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FOR GREGORIAN UNITY

**LITTLE GRAMMAR
OF
GREGORIAN CHANT**

TO PROPAGATE THE PRINCIPLES CONTAINED IN THE VATICAN EDITION

BY

Joseph Gogniat

Professor at the Collège St-Michel, at the Albertinum and
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Fribourg and Lausanne, Organist at the Cathedral



1939

FRIBOURG, SWITZERLAND, ŒUVRE ST-CANISIUS

FOR GREGORIAN UNITY

LITTLE GRAMMAR

OF

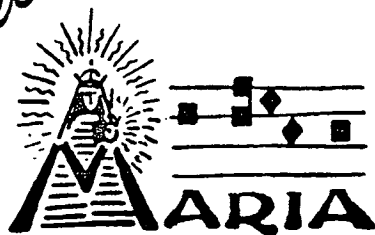
GREGORIAN CHANT

TO PROPAGATE THE PRINCIPLES CONTAINED IN THE VATICAN EDITION

BY

JOSEPH GOGNIAT

Richard Schuler



FRIBOURG, ŒUVRE ST-CANISIUS



Secretary of State
to His Holiness

Vatican City
August 13, 1938

Dear Sir:

The Holy Father, into whose august hands your work on Gregorian Chant was given, thanks you for this filial homage and for your zeal in the service of the Church.

His Holiness hopes that your work will contribute to making Gregorian Chant ever more exactly known and ever better rendered, and as a proof of his high favor and of his fatherly satisfaction he grants you with all his heart the Apostolic Blessing, a pledge of divine graces.

I profit by the occasion to express to you my own greetings and religious devotedness.

Signed: E. Card. Pacelli

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To the Glory of the
VENERABLE AND IMMORTAL PIUS X
I dedicate these few pages
so that he may protect and complete from heaven
the work of restoration
which he began during his pontificate
for Gregorian unity
by means of the
Vatican Edition.

J. G.

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INTRODUCTION

The **Little Grammar of Gregorian Chant** by Professor Joseph Gogniat first appeared in French and within three months has become very popular among choirmasters and church singers. We are very happy therefore to see translations of it appear now.

As its title promises, this little work contains in brief form a clear presentation of those elements with which every singer of Gregorian Chant should be familiar, and which are also sufficient for a good rendition of even the rarer and more difficult Gregorian melodies.

On every page of this little grammar the author shows his thorough knowledge of the theory of his art as well as his long practical experience with it. But what we value still more is that he communicates to his pupils and readers that love and joy in Gregorian Chant that distinguish him. Above all, however, we must praise the supernatural and truly Catholic spirit that characterizes him and that he transmits to others.

It was precisely this spirit that dictated the motto inscribed upon the first page of this little work : « For Gregorian unity ! » As is well known, Pope Pius X, the great reformer of church music, published an authentic and obligatory edition of Gregorian-Chant books, and in a preface to them laid down the rules according to which the Chant is to be printed, read, and sung. Nevertheless, some deviations from the Vatican Edition have appeared, and in some places the preface has simply been omitted in order to allow freedom for some « more scientific » interpretation. Mr. Gogniat's Grammar, on the contrary, holds fast in every respect to the preface and text of the Vatican Edition. Nothing is left out, nothing added, nothing changed, nothing even reduced. Without a doubt the Fribourg master exemplifies thereby the ideal « Be of one mind with Holy Church » and contributes to that unity in matters of liturgical chant which should be dear to every priest and Catholic layman.

We greet the appearance of the **Little Grammar of Gregorian Chant** therefore, and hope that it will become widely used among seminarists and normal-school students, choirmasters and choristers, and especially among religious and the reverend clergy.

Fribourg, Switzerland, September 17, 1938.

† Hilarin Felder, O. M. Cap.
Titular Bishop of Gera.

AUTHOR'S PREFACE

1. Another method of singing the Chant? No. The author wishes simply to furnish his pupils of the present time and of the past thirty years a little grammar of the elements that are essential, that are **indispensable** for reading — or rather, singing — that language of the Church which we call Gregorian Chant.

✓ 2. « The chant to be used in all churches of all orders is that which, faithfully restored according to the old manuscripts, has already been published by the Church in the authentic and standard Vatican Edition » (Apostolic Constitution of Pius XI on sacred music, December 20, 1928, paragraph IV). This authentic edition contains a preface « with the true method of interpretation, » as it says.

3. Why have a number of schools of interpretation come forward since 1908 to disturb the **unity** that Pius X so much desired? We need not try to put down reasons here: they would not add any glory to musical science, and they would not remedy the sad reality. Let us regret, however, that the preface of the Vatican Edition has not been more widely known and studied, that some editions do not even reproduce it.

4. With the praiseworthy intention of propagating the Chant, some editors have transcribed the typical edition into modern notation. One author of such a transcription, the late Dr. Peter Wagner, often told us he regretted having done it. Some editors who understood how much more exact the Gregorian notation was, — the **neums**, as we call them, — printed these notes on five lines instead of four, and changed the traditional **do** and **fa** clefs to the modern treble clef. Some eminent specialists in the Chant pretend that according to the manuscripts every note in the Chant is equal to its neighbors in length and intensity, and that the bars should be suppressed, except the full and double ones. Others, again, think that they can dispense with a knowledge of the **neums**, which are the ABC of the Chant, and allow their singers to give all their attention to the marks of length and rhythm, marks and signs which

Pius X did not want in his official edition : « Reproductions of the typical edition, carrying additional signs called rhythmic, are not properly called rhythmic editions, for they were not approved as such, — atque uti tales haud approbatas, — but only tolerated as a favor — sed tantum precario toleratas » (Decree of the Sacred Congregation of Rites, February 25, 1911).

5. « Contend not in words, for it is to no profit, but to the subverting of the hearers, » Saint Paul wrote (II Timothy, II, 14). We have never wished to have recourse to the manuscripts for our interpretation, because the official edition « which is to be used in all the churches, was restored according to the ancient manuscripts. » Those are the words of Pius XI already quote in paragraph 2 above. We have always believed that as an obedient son of the Church we should teach Gregorian Chant according to the principles enunciated in the Vatican Edition, without preoccupying ourselves with questions of archeology and musical paleography in this essentially practical work of teaching. And does not the Sacred Congregation of Rites in the decree already cited state : « The Vatican Edition of the Gregorian liturgical books, such as it was published by apostolic authority, with its traditional notation and the rules printed in the front of the Roman Gradual, contains absolutely all — satis superque — that is needed for the exact rendition of the liturgical chant » ? « The typical Vatican Edition with its pure traditional notation giving the rhythm of tradition, surely contains whatever indications are necessary in practice » (Mgr. Panici, secretary of the Sacred Congregation of Rites, to the publishers Piaiss, Lecoffre, and Lethielleux, May 2, 1906). Did not Cardinal Merry del Val, Secretary of State, praise those same publishers in the name of Pius X when he congratulated them on their publications, « which, since they contain no addition whatever, truly conform to the Vatican Edition » (June 9, 1906) ?

As we seemed a little out of date to some persons, and as we wished to satisfy our conscience and carry out the advice of an ecclesiastical dignitary, we sent in a question to the Sacred Congregation of Rites through the intermediary of the Ordinary of the diocese. We wanted to know whether the Congregation considered the so-called rhythmic editions a reform or an improvement of the Vatican Edition. But the Sacred Congregation has not answered to this day, and has not therefore in any way

weakened the authority of the Vatican Edition and of its preface imposed on the entire Roman Rite. *

6. We wish to express the hope that students of Gregorian Chant come back to the pure Vatican Edition, in the ancient block-note form, without the addition of any signs whatever, in order to achieve Gregorian unity.

7. Let us not forget that Gregorian Chant is a language with its various letters. You have to know them if you wish to speak the language and read it fluently; if you do not learn its alphabet and the elementary rules of its **grammar**, you will never speak it correctly and gracefully.

8. In this booklet we shall include only a study of the Gregorian notation as given in the preface to the Vatican Edition, with the necessary explanations. We shall add a few paragraphs on the pronunciation and enunciation of Latin according to the recommendations of the Popes Pius X, Benedict XV, and Pius XI.

JOSEPH GOGNIAT

Fribourg, the feast of Saint Gregory, 1938.

* « The Very Reverend Ordinaries and Superiors of Orders and Congregations may permit for the present within the limits of their jurisdiction the editions provisionally tolerated by the Holy See (editions with signs added), but they may not impose them in the places under their jurisdiction nor prevent the use of the approved editions » (Decree of the Sacred Congregation of Rites, February 25, 1911). The only approved editions are therefore those which reproduce without any addition the typical edition of the Vatican.

I. PRELIMINARY REMARKS

9. We call the reader's attention to the quotations that we shall make of the preface of the Vatican Edition. This preface will be almost entirely reproduced here and explained. Originally it appeared in Latin, the liturgical language of the Church, but we shall quote it in an English translation. These quotations will be printed in bold-face type and underlined.

10. On the very first page of the preface, the Vatican Edition of Gregorian Chant enumerates qualities that all song for liturgical use must have if it is to deserve the name sacred and to have a good effect on the souls of the people.

- a) « It must first of all be serious and religious;
- b) it must be able to express the sentiments of a Christian soul sweetly and truthfully;
- c) it must, moreover, be catholic; that is, it must answer the needs of all peoples, of all regions, of all ages;
- d) it must, finally, join simplicity with artistic perfection. »

11. Now let us examine Gregorian Chant for these requirements :

a) The chant is **serious and religious** : in no way like profane music. The one who sings it must do so with a certain reserve, a certain dignity, for he is accomplishing a liturgical function. He should be penetrated with the thought of his function and should therefore sing with piety.

b) It cannot be **noisy** or too **material**, because it comes from the heart by way of the lips. This does not mean that the chant should be effeminate and sentimental. On the contrary, it should not have anything at all of these qualities, which are of value in profane music. The chant is **true** in its expression of the sentiments of the Christian soul, because it can express sincerely the frame of mind of a singer who understands what he is singing.

c) The catholicity brought out here is an answer to those unfortunately still so numerous who do not understand the chant because they have never been introduced to it, or because their life is so far removed from all spiritual things that they cannot grasp anything so immaterial as this music, and who consequently maintain that it is out of date, or not suited to the character of a certain nation or country.

d) The artistic perfection of the chant is no longer questioned, because the greatest musical geniuses have bowed down in admiration before these graceful and for the most part anonymous melodies. Yet they are so simple that even a child can be taught them — and with little effort. He can read them rapidly, and can even sing them better than anyone else precisely because of his boyish candor. They also furnish the missionary the means of having admirable congregational singing among even the least gifted peoples.

12. « The Church has, it is true, left experts full liberty to determine the date of composition and the history of each Gregorian melody, and to judge its artistic value. She has reserved to herself only one thing : to furnish and to prescribe to the Bishops and to the faithful a text of sacred chant that has been diligently restored according to the documents of tradition, and that can help give fitting splendor to divine worship and edification to souls. »

The Church does not permit therefore that we add anything to the typical edition or remove anything from it; this edition is legally obligatory. The preface even adds « some remarks on the notes and figures proper to Gregorian Chant and on the manner of interpreting them rightly. » From this we must conclude that when a certain Gregorian sign is given a certain interpretation in this preface of the Vatican Edition, this interpretation, and no other, is imposed. Where the typical edition is silent, we may freely embrace whatever interpretation we wish, although it would be wise to take the most common one, the one most generally used.



We shall therefore study one sign after the other, and as obedient sons of Holy Church we shall seek in the Vatican Edition the interpretation that is imposed upon us.

II. THE NOTES, THEIR FORMS AND USE

13. « The manner of writing the notes, and especially the manner of grouping them, that was invented by the ancients, that was constantly and universally preserved all through the Middle Ages, and that is recommended to editors today as a model, is a great help towards a correct rendition of the chant. »

It is interesting to see with how much care the Church here recommends that editors copy the Vatican Edition exactly, without transcribing it in another form and without adding other signs. If the suggestion to follow it « as a model » had been heeded, we should perhaps not have the Babel of interpretations * that we have. We cannot insist too much upon this, for this notation is the best means of arriving at good execution of Gregorian Chant. Transcriptions into modern notation should therefore be discarded. The old notation is one of the treasures of the Church. Let us preserve it jealously, study it with attention, become at home in reading it, and make it enter into the habits of ordinary people by starting with the children, who learn easily whatever they wish.

14. **Important Remark.** Before starting to study the Gregorian signs, we call the reader's attention to the following points :

a) **Profane music differs essentially from Gregorian Chant** in this that it is formed of **measures** and **quantities**, whereas the chant expresses a freer rhythm. In other words, in modern music a certain form of note on the staff designates two things : a certain **pitch** (C, D, etc.), and a certain **length** (whole note , half note , etc.). In Gregorian, the note — no matter what its form may be (■, ■, ◆, ■) — designates only a **pitch** or **tone** (do, re, etc.), and in no way **length** or **intensity**. These are determined rather by the place the note occupies :

* Words of Pius X.

1) in relation to other elements of the musical phrase, and
 2) in relation to the syllable of the liturgical text over which it occurs. Even then this **length** is not **mathematical** (the c equals 2 c or 4 c etc.) as in modern music, but **relative**.

b) If the reader is **willing** to give just a little **sustained attention** to the Gregorian system of notation, he will realize how **easy** and how **popular** the system is :


1. No complicated time, no irregular rhythm, no different values of notes. On the contrary, every Gregorian phrase can in principle be reduced to a sequence of **binary** or **ternary rhythms**, that is, to groups of two or three equal notes, the first of which has a light accent.

