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THE ACCOMPANIMENT OF PLAINSONG

BY
DOM GREGORY MURRAY

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*George Ross
Toronto, 1955.*

THE
ACCOMPANIMENT
OF
PLAINSONG

BY
DOM GREGORY MURRAY

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Introduction

THE following pages make little claim to originality: in fact they merely offer a brief summary of what has now become the official Solesmes method of plainsong accompaniment. The evolution of the method is due to the researches of Dom Desroquettes and M. Henri Potiron. So far only one book explanatory of their method has appeared in English: M. Potiron's *Treatise on the Accompaniment of Gregorian Chant*, translated by Miss Ruth Gabain (Desclée, 1933). There is now¹ in the press a much better book, also by M. Potiron, translated into English, which incorporates the latest improvements introduced as the result of more than twenty years' experience. (The original French of the *Treatise* was published as long ago as 1926.) The English title of the new book is *Practical Instruction in Plainsong Accompaniment*. Meanwhile English readers may welcome a brief synopsis of the method, outlining its main principles.

The subject naturally falls into two parts: Harmony and Rhythm. The former concerns primarily the nature of the chords, the latter primarily their position. Obviously the two divisions cannot be kept entirely separate. Nevertheless they must be studied in isolation, even if ultimately it becomes necessary to consider their mutual relations and interdependence. In Part I, therefore, we examine the modality of the Chant, with the object of discovering its bearings upon the tonality of the accompaniment. In Part II we consider the rhythmic principles governing the placing of our chords.

No attempt will be made in these pages to give detailed scientific reasons for the rules laid down. The aim is

¹ November, 1947

rather to present the method from the immediately practical standpoint.

To avoid complications we shall take the Chant at its original pitch (C=doh) throughout our discussion. In practice, of course, transposition is very often necessary, in order to bring the melody within a compass convenient for the singers; but that is a purely mechanical process which can be applied when the principles have been assimilated.

Part I Harmony

CHAPTER I

THE MODALITY OF THE CHANT

According to the traditional theory of the eight Gregorian modes, there are four regular 'finals' or cadence-notes: D (for modes I and II), E (for modes III and IV), F (for modes V and VI), G (for modes VII and VIII). The medieval theorists recognized the obvious truth that basically there are only four modes, each of them divisible into two types according as the final lies approximately at the lowest point of the melody or about the middle of its compass. Thus modes I and II both have D as final, but the compass of the former lies (roughly) between D and its upper octave, while the compass of the latter lies (roughly) between A and its octave. The four medieval names for these four basic modes were Protus (final D), Deuterus (final E), Tritus (final F), Tetrardus (final G).

Now if we examine the four finals of the Gregorian modes, we find that they each have distinctive characteristics, due entirely to the different relationships they bear to the other notes of the diatonic scale. Thus a Protus cadence derives its distinctive character from the fact that the neighbouring degrees of the scale (C and E) are each a tone apart from the final (D), and the third above (F) is a minor third. A Deuterus cadence (like the Protus) has a minor third (G) above its final (E) and a tone below (D), but it differs from the Protus in having a semitone (F) above the final. Similarly, the Tritus and the Tetrardus cadences (finals F and G respectively) each have a major third and a full tone above their finals, but the former has a semitone (E) below and the latter a full tone (F).

There in short we have the differentiating qualities which make of each of the four basic Gregorian modes a thing apart. It is fundamentally a question of four distinct types of cadence.

The decisive importance of the cadence was recognized by the medieval authors. Thus St. Odo replies, in answer to the question *Quid tonus vel modus?* ('What is the tone or mode?'), *Est regula quae de omni cantu in fine dijudicat* ('The rule is that we tell by the ending of the particular melody'). That the final cadence is the only certain guide as to the mode may be shown by reference to the Introit *In voluntate tua* (XXI Sunday after Pentecost). The melody is punctuated by cadences on various degrees of the scale. There is first a cadence on D at *Domine*, another on F at *posita*, another on D at *tuae*, another on C at *omnia*, and so on. The dominant of mode IV (A) nowhere receives particular prominence, and not even a skilled Gregorianist could know that the ultimate cadence is to be on E. Certainly, therefore, it is justifiable to say that this Introit is not in the fourth mode throughout its entire length. Rather is it constantly modulating and altering its modality, ultimately coming to rest with a typical Deuterus cadence on E. For it is surely logical to argue that, if the final cadence is the deciding factor as regards the mode of a complete melody, then the intermediate cadences are themselves decisive in establishing the mode of their respective phrases.

