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1928 (1944) : : ***CATECHISM of GREGORIAN CHANT*** : : Rev. Gregory Hügle

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CATECHISM

OF
GREGORIAN
CHANT

BY

THE VERY REV. GREGORY HÜGLE, O. S. B.

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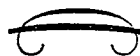
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1944

Music

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PREFACE

The Catechism of Gregorian Chant owes its existence to the ever-growing interest in ancient plainsong and to the world-wide movement of liturgical revival.

The LESSONS contained in this booklet have appeared in serial form in the columns of the "CAECILIA," 1925 and 1926. That venerable magazine, devoted to Catholic Church Music, was founded in 1874 by John Singenberger, who in view of his singular merits in favor of Church Music, was made a Knight of St. Gregory by His Holiness Pius XI. Since his death (1924) the magazine has been edited and published by his son, Otto Singenberger, at the St. Mary of the Lake Seminary, Mundelein, Illinois.

It was during the Christmas days of 1925, when the Jubilee Year had just been inaugurated in Rome, that the first lesson of this Catechism appeared. This circumstance will account for the Christmas setting of the FOREWORD.

Lessons in Gregorian Chant Presented in Catechetical Form

CHRISTMAS Night—without singing Angels and adoring Shepherds—can you imagine it? The holy Angels intoned—on earth—a most glorious song, and returned to Heaven. The humble shepherds heard it,—and Mother Church makes it re-echo in her worship. The new Kingdom of God was to have a most simple form of music—all melody—all prayer—all unison.

Mother Church has ever called this prayerful Chant *her own Music*; she has inseparably connected it with her Divine Worship; hence it will endure to the end of time, and will outlive every other form of music. This music rests on the rock-bottom foundation of *diatonic tone-succession* and on the natural rhythm of free text declamation: hence it is lifted far above the varying moods of convention and human passion. “This form of music,” says Pius X, “must be given back to the faithful.” The study of chant presents itself, therefore, as a most sacred obligation.

LESSON I.

DEFINITION, NOTATION

I. What is understood by GREGORIAN CHANT?

By Gregorian Chant is understood the official music of the Roman Catholic Church, such as is contained in the Gradual, the Antiphonary (Book of Antiphons), the Ritual and other liturgical books.

CATECHISM OF GREGORIAN CHANT

2. In what notation is that official music presented?

It is presented in square and diamond notes, printed on staves of four lines.

3. Why has the old notation been preserved until this day?

It has been preserved because no other form of notation is so well adapted to give a precise and condensed picture of the melody.

4. Why are only four lines used?

Because four lines are sufficient to contain the number of tones that occur in an ordinary chant composition.

5. Is it, then, not desirable to translate chant-melodies into modern notation?

It certainly is desirable that editions in modern notation be prepared to accommodate busy people who shrink from making a special study of the ancient notation.

6. In how many shapes are single tones represented?

Single tones are represented by

a) square notes, ■

Punctum

b) diamond notes, ◆

Punctum inclinatum

c) tailed notes, ■

Virga

NOTE. The different shapes of notes do not imply different time durations. The tonal value of each single note is determined by the syllable sung to it.

DEFINITION, NOTATION

7. What is understood by a NEUM?

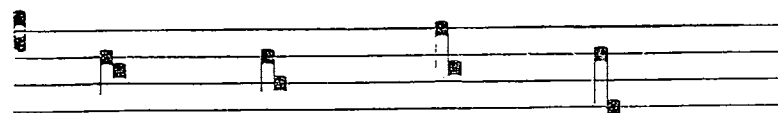
By a neum is understood a combination of two or more notes into a group.

8. How many simple neums are there?

There are two binary, and four ternary neums, called simple, or elementary neums.

9. What special names have the binary neums?

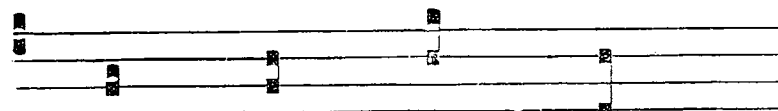
A combination of two notes of which the second is the lower, is called "clivis," which means "a step downwards."



Equivalent in modern notation:



A combination of two notes of which the second is the higher is called "pes" or "podatus" which means "a step upwards."



Equivalent in modern notation:



CATECHISM OF GREGORIAN CHANT

10. What special names have the ternary neums?

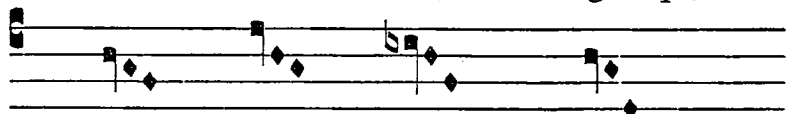
A combination of three notes all of which ascend is called "scandicus" (climber, riser).



Equivalent in modern notation:



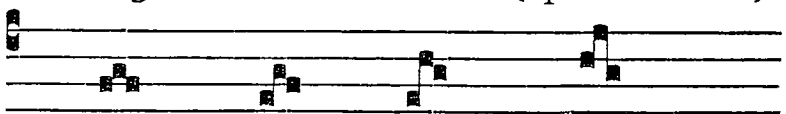
A combination of three notes all of which descend is called "climacus" (descending steps).



Equivalent in modern notation:



A combination of three notes of which the middle is the higher is called "torculus" (upward twister).

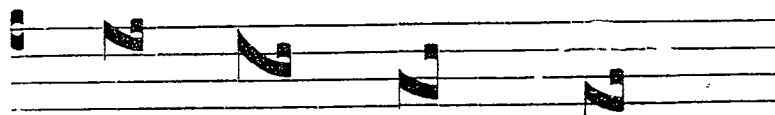


Equivalent in modern notation:



DEFINITION, NOTATION

A combination of three notes of which the middle is the lower is called "porrectus" (downward twister).



Equivalent in modern notation:

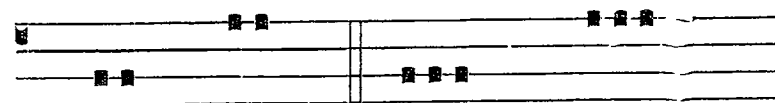


11. Are there other neums besides those mentioned?

Yes, there are a great many compound neums which arise by combining simple neums.

12. Why are two or three combined notes on the same pitch not classed with these neums?

Two or three combined notes, having the same pitch, bistropha and tristropha, are not classed with these neums, because they do not represent any melodic step, but an emotional *vibrato*.



Equivalent in modern notation:



CATECHISM OF GREGORIAN CHANT

LESSON II.

CLEFS—SEMITONES, TONE MATERIAL—MODES

13. What office is assigned to the clefs?

The office of the clefs is to point out the semitones.

14. How many semitones are there, and where do they occur?

There are two semitones; the first one occurs between mi and fa (e-f); the second between si and do (b-c). (See illustration No. 1.)

15. How many clefs are used in the Gregorian Chant?

Two clefs are used: The Fa or F clef, and the Do or C clef.

16. Why is the position of the semitones so important a matter?

The position of the semitones gives the melody a peculiar character; so much so, that if the singer changes the place of the semitones, he changes the character of the melody. Hence the clefs are signs that mark "the zone of danger."

17. On what line does the Do or C clef appear?

The Do or C clef appears generally on the fourth (the highest) line. When the melody runs high the Do clef appears on the third line. When the melody runs *very* high, the same Do clef appears on the second line. Hence the rule: "The higher the melody, the lower the clef."

18. On what line does the Fa or F clef appear?

The Fa or F clef usually appears on the third line. It is used with the second mode only, in order to bring the lowest notes upon the staff.

19. What is understood by "mode"?

By mode is understood a series of eight tones.

CLEFS, SEMITONES, MODES

20. From what tone-material are the Gregorian modes formed?

They are formed from a tonal range of two octaves. (See illustration No. 2.)

21. How many modes are formed out of this tone material?

Eight different modes are formed. These modes practically exhaust the possibilities that lie within the diatonic system.

22. What is meant by diatonic system?

By diatonic system is meant the succession of natural tones, without sharps and flats. (Only the tone "b" may be lowered by means of a flat.)

23. What causes the intrinsic difference between these eight modes?

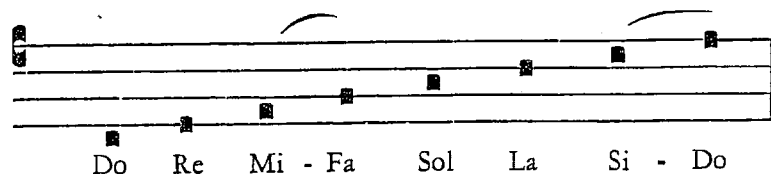
The location of the semitones, and the relation between dominant and keynote.

24. What is meant by dominant and keynote?

By dominant is meant that prominent tone around which the melody moves, and the keynote is that note upon which the melody finally rests.

NOTE. When listening to the chanting of Vespers, one readily perceives that most of the words are sung on a rather high note: that is the dominant (ruling note). The antiphons, which like a frame-work surround the psalms, sometimes begin, but surely always end, on a lower note: this is the keynote (finalis), proper to each mode.

Illustration No. 1. Position of the Semitones.



CATECHISM OF GREGORIAN CHANT

Equivalent in modern notation:



Illustration No. 1 presents the scale underlying the sixth mode. It has been said that modern music moves "in Lydian Channels." The correctness of the assertion may be seen by a glance at the above scale. The semitones occurring between mi-fa and si-do are familiar to all of us. Hence ancient and modern music meet on common ground in the scale here presented. Later on we shall consider the difference existing between the above chant scale and our modern C major scale. It is a difference of relations. For the present we are merely concerned with the position of the semitones.

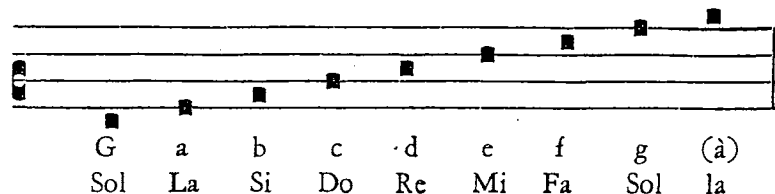
Illustration No. 2. Survey of tone material used in the Gregorian Chant. The GREAT octave, represented by capitals, the SMALL octave by small letters.



In modern notation:



CLEFS, SEMITONES, MODES



In modern notation:

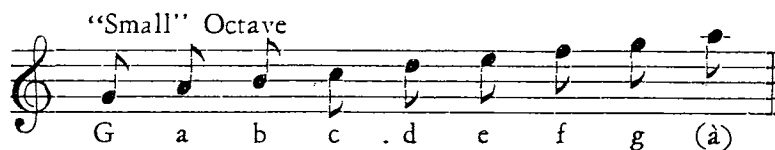


Illustration No. 2. The tone material out of which the eight Gregorian notes are carved has here been presented, not in an unbroken line, but in the ancient form of the "Great" and "Small" octaves. Thus the pupil is introduced to the use of capital and small letters, as employed in chant, especially in psalmody. This presentation has brought about a slight over-lapping of tones; small "a" finishes the great, and capital "G" begins the small octave. Take notice that the Fa-clef must of necessity be used with the great octave, because it *alone* can bring the lowest notes up to the staff. With the small octave the Do-clef is used on the second line to bring down the highest notes to the staff. At either end *one* tone is thrown in gratis: Digamma (Γ) at the bottom, and acute a (à) at the top. We have placed these rarely occurring tones in parentheses. The student of harmony will at once perceive that the great octave is identical with the modern scale called "diatonic minor." When modern music broke away from the ancient, under pressure of harmonic cadence formation, it was satisfied with the double loan of the Lydian and Dorian scales, each of them in its inverted (plagal)

CATECHISM OF GREGORIAN CHANT

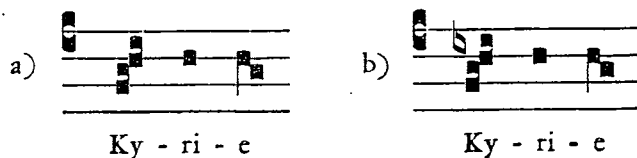
form. The idea of major and minor harmonies seems to appear first in the speculations of Zarlino (1517-1590). The original eight modes proved insufficient to furnish satisfactory cadences without the alteration of tones; hence gradually they yielded to Lydian and Dorian (sixth and second modes), as mentioned above, and thus the modern major and minor system was established. The old modal system was completely supplanted in the eighteenth century.

LESSON III.

THE FLAT—THE NATURAL—THE WATCHMAN —THE BREATH-MARKS

25. Why and where is the flat employed?

The flat is employed to soften the harshness of the augmented fourth, occurring between fa and si (f-b). This harshness is not in evidence when the melody passes beyond si, but only, when the melody moves between fa and si. (See illustration No. 1) The flat is placed before no other tone, except si (b natural), which then becomes b flat and is named sa (sah). Our forefathers abhorred the augmented fourth (the tritone) so much, that they called it "diabolus in musica," "the devil in music." Illustration No. 1. The Kyrie of the Requiem:



The objectionable Tritone (augmented fourth) appears in a); the mitigated form (perfect fourth)

FLAT, NATURAL, BREATH-MARKS

in b). A mitigation of this sort is admitted only when the melodic phrase gravitates towards fa or re. When sol is the point of rest, as for instance in the Agnus Dei of the Requiem Mass, the flat is out of place. Therefore, the Vatican edition has rejected it, because it had been improperly introduced by the chant reformers of the sixteenth century. Compare also the Psalm and Gloria Patri of the last Asperges melody. A b-flat would be out of place, because the melody passes from si, via fa, to rest on mi.

26. How many tones are affected by the flat?

The flat affects every si occurring in the same word, or melodic phrase. A new word, or a breath-mark in the melodic phrase, cancels the influence of the flat.