2. The intervals we find are chiefly **seconds** and **minor** and **major thirds**, then some **fourths** and **perfect fifths**, and finally a very few **sixths**. Never any **sevenths** or **octaves** in the course of a phrase, never any **augmented** or **diminished** intervals, no **sharps** or **flats**, unless it be the **si-flat** in certain melodic movements to avoid the **augmented fourth**, the **diminished fifth**, the **tritone** between **si** and **fa**. The ancients called this interval « the musician's devil (diabolus in musica). »

15. **The Staff.** In modern music the staff has five lines; in Gregorian, four. Gregorian compositions do not go much beyond an octave in compass and hence rarely require leger lines.

16. **The Clefs.** There are two clefs used :

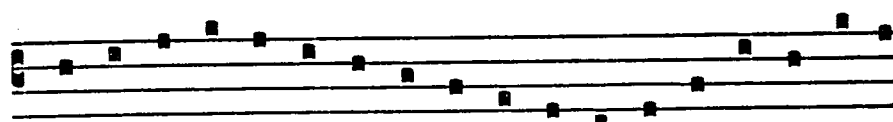
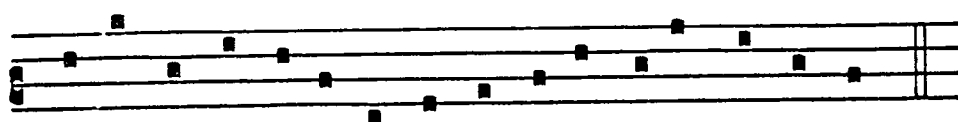
the **do** clef 

the **fa** clef 

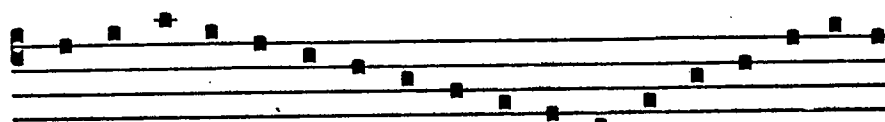
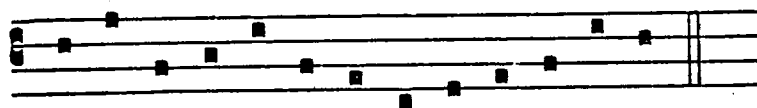
The **do** clef occurs on the second, third, and fourth lines. The **fa** clef occurs only on the third line. The position of a clef on one particular line is due to the mode in which the piece is written.

Exercises for each clef :

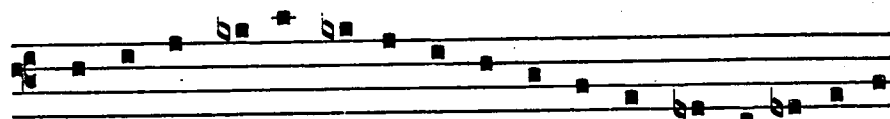
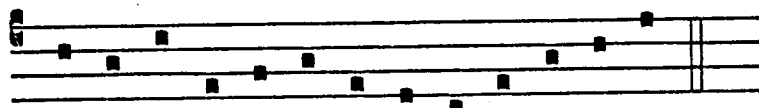




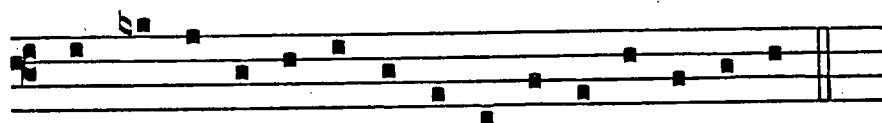
do re mi fa mi re do si la sol fa mi etc.



do re mi re do si la sol fa mi re do etc.





fa sol la sib do sib la sol fa mi re do sib la etc.



For practice in reading with the different clefs, one can always find enough material in any book of Gregorian pieces. It is always advisable to read and to sing the notes before attempting to sing the words.

17. The Guide. The guide is a sort of half-size note placed at the end of the staff to indicate in advance what the first note of the following line will be. The guide is not to be sung.



18. « When a flat  is found anywhere, its effect continues only until a natural , or a bar-line, or a new word occurs. » The flat is used only with **si**.

19. **Neum.** A **neum** (from the Greek word **neuma**, which means a sign) is one or several notes. It may be compared to the word in language : a word has one or several syllables; the **neum** has one or several notes.

20. There are three kinds of neums : 1. **simple neums**, 2. **composite neums**, and 3. **ornamental neums**.

III. SIMPLE NEUMS

21. Simple neums may be of one, two, or three notes.

a) **Neums of one note.** There are two kinds : the **punctum** : ■ and the **virga** : ¶ . Their form does not in any way indicate a difference of length or intensity. Primitively, before the invention of the staff by Guido d'Arezzo, musical notation consisted of acute and grave accent marks. The acute accent was the **virga** and corresponded to the accented syllables of the Latin text. The grave accent was the **punctum** and corresponded to the unaccented syllables. From this we conclude that the **virga** represents a relatively high note, and the **punctum** a relatively low one. A concrete example will make the difference clearer. Suppose we take the phrase : **Dixit Dóminus Dómino méo**, with the accents on **Dí**, **Dó**, **Dó**, and **mé**. Now let us write some music to this phrase, with the **virga** for the accented syllables and the **punctum** for the unaccented. Then we have :




Dí-xit Dó-mi-nus Dó-mi-no mé-o.

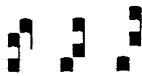
N.B. This question of the accent will be treated later.



b) **Neums of two notes.** If we combine the **virga** and the **punctum**, we can form two other neums, according as we start with the one or with the other.

I. **Pes or podatus** : ¶ ¶ « The two notes of the podatus are to be so read that the lower note is always sung before the one directly above it. » The first one is a **punctum** because it is lower.


II. **Clivis** :  Two notes, the first of which is higher. The first note is therefore a **virga** and the second a **punctum** despite the line that joins them. It is important to remark here that the interval formed by the notes of a **neum** has nothing to do with its character : both the **podatus** and the **clivis** may indicate the interval of a second, a third, a fourth, a fifth. The same is true of the other **neums** that we shall study.

c) **Simple neums of three notes** : Four types occur : I. the three notes rise, II. the three notes descend, III. the middle note is above the other two, and IV. the middle note is below the other two.

I. The **scandicus**  (three ascending notes) is formed of a **podatus** and a **virga**, or of a **punctum** and **podatus**. But in every case these two neums form but one group and are not separated by any space whatever. **This remark is very important** (cf. No. 23).

II. The **climacus**  (three descending notes) is formed of a **virga** followed by **diamond-shaped puncta**. « By themselves the diamond-shaped puncta which follow a higher note (virga) in certain neums  have nothing to do with time-values. Their shape and their arrangement in an oblique line rather show their subordination to that higher note. They should therefore be rendered very smoothly joined together. » The **diamond-shaped punctum**, which is found in the manuscripts, is never used for an ascending melody and is simply a form that could be written more rapidly with the quills that the ancients used.

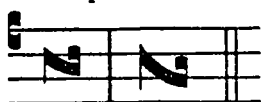
N.B. The **diamond-shaped punctum** is never used alone.

III. The **torculus**  (three notes, the second of which is higher than the others) is virtually a **punctum**, a **virga**, and another **punctum** joined.

IV. The porrectus (three notes, the second of

which is lower than the others) is a special way of writing the first and second notes of a group, a sort of abbreviation like the diamond-shaped punctum. « The heavy oblique line of the porrectus designates only two notes. They are, however, written together so that the top of the line stands for one note and the bottom for the other. » This neum is virtually, then, a virga, a punctum, and a virga.

Examples :




la sol la la fa sol

or in a longer form
that is not used in
the Vatican Edition.



la sol la la fa sol

N.B. — Be careful never to sing a neum of three notes faster and thus

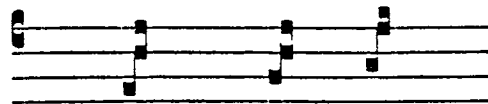
transform it into a triplet: 

22. « The stem (virga) which marks the highest part of the climacus, clivis, and porrectus is an essential part of the form of these neums such as the tradition of antiquity has handed them down. This sort of note often receives a more vehement impulse, not so much because it has a stem, but rather because it is not joined to any preceding note and hence receives the attack of the voice directly. »

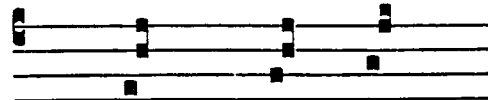
23. « The little line that sometimes goes from one note to another (podatus, clivis, scandicus, and torculus), is destined simply to join them. » However, there is one form of scandicus that demands special attention, the one namely that has the first note (punctum) a third or fourth or fifth away from the second note (the first of the podatus). The first note in this case is not joined to the following by the little line of which the preface to the Vatican Edition speaks. But that is purely a matter of typography. Moreover, it is easy enough to imagine that little line, and then we see that the punctum and the podatus are vertically one exactly next to the other, which is precisely the form of the

scandicus. This is important for distinguishing this neum from an ornamental neum, the **salicus**, that we shall study later. Ex.:

The three notes joined by the little line:



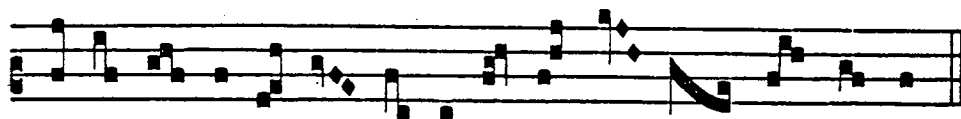
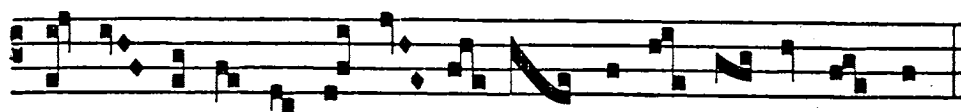
The punctum not joined to the podatus.



24. Before going on to the composite and the ornamental neums, let us do some reading exercises on the simple neums. Read the notes of each neum, and say whether it is a **punctum**, a **clivis**, a **porrectus**, etc. Then sing the notes with a slight impulse on the first note of neums of two or three notes. For, as the Vatican Edition says, « no matter how the parts of a neum are joined together graphically, they always form a unit when they are sung, so that the various notes seem to come forth from the first one and to be derived and produced from a common impulse. »







Punctum	clivis	climacus	scandicus	porrectus	clivis	podatus
fa	la sol	do si la	sol la si	do si re	do sol	sol re

torculus	punctum	punctum	podatus	scandicus	climacus	porrectus	torculus
la si la	sol	mi	fa la	sol si do	re do la	la fa la	sol la sol

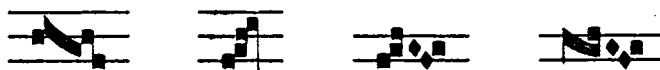


IV. COMPOSITE NEUMS

25. Composite neums are formed of simple neums juxtaposed :

- | | | |
|---------------------------------|---|--|
| The <u>pes subpunctis</u> |  | consists of a podatus and diamond-shaped puncta . |
| The <u>scandicus subpunctis</u> |  | consists of a podatus and a climacus . This <u>climacus</u> may contain more than two diamond-shaped puncta . |
| The <u>torculus resupinus</u> |  | consists of a punctum and a porrectus . |
| The <u>porrectus flexus</u> |  | consists of a porrectus and a punctum . |
| The <u>scandicus flexus</u> |  | consists of a podatus and a clivis . |
| The <u>climacus resupinus</u> |  | consists of a climacus and a punctum . |

There are some neums that have no special name in the Vatican Edition but which may be decomposed into **simple neums**, for example :



26. The interpretation of composite neums is in general the same as that described in the quotation from the Vatican Edition given in No. 24. It may be well to add that the very form of a **scandicus flexus** or a **scandicus subpunctis** suggests accentuating slightly the third note in addition to the first, because this third note is a **virga** that begins a **climacus** or **clivis**. As for the other composite neums, it is always possible to divide them into binary or ternary rhythms (No. 14, b, 2). But it is more important to mark the first note well and not to insist too much on those that might have a **secondary accent**. Otherwise the Gregorian phrase is cut up into little groups of two or three notes, into binary and ternary rhythms, and thus loses all its grace because it is bound fast into the two- or three-beat measures of modern music.

V. ORNAMENTAL NEUMS

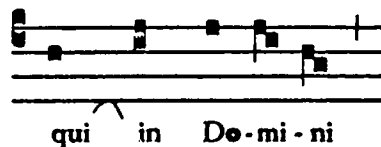
27. There are five kinds of **ornamental neums** :

- a) the **quilisma**,
- b) the **liquescent notes**,
- c) the **pressus**,
- d) the **strophicus**,
- e) the **salicus**.

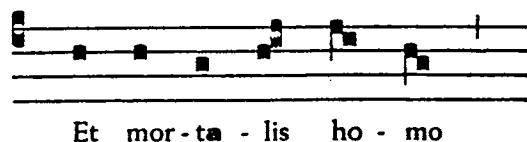
28. **The Quilisma.** The **quilisma** is a small serrated note ■ which is unfortunately hard to discern in editions with small print. Perhaps we have a translation of this note in the **mordent** and **turn** of classical music : ■ = ~ or ~. The Vatican Edition calls it « the sign of a quivering tone, a sign which also occurs in the chant as a blossom of melody called nota volubilis et gradata, a sound with turns and steps. » It is found only in ascending passages. « A singer who has not learned how to produce these quivering and turning sounds, or who has learned but is not singing alone, should simply attack the note that precedes the quilisma a little more vehemently, so that the sound of the quilisma itself becomes more subtle rather than more rapid. »

The **quilisma** may be said to have a triple effect : a) on the notes that precede it, b) on the serrated note itself, and c) on the notes that follow.

a) In the first place, let us remark that the **quilisma** is never the first note of a neum. There are, however, one or two exceptions, for example in the **Gloria laus** of Palm Sunday on the words **qui in Dómini**, which is written as follows :



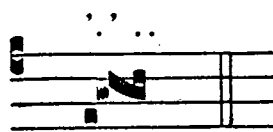
But the neum on the corresponding words of the second stanza, **mortalis homo**, is differently written :



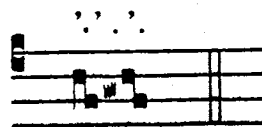
From this we may conclude that the two i's that come together at **qui in** are elided, as is in fact supposed in Latin versification, and that consequently the **quilisma** has even here a note preceding it :



According to the Vatican Edition, only the note immediately preceding the **quilisma** is attacked a little more vehemently and therefore accentuated and slightly lengthened : *



When two notes in the form of a **podatus** or **clivis** precede the **quilisma**, the first of these two notes is doubled and forms a binary rhythm, as is admitted by most schools, and the second note (the one that touches the **quilisma**) receives the more vehement attack :



* We use an apostrophe (') to indicate an accented note, and a period (.) to indicate an unaccented note. Both the apostrophe and period therefore each designate one beat. When a note is to be doubled, or approximately doubled, we shall put two signs above it, the apostrophe and period ('.) or two periods (..). We shall not indicate specially the note slightly lengthened that precedes the **quilisma**. It is always accented. « Attack it a little more vehemently » as the Vatican Edition says. No further indication should be necessary (Cf. below, No. 44, a and b.).

