

If you can sing
“Joy to the World”
you can learn to read and sing
Gregorian Chant.



Written for people
who do
or do not
read music.

Noel Jones, AAGO

Noel Jones, AAGO

Ellen Doll Jones, CAGO
Editor

www.basicchant.com
Frog Music Press
201 County Road 432
Englewood, TN 37329

noeljones@usit.net

Copying and Sharing of this book are not only permitted but encouraged.

This book is protected under the provisions of Creative Commons 3.0
against use for commercial purposes.

A Quick Reference Page

The Chant Musical Alphabet

DO

TI

LA

SO

FA

MI

RE

DO

We are all familiar with this alphabet, from the bottom up. as a result of the
The Sound Of Music song DO RE MI.

But people have trouble singing it from the top down. We can fix that easily.

Sing:

Joy to the world, the Lord is come

Now sing it with these words:

DO TI LA SO, FA MI RE DO

Now you know how to sing the chant alphabet both up and down.

Table of Contents

Time Signature	2,3
Rests	4
Clef	5,14,17,18-29,48-51
Bar Lines	6,7
Staff	8,10,14
Solfeggio	9
Key Signature	11
Note Heads, Stems, Flags	12
Square Notes	13
Mode	14,15
Intervals	30-47
Syllabic	52
Melismatic	53
Neumes	53-63
Flat	50
Punctum	51
Podatus	53
Bistropa	54
Clivis	55
Climacus	56
Torculus	57
Porrectus	58
Tristropa	59
Salicus	60, 65, 74
Quilisma	61, 65, 72, 73
Liquescent	62
Custos	63
Rhythm	64, 65
Rhythm Signs	66
Punctum Mora	68,69
Horizontal Episema	70, 71
Volume	76
Asterisk	76
Ictus	77
Breath	78
English Chants	81
Piano Keyboard	99

Important explanation for people who read music:

Gregorian Chant music is the foundation of modern music notation.

To learn to read and sing Gregorian Chant we are going to deconstruct modern music and strip it down to its bare bones, abandoning many of the things you worked hard to learn to understand and use. This may frustrate you at first - for example, removing two sharps from the key signature, as we are going to do shortly, would normally change the pitches we sing. But in this case we are taking them off the page, along with other signs which are used in modern music.

Instead, we are going to learn how to read a simple music staff that limits itself to the range of a human voice.

It might help to take time and look at this from the viewpoint of the person who does not read a note of music. The things we remove to get back to chant notation are things that have meaning to you, but were not, and are not, necessary when singing chant.

You are learning a new style of writing music. It is sort of like learning a foreign language, and discovering things that are the same, and things that are different.

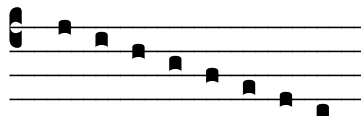


IF YOU CAN SING JOY TO THE WORLD YOU CAN LEARN TO READ AND SING GREGORIAN CHANT.

Everyone know something about reading music.

We begin by stripping away all the things that you learned about reading modern music.

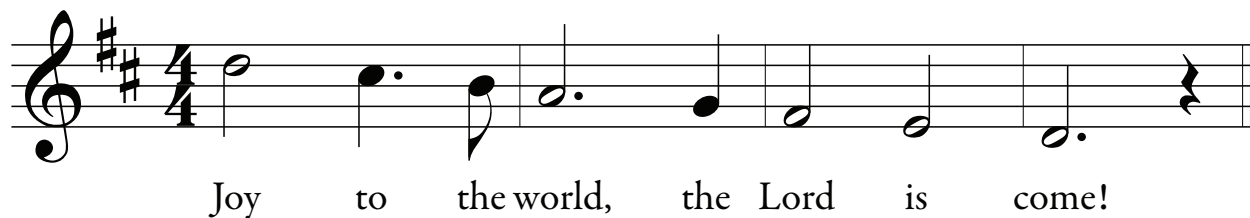
Then we start over fresh, learning only what you need to know to sing Gregorian Chant.



IF YOU CAN SING JOY TO THE WORLD YOU CAN LEARN TO READ AND SING GREGORIAN CHANT.

You do not need to be able to read music to learn to read and sing Gregorian Chant. All you need is the ability to sing simple, well-known songs.

Here is our first lesson:



Sing or hum this, with your index finger moving from note to note.



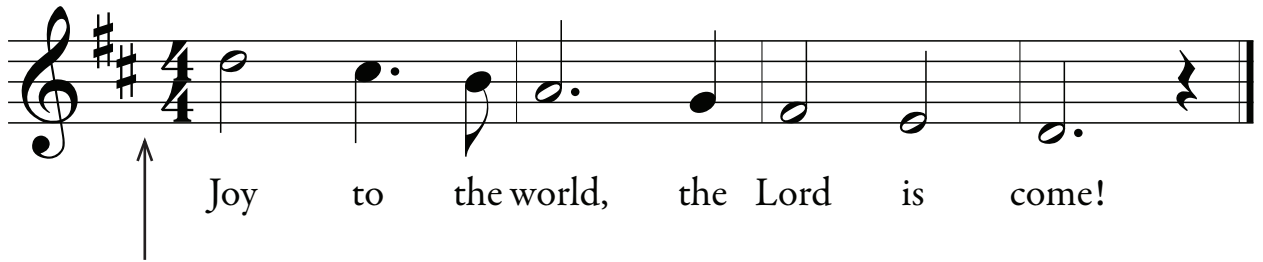
This is modern music notation. Modern notation uses a lot of signs which have to be learned before you can sing or play a piece of music.

On the next few pages we will explain what these modern signs and markings are, and what they mean. As we go along we will eliminate what we do not need when we sing chant.

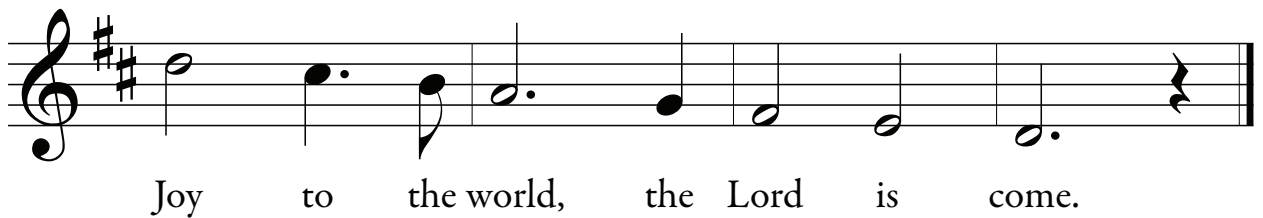


TIME SIGNATURES

In modern music notation a fraction on the music staff sets up the number of beats in a measure. Gregorian Chant does not have a set number of beats in its music. It's more free verse than structured poetry. There are no time signatures in chant.



Now sing the melody again following the notes from top to bottom with your finger as you sing them.

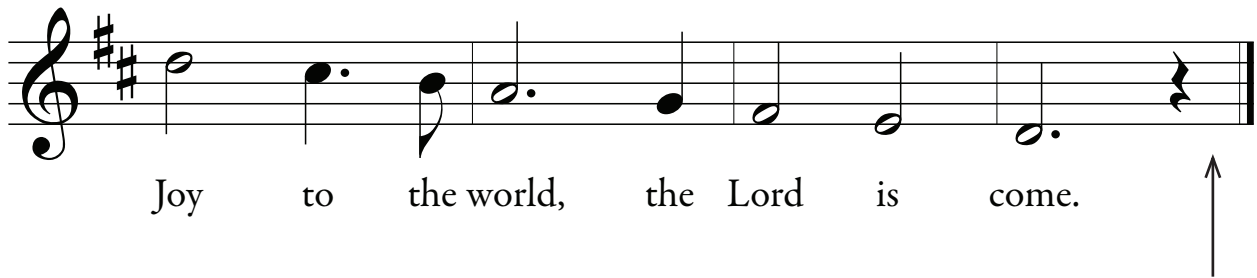


As you sing, note that the melody is not affected by removal of the time signature.

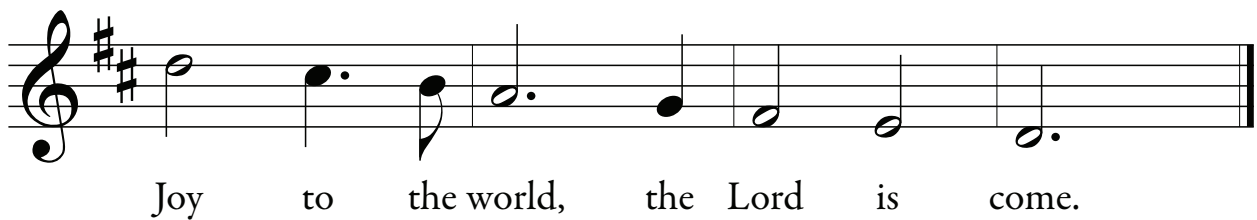


RESTS

A Rest indicates a time to stop singing. When singing Gregorian Chant there are no breaks in singing until you come to the end of a line of music. This eliminates the need for rests.



Here is this melody without a rest.

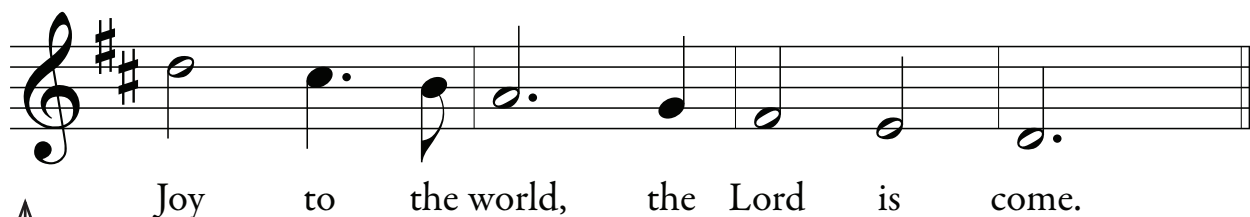


As you can see above, the melody is still clear and easy to sing.

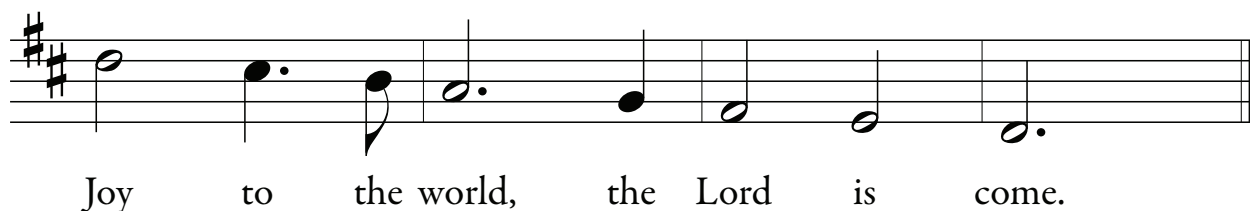


CLEFS

There are more than 15 Clefs in use with modern music. These tell you exactly what note to sing or play. Why so many? Musical instruments cover a wide range of notes and clefs are used to tell which range of notes you are playing.



In Gregorian Chant there is no need for this kind of Clef, because the notes are the same whether they are sung low, by men; or high, by girls, young boys with unchanged voices, or women.

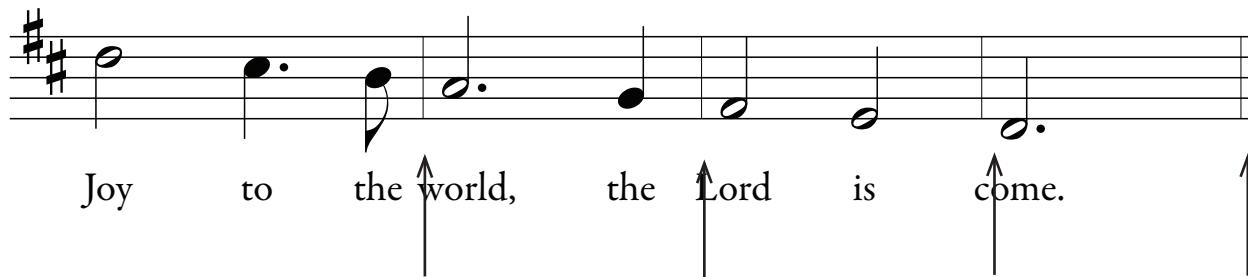


Chant uses two simple clef signs. Chant has only 8 pitches with 8 names.

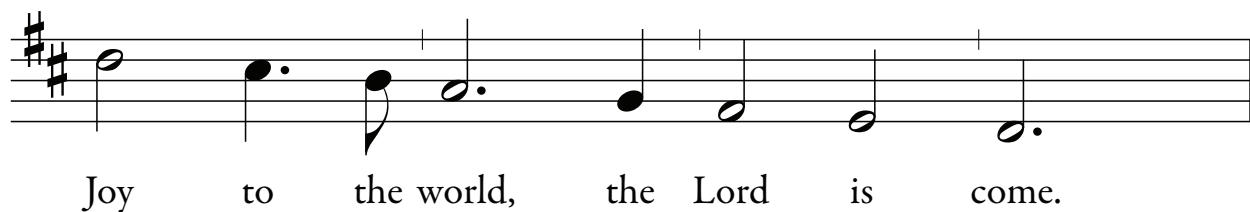


BAR LINES - I

Modern music Bar Lines serve to organize the notes, in a pattern determined by the Time Signature that we eliminated earlier. We do not need regularly-spaced bar lines because chant is neither arranged, nor counted, in strict groups.



In chant, only simple quarter, half and full bar lines are used.

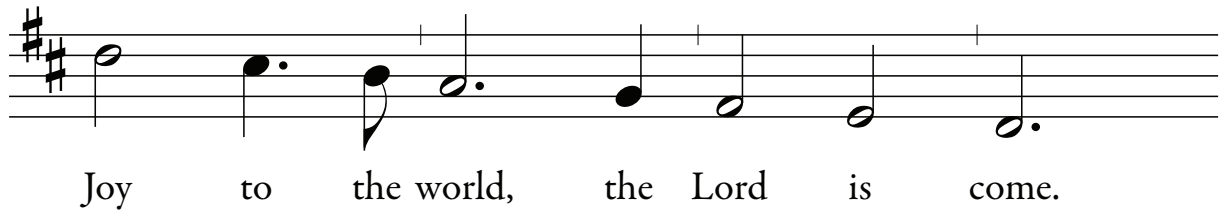


Quarter barlines in chant look like this.

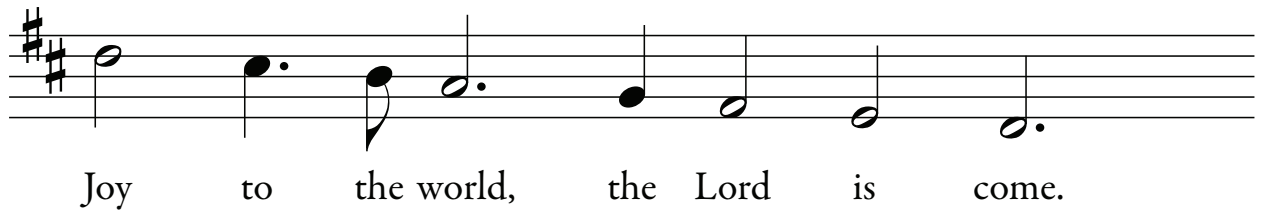


BAR LINES - II

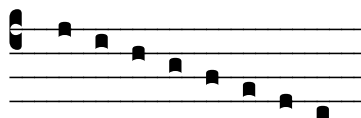
As we said, the little marking “ticks” help keep track of time, but have no musical meaning, and are not necessary.



Below we have removed them.