27. Is the natural ever used?

The natural is used when b flat is to be restored to natural in the same word, or melodic phrase.

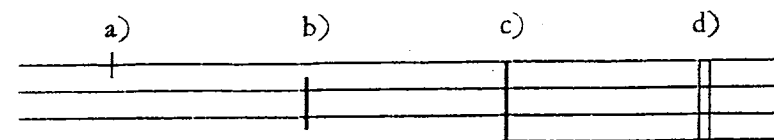
28. When is the watchman employed?

The watchman (guide, custos) is employed in the shape of a small note at the end of each line, or when a change of clefs occurs, to guide the singer's eye to the first notes of the new line, or changed position.

29. Is the sharp ever used in Gregorian Chant? Never.

30. How many breath-marks are employed?

Four breath-marks are employed: a) the quarter pause; b) the half pause; c) the whole pause; d) the double pause.



CATECHISM OF GREGORIAN CHANT

31. What is the approximate length of each pause?

The quarter pause allows rapid breath taking only; this pause is not preceded by a ritardando; hence it is sometimes called the pause of "stolen breath." In very short phrases, the pause is merely indicated by a slight lingering of the voice on the syllable preceding the breath mark.

The half pause is prepared by a slight ritardando; the pause itself has the length of one metric foot ($\perp \cup$, Ave).

The whole pause is prepared by a greater ritardando; the pause itself has the length of two metric feet ($\perp \cup \cup \perp \cup$, Ave Maria).

The double pause marks the end of a piece. It also marks the place where the different groups of singers change off, *e. g.*, in the Gloria, or Credo.

32. What difference is there between the pauses in modern music, and those in Gregorian Chant?

The pauses in modern music represent mathematical values; those in chant represent free, natural pauses, as in reading or speaking. Hence the pauses in chant resemble the marks of punctuation: the comma, semi-colon, colon, and period.

33. Is the observance of these breath-marks a matter of importance?

A careful attention to the different pauses is of the utmost importance for acquiring the true style of Gregorian music. Each sentence is thus brought into the proper oratorical balance.—The short pauses preserve the speed and enliven the phrasing; the longer pauses ensure the reverent ending of clauses and sentences.—Thus the singer is protected against gabbling as well as drawling. By this means monotony is avoided, and a lively rhythm secured.

FLAT, NATURAL, BREATH-MARKS

Additional Remarks to Lesson Three

In order to obviate any misunderstanding, we beg leave to add a few remarks on the important theme of breathing.

1. The rules laid down in answer to question No. 31 are "golden rules," handed down from antiquity. However, the measurements quoted have been objected to. Some have said, that the whole pauses are too long; others have considered the quarter pauses too short.

2. To avoid confusion we beg to say, that these rules aim at, what may be called "a golden proportion." They are not iron-clad; you are at liberty to make here and there the quarter pause a little longer, and the great pause a little shorter, provided you do not disturb the natural balance of the sentence; but it would be a very serious mistake, if you were to allow your singers to rush over a whole pause, and storm into the next sentence. Such hurried and breathless singing has done much to discredit the sacred chant.

3. "Give and take"—is the principle on which the singer ought to act. "Give"—*i. e.*, reverently pronounce the sacred words, to the edification of all present. "Take"—*i. e.*, apply them to yourself by meditating on them. The singer, like the preacher, is entitled to the first share in his spiritual labor; but it is precisely in the pauses that the word of God comes back to the soul as a "mental echo." Chanting with the pauses well observed, sounds reverent; chanting, with the pauses not observed, sounds irreverent. Speaking of the latter, a witty mind has remarked, that such singers should begin their chanting with the inverted versicle: DOMINE, AD FESTINANDUM ME ADJUVA—O LORD, HELP ME TO MAKE HASTE!

CATECHISM OF GREGORIAN CHANT

4. There is yet a physiological reason which strongly argues the observance of the pauses, especially of the whole pause. We have reference to deep breathing. It is a fundamental rule that every whole pause be prepared by a *ritardando* (a slackening of speed), and a *diminuendo* (a softening of the voice). In this manner the diaphragm, the powerful breathing muscle, is relaxed and enabled, at the ensuing pause, to expand for energetic action. If this vital feature is overlooked, the singer will get tired and his voice will sound flat before long.

5. The final directive is common sense. If a speaker should utter an important statement, and forthwith rush into a new sentence, would not every one present find this contrary to sound reason? Would not all wish to have time to consider, and grasp, what was said? Apply this to Gregorian Chant, which is nothing else than intensified oratory, and you will never go wrong.

6. What do we gain by systematically prolonging the quarter pause, and shortening the whole pause? We re-introduce that style of singing which has been objected to times without number. The pauses being then nearly all alike, we obtain "the beauty" of a city, in which all houses are one-story bungalows, or of an array of sparrows all dressed alike.

LESSON IV.

ON RHYTHM

34. What is RHYTHM?

RHYTHM is the order in movement. (Plato's definition.)

ON RHYTHM

35. Which are the sources of rhythmic movement?

The accents are the sources of rhythmic movement.

36. What is the ACCENT?

The ACCENT is a stress placed on one syllable (or tone) rather than on another.

37. How many kinds of accent are there?

There are two kinds of accent: the word accent, and the melodic accent.

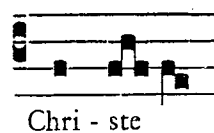
38. What is the effect of the word accent?

The word accent imparts to the word: meaning, unity, and order.

NOTE. The accent is an energy proceeding from man's intellect. It marshals into order a number of syllables, which otherwise would be an array of dead material. By means of the accent the soul becomes audible as an intelligent power that delivers a message.—"Accentus est anima vocis." "The accent is the soul of the word" (Cicero). Being the quickening and life-giving element, the accent implies a strengthening, not necessarily a lengthening, of the syllable or tone.—There is no doubt that the accent, as used in the northern languages, such as English or German, is of a much more impulsive and vehement nature than in the southern languages, such as Italian or Spanish. Of the French, in particular, it has been said, "that it has *no* accent, or, that the accent is *spread* over the whole word."—The strong contrast in the genius of languages has given rise to many bitter and useless disputes.—An Italian lady, coming into our country, and beginning to learn English, stood in amazement at our powerful way of emphasizing the word accent. "You Americans say: chick'n, and kitch'n," she remarked one day: "Why don't

CATECHISM OF GREGORIAN CHANT

Requiem: Offertory

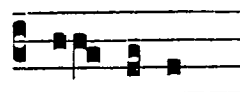


Chri - ste



Chri - ste

No. 2. Pressus resulting from a single note placed in front of a neum: Kyriale: Mass No. XVIII.

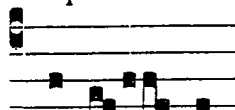


Ky - ri - e



Ky - ri - e

Requiem: Libera

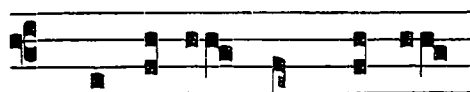


α - tér - na



α - tér - na

Requiem: Offertory



V. Hó - sti - as et pre - ces

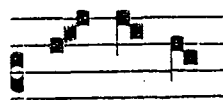


V. Hó sti - as et pre - ces

No. 3. Various constellations of the Quilisma:

a.) The dented note in a simple neum:

Asperges:



Dó - mi - ne,



Dó - mi - ne,

ON RHYTHM

b.) The dented note preceded by two notes, the first of which is lengthened:

Te Deum:

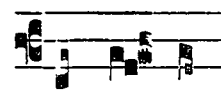


Sanctus

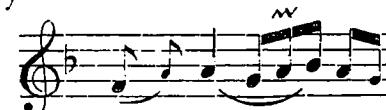


San - ctus

Requiem: Offertory



in lu - cem



in lu - - cem

c.) The dented note preceded by more than two notes; it is sung like a.)

Te Deum:



San - ctus



San - ctus

Requiem: Introit



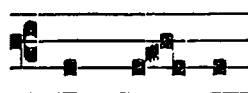
e - is



e - is

d.) The Quilisma is followed by one or more notes; the note following the dented one receives a melodic accent:

Requiem: Offertory



in - fér - ni



in - fér - ni

CATECHISM OF GREGORIAN CHANT

Requiem: Libera



No. 4. Free rhythm contrasted with measured rhythm:

Glória Pátri, et Fílio, ét Spirítui Sáncto.
3 3 3 2 3 2

The accents marked over the words indicate the stress given to one syllable rather than to another; the figures marked below indicate the rhythmic groups resulting from these accents; 2 denotes a binary, and 3 a ternary, rhythm. The human ear counts first of all only by two or three units. These small units are held together by the accent, the strong beat, which may be followed by one or two weak beats, never by more than two.—In the reading of the Latin the accent may fall on the second last syllable or on the third last, but never on the fourth last.—There is a free alternation of binary and ternary rhythms in the reading and chanting of a prose-text. The value of the syllables cannot be measured mathematically. The quaver (eighth note) is considered the nearest approach in representing the indivisible beat of the spoken syllable.

Transferring the above example to the staff, we obtain the following representation:



SACRED MUSIC IN CATHOLIC LITURGY



In measured music, on the contrary, we find mathematical values: whole notes, half notes, quarter notes, eighth notes, etc., arranged in exact divisions, called measures; the words sung to such notes are subject to the weight of the different time values.—The law of binary and ternary rhythm, however, is found in measured music also; for the various species of time can be reduced to the fundamental forms of two-fourths and three-fourths.

The rhythmic basis of measured music presents the following aspect:



LESSON V.

SACRED MUSIC IN THE CATHOLIC LITURGY

IN order to understand more fully the nature of sacred music, we must now consider the sublime office assigned to it in the liturgy of the Catholic Church.

45. What is understood by liturgy?

The word liturgy denotes "public ministry." The liturgy of the Catholic Church can, therefore, be defined as "the entire public ministry assigned to the priesthood, as co-workers of Christ in the glorification of God, and in the sanctification of souls." It comprises: 1) the Sacrifice of the Mass; 2) the Divine Office; 3) the Sacraments, the Sacramentals, and all the other ecclesiastical functions.

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46. In what light, then, does the liturgy appear? It appears as the centre of Christian life, because: 1) it unfolds the highest and most important truths of our holy religion in an artistic form, intelligible to all; 2) in it the great work of God (*opus Dei*) is performed, *i.e.* the one grand continuation of God's work in the Eucharistic order, wherein the marvels of creation, redemption and sanctification are repeated day by day; 3) by it man is enabled to offer to his God the tribute of adoration and thanksgiving; 4) by it Christ communes with His Church even in a closer, firmer, and more effective manner than during His sojourn on earth; 5) through this intimate union the Catholic liturgy becomes in reality an act of Christ *and* of the whole Church.

47. What sentiments, then, should liturgical music express?

The liturgical music should express both the ardent love of the God-man, Jesus Christ, and all the desires of His spouse, Holy Church.

48. In what manner is this realized?

The liturgical text, proposed for the understanding of the faithful, is clothed with suitable melody, in order to increase the devotion and to dispose the hearts of the faithful to receive a fuller measure of grace flowing from the celebration of the most holy mysteries.

49. What are the qualities that sacred music ought to possess?

Sacred music should possess in the highest degree: 1) holiness; 2) fitness of form; 3) universality.

50. What is meant by these three characteristics?

1) Sacred music must be holy means, it must exclude all worldliness, not only in itself but also in the manner in which it is executed. 2) Fitness of form means, it must be true art, otherwise it cannot

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possess the efficacy intended. 3) Universality means, all forms of native music must be subordinated to it and be filled with its spirit.

51. In which forms of sacred music are these qualities found?

They are found in the highest degree, in the Gregorian Chant.

52. How will you explain this?

Gregorian Chant (Plain Chant, or Plainsong. Pope Pius X names it "*Cantus traditionalis*," traditional chant): 1) is the chant proper to the Holy Roman Church, inherited from the Fathers, jealously guarded for centuries in her liturgical books, and prescribed exclusively for some parts of the liturgy. 2) Mother Church has always regarded it as the supreme model for sacred music. 3) She has advocated it in all parts of the world.

53. What follows from this for the composers of Church music?

That "the more closely a composition approaches in its movement, inspiration and sentiment to the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." (*Motu Proprio*)

54. What considerations led Pope Pius X to issue (Nov. 22, 1903) the famous *Motu Proprio*?

The burning zeal of maintaining and promoting the decorum of the House of God, in which we: 1) celebrate the august mysteries of religion; 2) receive the grace of the Sacraments; 3) assist at the Holy Sacrifice of the altar; 4) adore the august Sacrament of the Lord's Body; 5) unite in the common prayer of the Church; 6) take part in the public and solemn liturgical functions.

55. Can you explain why, instead of sacred

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music, so often profane compositions are sung in Church?

The Motu Proprio hints at the following causes: 1) the fluctuating and variable nature of the art of music; 2) the succeeding changes in tastes and habits; 3) the fatal influence exercised by the profane and theatrical art; 4) the pleasure that music directly produces, which is not easily contained within the right limits; 5) the many prejudices on this subject which sometimes obstinately remain, even among persons of great piety and high authority; 6) the constant tendency in sacred music to neglect the right principles of an art used in the service of the liturgy.

56. Is it loss or gain that Gregorian Chant is essentially unison?

It is a great gain that the chant is essentially unison: for 1) it enjoys untrammelled movement; 2) it creates its own harmony owing to the lively rhythm; 3) it enables any number of singers to take part therein; 4) it gets away from text repetitions which often become so annoying in part-singing. 5) The highest gain lies in the vivid embodiment of the all-around unity in Christ's Eucharistic Sacrifice, where out of many grains arises one bread, out of many berries, one measure of wine, and out of many voices, one unified chorus.—"One God, one Mediator, one Church, one Faith, one voice."