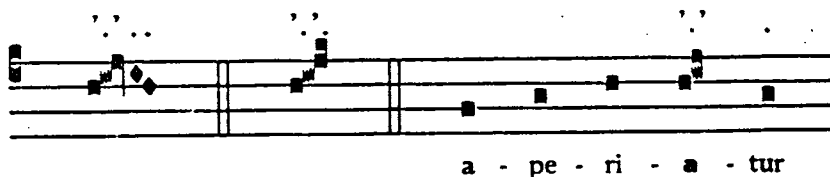
If more than two notes precede the **quilisma**, only the one that touches the quilisma is affected :



b) The **quilisma** itself is never accented and should always be rather soft.

c) Of the notes that follow, the first or the second is accented, as may be seen from the context.


1° It will be the first one if this note begins another neum, or if the second note (**punctum**) is not on an accented syllable.
Ex.:





2° However, the second note will be accented if it occurs on an accented syllable, or if it is the last note before a bar-line and therefore doubled (*mora vocis*, No. 37).



29. The **Liquescent Notes**. Every simple neum of more than one note may have as last note a liquescent. The **Vatican Edition** gives names for three liquescent neuins :

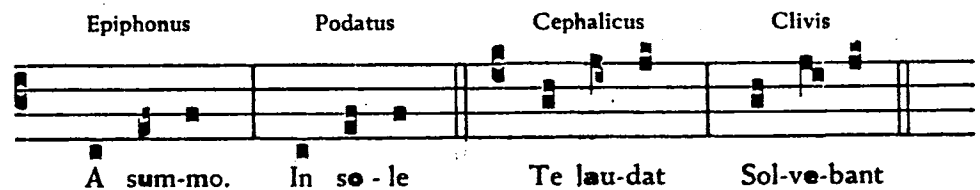
the **cephalicus**  or liquescent **clivis**.

the **epiphonus**  or liquescent **podatus**.

the **ancus**  or liquescent **climacus**.

N.B. Let us first learn to recognize this little note. Then we must pay special attention to the smaller **diamond-shaped puncta** that occur in some forms of the **ancus** and that are hard to distinguish in editions with small print.

« A liquescent note may occur at the end of a syllable when there are two vowels that are to be pronounced together as a diphthong, e. g. AUtem, Elus, AllelUla, or several consonants together, e. g. oMNis, sanCTus, and when another syllable follows immediately. Then, because of the very nature of these syllables, the voice melts, 'liquescit,' as it passes quietly from one syllable to another, that is, the mouth closes upon the sound, which 'seems not to finish,' and which loses about half of its strength but none of its length. When the nature of the syllables demands, however, that the sound be not liquescent but 'brought forth fully,' the epiphonus becomes a podatus, and the cephalicus a clivis. » Ex.:



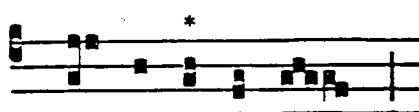
All in all, if the liquescent notes are well observed, they help greatly in pronouncing Latin well (No. 60). Here we shall only remark that the purpose of the liquescent notes is to suppress nasal sounds, to force the singers to keep the vowels clear and to pronounce all the consonants. It demands a considerable effort of enunciation to produce the liquescent sounds well. This is certainly difficult for persons whose native language is very nasal, but it is not impossible where there is good will. Perfect execution of the liquescents makes them be ornamental neums and may at times even produce a certain imitative harmony. Take for example this passage of the Communion of the third Sunday of Lent, which imitates the turtledove as it glides gently in graceful curves to its nest :



N.B. It sometimes happens that syllables which by their nature would call for a liquescent note are not so printed. In this case, good pronunciation, good enunciation oblige us to consider the last neum upon these syllables as liquescent.

The asterisk indicates the note which should be sung as a liquescent.

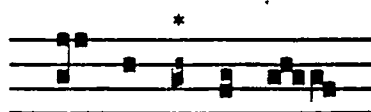
Intr. Dominica I. Adventus



a - ni-mam me-am

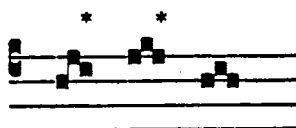
Where two m's occur.

to be
sung:



a - ni-mam me-am

idem



ex - spe-ctant

Where three consonants
occur: x-s-p; or two: ct.

idem



ex - spe-ctant

Responsory "Unus panis"



pau-pe - ri


Where the vowels a and u occur.

idem

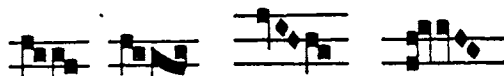


pau-pe - ri

30. **Pressus.** We may define the **pressus** as the meeting of two simple neums : a) upon the same syllable, and b) upon the same note; that is, the last note of the first neum and the first note of the second are of the same pitch : two **do's**, two **re's**, etc. Here are the different forms of **pressus** with their names as given in the Vatican Edition :

Pressus : 

Other pressus or neums occurring side by side :



Trigon : 

The meaning of the word **pressus** is **accented, pressed with the hand**. It is an accented note. Certain schools say that the accented note is the first of the two, others that it is rather the second. Might not the **pressus** be the origin of our modern synco-pated notes ? We have every reason to believe so. In any event

the **pressus** is a rhythmic ornament. Let us see what the Vatican Edition says about it :

« When several simple notes occur side by side, as in the strophicus, in the pressus, and similar neums, that is, when they are so written upon the same degree that only a small space separates them, they are to be held 'with undulating tone' for a longer or a shorter time according to the number of the notes. »

The two notes of the **pressus** should therefore be held for the duration of two **puncta**. What does the Vatican Edition mean by « **undulating tone** » ? Might it not be the vibrato of the violinist as he prolongs his tone ?

« The strophicus (that we shall study in the next section) and the pressus differ in this that the pressus is held with a stronger tone, or even with a tremulo if so desired, whereas the strophicus is held with a more quiet tone, unless the acute accent occurring upon that syllable demands a stronger attack. » That is clear. The **pressus** is loud, and consequently we may consider it the ancestor of our syncopated note : accentuate the first note and hold over for the second. We may note in passing that if the chant is accompanied on the organ, the organist might put his chord upon the second note of the **pressus** and not upon the first, provided that the singers accentuate the first note. Ex. :

Offert. Dom. XIV. p. Pentec.



Do - mi - ni

Do - mi - ni



Unfortunately, very often singers do not emphasize the **pressus**, and in order to help them do it the organist thinks that he must weight down that first note with a chord.

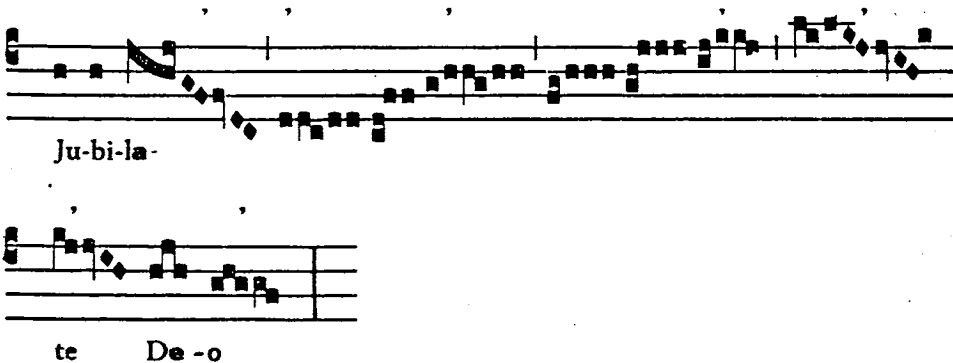
We insist intentionally upon this interpretation of the **pressus** in order to distinguish it clearly from the **strophicus** and from the **mora vocis** (No. 36 ff.); for all three of these neums prolong the sound, but each time with a different interpretation.

Here are some examples of **pressus** which if well observed render the liturgical text wonderfully more expressive :

1) In the Offertory of the fourth Sunday of Advent the **pressus** repeatedly marks the words **Benedicta tu in mulieribus** :

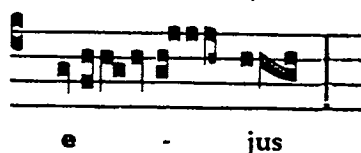


2) In the marvellous Offertory of the second Sunday after Epiphany the numerous **pressus** upon the second **jubilare** give a special warmth to the phrase. The **pressus** and **apostropha** should not be confused :



Further on in the same Offertory when the psalmist calls upon us to sing a hymn to the honor of God : **Psalmum dicite nōmini ejus**, the **pressus** upon the syllable **ius** of **eius** has a special importance. The author of the musical text insists « sing a

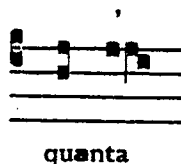
hymn to **His** name, **eius**, » and not to the name of creatures; it is God who is to be praised above all :



The word **vobis** in the following line has also a **pressus** to accentuate its meaning : « **Narrábo vóbis**, I shall tell you, **qui tímétis Déum**, who fear God, » and not those who do not know Him or who offend Him, but you :



« how many graces the Lord has poured into my soul, **quánta fécit Dóminus**, » with a **pressus** upon **quánta** :



We could give many more examples of the **pressus** used for producing a special oratorical accent. Any singer who penetrates the meaning of the liturgical text will find refreshment for his soul at the living fountains of Gregorian Chant, provided he tries to understand the details of its art.

31. **Strophicus**. We may consider three forms of the **strophicus** :

- a) the **bistropha** or **distropha** : ■■
- b) the **bivirga** : ■■
- c) the **tristropha** : ■■■

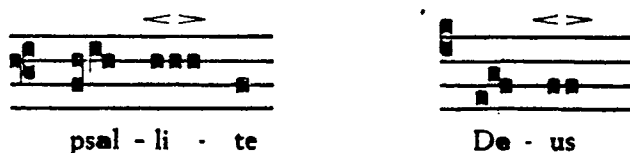
As we said for the **punctum** and **virga** (No. 21), there is only a typographic difference between the **bistropha** and the **bivirga**.

a) When we treated the **pressus**, we also gave the interpretation of the **strophicus** in our quotation from the Vatican Edition. First of all, the **strophicus** should be held for the number of notes that compose it, but « with an undulating tone. »

1) As the **strophicus** is « softer » than the **pressus**, we favor the ordinary interpretation of **crescendo** and **decrescendo** upon it : $< >$

2) « unless, » as the Vatican Edition says, « the acute accent occurring upon the syllable demands a stronger attack. » In this case we should begin louder and make a **decrescendo**. Ex.:

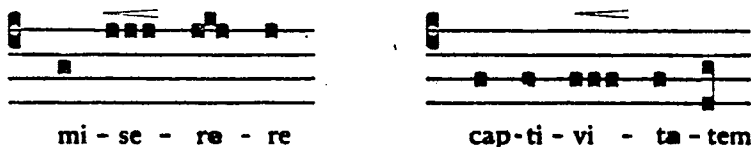
Syllable without accent :



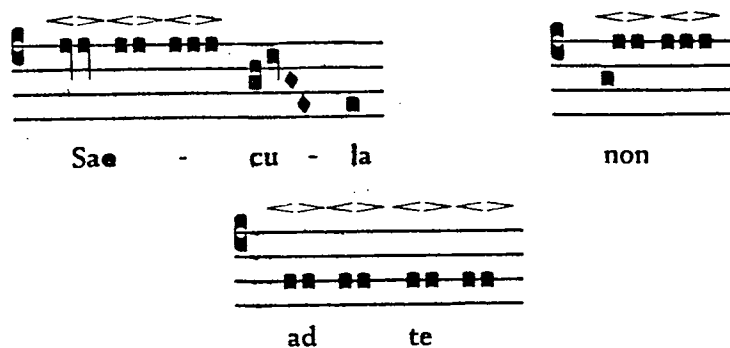
Syllable with accent :



b) When the **strophicus** (**bistropha** or **tristropha**) occurs upon the syllable which precedes the word-accent, there should be simply a **crescendo** towards the note upon the accented syllable, so as to make the accent stand out. Ex.:



c) Finally, it frequently happens that several **strophici** occur upon the same syllable and the same note. They should then be each marked with a slight movement of the voice, as the Vatican Edition says (No. 24).

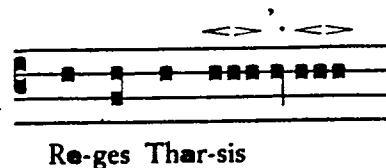


These series of **strophici** could be treated **crescendo** or **decrescendo**. That depends upon the context.