Hence, on this principle, we are able to treat each phrase on its own merits. Only thus is it possible to reflect faithfully in the accompaniment the constant modulations which characterize the Gregorian modal system. Our first step, then, must be to tabulate and classify all the possible types of plainsong cadence from the modal point of view.

COMPLETE TABLE OF PLAINSONG CADENCES

PROTUS (Modes I and II)	DEUTERUS (Modes III and IV)	TRITUS (Modes V and VI)	TETRARDUS (Modes VII and VIII)

This table provides a complete list of possible plainsong cadences. The actual melodic pattern employed is of no particular significance except in so far as it suffices to differentiate the cadence-types from one another. We have already seen wherein the types differ. Both Protus and Deuterus have a minor third above their finals, but differ in the degree immediately above (in the former it is a tone, in the latter a semitone). Similarly both Tritus and Tetrardus have a major third above, but differ in the degree immediately below (in the former it is a semitone, in the latter, a tone).

It will be noticed that although eleven possible cadences are given, yet there are only four distinct modal types. In the natural unaltered scale (with B-natural), cadences on A, B, and C merely reproduce in different positions three of the original four cadences. When B is flattened, cadences on G, A, B-flat, and C are again mere transpositions of the first four cadences.

We are now better able to understand why the Kyrie of Mass IV is considered as being in the first mode: it has a final cadence on A, which is melodically identical with a

typical Protus cadence on D. Again, the antiphon *Apud Dominum* (First Vespers of the Sacred Heart) also ends with a cadence on A, but this time preceded by B-flat; from the table we see that this is exactly conformable with the regular Deuterus cadence on E. The simple *Salve Regina* ends on C with a Tritus cadence, and so is marked as fifth mode. The Good Friday responsory *Jesum tradidit* also ends on C; but this time the final is immediately preceded by B-flat, so that it is a Tetrardus cadence (mode VIII). There are many other instances among the Gregorian melodies of so-called 'transposed' modes.

Anyone who wishes to become proficient in the difficult art of plainsong accompaniment should begin by assiduously practising the analysis of the Chant phrase by phrase, according to the modality of its cadences. He will learn more about the modes in this way than from the traditional text-book treatment of the subject, and he will soon realize how inadequate such books usually are and how little assistance they provide in the matter of accompanying the Chant.

CHAPTER II

THE TONALITY OF THE ACCOMPANIMENT

We have seen that only four fundamental types of cadence are possible in the Chant, but that these types may be reproduced in different positions of the Gregorian scale. (By 'Gregorian scale' I mean, of course, the ordinary diatonic scale of C, with the possible occurrence of B-flat.) Since each of these four cadence-types implies an appropriate harmony, it follows that in their transposed positions the cadences require a similar transposition of the harmony. Thus, if a cadence on D implies the chord of D minor, a cadence on A (with B-natural) implies the chord of A minor; and a cadence on G (with B-flat) implies the chord of G minor:



Our next step must therefore be to classify the various possible positions of the four fundamental cadence-types, with the object of indicating the appropriate harmony for each position of each cadence. The simplest way of doing so is by means of the following table:

TABLE OF GREGORIAN CADENCES GROUPED IN THEIR TONALITIES

TETRADUS (VII - VIII)	PROTUS (I - II)	DEUTERUS (III - IV)	TRITUS (V - VI)	SEMI- TONE	NOTES AVAILABLE FOR ACCOMPANIMENT	TONALITY
1.	2.	3.	4.			C
5.	6.	7.	8.			F
9.	10.	11.	12.			B-flat

The first four cadences in this table are to be accompanied with chords made up of the scale of C; only one note of the Gregorian scale is prohibited, B-flat. We are in the tonality of C.

Cadences 5—8, being exact transpositions of cadences 1—4, require exactly similar harmony transposed to the new position. We are now in the tonality of F, and must confine our accompaniment to the scale of F, B-natural being excluded.

