - ri - a Pa'tri. E u o u a e.

### Kyrie X (Orbis Factor)

Modern Notation

First Mode

Ky' - ri - e \* e . le' - i - son. iii Chri - ste  
Ky' - ri - e \* e . le' - i - son. ii Ky' - ri - e \* e . le' - i - son.  
Ky' - ri - e \* e . le' - i - son. ii Ky' - ri - e \* e . le' - i - son.

### Da Pacem (Introit)

(MISSA PRO PACE)  
Ancient Notation

First Mode

Da pa - cem, Do' mi ne, sus - ti - nen - ti - bus te,  
Give peace, O Lord, to them that patiently wait for Thee,  
ut pro - phe'tae tu' i - fi - de - les in - ve - ni - an - tur: ex - au' -  
that Thy prophets may be found faithful:  
di pre' - ces ser - vi tu' i, et ple' - bis tu' ae  
the prayers of Thy servant, and of Thy people  
Is' - ra - el. Ps. Lae - ta' - tus sum in his quae di - cta sunt mi - hi: \* In  
I rejoiced at the things that were said to me: we  
do - mum Do - mi - ni i' - bi - mus, Glo' - ri - a Pa'tri. E u o u a e.  
(18th Sunday after Pentecost)

### Kyrie X (Orbis Factor)

APPENDIX OF VATICAN KYRIALES

First Mode

Ky' - ri - e \* e . le' - i - son. iii Chri - ste  
Ky' - ri - e \* e . le' - i - son. ii Ky' - ri - e \* e . le' - i - son.  
Ky' - ri - e \* e . le' - i - son. ii Ky' - ri - e \* e . le' - i - son.

deprived of its ictus, is grouped rhythmically with the preceding ictus note to form a group of two beats. The pressus and the note following form a three-beat group. Being over an accented syllable this pressus is strong.

Porrectus flexus (see # 23 in Chapter III). The group of four notes over "mi" is a porrectus followed by a lower note. The thick, sloping line of the porrectus represents two notes joined together, the top of the line being the first note, the lower end the second. The first and third notes have the ictuses; each must receive a delicate "touch" of the voice. These ictuses being over an unaccented syllable are relatively weak. The two dotted punctums over the final "ne" are doubled notes, each of which has an ictus; they must be sung softly.

Chironomy. The ictus of the pressus over the accented Latin syllable "Do" receives a curled arsis; the first note is included under the preceding thesis. The gradual descent of the melody is best expressed by an undulating thesis. Each thesis begins on an ictus note. The successive theses are separated from one another by slight undulations. This is the second function of an undulation.

3. "Sustinentibus te"—the torculus (see # 16 of Chapter III) over "sus" has an ictus on its first note and ordinarily the two following notes are sung softly. The single note over "ti," however, coming between two neums is grouped with the torculus forming a group of four notes requiring two ictuses, the second following on the last note of the torculus. Instead of three-plus-one, the grouping is changed to two-plus-two. Both binary groups must be heard in the singing.

The podatus over "nen" is grouped rhythmically with the punctum following, forming a three-note group. The long neum of five notes over "bus" may be grouped as two-plus-three. The Benedictine monks have placed the ictus on the first diamond note to show us how to group the notes.

Chironomy. The phrase begins with a curled arsis over the secondary Latin accent "sus." The ictus on the end of the group requires a thesis due to its descending melody. At "nen" ictus and accent coincide and the melody rises, hence the curled arsis; the ictus over the unaccented final syllable "bus" takes a thesis. The melody continues to descend to the end and is best expressed by undulating rhythm, the theses separated from one another by undulations.

4. "Ut prophetae tui"—Note grouping. The first ictus is on the bistropha (see # 30). The preceding single eighth note is grouped with the last note of the preceding phrase. The note over "tae" is grouped with the preceding podatus. The five notes over "tu" are grouped two-plus-three, a clivis and a torculus (see # 14 and # 16), with ictuses on the first and third notes. The last torculus has been enlarged to a four-beat group by the addition of the dot. The grouping becomes two-plus-two, with ictuses on the first and third notes, respectively.

Chironomy. The steadily rising melody demands a gradual crescendo, which reaches its climax on the third note over "tu." This rising movement is expressed by a series of arses, one curled and two

looped, each beginning on an ictus note. The phrase comes to rest on two theses, over the unaccented final syllable "i."

5. "Fideles inveniantur"—Note grouping. The four-note group over "de" requires two ictuses. Ordinarily the culminating virga (see # 9) takes an ictus. The ictus sign on the preceding note, however, displaces the virga ictus. The note before a quilisma (see # 33*b*) always takes an ictus, and is held for two beats. The unaccented note over "fi" is grouped rhythmically with the preceding dotted note, forming a ternary group. The single note over "les" between the two neums is grouped with the first, forming with it a three-note group. The remaining neums show the grouping by their shapes. The three-note group over "ve" is a pressus (see # 32*a*). A punctum placed before a neum and close to it so that the punctum and the first note of the neum meet on the same line or space forms a pressus. The ictus is moved from the first note of the neum to the punctum.

The podatus over "an" is called a liquescent podatus (see # 13 and # 34). The small note is as long as the larger note but is sung very softly. It helps in the singing of the nasal "n."

Chironomy. The rising melody demands three arses, each of which begins on an ictus note. The descending melody after "in" brings the phrase to a quiet close on four theses, separated from one another by undulations. In "ve" and "an" ictuses and accents coincide, but the descending melody requires theses. The melody takes precedence over the words.

6. "Exaudi preces servi tui"—Note grouping. The four notes over "au" contain two ictuses and the neum is called a pes subpunctis (see # 28), the two liquescent notes forming a binary group; they are used to carry the sound "u" (oo) of "au." The single note over "ex" is regarded as the second beat of a binary group, the eighth rest being the first beat and having the ictus. The full bar after "tur" marks the close of an important division of the text, marked by (:), and hence is followed by a one-beat rest. (Observe that the rest is shown in the modern notation.) The dotted punctum over "di" forms a binary group. The note over "ces" is grouped with the preceding torculus to form a four-note group with two ictuses. The liquescent podatus over "ser" helps in the singing of "r" and forms with the following punctum a three-note group. The six-note neum over "tu" contains three ictuses and the beat grouping is two-plus-two-plus-three. The quilisma itself is preceded by a dotted punctum and a single note, each of which receives an ictus (see # 33*c*). The quilisma is followed by a porrectus (see # 19) with an ictus on its first note. The dots added to the clivis, over "i" (see p. 105) form two binary groups with an ictus on the first beat of each.

Chironomy. "Ex" may be regarded as part of the preceding undulating thesis begun at "ve" in the preceding phrase. The accent, the ictus, and the ascending melody take a curled arsis over "au," and the descending melody formed by the two liquescent notes takes a thesis, as does also the ictus note on the unaccented final syllable "di." The rising

melody over the accented syllable "pre" takes an arsis followed by a thesis under the descending ictus note; "ces" being grouped with the ictus note is included in the thesis. "Ser," an ascending melody with accent and ictus coinciding, takes an arsis as does also the dotted punctum over the accented syllable "tu." The second ictus note over "tu" takes a thesis because of its falling melody, while the third ictus (on the porrectus) takes a curled arsis, due to its rising melody. The phrase closes on two theses.

7. "Et plebis tuae"—Note grouping. The four-note neum over "et" is called a *torculus resupinus* and has two ictuses (see # 26). The eighth note over "ple" is grouped with the two notes preceding it to form a ternary group. The five-note group over "bis" appears to be a *climacus* and a *podatus* (three-plus-two). In reality it is a *pressus* formed by the union of two neums on the second line; the third and fourth notes are joined to form one long note of two beats, with the ictus on the first of the two, represented in modern notation as (). The two notes preceding the *pressus* itself form a binary group, and the note following the *pressus* is joined to a single note over "tu" forming another binary group with the ictus on the last note of the long neum. The remaining groups are easily seen through the shapes of the neums—*bistrophā*, *torculus*, a dotted punctum.

*Chironomy*. The phrase begins with a curled arsis, followed by a thesis on the second ictus. The accent "ple," being without an ictus, is raised on an undulation. The next three ictuses demand successive theses because (a) they occur over the final unaccented syllable "bis," and (b) the melody is descending. The first note over "tu," being the second note of a binary group, is included under the preceding thesis. The climbing melody following is expressed by two *arses*, each of which begins on an ictus note. These are followed by a thesis under the final unaccented syllable "ae."

8. "Israel"—Note grouping. The four notes over "Is" form a *pes subpunctis* with two ictuses, (see # 28). The four-note group over "ra" has two ictuses, one on the lengthened note before the *quillisma* itself, and one on the lengthened note following (see # 33b).

*Chironomy*. The gradually descending melody has its highest point over the accented syllable "Is," therefore it begins with a curled arsis followed by two theses, each of which begins on an ictus note. The slight rise in the third-last note is expressed by a curled arsis, after which the phrase comes to a quiet close on the last thesis.

**KYRIE X** (ad libitum). Appendix of Vatican *Kyriale*. Observation Chant. First Mode. Third Book, p. 104. Victor Record, No. 7348. Follow the procedures suggested for observation chants. See "Da Pacem," p. 246 of this manual. In speaking of "Da Pacem" and "Kyrie X," Dom Gajard says, "These two pieces are admirable examples of the First Mode. 'Da Pacem' is a prayer for peace, so serene and tender that it seems to convey the peace

for which it asks. Note particularly the monosyllabic passage 'sustinentibus te' and the gathering up of the melody about the words 'servi tui,' 'plebis tuae Israel.' Then rises the appeal of the 'Kyrie X' ad libitum, simple in form, sober of feeling, distinguished in character."

Teachers will be careful to bring out the accented syllables, e.g., "Ky," "Chri," and "le" with a delicate lifting impulse of the voice, and will sing softly notes over unaccented Latin syllables, especially at the ends of the phrases. Sing softly the first note and the notes following over "ste" of "Christe." Sing by rote, with words, "loo," and *so-fa* syllables, following first the modern notation and then the Gregorian.

Comparison of the two notations and directed observation.

Tonal figures. Compare the opening phrase of "Da Pacem" with the opening phrase of "Kyrie X," noting contrasts and similarities. Frame, isolate, and give ear and eye drill on the following figures—*la-te-la, la-so-la, re-do-re, re-do-re, la-so-fa-mi-re-do, fa-la, so-mi, so-re, la-re, re-so*.

*Rhythm*. Pupils may draw bar lines before ictuses to show binary and ternary groups. Review names of familiar neums—*podatus*, *clivis*, *torculus*, *pes subpunctis* (three-plus-two). The five notes of the *climacus* (# 20b) over "e" of "Christe eleison" are grouped two-plus-three. (A *virga* (# 9) has an ictus unless it is preceded or followed by an ictus-marked note.) These notes must not be hastened. The *porrectus*, in the last line over "e" of "Kyrie," has a dotted punctum attached to it, giving it five beats (three-plus-two). The last "Kyrie" contains a *pressus* over "e" formed by the union of a *virga* (see # 9 of Chapter III) and a *climacus*. The two *virgas* are sounded as one long note equal to a quarter note. A *pressus* is an accented note, but since this *pressus* occurs over an unaccented syllable it receives only a relatively mild pressure. The grouping is two-plus-two-plus-two. The group over "e" of the last "eleison" is called a *scandicus subpunctis* (see # 29). The grouping is two-plus-three.

*Chironomy*. The *chironomy* may be learned by rote as in previous chants, and familiar elements isolated and named. As far as possible, pupils will be expected to give general reasons for the *chironomic* movements, e.g., ascending melodies are usually *arsic*, descending melodies are usually *thetic*; final syllables having ictuses are always *thetic*, etc. On every ictus note, either an arsis or a thesis must occur. An undulation never occurs on an ictus note, or "one" of a measure, but only on the second or third beat of a measure, etc. Lead pupils to observe the binding power of the larger rhythm. The *chironomy* of "Kyrie X" may be memorized.

*Follow-up Lesson*. Give a short history of Gregorian notation, including the frontispiece, and some information about Guido d'Arezzo (Goo-ee'-do d'ar-ret'-zo), the originator of the four-line notation. Hear "Ut Queant Laxis," Victor Record, No. 24820. See Fifth Book, p. 31 for words and music.

**RESPONSES AT VESPERS**. Reading Chant. Third Book, p. 124. See Chapters XXII and XXIII.

Follow suggested procedures. Pupils sing only the responses written in large notes.

Text. Chants 1, 2, 3, and 4. Pupils may locate secondary accents on "ne" of "Domine," "ad" of "adjuvandum," "me" and "Rex" on p. 124. Touch accents lightly. Carefully observe pauses. (See Chapters III and V.) Sing evenly, giving all single notes the same value. Be careful not to shorten the unaccented syllables in words like "Gloria," "Filio," "principio," etc. Sing softly all final notes of phrases.

After these chants have been sung, the words of two or more syllables may be studied separately to show the natural rhythm of words. Each Latin word of two or more syllables taken by itself may make a rhythmic wave, e.g.,



The accent receives the arsis, and the unaccented final syllable comes to rest on a thesis, which has the ictus. Words which have an ictus on their final syllable are said to be given their "natural rhythm."

Long words, when given their natural rhythm, may take more than the ictus on the last syllable. The other ictuses are found by counting backwards two-by-two syllables.



The ictuses are marked below the notes; word accents are marked above the words. Drawing a bar line before each ictus note shows the relation of ictuses and accents in every measure. Pupils may

write on the board words of more than two syllables, giving each word its natural rhythm and marking additional ictuses in long words. They may draw bar lines before each ictus note and observe those measures in which ictuses and accents coincide and those in which they alternate. See Chapter V.

Tones of the *Benedicamus Domino*. Pupils will sing softly all final notes of phrases and the second and third notes of all neums. Singing first with *so-fa* syllables will insure correct intonation. After the chants are familiar, they may be read from Gregorian notation in the Vatican *Kyriale*. Compare the notations. Review staff, clef, notes, neums, and pauses. These responses may be used as vocal drills, using the various Latin vowel sounds and consonants. Name familiar small neums. Consult the Preface to the Vatican *Kyriale*. Teachers are referred to Chapter III, "Table of Notes and Neums."

Frame and name the following neums: (the numbers refer to the numbered chants in the Third Book, pp. 126, 127, 128).

1. Liquescent podatus, torculus, clivis, scandicus. (See p. 7, Vatican *Kyriale*, Mass I, for Gregorian notation.) Compare the grouping in the Third Book with the Gregorian.

2. Quilisma, scandicus, pressus, clivis, climacus, torculus. The last note of the torculus has an ictus; the single note over "ti" is grouped with this ictus note forming a binary group. (See pp. 7-8, Vatican *Kyriale*, Mass I, for Gregorian notation.) Compare grouping of notes in the Third Book with the Gregorian notation in the *Kyriale*. Observe how the pressus changes the grouping in Gregorian notation. See Chapters III and V.

3. Scandicus, clivis, podatus, pressus, quilisma.

4. Podatus, pressus, clivis, pressus.

5. Clivis, climacus, podatus.

6. Podatus and clivis.

7. Podatus, clivis, scandicus, climacus. (See p. 40, *Kyriale*, Mass XI, for Gregorian notation.) Compare grouping in Third Book with Gregorian grouping in the *Kyriale*.

8. Pressus, clivis, quilisma, torculus, clivis.

*Note:* Teachers are referred to Chapter III for the correct interpretation of the neums mentioned.

## XXXI · Analyses of Chants, Fourth Book

**A**TAINMENTS. By the end of the fifth grade the pupils will be expected to have the ability to sing correctly and pleasingly at least eight chants, including those in the Cumulative Memory Chant Repertory. By referring to p. 78, "Topical Outline for Gregorian Chant," the teacher will see that the subject matter of the Fourth Book (for the fifth grade) emphasizes the comparison of modern and Gregorian notation and develops semi-independent marking of chironomy.

### Recorded Chants of the Fourth Book

**T**EACHERS unacquainted with chant rhythm are urged to make use of Victor Records which are available for the following chants of the Fourth Book. If teachers so desire, these chants may be studied first with the records as models.

| Solesmes Recordings                    | No.   |
|--|-------|
| Sanctus IX (Cum Jubilo), pp. 74, 75    | 7347  |
| Agnus Dei IX (Cum Jubilo), pp. 76, 77  | 7347  |
| Benedictus IX (Cum Jubilo), pp. 74, 75 | 7347  |
| Catholic Music Hour Recording          |       |
| Asperges Me, p. 7                      | 24820 |
| Pius X Choir Recording                 |       |
| Credo I, pp. 66, 67, 68                | 7180  |

When these chants are familiar, and teachers and pupils have a correct idea of the smooth, flowing, free rhythm of chant, the remaining chants of the Fourth Book may be studied.

**ASPERGES ME.** Observation or Study Chant. Seventh Mode. Vatican Version. Fourth Book, p. 7. Vatican *Kyriale*, p. 3. Victor Record, No. 24820.

Use. Before Sunday High Mass, the priest, after blessing the water, intones at the foot of the altar the antiphon, "Asperges Me," or during the Easter-tide the antiphon "Vidi Aquam" (see p. 2, *Kyriale*). He then sprinkles the altar and passing down the church sprinkles the people saying in a low voice the "Miserere" while the choir or the congregation takes up the antiphon at "Domine" and continues singing as indicated on p. 7, Fourth Book. This sprinkling commemorates Baptism, and is a prayer of a contrite heart to be purified of all sin in order worthily to assist at Holy Mass.

Teachers wishing to use it as a study chant will follow the suggested procedures in Chapters XXII and XXIII.

"Asperges Me" may be studied as an observation chant if the class has not had, in previous grades, the requisite skill to analyze and sing it as a study chant. Being the first chant studied in the Fourth Book, it will be here analyzed as an observation chant. Follow the suggested procedures for observation chants given in Chapter XXII. Pupils may follow the notation from their books during the rote

presentation. In singing, teachers will avoid the hastening of grouped notes or notes over unaccented syllables. Throughout, the accented Latin syllables are made slightly more prominent due to either (a) doubled notes, or (b) relatively high melodic position. Keep the phrases unbroken. Sing softly all

#### Asperges Me (Simple Form)

Study Chant

ANTIPHON - Seventh Mode

Vatican Version

*Priest* *Choir*

A - sper' - ges me, \* Do' - mi-ne, hys-so' - po, et mun-da' - bor:  
 Sprinkle me, O Lord, with hyssop, and I shall be cleansed.

la - va' - bis me, et su' - per ni' - vem do - al - ta' - bor.  
 wash me, and I shall be made whiter than snow.

PSALM 50

*Choirs* *Choir*

Mi - se - re - re me - i De' - us; \* se - cun - dum ma' - gnam mi - se - ri - cor -  
 Have mercy on me, O God, according to Thy great mercy.

*Choirs*

di - am tu' - am. Glo' - ri - a Pa'tri, et Fi' - li - o, et Spi - ri' - tu - i  
 Glory be to the Father, and to the Son, and to the Holy

*Choir*

San' - cto. \* Sic' - ut e' - rat in prin-ci' - pi - o, et nunc, et sem' - per,  
 Ghost. As it was in the beginning, is now, and evermore,

et in sae - cu - la sae - cu - lo' - rum. A' - men.  
 and from age to age. Amen.

The Choir repeats "Asperges" as far as the Psalm. The "Asperges" is sung during the sprinkling of the congregation with Holy Water just before the Sunday High Mass.

phrase endings. The pressus over "Do" (first line) is accented and is sung with a gentle pressure. Give a delicate rhythmical touch to all first notes of neums; sing softly the second or third notes of all neums. The psalm is sung briskly, each phrase being carried on one breath. Observe pause lengths strictly. See Chapter III.

Directed observation. Draw attention to the

rhyiming of words and melody in "Asperges me" and "lavabis me," also in "et mundabor" and "dealabor." Observe the almost direct ascent of the melody of the antiphon to the climax over "Do" of "Domine" (first line) and the gradual descent to the final, *so*. Note the important place given to *re*, the dominant of the Seventh Mode, and the number of times it appears in each phrase. Observe how the melody circles around *re*. The final is *so*. How many times does it occur?

Chironomy. The chironomy of "Asperges Me," being the first chant studied in the Fourth Book, may be learned by rote as a "rhythm picture" either before or after the chant is familiar. The chironomic curves are the best guide to expression. Encourage free singing, with eyes and hands following the chironomy from a blackboard diagram or chart, letting the voices increase in volume with the arses and touch lightly all theses.

Review topical outlines for chironomy for grades two to five in Chapter XIV. Review or teach the general rules of chironomy. (See Chapter VI, "Melismatic Chant.") Observe that (a) nearly all accented syllables are raised on arses or on undulations; (b) certain accented syllables have theses because of their descending melodies; (c) all final ictic syllables have theses; (d) all notes may be grouped into two's and three's with an ictus on the first note of each group (bar lines before ictus notes show this grouping); (e) coincidence and alternation of ictuses and accents; (f) when ictus and accent coincide and melody ascends an arsis is used; when the melody descends a thesis is used; (g) when ictus and accent alternate, undulating rhythm is used regardless of whether melody rises or falls; (h) the undulation has two uses: (1) to raise accents on the second or third beat of a measure, or (2) to separate two theses.

*Follow-up Lesson* in the *Kyriale*, Gregorian notation, p. 3, "Alii Cantus" I.

Follow procedure suggested in Chapter XXII. This "Asperges Me" dates from the tenth century.

Lead the pupils to observe and name familiar elements—staff, notes, neums, pauses, the *Do* clef on the second line. Compare with "Kyrie X" (ad libitum), p. 76 of the *Kyriale*, or Third Book, p. 104.

Pupils may follow the notation while the teacher sings the thirteenth century version of the "Asperges Me" in the *Kyriale*, p. 1. Pupils will compare the two melodies, observing points of similarity and difference. The psalm is identical in both.

Assignment. Rewrite "Asperges Me" in eighth-note notation. Sing "Asperges Me," p. 1, *Kyriale* from Gregorian notation. Consult the Preface of the Vatican *Kyriale* for notes and neums. See also Chapter III of this manual.

KYRIE XI. Reading Chant. First Mode. Vatican Version. Fourth Book, p. 30. Vatican *Kyriale*, p. 37.

Kyrie XI is a later version of "Kyrie X" (ad libitum) (see Third Book, p. 104), which it resembles. Review "Kyrie X" (ad libitum), Victor recording if desired. Lead pupils to observe (a) similarities and differences between the two melodies; (b) that "eleison" retains the same melody throughout; (c) that the melody of "eleison" moves in ternary

groups which must not be sung as triplet groups; each note must be as long as the single notes; (d) that in "eleison" the accented syllable "le," in spite of its low pitch, must stand out more prominently than the long group of notes over "e"; (e) that the long group over the unaccented "ste" of "Christe" is sung softly. Rewrite "Kyrie XI" in eighth-note notation. Review the suggestions for "Kyrie X" (ad libitum). (See p. 250 of Chapter XXX.) If the teacher desires, chironomy may be added to this chant by the pupils before it is sung from notation.

Chironomy. "Eleison" has two arses, one curled and one looped, followed by three undulating theses separated by undulations. (Ascending melodies are usually arsic, descending melodies are usually thetic.) An arsis or a thesis begins on ictus notes only. Undulations occur only on notes which have no ictuses. ("le" receives a thesis, "i" is raised on an undulation, "son" receives a thesis.) If the pupils have not had adequate preparation for the study of chironomy in previous grades this step may be omitted and the chant sung without chironomy. Observe that *la*, the dominant, occurs many times, and that the chant ends on *re*, the final. "Eleison" may be used as a vocalize using different vowels and consonants, starting on *fa*, then on *so*, and *la*, respectively.

*Follow-up Lesson* in the *Kyriale*, Gregorian notation. Compare the two notations. Observe how the shapes of the neums and the ictus marks show the binary and ternary grouping of notes.

KYRIE IX. Study Chant. Eighth Mode. Fourth Book, p. 30. "Cantus ad libitum," Vatican *Kyriale*, p. 75.

Review procedures for reading and study chants, Chapter XXII. Before beginning to sing this chant, review the following tone drill which will establish the rather unusual tonality of the Eighth Mode (see Chapter XXV). No mention of mode need be made at this time.

Tone drill: *so-fa-mi-re-mi-fa-so; so-la-ti-do-ti-la-so*.

Next study the rhythm. Observe the neums which show the note grouping. Locate the pressus, ( $\wedge$ ); it always takes an ictus on its first note and is sung with a slight pressure. Lead pupils to observe that each line shows an increase in emotion. The first "Kyrie" descends in humility to the lowest tones of the mode; the "Christe" contains three pressus and increases in intensity; the last "Kyrie," beginning on *so*, mounts at once a fifth, *re*, in its plea to the Holy Ghost for mercy, and gradually rising reaches its highest point over the first note of the podatus on "e" of "Kyrie," after which it comes to a quiet close on the final, *so*. The last "Kyrie" may be memorized and used as a vocalize—using various vowels and consonants. Observe the slight lengthening of the first note over "e" of "Kyrie." Observe the relative strength of the various ictuses. Bring out accented syllables. Touch lightly all ictus notes over unaccented syllables. Sing smoothly giving each note its full value. The phrase is to be sung on one breath.

Chironomy may be added by the pupils as an

aid to rhythm before the chant is sung, teacher assisting when necessary. Review rules of chironomy. (See Chapter VI, "Melismatic Chants.") Sing with *so-fa* syllables, "loo," and Latin words.

*Follow-up Lesson in Kyriale*, p. 75. After the chant is familiar, it may be sung from Gregorian notation with words and *so-fa* syllables. Compare the two notations; frame and name familiar neums. (See Chapter XIV, topical outline for the fifth grade.) Make a special study of neums, and binary and ternary note grouping. The pressus over "e" (first line in *Kyriale*) is formed by the meeting of a podatus and a climacus. The grouping is changed, the ictus moves from the first note of the podatus to the second note which becomes the first note of the pressus, and receives the ictus. The first note of the podatus is grouped with the last note of the preceding phrase. The first pressus over "ste" of "Christe" (first line) is formed by the meeting of a diamond note (last note of a neum) and a porrectus. The second pressus over "ste" (second line) is formed by the meeting of a podatus and a climacus: the ictus moves from the first note of the podatus to the second note (now becomes the first note of the pressus). The pressus over "e" of the first "eleison" (second line) is formed by the meeting of a torculus and a climacus—the last note of the torculus receives the ictus, and the grouping is changed from three-plus-three to two-plus-two-plus-two. The pressus over "e" of the last "Kyrie" is formed by the meeting of a clivis with a porrectus—the second note of the clivis receives the ictus. The pressus over "e" of the last "eleison" is formed by the meeting of a clivis and a climacus; the second note of the clivis receives the ictus; the first note is grouped with the preceding dotted note. Study the changes in the grouping due to the pressus. See Chapter III, # 32; also Chapter V.

"When we study note grouping we must always look out for the pressus because it very often changes the grouping of notes just before and following it. The pressus always takes an ictus on its first note. It is a simple matter to find the pressus in modern eighth-note notation because of the (Λ), but in Gregorian notation it is not so simple."

Observe (a) that ictus signs show grouping; (b) strong, mild, and weak ictuses. Ictuses over accents are strong.

GLORIA XI. Reading Chant. Second Mode. Vatican Version. Fourth Book, p. 33. Vatican *Kyriale*, p. 38.

Review suggested procedures for reading chants in Chapter XXII. This "Gloria," dating from the tenth century, is one of the oldest of the "Glorias." The "Gloria" is called the "Greater Doxology" to distinguish it from the "Gloria Patri," the "Lesser Doxology." See footnote, Fourth Book, p. 35 and the chant itself for the meaning and execution. It is intoned by the priest after the "Kyrie." Its movement is brighter and slightly quicker than that of the "Kyrie." For convenience, the chant has been divided into three parts, which may be studied separately and then combined. After the Latin words have been learned and discussed and the secondary

accents located, the teacher will lead the class to observe that phrases and parts of phrases are repeated somewhat in the manner of psalmody, but with more freedom. The following characteristic motives may be placed on the board for observation and discussion:

Lead pupils to observe that other notes are added to the motive as they are required by the text. Compare also "Laudamus te," "gloriam tuam," ("Adoramus te," "Filius Patris," etc. The tonal figures are simple and will be sung easily. Use *so-fa* syllables for the first appearance only of a characteristic motive; all repetitions should be sung at once with Latin words.

Next observe the binary and ternary grouping of notes and strong and weak groups. Sing softly all notes over unaccented syllables. Sing smoothly and evenly. Sing the "Cum Sancto," etc., to the end in a strong and majestic manner. After the chant has been sung with *so-fa* syllables, "loo," and words, frame and name familiar neums, pressus, quilisma. Observe the oriscus formed by the addition of a soft "companion note" to the end of a neum. (See Chapter III, # 35, and footnote p. 34, Fourth Book.) Observe that most of the phrases end on *re*, the final of Mode Two. As soon as the chant is learned it may be sung in the manner outlined in the Fourth Book for chanters and choir.

*Follow-up Lesson in Kyriale*, p. 38. After the chant is familiar, the teacher will point out the *Fa* clef. (See Chapter III, # 3.) "The *Fa* clef looks like the *Do* clef but has a virga added at the left side. Since the *Fa* clef is on the third line, *fa* is on the third line. To find the names of the other notes we count up and down from *fa*." Following the notation, pupils may sing with words and *so-fa* syllables, later isolating and naming familiar notes and neums and comparing them with their modern forms in the Fourth Book. Observe ictuses and the relations of ictuses and accents throughout.

THEME. Quilisma. From the "Te Deum." Vatican Version. Fourth Book, p. 35.

Use. May be used as a vocalize in different keys, using words, *so-fa* syllables, and then vowel sounds—ah, o, oo, ay, ee, (a, o, u, e, i) in combination with various consonants—n, m, p, b, l, t, r, d. (See Chapter IV.) Begin by calling G, *so*, then sound A $\flat$ , and call it *so*, then sound A, calling it *so*, then B $\flat$ , B, and C. See Chapter III, # 33c.

CREDO I. Reading Chant. Fourth Mode. Vatican Version. Vatican *Kyriale*, p. 57. Fourth Book, p. 66. See Chapter XXIV. Victor Record, No. 7180.

Follow suggested procedures. This oldest form of the "Credo" dates from the eleventh century although undoubtedly parts of it come from an earlier date. Its simple melody is admirably suited to the solemn words which contain all the truths taught by the Apostles, who learned them from the lips of the Master. The "Credo" should be sung by the entire congregation with child-like simplicity without any attempt at dramatizing the various articles. The same melody is repeated for each sentence with slight variations and short intervening passages added as the Latin words demand them. This melody is divided somewhat like the psalm tones into three parts, intonations, dominants, and cadences. Pupils may frame and sing all figures which made up the intonations, *mi-fa-so* and *la-te-la* ("Patrem"); the dominant, *so*, and *la*; the cadences, *so-mi*; *re-mi-so-la* ("Jesum Christum"); *so-fa-la-so*. *Te*, the only chromatic used in chant, appears here as a ♯ due to the sharp in the key signature on "ti's" line (C). Frame the torculus with the soft "companion note" tied at the end (oriscus). Before singing the chant, the teacher may add the ictuses as they appear on pp. 57-60 of the *Kyriale*. Pupils may add secondary accents, bar lines before ictus notes, and chironomy as an aid in picturing the rhythm. Review or teach the general rules of chironomy of syllabic chants. (See Chapter VI, p. 51, also topical outline for chironomy in Chapter XIV.) An ictus must recur on every second or third syllable when there is but one note to each syllable. Pupils may locate additional ictuses in selected long Latin words which have been given their natural rhythm. Words have their natural rhythm when they have an ictus on their last syllable. Additional ictuses are located by counting backward two-by-two syllables from this last ictus, e.g.,

Ictuses and accents alternate throughout. The accents are marked above, the ictuses below.

om̄ - nì - |p̄o - ten' - | tēm

ià - |çar - na' - | tūs

còn - |sub - stàn - |t̄i - a' - | lem

Ictuses and accents coincide in all but the last measure.

in - |v̄i - si - |b̄i' - li - |um̄

|Sp̄i' - ri - |t̄u

ca - |tho' - li - |cam̄

Ec - |cl̄e' - si - |am̄

"In our next chant we shall learn how to place ictuses when words are grouped in sentences."

