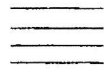


GREGORIAN CHANT NOTATION

4-line staff

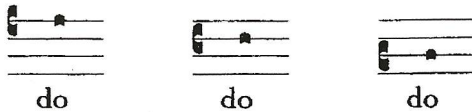


Punctum

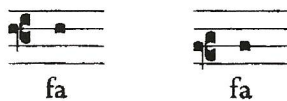


A single indivisible note having the time-value of one beat.

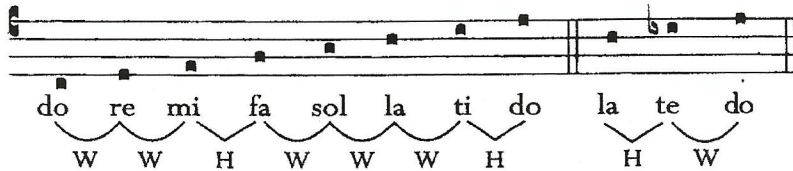
Do Clef
3 positions



Fa Clef
2 positions



Whole and
Half Steps

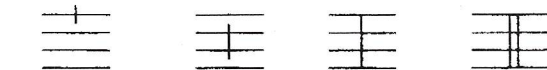


The only flat in Gregorian chant is *te*.
The flat sign applies to each *te* in a word, or as far as a bar line.

Moveable Do
versus
Fixed Do

In Gregorian chant, pitches are never fixed as in modern music. The assignment of a pitch to *do* is determined solely by the range of the melody and voices. This system is commonly known as "moveable *do*."

Bar lines



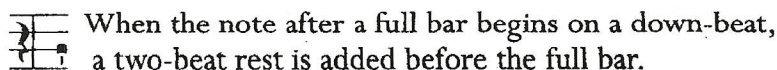
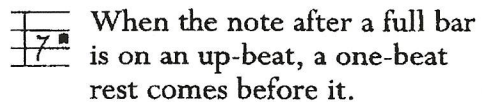
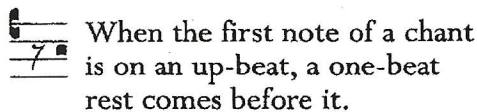
quarter bar half bar full bar double bar

Breathing

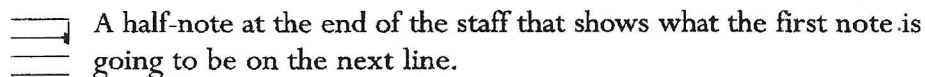
As in all choral music, breathing must be carefully considered and planned. A "choral breath" occurs when everyone breathes at the same time. In the chant, there is no perceived choral breath anywhere except at a half bar, full bar and double bar. No breath is taken at a quarter bar.

Rests

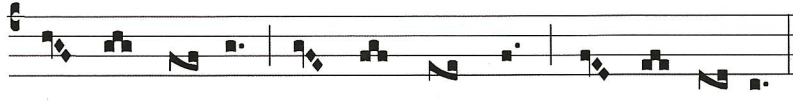
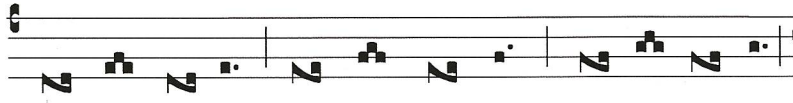
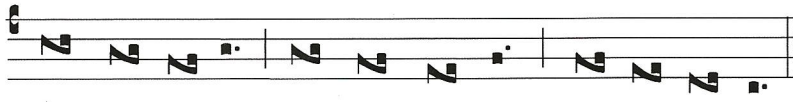
Rests occur in the chant only at a full bar or at the beginning of a chant. Because there are no signs for rests in chant notation, an eighth-note rest and a quarter-note rest from modern notation are used in this book to indicate a one-beat and two-beat rest respectively.



