CATHOLIC EDUCATION SERIES

MUSIC FOURTH YEAR

GREGORIAN CHANT

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THE CATHOLIC EDUCATION SERIES

MUSIC FOURTH YEAR

CHILDREN'S MANUAL

GREGORIAN CHANT

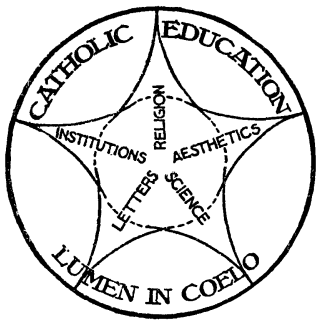
according to the principles of

DOM ANDRÉ MOCQUEREAU

OF SOLESMES

BY

JUSTINE WARD



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A MON CHER ET VÉNÉRÉ MAÎTRE

DOM ANDRÉ MOCQUEREAU

QUI A RENDU LES AILES

A LA COLOMBE DE SAINT GRÉGOIRE

INTRODUCTION BY DOM MOCQUEREAU

Bien chère Madame J. Ward,

Vous me demandez de présenter au public américain votre premier livre sur le Chant Grégorien, « Gregorian Chant » — le quatrième de votre série musicale — destiné aux enfants fréquentant les Ecoles Catholiques. J'accepte avec d'autant plus de joie, que c'est pour moi l'occasion de témoigner ouvertement et la haute estime que je professe pour votre enseignement et, en même temps, la reconnaissance profonde que je vous dois. Je m'explique.

Votre « Gregorian Chant », en effet, reflète dans une réalité lumineuse les plus exactes doctrines de Solesmes : comment pourrait-il en être autrement? Votre zèle, déjà ancien pour la cause grégorienne, excité par les succès récents du Congrès de New-York (1920), vous a conduit à Quarr Abbey, le Solesmes de l'exil, en l'Ile de Wight. Là, pendant de longs mois — Mai 1921-Janvier 1922, — vous avez suivi avec assiduité les offices liturgiques, vous avez écouté avec attention et piété le chœur des moines chantant la louange divine, et, peu à peu, la beauté, la suavité des mélodies grégoriennes ont captivé votre âme de chrétienne et d'artiste. Quelle leçon, quelle initiation déjà!

Ce n'est pas tout. Comprendre et goûter le charme des saintes cantilènes, ne vous a pas suffi. Vous avez voulu savoir comment les moines arrivaient à cette douceur, à ce legato, à ce phrasé, à

Very dear Mrs. Ward,

You have asked me to introduce to the American public your first book on *Gregorian Chant*, the fourth volume of your series of Music Text-books prepared for the use of the children in the Catholic schools of the United States. I accept with all the more pleasure because it gives me an opportunity of expressing publicly the high esteem in which I hold your method as well as the gratitude I feel toward you. I will explain.

Your book on Gregorian Chant reflects truly and luminously the most exact doctrines of Solesmes. How could it be otherwise? Your zeal of long standing for the Gregorian cause, encouraged by the success of the recent Gregorian Congress in New York (1920), brought you to Quarr Abbey, the Solesmes of our exile, on the Isle of Wight. There, during many months (May 1921 to January 1922) you followed closely the liturgical offices. You listened with attention and piety to the choir of monks as they sang the Divine Praises, and, little by little, the charm and the beauty of the Gregorian melodies captivated your soul — both as a Christian and as an artist. What a lesson, what an initiation in itself.

But that was not all. Merely to appreciate and enjoy the charm of those sacred melodies did not satisfy you. You wished to understand wherein lay the secret of that sweetness, that legato,

that phrasing, that great rhythm — broad and undulating — which characterizes the singing at Solesmes.

At Quarr Abbey you were gladly offered every possible facility, and, in this regard, Solesmes has given you all that it has to give. All the secrets of the *Nombre Musical Grégorien* were revealed to you, with the laws which govern the plastic expression of the rhythmic flow *(chironomie)*. Your own intelligent, cordial and artistic reception of our doctrines produced — both in your mind and in my own — a result which was far beyond my expectations. We have rendered one another a mutual service!

And it is upon this, Madame, that I must congratulate you, or — still better — congratulate myself in having such a pupil, and that I must thank you. Let me explain.

These doctrines — my own — which I explained in terms which were perhaps at times dry, scientific, and even a little obscure, you have transformed in a truly marvellous manner. Thinking always of your thousands of little children in America whom you love as a Mother, your single object in receiving these principles was to adapt them to the intellectual capacity of those little ones, and, as a matter of fact, you have so assimilated these doctrines of mine, so appropriated them, so transformed them in the laboratory of your own mind, that they reappear from your pen, the same doctrines, but recast in a new form, — charming, clear, simple, child-like, adapted with delicacy and skill, and with a quasi-maternal insight, to the needs of little children. The most ingenious means are used — light veils whose floating folds express the suppleness « grand rythme » large, ondulant, qui caractérisent l'exécution solesmienne.

A Quarr Abbey, on s'est prêté volontiers à vos désirs, et Solesmes vous a donné sur ce point tout ce qu'il pouvait vous donner; tous les secrets du nombre musical grégorien, toutes les lois qui président à l'expression plastique ou *Chironomie* des circuits rythmiques vous ont été révélés. L'accueil réfléchi, cordial, artistique de nos doctrines a produit dans votre esprit et dans le mien un résultat auquel j'étais loin de m'attendre: Nous nous sommes rendus un mutuel service!

Et c'est ici, Madame, que je dois vous féliciter, mieux encore, me féliciter moi-même d'avoir une telle élève, et vous remercier. Voyez plutôt.

Cette doctrine, mienne, que je vous ai communiquée en des termes parfois bien arides, bien scientifiques et peut-être même un peu obscurs, vous l'avez transformée d'une manière merveilleuse. Toujours préoccupée de vos milliers d'enfants américains que vous aimez comme une mère, vous n'avez songé, en la recevant, qu'à l'acccommoder à la capacité intellectuelle de ces petits. Et, de fait, vous vous l'êtes tellement assimilée, appropriée, vous l'avez tellement travaillée dans le laboratoire de votre pensée, que, sous votre plume, elle reparaît, — car c'est elle, — mais renouvelée, aimable, claire, simple, enfantine, adaptée avec une adresse délicate, une grâce charmante, j'allais dire maternelle, aux aptitudes des plus jeunes enfants. Les moyens les plus ingénieux, voiles légers dont les plis flottants représentent la souplesse des mouvements ryth-

miques, tout vous est bon pour graver dans leur imagination les lignes mélodiques et rythmiques les plus gracieuses de nos douces mélodies.

N'est-ce pas aussi une heureuse trouvaille que vos récréations ou *jeux rythmiques*, « chironomic games », qui forcent l'enfant à créer, sur une chironomie dessinée devant lui, une petite mélodie conforme aux gestes proposés?

Je vous dois, Madame, toute ma pensée : votre « Gregorian Chant » m'éclaire sur la valeur de notre Chironomie; et voici comment.

Au point de vue pédagogique, vous avez su tirer de la figuration rythmique un parti inattendu. Jusqu'ici cette science de la direction manuelle était pour moi comme le sommet, le *couronnement* de l'enseignement rythmique, la part réservée presque exclusivement aux maîtres de chœur; vous, Madame, vous la mettez *à la base* de tout votre enseignement, vous en faites un élément d'instruction de tout premier ordre, et vous avez cent fois raison. Je ne vous le cacherai pas : vos premiers essais dans cette voie soulevèrent d'abord en moi un secret scepticisme; bien vite j'ai dû changer d'avis. La science des beaux mouvements corporels, — évolutions des mains, des pieds, du corps entier — la marche, j'allais dire la danse religieuse grégorienne, est devenue pour vous le moyen principal d'imprimer dans l'âme de vos jeunes disciples, les rythmes souples et flottants de nos mélodies depuis les plus simples jusqu'aux plus compliquées. Idée vraiment géniale, qui permet aux plus humbles de s'en pénétrer, comme en se jouant, d'arriver rapidement à la connaissance complète

ness of the rhythmic movement — to instill in the imagination of your pupils a vivid sense of the graceful outline of melody and rhythm in our beautiful chants.

Again, what a happy idea are those rhythmic or chironomic games in which the children are shown the outline of a melody by a gesture of the hand and must compose a melody which conforms to that outline.

I owe you, Madame, the full expression of my thought : your "Gregorian Chant" has enlightened me regarding the value of our *chironomie*, and in the following respect :

From a pedagogical standpoint, you have made an unexpected use of the plastic expression of the rhythmic movement. Until now, I had always looked upon this study — the science of outlining by manual gesture the undulations of the rhythm — as the culmination, the summit of all rhythmic training; as a branch of the subject which should be reserved almost exclusively for directors of music and choirmasters. You, Madame, have made it basic, the foundation of all your training. You treat it as an educational element of primary importance, — and in this you are absolutely right. I will not attempt to conceal the fact that your first attempts along those lines filled me with a secret scepticism; but before long I changed my mind. The art of beautiful movement — of hands, of feet, of the whole body — the Gregorian movement — I had almost said the Gregorian rel gious dance — became in your eyes the principle means of engrafting in the souls of your little pupils a sense of that winged rhythm — supple and soaring — of our melodies, from

the simplest to the most elaborate. The idea was a real stroke of genius, for by this means the humblest can enter deeply into the spirit of the melodies, yet as though at play, and all can arrive rapidly at a full understanding of Gregorian rhythm and at the technique required for an intelligent and perfect rendering. Your plan realizes and puts into execution the Platonic definition of rhythm as "Order in movement", and that of Saint Augustine: "Rhythm is the science of beautiful movements". And note well that, at one stroke, every other element which enters into the composition of a melody is placed in a secondary rank : pitch, intensity, duration, etc. Have I not good reason for thanking you?

I must also mention in your "Gregorian Chant" the ingenious arrangement of the matter, and the discretion with which your method develops it and adapts it to the capacity of the children. Everything takes place as though in a family circle, in a pleasant conversation between mother and children. The musical and rhythmic principles, both theoretic and applied, of the most varied nature, are distilled, drop by drop, and as though by little pecks, to the dear little ones who receive it all without apparent effort, and learn in this manner, almost as if in play, those things which will enable them to sing joyously, like so many little birds, the praises due to their Creator and Redeemer.

I have spoken of the purely musical training, but although you are an artist, you are still more a Christian, and you could not have lost sight of the true meaning and purpose of Gregorian Chant which is to uplift the soul and enlighten the mind. To bring about

du nombre musical grégorien, et à sa pratique intelligente et parfaite, idée qui réalise et met en scène la définition platonique du rythme : « l'ordonnance du mouvement », ou encore celle de St Augustin : « le rythme est la science des beaux mouvements ». Et remarquons-le bien, du coup se trouvent placés à leurs rangs secondaires tous les autres phénomènes qui entrent dans la composition d'une mélodie : acuité, intensité, durée, etc. N'ai-je pas raison de vous remercier?

Il me faudrait encore signaler dans votre « Gregorian Chant » l'ordre ingénieux des matières et la discrétion de votre Méthode si bien appropriée à l'intelligence enfantine. Tout se passe comme en famille, dans une conversation agréable et récréative entre mère et enfants : les notions musicales, et rythmiques, théoriques et pratiques les plus variées sont distillées, goutte à goutte, comme par becquées, à ces chers petits et petites qui les recoivent sans effort ; ils apprennent ainsi, en se récréant, tout ce qui leur est nécessaire pour chanter joyeusement, comme de petits oiseaux, les louanges dues à leur Créateur et à leur Rédempteur.

Voilà pour la formation musicale! Vous êtes artiste, mais plus encore chrétienne, vous avez bien garde d'oublier le but dernier de la cantilène grégorienne : élever les âmes, éclairer les intelligences.

Vous n'épargnez rien pour atteindre

ce but. A l'aide de l'Ecriture Sainte et de la Tradition vous expliquez soigneusement à vos « pupils » les textes liturgiques qu'ils doivent chanter. C'est ainsi que l'antienne *Asperges me* vous donne l'occasion d'exposer le symbole de l'eau dans l'ancien et dans le nouveau Testament; avec le *Sanctus* vous les introduisez dans le ciel, et les faites assister aux scènes sublimes décrites dans l'Apocalypse; à propos de l'*Agnus Dei* vous leur apprenez les figures prophétiques du divin Agneau. Ainsi pour le reste.

Et, pour bien faire pénétrer ces doctrines, ces splendeurs dans leurs intelligences, vous avez recours au procédé de l'image. Et quelles images! Des miniatures merveilleuses qui répètent et animent vos explications scripturaires et doctrinales. Pourquoi ne dirais-je pas qu'elles sont dues au talent délicat, à la piété éclairée des Bénédictines de Sainte Cécile.

Ainsi rien ne manque plus à la formation de vos chers enfants. S'ils veulent être attentifs et mettre en pratique vos enseignements, ils seront prêts à unir leurs voix enfantines aux concerts des Anges.

En terminant, permettez-moi, bien chère Madame, de souhaiter à vos livres sur le « Gregorian Chant » les mêmes brillants succès qu'à vos livres sur la Musique. Dans l'une et l'autre série mêmes principes, qui sont ceux du Très Révérend Docteur Thomas Edward Shields. Dans l'une et l'autre même méthode, même simplicité, même sollicitude maternelle pour l'enfance; aussi, j'en suis convaincu, maîtres, maîtresses et élèves de toutes les Ecoles catholiques des Etats-Unis accueilleront avec empressement cette nouvelle œuvre, en

this result you turn to the Sacred Scriptures and to tradition, and explain carefully to your pupils the liturgical pieces which they are to sing. Thus, the antiphon, *Asperges me*, gives you a chance to explain the symbolism of water in the old and new testaments. With the *Sanctus*, they are to lift their gaze to Heaven and are shown the scene as it is described in the Apocalypse; with the *Agnus Dei*, they read of the types and prophecies regarding the Divine Lamb, — and so on as regards the other liturgical melodies.

That these doctrines may make a deep impression, you have appealed to the eye by means of pictures — and what pictures! Lovely miniatures which represent and develop the thought-content of the scriptural and doctrinal symbolism. And why should I not add that we owe these pictures to the fine talents and enlightened piety of the Benedictine nuns of Sainte Cécile.

Thus, nothing will be lacking for the full education of your dear children. If they put this teaching in practise, they will be well prepared to unite their childish voices to those of the choirs of angels.

And finally, very dear Madame, allow me to wish for your books on Gregorian Chant the same brilliant success which has met your books on music. Both are based on the same principles, which are those of the distinguished educator, the Reverend Thomas Edward Shields. Both are developed according to the same method, with the same simplicity and the same maternal concern for the children. I am fully convinced that both the teachers and the pupils in all the Catholic schools of the United States will welcome with joy this new

volume, until such time as it begins to spread, little by little, throughout Europe. The wish is far from being chimerical. Clear indications of this broader circulation are already visible here and there, and soon we will enjoy its full realization.

I am happy to be able to sign this letter on the joyous feast of Christmas, and thus, with your permission, to place your book written for children under the protection of the Divine Child and of the Virgin Mother.

Receive, very dear Madame, with all my gratitude, the expression of my most respectful and devoted sentiments.

F. ANDRÉ MOCQUEREAU.

On the Feast of the Nativity of Our Lord, 1921.

attendant que, peu à peu, elle se répande en Europe. Ce vœu est loin d'être chimérique : des indices certains de cette diffusion se montrent déjà çà et là; bientôt nous en verrons la réalisation.

Je suis heureux de signer cette lettre en la joyeuse fête de Noël, et de placer ainsi, si vous me le permettez, votre livre écrit pour des enfants, sous la protection du divin Enfant et de la Vierge Mère.

Veuillez agréer, bien chère Madame, avec toute ma reconnaissance, l'expression de mes sentiments les plus respectueux et les plus dévoués.

F. ANDRÉ MOCQUEREAU.

En la fête de la Nativité de N. S. 1921.

Abbaye de S. Pierre de Solesmes

Quarr Abbey Ryde

Isle of Wight

MUSIC FOURTH YEAR

PREFACE

In the earlier volumes of this series, we have sought to lay a solid foundation in tone, pitch and musical appreciation upon which might rest solidly the great art which we now approach directly, the art which is to enrich the child's devotional life by an understanding of, and participation in, the liturgical prayer of the Church. The music which is the subject of the present book is that in which the Church has embodied her message from the earliest days of the Christian era, which she has safeguarded through the centuries as *her official form of musical expression*, and through whose strains today, linked to the words of her liturgy, she teaches and prays, meditates, mourns and jubilates.

That this music has a natural place in the curriculum of our Catholic schools is becoming increasingly evident in our day when the discoveries of modern science are leading us into a fuller appreciation of those methods which the Church has consistently used in the transmission of her message.[1] Since appropriate feeling is necessary to assimilation, it must be as necessary to the assimilation of religious truth as it is to other branches. Thus we understand the importance which the Church has always attached to an appropriate musical expression of her dogma; we understand her insistance upon music of a specific kind, which will not merely stimulate the feelings in a general way, but will embody her dogma in an *appropriate* form of expression. If a further reason were needed for the inclusion of this subject in the curriculum, we have it in the urgent plea of the highest authority in Christendom.

The function of Church music, according to Pope Pius X, is summed up in the words "*vivificare et fecundare*". There are two ways in which we may expect music to add life and efficacy to the text; the one is by an enrichment of the doctrinal content through symbolic use of themes; the other, by supplying that

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[1] "Psychology is revealing to the educators of today the fact that a concious content strictly confined to the intellect lacks vitality and power of achievement. Every impression tends by its very nature to flow out in expression, and the intellectual content that is isolated from affective consciousness will be found lacking in dynamo-genetic content because it has failed to become structural in the mind and remains external thereto. From the evidence in this field we may safely formulate as a fundamental educative principle: that the presence in consciousness of appropriate feeling is indispensable to mental assimilation." (Shields-Philosophy of Education.)

power, that energizing force, which feeling adds to a merely intellectual concept.[1] To these two functions we might add a third which is to cultivate an ability to distinguish between different types of emotional appeal, and respond only to the highest. All these are essential elements to be considered in the educational function of music.

In all three respects the chant of the Church stands supreme. It enriches the doctrinal content by lifting into consciousness, in a new significance, certain associated ideas by means of a series of sound pictures taken from mystically related offices. We have an example of this type of enrichment in the Mass for the Dead. Here the music is a living tissue of related sound pictures which add to the content of the printed or spoken word, bringing a message of consolation and of hope to the ear attuned to receive it. As we sing the Tract and ask that the soul of the deceased may be forgiven his sins and helped by divine grace to reach eternal joy, the melody lifts into conciousness the scenes which ushered in the dawn of Our Lord's resurrection — the Chosen Vine, the power of the Word of God, the hart panting for the fountains of waters, and finally the shout of triumph of Holy Saturday, "Laudate Dominum omnes gentes". But should the mind fail to catch these symbolic applications, it can hardly fail to realize the mystical intent whereby the melody of the Gradual *Requiem aeternam* is almost an exact replica of the triumphant Gradual of Easter. Here our appeal that the soul may reach eternal light is expressed in the same strains which, at Easter, announced the Day which the Lord had made for exultation and joy; we assure ourselves that the soul of the just is held in eternal remembrance and cannot be touched by the powers of evil in the same strains which, at Easter, expressed our confidence in God's goodness and His everlasting mercy. This close linking together in melodic identity of death with Resurrection, and with that one supreme victory over death which is the hope of the individual soul, is more realistic and more convincing in music than it could be through any mere verbal connection, and as a matter of fact the words attempt no such exact parallel. The implication is there, but the music makes it explicit. Indeed the music goes a step further in its suggestive power, and reminds us of the Guardian Angel whose loving care is untouched by death; it weaves in a mystical reference to the eternal marriage feast of the Lamb to raise the hearts of those who know the Gradual of the Mass *pro Sponso et Sponsa.* Thus does the music enrich the doctrinal content by what might be called a symbolic code of cross references.

Through her music, moreover, the Church supplies us with a key to the different degrees and qualities of feeling which distinguish one season from

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[1] "The Church, through all forms of her organic teaching, aims at cultivating feeling, but does not allow her teaching activity to culminate in feeling which she values chiefly as a means to an end; she employs it to move to action and form character and she never leaves it without the stamp and guidance of the intellect. As the feelings glow to incandescence, she imparts to them definite direction and animates them with a purpose which, after the emotions and the feelings subside, remains as a guiding principle of conduct." (Shields-Philosophy of Education, p. 314.)

another, one feast from another. It teaches us not only when, but *how*, she mourns; not only when, but how, she jubilates. Much of this is conveyed by the music alone. For example, the single word "*Alleluia*" recurs constantly throughout the liturgical year. In the printed or spoken word there is no change from season to season. The music alone supplies the commentary on the text, and conveys the difference of quality between the joy of one season and another, of one feast and another. Here we find the rainbow shades of the Church's moods, translated into music — clothed with infinite variety. From the tentative and humble tones of the Alleluia of Holy Saturday when the soul can hardly believe in its own salvation, when the price of the sacrifice is yet too close at hand to forget the pain which won our triumph — through the gradual crescendo of joy and exultation to the Ascension; through the mystical renewal of Pentecost; and the innocent — almost naive — rejoicings of Christmas; — all these shades of feeling are contained in the music, which gives its true character to the unchanging word, vivifying the letter, which killeth, by adding the spirit, which giveth life.

All this is educative in the highest sense, and if music is the education of feeling, this particular music is, and must remain, par excellence, the education of Catholic feeling. Through its aid the children in our schools will learn to recognize the distinction between Christian and pagan feeling. Music will become for them, not a series of more or less pretty sounds to delight in, but an intellectual and symbolic code, — raising their minds and hearts to the standard of the Church's thought and the standard of her feeling. If it is the function of the Catholic school to form their minds through sound doctrine, it must be no less its function to form their hearts through sound feeling, that there may be no contradiction between truth and its expression. Failing this, the heart, — seeking beauty, — may perchance find satisfaction elsewhere, and dogma, — become inarticulate, — may sicken and die.

This explains the psychological basis of the Church's insistence on a particular form of music. She did not leave to chance this formation of the emotions, but, taking the arts to herself, she shaped them to her own purpose. [1] This explains the words of Pope Pius X when he set before us Gregorian Chant as the "type or norm" of Christian musical prayer, and its function to "raise and form the heart of the faithful to all sanctity". There is, then, a classical standard or type of Christian expression as there is a classical standard or type of Christian life. As the Saints and Martyrs are placed before us as models for our imitative faculties in the realm of Christian life and action, so in Gregorian Chant we are given models for our imitative faculties in the realm of Christian feeling, by which to orientate our emotion.

[1] "The Church, in her teaching, reaches the whole man: his intellect, his will, his emotions, his senses, his imagination, his aesthetic sensibilities, his memory, his muscles, and his powers of expression. She neglects nothing in him: she lifts up his whole being and strengthens and cultivates all his faculties in their interdependence." (Shields-Philosophy of Education, p. 314.)

In Music Fourth Year, we give the children in germinal form the basic principles of this great and subtle art. Our purpose is, not merely to teach them to sing one or two Masses correctly, or even beautifully, but rather, while studying these Masses, to lay a foundation which will open to them, ultimately, the whole musical drama of the liturgical year. From this basis the books which are to follow will unfold: one series dealing with the history and literature of secular music, the other dealing with the liturgical music of the Church. Both series have their roots in the liturgical chant. The present book lays the basis for congregational singing of those parts of the Mass which the Church has allotted to "the people", namely, the responses, the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. Subsequent volumes of the liturgical series will deal with the Proper of the Mass, with that portion for which the Church assumes a selected body of singers rather than the whole congregation of the faithful.

The secular series is also a direct outgrowth of this study. The time has passed when music may be studied as though it had first seen the light of day in the fifteenth century and had developed from that date to the present. Such a presentation ignores, not only the music of classical times — of which but little remains to us, — but further ignores more than a thousand years of medieval music of which we possess a vast and significant literature which represents to the student of music what the Gothic Cathedral represents to the student of architecture — namely the efflorescence of the Christian spirit in terms of his particular art, before the Renaissance substituted naturalistic expression for symbolic expression and thereby brought about the divorce of art from religion. But in spite of this separation we still find the roots of these modern secular arts thrust deep into the heart of the liturgy. From the liturgy sprang the mystery plays, the moralities, and from them the modern secular drama, oratorio and opera. From the ancient ecclesiastical modes, in their rich variety and subtlely, were deduced the two modern scales as a compromise to serve the needs of modern harmony. From the free and soaring flight of Gregorian rhythm was deduced the system of measure divisions as a convenience to serve the needs of polyphonic singers. And now we find modern composers tracing back to Gregorian sources the models for the various musical forms of modern music. Vincent d'Indy in a recent article[1] traces back to Gregorian sources such forms as the independent balanced phrase, the song-form, the suite, the rondo and the variation. "I maintain," he writes, "that Gregorian Chant not only has had a strong influence upon modern musical art but has directly given it birth, since all the forms — symphonic and dramatic — which have succeeded each other in the course of the centuries, and whose authorship have been attributed to this composer or that, existed already in a clearly defined and characteristic manner in the more beautiful of the Gregorian melodies, which melodies indeed for a thousand years were the sum total of all music."

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[1] *Revue des Jeunes*, March 1922.

Thus purely from the viewpoint of the modern musician we require the background of the Chant — its tonalities, rhythm and form, for in music, as in other branches, a treatment, which singles out a particular period for exclusive attention, arrives at a false perspective and unbalanced viewpoint. Those musical principles which might appear axiomatic to a student whose researches were limited to four or five centuries, might appear questionable to one whose viewpoint took in twenty. In the case of our schools, we propose to give the children truth in germinal form — but the germs must be those of complete truth, not merely of half truths born of the fashion of a day.

The music work for the Fourth Year is embodied in two text books : 1) the present volume, which contains a series of graded exercises in rhythm and notation, which will prepare the children to sing easily and intelligently from the official books of the Church; 2) the *Kyriale seu Ordinarium Missae* in the official musical notation of the Church, enriched by the rhythmic signs of Solesmes. Both these books should be placed in the hands of the children. This division of the matter into two volumes has been made in order to facilitate the use of the Kyriale at Mass, and thus encourage the children to fulfill the purpose of this study by taking an active part in the liturgical singing.

The technique to be acquired in the Fourth Year is largely rhythmical. The child will have acquired in the earlier grades a grasp of tonal relationships, a beautiful vocal production; an understanding of time as represented by the modern measure and, to some extent, of the larger unit of the phrase. The Fourth Book carries him a step further, into that ethereal rhythm which overrides measure, and soars above the earth in a movement as light as the floating of a cloud. [1]

The approach to rhythm cannot be merely mental. Rhythm is movement, and is acquired largely through the muscle sense. To feel the rhythm of movement, and to get away from the material contrast of *loud* and *soft*, requires exercises in *movement* by the children themselves. They must feel what it is to soar, they must experience the difference between "beating time" and measuring it in terms of flight. Each child should be provided with a light veil of tulle or similar filmy material with which to carry out in action the rhythmic exercises of the early chapters. These veils are no mere ornament but a fundamental

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[1] "It is not easy, in our day, to describe rhythm, and particularly the free musical rhythm of Gregorian Chant, because even those educated musicians who vaguely sense in practice the beauties of *rhythm*, recognise in theory nothing beyond *measure*. Our modern text books deal merely with the study of measures and fail to rise to the conception of the ancients regarding a *rhythmic movement* animating all music and all speech." (Dom André Moquereau — Introduction "Nombre Musical Grégorien", page 19.)

"Like the classical Greek musiciens, we must distinguish between form and matter in rhythm. By matter is meant the tones, the words, the motions of the body... which are capable of taking on a rhythmic character. In themselves these *substrata* of rhythm are not rhythmic, but they can be made to take on a rhythmic form, according to the creative will of the artist." (Dom André Mocquereau — Nombre Musical Grégorien.)

element in acquiring that vocal lightness, smoothness and legato, that soaring quality, that ethereal flight wherein lies the charm and beauty of the Gregorian phrase. The eye helps the ear, and the muscle sense reinforces both. Not only are the veils essential at the early stages, but they serve as a corrective throughout, should the voices become heavy, or the accents too material. The teacher should not be satisfied until a smooth, gentle, fluid style is acquired. The exercises of the early chapters should be repeated, and returned to daily, until perfection is attained. They should be attacked boldly, at first, — not tentatively, — and then gradually be refined and perfected.

Free rhythm has laws of its own, which are largely the laws of correct speech. The basis of good singing is good reading. Before attempting to sing any of the liturgical chants, the child should understand the meaning of the words and learn to read them aloud in Latin with intelligent phrasing. The pronunciation should be smooth, even, quiet, and they should bring out with a slight and very gradual crescendo the principal accent of the phrase. The next step is to read the phrase on a single musical tone, keeping the same delicate crescendo in rising to the principal accent, and letting the last syllabe of the phrase drop almost unheard. This sense of the phrase must become automatic, for there is nothing more destructive of the spirit of Gregorian Chant than a separate staccato attack of each syllable. The essential thing is to maintain a perfect legato, as on a stringed instrument, and never to sing as though by blows as on a piano. On the other hand, it is equally incorrect to draw out some syllables unduly, at the expense of others. The syllables must be of approximately even length, though not mechanical, and their rhythmic relation to each other must be felt and clearly expressed.

This book follows the same method as the earlier books of the series, proceeding from the simple to the complex, from the known to the related unknown, and presenting each new idea through practical experience before the memorized formula. The exercises of the early chapters seek to detach the children from a necessary association of accent with stress, and to give them an experimental knowledge of accent produced by a rising melody. The fundamental exercises in the rhythm of movement are also introduced. During this stage the familiar numbers are used as symbols of the tones. As soon as the new ideas have been grasped we proceed to the study of the notation used by the Church in her official books.

In acquiring the new rhythm the process is as follows:

1. Gestures; broad sweeping movements with veils during which the object is to *feel* the alternate lift and weight, energy and repose.
2. The curves drawn on the board to music in which will be revealed any angularity or jerkiness which may exist in the voice.
3. The finer, subtler rhythm of the voice after the elementary concepts have been acquired through gesture; at this time the movements should be slight, with the hand only, so as not to disturb the vocal smoothness.

The arrangement of the chapters of Music Fourth Year differs from that of the preceeding books in so far as the chapters no longer represent the work of one week, but only developmental stages in study. The teacher's attention is also drawn to a change in the vocalise syllable which has previously been represented by the letters *Noo* (pronounced as is the word *Noon*) which is now represented by the syllable *Nu*, the *u* pronounced as in Latin (as in the English word *rude*).

In our presentation of the liturgical chant we have followed the rhythmic principles of the Reverend Father Dom André Mocquereau of Solesmes through whose genius and scholarly researches of half a century he has given to the world a simple and artistic approach to this ancient music. It is a pleasure to express to this great Master my profound gratitude for his generous help in the work of recasting the matter in a form suited to children, and for his kindness in personally marking the rhythm for all the melodies included in this book as well as his permission to use matter already copyrighted.

Among those to whom special gratitude is due are the Very Reverend Father Abbot of Solesmes for his kindness in placing at my disposal while at Quarr Abbey every facility for successful study; the Reverend Father Subercasseaux of Solesmes and the Reverend Mother Louise de Langavant of the Abbey of Sainte Cecile for the beautiful pictures made especially for this volume; and to Messrs. Desclée et Cie, for permission to use material of which they hold the copyright.

JUSTINE WARD

CHAPTER I.

Gregorian Chant is the official music of the Catholic Church as Latin is her official language. No other melodies translate into music so perfectly the true meaning and feeling of the prayers of the Catholic liturgy.

For many centuries it has been the Church's custom to pray in Latin. Her prayers were declaimed, at first, not in an ordinary speaking voice but on a musical tone, so that the words might be heard at a greater distance and should be clothed with an added beauty and solemnity. Gradually this musical declamation became melodious, moving up and down in accordance with the natural inflections of the speaking voice, but always on musical tones. Thus, little by little, melodies were evolved which took the exact form of the words and phrases of the prayers.

This music used by the early Christians was derived in part from that which had been used by the Jews from time immemorial, and partly from the musical system of the Greeks and Romans, but as the Christian liturgy grew richer and more elaborate, new melodies of surpassing beauty grew up out of those early traditional phrases, and were sung by the Christians of those days.

Pope Saint Gregory was a great lover of music. He had been a monk of Saint Benedict before he became Pope and had learned to practise the liturgical chant of the Church. Every day, seven times a day, with the other monks, he sang the divine office, praising God in song, and praying for all those people who had to live and work outside the monastery.

One night Pope Saint Gregory fell asleep and dreamed that he saw the Church under the form of a muse, clothed in exquisite vesture. She was occupied in writing out chants, and, as she wrote, she drew to her all her children from every country of the world and gathered them under the folds of her mantle. And, behold, on the mantle was written plainly all the principles of the art of music, — the notes, the neums, the modes, and also a great variety of melodies. When Saint Gregory awoke he interpreted this vision as a sign from Heaven and undertook to collect together all the beautiful melodies that

had been used in the Church since the days of the Apostles, arranging them in order and writing new ones where these were required. These melodies which have come down to us under the name of Gregorian Chant are one of the most precious heritages in the treasure house of the Church, and all her children, young and old, should love to sing them under the folds of her mantle.

The melodies which Saint Gregory collected were of a beauty so divine and possessed so great a power to charm and to convert souls that the people thought that they must have been dictated by the Holy Spirit. Indeed, Peter the Deacon, secretary to the Pope, claimed to have seen his Master at work while a dove sat on his shoulder. That is why we often see Saint Gregory pictured as dictating the melodies to his secretary while the Holy Ghost in the form of a dove whispers into the ear of the Saint.

After collecting the melodies, Saint Gregory founded schools of sacred music so that all the people might learn to sing them, and in singing them learn how to love and adore God. But that was not all. The missionaries who went out to the barbarians carried with them Saint Gregory's melodies and instructed them not only with words but also with song. Thus it came about that Saint Augustine converted the people of England, and Saint Boniface the people of Germany. Lifted on the wings of song, these rough tribes became gentle, and holy. Later, when the Emperor Charlemagne founded schools throughout his empire, he insisted that the Gregorian Chant should have an important place in the studies, and should be taught correctly. He, therefore, asked that some of the Pope's own cantors be sent from Rome to teach the Church singers of the various cities of his empire so that they might all sing the melodies correctly as at Rome. This request was granted, and from that time on the Gregorian melodies spread throughout every country of Europe.

For twelve hundred years or more these were practically the only melodies to which the prayers of the Church were sung. Sometimes new feasts would be created and music had to be found, but the people of those times preferred to adapt the ancient melodies to the new words, so great was their veneration for the Gregorian Chants. In modern times many people have thought they could improve on the ancient chants by composing melodies of their own invention, but no one has ever yet succeeded in writing music so beautiful or so holy as that which the Holy Spirit whispered into the ear of Pope Saint Gregory.

This is the reason why Pope after Pope, and Council after Council of the Church has insisted on the importance of preserving the Gregorian melodies, until at last in 1903 the rule was laid down by Pope Pius X to the effect that the Gregorian chants are the supreme type and model for all Church music and that " the more closely a musical composition approaches the Gregorian chant (in form, inspiration, and character) the more sacred and liturgical it becomes, and the further it departs from that supreme model the less worthy it is of its holy function. "

POPE SAINT GREGORY THE GREAT

dictating melodies to his secretary Peter the Deacon.

(From a Manuscript of the Tenth Century).

It is not only because of its beauty that the Church attaches such importance to sacred music; it is because it has a holy purpose to perform, namely, to "lift and form the minds of the faithful to all sanctity." [1] That is why every Catholic child should study these melodies and learn to sing them with reverence. To sing the prayers of the Church is even more holy than to recite them. It is one of the highest forms of worship which we can offer to Almighty God.

Gregorian Chant is not difficult to learn; in many ways it is easier than modern music. The tonal relationships are simpler. We do not meet with any augmented or diminished intervals nor sudden changes of key by modulation. The difficulty of singing the chant well is a spiritual rather than a material one, because we cannot sing it well unless we learn to *pray in music.* For this music is not a law unto itself. It is a musical interpretation of the prayers of the Church. Its single purpose is "to give life and power to the thoughts" [2] — that is to make us understand them better and carry them out in our lives. In order to do this, the music follows closely the form of the Latin words and the Latin sentences. It follows them so closely that it hardly seems as though the words had been put to music but rather as though the music had sprung out of the word as a flower springs out of its stem. Other types of music have developed around other languages such as English, French, and German, but the Gregorian chant sprang out of the Latin language, and we cannot understand the melody or the rhythm of Gregorian chant without knowing something of Latin.

LATIN ACCENTS.

In Latin, the accent was an "elevation" of the voice, a rising inflection. The accent of a word, as we know, is the principal syllable of that word, or the principal word in a little group of words.

Example.

a) Where would you place the accent in the following English words?

Mary	Arrive	Morning
Francis	Descend	Awake
Whispering	Advancing	Adore

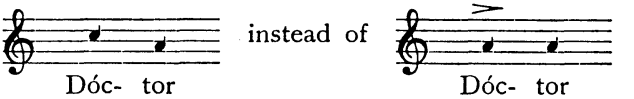
[1] Pope Pius X.
[2] Pope Pius X

b) Where would you place the accent in such little phrases as the following:

In the morning — Oh my God
In the night — I love Thee
I know thee not

Mark the accent over the proper syllable with an upward line running from left to right (/).

In these English words and phrases the accented syllable has a heavier sound than the other syllables. This is not the case as regards Latin words. In ancient times Latin words had very little emphasis or stress. The accented syllable was not a stronger syllable nor a louder syllable nor a heavier syllable than the others, as it is in English. It was a syllable which rose to a higher tone melodically. It was as though we were to say in English:

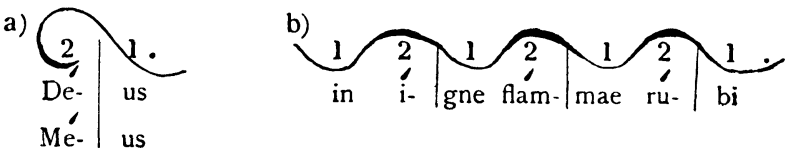


The accent was *lifted* up — but not stressed.

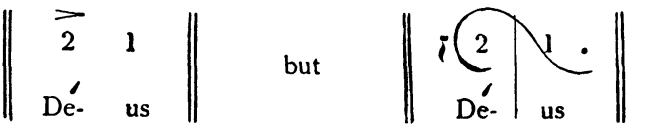
The melodic elevation was *in itself* enough to bring out the accent without any stress at all. The mere elevation or lift of the voice gave *life* to the word, and that is exactly what is needed in a Latin accent.

Thus, it was a higher note, and a lighter note, and was called a "ton-ic" accent, because it was usually found on a higher *tone.*

Examples.



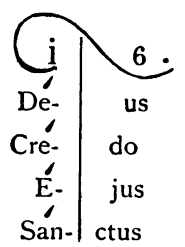
This should be sung quite smoothly with no stress or pressure on the accent. Therefore be careful not to sing:



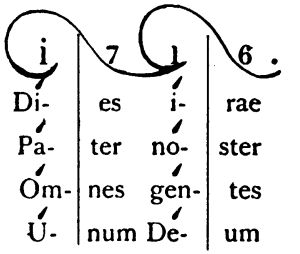
Sing the following words smoothly, evenly, legato, with the high note very light, and allowing the voice to drop softly like a snow-flake, almost in a whisper, on the last syllable.