*Follow-up Lesson* in *Kyriale*, p. 57. Follow suggested procedures.

Directed observation. Observe alternation of

ictuses and accents in first phrase; also in "Jesum Christum," etc., "Deum verum," etc., "Et ascendit in coelum." Observe the coincidence of ictuses and accents in "Et iterum," etc., "Et incarnatus est," etc. Which words have been given their natural rhythm, that is, an ictus on the final syllable? Find examples where additional ictuses have been located by counting backward two by two from the ictus on the last syllable of a word ("visibilium," "dexteram," "iterum," "Spiritus," "vivificantem," etc.). When words with natural rhythm are grouped in sentences it sometimes happens that two ictuses occur in succession. This is forbidden by the laws of rhythm. Therefore, one of the additional ictuses is omitted, e.g., "Pa-|tr̄em om-ni-|p̄o-ten'-|tem."

Counting backward two by two from the final syllable of "omnipotentem," a secondary ictus would occur on "om." There is an ictus on the final syllable of "Patrem" and this would bring two ictuses in succession. Therefore, the ictus on "om" is omitted.

SANCTUS IX. Observation or Study Chant. Fifth Mode. Fourth Book, p. 74. Vatican *Kyriale*, p. 33. Solesmes Recording. Victor Record, No. 7347.

Sanctus IX may be learned by rote as an observation chant if the pupils' experience with chant has been limited. It may be read from notation as a study chant, however, if the previous preparation has been adequate. If sung as a study chant, teacher may follow the procedure for reading and study chants suggested in Chapter XXII.

Sanctus IX as an observation chant. Follow suggested procedures in Chapter XVII. The study of "Sanctus IX" and "Agnus Dei IX" may be extended over the entire fifth year. It may be taught by rote early in the year. Teachers may return to its study again and again, each time uncovering some new phase of its tonal or rhythmic problems until eventually it is mastered in its entirety. The Gregorian notation may serve as reference pages for comparison with other chants in modern notation. See Chapter XXII for "Suggested Steps for the Extended Study of Chants in Gregorian Notation."

This chant is written in the Fifth Mode and contains the flat chromatic *te* (Bb). This mode, with *te*, is identical with the modern major scale. Pupils may sing the major scale with *so-fa* syllables, *do-re-mi-fa-so-la-ti-do*; then starting on the same pitch, sing the Fifth Mode syllables, *fa-so-la-te-do-re-mi-fa*. Lead pupils to observe that the first three notes of "Sanctus IX," *do-la-fa*, resemble *so-mi-do*. Sing the entire chant with words and "loo." The *so-fa* syllables will be learned partly by rote and partly by note.

The chironomy by Dom Desroquettes, monk of Solesmes, may be added by the teacher and learned by rote by the pupils from a blackboard diagram or chart.

Directed observation of notation following rote presentation. Most of the figures follow the scale line and will not require special ear or eye training. Hence, the chief attention will center on the rhythm, the chironomy, and the comparison of the modern and Gregorian notations.

Analysis of the rhythm and chironomy of "Sanc-

### Sanctus IX (Cum Jubilo)

Fifth Mode  
Study Chant  
(Modern Notation)

XIV Century

San' ctus, \* San' ctus, San' ctus,

Do' mi - nus De' us Sa' ba - oth. Ple' ni

sunt coe' li et ter' ra glo' ri - a tu' a

Ho - san' na in ex - cel' sis. Be -

ne - di' ctus qui ve' nit in no' mi - ne

Do' mi - ni. Ho

san' na in ex - cel' sis.

### Sanctus IX (Cum Jubilo)

Fifth Mode  
Study Chant  
(Ancient Notation)

XIV Century

San' ctus, \* San' ctus, San' ctus,

Do' mi - nus De' us Sa' ba - oth. Ple' ni

sunt cae' li et ter' ra glo' ri - a tu' a.

Ho - san' na in ex - cel' sis. Be -

ne - di' ctus qui ve' nit in no' mi - ne

Do' mi - ni. Ho

san' na in ex - cel' sis.

tus IX." The following will be observed informally after the chant and chironomy are familiar. In studying the note groupings, teachers are referred to the key numbers over the Gregorian notation. The small numbers over the staff correspond to numbers in Chapter III, in which Gregorian notes and neums are explained. Pupils may also be referred to the Preface of the *Kyriale* for Gregorian notes and neums. Observe *Do* clef on the third line in the Gregorian notation (see # 2). Modes V and VII usually have *do* on the third line.

1. With the first "Sanctus" the chant starts with two pressus. Looking at the Gregorian notation the grouping over "San" appears to be three (one and two) -plus-two-plus-three; in modern notation it is two-plus-three (two and one) -plus-three. The change in grouping is due to the pressus. The first pressus is formed by the meeting of a punctum and the first note of a clivis. (See # 32a, Chapter III.) The ictus is on the punctum. The second pressus is formed by the meeting of two neums, the last note of one clivis (# 14) on the same line as the first note of the following clivis; the ictus is on the last note of the first clivis. The torculus (# 16) and the dotted punctum (# 11a) each receive an ictus.

Chironomy. The melody over "San" descends gradually until it comes to rest on the final syllable. The first pressus over the accented "San" is the strongest note in the phrase and has the curled arsis; the remaining groups having a falling melody take three theses, a new thesis beginning on each ictus note. The theses are separated by undulations. The slight rise of the torculus might have given it a curled arsis instead of a thesis. There is often more than one way to draw the chironomy, or rhythm picture, of a chant.

2. In the second "Sanctus" the pressus is formed by the meeting of a punctum and a clivis; the ictus shifts from the first note of a clivis to the punctum. The grouping, therefore, becomes two-plus-one instead of one-plus-two.

Chironomy. The simple rhythmic wave expresses the rhythm perfectly, the accented syllable receiving the arsis, and the final unaccented syllable the thesis.

3. In the third "Sanctus" the neums themselves are a guide to the grouping. The podatus (# 12) starts the upward movement. The bistropha (# 30) is sung as one long note. In Gregorian notation a pressus resembles a bistropha but is always attached to another note or neum. The bistropha stands by itself. The group of four notes (# 27) is called the "climacus resupinus," formed by a climacus (# 20a) with a higher note (a punctum) attached to the end. Each dotted punctum equals two beats.

Chironomy. The steadily rising melody over the accented syllable "San" demands three consecutive arsēs, one beginning on each ictus note. The falling melody which follows brings the phrase to a close on the final syllable requiring three theses, one on each ictus note; the slight undulation between the last two notes is understood to be over the second beat of each quarter note.

4. "Dominus Deus Sabaoth"—Note grouping.

The neums and the ictus signs show plainly the binary and ternary grouping.

Chironomy. The melody gradually descends from high *fa* to low *fa*. The rhythmical movement is begun with a curled arsis; the ictus note over "nus," a final syllable, receives a thesis. The high ictus note over the accent "De" receives a curled arsis, which carries the three notes of the neum; "us," a final unaccented syllable with a falling melody takes a thesis. Although ictus and accent coincide over "Sa" the descending melody demands a thesis at this point; the rising melody which begins the climacus resupinus (# 27) receives a curled arsis, followed by a series of three theses which bring the phrase to a close. The theses are separated by undulations.

5. "Pleni sunt coeli et terra"—Note grouping. The single note over "Ple" may be regarded as the second note of a binary group, of which the rest is the first beat and has the ictus. The ictus marks show the groupings of the punctums. The grouping over "ter" contains a pressus (# 32). In Gregorian notation, Fourth Book, p. 75 this group appears as a torculus (# 16) followed by a liquescent clivis (# 15) with grouping three-plus-two. The pressus formed by the last note of the torculus and the first note of the clivis, however, shifts the second ictus from the fourth note to the third note, and changes the grouping to two-plus-two-plus-one.

Chironomy. The phrase begins with an arsis over the ictus on the rest, and includes the accented syllable "Ple"; "ni," the end of the word, and "sunt," having ictuses and descending melodies, take successive theses. At the accented syllable "coe" the melody ascends but there is no ictus; therefore the accent is raised on an undulation; "li," having an ictus and being a final syllable, takes a thesis which includes "et," also. At "ter" ictus and accent coincide and the melody ascends taking a curled arsis over the first two notes. The pressus and the last note of the phrase have descending melodies and take theses. The liquescent note is raised on an undulation.

6. "Gloria tua"—Note grouping. The punctum over "glo" occurs between two neums, and hence is grouped with the last note of the preceding phrase, forming with it a three-note or ternary group. The neums themselves show the other groups.

Chironomy. This descending phrase is very closely united to the preceding one. Therefore, the undulation which raises "glo" merely continues the undulating thesis begun in the preceding phrase. The momentary rise of the melody over the accented syllable "tu" is given a curled arsis, which is followed by two theses bringing the phrase to a close.

7. "Hosanna in excelsis"—Note grouping. The note over "Ho" is the second beat of a group of two beats, of which the rest is the first and has the ictus. The other groups are easily seen through the neums and the ictus sign.

Chironomy. The eighth rest having the ictus and being followed by the unaccented syllable "Ho" continues the undulating thesis of the preceding phrase. At "san" accent and ictus coincide; the melody rises taking a curled arsis. The final syllable

### Agnus Dei IX (Cum Jubilo)

Study Chant  
(Modern Notation)

Fifth Mode

(X) XIII Century

A-gnus-De-i, \* qui tol' lis  
pec-ca'-ta mun'-di: mi-se-re-re-no'-bis.  
A-gnus-De-i, \* qui tol'-lis pec-ca'-ta mun'-di:  
mi-se-re-re-no'-bis. A-gnus-De-i, \* qui tol'-lis pec-ca'-ta  
mun'-di: do'-na-no'-bis pa'-cem.

### Agnus Dei IX (Cum Jubilo)

Study Chant  
(Ancient Notation)

Fifth Mode

(X) XIII Century

A-gnus De-i, \* qui tol' lis  
Lamb of God, takest away  
pec-ca'-ta mun'-di: mi-se-re-re-no'-bis.  
the sins of the world, have mercy on us.  
A-gnus De-i, \* qui tol'-lis pec-ca'-ta  
Lamb of God, who takest away the sins of the  
world, have mercy on us. A-gnus  
Lamb of God, who takest away the sins of the  
world, have mercy on us. De-i, \* qui tol'-lis pec-ca'-ta  
God, who takest away the sins of the  
world, have mercy on us. do'-na-no'-bis pa'-cem.  
grant us peace.

"na," having an ictus takes a thesis, as does also the descending "in." The rising melody, and the ictus and accent in "cel" take a curled arsis; the two ictuses following take theses, bringing the word and the phrase to a close.

8. "Benedictus qui venit"—Note grouping. The climacus resupinus (# 27) over "Be" has two ictuses; "ne," a single note between two neums is grouped rhythmically with the previous binary group forming with it a ternary group. The remaining groups are easily seen.

Chironomy. The phrase begins with a curled arsis; the descending melody following demands a thesis under the ictus note. At "di" ictus and accent coincide and the melody rises, and hence takes a curled arsis followed by a thesis on the ictus note over "ctus," the final syllable. The next ictus also takes a thesis because of the lower ictus note over an unaccented syllable. The rising melody over the accented syllable "ve" takes a curled arsis, followed by a thesis on the last syllable of the word.

9. "In nomine Domini"—Note grouping. The single note is grouped with the last note of the preceding phrase forming a ternary or three-beat group. The five-note neum over "no" is made up of a climacus and a podatus, with an ictus on the first note of each group. For "Domini," see "Sabaoth" of the foregoing.

Chironomy. Since the single note over "in" is regarded as the third beat of a measure begun by the quarter note preceding it and occurs over an unaccented syllable, it receives an undulation. At "no" ictus and accent coincide but the melody descends; therefore, the group takes a thesis. The slight melodic rise of the podatus (# 12) takes a curled arsis, followed by two theses, one at each ictus over the two unaccented final syllables. "Domini," being similar to "Sabaoth," takes the same chironomy.

10. "Hosanna"—Note grouping. The long neum over "Ho" is made up of smaller neums; the shape of each shows the grouping, two-plus-two-plus-two-plus-three-plus-two-plus-two. The pressus (# 32) over "san" is formed by a single note meeting a neum; the ictus is shifted from the first note of the podatus to the single note. The grouping is changed from one-plus-two to two-plus-one.

Chironomy. The long group over "Ho" may be marked in more than one way. The melody moves gradually toward the climax over the pressus over "san." It rises, falls back, rises again mounting higher, falls back again, rests for a moment on the quarter note (dotted punctum); then with a final climbing movement mounts to the accented syllable. This delicate, rising, falling movement, with its growing intensity in working up to the accented syllable, is shown perfectly by the well-balanced curves of the chironomy. The phrase begins with a curled arsis. It is followed by a thesis (although the ictus note is higher) in order to prepare for the climbing melody with the two arses which follow it. The lengthened note suggests a resting place and is therefore thetic. The podatus is low and prepares for the coming accent and therefore receives a thesis. The accent and the pressus and the rising melody

mark the climax and receive a curled arsis. The word ends on an ictus and has a thesis.

11. "In excelsis"—Note grouping. The single note is grouped with the preceding to form a three-beat group. The climacus (# 20a) over "cel" has been lengthened to four beats by the addition of a dot and requires two ictuses, with the grouping two-plus-two. The neums show the other groups.

Chironomy. This whole phrase may be considered the thesis of the foregoing one. Its descending melody is expressed by a series of three theses separated by undulations. The descent is disturbed by a rise at the first torculus; this is expressed by a curled arsis, after which the phrase closes on two theses.

AGNUS DEI IX. Study Chant. Fifth Mode. Vatican *Kyriale*, p. 33. Fourth Book, p. 76. Solesmes chironomy. Victor Record, No. 7347. (See Chapter XXII, "Suggested Steps for the Extended Study of Chants in Gregorian Notation.") The tonal figures are similar to those of "Sanctus IX" and should be read easily by fifth-grade pupils. Sound the two "l's" in "tollis" and the two "c's" in "peccata." The arsis and the thesis as given in the following are the best guide to the expression. Arsic groups are sung with upward-springing energy, thetic groups with a more subdued, restful movement. Accented Latin syllables must be heard regardless of whether they are arsic or thetic. The chant should be studied for repeated phrases. The first time a phrase appears it may be sung with *so-fa* syllables, "loo," and words; repeated phrases should be sung at once with words. There are only five phrases which are different, all others are repetitions. At "miserere" lead pupils to see that *la-te-do* sounds like *mi-fa-so*. Lead pupils to observe the relative strength or weakness of the ictuses.

Note grouping. Throughout, "A" of "Agnus" may be regarded as the second beat of a two-beat group of which a rest is the first beat and has the ictus. If "Sanctus IX" has been studied in the manner suggested, pupils will have no difficulty in analyzing either the note grouping or the chironomy. Insist upon free, spontaneous acting out of the chironomy as a beautiful picture of free rhythm. If the pupils are not prepared to analyze the chironomy, they should at least know the general names and meanings of the movements and enjoy singing the chant with accompanying chironomic gestures. Review the general rules of chironomy. See Chapter VI; also topical outline of chironomy, Chapter XIV.

Brief analysis of chironomy.

1. "Agnus Dei." The phrase begins with a curled arsis followed by a thesis on the unaccented final syllable. At "De" ictus and accent coincide and the climbing melody requires two arses, one at each ictus, before it comes to rest on the thesis over the final syllable "i."

2. "Qui tollis." The phrase begins with a curled arsis and the climbing melody demands another arsis at the next ictus note over the accent "tol"; the descending melody takes two theses, one at the ictus-marked note, the other on the ictic final syllable "lis."

3. "Peccata mundi." Although "pec" is higher than the note following it is unaccented and without an ictus, and is regarded as the third beat of the preceding thesis. At "ca" ictus and accent coincide and the melody rises; hence, the whole group is arsic. At "mun" ictus and accent coincide but the melody descends; hence, the ictus note receives a thesis. The melody continues to descend to the close, and each ictus receives a thesis. The theses are separated by undulations.

4. "Miserere nobis." The energetic rise of the melody over "mi" and "se" demands two successive arses. Although ictus and accent coincide at "re," it takes a thesis. The final syllable, "re," having an ictus, takes a thesis. The descending melody over "no" demands a third thesis, and the final syllable "bis," the fourth successive thesis. All four theses are separated by undulations.

SANCTUS XVII. Reading Chant. Fifth Mode (transposed). Vatican *Kyriale*, p. 54. Fourth Book, p. 86. (See Chapters III, XIII, XIV, XVIII, XXII, and XXIII.) The tonal figures of this eleventh-century chant are familiar. There are only four phrases to be learned, the others are repetitions of the first four. The neums, the pressus (# 32), and the quilisma (# 33) may require some help from the teacher. The dash over the three notes of "tua" and "cel" indicates a slight lengthening of each note. Recite the words rhythmically on one tone giving each note its full value. Sing the chant with *so-fa* syllables, then with "loo" and words. Observe that (a) "Dominus Deus" resembles the second "Sanctus"; (b) "Benedictus qui venit," "gloria tua," and "in nomine Domini" have fundamentally the same tones as "Dominus Deus" with ornaments and additions to fit the words; (c) "Hosanna in excelsis" has the same melody both times it occurs. The liquescent (# 34) is used in this chant to carry the nasal sound of "n."

Observe phrase accents (see Chapter V), usually the highest ictic note over the most important accented Latin syllable. Ictuses may be located, bar lines and chironomy added by pupils with the teacher assisting or by teacher alone, as an aid in picturing the rhythm before the chant is read from notation. In "gloria tua," "Benedictus qui venit," and "in nomine Domini" the melody is the same but the chironomy will differ in each due to the influence of the Latin words.

Follow-up Lesson in *Kyriale*, Gregorian notation, p. 54. Follow suggestions given in previous chants. Pupils may account for The Catholic Music Hour grouping of the pressus as compared to its appearance in Gregorian notation. Do clef is on the third line.

AGNUS DEI XVII. Reading Chant. Fifth Mode (transposed). Vatican *Kyriale*, p. 55. Fourth Book, p. 87.

Follow suggested procedures. In this chant only four phrases are new. "Agnus Dei XVII" bears a close resemblance to "Sanctus XVII," whole phrases being repeated, the words only being different. Before beginning to sing compare the tonal and rhyth-

mical groups of the two chants. Lead pupils to observe the difference between the pressus (# 32) over the first "San" on p. 86, Fourth Book, and the bistropha (# 30) over "A" of the first "Agnus," p. 87. The second and third phrases may be combined and used as vocalizes in the manner suggested on p. 254 of this manual. Chironomy may be added as an aid to rhythmic interpretation. Review Chapters V, VI, and XIV.

Follow-up Lesson in Vatican *Kyriale*, p. 55. (See Chapters III and XXII.) Do clef is on the third line. Reading assignment in Vatican *Kyriale*, "Kyrie" of Mass XVIII, p. 56.

THEMES (pressus). Vatican Version.

These may be sung on different pitches with various Latin vowel and consonant combinations.

VENI, SANCTE SPIRITUS. Reading Chant. First Mode. Vatican Version. Fourth Book, p. 88. This chant is the Sequence for Pentecost and each day of the octave. It is sung after the "Alleluia." It is one of the "Variable Mass Chants" whose words change to fit the season or feast. It is a humble, sincere prayer of man's heart for the gifts of the Holy Spirit. The verses run in pairs, and are to be

Veni, Sancte Spiritus

Reading Chant

|            |   |                 |
|------------|---|-----------------|
| First Mode |   | Vatican Version |
|            | <p>1. Ve'-ni, San'-cte Spi'-ri-tus. Et e-mit'-te coe'-li-tus Lu'-cis tu'-ae<br/>Come, Holy Spirit, And send from Heaven A ray of Thy</p> <p>2. Ve'-ni: pa'-ter pau'-pe-rum, Ve'-ni, da'-tor mu'-ne-rum, Ve'-ni, lu'-men<br/>Come, Father of the poor, Come, Giver of graces, Come, Light</p> <p>3. In di-vi-ni. 2. Con-so-la'-tor o'-pi-dum, Dul'-cis ho'-spes a'-ni-mae<br/>Light. (Thou) truest Comforter, Sweet guest of the soul,<br/>cor'-di-um. 4. In la-bo'-re re'-quies, In ae'-sta-tem-pe'-ri-en-<br/>of heav'n. In labor (Thou art) rest, In trouble, our stay,</p> <p>Dul'-ces re'-fri-ge'-ri-um. 5. O lux be-a-ti'-ci-si-ma, Re'-ple cor'-di-um<br/>Sweet refreshment. O Light most blessed, Fill the in-<br/>In fie'-tu so-lae. 6. Si'-ne tu'-o nu'-mi-ne, Ni'-hil est in<br/>In grief, solace. Without Thy power There is nothing</p> <p>In-ti-ma Tu-o-rum. 7. La'-va quod est sor'-di-dum,<br/>most heart Of Thy faithful, Cleanse what is foul,<br/>ho'-mi-ne, Ni'-hil est in-no'-xi-um. 8. Fle'-cte quod est ri'-gi-dum,<br/>in man, Nothing but evil. Make pliant what is rigid,</p> <p>A'-ga quod est a'-ri-dum, Sa'-na quod est san'-ci-um.<br/>Bedeu what is arid, Cure what is wounded,<br/>Fo'-ve quod est fri'-gi-dum, Re'-ga quod est de'-vi-um.<br/>Warm what is chilled, Direct what is misguided,</p> <p>9. Da tu'-is fi-de'-li-bus, In te con-fi-den-ti-bus<br/>Give to Thy faithful, Who confide in Thee,<br/>10. Da vir-tu'-tis me'-ri-tum, Da sa-lu'-tis ex-i-lum.<br/>Give the grace of virtue, Give a happy death,</p> <p>11. Mit-ti-tur an-ge-lus et re-gnum<br/>They soon sacred gifts<br/>Da per-en-ne gau'-di-um. A'-men. Al-le-lu'-ia.<br/>Give eternal joy.</p> |                 |

sung by alternating choirs. Observe the balanced form and the rhyming of the Latin words. It is to be sung rapidly, expressive of Pentecostal joy. The first and second verses are tranquil; the third and fourth suggest a lifting up of the heart and are more forcible; the fifth and sixth are calm; the seventh, eighth, ninth, and tenth are "vigorous and vehement,—like the flaring up of the fiery tongues and the rushing of the mighty wind on the Day of Judgment." (Jöhner) These last verses are marked by wider skips than are the more peaceful ones. Sing smoothly giving each note approximately the same value. Avoid a measured singing as in six-eight measure. Observe the sequences, that is, the melodic patterns and rhythmic patterns repeated on different parts of the mode, e.g., the second phrase is like the first but begins on *fa* instead of on *do*. Observe also that this chant is in the First Mode and that every verse ends on the final, *re*. It uses both *ti* and *te*.

Chironomy. The rhythm picture may be marked by pupils with teacher assisting where necessary before the chant is read from notation. If pupils lack adequate preparation, the teacher may supply the chironomy with opposite diagram as model. Review rules of chironomy, Chapters VI and XIV. See also analyses of the chironomy of "Sanctus IX" and "Agnus Dei IX," pp. 255-260 of this manual.

DIES IRAE (Typical Themes). Reading Chant. First Mode. Vatican Version. *Kyriale*, p. 88. Fourth Book, p. 89.

This Sequence is part of the Requiem Mass for the Dead. See the *Missal* or *Kyriale* for the complete chant. Verses one to six describe the Day of Judgment; seven to seventeen, a humble appeal for ourselves; eighteen to nineteen, a prayer for the souls in purgatory. The various verses are set to certain fixed typical phrases (characteristic motives), three of which appear in the Fourth Book, viz., verses one, seven, and eighteen.

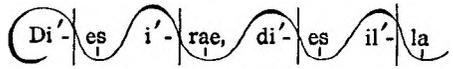
Follow suggested procedures for reading chants, Chapters XVIII and XXII. Lead pupils to observe (a) that all words are spondees; (b) rhyming of words. Where double letters occur, both must be sounded. The tonal figures are familiar scale tones and diatonic intervals of thirds, fourths, and fifths. Each phrase ends on *re*, the final of Mode One.

Rhythm and chironomy. The rhythm may be studied and chironomy added by pupils before the chant is sung from notation, teacher assisting where necessary.

1. Phrases, "Dies irae," etc., and "Quod sum," etc., are purely syllabic:—one note to one Latin syllable. Teachers will add ictus signs as they appear in the illustration. Lead pupils to observe that in these two phrases each word has been given its natural rhythm, that is, an ictus on its final syllable. Each word taken separately could form a rhythmic wave, e.g.,



with an arsis on the accented syllable and a thesis on the final (ictic) syllable. By drawing a measure bar before each ictus, it will be seen that the rhythmic wave crosses the bar line. Instead of giving each word a rhythmic wave, however, it is smoother to use undulating rhythm, e.g.,



Ictuses and accents alternate. The accents are raised on curled arses or undulations, and the unaccented ictus syllables receive weak theses.

Occasionally a phrase begins with a curled arsis over a note which has no ictus. This is an exception. In such a case, the ictus is understood to be on a rest preceding, and the first note is really a second beat of a binary group. In the middle of a phrase (a) an arsis or thesis may begin on an ictus note only; (b) every arsis, curled or looped, must carry at least two, and not more than three, beats.

2. "Solvat saeculum in favilla." The accented syllable beginning the phrase receives an arsis; the final syllable "vet," having the ictus, receives a thesis. At "sae" ictus and accent coincide; the first note being as high as the previous ictus note receives a curled arsis; the following three ictuses occur over unaccented syllables and bring the phrase to a close and hence have theses, each two being separated from one another by an undulation.

3. "Teste David cum Sibylla." Throughout this phrase ictuses and accents alternate, therefore after the first curled arsis undulating rhythm is used, the ictus notes receiving theses and the accented syllables being raised on undulations.

4. "Recordare Jesu pie." In "Recordare" ictuses and accents alternate, hence the undulating rhythm. At "Je" they coincide and the first note of the melody is relatively high, hence the curled arsis. The next two ictuses are over unaccented syllables, therefore the ictuses receive theses and the accented syllable "pi" is raised on an undulation. The two lengthened notes over "e" of "pie" are sung softly.

5. "Quod sum causa tuae viae." The same as "Dies irae," etc.

6. "Ne me perdas illa die." "Ne" is included in the previous thesis; "me" has an ictus but is unaccented, and hence takes a thesis. At "per"

Dies Irae (The Typical Themes)

Reading Chant

Vatican Version

First Mode

1. Di'-es i'-rae, di'-es i'-rae. Sol'-vet sae'-cum in fa-vil'-la: Te'-ste Da'-vid  
The day of wrath, that day Shall dissolve the world in fire: As told by David

via cum Si-byl'-la. 2. Re-cordare Je-su pi'-e, Quod sum causa  
and the Sibyls. Remember, O sweet Jesus, That I was the cause of Thy

tu-ae vi'-ae: Ne me per'-das il'-la die'-e. 3. O'-ro sup'-plex et  
earthly way: Let me not be lost on that day. I pray Thee, suppliant and

ae-di'-nis, Cor con-tri-tum qua'-si ci'-nis: Ge'-re cu'-ram me-ae fi'-nis.  
prostrate, My heart crushed like ashes: Have Thou care of my end.

ictus and accent coincide and the ictus note is high and takes a curled arsis. At "das," a final syllable having an ictus, a thesis expresses the descending melody. The ictus on the last note of the descending neum takes a thesis as do also the two following ictuses on "la" and "e," respectively, unaccented final syllables of words; the accented syllables are raised on undulations. Avoid hastening the notes in neums. Sing smoothly.

7. "Oro supplex et acclinis." The phrase starts on a curled arsis over the accent "O," followed by a series of four theses separated by undulations because ictuses and accents alternate, and hence, the ictuses receive the theses and the accents are raised on undulations; "plex" is sung softly, and without breath between, the voice goes on at once to "acclinis." At "cli" ictus and accent coincide and melody rises, hence, a curled arsis followed by a thesis on the last ictic syllable.

8. "Cor contritum quasi cinis" and "Gerecuram mei finis." Throughout each, ictuses and accents alternate; therefore, after the first curled arsis in each phrase the remaining ictuses receive the theses and the accented syllables are raised on undulations.

*Follow-up Lesson in Kyriale, p. 88.* After locating and singing the verses given in the Fourth Book, the entire chant may be sung from Gregorian notation. Locate, frame, and name familiar elements.

LAUDA SION. Reading Chant. Seventh Mode. Vatican Version. Fourth Book, p. 116. "Lauda Sion," the Sequence of Corpus Christi, is one of the most beautiful canticles of the liturgy. It is a "magnificent prayer to the Divine Shepherd, Who nourishes His sheep with His own Flesh, making us His companions at table, in joyful expectation of the Eternal Day, when we shall be joint heirs with Him." (Dom Gueranger). See verses one and two; three, four, five, six, and seven; (verse six is on p. 117, Fourth Book; verse seven follows five); twenty-one, twenty-two, twenty-three, twenty-four. It may be used in its entirety, or parts may be selected for use during Sacramental Processions and Devotions.

Follow the suggested procedures for reading chants. Review the rules for (a) locating secondary accents; (b) ictuses. The entire chant need not be sung at once; the study may extend over several days. Observe the phrase accent, usually the highest ictus note over the tonic accent of the most important word. Note the close connection between the three parts of each verse. The phrases present a great variety of rhythms, although the tonal figures are relatively simple.

Being a syllabic chant, selected passages may be studied to lead pupils to understand methods of locating ictuses when the ictus signs are not present. The following may be written on the board with the music and discussed.

First method: Locating ictuses by giving each word its natural rhythm, i.e., an ictus on its final syllable.

The long words have more than one ictus, found by counting back two by two from the final ictus on the last syllable of the word. A bar line before

One note to one Latin syllable.

Lau - da Si - on Sal - va - to - rum, 1st verse

Ec - ce pa - nis An - ge - lo - rum, 21st verse

Fa - ctus ci - bus vi - a - to - rum: 21st verse

each ictus note shows the binary and ternary grouping of notes. Ictuses and accents alternate throughout. Each phrase starts with a curled arsis, the ictuses receive the theses, and the accents are raised on undulations regardless of whether the melody ascends or descends. These ictuses are weak and must be touched lightly with the voice. Ascending melodies have ascending undulations; descending melodies have descending undulations.

Men - tis ju - bi - la - ti - o. 5th verse

Hu - jus in - sti - tu - ti - o. 6th verse

Ictuses and accents coincide at "ju" and "la" but the melody descends, hence, the ictus notes receive theses. Successive theses are separated by undulations. These ictuses are relatively strong and take on the vigorous character of the accent.

La - tent res ex - i - mi - ae. 13th verse

At "res" an ictus and a secondary accent coincide but the melody descends; therefore, the ictus takes a thesis. At "i" ictus and accent coincide but the melody ascends, and therefore the ictus takes a curled arsis.

Second method: Neums added to certain syllables affect the note grouping.

1. Ve - re pa - nis fi - li - o - rum. 21st verse

2. Lau - da tu - cem et pa - sto - rum, 1st verse

The "first certain ictus" is no longer the last note of the phrase but the first note of the neum. First place the ictus on the first note of the neum. The remaining ictuses may be located by counting back two by two from the neum. Then place an ictus on the last note of the phrase and locate the remaining ictus by counting back two from the last note.

In (2) the first ictus is placed over "rem" in "pastorem"; the second ictus is on the first note of the neum over "sto." The remaining ictuses are found by counting back two by two from the ictus on the neum.

Chironomy. 1. At "pa" of "panis" ictus and accent coincide and the melody continues to ascend, hence, looped arsis. At "fi" and "o" of "filiorum" ictus and accent coincide but the melody descends taking successive theses separated by undulations.

2. Ictus and accent coincide at "du" of "ducem" and "sto" of "pastorem" but the descending melody takes a thesis at each of these ictus notes. At "et" the ictus and secondary accent coincide and the melody rises, therefore this ictus takes a curled arsis.