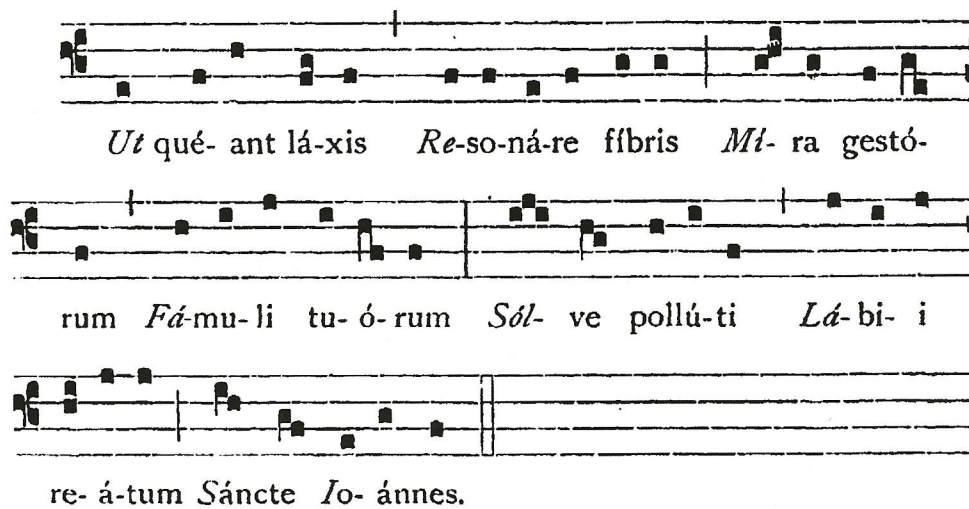
Custos



| | | |
|-----------------------|--|---|
| <i>Podatus</i> | | An ascending two-note neum: the <i>bottom note</i> is sung first and is ictic; the top note is softened. |
| <i>Clivis</i> | | A descending two-note neum: the first note is ictic. |
| <i>Bistropa</i> | | A long note consisting of two beats: the first note is always ictic; the bistropa is sung with a slight crescendo. |
| <i>Tristropa</i> | | A long note consisting of three beats: the first note is always ictic; the tristropa is sung with an ample crescendo. |
| <i>Dotted Punctum</i> | | A long note of two beats: the first note is always ictic; the second beat is sung softly. |
| <i>Climacus</i> | | A descending neum of three or more notes: the first note, called a <i>virga</i> , is ictic and is followed by diamond-shaped notes. The diamond-shaped note, called a <i>rhombus</i> , has the same time-value as a punctum. |
| <i>Torculus</i> | | A three-note neum that rises to the second note, then descends to the last note: the first note is ictic. |
| <i>Porrectus</i> | | A three-note neum (the curved line represents two notes) that descends to the second note, then rises to the last note: the first note is ictic. |
| <i>Scandicus</i> | | An ascending three-note neum: the first note is ictic. |
| <i>Salicus</i> | | An ascending three-note neum that looks the same as a scandicus except for the ictus on the second note, which is always printed on this neum: the ictic note is sung expressively. |
| <i>Quilisma</i> | | An ascending three-note neum recognized by the jagged note in the middle. The jagged note has the value of a punctum. The note before the jagged note is ictic and is sung expressively. |
| <i>Pressus</i> | | A long note of two beats formed when the last note of one neum fuses with the first note of the next neum. The first note of the pressus always receives the ictus. The pressus is sung firmly for two beats, without a diminuendo. |
| <i>Episema</i> | | A horizontal line above or beneath a neum, the episema is a sign telling the singer to sing the neum with expression. |



Vesper Hymn of St. John the Baptist, June 24



Ut que- ant lá-xis Re-so-ná-re fíbris Mí- ra gestó-
 rum Fá-mu-li tu-ó-rum Sól- ve pollú-ti Lá-bi- i
 re- á-tum Sáncte Io- ánnes.

So that with loosened
 cords (voices)