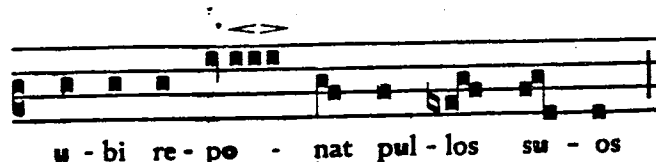
The anonymous authors of our Gregorian pieces were real artists with their neums. We have already given examples of this for **liquescent** notes and the **pressus**. Let us give a few examples for the **apostropha** :

1) There is, first of all, the example which we gave above for the **pressus**, where a number of **bistrophica** and **tristrophica** also occur, the Offertory **Jubilate** of the second Sunday after Epiphany (No. 30, 2).

2) Here is the beginning of the Offertory for Epiphany. By the double **tristrophica** separated by a **virga** may we not understand the arrival of the advancing caravan of the Magi and their following ?



3) For the **liquescent** notes we have already cited the Communion of the third Sunday of Lent, **Passer invenit**, where we can almost see the turtledove find a nest for her young and place them in it with maternal love, as expressed by the **tristrophica** :



32. The Vatican Edition gives another kind of **strophicus** : simple neums followed by a **punctum** that repeats the last note :

the podatus strophicus :



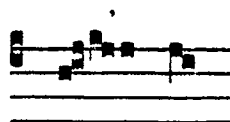
the clivis strophica or cum orisco :



the torculus strophicus or cum orisco :



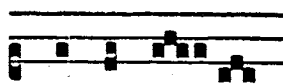
These neums resemble the **pressus**, but as the preface of the Vatican Edition places them among the **strophici**, they should be sung « more softly » than the **pressus**, with the sound prolonged but diminishing in intensity. Here are some examples of the **oriscus** :



De - i



pro me





glo-ri - a



In the Introit for All Saints there is a passage with three **orisci** to produce an imitative effect. When the Church celebrates a festival she begins with the sound of bells. Now, at the words **diem festum celebrantes** there is without doubt the movement of the bell-ringer, who hears the sound of his bell only after having pulled the rope :

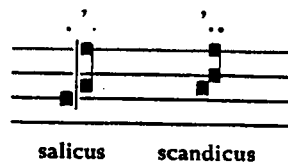


di - em fe - stum ce - le - bran - tes

33. **Salicus**. In the Vatican Edition there are found two forms of the **salicus**  but not a word about its interpretation.

The first form is a kind of **pressus** :  formed of a **punctum** and a **podatus**. We interpret it like the **pressus**.

The second form :  looks like a **scandicus**. But the **scandicus**  (the kind formed of a **punctum** and a **podatus**) has its two notes touching each other. See what we said about this in Nos. 21; C, I, and 23. In the **salicus**, however, the **punctum** is separated from the **podatus** by a small white space large enough to allow a vertical line to be drawn between. Ex.:



In this instance we consider the neum a simple **punctum** and a **podatus**, and hence place the accent upon the first note of the **podatus**, or in other words upon the second of the **salicus**. This is virtually the **anacrusis** of modern music, a shift of the accent. The **salicus** occurs often, and hence the singer should be able to recognize it. This separate **punctum** may occur with any simple **neum**. Here are some examples :

Grad. Dom. IV. Adv.



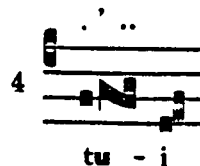
Offert. Assump. B. M. V.



Grad. missae "Salve Sancta Parens"



Offert. Dom. XXII. Pent.







N.B. The space between the **punctum** and the **podatus** is not large enough to admit another **punctum** between. A larger space would have another meaning, as will be explained later (Cf. *Mora Vocis*, Nos. 36-42).

VI. THE DIFFERENT BAR-LINES

34. The bar-lines in Gregorian are a form of punctuation. They replace the marks of silence or pause used in modern music. Here is word for word what the Vatican Edition says about them :

« In every piece the pauses of various length are to be observed according as the sense of the words or the music demands or permits. For this purpose, singers will find helpful the various signs of division that are used in choir books according to the nature and length of the various breaks or pauses, namely :

1. Major Division.	2. Minor Division.	3. Small Division.	4. Terminal Division.
			

« 1. The major pause or division, or pause of the distinction, is made by moderately reducing the speed of the last notes and then taking a full breath.

« 2. The minor pause, or pause of the subdistinction, indicates a slight retard and at the same time offers an opportunity of taking a short breath.

« 3. The small pause consists of a very small delay of the sound and allows a very quick respiration if there is need. If the singer needs to breathe oftener, he should do it as it were secretly at slight breaks in the text or melody, but never so as to break up a word or a neum.


« 4. The double bar closes the piece or its principal parts.

« This double bar has also another function in our choir books, for it may indicate where the choir takes up the chant after the intonation, or where the choirs alternate » as in the Gloria, Credo, Te Deum, etc.

35. We may therefore conclude that the bar-lines in Gregorian indicate :




a) a **stop**, a **silence**, a place where you **may** or **must** take breath. The silence represented is in proportion to the size of the bar. Here are some concrete examples :

1. At the quarter-bar (small division) a breath is **permitted**.

 = 1/2 the 1/8, and sometimes the 1/16 rest :
of modern music.

N.B. In choirs where the singers can take turns at breathing, it is better not to have all breathe at the quarter-bars, but some earlier and some later by turns. In this way the broad lines of the Gregorian phrase will gain much.

2. At all other bars a breath is **obligatory**. The length of the pause would be approximately :

 = 1/2 the eighth rest *)  = 1/2 the quarter rest  = 1/2 the half rest **)

b) A **reduction of speed**, a **rallentando**, in proportion to the size of the bar-line. It will be virtually nil at the quarter-bar, but on the contrary very marked at the whole bar, and especially

* It is to be noted that the silence at the minor division is the same as that at the small division, but that the notes preceding have a different length of *mora vocis*. We shall explain this term below in No. 36.

** When the double bar indicates simply a change of choir, as in the **Credo, Gloria, etc.**, the pause represented would amount to a quarter rest 1/2 and perhaps only to an eighth 1/4.

at the double bar, because they indicate the end of a phrase or of a whole piece. Evidently this does not apply when the double bar marks an alternation of choirs, as in the **Gloria**, etc.

The movement of a Gregorian piece may be compared to a wheel turned by an electric motor. If you turn off the current, the wheel does not stop immediately, but gradually. It will move slowest just as it comes to a stop. At the same time, the noise that it makes in turning also gradually declines. There you have our *rallentando* combined with the *diminuendo*.

c) A softening of the tone, a *diminuendo*, always in proportion to the size of the bar-line, without exaggeration, however, so as not to fall into a sort of sweetness, sentimentality, and affectation that does not in any way fit the dignity of Gregorian Chant. This *diminuendo* allows the singer to take breath without being noticed. Whereas modern music usually ends its phrases on a relatively loud down-beat, Gregorian is rather characterized by a preference for going slower and slower and almost disappearing as it approaches the bar-lines, especially the full bars. The voice seems to rise like spiral clouds of incense to heaven. The eye cannot see where they end, these external symbols of our prayer. Singers who observe with care the *rallentando*, *diminuendo*, and the *pause* as they should be observed at each bar-line, may be sure that their Gregorian phrase has one of the qualities that distinguishes it from modern music.

VII. THE MORA VOCIS

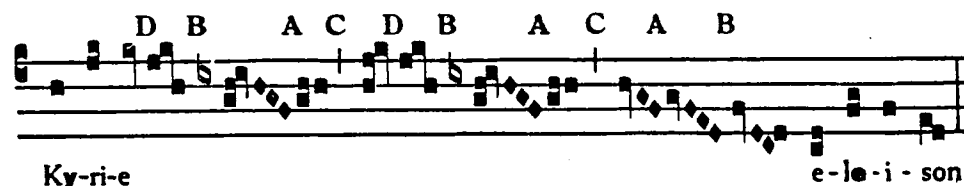
36. The preface of the Vatican Edition speaks of a « **mora vocis** » when it speaks of the spaces that sometimes separate the neums upon one and the same syllable, and of quarter-bars producing the same effect. We may define the **mora vocis** as a repose of the voice upon one or two notes, a lengthening of them consequently, with opportunity to take a breath if it is necessary and if the breath is deducted from the value of the notes. Virtually, then, the **mora vocis** and the quarter-bar are identical : at both of them breathing is not obligatory, but permitted if the singer is out breath. The **mora vocis** must always be sung **diminuendo**.

37. The **mora vocis** is very important if we wish to observe exactly what the Vatican Edition prescribes, for it is an element of rhythm. We have already learned (No. 24) that the first note of each neum is accented. But « the same reason that unites the different notes of a neum in the manner of writing and singing them, also demands that neums be distinguished one from the other for the eye and for the ear. This is done in different ways according to circumstances :

« 1. When several neums are assigned to as many syllables, the very articulation of the syllables distinguishes the neums. Then each neum takes over the character and strength of the syllable to which it belongs, so that the neum is rendered with stronger impulse if the syllable is louder because of the accent occurring upon it, and with a lighter impulse if the nature of the syllable requires a more obscure sound.

« 2. When several neums are assigned to one syllable, the series is divided into several parts, so that the neums that are united or almost touching are sung together (cf. A, below), and those that are separated by a broader space (B) or by a small bar of division (C) are slightly arrested in their course by a little delay (*mora vocis*) upon the last note. A quick breath is allowed at this point if it is necessary.

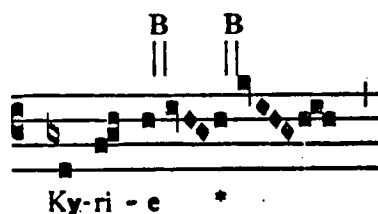
« 3. We must also remark that a note with a stem, followed by a neum depending upon it, indicates a place for a somewhat longer delay but not for a breath. » Here are some examples from the Vatican Edition :



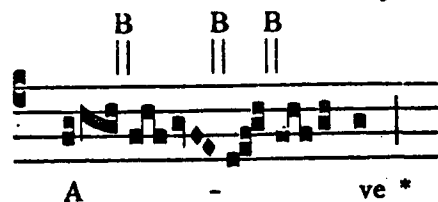
38. The space between the neums at B and D in the example is very distinct in editions with large print. With editions that print the notation too small, many singers hesitate and cannot recognize the *mora vocis*. The space is large enough to admit a *punctum* between. Just imagine two vertical lines as printed below, or hold your book horizontally at eye-level, and you will see the space.

Missa de Angelis.

Other examples :



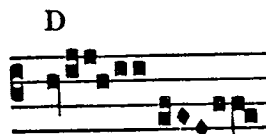
Offert.
Dom. IV. Adventus.





N.B. When a note with a stem (virga) has a neum depending upon it, there is **mora vocis** even if the space separating the virga and the neum is not wide enough to take a punctum between. Ex.:

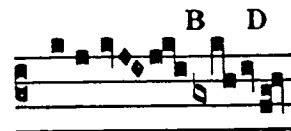
Alleluia Corp. Chr.



Alleluia Nativ. Dom.



Kyrie de Angelis.



Ky-ri-e

39. When an editor wishes to print the Vatican Edition, he is obliged to reproduce all the spaces or **mora vocis**. There are so-called rhythmic editions that indicate many but not all of these spaces by a sign; in this respect they are not in entire conformity with the edition **imposed** upon the Roman Rite.

40. Experience proves that many singers take for a space what is not one, that is, not one indicating a **mora vocis**. There is a space (in the example above from the Vatican Edition) between the neums of one syllable and those of the next (**ky-ri-e, e-le-i-son**), but this is only to distinguish the syllables. There is no **mora vocis** to be observed where the syllable changes; the **mora vocis** is always within the syllable.

41. Now that we know the **mora vocis**, we shall study some examples of the lengthening, of the rallentando with **diminuendo**, and of the pause that should be made at each bar-line. Then we shall give some examples of the **mora vocis** caused by the spaces between neums. When we use the word **double**, which is purposely avoided in the Vatican Edition in order to show the **absence of a definite measure** in Gregorian, we mean it in a **relative sense** and not absolutely. Thus, if we say that a note is **doubled**, we mean that it is **prolonged enough to be virtually doubled**. We shall transcribe the following examples in modern notation, but we insist again upon how defective such transcriptions are, and we use them here only because Gregorian notation does not use signs that could be strictly called pauses or measured silences.

a) A single punctum before any sort of bar-line is doubled :

Gloria missae VIII.



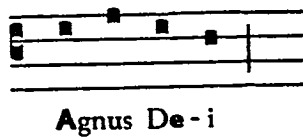
*without breath:
without ritardando*



with breath:



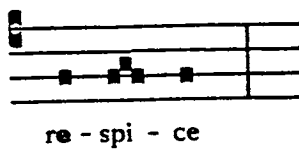
Gloria missae VIII.



very slight ritardando



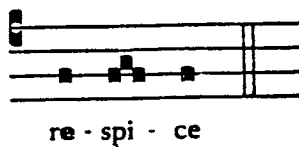
Offert. Dom. XVI. p. Pent.



ritardando



the same, at the end



very much ritardando

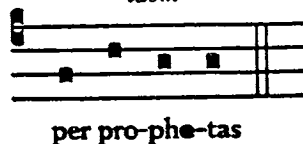


N.B. When two puncta occur before a full or double bar, and each is assigned to a separate syllable the first of which bears the accent (*istórum, vivificántem, méus, etc.*), several schools double both notes. Ex.:

Credo II.



idem



We consider these lengthenings exaggerated, for the bar-line itself already produces a considerable reduction of speed, and the accented syllable is already lengthened by the mere fact of the accent — lengthened very slightly perhaps, but lengthened none the less. Choirs will often fall into the contrary fault : they double the note upon the accented syllable and then shorten the last note. Ex.:

Wrong

Right

Let us remember the comparison of the turning wheel (cf. No. 35, b).

b) The two notes of the **podatus** and **clivis** are only slightly prolonged at the quarter-bar :

Comm. Dom. XII. p. Pent.