Sometimes either method may be used in locating ictuses. In some cases, too, either method gives the same result. At (1) it would have been impossible to locate ictuses by the first method, viz., that of giving each word its natural rhythm (i.e., an ictus on its last syllable) because placing an ictus on "nis" of "panis" would bring two ictuses in succession. This is forbidden by the laws of rhythm because it destroys the beautiful wave-like rhythm. Therefore, the second method only could be used.

Summary. "It must be remembered that in locating ictuses several things must be considered: (1) tonality; (2) melodic patterns; (3) neums; (4) pauses; (5) rhythmical manuscripts." (Suñol). When ictuses are marked as in the Vatican *Kyriale* it is not necessary to think of how they were located. The above methods have been laid down by Dom Mocquereau to help note grouping when ictus signs

are absent. There is often more than one way to place ictuses and mark chironomy.

Rhythmic "stepping" may be combined with chironomic movements after the chant is familiar in order that pupils may realize the sweeping, swinging grace and precision of the free rhythm of chant.

TE DEUM (Simple Form). Reading Chant. Third Mode. Vatican Version. Fourth Book, p. 127.

This mystic hymn of thanksgiving is attributed to St. Ambrose and St. Augustine in the fifth century. "Te Deum" resembles psalmody in so far as it uses only three characteristic melodies to which various words are fitted. Lead pupils to discover phrases which use the same fundamental melodic pattern or characteristic motive. Observe variations of the pattern. Should it seem desirable to extend the reading to include a study of design, the teacher or the pupils may find verses which have intonation, first dominant, mediation cadence, second dominant, and final cadence. They may be listed in rows as in psalmody. (See Chapters IX and XXIV.) "Tu Rex," etc., begins the second pattern; "Aeterna fac," etc., begins the third pattern; "Per singulos dies," etc., returns to the second pattern.

Suggested order of study. Word meaning; tonic and secondary Latin accents; locating ictuses for note grouping by either of the two methods suggested for "Lauda Sion" (see also Chapters V and VI); bar lines before ictus notes; relation of ictuses and accents; study of neum interpretation; locating strong, mild, and weak ictuses; marking chironomy; singing while marking chironomic curves in the air or on board. After the chant has been sung certain phrases may be written on the board for drill in independent placing of ictuses by the two methods outlined.

Follow-up Lesson in the *Kyriale* in Gregorian notation, "Cantus Varii," pp. 125-131. Sing two other versions of the "Te Deum." Compare with the one given in the Fourth Book, p. 127.



## XXXII · Analyses of Chants, Fifth Book

**I**N the preceding chapters of Part Five each chant of the First, Second, Third, and Fourth Books has been analyzed. Teachers of Fifth Book chants are urged to review these chapters as well as Chapters II, III, V, VI of Part One and all of Parts Two and Four in order to acquaint themselves with the problems of previous grades and to facilitate the individual and varied adjustments of pupils in the upper grades. It is suggested that teachers adapt their teaching to the pupils' needs, permitting those classes or students who have had a good foundation in chant to go as far as possible in the time allotted to chant study. Teachers are warned, however, to avoid a too technical approach to chant in all grades, and to encourage a reverent yet spontaneously happy atmosphere throughout the entire study. Learning to sing many chants beautifully, with directed observation and a reasonable amount of ear and eye drill on tonal and rhythmical elements *after* the chant has been sung, will result in greater appreciation and ultimately in more efficient sight reading than when the practice is followed of giving elaborate preparation and drill *before* singing the chant.

The Fifth Book necessarily contains many of the problems of previous grades, and hence, it is not proposed to write detailed teaching suggestions for every chant. Teaching suggestions will be given for those chants only which are typical and which contain definite problems peculiar to this grade's work. Special attention will be given to those chants for which Solesmes records are available. The study of each mode, a typical "melodic pattern," will be outlined here as a basis of review for those pupils who will have completed the work of the previous books and as a logical starting place for those older students who are beginning the study of chant with the Fifth Book. These typical melodic patterns will be found to contain practically every tonal and rhythmic problem met with in liturgical chant.

**ATTAINMENTS.** By the end of the sixth grade the pupils will be expected to have the ability to sing correctly and pleasingly at least thirty chants, including those in the Cumulative Memory Chant Repertory. By referring to p. 78, "Topical Outline for Gregorian Chant," the teacher will see that the subject matter of the Fifth Book (for the sixth grade) emphasizes the characteristics of the eight modes and summarizes the pupils' experience in Gregorian chant.

### *Recorded Chants of the Fifth Book*

**T**EACHERS unacquainted with chant rhythm are urged to make use of Victor Records which are available for the following chants of the Fifth Book. If teachers so desire, these chants may be studied first with the records as models.

| Solesmes Recordings                   | No.  |
|---------------------------------------|------|
| Mass "Lux et Origo" (Ed. Vat. No. 1.) |      |
| Kyrie, p. 184                         | 734I |
| Sanctus and Benedictus, p. 187        | 734I |
| Agnus Dei, p. 188                     | 734I |
| Gloria, p. 185                        | 734I |
| Christus Factus Est (Gradual), p. 182 | 7343 |
| Hoc Corpus (Communion), p. 177        | 7343 |
| Memento Verbi Tui (Communion), p. 184 | 7344 |
| Quinque Prudentes (Communion), p. 174 | 7344 |
| Pascha Nostrum (Communion), p. 175    | 7344 |
| Mass for the Dead (Introit), p. 189   | 7342 |
| Mass for the Dead (Offertory), p. 190 | 7342 |

| Catholic Music Hour Recordings |       |
|--------------------------------|-------|
| Ave Maria, p. 17               | 24820 |
| Ut Queant Laxis, p. 31         | 24820 |
| Suavis Dominus, p. 80          | 24820 |
| Ad Te Confugimus, p. 126       | 24820 |

| Pius X Choir Recordings                                       |             |
|---|-------------|
| Mass for the Dead<br>(Introit and Offertory),<br>pp. 189, 190 | 11529-11530 |

When these chants are familiar, and teachers and pupils have a correct idea of the smooth, flowing, free rhythm of chant, the remaining chants of the Fifth Book may be studied.

**AVE MARIA.** Rote Chant. First Mode. Fifth Book, p. 17. See Chapter XVI, Teaching the Rote Chant. Victor Record, No. 24820.

The words of the "Ave Maria" are known to

all children as the "Hail Mary," the most familiar and important prayer addressed to the Blessed Virgin. The three parts may be discussed by the class: (1) Salutation of the Archangel Gabriel to Mary: "Hail, Mary! full of grace, the Lord is with thee; blessed art thou among women." (2) The divinely inspired words of St. Elizabeth at the Visitation: "Blessed is the fruit of thy womb." The word, "Jesus" was added by Pope Urban IV in 1261. (3) The petition added by the Church in 1459, "Holy Mary, Mother of God," etc. This prayer expresses salutation, praise, congratulation, thanksgiving, and petition.

Suggested execution. Chanters sing to \*, when one-half the choir continues to "Jesus." All take up at "Sancta Maria," etc. This chant may be learned by rote with books in hands in order that pupils may glean as much help as possible from the notation. The teacher's attention is directed to the following: (a) The use of *te* (ti ♭) and ti ♯, each of which occurs once (*la-te-la* sounds like *mi-fa-mi*). (b) The strong ictus over the accented syllable "ri" of "Maria" is shifted by the ictus sign from the first note of the scandicus to the second note, the first note of the neum becoming the third note of the previous group. (c) This chant may be used to introduce to pupils the terms—phrase, section, and period. (See Chapter VI.) These terms will be used by pupils in all subsequent chants of the Fifth Book. The first line of p. 17 contains three short phrases (called "incises" by Dom Mocquereau, and "bars" by Stanbrook, *Grammar of Plain-song*). Taken together these three short phrases constitute one phrase. The second line is a long phrase and the first two lines taken together form a section. The second line taken alone forms one long phrase marked by a full bar. The first three lines taken together form a period, marked by a double bar. Each of the three last lines forms a phrase; the three taken together form a period. Point out the phrase accents. The *crescendo* and *diminuendo* marks together with the chironomy will give a picture of the relations of the various accents.

Chironomy may be added by the pupils with the teacher assisting where necessary. Suggested chironomy:

1. "Ave Maria." Arsis over "A," thesis under "ve Ma" and the first note of "ri." A curled arsis over second and third note over "ri"; a thesis on "a," last syllable.

2. "Gratia plena." Curled arsis over "gratia"; thesis on first note of "ple"; undulation over second note; thesis on final "na."

3. "Dominus tecum." Arsis over "Do-mi"; thesis on "nus"; "te" raised on an undulation; "cum," a thesis.

4. "Benedicta tu in mulieribus." Curled arsis over "be-ne"; looped arsis over "di-cta"; thesis on "tu," followed by a series of undulating theses on "in," "li," "e," and "bus," respectively; the successive theses are separated by undulations.

5. "Et benedictus fructus ventris tui, Jesus." Thesis on "et"; arsis on "be-ne"; looped arsis on "dictus"; thesis on "fructus"; undulation over "ven"; thesis on "tris"; undulation over "tu," the-

sis under neum over "i"; curled arsis over "Je"; two theses on "sus."

6. "Sancta Maria, Mater Dei." Arsis over "San"; thesis on "cta Ma"; curled arsis on "ri"; thesis on "a"; curled arsis on "Ma"; looped arsis on "De"; thesis on "i."

7. "Ora pro nobis peccatoribus." Undulation over "o"; thesis on "ra pro"; curled arsis on "no"; thesis on "bis"; followed by three successive theses on "ca," "to," and "bus," respectively.

8. "Nunc et in hora mortis nostrae. Amen." Arsis over "nunc et"; thesis on "in"; curled arsis on "ho"; thesis on "ra"; arsis on "mortis"; looped arsis on "no"; followed by three successive theses on "strae," "A," and "men," respectively.

The eight modes with their characteristic melodic patterns and typical chants will be analyzed next. The melodic patterns contain all the commonly used melodic motives in Gregorian and modern notation, together with a great variety of rhythmic patterns including short and long neums. Preceding and following the intensive study of each mode are several short chants illustrative of that mode. They will be found to contain the same tonal and rhythmical elements which occur in the melodic patterns and should be read without difficulty by pupils.

FIRST MODE (Authentic). Scale, Melodic Pattern, and Drills. Fifth Book, p. 19. See Chapters II, III, "Pitch," and XXV.

First Mode. Review "Ave Maria," Fifth Book, p. 17 from books. Direct pupils' observation to the fact that it closes on *re*. "The last note of a chant is called the 'final' or 'tonic.' Some of our songs make use of a scale which begins and ends on *do* (major scale), and other songs have tones which extend from *la* to *la* (natural minor). Sing the *do* scale; the *la* scale. 'Ave Maria' uses the tones of a scale which extends from low *re* to high *re*. You will have observed that while songs usually end on *do* or *la*, chants, on the other hand, usually end on *re*, *mi*, *fa*, or *so*, respectively, and occasionally on *la*, *ti*, or *do* (transposed modes). Modern songs use only two scales, major and minor; chant uses eight scales, or modes. A different mode may begin on any tone of the major scale. Today we shall study the First Mode which begins and ends on *re*. Each Gregorian melody has a number written at the beginning to tell in what mode, or scale that chant is written." See the *Kyriale* or Fifth Book, pp. 17 and 18.

Chants in the First Mode usually end on *re*. Looking at the staff-picture in eighth notes sing the First Mode, Fifth Book, p. 19, with *so-fa* syllables, then with "loo," and then with neutral syllables. Next sing words and syllables looking at the Gregorian notation. Compare the two notations as to staffs, clefs, and relative positions and shapes of notes. See Chapter III of this manual.

Half steps and whole steps. Observe that in the major scale, *mi* and *fa* are so close together that there is no room for another tone between. The interval between *mi* and *fa* is a half step; from *ti* to *do* is a half step, also. The distance between each two of the other tones is a whole step. Study at the keyboard, if possible. Use keyboard diagram in the back of

the Fifth Book. "Where are the half steps in the natural minor scale? (Between the second and third, and the fifth and sixth tones). Where are the half steps in the First Mode? If we know where the half steps are it is easy to sing correctly." In Gregorian notation, the note below the clef is always a half

four notes sound like *mi-fa-so-la*. The *re* scale with *te* is exactly like the natural minor, *la-ti-do-re-mi-fa-so-la*. The half steps occur in the same places in each scale.

While one child plays on the piano, the class may play on the keyboard diagram in the back of

### First Mode (Authentic)

Re Mi Fa So La Ti Do Re

Final Dominant

Re Mi Fa So La Ti Do Re

"Do" is on the fourth line.

### Melodic Pattern

I Mode. Memorize

GREGORIAN AND MODERN NOTATION

(a) 6 22 7 12 14 11a (b) 33 + 19 + 8 + 29 + (c) (d) 32c

Primum quaerite regnum Dei.

First seek (ye) the kingdom of God.

#### Combined Tone and Rhythm Drills. I Mode.

Sing the following with so-fa syllables. Touch lightly the first note of each group. Sing each exercise on each of the vowel sounds: a-e-i-o-u, pronounced, ah-ay-ee-o-o.

(a) 16a (b) (c) (d)

- (a) Sing lightly the two upper notes of this group. Join the groups to form one long, smooth phrase.
- (b) Lengthen slightly and give a light impulse to the first note of this neum. Touch lightly each of the notes marked with the "ictus" sign.
- (c) Touch lightly the first, third, and fifth notes.
- (d) The second note of this group receives a light pressure. (Pressus).

step, because one clef is the *Do* clef, and *ti* is one-half step distant; the other is the *Fa* clef (see Fifth Book, p. 64) and *mi* is one-half step distant.

Exception. When *ti* occurs in place of *ti*, the position of the half step is changed from *ti-do*, to *la-te*. The interval *te-do* is a whole step. Therefore, when *te* is used, the note below the *Do* clef is a whole step.

Play the First Mode on the piano, calling C, *Do*. Sing the scale again, changing *ti* to *ti*, or *te*. Write on the board in eighth notes. Compare with the natural minor; in *re-mi-fa-so-la-te-do-re* the last

the Fifth Book. Play first *ti* (B $\natural$ ), then with *ti*, (B $\flat$ ).

"In Gregorian melodies of the First Mode, the first five tones occur more often than the other tones of the scale. These first five tones are called the 'main section.' The upper four notes constitute the 'movable section' about which we shall learn more when we study the Second Mode."

Review the term "dominant" as the next most important tone after the final. Around the dominant most of the melody seems to revolve. (Review briefly the dominant and the mediation cadence of psalm-

ody, Chapter IX). In the First Mode, the dominant, *la*, is the fifth tone above the final, *re*. Refer pupils to the diagram on p. 19, Fifth Book.

**MELODIC PATTERN OF FIRST MODE.** This characteristic melody is to be learned by rote with words, "loo," and *so-fa* syllables, following first the modern and then the Gregorian notation as given in Fifth Book. Compare the two notations. Chironomy may be added to the modern notation, blackboard diagram or chart by teacher or pupils, and the rhythm may be discussed in class.

**Analysis of neums.** Gregorian notation. The neum over "Pri" may be treated as a salicus. Sing with an ictus on the second note of the group (see Chapter III, # 22). The podatus (# 12) over "te," and the clivis over "num" (# 14) are not sung faster than the single notes. The long neum marked (b) is made up of two neums, a quilisma group (# 33) and a porrectus (# 19) to which have been added two diamond punctums (# 8). The neum marked (c) is a combination of two neums, a podatus (# 12) and a climacus (# 20). It might also be regarded as a scandicus with diamond punctums added, called "scandicus subpunctis" (# 29). The ictus sign under the last diamond note indicates that it is the first note of a new group of which the first note of the group over (d) is the second note. At (d) a pressus occurs (# 32c); the grouping appears to be two-plus-three, but a pressus is formed when the second note of the first clivis meets the first note of the second clivis; the pressus is sung as one long note of two beats. The pressus changes the grouping. The ictus which ordinarily occurs on the first note of a neum is shifted to the second note, which has now become the first note of a pressus. The pressus is indicated in modern music by the accent sign above a quarter note; in notehead notation the pressus appears as two tied noteheads with an accent sign above.

Combined tone and rhythm drills. Directions for singing will be found on p. 19 of the Fifth Book.

Suggested procedure. After the melodic pattern is familiar, the drills may be isolated for sequential ear and eye drill as follows: Looking at exercise (a), pitch *Do* on E (fourth space of the modern staff).

1. Sing with *so-fa* syllables, touching lightly the ictus note in each neum.

2. Looking at the notes, hum exercise (a) on a Latin vowel sound. Keep the mouth slightly smiling, with the upper teeth showing a little but not the lower teeth. If there is a tendency to sing with coarse chest tones, the following will be helpful in securing a sweet, ringing head voice. Hum exercise (a) with the following words, carrying each neum with that part of each word which is enclosed in parentheses and sounding quickly the other sound—Mi(ng), Hu(ng), Mu(m), Pi(n).

3. Sing with the Latin vowel sounds, a-e-i-o-u, pronounced ah-ay-ee-o-oo. The order of the vowels may be varied. Shape the mouth naturally to fit the vowel sounds—ah, ay, ee. These belong to the same family and one runs easily into the other. Close the mouth slightly for "ee." The mouth changes inside to shape "o" (oh), and the lips round slightly for "u" (oo).

4. Add consonants to vowels, as mah, may, mee, mo, moo. Some teachers find "mum" and "mee" good starting tones (m, n, l, d, b, p, t, r, br, cr).

Repeat steps 1-4 with the remaining exercises at the bottom of p. 19, Fifth Book.

**EGO SUM PANIS.** First Mode (transposed). Study Chant. Vatican *Antiphonale*. Fifth Book, p. 18.

Follow the procedure suggested in the Condensed Outline for reading and study chants in Chapter XXII, p. 168. See Chapter XVIII for presentation of the Latin text.

The tonal figures are familiar. The group over "si," second line, *la-mi-fa*, resembles the *re-la-te* of "Ave Maria" (first line, p. 17, Fifth Book). Familiar neums may be framed and named. Lead pupils to observe the small liquescent note used to carry the humming sound of the "m" in "sum" of the first phrase. (See # 15, Chapter III, "Gregorian Notes and Neums.") The second note of the podatus (# 12) over "hoc," second line, must be sung softly: "in aeternum" recalls the last figure of the "Te Deum," Fourth Book; "et panis," etc., has the melodic accent (climax) on the pressus (# 32a) over "da" of "dabo." The interesting rocking melody, *do-re*, makes the rise on the accent "da" more emphatic and imparts a sense of peace. Contrast the neums in the third line with the simple syllabic form of the last line. The last phrase is sung slowly, lovingly, and solemnly.

**Antiphons.** "Ego Sum Panis." The short chants which precede and follow the study of each mode in the Fifth Book are "antiphons." Pupils may be told that antiphons are short melodies, mostly short sentences from Holy Scripture expressing moods of joy, sorrow, hope, love, etc., appropriate to the feast or mystery being celebrated. An antiphon precedes and follows each psalm and varies with each feast. Their mode usually determines the tone of the psalm with which they are connected.

Fore-phrases and after-phrases. Antiphons usually have a regular form, all the phrases being of equal or nearly equal length. Each antiphon may be divided into fore-phrases and after-phrases according to the melodic structure. The divisions are indicated, also, by the meaning of the text itself.

The upward-rising movement, the beginning, the "question," or the unfinished phrase is called the fore-phrase; it is sung with crescendo. The falling movement, the sequel, the "answer," or the finished phrase is called the after-phrase; it is sung with decrescendo. Fore-phrases and after-phrases are like antecedent and consequent parts of a grammatical sentence. Lead pupils to observe how beautifully the melodies of the antiphons express the meaning of the words.

Chironomy may be added if desired before the chant is sung from notation. See Chapter VI.

**GLORIA TIBI TRINITAS.** First Mode. Reading Chant. Vatican *Antiphonale*. Fifth Book, p. 18.

Follow the procedure suggested in the Condensed Outline for reading and study chants in Chapter XXII. (See Chapter XVIII for presentation of the Latin Text.) The tonal figures are simple and

should be familiar to sixth-grade pupils. Lead pupils to observe: (1) The gradual ascent of the melody of the first fore-phrase, suggestive of adoration; it ranges from low *do* to high *do*, beginning on the first mode final, *re*, and ending on the dominant, *la*. The climax is on "qua." (2) The melody of the second fore-phrase circles around the dominant, *la*. (3) The third fore-phrase, beginning on *la*, has a strong rising melody of three binary groups over the accent "an," which marks the climax of the chant, after which it returns once more to *la*. (4) The last phrase is the after-phrase. The descending melody brings the chant to a gradual, restful close on the final, *re*. (5) The binary and ternary note grouping is expressed by slurs. (6) The familiar neums, (a) quilisma group (# 33a); (b) clivis (# 14); (c) podatus (# 12); (d) torculus (# 16). (7) The lengthening effect of the horizontal episema (dash) on certain notes, e.g., "ti," "bi," "qua" (# 11b).

O CRUX AVE. Rote Chant. First Mode (transposed). Fifth Book, p. 31.

Follow the suggested procedures for presenting rote chants in Chapters XVI and XXII. This chant is the sixth stanza of the hymn "Vexilla Regis" (see Vatican *Gradual*). The chant may be learned partly by note and partly by rote, while pupils follow the notation.

Structure of the text of the hymn. After the chant is familiar, the pupils' attention may be drawn to the regular structure of the text of hymns as shown in: (a) the fixed number of Latin syllables in each phrase, and (b) the regular recurrence of a down beat, known as the "metrical ictus."<sup>1</sup>

The metrical ictus shows how syllables may be grouped by fixing an ictus at definite places. In "O Crux Ave" and in "Ut Queant Laxis" the Latin syllables coming under the metrical ictuses are marked by a dash under the syllable. Merely scanning or reciting the Latin words with a delicate touch on the syllables so marked will show the regular recurrence of the metrical ictus. Scansion of the Latin text of the following familiar hymns will further illustrate the regular recurrence of the metrical ictus according to fixed patterns: "Lucis Creator," Third Book; "Tantum Ergo" and "O Salutaris Hostia," First and Second Books; "Veni Creator," Second Book. The rhythmical ictus shows how to group notes in two's and three's and is free, not fixed. When tunes are put to these verses the metrical ictuses may be disregarded.

*Note:* The meter of "O Crux Ave" is one most commonly used in Church hymns, viz., iambic tetrameter. It consists of eight syllables (or four feet) to the line. It always has a light ictus on both the second and the fourth syllables, and the principal ictus on the sixth syllable. This ictus is strong or weak according as the syllable on which it occurs is accented or unaccented.

Transposed modes. (See Chapter III, discussion

of "Transposed modes.") First Mode chants usually end on *re*. "O Crux Ave" ends on *la*, five degrees higher than *re*. When a first mode chant closes on *la*, it is usually an indication that the melody has been moved, without change, to a scale five tones higher, or four tones lower. This is done to avoid using the chromatic *te*. Instead of using the scale tones *re-mi-fa-so-la-ti-do-re*, the composer used the scale tones *la-ti-do-re-mi-fa-so-la*. Sing both scales. Which chant on p. 18 of the Fifth Book is transposed? Which is untransposed?

SECOND MODE. See Chapters II, III, "Pitch," and XXV.

UT QUEANT LAXIS. Reading Chant. Second Mode. Vatican Edition. Fifth Book, p. 31. Victor Record, No. 24820.

Follow the suggested procedures for reading chants in Chapters XVIII and XXII.

This hymn to St. John the Baptist was used by the Benedictine monk, Guido d'Arezzo (Goo-ee'-do d'ar-ret'-zo) to teach the scale. In listening to the monks singing this hymn, Guido observed that the first syllable of each line of the hymn formed one of the *so-fa* syllables of the scale as we know it, and that taken successively they formed a six-tone scale—*do-re-mi-fa-so-la* (C-D-E-F-G-A). The scale names given by him have remained to the present. Later "ut" was changed to *Do*. The seventh tone, *si* (now called *ti*), was formed from the two initial letters of the two last words, "Sancte Joannes." (J is I in Latin.)

The gradual rise (scale rise) of the first note of each phrase suggests that there be a gentle crescendo toward the general accent of the entire hymn on "a" of "reatum" in the sixth phrase, after which the invocation, "Sancte Joannes," brings the hymn to a quiet close. Direct pupils' observation to (a) the final, *re*; (b) the words, "Second Mode" at the upper left-hand side. The final of the Second Mode is *re*. Modes One and Two form a pair; each has *re* as final (see Chapter III, p. 14, "Transposed modes"); (c) the regularly recurring metrical ictuses marked with a dash on the first, fourth, sixth, and tenth syllables of the Latin text. Scan the Latin words of this hymn touching metrical ictuses lightly. (To be studied merely to show the symmetrical structure of the liturgical hymns.) For correct interpretation of the neums hear the Victor recording and consult Chapter III, "Gregorian Notes and Neums," p. 16.

LAUS ET PERENNIS GLORIA. Reading Chant. Second Mode (transposed). Fifth Book, p. 40.

Follow suggested procedures for reading chants in Chapters XVIII and XXII. (See Chapter III for notes and neums.) Study reasons for fore-phrases and after-phrases in the text itself. The chant uses almost the same melody for each of the Three Divine Persons. See analysis of "Ego Sum Panis." Observe the

<sup>1</sup> For a more complete discussion of hymns see Part Three, Chapter I, *Text Book of Gregorian Chant*, by Dom Gregory Suñol, O.S.B., translated by G. M. Durnford, published by The Catholic Education Press, Washington,

D. C. See also "Hymnody," Chapter IX, *A Grammar of Plainsong*, by a Benedictine of Stanbrook, J. Fischer and Bro., N. Y., Publisher.

small range of the melody, five notes only. (See Chapter III, "Gregorian Notes and Neums" for interpretation.) It ends on *la* and is therefore a transposed mode. See Chapter III, "Pitch."

*Note:* By adding a sharp (#) on the fourth line (D#) in the key signature, E becomes *Do* and the chant ends correctly on *re*. Read first as written with *do* on A, then with *do* changed to E.

O VIRGO VIRGINUM. Reading Chant. Second Mode (transposed). Fifth Book, p. 40.

Follow suggested procedures in Chapters XVIII and XXII. This chant is a typical melody of the Second Mode in so far as it makes use of typical motives, e.g., the plunging down to the lower limit of the scale, the skip of a fourth, etc. (See Chapter XXV, Second Mode.) The fifth and sixth phrases, respectively, give a good example of a question (fore-phrase) followed by an answer (after-phrase) in the seventh and eighth phrases. Consult Chapter III for interpretation of notes and neums. (See, also, Preface of Vatican *Kyriale*.) See # 32 of the "Table of Notes and Neums" for the pressus; # 15 for liquescent clivis; and # 33 for quilisma.

BEATA DEI GENITRIX. Reading Chant. Second Mode (transposed). Fifth Book, p. 41.

The two fore-phrases are invocations; the after-phrase is the prayerful petition. Observe (a) the gradual upward-rising character of the fore-phrases with the general accent, or climax, on the third note over "o" of "omnes"; (b) the lower after-phrase, expressive of humble supplication. Add chironomy for rhythm picture before singing with *so-fa* syllables, "loo," and words. See Chapter VI.

LAUDEMUS DOMINUM. Reading Chant. Second Mode. Fifth Book, p. 41.

Study with special emphasis on final (*re*) and dominant (*fa*). Second Mode melodies close like those of First Mode, on *re*. Observe how the melody plays around *fa*, the dominant, a third higher than the final, or tonic, in this mode. Refer to the scale diagram on p. 64, Fifth Book. The first three phrases are fore-phrases. The first and second phrases are identical. Observe the mounting character of the melody as we pass from angels to Cherubim and Seraphim. Consult Chapter III for neums. Pupils may add chironomy before singing with syllables, "loo," and words.

SECOND MODE (Plagal). Scale, Melodic Pattern, and Drills. Observation Chants. Fifth Book, p. 64.

Teachers are referred to Chapter II, Gregorian Modes, and Chapter XXV, "Second Mode," also Chapter III.

The Second Mode diagram may be compared with the First Mode diagram on p. 19, Fifth Book. (See p. 266 of this manual for First Mode.) The Second Mode scale extends from *la* to *la*. In the First Mode, the melodies ranged from *re* to *re*, using the main section, *re-mi-fa-so-la*, and the movable section, *la-ti-do-re*. The Second Mode uses the same main section, but the part marked "movable section" (*la-ti-do-re*) moves below the main section.

Although the Second Mode moves from *la* to *la*, chants in this mode usually close with *re* as final, or tonic. Melodies in this mode, therefore, run up five tones from *re*, and down four tones below *re*, but close on *re* like the First Mode melodies. The melodies of this mode revolve around *re*, as around a pivot.

Pupils may sing the scale, looking at modern notation; repeat, looking at Gregorian notation. Lead pupils to observe the *Fa* clef on the third line. The line which goes through the *Fa* clef is *fa*, and therefore, *fa* is on the third line. Find the other syllables by counting up or down from *fa*. (See Chapter III, The Notation of Gregorian Chant.) It was necessary to use a *Fa* clef in order to keep the scale within the compass of the four-line staff. This scale may be sung in two ways: (1) Sing from *la* to *la*, first with *ti* then with *te*. Keep the main section and movable sections separate, thus: *la-ti-do-re-re-mi-fa-so-la-la-so-fa-mi-re-re-do-ti-la*. Mode II with *ti* is exactly like the natural minor scale. (2) Starting at the final, *re*, sing the main section ascending to *la*; sing the main section descending to *re*; begin at *re* again and sing down to low *la*, then back up to *re*, the final; e.g., *re-mi-fa-so-la-la-so-fa-mi-re-re-do-ti-la-ti-do-re*. Repeat replacing *ti* with *te* (*re-do-te-la-te-do-re* sounds like *mi-re-do-ti-do-re-mi*.)

Modes I and II are closely related, using the same notes but in a different order. The Second Mode is formed by removing the movable section of the First Mode from the top of the scale and adding it to the lower end of the scale.

The dominant of Mode II is *fa*, a third above the final, *re*. Observe the importance of both the final and the dominant in the melodic pattern. Lead pupils to discover the scale pattern of Mode II with and without *te* and to compare with the major scale pattern and the minor scale pattern. See [Mode I of this chapter. Play Mode II scale on the piano.

MELODIC PATTERN. Observation Chant. See procedures suggested for Mode I. Pupils learn this chant by rote, words, "loo," and *so-fa* syllables, following the modern notation first and then the Gregorian notation. Compare the two notations. The *Fa* clef places *fa* on the third line. The beginning note is *re*. Chironomy may be added by teacher or pupils after the chant is familiar, and the rhythm may be discussed.

Analysis of neums. Gregorian notation. The clivis (# 14 of Chapter III) over "Se" of "Secundum" shows the drop of a fourth, *re-la*, characteristic of this mode. The podatus (# 12) over each of the accented syllables, "cun," "au," and "hu," is sung with an accent on the first, or lower note; the upper note is sung softly. The accented syllable "si" has but one note which must stand out clearly due to its low position; the neums over the two following unaccented syllables are sung softly. The long neum of six notes, marked (b), is sung as a unit, the note before the quilisma being slightly lengthened; the quilisma is sung lightly (# 33b); the third and fifth notes each receive a slight rhythmical touch because of the ictus marks. The four notes

following (b) appear to be two-plus-two, but in reality the second and third notes occurring on the same line form a pressus (# 32b) with the ictus shifted from the first to the second note which receives a gentle pressure. The first note is grouped rhythmically with the preceding group. The fourth note of

may be said to modulate temporarily to Mode II. See also (1) "Gloria" and "Sanctus" of Mass XI (Orbis factor); see also Fourth Book, p. 33. (2) "Sanctus" and "Agnus Dei" of Mass XII (Pater cuncta). (3) "Offertory" of Requiem Mass, "Missa pro Defunctis." (4) "Sanctus" of Mass XVI. (5) "Gloria

## Second Mode (Plagal)

"Fa" is on the third line.

## Melodic Pattern

### GREGORIAN AND MODERN NOTATION

II Mode Memorize

Combined Tone and Rhythm drills. II Mode.

Sing the above with so-fa syllables.

Sing each exercise on each of the vowel sounds: ah-ō-ō-ay-ēē.