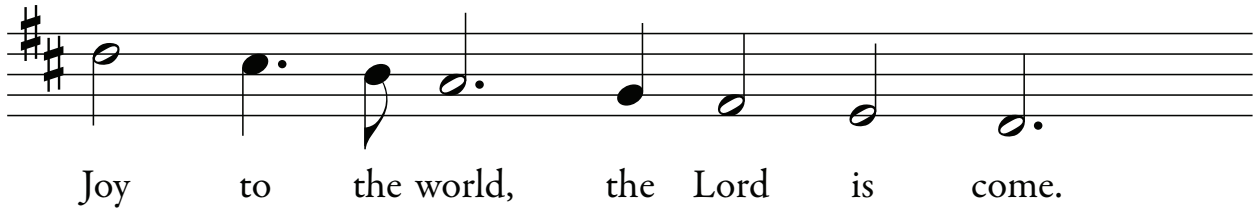


With your index finger following the notes one by one, sing the melody of *Joy to the World*.

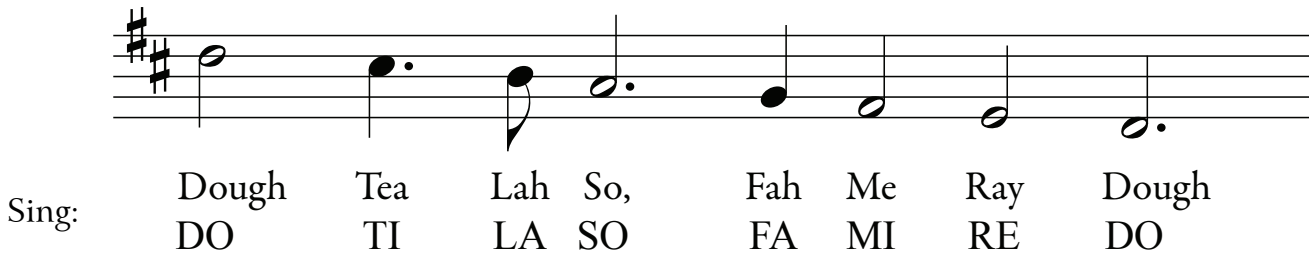


BASIC NAMES OF LINES AND SPACES OF THE STAFF

Sing this, with your index finger following the notes:



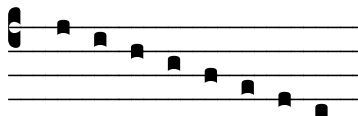
It may seem strange that we have used these same notes over and over to teach you how to read and sing chant. But there is a reason for this. Sing it using the words below starting with: DO



Under each of the notes is the sound of the two letter words that professional musicians use to name and sing notes.

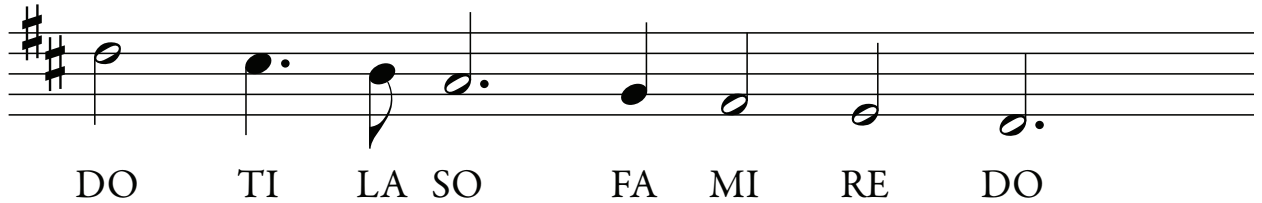
Why learn these?

DO RE MI FA SO LA TI, and TE, eight syllables. The only syllables you need to learn to sing any Gregorian Chant.



SOLFEGGIO

Using the simple syllables teaches better singing because they focus on pure vowels, which is the foundation of singing lessons.



Instead of English, these words are from Latin and Italian, two languages that have only ONE sound per vowel.

O = Oooh

I = Eeee

A = Aaah

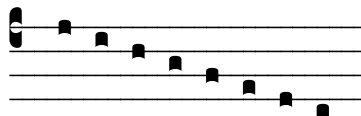
E = Aay

[U = Uuh is the other pure vowel commonly used]

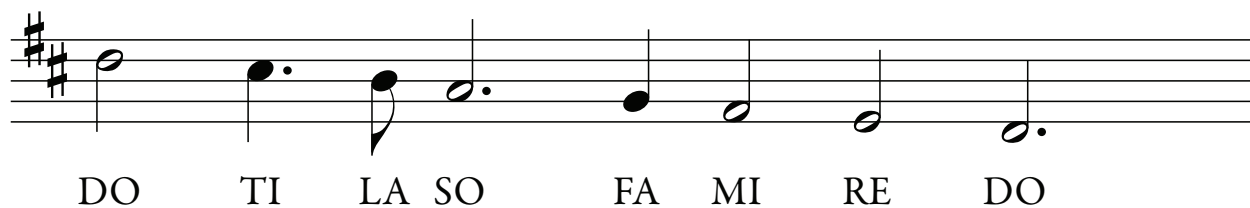
Just four sounds to master to sing the scale.

Sing this over and over again - at least 25 times, to lock these notes and their names in your memory. Do it while waiting in traffic.

Please read this: These 7 words plus one, TE (sounds like Tay), are all you need to know to sing every note of any Gregorian Chant ever written.

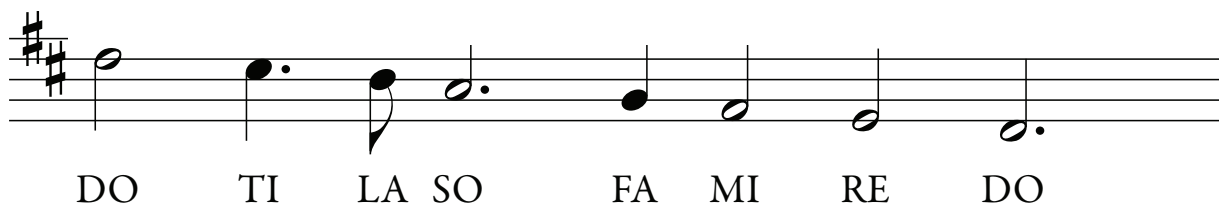


STAFF LINES



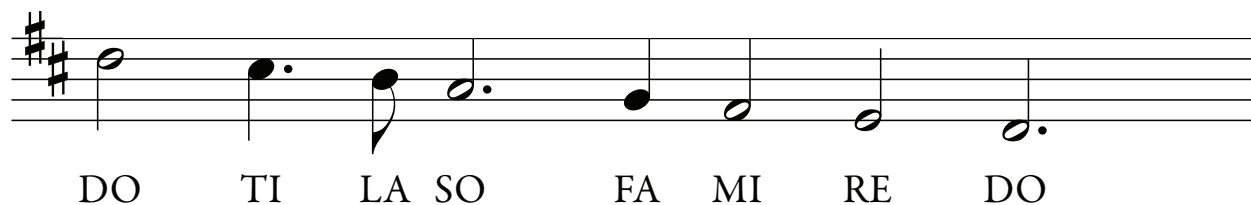
Notice, too, that the top line and space below it are not used when we sing *Joy To The World*.

Most chants are written for the range of an untrained voice, so the four lines and five spaces are sufficient.

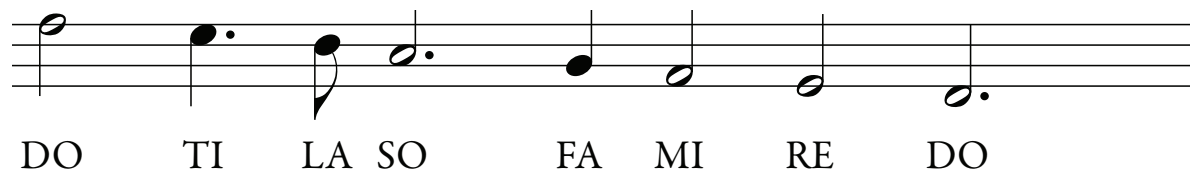


KEY SIGNATURES

Finally, we now remove the two sharps, the Key Signature, at the beginning of the staff. Key Signatures are used in modern music to tell you which notes are raised in the modern 8 note scale. Sharps are never needed in chant. Only one note, TI, is ever marked with a Flat Sign, and is then called TE.



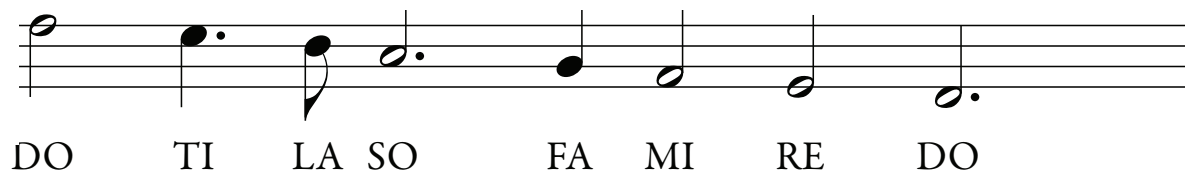
So we now have a staff that looks like this:



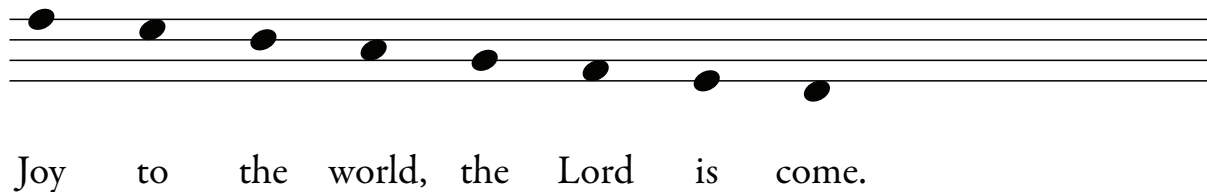
OPEN NOTES, STEMS AND FLAGS

Modern notation Open Notes indicate a longer note value than a solid black note. Stems are added to make it possible to add Flags, which tell you to shorten solid black notes. Dots are used to add time to a note.

All chant notes are the same so there is no need for open notes, stems or flags.

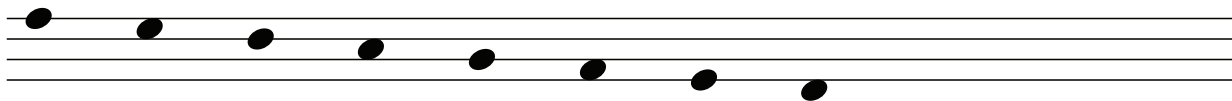


Now we have removed all the open notes, stems and flags.



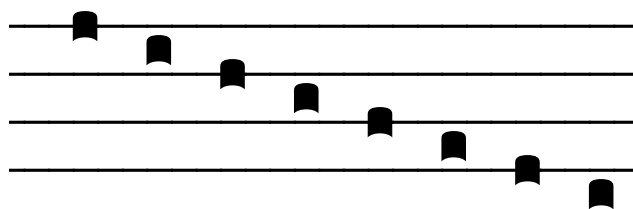
SQUARE NOTES

Square notes are easier to draw than round ones, when drawn using a quill pen and ink, the traditional way of notating chant.



Joy to the world, the Lord is come.

In chant these round notes become square.

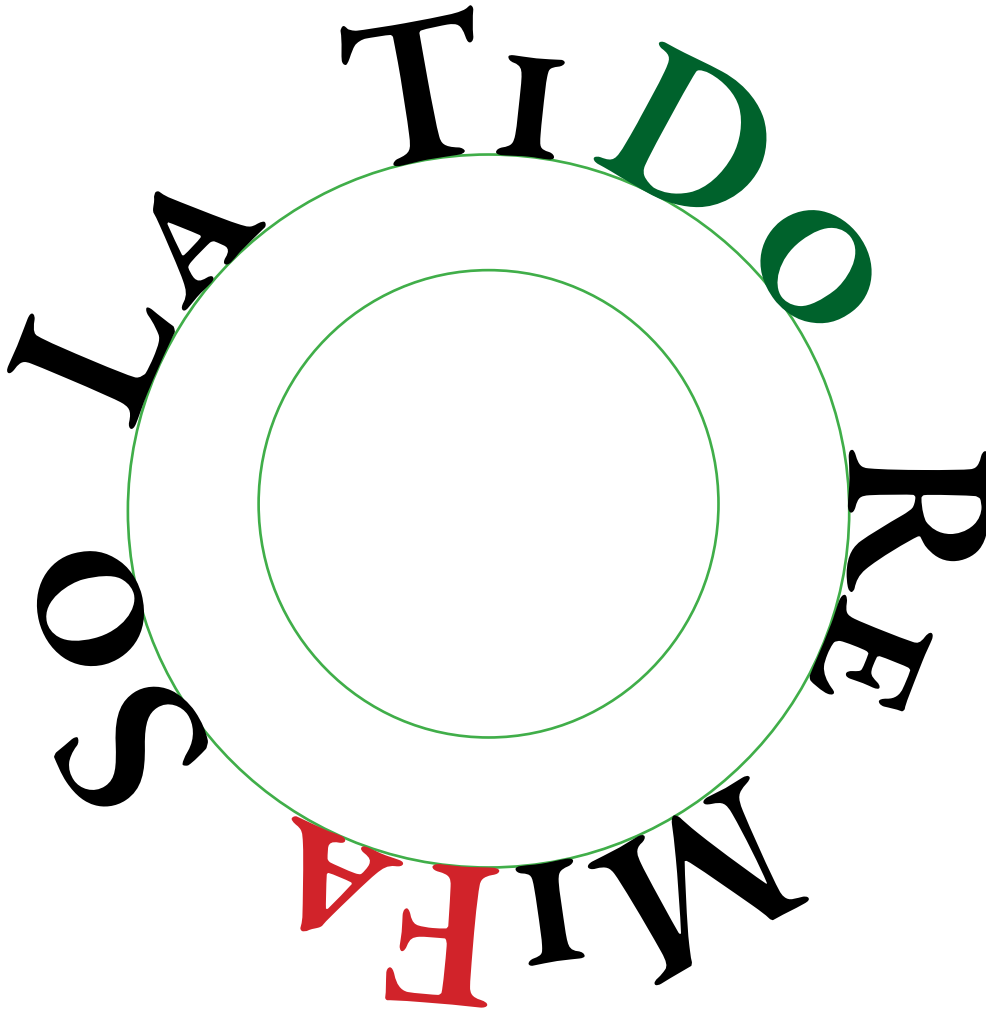


Joy to the world, the Lord is come.



THE SCALE WHEEL

Composers of chant pick one of the pitches from the wheel below to begin a chant and another one to end it. The last note of the chant is used to name the MODE. Each of the 7 MODES has a different sound even though all modes use the same 8 notes.



All modern music became centered on the scale that starts and ends with DO. Some music is written using a scale starting on LA, referred to as the Minor Scale. Even when a scale begins on LA, it is often modified to sound like the Modern Scale on DO.

Do Re Mi Fa So La Ti Do

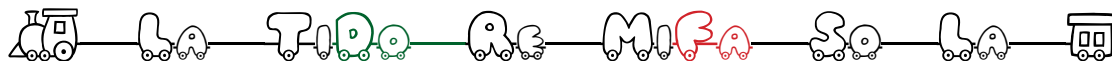
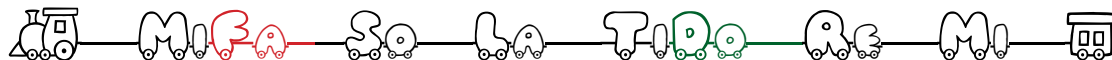
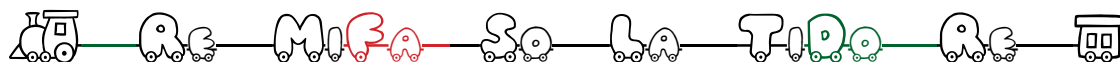
CHANT MODAL CENTERS

We've all seen adventure movies in which the bad guys chase the good guy on top of railway cars. Railway cars are not all the same length, some are shorter than the others. When jumping from rail car to rail car it is important to know where the short cars are. When you sing the modal scales of chant, it is important to know where the short intervals are. The location of these intervals gives each mode its character - always MI FA and TI DO.