Exercise 1.

a)



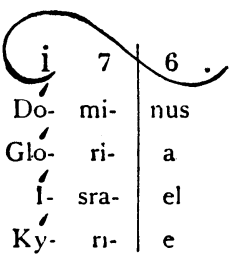
b)



Repeat the exercise rising on the toes and lifting the arms at each accent.

Exercise 2.

a)



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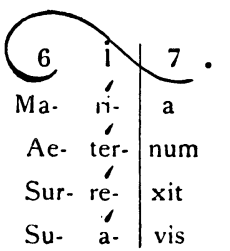


Sing this exercise exactly as the first, rising on the toes at the accent, but with no stress whatever.

Exercise 3.

a) Write on the board appropriate melodies for the following words:

Spí-ri-tus	U-num	Hys-só-po
As-pér-ges	Vo-bís-cum	E-lé-i-son

b) Look attentively at each of the following words, and *hear its melody* clearly in your mind. Feel where the "elevation" or lift of the voice must come. After each word has been felt in this way by the whole class, the teacher will call on a particular child to sing the word to an appropriate melody.

Ex-cél-sis	Om-ní-po-tens
O-rá-ti-o	Om-ni-po-tén-tem
O-ra-ti-ó-nes	Jus-ti-fi-ca-ti-ó-ne
	Jus-ti-fi-ca-ti-ó-ni-bus

RHYTHM.

The rhythm of Gregorian chant differs from that of modern music. Modern music is cut up by bars into even measures. In Gregorian chant we have no bars, no measures, no regularly recurring strong and weak beats. Instead, we have a quiet rising and falling, a movement like ripples on a lake. The rhythmic undulations are sometimes large and sometimes small; but they always move with a swing which is gentle, without jerks, peaceful, graceful, in beautiful curves. This rhythm is known as "*free rhythm.*"

Exercise 4. *(To get sense of momentum)*

Make large circular gestures with both arms, from left to right, rising on the toes at the top of the circle. We should *feel* the *energy* in the rising part of the circle (represented by the dotted arrow) and the relaxation of the downward drop of the rest of the circle.

(This should be done to music if possible).

Exercise 5.

Each rhythmic wave has two parts:

1) A beginning, an up-ward spring, full of energy and lift, quick, light, in motion. This is called an *Arsis.*

2) An ending, quiet, drooping, giving the sense of an arrival, a place of repose. This is called a *Thesis.*

Arsis Thesis

These two parts of a rhythmic wave cannot be separated. They are two halves of one thing. We cannot rise on an arsis without coming down to earth on a thesis. Therefore we picture this rhythmic wave as follows:

Arsis Thesis

One Rhythme Wave.

This gives us a true picture of a rhythmic wave, with its two parts: Its rise and its fall, its energy and its repose, its arsis and its thesis.

A series of rhythmic waves as they should be executed (preferably to music)

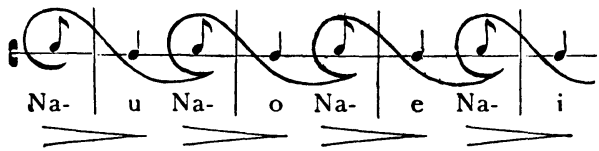
Use large gestures of both arms, rising on the toes at each arsis until the sense of energy is clearly felt, and, in the thesis, the sense of passive quiet, as if it moved only by the borrowed momentum of the arsis which sets the whole rhythm in motion: — both arsis and thesis move by the energy of the arsis.

Repeat the exercise lifting the foot at each arsis and stepping forward very softly on the thesis. Walk around the room, with gestures of both arms in this manner, lightly, springily, on the toes, — not heavily or stiffly.

Exercise 6.

Vocalise.

a)



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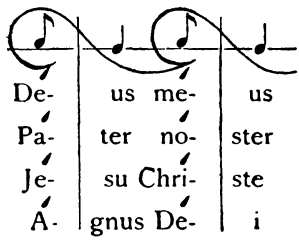


Sing *Exercise 6* from B-A up to F-E and from B-A down to D-C.

The accent should be a light thing that *lifts*, not a heavy thing like a down-beat.

To get a sense of the energy of the up-beat, throw a ball over your head and catch it as it drops. All the energy is in the throwing of the ball, in its upward spring, that is to say in its arsis. When it has gone as far as the energy of the thrower sends it, it drops by its own weight, heavily if the ball is heavy, and lightly if the ball is light. Try this with balls of various weights.

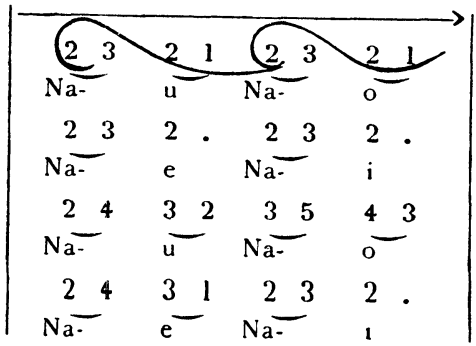
The drop in Gregorian chant is usually light. Dom Mocquereau compares it to the drop of a snowflake, only he tells us that it should drop *more lightly* than a snowflake, because a snowflake has some body but the drop of the music is a spiritual thing and has no weight at all!

RHYTHMIC WAVES OF GREATER POWER.

An arsis can carry more than one note. So can a thesis.

Sing the following phrases very lightly and smoothly making the gestures with the right hand only, rising very slightly on the toes, but not so as to interfere with the smoothness of the phrase. These rhythmic waves contain two pulsations to each arsis and two to each thesis.

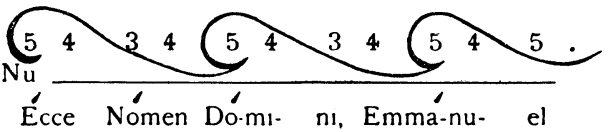
Exercise 7.



A rising melody is usually an arsis and a falling melody is usually a thesis.

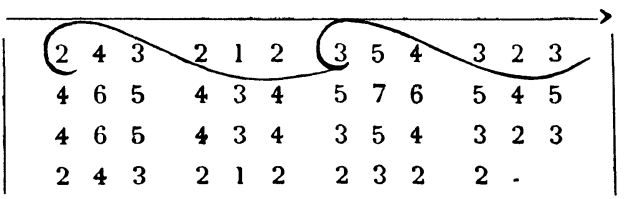
Repeat *Exercise 7* while running lightly around the room, making two steps to each arsis and two to each thesis.

Exercise 8.



This exercise must be sung *absolutely* smoothly with *no stressing of the accents at all.* Try to make the words sound as smooth as the vocalise.

Exercise 9.

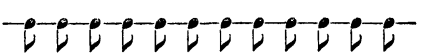


THE GROUPING OF NOTES.

Even before the time of Our Lord the great Greek teacher, Plato, gave a true definition of rhythm when he said: "Rhythm is order in movement", and in the early days of the Church, Saint Augustine gave almost the same definition: "Music is the art of beautiful movement."

If we have a series of sounds, we know that we must relate them to each other in some orderly way, in order to make them rhythmic.

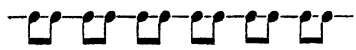
Examples.



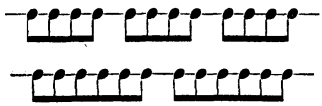
Count these notes. There are twelve: — twelve notes, one after the other, but no rhythm. To get a sense of rhythm we must bring them into relation to each other.

a) Sing them in triplex groups; that is in four groups of three notes each.

b) Sing them in duplex groups; that is in six groups of two notes each.



Try to sing them in some other way and see whether it is possible. If you should sing them in groups of four it would still be two plus two in each group of four, and if you should sing them in groups of six it would still be three plus three in each group of six.

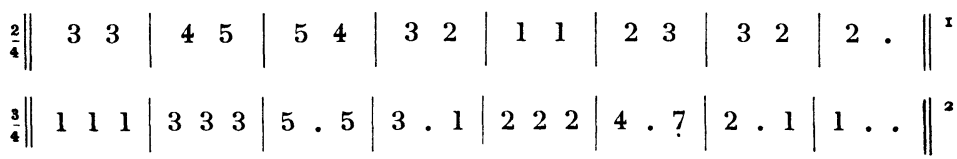


FREE RHYTHM.

The main difference between Gregorian Chant with its so-called "free rhythm" and the rhythm of modern music called "measured rhythm" is this:

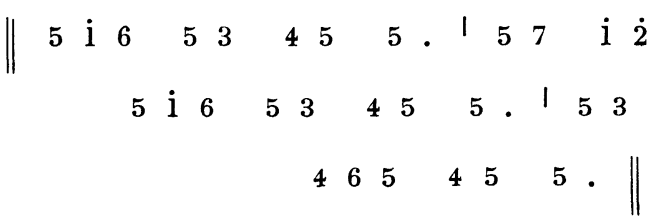
In modern music a composition moves throughout either in groups of three or it moves throughout in groups of two.

Examples.



In Gregorian Chant, on the other hand, the groups of two notes and of three notes succeed each other freely.

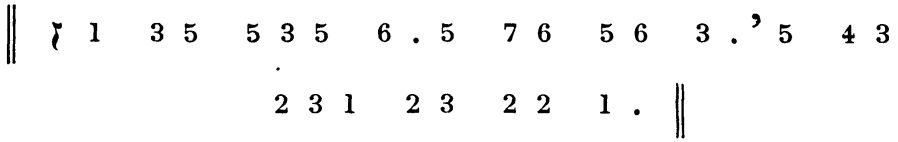
Sanctus Mass IV.



[1] Beethoven.

[2] Folk Song.

Kyrie altissime.



This flexibility of Gregorian rhythm gives it a greater grace and charm than modern music possesses. But this is not its chief advantage: Its flexibility enables it to take the exact spirit and form of the words and phrases of the Church's prayers.

QUESTIONS.

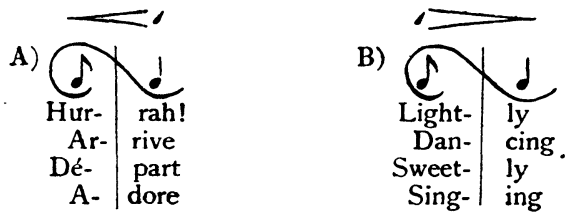
1. Why does the Church sing her prayers instead of merely speaking them?
2. What do we mean by « Gregorian Chant »?
3. How did the Chant spread throughout Europe?
4. At the time when the Gregorian Chant was written, what was the nature of the Latin accent?
5. What is a rhythmic wave?
6. What is the quality in the *Arsis* of a rhythmic wave that distinguishes it from the *Thesis?*
7. What do we mean by a *tonic accent?*
8. What must we do to a series of separate notes in order to make them sound *rhythmic?*
9. What is the principal difference between measured rhythm and free rhythm?

CHAPTER II.

THE RHYTHM OF WORDS.

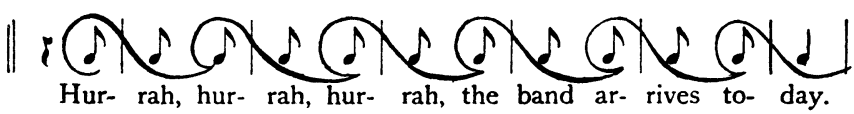
Each word is a little rhythmic wave, with a beginning and an end, an arsis and a thesis, a point of departure and a point of arrival.

English Words.



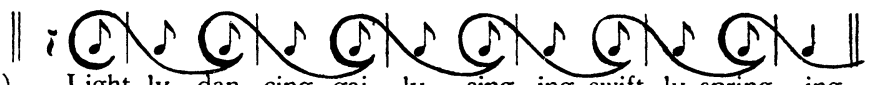
Where should we place the accent in *Group* A? Should it be on the arsis or on the thesis of the rhythmic wave? Where should we place it in *Group* B?

Rhythmic Phrase. Type A.



Sing this line on a single tone making the rhythmic gestures with both arms and rising on the toes at each arsis. The rhythm of each word will clearly be felt with its flight and its fall, its beginning and its ending.

Rhythmic Phrase. Type B.



1) Light- ly dan- cing gai- ly sing- ing, swift- ly spring- ing,

2) De- us me- us, Pa- ter no- ster, A- gnus De- i

Sing each line on a single tone with rhythmic gestures. Each word, again, is a complete rhythmic wave beginning on an arsis and ending on a thesis. In *Type A*, the accent fell on the last syllable of the word, that is to say on the down-curve, the thesis of the rhythmic wave, whereas in *Type B*, the accent comes on the first syllable, that is to say on the up-curve, the arsis of the rhythmic wave.

Rule: All Latin words of two syllables have their accent on the first syllable as in *Type* B.

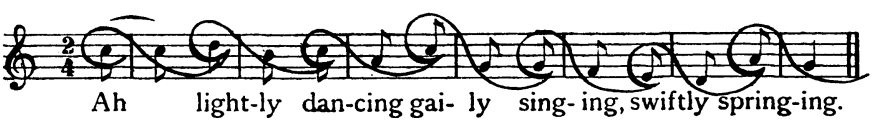
Question: How many rhythmic waves are there in the *Rhythmic Phrase Type* A? How many are there in the *Rhythmic Phrase Type* B?

These two phrases are exactly alike as to their rhythm. The only thing that differs is the place where the accent comes. This is not a rhythmical difference, — only a difference of stress. [1]

Exercise 10.

Type A.

Type B.



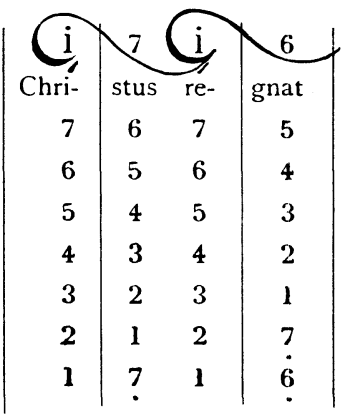
[1] In Latin the accent has so little stress that the difference between *Type* A *and* B is far less noticeable than in English.

In singing the above, be careful *not to accent the downbeat* of the measure, but to drop gently, very gently, upon it, because *the accent is on the up-curve.* The accent should be lifted lightly, while the thesis, in this exercise, should give a sense of repose, but not of weight.

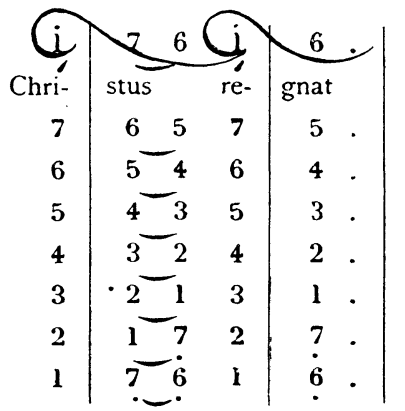
Exercise 11.

Rhythm of Latin words of two Syllables called Spondees.

a)



b)



Sing *Exercise 11* rising on the toes at each arsis and making the rhythmic gesture with both arms.

Repeat using scarves or flags.

Exercise 11 b) shows us an example of the effect of the tonic accent in Latin, which tends to cause a prolongation of the syllable which *follows.*

Which syllables have the tonic accent in *Exercise 11 b*)?

Which are prolonged by an extra note?

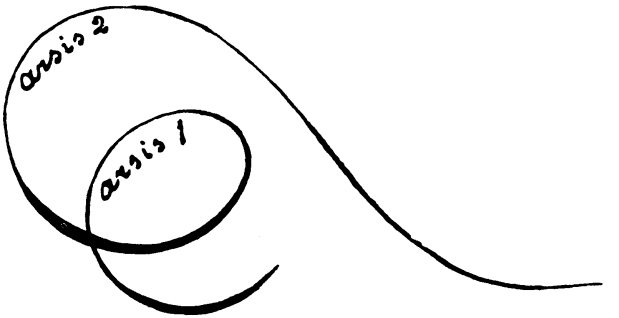
Is the tonic accent on the arsis or on the thesis of the rhythm?

COMPOSITE RHYTHM. [1]

It often happens that melodies rise with such a vigorous upward sweep that a single arsis cannot fully express it. In this case the melody demands more than one arsis in succession.

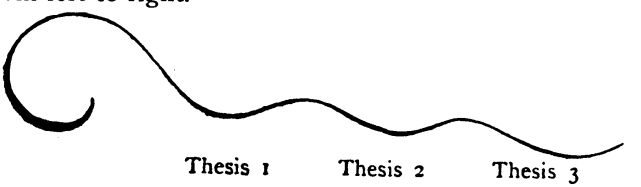
[1] Rythme composé.

Make the following gesture with both arms, rising on the toes at the second arsis.



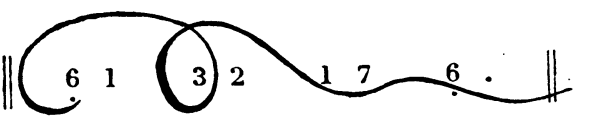
The second arsis is represented by the hand as higher than the first and more toward the left.

In like manner, more than one thesis may be required to express a melody which droops quietly downward without a renewal of energy. These theses run off in riples from left to right.



Rhythmic Phrase.

Two Arses and two Theses.[1]



Exercise 12.

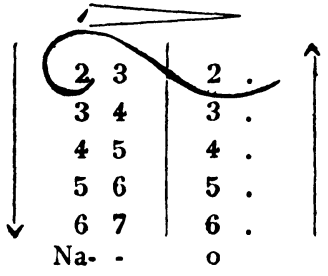
The Development of Rhythm.

In studying *Exercise 12*, begin by hearing the melody silently while making the rhythmic gestures. Then sing on the syllables indicated.

Place several children at the board to draw the rhythmic curves while the others sing. Each child should have an opportunity to draw the curves to music. If the curves drawn are round and flowing the gestures will also be smooth but the chalk will reveal any ugly angles and help the child to correct them.

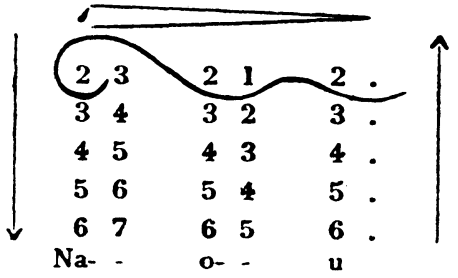
[1] Notice that the two arses have to be marked over the notes — in spite of the fact that the gesture for the second arsis is made to the *left.*

Simple Rhythm.



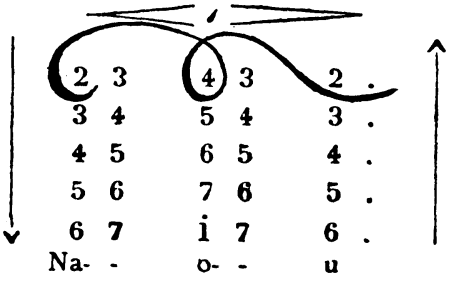
Composite Rhythm.

a) Development of the Thesis.



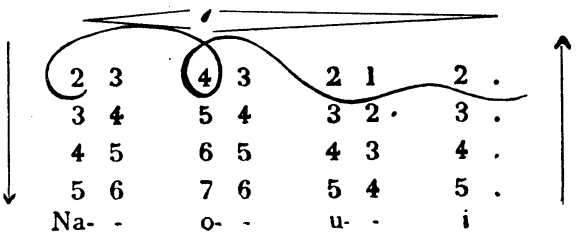
Arsis : Rise on toes while stepping forward.
1st Thesis : Down.
2nd Thesis : Step back.

b) Development of the Arsis.



1st Arsis: Step forward.
2nd Arsis: Step forward and rise on toes.
Thesis: Down and back.

c) Development of the Arsis and Thesis.



1st Arsis: Step forward.
2nd Arsis: Rise on toes.
1st Thesis: Down and back.
2nd Thesis: Back and down.

At first use large gestures with both arms. The arms should move freely and gracefully from the shoulders and the whole body should sway with the rhythm.

Then sing the exercise making smaller gestures with one hand only and bring out the shading very delicately.

Exercise 13.

a) ‖ 1 2 3 4 3 2 1 . ‖

b) ‖ 5 6 i ȧ i . ‖

c) ‖ i ȧ i 7 6 . ‖

Mark the Arsis and Thesis in the above phrases; also the crescendo and diminuendo.

GAME OF CHIRONOMY.

The teacher makes a rhythmic gesture, as for instance:

Each child think of a possible melody to suit these curves, and is prepared. A melody such as the following would be suitable:

When the teacher makes her rhythmic curves the whole class should *feel a possible melody* in her movements. A moment of silence follows, during which each child copies the teacher's gesture and mentally fits to it a melody of his own invention.

The teacher selects one child to write his melody on the board, and the whole class sings it with rhythmic gestures. If the class considers the melody suitable and if it is approved also by the teacher, the successful child will have the privilege of dictating the next rhythmic test to the class.

Rules of the game: An arsis stands for a rising melody; a thesis for a falling melody.

No phrase longer than the following will be allowed at present:

a) 1 arsis — 1 thesis; 1 arsis — 1 thesis.

b) 1 arsis — 2 theses.

c) 2 arses — 2 theses.

It will not be considered fair for any child to set a rhythmic test for the others which he could not solve himself if challenged. Therefore the child who sets a test for the others must have a distinct melody in his mind as he makes the curves. In other words, he must not simply make curves at random *which do not mean anything*. The curves must represent a melody which is going on in the child's own mind at the time. The teacher has a right to call for this melody, and, if thus challenged, the child must sing his melody promptly.

RHYTHMIC EAR TESTS.

1) The teacher sings a brief phrase, but without any gesture. The class listens and decides upon the appropriate rhythmic gesture.

2) The teacher repeats her phrase.

The children make the gestures while the teacher sings. At a sign from the teacher, the whole class repeats the phrase, singing and making the rhythmic gestures.

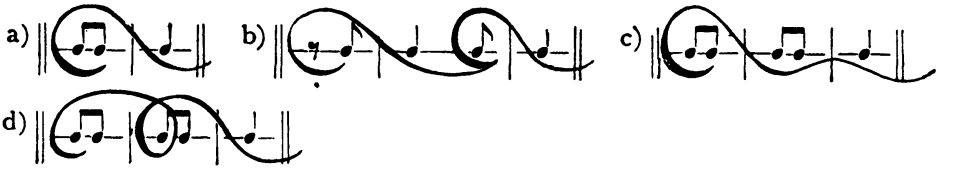
Exercise 14.

1) Mark the arsis and the thesis in each of the following words.
2) Mark also the accent in each word.

Abide Descend Father Jesus

Exercise 15.

Write a melody to suit each of the following rhythmic figures.



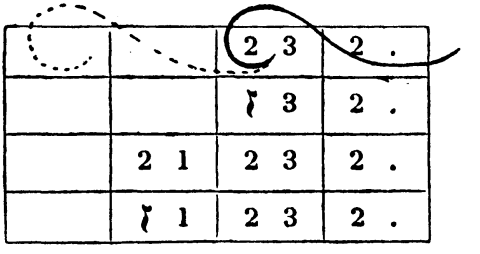
RHYTHM.

1) Before singing we should always make at least one silent rhythmic wave, thus:

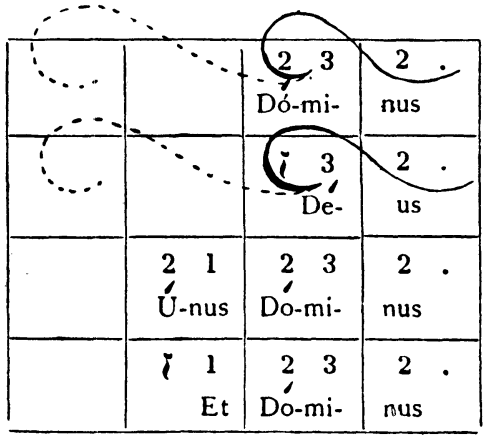
2) As we know, a rhythmic movement must begin with an arsis, because the arsis is the source of energy for the whole rhythmic wave. But we need not necessarily *begin to sing* on the beginning of the arsis. We can begin to sing at any point in the rhythmic curve, but the whole rhythmic wave must exist in our minds

Exercise 16.

A



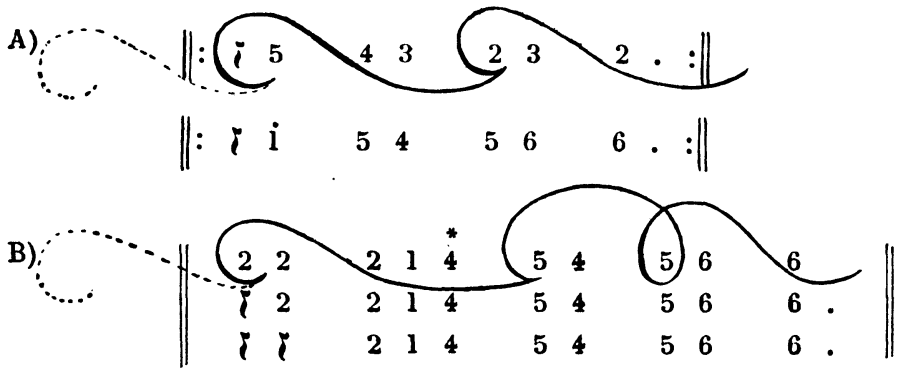
B



a) Pronounce the rest: "*sh*".

b) Hear the rest silently but rhythmically.

Exercise 17.

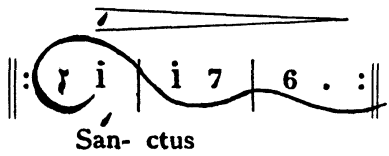


Repeat each example several times without any pause between the repetitions, using the gestures throughout.

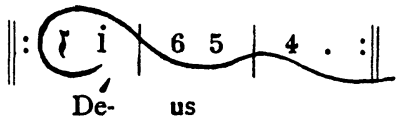
* A deeper and more flowing curve must be made for a thesis containing a triplex group.

Exercise 18.

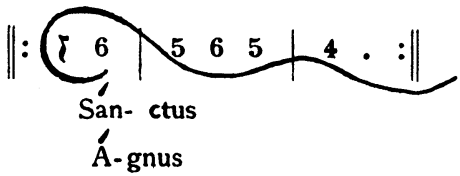
A)



B)



C)



Repeat each phrase several times without pausing between the repetitions. Lay the syllables lightly on the melody so that they do not seem to make a dent in the music, but rather as though they *floated* upon it.

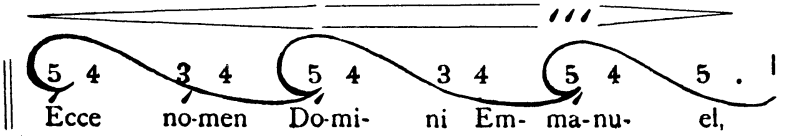
QUESTIONS.

1. Where does the accent come in Latin words of two syllables? On the arsis or the thesis of the rhythmic wave?
2. Where does the accent come in English words of two syllables?
3. What do we mean by *simple rhythm?* What do we mean by *composite rhythm*?
4. In what direction does the melody usually move in an *arsis?* In a thesis?
5. What part of a rhythmic wave expresses the beginnings of words or of phrases?
6. How should the words rest upon the melody?

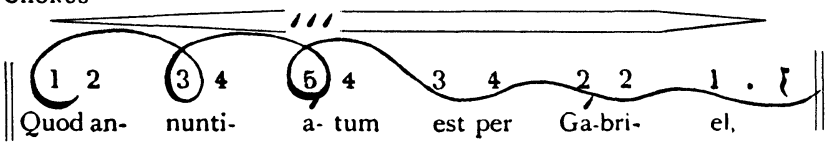
CHRISTMAS ANTIPHON.

Rapid and light.

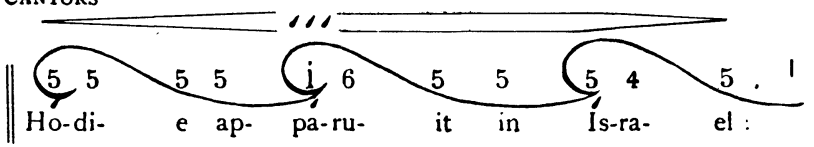
CANTORS



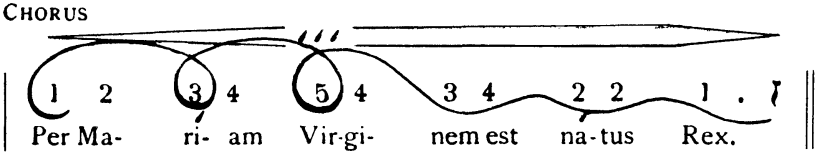
CHORUS



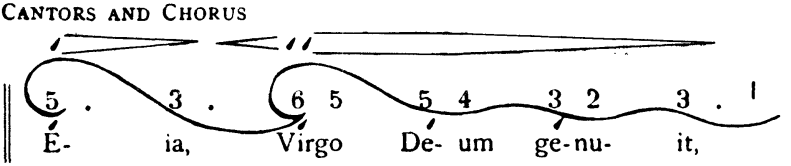
CANTORS



CHORUS



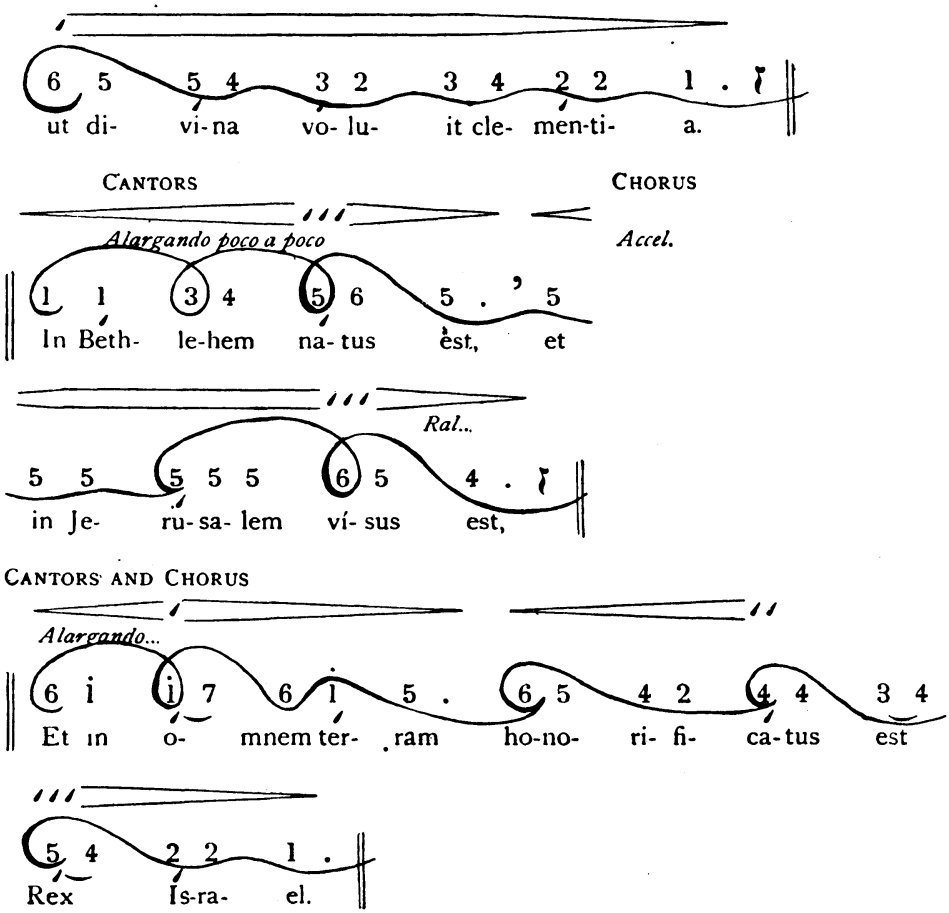
CANTORS AND CHORUS

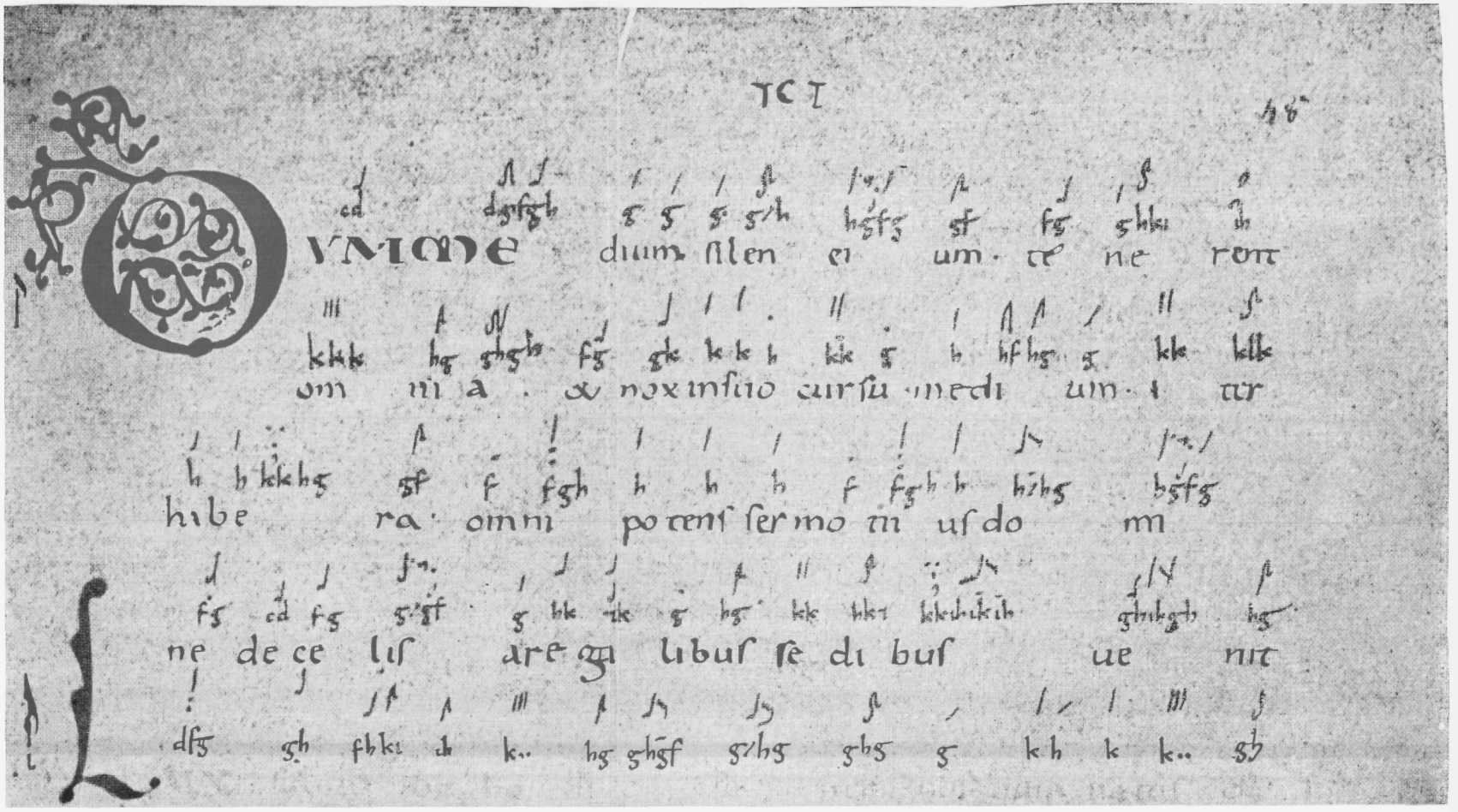


In this antiphon the dynamics have been marked in two ways.

1. With the rhythmic curves (chironomie) which are reinforced in accordance with the increasing crescendo.
2. With the marks of crescendo and diminuendo used in modern music.

It will be noticed that the rhythmic curves give a better idea of the subtlety of these dynamic changes than the modern signs do. Henceforth they alone will be used. The reinforced line will always represent dynamic reinforcement in the tone.


6 5 5 4 3 2 3 4 2 2 1 .
ut di- vi-na vo- lu- it cle- men-ti- a.
CANTORS
CHORUS
Alargando poco a poco
Accel.
1 1 3 4 5 6 5 . 5
In Beth- le-hem na- tus est, et
Ral...
5 5 5 5 5 6 5 4 .
in Je- ru- sa- lem ví- sus est,
CANTORS AND CHORUS
Alargando...
6 i i 7 6 1 5 . 6 5 4 2 4 4 3 4
Et in o- mnem ter- ram ho-no- ri- fi- ca-tus est
5 4 2 2 1 .
Rex Is-ra- el.



CHAPTER III.

NOTATION.

While the early Christians were in the habit of writing down their thoughts, they apparently were unable to write down their music. The Greeks had indeed invented a system of writing music by means of letters, but this system was not used by the early Christians, and the only way in which the melodies were handed down was by oral teaching and memory. Consequently, it took many years for the chanters to learn all the beautiful melodies used in the liturgy of the Church.

When Pope Saint Gregory established his singing schools in Rome and in the great churches and monasteries throughout the world, it was found to be a most laborious task to commit all this music to memory. After a while the teachers began to mark the syllables with certain signs to help the memory of the pupils, which indicated the place where the melody rose and where it fell. These signs were the same as those with which they marked the accents of the words to indicate the rising and falling inflection of the voice in speaking.

At first these musical signs were extremely simple. A little line drawn upward from left to right (/) showed that the melody rose at that point. The sign was called a "*virga*" or little rod, because of its appearance.

To show where the melody dropped to a lower tone, they used a line sloping downwards from left to right, (\) which gradually came to be written as a short horizontal line or point and was called a "*punctum*" (▪).

Soon they began to combine these signs into groups representing several notes. These groups were called "*neums*", from a Greek word which meant something light and spiritual like a breath.

NEUMS. [1]

Each neum had a name. When the punctum came first and was joined to the lower end of the virga (/) the combination looked to them like a little foot and

[1] The names of the neums need not be committed to memory at this stage. This chapter is intended merely to give a sketch of the historical development of the system of notation now in use in the Church. Each neum will be studied separately in its proper place in the book.

was called a "*pes*" or "*podatus*". When, on the other hand, the punctum followed the virga they called the neum a "*clivis*", meaning a thing bent downward ( ).

Then a third note was added. When the middle note was higher than the first and last notes the neum was called a "*torculus*", meaning something twisted or bent ( ). When the middle note was lower than the other two, the neum was known as a "*porrectus*", meaning a broken line which goes up, down and up ( ).

Three or more ascending notes were represented by a neum called a "*scandicus*" ( ) from the word *scandere* (meaning to climb), because it looked to them like a little stairway. Three or more descending notes were represented by a neum called a "*climacus*" ( ), meaning a ladder.

These neums and others of the same kind were gradually modified in various ways as we shall see later on.

Even with the help of these neums it was still impossible to write out a melody accurately because the neums showed only the general direction in which the melody moved and the number of notes which composed it, without fixing definitely the intervals between the various notes, or their position. A *podatus*, for instance, might represent a second, and that second might be large, like *do-re*, or small, like *mi-fa*; or a *podatus* might represent a third (large, like *do-mi*, or small, like *re-fa*.) Again it might represent a fourth or a fifth, or a sixth.