- Touch lightly, the first and third notes of each group. Combine the groups and sing smoothly as one long phrase.
- Slightly lengthen the note before the Quilisma (*mw*). Touch lightly the notes having the "ictus" sign. Sing the three groups smoothly as one phrase.
- Give a gentle pressure to the second note of each group. (Pressus).

the group of four notes, being the note before a quilisma, becomes the first note of the quilisma group, which is the same as (b). The group marked (c) is a pressus formed by two neums (# 32b). The second note has the ictus and receives a gentle pressure.

Combined tone and rhythm drills. Mode II. See Mode I, p. 267 of this manual. Follow suggested procedures on p. 64, Fifth Book.

Reading. Assignment in *Kyriale* for Mode II: "Kyrie" of Mass X (Alme Pater). This Mass is written for First Mode, but the second "Kyrie" uses also the three notes below the final, hence it

*Patri*" (Introit), Mode II, p. 110, *Kyriale*. (See Chapter XXII, "Suggested Procedure for Studying a Melismatic Chant in Gregorian Notation.") Teachers will follow suggested steps until the procedures have become so familiar to the pupils that they will be able to read independently unfamiliar chants in Gregorian notation.

THIRD MODE. See Chapters II, III, "Pitch," and XXV.

DISCITE A ME. Reading Chant. Third Mode. Fifth Book, p. 65.

Follow suggested procedures for reading chants

in Chapters XVIII and XXII. Study English words for the single fore-phrase and two after-phrases. Observe the final of Third Mode, *mi*, and the dominant, *do*. Refer to the Third Mode diagram, Fifth Book, p. 67. The strong opening fourth, *so-do*, is characteristic of this mode. Sing softly the torculus

Teachers or pupils may add chironomy as rhythm picture before singing from notation. Review rules in Chapter VI.

SALVA NOS. Reading Chant. Third Mode. Fifth Book, p. 65.

### Third Mode (Authentic)

The image shows two staves of music. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a lower melodic line. The lyrics 'Mi Fa So La Ti Do Re Mi' are written below the notes. The 'Main Section' covers the first five notes (Mi to Ti), and the 'Movable Section' covers the last three notes (Do to Mi). A 'Final' is marked under the first note (Mi), and a 'Dominant' is marked under the fifth note (Ti).

"Do" is on the fourth line.

### Melodic Pattern

GREGORIAN AND MODERN NOTATION

The image shows two staves. The top staff is Gregorian notation with neumes and a rhythmic line above it. The bottom staff is modern notation with a treble clef. The lyrics 'Ter-ti-a di-es est quod haec facta sunt.' are written below the notes. Below the lyrics is the translation: 'This is the third day since these (things) were done.'

Combined Tone and Rhythm drills. III Mode.

The image shows a single staff of music with three distinct rhythmic and melodic groups labeled (a), (b), and (c). Group (a) has a light touch on the lower note. Group (b) has a light touch on the first note. Group (c) has a light touch on the ictus-marked notes.

Sing the above with so-fa syllables. Sing each exercise on each of the vowel sounds: ah-ō-ōō-ay-ēē.

- (a) Give a light touch to the lower note of each group; sing the upper note lightly. Connect the groups to form one smooth phrase.
- (b) Touch lightly the first note of each group. Sound both pulses in the Bistropa.
- (c) Give a light touch to the ictus-marked notes. Combine the groups into one smooth phrase.

(# 16) over the unaccented syllable "a" of the fore-phrase. Observe the low pitch of the last phrase, "humble of heart."

Binary and ternary note grouping. Lead pupils to place the ictuses which show the note grouping on (1) the first note of every neum; (2) every lengthened note. (See Chapter V, "Rules for placing the ictus.") A single note between two neums, or between a neum and a lengthened note, is grouped with the preceding neum or lengthened note. Two notes between two neums form a binary group with an ictus on the first note.

Follow suggested procedures. The opening motive, *so-la-do-do*, by which the melody mounts quickly to the dominant, is commonly used in Third Mode melodies. Lead pupils to compare last phrase of this chant with the last phrase of the one preceding and the last of the one following. Note similarities. Note the wave-like character of the neum over "mari" (sea). Locate ictuses by either of the two methods suggested for syllabic chants (see Chapter V). Add chironomy (see Chapter VI, "Steps in studying the chironomy of a syllabic chant," p. 49).

DUM ESSET REX. Reading Chant. Third Mode. Fifth Book, p. 65.

Follow suggested procedures. Locate the opening fourth (*so-do*). Observe (a) the higher melodic lines of the fore-phrases as compared to the lower ones of the after-phrases; (b) the balanced phrases of nearly equal length; (c) the length added to the notes which precede and follow the quilisma (see # 33 of Chapter III) over "de" of "dedit." Compare with the quilisma in "Salva Nos" on the same page. Locate ictuses (see Chapter V) and add chironomy as rhythm picture before reading from notation.

THIRD MODE (Authentic). Scale, Melodic Pattern, and Drills. Fifth Book, p. 67. (See Chapter XXV, "Third Mode.") Follow procedures suggested for Modes I and II. Observe the final, *mi*, and the dominant, *do*. "In modern music, in the First Mode, we discover that the dominant is a fifth higher than the tonic (final). In the Third Mode, however, the dominant is usually a sixth higher than the tonic (final). The reason for this is found in the fact that the fifth tone above *mi* is *ti*. Now, since *ti* is used sometimes, and at other times *ti'*, this tone is too unstable to be considered the dominant, and therefore, *do* is usually used instead. Sing the scale up and down in two sections, *mi-fa-so-la-ti* (main section) *ti-do-re-mi* (movable section), etc. Sing with *ti* and then with *te* replacing *ti*. Observe *Do* clef on the fourth line in the Gregorian notation."

MELODIC PATTERN. Observation Chant. This chant is learned by rote with words, "loo," and *so-fa* syllables while pupils follow notation. Sing first looking at modern notation, then looking at the Gregorian notation. Compare the two. After the chant is familiar direct observation to the following neums.

Analysis of neums of "Melodic Pattern," Third Mode. The podatus occurs four times, twice as a second (*so-la*), once as a third (*la-do*), and once as a fourth (*so-do*). In each case the higher note is sung softly. (See (a) of the drills at the bottom of p. 67, Fifth Book.) The dash over the clivis (see # 14 of Chapter III) over "sunt" indicates that both notes are doubled. Directions for singing the three neums marked in the "Melodic Pattern" as (b) and the climacus, marked (c), will be found in the drills, p. 67, Fifth Book.

The last four notes form a pressus (marked  $\wedge$ ) with the ictus on the second note of the first neum; the first note of this neum is, therefore, grouped rhythmically with the preceding torculus (# 16) forming with it a group of four notes having two ictuses, one on the first and the other on the third note of the torculus.

Pupils may place ictuses and add chironomy. See Chapters V and VI.

Combined tone and rhythm drills. Mode III. Follow suggestions given for Mode I, and the directions at the bottom of p. 67, Fifth Book.

Reading. Assignment for Third Mode in *Kyriale*. "Te Deum," see also Fourth Book. "Kyrie II" (Kyrie fons bonitatis). "Gloria" of Mass XIV (Jesu Redemptor). "Sanctus VI" (Rex Genitor).

FOURTH MODE. See Chapters II, III, "Pitch," and XXV. "Memento Verbi Tui," Fifth Book, p. 184, and p. 280 of this manual; "Gloria," "Sanctus," and "Agnus Dei" of Mass I (Lux et Origo), Fifth Book, pp. 185-188 (this manual, pp. 290-293), are good examples of the Fourth Mode. In order to establish a feeling for this most unmodern of the eight modes, the Solesmes records of the above chants may be heard and the chants learned by rote with the records as models. Review, also, "Credo I" of the Fourth Book and "Media Vita," Third Book, before studying reading chants on p. 80 of the Fifth Book.

QUARTA VIGILIA. Observation Chant. Fourth Mode. Fifth Book, p. 80.

Follow suggested procedures for observation chants in Chapter XXII. Groups over unaccented syllables must be sung softly; accented syllables receive a slight prominence. Sing smoothly, giving all notes approximately the same length. Contrast the strongly accented pressus over "Quar" of "Quarta" with the weak pressus at the end. Touch softly the ictus notes of all neums. Sing the single phrase rapidly on one breath. Pupils may locate and name familiar neums (see Chapter III) and may observe that the final, or tonic, is *mi*. Refer to the scale on p. 81, Fifth Book. Fourth Mode melodies sometimes have *so* as dominant instead of *la*, although *la* is the usual one. The three chants on p. 80 of the Fifth Book, as well as the "Melodic Pattern" on p. 81, have *so* as dominant. "Memento Verbi Tui" and "Gloria" of Mass I have the regular dominant, *la*. "Credo I" in the Fourth Book uses both *so* and *la* as dominants.

A SOLIS ORTU. Reading Chant. Fourth Mode. Fifth Book, p. 80.

Study the two fore-phrases and the single after-phrase. Direct observation to the liquescent podatus (# 13) over "lau"; the large note carries the "a" sound and the small liquescent note carries the "u" sound. Observe also the final, *mi*, and dominant, *so*.

SUAVIS DOMINUS. Reading Chant. Fourth Mode. Fifth Book, p. 80. Victor Record, No. 24820.

The first note is slightly lengthened by the dash under the note. Sing softly the torculus (# 16) over the unaccented syllable "nes" of "miserationes." The liquescent (# 34) over "e" of "ejus" softens the voice in preparation for the final unaccented syllable "jus." Observe the final, *mi*, and the dominant, *so*. Before the chant is sung from notation the binary and ternary note grouping may be studied. Pupils may locate ictuses by either of the two methods suggested in Chapter V. Add chironomy (see Chapter VI).

FOURTH MODE (Plagal). Scale, Melodic Pattern, Drills. Fifth Book, p. 81. See Chapters II, III, and XXV.

Follow procedures suggested for Mode I, p. 265. See also Mode II, p. 260 and Mode III, above.

Observe that (a) the final, *mi*, is the same for Modes III and IV; (b) both modes use the same

tones but with main section and movable section in a different position in each; (c) the regular dominant is *la*. After singing the scale from *ti* to *ti*, sing keeping the two sections separate, e.g., the following drill will fix the final, *mi*, and will show the tendencies of tones in Mode IV.

“*lodic Pattern*” is familiar, the Gregorian and modern notations may be compared.

Analysis of note grouping in Gregorian notation. “*Quar*” of “*Quarta*,” a pressus (# 32*a*) is formed by a single note (punctum) and a neum (podatus, # 12). The ictus is on the first note, which receives suffi-

### Fourth Mode (Plagal)

“Do” is on the fourth line.

### Melodic Pattern

#### GREGORIAN AND MODERN NOTATION

IV Mode. Memorize  
 (a) 32*a* 12 7 12 14 11*a* (b) 16 + 2*b* + 32*e* + 18 + (c) 32*c*

#### Combined Tone and Rhythm Drills. IV Mode.

Sing the above with so-fa syllables.

Sing each exercise on each of the vowel sounds: ah-ay-ee-o-oo.

(a) Sing the first note of each group with a slight pressure. (Pressus).

Sing the first note of the Podatus with a light touch.

Combine the three groups to form one smooth phrase.

(b) Touch lightly the first note of the Torculus.

Sing lightly, the other two notes of each neum.

(c) Sing the first note lightly, and sing the first note of the Pressus with a gentle pressure.

Drill: *mi-fa-so-la-ti, ti-la-so-fa-mi, mi-re-do-ti-do-re-mi.*

Review *Do* clef and Gregorian scale, notes and neums, Chapter III. Play Mode IV on the piano, as written. Repeat, substituting *te* (B*b*) for *ti* (B). Pupils may locate half and whole steps in the scale pattern.

MELODIC PATTERN. Observation Chant. (See Chapter XXII.) Follow suggestions for Mode I, p. 267 of this manual. Observe the prominence given to the final, *mi*, and the dominant, *so*. Compare with “*Quarta Vigilia*,” p. 80, Fifth Book. After the “*Me-*

cient pressure to put the phrase in motion. The torculus, marked (b) above the staff of “*Melodic Pattern*,” is sung with a gentle, bouncing rhythm, the first note receiving the ictus, the second and third notes closely connected and sung lightly. The group of six notes following the torculus, (b), have a pressus formed by the second diamond note and the following note on the first line of the staff (# 32*e*). The long neum is grouped three-plus-two-plus-two. A dotted punctum has two beats (see # 11*a* of Chapter III). Observe that the pressus appears in modern notation as a quarter note with an accent sign above it.

The group of three ascending notes (scandicus, # 18a) preceding the group marked (c), is sung with a gentle rhythmical touch on the first note.

At (c) another pressus occurs formed by two neums. The ictus is on the second note; the first note gives up its ictus and is grouped rhythmically with the preceding scandicus forming a four-note group having two ictuses, the second being added on the third note of the scandicus.

Combined tone and rhythm drills. Mode IV. Follow procedures suggested for Mode I, p. 267 of this manual. See also directions at the bottom of p. 81, Fifth Book.

Reading. Assignment for Mode IV in *Kyriale*. "Asperges II" of the "Alii Cantus"; "Kyrie," "Sanctus," and "Agnus Dei" of Mass III (Kyrie Deus sempiternae); "Gloria" of Mass IV (Cunctipotens Genitor Deus); "Sanctus" and "Agnus Dei" of Mass V (Kyrie magnae Deus potentiae); "Sanctus" and "Agnus Dei" of Mass X (Alme Pater); "Gloria" of Mass XV (Dominator Deus).

FIFTH MODE. See Chapters II, III, "Pitch," and XXV.

To establish the tonality of the Fifth Mode, Solesmes recordings of the following chants may be heard and sung: "Quinque Prudentes," Fifth Book, p. 174; "Christus Factus Est," Fifth Book, p. 182. Review, also, "Sanctus" and "Agnus Dei IX," Fourth Book, and "Adoro Te," First Book. Notice that in the Fifth Mode *do* is usually on the third line. See p. 13 of this manual.

ECCE MARIA. Reading Chant. Fifth Mode. Fifth Book, p. 94.

Follow suggested procedures for reading chants in Chapters XVIII and XXII. Study English words and melody for the rising character of the fore-phrases and the falling character of the after-phrases. The melody of the opening fore-phrase, *la-fa-la-dō-dō-dō*, is a characteristic motive of the Fifth Mode. The same melody appears at the close of the second fore-phrase over "auxilium." This time a slight variation in both melody and rhythm adds interest and variety to the melody. Observe that the liquescent clivis (# 15) is used to carry the nasal sound of "n" in "confugimus." The pressus (# 32) over "xi," the accented syllable of "auxilium," strengthens the phrase accent and brings the dominant, *do*, into prominence. See mode diagram on p. 96, Fifth Book, for range, final, *fa*, and dominant, *do*. Lead pupils to observe the frequent occurrence of *do*. Add chironomy as rhythm picture. (See Chapters V and VI.)

EX QUO OMNIA. Reading Chant, Fifth Mode (transposed). Fifth Book, p. 94.

This chant is transposed to avoid the use of *te* (*ti* b). (See Chapter III, "Pitch.") Its final is *do*, five tones higher than the regular final for the Fifth Mode, which is *fa* (see mode diagram on p. 96, Fifth Book).

The Fifth Mode with *te*, *fa-so-la-te-dō-re-mi-fa* is identical with the major scale, *do-re-mi-fa-so-la-ti-do*, and hence, to avoid using *te* composers trans-

posed this mode five tones so that the final is *do* instead of *fa* and no chromatic is necessary.

The first fore-phrase, *mi-re-do-mi-so-la-so-so*, is in reality but a melodic and rhythmic variation of the motive, *la-fa-la-dō-dō*, which appears so often in Fifth Mode chants. The group of three notes over "Ex" appears to be a pressus (# 32a) but in reality it is not since a pressus formed by a single note and a neum always has the neum last (# 35). Observe the horizontal line (episema) above and below certain notes. This indicates a slight lengthening, not quite equal to a doubling (# 11b). The three liquescents carry the sounds "r," "n," and "m," respectively (# 34). Add chironomy as rhythm picture. Pupils may frame and name familiar short and long neums. See Chapter III or Preface of the *Kyriale*.

O SACRUM CONVIVIVM. Reading Chant. Fifth Mode (transposed). Fifth Book, p. 94.

Follow suggested procedures for reading chants, Chapters XVIII and XXII. Study fore-phrases and after-phrases noting the English words and the melodic rise and fall. Compare the opening fore-phrase with the first fore-phrase of "Ex Quo Omnia" noting similarities and variations. Pupils may frame and name the small neums which make up the longer neums. Make accented syllables stand out prominently, particularly when long neums occur over unaccented syllables. Observe the binary and ternary note groups, especially in the "alleluia." Add chironomy as an aid to rhythm and artistic interpretation. See Chapters V and VI.

QUINQUE PRUDENTES. Reading Chant. Fifth Mode. Fifth Book, p. 95.

The opening phrase of this single phrase is still another variation of the simple motive, *mi-do-mi-so*. The grouping of notes is well marked; the simple intervals should be read easily at sight. Pupils may add chironomy as rhythm picture. Observe the prominence given to both the final, *fa*, and the dominant, *do*. Name familiar neums.

FIFTH MODE (Authentic). Scale, Melodic Pattern, Drills. Fifth Book, p. 96.

Fifth Mode. (See "Fifth Mode," Chapters II, III, and XXV.) Follow procedures suggested for Mode I, p. 265 of this manual. See all suggestions for the other modes. Sing the scale with and without *te*. Observe the final, *fa*, and the dominant, *do*, a fifth higher than the final. Observe that the *Do* clef, Gregorian notation, is on the third line. Sing first as written. Sing again keeping the sections separate, thus: *fa-so-la-ti-dō, dō-re-mi-fa, fa-mi-re-dō, dō-ti-la-so-fa*. Pupils may play on the piano while the class plays on the keyboard diagram in the back of Fifth Book. Repeat with *te* (B ♭) replacing *ti* (B).

MELODIC PATTERN. Observation Chant. Follow suggested procedures in Chapters XVII and XXII. Consult Chapter III, p. 16 for Gregorian notes and neums. See also Preface to the *Kyriale*. After the chant is familiar with words, "loo," and *so-fa* syllables, pupils may compare the two notations. Add chironomy (see Chapters V and VI for rules).

Analysis of notes and neums. The two notes

over "Quin" of "Quinque" form a bistropha (see # 30 of Chapter III). It is sung as one long note of two beats, both pulses being heard. It must not be confused with the pressus (# 32) which it resembles somewhat. For purposes of drill, the group marked (a) in the "Melodic Pattern" has been

The long neum marked (b) is formed by the union of two simple neums, torculus (# 16) and clivis (# 14). Directions for singing are found on p. 96, Fifth Book.

The long neum marked (c) is called the pes subpunctis (# 28). "Pes" is another name for podatus.

### Fifth Mode (Authentic)

Main Section. Movable Section

Fa So La Ti Do Re Mi Fa

Final Dominant

"Do" is on the third line.

### Melodic Pattern

GREGORIAN AND MODERN NOTATION

V Mode. Memorize

3 (a) 30 7 32a 11a + 7 + 30 + 16 (b) 14 + 20 + (c) 29 + 32a

Quin-que pru-den-tes in-tra-ve-runt ad nu-pti-as.  
The five prudent (ones) went in to the marriage feast.

Combined Tone and Rhythm Drills. V Mode.  
Sing the following with so-fa syllables.  
Sing each exercise on each of the vowel sounds: ah-ay-ee-o-oo.

- (a) Sing the first note of the Pressus with a gentle pressure; sing the other note lightly. Combine the neums to form one long phrase.
- (b) Touch lightly the first note of each simple neum, (Torculus and Clivis); sing the remaining notes smoothly and lightly.
- (c) Sing the high note softly; touch lightly the ictus-marked notes.

changed to a pressus in the drills. In the drills, on p. 96 following the "Melodic Pattern" the exercise marked (a) illustrates the fact that the pressus is always attached to another note (or a neum); the bistropha appears as two notes close together on the same staff degree and is not attached to other notes. The "Melodic Pattern" gives two examples of the bistropha. The Catholic Music Hour series uses the wavy line above or below the bistropha to distinguish it from the pressus which is marked in modern notation with the accent sign over a quarter note. Pupils may locate the two pressus; the first is over "den," the second is at the end.

Pes subpunctis means a podatus, or pes, with lower punctums (notes). The ictus mark shows the grouping to be three-plus-two.

Combined tone and rhythm drills. Mode V. Follow suggestions given at the bottom of p. 96, Fifth Book. See also suggestions for Mode I, p. 267 of this manual.

SIXTH MODE. See Chapters II, III, "Pitch," and XXV.

To establish a feeling for the tonality of the Sixth Mode, hear and sing the Solesmes recordings of "Pascha Nostrum," Fifth Book, p. 175 and "In-

troit" of "Mass for the Dead," Fifth Book, p. 189.

O ADMIRABILE COMMERCIIUM. Reading Chant. Sixth Mode (transposed). Fifth Book, p. 108.

Follow suggestions for reading chants in Chapters XVIII and XXII. Observe the four consecutive fore-phrases followed by the two consecutive after-

ternary note groups are well indicated. Pupils will add chironomy as rhythm picture before singing. Sing softly all notes over unaccented syllables; make accents prominent. Discuss the transposed mode (see Chapter III, "Pitch").

BENEDICTA SIT. Reading Chant. Sixth Mode (transposed). Fifth Book, p. 109.

## Sixth Mode (Plagal)

Do Re Mi Fa So La Ti Do

Final Dominant

"Do" is on the fourth line.

## Melodic Pattern

GREGORIAN AND MODERN NOTATION

VI Mode. Memorize

(a) 12 19 14 (b) 32c 9 32

Séx-ta hó-ra sé-dit su-per pú-te-um.  
At the sixth hour He sat upon the well.

Combined Tone and Rhythm Drills. VI Mode.

Sing the following with so-fa syllables.

Sing each exercise on each of the vowel sounds: ah-ay-ee-o-oo.

(a) (b)

(a) Touch lightly the first note of each simple neum; sing the other notes softly and smoothly.

(b) Give a gentle pressure to the second note of each of these groups. (Pressus).

phrases for knowledge of form and the larger rhythms. Lead pupils to mark ictuses, using either of the methods in Chapter V. Pupils may add chironomy before singing from notation. (See Chapter VI.) Frame, name, and sing familiar neums. Lead pupils to observe that since the chant ends on *do* instead of its regular final, *fa*, it must have a transposed melody. Refer to the diagram of the Sixth Mode on p. 112, Fifth Book.

GAUDENT IN COELIS. Reading Chant. Sixth Mode (transposed). Fifth Book, p. 108.

Follow suggested procedures. The binary and

Observe (a) the identical repetition of the quillisma group (# 33) emphasizing the accented syllables; (b) the interesting use of the liquescent note (see # 13, # 15, and # 34 of Chapter III). Add chironomy as an aid in grasping the sweep of the larger rhythms. See Chapter VI.

SIXTH MODE (Plagal). Scale, Melodic Pattern, and Drills. Fifth Book, p. 112.

Follow procedures suggested for First Mode, p. 265 of this manual.

Sixth Mode scale extends from *do* to *do*. This suggests that it might be identical with the major

scale, which also begins on *do*. The Sixth Mode, however, has the same final as the Fifth Mode, viz., *fa*. Its dominant is *la*, a third above the final. It makes use of the same syllables as the Fifth Mode scale, although the sections are in a different place. The main section is at the top, and the movable section is below the final, *fa*, in the Sixth Mode. Compare the two scales. Play them on the piano with and without *te*. Pupils may locate the half steps of the scale pattern.

The scale may be sung first as written and then in the following manner, keeping the sections separate in both: *fa-so-la-ti-do*, *do-ti-la-so-fa*, *fa-mi-re-dore-mi-fa*. Repeat, substituting *tib* (*te*) for *ti*. Observe the place of the *Do* clef in the Gregorian notation.

**MELODIC PATTERN.** Observation Chant. Follow suggestions for observation chants in Chapter XVII. Sing with words, "loo," and *so-fa* syllables. Compare the two notations. See Chapter III, p. 16, "Gregorian Notes and Neums."

Analysis of neums of the "Melodic Pattern" in Gregorian notation. The podatus over "ta" of "Sexta" is sung softly (see # 12). The porrectus (# 19) has a note at either end of the thick black line, that is, on the third and second lines, respectively, with an ictus on the first note.

The two neums marked (b) form a pressus (# 32c) on the second note and third note. The ictus is on the second note. The first note of the first clivis (# 14) is grouped rhythmically with the preceding punctums forming a three-note group. This pressus, occurring over an unaccented final syllable, is relatively weak. The last two neums, the torculus (# 16) and the clivis (# 14) form a pressus (# 32). The third note of the torculus, becoming the first note of the pressus and having the ictus, changes the grouping from three-plus-three to two-plus-two-plus-two. This pressus, which brings the phrase to a close, is weak.

Combined tone and rhythm drills. Mode VI. Follow suggestions for Mode I, p. 267 of this manual. See also directions at the bottom of p. 112, Fifth Book. For purposes of drill, the group marked (a) in the "Melodic Pattern" will be found to have the ictus transferred from the second to the first note.

**SEVENTH MODE.** (See Chapters II, III, "Pitch," and XXV.) Notice that in the Seventh Mode *do* is on the third line. See p. 13 of this manual.

**SIT NOMEN DOMINI.** Reading Chant. Seventh Mode. Fifth Book, p. 126.

The final of Mode VII is *so*, and the dominant is *re*. (See Seventh Mode diagram on p. 136, Fifth Book.) Observe the prominence of *re*. Pupils may add chironomy before singing from notation.

Suggested chironomy. Arsis over "Sit"; thesis under "nomen"; arsis over "Domi-"; thesis under "ni." Curled arsis over "be-ne"; a looped arsis over "di"; thesis under "ctum"; undulation over "in"; thesis on "sae" and "la" separated by an undulation over "cu."

**TU ES PETRUS.** Rote Chant. Seventh Mode. Fifth Book, p. 126.

Follow suggested procedures for rote chants, Chapters XVI and XXII. Observe final, *so*; dominant, *re*; and the use of the notes of the main section only.

**AD TE CONFUGIMUS.** Rote Chant. Seventh Mode. Fifth Book, p. 126. Victor Record, No. 24820.

Follow suggested procedures for rote chants, Chapters XVI and XXII. Observe (a) how the melody expresses the meaning of the words; (b) the larger rhythms of sections and periods as expressed by fore-phrases and after-phrases; (c) the force of the pressus over "den" of "cadenti" in the fifth phrase; the liquescent carries the humming "n" sound; (d) the half step between *mi* and *fa* in "Maria," first phrase, and in "genuisti," seventh phrase; (e) final, *so*, and dominant, *re*. Pupils may add chironomy as rhythm picture. See Chapters V, VI, and XIV.

**SEVENTH MODE (Authentic).** Scale, Melodic Pattern, Drills. Fifth Book, p. 136. Follow procedures suggested for Mode I, p. 265 of this manual. See also "Seventh Mode," Chapter XXV.

Seventh Mode ranges from *so* to *so*. The final is *so*. The dominant is *re*, a fifth above the final. Sing as written; then sing keeping the sections separate, thus: *so-la-ti-do-re*, *re-mi-fa-so*, *so-fa-mi-re*, *re-do-ti-la-so*. In Gregorian notation the *Do* clef is on the third line. Play the scale on the piano. Locate the places of the half steps in the scale pattern.

**MELODIC PATTERN.** Observation Chant. Follow the suggested procedures for observation chants in Chapters XVII and XXII. Compare the two notations. See Chapter III, "Gregorian Notes and Neums." After singing the chant with words, "loo," and *so-fa* syllables, the rhythmic groups may be observed. Note the drop from the dominant, *re*, to the final, or tonic, *so*, over "Spiritus."

Analysis of rhythmic groups. The podatus and clivis will be familiar. The long neum, marked (a), is made up of a quilisma group and a climacus (# 20b). The grouping is three-plus-three-plus-two. The note before the quilisma is slightly prolonged; the quilisma itself is sung lightly. There is a slight crescendo toward the culminating virga (# 9) followed by a gradual decrescendo. The long neum following (a) is called a "pes subpunctis" (# 28). Sing softly the highest note of this group because it is the second note of a podatus (# 12), letting the voice drop lightly on the first diamond note. Avoid hastening the group of descending notes. The long neum marked (b) is made up of a podatus (# 12), a climacus (# 20) also (# 29), and a pressus formed by two neums (# 32c). The grouping appears to be two-plus-three-plus-two-plus-three (one-plus-two). The modern notation of this group will illustrate how the pressus (# 32) changes the apparent grouping to the following: two-plus-two-plus-two-plus-two-plus-two.

Drills. Follow suggested procedures on p. 136, Fifth Book. See also drill suggestions for the First Mode, p. 267 of this manual.

Observe that in the drill marked (b), Fifth Book, p. 136, the first group of nine notes is taken as it

occurs in the "Melodic Pattern." The second group introduces two pressus. Pupils may transcribe the drill into modern notation, Key of C. See Chapter III, p. 20.

**EIGHTH MODE.** (See Chapters II, III, "Pitch," and XXV.) The records of "Hoc Corpus," Fifth Book, p. 177 and "Kyrie" of Mass I, Fifth Book,

the lowest tone of the scale, viz., *re* and its range up to high *re*; (c) binary and ternary note grouping as determined by (1) simple neums, (2) the ictus marks. An ictus must recur on every second or third note. Two ictuses may not occur in succession without a beat between. Pupils may locate ictuses on the single notes, e.g., in second, fifth, and sixth phrases, by either of the two methods described on pp. 32-33

### Seventh Mode (Authentic)

"Do" is on the third line.

### Melodic Pattern

GREGORIAN AND MODERN NOTATION

VII Mode. Memorize

Combined Tone and Rhythm Drills. VII Mode.

Sing the following with so-fa syllables.

Sing each exercise on each of the vowel sounds: ah-ō-ō-ay-ēē.

(a) The note before the Quilisma is slightly prolonged and given a gentle pressure.

(b) Touch lightly the Virga at the highest point of each neum.

Combine the groups to form one smooth phrase.

p. 184 will give the pupils a knowledge of Eighth Mode tonality and a correct idea of the smooth, flowing free rhythm of chant.

**VENI, SANCTE SPIRITUS.** Reading Chant. Eighth Mode. Fifth Book, p. 146.

Follow suggested procedures for reading chants, Chapters XVIII and XXII. This melody, composed of single notes and neums, may be used effectively for (a) the prominence of the final, *so*, and the dominant, *do*; (b) the descent of the melody to

of Chapter V for syllabic chants. Pupils may add chironomy to the entire chant following the general rules suggested in Chapter VI.

**PER SIGNUM CRUCIS.** Reading Chant. Eighth Mode. Fifth Book, p. 146.

Follow suggested procedures for reading chants, Chapters XVIII and XXII. Direct pupils' observation to the prominence here given to the dominant, *do*. Add chironomy before singing. See Chapters V and VI.

SANCTI ANGELI. Reading Chant. Eighth Mode. Fifth Book, p. 147.

Latin syllables. (See Chapter III for the correct interpretation of the neums.) Notes over accented syllables must stand out more prominently than notes over unaccented syllables. All notes have approximately the same length. Study fore-phrases and after-phrases for better understanding of the rhythm of sections and periods. Add chironomy (see Chapters V and VI).

Follow suggested procedures for reading chants, Chapters XVIII and XXII. Observe (a) the frequent repetitions of both the tonic, *so*, and the dominant, *do*; (b) the use of the main section with one note below. (See Eighth Mode scale, Fifth Book, p. 153); (c) the climax, or general accent on the third

### Eighth Mode (Plagal)

"Do" is on the fourth line.

### Melodic Pattern GREGORIAN AND MODERN NOTATION

VIII Mode. Memorize

Combined Tone and Rhythm Drills. VIII Mode.

Sing the above with so-fa syllables.  
Sing each exercise on each of the vowel sounds: ah-ay-ee-o-oo.