The modern music scale. Music is centered on DO.
Few chants use this modal arrangement of the intervals.



Below are the other 7 modal arrangements of pitches. The MODE name of a chant is its final note. These pitches are in the same exact order as the ones on the wheel on the opposite page, but imagine that the **FA** is the dining car and the **DO** is the baggage car. The modal trains have them in different places, giving each mode a different sound to its melodies. *The LA mode, below, is the one to which you sing Let All Mortal Flesh, giving the tune its' modal character.*



THE CHANT SCALE

You may skip reading this and refer back to it later.

The Musical Scale we use has 12 equally-spaced intervals, distance between notes, and sounds like this: (Audio is on the website under this page number)

A. CHROMATIC SCALE

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

Some music is written using a pattern of notes that are quite wide and is named “Whole Tone”, as all of the intervals are exactly two of the twelve scale pitches wide. Notes blacked out are intervals from the chromatic scale that are not part of the whole tone scale.

B. WHOLE TONE SCALE

1		2		3		4		5		6	
---	--	---	--	---	--	---	--	---	--	---	--

The Diatonic scale alternates wide and narrow intervals in a pattern that, if you compare the scale below and the keyboard below, shows that DO and FA always come after a short interval.

C. DIATONIC SCALE

1		2		3	4		5		6	8	7
---	--	---	--	---	---	--	---	--	---	---	---

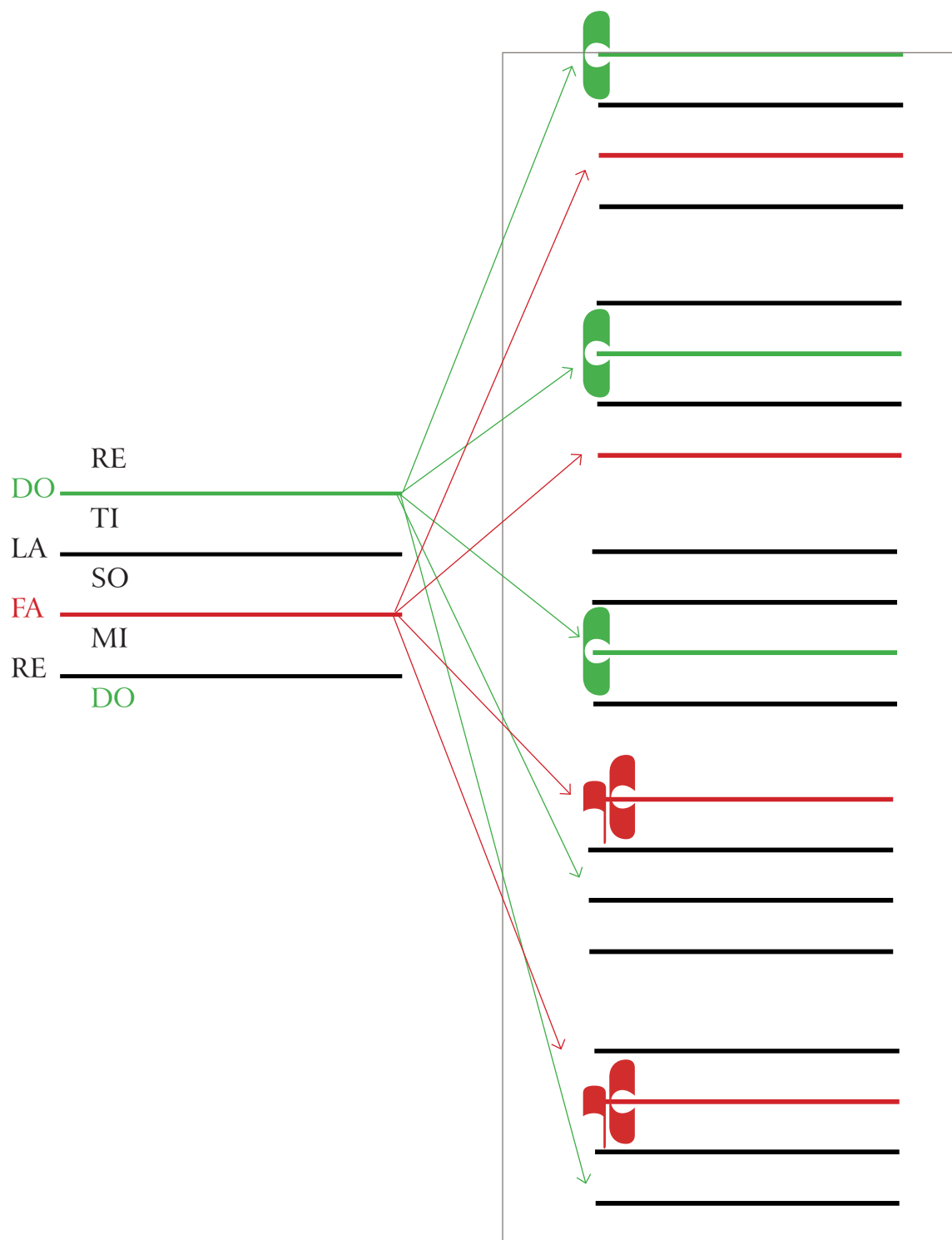
Why the Green and Red?

Notice that pitches 3 and 4 are snuggled right up next to each other, and pitches 7 and 1 are just as close, when we take this scale and move it to the keyboard below. Chant only uses the white keys on the piano except for an occasional 8, TE.

Chant was sometimes written with the DO and FA lines in Green and Red to teach singers that these are close intervals. Every other key on the piano is separated by a black key from its neighbor. Listen to the Whole Note scale above and compare it to the Diatonic one that we sing in chant. DO and FA are two notes that, once you recognize where they are on the chant staff as shown by the clef, give you mastery over singing the chant scale.

					TE							TE				
DO	RE	MI	FA	SO	LA	TI	DO	RE	MI	FA	SO	LA	TI	DO	RE	MI






THE CHANT CLEFS IN USE



These are the five positions in which clefs may appear in chant. You will find the chants you sing sound different as you move through the 5 clef positions. You are singing the same 8 notes, but in a different order as the clefs move up and down the staff, centering your melody on different intervals. It is interesting that although modern music is built around the DO scale, chant melodies starting and ending on DO are a bit rare.

DO & FA CLEFS

1. Identify the Clef.
2. Find the first note.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO




While learning, some people find it helpful to mark the names of the notes on the page.

Audio files for each page with music are on www.basicchant.com.

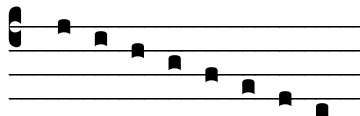


DO & FA CLEFS

1. Identify the Clef.
2. Find the first note.



CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This system is simple and does not need time signatures, rests, key signatures, multiple accidentals, multiple clef signs, bar lines....and more.



DO & FA CLEFS

1. Identify the Clef.
2. Find the first note.






CLEF		NOTE
LA		LA
SO	_____	SO
FA		FA
MI	_____	MI
RE		RE
DO		DO
TI		TI
LA	_____	LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

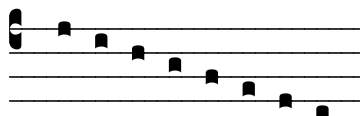
Once again, look to the left to identify the clef, and then to the right, to find the note.



DO & FA CLEFS

1. Identify the Clef.
2. Find the first note.

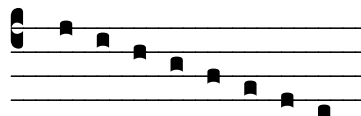
CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS



1. Identify the Clef.
2. Find the first note .

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS

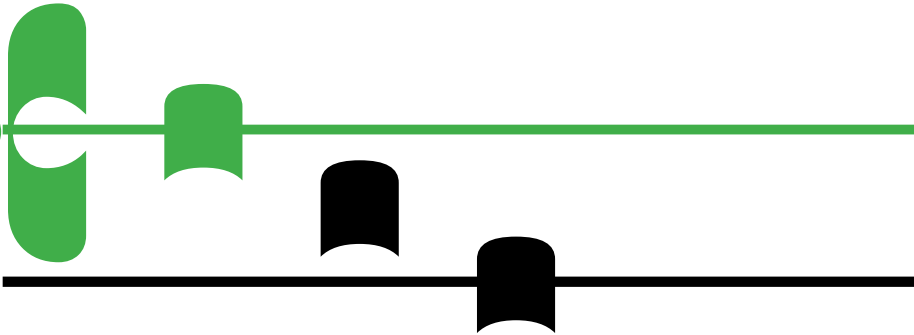


1. Identify the Clef.
2. Find the first note .

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS

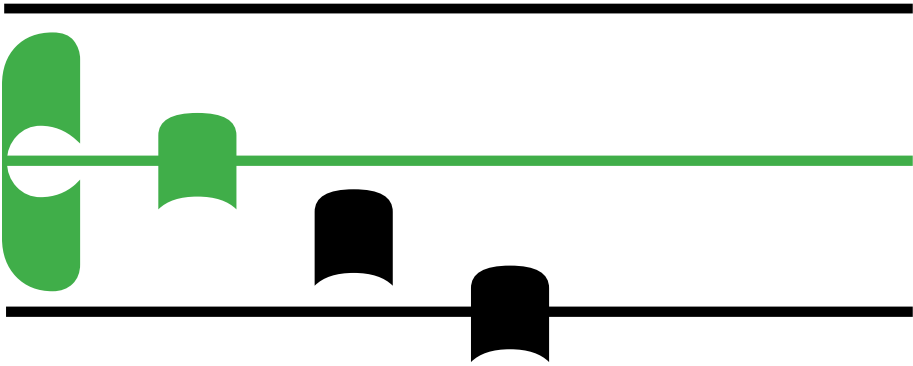

1. Identify the Clef.
2. Find the first, second and third notes.
[these are the first notes of "*Joy to the...*"]

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS

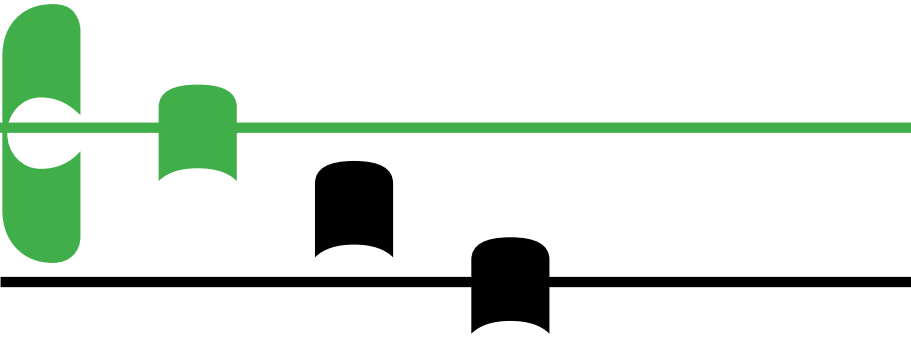
1. Identify the Clef.
2. Find the first, second and third notes.
[these are the same first notes of "Joy to the..."]

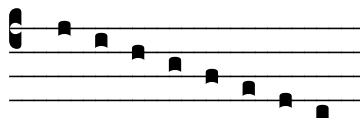
CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS





1. Identify the Clef.
2. Find the first, second and third notes.
[these are the same first notes of "*Joy to...*"]

CLEF		NOTE
LA		LA
SO	_____	SO
FA		FA
MI	_____	MI
RE		RE
DO		DO
TI		TI
LA	_____	LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



DO & FA CLEFS

1. Identify the Clef.
2. Find the first, second and third notes.
[these are the same first notes of "Joy to..."]

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA	  	LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

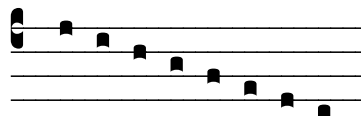


DO & FA CLEFS

1. Identify the Clef.
2. Find the first, second and third notes.
[these are the first notes of "*Joy to...*"]

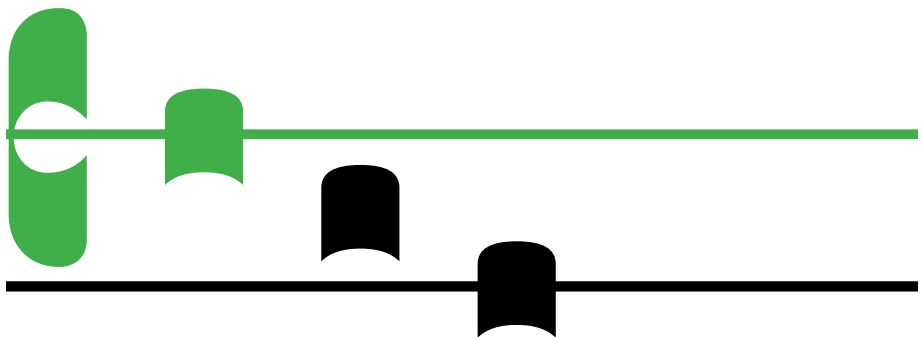


CLEF		NOTE
LA	_____	LA
SO	_____	SO
FA	_____	FA
MI	_____	MI
RE	_____	RE
DO	_____	DO
TI	_____	TI
LA	_____	LA
SO	_____	SO
FA	_____	FA
MI	_____	MI
RE	_____	RE
DO	_____	DO

This is still the same melody you have been singing. Moving the clef centers melodies within the four lines, but does not change the notes that are sung on their assigned lines and spaces.



DO & FA CLEFS

1. Identify the Clef.
2. Find the first, second and third notes.
[these are the first notes of "*Joy to...*"]

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

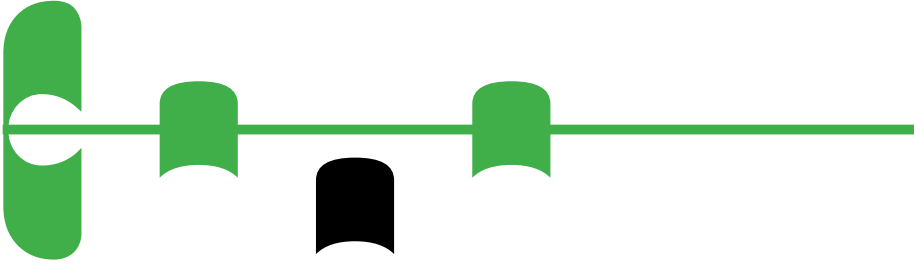


INTERVALS

Learning the intervals.

DO TI DO

Half step

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This half step interval is a close one that “leans” from TI to DO.

Sing this using “Joy” and the solfeggio:

Joy To Joy

Do Ti Do



INTERVALS

Learning the intervals.