Do-mi - ne

without breath

Do - mi - ne

with breath

Do - mi - ne

Grad. Dom. XIII. p. Pent.

Re - spi - ce

without breath

re - spi - ce

with breath

re - spi - ce

The two notes of the **podatus** and **clivis** are doubled at all other bar-lines :

Comm. Dom. XII. p. Pent.

o - le - o

hold back a little

o - le - o

Comm. Dom. XII. p. Pent.



Intr. Dom. XIX. p. Pent.

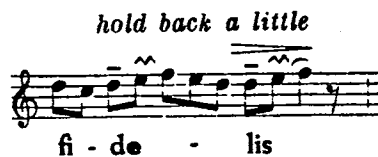


c) The last note of neums of three or more sounds is doubled at all bar-lines :

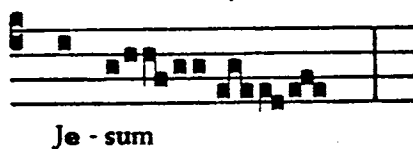
Intr. Andreæ Apostoli



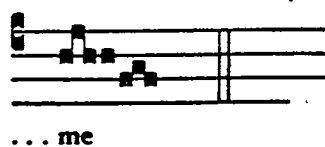
Comm. Petri Chrysologi



Alleluia Dom. II. p. Pascha



Grad. Dom. Oct. Corp. Christi



• Offert. Fer. III. p. Pent.

Man-na *without breath* *with breath*

Offert. Pent.

De - us

hold back a little

De-us


Intr. Dom. V. p. Pascha

ter - ræ

ter - rae

Alleluia Dom. IV. p. Pascha

much slower



The musical notation for the 'much slower' section consists of a single staff with a treble clef. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F5. The piece concludes with a final whole note G5. The tempo marking 'much slower' is written above the staff.

Missa IX. *Space*
||

Ky - ri - e

Ky . ri - e

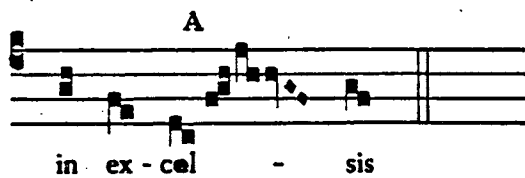
Offer.	Space
Requiem	

et se - - - mini

et so . . . mini

Other examples :

Sanctus Missae VIII.



A. **Clivis** or **po-**
datus with both
notes doubled.

B. **Mora vocis**
with one note
doubled.

Missa Nativ. D. N. J. C. (midnight)



VIII. RHYTHM IN GREGORIAN CHANT

43. Since the publication of the Vatican Edition, much has been written about rhythm. Many theories have been advanced that resemble or that even contradict the principles laid down in the Vatican Edition. None of them has been directly approved by Rome. It would be wise therefore — and we consider it a question of obedience — to observe strictly what the preface to the Vatican Edition says about Gregorian rhythm.

We must observe in the first place that this preface has no special chapter about rhythm. But if the reader has learned well up till now what we have quoted from that preface, he has already grasped what is essential in the rhythm such as it is **imposed** by the Vatican Edition.

« The typical Vatican Edition, with its pure traditional notation giving the rhythm of tradition, surely contains whatever indications are necessary in practice » (Mgr. Panici, Secretary of the S. Congregation of Rites; cf. No. 5).

This edition **« contains absolutely all — satis superque — that is needed for the exact rendition of the liturgical chant »** (Decree of the S. Congregation of Rites; cf. No. 5).

Now that is clear enough !

Let us reread, however, some of the quotations that we have already given from the Vatican Edition and which touch the question of rhythm :

a) **« No matter how the parts of a neum are joined together graphically, they always form a unit when they are sung, so that the various notes seem to come forth from the first one and to be derived and produced from a common impulse »** (No. 24).

« When several neums are assigned to one syllable, ... they are sung together, » but « the same reason that unites the different notes of a neum in the manner of writing and singing them, also demands that neums be distinguished one from the other. ... » (No. 37).

From the exercises that we have already worked (No. 24), we know that the first note of each simple neum of three or four notes is accented. We also know that composite neums can usually be reduced to simple ones (No. 25 and 26).

The first element of rhythm is therefore the **accent on each neum.**

b) «When several neums are assigned to as many syllables, the very articulation of the syllables distinguishes the neums. Then each neum takes over the character and strength of the syllable to which it belongs, so that the neum is rendered with stronger impulse if the syllable is louder because of the accent occurring upon it, and with a lighter impulse if the nature of the syllable requires a more obscure sound » (No. 37).

The **accent of the Latin word** is therefore another element of rhythm. It is even more important than the **accent of the neum**; that is, the accent of the neum is subordinate to the accent of the word. This remark is very important, for it implies a knowledge of the **correct manner of accenting** a Latin text. In some pieces — in those where there is virtually only one note for each syllable — this Latin accent by itself constitutes the rhythm.

c) « In every piece the pauses of various length are to be observed according as the sense of the words and the music demands or permits. For this purpose, singers will find helpful the various signs of division that are used in choir books according to the nature and length of the various breaks or pauses » (No. 34).

The « signs of division » in Gregorian are the **different bar-lines**, which we have studied at length in Nos. 34 and 35.

The third element of Gregorian rhythm is therefore the **different bar-lines**.

d) « Those (neums) that are separated by a broader space or by a small bar of division are slightly arrested in their course by a little delay (mora vocis) upon the last note. A quick breath is allowed at this point if it is necessary » (No. 37).

« We must also remark that a note with a stem, followed by a neum depending upon it, indicates a place for somewhat longer delay but not for a breath » (No. 37).

These two quotations from the preface of the Vatican Edition force us to conclude that the **mora vocis** caused by a space left within a group of neums, and the isolated **virga** are a fourth element of rhythm. It would be good to reread the chapter in which we treated the **mora vocis**, that is, Nos. 36 to 42.

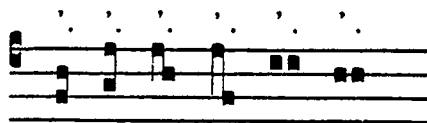
The four elements of rhythm are, then :

1. the **accent of the neum**.
2. the **accent of the Latin word**.
3. the **bar-lines**.
4. the **mora vocis**.

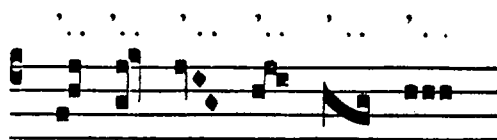
44. Rhythm may be a) **binary** or b) **ternary**.

a) It is **binary** when it contains two notes, of which the first is accented and the second is not. To make this clearer we may indicate it with an apostrophe and a period as we did

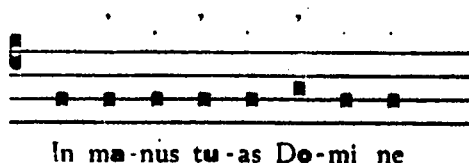
previously (No. 28, note) : '. The **podatus**, the **clivis**, and the **bistropa** form binary rhythms. Ex.:



b) It is **ternary** when it contains three notes, of which the first is accented and the two others are not. To make this clearer we may indicate it with an apostrophe and two periods : '... The **scandicus**, the **climacus**, the **torculus**, the **porrectus**, and the **tristropa** form ternary rhythms. Ex.:



45. a) A single **punctum** has an accent only if it corresponds to an accented syllable in the text (No. 37, 1). Ex.:



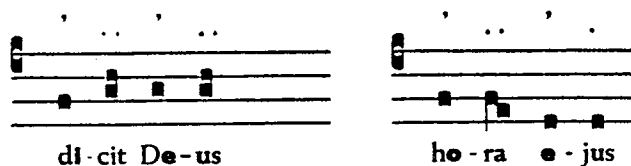
b) If upon the same syllable the **punctum** is followed by a space as broad as a note, there is **mora vocis** (No. 37, 2), and the lengthened **punctum** forms a binary rhythm. Ex.:



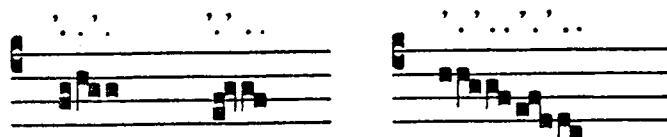
c) If the **virga** governs a **neum** (No. 37, 3), it forms a binary rhythm. Ex.:



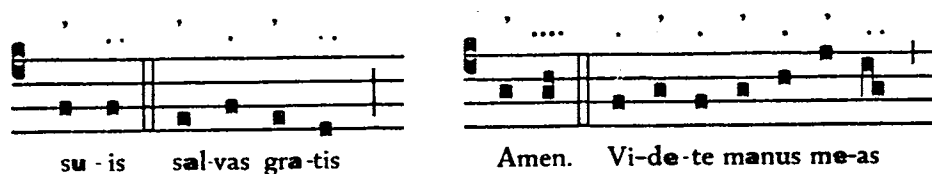
d) As the accent of the Latin word takes precedence over the accent of the neum (No. 44, conclusion under b), we often have cases like the following :



e) The **pressus** forms binary or ternary rhythms according to the composition of the neums that cause the **pressus**. Ex.:



f) At bar-lines we may have the following rhythms because the word accent takes precedence over the neum-accent :



46. We must note here that the **accent** of which we speak is not a loud accent, but an acute accent. It is the **arsis** of the Greeks, an up-beat, that is represented by the accent mark (cf. No. 24). The accented note is therefore light. We shall come back upon this fundamental point in the chapter on pronunciation. However, we may remark here already, that singers whose mother tongue — German, for example — has a loud accent, will find it very difficult to get this rhythmic accent. But, as we said for the **liquescents** (No. 29), good will can do the impossible. In fact, by practice and by listening to good Gregorian Chant, a singer can very well attain **lightness of rhythm**.

47. Our liturgical books mark the accents upon words of three syllables. Words of two syllables always have the accent upon the first syllable.

48. We shall now study some examples and analyses of Gregorian rhythm.

a) **Syllabic style**, that is, a **punctum** upon virtually every syllable :



As we said in No. 44, we mark the accented note by an **apostrophe (')**, and the unaccented note by a **period (.)**. The result is either binary or ternary rhythm.

In this example in two places, upon **as** of **vias** and upon **as** of **tuas** (**sémitas tuás**), the accent of the neum (No. 24) is sacrificed to the accent of the Latin word, which takes precedence (cf. No. 37, 1).

Upon **sémitas túas** we have indicated the rhythm as : '...'
'... This is really two composite rhythms, each formed of two binary rhythms. But the syllable **mi** of **sémitas** should not be given prominence because of this; it should rather be passed over quietly, as also the **pressus** upon **as** as of **túas**, in order to leave the word-accent their full strength.

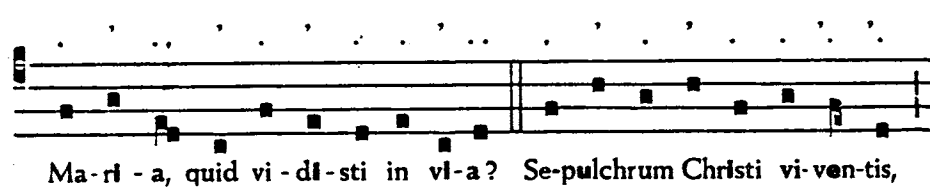
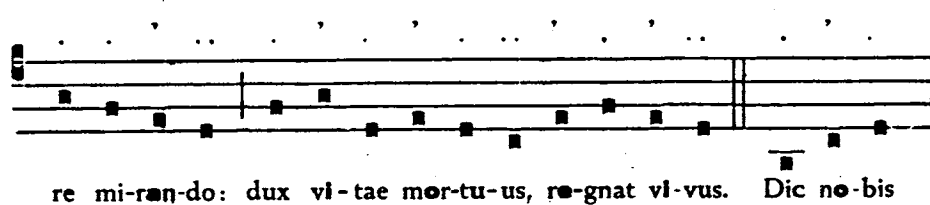
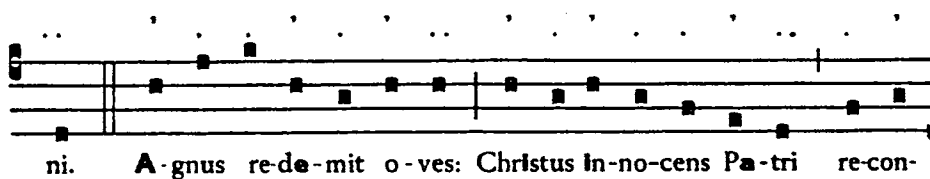
The same treatment should be given the syllable **de** of **démonstra** and **do** of **édoce**, although both have a neum of two notes and therefore an accent upon the first note (No. 24). These notes are followed or preceded by accented syllables and hence must retire to the background (No. 37, 1).

The syllable **hi** of **míhi** and the word **me** form binary rhythms because of the bar-lines (No. 41 a), but are considerably softer and slower.

Another example of the syllabic style :

Victimae paschali laudes.

Seq. I.



su - os in Ga - li - lae - am. Sci - mus Christum sur - re - xit - se a mórtu - is

ve - re: tu nó - bis, ví - ctor Rex, mi - se - re - re. A - men. Al - le - lu - ia.

We begin with a quaternary rhythm (two binary rhythms), so as not to give *mae* of *victimae* an accent like the one on *vi* of the same word. For this reason, we place a period (.) and not an apostrophe (') above the third note. In the word *laudes* the accent is upon *láu*, and *des* has a *punctum* doubled before a bar-line (No. 41 a). This gives a ternary rhythm. The same thing will occur whenever there are two *puncta* before a bar-line, if the accented syllable falls upon the first of the two. In this piece we have instances of it at *Christiáni*, *óves*, *Patri*, *peccatóres*, *duéllo*, *mirándo*, *vívus*, *vía*, *véstes*, *surrexisse*, *vére*. However, the rules we gave about the different bar-lines (No. 35, a, b, c) are also to be observed.