- (a) Touch lightly the notes marked with an "ictus" sign.
- (b) Slightly prolong the note preceding the Quilisma.  
Give a light touch to the ictus-marked notes.

note over "a" of "percamus"; (d) the use of the liquescent to carry the humming "n" sound in "tremendo." Add chironomy (see Chapters V and VI).

BEATA DEI GENITRIX. Reading Chant. Eighth Mode. Fifth Book, p. 147.

Follow suggested procedures for reading chants, Chapters XVIII and XXII. The range of this melody extends through the entire scale from *re* to *re* with the main and movable sections clearly distinguishable. Observe that the final, *so*, and the dominant, *do*, occur frequently and usually over accented

OCTO SUNT. Reading Chant. Eighth Mode. Fifth Book, p. 147.

This single long phrase may be divided by taking a breath after the second note over "nes." Pupils after independently locating secondary accents on "sunt" and "a" may place ictus marks on the first note of each neum, bar lines before each ictus note, and mark the chironomy. See Chapters V and VI.

EIGHTH MODE (Plagal). Scale, Melodic Pattern, Drills. Fifth Book, p. 153.

Follow procedures suggested for Mode I. This

mode uses the same notes as the Seventh Mode. (See Fifth Book, p. 179.) In the Eighth Mode, however, the main section is at the top and the movable section at the bottom. Its final is *so*; its dominant, *do*. Melodies in the Eighth Mode move up and down from the final, *so*. Sing as written. Repeat, replacing *ti* with *ti b* (*te*). Then sing, keeping the sections separate, thus: *so-la-ti-do-re, re-do-ti-la-so, so-fa-mi-re-mi-fa-so*. Pupils may locate the place of the half steps in the scale pattern.

**MELODIC PATTERN.** Observation Chant. (See Chapters XVII and XXII for observation chants.) (See Chapters III and XXII for Gregorian notation.) (See Chapters II, III, and XXV for modes.) After words, "loo," and *so-fa* syllables are familiar, the pupils may compare the two notations on p. 153, Fifth Book. Direct pupils' observation to the following:

Analysis of note grouping. Gregorian notation. Sing softly the second note of each podatus (# 12, Chapter III). The torculus (# 16) over "ti" is followed by a single note. Since this single note occurs between two neums it is grouped rhythmically with the torculus, making a four-note group with two ictuses, one ictus on the first note, and the second ictus on the third note of the torculus. (See the mod-

ern transcription.) The long neum marked (a) appears to be made up of a podatus, plus a clivis, plus a climacus (# 20), plus a clivis (two-plus-two-plus-three-plus-three (one-plus-two)). The second diamond note of the climacus, together with the first note of the clivis, forms a pressus (# 32e), changing the grouping to two-plus-two-plus-two-plus-two-plus-two. Pupils should feel this grouping as they sing. (See the modern transcription.) The first five notes of the group marked (b) contain a quilisma group (# 33a) followed by two diamond punctums (puncta). Ictuses occur on the first and third notes. The last four notes contain a pressus formed by two neums. The ictus shifts from the first note of the clivis to the second note; the first note is grouped rhythmically with the preceding group. This necessitates an ictus on the second diamond note, which now becomes the first note of a new group. The grouping of (b), which appears to be two-plus-three-plus-two-plus-three (one-plus-two), is in reality changed by the pressus to two-plus-two-plus-two-plus-two-plus-two. (See the modern transcription.)

Combined tone and rhythm drills. Mode VIII. Follow suggestions given for Mode I, p. 267 of this manual. See also directions at the bottom of p. 153, Fifth Book.

## Introits

See Chapter XXII, also analysis and teaching suggestions for "Da Pacem," Third Book. Only one typical Introit will be analyzed here.

**IN MEDIO ECCLESIAE.** Reading Chant. Sixth Mode (transposed). Fifth Book, p. 167. Follow suggested procedures for reading chants.

Phrasing of text (Antiphon only).

|         |  |                                    |
|---------|--|------------------------------------|
| Period  | Section  | Phrase: In medio Ecclesiae         |
|         |  | Phrase: aperuit os ejus:           |
|         | Section  | Phrase: et implevit eum<br>Dominus |
| Section | Phrase: spiritu sapientiae, et<br>intellectus: |                                    |
|         | Phrase: stolam gloriae<br>Phrase: induit eum.  |                                    |

The Gregorian notation of "In Medio Ecclesiae" is written in the Sixth Mode with the regular final, *fa*, and the dominant, *la*. It makes use of *ti b* (*B b*, or *te*). In the modern transcription, on p. 167 of the Fifth Book, the melody has been transposed a fifth in order to avoid using the *ti b*. (See Chapter III, "Pitch.") The transposed final thus becomes *do*, and the dominant is *mi*. The melody throughout is remarkable for the prominent place given to *do*. In fact, the first two phrases use *do* almost exclusively, suggestive of the dominant or "reciting tone" of psalmody. The dignified, peaceful simplicity of the first two phrases, or first section, contrasts with the remainder of the chant.

The general accent, or climax, is the pressus

(# 32) at "eum," third phrase, up to which the melody rapidly ascends and from which it descends again to *do*. In the remaining phrases, the melody again circles around *do* with but two excursions into the lower notes of the mode.

Chironomy as rhythm picture. See Chapter VI.

## In Medio Ecclesiae

Sixth Mode

*Exulting Restfulness in God*

In the midst of the church  
the Lord opened his mouth:  
and filled him with the spir-  
it of wisdom and under-  
standing; he clothed him  
with a robe of glory.  
Ps. It is good to give promise  
to the Lord; and in stag-  
e to thy name, O Most High.  
Glory, etc.  
In the midst, etc.

In me - di - o \* Ec - cle - si - ae a - pe' - ru - it  
os e' - jus: et im - ple' - vit e' - um

*cresc. molto*

Do - mi - nus spi - ri - tu sa - pi - en - ti - ae, et in - tel - le' - ctus:  
sto - lam glo - ri - ae in - du - it e' - um.

*With animation*

Ps. Bo - num est con - fi - te' - ri Do - mi - no: \* et psal' - le - re no - mi - ni tu - o,  
Al - tis - si - me. Glo' ri - a Pa' tri, et Fi' li - o, et Spi - ri - tu - i San' cto.\*

Sic - ut e' - rat in prin - ci - pi - o, et nun - c: et sem - per: et in sae - cu - lo - rum A - men.  
Repeat "In Medio" as far as Ps.  
(Common of Doctors)

The ictuses, which show the binary and ternary grouping, are those given in the official Vatican versions with rhythmical signs. For the interpretation of the various note groups see Chapter III. Review briefly the rules of chironomy in Chapters V and VI. The foregoing chironomy may be added by the teacher in a blackboard diagram or chart before the chant is sung as an aid to correct rhythmic interpretation. This may be followed by analysis.

After the chant is familiar the following may be discussed until the terminology is familiar. See Chapter VI.

*First Section.*

First phrase, "In medio Ecclesiae." Two composite rhythmic waves (rhythms) by contraction; the first wave, "In medio Ec-," is composed of three arses and one thesis; the second wave, "clesiae," of two arses and one thesis.

Second phrase, "aperuit os ejus." Two rhythmic waves; one simple rhythmic wave—"peruit"—(one arsis, one thesis), followed by one composite rhythmic wave by contraction, "os ejus"; one curled arsis and two successive theses separated from one another by an undulation. The first group of two notes is a prolongation of the preceding thesis.

*Second Section.*

First phrase, "et implevit eum Dominus." Three rhythmic waves; the first two notes are thetic, a prolongation of the preceding thesis. The first wave

forms a composite rhythmic wave by contraction, two arses and one thesis over "plevit" together with the first note of the group over "e" of "eum." The second rhythmic wave, i.e., over "eum" is a simple rhythmic wave, one arsis and one thesis. The third, over "Dominus," is composite by contraction, one arsis and two theses (separated by an undulation).

Second phrase, "spiritu sapientiae." Three rhythmic waves; two simple rhythmic waves in juxtaposition, viz., "spiritu" and "sa-pi" (up to the second note over "pi"). The second note over "pi" and the following form a composite rhythmic wave by contraction, two arses and two theses. This rhythmic wave has also a third thesis which extends to the first two notes of the following phrase.

Third phrase, "et intellectus." A single composite rhythm by contraction, two arses and four theses, the latter separated from one another by undulations.

*Third Section.*

First phrase, "stolam gloriae." Two rhythmic waves; the first, "stolam," a simple rhythmic wave; the second, "gloriae," composite by contraction, one arsis and two theses.

Second phrase, "induit eum." One composite rhythmic wave by contraction, one arsis and three theses.

*The Period.* The first three phrases are fore-phrases, the remaining phrases are after-phrases.

*Communions*

Examples typical of these Proper Mass chants are given in the Fifth Book, pp. 171-177, in which each of the eight modes is represented. Four have been selected for analysis. For these four chants, Solesmes records and chironomy are available. Communions are simple hymns of joy; the words are fragments of the Scriptures. After the priest has received the Precious Blood, the Communion is intoned by the chanter; after the asterisk, the singing is taken up by the entire choir.

QUINQUE PRUDENTES. Observation Chant. Fifth Mode. Fifth Book, p. 174.

Follow procedures suggested for observation chants, Chapters XVII and XXII. If possible, use the Solesmes record as model. Victor Record, No. 7344. The chant begins with a calm, quiet narrative introduction and develops with dramatic animation up to the climax of joy and happiness on the first note of the quillisma group over "i" of "exite." For the interpretation of neums, see Chapter III.

Observe that "Quinque Prudentes" is written in the Fifth Mode, final, *fa*, dominant, *do*, but uses the lower tones of the Sixth Mode. Compare the two scales. See pp. 112, 178, Fifth Book.

The diagram opposite may be written on the board, or a chart, and the chironomy may be studied either before or after the chant is sung.

Review the rules of chironomy in Chapter VI.

Quinque Prudentes

Fifth Mode

Hark! The Bridegroom  
Quietly

The five wise virgins took oil in their vessels with the lamps: And at midnight there was a cry made: Behold the bridegroom cometh: go ye forth to meet Christ our Lord.

Quin - que \* pru - den - tes vir - gi - Lord.

nes ac - ce - pe - runt o - le - um

in va - eis su - is cum lam - pa - di - bus:

Faster cresc.

me - di - a au - tem no - cte cla - mor fa - ctus est: \_\_\_\_\_

Boldly

Ec - ce spo - sus ve - nit: ex - i - te ob - vi - am

Chri - sto Do - mi - no.

(Common of Virgins)

Chironomy as rhythm picture:

*First Section.*

First phrase, "Quinque prudentes virgines." The phrase begins with a curled arsis over the accented

syllable "Quin." The ictus over the unaccented final syllable "que" takes a thesis; the unaccented syllable "pru" is included in this thesis. At "den" and "vir" ictuses and accents coincide and the melody rises, hence the two successive arses. The third note over "vir" has an ictus, but being followed by an unaccented syllable and a pause, takes a thesis in spite of its high pitch.

The descending melody over the unaccented final syllable "nes" demands an undulating thesis, the theses occurring on the ictus notes, and the successive theses separated by undulations.

Second phrase, "acceperunt oleum" ("ac-ce," having a low melodic line, is thetic being a continuation of the preceding undulating thesis). The ictus note of the torculus (# 16, Chapter III) over the accented syllable "pe" is arsic because of its rising melody and the coincidence of ictus and accent; the clivis (# 14) over the unaccented final syllable "runt" is thetic; the liquescent (# 34) carries the nasal sound of "nt." At "oleum" there is an interesting repetition of the same two notes. At "o" the ictus and accent meet and the melody is rising, hence the two arses, the second reinforcing the first. The ictuses at "le" and "um" bring the phrase to a close, and hence are thetic; an undulation separates the two successive theses.

Third phrase, "in vasis suis cum lampadibus." In this phrase the accented syllables have but one note each, whereas each unaccented syllable has a neum with an ictus on its first note. The accented syllables, while being sung lightly, must be easily distinguished from the unaccented syllables. This necessitates a soft touching of notes over the unaccented syllables.

The phrase, having a rising melody, begins with an arsis which includes as third beat the accent "va"; the final syllable "sis" takes a thesis on the ictus note. At "suis" the melody continues to descend, and therefore, the ictus note over "is" takes a second thesis, and the accented syllable "su" is raised on an undulation.

At "lam" the ictus on the first note of the neum takes an arsis because of its rising melody and because it is followed by "pa," the accented syllable. The long neum over the unaccented "di" and the lengthened notes over "bus" bring the section to a close and require a series of five theses separated by undulations.

#### Second Section.

First phrase, "media autem nocte." The phrase begins with an arsis over the eighth rest and the accent "me"; the ictus note over the unaccented syllable "di" takes a thesis. At "au" a second thesis may occur or a curled arsis may be used (coincidence of ictus and accent in a rising melody). The phrase accent is on the first note of the podatus over the accent "no"; the remaining three descending notes bring the phrase to a close and have two theses separated by an undulation.

Second phrase, "clamor factus est." The phrase begins with an arsis over the accent "cla"; "mor," being the final syllable, takes a thesis; this syllable must be sung softly, even though its melody is high. The accent "fa," having no ictus and the third beat

of a measure, is raised on an undulation. The remaining five binary groups occurring over the unaccented final syllables "ctus est" are thetic; the theses occur on the ictus notes (first note of each group); the successive theses are separated by undulations over the last note of each group.

Third phrase, "Ecce sponsus venit." See "media autem nocte." The melody and curves are identical although there is a slight variation of the rhythm on "ce."

Fourth phrase, "exite obviam" ("ex" is included with the preceding thesis). The accent "i," being the climax of the entire chant, is the highest point melodically, and is further emphasized by the quilisma group which is arsic; "te," the unaccented final syllable having an ictus, receives a thesis. The descending melody over "obviam" brings the phrase to a close; therefore, although ictus and accent coincide at the pressus over "ob" the falling melody demands a thesis under the ictus note; the two ictuses following "ob" each take a thesis.

Fifth phrase, "Christo Domino." At "Chri" the pressus is formed by two neums; the group has two ictuses, one ictus on the second note (first note of the pressus) and the other on the last note of the neum; the first note of the neum is grouped rhythmically with the preceding doubled note forming a ternary group, and hence the first note is included in the preceding thesis. The meeting of ictus and accent on the first note of the pressus and the rising melody take a curled arsis followed by a thesis on the fourth note, which has the ictus; the second beat of this binary group, that is, the first note over "sto" is included in the thesis. The two tied notes over "sto" look like a pressus, but in reality the last note is an oriscus (# 35). The melody in this long neum is the guide to the chironomic curves; ascending melodies are arsic; descending melodies are thetic. An arsis or a thesis begins at every ictus note. Where undulating theses occur the successive theses are separated by undulations on the second or third beats of the groups. The single note over the accented syllable "Do" is the second note of a binary group, and hence it receives an undulation. The notes over "mino" bring the chant to a close and are thetic.

PASCHA NOSTRUM. Observation or Reading Chant. Sixth Mode (transposed). Fifth Book, p. 175.

See Chapters XVII and XXII for observation chant procedures, and Chapters XVIII and XXII for reading chant procedures. Victor Record, No. 7344. Solesmes chironomy. See Chapter III for interpretation of neums.

Pupils may observe that "Pascha Nostrum" has been transposed a fifth; the transposed final is *do* and the transposed dominant is *mi*. (See "Transposed modes," Chapter III.) The tonality suggests the familiar major scale. Observe the frequent use of (1) the quilisma (# 33), (2) the horizontal episema (# 11b), and (3) the liquescent notes (# 34).

The binary and ternary note grouping is easily discernible in the notation itself. If necessary, a quick breath may be taken after "est" in the second phrase, after "que" in the fourth phrase, and after

"sinceritatis" in the fifth phrase. These breaths must not interrupt the rhythmical flow of the respective phrases.

**Pascha Nostrum**

Sixth Mode  
*Remain in Christ joyfully*

*Christ our Pasch is immolated, alleluia; therefore let us feast in the unspiced bread of sincerity and truth, alleluia, alleluia.*

Pa - scha no - strum \*  
 im - mo - lat - us - est Chri - stus, al - le - lu' - ia :  
 i' - ta - que e - pu - le' - mur  
 in a' - zy - mis sin - ce - ri - ta - tis et ve - ri - ta - tis,  
 al - le - lu' - ia, al - le -  
 lu' - ia, al - le - lu' - ia.  
 (Easter Sunday)

**Analysis of chironomy:**

*First Section.*

First phrase, "Pascha nostrum." Each of these words has a single note for the accented syllable and a neum on the unaccented final syllable. The phrase begins with an accent which has no ictus; hence, the first note is regarded as the second beat of a binary group in which an eighth rest is the first beat and has the ictus. The phrase begins with an arsis over this binary group, followed by a series of four theses which may be accounted for as follows. The ictus notes over "scha," the final unaccented syllable, take a thesis; "no," accented but without an ictus, is grouped with the preceding group and is included in the thesis. The descending melody over the final unaccented "strum" closes the phrase and takes two theses separated by undulations.

Second phrase, "immolatus est Christus." The secondary accent "im" has an ictus and begins the phrase with a curled arsis; the accent "la" has an ictus and an ascending melody, and takes a second arsis, looped; the first two ictus notes over "tus," the unaccented final syllable, take theses. The porrectus at the end of the long neum over "tus" has a rising melody and takes a curled arsis; "est," unaccented with two ictuses, takes two theses separated by undulations. The accent "Chri," without an ictus, is grouped with "est" and is raised on an undulation since it is followed by a series of three theses on the final syllable "stus"; each thesis begins on an ictus note and the successive theses are separated by undulations.

Third phrase, "alleluia." The coincidence of

ictuses and accents over the two syllables "al" and "lu" takes two successive arses; the second ictus note on "lu," being a preparation for the close "ia," might have taken a thesis, as does also the final syllable "ia," which closes the section.

*Second Section.*

First phrase, "itaque epulemur." The climax, or general accent, of the entire chant is the ictus note of the last clivis (# 14) over the unaccented syllable "ta." The accent "i" has but one note which must stand out prominently to balance the long neum over "ta." The phrase begins with a curled arsis; the ictus is understood to be on the rest. The curves over "ta" follow the melodic line; those ictus notes which descend are thetic, while those which ascend are arsic. The final syllable "que" takes a thesis. The word "epulemur" may be treated in two ways: (1) an arsis over the unaccented "pu" to balance the three successive theses over the accent "le" and "mur" which close the phrase; (2) as an undulating thesis, i.e., a thesis on each ictus note, an undulation on "e," and an undulation on the last syllable of each group.

Second phrase, "in azymis sinceritatis et veritatis." The single unaccented note over "in" is part of the preceding thesis. At "a" ictus and accent coincide in a rising melody, hence the two successive arses. The three ictus notes over the unaccented syllables "zy," "mis," and "sin," respectively, have a descending melody and each takes an undulating thesis, the successive theses separated by undulations. The word "sinceritatis" has four ictus notes on the same pitch and may be marked in two ways: (1) the coincidence of ictus and secondary accent at "ce" takes a curled arsis, and the fact that the ictus note over "ri" is followed by the accent "ta" may account for the second arsis; (2) each ictus note may receive a thesis, each two theses being separated by an undulation.

At "ve" of "veritatis" the lengthened ictus note coincides with a secondary accent and takes an arsis; the melody over the remainder of the word is a preparation for the close of the section, and its gradually descending melody is best expressed by a series of three theses with undulations between.

*Third Section.*

First "alleluia." The phrase starts with a curled arsis; the ictus is understood to be on the eighth rest. The first two descending notes over the unaccented syllable "le" are thetic; the length added to the third ictus note over "le" gives prominence to this note; the gradual crescendo is expressed by the two arses. At "lu" ictus and accent coincide, but the ictus note is relatively low, and hence takes a thesis; "ia," the final syllable, is thetic.

Second "alleluia." "Al," unaccented and relatively low, takes a thesis, a continuation of the preceding. The melody over "le" dictates the chironomy, the rising groups being arsic, the following group, thetic. The ascending melody over the accent "lu" takes an arsis on its ictus note; "ia," the final ictus, takes a thesis.

Third "alleluia." The ascending group over "al" is arsic. It is followed at once by a second arsis on the rising group over "le," which marks the climax,

or general accent, of this section. The low ictus note at the end of the group takes a thesis. The first note over the accent "lu" is without an ictus since it is deprived of its ictus by the pressus on the second and third beats (see # 32, Chapter III) and is grouped with the preceding ictus note. The first note of the pressus, being relatively low, is thetic; the remaining ictus notes bring the chant to a close and are thetic. The accent "lu" is raised on an undulation.

**HOC CORPUS.** Communion. Observation or Reading Chant. Eighth Mode. Fifth Book, p. 177. Victor Record, No. 7343.

If used as an observation chant, follow suggested procedures in Chapters XVII and XXII; if used as a reading chant, see Chapters XVIII and XXII.

"The words are those spoken by Christ, Himself, when He was instituting the Holy Eucharist at the Last Supper. The serious melody adds to the text, the first part expressing the solemn announcement of the Divine Institution; the second part expressing the strong character suitable to the authoritative command given by Our Lord." (Dom Gajard) The melody is characteristic of the Eighth Mode; the tonic, or final, is *so*. The melody of the first part uses the ancient dominant, *ti*, the second part, beginning with "hoc facite," makes prominent use of the regular dominant, *do*. See Fifth Book, p. 179. The binary and ternary grouping of the notes is readily visible in the notation. The following description is a guide for marking the chironomy.

*First Section.*

First phrase, "Hoc corpus\* quod pro vobis tradetur." The phrase begins with a curled arsis which is followed immediately by a second arsis over "cor" on which ictus and accent coincide. The second clivis over "cor," being a melodic preparation for the thetic note over the final unaccented syllable "pus," is also thetic. The single note over "quod" is grouped rhythmically with the preceding lengthened note forming the third beat of a ternary group. It is raised on an undulation separating the two successive theses; "pro," unaccented, is thetic. The group over "bis" is ascending, but "bis" being an unaccented final syllable is thetic. In "tradetur" the melody takes precedence over the text, hence the first group of two notes over "tra" is arsic, the second group is thetic. At "de" ictus and accent coincide but the melody, revolving around the final, *so*, suggests the approach of the final syllable of the phrase; therefore, "de" and "tur" take theses; the successive theses are separated by an undulation.

Second phrase, "hic calix novi testamenti est" ("hic" is grouped rhythmically with "tur" and is a continuation of the thesis over "tur"). At "ca" ictus and accent coincide and take an arsis; "lix," an unaccented final syllable, has an ictus and takes a thesis, which includes also the first note of the following group. The group over "no" appears to be a scandicus, but the ictus on the second note changes it to a salicus. (See # 18 and # 22, Chapter III.) The rising melody over the accent "no" takes an arsis, while the unaccented final syllable "vi," having an ictus, takes a thesis. In "testamenti" ictuses and accents alternate, and hence the undulating

rhythm; the ictus notes receive theses and the accents are raised on undulations. "Est," being the final word of the phrase and having a relatively low melodic line, is thetic, each of the three ictus notes receiving a thesis.

Third phrase, "in meo sanguine." The unaccented "in" is thetic, being a continuation of the previous rhythmic wave which was set in motion by the arsis over "no" of "novi." The composite rhythmic wave over "meo sanguine" may be accounted for by the melody alone; the ascending melodies are arsic, and the descending melodies thetic, each arsis and thesis beginning on an ictus note.

Fourth phrase, "dicit Dominus." The phrase begins with a curled arsis over "di" due to the coincidence of ictus and accent in an ascending melody; the ictus note over the final unaccented syllable "cit" is thetic. The note over the accent "Do" is without an ictus. It is a single note between two neums and is grouped with the first neum, forming a ternary group. Since the ictus notes over the unaccented "mi-nus" bring the section to a close each receives a thesis; the accent "Do" is raised on an undulation.

*Second Section.*

First phrase, "hoc facite." The first two ictus notes on the regular dominant *do*, or C, demand two arses; the second ictus over "fa" prepares for the close and takes a thesis; the final syllable "te" is thetic.

Second phrase, "quotiescumque sumitis." The unaccented "quo," being without an ictus is grouped with the preceding, forming a thetic third beat. At "ti" ictus and secondary accent coincide in an ascending melody and take an arsis. The two ictuses following occur over unaccented syllables and are thetic; the accent between them is raised on an undulation. The highest ictus note of the entire chant is the first note of the pressus over "que," which is therefore arsic. The single note over the accent "su" is grouped rhythmically with the ictus note on the end of the preceding neum. The groups over "mi-tis" close the phrase and are thetic; "su," being an accent between two theses, is raised on an undulation. The remaining theses are separated by undulations over the last note of the group.

Third phrase, "in meam commemorationem." The descending ictus note over the accent "me" takes a thesis; "in," being between two theses has an undulation. The second note over "me" is followed by a rising melody which leads to the pressus; the rising melody is expressed by two successive arses. The three ictuses following the pressus occur on the same staff degree, *la*, and alternate with secondary accents; therefore, the ictuses receive the theses, and the accents "am" and "me" are raised on undulations. At "ra" the ictus and secondary accent coincide and the melody rises, hence the arsis. The remaining ictuses are relatively low; they bring the chant to a close and take three successive theses separated by undulations.

**CHRISTUS FACTUS EST** (Gradual). Observation Chant. Fifth Mode. Fifth Book, p. 182. Solesmes Recording. Victor Record, No. 7343. Solesmes chironomy. See Chapters III, V, VI, and XXV.

The study of this Gregorian classic may be extended over the entire sixth year. (See Chapter XXII for suggested procedures.) To gain a fair estimate of the expressive qualities of "Christus Factus Est" it is almost imperative that pupils hear it sung well by a competent choir. The Solesmes recording is also suggested.

The Gradual is one of the Proper Mass chants and comes between the Epistle and Gospel, except during Lent and Easter-time. (See Chapter XXV.) "Christus Factus Est" is an exquisite masterpiece of poetic and spiritual beauty in which the melodic and the grammatical divisions coincide exactly. The English translation will be found on p. 183, Fifth Book. "Christus Factus Est" is a mixture of quiet, simple, syllabic recitatives and rich melismatic passages. The melismas, or groups of neums which occur over certain syllables of this chant, will be found to occur usually on the final syllables of words, the embellishment giving elegance and variety to the movement. Intensity increases with the rising melodies and decreases with the falling melodies. The lengthy melisma occurring over certain syllables is called also a "jubilus," and is used where words can no longer express all that the heart feels—pure melody, alone, expresses the feelings. The simple text sums up the whole mystery of the Redemption. The melody is marvelously characteristic of the text. "It brings out in bold relief the contrast between the humiliation of the death on the Cross, and the triumphant exaltation of which the Cross was the condition and the ransom." (Dom Joseph Gajard, O.S.B., Choirmaster, Solesmes.)

See Chapter III, Gregorian notation with key numbers, for the interpretation of the Gregorian neums on p. 286. The numbers above the staff have reference to this table. The chironomy gives the best picture of the rhythm and interpretation, showing the binary and ternary groups in their smaller arsic-thetic relationships, and indicating the larger rhythms of phrases, sections, and periods by the unbroken series of expressive curves. Review rhythm and chironomy in Part One of this manual.

#### First Section.

First phrase, "Christus factus est pro nobis." The first phrase is expressive of solemn reverence: it makes use of the final, *fa* (F), as dominant or reciting tone with a slight ornamentation, especially on the accent "no" of "nobis." Observe the length added to the first note of the clivis over "no" after which the phrase comes to a quiet close.

Note grouping. Gregorian notation. Fifth Book, p. 183. Compare with Fifth Book, p. 182, eighth-note notation. *Do* clef is on the fourth line. The ictus note is always the first note of a binary or ternary group. An ictus must recur on every second or third beat. Every neum has an ictus on its first note unless otherwise indicated. Differentiate between strong and weak ictuses.

The group over "Chri" contains a pressus formed by a single note and a neum (podatus). The ictus is shifted from the first note of the podatus to the single note, thus forming a ternary (three-beat) group. The two notes on the same pitch are sung as one doubled note. The dotted punctum is equal to

a binary group with ictus understood to be on the first beat. The upper note of the podatus over "fa" of "factus" is sung lightly. The punctum over "ctus" is included with the podatus forming a ternary group. "Est" has an ictus and forms, with "pro," a binary group. The grouping in the long neum over "no" is easily seen from the shape of the smaller groups which comprise it. It is two (podatus) -plus-two (diamond notes) -plus-two (dotted note) -plus-two (clivis) -plus-two (podatus). The dotted punctum over "bis" has two beats.

Chironomy. The phrase begins with an arsis over the accent "Chri," which has the pressus. The ictus note over the final unaccented "stus" takes a thesis. At "factus" ictus and accent coincide in a rising melody, and the ternary group takes an arsis; the ictus at "est pro" is thetic. At "no" ictus and accent coincide in a rising melody, and the ictus takes an arsis; the second and the third ictuses over "no," having a descending melody, take theses. The lengthened ictus note of the clivis is arsic because of its relatively high pitch; the ictus note following, being lower than the preceding ictus, is thetic as is also the quarter note over the final unaccented syllable "bis."

Second phrase, "obediens." The melody rises triumphantly to the dominant, *do* (C), on the strong, accented syllable "be" and then falls submissively on "diens."

Note grouping. Gregorian notation. Fifth Book, p. 183. The single note over "o" is grouped with the preceding dotted punctum, forming the third beat. The grouping over "be" is two (clivis) -plus-two (podatus) -plus-two (bistropha) -plus-three (porrectus). Sing softly the last notes of each group; sound both pulses of the bistropha. The remaining groups are easily seen. Observe that, in the clivis over "ens," the first note only is lengthened; the second has but one beat, after which the last part of the section takes up immediately. The guide note (# 5) merely shows the place of the first note on the following staff; it is not to be sung.

Chironomy. The note over "o" is included in the previous thesis. At the accent "be" the first ictus note rises and the second ictus note is relatively low; hence the first receives an arsis and the second, a thesis. The climbing melody of the bistropha and the porrectus demands two successive arses, each of which begins on an ictus note. The falling melody at the unaccented "diens" takes two successive theses separated by an undulation.

Third phrase, "usque ad mortem." The second and third notes over "us" form a pressus with the ictus on the second note over "us"; the first note is grouped rhythmically with the preceding clivis forming a ternary group. The group over "ad" is two-plus-three; it gives the effect of a podatus and a porrectus. The entire group is sung softly. "Usque ad" is sung with a solemn intensity preparing for the simple, lengthened torculus over "mor," which must be sung evenly and slowly.

Chironomy. The first note is part of the preceding thesis. The strong pressus over the accent "us" is relatively high in pitch and takes an arsis; the ictus on the quarter note over the unaccented "que"



### Christus Factus Est (Gradual)

(Modern Notation)

Fifth Mode

Chri - stus \*fá - ctus est pro nó - bis ob - e - di - ens ús . que ad - mór - tem, mór - tem aú - tem aú - tem.

V. Próp - ter quòd et Dé - us ex - al - tá - vit í - lum, ex - al - tá - vit í - lum, et dé - dit í - li - nó - men, quod est sú - per - óm - ne \*nó - men.

### Christus Factus Est (Gradual)

(Ancient Notation)

Fifth Mode

Chri - stus \*fá - ctus est pro nó - bis o - bé - di - ens ús - que ad - mór - tem, mór - tem aú - tem - - - - - crú - cis.

V. Próp - ter quod et Dé - us ex - al - tá - vit í - lum, et dé - dit í - li - nó - men, quod est sú - per - óm - ne \*nó - men.

English translation:

Christ became obedient for us unto death, even to the death of the cross.

V. For which cause, God also hath exalted Him and hath given Him a name which is above all names.

(Holy Thursday)

is thetic. The rising melody over "ad" suggests a renewal of energy expressed by an arsis after which the melody gradually descends. The solemn closing of the section here demands a smooth, undulating thesis.

*Second Section.*

First phrase, "mortem autem crucis." The melody over "mortem" is strengthened by the double note of the pressus, the *te* (B ♭) adding a touch of pathos. At "autem" the melody rises with full force to the dominant, on which both pulses of the bistropha should be clearly audible after which the melody descends gracefully to "crucis," which is sung slowly and solemnly with a slight crescendo on the bistropha.