Consequently, a singer could learn very little from looking at the neums unless he already knew the melody. All that a *podatus* could show him was that there were two notes to be sung of which the second was higher than the first. It was the same with the other neums. They aided the memory if the melody were already known, but it was not possible to read an unknown melody by looking at the neums.

Several attempts were made to supplement the neums. Sometimes letters were written over them to show what interval the neum represented.[1] Again, experiments were tried with making the space between the notes indicate the space between the tones, but none of these attempts were satisfactory until at last lines were introduced to fix the intervals clearly and accurately.

With the introduction of the lines it was found necessary to make slight modifications in the original melodic signs. The *virga*, for instance, when placed on the staff failed to show the exact position of the note, and in order to remedy this defect, they thickened its head until it became a square note . The *punctum*, too, was enlarged from a mere dot until it became a square

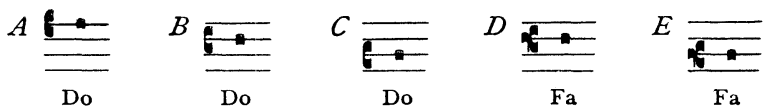
[1] See photograph. MS. Montpellier.

note which the singers could read more easily . Moreover, as time went on, the original distinction between the *punctum* (as a low note) and the *virga* (as a high note) fell into disuse, because the staff fixed the melodic relation between the tones, and so, today, single notes, which used to be represented by *virgas* and *punctums* according to their melodic sequence, are represented by *punctums* only.

The lines, when first introduced, were a great improvement upon what had gone before, but they did not solve every difficulty. One further step was necessary before the melodies could be transcribed accurately. Some system had to be invented which would fix the place of the small seconds in the scale (3-4 and 7-$\dot{1}$). For this purpose they placed the letters *C* and *F* on a convenient line of the staff. The former gave the place of *Do*, the latter gave the place of *Fa*. The singer knew that the note on a level with the clef with the note below it formed an interval of a small second, and he could count the other intervals from that point up and down. Gradually these letters came to be modified into the Gregorian clefs as we have them today.

THE STAFF AND CLEFS.

as they appear in the Liturgical books.



You will notice that the staff has four lines instead of the five lines used in modern music. The *Do clef* may be placed on any one of the lines, but not a space.

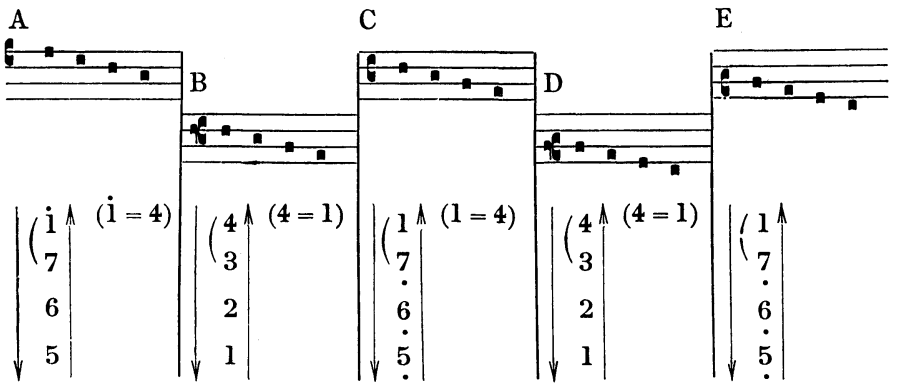
Question: Where would you place the small intervals (3-4; 7-$\dot{1}$) in each of the above examples?

In Example *D* and *E* where would you place the *Do* above the clef? Also the *Do* below the clef?

The Gregorian staff does not attempt to indicate the actual pitch at which a melody is to be sung. The staff and clefs show us only the *relationship between the tones.* The pitch is selected in accordance with the character of the composition and according to the convenience of the voices.

Exercise 19.

Melodic Effect of the Clefs. *(Below)*

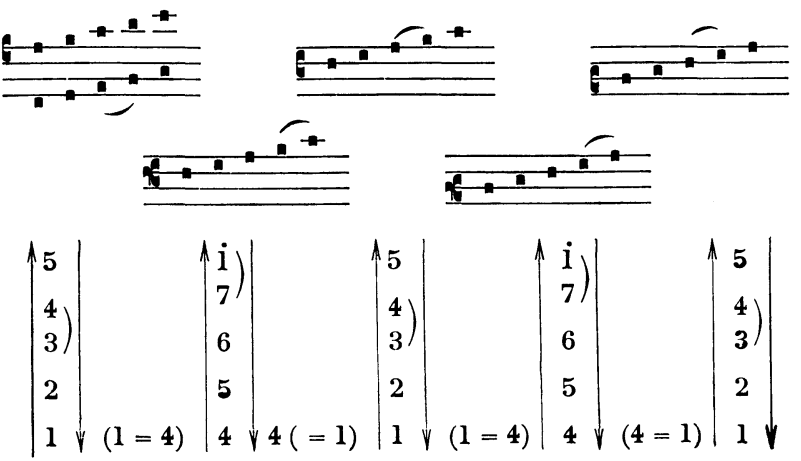


Sing the exercise as follows : i 7 6 5 6 7 i (i = 4) 4 3 2 1 2 3 4 (4 = 1) 1 7 6 5 6 7 1 *etc.*

You will notice that the melody formed by the note on the clef line with the three notes below it is identical whether the *Do* clef be used or the *Fa* clef.

Exercise 20.

Melodic Effect of the Clefs. *(Above)*



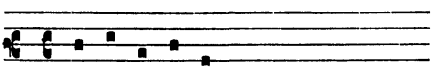
Sing the exercise as follows: 1 2 3 4 5 4 3 2 1 (1 = 4) 4 5 6 7 $\dot{1}$ 7 6 5 4 (4 = 1) *etc.*

The different effect of these two clefs (Do and Fa) therefore is found in the group of notes above the clef line where the placing of the small seconds is changed by using one or the other of these clefs.

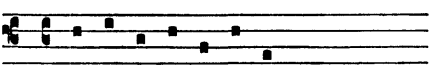
Question: If you wished to make the intervals 4 5 6 7 $\dot{1}$ sound like 1 2 3 4 5 what change would you have to make? Which note would be effected? Do you think that note alone would sound differently, or would the whole series of notes make a different impression on the ear in consequence, like a different color? Sing the five notes in both ways and see what you think.

Exercise 21. [1]

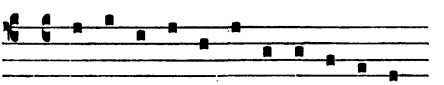
A



B

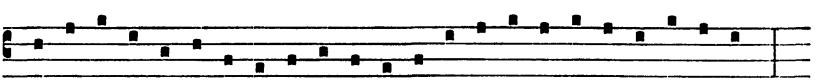


C

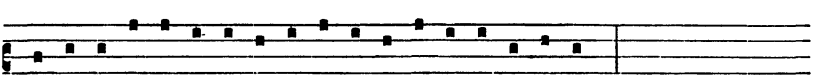


Sing these phrases. You will see how much more room we have to finish the lower part of the melody when we put our clef up high. But if the melody ran up very high, then we would put our clef down low, thus:

D



E



[1] Sing each line, first with the Do clef, then with the Fa clef. Notice that the melodies sound alike until we come to the third example (C) where the change of clef shifts the place of the small second. Compare the two versions in your own mind

Write out each of these examples in numbers.

Try to write *Example E* on a four-line staff with the Do clef on the top line. You will notice how many leger lines would be needed and you will understand how much easier it is to move the clef lower down on the staff.

THE SINGLE NOTE.

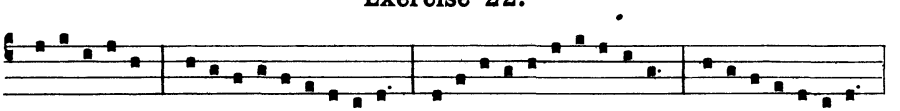
■ *The Punctum.* This is the form which is used almost exclusively in the liturgical books of today for a single note.

♦ *The Punctum.* Another form which is never used alone but only in a series of descending notes, thus: ♦♦

The Virga. This is no longer used as a single note, but only as forming part of certain neums, as we will see later.

These notes, wherever they may appear, or whatever may be their shape, are all *equal to one another in time value.* They represent the shortest possible note that exists in Gregorian Chant — namely *one time unit.* Its length is like a short syllable in speaking. In modern music it is usually translated by an eighth-note (♪), but this (♪) cannot be sub-divided into fractions such as sixteenth notes (♬) or thirty-second notes (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) as could be done in modern music.

Exercise 22.



Name the notes. Then sing them.

Although these single notes cannot be subdivided into fractions they can be *lengthened* in several ways.

1.

■· ♦· Doubled, by adding a dot.

2.

■■ ♦♦ Doubled by placing two notes very close together, so that they sound almost like one long note. There is, however, just a slight sense of there being two notes instead of one, where they are really well sung- an almost imperceptible shade in the voice.

3.

Lengthened slightly, but not doubled, by the addition of a horizontal line. This amounts to a slight ritardando on the note or series of notes upon which it is placed.

Exercise 23 A.

Read from the Kyriale, Page 128, the music only of the *Gloria Patri, Mode 5.*

Exercise 23 B.

A. ‖ i 2 7 i 6 . ‖

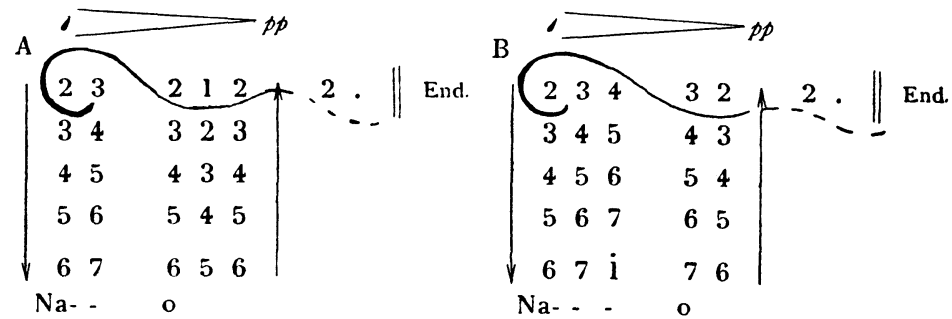
B. ‖ 6 5 6 7 6 . ‖

C. ‖ 5 2 7 i 6 5 4 5 . ‖

D. ‖ 5 7 1 2 . 1 2 3 5 2 . 3 2 7 1 6 5 . ‖

Write out *Lines A, B,* and *C* in punctums on a four line staff, placing the Do clef on the top line. Write out *Line D* in the same manner but placing the Do clef on the third line of the staff.

Exercise 24.



1. Beat time to each group, singing the names of the notes.

2. Sing with the rhythmic gestures on the vocalise syllables.

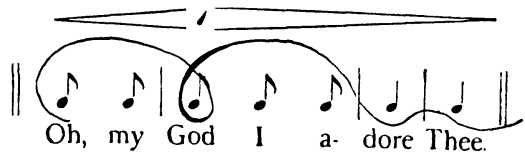
The triplex thesis (in A) must be represented by a longer and deeper curve than would be required by a duplex group. In like manner, the triplex arsis (in B) requires a higher and broader curve than that of a duplex group.

THE RHYTHM OF PHRASES.

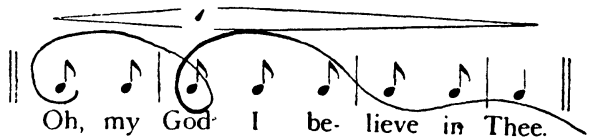
While it is important to feel the rhythm of each Latin word, it is still more important to feel the rhythm of several words combined into groups and expressing definite thoughts. The rhythm of each word taken separately is not enough. In English, for instance, we do not say:

| Oh, | my, | God, | I, | adore, | Thee. | .

We say something of this sort:



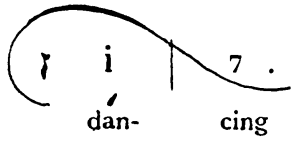
or



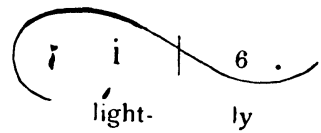
The composite rhythmic wave (2 arses and 2 theses) pulls together all the little separate words into one thought expressed by one rhythmic impulse of the voice.

It is the same with Latin. We shall not be satisfied with feeling the rhythm of each separate word but will look for the rhythm of the phrase, — the rhythm which draws together the words into the unity of *one thought* and establishes a close relation between them. Here is an example:

a)



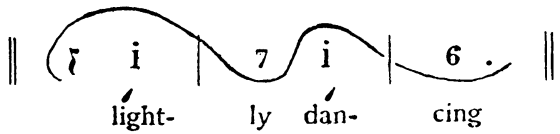
b)



Each word has its own separate rhythm.

Suppose, however, we wish to say: « lightly dancing ». We feel that the words are no longer just two separate words; they have combined to express one thought, and we should unite them rhythmically.

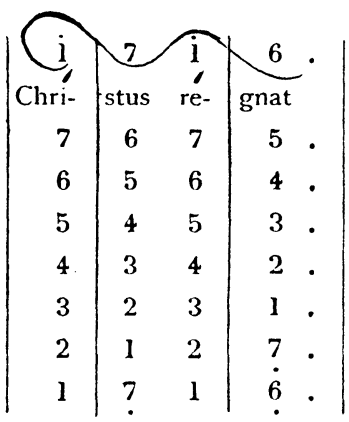
c)



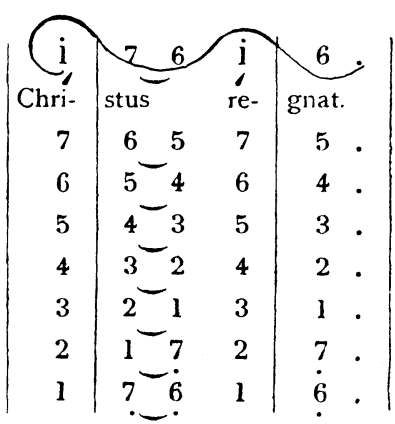
Instead of an arsis and thesis to each word, we use composite rhythm: 1 arsis and 2 theses. On the upward rebound of the first thesis, we lift the accent of the second word. This way of lifting the accent is less jerky and seems to bind the words together instead of separating them.

Exercise 25.

A

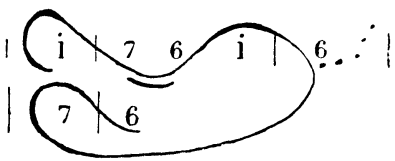


B



Feel how the first arsis sets the whole figure in motion. The accent of "*regnat*" is lifted on the curve that joins the two theses, but in a smooth gentle way, which knits the words together. Before singing *Exercise 25*, make the rhythmic gestures — (one arsis and two theses) — and hear *silently* the accent of "*regnat*" lifted on the upward rebound between the two theses.

In order to get the hand back to the left between the end of one line and the beginning of the next, quickly, smoothly and rhythmically, without any interruption of the movement, the following execution is suggested:



The return movement of the hands takes place during the dot of prolongation of the last 6.

Exercise 26.

Write on the board the following words, with their proper rhythm

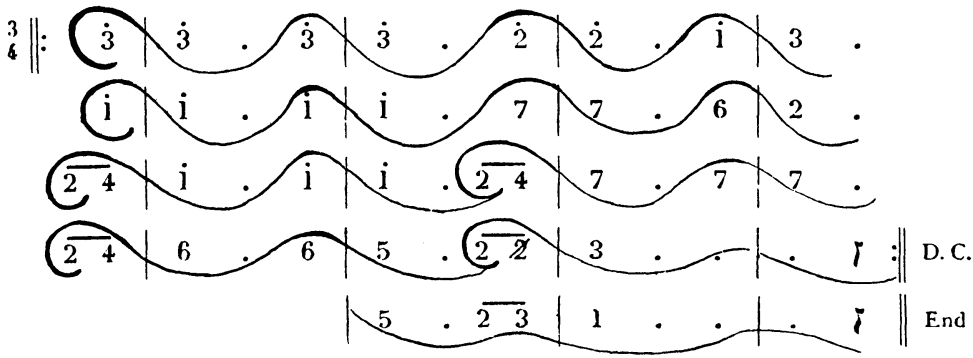
a) as separate words,

b) as drawn together into one thought.

c) Sing them to an appropriate melody which will bring out their melodic accents, and with suitable rhythmic gestures.

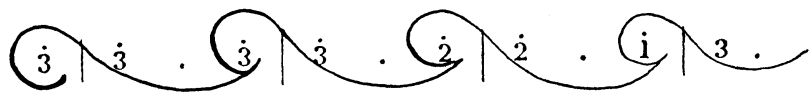
1. Ver-bi tu-i
2. Je-su Chri-ste
3. Pa-ter no-ster
4. A-gnus De-i

RHYTHMIC SOLFA. *(Modern Music.)*



Sing this:

1) Making a curled arsis at each rhythm:

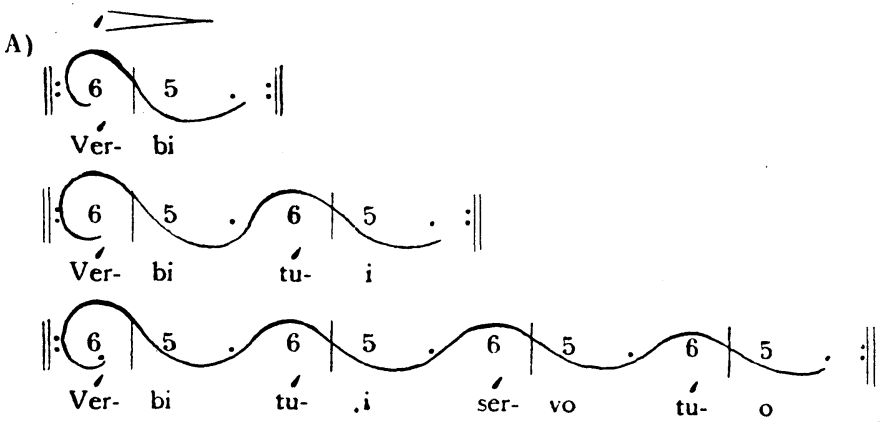


2) As written, with an undulating arsis.

Compare the effect as regards the smoothness of the phrase. Use light scarves to wave the rhythm.

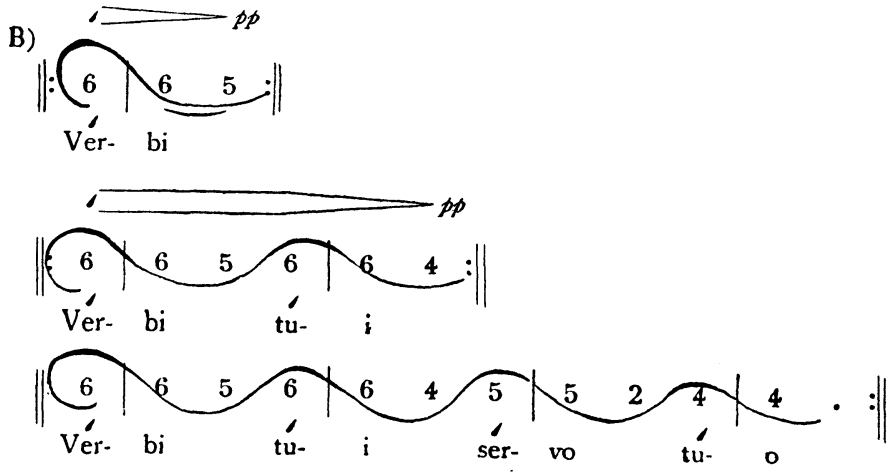
Exercise 27.

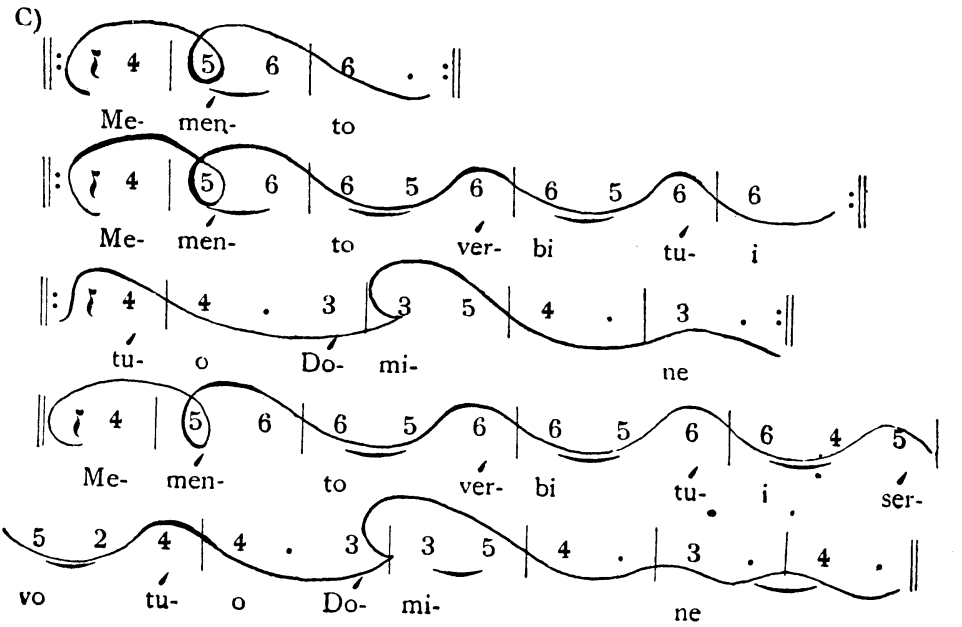
(Rhythmic phrases to lift the accent on the undulating arsis).



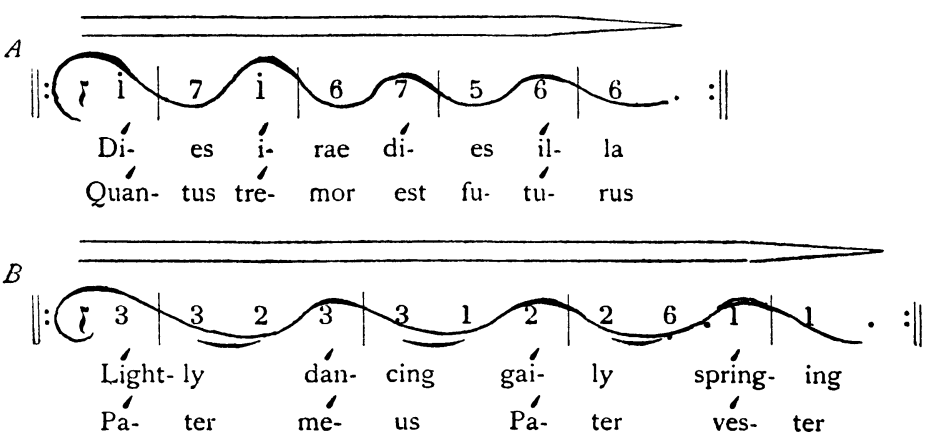
Each line should be repeated at least three times without interruption of the rhythmic swing, before passing to the next line.

In *Section B* the second note of each group, (which replaces the dot in *Section A*) should be sung very lightly, almost in a whisper as, rhythmically, it is a note of mere prolongation — just as is the dot in *A*.





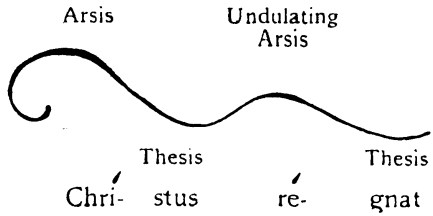
RHYTHMIC PHRASES.



[1] Communion XX Sunday after Pentecost.

This type of rhythm we will call: *undulating rhythm.* Undulating rhythm is the kind which is most often used where we sing phrases with almost as many syllables as there are notes, and where these syllables have to be smoothly united into phrases in order to bring out the thought.

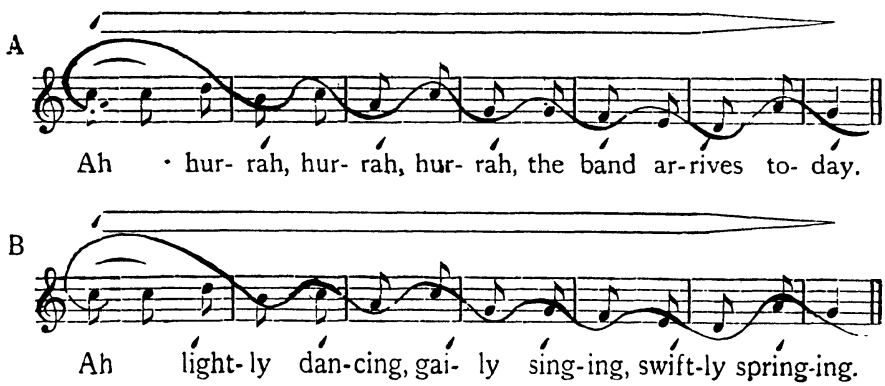
The curve between the two theses in undulating rhythm sometimes has almost the feeling of a secondary arsis, but it never has the power of a real arsis.



The substitution of an undulating arsis for a real arsis smoothes out a phrase. It has also other uses which will appear later.

In *Exercise 10* we sang phrases giving each word its own individual rhythm. We will now repeat these examples giving them the greater rhythm of the phrase.

Exercise 28.



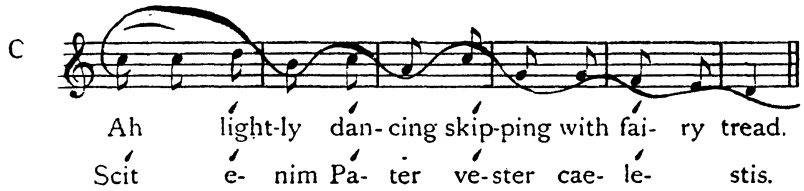
This undulating movement smoothes out the phrase and it becomes a long decrescendo on a series of theses. Notice in *Line B* how the accent of each word is lifted upon the undulating curve between the theses.

In *Type A* the accent comes on the down curve, and the thesis is comparatively heavy.

In *Type B* each accent is lifted swiftly on the undulating up-curve between the theses, and each thesis therefore drops more lightly than a snow-flake.

This rhythm gives the same impression as the rhythm of words but more smoothly. It is but a shade of difference, — a mere nuance — but these delicacies are the things that make the charm of Gregorian Chant — as of all great art.

Sing the phrases as in *Chapter II.* Then repeat them as above and feel the charm of that light undulating motion. Rise slightly on the toes at each arsis, making the rhythmic gestures throughout. Repeat with scarves or flags.

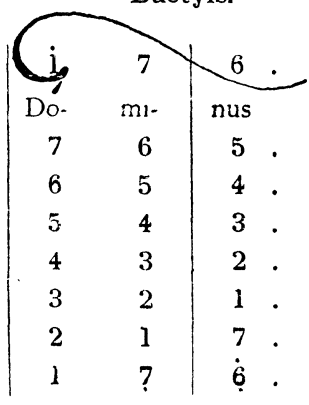


This is a mixture of *Types A and B,* of accents on the arsis and accents on the thesis. Which words have their accents lifted on the up-curve? Which have their accents on the down-curve?

Try to sing this phrase so that there shall be no jerks or jars — but rather like stroking a piece of velvet. Let the tone quality of the voices be also like velvet. Repeat *Type C* many times, particularly with the Latin words.

Exercise 29.

Dactyls.



Words of three syllables like Dominus, with the accent on the first syllable, are called *Dactyls.*

The Rhythm of Thoughts.

Two separate words.

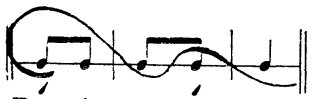
A

De- us
San- ctus
Pa- ter

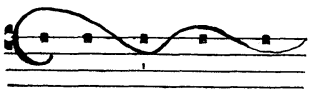
B

Do-mi- nus
Spi- ri- tus
Dex-te- ra

C



Do-mi- nus De- us
Spi- ri- tus San- ctus



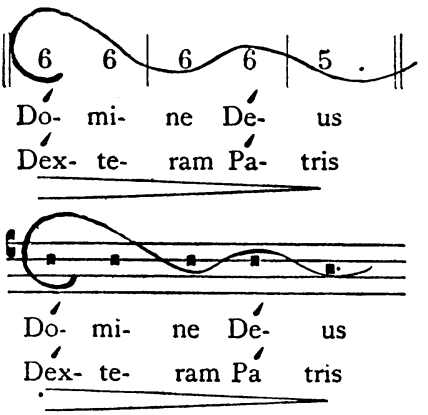
Do-mi- nus De- us
Spi- ri- tus San- ctus

Exercise 30.

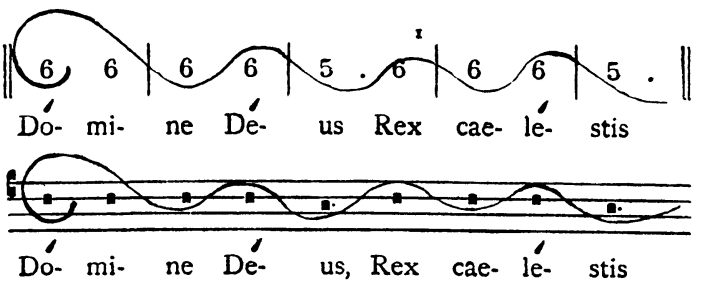
One Dactyl and one Spondee.

Do-	mi-	nus	De-	us
7	6	5	7	5 .
6	5	4	6	4 .
5	4	3	5	3 .
4	3	2	4	2 .
3	2	1	3	1 .
2	1	7	2	7 .
1	7	6	1	6 .

Ambrosian Gloria.



Notice in this phrase from the *Ambrosian Gloria* that the melodic accent is not higher than the notes which come before it. It is sufficient if this accent be higher than the note which *follows* it. We shall find many similar examples, and we may apply this principle in writing our own melodies.



Rhythmic Dictation. [2]

Listen to the following phrases and give the proper rhythmic gestures :

Glo-ri-a tu-a
Fi-li-us Pa-tris
Pa-ter no-ster
A-gnus De-i

[1] Be careful to give this triplex thesis its full time value by making a more sweeping gesture than for the duplex groups which surround it.

[2] Suggestions for teachers will be embodied in a separate collection of graded exercises.

Write a melody for the following :

Ple-ni sunt cae-li

Ple-ni sunt caeli et terra

Mark the accents over your words and mark the rhythm over the whole composition.

Game of Chironomy.

The game may now be played with undulating rhythm, but no phrase longer than the following will be allowed at present :

Rhythmic Ear Tests.

Continue the ear tests as in Chapter 2. Should the class be sufficiently experienced, the teacher may place several children at the board to mark the chironomy as she sings. Begin by giving a preliminary hearing of the phrase; at the second hearing the children will mark the curves as rapidly as the teacher sings.

Naturally these exercises must be confined to short phrases.

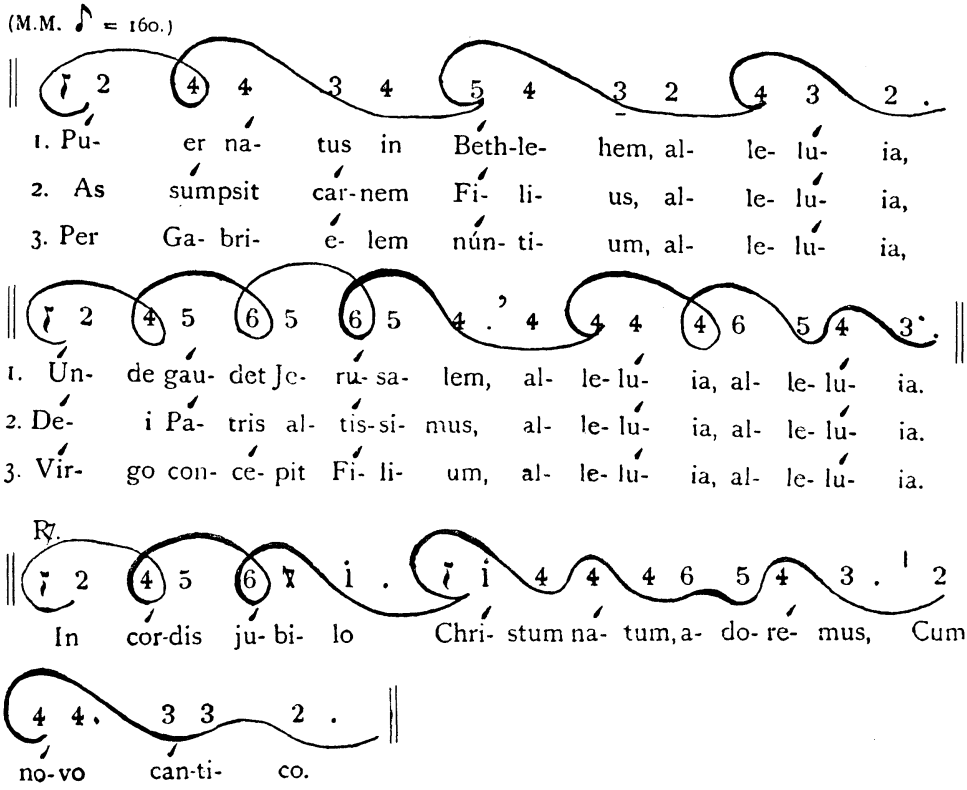
The game of chironomy and the rhythmic ear tests should be continued throughout the whole year's work, and elaborated more and more until a quick and sensitive perception of melodic outlines is attained by the children.

Questions.

1. In what way did the early Christians hand down their beautiful melodies from generation to generation?
2. What did the teachers do to help the memories of the singers?
3. What were some of the disadvantages of the *neums?*
4. What system was at last adopted and in what ways did it improve upon the original melodic signs?
5. Describe the staff and clefs in the liturgical books of today.
6. What had to be done to the *punctum* and the *virga* to make them clearly legible when placed on the staff?

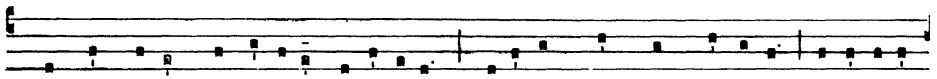
7. Is there any difference in time value between the different forms of the single note? Write out three forms of the single note. Why are they shaped differently?
8. What is the shortest possible note in Gregorian Chant? Can you lengthen it? How? Name more than one way.
9. Which is more important: the rhythm of words or the rhythm of phrases?
10. What is the effect of undulating rhythmic waves as compared to the constant repetition of the curled arsis?
11. Give an example of a spondee. Give an example of a dactyl.

CHRISTMAS HYMN.

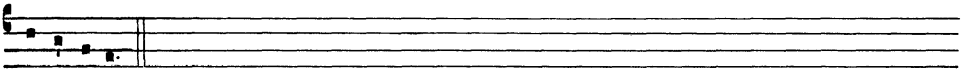


4. Tanquam sponsus de thalamo, alleluia,
Processit Matris utero, alleluia, alleluia. ℟. In cordis.

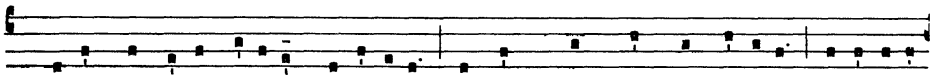
5. Hic jacet in praesepio, alleluia,
Qui regnat sine termino, alleluia, alleluia. ℟. In cordis



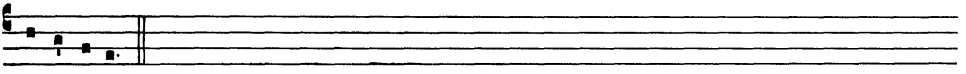
6. Et Ange-lus pastó-ribus, alle-lú-ia, Revé-lat quod sit Dóminus, alle-lú-ia,



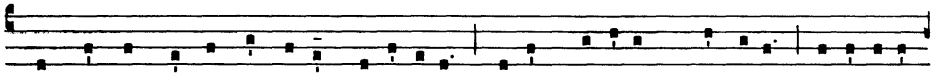
alle-lú-ia. ℟. In córdis.



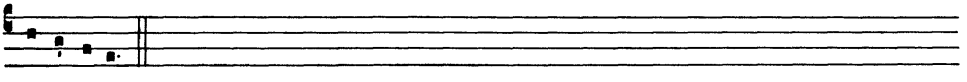
7. Réges de Sába véni-unt, alle-lú-ia, Aurum, thus, mýrrham ófferent, alle-lú-ia,



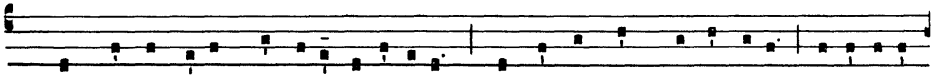
alle-lú-ia. ℟. In córdis.



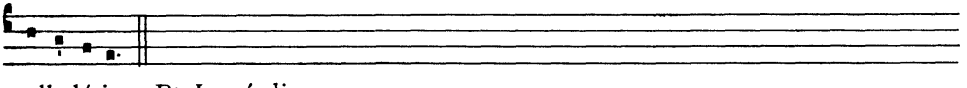
8. Intrántes dómum ínvi-cem, alle-lú-ia, Nóvum sa-lútant Príncipem, alle-lú-ia,



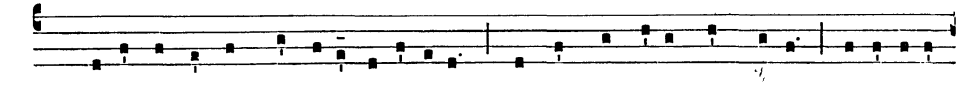
alle-lú-ia. ℟. In córdis.



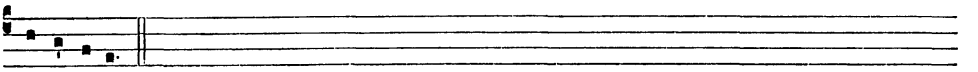
9. De Mátre nátus Vírgine, alle-lú-ia, Qui lúmen est de lúmine, alle-lú-ia,



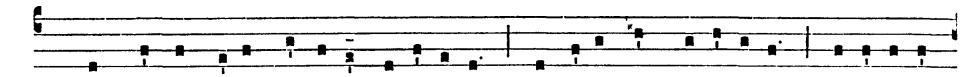
alle-lú-ia. ℟. In córdis.



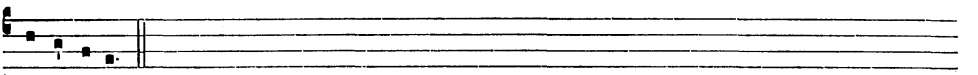
10. Sine serpéntis vúlnere, alle-lú-ia, De nóstro vénit sánguine, alle-lú-ia,



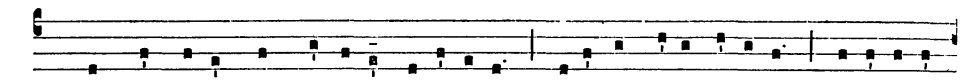
alle-lú-ia. ℣. In córdis.