57. In what light are the singers to look upon their work in the liturgy?

The singers enjoy almost a priestly office: they lend their voice to God's word to carry it clearly, sweetly and forcefully into the hearts of the faithful on the waves of melody. From this it is evident that vanity and self-glorification should find no room in their hearts.

LESSON VI.

PRODUCTION OF TONE—PRONUNCIATION OF VOWELS

58. How many factors enter into the makeup of the human voice?

These four: the motor (diaphragm); the generator (larynx); the resonator (mouth and head cavities); and the articulator (tongue).

59. When does the voice come under the singer's control?

The voice comes under the singer's control when it enters into the resonance cavities.

60. To what can you compare the tone when it enters the mouth?

We can compare it to a tiny, helpless babe, which must be taken care of at once.

61. How are we to handle that tiny thing?

We must hang for it a swing in the upper mouth cavity, almost in the chimney of the nose.

62. What is meant by this?

The breath current entering the mouth cavity must be gathered into a resonant bulb and brought under control.

63. What device has been found helpful to accomplish this?

The word "hung" has been found to be an excellent means to gather the breath current and bring it under control.—The consonant "h" opens the epiglottis (lid of the voice-box) wide, and leaves the vocal cords entirely relaxed.—The vowel "u" furnishes a cup-like resonance chamber in the forepart of the mouth—The "ng" furnishes the sound upon which the tone is held together and resonance developed.

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64. What is the purpose of this manoeuvre?

Exactly the same as that of the pitcher on the baseball ground, when he summons all the elastic force that is in him to hurl a tiny ball with greatest dash to a certain point.—Thus the singer whirls the breath in order to throw it against a certain focus.

65. What is a focus?

A focus is a central point of resistance.

66. How many such points are there in the mouth?

There are five.—The Latin language has the great advantage of using the five fundamental vowel sounds: a (ah); e (long ā); i (ee); o (oh); u (oo); in their original purity; consequently there is no shifting of resonance as is the case in the English language, where each vowel may change its sound.

For practical reasons drill work is to begin with the smallest vowel, "i" (ee), which resounds from the solid surface back of the upper teeth; the next vowel is "u" (oo), which resounds from the roof of the mouth; the third vowel is "o" (oh), which is formed in the center of the mouth; the fourth vowel "a" (ah) resounds from the floor of the mouth; it is the largest vowel sound, because the entire mouth cavity, like a dome, lends itself to its formation; the fifth and last vowel "e" (ā) resounds from the surface lying back of the lower teeth.

67. What is understood by vocalization?

By vocalization we understand the process of directing the breath current to its tonal focus.—It stands to reason that a tone becomes good in proportion as concentration and direction of breath are good.—Not everyone who can throw a ball is qualified to act as pitcher in a ball game, because

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in addition to vigorous elastic poise of body and sure hand, there is necessary a very special concentration of mind.—To become an accomplished singer, something similar is required.—Elastic poise of the entire body is a prime requisite; absolute control of the breath current, and infallible direction of the same to the proper focus are further requisites.

68. What rules are to be observed in inhaling and exhaling?

1) Breath should be taken in, not through the mouth, but through the nose, because thereby the air is filtered and tempered (warmed);

2) The air should be inhaled gently, yet firmly; like a column it should descend to the very depth of the lungs.

3) The air, thus imprisoned, is to be exhaled with greatest economy; every bit of it should be turned into tone.

69. Why should "soft singing" be ever insisted upon?

Because the human voice is too delicate a thing to be handled roughly; you can coax it, but you cannot force it.—An eminent authority says in this respect: "Begin the tone quietly and continue it softly to the end. Leave stridency of tone to the locust. It is no part of a perfect tone. It never appears in the voices of the most famous singers. Those who allowed themselves to use it passed off the stage early in life." (Dr. Fillebrown.)

70. What consoling thought should ever be before the singer's mind?

1) "That the singing and speaking tones are identical, produced by the same organs in the same way, and developed by the same training."

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2) "That resonance determines the quality and carrying power of every tone, and is therefore the most important element in the study and training of the voice."

3) "That in the nature of things, the right way is always an easy way." (Dr. Fillebrown.)

71. Which are the qualities of a good tone?

A good tone is: 1) clear; 2) mellow; 3) sweet and agreeable; 4) produced well forward in the mouth; 5) easily sustained; 6) helpful to singing in tune; 7) resonant and voluminous.

72. Which are the characteristics of a bad tone?

A bad tone is: 1) breathy and "woolly"; 2) nasal, strident and harsh; 3) coarse, shouting and raucous; 4) guttural or "throaty"; 5) produced with effort; 6) a cause of singing flat; 7) thin and reedy, or dull and muffled.

73. By what simple rule can the art of singing be expressed?

"All tones must be directed into the fore-part of the mouth, and established there by sufficient practice." (Ambrose Kienle: "Choral-Schule")

74. What part has the upper lip to perform in the pronunciation of words?

"In pronunciation the words should seem to be formed by the upper lip and come out through it. The words will thus be formed outside the mouth and be readily heard, as is a person talking in front of, instead of behind a screen. A single, intelligent trial will suffice to show the correctness of the statement. Thinking of the upper lip as the fashioner of the words makes speaking easy, and singing a delight." (Dr. Fillebrown.)

PRODUCTION OF TONE PRONUNCIATION

Exercises for Development of Resonance and Focus

No. 1. For gathering the breath current into a resonant bulb.



A) Huñg ————— B) Huñg —————



C) Huñg —————

Exercise No. 1 aims at tonal resonance without vowel sound; open mouth well; "h" starts the voice; "u" prepares a cup-like resonance chamber, forward and upward in the mouth cavity; let go of the vowel "u" at once and dwell on "ng," four beats to the whole note; in B) and C) modulate tonal bulb as indicated in second measure.

No. 2. For throwing the resonant bulb against its focus.—From here on eye and ear must get used to the vowel sound which these letters represent in Latin; thus "i" always stands for "ee"; "u" for "oo"; "o" for "oh"; "a" for "ah"; and "e" for long English "ā."



| | | | |
|---------|------|---------|----|
| A) Huñg | — i. | B) Huñg | i. |
| Huñg | — u. | Huñg | u. |
| Huñg | — o. | Huñg | o. |
| Huñg | — a. | Huñg | a. |
| Huñg | — e. | Huñg | e. |

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- C) Huñg — i. _____
 Huñg — u. _____
 Huñg — o. _____
 Huñg — a. _____
 Huñg — e. _____

In exercise No. 2 the unified breath current is hurled against the surface of resistance proper to each vowel, as a ball is thrown against a wall. The initial resonance, started by "hung," must be sustained until focus is established. Lips, jaws, and tongue remain motionless while vowel is sung.

No. 3. For changing tonal focus in same exercise.



- A) Huñg — i — u — o — a — e



- B) Huñg — i — u — o — a — e



- C) Huñg — i — u — o — a — e

For further reference on this subject we recommend the excellent little work by Dr. Fillebrown: "Resonance in Singing and Speaking," published by Oliver Ditson Co., Boston, 1911.

LESSON VII.

CONSONANTS — ECCLESIASTICAL VERSUS NATIONAL PRONUNCIATION

75. What task is assigned to the consonants?

The task of sliding, splitting, crushing, and blocking columns of air in motion.

76. Which consonant slides a column of air?

The aspirate "h" slides a stream of air through the wind pipe.

77. Which consonants split the air?

The consonants "f," "s," "c," detached from the vowel sound, meet resistance in the mouth, and the lips restrain (split) the breath current.

78. Which consonants are crushed?

The consonants "v," "z," "l," "m," "n," "r," meet with two obstructions to the stream of air: resistance in the mouth, and partial closure of the vocal cords. Under increased pressure the breath current is reversed (crushed), and focussed on the larynx.

79. Which consonants result from blocked air?

The consonants "p," "t," "x," "r," "q" result from checked (blocked) air; the action is an explosion of air in puffs at the closure in the mouth.

80. Which other consonants have their action at the closures?

The consonants "b," "d," "g," "j," which involve also an imperfect use of the voice organs.

81. What rule must be observed in pronouncing the consonants?

The consonants must be formed with energy and distinctness; they must not be allowed to blur the vowel sounds.

82. Which consonants are especially apt to blur the vowel sounds?

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1) Owing to its liquid and semi-vocal character the "l" is apt to blur the preceding vowel, *e. g.*, fi (a) ll-yo, for fi-li-o; exce (a) lsis, for ex-cel-sis; Israe (a) ll, for Is-ra-el.—Remedy: Flip the tongue, like a flail, from the roof of the mouth to the focus required by the vowel. Return to exercises Nos. 1, 2, 3; substitute "l" for hung, and drill in the same order: li, lu, lo, la, le.—Under no circumstances should the "l" be allowed to produce a mumbling flutter "somewhere in the mouth"; nor shall it cling to the foregoing vowel, and produce a string such as this: lill-lull-loll-lall-lell.—When double "l" occurs in a Latin word, *e. g.*, tollis alleluja, extolle illos, the first "l" belongs to the preceding, the second, to the following syllable.

2) The peculiar danger attached to the consonant "d" is a nasal prelude, *e. g.*, nnnDominus; nnnDeus; nnndona nobis pacem. The reason lies in the fact that in English we focus the "d" too much forward and upward; in Latin we must focus it from the larynx; the tongue acts in strokes, not from the tip, as in forming the "l," but from the center. When thus formed, the "d" becomes most helpful towards pure intonation.—Use energetic strokes when drilling: di, du, do, da, de.—Watch the attack coming from the larynx rather than from the nasal cavity.

3) The "r," unless rolled forward with the tip of the tongue, imparts a blurred coloring to every vowel with which it comes into contact. The English "r" is focussed in the upper mouth cavity; the Latin "r" is focussed on the larynx and rolled forward over the tongue.—For drilling use the same exercises with ri, ru, ro, ra, re.—Be sure to keep the "r" away from the preceding vowel; say Ky-ri-e, and not Ky (a) rrye; Spi-ri-tus, not Spi (a) rritus; Glo-ri-a, not Glawrria.

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83. What particular care must be taken with "m" and "n"?

These two consonants must be marched into line; they are great "hangers-on"; they form sack-like appendages on the preceding vowel: *e. g.*, Ame (a)-nn, for A-men; Do(aw)mminus, for Do-mi-nus.—To obviate such and similar blurring reactions, these consonants must be thrown with force against the vowels to which they belong, *e. g.*, á-ni-ma; Dó-mi-ne.—Whenever these consonants belong to the preceding syllable, *e. g.*, deprecationem nostram; genitum non factum; Amen, etc., pronounce the vowel sound distinctly and, before dismissing the vowel sound, let the consonants come in with a degree of individuality.

Ecclesiastical versus National Pronunciation of the Latin

84. What is meant by ecclesiastical pronunciation?

By ecclesiastical pronunciation we here designate the traditional pronunciation of the Latin as it is used in the very center of Christianity, in Rome.

85. What is meant by national pronunciation?

By national pronunciation of the Latin we here designate that pronunciation which reflects the peculiarities of different nationalities, or different schools.

86. How is the consonant c pronounced?

Before the vowels "a," "o," "u," it is pronounced like "k"; *e. g.*, judicare; confiteor locutus.—Before "e," "i," "y," "ae," "oe," it is pronounced like "ch" in church; *e. g.*, procedit; cinis; cymbalum; caecus; coena. (See list below.)

The letter "c" receives the most varied treatment in the national pronunciation, thus to the English

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it means a sharp "s," to the Germanic tongue it means "ts," to the University student it means "k." (We have reference to "c" before "e," "i," "y," "ae," "oe.")

Words from the Kyriale, Requiem and Benediction Chants:

| | <i>Ecclesiastical:</i> | <i>National:</i> |
|-------------------|------------------------|---------------------|
| benedicimus, | be-ne-di'-chi-mus, | be-ne-di'-si-mus, |
| coeli, coelestis, | che-li, che-le'-stis, | se-li, se-le'-stis, |
| crucifixus, | kru-chi-fi'-xus, | kru-si-fi'-xus, |
| procedit, | pro-che'-dit, | pro-se'-dit, |
| luceat, lucis, | lu'-che-at, | lu'-se-at, |
| decet, | de-chet, | de-set, |
| judicetur, | yu-di-che'-tur, | yu-di-se'-tur, |
| crucem, | kru-chem, | kru-sem, |
| parce, | par-che, | par-se, |
| preces, | pre-ches, | pre-ses, |
| cinis, | chi-nis, | si-nis, |
| facimus, | fa'-chi-mus, | fa'-si-mus, |
| civitatem, | chi-vi-ta'-tem, | si-vi-ta'-tem, |
| inimicis, | i-ni-mi'-chis, | i-ni-mi'-sis, |
| faciem, | fa'-chi-em, | fa'-si-em, |
| cernui, | cher'-nu-i, | ser'-nu-i, |
| cedat, | che-dat, | se-dat, |
| procedenti, | pro-che-den'-ti, | pro-se-den'-ti, |
| coena, | che-na, | se-na, |
| cibis, | chi-bis, | si-bis, |
| efficit, | ef'-fi-chit, | ef'-fi-sit, |
| deficit, | de'-fi-chit, | de'-fi-sit, |
| sincerum, | sin-che'-rum, | sin-se'-rum, |
| sufficit, | suf'-fi-chit, | suf'-fi-sit, |

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87. How is the consonant "g" pronounced?