Note grouping. Gregorian notation. The second and third notes over "mor" form a double note of a pressus. The ictus shifts from the first to the second note over "mor"; the first note is grouped rhythmically with an eighth rest, which is thus understood to be the first beat of a binary group. (See Fifth Book, p. 182.) The second and third notes over "au" form an oriscus, a double note; this shifts the ictus from the first note of the podatus to the second; the first note over "au" is grouped rhythmically with the preceding punctum, forming with "tem" a binary group with the ictus on the first note (over "tem" of "mortem"). The grouping over "tem" of "autem" is two (dotted punctum) -plus-two (quilisma) -plus-two (virga and diamond note) -plus-two (diamond note and quilisma) -plus-three (climacus). At "cru" the grouping is two-plus-two. At "cis" the first note of the clivis is slightly lengthened; the second note is not lengthened, but after a short breath the long melisma of the second phrase takes up immediately.

Chironomy. An undulation separates the preceding thesis from the one which follows on the rest and first note over "mor." The relatively high pressus over the accent "mor" takes an arsis; the ictus note over the final, unaccented "tem" takes a thesis which includes also the first note over "au." The second note of the podatus (having attached to it an oriscus on the same pitch) (# 35) has the ictus and takes an arsis because of its high pitch. The first and second ictus notes over unaccented "tem" are thetic. The melody alone determines the remaining curves on "tem"; the ictus on high *do* is arsic; the ictus at *so* is thetic; the ictus on *te* is arsic. The ictus on the lengthened double note over "cru" is thetic; the bistropha is arsic to suggest a slight crescendo before the voice drops a fourth (*fa-do*) on the final, unaccented syllable "cis" which is thetic.

Second phrase. This is sung on a continuation of the sound of "ee" ("is") of the preceding "crucis."

Note grouping. Gregorian notation. Two (podatus) -plus-two (virga and first diamond note) -plus-three (dotted punctum and square punctum) -plus-two (podatus) -plus-two (first two notes of a torculus) -plus-two (last note of torculus and first note of clivis) -plus-two (pressus formed by two neums) -plus-two (dotted punctum). The pressus near the close of the phrase is formed by the meeting of the two last neums. This changes the apparent grouping from the ninth note to the end; thus: the last three

small groups appear to be three-plus-two-plus-three, but in reality the pressus shifts the ictus from the first note of the first clivis to the second note of the clivis; the first note is thus grouped rhythmically with the preceding torculus forming a four-note group, which necessarily takes two ictuses on the first and third notes, respectively.

Chironomy. The rise and fall of the melody alone suggest the chironomy; rising melodies are usually arsic; falling melodies, thetic.

*Third Section.* This section consists of two phrases closely joined. The first phrase, concluding with "illum," contains the words; the second phrase is purely melodic and its highest ictic note *fa*, or *F*, marks the general accent, or climax, of the entire composition; it is expressive of triumphant exaltation. "For which cause, God also hath exalted Him." This vigorous section is in syllabic rhythm, and its lively, sonorous character forms an interesting contrast to the two elaborate melismatic sections preceding it. The declamation begins in the final, *fa*, or *F*, but on "Deus" leaps up directly to the regular dominant, *do*, or *C*. The dominant continues as the reciting tone through the five phrases following down to "quod est."

Observe that in the Gregorian notation, the *Do* clef moves down from the fourth to the third line. This is necessary because the melody mounts to *so*, or *G*, in the third phrase. Changing the *Do* clef to the third line thus keeps the melody within the range of the staff. The guide note (see # 5, Chapter III) of the phrase preceding occurs on the second line, which is *fa*'s (*F*) line. "Propter quod," etc., begins on *fa* with *do* on the third line; the guide note occurring on *fa* indicates quickly the beginning note of the following phrase.

The first three notes form, rhythmically, a ternary group with an ictus over "Prop"; the remaining groups are binary.

Chironomy. The three successive arses on the ictus notes are necessary to express the vigorous, energetic movement which begins this section. The ictic, but unaccented, final syllable "us," takes a thesis. The first note of "De" is well marked; "us" is sung softly.

Second phrase, "exaltavit illum." The ictus marks show the grouping to be binary throughout.

Chironomy. The undulating thesis is a continuation of the preceding thesis. The three theses balance the three preceding arses. At "il" ictus and accent coincide in a rising melody and take a binary arsis. It is followed by two theses on the unaccented, final syllable "lum." The seven notes following are a repetition of the figure over "illum." The growing intensity of this figure is shown in the two arses while the drop of the fourth from the pressus is thetic. Beginning at this point, the melody takes its flight on the sound of "u" (oo) of "lum" and the chironomy follows closely the rise and fall of the melody; the rising melodies are arsic; the falling melodies are thetic.

Third phrase. Note grouping. Gregorian notation. The third note has an ictus; this displaces the ictus on the following virga, which, as the first note of a climacus (# 20), ordinarily has an ictus. The ictus

mark on the diamond punctum replaces the ictus on the following virga, which now becomes the second note of a ternary group. The grouping (without ictus marks) appears to be three-plus-three-plus-two-plus-two. In reality it is two-plus-three-plus-three-plus-two.

Chironomy. The direct rise to the climax on the high ictic *do* (C) requires two arses, the first, binary, the second, ternary; the falling melody following is expressed by two successive theses separated by an undulation on the third note of the second-last group.

Fourth phrase. Note grouping. Gregorian notation. Without ictuses the grouping appears to be two-plus-three-plus-three-plus-three-plus-two-plus-two. In reality it is two-plus-two-plus-three-plus-three-plus-three-plus-two. This grouping is explained in Chapter V, p. 36. The chironomy rises and falls with the relative highness or lowness of the ictic notes.

Fourth Section, "et dedit illi nomen." There is a steady crescendo up to the highest ictic note (*mi*, or E) over "li" of "illi," after which there is a general decrescendo to the end of the section.

First phrase, "et dedit illi." Note grouping. Gregorian notation. Ordinarily an ascending group of three notes over a single syllable has the ictus on the first note. The slight separation of the first and second notes over "de" forms a salicus with the ictus on the second note; the first note is grouped with the preceding punctum forming with it a binary group. The punctums over "dit" and "il" form a binary group. The grouping over "li" is two (podatus) -plus-three (torculus) -plus-two (pressus) -plus-two (dotted punctum).

Chironomy. The first two notes are thetic, a continuation of the preceding thesis. The rising melody over the accent "de" takes a binary arsis beginning with the ictus note. The final, unaccented syllable "dit," having an ictus, is thetic. The accent "il," being the second note of a binary group and followed by a thesis on the final syllable "li," is raised on an undulation. The relatively high torculus, which is the climax, or phrase accent, is arsic and the descending pressus and final doubled note are thetic.

Second phrase, "nomen." The melody circles around and ornaments the dominant, *do*. The tristropha (# 31) over the accent "no" is sung with a marked accent, all three pulses being heard. The melisma over "men" is relatively soft.

Note grouping. Gregorian notation. The grouping over "men" is two (dotted punctum) -plus-three (quilisma group) -plus-two (dotted porrectus) -plus-three (podatus and first note of clivis) -plus-two (last note of clivis and oriscus) -plus-two (pressus) -plus-two (dotted punctum). Observe that in the last eight notes the apparent grouping is changed by (a) the oriscus, formed by the addition of a punctum to the end of a neum (# 35); and (b) a pressus, formed by the fusion of a punctum and a neum (# 32a).

Chironomy. The growing intensity of the group over the accent "no" is expressed by the two arses; the unaccented, final syllable "men" takes two successive theses. The meaning of the text, being com-

pleted after the second ictus (i.e., the note preceding the quilisma), the melody alone takes its flight on the vowel sound "e" of "men." The relatively high groups are arsic; the relatively low groups are thetic. Observe the opposite effects of the oriscus and the pressus; the softening of the oriscus is expressed by the thesis, the strong pressus by the arsis.

Fifth Section, "quod est super omne nomen." The serious mood of this section is similar to that of the First Section. The final, *fa*, or F, again becomes the reciting tone. There is a gradual crescendo up to and including the tristropha over "no," which is the climax of this section.

First phrase. Note grouping. Gregorian notation. The first four punctums form two binary groups. The neums themselves and the ictus signs indicate the remaining binary and ternary groups. The first three notes over "men" contain a pressus formed by the fusion of a punctum and a neum; the first ictus is on the punctum. The grouping over "men" is two-plus-two.

Chironomy. The use of the purely syllabic recitative over "quod est super" is in pleasing contrast to the elaborate neums which follow. The quiet, restrained movement is expressed by a smooth undulating rhythm which is a continuation of the thesis begun in the preceding phrase. At the accented syllable "om" the rising neum takes a binary arsis; the descending group, a thesis. The final, unaccented "ne" takes a binary thesis. The first four notes of the group of seven notes over the accent "no" are a sequential repetition of the figure over "om"; the chironomy is the same for both excepting that both diamond notes over "no" are thetic. The relatively high tristropha, marking the climax of the phrase, suggests a crescendo which is expressed by an arsis; the first two binary groups over the final, unaccented "men" are thetic, completing the meaning of the text.

Second phrase. The return of *te* (*ti* ♭ or B ♭) adds a reverent, pathetic quality. Each of the three groups following the quarter bar is sung with a crescendo which reaches its climax on the second looped arsis on *do* (C). After the climax there is a decrescendo and rallentando which continues to the end. The long jubilus following the quarter bar over "men" is relatively soft and is marked by a slight rallentando, bringing the chant to a close.

Note grouping. Gregorian notation. The pressus (# 32) and oriscus (# 35) change somewhat the apparent grouping in this phrase. The groups are: two (clivis) -plus-four (two-plus-two, climacus) -plus-five (three-plus-two, pes subpunctis) -plus-two (clivis) -plus-two (dotted punctum) -plus-three (bistropha plus first note of a clivis) -plus-two (second note of a clivis plus oriscus) -plus-four (torculus plus first note of a clivis) -plus-two (pressus by the fusion of two neums) -plus-two (dotted punctum).

Chironomy. The lengthened first note of the clivis is relatively high and is arsic. The two binary groups following have descending melodies and are thetic. The rhythmic wave (arsis and thesis) over the pes subpunctis is suggested by the melodic rise and fall. The clivis (*la-so*) leads up directly to the four-fold repetition of the dominant, *do*. The move-

ment suggests a crescendo, which is expressed by three successive arses. The oriscus, i.e., the tied notes on *la*, always suggests a diminution of volume, which is expressed by the thesis. The last seven notes form a characteristic Fifth Mode motive, which is expressed by a composite rhythmic wave of one arsis and three theses: the arsis suggests a slight renewal of energy, and the theses a rallentando which brings the composition to a close.

Knowledge of the ictuses is necessary to the singer since each ictus is the first note of a binary or ternary group. Ictuses will be strong or weak depending upon (a) the Latin syllables over which they occur, and (b) the place they occupy in a group of notes.

**MEMENTO VERBI TUI.** Communion for Twentieth Sunday after Pentecost. Observation or Reading Chant. Fourth Mode. Fifth Book, p. 184.

English translation. "Be Thou mindful of Thy word to Thy servant, O Lord, in which Thou hast given me hope: this hath comforted me in my humiliation."

Follow suggested procedures in Chapter XXII. See Proper of the Mass in Chapter XXV. See Chapter III for the interpretation of the note grouping. Solesmes Recording. Victor Record, No. 7344. Solesmes chironomy.

"Memento Verbi Tui" is meditative and gentle in character.

**Memento Verbi Tui - Communion**

Fourth Mode

Me-mén-to \*vé-r-bi tú-i sé-rvo tú-o, Dó-mi ne.  
iā quo mí-hi spem de-í sti.  
haec me cón-so-lá-ta est.  
in hu-mi-li-ta-te nre a.

This chant is composed of but four, long phrases, each of which really constitutes a section.

First phrase. "Memento verbi tui servo tuo, Domine." This first phrase begins on a silent rhythmic wave, the thesis of which begins on the ictic eighth rest and includes the unaccented syllable "Me." At "men" ictus and accent coincide in an ascending melody and take an arsis. This arsis must suggest a vigorous, upward movement since it must supply the impetus sufficient to sustain the long, undulating thesis which follows. It is interesting to observe that after the rising melody of the opening or intonation, "Memento," there follows a gradually descending melody made up of a series of ternary groups, "verbi tui servo tuo." Regarding the ictus note always as the first beat of an imaginary measure, it will be seen that the first note of the neum, i.e., the ictus note, occurs over an unaccented syllable; the note over the accented syllable, being a

single note between two neums, is grouped with the first neum, forming the third beat. The accents thus alternate with ictuses throughout, giving a delicate, undulating rhythm. In each measure, the light accent is elevated on an undulation and the ictus note over the unaccented syllables receives the weak thesis. At the accent "Do" the single note between the doubled note and the neum is grouped with the quarter note as the third beat of a measure; it is raised on an undulation, separating two theses. The unaccented syllables "mi" and "ne" close the phrase, and each of the four ictus notes receives a weak thesis. Undulations separate the successive theses.

Second phrase, "in quo mihi spem dedisti." The note over "in" is grouped with the preceding quarter note, and is the third beat of the thesis. At "quo" the direct rise of the melody demands a curled arsis: the ictus note on the third note of the neum takes a thesis, as does also the ictus note over the final, unaccented "hi"; the accent "mi," being without an ictus but occurring between two ictuses, is regarded as the second beat of a measure and is raised on an undulation. At "spem" the coincidence of ictus and accent in a rising melody takes an arsis; the note over "de," being grouped with the preceding neum, is included in the arsis as a third beat. At "di" ictus and accent coincide, but the melody descends, taking a thesis. Each successive ictus note also takes a thesis.

Third phrase, "haec me consolata est." This phrase consists of but one composite rhythmic wave composed of three arses and seven theses. The general accent, or climax, of the chant is the looped arsis over the pressus on "me." The rest which begins this phrase has the ictus and is a continuation of the preceding thesis. At "me" the direct rise of the melody to the unusual B demands two successive arses, one at the first note of the podatus, the second at the pressus. The descending ictus note following the pressus takes a thesis. On the word "consolata" the accents and ictuses alternate throughout; the light accents are raised on undulations, and the ictus notes take theses. The descending melody over "ta est," which closes the phrase, demands a continuation of the preceding undulating rhythm, the ictus notes receiving the theses, and the successive theses separated by undulations. Observe the length added to the first three notes over "ta."

Fourth phrase, "in humiliate mea." Observe the repetition of the figure (*mi-fa-mi-re*) in "in hu" and "mi-li." The phrase begins with an arsis over the first two notes of the torculus; the descending third note of the torculus, having an ictus, takes a thesis which includes also the note over the unaccented "hu." The rising melody over the secondary accent "mi" takes an arsis on its first two notes. The ictus note marks the beginning of a ternary group which includes the two notes following the ictus note. The group of three ascending notes on "ta" would ordinarily have an ictus on the first note, but since in the original Gregorian the second and third notes are separated from the first by a slight distance, forming a salicus (# 22), the ictus goes to the second note and the first is grouped

rhythmically with the two notes preceding. The rising melody of the salicus over the accent "ta" takes an arsis. At "me" ictus and accent coincide but the ictus note is relatively low and takes a thesis. The remaining notes close the chant, each ictus note receiving a thesis; the successive theses are separated by undulations.

KYRIE of MASS I, "Lux et Origo." Observation or Reading Chant. Eighth Mode. Fifth Book, p. 184. Solesmes Recording. Victor Record, No. 7341. Solesmes chironomy. Vatican *Kyriale*, p. 5. See Vatican *Kyriale* for Gregorian notation.

Follow suggested procedures for observation and reading chants in Chapters XVII, XVIII, and XXII.

English translation. "Lord, have mercy on us." (three times) "Christ, have mercy on us." (three times) "Lord, have mercy on us." (three times).

See the discussion of Ordinary Mass chants in Chapter XXIV.

There is a definite growth in intensity observable in this beautiful, old, tenth-century chant from the first simple, restrained "Kyrie" to the climax on the lengthened group of notes which occurs before the pressus in the last "Kyrie." Observe (a) the melodic and rhythmic sequence over "Christe"; (b) the similar motives and figures in the last two "Kyries"; and (c) the repetition of the same melodic phrase in the last two "eleisons." The "eleisons" throughout are sung slowly and deliberately with but the faintest nuance to show the grouping.

Mass "Lux et Origo" (Ed. Vat. No. 1.)

Eighth Mode KYRIE X. S.

Ky - ri - e le - i - son, iii.  
Chr - iste le - i - son, iii.  
Ky - ri - e le - i - son.  
Ky - ri - e le - i - son.

Review Chapters VI, p. 52, and XXII.

The shapes of the various neums and the ictus signs show clearly the binary and ternary grouping. Every ictus note is the first note of a group. Either an arsis or a thesis must begin at each ictus. Undulations occur on second and third beats only, never on ictus notes.

Analysis of chironomy.

*First Section*, "Kyrie eleison." The phrase begins with a binary arsis over the accent, "Ky." The third note over "Ky," having an ictus, becomes the first of a new ternary group of which the two single notes following are the second and third beats, respectively. Since this group includes the two unaccented final syllables "ri-e" it is thesis. The pressus, being

high, is arsis; the ictus note of the descending clivis is lower and is thesis. The slight rise of the ictus note over "e" calls for a renewal of energy expressed by a ternary arsis. Ictus and accent coincide and the melody rises at "le," but since the general movement of the melody is downward and suggestive of a quiet close, this ictus and the one over final "son" are thesis; the two theses are separated by an undulation.

*Second Section* (Two phrases)

First phrase, "Christe." The phrase begins with an energetic ternary arsis over the high, lengthened torculus which is the climax of the entire section. The clivis over the final "ste" is thesis, and in spite of its relatively high pitch, the double note is also thesis since it is a part of the preceding group. The six notes following are rhythmically similar to the first six notes although lower in pitch; the chironomy is the same.

Second phrase, "eleison." The melody alone dictates the curves, the arses expressing the rising melodies and the theses, the falling melodies. This is a beautiful example of balanced, binary phrasing.

*Third Section* (Two phrases)

First phrase, "Kyrie." The rising melody over the accent "Ky" is expressed by the triple arses. The groups over the final, unaccented "e" are thesis despite the rising melody, the pressus, and the *mora vocis* over the podatus.

Second phrase, "eleison." The descending melody begins with a binary arsis and is followed by a ternary thesis. The slight rise over the accent "le" is expressed by an arsis, which is followed by two theses closing the phrase.

*Fourth Section* (Two phrases)

First phrase, "Kyrie." The meaning is completed by the first double note over "e"; after that note the melody takes its flight. The phrase begins with a binary arsis; the ictus is on the eighth rest and the syllable "Ky" is sung on the second beat. The ictuses over the unaccented syllables "ri-e" are thesis. The two ascending, ternary groups are arsis and are sung with crescendo; the descending notes following are thesis and are relatively softer.

Second phrase, "eleison." This is a repetition of the "eleison" in the preceding section. Compare the last two sections, noting the melodic likenesses and the rhythmical differences due to the different placement of the text syllables. Observe the added solemnity due to the *mora vocis* over "e" of both "Kyries."

*Follow-up Lesson* in Vatican *Kyriale*. Gregorian notation. Observe the change in apparent binary and ternary grouping due to the presence of (a) a single note between two neums; (b) pressus. See Chapter V, Gregorian Rhythm.

GLORIA of MASS I, "Lux et Origo." Vatican Edition. Observation or Reading Chant. Fourth Mode (transposed). Fifth Book, p. 185. Solesmes Recording. Victor Record, No. 7341. Solesmes chironomy. Vatican *Kyriale*, p. 5.

Follow suggested procedures for observation and reading chants in Chapters XVII, XVIII, and XXII. See "Ordinary Mass Chants," Chapter XXIV.

Mass "Lux et Origo" (Ed. Vat. No. 1.)

GLORIA

x s

Fourth Mode

The brisk, antiphonal movement and the short phrases of this joyous, exultant, tenth-century "Gloria" make it admirably suitable to young voices.

This "Gloria" is written in a transposed mode. Its final is *ti*, a fifth higher than the regular Fourth Mode final, which is *mi*. (See "Transposed modes," Chapter III.) Compare melody and rhythm of the following observing differences in rhythm due to varying Latin words: "Laudamus te," "Adoramus te," "Gratias agimus tibi," "Glorificamus te," "Jesu Christe," and "Domine Deus."

Review chironomy in Chapter VI.

Directed observation.

1. Wherever accented Latin syllables and ictic notes coincide in ascending melodies an arsis is used, e.g., first phrase "Glo" and "cel"; where the melody descends, a thesis is used, e.g., first phrase "De"; third phrase "ta." Find other examples.

2. Unaccented, final syllables having ictuses are usually thetic regardless of the pitch, e.g., "mus" of "Glorificamus"; "as" of "Gratias"; "ne" of "Domine"; "su" of "Jesu"; and "ta" of "peccata." Find other examples.

3. An accented syllable without an ictus becomes either the second or third beat of a rhythmic group and is raised on an undulation, e.g., "pax"; "bo" of "bonae"; "di" of "Benedicimus"; "mag" of "magnam"; "De" of "Deus"; "Rex," etc. Find other examples.

4. Chironomy links together the smaller rhythmic elements of binary and ternary groups into the larger rhythmic units of rhythmic waves, phrases, and sections. The waves follow in an unbroken series, representative of the graceful continuous movement so typical of chant rhythm. Sing, using the curves and observing the synthetic character of chironomy.

5. Observe the effective use of the liquescent (see # 13, # 15, and # 34 of Chapter III), e.g., the liquescent carries the sound of "l" in "excelsis"; "n" in "in"; and "m" in "gloriam." Find other examples.

6. Some phrases begin with a rest which has the ictus. This occurs when the first note of the phrase is without an ictus. Locate examples of such phrases.

Follow-up Lesson in Vatican *Kyriale* in Gregorian notation. Compare the two notations and account for the binary and ternary grouping as expressed in modern eighth-note notation. Locate examples of the pressus, e.g., "te" of "Glorificamus te" (# 32); salicus in "Do" of "Domine Deus."

SANCTUS of MASS I, "Lux et Origo." Observation or Reading Chant. Vatican Edition. Fourth Mode (transposed). Fifth Book, p. 187. Solesmes Recording. Victor Record, No. 7341. Solesmes chironomy.

Follow suggested procedures for observation or reading chants, Chapters XVII, XVIII, XXII, and XXV. If possible, hear Solesmes recording of this selection.

This chant, like the "Gloria," may be sung antiphonally, the choirs alternating phrases up to "Hosanna in excelsis," which is sung by both choirs. Although the music of "Benedictus" follows immediately after the "Sanctus" in liturgical books, the "Benedictus" is not sung until after the Conse-

cration of the Mass. The melody is written in the Fourth Mode transposed a fifth up, the regular final of Fourth Mode is *mi* (E); the transposed final is a fifth higher or *ti* (B). Being a plagal mode, the melody ranges up five tones and down four tones from the final, *ti*. The melody circles around the final, *ti*, returning to it again and again.

Observe: (a) The melody of "gloria tua" is the same as the second "Hosanna in excelsis." (b) The figures in "Pleni sunt cae-" and the first "Hosanna in excelsis" are similar. (c) The same figure occurs on "ctus" in both the first and second "Sanctus." (d) Those phrases which begin without an ictus on the first note have the ictus on the eighth rest.

For the interpretation of the various note groups see Chapter III. Give relative prominence to notes over accented Latin syllables. Sing softly notes over unaccented syllables, e.g., "us" in "De-us."

**Mass "Lux et Origo" (Ed. Vat. No. 1.)**

Fourth Mode SANCTUS x. s.

San-ctus, \* San-ctus, San-ctus Do-mi-nus.  
De-us Sá-ba-oth. Plé-ni sunt cae-  
li et térra gló-ri-a tú-a.  
Ho-sán-na in ex-cel-sis. Bè-ne-  
dí-ctus qui vé-nit in nó-mi-ne. Dó-mí-ni.  
Ho-sán-na in ex-cel-sis.

### First Section.

First phrase, "Sanctus." Chironomy. The singing begins on the second beat of the initial arsis; the descending melody over the final syllable "ctus" is expressed by two theses, one on each ictus note; the successive theses are separated by an undulation.

Second phrase, "Sanctus." The rising melody on the accent is arsic, the falling melody on the unaccented "ctus" is thetic.

Third phrase, "Sanctus Dominus Deus Sabaoth." The phrase begins with a ternary arsis which includes two accented syllables. The descending ictus note over unaccented "mi" is thetic. The final syllable "nus" is also thetic notwithstanding its relatively high pitch. The note over the accent "De," coming between two thetic ictus notes, is raised on an undulation; "us" of "Deus," the final, unaccented syllable, is thetic. The melody over "Sabaoth" is a natural one, the accented syllable being higher than the unaccented syllables; this is expressed by one arsis and two successive theses, each of which begins on an ictus note.

### Second Section.

First phrase, "Pleni sunt caeli et terra." The group of three notes over "Ple" forms a salicus. This changes the apparent grouping. The first note, being without an ictus, is grouped rhythmically with the eighth rest which has the ictus. An undulation connects this phrase with the preceding. The phrase begins with a quiet, binary thesis, which leads at once to the arsis on the strong high ictus note. The weak ictus note on the final, unaccented "ni" is thetic. At "cae" the ictus of the pressus and the word accent coincide but the melody moves downward, and hence takes two theses, one beginning on each ictus note. In "cae" the note following the pressus has an ictus; the ictus mark was placed by the Benedictine monks to show us how to group the notes. Undulations separate the two successive theses. The unaccented, monosyllable "et" is here given a relatively high melody and is arsic. The lengthened note over the accented syllable "ter," being relatively low, is thetic as is also the final, unaccented "ra."

Second phrase, "gloria tua." The coincidence of ictus and accent, and the rising-falling melody over "glo" is expressed by two arses and one thesis. The final, unaccented "a" is thetic; an undulation over "ri" separates the two theses. Ictus and accent meet at "tu" but the descending melody so near the close of the phrase takes a thesis. Final "a" is thetic. The successive theses are separated by an undulation.

Third Section. "Hosanna in excelsis." The first ictus is on the eighth rest; the note over unaccented "Ho" is grouped with it forming a thetic binary group, a continuation of the long undulating thesis begun in the preceding phrase. The liquescent podatus (# 13) over the accent "san" rises directly to the fifth above and is therefore arsic. The first note is sung with energy; the liquescent carries the humming sound of "n" and is softened to prepare for the weak pressus (# 32a) on the final, unaccented "na," which is thetic despite its high pitch. The note over "in," being a single note between two neums, is grouped rhythmically with the first, i.e., the group containing the pressus. The four notes thus grouped require two ictuses, one on the pressus and one on the note following. The note over unaccented "in" is the second note of a binary thesis. The relatively high ternary group over "ex" is arsic, after which the melody drops gently to the final. The descending melody is expressed by two successive theses.

BENEDICTUS. Solesmes Recording. Victor Recording, No. 7341. Fifth Book, p. 187, beginning end of fourth staff.

### First Section.

First phrase, "Benedictus qui venit." The word "Benedictus" has a natural melody. The two accented syllables "Be" and "di" have rising melodies and are arsic; the unaccented syllables "ne" and "ctus" have falling melodies and are thetic. The accented syllable "ve" receives an added prominence through the length added by the horizontal dash; and although the falling melody suggests a restful thesis at this point, nevertheless, the added length emphasizes the accent. The final, unaccented syllable

"nit," which closes the phrase, is thetic. The successive theses are separated by undulations.

Second phrase, "in nomine Domini." The rhythm picture, or chironomy, of this phrase differs from "Hosan" na in excelsis" although the notes are the same in both. This difference is due to the different words. The unaccented monosyllable "in" is without an ictus, and is therefore grouped with the thetic double note over "nit." The accented syllable "no" receives special prominence because of (a) the pressus, and (b) its high pitch. The descending ictus note following is thetic. The torculus over the final, unaccented "ne" is thetic despite its pitch; "mi," occurring between two theses, is raised on an undulation. The falling melody over "Domini" brings the phrase to a close and is thetic.

*Second Section.* "Hosanna in excelsis." This phrase combines motives taken from preceding phrases with slight variations to fit the Latin words. The strong, rising melody over "Ho" demands two successive arses, one carrying a binary and the other a ternary group. The descending melody on the accent "san" takes a thesis. The final syllable "na" is also thetic; its ictus note is lengthened slightly in preparation for the direct melodic rise over "in." If necessary, a quick breath may be taken before "in." The monosyllable "in" has a secondary accent and its rising melody takes a binary arsis; unaccented "ex" has a falling melody which is thetic. The two ictuses over the tonic accent "cel" are arsic. The group of four notes over "cel" is a torculus to which an oriscus is attached. The oriscus suggests a softening in anticipation of the final, unaccented note over the syllable "sis," which closes the composition on a thesis.

*Follow-up Lesson* in the Vatican *Kyriale* in Gregorian notation with rhythmical signs.

Compare the two notations, staves, clefs, and neums. Observe the changes in note grouping and general appearance due to ictus marks, pressus, salicus, and oriscus. See Chapters V and VI.

AGNUS DEI of MASS I, "Lux et Origo." Vatican *Kyriale*. Fifth Book, p. 188. Fourth Mode (transposed). Observation or Reading Chant. Solesmes Recording. Victor Record, No. 7341. Solesmes chironomy.

Follow suggested procedures in Chapters XVII, XVIII, and XXII. If possible hear the Solesmes recording of this chant.

"Agnus Dei" resembles very closely the "Sanctus" of the same Mass. (See Fifth Book, p. 187.) Pupils may compare the two chants, observing likenesses and differences. The same melody is repeated at each "Agnus Dei," etc. Hence, there are really only three phrases to be learned, viz., "Agnus Dei," "qui tollis," etc., and "miserere," etc. The chanter sings "Agnus Dei" each time. The agogic length added by the dash (horizontal episema, see # 11b) over "i" is not quite equal to a doubling of each of the two notes. The choir must take up promptly in order to keep unbroken the flowing rhythm to the following phrase which contains the climax "ca" of "peccata." Lead pupils to observe the use of the liquescents to carry the humming sound of "n" in "mundi." See # 34, Chapter III.

### Mass "Lux et Origo" (Ed. Vat. No. 1.)

AGNUS DEI

Fourth Mode

X. S.



#### *First Section.*

First phrase, "Agnus Dei." The singing begins on an accented note which is without an ictus. The rest has the ictus and is the first beat of the arsis; the syllable "A" is sung on the second beat. The descending, unaccented "gnus" takes two theses, one beginning on each ictus. The accent "De" is raised on an undulation since it is without an ictus and is followed by another thesis; "i," being a final, unaccented syllable, is thetic despite its rising melody.

Second phrase, "qui tollis peccata mundi." The words "tollis" and "peccata" have a natural rhythm, that is, the accent in each is elevated on an arsis, and the final, unaccented syllables are thetic; "qui," unaccented and without an ictus, is grouped with the preceding podatus, forming the third beat of a thesis. The descending melody over "mundi" closes the phrase and has two successive theses. Observe the graceful, balanced rhythm of this phrase.

Third phrase, "miserere nobis." The syllable "mi" is without an ictus and is rhythmically the third beat of the preceding thesis. The rising binary groups over "se" and "re," respectively, are arsic, the second arsis on the accent "re" reinforcing the energetic rise begun by the first arsis. The two successive arses are balanced by two successive theses; the low pitch of the pressus accounts for the second thesis. (The slur indicates the grouping in modern notation.) The curves over the remaining four notes follow the melodic line; the rising notes are arsic; the falling notes are thetic. The ictus and accent coincide on "no" and the ictus note is as high as the preceding arsic note, but, owing to the fact that the melody descends directly to the final on "bis," the

falling melody is expressed by two theses separated by an undulation. The syllable "re" is raised on an undulation to separate two successive theses.

The final phrase, "dona nobis pacem," follows the melody and rhythm of the "miserere nobis." The chironomy shows a slight variation on "dona" due to the change in text. The accent "do," being without an ictus, is grouped rhythmically with the preceding note, forming the third beat of a ternary group: "do" is raised on an undulation and is followed immediately by a thesis on the unaccented, final syllable "na."