Similarly, a further transposition of the identical harmony is required in accompanying cadences 9—12, which bring us into the tonality of B-flat; two notes of the Gregorian scale are now forbidden in the accompaniment, E-natural and B-natural. A word of explanation must be added concerning cadence 9. In the form in which it is given in the table it cannot occur in the Chant, for E-flat is not part of the Gregorian scale. Nevertheless, we do occasionally find typical Tetrardus cadences ending on F, in the harmonization of which it would be incorrect to employ E-natural. An example will make this clear.

The Alleluia-verse *Confitemini* (Holy Saturday) ends with a typical Tetrardus cadence in its normal position (on G). The implied harmony is clearly as follows:



The identical formula also occurs at the beginning of the Introit *Laetare* (IV Sunday in Lent), but in this instance it is transposed so as to end on F. Were it not that the formula is frequently to be found in eighth-mode melodies, there might be some doubt as to its implied harmony. It is a case where familiarity with the repertory of the Chant decides the matter for us. In theory, therefore, we should be justified in accompanying the cadence of *Laetare* thus:



In practice, however, it is better to avoid E-flat as a note foreign to the Gregorian scale, and to harmonize the phrase thus:



(This accompaniment has the further advantage of reducing the number of chords, which from the rhythmic point of view is desirable.)

But, it may be asked, supposing that the cadence had not been so easy to recognize as typical of the Tetrardus, how could one know that E-natural should be avoided? The answer to this query will be given later. For the moment it is sufficient to remark that it is generally better to avoid E-natural in accompanying any cadence on F, irrespective of whether the cadence is in the tonality of F (cadence 8 in the table) or in the tonality of B-flat (cadence 9 in the table). It is seldom that we find a plainsong cadence ending with the semitonal rise (E—F or B—C) so common in later music. The Gregorian composers had definite views as to the imperfection of 'leading-note' cadences, and the medieval treatises unanimously condemn them.¹ Consequently the plainsong accompanist should avoid what is known as the perfect cadence, accompanying cadences on F and C by means of the plagal cadence. The 'tonic-and-dominant' character of the perfect cadence is strongly antagonistic and foreign to the modal atmosphere of the Chant.

So far we have been considering the whole question of plainsong accompaniment from the point of view of cadences. It is now necessary to take a further step.

¹ See the quotations given by Dom Mocquereau in *Le Nombre Musical Grégorien* I p. 208.

In the table given earlier in this chapter will be found a column, hitherto ignored in our discussion, indicating the characteristic semitone of each of the three Gregorian tonalities. These semitones are the only three which are possible in the Gregorian melodies. Each of them, as it occurs or is clearly implied, is sufficient indication to the accompanist of the tonality of the melody and therefore of the notes he may use in his accompaniment. The first semitone expressed or clearly implied by a melody establishes one or other of the three tonalities. There the melody (and the harmony) remains until and unless one of the other two semitones is similarly expressed or clearly implied. Until such modulation occurs, the accompaniment must be restricted to the notes of the tonality established by the first semitone of the melody.

As an example, we may turn to the Introit *Laetare*, to which we have already alluded. Its first phrase gives the semitone B-flat—A, which establishes the tonality of B-flat: neither B-natural nor E-natural may be used in the accompaniment¹, and (as we have already observed) even E-flat is best avoided, although theoretically permissible. But on the second syllable of *conventum* the note E intervenes, clearly implying the semitone E—F. We have therefore modulated to the tonality of F, and E-natural may now occur in the accompaniment. On the last syllable of the same word we find the third semitone, C—B, bringing a further modulation to the tonality of C. At once B-natural is added to the list of permissible notes and B-flat is forbidden in the accompaniment. The same two modulations are repeated at *facite*. But at *qui* B-flat again appears, bringing with it the semitone B-flat—A, which re-establishes the original tonality of B-flat. B-natural therefore disappears from the list of permitted notes together with E-natural. So we continue as far as the word *cum*, where we once more modulate to the tonality of C. At *laetitia* we return to the tonality of B-flat. At *fuiſtis* two further modulations occur: first to the tonality

¹ Thus, according to the rules of the method we are summarizing, the query on page 11 is simply answered.

of C, and then (on the second syllable) back to B-flat again. Other modulations follow at *exultetis* (E-natural in the melody), *satiemini* (B-natural), and *uberibus* (B-flat).