Joy To The Joy

DO TI LA DO

CLEF

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE

DO

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

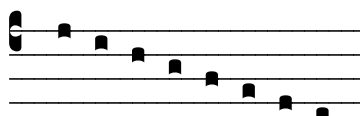
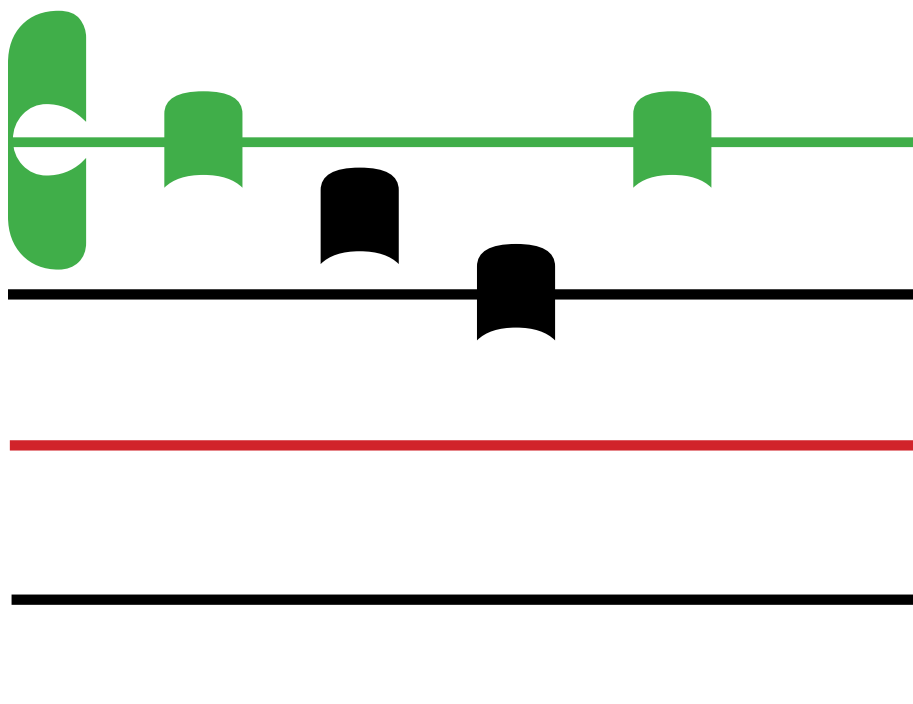
SO

FA

MI

RE

DO

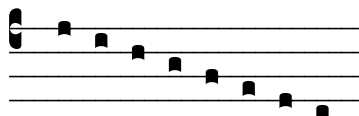


INTERVALS

Learning the intervals.
Joy To The Joy
DO TI LA DO

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

The clef has changed, but the notes you sing are the same.



INTERVALS

Can you sing this?

DO LA TI DO

Joy The To World

CLEF

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE

DO

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

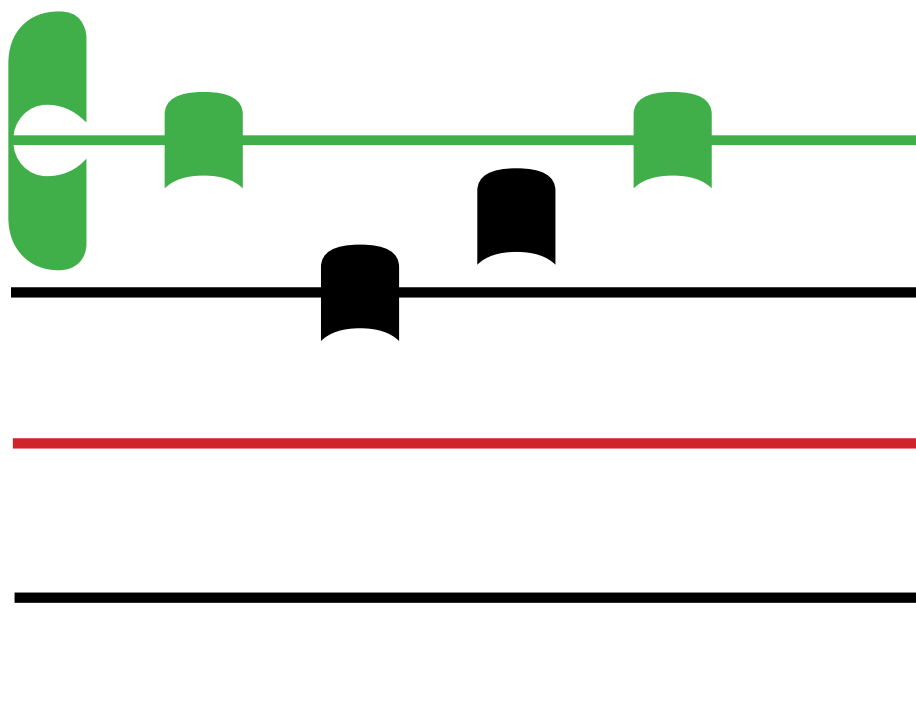
SO

FA

MI

RE

DO



Memorize the names of the pitches in order to speed up your ability to read chant.



INTERVALS

Can you sing this?
 DO TI LA SO
 Joy To The World

CLEF

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE

DO

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

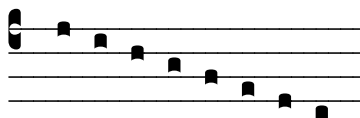
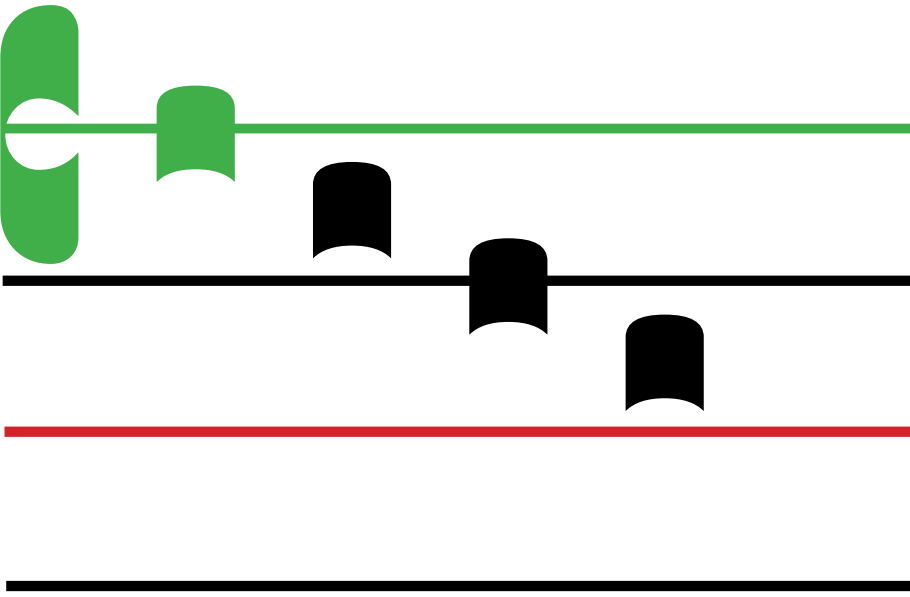
SO

FA

MI







RE

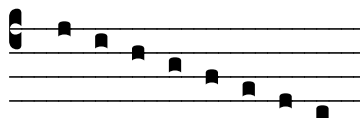
DO



INTERVALS







Can you sing this?
 DO SO LA TI DO
 Joy World The To Joy

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



INTERVALS

Can you sing this?
 DO SO LA TI DO
 Joy World The To Joy









CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

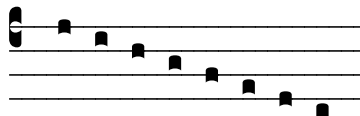
The notes sound exactly the same as on the previous page. Using the FA clef here puts them on the lower half of the staff without changing the pitches.



INTERVALS

Can you sing this?
 DO TI LA SO FA SO
 Joy To The World The World

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



INTERVALS

Can you sing this?
 DO TI LA DO LA DO LA
 Joy To The Joy The Joy The

CLEF

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE

DO

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

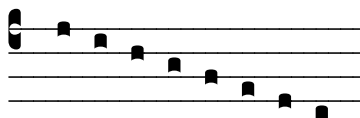
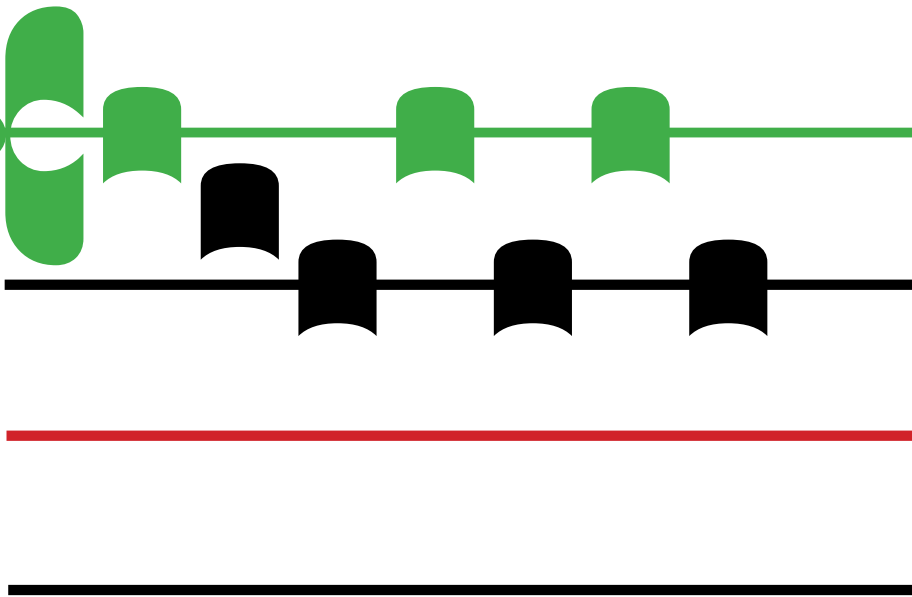
SO

FA

MI

RE

DO

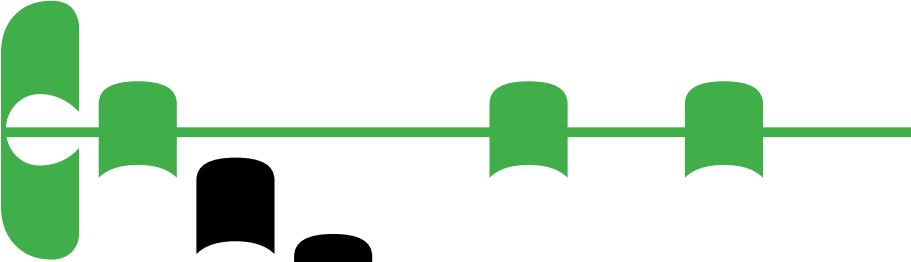





INTERVALS

Can you sing this?

DO TI LA SO DO SO DO SO

Joy To The World Joy World Joy World

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



INTERVALS

Can you sing this?
 DO SO LA TI LA
 Joy World The To The

CLEF

NOTE

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

TI

TI

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE








DO

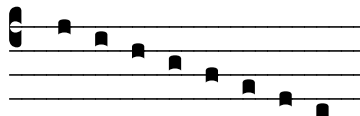
DO



INTERVALS

Can you sing this?
 DO LA SO FA MI RE DO
 Joy The World, The Lord Is Come

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO








INTERVALS

Can you sing this?

DO RE MI FA MI FA MI FA

Come Is Lord The Lord The Lord The








CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This is the second half step interval, MI to FA.



INTERVALS

Useful Technique Finding a note

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA	 	FA
MI	 	MI
RE		RE
DO		DO

To find FA from DO, Sing DO then very softly RE MI then FA, in your normal voice.



INTERVALS

Can you sing this?

DO MI RE FA MI SO FA

Come Lord is the Lord world the

CLEF

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE

DO

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

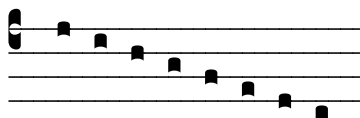
SO

FA

MI








RE

DO



INTERVALS

Can you sing this?
 DO FA RE SO MI LA FA
 Come the is world Lord the the*






CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

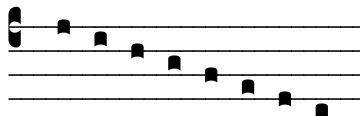
* by now we're sure you understand that following the melody by using the solfeggio words, beginning with DO is easier than using the words to *Joy To...* so they will not appear after this page.



INTERVALS

Can you sing this?
DO RE FA MI FA LA SO

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



INTERVALS

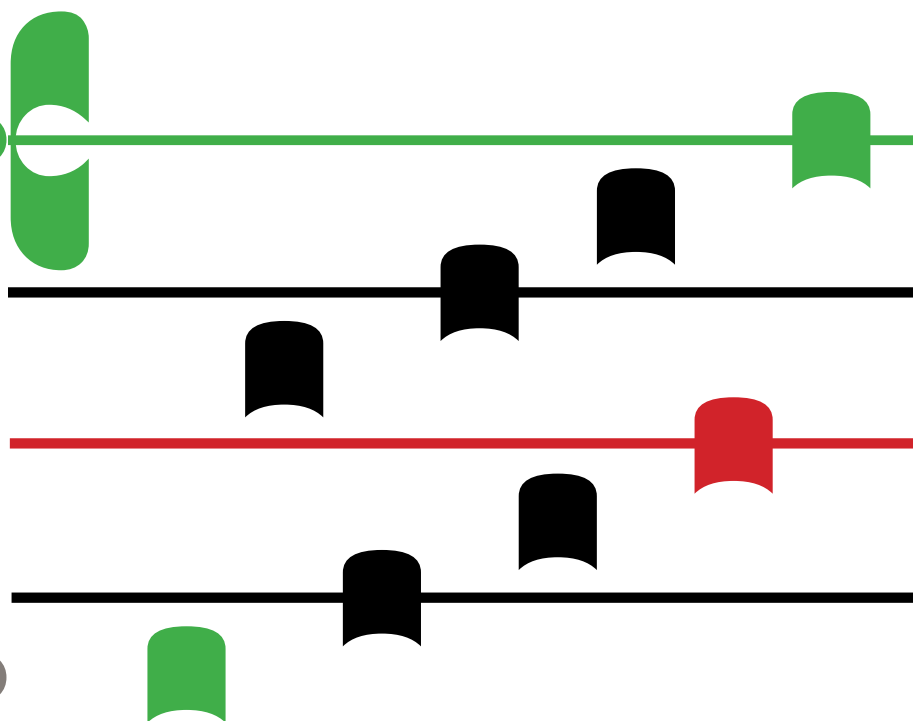
Can you sing this?
DO SO RE LA MI TI FA DO

CLEF

LA
SO
FA
MI
RE
DO
TI
LA
SO
FA
MI
RE
DO

NOTE

LA
SO
FA
MI
RE
DO
TI
LA
SO
FA
MI
RE
DO



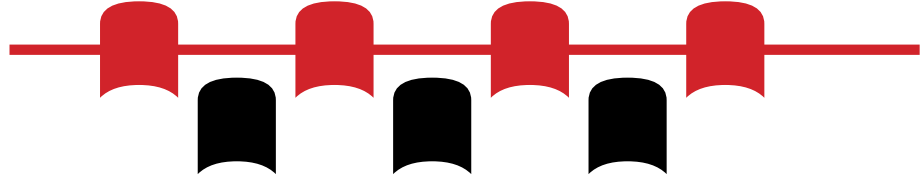



DO & FA CLEFS

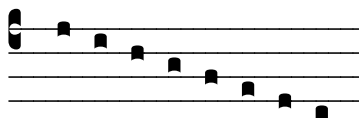
Can you sing this?

FA MI FA MI FA MI FA

At this point, use of the words is halted and only the solfeggio is used.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This is the second of the two half steps with MI leading to FA, we covered the first half step of the modes when we learned TI DO. Learn to identify where the halfsteps are as the clefs move, and you are well on your way to mastering chant.

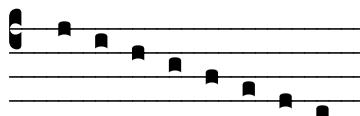


DO & FA CLEFS

Useful Technique
Finding a note.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

To find SO from DO, try quietly humming DO TI LA down to SO.
This is an easy way to find any note.