*Follow-up Lesson in Vatican Kyriale in Gregorian notation with rhythmical signs.* Compare the two notations. Observe the difference in the appearance of the note grouping. For example, in the Gregorian notation the long neum over "re" of "miserere" appears to be three (torculus) -plus-four (porrectus with a dot added to the last note) -plus-four (pes subpunctis two-plus-two). In modern notation the actual grouping is two (podatus) -plus-three (pressus and a single note) -plus-two (double note) -plus-four (pes subpunctis, two-plus-two).

INTROIT, MASS FOR THE DEAD. Vatican Edition. Observation or Reading Chant. Sixth Mode. Fifth Book, p. 189. Vatican *Kyriale*, p. 86. Victor Records, Nos. 11529 and 7342. Solesmes chironomy. Victor records of the complete "Requiem Mass" sung by the Pius X Choir are also available, Nos. 11528-11532.

Follow suggested procedures in Chapters XVII, XVIII, XXII, and XXV. See Chapter III, for the interpretation of the neums.

English translation. "Eternal rest grant unto them, O Lord: and let perpetual light shine upon them. Ps. A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O Lord, hear my prayer; all flesh shall come to Thee. Eternal rest," etc., to Ps.

The beautiful Introit, so expressive of quiet resignation and firm faith, moves calmly in seconds. The psalm movement is slightly more rapid. The chanters intone "Requiem" to the asterisk (\*). The syllable "em" is held for two beats, after which the choir takes up singing to the psalm. "Te decet," etc., is intoned by the chanters to the asterisk after "Jerusalem." The choir then completes the psalm. The entire choir then repeats "Requiem" to the psalm, this time singing "em" of "Requiem" as written.

All notes have relatively the same length as an eighth note with the exception of the double note (# 11b), the pressus (# 32), the ictus note of the salicus (# 22), the note preceding the quilisma (# 33), and the note marked with the horizontal dash (episema) above or below the note (# 11b).

Sing notes over accented syllables with a light, lifting impulse. Sing notes over unaccented syllables with less energy, taking care, however, to preserve the crescendos and diminuendos suggested in the rise and fall of the melody over each group and pictured by the chironomic curves. Pupils may be required to (a) mark secondary accents; (b) ictuses; (c) draw bar lines before each ictus; (d) add chironomy. Re-

view the rules in Chapter V, Gregorian Rhythm. See also Chapter VI, Chironomy.

### Mass for the Dead (Vatican Edition)

INTROIT

Sixth Mode

Re qui - em \* ae - ter nam - do - na - e - is - Do - mi - ne - et lux - yer - pe - tu - a - lu - ce - at - e - PS. Te - de - cet - hym - nus - De - us in - Si - on, et ti - bi red - de - tur vo - tum in - Je - ru - sa - lem: \* ex - au - di o - ra - ti - o - nem me - am, ad - te om - nis ca - ro - ve - ni - et. Re - qui - em.

Repeat Requiem to PS.

#### First Section.

First phrase, "Requiem aeternam." The firm faith of the Christian is suggested by the use of the pressus at the beginning. Compare the group over "ae" with that over "ter," observing how gracefully they are balanced. Observe the interesting shifting of the ictus from the first note to the second note in each of these two groups.

Chironomy. The phrase begins with a binary arsis. The second ictus note over "Re," being followed by a lower note, is thetic and prepares for the restful thesis which follows on the final syllable "em." The salicus over "ae" has the ictus on the second note; the first note is grouped rhythmically with "em." The ternary arsis beginning on the second note includes, as a third beat, the first note over the accent "ter," which is deprived of its ictus by the pressus which follows. The pressus is relatively low, and hence is thetic. The three ictus notes following are also thetic, bringing the phrase to a quiet close on the final, unaccented syllable "nam."

Second phrase, "dona eis Domine." The group of three ascending notes over the accent "do" contains another salicus with its characteristic ictus on the second note. Compare with "ae" preceding. The single note over each of the accents "e" and "Do" must stand out with more prominence than the notes over unaccented syllables. The first note is grouped rhythmically with the preceding quarter note and forms the third beat of a ternary thesis; the arsis follows on the rising second and third notes over "do." The unaccented, final syllable "na" receives

a binary thesis. The accent "e" has a single note without an ictus. Coming between two neums it is grouped with the clivis over "na" and is raised on an undulation since it is followed by a long, undulating thesis. The gentle, undulating movement over the final, unaccented syllable, beginning on "na" and continuing through "Domine," expresses the Christian resignation implied in the words. The first group over "is" is ternary. The remaining groups (marked by ictus signs) are binary. The ictuses over "is" and "mi-ne" are relatively weak. The accent "Do" is without an ictus, coming as it does between two ictuses, and is raised on an undulation. The several successive theses are separated from one another by undulations.

#### Second Section.

First phrase, "et lux perpetua." The words "perpetual light" suggest the energy expressed by the two arses over the accented syllables "lux" and "pe," respectively. The unaccented syllables are thetic. The liquescent clivis over "et" is a continuation of the preceding thesis.

Second phrase, "luceat eis." This phrase resembles "dona," etc. The words demand a slightly different chironomy. Compare the two phrases as to text, melody, and rhythm. At "lu" the ictus and accent coincide at the beginning of a phrase and take a strong, curled arsis, sufficiently energetic to balance the long, undulating thesis which follows. Pupils may locate the divisions corresponding to intonation, dominant, and cadence in each phrase.

Psalm. This part of the chant moves more rapidly and follows the general rules for Introit psalmody.

First phrase, "Te decet," etc. The phrase begins energetically with a curled arsis and is followed by a second arsis over "de," where ictus and accent coincide. The final, unaccented syllable "cet" is thetic. The remainder of the phrase is an undulating thesis due to the alternation of ictuses and accents throughout; the accents are raised on undulations and the ictuses receive the theses. The words "hymnus," "Deus," and "Sion" have an ictus on the final syllable.

Second phrase, "et tibi," etc. Unaccented "et" is without an ictus and is therefore grouped with the preceding thesis. At "ti" ictus and accent coincide in a rising melody and take an arsis. The ictus over unaccented "red" is thetic. In "detur votum" ictuses and accents alternate and take an undulating thesis; the accents are raised on undulations; the ictic, final syllables are thetic. At "ru" ictus and accent coincide in a rising melody and take an arsis. Final, unaccented "lem" is thetic.

Third Section (or second phrase), "exaudi orationem meam." The rhythm of this phrase begins with an eighth rest which has the ictus. The note over unaccented "ex" forms with it a thetic, binary group. At "au" ictus and accent coincide in a rising melody and take an arsis; "di," the final, unaccented syllable is thetic. The remainder of the phrase continues the undulating movement due to the alternation of ictuses and accents throughout.

Fourth phrase (or second phrase of the Third Section), "ad te omnis caro veniet." The importance

of the word "te" (all flesh shall come to "Thee") is expressed by an arsis over "te" which has the ictus. The arsis includes also the accent "om" of "omnis." Final "nis" has an ictus and is thetic. The accent "ca" is without an ictus and is raised on an undulation being preceded and followed by an ictus note. The final, unaccented syllable, "ro" is thetic. At the accent "ve" the falling melody prepares for the close of the psalm and is thetic as is also the final syllable "et."

OFFERTORY, MASS FOR THE DEAD. Vatican *Kyriale*, p. 91. Fifth Book, p. 190. Second Mode. Observation or Reading Chant. Victor Records, Nos. 11530 and 7342. Solesmes chironomy. See Chapters III, XVII, XVIII and XXII.

This ancient Offertory is the only example now retained in the "Roman Missal" of the long, prayerful, processional type originally sung while the faithful were offering their gifts at the altar. This Offertory has a typical Second Mode melody which circles around the final, *re*, and makes frequent use of the four tones below *re* with the characteristic *do-la*.

The same figures recur again and again. Pupils may observe (1) repetitions as they occur, e.g., "ne cadant" and "Quam olim"; (2) variations due to changes in the Latin text; (3) phrases in which accented Latin syllables receive single notes; unaccented syllables receive groups of notes, e.g., first phrase; (4) phrases in which an accented syllable is made prominent by a relatively high pitch, e.g., "profundo"; (5) phrases in which accented syllables are strengthened by a pressus, e.g., "leonis"; (6) the rise of the long jubilus over "se" of "semini"; (7) the use of the quilisma group over (a) accented syllables, (b) unaccented syllables; (8) the upper notes of all podatus and scandicus are sung softly throughout; (9) the artistic use of liquescents to carry the humming, nasal sound of "n." See # 34, Chapter III.

#### FIRST PERIOD.

##### First Section.

First phrase, "Domine Jesu Christe" (O Lord, Jesus Christ). This is sung by the chanters only. Ictuses and accents alternate throughout. The result is a gentle undulating rhythm in which the accents are elevated on arses or undulations, and unaccented syllables are thetic. The accented syllable "Do" is without an ictus and is regarded as the second beat of a binary group, the first beat being on the eighth rest, or ictus. The phrase begins with a binary arsis. The ictus over each of the unaccented syllables "mi" and "ne" is thetic. The accented syllable "Je" is without an ictus and occurs between two thetic ictus notes; it is, therefore, raised on an undulation. Final, unaccented "su" is thetic. At "Christe" ictus and accent alternate; the accent is raised on an undulation and the three binary groups over the final, unaccented syllable "ste" are thetic, bringing the intonation to a close. The pressus (# 32) is relatively weak.

Second phrase, "Rex gloriae" (King of glory). The rise and fall of the melody govern the chironomy of this phrase: relatively high ictus notes

are arsic; the relatively low ictus notes are thetic. The phrase begins with a strong arsis over "Rex"; the second ictus note being lower than the first is thetic. At "glo" ictus and accent coincide but the melody descends, and hence takes a thesis. The quarter note over "glo" rises and is arsic; the remainder of the phrase has a gradually falling melody expressed by a long, undulating thesis: the ictus notes

### Mass for the Dead (Vatican Edition)

#### OFFERTORY

Second Mode

(first beats of measures) receive the theses, and the successive theses are separated by undulations on the second or third beats of the various groups.

Third phrase, "libera animas" (deliver the souls). The accent "li" is grouped with the preceding quarter note, forming the third note of a ternary group. Since it is followed by a ternary thesis over the unaccented "bera," "li" is raised on an undulation. The coincidence of ictus and accent over "a" and the rising melody take an arsis; the final unaccented "mas," having an ictus, is thetic.

Fourth phrase, "omnium fidelium defunctorum" (of all the faithful departed). The phrase begins with a ternary arsis over "omni." The unaccented, final syllable "um," having an ictus, takes a thesis. Ictus and accent coincide over "de," which thus takes a ternary arsis. The ictus notes over the unaccented syllables "li" and "um" are thetic. The secondary accent "de" coincides with an ictus in a rising melody and takes a ternary arsis; it is followed by a thesis on the relatively low ictus note over "fun." Ictus and accent coincide at "cto" but the melody is falling in preparation for the close of the section, hence "cto" takes a thesis. Final, unaccented "rum" is also thetic; the successive theses are separated by an undulation.

#### Second Section.

First phrase, "de poenis inferni" (from the pains of hell). At "poe" ictus and accent coincide in a descending melody, taking a thesis; the preceding, unaccented syllable "de," coming between two theses, is raised on an undulation. The ictus on the final, unaccented syllable "nis" is thetic. At "fer" two ictuses coincide with the accent in a mounting melody, which is expressed by two successive arses. The final, unaccented syllable "ni" takes a thesis.

Second phrase, "et de profundo lacu" (and from the deep pit). The ictus note over the secondary accent "de" is relatively low, and hence takes a thesis; unaccented "et," coming between two theses, is raised on an undulation. At "fun" ictus and accent coincide in a rising melody and take an arsis. At "la" ictus and accent coincide in a descending melody and take a thesis. The final, unaccented syllable "cu" is thetic.

Third phrase, "libera eas de ore leonis" (deliver them from the lion's mouth). The phrase starts with a strong arsis over the accented syllable "li"; it is followed by a thesis over the unaccented "ra" which has an ictus. At "eas de ore" ictuses and accents alternate and the rhythm is expressed by an undulating thesis; the ictus notes receive theses, the accents are raised on undulations. At the climax "o" ictus and accent coincide, taking a strong arsis; this is followed by an undulating thesis over the gradually falling melody which closes the phrase. The successive theses are separated by undulations.

Fourth phrase, "ne absorbeat eas tartarus" (that hell may not swallow them up). The low ictus note over "ne" is thetic and includes also "ab." At "sor" ictus and accent coincide in a rising melody

and it takes an arsis. The final, unaccented "at," having an ictus, is thetic. Unaccented "as," having an ictus, is thetic. The accent "e," coming between two theses, is raised on an undulation. The rising melody over the accent "tar" takes an arsis; the ictuses over unaccented "ta" and "rus" are thetic.

Fifth phrase, "ne cadant in obscurum" (and they may not fall into darkness). The first group is binary and includes the accent on the second beat; it receives an arsis; the unaccented, final syllable "dant" is thetic. This thesis is followed by another over unaccented "ob"; the secondary accent on "in," occurring between two theses, is raised on an undulation. At "scu" ictus and accent coincide and the melody rises, taking a binary arsis; the falling, lengthened ictus note preceding the quilisma (# 33) is thetic. The ictus note which follows the quilisma is higher and is, therefore, arsic; unaccented, final "rum" is thetic.

Sixth phrase, "sed signifer Sanctus Michael" (but may the holy standard-bearer, Michael). "Sed" begins with a weak thesis which is followed immediately by a ternary arsis over the strong, rising quilisma group. Ictus and accent coincide over the accent "si" but the descending melody takes a thesis; the unaccented syllables "gni" and "fer" take theses. The arsis over the accent "San" is followed by a quiet, undulating thesis over the unaccented final "ctus." The three ictus notes following on "Mi," "cha," and "el," respectively, take successive theses separated from one another by undulations.

Seventh phrase, "repraesentet eas" (lead them). The phrase begins with a thesis over the relatively low binary group over "repra." The rise in the melody over the accent "sen" takes an arsis; the unaccented, final "tet" takes a thesis. The strong pressus (# 32) and the note following over "e" have a relatively high melody and are arsic. The descending ictus note following is thetic as are also the two ictus notes over final, unaccented "as."

Eighth phrase, "in lucem sanctam" (into the holy light). Unaccented "in" begins the phrase with a continuation of the previous undulating thesis. The relatively high first ictus note over "lu" is arsic; the second, i.e., the lower note which precedes the quilisma, is thetic. The unaccented, final syllable "cem" is also thetic. The two successive theses are separated by an undulation. The first ictus and accent coincide over "san" but the low melody takes a thesis over the first binary group; the second ictus note over "san," being higher, is arsic; final, unaccented "ctam" closes the section with a thesis.

#### *Third Section.*

First phrase, "Quam olim Abrahae promisisti" (which Thou didst promise to Abraham). The phrase begins with a strong arsis over "Quam o"; this arsis is followed by a long, graceful, undulating thesis which extends throughout the remainder of the phrase. The final, unaccented syllable "lim" is thetic. The note over the accent "A" is attached to the preceding group and is regarded rhythmically as the third beat of a ternary group. "A" is raised on an undulation because it occurs between two theses; "bra" and "hae," being unaccented, are thetic in spite of their being higher melodically than

the accented syllable "A." The secondary accent on "pro" is also raised on an undulation, being grouped rhythmically with "hae" and regarded as the third beat of a ternary group. This undulation separates the thesis over "hae" from the following thesis over unaccented "mi," which has an ictus. At "si" accent and ictus coincide but the melody is a falling one, and hence takes a thesis; final, unaccented "sti" takes two theses, bringing the phrase to a close.

*Fourth Section.* This section consists of two phrases closely connected, with only a breathing space between them.

"Et semini ejus" (and to his seed of old). The chironomic curves over the jubilus, or group of neums, or melisma, over the accented syllable "se" follow the rise and fall of the melody; ascending melodies are arsic; descending melodies are thetic.

#### SECOND PERIOD.

##### *First Section.*

First phrase, "Hostias et preces" (Sacrifices and prayers). The phrase begins with a binary arsis, the first beat of which is the ictic eighth rest, and the second, the note over the accent "Ho." Unaccented "sti" and "as" are thetic. The two theses are separated by an undulation. The pressus is weak. The descending group, liquescent clivis, over unaccented "et" is also thetic. At "pre" ictus and accent coincide in a rising melody, taking an arsis. The two ictus notes over final, unaccented "ces" are thetic. Observe the similarity in melody, or the melodic sequence in this phrase. The difference in the rhythm is due to difference in words.

Second phrase, "tibi Domine" (to Thee, O Lord). Ictuses and accents alternate throughout. This accounts for the undulating rhythm; the ictus notes receive the theses; the accents are raised on undulations. Undulations separate the successive theses over "mi." The final, unaccented syllable "ne" is thetic.

Third phrase, "laudis offerimus" (we offer of praise). The phrase begins with an arsis over the accent "lau"; final, unaccented "dis" is thetic. In the word "offerimus" the accent "fe" is without an ictus. It occurs on a single note between two neums; it is grouped with the clivis over "of," forming the third beat of a ternary group. The descending melody suggests the use of the undulating thesis. Each thesis begins on an ictus note; the accent "fe" is raised on an undulation.

##### *Second Section.*

First phrase, "tu suscipe" (do Thou receive them). Compare with "sed signifer"; the rhythm is similar.

Second phrase, "pro animabus illis" (in behalf of those souls). Unaccented "pro" is grouped rhythmically with the preceding neum. The descending melody of the falling binary group takes a thesis. At "ma" ictus and accent coincide in a rising melody and take an arsis. Final, unaccented "bus" is thetic. At "il" ictus and accent coincide but the melody descends, taking a thesis. Final, unaccented "lis" closes the phrase with a thesis. Successive theses are separated by undulations.

Third phrase, "quarum hodie" (of whom, this day). At "qua" ictus and accent coincide in a rising melody, taking an arsis. The two ictus notes over final, unaccented "rum" are thetic. The descending melody over "hodie" suggests its thetic character. The undulation over "ho" raises the accent and separates the thesis which precedes it from the one which follows it on the unaccented syllable "di." Final, unaccented "e," having an ictus, is thetic.

Fourth phrase, "memoriam facimus" (we commemorate). Unaccented "me" is without an ictus and is grouped rhythmically with the last thesis of the preceding phrase. At "mo" ictus and accent coincide taking an arsis; the final, unaccented syllable "am" is thetic. At "fa" ictus and accent coincide but the relatively low ictus note takes a thesis; the two following ictuses over "ci" and "mus," respectively, close the section and hence are thetic.

*Third Section.*

First phrase, "fac eas Domine" (grant them, O Lord). The phrase begins with a ternary arsis which includes the accent "e" as a third beat; final, unaccented "as" is thetic. The single note over the accent "Do" is without an ictus and is grouped rhythmically with the clivis over "as." Since "Do" is followed by two unaccented syllables which close

the phrase, "Do" is raised on an undulation and the two ictuses following are thetic.

Second phrase, "de morte transire ad vitam" (to pass from death to life). The phrase starts with a binary arsis which includes the accent "mor." The oriscus (# 35) over "mor" shifts the ictus from the first note of the neum to the second note. The last two beats over "mor" together with "te" form a ternary group which is thetic because of the descending melody. The strong rise of the melody up to the pressus over "i" of "transire," the climax of the section, accounts for the two successive ternary arses. The binary group over final, unaccented "re" is thetic. At "ad" the melody rises and takes an arsis. At "vi" ictus and accent coincide but the melody descends, taking a thesis; final, unaccented "tam" is thetic.

After the phrase "de morte transire ad vitam," the phrase "quam olim Abrahae promisisti, et semini ejus" is repeated to the double bar.

*Follow-up Lesson* in Vatican *Kyriale* in Gregorian notation with rhythmical signs.

Compare the two notations. The Gregorian notation has the Second Mode characteristic, a *Fa* clef on the third line.

Sing from Gregorian notation the remaining chants of the "Requiem Mass."

# Appendix







## Cumulative Memory Chant and Song Repertory

An important part of a child's heritage in music is a permanent repertory of chants and songs. For this reason, chants and songs are suggested for memorization from the kindergarten and first grade cumulatively through the sixth grade.

- The Catholic Music Hour in the Kindergarten  
and First Grade  
America (1st stanza), 153  
Christmas carols  
Our Father, 106
- First Book (second grade)  
Adoro Te, 48  
America (1st stanza), 87  
Angele Dei, 52  
Christmas carols  
Et Incarnatus Est, 17  
Jesu, Tibi Vivo, 52  
O Sanctissima, 62  
Veni, Domine Jesu, 64
- Second Book (third grade)  
Agnus Dei from Mass XVIII, 56  
America (all), 121  
Ave Verum, 108  
Kyrie from Mass XVI, 47  
Old Folks at Home, 85  
O Salutaris Hostia, 46  
O, Susanna, 119  
Our Thanks for Music, 6  
Salve Regina, 92  
Sanctus from Mass XVIII, 56  
Stabat Mater, 100  
Sweet and Low, 120  
Tantum Ergo, 46
- Third Book (fourth grade)  
Adoremus and Laudate, 87  
All Praise to God on High, 65  
Ave Regina, 83  
Christmas carols  
Da Pacem, 104  
First Noel, The, 46  
Harp That Once through Tara's Halls, The, 86  
Kyrie X, 104  
Lullaby, 39  
Morning Hymn, A, 10  
Responses at High Mass, 99  
Star-Spangled Banner, The, 134
- Fourth Book (fifth grade)  
Agnus Dei IX, 76  
Agnus Dei XVII, 87
- Billy Boy, 112  
Blue Bells of Scotland, The, 80  
Columbia, the Gem of the Ocean, 144  
Come, Ye Thankful People, Come, 40  
Credo I, 66  
Crusaders, The, 36  
Dancing School, 113  
Deck the Hall, 50  
Dixie, 148  
Good King Wenceslas, 48  
Hark! Hark, My Soull, 6  
If I Were You, 114  
Kyrie IX, 30  
Kyrie XI, 30  
My Old Kentucky Home, 124  
Sanctus IX, 74  
Sanctus XVII, 86  
Yankee Doodle, 123
- Fifth Book (sixth grade)  
All through the Night, 4  
America, the Beautiful, 194  
Annie Laurie, 99  
Anvil Chorus, 140  
Auld Lang Syne, 32  
Ave Maria, 17  
Battle Hymn of the Republic, 192  
Christus Factus Est, 182  
Gondoliera, 113  
Home, Sweet Home, 48  
How Sweet, Dear Lord, 49  
Kyrie I, 184  
Last Rose of Summer, The, 36  
Mass for the Dead, 189, 190  
Memento Verbi Tui, 184  
National Hymn, 193  
Old Black Joe, 87  
Plaint of the Camel, The, 55  
Robin Adair, 13  
Salva Nos, 65  
Santa Lucia, 44  
Silent Night, Holy Night, 60  
Stars of the Summer Night, 21  
Suavis Dominus, 80  
Ut Queant Laxis, 31



## Correlating Recorded Music

**T**HE use of correlating recorded music. Numerous references have been made throughout this book to the use of phonograph records in connection with the chant and song program, the rhythm program, the social program, the instrumental program, the listening lesson, etc. In order to integrate the singing and appreciation activities, records have been organized into specific lists. These are tabulated as Correlating Record Units on pp. 304-310 in order to provide the teacher with a working plan which is compact, comprehensive, and thoroughly practical. Care has been exercised so that every necessary phase called for in *The Catholic Music Hour* is adequately represented. Many school libraries will be equipped already with records which will contribute to certain parts of the program. These should be fully utilized to enrich and vary the child's listening experience.

*Recorded Gregorian chants.* To know, to appreciate, and to learn to sing chant correctly it must first be heard. As a model, no substitute can replace actual singing at a liturgical service; but since this opportunity is not given to all, the recordings listed herein provide an excellent means for hearing chant correctly and beautifully sung.

Since Mother Church has given her official approval to the Solesmes manner of singing the chant, it is important that teachers have a correct conception of the Solesmes chant which "unfolds itself in an atmosphere of serenity, peace, and infinite sweetness." It is therefore suggested that every school be provided with the recordings of Gregorian chant listed below, and sung by the choir of the famous Benedictine Abbey of Solesmes in France. This singing, with its wonderful spirituality of interpretation, prayerful rhythm, and exquisite phrasing, is recognized by the Church as authoritative. To these monks is due in large measure the restoration of the exquisite masterpieces of Gregorian chant, which after fourteen centuries still continues to be the Church's most priceless musical legacy.

Some one has said: "More light on chant work is obtained from hearing one of these records than from reading pages of written instructions." Through these records a student may discover for himself the correct interpretation of the chant according to the authoritative principles of the Solesmes method, and may satisfy himself regarding the recognized meaning of such controverted points as breath control and correct *legato* execution of the larger rhythm of the phrase, as well as of the smaller rhythm of words and note groups. Here he may learn at first hand the even flow of tones, the correct treatment of neums, rhythmical signs and pauses, and the delightful possibility for variety in tone coloring which is made possible through the eight Gregorian modes. He may trace the influence of the Latin word in that wonderful mixture of text, melody, rhythm, and modality, which go to make up so much of the fluidity of the Latin phrase. And lastly, in lieu of the opportunity of hearing an actual choir's correct rendition of chant, he may even imbibe from these records something of the peaceful, devotional spirit of prayer which inspired these sacred, heavenly melodies.

After the ear has become saturated with the beauty of chant, the eye may become familiarized with its notation and chironomy. It is recommended that teachers hear these records again and again while following the notation, at one time concentrating upon rhythm following the expressive chironomic markings, at another upon modality, at another upon interpretation, and so on. Each hearing will reveal new beauties and will strengthen the conviction that it is a delightful and simple matter for teachers and students alike first to imitate these melodies, and then, as knowledge of technic is gained, to read new chants independently.

In addition to the chant recordings made by the monks of Solesmes, recordings have been made by other choirs. Characteristic chants from *The Catholic Music Hour* have been specially recorded by a group of children from the St. Philip Neri and St. Martin of Tours schools of New York demonstrating in a very practical and beautiful way what satisfying results can be achieved under ordinary schoolroom conditions.

These various recordings make it possible for pupils everywhere to hear a rich proportion of the chants in *The Catholic Music Hour* and model their interpretation on these authoritative renditions. Lists of recorded chants will be found on pp. 307 to 311.

*The presentation of recorded chants.* Children should be encouraged to listen to chant recordings in order that they may develop an understanding love for those exquisite "sung prayers" through the three musical activities of listening, performing, and creating. The following materials should be available: phonograph, records, blackboard copy of the Latin words with tonic accents marked as in books, copy of chant music with the accompanying Latin text and English translation (blackboard, book, or chant diagram) picturing the chironomy interwoven with the text.

Suggested procedure:

1. Discussion of the meaning of the Latin text.
2. Reading of the Latin text by teacher from the blackboard.
3. Quiet listening while the record is played two or three times.
4. Responses from listeners:
  - a) Verbal. Lead children to discuss spontaneously their own aesthetic reactions to the beauty of the chant, e.g., (1) the meaning of the words made plainer and more beautiful by the addition of the melody; (2) truth and charm of expression; (3) mood; (4) tonal beauty of the singers; (5) purity of intonation; (6) soaring, flowing movement of the free rhythm; (7) clearness of the diction, etc.
  - b) Physical. Hand and arm movements in the air, e.g., (1) as record plays, children mark phrase-lines; (2) as record plays again, children mark the Latin word accents by raising the right hand to a higher position; (3) as the record plays, the children follow the general contour of the melody with free arm movement, expressing as nearly as possible the grace of the melodic curve of the phrase as it sweeps up to the climax note and then gracefully recedes, bringing the phrase to a restful close (let this response be directed through the ear first, then the notation followed with the eye): "Do the notes skip or step?" (4) looking at the notation, move the index finger in phrase curves under the words of the phrase as the chanting proceeds; (5) as the record plays, make chironomic curves from a chart, blackboard, or book diagram; (6) through the ear alone first, then with the eye following the notation, note similarities and differences in tunes, melodic accents, pauses.
5. Following the notation with the eye, and marking the chironomy with the right hand, the children hum softly with the record.
6. Sing Latin words softly with the record.
7. Sing independently of the record.

*Note to teachers:* Ordinarily in presenting records for active listening it is suggested that teachers begin the listening lessons without discussion, letting the music speak its own message before the children are asked to notice specific elements. Gregorian chant melodies, however, differ from those of modern music in so far as they exist only to interpret and embellish the liturgical Latin texts. Owing to the fact that Gregorian melodies take their very forms from the Latin words (both melody and rhythm being determined largely by the character of the Latin word and phrase accents) the text assumes a very prominent place in the teaching of chant. This accounts for the suggestion that listeners are to be introduced to the meaning of the Latin words and the correct manner of reading them before they are asked to listen to chants sung in the unfamiliar Latin language. See Chapter IV of this manual for correct pronunciation and reading of a Latin phrase.

A listening lesson should be conducted first without conscious attention to all details other than those mentioned above. The teacher should give the impression of sharing the mood of the listeners and trying to discover what causes the charm and interest which all feel.

*Follow-up lesson.* It is suggested that, after the chant has been heard often enough to become the children's own, certain parts be played separately for specific and directed study. The problem is discovered, named, and isolated by the children and then drilled upon and applied in the reading of new contexts. Such directed observation makes the problem of reading new chants a project in the recognition and recreation of beauty.

*Recorded songs of the series.* Many songs in The Music Hour have been specially recorded. The records are listed on pp. 305 to 310. These recorded songs serve the same purpose in the study of modern music that the recorded chants serve in Gregorian, and a similar procedure is suggested for teaching them. They are especially helpful as models of style, interpretation, and artistic expression.

*Recorded selections for music appreciation.* Throughout the entire course, many correlations have been offered between the study of other fields of music and the singing program, and also plans for integrating

music with the pupil's other activities and studies both in and out of school. These wider uses of music are encouraged and made practicable by the use of phonograph records. The Monthly Outlines give detailed directions for carrying out this program of correlation and integration. (See pp. 146-163 and 204-222.) In these outlines will be found suggestions for using the recorded selections with the listening lessons so as to gain a wider acquaintance with the works of great composers, with instrumental music and instrumentation, with styles and characteristics of music of many peoples and of other times. There are also suggested recorded selections for use with the social program, geography and history, literature, art, physical rhythmic expression, etc. These lists offer a brief though inclusive listening experience and suggest the possibilities which the teacher may wish to develop further.