The general scheme should now be quite clear. There are, from the harmonic point of view, three tonalities in the Chant, in each of which the four basic types of cadence may occur. The accompanist has to accustom himself by constant practice to the habit of perceiving these modulations of tonality. All that he has to do then is to exclude rigorously all notes foreign to the established tonality: B-flat is excluded from the tonality of C, B-natural from the tonality of F, B-natural and E (natural or flat) from the tonality of B-flat.

Before concluding this chapter, a word must be added as to the possibility of modulation without the intervention of a semitone (expressed or implied) in the melody. Such modulation is sometimes established by means of a cadence on a note which, as a cadence-note, is in a foreign tonality. Thus in the Kyrie of Mass VII, the cadence on D at the first quarter-bar and the subsequent semitone E—F establish the tonality of F; yet the cadence on G at *eleison* causes a modulation to the tonality of C (cadence 1 of our table). Furthermore it must not be forgotten that, although the rule of the semitones is a sound one, yet a cadence is of itself sufficient to establish a tonality. In the Gloria of Mass VII no semitone intervenes until the word *Gratias*; yet the preceding cadences on F and D (cadences 8 and 6 of our table) have already established the tonality of F.

To sum up: three tonalities are employed in accompanying plainsong, that of C, that of F, and that of B flat. One or other of these tonalities is established by the occurrence in the melody of a semitone (expressed or clearly implied) or of a definite cadence. Modulation of tonality may be brought about either by a foreign semitone or by a clear cadence in a new tonality.

CHAPTER III PRACTICAL RULES

(i) THE THREE TONALITIES

1. THE TONALITY OF C is established by the occurrence in the melody of *the semitone B—C*, or by one of the two intervals which imply this semitone, viz. *the fourth G—C* and *the minor third A—C*.

MODULATIONS are caused by the occurrence in the melody of the following:

F in conjunction with a lower note (especially E), establishing the tonality of F;

B-flat, approached from above and without a lower note, establishing the tonality of F;

a definite cadence on *F*, establishing the tonality of F;

B-flat in conjunction with a lower note, establishing the tonality of B-flat;

2. THE TONALITY OF F is established by the occurrence in the melody of *the semitone E—F*, or by one of the intervals which imply this semitone, viz. *the fourth C—F* and *the minor third D—F*.

MODULATIONS are caused by the occurrence in the melody of the following:

B-natural, establishing the tonality of C;

a definite cadence on *G*, establishing the tonality of C;

B-flat in conjunction with a lower note, establishing the tonality of B-flat.

3. THE TONALITY OF B-FLAT is established by the occurrence in the melody of *the semitone A—B-flat*, or by one of the intervals which imply this semitone, viz. *the fourth F—B-flat* and *the minor third G—B-flat*.

MODULATIONS are caused by the occurrence in the melody of the following:

B-natural, establishing the tonality of C;

E-natural, establishing the tonality of F.

(ii) THE ACCOMPANIMENT

The notes available for the accompaniment of plainsong are: C, D, E, F, G, A, B-flat, B-natural. But these notes are not all available at the same time. In the tonality of C, B-flat is excluded; in the tonality of F, B-natural is excluded; in the tonality of B-flat, both B-natural and E are excluded.

1. Hence, in the tonality of C the following basic chords are available: C major, D minor, E minor, F major, G major, A minor, and the imperfect triad on B-natural. The latter may only be used in its first inversion and this should never be followed by the chord of C major in root position (which would produce the modern, non-modal, effect of a 'leading-note' cadence). The root positions of the chords of E minor and F major should be used with reserve; if dwelt upon for long, they suggest notes foreign to the tonality, viz. F-sharp and B-flat respectively.

2. Similarly, in the tonality of F the following basic chords are available: F major, G minor, A minor, B-flat major, C major, D minor, and the imperfect triad E—G—B-flat. The latter may only be used in its first inversion and should never be followed by the chord of F major in root position (which would produce the effect of the modern, non-modal, 'leading-note' cadence). The root positions of the chords of A minor and B-flat major should be used with reserve; if dwelt upon, they suggest notes foreign to the tonality, viz. B-natural and E-flat respectively.

3. Finally, in the tonality of B-flat, owing to the fact that E-flat is not to be used in plainsong accompaniment, only the following basic chords are available: B-flat major, D minor, F major, and G minor. Since this tonality is seldom firmly established, full use may be made of these chords, even the chord of D minor.