DO & FA CLEFS

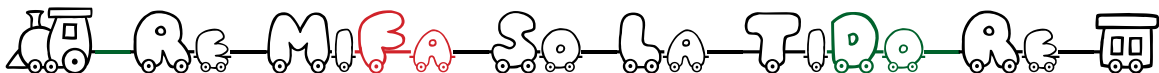
The Flat Lowers TI to **TE** and the Natural raises **TE** back to TI.

If the “b” appears over a word you sing **TE** only for that word.

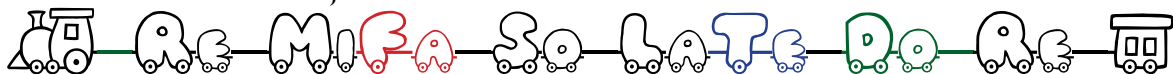
If the “b” appears by the Clef, it lowers TI to **TE** throughout the chant.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

Normal RE mode intervals with TI



Adjusted RE mode intervals with **TE**



Why **blue**? Jazz musicians frequently lower TI to **TE** when playing the **blues**.

This is the last half step interval in chant. Use “TE” to remind you of the flat,
“N” to show the natural.

NEUME

One Note Per Syllable

Punctum

This is the basic note for chant singing.

CLEF

NOTE

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

TI

TI

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

The Lord is my shepherd.

As a reminder, the audio files of this and all other notes can be listened to and downloaded on our website.



SYLLABIC VS. MELISMATIC

Syllabic Chants - One note per syllable

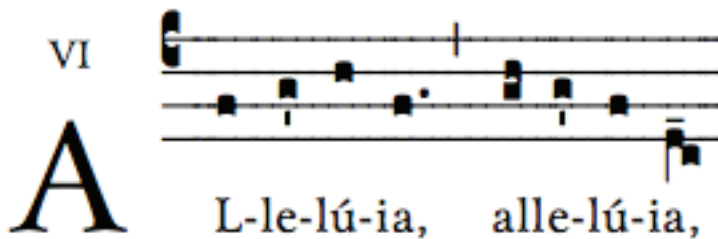
Melismatic Chant - More than one note per syllable

[for example, think of Angels We Have Heard On High - the Glo of Gloria is a melismatic phrase, many notes on one syllable]

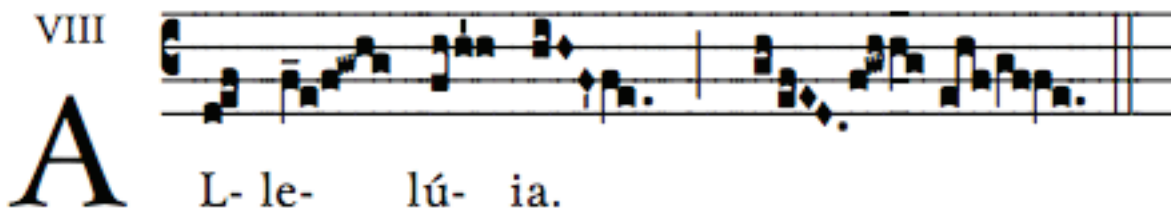
Any chant can be written out with just the simple punctum note we have used up to now. So, why have more note forms?

To guide the singer, when more than one note is sung to a single syllable, these notes are grouped together and indicated with a sign of some sort to remind you that you will be stretching a vowel sound for two or more notes.

The following pages show typical neume groupings that you will find when singing chant. These neume groupings can be written one after another, any time more than two or three notes are sung to a syllable. Most also have an extra line added to a note or two to warn you that you are about to sing more than one note to the vowel sound of a specific syllable.



The first Alleluia, above, is syllabic. The second one starts, and also ends, with melismatic neume groups of two notes. They are connected with vertical lines.



Here the “ia” is sung to 24 melismatic notes, made up of neume groupings, which is the subject of the following pages.

TWO NOTE NEUMES

Two Notes Per Syllable
 PODATUS
 Two Notes Ascending

CLEF

NOTE

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

TI

TI

LA

LA

SO

SO

FA

FA

MI

MI

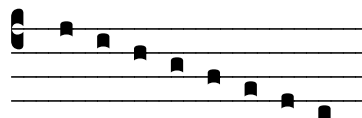
RE

RE

DO

DO

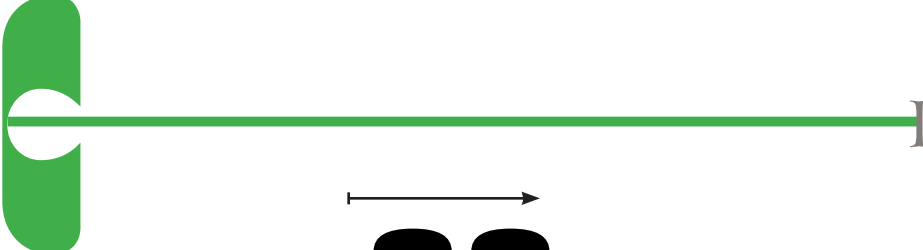
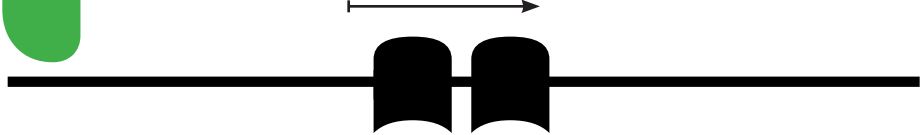


Lord



TWO NOTE NEUMES

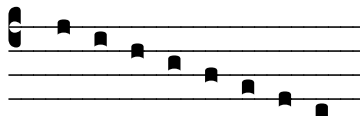
Two Notes Per Syllable BISTROPHA

Two Notes on the same pitch.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

Lord

When two or more notes appear over a syllable they are sung with a bit of a bounce on each one without stopping the vowel sound.



Two Notes Per Syllable
CLIVIS
Two Notes Descending

NOTE

LA

SO

FA

MI

RE

DO

TI

LA

SO

FA

MI

RE






DO

THREE NOTE NEUMES

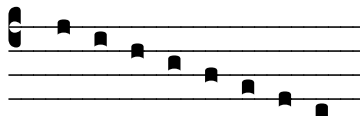
Two, Three or Four Notes Per Syllable

CLIMACUS

Falling Notes - Here shown using three notes.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

Lord



THREE NOTE NEUMES

Three Notes Per Syllable TORCULUS

Three Notes, Middle Note Ascending, Last Note Returns To Original Pitch.

CLEF

NOTE

LA

LA

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

TI

TI

LA

LA

SO

SO

FA

FA

MI

MI

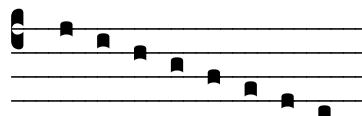
RE

RE

DO

DO







Lord

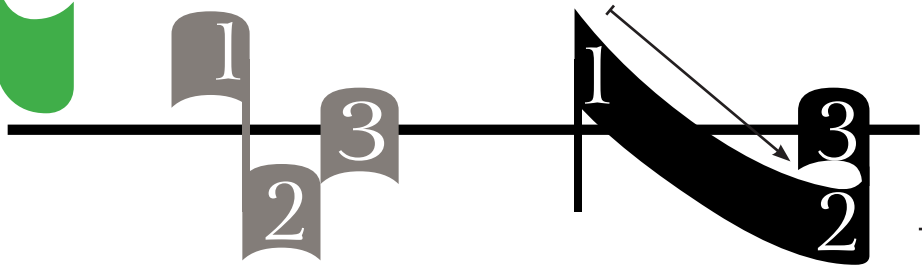


THREE NOTE NEUMES

Three Notes Per Syllable PORRECTUS

The Porrectus is on the right, The notes you sing are on the left in grey,

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



Lord

Lord

The Porrectus can be the most confusing neume group in chant. Keep in mind that it is sung exactly like the three note neume group on the left. Here's the easy way to remember this. It is like a dance step routine: Step 1, glide over to Step 2 and then finish with Step 3.





It is TI SO LA. It is not TI LA SO LA.

It is thought that certain special ways of writing neume groupings have special meanings. In this case the heavy line joining TI and SO is said to imply a slowing of these two notes, while the Climacus, falling, speeds up. Your director will discuss and demonstrate ways that these special groups are treated when singing.

THREE NOTE NEUMES

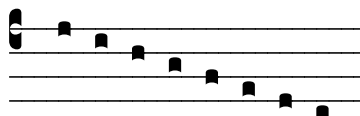
Three Notes Per Syllable TRISTROPHA

Three Notes Same Pitch - Strung Tightly Together

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

Lord

When two or more notes appear over a syllable, they are sung with a bit of a bounce on each one, without stopping the sound.



THREE NOTE NEUMES

Three Notes Per Syllable SALICUS

Second and Third Notes are a Podatus marked with Vertical Episema line.

CLEF

NOTE

SO

SO

FA

FA

MI

MI

RE

RE

DO

DO

TI

TI

LA

LA

SO

SO

FA

FA

MI

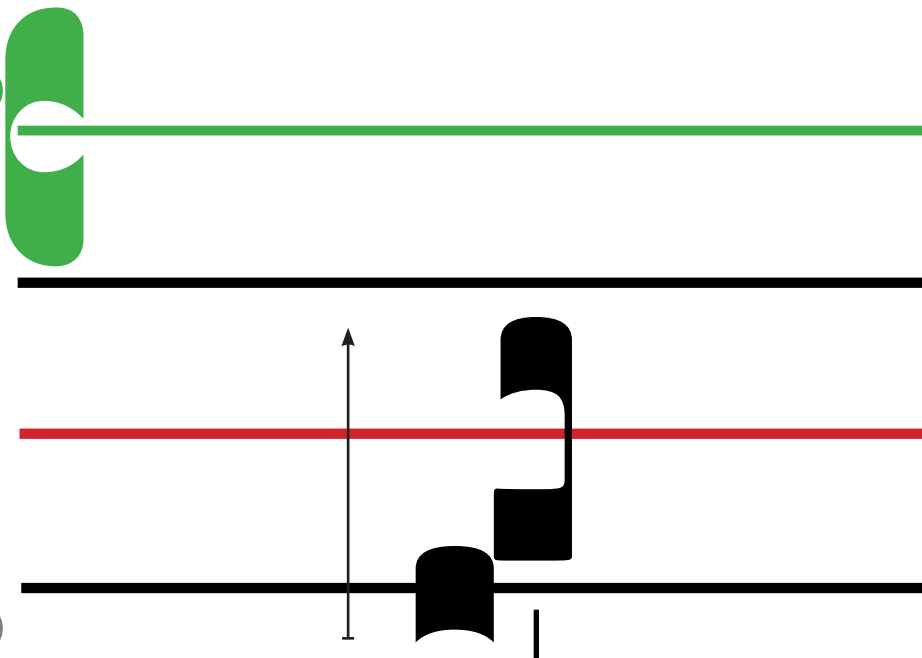
MI

RE

RE

DO

DO



Lord

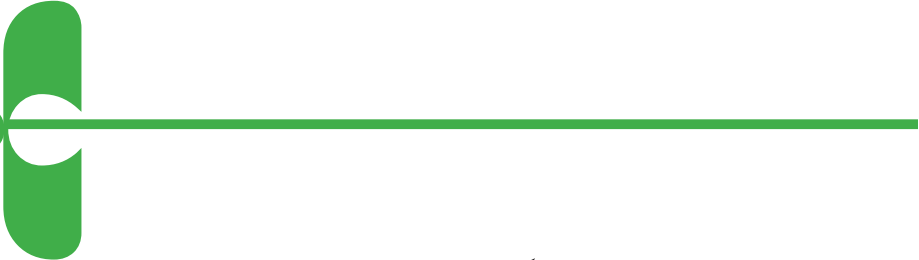


The second note of a Salicus may be held - watch the conductor.
The Vertical Episema Line under the Podatus more often appears as an Ictus which we will learn about in a few more pages.



THREE NOTE NEUMES

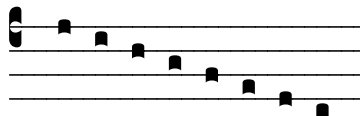
Three Notes Per Syllable QUILISMA

Second note indicates first note may be held.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

Lord


First note is lengthened.
Squiggled and last notes are both sung at normal speed.

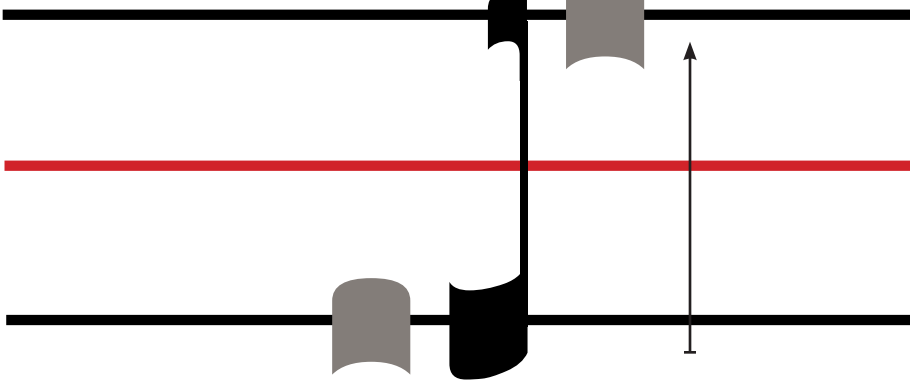


THE LIQUESCENT

The “closed” note LIQUESCENT

The sound of the small note is reduced when sung.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

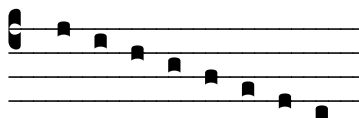


Ho - san - na.

Think HOSAn-NA.

When it is over an “n”, the tip of your tongue touches the roof of your mouth to choke the sound before the next note.



Mark L above the staff as a reminder to close the sound on the small note.



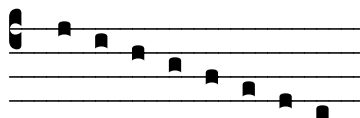
THE CUSTOS

A Road Sign in Chant CUSTOS

A the end of a line, it tells you the first note on the next staff. It is not sung.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This helps you to keep track of the pitch as you move from line to line. You may think of it as a custodian of the melodic line, telling you how far the next note on the next line is from the last sung note on this line. It can be helpful to mark this pitch name on the score.



RHYTHM

Don't be confused about rhythm in chant. It's simple.

On this page we begin exploring rhythm. We start here by simply showing notes sung at a regular speed, one after another.



Just as we stretch words when we want to emphasize them, we also stretch some words when singing chant. If we were draw to them, they might look like this.



These stretchings were passed down as part of the oral tradition of chanting. Your director may add more holds to the chants.

How long are holds? The director will lead you through them.



RHYTHM

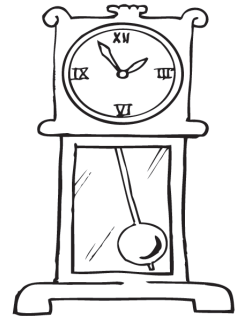
Chant is all about moving notes, moving as regularly as the ticking sound of a grandfather clock, as the pendulum swings from side to side.

Tick Tock Tick Tock Tick Tock Tick Tock Tick Tock Tick Tock Tick Tock Tick

This is how chant is sung. Holding your hand in the air follow the movement of a pendulum swinging left and right, right and left.


This is basic chant rhythm.

Now imagine a clock that slows a bit every so often, then resumes a regular ticking.




Tick Tock Ti-----ck Tock Tock Tock Tock To-----ck Tick Tock Tick Tock Tick Tock


This is the rhythm of a chant with holds on notes. Here are the 4 common signs of stretches:



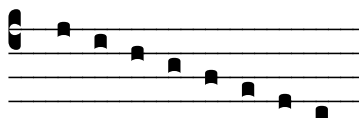
The dot above lengthens the note *before* it. The squiggled note does this too.