## *Correlating Record Unit to Accompany The Catholic Music Hour in the Kindergarten and First Grade*

### *Music Appreciation and Correlations*

| <i>Victor<br/>No.</i> | <i>Title</i>   | <i>Victor<br/>No.</i> | <i>Title</i>   |
|-----------------------|--|-----------------------|--|
| 1115                  | Aloha Oe—Hawaiian.<br>From the Land of the Sky-Blue Water—<br>Cadman.<br><i>Kreisler</i>   | 20174                 | 1. Rock-a-bye Baby—Traditional. 2. Sweet<br>and Low—Barnby. 3. Lullaby—Brahms.<br>1. Adeste Fideles—Portugal. 2. First No-<br>well—Traditional. 3. Nazareth—Gounod.<br><i>Victor Concert Orchestra</i>   |
| 4001                  | Home, Sweet Home (Harp)—Bishop.<br>Old Folks at Home (Harp)—Foster.<br><i>Salvi</i>  | 20212                 | 1. Hey Diddle Diddle. 2. Little Bo-Peep.<br>3. Twinkle, Twinkle, Little Star. 4. Little<br>Jack Horner. 5. See-Saw, Margery Daw.<br>6. Ride a Cock Horse—Elliott.<br>1. A Dew Drop—Gilchrist. 2. When the<br>Little Children Sleep—Reinecke. 3. Rain<br>Song—Smith.<br><i>Erva Giles</i> |
| 19882                 | Gnomes—Reinhold, Dwarfs—Reinhold.<br>Fairies (Scherzo)—Schubert, Clowns—Mid-<br>summer Night's Dream—Mendelssohn.<br><i>Victor Symphony Orchestra</i>  | 20245                 | Anitra's Dance—Peer Gynt Suite—Grieg.<br>In the Hall of the Mountain King—Peer<br>Gynt Suite—Grieg.<br><i>Victor Symphony Orchestra</i>  |
| 20153                 | 1. Of a Tailor and a Bear—MacDowell.<br>2. The Wild Horseman—Schumann.<br>1. Spinning Song—Kullak. 2. The Little<br>Hunters—Kullak.<br><i>Victor Orchestra</i>   | 20344                 | Wind Amongst the Trees (Flute)—Bric-<br>cialdi.<br>At the Brook—Boisdeffre.<br><i>Venetian Trio</i>  |
| 20162                 | 1. Run, Run, Run—Concone. 2. Jumping<br>—Gurlitt. 3. Running Game—Gurlitt.<br>4. Air de Ballet—Jadassohn.<br>Waltzes Nos. 1, 2, and 9—Brahms.<br><i>Victor Orchestra</i>   | 20399                 | 1. Mirror Dance—Gounod. 2. Elfenspiel—<br>Kjerulf. 3. The Witch—Tschai-kowsky.<br>4. March of the Tin Soldiers—Tschai-<br>kowsky.<br>1. Knight of the Hobby-Horse—Schumann.<br>2. The Clock—Kullak. 3. Postilion—Go-<br>dard. 4. Peasants' Dance—Schytte.<br><i>Victor Orchestra</i>     |
| 20164                 | 1. Badinage—Herbert. 2. Legend of the<br>Bells—Planquette. 3. Humoresque—<br>Dvořák. 4. Scherzo from 3rd Sym-<br>phony—Beethoven.<br>1. Minuet—Paderewski. 2. Gavotte—Pop-<br>per. 3. Minuet—Beethoven. 4. Omaha<br>Indian Game Song—Kinscella.<br><i>Victor Orchestra</i> | 20401                 | 1. Boating on the Lake—Kullak. 2. Skating<br>—Kullak. 3. Walzer—Gurlitt. 4. March<br>—Gurlitt.   |
| 20169                 | Minuet in G—Paderewski.<br>Amaryllis—Ghys.<br><i>Victor Concert Orchestra</i>  |                       |  |

| <i>Victor No.</i> | <i>Title</i>  | <i>Victor No.</i> | <i>Title</i>   |
|-------------------|---|-------------------|--|
|                   | 1. La Bergeronette—Burgmüller. 2. Waltz—Schubert. 3. Scherzo—Gurlitt. 4. L'Arabesque—Burgmüller. 5. Tarantelle—Saint-Saëns.<br><i>Victor Orchestra</i>                      | 21938             | 1. Waltz in A flat—Brahms. 2. Stars of the Summer Night—Woodbury. 3. Believe Me, If All Those Endearing Young Charms—Irish Air.<br>1. Skaters' Waltz—Waldteufel. 2. Minuet (Don Juan)—Mozart. 3. Amaryllis—Gavotte—Ghys.<br><i>Victor Symphony Orchestra</i>                         |
| 20430             | La Czarine—Mazurka—Ganne. Rendez-vous—Intermezzo—Aletter.<br><i>Victor Salon Orchestra</i>  | 22161             | 1. To a Wild Rose. 2. To a Water Lily—Woodland Sketches—MacDowell.<br>1. A Deserted Farm—Woodland Sketches. 2. Of Br'er Rabbit—Fireside Tales—MacDowell.<br><i>Myrtle C. Eaver</i>   |
| 20441             | 1. Granddaddy Long Legs—Miessner. 2. Touching—Miessner. 3. Katydid—Miessner.<br>1. In Scotland—Miessner. 2. In China—Miessner. 3. In Germany—Miessner.<br><i>Edna Brown</i> |                   | <i>Songs Recorded from The Music Hour in the Kindergarten and First Grade</i><br><i>Kindergarten:</i>  |
| 20614             | 1. The Bee—Schubert. 2. Waltz in D flat (Minute Waltz)—Chopin. Caprice—Ogarew.<br><i>Schmidt</i>  | 22620             | 1. Playing Ball—Ambrose. 2. The Broom—McConathy. 3. The Postman's Whistle—Birge. 4. The Traffic Cop—Protheroe. 5. Piggy-wig and Piggy-wee—Miessner. 6. The Rocking Horse—Birge. 7. Brownies—Protheroe. 8. Old Mother Wind—Ware. 9. Wee Ducky Doddles—Ambrose.<br><i>First Grade:</i> |
| 20738             | 1. The Sandman—Grant-Schaefer. 2. Spinning Song—Grant-Schaefer.<br>1. Slumber Boat—Gaynor. 2. The Top—Gaynor. 3. The Fairies—Gaynor.<br><i>Anna Howard</i>                  |                   | 1. On the Way to School—Loth. 2. A Sea Song from the Shore—Bartholomew. 3. The Barber—Ambrose. 4. Sing, Said the Mother—English Folk Song. 5. The Secret—Parker. 6. The Dressed-Up Town—Ambrose.<br><i>Anna Howard</i>   |
| 20914             | Marionnettes—Glazounov. Persiflage—Francis.<br><i>Victor Concert Orchestra</i>  |                   |  |
| 21620             | Hewett's Fancy—English Folk Dance. Turn Around Me—Czecho-Slovak Folk Dance. 2. Hansel and Gretel—Humperdinck.<br><i>Victor Band</i>   |                   |  |

## *Correlating Record Unit to Accompany The Catholic Music Hour First and Second Books*

### *Music Appreciation and Correlations*

| <i>Victor No.</i> | <i>Title</i>   | <i>Victor No.</i> | <i>Title</i>  |
|-------------------|--|-------------------|---|
| 1136              | Menuet—Bach. Gavotte—Beethoven.<br><i>Kreisler (Violin)</i>  | 1166              | Sylvia Ballet—Delibes. Intermezzo and Valse Lente. Pizzicati.<br><i>Hertz—San Francisco Orchestra</i>             |
| 1143              | Le Cygne (The Swan) Carnival of the Animals—Saint-Saëns. Moment Musical—Schubert.<br><i>Casals (Violoncello)</i> | 1193              | Harmonious Blacksmith (Harpsichord)—Handel. Turkish March (Harpsichord)—Mozart.<br><i>Landowska (Harpsichord)</i> |

- | <i>Victor No.</i> | <i>Title</i>  | <i>Victor No.</i>  | <i>Title</i>   |
|-------------------|---|--|--|
| 6615              | Nutcracker Suite—Tschaikowsky.<br>1. Overture Miniature. 2. Marche.<br>1. Dance of the Sugar Plum Fairy. 2. Trépak.<br><i>Stokowski—Philadelphia Symphony Orchestra</i>   | 1. Gavotte—Handel. 2. Giga—Corelli.<br>3. Second Gavotte—Sapellnikoff, Op. 5, No. 2.<br><i>Victor Orchestra</i>  |  |
| 6616              | Nutcracker Suite—Tschaikowsky.<br>Danse Arabe.<br>1. Danse Chinoise. 2. Danse des Mirlitons (Dance of the Flutes).<br><i>Stokowski—Philadelphia Symphony Orchestra</i>  | 20750 Salut d'Amour—Elgar.<br>Magic Song — Zauberlied — Meyer-Helmund.<br><i>Weber's Orchestra</i>   |  |
| 6617              | Nutcracker Suite—Valse des Fleurs (Waltz of the Flowers)—Tschaikowsky.<br><i>Stokowski—Philadelphia Symphony Orchestra</i>  | 20979 Semper Fidelis March—Sousa.<br>Second Connecticut March—Reeves.<br><i>United States Marine Band</i>  |  |
| 9148              | March of the Toys—Herbert.<br>Babes in Toyland (Selections)—Herbert.<br><i>Victor Concert Orchestra</i>   | 22168 1. Soldiers' March—Schumann. 2. March—Hollaender.<br>1. March—Nutcracker Suite—Tschaikowsky. 2. March—Alceste—Gluck.<br><i>Victor Orchestra</i>  |  |
| 19730             | Petite Suite—March and Impromptu—Bizet.<br>March of the Little Lead Soldiers—Pierné.<br><i>Victor Concert Orchestra</i>   | 22174 1. Dance Song (Omaha Indian). 2. Butterfly Dance (Hopi Indian). 3. Shuffling Feet (Sioux Indian).<br>Deer Dance (Rogue River Indian)—Skilton<br><i>Victor Concert Orchestra</i>  |  |
| 19854             | Träumerei—Schumann.<br>Evening Song—Schumann.<br><i>Victor String Ensemble</i>  |  |  |
| 20011             | Barcarolle—Tales of Hoffman—Offenbach.<br>Cavalleria Rusticana—Intermezzo—Mas-cagni.<br><i>Victor Concert Orchestra</i>   |  | <i>Songs Recorded from The Music Hour<br/>First and Second Books</i> |
| 20195             | Spring Song—Mendelssohn.<br>Venetian Love Song—Nevin.<br><i>Florentine Quartet (Violin, 'Cello, Flute, Harp)</i>  | 22621 <i>First Book:</i> 1. Good Morning—Grant-Schaefer. 2. I Had a Little Doggy—Terhune. 3. Marching Star—Mason. 4. The Owl—Nevin. 5. Toyland—Miessner. 6. The Street Car—Grant-Schaefer. 7. The Sandman—Hartford.<br><i>Second Book:</i> 1. The Way to Dreamland Town—Grant-Schaefer. 2. Yo San—Bartholomew. 3. The Morning-Glory—Chadwick. 4. The Queen of Arabia—Bartholomew. 5. The Woodpecker—Nevin.<br><i>Anna Howard</i> |  |
| 20215             | Toy Symphony—1. Allegro. 2. Minuet. 3. Finale—Haydn.<br><i>Victor Concert Orchestra</i>   | 22992 <i>First Book:</i> 1. Hallowe'en—Miessner. 2. Feathers—Smith. 3. Winds of Evening. 4. Grandma. 5. Marching 'Round the Schoolroom—Miessner. 6. Point Lightly, Partner. 7. Choose Your Partner. 8. The Dancers.<br><i>Second Book:</i> 1. Autumn Colors. 2. The Fly—Miessner. 3. Five Little Girls—Smith. 4. My Dolly. 5. The Windmill. 6. The   |  |
| 20343             | 1. Spring Song—Chopin. 2. Spring's Messenger—Schumann. 3. Autumn—Franz. 4. Greeting—Mendelssohn.<br>1. Morning Song—Grieg. 2. The Rose—Franz. 3. The Jolly Miller (Wandering)—Schubert. 4. The Brooklet—Schubert.<br><i>Alice Green</i> |  |  |
| 20443             | Narcissus—Water Scenes—Nevin.<br>Mignon—Gavotte—Thomas.<br><i>Florentine Quartet</i>  |  |  |
| 20451             | 1. Country Dance—Weber. 2. Country Dance—Beethoven.   |  |  |

| <i>Victor<br/>No.</i> | <i>Title</i>   | <i>Victor<br/>No.</i> | <i>Title</i>  |
|-----------------------|--|-----------------------|---|
|                       | Dairy Maids. 7. Rosa. 8. A Valentine for Mother. 9. The Minuet.<br><i>Anna Howard</i>  |                       | <i>Recorded Chants Used in The Catholic Music Hour*</i>   |
|                       | <i>Chants Recorded from The Catholic Music Hour<br/>First and Second Books</i>   |                       | <i>First and Second Books</i>   |
| 24819                 | <i>First Book:</i> 1. Gloria Patri. 2. Et Incarnatus Est. 3. Angele Dei. 4. O Salutaris Hostia. 5. Tantum Ergo. 6. Salve Mater.<br><i>Second Book:</i> 1. Sanctus and Benedictus from Mass XVIII. 2. Salva Nos, Domine. 3. Veni Creator. 4. Ave Verum. | 7347-B                | Adoro Te (Fifth Mode), <i>see</i> First Book, p. 48.<br>Salve Regina (Fifth Mode), <i>see</i> Second Book, p. 92.   |
|                       | <i>School Children of St. Martin and St. Philip Neri<br/>Choirs under the direction of the Misses DeNigris</i>   |                       | <i>Monks Choir of Saint-Pierre de Solesmes Abbey<br/>conducted by Dom J. Gajard, O.S.B.</i>   |
|                       |  | 11530                 | Pie Jesu, Domine, from Dies Irae—Sequence in Mass for the Dead, <i>see</i> First Book, p. 77.<br><i>Choir of the Pius X School conducted by<br/>Julia Sampson</i> |

## *Correlating Record Unit to Accompany The Catholic Music Hour Third and Fourth Books*

### *Music Appreciation and Correlations*

| <i>Victor<br/>No.</i> | <i>Title</i>   | <i>Victor<br/>No.</i> | <i>Title</i>  |
|-----------------------|--|-----------------------|---|
| 1152                  | To a Wild Rose—Woodland Sketches—MacDowell.<br>To a Water Lily—Woodland Sketches—MacDowell.<br><i>Stock—Chicago Symphony Orchestra</i> |                       | Come Unto Him—Messiah—Handel.<br><i>Lucy Marsh</i>  |
| 1265                  | Old Black Joe—Foster (with Male Quartet)<br>Uncle Ned—Foster (with Male Quartet)<br><i>Tibbett</i>                                     | 6584                  | Blue Danube Waltz—Strauss.<br>Tales from the Vienna Woods (Waltz)—Strauss.<br><i>Philadelphia Symphony Orchestra</i>                        |
| 1296                  | Hungarian Dance, No. 5—Brahms.<br>Hungarian Dance, No. 6—Brahms.<br><i>Hertz—San Francisco Symphony Orchestra</i>                      | 6650                  | Mignon Overture—Thomas.<br><i>Stock—Chicago Symphony Orchestra</i>  |
| 1386                  | Rondino—Beethoven—Kreisler.<br>Schön Rosemarin (Fair Rosemary)—Kreisler.<br><i>Kreisler</i>  | 6663                  | Unfinished Symphony, 1st Movement—Schubert.<br><i>Stokowski—Philadelphia Symphony Orchestra</i>   |
| 1434                  | Minuet in G, No. 2—Beethoven.<br>Serenade in G major—Arensky.<br><i>Elman</i>  | 6823                  | Samson and Delilah—Bacchanale—Saint-Saëns.<br>Damnation of Faust—Rakoczy March—Berlioz.<br><i>Stokowski—Philadelphia Symphony Orchestra</i> |
| 4026                  | He Shall Feed His Flock—Messiah—Handel.<br><i>Elsie Baker</i>  | 7059                  | Andante "Surprise" Symphony, 2nd Movement—Haydn.<br><i>Boston Symphony Orchestra</i>  |

\* Only chants which appear in The Catholic Music Hour are listed under this heading and under similar headings for the other books of the series.

Some of the listed records include additional chants as may be noted by referring to the catalog of the R C A Victor Company.

- | <i>Victor No.</i> | <i>Title</i>  | <i>Victor No.</i>  | <i>Title</i>   |
|-------------------|---|--|--|
| 7388              | But the Lord Is Mindful of His Own—St. Paul—Mendelssohn.<br>My Heart Ever Faithful—For God So Loved the World—J. S. Bach.<br><i>Ernestine Schumann-Heink</i>                                      | 21251  | Light Cavalry Overture—von Suppé.<br><i>Victor Symphony Orchestra</i>  |
| 9163              | Walküre, Die—Ride of the Valkyries—Wagner.<br>Rhinegold—Prelude—Wagner.<br><i>Coates—Symphony Orchestra</i>   | 35793  | Morning—Peer Gynt Suite—Grieg.<br>The Death of Ase—Peer Gynt Suite—Grieg.<br><i>Victor Symphony Orchestra</i>  |
| 9296              | Réverie du Soir—Suite Algérienne—Saint-Saëns.<br>Marche Militaire Française—Suite Algérienne—Saint-Saëns.<br><i>Continental Symphony Orchestra</i>  | 35981  | Symphony No. 2, in D major (London)—Haydn.<br>1st Movement.<br>2nd Movement—Andante.<br><i>Barbirolli's Chamber Orchestra</i>  |
| 9440              | Symphony No. 39, in E flat—Mozart.<br>Menuett.<br>Finale.<br><i>Berlin State Opera Orchestra</i>  | <i>Songs Recorded from The Music Hour<br/>Third and Fourth Books</i>               |  |
| 20447             | Virginia Reels: 1. Miss McCloud's Reel—American. 2. Old Dan Tucker. 3. Pop Goes the Weasel.<br>Money Musk, Nos. 1 and 2—American.<br><i>Victor Orchestra</i>                                      | 22993  | 1. Over the Heather. 2. The Harp That Once Through Tara's Halls. 3. Partner, Come—Humperdinck. 4. The Owl and the Moon. 5. Morning—Mason. 6. How Lovely Are the Messengers—Mendelssohn.<br>1. Lullaby—Brahms. 2. My Heart Ever Faithful—Bach. 3. Dancing School. 4. Gondoliera—di Capua (Fifth Book). 5. Sing When You Are Happy—O'Hara.<br><i>Anna Howard</i> |
| 20448             | Come Let Us Be Joyful—Mozart.<br>1. Broom Dance. 2. Bummel Schottische—German Folk Dances.<br><i>Victor Orchestra</i>   | 36032  | 1. Marching Song. 2. Ladybird. 3. The Leaf and the Bird. 4. Which Is the Way to Somewhere Town? 5. April. 6. A Tea Party in Fairyland.<br>1. The Blue-Bell. 2. Dabbling in the Dew. 3. If I Were You. 4. Foreign Children. 5. Sailor Song.<br><i>Anna Howard and Edna Brown</i>  |
| 20620             | 1. How Lovely Are the Messengers—St. Paul—Mendelssohn.<br>2. See the Conqu'ring Hero Comes, from Judas Maccabaeus—Handel.<br>Pastoral Symphony—Messiah—Handel.<br><i>Victor Concert Orchestra</i> | <i>Chants Recorded from The Catholic Music Hour<br/>Third and Fourth Books</i>     |  |
| 20737             | 1. Lullaby—Brahms. 2. The Little Dustman—Brahms.<br>1. Hey Baloo—Schumann. 2. The Linden Tree—Schubert.<br><i>Anna Howard</i>   | 24820-A  | <i>Third Book: Adoremus and Laudate, p. 87<br/>Fourth Book: Asperges Me, p. 7<br/>School Children of St. Martin and St. Philip Neri Choirs under the direction of the Misses DeNigris</i>  |
| 20805             | Norwegian Bridal Procession—Grieg.<br>Swedish Wedding March—Södermann.<br><i>Victor Concert Orchestra</i>   | <i>Recorded Chants Used in The Catholic Music Hour*<br/>Third and Fourth Books</i> |  |
| 20990             | Minuet—Don Juan—Mozart.<br>May Pole Dance—Bluff King Hal—English Folk Song.<br><i>Victor Band</i>   | 7180   | 1. Credo No. 1 (Mode IV), see Fourth Book, p. 66.<br><i>Pius X Choir, College of the Sacred Heart directed by Justine B. Ward</i>  |

| <i>Victor No.</i> | <i>Title</i>  | <i>Victor No.</i> | <i>Title</i>  |
|-------------------|---|-------------------|---|
| 7181              | 1. The Preface of the Mass (Praefatio Communis), <i>see</i> Third Book, p. 99, no. 3 for Responses.<br><i>Intoned by Rev. V. C. Donovan, O.P.</i>                   | 7347-A            | Sanctus and Agnus Dei (Fifth Mode) from Mass "Cum Jubilo" (Ed. Vat. No. IX), <i>see</i> Fourth Book, pp. 74-77.<br><i>Monks Choir of Saint-Pierre de Solesmes Abbey conducted by Dom J. Gajard, O.S.B.</i>  |
|                   | 2. Sanctus and Benedictus<br>In Festis B.V.M. No. 2 (Cum Jubilo) Mode V, <i>see</i> Fourth Book, pp. 74-75.   | 7348-B            | Da Pacem (First Mode), <i>see</i> Third Book, pp. 104-105.<br>Kyrie "Orbis Factor" (First Mode) (Ed. Vat. No. X ad libitum), <i>see</i> Third Book, pp. 104-105.<br><i>Monks Choir of Saint-Pierre de Solesmes Abbey conducted by Dom J. Gajard, O.S.B.</i> |
|                   | 1. Pater Noster, <i>see</i> Third Book, p. 100, no. 5.  | 7351-A            | Media Vita (Responsory) (Fourth Mode), <i>see</i> Third Book, p. 84.<br><i>Monks Choir of Saint-Pierre de Solesmes Abbey conducted by Dom J. Gajard, O.S.B.</i>   |
|                   | 2. Agnus Dei—In Festis B.V.M. No. 9 (Cum Jubilo) Mode V, <i>see</i> Fourth Book, pp. 76-77.   |                   |   |
|                   | 3. Ite Missa Est—In Festis B.V.M. No. 2, <i>see</i> Third Book, pp. 100-101, no. 7.<br><i>Pius X Choir, College of the Sacred Heart directed by Justine B. Ward</i> |                   |   |

## *Correlating Record Unit to Accompany The Catholic Music Hour*

### *Fifth Book*

#### *Music Appreciation and Correlations*

| <i>Victor No.</i> | <i>Title</i>  | <i>Victor No.</i> | <i>Title</i>   |
|-------------------|---|-------------------|--|
| 1361              | Mignon—Gavotte—Thomas.<br>Mignon—Connais-tu le pays?—Thomas.<br><i>Bori</i>   | 6677              | Midsummer Night's Dream, Nocturne—Mendelssohn.<br><i>Hertz—San Francisco Symphony Orchestra</i>  |
| 4014              | Peer Gynt—Solvejg's Sunshine Song—Grieg.<br>Peer Gynt—Solvejg's Cradle Song—Grieg.<br><i>Lucy Marsh</i>   | 6834              | Orpheus Ballet—Dance of the Happy Spirits—Gluck.<br>Minuet from Serenade—Brahms.<br><i>Detroit Symphony Orchestra</i>                      |
| 6566              | Symphony, From the New World, No. 5, E minor—Dvořák.  | 6873              | Carmen Suite—Bizet.<br>Intermezzo to Act 3, and Les Dragons d'Alcala.<br>Gypsy Dance.<br><i>Stokowski—Philadelphia Symphony Orchestra</i>  |
| 6567              | 2nd Movement—Largo.<br>3rd Movement—Scherzo; Molto vivace.<br><i>Stokowski—Philadelphia Symphony Orchestra</i><br>(The selection recommended for use at this time is the Largo, 2nd Movement of the "New World" Symphony. This selection occupies both faces of record No. 6566 and one face of record No. 6567.) | 6927              | Serenade—Schubert.<br>Ave Maria ("Lady of the Lake"—Scott)—Schubert.<br><i>John McCormack</i>  |
| 6648              | Largo (from Xerxes)—Handel.<br>Pomp and Circumstance—March, No. 1—Elgar.<br><i>Stock—Chicago Symphony Orchestra—Organ</i>   | 6932              | Symphony No. 4, in F minor—Tschaikowsky.<br>3rd Movement, Scherzo, Pizzicato Ostinato.<br><i>Stokowski—Philadelphia Symphony Orchestra</i> |

- | <i>Victor<br/>No.</i> | <i>Title</i>  | <i>Victor<br/>No.</i> | <i>Title</i>  |
|-----------------------|---|-----------------------|---|
| 7294                  | Symphony, Pathétique, No. 6, B minor—<br>Tschaikowsky.<br>1st Movement—Adagio and Allegro non<br>troppo.<br><i>Boston Symphony Orchestra</i>  |                       | <i>School Children of St. Martin and St. Philip Neri<br/>Choirs under the direction of the Misses DeNigris</i>  |
| 9075                  | Hansel and Gretel Overture—Humperdinck.<br><i>Coates—Symphony Orchestra</i>   |                       | <i>Recorded Chants Used in The Catholic Music Hour*<br/>Fifth Book</i>  |
| 9342                  | Symphony No. 8, in F major—Beethoven.<br>2nd Movement—Allegretto Scherzando.<br>3rd Movement—Tempo di Menuetto.<br><i>Vienna Philharmonic Orchestra</i>   | 7341                  | 1. Kyrie Eleison (Eighth Mode), <i>see</i><br>p. 184. 2. Agnus Dei (Fourth Mode)<br>from the Mass "Lux et Origo" (Ed.<br>Wat. No. 1), <i>see</i> p. 188.<br>1. Gloria in Excelsis (Fourth Mode), <i>see</i><br>p. 185. 2. Sanctus (Fourth Mode) from<br>the Mass "Lux et Origo" (Ed. Wat.<br>No. 1), <i>see</i> p. 187. |
| 20521                 | Spanish Serenade (Open Thy Heart)—Bizet.<br>Spanish Dance, No. 1—Moszkowski.<br><i>Victor Concert Orchestra</i>   |                       | <i>Monks Choir of Saint-Pierre de Solesmes Abbey<br/>conducted by Dom J. Gajard, O.S.B.</i>   |
| 21616                 | 1. Irish Lilt (Irish Washerwoman). 2. St.<br>Patrick's Day.<br>1. Highland Schottische. 2. Highland Fling,<br>No. 1.<br><i>Victor Band</i>  | 7342                  | Introit, Requiem Aeternam (Sixth Mode)<br>from the Mass for the Dead, <i>see</i> p. 189.<br>Offertory, Domine Jesu Christe (Second<br>Mode) from the Mass for the Dead, <i>see</i><br>p. 190.   |
| 35856                 | Hear My Prayer—Mendelssohn.<br><i>Choir of the Temple Church, London</i>  |                       | <i>Monks Choir of Saint-Pierre de Solesmes Abbey<br/>conducted by Dom J. Gajard, O.S.B.</i>   |
| 35924                 | Raymond Overture—Thomas.<br><i>Victor Symphony Orchestra</i>  | 7343-A                | Gradual, Christus Factus Est (Fifth<br>Mode), <i>see</i> p. 182.<br>Communion, Hoc Corpus (Eighth<br>Mode), <i>see</i> p. 177.  |
| 35940                 | Aida—Gems from Aida—Verdi.<br><i>Victor Opera Company</i>   |                       | <i>Monks Choir of Saint-Pierre de Solesmes Abbey<br/>conducted by Dom J. Gajard, O.S.B.</i>   |
| 68823                 | Piedigrotta—Tarantella Napoletana.<br>La Campagnola—Saltarello.<br><i>La Vittoria Orcestrina Italiana</i>   | 7344-B                | Communions, Memento Verbi Tui<br>(Fourth Mode), <i>see</i> p. 184. Quinque<br>Prudentes Virgines, from Mass for a<br>Virgin not a Martyr (Fifth Mode), <i>see</i><br>p. 174. Pascha Nostrum (Sixth Mode),<br><i>see</i> p. 175.   |
| 78072                 | The Postilion—Mazurka—Namyslowski.<br>Polonaise—Noskowski.<br><i>Polish National Orchestra</i>  |                       | <i>Monks Choir of Saint-Pierre de Solesmes Abbey<br/>conducted by Dom J. Gajard, O.S.B.</i>   |
|                       | <i>Songs Recorded from The Music Hour<br/>Fifth Book</i>  | 11529-A               | Gregorian Mass for the Dead.<br>Introit: Requiem Aeternam—Kyrie<br>(Mode VI), <i>see</i> p. 189.<br><i>Choir of the Pius X School conducted by<br/>Julia Sampson</i>  |
| 36033                 | 1. Under the Window—Parker. 2. The<br>Primrose—Grieg. 3. The Little Turtle—<br>Carpenter. 4. Good Night—Hammond.<br>5. Time Enough—Chadwick.<br>1. Dream Song—Miessner. 2. Who Has<br>Seen the Wind?—Beach. 3. Caraway and<br>Cheese—Grille. 4. The Snow—Reger.<br>5. Italian Street Fair—Italian Folk Song.<br><i>Anna Howard and Edna Brown</i> | 11530-B               | Gregorian Mass for the Dead.<br>Offertory: Domine Jesus Christe<br>(Mode II), <i>see</i> p. 190.<br><i>Choir of the Pius X School conducted by<br/>Julia Sampson</i>  |
|                       | <i>Chants Recorded from The Catholic Music Hour<br/>Fifth Book</i>  |                       |   |
| 24820-B               | <i>Fifth Book:</i> 1. Ave Maria. 2. Ut Queant<br>Laxis. 3. Suavis Dominus. 4. Ad Te<br>Confugimus.  |                       |   |

*Additional Recordings from The Music Hour*

| <i>Victor<br/>No.</i> | <i>Title</i>   | <i>Victor<br/>No.</i> | <i>Title</i>   |
|-----------------------|--|-----------------------|--|
| 24271                 | Home on the Range (Fourth Book)<br>Juanita (Fourth Book)<br>O Come, All Ye Faithful (fourth, fifth, or sixth grades)<br>Old Black Joe (Fifth Book)<br>Swing Low, Sweet Chariot (sixth grade) |                       | Nightingale, The (Fifth Book)<br>There's Music in the Air (fourth, fifth, or sixth grades)<br>Yankee Doodle (Fourth Book)  |
| 24272                 | Amaryllis (Fifth Book)<br>Billy Boy (Fourth Book)<br>Dawn at Carmel (Fifth Book)<br>God Speed the Right (Fifth Book)<br>Home, Sweet Home (Fifth Book)  | 24273                 | Merry Life, A (fourth, fifth, or sixth grades)<br>O, Susanna (Second Book)<br>Robin Adair (Fifth Book)<br>Silent Night, Holy Night (Fifth Book)<br>Stars of the Summer Night (Fifth Book)<br>Sweet and Low (Second Book) |

*Additional Imported Recordings*

| <i>Columbia<br/>No.</i> | <i>Title</i>  | <i>Victor<br/>No.</i>        | <i>Title</i>  |
|-------------------------|---|------------------------------|---|
| C-DHX6                  | Rorate Caeli, <i>see</i> Second Book, p. 84.<br>Kyrie (2nd of Mass XVII ad libitum in Vatican <i>Kyriale</i> ).   | C2087                        | Asperges Me, <i>see</i> Fourth Book, p. 7.<br>Kyrie Eleison, Mass IX, "Cum Jubilo," <i>Kyriale</i> .  |
| C-DHX7                  | Christus Factus Est Obediens, <i>see</i> Fifth Book, p. 184.<br>(Ecce Lignum Crucis, <i>Graduale</i> ).   | C2088                        | Responses To the Preface, <i>see</i> Third Book, p. 99.<br>Sanctus and Benedictus from Mass IX, "Cum Jubilo," <i>see</i> Fourth Book, p. 74.<br>Salve Regina, <i>see</i> Second Book, p. 92.<br>Ave Regina Coelorum (Antiphon), <i>see</i> Third Book, p. 83.<br>O Salutaris Hostia, <i>Kyriale</i> , Hymn, "Verbum Supernum Prodiens."<br>Tu Lucis, Vatican <i>Graduale</i> .<br>Second Alleluia, Verse (Veni, Sancte Spiritus), and Sequence for Whit Sunday. |
| C-DH42                  | Puer Natus Est, <i>see</i> Fifth Book, p. 168.<br>Dominus Dixit, Vatican <i>Graduale</i> .  |                              |   |
| C-DHX10                 | Requiem Aeternam, <i>see</i> Fifth Book, p. 189.<br>Lux Aeterna—Requiem Mass in Vatican <i>Kyriale</i> .  |                              |   |
| C-DH43                  | Veni, Sancte Spiritus, <i>see</i> Fourth Book, p. 88.<br>Spiritus Domine, Vatican <i>Graduale</i> .   |                              |   |
| C-DHX8                  | Haec Dies—Gradual for Easter Sunday.<br>Victimae Paschali—Sequence for Easter Sunday.<br>Alleluia Confitemini Domino—Vespers for Holy Saturday.<br>Alleluia Laudate Domnum—Vespers for Holy Saturday.<br>Vespere Autem—Vespers for Holy Saturday. | <i>Victor</i><br>Album M-177 | The Requiem Mass (complete in five records: 11528-11532).   |
|                         |   | Album M-87                   | Volumes I and II (containing records 7341-7352). In addition to the selections recommended from this Album in the foregoing lists, the following are also suggested: 7345, 7346, 7349, 7350, and 7352.<br><i>Monks Choir of Saint-Pierre de Solesmes Abbey conducted by Dom J. Gajard, O.S.B.</i>   |



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