While the art of plainsong accompaniment is simple enough, from the point of view of harmony, as long as the melody remains in one tonality, yet great care is needed when modulations occur.

The following may be regarded as fundamental principles:

- (i) Never introduce a modulation into the harmony unless the modulation is clearly implied by the melody;
- (ii) Never anticipate the modulation of the melody, for it is the melody which establishes the modulation;
- (iii) As far as possible, always prepare for a modulation by the use of neutral chords—chords, that is, which are common to the two tonalities involved. Thus, when a melody is about to modulate from the tonality of C to that of F, avoid, if possible, all chords which include B-natural. Similarly, prepare for a modulation from F to C by avoiding chords containing B-flat. Again, prepare for a modulation from F to B-flat by avoiding chords containing E. Particularly useful in all modulations are the chords of D minor and F major, which are common to all three tonalities.

A cardinal principle in accompanying the Chant is the principle of 'reticence': never define in the harmony what is only vague in the melody. This reticence is especially necessary when the melody fluctuates between two or more tonalities. For example, the Gloria of Mass X lies for the most part in the tonality of C, nearly all its cadences being on G. Yet it contains many transient modulations to the tonality of F, owing to the frequency with which the semitone E—F occurs. To introduce B-flat into the accompaniment at these points—although theoretically permissible—would be to overemphasize what are, after all, only brief excursions into another tonality. On the other hand, some of the cadences on G follow so abruptly after modulations to the tonality of F, that it would seem advisable to avoid the chord of G major (with its B-natural) in accompanying them. The five cadences at *voluntatis*, *laudamus te*, *benedicimus te*, *adoramus te*, and *glorificamus te* are best accompanied by the neutral chord of C major. The remaining cadences on G require the more normal chord of G.

A further application of the principle of reticence is to certain cadences on G, F, and C, when the degree immediately below the final note is avoided by the melody:



Such cadences are indefinite: they are neither clearly Tetrardus nor clearly Tritus. It is therefore advisable to respect this neutrality in our accompaniment by avoiding the degree immediately below the final in each case. Sometimes indeed we find complete melodies with the same modal vagueness, especially in such seventh-mode antiphons as *Ecce sacerdos*, *Non est inventus*, and *Sacerdotes Dei* (Vespers of a Confessor-Bishop). In all of these we must learn to dispense with the note F in our accompaniment. Another interesting example of modal vagueness is to be found in the Communion *In splendoribus* (Midnight Mass): the entire melody could be written a degree higher on the scale (beginning on G instead of on F) and it would sound exactly the same. This is another clear case when we must avoid the degree below the final note throughout our accompaniment.

A word must now be added about the accompaniment of cadences in general. Provided that we observe the ordinary rules of tonality and modulation already given, we may adopt the principle that the final chord should be that of the last note of the melody. Thus Tetrardus, Tritus, and Protus cadences require as a rule the chord of the last melody-note. In other words, a cadence on C requires the chord of C, a cadence on D requires the chord of D minor, a cadence on F requires the chord of F, a cadence on G requires the chord of G (major or minor according as we are in the tonality of C or B-flat¹). A cadence on A demands the chord of A minor if it occurs in the tonality of C; but if, as sometimes happens, it is preceded by a B-flat,² then the chord of A minor is inadmissible since it is in a foreign

¹ For examples of a G-cadence in the tonality of B-flat, see the Introit *Lux fulgebit* (second Mass of Christmas) at the words *super nos* and *Dominus*.

² For example, see the Gradual *Benedicta es* (Immaculate Conception) at the word *excelso*.

tonality. It is precisely these Deuterus cadences which may not be accompanied by the chord of the final note of the melody.

The Deuterus cadence, as we have seen, may occur in three positions:



The first of these is in the tonality of F (semitone E—F), the second is in the tonality of C (semitone B—C), the third is in the tonality of B-flat (semitone A—B-flat). For the first, the most appropriate chord is generally that of A minor; for the second, E minor; for the third, D minor: in each case the final note of the melody is the fifth of the chord. It sometimes happens, however, that a melody ending with a Deuterus cadence seems to require that its final note be treated as the third of the chord. For instance, the Gloria of Mass I has twelve cadences on G and fourteen on B—these latter being Deuterus cadences. The influence of the many G-cadences is so strong, that the B-cadences seem to demand the chord of G, rather than E minor.