The horizontal episema lengthens the note *above or below*.

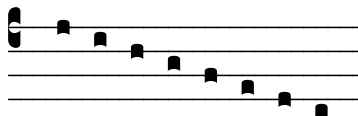


This lengthens the *note above* it only when it is *below* a Podatus as part of a Salicus.



MARKING RHYTHM

Over the next few pages we are going to show the note lengthening signs, give you an opportunity to examine a page of chants with which use these signs, and teach you how to mark them for yourself using the signs below.



All notes in chant
are even in length*
unless they are altered
by the use of one of the 4 markings on
the opposite page

or

If the director tells you
to lengthen a note.

**The more you sing chant, you will sense that word accents can influence the singing of chant, so take this statement with a grain of salt. Don't worry about this. You will find yourself doing it naturally. The signs on the opposite page call for very definite lengthenings and will be clearly defined by the conductor.*

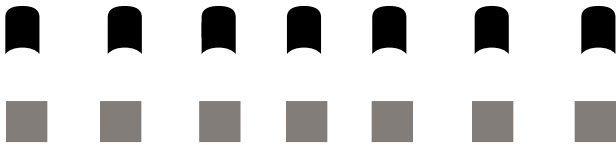


RHYTHM - THE PUNCTUM MORA

Dots That Lengthen

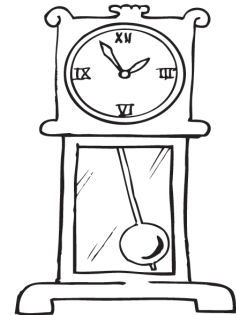
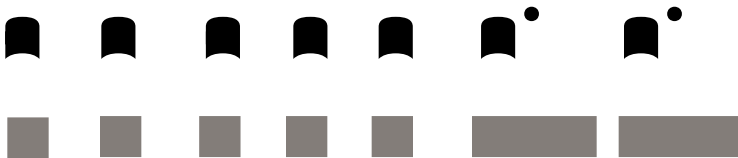
A simple syllabic chant is sung note after note like this:

In the name of the Fa- ther.



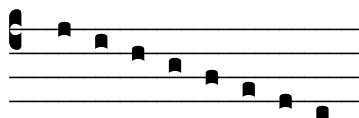
But if a neume has a dot after it, the note is held.

In the name of the Fa-----ther.



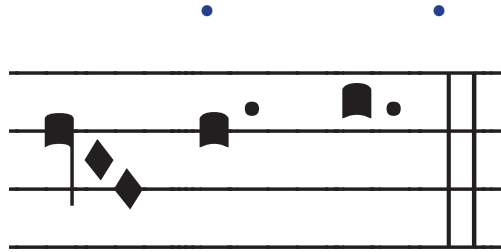
In practice by yourself you may double the length, singing it as long as two notes. In rehearsal and performance with a director, the director will indicate how long to hold any lengthened note.

When a dot appears at the end of a line, the note softens as it is sung. This is why it is called Punctum Mora - Dying Note.



RHYTHM - THE PUNCTUM MORA

Mark a dotted note with a dot above the staff as a reminder when singing.



Add a “.” above each of the 14 dotted neumes in the music below:

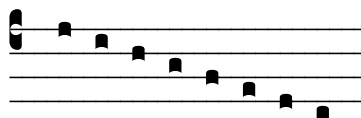
VII

G Ló- ri- a in excélsis De- o. Et in ter-ra pax ho-

mí- ni- bus bonæ vo-luntá- tis. Laudá-mus te. Bene- dí-

cimus te. Ado- rá- mus te. Glo-ri-fi-cá- mus te. Grá-

ti- as á-gimus ti- bi propter magnam gló- ri- am tu- am.

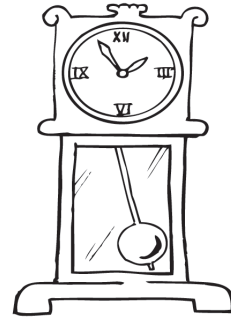


RHYTHM - THE HORIZONTAL EPISEMA

Lines that Lengthen

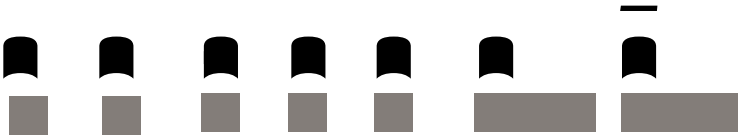
A simple syllabic chant is sung note after note like this:

In the name of the Fa- ther.

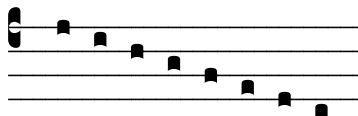


But if a neume has a line above or below it, the sound you sing is stretched out, as you did the note with a dot.

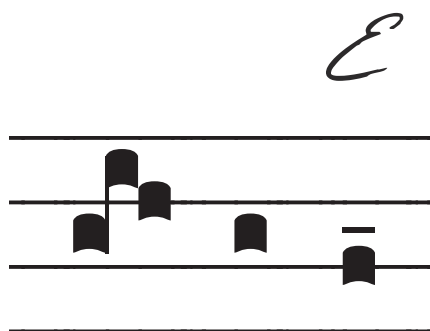
In the name of the Fa-----ther.



How long? Watch the director. The director will also indicate how to sing the hold if there are expressive dynamics she or he wants sung.



RHYTHM - THE HORIZONTAL EPISEMA



Add an  above each of the 6 Episema holds in the music below:

40. VENI, VENI EMMANUEL

I

V Eni, veni, Emmá-nu- el, Captívum solve Is- ra- el,

Qui gemit in exsíl- li- o Pri-vá-tus De- i Fí- li- o.

The musical notation is presented on a three-staff system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style using square notes. The lyrics are written below the staff, with syllables aligned with the notes. The second staff continues the melody, and the third staff concludes the phrase. The notation includes various rhythmic values and rests, with some notes marked with horizontal lines above them, indicating where episemas should be added.

℞. Gaude, gaude, Emmá- nu- el Nascé-tur pro te, Is- ra- el.

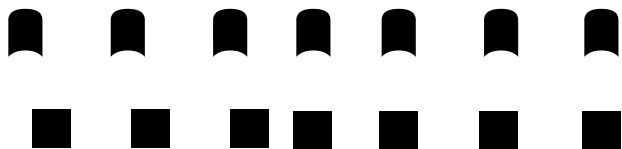


RHYTHM - QUILISMA

Notes that Lengthen

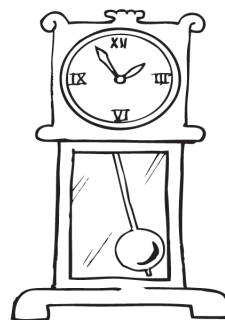
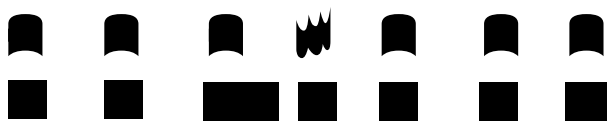
A simple syllabic chant is sung note after note like this:

In the name of the Fa-ther.



But if a neume is shaped in a squiggle, the note before it is stretched out.

In the name of the Fa-ther.

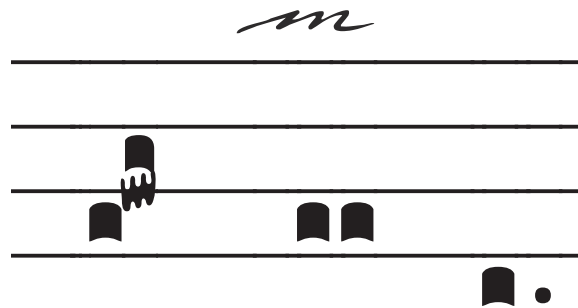


How long? Watch the director.

Note: There is evidence that the Quilisma indicates a trill as well as a hold, which would explain its shape.



RHYTHM - THE QUILISMA

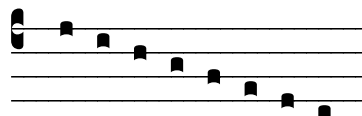


Add a *m* above each of the 2 Quilisma holds in the music below:

vér-te. Et Je-sum, be-ne-díctum fructum ventris tu- i,

no-bis post hoc exsí-li- um osténde. O cle- mens:

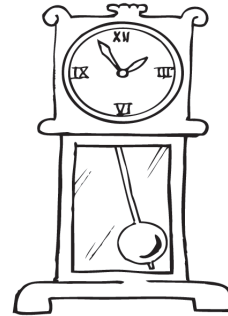
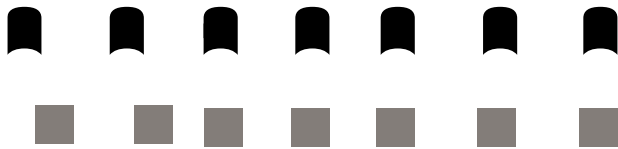
O pi- a: O dulcis Virgo Ma-rí- a.



RHYTHM - THE SALICUS Line that Lengthens

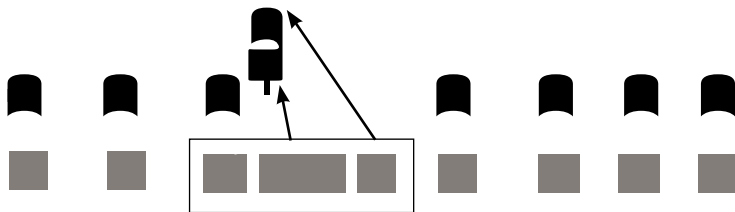
A simple syllabic chant is sung note after note like this:

In the name of the Fa-ther.



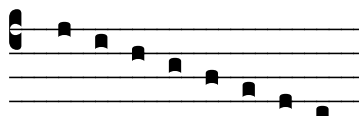
Think of the squares above as being the even sound of a clock ticking.
A little line, a Vertical Episema, under the three note neume group shown below stretches only the lower note of the two that are linked together.

In the name of the Fa--ther.



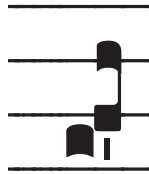
This only appears with as a single punctum followed by a two note podatus with a vertical episema below it.
It may be part of a larger group of neumes at times.

This is a rare neume combination, but does appear in some chants. Try not to confuse this with the Ictus, which appears next.



RHYTHM - THE SALICUS

S



Add a S above each of the 3 Salicus holds in the music below:

Communio with English Verses

119

cf Mt 2: 2

v. Ps 71

IV

V

I- di- mus * stel-lam e-jus in O-ri- énte, et

vé-nimus cum muné-ri- bus ado-rá-re Dómi- num.

The Vertical Episema line appears as part of the Salicus 3 times in the first line and as the Ictus, in the second lines 3 times. We will cover the Ictus on the next page.





Over the years singers began to stretch the second pitch of this neume group in chants such as the one above, and they then started marking it with a vertical line as a reminder to do so.

The Salicus is always three notes, the vertical line appearing under the second note, which is attached to the third note with a line.

THE ICTUS

A Road Sign in Chant ICTUS

A Vertical Episema line placed to show patterns of two or three notes.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO

This is a rather recent addition to chant and is controversial. It only appears in some editions.

The Ictus serves to mark groups of two and three notes in chant. Some directors insist that the ictus refers to a slight emphasis being placed on a specific note, though others disagree. Always follow your director's lead in the interpretation of chant.

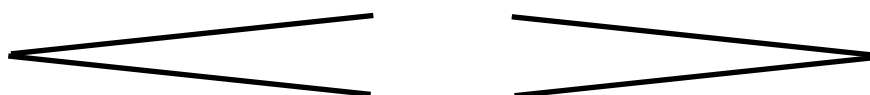


VOLUME

Singing soft, singing loud

Your conductor will tell you, through hand motions, how loud you should be singing.

Chant singers usually start a line softly, the sound grows towards the middle of a phrase, and then gets soft again at the end of the line.



THE ASTERISK



Is used in the sung text, to separate parts of the chant for different singers.

For Example:



*“Upon it stood the seraphims: * the one had six wings, and the other had six wings: with two they covered his face, and with two they covered his feet, and with two they hew.”*

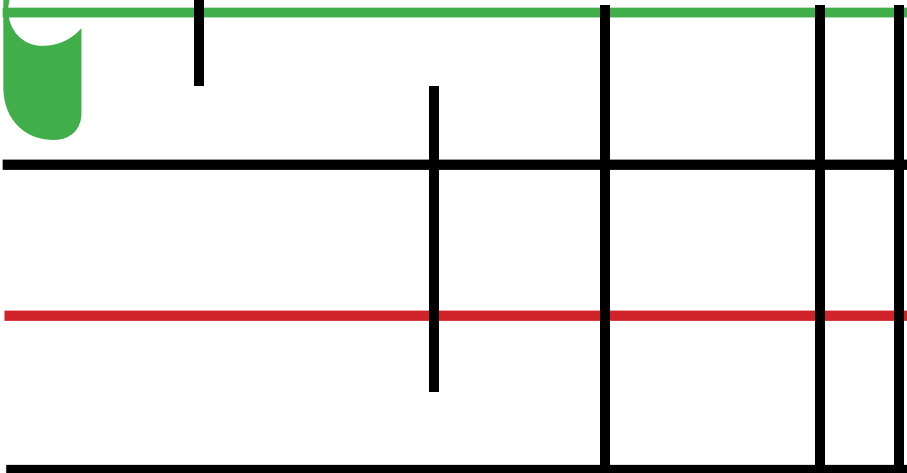
A cantor or cantors might sing up to the *, then the schola joins in singing the rest of the chant.

THE BREATH

More Road Signs in Chant

Lines that break up the musical line.

CLEF		NOTE
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO
TI		TI
LA		LA
SO		SO
FA		FA
MI		MI
RE		RE
DO		DO



Ignore the quarter line, take a breath at the half line and full line. The quarter line shows a division of the line, but, like the Ictus marking, does not affect the way you sing.

Conductors may ask you to sing through these markings without a breath. Mark breaths with a B above the staff.



STEPS TO SINGING A CHANT

Things to look for:

1. What pitch is the clef?
2. What pitch is the first note?
3. Are there held notes that need marked?
4. Are there silent quarter marks that I should ignore?
4. Where do I take a breath?
5. Are there any flats or naturals?
6. Are there silent Ictus marks?
7. What are the pitches of the Custos?

40. VENI, VENI EMMANUEL

I

V

Eni, veni, Emmá-nu- el, Captívum solve Is- ra- el,

Qui gemit in exsíl- li- o Pri-vá-tus De- i Fí- li- o.

R. Gaude, gaude, Emmá- nu- el Nascé-tur pro te, Is- ra- el.



STEPS TO SINGING A CHANT

Marking up a chant for singing:

1. What pitch is the clef?
2. What pitch is the first note?
3. Are there held notes that need to be marked?
4. Where do I breath - and not breath?
5. Are there any Liquescents?
6. What is the last note of each line?
7. What is the Custos pitch?
8. Are there held notes that need marked?
9. Where do I breath - and not breath?
10. Are there any Liquescents?

40. *VENI, VENI EMMANUEL*

I *DO*

V *RE* Eni, veni, Emmá-nu-el, *x* Captívum solve Is- ra-el, *SO* *RE* *B*

SO *FA*

Qui gemit in exsíl-i-o *x* Pri-vá-tus De-xi *x* Fí-li-o.

RE *FA*

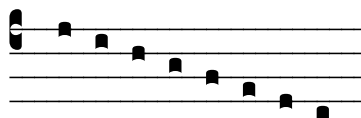
R. Gaude, gaude, Emmá-nu-el Nascé-tur pro te, Is- ra-el.



STEPS TO SINGING A CHANT

Marking a Score

1. Scan or copy the chant you are learning, blowing it up to the largest size possible.
2. Carry a mechanical pencil/s with blue, red and green erasable lead.
3. Mark the score while you study it.
4. List questions for the director.