Words of more than three syllables may have a secondary accent, as in *Christiáni*, *reconciliávit*, *resurgéntis*, etc. The primary accent always retains its importance, and the secondary accent should always be done very gently. The position of the secondary accent is easy to find; usually the composition of the word makes it clear enough.

The musical phrases : *Reconciliávit peccatores* — *Dux vítae mórtuus* — *Dic nóbis Maria* — *Sepúlchrum Christi vivéntis* — *glóriam vídi resurgéntis* — *Angélicos téstes* — *Sudárium et vestes* — *Surréxit Christus* — *Præcédet súos* — *A mórtuis vére* — *Tu nóbis, victor Rex* — begin upon a weak syllable. In modern music we would perhaps call it the *anacrusis*. In Gregorian we have the *salicus* (cf. No. 33).

After *mórtuus* (fourth line), *sudárium* (seventh line), and *nóbis* (ninth line), the liturgical text has a comma, whereas the music has no bar-line whatever. The last syllable before the comma should, however, be lengthened in order to enliven the

text, of which the music is after all only the servant (cf. below, No. 54).

Finally, on the word **ámen** we have a ternary and a binary rhythm. But since we are the end of the piece, and since the two words **ámen** and **allelúia** are consequently going to be much broader, the **podatus** on **men** will have its two notes virtually doubled, and although there is only a small bar-line, there will be time for a good breath.

b) **Neumatic style**, that is, with many neums :

Alleluia Dom. Resur.

VII.

A

The musical score is written in neumatic style on a four-line staff. It consists of six lines of music. The lyrics are written below the staff, with neumes placed above the words. The lyrics are: "I-le-lu - ia. * ij. Pa-scha no-strum immo-la- tus est * Chri - stus." The score includes various neumatic symbols such as vertical strokes, horizontal lines, and dots, indicating pitch and rhythm. There are also small cross-like symbols (†) placed below the staff, likely indicating specific rhythmic values or breath marks. The score is divided into measures by vertical bar lines.

In the first place, we have marked with a cross (†) all the spaces that indicate a **mora vocis** (No. 37, 2). Each of these **mora vocis** has two periods (..) and not an apostrophe and a period ('.), so as to keep this last note from being accented (No. 36, last sentence).

There are two **quilismas**, one at the ij of the **alleluia** and the other at the beginning of the fourth line. These two **quilismas** have each only one note preceding them, and it is accented. Both times, the note following the **quilisma** is also accented, because it is the first note of another neum.

According to the indications over the notes there are some quaternary rhythms, that is double binary groups. We have marked them with an apostrophe and three periods ('...') instead of the two apostrophes and two periods ('.')., in order to avoid another accent upon the second binary group.

There are even some rhythms of five notes ('....'), which are composites of binary-ternary ('.'.') or of ternary-binary groups ('...'). In practice we do not decompose them, because they form a single complete idea.

Upon **lu** of **alleluia** there is a **scandicus** with accent upon the first note (No. 21 c1), whereas upon **Chri** of **Christus** we have a **salicus**, and therefore an accent upon the second note (No. 33). There is also an **anacrusis** (or **salicus**) upon the syllable **stus** of **Christus**, immediately after the small bar-line (No. 33).

Finally, there are four isolated **virgas** that are doubled (No. 37, 3): in the first line after the second minor bar-line; in the second line after the small bar; in the third line, after the minor bar; in the fifth line, after the clef.

Another example of the neumatic style :

Grad. Dominica IV. Adventus

Grad. V.

P

ro-pe est Dominus * e-mni-

bus in-vo-can-tibus é - um: o-mni-bus

qui in vocant e - um in ve-ri-ta - te

† Lau-dem Do-mi-

ni † † lo-quetur os

me-um: † et be-ne-di-cat o-mnis ca-ro †

no-men sanctum * e - jus. † †

We need not repeat all that we said for the first piece, because we hope that the student will want to find the different rhythms himself.

As previously, we have marked all the **morae vocis** within the phrases, that is, all the spaces, with a cross (†). There are nine.

tanget illos tormenta malignitae:
 visi sunt oculis insipientium mori;
 illi autem temperant sunt
 in pace, alleluia.

As in the preceding pieces, we have marked with a cross (+) the **morae vocis** (the spaces) occurring within the phrases. In the fifth line there is a **podatus** preceding the first space on the syllable **au**. Because of the space, this **podatus** commands the following group of neums and has its two notes doubled (No. 42).

There are some rhythms of four or five notes, especially at the **mora vocis**; they could be reduced to binary-binary or to binary-ternary groups.

In the third line on **il** of **illos**, there are two ternary rhythms ('..'), but we should prefer to make it a rhythm of six beats ('.....'). However, one might object that the **climacus** of four notes and its **resupinus**, forming as it does a **pressus** with the preceding **clivis**, might be rendered as three binary rhythms ('..'') preceded by an anacrusis. We cannot accept this interpretation, because it would place an accent upon the first **diamond-shaped punctum**, which by its very form is subject to the **virga** (cf. 21, C II). For the same reason, we would prefer to treat the group as a rhythm of six notes ('.....') and even to add an **anacrusis** (.'.....'), rather than make it two ternary rhythms ('..').

We advise the reader to write many such rhythmic analyses into his book; it will help him greatly in his singing.

49. Very many students of Gregorian Chant think they have attained perfection when they are able to find and bring out all the binary and ternary rhythms. Such chant is formalism without life. What would we say of a person reading aloud a beautiful passage of literature with an effort to bring out equally every accent of every word? We would say that he has no soul, that he does not understand what he is reading, that he does not fully grasp its sense. As in a literary text, so too in Gregorian, there are principal accents and secondary accents, as well as oratorical accents combined with word-accents. It is high art to know one from the other and to render them properly.

When in analyzing the rhythm of some pieces above we combined two or three binary and ternary rhythms into groups of four ('...), five ('....), and six ('.....) notes, we were already seeking out the principal accents.

50. Principal accents are found in the **syllabic style** as well as in richly ornamented phrases or the **neumatic style**. In the **syllabic style** these accents become **oratorical accents** flowing from an understanding of the liturgical text. Those who do not know Latin have to use a translation to supply the defect. In the **neumatic style** the principal accents are ordinarily found on the highest points of the phrase, on the **pressus**, and even on a single **punctum** in the midst of neums, when this **punctum** occurs upon an accented syllable.

51. Placing these accents is an art. In fact, here is where the science of Gregorian stops and its art starts. Just as two pianists may render the same work — say a sonata of Beethoven — with perfect art and yet each put his personality into it and thus arrive at a very perfect though different interpretation, so different singers of Gregorian Chant may also produce different interpretations. Nevertheless, there will be something in common between them. One pianist will not play a sonata in 6/8 time and another in 3/4 when the composer wrote it in 3/4, although each may differ in other things : in expression, in certain accents,

in details of phrasing. What they have in common is, first of all, the time. So also in Gregorian there is personal interpretation, but on condition that you first of all observe what is laid down in the official edition.

52. Here are two short examples of principal accents in both styles :

a) Syllabic style :

Fragments Credo III.

Et I-te-rum venturus est cum glo-ri-a, ju-di-ca-re vi-vos

et mor-tu-os: cu-jus re-gni non e-rit fi-nis. Et in

Spl-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem:

qui ex Pa-tre Fi-li-o-que pro-ce-dit.

Et unam sanctam ca-tho-li-cam et a-posto-licam Ec-cle-si-am.

We have marked the principal accents with a small **o**.

In the first phrase, if the singer understands what he is singing : « He will come again with glory, **ventúrus est cum glória**, » he will bring out the word **glória**. Further on it will be the word **vivos**, « the living, » among whom we should be by the state of grace, and the negative **non** that will be prominent : « whose kingdom will **never** end. » In the following phrase the word **Dóminum** must be brought out : « the Holy Ghost, who also is **Lord**, » an affirmation of the Trinity. **Et únam sánc tam cathólicam** is a phrase without a comma. But to sing these words off without a break would show a lack of understanding. We must separate them, so as to affirm our faith in our Church, which is **one, holy, catholic**.

Conclusion : In the syllabic style, sing in a way that shows you understand the liturgical text.

b) Neumatic style :

Alleluia : Dedication of a Church.

VII.

A l - le - lu - ia. * ij. †

†

V. Ad-o - ra - bo ad templum san - ctum

tu - um : et con - fi - te -

† bor * no-mi - ni tu -

o. †

On the word **alleluia** there are two principal accents, that is, two accents towards which the phrase rises and from which it again descends. A similar thing occurs at **adorábo** and **sánctum**. There are three high points on **confitébor**. Upon **túo** the only important accent would be the **pressus** at the end.

53. We suppose that the reader will by now have made a number of rhythmic analyses and even marked into his music the various signs that we have used :

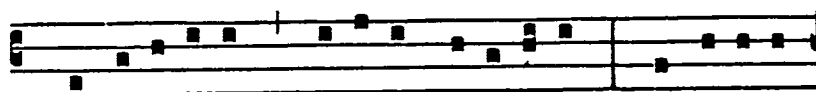
- a) the apostrophe for the accented note : ' .
- b) the period for unaccented notes : .
- c) the cross for spaces : †
- d) the small o for the principal oratorical accents : o.

However, once he has learned well the information in this **little grammar**, he will be able to do without these signs in practice and will realize that « the Vatican Edition with its traditional notation and the rules printed in the front of the Roman Gradual (rules that he will have studied in this grammar) contains absolutely all — *satis superque* — that is necessary for the exact rendition of the liturgical chant » (Decree of the S. Cong. of Rites, February 25, 1911). We may advise him, however, to proceed with method and to indicate, for example, only the accents (') and the spaces (†). It is rather the duty of the **cantor**, or the **choirmaster**, to indicate the **principal or oratorical accents** that are to be observed. As an example we shall now mark only the **accents** and the **spaces** in two short pieces.

a) The first piece is in the syllabic style and has no **spaces** at all. Since on the other hand the Latin accent furnishes the rhythm, — and it is always marked on the words of three or more syllables, — it would be easy enough to do without signs altogether.

VII.

I



n pa-ra-di-sum * deducant te Ange-li: in tu-o ad-

ventu sus-cl-pi-ant te Marty res, et perducant te in ci-

vi-ta-tem sanctam Je - ru-sa-lem. Chorus An-ge-lo-rum te

sus-cl-pi-at, et cum La-za-ro quondam pau-pe-re ae-ter-

nam ha-be-as re-qui-em.

b) The second piece is elaborate and has a number of spaces. As we did previously, we shall not divide the whole piece into two's and three's and thus fall into an abuse of binary and ternary rhythms :

VIII.

K

y - ri - e * e - - le - i - son. iij.

Chri - ste e - le - i - son. iij. Ky - ri -

e * e - - le - i - son. iij.

IX. SINGERS' UNDERSTANDING OF THE TEXT AND SUPERNATURAL SPIRIT

54. The Vatican Edition is very explicit :

« Those who take part in the praise of God should be instructed in all the rules of singing and should observe them diligently, in such a way, however, that their mind be always in accord with their voice. » This means that the singers at a liturgical service should not be satisfied with singing the Gregorian music with art, with respect for all the rules, as they would sing some profane piece, but that they should above all sing with piety and a spirit of faith, so that their singing becomes a true prayer and helps the faithful lift their souls to God.

« Their very first care should be to make perfectly intelligible what they sing (Benedict XIV); for, singing should not obscure the meaning of the text, but rather make it more effective (St. Bernard, Ep. 312). »

For this purpose, the singers themselves must understand what they sing. Hence, we cannot recommend too highly the study of Latin, particularly in religious communities where the Divine Office is sung. The laymen who sing in our choirs and the faithful who join in the congregational singing should at least have an edition of Gregorian Chant that gives a translation along with the liturgical texts.

« In all the texts of the Lessons, Psalms, and other chants the accent and the phrasing of the words should as far as possible not be neglected, because by them particularly the text becomes intelligible (Instituta Patrum). »

In order to get used to the Latin accent, one must practice reading aloud with a slight impulse on the accented syllables. But this accent must be very light, for there is nothing heavy in Gregorian.

It would be a good exercise to pronounce the accented syllable on a higher tone, as we explained and demonstrated in No. 21.

« According to the 'golden' rule, when another syllable of the same word follows immediately, even if there is a space between, there may not be a pause at the end of a neum, nor any delay of the voice or silence whatever that could divide the word improperly. » For example, when singing *O salutaris hostia*, do not make pauses between the syllables of a word : *O sa . . . , luta . . . , ris ho, stia.*

On the other hand, words should not be **improperly joined**; for example, *animam ejus* should not sound like *anima meus*, nor *sicut erat in principio* like *sicu -tera - tin - principio*.

Another detail of enunciation that should be watched is the weak syllable of a dactyl. It should not be shortened and even omitted, so that *sae - cu - la* becomes *sae - cla*, and *Fi - li - o* sounds like *feel - yo*.

« Singers should also take great care not to spoil the sacred chants by an unequal rendition. No neum or sound should be capriciously or unduly lengthened or shortened. Let us sing uniformly, let us make the pauses together and always listen. When we sing slower, the pauses must be longer. Let each one humbly try to fit his voice into the sound of the whole choir, so that the voices of all may resound together; this is very necessary. Let us detest in our singing all that is false or proud or exotic, all that recalls the theater. Let us not imitate those who hurry too lightly in the chant, nor those who seem to plod along too

heavily. But whether we sing slower or faster, we should always sing with a certain easy and full sweet tone. »

55. The preface to the Vatican Edition then concludes with a few words on the supernatural value of Gregorian Chant, to which no human song can be compared :

« We have gathered all this from the holy Fathers. Some of them learned this manner of singing from the angels, and others from their contemplation when the Holy Spirit whispered in their hearts. If we try diligently to imitate their manner of singing, we too shall experience delicate sweetness in our minds as we sing to God in our hearts with our spirit and our understanding. »

X. PRONUNCIATION OF LATIN

56. What pronunciation of Latin should we use in order to sing Gregorian Chant with perfection ?

There is no doubt about the answer. But before we give it, we must lay down a distinction : the Vatican Edition **with its preface is imposed** upon the entire Roman Rite, but no one pronunciation of Latin is imposed in a similar way.