But it is also interesting to notice that there are in the Chant a number of cadences on E which are not clearly Deuterus, since the characteristic semitone E—F is neither expressed nor clearly implied. Indeed, to the ear they sound like Protus cadences. The Gloria of Mass XIV has such a cadence at *bonae voluntatis*. Up to that point, the melody is in the tonality of C and as nothing intervenes to exclude B-natural from the accompaniment; the cadence on E may have the chord of E minor.¹ Similarly, in the Gloria of Mass XV, the frequent cadences on E may all have the chord of E minor, except that of *Amen*, for here at last occurs

¹ Just as the minor third A—C is normally sufficient to establish the tonality of C, so here the minor third G—E seems vaguely to suggest the tonality of G. Hence the F-sharp remotely implied by the cadential use of the chord of E minor, does not offend against the fundamental principles of tonality.

the semitone E—F, establishing the tonality of F and thereby excluding the chord of E minor.¹

In concluding this chapter, it may be as well to add some further remarks concerning the chords which are permissible in accompanying the Chant.

The common chords available in each tonality may also be freely used in their first inversions. Their second inversions (chords of six-four) require to be introduced with great circumspection; it should be taken as a strict rule that they only occur over a pedal-point, and are preceded and followed by a root chord on the same bass-note. Similarly, chords of the seventh are allowed, provided that they are introduced with due care and preparation, and that no notes foreign to the tonality are employed. But chords of the dominant-seventh as such must be avoided. The usefulness of discords will be realized in considering the accompaniment from the rhythmic point of view, suspensions in particular being especially valuable.

As in every kind of harmonized music, the notes of the melody may be treated as unessential notes; moreover, such indispensable procedures as pedal-points, passing-notes, suspensions etc., are in no way excluded as long as the rhythm and tonality proper to the Chant are respected. Above all, the accompaniment of plainsong should be conceived as *music*. It may therefore employ the accepted devices of good musical part-writing. Nevertheless, it should never attract so much attention to itself that it assumes an importance greater than that of the melody. It must always remain an *accompaniment*, and an accompaniment whose rhythm and tonality are dictated solely by the Chant.²

¹ In these two Glorias and similar melodies, F should be avoided altogether in the accompaniment until it occurs in the melody.

² For detailed and adequate treatment of the topics discussed in these last two paragraphs the reader must be referred to M. Potiron's *Practical Instruction in Plainsong Accompaniment*, or (until that is published) to his *Treatise on the Accompaniment of Gregorian Chant*.

Part II Rhythm

It is presumed that the reader understands the rhythmic principles of plainsong: what the ictus is, that it occurs at irregular intervals, how its position is determined, and how it may be (according to circumstances) an arsic or a thetic ictus. These questions are dealt with in all the reliable text-books of plainsong, and must here be taken for granted.

In the first place it is obvious that the proper place for a chord is on the ictus: to put chords 'off the beat' is to contradict the inherent rhythm of the melody. But this first principle does not mean that every ictus is to be marked with a new chord or with some movement in the accompaniment, for that would make the singing heavy and ponderous. To sing the Chant well we must determine not only the position but also the character of each ictus: is it an arsic ictus or a thetic ictus? In other words we must consider the greater rhythm, not merely the elementary rhythm, of each limb of the melody. When that has been settled, it follows logically that our chords or chordal changes will be placed best on the thetic ictus.

Now the most obviously thetic ictus of a melody occur at the cadences of its component phrases. So our next task is to examine the various rhythmic types of cadence.

CHAPTER I CADENCES

(a) A *full cadence* is one which occurs before a full bar-line. All full cadences—except those of the Deuterus (modes III and IV)¹—should be accompanied with the chord of the final melody-note in root position.

¹ As we saw in dealing with modal harmony, Deuterus cadences may not have the root chord of the final melody-note except in special circumstances—in fact, when it is not clear that they really are Deuterus cadences.

(b) A half-bar indicates a *half-cadence*, which is best treated (if possible) with a first inversion or with a chord which is not that of the final melody-note; a cadence before a quarter-bar is even less definite and requires similar treatment.