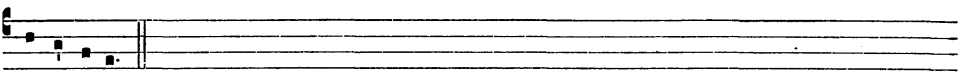
11. In cárne nóbis símí-lis, alle-lú-ia, Peccáto sed dissími-lis, alle-lú-ia,



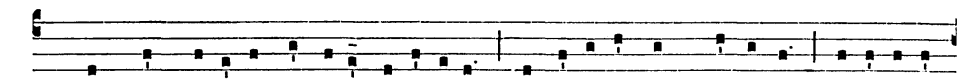
alle-lú-ia. ℣. In córdis.



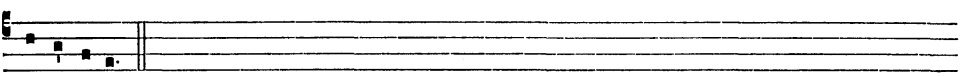
12. Ut rédde-ret nos hómines, alle-lú-ia, Dé-o et síbi símí-les, alle-lú-ia,



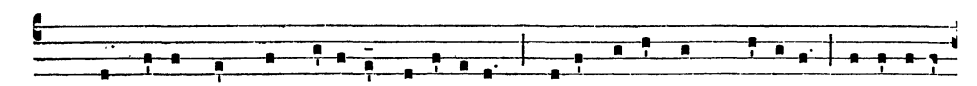
alle-lú-ia. ℣. In córdis.



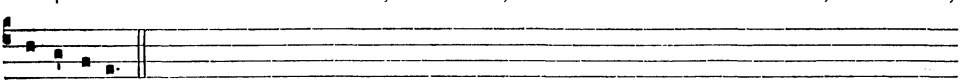
13. In hoc na-tá-li gáudi-o, alle-lú-ia, BENEDICÁMUS DÓMINO, alle-lú-ia,



alle-lú-ia. ℣. In córdis.



14. Laudé-tur sáncta Tríni-tas, alle-lú-ia, DÉ-O DICÁMUS GRÁTI-AS, alle-lú-ia,



alle-lú-ia. ℣. In córdis.

CHAPTER IV.

RHYTHM AND TIME

When we speak of *rhythm* we mean the great waves of sound that rise and fall, always moving, and moving in an ordered way, like the waves of the sea, like the nights and the days, like the seasons of the year. In music, we already know how to picture the rhythmic wave with its arsis and its thesis.

Four Rhythmic Waves.

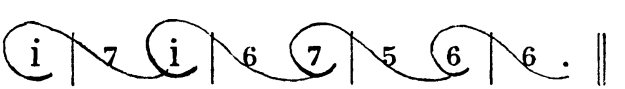
When we speak of *time* we mean something different, something smaller which seems to pulsate within the rhythmic wave, just as our hearts pulsate in our bodies. Our hearts go on beating quietly, evenly, even when our bodies move to the rise and fall of the greater motions of rhythm. It is the same with time as it pulsates within the rhythm.

1. The smallest possible kind of rhythmic wave, (one might almost call it a rhythmic ripple) is the kind we studied in *Chapter I* which carries only one note to an arsis and one note to a thesis.

Simplex Time.

(One note to an arsis and one note to a thesis)

A



In *A*, we have four rhythmic waves, each wave composed of *one arsis and one thesis.* The *rhythm*, therefore, is *simple* (See Chapter 3).

Each rhythmic wave carries only *one note to an arsis and one note to a thesis.* The time, therefore, is *Simplex.* [1]

[1] Temps Simples.

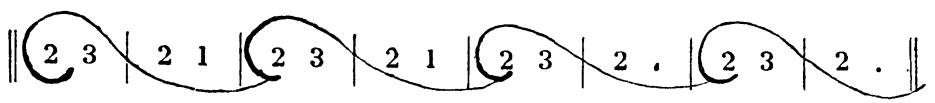
In *simplex time*, the rhythmic waves always overlap the measures — that is to say, the rhythmic wave begins on the end of the measure and the measure begins on the end of the rhythmic wave, like the links in a chain. The reason for this we shall study later.

The more usual form in the Gregorian Chant is the rhythmic wave which has more than one note to an arsis, and more than one note to a thesis. This is called *Complex Time.* [1]

Complex Time.

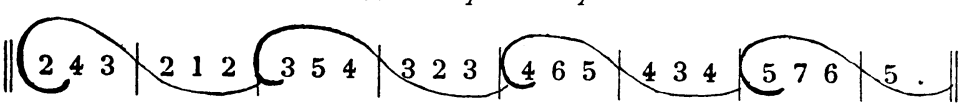
(More than one note to each arsis and thesis,

B. — Duplex Groups.



In *Example B*, we have our four rhythmic waves (simple rhythm) but each wave has grown larger and more powerful than in *Example A.* They are no longer like ripples on a lake, but like the strong sea waves which sweep along carrying without difficulty the duplex or triplex time groups.

C. — Triplex Groups.



In *Example C* the rhythmic wave is still larger and more powerful than in *Example B* as it has to carry *triplex time groups* in each arsis and in each thesis, except in the last thesis which is duplex.

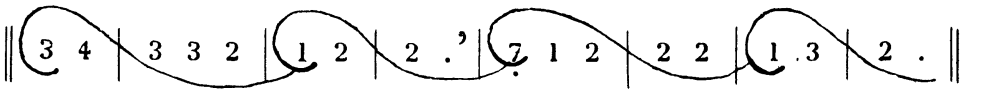
In complex time, the rhythmic waves are larger than the measures (or time groups) and stretch from measure to measure, binding these together into a rhythmic relation; an arsis-measure contrasted with a thesis-measure; and this puts life and character into the series of time groups.

In each of the foregoing examples we have had four simple rhythmic waves. The examples are, therefore, *all alike as regards their rhythm.*

What has been different in each one has been its *time*, — that pulsation which goes on constantly *within the rhythm.* Let no one, therefore, confuse *time* with *rhythm.* They are two distinct things.

[1] Temps Composé.

D. — Alternating Duplex and Triplex Time Groups.



In *Example D* we still have our four rhythmic waves (simple rhythm) but the duplex and triplex time groups succeed each other freely according to the taste of the composer.

We should feel clearly, in singing the foregoing examples, this steady, large, flowing movement of the rhythm, and then deep down, below the surface, the *time* moving, pulsating, *inside* the rhythm.

Rhythm has a tremendous life and power of its own and it is the rhythm which makes the time groups move along this way or that, sometimes carrying them upward in a lively, springy way on an arsis, sometimes letting them drop down gently of their own weight on a thesis.

Repeat *Examples A, B, and C.* In singing them feel particularly the difference in power between them. Rise on the toes at each arsis throughout the exercise and use light scarves to wave the rhythm. Notice the small rhythmic outline of the little ripples in *Example A*, and the great powerful waves of *Examples B and C.* Yet they all have the same rhythm, the same movement.

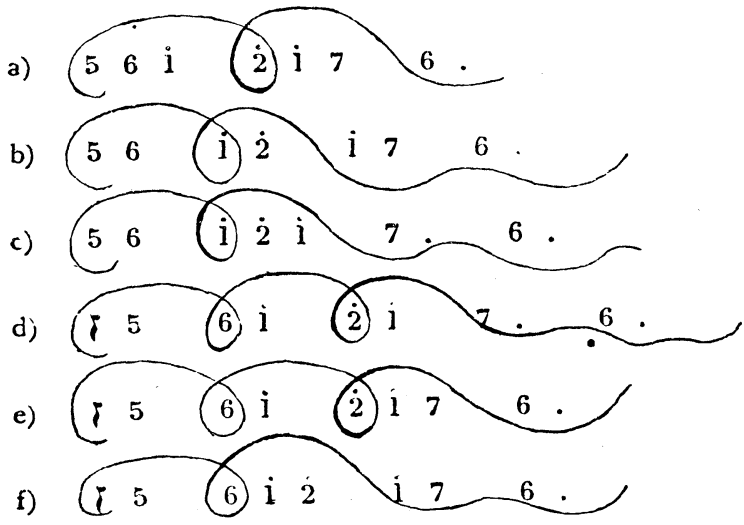
When, therefore, we say that Gregorian Chant is not broken up into even measures we do not mean that it has no *time.* On the contrary, it has a sort of light pulsation which is going on quietly and almost imperceptibly, like an angel's footsteps. This pulsation must never be heavy or jerky. An angel's footsteps have no weight at all, because he has no body. His footsteps are purely spiritual footsteps. We, too, can sing with angel's footsteps if we are careful to let the duplex and triplex time groups exist *in our minds only.* We should *think them*, but not out loud, lest there should come ugly jars and jerks where the angel's footsteps fall. These time groups should be like a secret which we *know and feel*, but never *tell.*

Example.

5 6 i 2 i 7 6

Sing these seven notes. They are dead, inert things, if we sing them as they are written, and we can hardly help grouping them in some way or other in our own minds.

Some of us will hear them in one way, some in another:



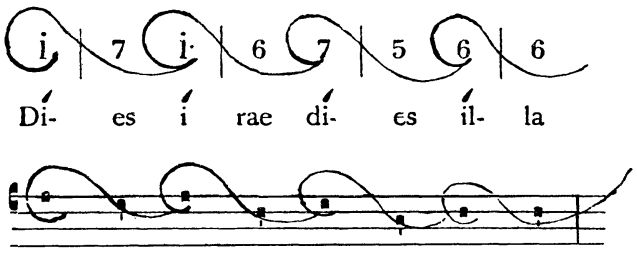
Which is the prettiest?

What makes them sound so different, one from the other? These phrases are all made up of the same notes in exactly the same order.

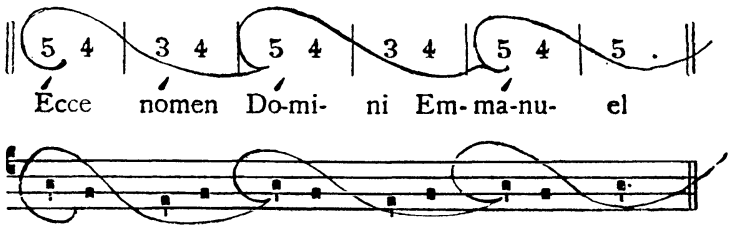
The only thing that has changed is the *grouping* of the notes — a purely spiritual thing which happens in our own thoughts — some feeling which makes us know the points where the angel's footsteps have passed.

This place is called an *ictus* or rhythmic support.

The place of the ictus, in *simplex time*, is always on the thesis of the rhythmic wave.



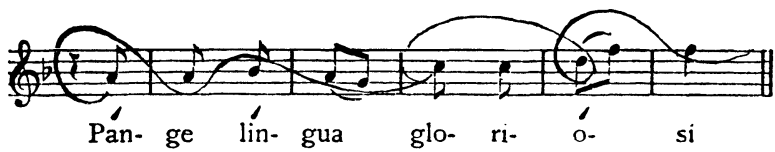
The place of the ictus, in *complex time*, is on the first note of every time group; that is on the note which would come after the bar line in modern music.



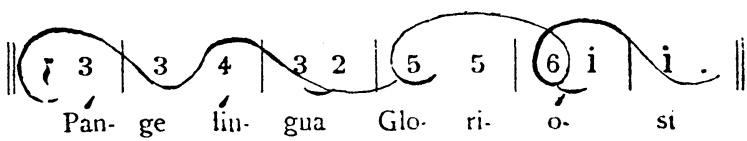
The bars help us to find the grouping of the notes in modern musical notation and in the number notation. In Gregorian notation there are no bars to show the time groups. The bars are only used at the end of phrases. We must, therefore, find the ictus points in some other way.

Look at the above examples and you will notice a little mark placed under the notes which correspond to the angel's footsteps. These marks have been placed there by the Benedictine Monks to guide us where we might be in doubt. With the help of these marks it becomes quite easy to group the notes in our own thoughts.

Open the Kyriale at Page 138. Look at the first line of the hymn : *Pánge língua gloriósi.* Hear its melody silently. If written in modern music, the melody would appear thus :



or in numbers the melody would appear thus :

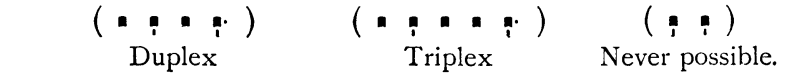


You see from this example that the ictus marks correspond to the first note in a measure of modern music.

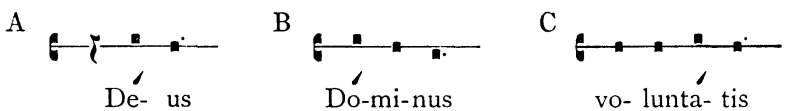
Look now at the placing of the accents. We see that the accents sometimes coincide with the ictus as in the word "*gloriósi*", but at other times, the accents and ictus alternate, as in the words "*Pánge língua*", the accent being on the first syllable and the ictus being on the second. The reason for this will be studied later. Meanwhile let no one confuse an ictus with an accent. They fill a different purpose. The accent is the *life of a word* or of a phrase; the ictus shows us the grouping of the notes (whether duplex or triplex).

There are a few simple rules which will also help us.

1. All notes with dots (that is, doubled in length) have a rhythmic ictus. In our books these dotted notes are not even marked with an ictus because we are supposed to know that the angel's footsteps *always* fall upon those notes. (▪·)
2. The ictus always falls either every second or every third note, because it is the rhythmic support between the time groups.
3. Two adjacent single notes cannot both have an ictus. There must be either one note between the ictus marks (making a duplex group) or two notes between them (making a triplex group).



Exercise 31.[1]



Mark the ictus in the above examples.

Which is *simplex time?* Which is *complex time?*

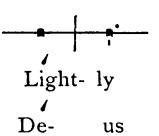
Mark the rhythmic waves in *Exercise 31.* Which time groups are duplex and which are triplex?

How should we sing these ictus? With heavy stamping feet like soldiers marching down the street, or should we touch them so lightly that it would not disturb the reveries of a fairy?

Sing the above examples in both ways and see which sounds best.

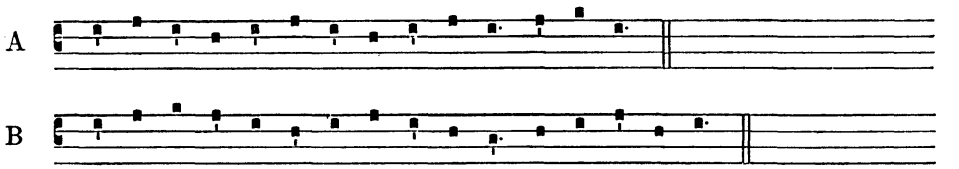
---

[1] *Simplex time.* Notice that in modern music the note which comes after the bar line is a *down beat* and is often stressed. In Gregorian chant this is not the case. In simplex time the ictus is indeed on the down-curve (the thesis of the rhythmic wave), but it must not be stressed; on the contrary, it must arrive lightly like a feather or a snowflake; as it does in such words as.



Complex time. In *complex* time, the accent can come either on an arsis or on a thesis. Even when it comes on the down curve or thesis, it still remains smooth, quiet, — a mere nuance, — never a material thing of weight or of stress.

Exercise 32.



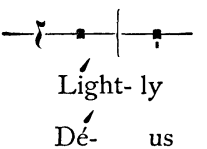
Read this exercise, looking at it attentively and *hearing* the time groups silently, making a picture to yourself of the whole phrase, before beginning to sing.

Notice how the ictus marks suggest clearly the arrangement of the time groups.

Copy the above in modern notation and in number notation.

Remember that these ictus marks do not mean that the note is *accented.* On the contrary, it is often lighter than the note which bears the accent, as in *Example A* which follows:

A — *A light Ictus.*



B — *A heavy Ictus.*

In A, the accent and the ictus do not fall on the same note. In B they fall together. We see, therefore, that an *ictus* and an *accent* are two separate things, Let no one, therefore, make the mistake of confusing an *ictus* with an *accent.*

Exercise 33.

a) The Lamb's high banquet we await.

b) Earth is singing, heaven is ringing.

c) Humbly I adore Thee, Deity unseen.

In each word of two syllables, mark the accents above and the ictus below. Which of these words have a light ictus and which have a heavy ictus?

In singing Latin, we must remember that a "heavy" ictus is never heavy as it would be in English, because Latin is a smooth language. The syllables are all smoother, lighter, and more legato than in English.

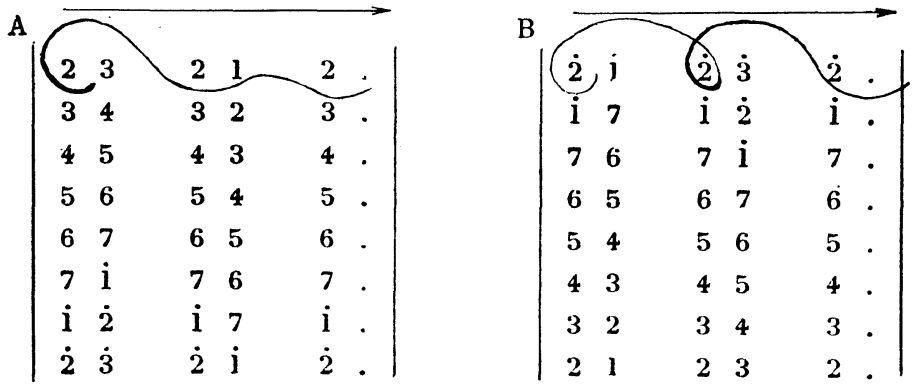
Repeat Exercise 23. (Chapter 3). It must be sung so smoothly that the grouping of the notes is felt and thought, but not at all stressed. The voices should be as soft as velvet and as legato as an orchestra of violoncelli.

Remember to make a broader curve for all the triplex groups. Otherwise the notes will be crowded and sound like a modern triplet. This should never be done in Gregorian Chant. In order to avoid this common fault, begin by singing all the triplex groups with a slight *rallentando*, and the duplex groups with a slight *accellerando.*

Remember that if we simply *think* the grouping of the notes correctly, it will be sufficient without any outward stress. We should carefully avoid heavy jerks at the junction of the groups, and indeed the less you *hear* the grouping the better, provided you *know* what it is.

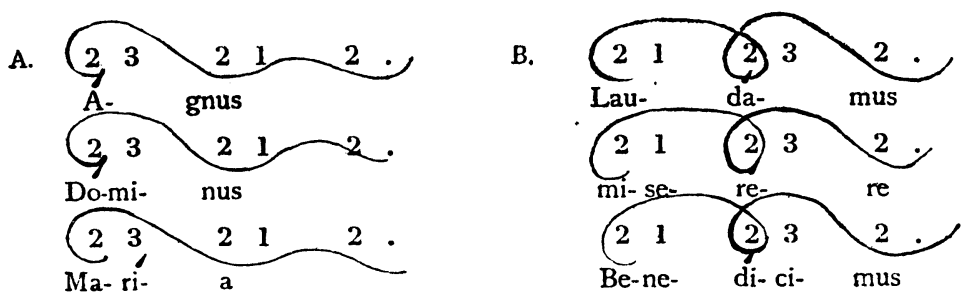
Exercise 34.

(by Dom Mocquereau).



Sing briskly but smoothly on the syllables Na-o-u, using scarves.

When perfect smoothness has been attained with the vocalise syllables, repeat the exercise with words, as follows :



These syllables must float upon the melody without marring its even flow.

Write out the first line of *Exercise 34* in Gregorian notation, marking the place of the *ictus*.

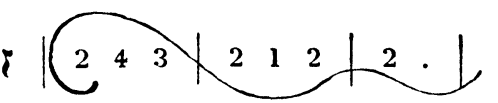
Game of Transformations.

(The object of this game is to see what funny things can be done to a melody by moving the place of the ictus).

The game is played in this way:

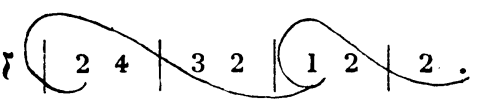
The teacher writes or dictates a melody with the correct ictus marks. The children will each write as many transformations as possible, by changing the place of the rhythmic ictus, without, however, altering the position of the notes themselves. For instance:

The original phrase.

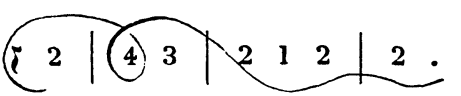


Transformations.

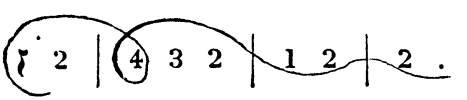
1)



2)



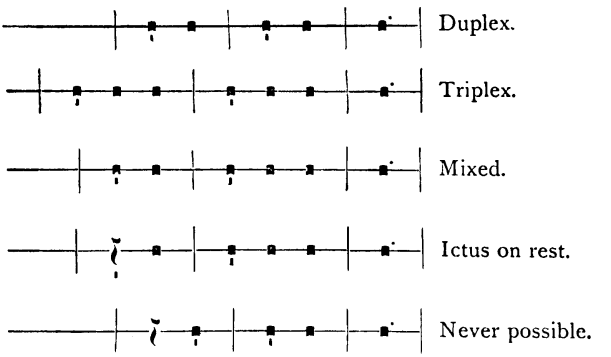
3)



Each game must end by singing the melody in its original form with correctly placed ictus marks.

In making transformations, the ictus may be placed so as to form duplex groups, or triplex groups, or a mixture of both. Again it may be placed on a *rest* (see example) but this is only allowable at the beginning of phrases.

Examples.



Remember that two adjoining notes cannot both have an ictus.

The Sanctus.

Seven hundred years before the birth of Our Saviour, God allowed the great prophet Isaias to see a vision of Heaven. In this vision the prophet beheld the Lord sitting upon a high throne, and on his train stood the Seraphim. Each of the Seraphim had six wings: With two he covered his face, with two he covered his feet, and with two he flew. And they cried out, one to another, saying:

" Holy, Holy, Holy, Lord God of Hosts!
The whole world is filled with His Glory! "

When we sing the *Sanctus* at Mass, we use the words of the Seraphim and unite our praise to theirs.

After the ascension of Our Saviour, God allowed his beloved apostle, John, to see a vision of Heaven. He, too, beheld the great throne, and upon it, *One* sitting. A rainbow shone round about the throne, bright like an emerald. Around the throne were four and twenty seats, and upon the seats sat four and twenty ancients clothed in white garments. On their heads were crowns of gold.

Seven lamps burned before the throne. These were the Seven Spirits of God. Around the throne were four living creatures full of eyes, and they never rested day or night, but always kept saying:

" Holy, Holy, Holy, Lord God Almighty,
Who was, and Who is, and Who is to come! "

While these living creatures gave glory, honor and benediction to Him Who sits on the throne, and Who lives for ever and ever, the four and twenty ancients fell down before Him and adored Him, and they cast their crowns before the Throne, saying:

"Thou art worthy, O Lord, our God, to receive glory and honor and praise, because Thou hast created all things, and for Thy will they were created!"

And all the Angels stood round about the throne with the ancients and the living creatures, and they fell down upon their faces before the throne and adored God, saying:

"Amen! Benediction and glory, wisdom and thanksgiving, honor and power and strength be to our God for ever and ever!"

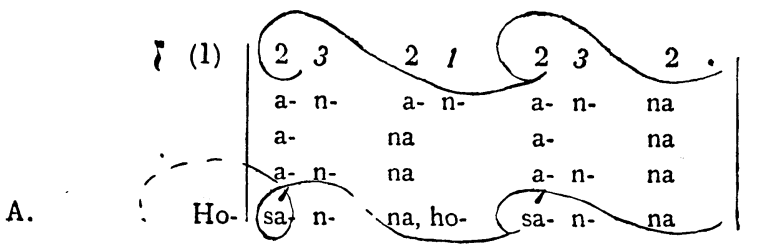
And another angel who held a golden censor stood before the altar; and much incense was given him that he might offer the prayers of all the Saints upon the golden altar which stands before the throne of God. The smoke of the incense with the prayers of the saints ascended before God from the hand of the angel.

Thus will our prayers ascend, and our adoration rise as incense before the altar when we unite our voices to those of the Seraphim in the celestial hymn:

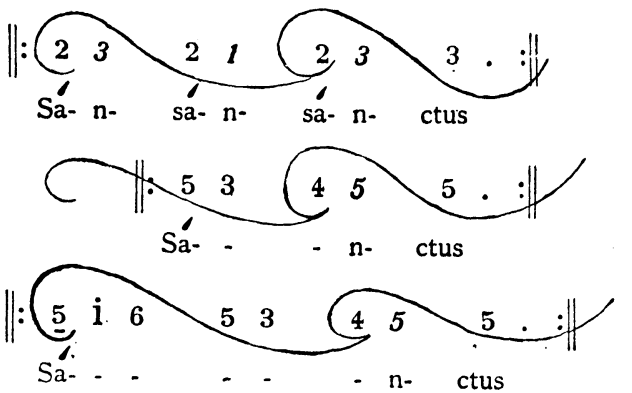
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Holy, Holy, Holy, Lord God of Hosts
Pleni sunt caeli et terra gloria tua
filled are both Heaven and earth with Thy glory.
Hosanna in excelsis
Hosannah in the highest
Benedictus qui venit in Nomine Domini
Blessed is He who comes in the name of the Lord
Hosanna in Excelsis!
Hosannah in the highest!

Preparatory Exercise for the Sánctus

The word: Hosánna



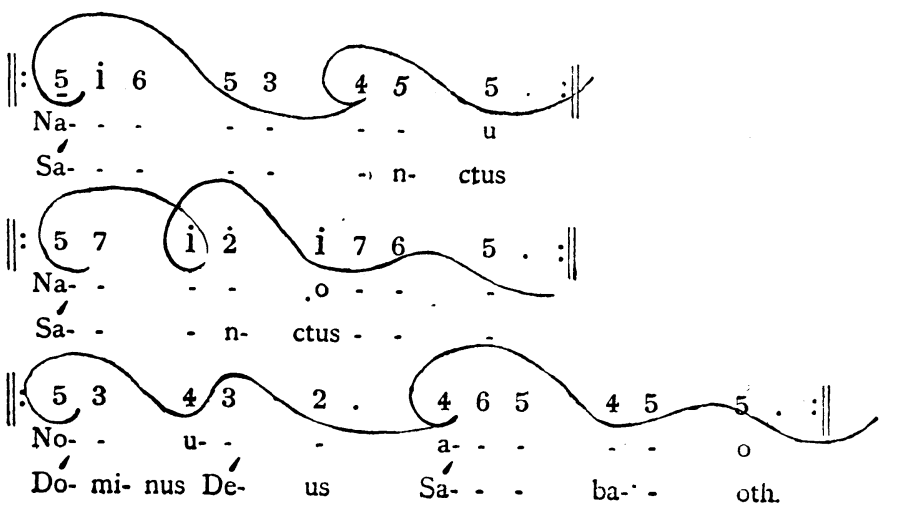
B. *The word: Sánctus.*



The nasal sound of the "n" must be the pure consonant sound without any vowel before or after. It must be very lightly laid on the melody without breaking the legato of the phrase.

Particular care must be taken that the *double n* of *hosanna* be pronounced crisply, though smoothly. Both *n*s should be clearly heard. The second line is given as a contrast that the single *n* may be heard and the double *n* of the following line compared. They must sound different, so that we may know which is meant to be a doubled *n*.

C. *Vocalise.*



In each line the vocalise should be sung until perfect smoothness and legato is attained. Then sing the words, being careful not to let the syllables make any indentation in the melodic line, but on the contrary, be laid lightly on the melody as though floating on it. Care should also be taken that the triplex groups be not unduly hurried to sound like modern triplets.

Study of the Sanctus.

Study each phrase as follows:

a) Look at the melody and hear it silently while making the rhythmic motions with both arms.

b) Sing it on the syllable *Nu*, with rhythmic gestures of the right hand only.

c) Look again at the melody of each phrase in silence, but this time hearing the Latin syllables lightly floating on the surface of the melody.

d) Sing the phrase again with words and music.

When the *Sanctus* has been studied in this manner, sing it freely without gestures, placing yourself in spirit among the Angels who stand in the rainbow light around the Throne of God.

The Singing of the Sanctus.

The word *Sanctus**, up to the asterisk, should be sung by the Cantors. (Two, or four, good voices should be selected, preferably boys.) The full chorus should sing the words mentally so that all are ready to enter like one single voice at the proper moment, on the second *Sanctus.* Pause after the words "*Hosanna in excelsis*". Kneel and adore Our Lord during the Elevation, uniting yourself with the angels, the ancients and the living creatures who adore Him before the throne in Heaven.

After the Elevation, at a sign from the choir-master, begin very softly the *Benedictus.* Keep the tone in your mind on which you ended (5), so that you can begin to sing the *Benedictus* on that same tone, true to pitch, without any prompting from the organ.

QUESTIONS.

1. What do you mean by *rhythm?* What do you mean by *time?*

2. What is the difference between *simplex time* and *complex time?*

3. In complex time how many kinds of groups can we have?

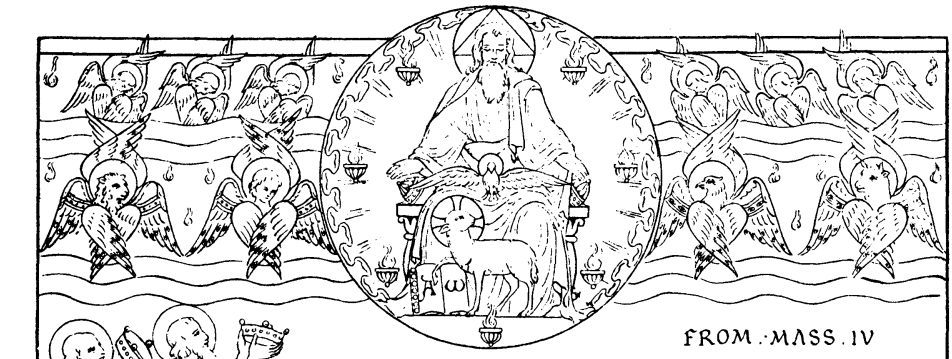
4. If we use *duplex groups*, how many notes would there be in one rhythmic wave? How many notes would there be if we used *triplex groups?*

5. How can we distinguish the time groups in modern music? How can we recognize them in our Gregorian Kyriale?

6. What is an *ictus?* How should we render it in our singing?

7. Who first sang the words: "*Sanctus, Sanctus, Sanctus; Dominus Deus Sabaoth*"?

8. Who first said the words: "Hosanna . . . Blessed is he that cometh in the name of the Lord".



FROM · MASS · IV
MODE 8 – XI CENTURY

5 i 6 5 3 4 5 5 .
Sán ctus *

5 7 1 2 i 7 6 5 .
Sán ctus

5 i 6 5 3 4 5 5 .
Sán ctus

5 3 4 3 2 . 4 6 5 4 5 5 .
Dómi- nus Dé - us Sá ba oth

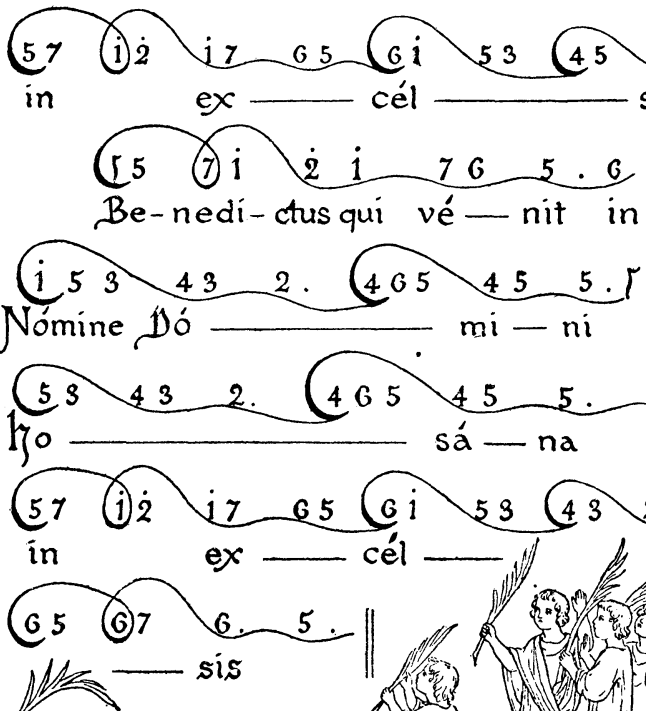
7 5 7 i 2 i 7 2 i .
Plé - ni sunt caé-li et tér - ra

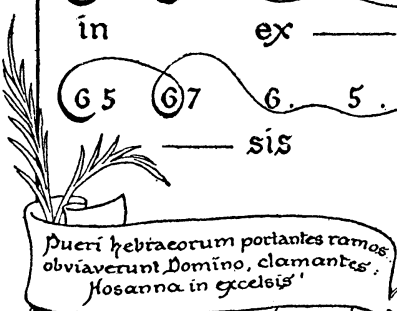
7 6 5 6 i 5 3 4 3 2 .
gló ri a tú a

4 6 5 4 5 5 .
ho sá na

EX ORE INFANTIUM . . . DEUS .

SEDENTI IN THRONO ET AGNO
BENEDICTIO: HONOR ET GLORIA
ET POTESTAS IN SCLA SCLOR. AMEN





PERFECISTI LAUDEM. Ps. VIII

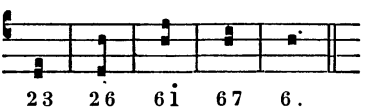
CHAPTER V.

NOTATION.

Neums of Two Notes.

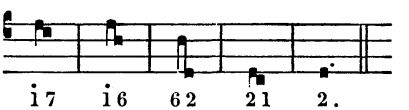
The podatus or *pes* is a neum of two notes which indicates a melody moving upwards, and therefore the lower of the two notes is always sung first. As we already know, the podatus may represent a small or a large interval. The lines of the staff show us how much higher the second note is than the first, but on seeing a podatus we recognize at once a duplex group of which the second note is higher than the first, and also lighter.

Example.



The clivis is a neum of two notes which indicates a melody moving downward and therefore the upper of the two notes is always sung first. Like the podatus, it may represent either a small or a large interval but when we see this neum we at once recognize a duplex group of which the second note is lower than the first, and lighter.

Example.

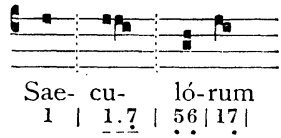


Exercise 35.

Kyriale Page 128: Name the notes of the *Gloria Patri — Modes 4 and 6.* Sing the melodies, first without words, then with words.

Kyriale Page 129: Read at sight and sing the words and music of the *Gloria Patri — Mode 8.*

Notice on the third line, over the word "saé-*cu*-ló-rum" a clivis with a punctum before it. Read this as a triplex group, thus :

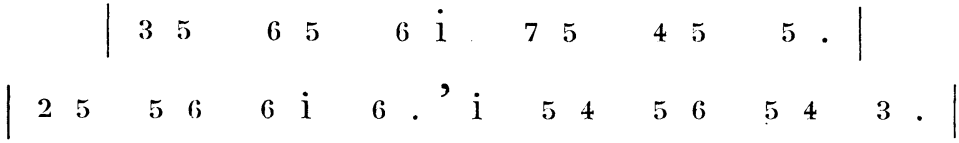


The rhythmic support (the *ictus*) is usually found on the first note of a neum, but in the example given above the ictus is on the punctum before the neum. The punctum with the neum form one triplex group.

Exercise 36.

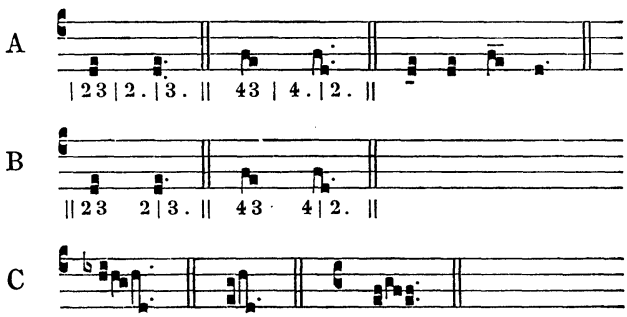
Write out in numbers the melody of the *Gloria Patri — Mode 4.*

Write out the following phrases in Gregorian Notation with the *Do clef* on the fourth line. Use neums for all the duplex groups.



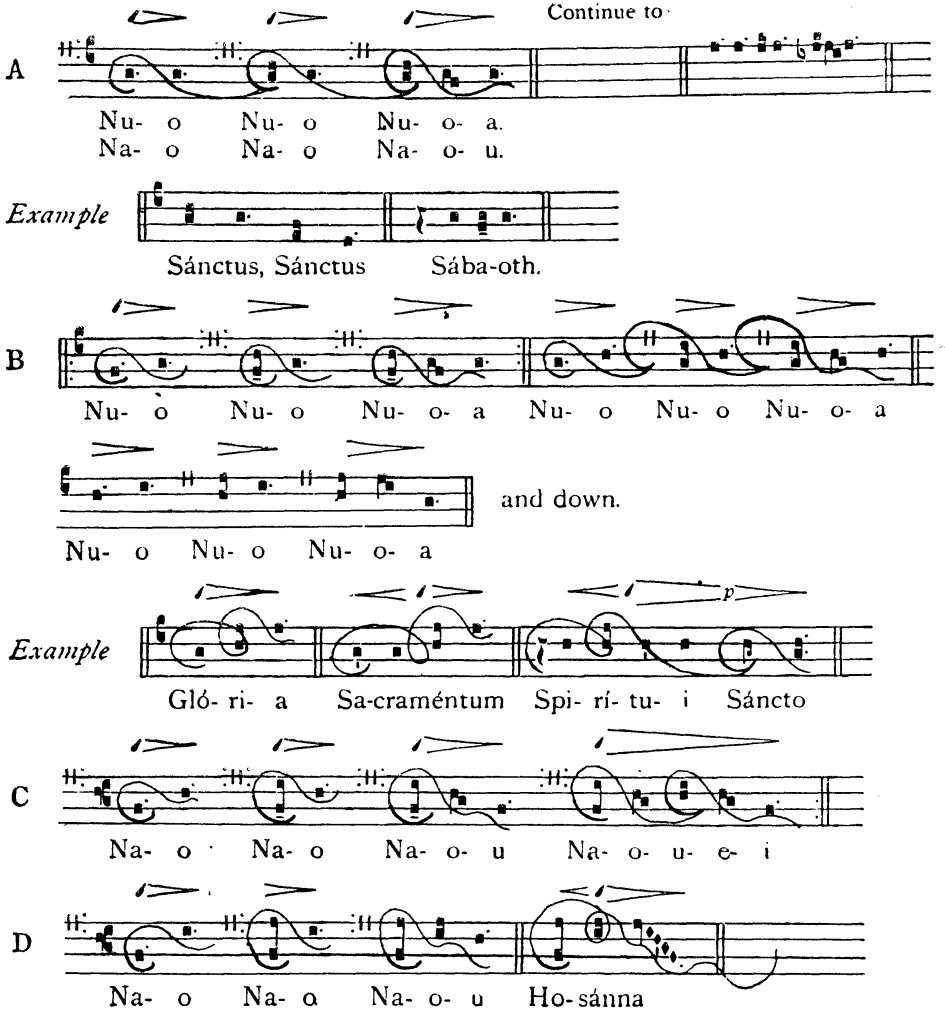
The notes of a neum can be doubled in length by the addition of a dot. They can also be lengthened slightly by adding a little line, just as in the case of the single note.

Example.