In the ecclesiastical Latin "g" has the same sound as the English "g" before "a," "o," "u," e.g., garment; before "e," "i," "y," "ae," "oe," it has the soft sound "dsh," e.g., "gentle"; in the national pronunciation it varies according to the genius of the language or the views of scholars.

| | <i>Ecclesiastical:</i> | <i>National:</i> |
|-------------|------------------------|------------------|
| agimus, | a'-dsbi-mus, | a'-gbi-mus, |
| unigenite, | u-ni-dsbe'-ni-te, | u-ni-gbe'-ni-te, |
| genitum, | dsbe'-ni-tum, | gbe'-ni-tum, |
| Virgine, | Vir'-dsbi-ne, | Vir'-gbi-ne, |
| spargens, | spar-dshens, | spar-gbens, |
| regionum, | re-dshi-o'-num, | re-gbi-o'-num, |
| resurget, | re-sur'-dsbet, | re-sur'-gbet, |
| ingemisco, | in-dsbe-mis'-co, | in-gbe-mis'-co, |
| gere, | dsbe-re, | gbe-re, |
| Angeli, | An'-dsbe-li, | An'-gbe-li, |
| dirigendos, | di-ri-dshen'-dos, | di-ri-gben'-dos, |
| pange, | pan-dsbe, | pan-gbe, |
| generosi, | dsbe-ne-ro'-si, | gbe-ne-ro'-si, |
| gentium, | dshen'-ti-um, | gben'-ti-um, |
| lege, | le-dsbe, | le-gbe, |

88. How is "sc" pronounced?

In the ecclesiastical style like "sh," whilst in the national the pronunciation varies.

| | | |
|---------------|--------------------|--------------------|
| suscipe, | su'-shi-pe, | sus'-si-pe, |
| descendit, | de-shen'-dit, | des-sen'-dit, |
| ascendit, | a-shen'-dit, | as-sen'-dit, |
| suscipientes, | su-shi-pi-en'-tes, | sus-si-pi-en'-tes, |
| scientiam, | shi-en'-ti-am, | si-en'-ti-am, |
| viscera, | vi'-sbe-ra, | vis'-se-ra, |

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89. How is double "c" (cc) pronounced?
In the ecclesiastical style before "e" and "i" the first "c" like "t," and the second like "ch," as in chest; the national pronunciation varies.

| | <i>Ecclesiastical:</i> | <i>National:</i> |
|-----------|------------------------|---------------------|
| accedo, | <i>at-che'-do,</i> | <i>ak-se'-do,</i> |
| accessus, | <i>at-ches'-sus,</i> | <i>ak-ses'-sus,</i> |
| accipe, | <i>at'-chi-pe,</i> | <i>ak'-si-pe,</i> |
| ecce, | <i>et-che,</i> | <i>ek-se,</i> |
| accidens, | <i>at'-chi-dens,</i> | <i>ak'-si-dens,</i> |
| occisus, | <i>ot'-chi-sus,</i> | <i>ok'-si-sus,</i> |

90. How is "xc" pronounced?
In the ecclesiastical style "x" sounds like "gg" (or a mild "k"); "c" sounds like "sh"; the national pronunciation varies.

| | | |
|-----------|------------------------|----------------------|
| excelsis, | <i>egg-shel'-sis,</i> | <i>ex-sel'-sis,</i> |
| excitare, | <i>egg-shi-ta'-re,</i> | <i>ex-si-ta'-re,</i> |

91. How is the consonant "j" pronounced?
It is always pronounced like "y," thus: Jesus—Yesus; Jerusalem—Yerusalem; Jacob—Yacob; ejus—eyus; alleluja—alleluya.

92. How is "gn" pronounced?
These two consonants have a liquid sound similar to that of "ni" in "dominion"; thus agnus will assume the form of "a-nyus"; the national interpretation varies.

| | | |
|-----------|---------------------|---------------------|
| agnus, | <i>a-nyus,</i> | <i>ag-nus,</i> |
| magnum, | <i>ma-nyam,</i> | <i>mag-nam,</i> |
| regni, | <i>re-nyi,</i> | <i>reg-ni,</i> |
| benigne, | <i>be-ni'-nye,</i> | <i>be-nig'-ne,</i> |
| dignae, | <i>di-nye,</i> | <i>dig-ne,</i> |
| igne, | <i>i-nye,</i> | <i>ig-ne,</i> |
| signifer, | <i>si'-nyi-fer,</i> | <i>sig'-ni-fer,</i> |

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93. How is "z" pronounced in Latin words?
The consonant "z" only occurs in foreign words and sounds like "ts" (or "ds"): Lazarus—La'-tsa-rus.

LESSON VIII.

GREGORIAN CHANT CONSIDERED AS "SPEECH SONG," ILLUMINATING LATIN PROSE

94. What is the spirit of Liturgical Music?
The spirit of Liturgical Music must be inwards and upwards to God, suited to express submission to God, and the consequent glorious liberty of the children of God.

95. Why is modern music less suited to express this spirit?

Because it is turned outwards and downwards to creatures, and is consequently mechanical, instrumental, trammled by metre.

96. What book shows best the spirit of the Liturgy?

The Holy Bible.

97. What is the constant spirit of the Holy Bible?

Submission to God and consequent liberty.

98. What music is best suited to express this free and glorious submission to God?

Gregorian Chant.

99. Can you mention some reasons that qualify the Sacred Chant for this sublime purpose?

1) Chant lends itself unselfishly to the free rhythm of speech.

2) It embellishes the sacred words by employing musical motifs.

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100. What is meant by "musical motif"?

By musical motif is meant a melodic theme characteristic of the sacred text.—The Gradual as well as the Antiphoner offer an immense wealth of melodic themes.

101. How are these themes developed?

They are developed in an almost endless variety by inversion, extension, contraction, repetition, transposition, etc.

102. How is unity of style obtained in a composition?

Unity of style is obtained principally by the formation of cadences.

103. What is understood by cadence?

Cadence (from the Latin *cadere*—to fall) denotes an inflection of the voice such as is suggested by the division of a sentence into its constituent parts. Thus the main inflection occurs at the end of a sentence; a lesser one at the end of a clause, and a still smaller one at the end of a phrase. Each of the eight chant modes has its own characteristic way of forming the cadences. These tonal patterns are called *repercussions*; they are freely repeated, especially in the elaborate chants, such as Gradual, Alleluia, and Tract.

NOTE. It has already been stated that in Chant the words are not repeated, but only the motifs.—The reason for this lies in speech itself.

104. Why has the designation "speech-song" been given to Gregorian Chant?

For the very purpose of stressing the truth: that Chant is oratorical in its very essence.—"The liturgical text, proposed for the understanding of the faithful, is clothed with suitable melody, in order to increase the devotion and to dispose the hearts of the faithful to receive a fuller measure of

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grace."—Hence the purpose of Chant differs from that of secular music just as much as the architecture of a cathedral differs from that of a concert-hall.

Rhythm versus Melody

105. Which element in music addresses itself foremost to our spiritual perception?

The rhythmic element, *i.e.*, the well regulated movement.—The rhythmic forms stand in an interior relation to man's inner life.—The affections of the human heart are themselves movements (excitations); the prayerful rhythm of the sacred music rouses into action feelings which were less strong—We give expression to this truth when we say: "I was just carried away," or "I was deeply moved by those hallowed strains."

106. How does it come that the tonal (melodic) element is inferior to rhythm?

"It is due to the presence of rhythm that a series of sounds emerges from shapelessness and chaos, and awakened to life, develops into a musical idea." (Mathis Lussy, "Musical Rhythm.")—The mere tonal line is a passive element, lifeless and meaningless; it creates no interest and has no beauty; it is a mere corpse.—But the moment rhythm enters into that tonal line, all is changed: there is life and form and beauty.—Rhythm is therefore the soul of melody; it is the quickening and shaping element, the spiritualizing power.

107. What conclusions follow from these considerations?

1) "The freer the rhythm, so much the greater the spiritual value of music; Chant has the freest rhythm imaginable: hence it is a form of music eminently spiritual."

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2) "THAT art is most desirable which obtains the greatest results by the simplest means; Chant makes use of the simplest means: hence it is the best form of music for the purpose intended."—(The purpose is: to set prayer to music).

The Act of Breathing and Its Twofold Significance

108. What significance attaches itself to the act of breathing?

The act of breathing is not only suggestive of time, but also of rhythm.—"The process involved in taking breath consists of two physiological actions: inspiration and expiration.—Inspiration typifies action; expiration typifies rest or pause.—Expiration is symbolized by the strong down-beat, the thesis or accented syllable. Inspiration corresponds to the weak, or up-beat, *i.e.*, the arsis, or unaccented syllable." (Mathis Lussy.)

109. How are double or triple times produced?

"Double and triple times alike are spontaneously produced by the act of breathing.—When a person is walking slowly or rapidly the processes of inspiration and expiration follow one another at regular intervals as in two-beat time. On the other hand, during sleep or any quiescent state, the time elapsing between expiration and inspiration is twice as long as that between inspiration and expiration. This not only suggests triple time but supplies the germ of rhythm, the double length of the expiration giving the impression of a break or rest.—Thus is explained the fact why composers prefer triple time for Adagios, while double time is preferably chosen for Allegros." (Mathis Lussy.)

110. Why do double and triple time, as suggested by the act of breathing, involve an up-beat?

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"The reason is obvious; before giving back, we must take. The first act of a human being on entering the world is to INSPIRE, to take in air; the last act, to EXPIRE, to give back the last breath. That is the supreme rest." (Mathis Lussy.)—This is why the musical phrases of all nations end on the first beat of a bar.

III. Which master-mind has exercised the greatest influence on the rhythm of modern music?

The genius of Beethoven.—"Beethoven never esteemed melody as the ultimate formula of musical speech; in him the nature of rhythm awoke for the first time in an elementary significance. He not only rhythmizes like his predecessors—that is to say, he not merely shapes rhythmically—but he shapes the rhythm. . . . He hearkens to nature . . . his rhythm is elementary in force, it is picturesque . . . the product of his own personality. . . . Beneath the surface of our life the rhythmic volcano is more active than ever before. Melody is too sweet, tone-color too adventitious (casual), harmony too ingenious, as contrasted with the primitive power of rhythm, that throbs in the heart-beats of revolutionary epochs, as once *with* Beethoven, in our day with no one." (Oscar Bie, in *THE MUSICAL QUARTERLY*, July, 1925.)

112. Where can we principally observe the manifestations of revolution in rhythm?

In Society circles. "Today the rhythm has become the essential matter, and the melody even copies its antics. Formerly the violin took the lead; now, the drum and traps. A drop of negro blood is still in evidence. There is a primitive, unspoiled something, a bit of ethnology, in the noise of this music (Jazz), that is not merely external sensation, but a sign of the times. Never

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before has naked rhythm possessed like significance." (Oscar Bie, Ibidem.)

113. Can you quote an analogy from history?

"Just as the dance-forms, in Bach's time, were symphonically elaborated, the rhythmic life of the dance is today assuming surprising significance in an important branch of musical production. The audacious fling of jazz, the buoyantly elastic sweep of its motley harmonies, the demonstrative imagery of its melodies with their rhythmical lineaments, have awakened in a number of composers a vein of fantasy that already promises to become a Style. Once again the music of the dance is setting the pace for her older sister (music); rhythm has been discovered therein, and cultivated. This is the first step on the road." (Oscar Bie, Ibidem.)

114. In what manner is Gregorian Chant affected by a rhythmic revolution?

Like a mighty rock in mid-ocean, Gregorian Chant stands unaffected and unshaken. The ever varying rhythmic waves of centuries rise and fall, come and go, as fashion and taste will have it; chant-rhythm alone is unchangeable, because it rests—not on the arbitrary rhythm of dance, march, and glee-song—but on the rock-bottom foundation of language itself.

115. Is there any way of tracing historically the present development of chant-rhythm?

The question of chant-rhythm has been decidedly in the foreground for many years, nay, it has been the burning question since the days of Pius the Tenth. The problem is theoretical rather than practical in the sense that NO NEW rhythm has to be established. In the golden age of chant very little was said about chant-rhythm; there was a living tradition, "everybody did it"; then came a

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gap of 400 years and—now—is the period of revival with the ever recurring question: "How did our forefathers do it?"—Some sixty years ago there were those who asserted: "Chant has no rhythm." They perhaps meant to say that, what they heard of chant, had no rhythm.—We have stated above that a mere tonal line without rhythm is a corpse. A tradition has it that the first dawning of a spirited rhythm dates back to about 1840.—When the famous Dom Prosper Guéranger, who restored the Benedictine Order in France, chanted the *Pater noster* in Vespers, as prescribed by St. Benedict, chapter 13 of his Rule, every listener was struck by the unusual manner in which he sang it; the simple melody was enhanced by a rhythm wonderfully spirited and prayerful. The abbot encouraged his monks to chant the Gloria, Credo, and by and by all the chants, in a similar, lively rhythm. Guests and chant-lovers were deeply impressed when hearing the new mode of rendering the ancient melodies.—Canon Gontier of Le Mans published in 1859 "METHODE RAISONNÉE DE PLAIN-CHANT," the first manual of its kind, truly "rational and judicious." The book embodies the results of many conversations with his friend, Dom Guéranger, as well as the constant observations of the practical development in the daily chanting. The famous abbot wrote, August 1, 1859, to Canon Gontier: "I hasten to congratulate you for the service you render our churches by publishing the ONE AND ONLY CORRECT METHOD of singing the Gregorian Chant. The publishing of your enlightened treatise is a veritable boon."—All the world knows how subsequently the Monks of Solesmes became the restorers, not only of the traditional melody, but also of its rhythmic interpretation. The names

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of Dom Pothier and Dom Mocquereau will remain inseparably connected with this grand achievement.—Referring to Dom Pothier's classical treatise, *LES MELODIES GREGORIENNES*, which appeared in 1880, a non-Catholic scholar said: "Dom Pothier's work is paramount in importance with the discovery of America."—It is also worthy of note that the rhythmic principles voiced in Canon Gontier's "*METHODE RAISONNÉE*," in 1859, were upheld as fundamentals in the subsequent rhythmic treatises by the Solesmes Monks.