(c) *Simple cadences* are those in which the thesis does not really come until the final ictus is reached. As an example we may instance the following (from the Kyrie of Mass IV):



The accompaniment of simple cadences presents no problem: the final chord must coincide with the final note. To mark a previous ictus and not the final ictus would, in such cadences, be a serious rhythmic fault, for then the accompaniment would reach its final thesis before the melody. Thus, in the example given, to put the chord of D minor on the accented syllable of *elaison* would be to offend against the basic principles of Gregorian rhythm.

(d) *Compound cadences*, on the other hand, are those which consist of more than one thetic ictus: the concluding thesis begins before the final ictus is reached, and the cadence therefore consists of more than one compound beat (hence the term 'compound cadence').

(1) The simplest type of compound cadence is that formed by two doubled punctums *on the same degree of the scale*. (Two punctums on different degrees form a simple cadence.) Closely akin is the case when the last word is dactylic (e.g. *Dóminus*) and all three syllables are sung on the same degree:



Other members of the same family are cadences composed of torculus and punctum, when the first note of the torculus is on the same degree as the punctum, and cadences composed of podatus and punctum, when the first note of the podatus is on the same degree as the punctum and when it is also marked with a horizontal episema:



(But if the first note of either torculus or podatus is not on the same degree as the subsequent punctum, or if the first note of the podatus is not marked with an episema, the cadence is a simple one.)

The accompaniment of all such compound cadences should be by means of a resolving suspension (the suspension must be prepared), and the final chord must come on the first note of the cadence:



When such cadences as these occur as half-cadences, it is better to finish with a first inversion or with a chord other than that of the final melody-note:



But often enough, this is not possible, for various reasons.

(2) Another type of compound cadence is that which consists of a clivis or a podatus, both notes of which are doubled:



Sometimes there is a pressus instead of the first of the doubled notes, but the effect and the treatment are the same as for a doubled clivis:



If the neum in question moves by step, the first doubled note should be treated as an appoggiatura of the second:



If the second note of the neum is at an interval greater than a second, we must choose a chord which fits both notes:



(3) A very frequent type of compound cadence is when the final syllable is adorned with several notes:



But, of course, if the adornment is in any way extended, there is a renewal of rhythmic movement (i.e. an arsic ictus intervenes) and the real cadence comes later.

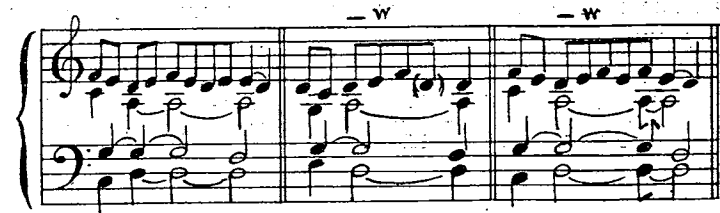
If, however, the formula is a short one, it is best to establish the final chord on the first note of the neum, marking the final ictus by a subsidiary movement in alto or tenor (e.g. a change of position or the resolution of a suspension):



(4) Another very common type of compound cadence consists of formulas like the following (with or without quilisma), which are so to speak embellishments of the final note:



In these, as in all compound cadences, it is essential that the initial ictus of the formula be marked by a new chord; the special point to notice here is that the use of a suspension is necessary:



Notice that the first and third examples end with a doubled clivis, as in (2) above, so that in them we find a compound cadence within a compound cadence.

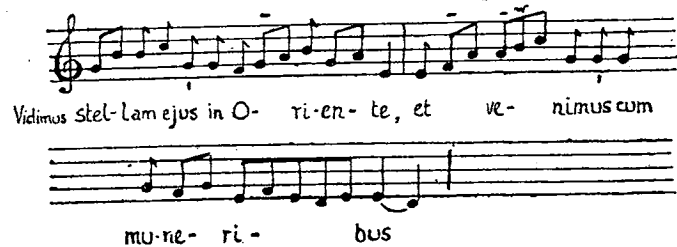
(5) Finally, under the heading of compound cadences, we must mention what are called 'post-ictic cadences'. Strictly speaking these are not cadences at all, for they do not terminate on an ictus; but they mark the ending of a subordinate phrase or melodic group. Examples are to be found in the second Alleluia of the Second Sunday after Easter:



It is obvious that a chord must come on the last ictus of such phrase-endings, but it is important to choose a chord that is consonant with the final note. Thus, in the example given, we need A minor for the first phrase-ending, G major or E minor for the second and third.