However, Popes Pius X, Benedict XV, and Pius XI have in the following well-known documents **urged and expressly recommended** that Latin be pronounced as it is pronounced at Rome today :

1. Letter of Pius X to the Archbishop of Bourges under date of July 10, 1912, in which we read that « **the question of the pronunciation of Latin is intimately connected with that of the restoration of Gregorian Chant.** » The Pope « **wishes that the pronunciation of the Latin language approach more and more that used at Rome,** » for « **it will also have the advantage of strengthening more and more the work for liturgical unity.** »

2. Letter of Cardinal Gasparri, Secretary of State, to the Archbishop of Alger under date of August 26, 1919 : « **Following the example of his venerated predecessor of holy memory, Pius X, who recommended this pronunciation so earnestly to the bishops and clergy as being the best adapted to the nature, beauty, and harmony of the Latin language, His Holiness Benedict XV takes pleasure in sending you the same congratulations and encouragement that he recently sent to other members of the episcopacy who are promoting the same work of zeal, in particular the Cardinal Archbishop of Rouen** » (that is, Cardinal Dubois, former Archbishop of Bourges and later Archbishop of Paris until his death in 1929). « **If we desire to have this pronunciation introduced everywhere in the schools, how much more desirable it is to adopt it in the sacred liturgy in order to obtain on this point too that uniformity and that unity so much recommended.** »

3. Letter of Cardinal Gasparri to Father J. Delporte of Roubaix, June 10, 1920, containing the following significant paragraphs, that look out beyond the liturgy :

« When the members of that mighty society that is the Church all speak really the same language, * then not only in the liturgy but even wherever they meet, their relations will surely become more agreeable, easy, and effective. »

« By this unity of pronunciation in a language already so widely known, the nations of today like Christian Europe of former times would finally have a single and universal language such as has often been more or less vainly sought elsewhere. If mutual relations were thus rendered easier, that League of Nations which our desire and preoccupation for lasting peace makes us wish for, would be so much more attractive and stable. »

4. Letter of His Holiness Pius XI to Cardinal Dubois, Archbishop of Paris, March 12, 1922, to congratulate him on his pastoral letter about the restoration of church music. This pastoral letter, the Pope said, « is another instance of your noble and constant effort during many years to fulfill the wishes of our venerated predecessors in regard to the Roman pronunciation of Latin. It is therefore a pleasure for us to congratulate you in our turn, dear Son. »

* And they will not really speak the same language so long as they do not pronounce alike. What would you think of four persons, a Frenchman, a German, a Spaniard, and an Italian, all able to write English perfectly but who in speaking would each use the vowel and consonant sounds of his own language ? Does not something similar often happen with Latin in our choirs ? Is it not wise for Rome to favor the pronunciation of the Vatican, without discussing the scientific aspects of the question ?

At the last two General Councils in Rome the Fathers spoke only Latin but still could not make themselves understood, because some had the Italian u (oo) and a good word-accent, and others the French u (ü) without an accent, or rather with an accent on the last syllable. They needed... translators !

General Sonis says in one of his letters that during the Italian Campaign in 1859 he had to speak Latin with the Italian priests. « But their pronunciation is so much different from ours, » he adds, « that I understand with difficulty. »

5. Letter of Pius XI to Cardinal Dubois, November 30, 1928, on the occasion of the twenty-fifth anniversary of the **Motu Proprio** of Pius X on sacred music :

« Not content like our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, we ourselves express the keenest desire that all the bishops of every nation endeavor to adopt it when carrying out the liturgical ceremonies. »

57. These quotations make it evident to anybody that Pius X, Benedict XV, and Pius XI have insisted upon obtaining a uniform pronunciation of Latin in the whole world. This pronunciation is the one used in the Vatican today. There are three principal reasons mentioned in the quotations :

a) « This pronunciation... (is) the best adapted to the nature, beauty, and harmony of the Latin language. »

b) « The question of the pronunciation of Latin is intimately connected with that of the restoration of Gregorian Chant. »

c) The pronunciation of Latin *more romano* « will also have the advantage of strengthening more and more the work for liturgical unity ,... that uniformity and that unity so much recommended. »

As docile sons of the Common Father of the Church today, we wish to realize his desires. And they are more than desires; they are **keenest desires**.

As these lines are written principally for our students of Fribourg and of its international university, where you hear French, German, and English, Italian, Spanish, etc., we may remark here with pleasure that most of our institutions use the Roman pronunciation.

a) Fribourg, an important Catholic center, is following with filial submission the suggestions of the Sovereign Pontiff;

b) Fribourg, a city of arts and sciences, has understood the euphony of Gregorian Chant when it is sung with the Roman pronunciation;

c) Fribourg is aiding liturgical unity, such as the Church has always desired it.

Sometimes one hears the objection that such or such a people could never learn the peculiarities of this pronunciation. But experience proves the contrary. Action must, of course, be slow when there is question of a reform; it must go on without offending, by means of perfect demonstrations, and above all with much charity. *

58. The principal point in Latin is **good accentuation**. We saw that the rhythm of Gregorian is found in large part in this accentuation (Nos. 37, 1, and 46), especially in the syllabic style (No. 48). The accent is what unifies the syllables of a word and gives them their meaning, their soul we may say. But accent is a different thing in different languages. In some it is a crushing weight; in others, a lift that carries you on. Latin pronounced in the Roman way has this second kind of accent. We may say that this accent lifts up the syllable and gives it a sort of melody. We can hear it when Italians speak their language, which has been called « the language of **bel canto** » because of the melody that its rhythm seems to exhale. That is the accent we should try to acquire in order to sing Gregorian perfectly. It is difficult surely for many, but by practice it can be attained. In No. 21 a, we showed concretely how Gregorian notation had its origin in the word-accent, that is, in the **acute and grave accent-marks**, which then became the **virga** and the **punctum**. In order to acquire the habit of good accentuation, we again advise oral reading of Latin, with accents pronounced acute, or on a higher note.

In our liturgical books, as we have said (No. 47), the accents are marked, except on words of two syllables, where the accent is always on the first syllable.

59. If the accent is important for the Roman pronunciation of Latin, it is not, however, the only thing. It also is necessary **to pronounce the consonants properly and above all to give each vowel its proper quality**.

a) The **c** is pronounced like the **ch** in **cherry**, but gently, when it occurs before **e, i, y, ae, oe, and eu**. Example : **Caecilia** = ch^è ** - ch^{ée} - lee - ah.

* On April 27 and December 8, 1937, two concerts of Gregorian music were given by two hundred students of different institutions in the church of the Black Franciscans. There were eighteen nations represented, and yet the choir sang according to the Roman pronunciation.

** This sound of **è** is described in detail on page 74.

Before **a, o, u, h, au, ui**, it is pronounced like **k**. Example : **cánticum** = káhn - tee - koom; **clávis** = kláh - veess.

The **g** before **a, o, u, au**, and any consonant except **n**, is like **g** in **gocse**. Example : **cónjugus** = káwn * - yoo - goose; **gáleo, gláber**.

Gn is like **ni** in **union**. Example : **ágnus** = áh - nyoos.

G before **e, i, y, ae, oe**, is like **g** in **generous**, but a little softer. Example : **genitóri** = jè - nee - táw - ree.

The **t** in **ti** followed by a vowel and not preceded by **s, x**, or **t**, is like **ts**. Example : **sítio** = sée - tsee - aw. After **m, n**, or **c**, the **t** is pronounced about like **ss**. Example : **séntio** = sén - see - aw. In all other places the **t** keeps its ordinary sound. Examples : **Títus** = teé - toos; **téstitis**.

The **s** is always sharp or voiceless as in **basis**. Example : **sáncetus** = ssáhn - ktoos.

The **z** is like **dz**. Example : **zélus** = dzè - loos.

The **h** is not aspirate. It is pronounced like **k** in **mihi, nihil**, and their derivatives. Example : **míhi** = mée - kee. This pronunciation has the advantage of injecting a consonant between the syllables and thus providing an element of rhythm.

Ph is like **f**. Example : **philaútia** = fee - láhoo - tsee - ah.

Th is like **t**. Example : **thólus** = táw - loos; **cathólicam** = kah - táw - lee - kahm.

Ch is like **k**. Example : **chórus** = káw - roos.

J is like the **y** in **youth**. Example : **jústus** = yóu - stoos; **ejus**.

X is like **ks**, unless it is followed by **c**. Example : **exémplum**.

XC is like **ks-k** before **a, o, u, h**, and consonants. Example : **excuso** = eks - kóo - saw. It becomes like **k-sh** before **e, i, y, ae, oe**. Example : **excélsis** = ek - shéll - seess.

SC before **a, o, u**, or **h** is like **sc** in **scatter**. Example : **scandere**.

Before **e, i, y, ae**, or **oe** it becomes like **sh** in **show**. Example : **scio** = shée - aw.

There is nothing to remark about **b, d, f, l, m, n, p, r**.

b) The vowels are probably more important than the consonants, because they have greater influence on the quality of the sound. They are the colors and the lights of a language, the consonants are only the contours. The vowels should be pronounced just behind the teeth, and not far back in the mouth or as if glued to the palate.

* This sound of **o** is described in detail on page 76.

Before coming to the quality of each vowel, let us lay down what it is necessary to know of the physiology of the mouth in order to produce pure vowels **a, e, i, o, u**, as they are found in the Roman pronunciation of Latin.

There are two organs in the mouth upon which our will has control : the **tongue** and the **uvula**. Many singers do not know how to use these organs in a normal way. Their tone is consequently thick, heavy, deadened, not clear.

Uvula (a diminutive of the Latin **uva**, grape) is a fleshy appendage somewhat like a raisin that hangs from the middle of the lower edge of the **soft palate**. It acts like a door and closes the entrance to the nose in the act of swallowing. But it is also used in language. When we pronounce a nasal sound, the uvula adheres to the palate and consequently closes off the nose.

The **tongue** should usually be flat and **concave**, not convex. Above all it should not be drawn back into a ball at the rear of the mouth, but rather be lowered and drawn forward towards the teeth.

Stand in front of a mirror, open your mouth wide, and say **ah**. Here is what you see if your pronunciation is pure :

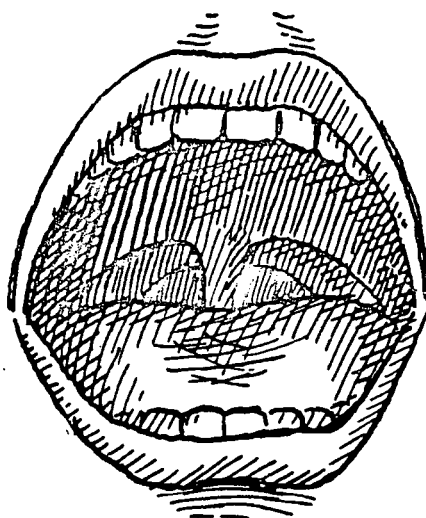


Fig. 1. Uvula hanging, tongue lowered. Good position for **ah**. *

* Our illustrations are based on those in a recent work : **Education et rééducation de la voix chantée** by Louise Matha and G. de Parrel, published by Leduc (Paris).

Now if you pronounce the French nasal **an** (cf. **long** in English), you may still have your tongue down and concave, but the uvula will adhere to the palate and obstruct the nose. When a person has a cold, the uvula is swollen and hence closes off partly the nasal passages. Ex. :

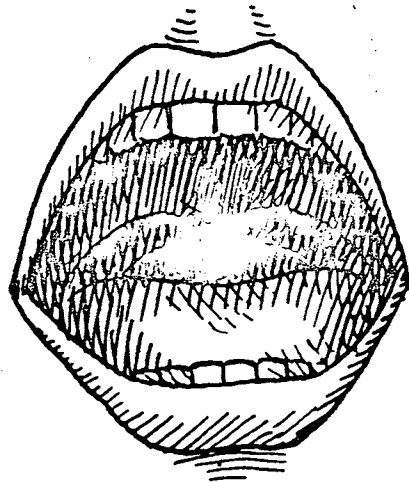


Fig. 2. Uvula adhering to the palate.
Bad position for **ah**. Produces a nasal.

In the illustration below, the tongue is drawn back in a ball at the rear of the mouth, and the uvula adheres to the palate. This is the worst position of these organs for singing :

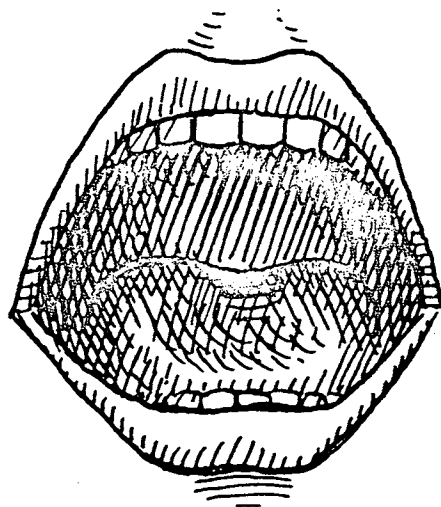


Fig. 3.