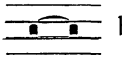


Sing Line C. Then write it out in numbers.

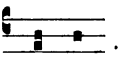
Exercise 37.



The purpose of *Exercise 37* is to cultivate the voices in the rendering of an upward moving *podatus*. The neum (to the Gregorian composers) was not so much a combination of two notes — as it was one single figure or musical word. The lower note of the podatus in *Exercise 37* is the source out of which the

whole figure springs. The top note is almost a passing note which must be sung in a whisper, or rather, like a curve  between the first and last notes (instead of an angle ⩘). Na- o

Begin by singing a number of times; then add, almost Na- o

imperceptibly the upper note of the podatus:  . The attack of the first Na- o

note of the podatus must be definite and crisp and *slightly*, very slightly prolonged as though it were a springboard from which the voice took its flight for the whole figure. There is no new force put into the voice from there on; — there is a steady and even diminuendo.

As this is a fundamental matter in the singing of Gregorian Chant, these exercises must be sung daily, developing them gradually, one by one and maintaining the vocal flexibility when once acquired.

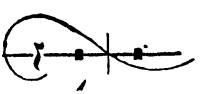
The perfect rendering will not come at first. It needs practice. That is why the first part of each figure is marked for repetition. The pupils should not pass to the end of the figure until a perfectly smooth *round* legato has been obtained in the first part, with a light curved summit.

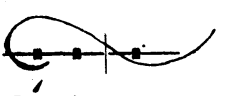
(Note: — By "curve" we do not mean a scooping or portamento *between* the notes. We mean that each note is to be bound to each other note by a perfect legato, and that the top note of the podatus is not to be punched or stressed, but sung more lightly than any of the other notes and without any angles in the figure.)

Until *A* is mastered, do not attempt *B*. Do not practise this exercise too long at a time but return to it often for a few moments.

Latin Words.

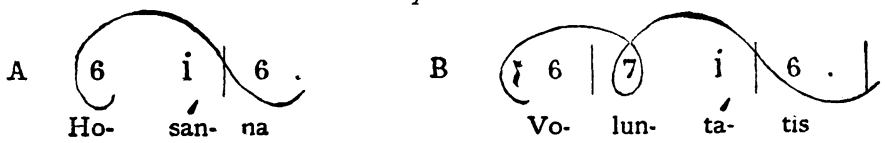
We have studied Latin words with two kinds of endings:

A — *Spondees*, like  De- us

B — *Dactyls*, like  Do-mi- nus

All Latin words, whether long or short, end in one or the other of these two ways. Consequently, the first thing we should observe in a Latin word is the position of the tonic accent: whether the accent be on the syllable before the last, as in *Dé-us*, or on the syllable two from last, as in *Dó-mi-nus*.

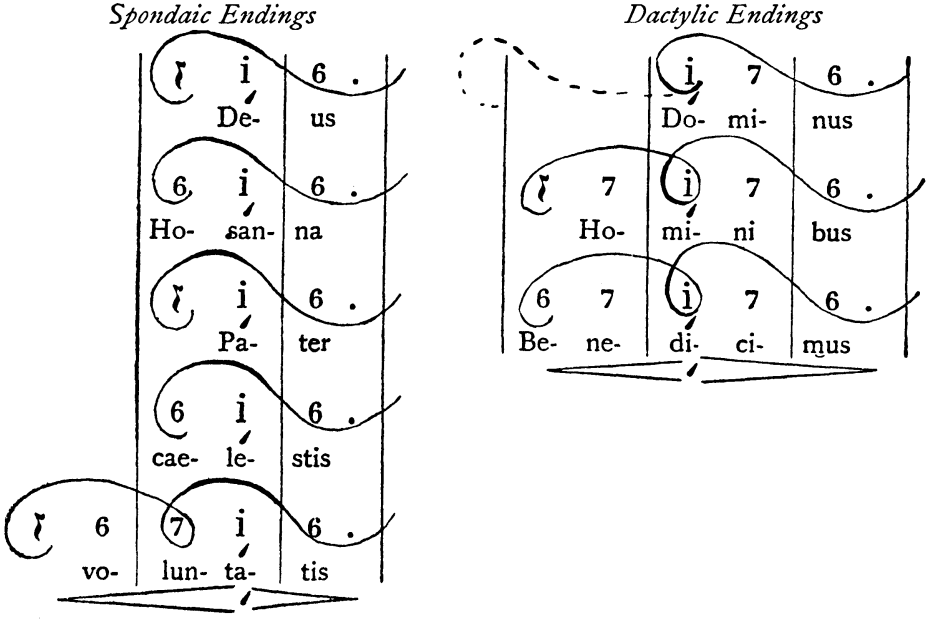
Examples.



Have these words got spondaic or dactylic endings? One is a word of three syllables, the other a word of four syllables. Notice the position of the tonic accent and decide.

We see from the above examples that it is not the number of syllables in a word which makes its cadence spondaic or dactylic, but the relation of its tonic accent to the end of the word. We could write a word like *Dé-us*, for instance, and put another syllable before it, making a word like *Ho-sán-na*, and the extra syllable would not have any effect upon the spondaic ending because the accent would still be on the syllable before the last one. (See Exercise 38).

Exercise 38.

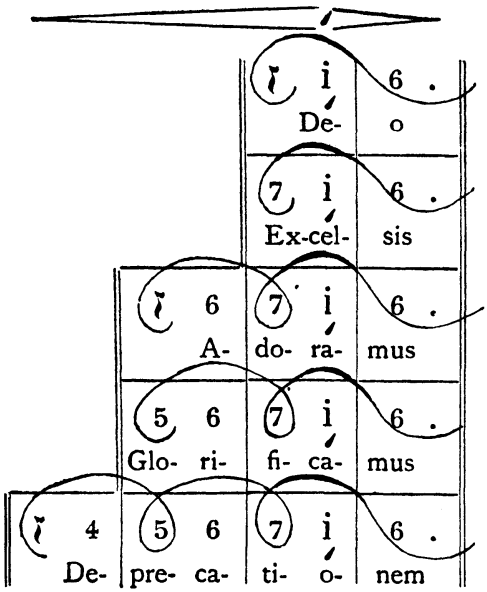


Sing each part of Exercise 38 (A and B) from beginning to end without pausing at the end of the line, on a single breath, with rhythmic gestures in an uninterrupted series of rhythmic waves.

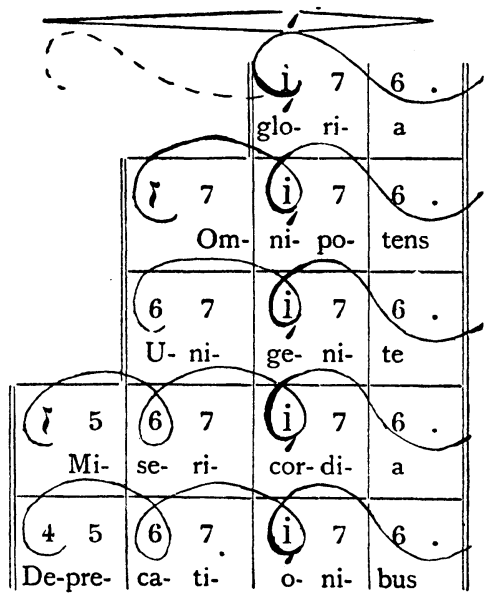
Exercise 39.

The two types of ending or cadence (continued).

A. — *Spondaic.*



B. — *Dactylic.*



Look at each word as a whole, and *hear* it silently before singing. Feel how all the syllables seem to rush toward the tonic accent, as though drawn upward by some hidden magnetism, which transforms all these separate syllables into *one musical thought.* They are united and swept upward by the energy of the mounting arsis, as well as by the gradually increasing crescendo. After the tonic accent has been reached, the syllables droop, as though exhausted by the effort.

In singing the exercise, repeat each line several times before passing to the next. There must be no stressing of individual syllables but a gradually increasing crescendo which spreads over the whole phrase like a cloud.

Exercise 40.

Lau-da-mus A-do-ra-mus Om-ni-um

Spi-ri-tu-i vi-si-bi-li-um

Write a melody for each one of these words, marking the rhythm and the dynamics. Arrange these in columns according to their endings. The last syllabe must end on a thesis and a dotted note ( ).

In writing these melodies, place the tonic accent at the highest note of the melody. It should also be on the culminating point of the crescendo.

In singing, however, the accent must not be jerky with a punch in it. The ascending melody and gradually increasing crescendo should reach the summit — not with a blow, nor turn back in a sharp angle, but should reach its summit smoothly and turn back in a graceful curve, more like a Roman arch than a Gothic one.

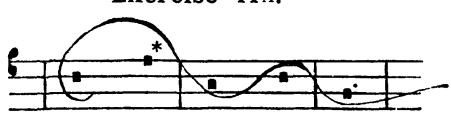
Characteristics of the Latin Accent during the Golden Epoch of Gregorian Chant.

1. It was high, (as to pitch).
2. It was light (as to weight).
3. It was brief (as to duration).
4. It was usually placed at the summit of the rise and fall of the melody.

These were the qualities of the Latin accent at the time when the Gregorian melodies were written.

We must, therefore, lift the accent delicately, and not crush it down with weight. We lift it as we would blow a soap bubble, — to float more lightly than the air, and then we will begin to feel the spiritual and etherial character of these graceful melodies as they rise like a vapor drawn upward by rays of the sun, — soar like a cloud, and then return to earth like a mist.

Exercise 41A.



Qui di- xit e- i

Cor- pus Je- su

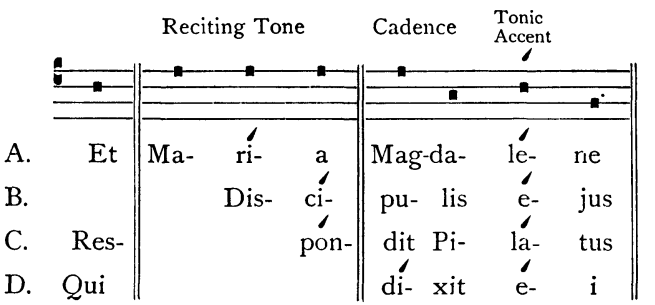
Notice how the tonic accent is lifted, and the words so fitted to the melody as to bring the accents upon the high notes.

Fit the following words to the above melodic formula, placing the accents on the high points.

Je-su Chri-ste Pec-ca-ta mun-di. A-gnus De-i Ju-de-o-rum.

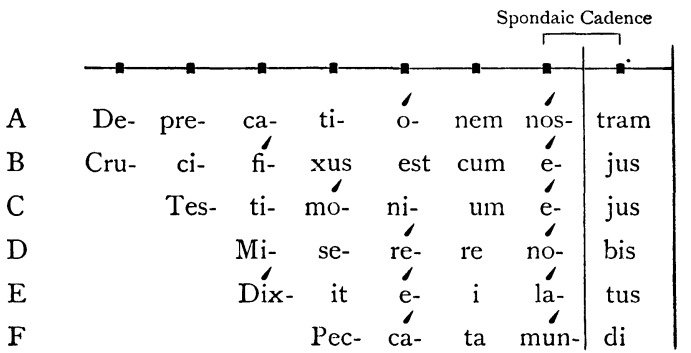
Suppose we should want to fit longer sentences to this same musical formula, how could we do it? There is a point at which we can enlarge and diminish our melody. That point is the note marked with an asterisk. It is called the reciting tone, and we can add as many notes as there are syllables at that point.

Exercise 41B.



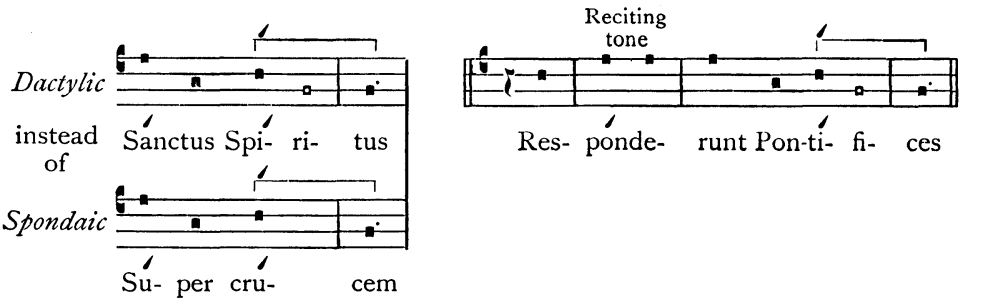
The one thing which we must preserve is our tonic accent on the note before the last (that is if the ending be spondaic as in Exercise 41 B). All the other syllables take their places so as to bring out this ending or cadence.

Fit the following words to the melodic formula of *Exercise* 41 B.



Exercise 41c.

If our words or phrases have a *dactylic ending* instead of a spondaic ending, we insert an extra note in the final cadence, thus:



Set the following phrases to the above melodic formula:

Caipham Ponti-ficem

Alius discípulus

Auriculum éjus déxtera

Autem Gábbatha

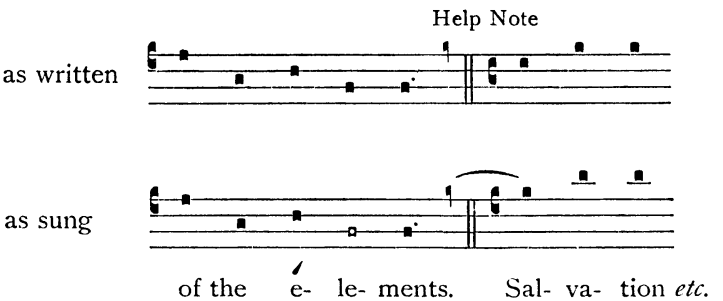
Recitations on a musical tone with melodic inflections of the voice to bring out the accents or to mark the punctuation of phrases were much used in ancient times. The great classical orators delivered their discourses to the people in tones which would have sounded to our ears like singing rather than like speaking. Cicero, the Roman orator, spoke on a musical tone while a flute player stood behind him to keep his voice true to pitch. The accents were brought out by raising his voice to a higher tone; the pauses, by dropping it to a lower tone.

The early Church preserved these musical recitations and they still form an important part of her prayers. We hear them today in the reading of the prophecies, in the Epistles, Gospels and Prefaces of the Mass, in the chanting of the Passions during Holy Week, and in most of the prayers.

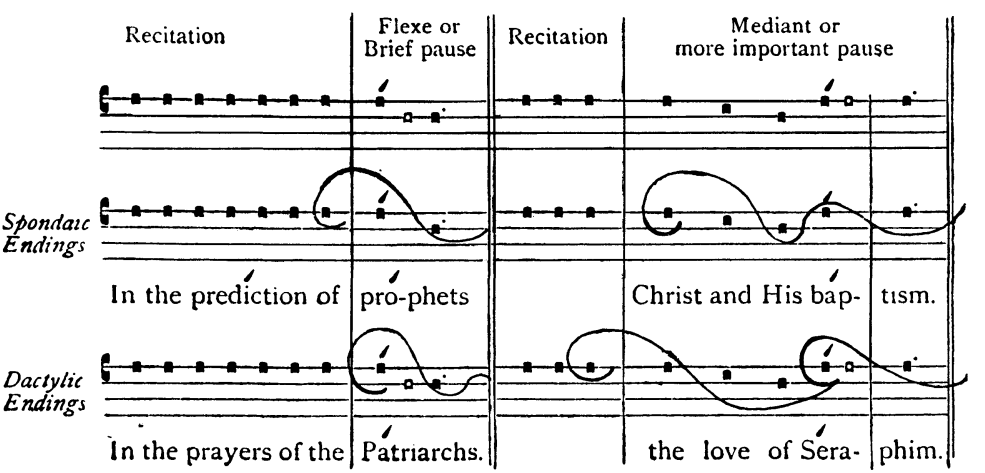
We have set the verses of *The Breastplate of Saint Patrick* [1] to one of these

[1] Fourth Year Reader, Shields.

ancient musical formulae, as used by the narrator in the chanting of the Passions. The last line has been set to the formula used by the crowd. The theme is identical but a fourth higher in pitch. This change is indicated by dropping the Do clef. That there may be no confusion, a small *help note* is placed before the double bars to show us the pitch of the new tone according to the old clef. This help note is not to be sung but heard mentally. The first note after the change of clef is always on the same tone as the help note. The passage is, therefore, sung as follows :



This help note is always used in the liturgical books where the clef is raised or lowered, to help us make the transition without hesitation.



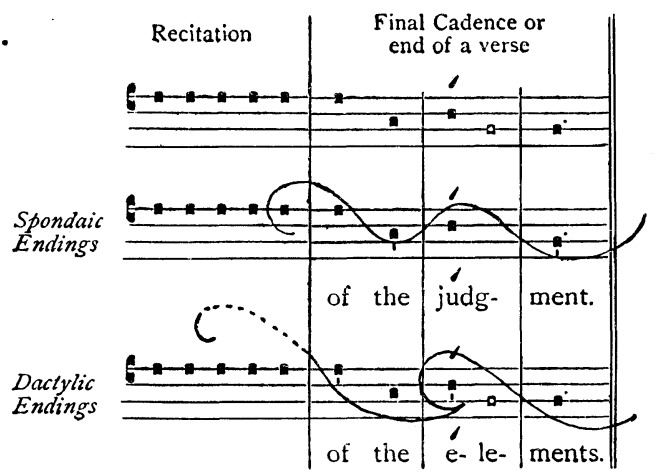
The hollow note is only used when needed, that is when we have a *dactylic* cadence. Otherwise we pass it over as though it did not exist.

The lines should be read evenly but not with the mathematical precision of measured music. The phrases should move with quiet dignity without rigidity but giving each syllable its due place. The musical formulae at the flexe, mediant and final cadence should be slightly slower and *sung* rather than recited.

As a preliminary drill, the class should run down each column of terminations, the flexe column, the mediant column, and the final cadence column, to observe how the words fit the music.

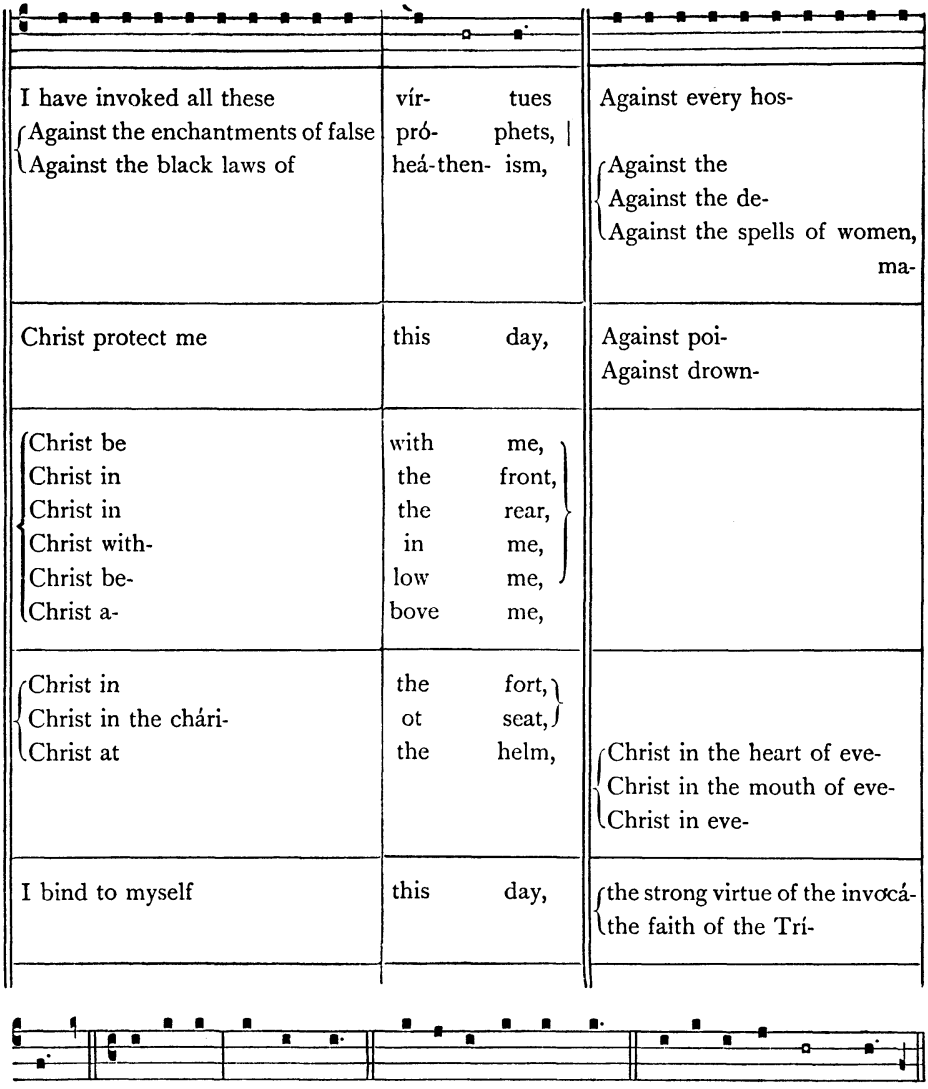
Then let one child read the lines in a speaking voice while the others mentally fit the words to the melody.

Divide the class into two groups who sing the alternate verses.



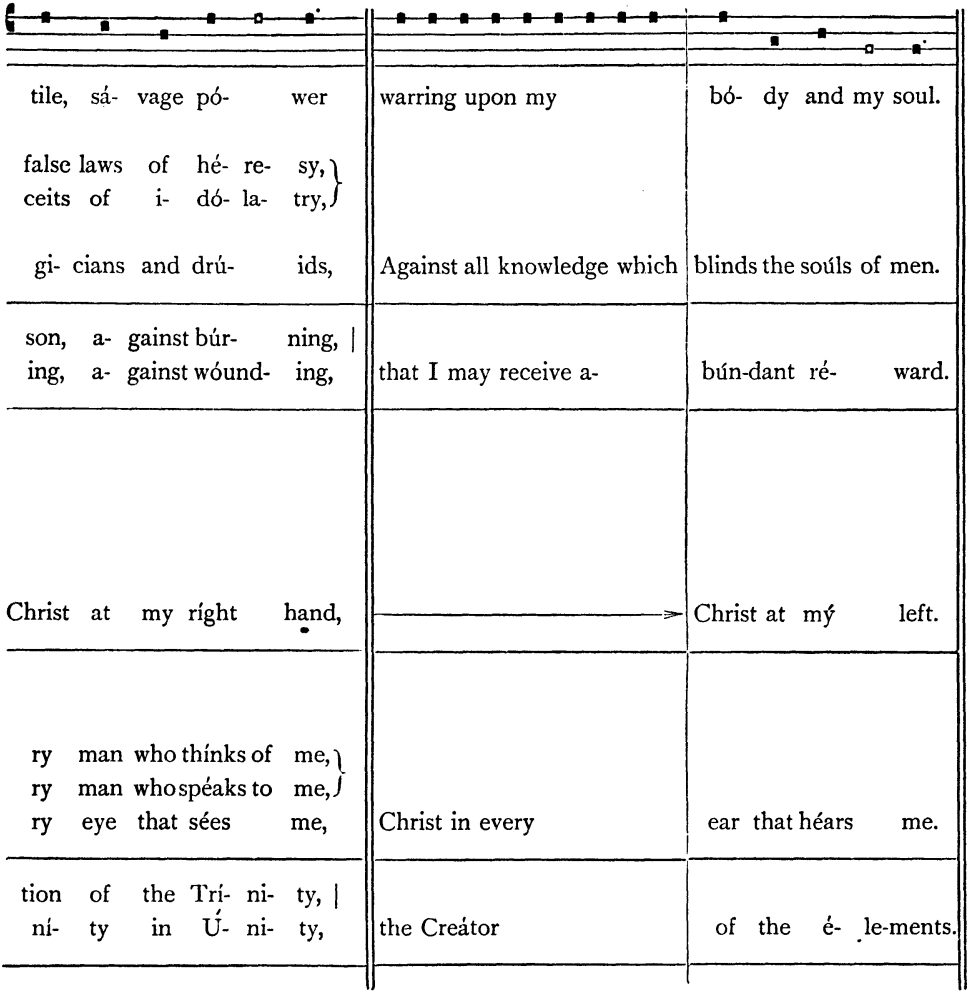
1.	I bind to myself	this day,	the strong virtue of the invoca- the faith of the Tri-
2.	I bind to myself	this day,	the power of the Incarnation of the power of His resurrection
3.	I bind to myself	this day,	the power in In the obe-
	In the prayers of Patriarchs, In the predictions of In the preaching of Apostles, In the faith of	Pró- phets, cón- fes- sors,	In the pu-
4.	I bind to myself The light of the sun, | The whiteness The swiftness of wind, | The depth of	this day, of snow, the sea,	the force of fire, | the the stability of the earth,
5.	I bind to myself The ear of God to The word of God to	this day, hear me, | give me speech,	the power the might of the wisdom the hand of God to protect me, the shield
	Against the snares of Against the temptations of Against the lusts of	dé- mons, ví- ces, ná- ture	against every man that meditates

tion of the Trí- ni- ty, ni- ty in Ú- ni- ty,	the Creátor	of the é- le-ments.
Christ, and His báp- tism, with His as- cén- sion,	in virtue of his coming to the sentence	of the júdg- ment.
the love of Sé- ra- phim, di- ence of án- gels,	in the hope of resurrection	un- to ré- ward;
ri- ty of Vír- gins,	In the	deeds of hó- ly men.
the strength of Héa- ven, fla- shing of light- ning,	the	hárdness óf rocks,
of God to guíde me, God to up- hóld me, of God to teách me, of God to shél- ter me,	the eye of God the host of God	to watch óver me, to de- fénd me.
in- ju- ry tó me,	whether far or near, whether alone	or with má- ny.



6.	I have invoked all these {Against the enchantments of false {Against the black laws of	vír- tues pró- phets, heá-then- ism,	Against every hos- {Against the {Against the de- {Against the spells of women, ma-
7.	Christ protect me	this day,	Against poi- Against drown-
8.	{Christ be {Christ in {Christ in {Christ with- {Christ be- {Christ a-	with me, the front, the rear, in me, low me, bove me,	
9.	{Christ in {Christ in the chári- {Christ at	the fort, ot seat, the helm,	{Christ in the heart of eve- {Christ in the mouth of eve- {Christ in eve-
10.	I bind to myself	this day,	{the strong virtue of the invocá- {the faith of the Trí-

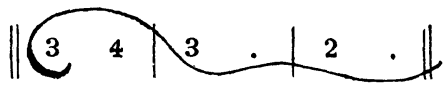
Sal-vátion is the Lord's, Sal-vátion is the Lord's, Sal-vátion is from Christ,


tile, sá- vage pó- wer
warring upon my
bó- dy and my soul.
false laws of hé- re- sy,
ceits of i- dó- la- try,
gi- cians and drú- ids,
Against all knowledge which
blinds the soúls of men.
son, a- gainst búr- ning,
ing, a- gainst wóund- ing,
that I may receive a-
bún-dant ré- ward.
Christ at my right hand,
Christ at mý left.
ry man who thínks of me,
ry man who spéaks to me,
ry eye that sées me,
Christ in every
ear that héars me.
tion of the Trí- ni- ty,
ní- ty in Ú- ni- ty,
the Creátor
of the é- le-ments.
Thy sal- vá-tion, Oh Lord
be with
us for é- ver.

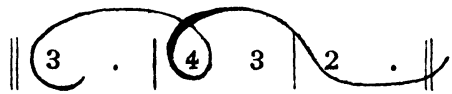
Exercise 42.

Alter this figure so that it shall be grouped in each of the following ways, and write them out in Gregorian notation, using Neums wherever possible.

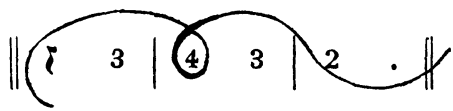
A



B



C



Mark the rhythm over each of these transformations. Notice the effect of the changed grouping on the rhythmic movement as well as in the melody, and also in the dynamics.

Exercise 43.

A ‖ 1 2 1 7 6 1 . 6 . ‖

B ‖ 2 2 2 1 . 6 1 2 . ‖

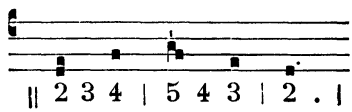
C ‖ 2 4 3 2 1 3 3 2 . ‖

Mark the rhythmic curves over each one of the above lines.

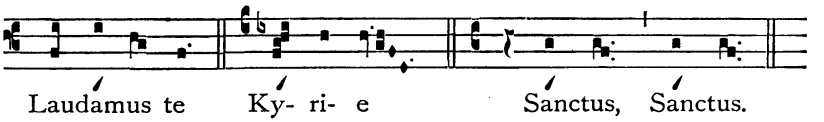
NEUMS COMBINED WITH PUNCTUMS.

A single punctum between two neums is always grouped with the preceeding neum.

Example.



Exercise 44.



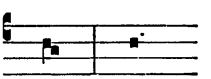
Mark the triplex groups.

The Pressus.

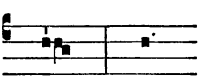
A punctum when placed before a neum and quite close to it, is not sung like a separate note but becomes one with the first note of the neum, as in *B* and *C*.

Example.

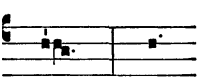
A



B



C

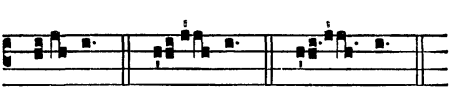


This is called a *pressus.*

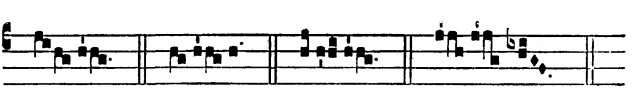
The *ictus*, instead of being on the first note of the *neum*, is brought forward to the *punctum.*

The curious thing about a pressus is that it turns duplex groups (A) into triplex (B), and triplex groups into double-duplex groups (C).

Exercise 45.



Write this out in numbers.



1. Look at each phrase as a whole, and beat time to the duplex and triplex groups while hearing the melody in silence.
2. Sing it, while beating time to the groups.
3. Sing it making the rhythmic gestures

Read from the *Kyriale* the first phrase of the *Kyrie eleison, page 43.*

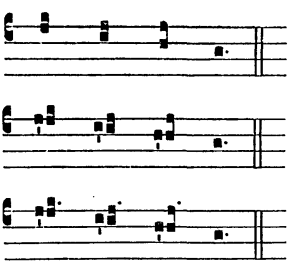
Home Work. Kyriale, page 37. Agnus Dei.

Copy this in numbers, marking the time groups with bar lines, applying the rules learned in *Chapter 5.*

GAME OF TRANSFORMATIONS.

This is a new way of playing the game of transformations, using neums. The object of the game is to turn duplex groups into triplex and triplex into double-duplex groups, by means of punctums and dots.

Example.



original melody.

Transformed into triplex groups.

Transformed into double-duplex groups.

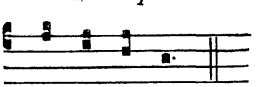
Rule of the Game. The last note of the melody must remain unchanged.

Divide the class into two groups. The first group writes its transformed melody on the board and sings it, beating time to the duplex and triplex groups. If successful, they score a point. It is then the turn of the second group, who must take the melody as the first group has left it, and make a further alteration.

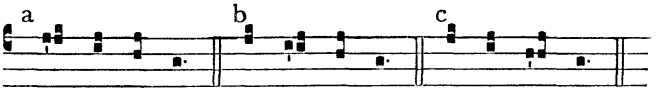
The game may be played either by enlarging the melody or by diminishing, or by each in turn.

At first, all the neums must be altered together, but only in one respect. Later the game can be made more interesting and more musical by allowing each side to alter one neum only out of the melody.

Example.



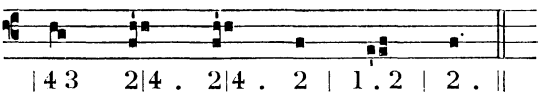
Choice of first player :



The second player will have as great freedom, but must build on what he finds *after* the other side has made its play.

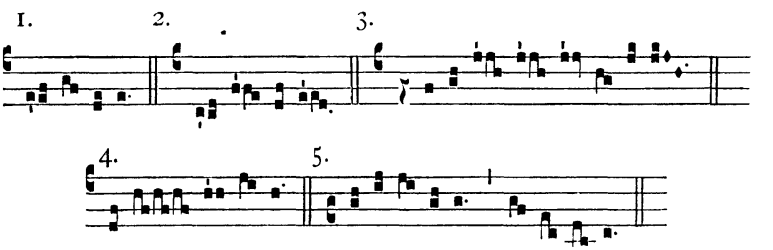
Finally, the game may be played freely, that is, by allowing each side to make as many changes as it pleases, (always with punctums and dots) — provided the result sounds well. In other words they may change one neum or several; they may enlarge one and diminish another. This gives much scope for taste and musical feeling.

A punctum may be added to the end of a neum and give the same impression as a pressus.



Notice that wherever there is a *pressus* (that is two notes fused together into one long note) the *ictus* is on the *first note of the pressus*, and that quite regardless of the beginning or ending of the neum. There is also a very slight stress, or rather *pressure*, on the beginning of the pressus.

Phrases to be used in the Game of Transformations. [1]



Kyriale, page 56. Sing the *Kyrie eleison* after having marked the duplex and triplex groups.

Home Work. Kyriale, page 43. Write out in numbers, with bars to show the groups, the first *Kyrie eleison* of Mass XIII.

Also, *page 49 : Agnus Déi.*

[1] A selection should be made among them. It is not necessary to use all of these phrases.

QUESTIONS.

1. How did the Church happen to use musical recitations for her prayers?
2. How were accents usually brought out?
3. How were pauses and divisions in the subject suggested?
4. Can you think of some prayers at Mass which are musical recitations?
5. How many kinds of ending or cadence do we find in Latin words? In a word of five or six or seven syllables, how can we tell what its cadence is like?
6. What is the character of a word before it reaches its tonic accent? What is its character after the tonic accent?
7. When we see a single note between two neums, to which group does it belong : the group which comes before it, or the group which comes after it?
8. When we see a single note at the beginning of a melody followed immediately by a neum, where do we place our first ictus?
9. Write a melody for the following phrase, using :
   A) A note for each syllable. Observe the melodic accent.
   B) A punctum for each accented syllable and a neum for each unaccented one. (This does not apply to the last syllable of all, which should be placed on a dotted punctum).

Kyrie eleison.

Ite missa est.

Deo gratias.

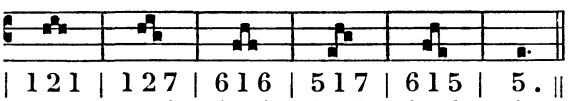
CHAPTER VI.

NEUMS OF THREE NOTES.

Among the neums of three notes are the following:

1. The *torculus*, or little twist. This is always a group of three notes which moves *up and then down*, as though twisting back upon itself. The intervals between the notes of the torculus may be large or small but this neum always means a group of three notes of which the central note is higher and lighter than the first and last.

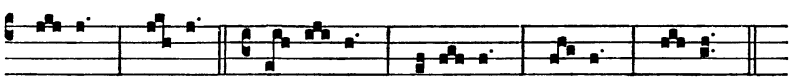
Example.



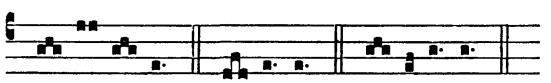
Read at sight the following phrases, hearing each one as a whole, silently, before singing it. Use the names of the notes when singing.

Exercise 46.

A



B

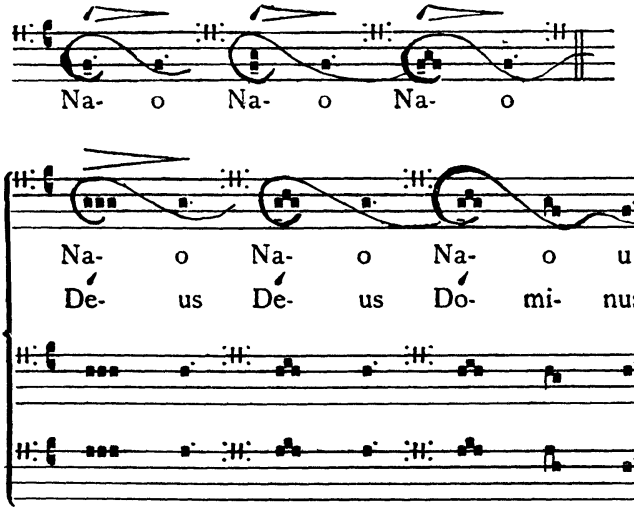


The *torculus*, like the *podatus*, requires a beautifully smooth, light curve of the voice, which takes its flight from the first note of the group. The others are like notes of passage and float in the air like a cloud. *Exercise 47* is planned to give the voice this beautiful supple legato curve, first on a small interval, then, gradually on larger ones. The unison figure which begins each part of the exercise should be repeated until a smooth *diminuendo* is attained. Then add the torculus making it as smooth as the unison figure. The torculus should give the impression less of three notes put together than of one long note which rises lightly in the centre. It must rise, not like a triangle , but like a gently rounded curve . However, there must be no scooping (*no portamento*)

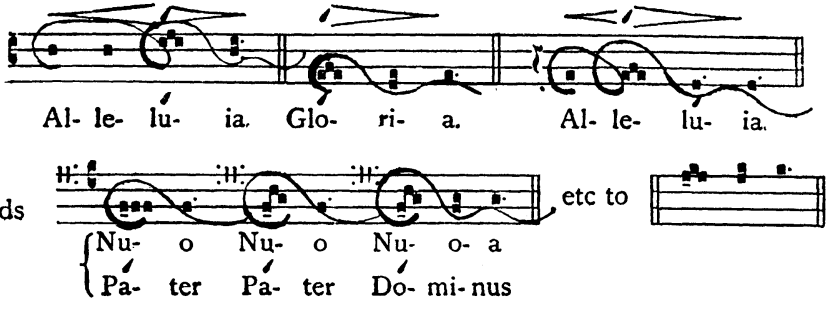
between the notes. What is required is perfect legato without any jar where the notes connect. In *Exercise 47* the first note of the torculus may be slightly lengthened to help the voice to spring from it and carry the other notes in the air.

Exercise 47 should be practiced a little at a time. *Sections A* and *B* will be quite enough at first. When they have been mastered, gradually add the other sections.