LESSON IX.

THE CHURCH MODES—THEIR CHARACTERISTICS

116. What is meant by the word "mode?"

By the word mode is meant first of all tonality, or scale. The term is used also in the sense of "mood," and then it refers to the tonal coloring which results from the different position of tones and semitones, and their relation to the key-note ("Finalis").

117. How many modes are there in modern music?

In modern music there are only two modes, the major and the minor.—In the major mode the semitones occur between the third and fourth, and seventh and eighth degrees; in the minor mode between the second and third, and fifth and sixth degrees. But no matter—whether the piece be written in C major or F sharp major, in E minor or in A minor, the position of tones and semitones remains unaltered.—BUT THIS IS NOT SO IN PLAIN CHANT.

CHURCH MODE CHARACTERISTICS

118. How many modes are there in Plain Chant? There are eight modes; all differing from each other in the succession of intervals.

119. To how many modes can they be reduced? They can be reduced to four, according to the four fundamental tones: D, E, F, and G; each of these fundamental tones carries two modes.

120. How can one and the same tone serve two scales as key-note?

The reason for this lies in the fact that in Gregorian music a scale may appear in two forms, *viz.*, either as an unbroken line of eight tones ascending, or as a broken line with five tones ascending and four tones descending. In the first case the key-note is at the lower end, the same as in the scales of modern music; in the second case the key-note happens to be in the middle of the scale.—The unbroken lines: 1, 3, 5, 7, are called authentic or original scales; the broken (or inverted) lines: 2, 4, 6, 8, are called plagal scales.—An illustration will make this clear.—The tonal line D E F G a b c d represents the first mode; the component parts are: the pentachord (group of five tones) D E F G a, which forms the backbone of the scale; then there is the movable section a b c d which is called a tetrachord (group of four tones), which is transferred from its position on high, and added from below, thus A B C D E F G a. (It will be remembered that the "Great octave" is written with capital, and the "Small octave" with small letters). In either case "D" is the key-note.

121. What is the purpose of thus "breaking" and "patching up" a scale?

The purpose is no other than that of satisfying a theory. In days of old tone-successions were treated, not in octaves, but in groups of four

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(tetrachords), or in groups of five tones (pentachords). When, however, the system of octaves had begun to establish itself in the musical theory of Western Europe, the Gregorian scales had likewise to be presented as octaves, showing forth however, in each instant the component parts, *viz.*, the stationary pentachord, and the movable tetrachord.

122. Do the eight Gregorian scales readily lend themselves as drilling material?

No, they do not; they are theoretical rather than practical. In order to keep the minds from getting confused let the teacher "carve" groups of three, four, and five notes out of the major scale, and drill them as pattern work, ending on any of the four fundamentals: D, E, F, G; thus he will prepare the atmosphere of the different modes.

123. Admitted that the first mode runs from D-d, does it not follow that the eighth mode has the same range?

Yes, the eighth mode also runs from D-d (the upper tetrachord d e f g of the seventh mode being added below G), but while the succession of intervals is identical in the first and eighth modes, the tonal relations are completely changed. The main impression is created by the interval of the "third," figured from the key-note; thus the minor third d-f, ever present in the final cadences of the first mode, cannot help giving the impression of a minor mode; in the eighth mode all final cadences are formed over G a b, which inevitably gives the impression of a major mode. Hence the first and eighth modes, even though they employ the same scale, are as different from each other as are major and minor scales.—But there is another great difference between the two modes; we have reference to the

CHURCH MODE CHARACTERISTICS

structure of melody. In the first mode the melody rapidly covers the area of an octave (compare *Ave MARIS STELLA*); in the eighth mode the melody follows a circular movement, for the very reason that the key-note is in the center.—This same observation holds good for the entire system of chant-scales. Modes 1, 3, 5, 7, show melodic development in an ascending direction; modes 2, 4, 6, 8, exhibit melodic development in a circular movement.

124. What historic names have been connected with the eight modes?

The Gregorian scales connect us historically with the ancient Dorians, Phrygians, and Lydians.

125. Can you mention a few traits of the ancient Dorians (or Spartans)?

Ancient History gives detailed accounts how the young Spartans were trained unto hardihood and endurance so as to become an unsurpassed military race.—With regard to Dorian music Aristotle says: "Everyone agrees, that the Doric music is most serious, and fittest to inspire courage, . . . and that in this rather than in any other should the youth be instructed."

126. What do we know about the Phrygians?

The Phrygians made themselves masters of the whole table land of Asia Minor; the music which they used in connection with their religious worship was passionate and fiery.—The mountains and streams yielded gold, and Phrygian marble was anciently celebrated.—In Pontifical High Mass the Bishop wears a mitre which is even today called "auriphrygiata," *i.e.*, "embroidered with Phrygian gold."

127. How are the Lydian melodies described?

They are described as pleasing, soothing, cheer-

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ful, bordering on effeminacy. They are ingratiating to human sentiment, and appeal especially to the simple, uneducated folk.—Other ancient authors say that the Lydian melodies were characterized by a tone of soft complaint.—The Lydian rule reached its climax under Croesus (about 559 B. C.). Numerous Greek savants had come to the Lydian court.—When the wise Solon of Athens spoke the famous words to Croesus: "Nemo ante mortem beatus, O Rex" (No one is happy before his death, O King!), the proud king dismissed Solon like a half-witted man.—Ten years later Croesus became the prisoner of Cyrus and was burned at the stake; his last words were: "Solon, Solon, Solon."—In the spirit of the wealthy Lydian, we are told, there is something opulent, bombastic, aristocratic and worldly.—The Spartan teachers directed that the Lydian scale, being imported from Asia, was inferior to the Dorian.—Plato considered that melodies founded upon it had a voluptuous, sensual, and enervating tendency.—Aristotle, on the contrary, ascribed to the Lydian scale power of awakening the love of modesty and purity.

128. What has been the attitude of Holy Church with regard to the above utterances of Greek Classics?

Like a wise mother Holy Church has seen fit to embrace in her liturgy the Dorian, Phrygian, and Lydian music notwithstanding certain oppositions.—Certain bishops of old protested against the Lydian, others against the Phrygian spirit in the music, overlooking the good qualities of these modes.—It is a characteristic saying: "The music of Holy Church has originated in Hebrew sources, has gone through Greek channels, and landed in the Roman mould."—

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129. Using the historic designations for the modes, by what word do you differentiate the plagal from the authentic scales?

By the prefix "Hypo-," which means "below." Thus Hypo-Dorian marks the second, Hypo-Phrygian the fourth, Hypo-Lydian the sixth, and Hypo-Mixed Lydian the eighth mode of the Gregorian system.

130. Which modes are most unmodern?

Those that have "E" for their key-note, *viz.*: the third and fourth modes.—Right above the key-note is the semitone Fa, and below is the whole tone Re; a worse thing cannot happen to the modernly trained ear than to be deprived of "the darling leading note," and this is felt all the more when such melodies have to be clothed with harmony.—But the difficulty is more apparent than real.—The third mode (Phrygian), on account of its rapid and flame-like ascent, has been characterized as "iratus": the angry or fiery mode, whilst the fourth mode has been termed "harmonicus": the sweet and assuaging mode.—"Extremes meet"—may be applied also here.

131. Why do people so quickly fall in love with the fifth and sixth modes?

For the very reason that these modes form their cadences "with the darling leading note" (the semitone below the "finalis"). "Modern music moves in Lydian channels," has been a stock-phrase of lecturers on music history.—We have on a former occasion mentioned that modern music under the pressure of harmonic cadence formation relinquished the other modes, and retained the Lydian (and the Hypo-Dorian). The scale of the fifth mode: F G a b c d e f, with the upper tetrachord added below the finalis, presents (in the

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Sixth mode) our identical modern scale C D E F G a b c.—Our forefathers have styled melodies in the fifth mode as "joyful," and those of the sixth as "devout."

132. Which of the eight modes is the highest, and which is the lowest?

The seventh mode runs its scale from G-g above the staff, and records its melodies on this elevated pitch (we have reference to the ancient or square notation).—The second mode, on the other hand, records its melodies on the Hypo-Dorian scale: A B C D E F G a, which is the lowest in the system.—The logic order of the diatonic system demands that each scale appear in the place assigned to it by theory; in practice, however, the seventh mode must be intoned lower, and the second higher, than the notes indicate.—The seventh mode has been styled "youthful," and the second "mournful."

133. What rules govern the pitch of chant compositions?

One of the hardest things for the modern musician is the discovery that Gregorian melodies have no pitch of their own, and the consequent necessity of choosing a pitch for them.—When the chant student begins to realize that the official melodies of the Gradual and Vespers are intended for all ages, places, and conditions, the initial wonderment turns into admiration.—By and by he hears Mother Church speak in this wise: "These are my songs; complete in themselves; accommodate them to your voices: sing them high, sing them low, sing them in the golden mean; sing them as new songs every day."—"Cantate Domino canticum novum."

134. What peculiar features did the popular mind ascribe to the first and eighth modes?

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"Primus est omnibus; octavus est sapientum," i.e., the first mode can express everything, lyric, dramatic, or historic; the eighth mode is called "the tone of the wise," on account of its marvelous melodic balance. True, the musical statements of the eighth mode are calm and clear, firm and dignified.

Diagram of Gregorian Scales

| Number | Historic Name | Character | Final | Dominant |
|--------|-------------------|-----------|-------|----------|
| {1 | Dorian | Authentic | {D | a |
| {2 | Hypo-Dorian | Plagal | {D | F |
| {3 | Phrygian | Authentic | {E | c |
| {4 | Hypo-Phrygian | Plagal | {E | a |
| {5 | Lydian | Authentic | {F | c |
| {6 | Hypo-Lydian | Plagal | {F | a |
| {7 | Mixed Lydian | Authentic | {G | d |
| {8 | Hypo-Mixed Lydian | Plagal | {G | c |

LESSON X.

SOME SPIRITUAL ASPECTS OF THE PARTS SUNG DURING HIGH MASS—CONDITIONS OF THEIR ACCEPTABILITY IN THE SIGHT OF GOD

135. Who is the great inspirer of song?

Love is both—the inspirer—and the theme of song.

136. Which is the land of undying song?

Heaven is the land of undying song, because there is perfect love and endless happiness.

137. What songs are most suitable for our condition in this valley of tears?

The most suitable songs are those which proceed from the love of God and which best help us to adore and thank, appease and petition Him.

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138. Where do we find those songs grouped together?

We find them grouped together in High Mass.

139. What kind of a song is the Kyrie?

The Kyrie is a cry for mercy in which we address the Three Divine Persons, presenting to each the same petition: *eleison*, which means: "Have mercy." The Kyrie is correctly sung at the time when the priest bends low at the foot of the altar and makes the public confession of sin. There is no other way to approach the angered God except by a humble and contrite avowal of guilt.

140. Why is the Gloria sung at High Mass?

To show us the wonderful connection between Christmas and every Holy Mass. With the Angels we praise the Father for sending us His Beloved Son; we praise Jesus Christ for taking upon Himself our sins, and we offer up our praise in the name and in the power of the Holy Ghost.

141. What kind of a song is the Credo?

The Credo is a simple and joyous profession of our Faith. Holy Faith is a victory over sin and error. When the Gospel has been sung and the sermon preached, the appropriate moment has come for the faithful to voice their whole-hearted submission to the divine word.

142. What kind of songs are the Sanctus and Benedictus?

They are songs of adoration in which poor mortals join their voices with those of the Angels to praise and bless God.

143. What kind of a song is the Agnus Dei?

It is a Communion song in which we beseech the Lamb of God for mercy and peace

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144. What kind of songs are the PROPERs OF THE MASS?

(1) The Introit is the "in-going" number; it accompanies the priest as he approaches the altar to begin High Mass.

(2) The Gradual and the Alleluia are the elaborate numbers which prepare the hearts of the faithful for the Gospel. "They tune up the hearts to a joyous pitch to receive gladly the tidings of salvation." The Tract, which replaces the Alleluia from Septuagesima till Easter, has the same purpose.

(3) The Offertory is a sacrificial song; broad, rich, solemn in melodic structure, and rather difficult to sing; it accompanies the offering up of bread and wine.

(4) The Communion is a joyful song of thanksgiving, simple in structure and rather lively in movement.

145. Why does the priest so often sing DOMINUS VOBISCUM?

He greets the faithful with the words: "The Lord be with you" as often as he presents their prayers to God, or announces to them the words of the Holy Gospel. The purpose of this greeting is, therefore, to rouse their attention and to excite their devotion.

146. What do the faithful really mean when they say ET CUM SPIRITU TUO?

They mean to say: "May the Lord be with thy spirit (*i.e.*, enlighten and direct thy spirit) while you present to Him our petitions."

147. What is the meaning of AMEN?

The word AMEN is an acclamation which here means: "So be it; you have well expressed our petition."

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148. Is it not more becoming for poor sinners to weep than to sing?

The prisoner rejoices when released through the intervention of some powerful friend. In Holy Mass Jesus Christ, our most powerful friend, steps between us poor sinners and the offended God, offering Himself as a perfect ransom which will never be rejected. Holy Church is the Bride, Jesus Christ is the Bridegroom, immortal souls are the redeemed children; in view of such transcendent love the prayers of Mother Church become an endless song. "Love is the pendulum that sets the entire Liturgy in motion."

149. Is it true "that Catholics are such poor singers?"

In places where high-class opera and concert singing is cultivated, aspersion is sometimes thrown at the singing in Catholic Churches, as if it were wholly inadequate. It will be well to remember: 1) that in Concert and Opera performances star-singers are expected to display real *personal* art, but 2) that in church music such display is out of place, because man appears there as a poor sinner, and not as a CONCERT SINGER. Hence it has justly been said "that the singing in Church should be *impersonal*," i.e., that the singers should hide themselves behind the sacred words which they pronounce.