To accustom one's self to keeping the tongue down, so as to produce a clear tone, it would be well to practice holding a note on **ah** a few times, while you hold down the tongue with a depressor (the handle of a large spoon will do). Ex.:

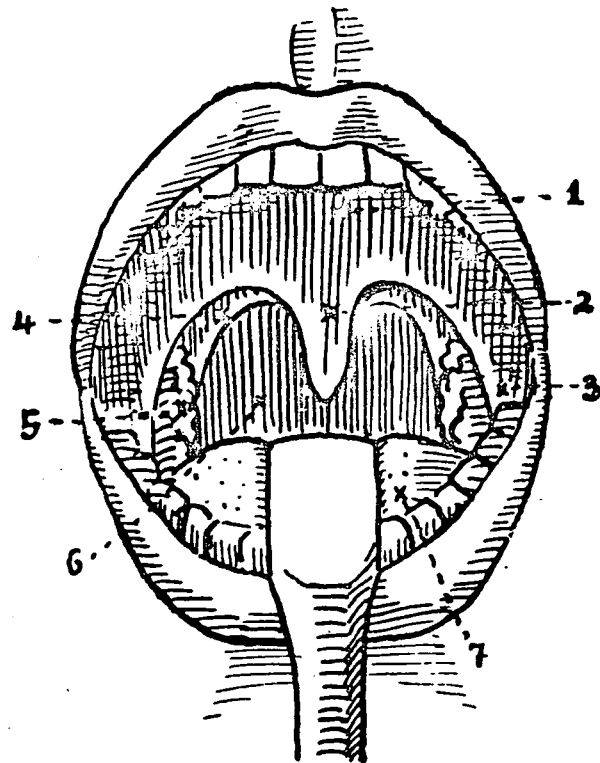


Fig. 4. 1. soft palate. 2. uvula. 3. anterior pillar of the fauces. 4. posterior pillar. 5. tonsils. 6. rear wall of the pharynx. 7. tongue deeply lowered with depressor.

Although the uvula always stays in the same position (hanging, fig. 1, pg. 70), no matter which vowel is pronounced, the opening of the mouth and the position of the lips will vary. The tongue will never be convex seen from the front, but always concave with the end just behind the front teeth. The rear part will be more or less close to the soft palate according to the vowel pronounced.

We must insist upon pure vowel sounds, for in Gregorian we often have long phrases on each of them. The point to watch is that the mouth and lips keep throughout the phrase the exact position required for the vowel that should be produced. Otherwise the sound varies, and the sacred text is no longer

intelligible. Who has never heard one of those long neums upon the vowel **ah** of an **Alleluia** that varies through all the shades of **oh**, **ay**, **ee**, **oo** without ever for an instant producing a pure and simple **ah** ?

We shall therefore treat the vowels one after the other and show in an illustration the **position of the tongue** and the **shape of the mouth** for each one.

The **a** in Latin must be a pure, clear **ah**. It must not sound choked. Above all, the mouth must be well open and rounded. Self - observation in a mirror cannot be too often recommended. Ex.: **caparius** like **cah**, not **caw** or **cuh** or **coo**. See the figure below :

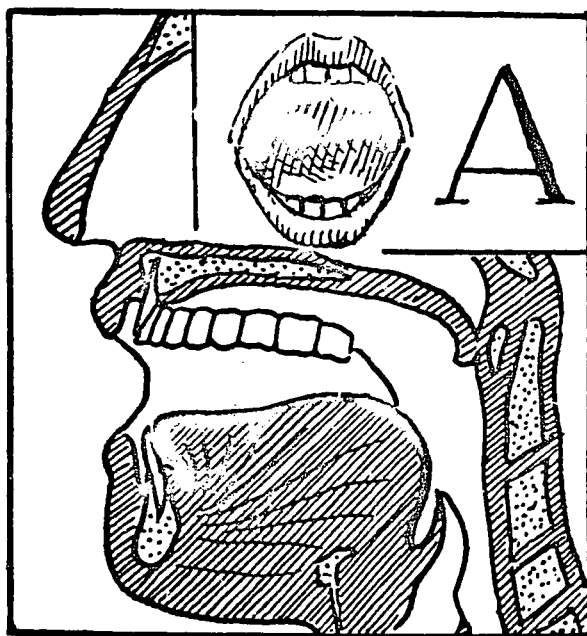


Fig. 5. Mouth wide open, teeth uncovered, tongue flat.

For exercises upon each vowel we shall give examples from the Roman Gradual.

For **a**, all the **Alleluia** melodies upon the letter **a**. Besides : **Offertory** of the second Sunday after Epiphany, on the word **Jubilâte**.

Gradual of Easter Sunday, on the word **éa**.

Alleluia of the same day on the word **immolátus**.

The **e** is always a little open, towards the **e** in **leopard**, **let** and the **a** in **fare**, never as in **they**. In our examples we use **è** to designate this sound. Ex.: **certámen** = chér - táh - mèn; **celéríter** = chè - lè - ree - tèr. The **è** requires the mouth fairly open :

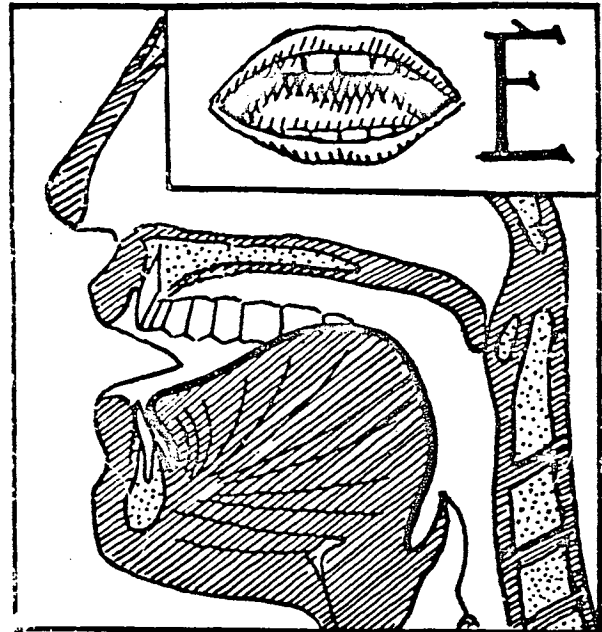


Fig. 6. Lips apart, mouth partly open and allowing the teeth and tongue to appear, front part of the tongue against the lower teeth, rear part of tongue raised towards the palate as high as the molars.

Vocal Exercises on **è** :

Kyrie fons bonitatis, upon the **e** of **Kyrie** and **Christe**.

Second **Alleluia** of Ascension, on the syllable **tem** of **capti-vitatem**.

Second **Alleluia** of Ascension, on the syllable **de** of **accénde**.

Gradual and **Alleluia** of the Sunday within the Octave of Corpus Christi, on the syllable **ne** of **Dómine**, and on the word **me** at the end of the **Alleluia** verse.

The **i** should open like a flower upon the lips. It includes a trace of a smile. Ex.: **milítia**. Pronounce well **mee-lée-tsee-ah**, and not **muh-lish-i-uh** or worse.

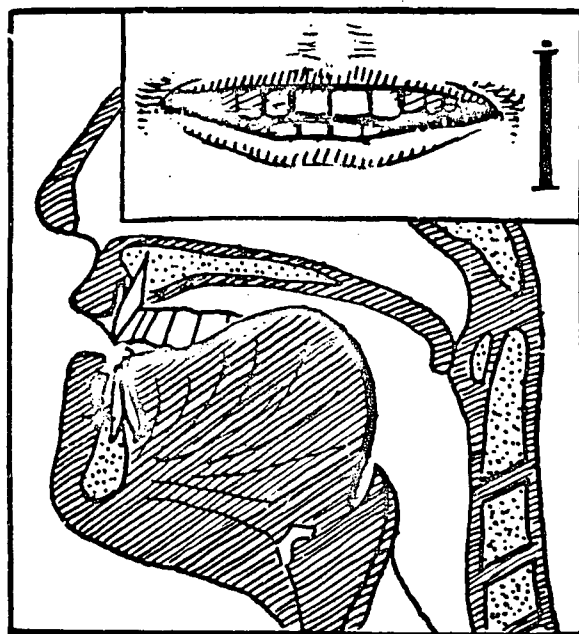


Fig. 7. Upper and lower sets of teeth close together, lips as far apart as possible. The rear part of the tongue is so close to the palate that only a small space is left for the air to pass.

Vocal Exercises on **i**:

Tract of the Feast of the Apparition of the B. V. M. (February 11) at the end, the word **contrivisti**.

Alleluia of the Mass **Justus ut palma** of a Confessor not a Bishop, at the end, the words **cúpit nímis**.

Alleluia of the Votive Mass **Sálve Sáncta Párens** on the words **Génitrix** and **nóbis**.

Gradual of the Common of Abbots, on the word **sáeculi**.

The **o** is not the omicron or the omega of the Greeks, but rather between the two and neither too short nor too full, approximately like the **o** in *order, for, abhor, loss* (when pronounced like *law*). Ex. : *coróna*. Here the *ro* is accented and therefore approaches the sound of **o** in *oh* and *go*. In our examples we have used *aw* to designate this sound.

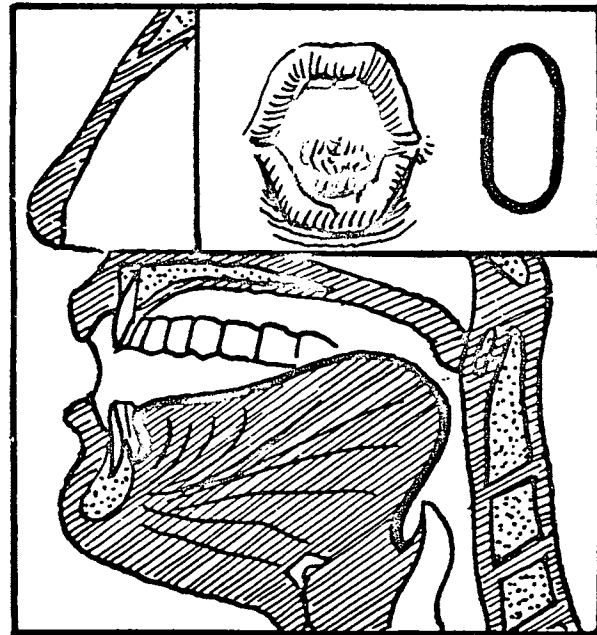


Fig. 8. The lips draw together, move forward, and open. The tongue is lowered, and the rear part drawn back as far as possible.

Vocal Exercises on **o** :

Alleluia of All Saints, on the word **vos**.

Alleluia of Corpus Christi, on the words **et égo in éo**.

Deo gratias of the Masses *Fons bonitatis, Cunctipotens, magnae Deus, Rex splendens*, on the word **Déo**.

The **u** is always oo : **cubículum** = koo - bée - koo - loom :

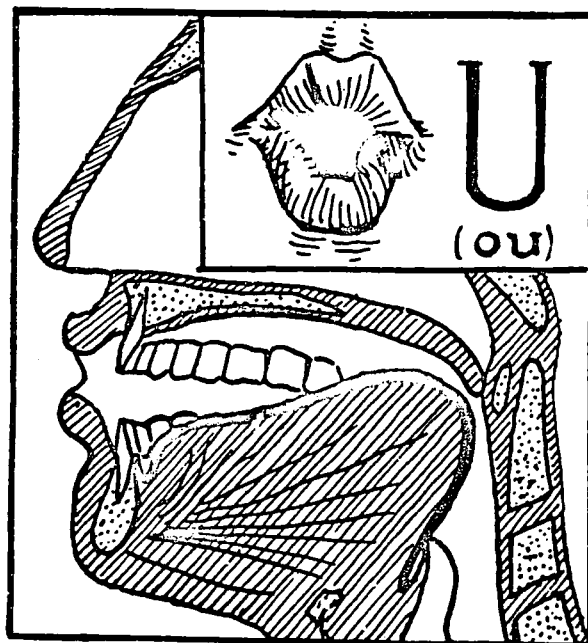


Fig. 9. As for **o**, the lips draw together, but they move forward more and open less. Tongue and teeth are invisible. Tongue is pushed back to the soft palate and leaves very little space for the air to pass.

Vocal Exercises on **u** :

Gradual of Holy Thursday on **lum** of **illum**.

Alleluia of the Feast of the Apparition of the B. V. M. (February 11), on the word **túrturis**.

Gradual of the fourth Sunday in Lent, at the end of the word **sáeculum**.

Gradual of the Requiem Mass on the word **Jústus**.

c) In Latin diphthongs all the vowels are pronounced: **au** = ah-oo, **eu** = è-oo, **ui** = oo-ee. Ex.: **áutem** = ah-oo-tem, **éuge** = è-oo-jè. But the passage from one vowel to the other in a diphthong is very rapid. We indicate this by the curve above.

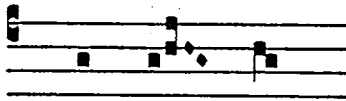

However, the combinations **ae** and **oe** are pronounced as a single sound, exactly like **è** : **cáeli** = chè-lee, **móerens** = mè-renss.

In order to avoid any tendency to a nasal sound and in order to make the consonants clear, it is good to practice sometimes closing off with a slight **uh** each consonant that ends a syllable : **commendo** = cumuh - menuh - do.

60. We should like now, in conclusion, to call attention in a special way to the chapter on liquescent notes (No. 29). A few examples will show a practical way of singing these notes, which are meant to help the singer over the **diphthongs** and **double consonants**.

a) For **diphthongs**, we do the neum on the first vowel, then change rapidly to the other at the liquescent note.

b) For **double consonants**, we do the neum on the preceding vowel, then rapidly pronounce the consonants at the liquescent note. Ex.:

a) Infr. Omn. Sanctorum	b) Missa IV.
	
Col' - la - u - dant'	Sa - n'k'tus
for col - lau - dant	for San - ctus

N.B. For our rules of Latin pronunciation we are much indebted to the work, **La Réforme de la Prononciation Latine**, that our good friend, Camille Couillault, published in 1911 with the august approbation of Pius X, who honored him with friendship and made him one of his Chamberlains of Honor of the Sword and Cape.

LAUDETUR JESUS CHRISTUS I

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