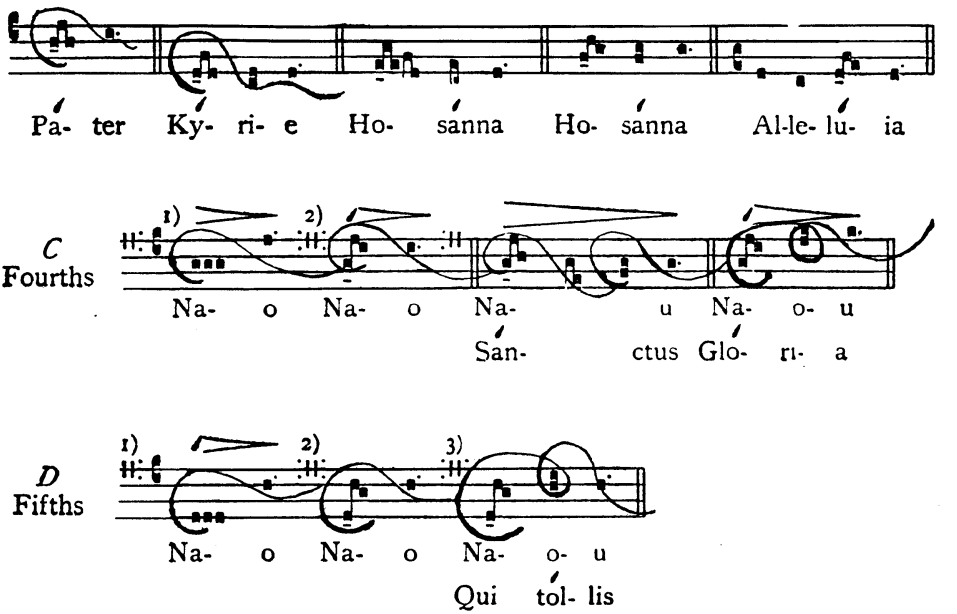
Exercise 47. *(Vocalise)*



Characteristic Phrases.

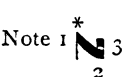


Characteristic Phrases.

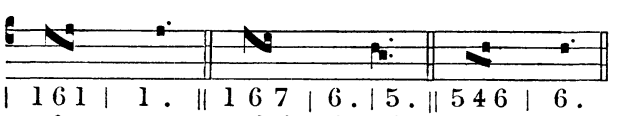


C and *D* should be repeated at various pitches.

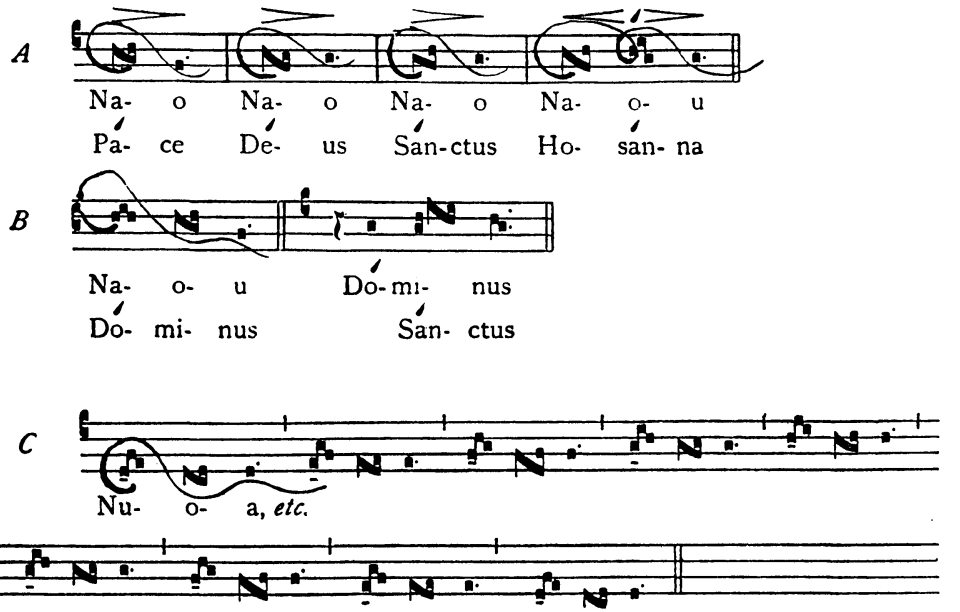
2. The *porrectus*, meaning a broken line, is a neum that is the reverse of the torculus inasmuch as it moves down and then up. It is a combination of a *clivis* and a *virga* and looks something like a letter N. You begin to sing at the top of the N — marked *.



Example.



Exercise 48.

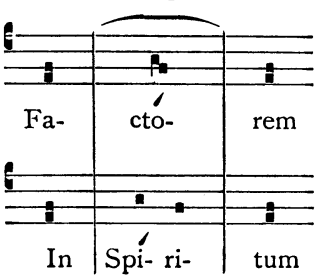


The whole energy and spring of each little figure comes from the first arsis.

The very formation of these neums shows us the intimate relation which the notes bear to one another. The line which unites them is not simply for the convenience of the writer but is devised to make us see at a glance how the notes must sound, that is not like three separate notes but like one triplex group.

They have another purpose. When we are reading words and music together, the neums show us how many notes there are to a syllable.

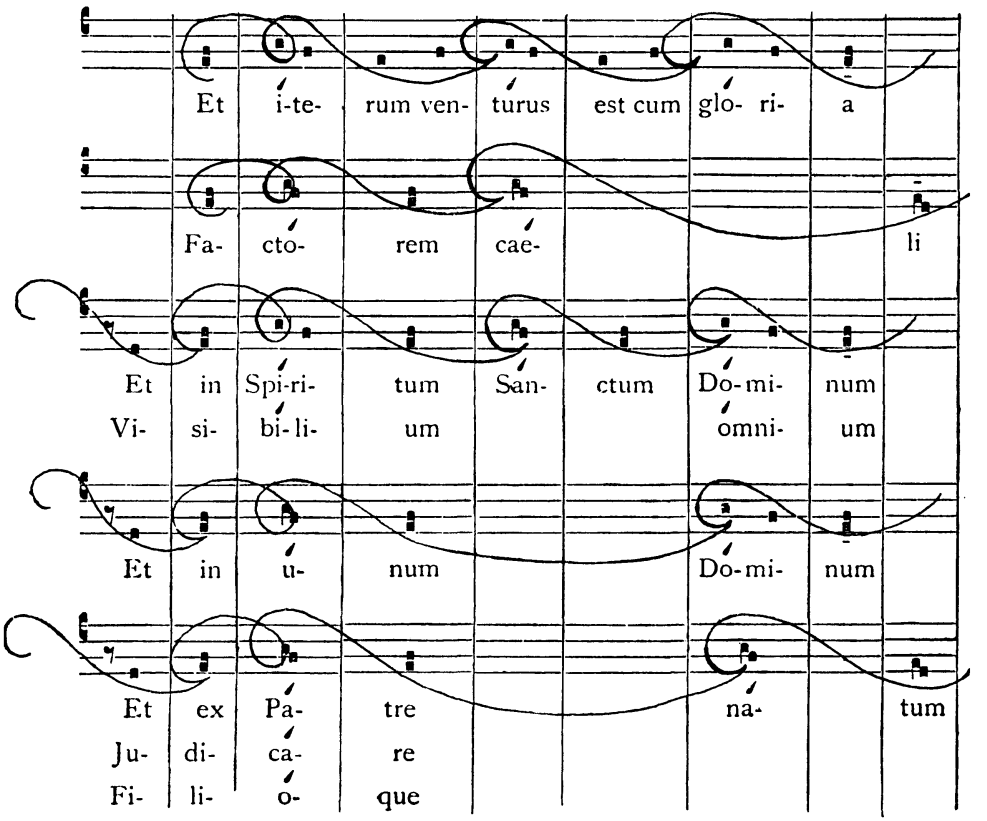
Example.



Therefore it becomes very easy to read the words and music together, because when there is only one note to a syllable a *punctum* is used. Where there are two notes to a syllable, a podatus or clivis is used, and so on with the other neums.

Exercise 49.

From Credo VI. XI Century.



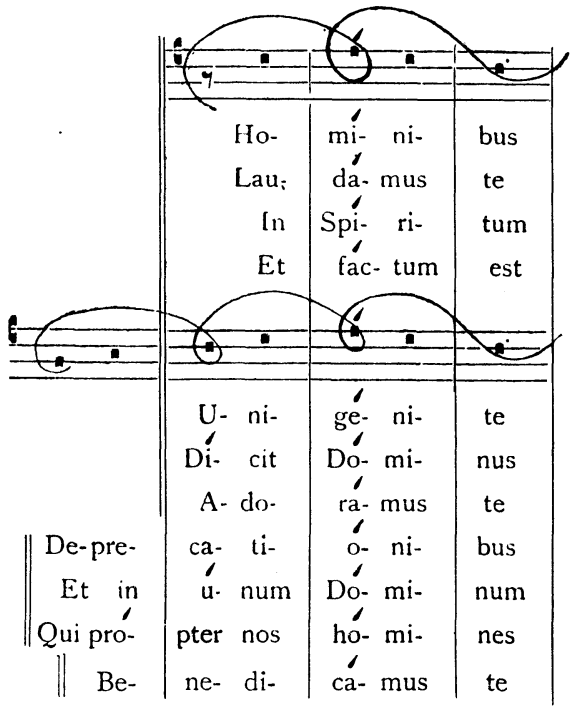
1. Notice the position of the tonic accents in relation to the rise and fall of the melody.
2. Notice that where there are two notes to be sung on a single syllable, a neum is used. Where there is only one note to a syllable, a punctum is used.

3. Notice that phrases of entirely different length and character could be fitted to the same melodic formula. In this way the melodies were made easy for the people to learn in the days when they had no printed books and no clear system of musical writing.
4. To the above melodic formula, fit the following sentence, applying the same principles which we see above as regards the accents, and the use of the neums.

Et as-cen-dit in cae-lum.

Latin words and sentences.

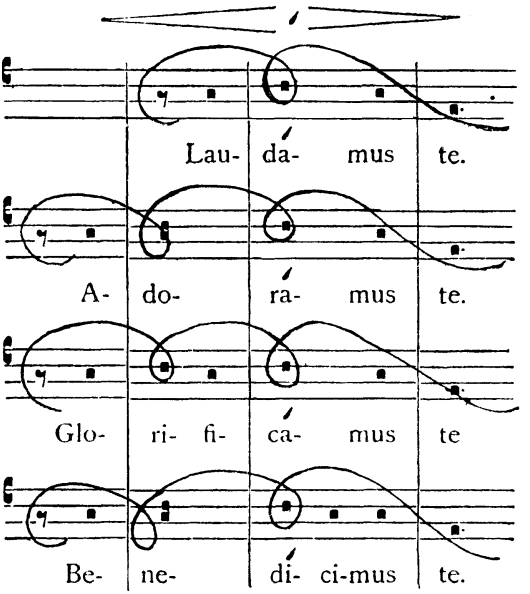
Notice in the Credo, etc., how often a number of short words are treated rhythmically exactly as though they were one long word. The group of little words rush up to a common tonic accent of the whole phrase.



Look at each line. Hear it silently with words and music. Hear all the syllables and words drawn up toward the tonic accent. Do not sing until you have a vivid sound picture in your mind. At a sign from the teacher, the whole class sings the words with gesture and crescendo.

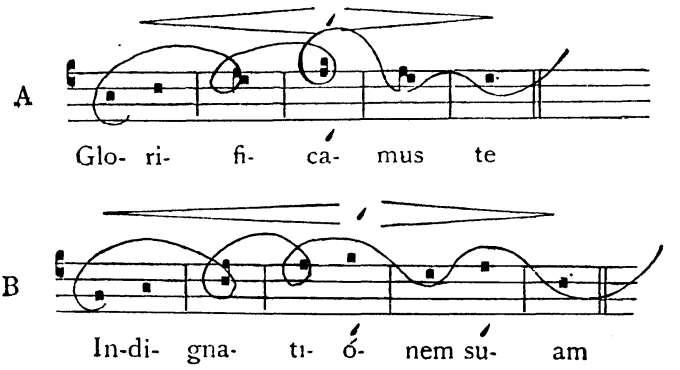
The words must be sung as legato as the vocalise syllables, and as smoothly as though they were one long word instead of several words.

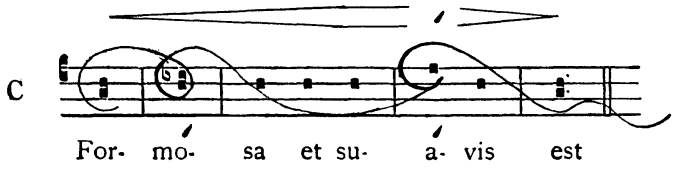
Exercise 50.



Rhythmic Phrases.

(To be visualized and sung at sight with the greater rhythm).

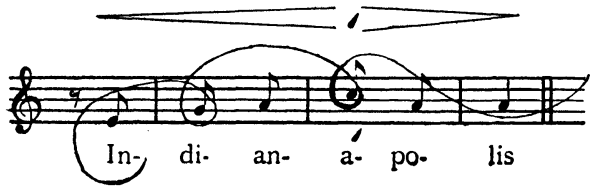




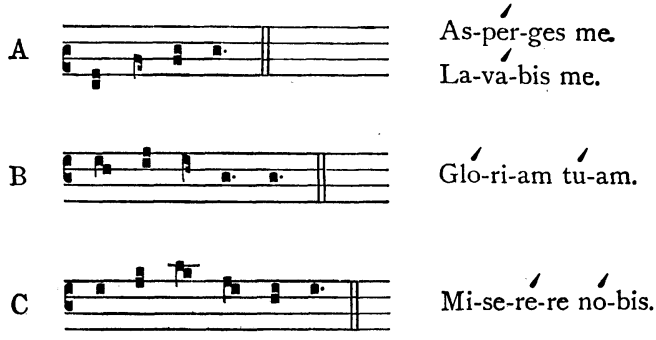
The melody may be sung through on the syllable *nu*, with rhythmic gestures.
Then hear silently the words moving on the melody.
Then sing it in such a way that the syllables shall make no dents in the melody.

Home Work

Find several short English words to fit the following long word and melody.



Exercise 51.



Set the words to the music in each one of these examples and write it out. Then sing them.

The Kyrie Eleison.

This prayer is a nine-fold appeal to the mercy of God. In the first three, we pray to God, the Father:

1. Kyrie eleison.
   (Lord, have mercy upon us) 3 times.

In the next, we pray to God the Son:

2. Christe eleison.
   (Christ, have mercy upon us) 3 times.

In the next, we pray to God the Holy Ghost:

3. Kyrie eleison.
   (Lord have mercy upon us) 3 times.

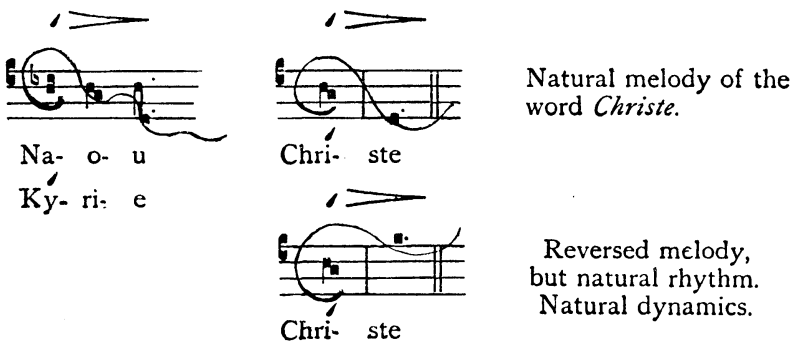
This nine-fold appeal is in honour of the nine choirs of angels who surround the eternal altar of the Lamb in Heaven, and with whom we raise our voices in our musical prayer.

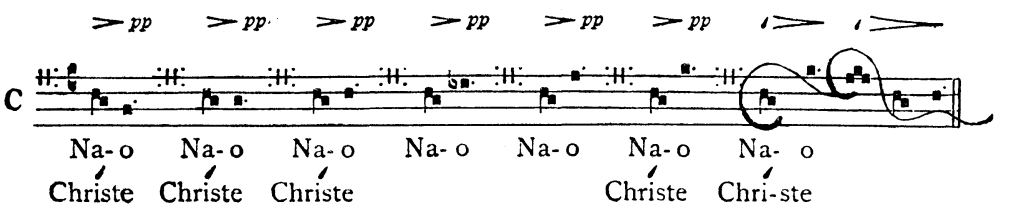
During Advent we implore Almighty God to send his divine Son to redeem us. We implore Christ our Lord to come quickly to save us, and God the Holy Ghost to use his divine power to accomplish this great mystery.

During Christmas time, when our Redeemer is with us, we implore God the Father to have mercy upon us through His divine Son Who has become man. Then, placing ourselves before the crib of the divine Infant, we ask Him to have mercy upon us, since he has come to earth to redeem us. Finally we appeal to God the Holy Ghost, Who has brought about this great wonder, to have mercy upon us and make us worthy of so great a gift.

Thus we fit our appeal to the spirit of each season in turn, and in this way we can always sing the words: *Kyrie eleison* with increasing love, humility and sorrow for our sins "not in a thoughtless way, but deliberately, and with all the more fervour because of their repetition", as we are told by Saint Denys of Chartres. "For the reason they are repeated so often, is in order that each time we may say them with increasing fervour". And again: "When we become conscious of our many sins and imperfections, and raise our eyes to God and to His mercy, crying out, *Kyrie eleison, Christe eleison*, we repeat the prayer nine times so that, having confessed our sins and imperfections nine times, we may then be raised, little by little, to the perfection and company of the nine choirs of angels."

Preliminary Exercises.

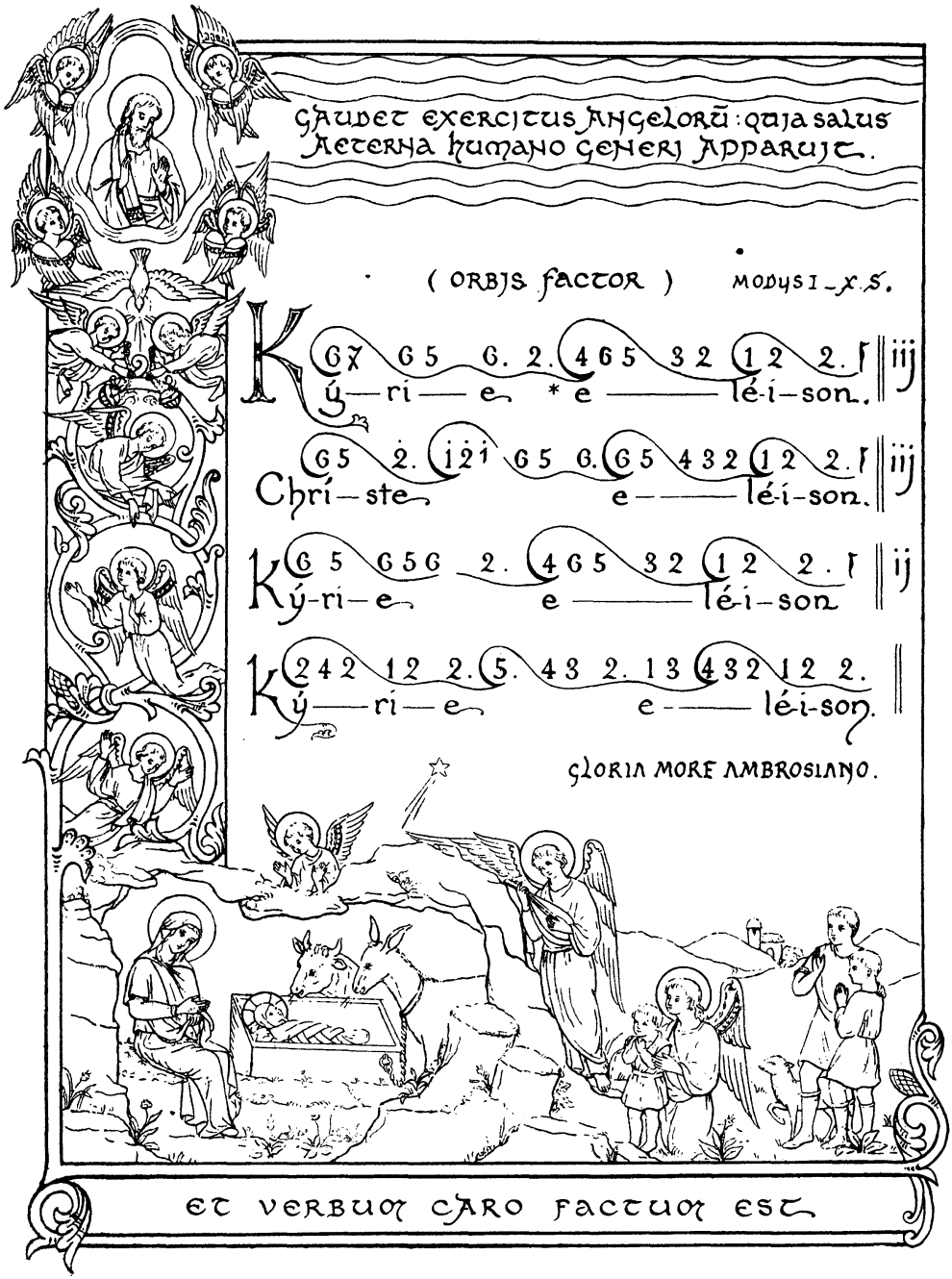


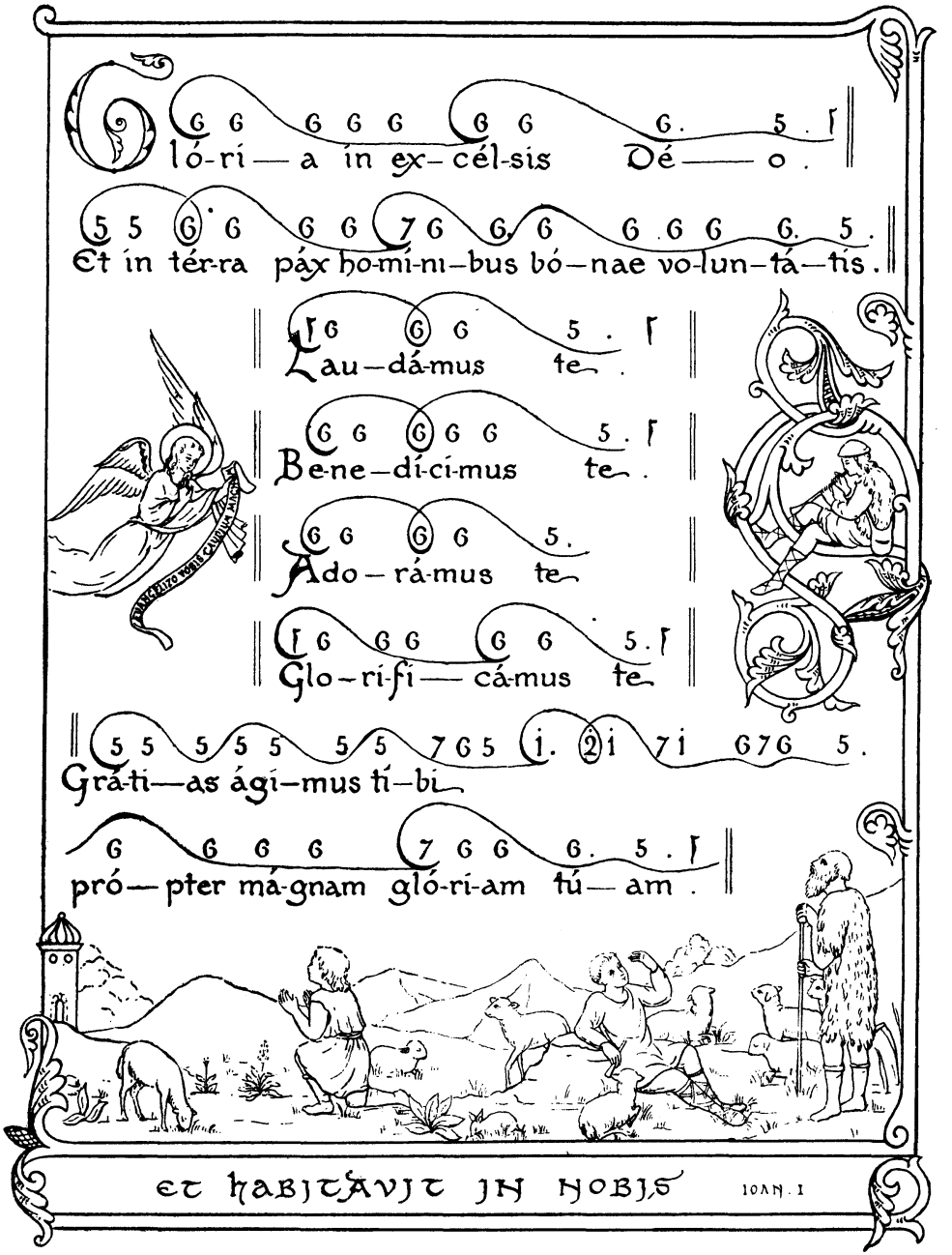


Notice the melody of *Christe.* Its natural melody with the accent high is completely reversed. It gives up its natural melody for the sake of the beauty of the phrase as a whole. However, it retains its natural rhythm: an arsis on the first syllable, a thesis on the last. It also retains its natural dynamics: the first syllable energetic, the second diminuendo. In order to sing this last syllable very lightly, sing *Line C* on the vocalise syllables, and then on the word *Chri-ste,* repeating each group until a perfect legato and diminuendo is obtained, before passing to the next group.

Study of the Kyrie Eleison.

1. Look at each phrase of the melody in silence while making the rhythmic gestures, and feeling the movement of the melody.


GAUDET EXERCITUS ANGELORŪ: QUIA SALUS
AETERNA HUMANO GENERI APPARUIT.
(ORBIS FACTOR) MODUS I - X.S.
Ký — ri — e * e — lé-i-son. iiij
Chrí — ste e — lé-i-son. iiij
Ký-ri-e e — lé-i-son ij
Ký — ri — e e — lé-i-son.
GLORIA MORE AMBROSIANO.
ET VERBUM CARO FACTUM EST.


Gló-ri-a in ex-cél-sis Dé——o.
Et in tér-ra páx ho-mi-ni-bus bó-nae vo-lun-tá-tis.
Lau-dá-mus te.
Be-ne-dí-cí-mus te.
Ado-rá-mus te.
Glo-ri-fí——cá-mus te.
Grá-ti—as ágí-mus tí-bi
pró—pter má-gnam gló-rí-am tú—am.
ET HABITAVIT IN NOBIS
IOAN. I

2. Sing the phrase on the syllable *Nu* with rhythmic gestures, observing the dynamics. Each phrase should express the sense and feeling of the prayer even before the words are added, for the melody itself is eloquent in its humility and appeal.

3. Sing each phrase with words and gestures. When the *Kyrie* has been carefully prepared in this way the gestures should be discontinued.

A breath may be taken if necessary between the word *Kyrie* and the word *eleison*, but it is far better to sing the whole phrase on a single breath. The ancient manuscripts showed no division between the last *e* of *Kyrie* and the first *e* of *eleison*, showing that the people of those days must have treated the two words as one and sung the whole phrase on a single breath.

If it should be necessary for some of the children to breath between the two words, let them do so with the least possible disturbance to the melodic flow, and in such a manner that it shall not be heard.

The Rendering of the Kyrie eleison.

Select two or four *cantors*, preferably boys.

The Cantors will intone the first Kyrie as far as the asterisk. The rest of the Kyrie should be sung antiphonally either by the two halves of the choir, or else by the Cantors alternating with the full choir.

This alternation typifies the two choirs in Heaven, the choir of angels answering the choir of saints.

The following arrangement may therefore be applied to this and all other *Kyries*.

1st Kyrie: Cantors alone, to asterisk. I Choir finishes the line.

2nd Kyrie: II Choir.

3rd Kyrie: I Choir (or cantors).

1st Christe: II Choir.

2nd Christe: I Choir (or cantors).

3rd Christe: II Choir.

1st Kyrie: I Choir (or cantors).

2nd Kyrie: II Choir.

3rd Kyrie: I Choir (or cantors) to asterisk. Both choirs (I and II) finish the line.

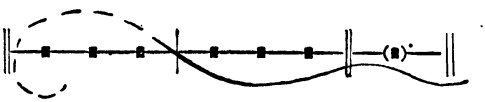
UNDULATING RHYTHM.

We have already used two distinct types of thesis.

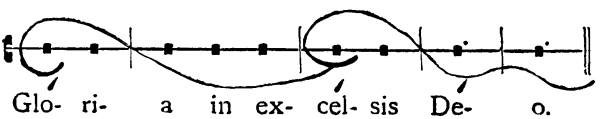
1. The undisturbed thesis whose downward scoop takes in the entire time group, thus,

1. Undisturbed

Thesis



Example with words.

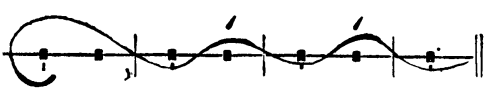


2. The thesis whose natural curve is raised up from within, before the thesis has run its full course, by the lift of an *accent*, which produces, inside the thesis, a sort of tiny arsis called an *undulation*. This "*undulating rhythm*" is already familiar to us. We will now see the various ways in which a thesis can undulate:

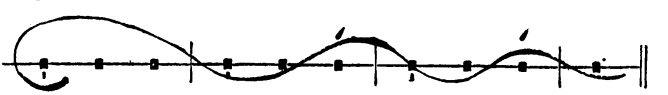
Undulating Thesis.

An accent lifting the last note of the thesis:

Duplex

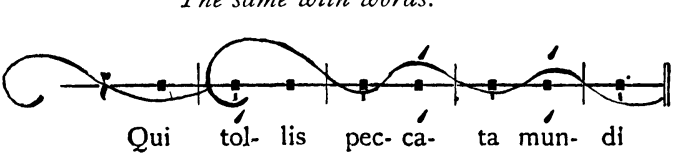


Triplex

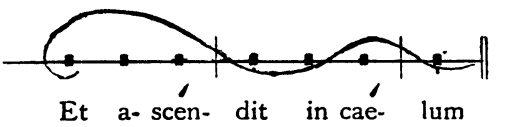


The same with words.

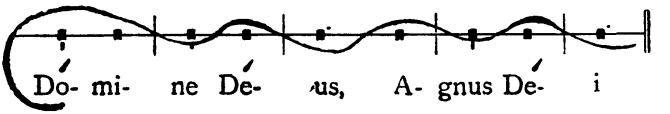
A



B



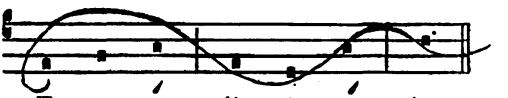
C



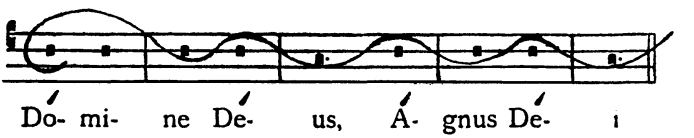
Recite the above with rhythmic gestures.
Sing them on a single musical tone.
Sing them as written below.

A

B



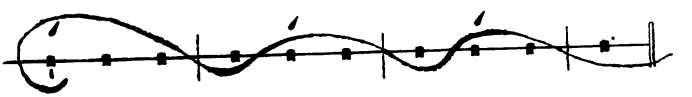
C



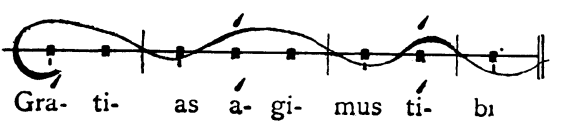
The above are all examples of the accent lifting up the last note of the thesis.

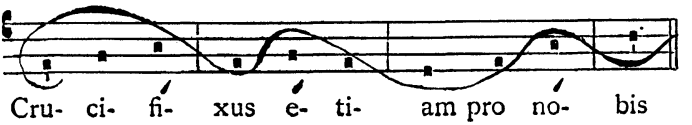
2. The thesis can also be lifted on the *syllable before the last* in a triplex group.

Example.



With words.

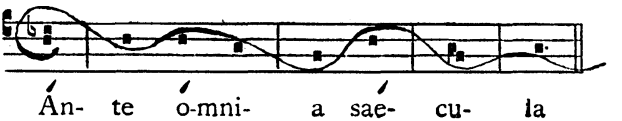




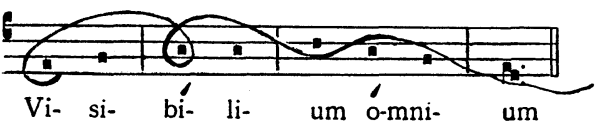
This usually happens when there is a *melodic* elevation to the accent — but it sometimes is found even in an equal (a) or in a falling (b) melodic line, as in *Example C.*

Example C.

a)



b)



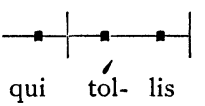
Home Work.

Mark the following sentences with their chironomy, observing the following principles:

1. Every phrase begins with a real *arsis* (curled).

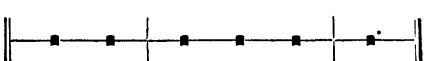
2. Every phrase ends with a thesis.

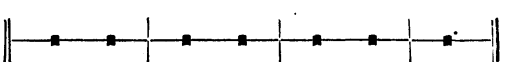
3. In the *centre* of a phrase: When an accent comes on the first note of a measure, we use a curled arsis:

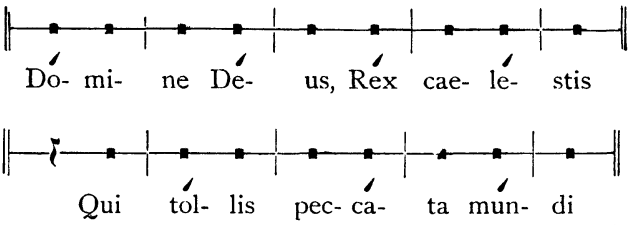


Otherwise we raise the accent on an undulation, so that each word may end on a thesis.

Exercise 52.



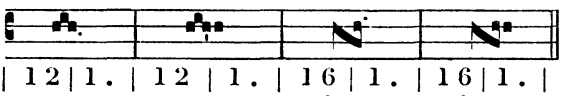




Notation.

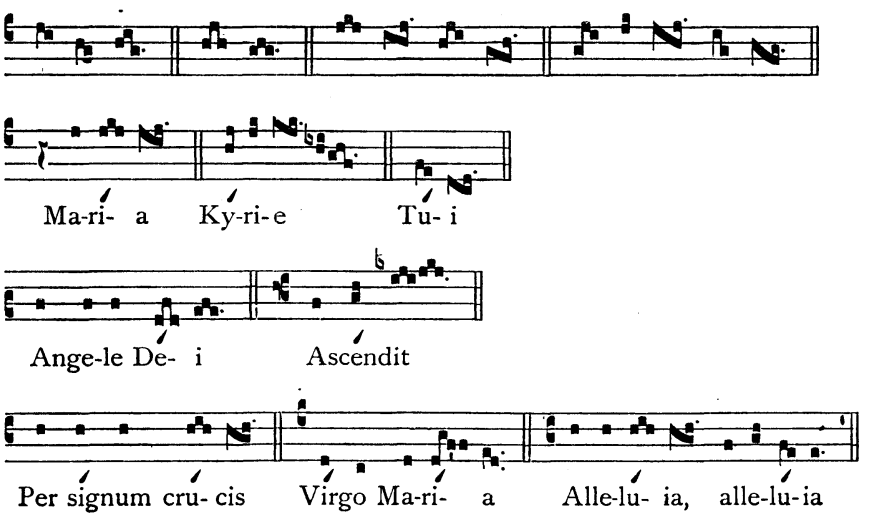
The last note of a triplex neum may be lengthened by adding a dot, or another punctum.

Example.

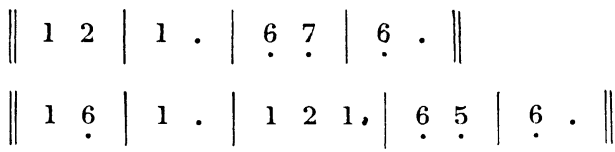


The result is to change a triplex group into a double-duplex group.

Exercise 53.



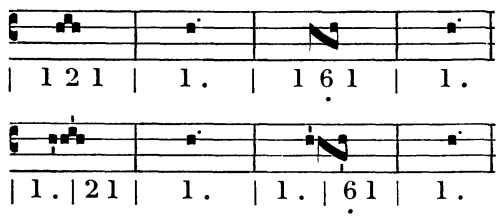
Exercise 54.



Write out these phrases in Gregorian notation using only the torculus and the porrectus.

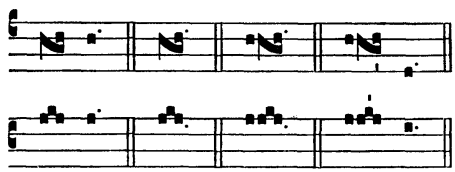
We may also place a punctum close to the first note of a triplex neum and form a pressus.

Example.



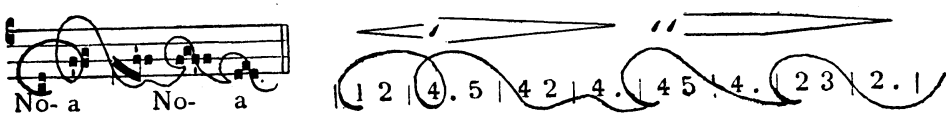
Once more we change a triplex group into a double-duplex, and we have an ictus on the central note of the neum.

Exercise 55.



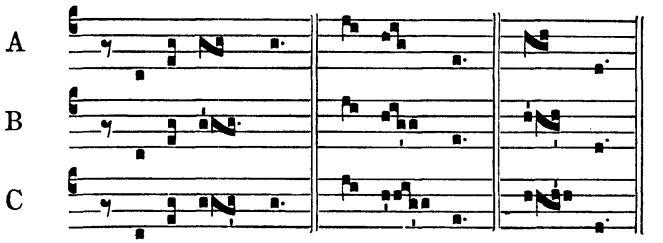
Write out the above group in numbers with bar lines to indicate the duplex and triplex groups.

Exercise 56. *(Vocalise)*



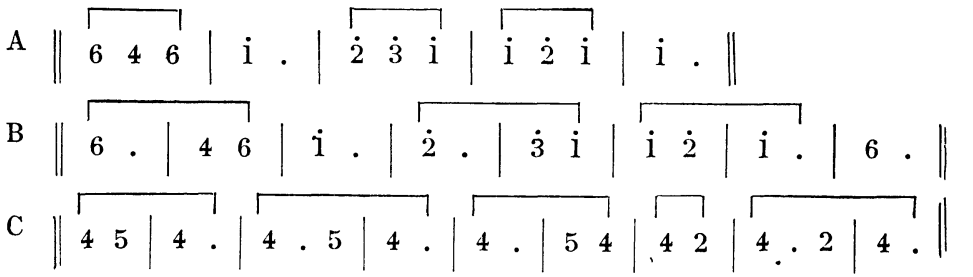
Take this exercise at various pitches keeping the same relationship between the tones.

Exercise 57.



Write this out in numbers.

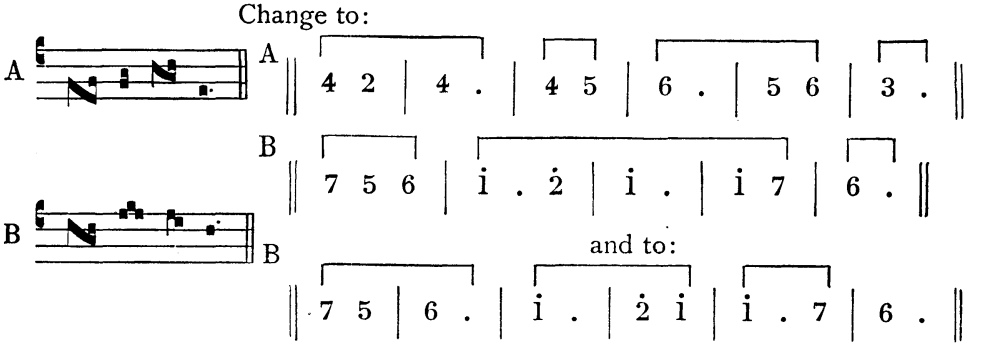
Exercise 58.