NOTATING CHANT PAGES

Original

¶ *During the procession to the Altar of Repose, the hymn Pange lingua gloriosi Corporis mysterium (E.H. 326) is sung.*

AT THE MANDATUM

ANTIPHON *Mandatum novum*

iiij. 

A New com-mand-ment give I un- to you:* that ye love one



a- no-ther, as I have lo-ved you, saith the Lord. *Ps.* Bles-sed



are those that are un-de- fi- led in the way:* and walk in the



law of the Lord. *Repeat Antiphon.*


NOTATING CHANT PAGES

Notated

¶ During the procession to the Altar of Repose, the hymn *Pange lingua gloriosi Corporis mysterium* (E.H. 326) is sung.

AT THE MANDATUM

ANTIPHON *Mandatum novum*

DO iiij. SO  TI


A New com-mand-ment give I un- to you:* that ye love one

 B DO

a- no-ther, as I have lo-ved you, saith the Lord. *Ps.* Bles-sed

 B L LA

are those that are un-de- fi- led in the way:* and walk in the

 SO

law of the Lord. *Repeat Antiphon.*


NOTATING CHANT PAGES

Original


128

PROPER OF SEASON


ANTIPHON *Maneant in vobis*

vij. 


L Et there a- bide in you * faith, hope, and cha- ri- ty,



these three: but the grea- test of these is cha- ri- ty. *Ÿ*. Now



a- bi- deth faith, hope, cha- ri- ty, these three: * but the grea- test



of these is cha- ri- ty. *Repeat Antiphon.*

NOTATING CHANT PAGES

Notated

128

PROPER OF SEASON

ANTIPHON *Maneant in vobis* x

DO vij. RE

SO **L** Et there a-bide in you *faith, hope, and cha-ri-ty,

B B DO

these three: but the grea-test of these is cha-ri-ty. V̇. Now

RE

a- bi-deth faith, hope, cha-ri-ty, these three:* but the grea-test

m B SO


of these is cha-ri-ty. *Repeat Antiphon.*

NOTATING CHANT PAGES

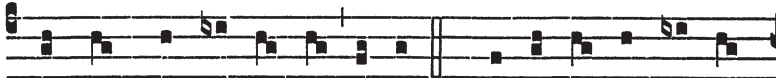
Original

¶ *The following antiphon and its verses are never omitted.*


ANTIPHON *Ubi caritas*

vj. 


W Here cha-ri-ty and love are, there is God. *Ÿ*. The love




of Christ hath joi-ned us in one. *Ÿ*. Let us re-joice, and be



glad in him. *Ÿ*. Let us fear, and let us love the li-ving God.



Ÿ. Let us love one a- no- ther in sin- ce- ri- ty of heart.



Ant. Where. *Ÿ*. When, there-fore, we are joi-ned to- ge-ther.

NOTATING CHANT PAGES

Notated

¶ The following antiphon and its verses are never omitted.

ANTIPHON *Ubi caritas*

FA *DO* *vj.* *TE* *X* *B* *SO*

W Here cha-ri-ty and love are, there is God. *Ÿ*. The love

TE *X* *B* *TE* *SO*

of Christ hath joi-ned us in one. *Ÿ*. Let us re-joice, and be

X *B* *L* *B* *FA*

glad in him. *Ÿ*. Let us fear, and let us love the li-ving God.

FA

Ÿ. Let us love one a- no-ther in sin- ce- ri- ty of heart.

TE *X* *FA*

Ant. Where. *Ÿ*. When, there-fore, we are joi-ned to- ge-ther.

Continued on Next Page

Ant. means go back to Antiphon at top.

Will director end lines with Punctum Mora even though not indicated?

X - ignore the quarter lines.

NOTATING CHANT PAGES

Original

MAUNDY THURSDAY

129

V. Let us not be di- vi- ded in spi-rit. V. Let all ma-li-cious
wrang-ling and con-ten-tions cease. V. And let Christ our God be
in the midst of us. *Ant.* Where. V. So may we with the bles-
sed see for e-ver. V. In glo-ry the light of thy coun-te-nance,
Christ our God. V. Joy that is in- fi-nite and un-de- fi-led.
V. For e-ver and for e-ver, world with- out end. A-men.

NOTATING CHANT PAGES

Notated

MAUNDY THURSDAY 129

DO FA

TE X B

SO

Ÿ. Let us not be di- vi- ded in spi-rit. Ÿ. Let all ma- li- cious

B

SO

wrang-ling and con-ten-tions cease. Ÿ. And let Christ our God be

L FAREFA B TE LA

in the midst of us. Ant. Where. Ÿ. So may we with the bles-

X B TE X FA

sed see for e- ver. Ÿ. In glo- ry the light of thy coun-te- nance,

B B FA

Christ our God. Ÿ. Joy that is in- fi- nite and un- de- fi- led.

L FAREFA B .

Ÿ. For e- ver and for e- ver, world with- out end. A- men.

NOTATING CHANT PAGES

Original

NOVEMBER 2

233*

COMMUNION *Lux eterna* (G.H.P.)

viiij.

M Ay light e- ter-nal *shine, O Lord, up- on them, † For end-
less a- ges with thy bles-sed ones, for thou art gra-cious. ʒ. Rest
e- ter-nal grant to them, O Lord, and let light per-pe- tu- al shine
up-on them. † For end-less a- ges.

M Ay they rest in peace. R̃. A-men.

NOTATING CHANT PAGES

Notated

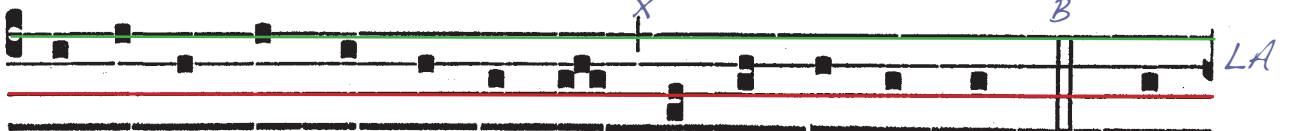
NOVEMBER 2

233*

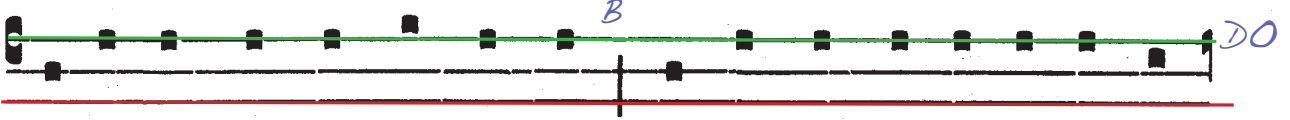
COMMUNION *Lux eterna* (G.H.P.)



M Ay light e- ter-nal *shine, O Lord, up- on them, ‡ For end-



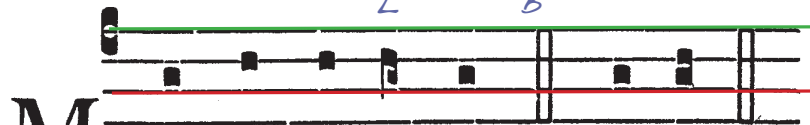
less a- ges with thy bles-sed ones, for thou art gra-cious. Ț. Rest



e- ter-nal grant to them, O Lord, and let light per-pe- tu- al shine



up- on them. ‡ For end-less a- ges.




M Ay they rest in peace. RȚ. A-men.

Following Pages are Notated Versions Only

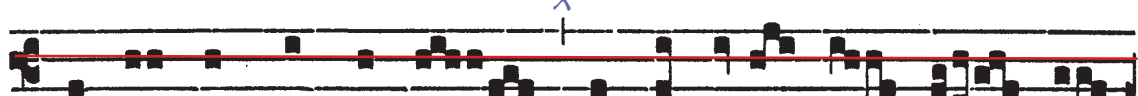
II. OF THE BLESSED SACRAMENT

Out of Eastertide

INTROIT *Cibavit eos*

FA ij.  RE

LA H E fed them al- so * with the fi- nest wheat flour: and

 RE


with ho- ney from the rock hath he sa- tis- fi- ed

 FA

them. *Ps.* Sing we mer-ri- ly un- to God, our hel-per: * make a

 Back to Beginning After AMEN

cheer-ful noise un- to the God of Ja- cob. Glo-ry be. He fed.

ij.  FA

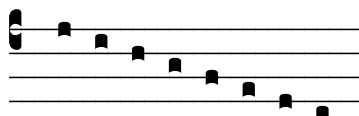
DO G Lo- ry be to the Fa-ther, and to the Son, and to the Ho-ly

 Fa

Ghost. * As it was in the be-gin-ning, is now, and e-ver shall

 LA (he fed)

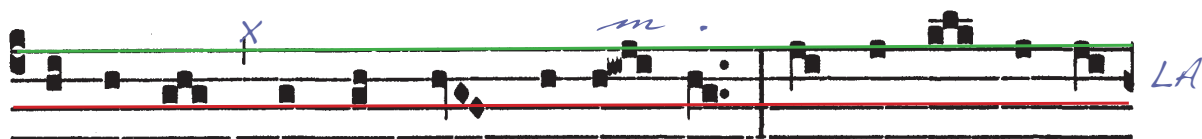
be, world with-out end. A- men.

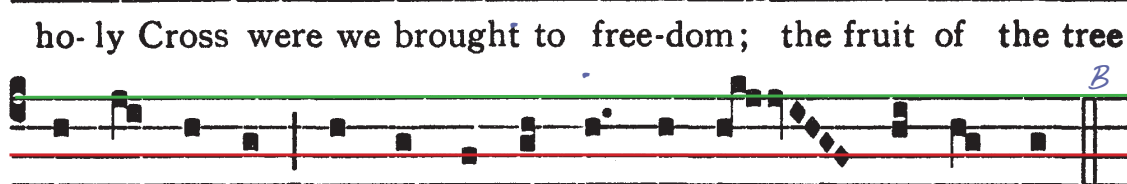


ANTIPHON *Per lignum*

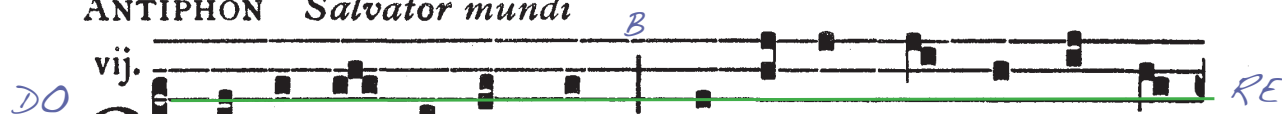
DO
SO vij. 

T Hrough a tree* were we brought to bon-dage, through the

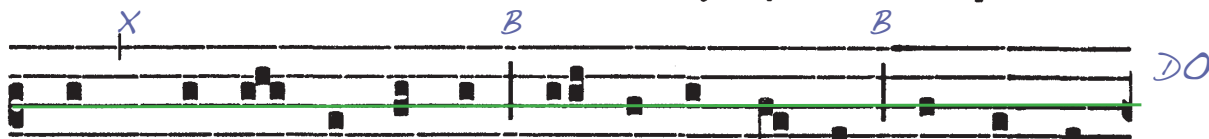
 ho-ly Cross were we brought to free-dom; the fruit of the tree

 be-tra-yed us, but the Son of God has re- dee-med us.

ANTIPHON *Salvator mundi*

DO vij. 

O Sa-viour of the world,* who by thy Cross and pre-cious

 Blood hast re- dee-med us; save us and help us, we hum-bly





be- seech thee, O Lord.



COMMUNION *Revelabitur*

DO
1.
RE T He glo- ry of the Lord * shall be re- vea- led: and
FAMISO B X
all flesh shall see the sal- va- tion of
our God.

(erase any breaths the director changes)

December 25
CHRISTMAS DAY
At Midnight


INTROIT *Dominus dixit* (G.H.P.)


FA ij.
RE T He Lord spake, * and said un- to me: Thou art my Son,
L B
this day have I be- got- ten thee. Ps. Why do the hea-
B
then so fu- ri- ous- ly rage to- ge- ther: * and why do the peo- ple
i- ma- gine a vain thing? Glo- ry be. The Lord.


ASH WEDNESDAY


AT THE BLESSING OF THE ASHES


ANTIPHON *Exaudi nos*

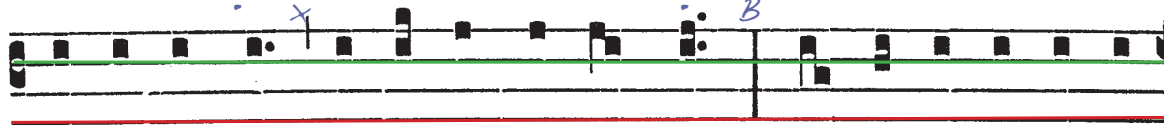
DO vij.  FA

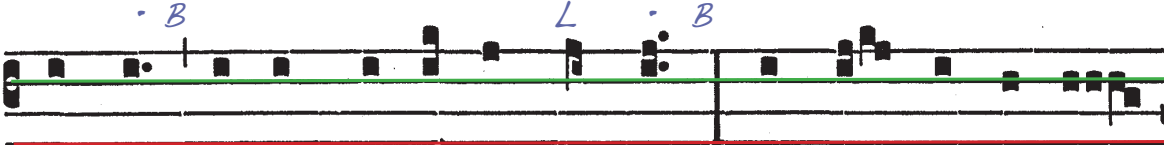
SO **G**ive ear, O Lord, * and hear us, for thy lo-ving kind-nes-
 RE

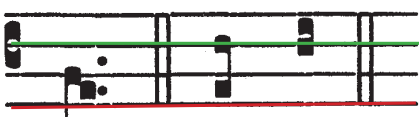
ses are great and mar- vel-lous to-wards us: ac-cor-ding to
 DO

the mul- ti-tude of thy ten- der mer-cies, turn thee un- to
 DO

us, O Lord. *Ps.* Save me, O God, for the wa-ters are
 RE

come in, * e- ven un- to my soul. Glo- ry be to the Fa-ther,
 RE

and to the Son, and to the Ho- ly Ghost:* as it was in the be-
 LA

gin-ning, is now, and e- ver shall be, world with-out end. A-


men. Give ear.

PALM SUNDAY†

AT THE BLESSING OF PALMS

ANTIPHON *Hosanna*

DO vij. *LA*

SO **H** O-san-na *to the son of Da-vid: bles-sed is he that

co-meth in the Name of the Lord. O King of Is- ra-

el: Ho-san- na in the high-est.

AT THE DISTRIBUTION OF PALMS

ANTIPHON *Pueri Hebraeorum*

DO i. 2 *LA*

RE **T** He chil-dren of the He- brews,* bea- ring bran- ches of o-

live, went out to meet the Lord, cry- ing out and say- ing, Ho-

san- na in the high-est.

OFFERTORY *Confitebor tibi*

DO i. *TE TE SO FA SO N B*
 DO I Will give thanks * un- to thee, O Lord, with *SO*
FA RE FA B LA SO LA TE L
 my whole heart: O do well un- to *LA*
N X LA SO LA X L TE m
 thy ser- vant, that I may live, and keep thy *SO*
B DO LA DO B m X
 word: quick- en thou me ac- cor- ding *FA*
X
 un- to thy word, O Lord.

COMMUNION *Hoc corpus*

DO viij. *X B*
 SO T His is my Bo- dy, * which is gi- ven for you: this cup *SO*
LA SO LA X B B
 is the new tes- ta- ment in my Blood, saith the Lord: *DO*
DO TI DO X B
 this do ye, as oft as ye drink it, in re- mem- *LA*
 brance of me.