150. Is it not desirable, then, to have master singers in the Catholic choirs?

It is most desirable that all Catholic singers should acquire mastery in singing, for "unless church music be true art, it cannot exercise a salutary influence upon the hearts of the faithful" (Motu Proprio). But it is equally true that church music be holy, both in itself, and in the manner in

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which it is rendered, i.e., it must exclude all profanity and self-glorification. The singing of children is so uplifting because it is impersonal.

151. By what means are the voices of church singers sanctified?

By a divine influence which is accorded to them in response to fervent prayer and a good intention. Isaias the Prophet asked the Lord God to cleanse his lips with a burning coal. Before singing the Gospel the priest bends low in the middle of the altar beseeching God "to cleanse his heart as he cleansed the lips of the Prophet." From this it is evident that the hearts and voices of the singers must also be purified since, in a certain degree, they share in the priestly office, being privileged to carry on their voices the word of God to the hearts of the faithful.

152. What spiritual profit is the singer to draw from the ASPERGES?

He is entitled to a special share in the grace accompanying this Sacramental, viz.: to be cleansed, protected, and defended by God's holy angel.

153. What evil spirit is principally after the church singer?

The spirit of pride; he has a secret alliance with man's leaning to vanity and self-glorification. A witty man has said: "When Old Nick could not hurt Our Lord, he went into the gallery to make music," i.e., he made the singers seek their own glory.

154. Can you tell the story of the spoiled MAGNIFICAT?

The monks of an old monastery daily sang Vespers the best way they could; they made a special effort to sing Our Lady's canticle with due solemnity; but their voices were too old, and far

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from beautiful. After some time a novice, possessing a most charming voice, joined their community. Thereupon the monks agreed that he should sing the MAGNIFICAT alone, which he did. On the following night, however, the Blessed Virgin appeared to the abbot and said: "How is it, my son, that today for the first time my canticle did not resound from your choir?" "How is this possible, O Queen and Mother," said the abbot, "did not our novice sing it with wonderful expression?" "Not a syllable penetrated to my heavenly throne," was the reply of the Blessed Virgin.

155. What lesson is contained in this legend?

The lesson "that only the voice of the humble singer penetrates to the throne of God." God's House is a house of prayer, and not an opera-house or a concert-hall.

LESSON XI.

"THE PSALM IS THE VOICE OF THE CHURCH"

(St. Ambrose, Bishop of Milan, died 397)

156. Can man ever praise God worthily?

He can, if God will help him.

157. How has God helped man?

By composing for him the very words by which He desires to be praised.

158. Where do we find these words of praise?

In the hundred and fifty Psalms, written by holy men, foremost of whom was King David.

159. How does Holy Church employ these Psalms?

She employs them in the Divine Office, where they are so arranged that all are said in the course of a week.

THE PSALM—THE VOICE OF THE CHURCH

160. In what manner are the psalms used in High Mass?

The text of the PROPERs (Introit, Gradual, Alleluia, Tract, Offertory and Communion) is largely taken from the psalms. In olden times entire psalms were sung in connection with the Introit, Offertory and Communion. In those days High Mass was celebrated with great solemnity, and lasted much longer than it does today. Later on, when conditions changed, psalms were dropped; one verse with GLORIA PATRI is retained as part of the Introit.

161. To how many varying melodies are the psalms sung in Holy Liturgy?

In the Divine Office, *e. g.*, Vespers, Compline, etc., they are sung to simple pattern, *viz.*: the psalm-tones of the eight modes; in High Mass (Asperges and Introit) a more elaborate melody is used; when parts of psalms appear as solo-chants (Gradual and Tract), the most elaborate setting is employed.

The Psalms in the Divine Office

162. What is the general plan in the singing of the psalms?

The general plan is to sing the words on a high musical tone, called the Dominant (Tenor, Tuba); the tones leading up to the Dominant are called the Intonation; the tones leading down are called the Cadences.

163. By what means is monotony avoided in the singing of so many words on a high pitch?

By means of a melodic inflection in the middle of the verse, at the asterisks; this inflection is called the MEDIATION; another inflection, called the FINAL, is observed at the end of the verse.

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164. What are the rules for the Intonation?

The Intonation is sung only in the first verse of the psalms, but throughout the **MAGNIFICAT**, **BENEDICTUS**, and **NUNC DIMITTIS**. When neums occur in the Intonation they may never be dissolved.

Intonations:



165. What is the meaning of white (empty) notes placed over the Mediation and the Final?

The white notes (in the square notation), and the small notes (in the round notation) show how accessory syllables are treated.

166. When do we have accessory syllables?

Whenever words (or combinations) of three syllables, with the accent on the first one, happen to occur at the end of a half-verse.

Mediations:



Finals:

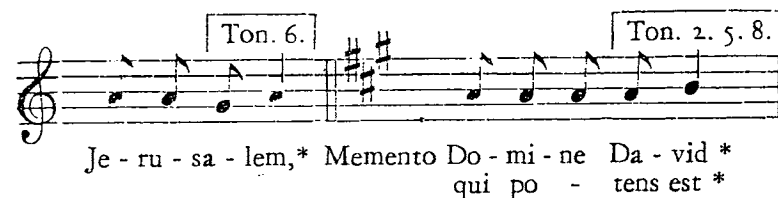


THE PSALM—THE VOICE OF THE CHURCH

167. When may the **MEDIATIO CORREPTA** (the abrupt mediation) be used?

It may be used when Hebrew words or monosyllables occur in those psalms which form their Mediation over **ONE** accented tone; these are Tones 2, 4, 5, 6, 8.

Abrupt Mediation:



168. How may the psalm-tones be classified?

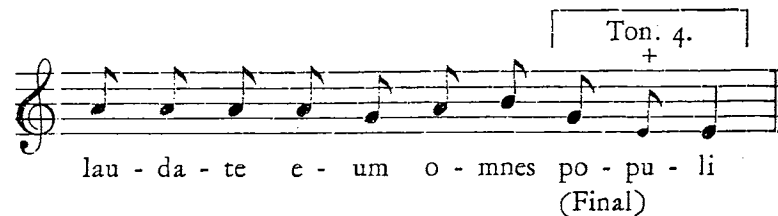
They may be classified under three groups:

1) Psalm-tones with one accented note (or neum) in the middle and final cadences, viz.: Tones 2, 8, 6, 4.

2) Psalm-tones with two accented notes (neums) in one of the two cadences: Tones 5, 1, 3.

3) One tone with two accented notes in both cadences: Tone 7.

Psalm-tones with one accented note:

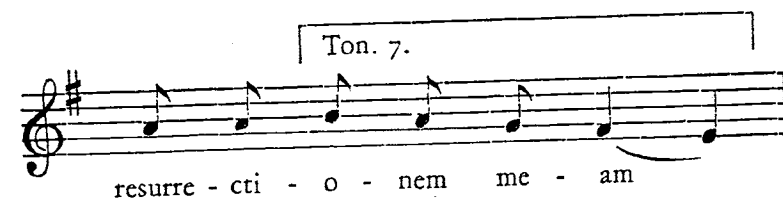
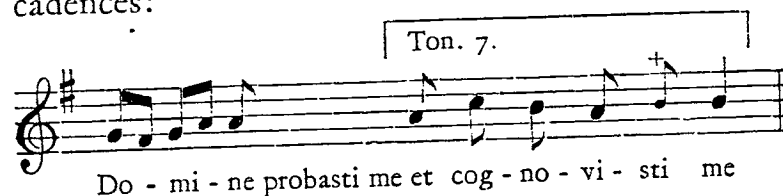


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Psalm-tones with two accented notes in one of the cadences:



Psalm-tones with two accented notes in both cadences:



169. Which other psalm-tones are occasionally used?

The following Tones are used occasionally:

1) The TONUS PEREGRINUS (the foreign or strange tone). The first verse of this Tone has an Intonation in each division; the second half has a Dominant different from that of the first. It is thus really a "strange" tone. It is used for the psalm IN EXITU ISRAEL, in the Sunday Vespers.

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2) The TONUS IN DIRECTUM (the straightforward tone), which has no Intonation. It is used for the psalm at the end of the Rogation Litanies.

3) A TONUS AD LIBITUM (an optional tone) for Compline on Holy Saturday and for the Little Hours of Easter Week.

4) Another optional tone for the Little Hours of All Souls Day.

170. What is peculiar to the solemn melody for MAGNIFICAT and BENEDICTUS?

The Intonation is the usual one; but that of Tone 7 is especially solemn; the Meditation is always more elaborate; in Tones 2, 5, 7, and 8 it corresponds exactly with the psalm-tone used at the Introit. The second half of the verse is sung as usual.

171. What are the general rules for the proper rendering of the psalms?

In order to sing the psalms well the following rules must be observed:

1) Every syllable must be pronounced distinctly; the word-accents must be marked without prolonging them; secondary accents must be employed whenever more than two unaccented syllables follow one another, thus: In me'-di-o 'in-i-mi-co'-rum tu-o'-rum.

2) All word-accents must be brought into subordination to the musical accents of the cadences which indicate the climax of the psalmody.

Glo'-ri-a Pa'-tri et Fi'-li-o,* et Spi-ri'-tu-i San-cto.

3) The pause at the asterisk is the mental echo of the word preceding, thus: Glo'ria Pa'-tri et Fi'-LI-O. The word FILIO forms the echo and measures the length of the pause to be observed at the asterisk.

CATECHISM OF GREGORIAN CHANT

(Mental Echo)



LESSON XII.

ADDITIONS TO THE SUBJECT OF PSALMODY

In order not to confuse the mind of the pupil we have omitted from the foregoing lesson some non-essential features; we now group them together for the sake of completeness.

172. What is meant by the FLEXA?

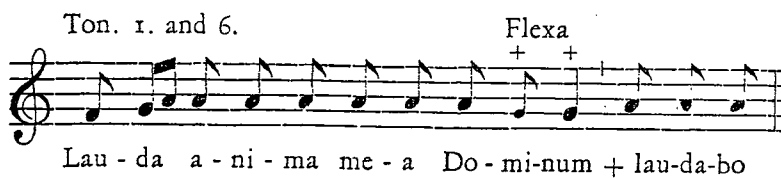
By the flêxa is meant a drop of the voice from the Dominant to the next whole tone or minor third.

173. Where and when is the flexa employed?

It is employed in the first half-verse *only*, where the official books have inserted a cross (†), e.g., *Lauda anima mea Dominum*, † *laudate Dominum in vita mea*:

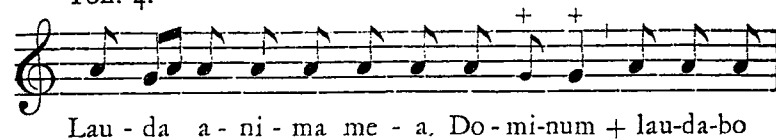
174. In which psalm-tones is the drop of a whole tone employed?

In those psalm-tones which have a whole tone below the Dominant, *viz.*, Tones, 1, 4, 6, 7:



PSALMODY

Ton. 4.



Ton. 6.



175. In which psalm-tones is the drop of a minor third employed?

In those psalm-tones which have a semitone below the Dominant, *viz.*, Tones 2, 3, 5, 8.

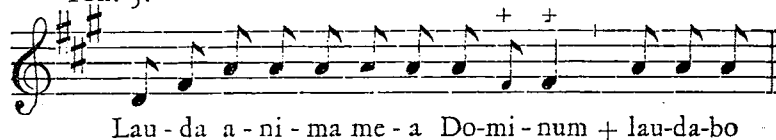
Ton. 2. and 7.



Ton. 3.



Ton. 5.



176. Is there still another way of observing the flexa?

Yes; the Cantorinus Vaticanus remarks that, if it should seem desirable, the voice may be sustained on the Dominant (avoiding the drop).

CATECHISM OF GREGORIAN CHANT

This practice seems advisable when the singers are not sufficiently sure when to use the whole step, and when the minor third.

177. What is understood by "PREPARATORY TONES"?

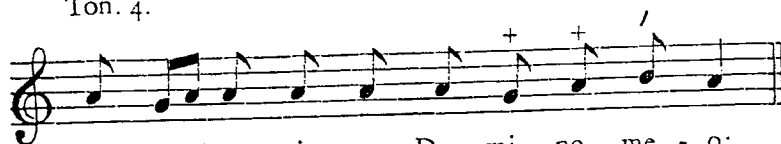
Certain tones which prepare the way for the cadences are called "preparatory tones."—Only two psalm-tones need such a preparation for the middle cadence (Mediation), *viz.*, Tones 4 and 6. At the Final, the case is reversed: six tones need preparatory tones and only two, *viz.*, the 5th and 7th, dispense with them.

178. What is the purpose of the preparatory tones?

The evident purpose is to lend tonal flexibility and melodic elegance to the cadences. The peculiar charm of the Finals is largely due to the elastic finish and graceful curve brought about by the preparatory tones.

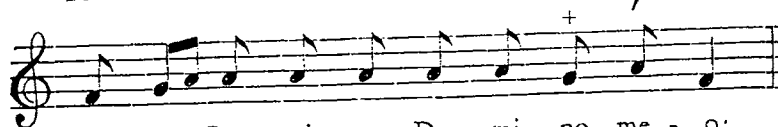
Preparatory Tones before the Mediation:

Ton. 4.



Di - xit Do - mi - nus Do - mi - no me - o:

Ton. 6.



Di - xit Do - mi - nus Do - mi - no me - o:

PSALMODY

Before the Final:

Ton. 1.