Write out these lines using a four line staff and torculus, porrectus, clivis and podatus. Use a single neum to express the notes which are bracketed.

Exercise 59.

Alter the following groups as indicated:

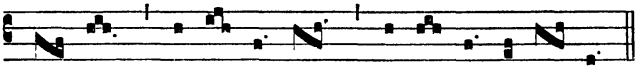


These changes must be made only by adding punctums or dots. The neums themselves must not be changed.

Game of Transformations.

(To be played with Torculus and Porrectus).

Phrases to be altered.



Transform each division to the short bar line. Then transform the whole phrase.

QUESTIONS.

1. What is the difference between a *Torculus* and a *Porrectus?*
2. What is the natural place for the ictus in a neum? Can the natural place be changed? How can this be done?
3. How can we prolong slightly a note or a neum? In what way or ways can we *double* the length of one note or of two?
4. In setting words to music, when do we use a neum, and when do we use a punctum?

CHAPTER VII.

Rhythm, as we know, is made up of a series of undulating waves of sound, — flexible, fluid, supple, — which rise and fall in graceful curves, always moving, always changing, but with a quiet, natural grace. On the surface of the rhythmic curves float the words, lightly poised, while deep down below the surface can be felt the pulsation of the duplex and triplex groups, like the throbbing of a great heart which we feel but cannot hear.

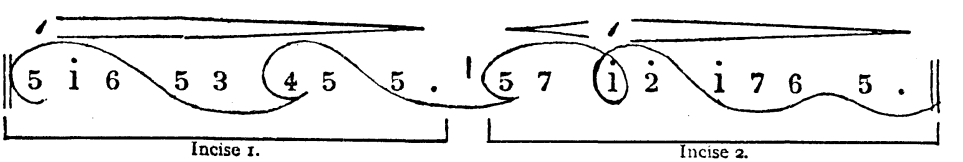
The effect of rhythm is to draw together separate notes into groups, and separate groups into rhythmic waves (that is, into an arsis-thesis relation) and to bring together all the little separate sounds into a great unity.

THE GREATER RHYTHM.

The same thing which we have seen happen to the notes and the groups is now going to happen to the rhythmic waves themselves. The separate rhythmic waves are going to be drawn together into a still greater unity — the unity of the phrase. To do this, some of the notes, or groups, may have to make some sacrifices of their natural characteristics, but those sacrifices add to the beauty and unity of the whole phrase, as we shall see.

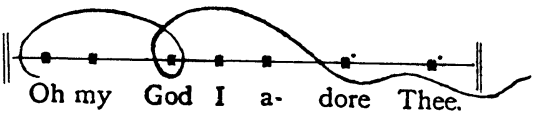
The smallest unit in this greater rhythm of the phrase is called an *Incise*, (which means a piece or a slice).

Example.



Each of these incises must be felt as *one musical thought*, inseparable from beginning to end. It must be sung with one single curve of the voice, not note by note, nor group by group, nor even rhythmic wave by rhythmic wave, but as a whole. All the smaller elements have gathered together to form a *rhythmic unit* of greater breadth and power.

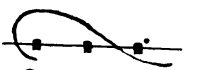
An Incise with Words.

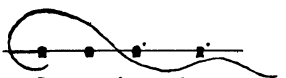


Here is a brief *incise*, made up of six words.

a) We could say each word separately: | Oh | my | God | etc. Each word would fall like a dead weight, without meaning or feeling.

b) We could group the words into rhythmic waves :





This already has more sense.

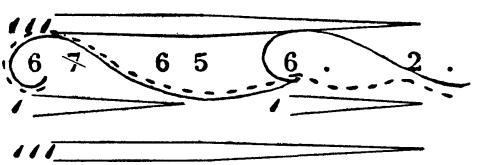
c) We could draw them all together into one incise as above. We make something with more meaning: the words live and move, they rise to a climax — they combine to form a unity which cannot be broken at any point.

This is quite as true in regard to a musical incise, even without words. The whole character and charm of Gregorian Chant lies precisely in these greater undulations of the phrase wherein the notes, the groups, the rhythmic waves (simple and composite) are gathered up and swung along in the curve of a greater unity.

For the sake of this greater unity the smaller elements are willing to make sacrifices: a word will give up its natural rhythm, or its natural melody; a rhythmic wave will give up its natural dynamics.

Henceforth we shall study this greater rhythm.

Example.



A. Two rhythmic waves

B. One incise.

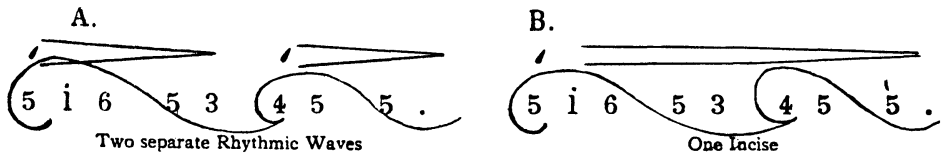
A. We see two rhythmic waves, each with its arsis and thesis, each with its own crescendo and diminuendo.

B. We see one incise. We no longer want that sense of a fresh start in the middle which the new arsis would give, so the second arsis becomes a thesis. We have, therefore, an incise composed of one arsis and three theses, and the dynamics are a long diminuendo.

A rhythmic wave has sacrificed its arsis for the general good of the phrase.

To bring about this unity in the incise it is not always necessary to change an arsis into a thesis. Often the original rhythmic waves remain unchanged but the dynamics follow the incise instead of following the rhythmic waves.

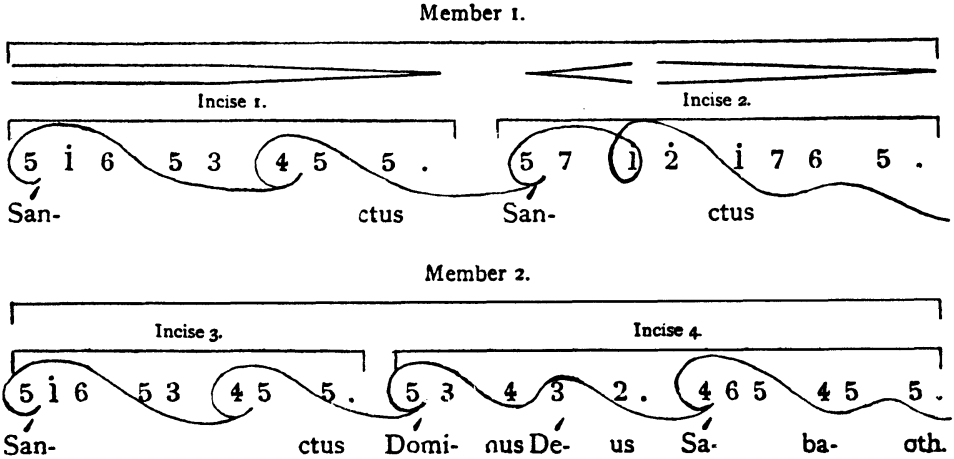
Example.



Here we have not changed the arsis-thesis of the melody — that is its flight and its fall, — but we have drawn it together into unity by the dynamics. The second rhythmic wave has sacrificed its personal dynamics for the good of the whole phrase, and its arsis springs up without any crescendo.

Turn to the *Sanctus*, *Page* 58, and notice how often the individual rhythmic waves have made dynamic sacrifices such as this. Yet they hardly ought to be called sacrifices, because so much is gained in beauty and significance by what appears to be a sacrifice. Enough remains of the original rhythmic movement to enable us to feel, deep down, the gentle interior swell of the original arsis-thesis even in spite of the dynamic change, but all these elementary things are subordinated to the outline of the phrase as a whole.

We are going to analize the *Sanctus* according to the rhythm of its phrases.



Incise 1 is composed of four groups of notes; the first being triplex, the others duplex. We wish to bring all these detached groups together to form one musical idea. First, we have the word *Sanctus* which binds the groups together, but this is not enough. The melody itself, even without any word, should make us feel the union. The groups of notes must be bound together by the rhythmic waves; the rhythmic waves must be bound together by the dynamics until they become *one thing*, coming forth as a whole on a single breath, inseparable, in one graceful curve from beginning to end. That is what we mean by an incise.

Sing the first incise to the breathing mark. We have a sense of its being complete, yet of there being something more to come, — perhaps another incise to balance it. That is precisely the impression we ought to receive from an incise at the beginning of a melody.

Continue to sing the melody as far as "*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth*". In singing notice how the rhythmic waves combine to form a greater unity of the incise, also the sense of separation between the various incises, like punctuation in reading.

Member 1. Notice how the first incise is balanced by the second incise, as in a question and answer. The two incises together form a *member of a phrase*, that is to say, a sort of section.

Member 2. The third incise repeats exactly what has been said in the first incise, as though for greater emphasis. The fourth incise adds something quite new yet which balances in a beautiful manner both the second incise and the third incise.

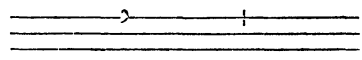
Members 1 and 2 make up together a *Phrase*, that is, an important division of the melody. Something definite has been said, and completed. If necessary, the whole composition could stop at that point.

Turn to *Page* 58. Continue to sing the melody of the *Sanctus* through the words "*Pleni sunt caeli et terra gloria tua, Hosanna in excelsis*". Feel the incises and the members. Make a diagram of the melody up to that point. How many members have we had up to this point? How many phrases?

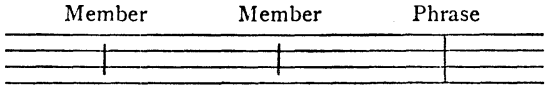
Finish the entire melody including the *Benedictus.* Make a diagram of the whole melody.

Incises may be longer or shorter than the examples given above. There is no exact rule in this regard, but whatever its size, an incise must be felt and sung as a whole, as something which cannot be broken up, even in our thoughts. It follows that we always sing an incise on a single breath: there is no place at which it could be broken.

The incise is marked in the liturgical books either by a comma or a short bar on the top line.

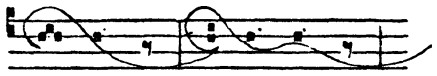


These signs mean that a breath may be taken if necessary, but in such a manner as not to interrupt the flow of the melody. It is often better not to breath, however, when an incise is short and is closely bound to the next one.



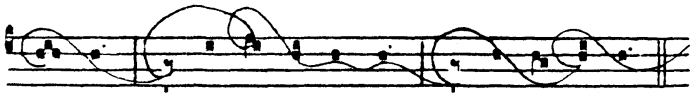
The member mark requires a breath, but once more in a manner which will not delay the melody.

The phrase mark also requires a breath with a pause in the movement equal to about one punctum, thus:

A. 

Sometimes this pause is taken from the end of the phrase as in A.

Sometimes it is taken from the beginning of the following phrase as in B.

B. 

Form A is used where the following phrase begins on a note which has the rhythmic ictus, or touch.

Form B is used where the following phrase begins on a note which has not got a rhythmic ictus, and where we must place the ictus mentally on a rest.

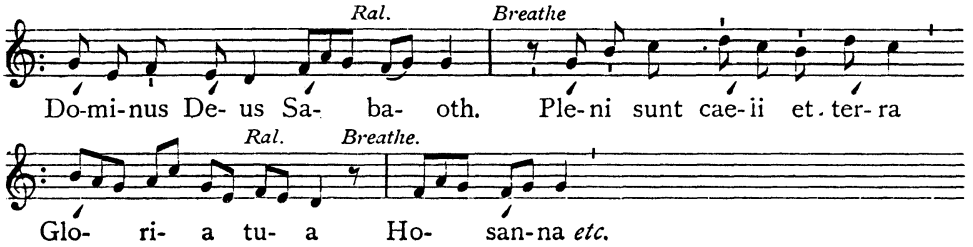
Sing *Examples A* and *B*.

Before the phrase bar there should be a *rallentando* of the last two groups of notes; also a *diminuendo.*

Never stress single syllables. The crescendo and diminuendo must always be spread out smoothly over the whole phrase or at least over the section of a phrase.

Exercise 60.

Melody of the Sanctus Mass IV.



Notice that the breath is taken before the bar mark in *Line 2*, and after it on *Line 1*. What is the reason for this?

Kyriale, Page 26, *Sanctus:*

Find the full bars.

In each case mark the place of the breath, whether it should come before or after the bar. The melody is not to be sung.

Two other marks are used.

1. *A double bar*, which comes at the end of a melody, or which is the signal of change when there is alternation between two choruses, or between the chorus and the cantors.

2. — * *The Asterisk* also means a change from cantors to chorus, but without a pause.

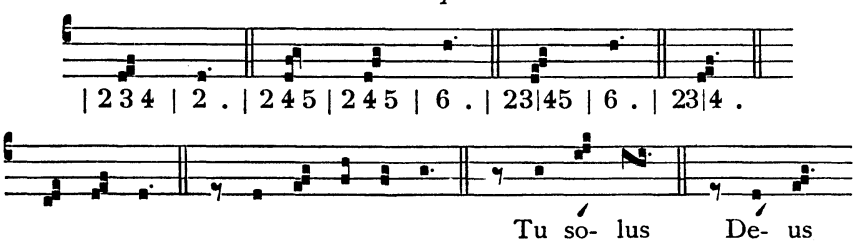
Notation.

Among the neums of three or more notes is

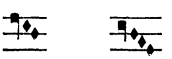
The Scandicus, meaning an accent.

This neum represents three or more notes moving upward, and it has somewhat the appearance of a little stairway. As in the case of the other neums, the intervals between the notes may be large or small, but the relation between them is always that of an upward moving melody.

Example.

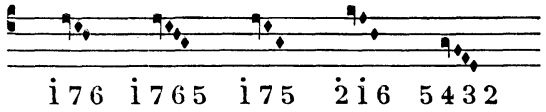


The Climacus, meaning a ladder,



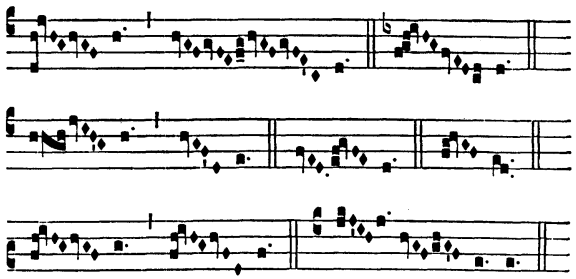
is the reverse of the Scandicus and represents a descending group of three or more notes.

Example.



As in all the neums studied up to the present time, the ictus falls naturally on the first note unless otherwise indicated.

Exercise 61.



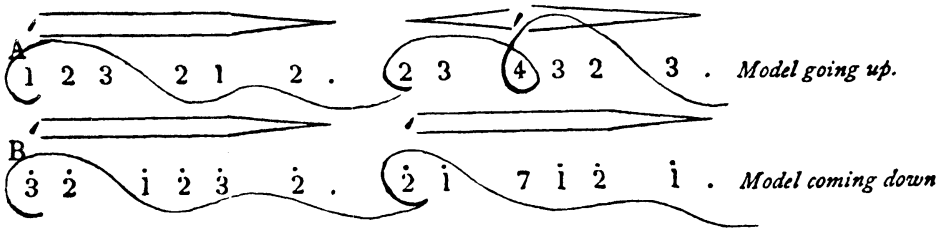
Write out the following melody using, whenever possible, the *scandicus* and the *climacus.*

1 2 3 4 3 2 2 3 4 3 1 2 . | 4 3 2 2 3 3 4 3 3 .

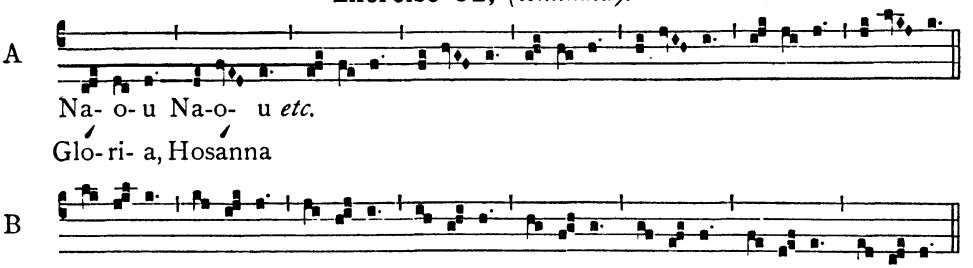
5 6 7 i 6 5 6 . 5 . | 6 5 4 3 2 1 3 4 3 2 .

Kyriale : Read *Kyrie Page* 18.

Exercise 62.



Exercise 62, *(continued).*



Sing *Exercise 62* with the chironomy indicated under A and B. *(Page* 103).

One of the chief beauties of Gregorian Chant is the free succession of duplex and triplex groups. This exercise is planned to bring out this particular feature. It must be sung evenly, smoothly, with care to follow the dynamics, and letting the grouping of the notes be a secret which we know and do not tell. Think of each phrase as a whole — not note by note, nor even group by group, but as a single flight of the voice.

Before singing it, hear it silently, making the rhythmic gestures with light scarves, being careful to give full value to the triplex groups. Then repeat on the various vowel sounds, and finally with the words.

Game of curves.

The teacher makes a rhythmic gesture representing a full incise. She selects a child to write an incise on the board — then another child to write a balancing incise, a rhythmic combination which need not be the exact duplicate, but which will sound well with the first incise. Then a third child will write a balancing member composed of two brief incises or of one long one.

Rhythmic Dictation.

The teacher sings a very brief and clearly rhythmed incise and selects a child to make the rhythmic curves on the board at the second hearing and in time to her singing.

It will be best to keep to duplex groups or else to triplex groups, without mixing them, as this might make the phrases too difficult at first. [1]

Homework

Make a diagram of the *Kyrie eleison, Page* 88, showing its form by incises, members and phrases.

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[1] Graded exercises of this nature will be provided in a Teacher's Supplement to *Music Fourth Year.*

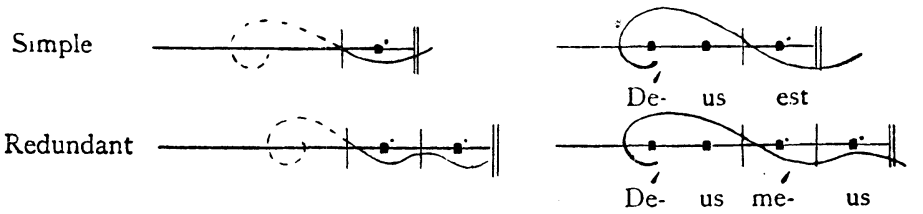
Latin Endings or Musical Cadences.

There are two types of cadence in Latin:

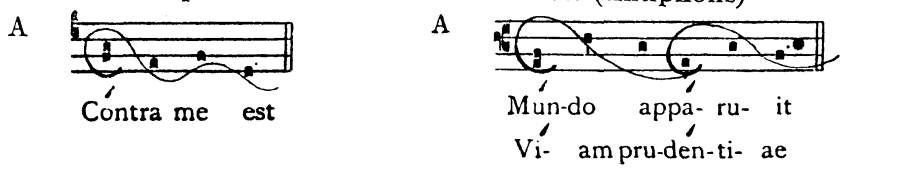
A. The short cadence ending on a single note, called *simple.*

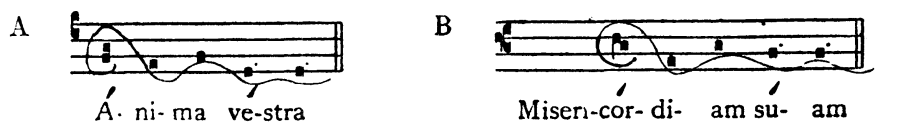
B. The long cadence with an additional note at the end, called *redundant.*

Example.

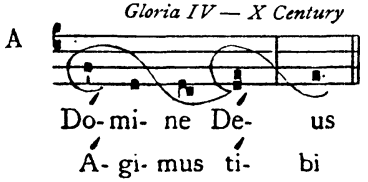


Simple and Redundant Cadences. (Antiphons)

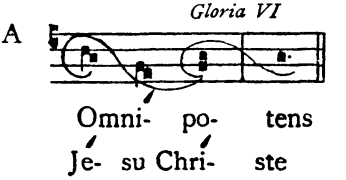


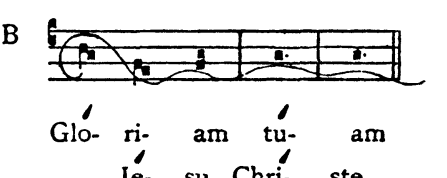


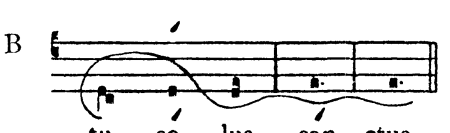
Gloria IV — X Century



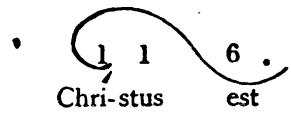
Gloria VI



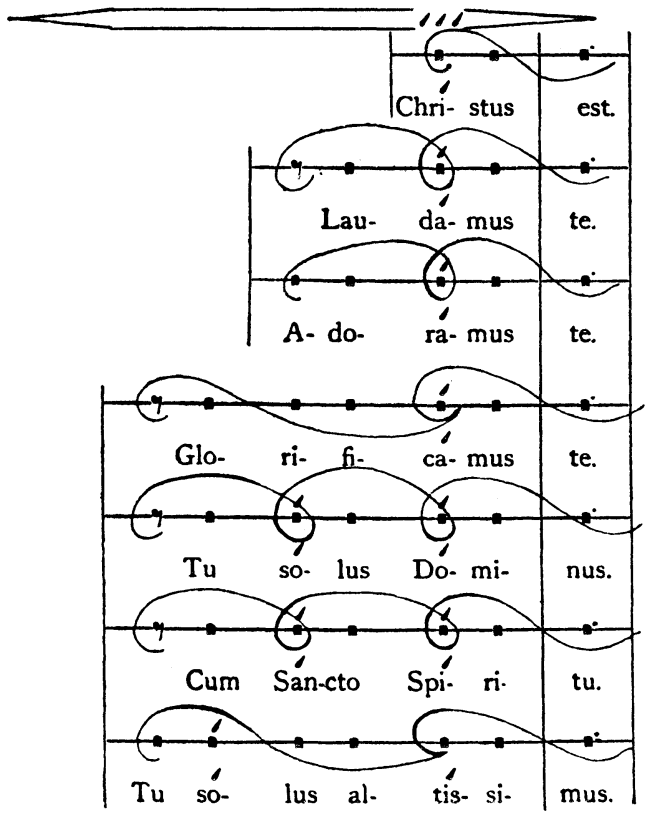


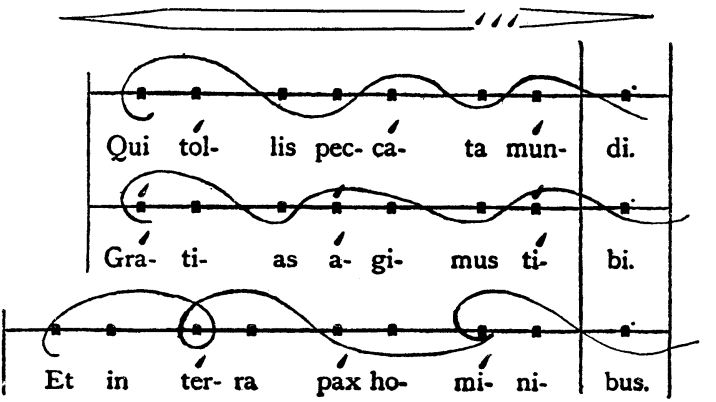


The following phrases should be read aloud in an ordinary speaking voice, with large gestures of both arms. They should then be chanted on a single musical tone, still with gestures. Finally they should be chanted with an inflection of the voice at the cadences, — a melodic drop of a minor third on the final note.

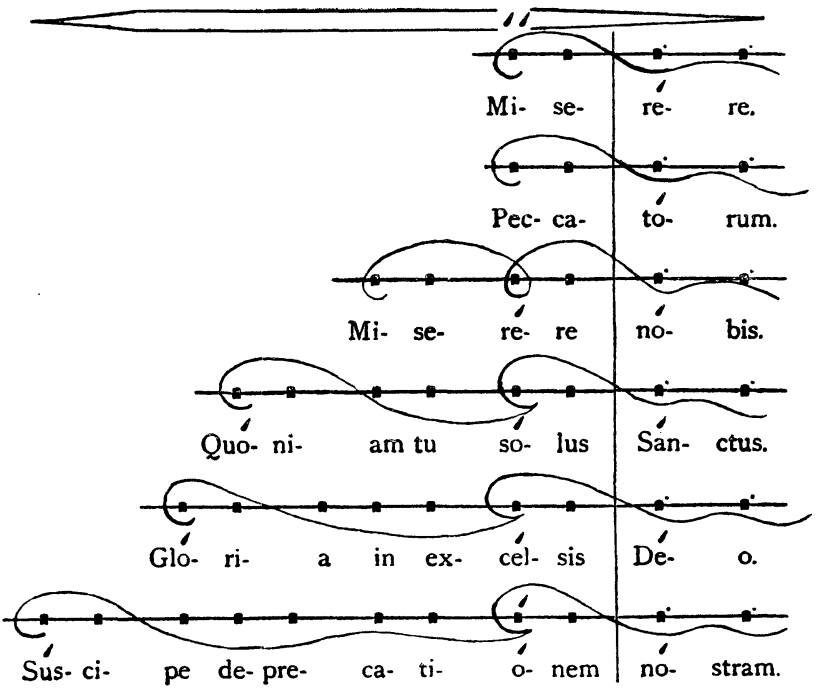


Exercise 63. *Simple cadences.*



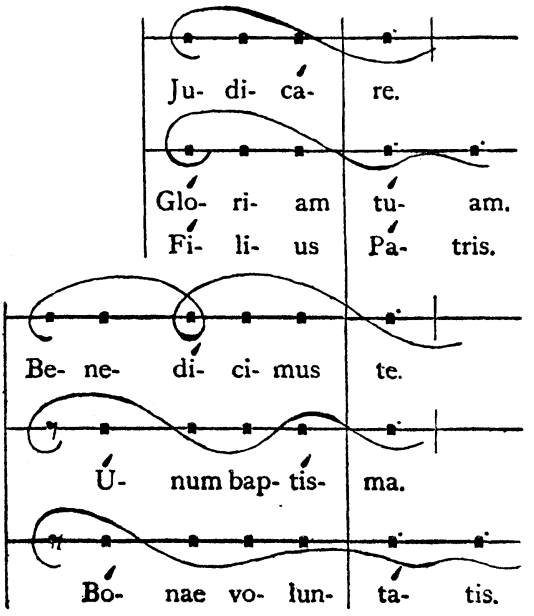


Redundant Cadences.



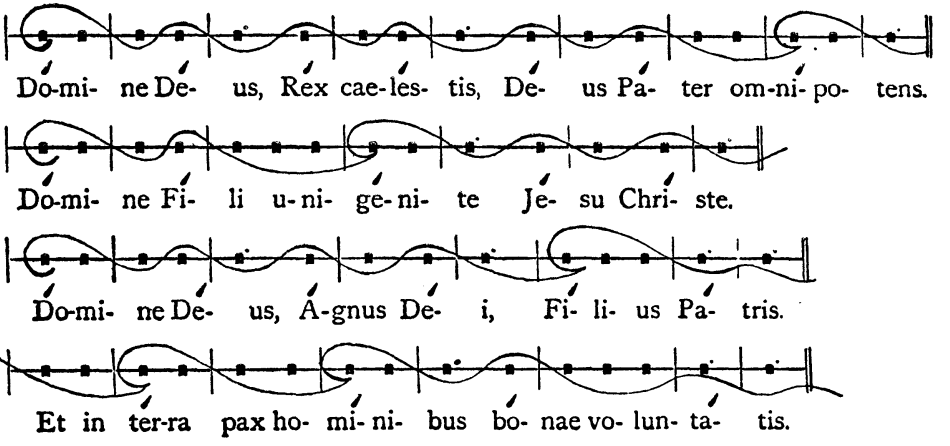
SIMPLE AND REDUNDANT CADENCES.

(Prepared by Triplex groups).



Exercise 64.

Attaching two or more incises together.



Study of the Gloria in Excelsis.

The shepherds were watching their flocks by night, when behold: "An angel appeared to the shepherds, saying:

"I come to announce tidings of great joy:
Today is born for you the Saviour of the world!"

(Antiphon — Christmas Matins)

"And with the angel, there appeared a multitude of the heavenly hosts, who rejoiced, saying:

"Glory be to God in the highest,
And on earth, peace to men of good will, Alleluia!"

(Antiphon — Christmas Matins)

The hearts of the shepherds were full of joy and they joined in the jubilation of the angels:

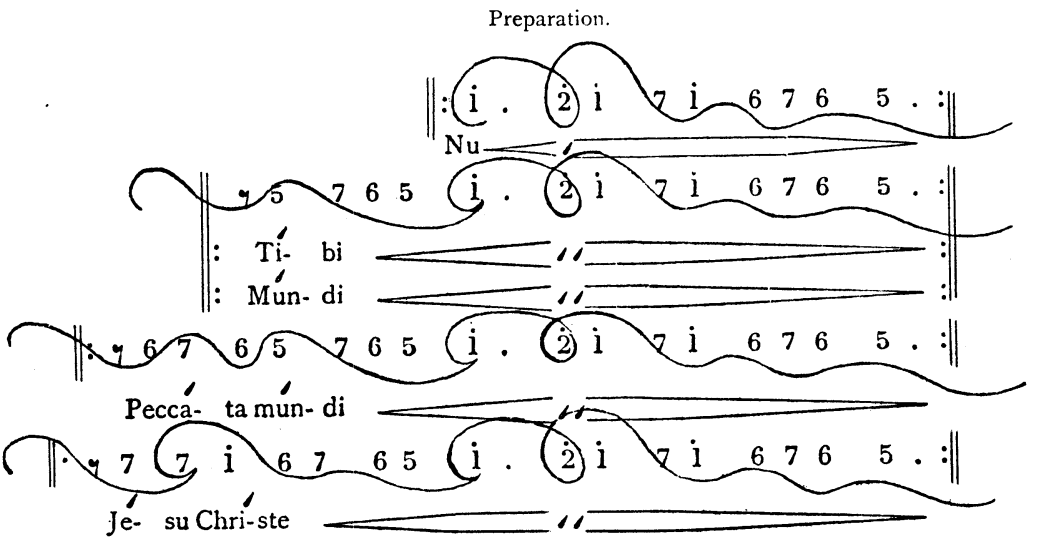
"Let the Heavens rejoice, let the earth exult, in the sight of the Lord, because He has come!"

(Offertory — Midnight Mass, Christmas)

Then the joy of the angels became so great that words could no longer express it, and their hearts overflowed in pure song.

This is the melody which is supposed to have been written by the great Saint Ambrose nearly two thousand years ago to express the angels' song of jubilation.

Jubilus of the Ambrosian Gloria.



Sing these phrases with large free gestures, — graceful and beautiful like the angels' flight.

Sing the top line on the various vowel sounds.

When the Priest intones the sublime canticle of Bethlehem, he announces the tidings of great joy in the very words of the angel to the shepherds:

Gloria in excelsis Deo.
Glory be to God in the highest.

And we answer him, still in the words of the angel:

Et in terra pax hominibus bonae voluntatis.
And, on earth, peace to men of good will.

Then the Church, divinely inspired, takes up in her own words the angelic hymn, saying:

Laudamus te, Benedicimus te, Adoramus te, Glorificamus te,
We praise Thee, We bless Thee, We adore Thee, We glorify Thee,

Gratias agimus tibi propter magnam gloriam tuam.
We give Thee thanks because of Thy great glory.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Oh Lord, God, King of Heaven, God, the Father Almighty.

Domine, Fili unigenite, Jesu Christe.
Oh Lord, the Only Begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.
Oh Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.
Thou Who takest away the sins of the world, have mercy upon us.

Qui tollis peccata mundi, suscipe deprecationem nostram.
Thou Who takest away the sins of the world, receive our prayers.

Qui sedes ad dexteram Patris, miserere nobis.
Thou Who sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus,
For Thou alone art holy, Thou art the only Lord,

Tu solus altissimus, Jesu Christe, cum Sancto Spiritu,
Thou alone art most high, O Jesus Christ, with the Holy Spirit,

in gloria Dei Patris, Amen.
in the glory of God the Father. Amen.

The Music of the Gloria in Excelsis.

This music is of the Ambrosian period (Fourth Century) and was probably composed by Saint Ambrose himself. It is, therefore, very much more ancient than the Gregorian melodies, as Saint Gregory did not live until the Seventh Century.

It is very beautiful in its utter simplicity and innocence. It is, in the main, recitation with vocal inflections — but every now and then it breaks forth into jubilations — that is, into pure melody without words, and this alternation of simple, direct statement with these ecstatic flights of the soul give it a peculiarly angelic flavour.

Restraint in expression is one of the qualities of musical prayer. We sing to Almighty God, as the Council of Trent tells us, "*reverentur*", that is to say simply, without trying to make an effect or to pose before God. "Let your voices resound modestly" Saint Ambrose tells us.

But our voices cannot express what is not already in our hearts and in our minds. For "song is the language of love" as St. Augustine writes, and if we sing "with resounding voice and a silent heart", we will never be able to sing the prayers of the Church.

Not only the heart, but the mind, must sing. We must sing with intelligence, "not merely as the birds sing, however lovely this may be — but understanding the meaning of what we sing" [1]. Then our song will be an act of worship of mind and of heart, nor will we give scandal to those who listen by "making the Church a place where theatrical melodies and songs are heard, and the house of God like unto a stage where performances are given to amuse the people". [2]

The Church has many different ways of expressing herself through her music. Sometimes she gives us her thought simply and directly. She is satisfied to let us hear merely the words themselves. Thus it is when she reads to us the Epistle and the Gospel, when she prays in the Collect, in the Pater Noster.

At other times she entwines the words with melody, speaking to our hearts as well as to our minds, as though she meant us not only to understand what she

[1] Saint Augustine.
[2] Saint Jerome.

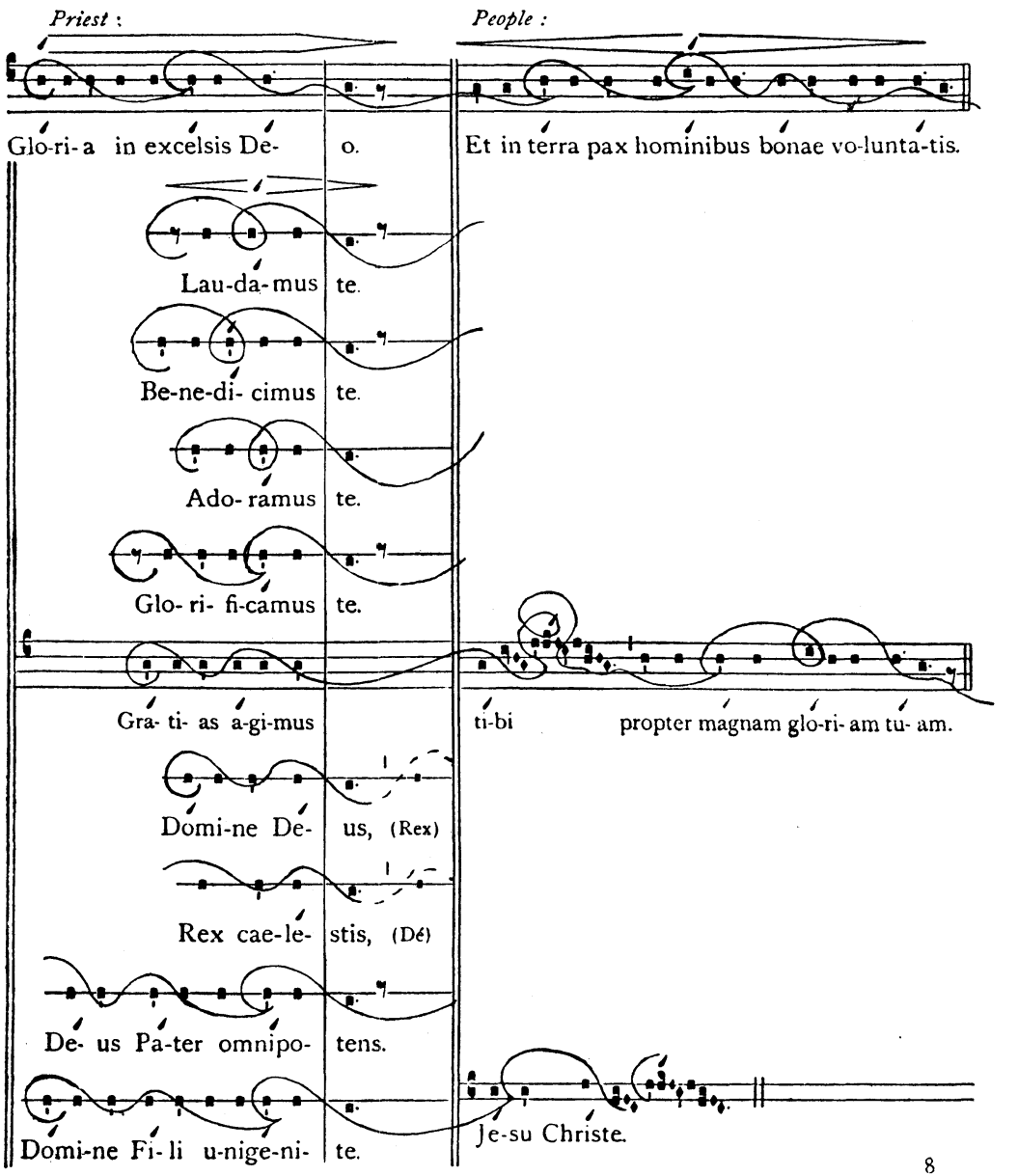
was saying but to feel what she feels in saying it. We have this type of music, — partly words, partly melody, the two rather evenly balanced, — in the melodies to the Sanctus, to the Agnus Dei, and others.