A similar phenomenon often occurs in the middle of phrases, marking the endings of word-groups; as far as possible these should be treated similarly to the above example. But more frequently such word-groups have a sort of subsidiary cadence ending on an ictus, at which point we should introduce a chord that is consonant with the ictic note. The following phrases, each containing a subsidiary

cadence in the middle, occur in the Communion for the Epiphany:



Here the subsidiary word-groups whose endings should be thus marked are: *stellam ejus* and *et venimus*.

CHAPTER II

THE INTERIOR OF PHRASES

Having settled the treatment of every cadence or phrase-ending, we must next examine the interior of each phrase to see if there are any important ictus to be marked in the accompaniment.

(a) We begin by looking for all *long notes*: *pressus*, *oriscus*, *doubled notes* which are not cadential (those which indicate cadences have already been dealt with), *notes before quilismas*, and so on. As a rule, all such long notes should receive a new chord, but we must choose our chord with care. Since these long notes are *arsic* (if *thetic*, they would be cadences), we must avoid accompanying them with what are called 'chords of repose', which would make them into cadences. (A 'chord of repose' is one in root position when melody and bass are the same, e.g. root position of C major with C in the melody; but, of course, it is not a chord of repose unless the melody-note is long.) Consequently, if in the middle of a phrase there is a long note on C in the melody, avoid the root position of C major and

choose either its first inversion or some other chord (F major or its first inversion, or A minor) or even a chord containing a suspended note (to be resolved on a subsequent ictus).

If two or more long notes occur close together on the same syllable, it is usually the first that should be marked with a chord.

In this connexion it is important to give a warning against marking 'repercussions' with new chords. There is no need to mark them at all; if we do, it is better to introduce some movement in alto or tenor and to leave the bass stationary.

(b) Another salient point to mark in the course of a phrase is *the beginning of any long neum coinciding with a new syllable*—though, of course, if the first note of the neum is not ictic, it is the subsequent ictus that should have the chord.

(c) Finally we must look for *the endings of word-groups*, to which reference was made in dealing with cadences.

In general we should avoid all unnecessary chordal changes, reserving our chords, as far as possible, for the salient points indicated above and for the cadences. Very frequently we shall have to make chordal changes simply because the chord we already hold is required for the approaching cadence, where it must reappear as a new chord in order to give the cadence its proper rhythmic treatment.

Conclusion

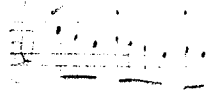
Before composing an accompaniment we should proceed thus:

- (1) Decide most carefully where every ictus falls.
- (2) Mark all the cadences.
- (3) Determine their precise nature (simple or compound, full or half cadences).
- (4) Examine the interior of each phrase for long notes requiring new chords, remembering to avoid chords of repose at such points.
- (5) Look for any new syllable adorned with a long neum, remembering that the first ictus of such neums should have a new chord.
- (6) Look for the final syllable of subsidiary word-groups.
- (7) Make a complete modal analysis, which will indicate at every step what notes are available for our accompaniment.

In these pages I have done no more than indicate very briefly the basic principles of correct accompaniment. The reader is urged to supplement this bare summary by a careful study of M. Potiron's forthcoming book, *Practical Instruction in Plainsong Accompaniment*,¹ in which he will find a complete guide to the whole subject.

¹ To be published by Desclée.

*Allythen
Mary*



A) the C- clef and the F- clef

C.C.C.

F.F.F.

B) in full measure bar implies a full breath, etc. in half measure the note is somewhat suitable for ending it

in a half measure bar implies a shorter breath, a slight reluctance.

in a quarter measure bar implies a still shorter breath.

in a double bar implies a long breath, or the first note may follow (then showing attention to time, or a special reluctance and slight bar).

The Neums:


Handwritten musical notation for various neums, including:

- penultima
- group
- positiva
- flexa
- Yves
- Secundus
- Thomam

Handwritten musical notation for various neums, including:

- tenor
- positiva
- Secundus + Tercius
- Quarta

* *Allythen* and *Secundus* resemble each other in notation but not in practice where *Allythen* is a 2nd note.



Allythen means consent to combinations of two or more people neums, and in rhythm is the group of neums from the beginning of the phrase, the stress being those of the simple group, getting in succession.

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