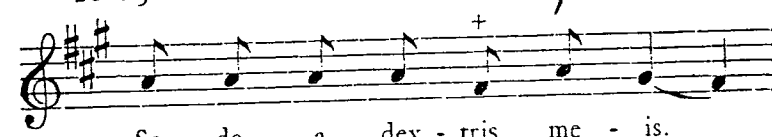
Se - de a dex - tris me - is.

Ton. 2.



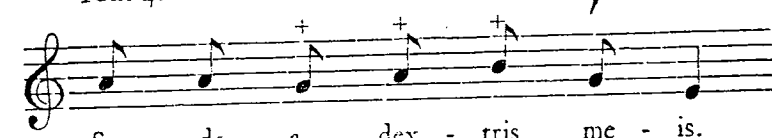
Se - de a dex - tris me - is.

Ton. 3.



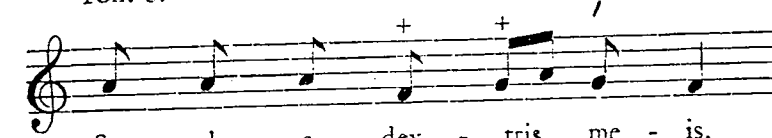
Se - de a dex - tris me - is.

Ton. 4.



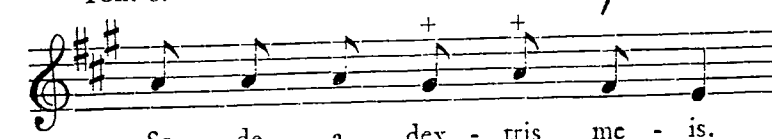
Se - de a dex - tris me - is.

Ton. 6.



Se - de a dex - tris me - is.

Ton. 8.



Se - de a dex - tris me - is.

CATECHISM OF GREGORIAN CHANT

179. When was the so-called "Ferial Intonation" abolished?

It was abolished when, by order of Pope Pius the Tenth, the Cantorinus Vaticanus (April 3, 1911), and the Vatican Antiphoner (December 8, 1912) were published.

180. In what words has the rule been formulated?

"Each psalm is to be intoned by the Cantor with the intonation proper to the psalm-tone, at all canonical hours, even in the Ferial Office and in the Office of the Dead."

181. What rule governs the chanting of the Magnificat and Benedictus in the Office of the Dead?

"The Intonation is to be used with each verse, in the Ferial Office as well as in the Office of the Dead."

In chant books printed prior to 1912 it will be found that the Office of the Dead lacks the tones which lead from the keynote of the antiphon to the Dominant of the psalm-tone: it is a woeful gap; the missing notes should be inserted, or new books procured.

182. Why is it that the first psalm-tone has nine different Finals, while the second psalm-tone has only one?

The number of Finals stands in relation to the varied character (structure) of the antiphons. The antiphons of the first Mode have the most varied beginning (on almost any tone from Do to la). To bring about an artistic balance, the Final of the psalm-tone is high, middle, or low, in proportion to the first phrase of the antiphon. In the second Mode the very opposite is the case.

183. What is an ANTIPHON?

"A short refrain, mostly a sentence from Holy

PSALMODY

Scripture, giving the particular turn to meditation as an introduction which the Church considers appropriate" (Johner).—What the frame is to the picture, the antiphon is to the psalm.

184. How does a person know what psalm-tones to take at Vespers?

The psalm-tones are determined by the Mode of the antiphons; thus if the antiphon is written in the seventh Mode, the psalm-tone of that Mode must be used, with the Final marked after the antiphon.

185. Why is it that sometimes only one phrase of the antiphon is sung before the psalm?

At a double feast the antiphon is to be sung completely before and after the psalm; on semi-doubles it is merely intoned before, and sung entirely after the psalm.

186. From what kind of books should beginners sing the psalms?

From books in which the entire psalm is set to the music.

There have been published sets of VOTIVE VESPERS, e.g., of the Blessed Virgin, and of the ordinary Sunday, in which the verses are carefully arranged below the psalm melody. There have also been published manuals, containing all the Vesper Psalms of the year set to musical notation (PSALMI IN NOTIS). In the first centuries of Christianity the faithful knew the psalms by heart; the Bishop might at any time interrupt his sermon and say: "Now chant the festive psalm from which I quoted my text at the beginning of the sermon." The church would then resound with the jubilant strains of David's song.

CATECHISM OF GREGORIAN CHANT

LESSON XIII.

VESPERS— ITS IMPORTANCE—ITS PARTS

187. What is the meaning of the word "Vespers"?

The word "Vespers" is derived from the Greek word "Hesperus," which means evening star; it denotes the particular time of the day when, after the sunset, the evening star becomes visible.

In ancient times this evening service was called "Lucernarium"—Office of the Lights.—All the lights were lighted, incense was used, twelve psalms and two lessons were recited; it was the most solemn service of the day, and looked upon as a souvenir of the evening sacrifice in the Temple of Jerusalem concerning which the Royal Prophet had said: "Let my prayer be directed as incense in thy sight; the lifting up of my hands, AS EVENING SACRIFICE." (Ps. 140)

188. Has Holy Church expressed any wish concerning the chanting of Vespers?

The second Plenary Council of Baltimore (1868) decreed (No. 379) "that complete Vespers be sung on Sundays and feasts in all churches, as far as possible, after the Roman fashion, and that Vespers be never replaced by other exercises of piety; for the solemn worship approved by bishops of the Church and flourishing through so many centuries must be deemed pleasing to Almighty God."

189. What ways and means has the same Council recommended?

To facilitate the introduction of Vespers, the Council further legislated (No. 380) that the rudi-

VESPERS—ITS IMPORTANCE AND PARTS

ments of Gregorian chant be taught in parish schools, "so that gradually the greater part of the congregation might be enabled to join with the sacred ministers and the choir" in singing.

190. May anything be omitted from Vespers?

The Third Plenary Council of Baltimore (1884) expressly declares (No. 118): "Moreover we will and command that, where the office of Vespers is performed, complete Vespers, *e.g.*, with integral psalms, be sung."

191. How can so many different antiphons, psalms and hymns be learned?

To meet this difficulty, a decree of the Sacred Congregation of Rites (Dec. 29th, 1884) happily declared that in mere parish churches, where there is no obligation of public recitation of the Divine Office, but where Vespers are sung for the devotion of the people, THE VESPERS MAY BE TAKEN FROM ANY OFFICE, such as of the Most Blessed Sacrament or of the Blessed Virgin, provided that the sacred ministers privately recite the Vespers proper to the day.

A set of Vespers thus selected at the pleasure of the priest or of the choirmaster is called VOTIVE VESPERS; such Vespers must accord in every respect with the Vespers of the Office selected, *i.e.*, nothing must be added or omitted.

192. Is it lawful to recite part of the text?

Yes, for grave reasons, for instance scarcity of voices, the alternate verses of psalms, hymns, and the Magnificat may be recited in a clear and intel-

CATECHISM OF GREGORIAN CHANT

ligible voice. A special ruling says that the *first* and the *last* stanza of hymns *must* be sung; likewise those stanzas that are said on bended knees, *e.g.*, O CRUX AVE.

193. What is meant by FIRST and SECOND Vespers?

First Vespers introduce the feast; they are celebrated on the eve preceding the feast; Second Vespers conclude the feast; they are chanted in the evening of the feast-day itself.

Vespers sung in Parish churches on Sundays and feast-days are always to be classified as SECOND VESPERS.

194. What is meant by Commemoration?

By Commemoration is understood the chanting of antiphon, versicle and prayer of a feast when the whole of it cannot be celebrated. In the VOTIVE VESPERS OF THE BLESSED VIRGIN there is a Commemoration of all the Saints which supplies for all the Commemorations incidental to the Ecclesiastical Year.

The Opening of Vespers

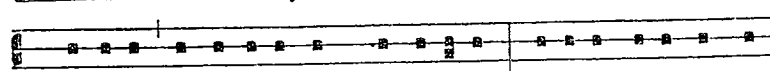
195. How many melodies does the Vatican Antiphoner contain for the DEUS IN ADJUTORIUM?

It contains three melodies: (a) the TONUS FESTIVUS, to be employed on Doubles, Semidoubles, and Sundays; (b) the TONUS Ferialis, to be employed on SIMPLE FEASTS and Ferial DAYS; (c) the TONUS SOLEMNIS, to be used at choice on the greatest feasts. We here present the TONUS FESTIVUS:

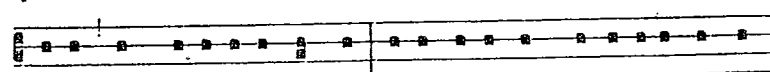
VESPERS—ITS IMPORTANCE AND PARTS



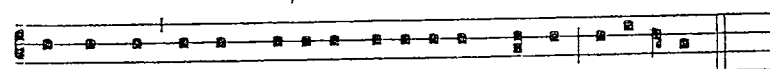
E-US in adju-tó-ri-um me-um inténde.



g. Dómi-ne ad adjuvándum me festí-na. Gló-ri-a Patri, et Fi-

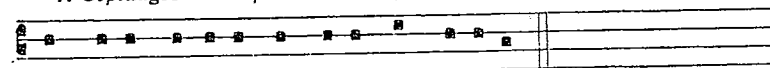


li-o, et Spi-rí-tu-i Sancto. Sic-ut e-rat in princí-pi-o, et nunc,



et semper, et in saécu-la saecu-ló-rum. Amen. Alle-lú-ia.

A Septuagesima usque ad Pascha, loco Allelúia dicitur:



Laus ti-bi Dómi-ne Rex ae-térnae gló-ri-ae.

196. Why is there a quarter pause after the word DEUS and DOMINE?

The quarter pause is here used to set off the noun of address with a MORA VOCIS, *i.e.*, a slight lingering of voice on the last syllable; it is the oratorical pause of respect.

It is a matter of politeness and etiquette to give the person addressed the proper title, and then to deliver the message, or to present the petition.

197. What rule must be observed in the phrasing of the GLORIA PATRI and the SICUT ERAT?

The GLORIA PATRI is sung by the whole choir in one steady sweep of tone; consequently only a quarter pause is observed after FILIO and ET SEMPER.

At the end of the psalms the GLORIA PATRI and the SICUT ERAT are phrased differently, *viz.*, after the pattern of the psalm-tone, a whole pause being observed after FILIO and ET SEMPER.

CATECHISM OF GREGORIAN CHANT

The Antiphons and Psalms

198. How many antiphons and psalms belong to the body of Vespers?

Five antiphons and five psalms make up the body of Vespers.

From now on we shall take the VOTIVE VESPERS OF THE BLESSED VIRGIN for our pattern.—In order to understand the melody we must of necessity enter into a brief consideration of the text.—The antiphons are taken from the CANTICLE OF CANTICLES, and the sublime words are applied by Holy Church to the wonderful relations existing between MARY and the work of our REDEMPTION.

199. What is the meaning of the first antiphon: DUM ESSET REX?

"While the King was at his repose, my spikenard gave forth the odor of sweetness." By spikenard is meant a most precious oriental plant, or the fragrant oil made therefrom. Aromatic oil often expresses in Holy Bible the fulness of grace or the perfection of virtue. Our Heavenly Mother possessed both in a unique degree. When applied to the time before the Incarnation, the words would refer to the Son of God in the bosom of His Father, awaiting the fulness of time; preferably we apply these words to the nine months during which the Adorable Babe, unborn, rested, as on a couch, in Mary's chaste womb, and when her adoration of Him "gave forth the odor of sweetness." The psalm DIXIT DOMINUS sees in grandest Messianic vision Mary's Son raised to the throne of God as ETERNAL PRIEST AND KING. By her "FIAT MIHI" Mary had become Our Lord's inseparable partner in the work of our redemption. To express in music mysteries so sublime, Holy Church resorts to

VESPERS—ITS IMPORTANCE AND PARTS

the Phrygian Mode; it furnishes the fire and incense of glowing adoration.

200. What is the meaning of the second antiphon: LAEVA EJUS?

"His left hand is under my head, and his right hand shall embrace me." The "left" hand of God refers to the wonderful graces and privileges bestowed upon Mary during her lifetime, especially in the Immaculate Conception, in the Incarnation, and the practice of sublimest virtues; the "right" hand refers to that glory and exaltation which were bestowed upon her after her death, a glory which cannot be described. The psalm LAUDATE PUERI has been called "the prelude to the MAGNIFICAT," and justly so. The Royal Prophet says: "Who is as the Lord our God, who dwelleth on high: and looketh down on the low things in heaven and in earth. Raising the needy from the earth?" The Blessed Virgin in her canticle magnifies the Lord because he has looked down upon the humility of his handmaid . . . "and hath exalted the humble . . ."

The harmonic Fourth Mode expresses worshipful admiration of the secret dealings of Divine Providence.

201. What is the meaning of the third antiphon: NIGRA SUM?

"I am black, but comely, O ye daughters of Jerusalem; therefore hath the king loved me and brought me into his chamber." Mary declares herself of the race of man, which is very low and mean compared with the Angels, and infinitely low and mean when compared with the Godhead; she looks upon herself as a vile and worthless handmaid, and such she is of her own self. But almost in the same breath she admits that she is

CATECHISM OF GREGORIAN CHANT

beautiful, "because God has regarded her lowliness." In the psalm LAETATUS SUM she invites Jerusalem's Daughters, *i.e.*, all God-loving souls, to praise the Most High in His Holy City. But Mary herself is "the mysterious city descended from God," protected and offering protection. Again the Third Mode has been chosen. Rising rapidly, like fire, it is best suited to portray the ardor of love which the Divine Lover has kindled in Mary's Immaculate Heart.