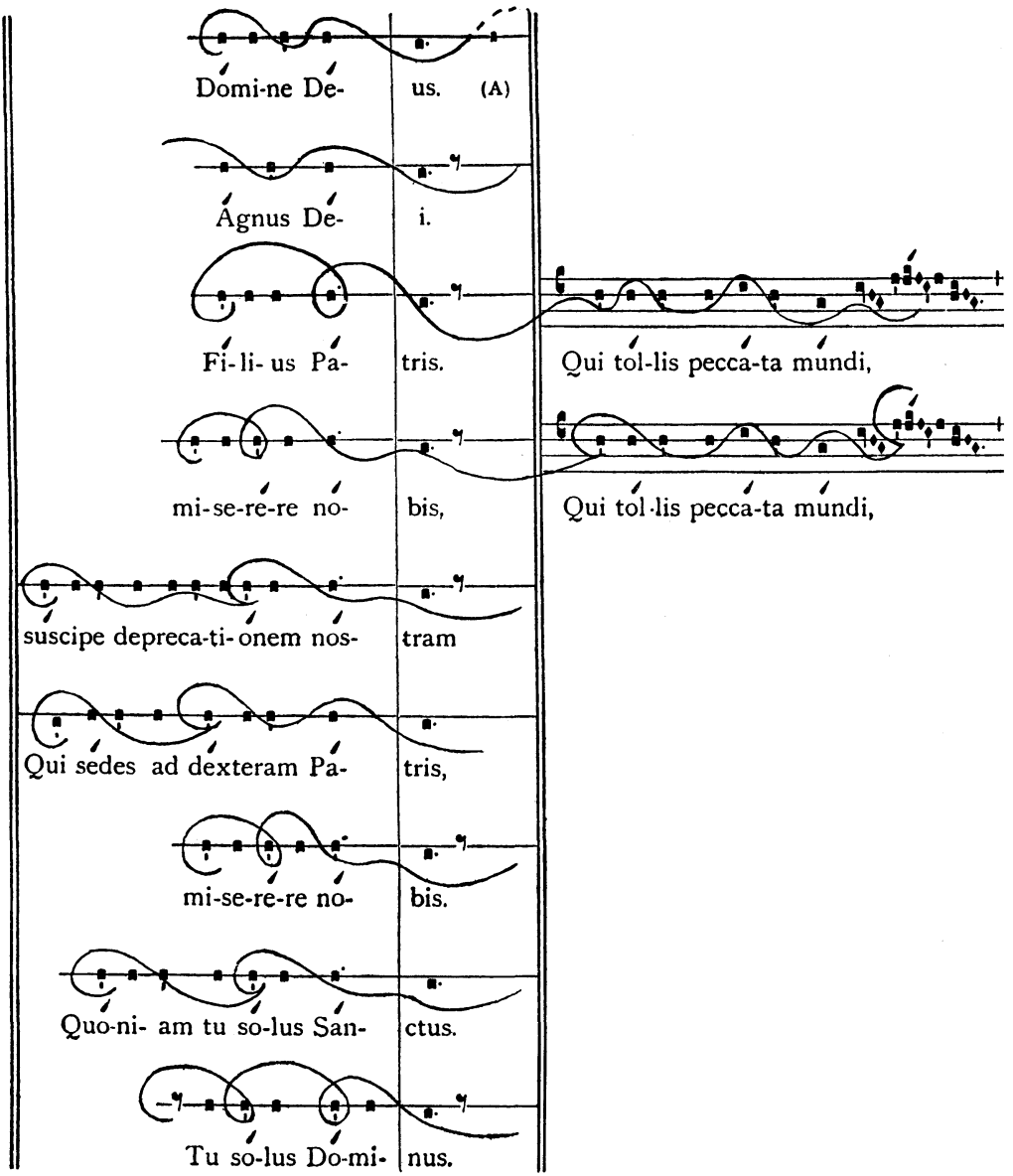
Then the Church has another way of expressing herself through music when her heart breaks forth in pure melody, to express those things which no human words could utter. These songs of ecstasy are very ancient. Saint Augustine speaks of them long before the days of Saint Gregory and calls them *jubila.* Thought, he explains, can express itself in words but feeling needs no words. Indeed, the stronger the feeling the fewer the words. Once the heart speaks, words become a hindrance rather than a help to expression. And so, he describes these pure melodies without words in explaining one of the psalms — "*Sing ye well to the Lord with jubilation*". "Here" he tells us, "we have given to us a way in which to sing. Do not ask about the words, (as though what is pleasing to God could be expressed in words!) but *sing in jubilation.* What does it mean to sing in jubilation? It means to sing from the heart that which can neither be understood nor expressed in words". Then he describes how the reapers used to sing at their work and how, little by little, their joy in their song carried them beyond the need of words so that they burst out into inarticulate cries of jubilation. And he adds: "To whom is jubilation due if not to the ineffable God? Ineffable means that which cannot be expressed in words. Since we cannot show forth our God in words, yet since we ought not to keep silent, what remains for us to do but to jubilate, and to sing without words to express the delight of our hearts? *Sing ye well to the Lord with jubilation!*"

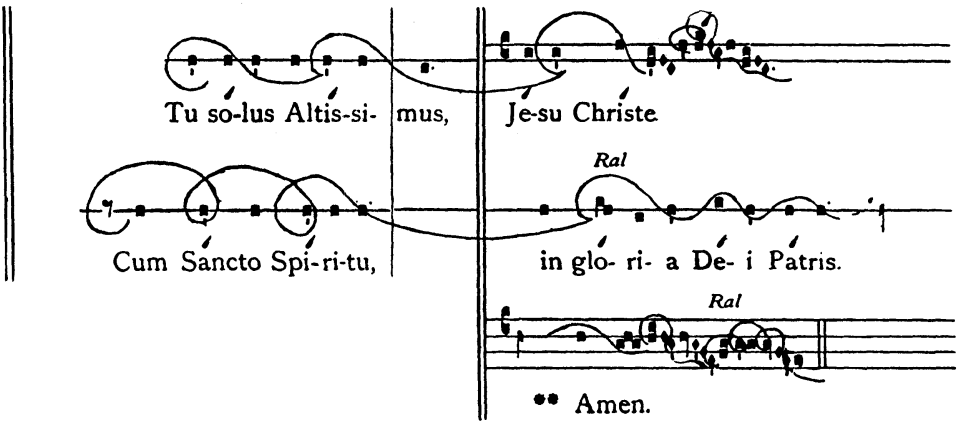
We find these jubilations springing up here and there all through the Church's song: at the end of the *alleluias,* after the words of the Kyrie, prolonging syllables in the Glorias, all through the Graduals — wherever the heart feels more deeply than words can express, and where we must cry out with the prophet of old "Ah — ah!" It is pure contemplation.

One of the most beautiful of these jubilations is the one which is repeated again and again in the Ambrosian Gloria. There is a celestial contrast here between the simple line of the recitation, and the sudden ecstatic flight into contemplation.

This simple *Gloria in excelsis* may well have been one of those melodies which attracted Saint Augustine, before his conversion, to the Christian offices, and which, as he tells us, drew tears of joy from his eyes.

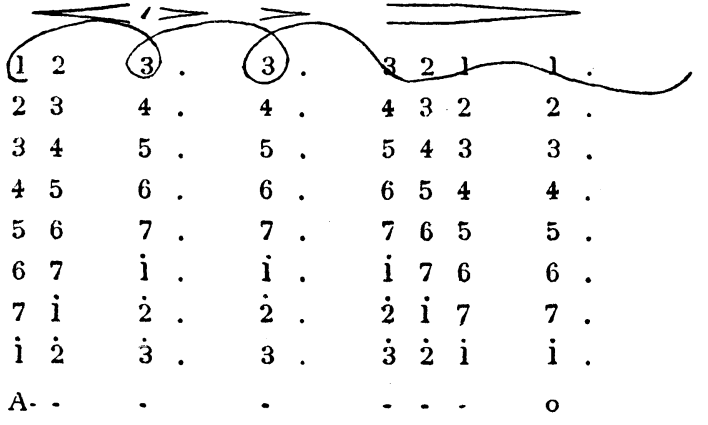

Priest :
People :
Glo-ri-a in excelsis De- o.
Et in terra pax hominibus bonae vo-lunta-tis.
Lau-da-mus te.
Be-ne-di- cimus te.
Ado- ramus te.
Glo- ri- fi-camus te.
Gra- ti- as a-gi-mus
ti-bi propter magnam glo-ri- am tu- am.
Domi-ne De- us, (Rex)
Rex cae-le- stis, (Dé)
De- us Pa-ter omnipo- tens.
Domi-ne Fi- li u-nige-ni- te.
Je-su Christe.


Domi-ne De- us. (A)
Agnus De- i.
Fi-li-us Pa- tris.
Qui tol-lis pecca-ta mundi,
mi-se-re-re no- bis,
Qui tol-lis pecca-ta mundi,
suscipe depreca-ti-onem nos- tram
Qui sedes ad dexteram Pa- tris,
mi-se-re-re no- bis.
Quo-ni- am tu so-lus San- ctus.
Tu so-lus Do-mi- nus.



Exercise 65.

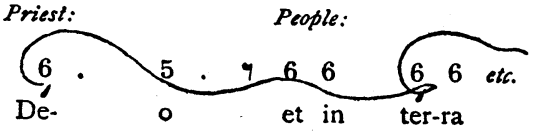
(by Dom Mocquereau)



The slight renewal of the mi is like a delicate layer of tone added, but so smoothly that it should be hardly noticeable. This renewal is called a repercussion.

The celebrant intones the *Gloria in excelsis Deo.* (While studying the *Gloria* the two cantors should do this).

The full chorus should say the words in their minds and continue without rhythmic interruption, thus:



Game of Melodic Outlines.

(The object is to match words with melodies).

a) The teacher pronounces a word or a brief group of words.
The class listens. Each child decides silently on a suitable melody.

b) The teacher repeats the word or phrase.
Each child mentally fits his melody to it.

c) The teacher calls on one child to write his melody on the board.

d) If the melody is approved by the class and by the teacher, the successful child will have the right to dictate the next word or phrase.

(The rules of the Game of Chironomy apply equally to the Game of Melodic Outlines.)

The teacher may select any of the phrases of a simple type studied in the preceeding chapters. She should, however, always give the English translation of the phrase first, before giving the Latin words, so that the children receive the thought content before the formal drill.

QUESTIONS.

1. What do you mean by the greater rhythm?
2. Write a phrase composed of two members, each member composed of two or more incises.
3. Do dynamics belong to the individual rhythmic waves or to the phrase as a whole?
4. How do we know where to place the climax of our crescendo?
5. When may we take a breath? When must we make a rallentando? A diminuendo?
6. Who sang the first *Gloria in excelsis?*
7. In what different ways does the Church express herself in music?

Page from a Missal illuminated by the Nuns of Sainte Cécile of Solesmes in 1904 for the Centennial of Pope Saint Gregory the Great.

CHAPTER VIII.

Even in the time of Saint Gregory and for centuries thereafter it was hard to obtain from the cantors and people that smooth, light rendering which the liturgical melodies require. What was most discouraging was to find that the people had to be taught the same melodies over and over again. This is not so surprising when we remember that they had no printed books and had to depend on their memories alone, but John the Deacon (IX Century) has left an account of their singing in which he makes no excuses for their poor rendering. The Gauls were particularly troublesome, it would seem: "The sweet Gregorian melodies which had so entranced these people had to be taught to them again and again, as they seemed incapable of preserving them in their purity." They kept confusing frivolous melodies with the sacred ones, a fact which the historian attributes either to their natural silliness or to their crude and barbarous origin. His arraignment of their performance is severe: "These men from across the Alps," he writes, "seem unable to tone down to the supple delicacy of the Gregorian melodies, those stupendous noises which burst from their crude throats like claps of thunder." When their teachers tried to obtain a smooth, legato style with beautiful inflections, delicate repercussions, light ictus like angels' footsteps, these poor Gauls succeeded only in producing "sounds like the rumbling and rattling of chariots rolling down a flight of stone steps!" And the narrator adds a melancholy comment: "These sounds", he tells us, "instead of charming the ear, tortured it."

The Pope himself was determined to spare no pains, because he wanted only that which was truly beautiful to be offered to Almighty God. Furthermore, he wished the people themselves to have their devotion stimulated by the art of celestial singing. Like his successor, Pope Pius X, he wished his people to "pray in beauty", that this great art of music "by charming the ear should win the heart to a love of heavenly things". [1]

So important did this seem to Pope Saint Gregory that he used to give his own time to teaching the choir boys to sing the liturgical melodies, and we often see him pictured surrounded by a group of children, holding a rod in his hand to mark the rhythm or perhaps to correct the crudities of the singers!

---

[1] St. Augustine.

When we think of the difficulties which had to be faced by the Pope and the Bishops of those days we must admire their courage. They were spreading a great art among crude nations whose inhabitants were recent converts from paganism or from barbarism. They had no organized schools, no books, yet in spite of all these difficulties, the Popes, the Bishops, the Councils of the Church, insisted upon maintaining the highest ideals of Christian art and worship. Even the training of the performer was not to be neglected. "The singer should command respect for his skill as well as for the mere power of his voice" declared the Council of Aix-la-Chapelle, in the year 816, "so that not only the words which he utters but the sweetness of his singing may raise the souls of his hearers to thoughts and love of heavenly things."

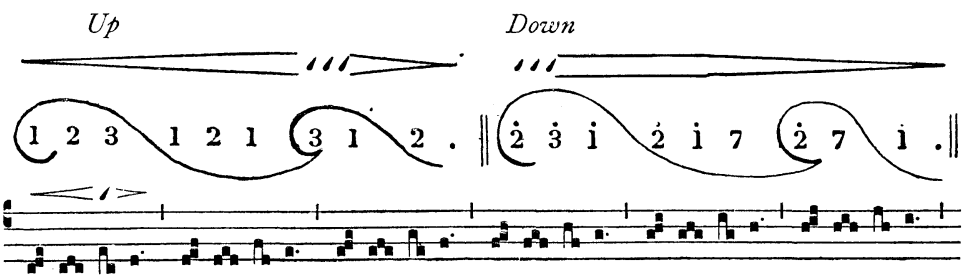
It was particularly in the monasteries that this great art of musical prayer was practised and handed on down the centuries. There the melodies were sung with love, were copied out by hand with scrupulous care, and were taught to the people. The voices of the Monks rose in song seven times a day, even as we can hear them still in our own time — rising like a sweet incense before the altar of the Lamb. When the Monks sing "their voices are strong yet gentle, and move in broad smooth curves like an orchestra of violoncelli." [1] This is the way our own voices should sound, and we will take the Monks as our models rather than the crude and barbaric Gauls who so greatly disgusted John the Deacon. We will sing with sweet, gentle, smooth voices, soft like velvet, light like a vapor, legato like a violoncello, — and then we too will follow the wish of the Holy Father, and "pray in beauty".

The following exercise will help us to acquire that quality of voice. It is written by one of the Benedictine Monks who sing so beautifully, — Dom André Mocquereau.

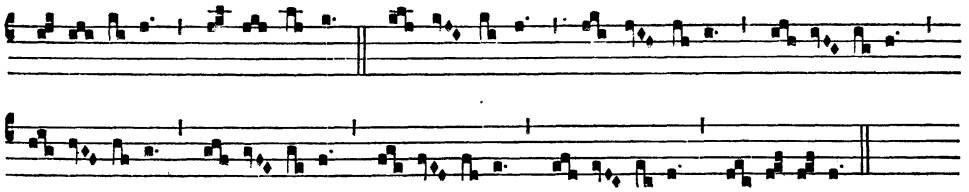
Exercise 66.

Vocalise on Incises *by Dom André Mocquereau.*

Model of Rhythmic Gesture throughout the exercise.

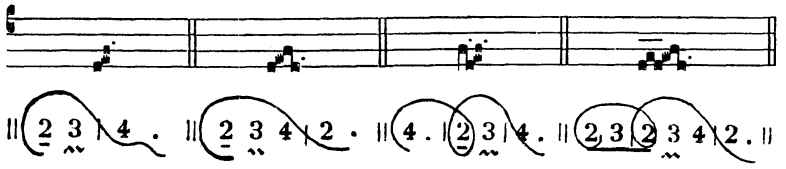


[1] Camille Bellaigne.



Notation.

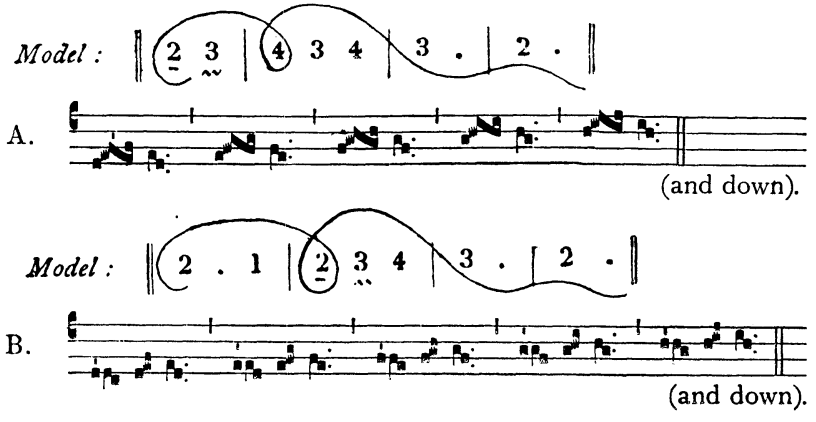
The most curious of all the neums is *The Quilisma* a peculiar little wavy note which is never seen by itself, but always in the centre of an ascending group of notes, usually (but not always) forming a minor third:

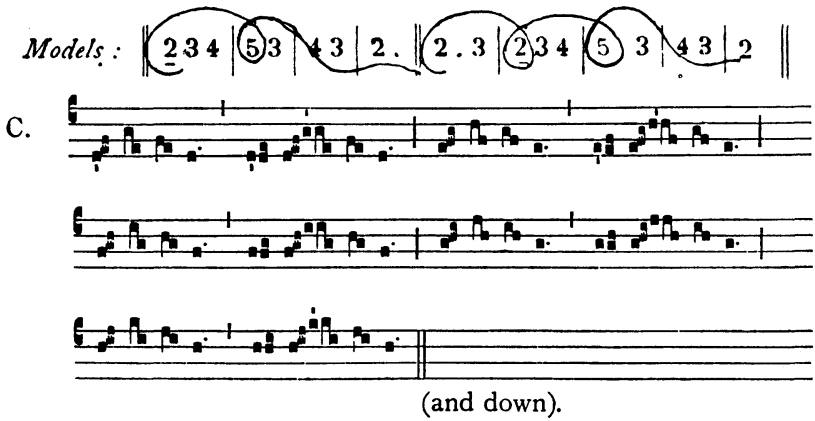


How to sing the Quilisma.

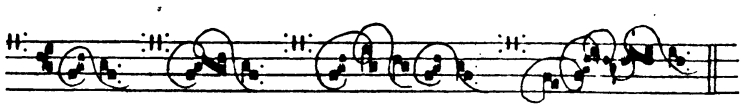
The wavy note itself is passed over rather lightly and smoothly, but *the note or notes before the Quilisma* are slightly prolonged and slightly stressed as though by a gentle pressure. The rhythmic ictus is always found on the *note before the Quilisma.*

Exercise 67.



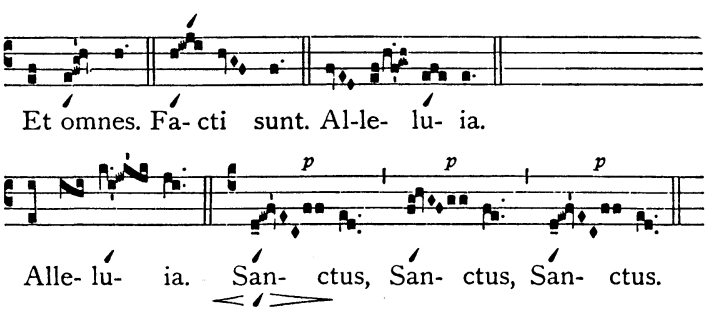


Rhythmic Phrases.



Visualize each phrase as a whole, hearing its rhythm in silence. Then, at a sign from the teacher, sing it with rhythmic gestures, using the syllable *Nu*. When each phrase has been mastered separately, sing the whole line.

Rhythmic Phrases *(with words).*



Write all the above rhythmic phrases in numbers with bars to show the place of the ictus.

Kyriale — Read the music of the Sanctus, Page 6.
Alleluia 1 Page 130.
Alleluia 8 Page 131.
Alleluia 5 Page 132.

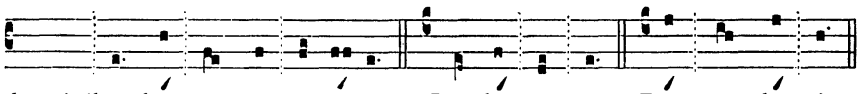
Before singing the above, mark every ictus in your books with a pencil.

Neums and Punctums.

As we know:

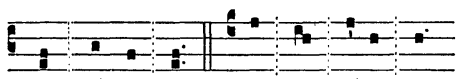
1. *A single punctum* between two neums belongs rhythmically to the neum before.

1.



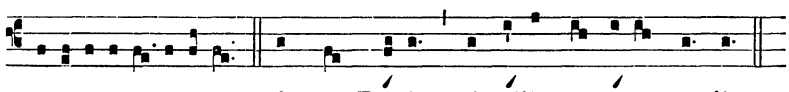
2. *Two punctums* between two neums form a duplex group.

2.



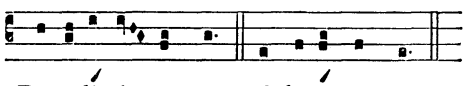
3. Mark the groups, also the rests, which we must hear in our minds.

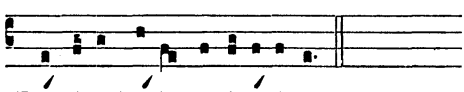
3.

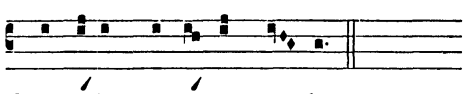


Home Work.

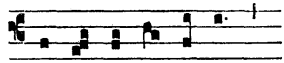
1. Mark the groups in the following phrases.







2. Write an answering incise to the following:



3. Compose a phrase of two members: the first made up of two short incises; the second a long unbroken member which balances the two short incises.

The Responses of the People at Mass.

The Mass is the eternal sacrifice of Calvary applied to each one of us who takes part in body and in spirit. Each one has his own part to fill in the great drama of the Cross.

The officiating priest offers the holy sacrifice. The faithful associate themselves in spirit with his sacrifice. But not in spirit only. They answer the priest with a shout of approval, *Amen* (So be it). *Allelúia* (Praise to God). Their participation is not a silent one. When the celebrant turns to the faithful saying: "*Dóminus vobíscum*" (The Lord be with you) they answer promptly and with a single voice: "*Et cum spíritu túo*" (and with thy Spirit), to which the celebrant responds by asking the people to unite their prayers to his: "*Orémus*".

Before the Gospel, the people are again addressed: "*Dóminus vobíscum*", and again they answer: "*Et cum spíritu túo*"; and the Gospel Chapter is announced, to which announcement the people answer: "*Glória tíbi Dómine* (Glory be to Thee oh Lord).

Before the Preface there is another colloquy between priest and people:

Priest:	*People:*
Per ómnia saécula saeculórum. (For ever and ever).	*Amen.*
Dóminus vobíscum.	*Et cum spíritu túo.*
Súrsum córda. (Lift up your hearts).	*Habémus ad Dóminum.* (We have lifted them up unto the Lord).
Grátias agámus Dómino Déo nóstro. (Let us give thanks to the Lord our God).	*Dignum et jústum est.* (It is meet and just).

Before the *Páter Nóster* (Our Father), the celebrant again says to the people:

Per ómnia saécula saeculórum (For ever and ever)

And again the people answer: *Amen.*

The celebrant sings the *Páter Nóster*, as far as the line: "*Et ne nos indúcas in tentatiónem,*" (and lead us not into temptation). Then the whole body of the faithful finishes the prayer with a great cry: "*Sed líbera nos a málo*" (But deliver us from evil!)

Before the *Agnus Déi* the celebrant again invites the people to pray with him, saying:

"*Per ómnia saécula saeculórum*" and they answer: "*Amen*". To which the celebrant responds: "*Pax Dómini sit semper vobíscum*". (May the peace of our Lord remain with you forever). Once more the people answer "*Et cum spíritu túo*".

At the end of the Mass the Deacon turns to the people to announce that Mass is ended "*Ite míssa est*" to which they reply with an act of thanksgiving for the blessings they have received: "*Déo grátias*".

Thus we see that the Mass is a great drama in which each one of us has his own part, nor must we sit through it with silent hearts, nor even with silent voices. When the priest turns toward us inviting us to pray with him, the least we can do is to respond in the words that the Church puts on our lips, and show forth our union of heart by the unison of our voices.

Then the Mass will be rendered as it was in ancient times: the single voice of the celebrant sounding simply in the quiet formulae which the Church allots to him; the Schola or choir singing with perfection of art the more elaborate melodies, which are like a musical meditation on the words; and then finally, in contrast, the voice of all the faithful rising in a great shout speaking with the majesty of numbers.

Look at the *Diagram of the Mass, Page* 132, and you will see this arrangement in three parts: The celebrant, the schola, the people. Notice how comparatively large a part is that which is allotted to the people.

Study of the Responses.

The colloquies between priest and people are not hard to learn. They consist of simple musical recitations with inflections of the voice. The only difficulty is in starting exactly together, so that our responses may sound like *one mighty voice coming out of a thousand throats.* One single laggard can spoil everything. We have, therefore, prepared the colloquies with rhythmic curves, giving the exact pause between the end of the priest's phrase and the beginning of the people's response. If this curve is felt clearly by every singer, there will be no hesitation in the attack. In practising the responses, therefore, make the gestures large and flowing until such time as everybody *feels* them so clearly that there is no further need to make them outwardly. During the practice of the responses two cantors should sing the part of the priest, while the whole class repeats these words mentally and makes the rhythmic gestures for both the

phrases sung by the cantors and for their own. Let there be no interruption of the rhythmic movements between the part of cantors and people.

There are two melodies given for each response.

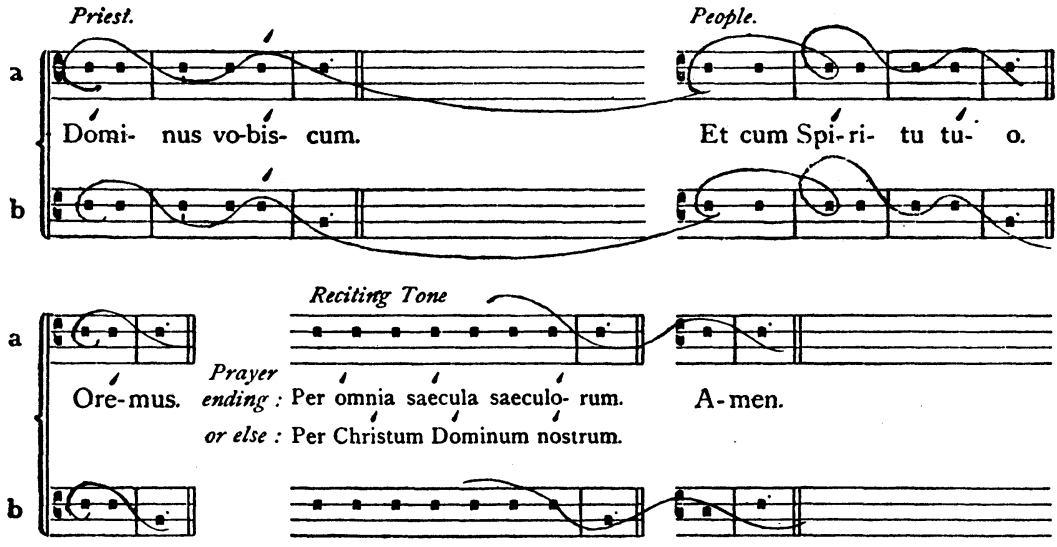
If the priest sings A, the people answer A.

If the priest sings B, the people answer B.

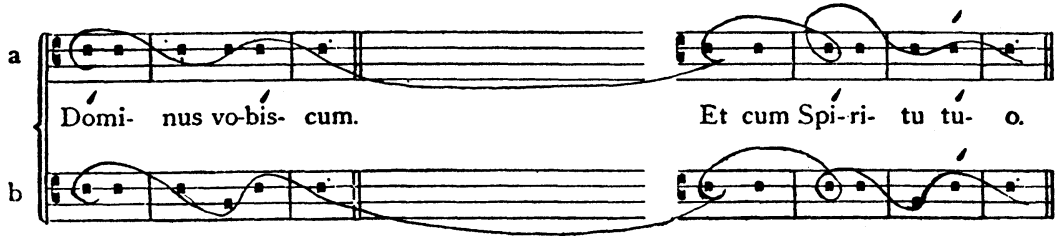
We must know both versions, listen to the priest, and answer in the same melodic version which he uses.

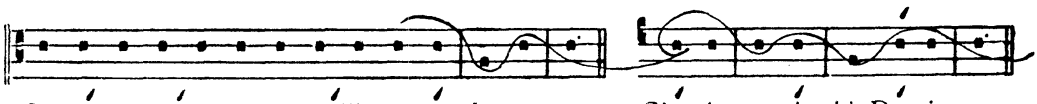
The cantors should use the two versions alternately, during the practice. The class must be ready to respond with the suitable answer.

RESPONSES AT MASS.

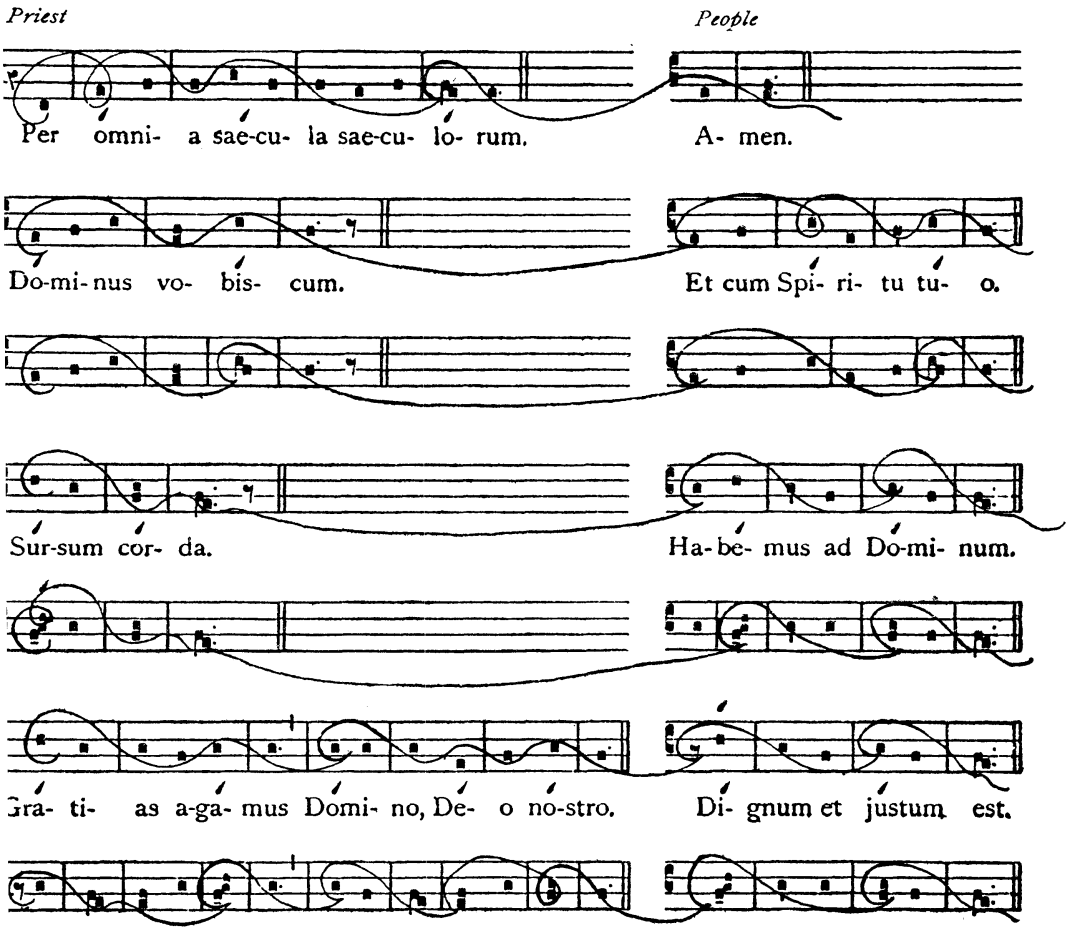


At the Gospel.

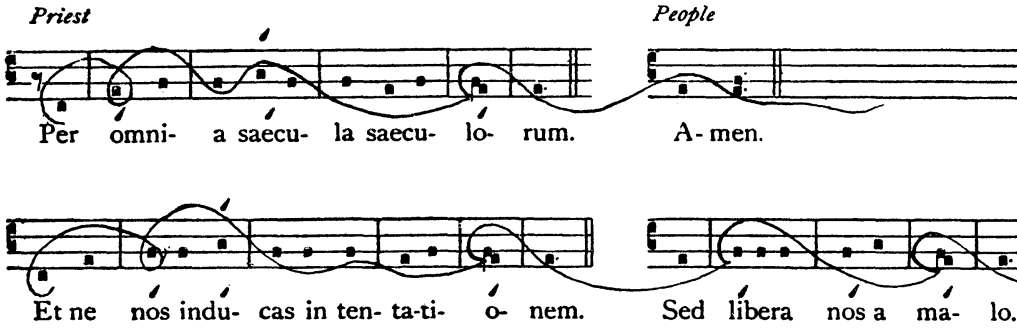




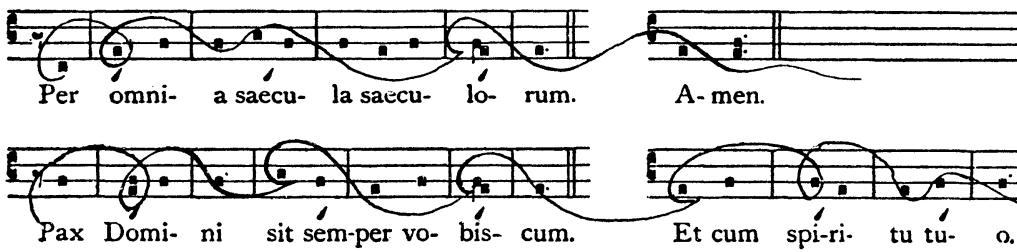
Responses at the Preface.



Responses at the Pater noster.

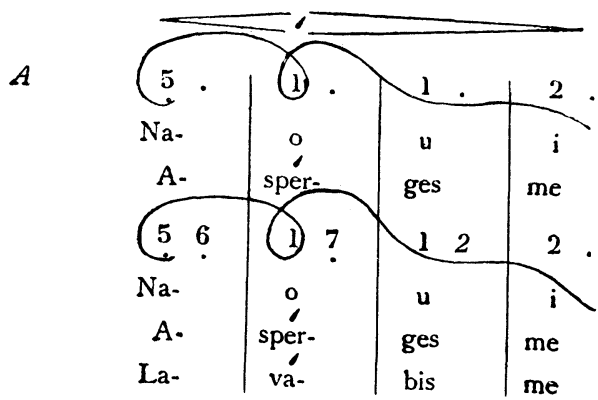


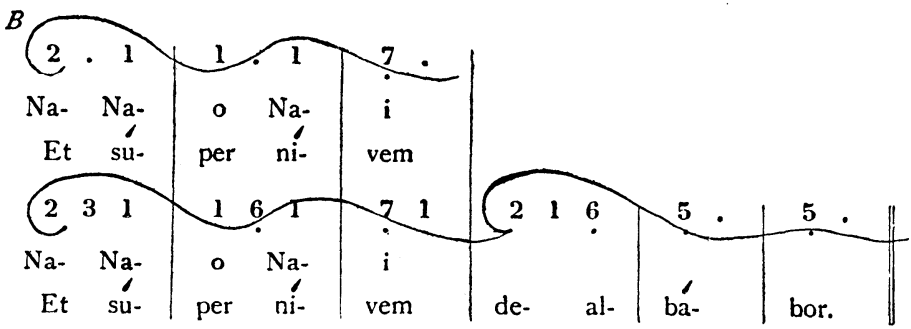
Responses before the Agnus Déi.



Study of the Asperges.

Preparatory Exercise.



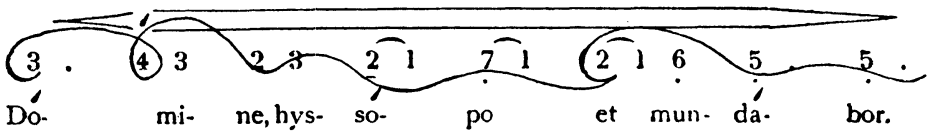


Sing each line very smoothly; lay the syllables gently on top of the moving melody, so that they seem to be balancing themselves lightly upon it. All the swelling waves of sound are in the melody; the words add nothing in the way of stress or crescendo. The melody, however, has a beautiful curve, a lovely, swift rise and a curve backward. Bring this out delicately.

Rise on the toes at each accent. Make the rhythmic gestures with both arms throughout.

Open the *Kyriale* at Page 3, and read the melody of the *Asperges, Mode 7.* Also the *Psalm*, Page 1. Then repeat the *Asperges.* Look at the melody. Notice the various incises. How many rhythmic waves are there in the first incise? Are they composite or simple? How many members are there in the *Asperges?*

Notice in the first line of the *Asperges* that, at the word "*Dómine*", the ictus comes in the middle of the neum.



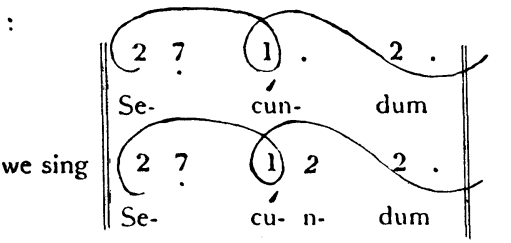
Home Work

Make a diagram of the *Asperges, Psalm,* and repeated *Asperges,* marking the incises, members, and phrases of each.

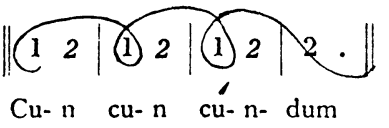
Exercise on the Liquescent Notes.

These small notes, called *liquescent,* are equal in time value to all the other single notes. Their shape shows us that we pronounce a consonant upon them. The *liquescent* notes are indicated by italics in the number notation

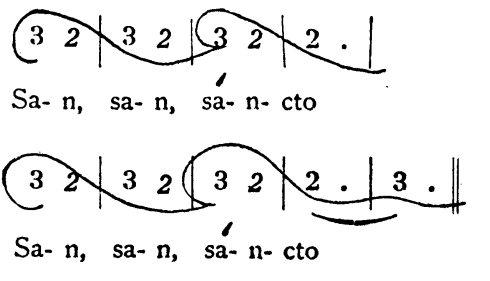
Instead of singing :



Drill on the word Secúndum

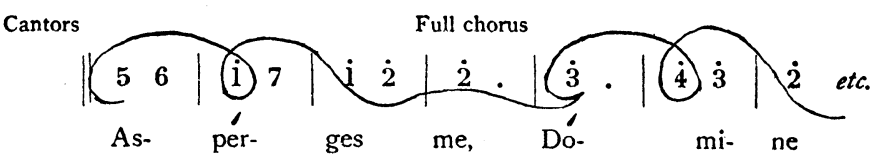


Drill on the word Sáncto



Study of the Asperges.

Read the music only, singing on the syllable Nu.

Hear each incise silently with words and music; then sing it.

Two or four children will be selected to sing the part of the Cantors. The cantors intone the words: "*Aspérges me*" to the asterisk. All the children sing the words *mentally*, so that they are ready to enter in unison at the word "*Dómine*". There should be no hesitation, and a special drill should be given on this entrance.