RESOURCES

You are now ready to explore chant. The internet has many sources. For chant with English and Latin texts:

WWW.MUSICASACRA.COM

- CHANT BOOKS.

All of the Notated Chants in this book were taken from *The Plainchant Gradual*, Volumes 1 and 2 with all the proper chants for the church year in English

Also purchase or download *The Parish Book Of Chant* which contains Latin chants that are common to the church year.

Communio is the source for the Salicus example chant. This book, created by Richard Rice, is often used by scholas to introduce Latin chant to the Mass.

- LITERATURE

This website offers a large library of chant training books online.

WWW.CHABANELPSALMS.ORG

- LITERATURE AND CHANT

This valuable resource offers historic books of chant, audio and video training and more.

WWW.BASICCHANT.COM

Music for the 2011 Roman Missal English Mass Chants with organ accompaniments plus simple organ and chord accompaniments along with chant training books for Gregorian and Anglican Chant.



NOTES

Notes on the Plainchant



*The Staff of Four Lines,
with the two Clefs, C and F.*

Modern music, for the most part, restricts itself to two modes (scales), Major and Minor. The eight pitches of the Major Scale are a whole step apart, except that a half step occurs between the third and fourth, the seventh and eighth notes of the scale. In the Minor Mode, the half steps are between two and three, then five and six. Modern musical notation, “round notes”, *always* indicates the pitch to be used; middle “A” is at 440 vibrations per second or thereabouts. Plainchant notation, “square notes”, *never* indicates the pitch to be employed. The plainsong relative pitches are called by letters, C-D-E-F-G-A-B-C, with a whole step between all letters, except E-F and B-C which are a half step apart. Unlike modern notation, “C” indicates the tonic note, the doh of the diatonic scale, the first tone, but does *not* indicate any particular pitch. *Nor do these letters indicate that a particular composition is necessarily in the Major Mode.* One of the several disadvantages of noting plainsong in modern notation is that it necessarily fetters the tune to a particular pitch.

Plainsong employs many more Modes than modern music. Medieval musical theorists identify eight Modes and number them so. In actuality, at least ten can be identified. Plainchant is much richer in its modal use than modern music. It is not necessary to know the names of the Modes nor the theoretical analysis of them for a singer to recognize their haunting beauty and melodic opulence.

Giving a date for the beginning of modern music is quite arbitrary. It may be convenient to use Columbus’ sailing the ocean blue, in fourteen hundred ninety-two, as the beginning date. Modern music has made scant use of the Modes, and today hardly any besides Major and Minor are heard. Two compositions in Modes other than Major or Minor are “Black Is the Color of My True Love’s Hair” and “I Wonder as I Wander.” Persons familiar only with modern music can sing or play the following little exercise to illustrate for themselves the modal richness of plainchant. Do not think of these as different phrases in the key of D. Think of them as beginning and ending each in its own Mode. Each little tune is a complete composition in itself, not to be related to any other. The last note brings finality to the seven-note composition.



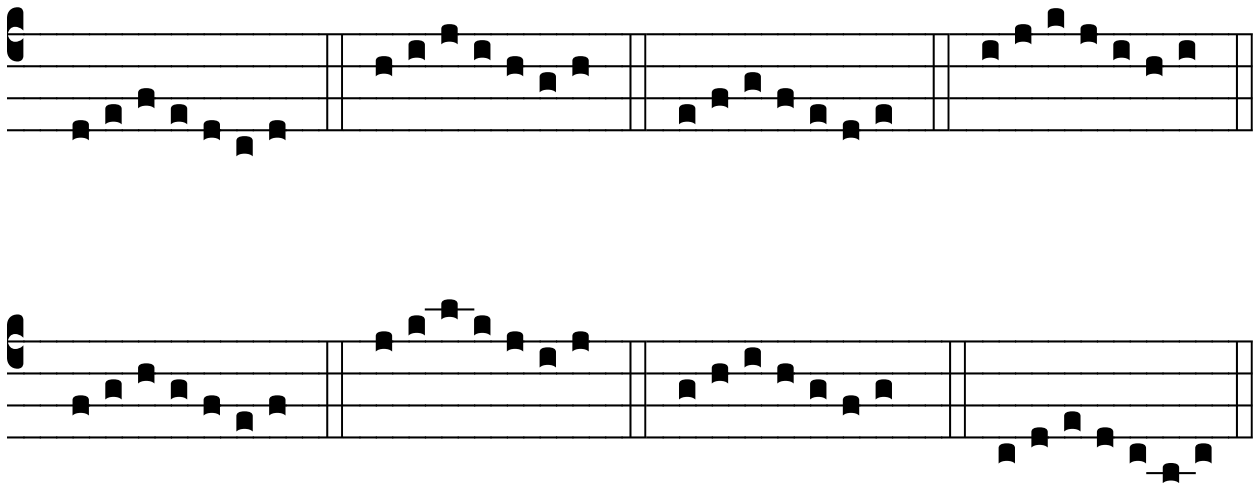
This page is reproduced with permission from ST.DUNSTAN’S PLAINSONG PSALTER,
published by LANCELOT ANDREWES PRESS, www.andrewespress.com.

UNDERSTANDING THE CONCEPT OF CHANT MODES

On the previous page is an excellent overview of this subject from Saint Dunstan's Plain-song Psalter published by Lancelot Andrewes Press.

You may know the term 'cadences', which in the musical sense are certain patterns. On the bottom of the page there are what can be called cadences of chant. These are the notes a chant is built around by the composer. They clearly show to the eye and ear what the tonal character is of each mode.

Here they are in chant notation:



Remember that, though we often think of DO meaning C on the piano, in reality DO can slide up and down the piano keyboard, to permit the Mode patterns above to be sung in a comfortable range by people.

For example, all of the 8 Mode patterns above can start with the first note being on C. However, while all of these appear on white keys when played

PLAYING GREGORIAN CHANT ON THE PIANO

Now that you are accustomed to singing the solfeggio syllables and know how to find them on the staff, it can be handy to be able to pick out chant melodies on the piano.

In the middle of the keyboard find a DO that is in your singable range.

DO in this case is always the white key to the left of two black keys. And FA is always to the left of three black keys.

You will never play a black key except for a note after a flat, which is TE below. The other black keys are used in modern music, but not in chant.

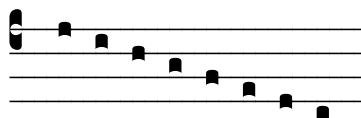
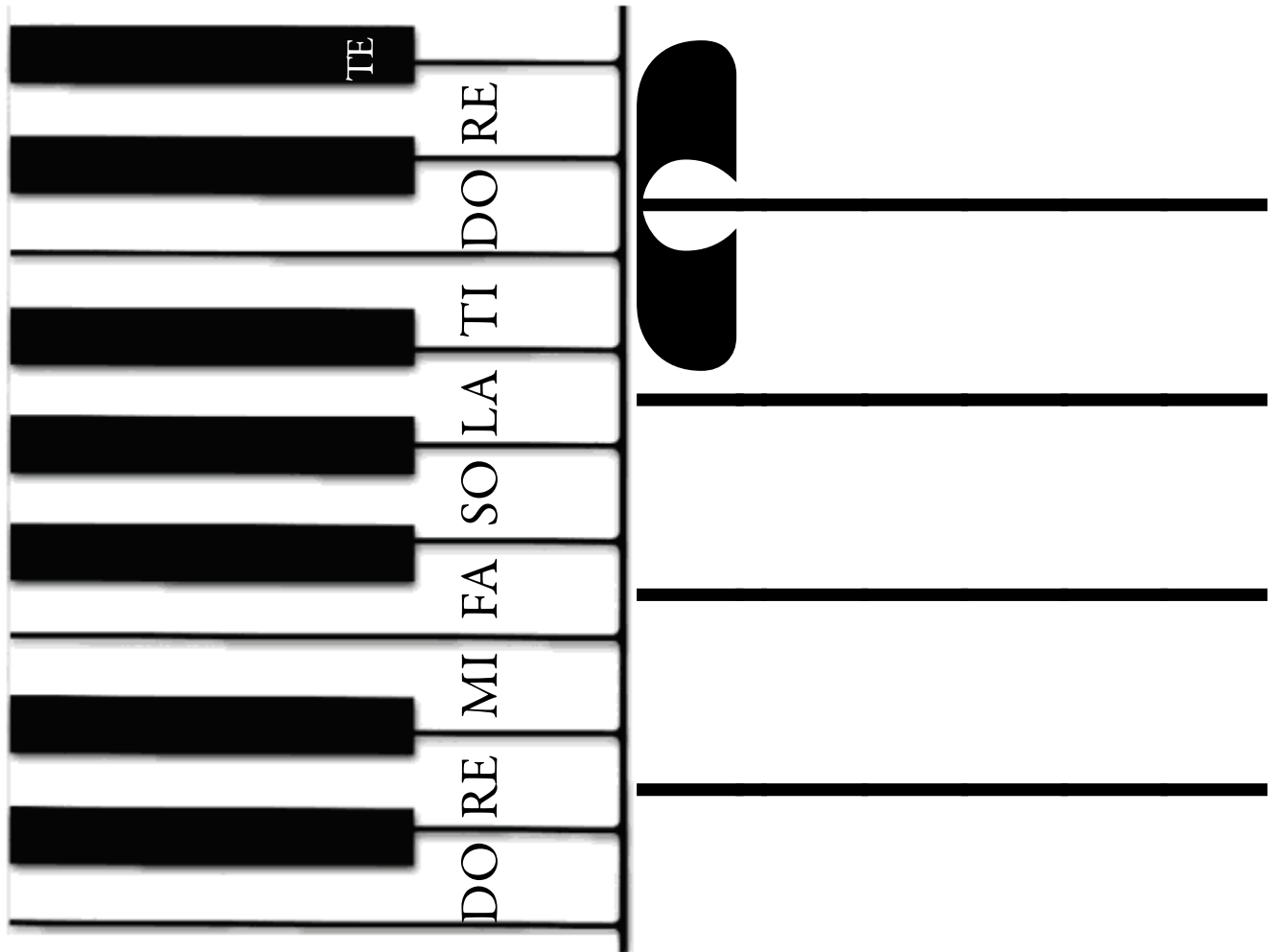


The 8 notes repeat up and down the keyboard as you can see on the right, where DO appears again.

Sometimes your director will start chants on higher or lower notes than you will hear on the piano. That's to match the range of the chant with the range of the voices of the singers.

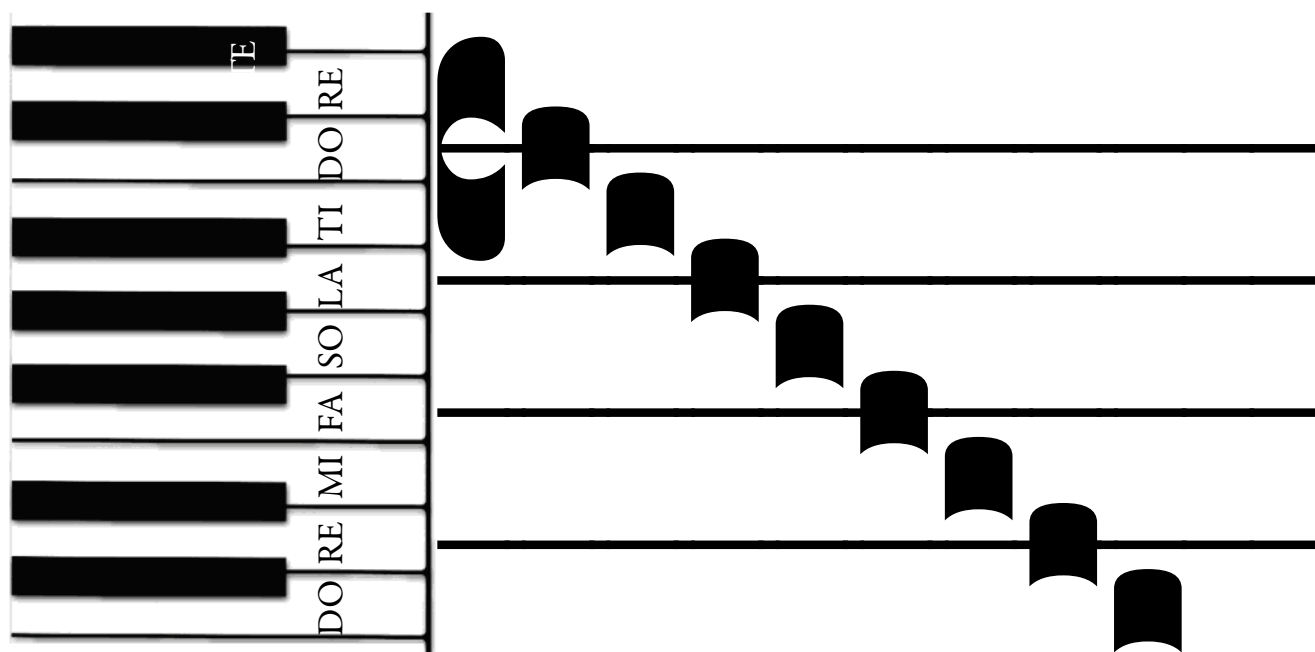
THE KEYBOARD AND THE STAFF

Now that you are accustomed to singing the solfeggio syllables and know how to find them on the staff, it can be handy to be able to pick out chant melodies on the piano.



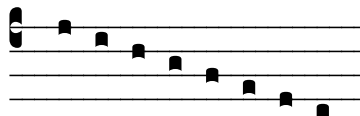
THE KEYBOARD AND THE STAFF

Here is our original melody - try playing it on a piano.



Index

Asterisk	76
Bar Lines	6,7
Bistropa	54
Breath	78
Clef	5,14,17,18-29,48-51
Climacus	56
Clivis	55
Custos	63
English Chants	81
Flat	50
Horizontal Episema	70, 71
Ictus	77
Intervals	30-47
Key Signature	11
Liquescent	62
Melismatic	53
Mode	14,15
Neumes	53-63
Note Heads	12
Piano Keyboard	99
Podatus	53
Porrectus	58
Punctum	51
Punctum Mora	68,69
Quilisma	61, 65, 72, 73
Rests	4
Rhythm	64, 65
Rhythm Signs	66
Salicus	60, 65, 74
Scale	16
Solfeggio	9
Square Notes	13
Staff	8,10,14
Syllabic	52
Time Signature	2,3
Torculus	57
Tristropa	59
Volume	76



Thanks

The Church Music Association of America
www.musicasacra.com

for the use of pages from

The Parish Book of Chant
and
Communion Antiphons with Psalms by Richard Rice

And

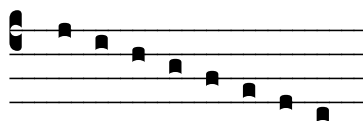
The Community Of St. Mary The Virgin, Wantage

for the use of pages from

The Plainchant Gradual
Adapted by
Rev G.H. Palmer Mus. Doc. and Francis Burgess

These and more available on www.musicasacra.com.





WWW.BASICCHANT.COM

The Pulse of Music

Book 1

A Beginner's Guide
To Reading
Gregorian Chant Notation

Book 2

A Beginner's Guide
To Singing
Gregorian Chant Rhythm and Solfeggio

Books 1 & 2 Combined

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

Gregorian Chant Blank Staff Notebook

A Gregorian Chant Coloring Book
for Children & Adults
Student Edition • Teacher's Edition

If you can sing "Joy to the World"
you can learn to read and sing Gregorian Chant
For People Who Can And Cannot Read Music.

The Catholic Choir Book Series
www.thecatholicchoirbook.com

The Catholic Hymnal
www.thecatholic hymnal.com

Frog Music Press

201 County Road 432 • Englewood, TN 37329 • 423 887-7594

WWW.BASICCHANT.COM