(your servants) may
 resound

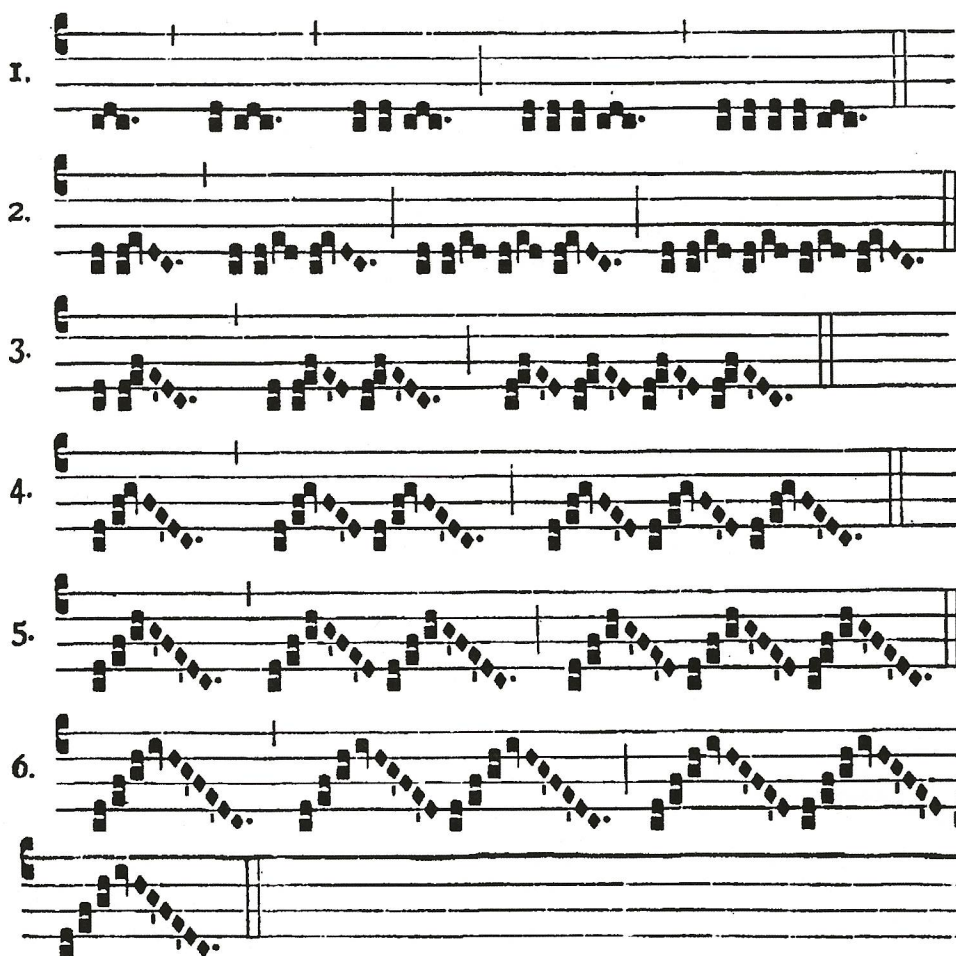
the wonders of your
 deeds your servants

Cleanse the guilt

From our stained lips

Holy John.

Solfège Exercises



1.
 2.
 3.
 4.
 5.
 6.
 7.

LATIN PRONUNCIATION

VOWELS

A as in FATHER I as "ee" in MEET U as "oo" in SOON

E as in GET O as in FOR Y is like the Latin "I"

DIPHTHONGS - (Pronounced - dif'thongs)

AE and OE are pronounced as one sound - the "e" in MET

AU, AY, EU form ONE SYLLABLE but the first vowel slides into the sound of the second vowel as the voice moves to the next syllable of the word.

CONSONANTS

C before E, I, AE, OE, Y sounds like "ch" as in CHURCH

CC before the above vowels sounds like "tch" as in ETCHING

SC before the same vowels sounds like "sh" as in SHEEP

C before A, O, U has the sound of "k" as in CAT

CH always has the sound of "k" as in CHRIST

G before E, I, AE, OE, Y sounds like the "g" in GINGER

GN sounds like the "ny" in CANYON

H is silent except in the two Latin words "mihi" and "nihil" in which it has the sound of K

J is treated as if it were Y

TI before a vowel in the same word sounds "tsee." GRA'TI A -
gra'tsee a

TH has only the sound of "t" as in THOMAS

XC before E, I, AE, OE, Y sounds "ksh." EXCELSIS -
ek shel sees.

XC before A, O, U sound "xc" as in EXCURSION

All other consonants not given here have the same sound as in English.

Degrees of the Sung Mass

"Musicam Sacram," March 5, 1967 - Article #28-#31

Sacred Congregation of Rites

"These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way, the faithful will be continually led towards an ever greater participation in the singing."

| FIRST DEGREE | SECOND DEGREE | THIRD DEGREE |
|---|------------------------|--|
| Greeting and response: "The Lord be with." "And with your spirit." | Kyrie | Entrance antiphon (or option for hymn) |
| Opening Prayer (and Amen) | Gloria | Readings |
| Acclamations at the Gospel: The Lord be... and with your spirit. A reading from... Glory to You... The Gospel of the Lord. Praise to You, Lord Jesus Christ. | Creed | Gradual or Responsorial Psalm |
| Prayer over the gifts (and Amen) | Prayer of the Faithful | Gospel Acclamation |
| Preface and its dialogue: "The Lord be with you." etc. | Agnus Dei | Offertory Antiphon (or option for hymn) |
| Sanctus | | Communion Antiphon (or option for hymn) |
| Mystery of Faith | | |
| Final Doxology of Canon (and Amen) | | |
| Lord's Prayer with introduction and embolism ("Deliver us, Lord...") and concluding doxology ("For the Kingdom...") | | |
| Pax Domini: "The Peace of the Lord..." "And with your spirit." | | |
| Prayer after Communion (and Amen) | | |
| Dismissal | | |

"There is no reason why some of the Proper or Ordinary should not be sung in said Masses. Moreover, some other songs can also, on occasions, be sung at the beginning, at the Offertory, at the Communion, and at the end of Mass."