202. What is the meaning of the fourth antiphon: JAM HIEMS TRANSIT?

"Now is the winter past, the rain is over; arise, my friend, and come." The time before the Incarnation has been a long, dreary winter; with the coming of Jesus, "the real Sun," has come; all the promises made of old are fulfilled through Mary's co-operation. Consequently God feels in justice bound to exalt her and crown her Queen of Heaven: "Arise my friend, and come."

The psalm NISI DOMINUS proclaims Mary as the most holy abode which God had built for His Incarnate Son, and a house of refuge for those that believed in Him. It is the firm and calm Eighth Mode, "the tone of the perfect," which beautifully voices these words of invitation.

203. What is the meaning of the fifth antiphon: SPECIOSA FACTA ES?

"Thou wast made beautiful and sweet in thy delights, O holy Mother of God." Eye has not seen, ear has not heard, nor has man's heart ever conceived, what God has prepared for the least of His Saints. What then must be the glory He has prepared for the most faithful Mother of His Only-begotten Son? Man's heart is thrilled at the mere thought—Mother Church is in admiration—all the

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world longs to see that glory, as the hymn has it:

"O Mary, my mother, I am longing to see
The glory thy Son has bestowed upon thee:
That heaven of glory, so purely thine own,
Reward that thy spotless virginity won."

In the psalm LAUDA JERUSALEM we congratulate thee, O Mary, wonderful City of God, "because the Lord hath strengthened the bolts of thy gates, and hath blessed the children within thee." Forsooth, there is none like unto thee. "He hath not done in like manner to every nation: and His judgments He hath not made manifest to them." To express her admiration, Mother Church uses again the Fourth Mode.

LESSON XIV.

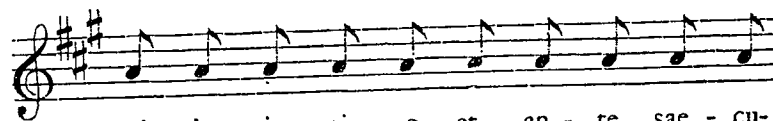
VESPERS CONCLUDED

204. What is meant by LITTLE CHAPTER (Capitulum)?

By LITTLE CHAPTER is meant a short reading from Holy Bible. The present reading is taken from Chapter 24 of Ecclesiasticus: "From the beginning and before the world, was I created, and unto the world to come I shall not cease to be, and in the holy dwelling place I have ministered before him."

205. How many tonal inflections are observed in the chanting of the CAPITULUM?

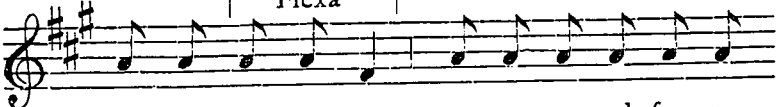
Three inflections are observed: the Flexa, the Metrum, and the Punctum:



Ab i - ni - ti - o et an - te sae - cu-

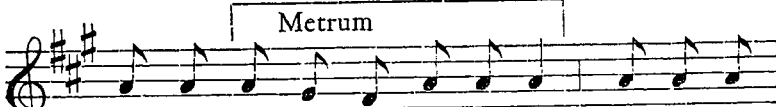
CATECHISM OF GREGORIAN CHANT

Flexa




la cre - a - ta sum, et us - que ad fu - tu -

Metrum




rum sac - cu - lum non de - si - nam, et in ha -



bi - ta - ti - o - ne san - cta co - ram ip - so mi -

Punctum



ni - stra - vi. R. De - o gra - ti - as.

206. What does the choir sing in answer to the CAPITULUM?

The choir sings DEO GRATIAS as a response, observing the melody of the Punctum, as shown above.

The Capitulum introduces the second half of Vespers.—In places where the Divine Office is chanted daily, Vespers are divided here, whenever two feasts of equal rank follow each other, the outgoing feast gets the first half of Vespers; and the incoming feast gets the second half, beginning with the Little Chapter.

207. What is a Hymn?

A Hymn is a song of praise of God and the Saints, composed in verse, consisting of several stanzas,

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and concluding with the doxology, *i.e.*, the praise of the Blessed Trinity.

The writing of Catholic Hymns was occasioned by heretics, who spread "the pest of depravation" in beautiful songs. To offset their evil influence eminent men composed orthodox (sound in doctrine) hymns, for instance, St. Ephrem of Syria, who died A. D. 373; St. Gregory of Nazianzus (387); St. Ambrose of Milan (397).

208. Who wrote the Hymn AVE MARIS STELLA?

The author is not known for sure; but the hymn is over a thousand years old, occurring in manuscripts of the 9th century.

209. What must be observed in the singing of this hymn?

The first stanza is sung by all the singers on bended knees.—If the Celebrant intones the hymn, he sings the first line **STANDING** at the foot of the altar; if, however, the chanters intone it, they do so on bended knees.—The other stanzas are sung alternately by choir and chanters; the doxology by all.

210. How many melodies does the Vatican Antiphoner contain for this hymn?

It contains the ancient Dorian melody (First Mode); a more recent composition in the Fourth, and another in the Seventh Mode.

The ancient Dorian Melody:

I.



A - ve ma - ris stel - la,

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De - i Ma - ter al - ma, At - que sem - per



Vir - go Fe - lix coe - li por - ta.

More recent melody in the Phrygian Mode:



A - ve ma - ris stel - la, De - i



Ma - ter al - ma, At - que sem - per



Vir - go Fe - lix coe - li por - ta.

More recent melody in the Mixed Lydian Mode:



A - ve ma - ris stel - - la, De - i

VESPERS CONCLUDED



Ma - ter al - ma, At - que sem - per Vir -



go, Fe - lix coe - li por - ta.

There are about nineteen different translations of this hymn. The one we give here is taken from THE HYMNS OF THE BREVIARY AND MISSAL, by Rev. Matthew Britt, O. S. B.—Benziger Brothers, 1922. It hails from the pen of the Rev. G. R. Woodward, M. A.

Hail, Sea-Star we name thee,
Ever-Maid acclaim thee,
God His Mother, Portal
To the Life immortal.

Plead, and play the Mother!
He will, and no other,
Born for our salvation,
Hear thy supplication.

Ave was the token
By the Angel spoken:
Peace on earth it telleth,
Eva's name re-spelleth.

Maiden meek and lowly,
Singularly holy,
Loose the sins that chain us;
Sanctify, sustain us.

Free the worldly-minded,
Luminate the blinded,
Every ill repressing,
Win us every blessing.

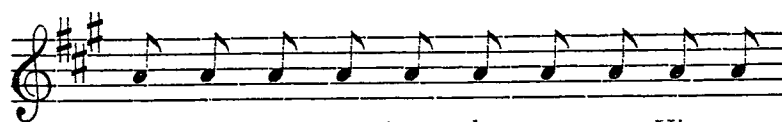
Help us live in pureness,
Smooth our way with sureness,
Till we also eye Thee,
Jesu, ever nigh Thee.

Father, Son, we bless Thee,
Likewise do confess Thee,
Holy Spirit, Trinal,
Onely, first and final. Amen.

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211. Why are so many notes attached to the last syllable of Versicle and Response?

It is only between the Hymn and the Magnificat antiphon that the versicle is enriched with a neum, in order to form a fit transition from the simpler to the more elaborate melodies. The Cantorinus Vaticanus gives in the first place the ancient "Tonus cum neuma," which applied to present Vespers sounds thus:



V. Di - gna - re me lau - da - re te Vir - go
R. Da mi - hi vir - tu - tem con - tra hos -



sa - cra - ta.
tes tu - os.

In the second place a more recent version is given, thus:



V. Di - gna - re me lau - da - re te Vir - go sa -
R. Da mi - hi vir - tu - tem con - tra hos - tes



cra - ta.
tu - os.

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212. What place in Vespers does the MAGNIFICAT hold?

The Magnificat, being the Canticle of the Blessed Virgin, holds the place of honor, towards which all other parts converge.

The Canticle Magnificat is Mary's answer to Elizabeth's greeting: "Blessed art thou among women, and blessed is the fruit of thy womb." It is the song of triumphant humility.—While admitting her own greatness, Mary turns all praise back to God "who has done great things to her." At the same time it is a prophetic Canticle, proclaiming the downfall of all self-constituted greatness, from Lucifer down to the last proud soul.

213. What lesson is contained in the Magnificat-Antiphon?

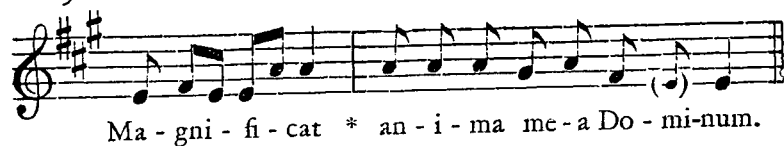
The Antiphon "Beatam me dicent:" "All generations shall call me blessed, because God hath regarded the humility of His handmaid," proclaim first and foremost the fulfilment of Mary's prophecy, which to all the world is clearer than the light of the sun.—Just think of the Angelus Bell, which through all the lands announces three times EVERY DAY Mary's share in the work of the Incarnation. In truth, the so-called "Great Ones" of History are dead and forgotten, whilst the Humble Maid of Nazareth is daily "called blessed" by all generations.—For the melodic setting the Eighth Mode has been chosen. There is something calm and very definite in the tonal steps; it is the unalterable assurance that God shall ever exalt the humble.

214. How is the MAGNIFICAT sung?

There are two ways of singing it: a) in the FESTIVE TONE; b) in the SOLEMN TONE.

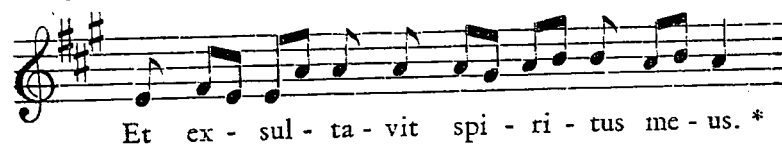
CATECHISM OF GREGORIAN CHANT

a) The festive tone:



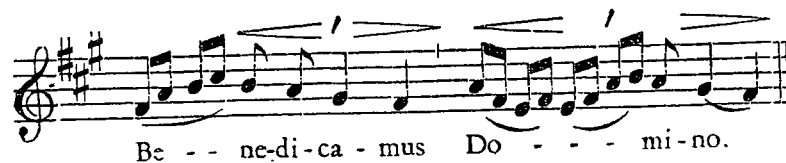
The word "Magnificat," being a phrase by itself, has an elaborate melody; from the second verse to the end the regular intonation is observed for all verses.

b) The solemn tone:



215. What follows after the Magnificat and Antiphon are sung?

The priest now sings the greeting DOMINUS VOBISCUM, to which the choir makes answer by singing ET CUM SPIRITU TUO; after the prayer the choir sings AMEN, in the same manner as at High Mass. Here follows the Commemoration of all the Saints referred to above.—Then the chanters sing:



VESPERS CONCLUDED

The choir answers by singing:



The priest now adds the prayer FIDELIUM ANIMAE ON a lower pitch, and the choir says AMEN.—The Pater noster is said in silence for the Poor Souls. Then follows the prayer for the living: DOMINUS DET NOBIS SUAM PACEM, to which the choir answers ET VITAM AETERNAM. AMEN. (According to the Cantorinus it is said on the same low pitch.)

216. How are Vespers concluded?

Vespers are concluded by the singing of one of the Four Antiphons of Our Lady. These Antiphons are varied as follows:

ALMA REDEMPTORIS is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive.

AVE REGINA is sung from the Compline of Purification till Wednesday in Holy Week.

REGINA COELI is sung from Compline of Holy Saturday till the first Vespers of Trinity Sunday exclusive.

SALVE REGINA from first Vespers of Trinity until Advent.

Each of these Antiphons may be sung in the original elaborate melody, or in the more recent simple version.

CATECHISM OF GREGORIAN CHANT

LESSON XV.

SALVE REGINA—"THE DEARLY BELOVED ANTHEM"—ANCIENT MELODY VERSUS SIMPLIFICATION IN THE 17th CENTURY

217. Who is the author of the anthem SALVE REGINA?

According to most reliable research it is Bishop Ademar of Puy who died A. D. 1093.

Referring to the Salve Regina, the great St. Bernard simply calls it "The Anthem of Puy." The Shrine of Our Lady of Puy was much frequented by pilgrims in the 11th century, and it may safely be said that the anthem went forth from there into the Catholic World.

218. When was the Salve Regina officially inserted into the Divine Office?

It was inserted by Pope Gregory IX, A. D. 1239.—According to his regulation it was to form the concluding part of Compline.

219. How many melodies of this anthem do the Vatican Books contain?

They contain *only* the ancient melody in the Dorian Mode.

220. Wherein lies the peculiar charm of this traditional melody?

The peculiar charm lies in the profound veneration, the glowing appeal, and the expression of intense faith.

221. How does the profound veneration appear in the melody?

It appears first of all in the characteristic greeting at SALVE, and again at VITA, where the descending fifth represents the reverential bow or profound inclination made by courtiers in the presence of the Queen.—The melody appears in a still more

SALVE REGINA

worshipful attitude at the words ET JESUM, where the singers, on bended knees, seem to bow their heads to the ground in adoration of the Blessed Fruit of Mary's Womb. The melody reaches here the lowest note (La) of the Dorian scale, thus beautifully voicing sentiments of self-abasement, love and gratitude.

222. How does the glowing appeal make itself felt?

With the third sentence (Ad te clamamus) the words wax livelier and warmer and the melody becomes more energetic in its upward movement.—Something very unusual is found in the fourth sentence. (Ad te suspiramus): three thirds in succession, rapidly ascending from the key-note to the seventh (D-c), to carry the cry for help as high as possible, and then to glide back again "into the valley of tears."—What an incomparable portrayal we have in the fifth sentence (Eia ergo)! After a quiet and appropriate beginning the melody, full of confidence and energy, three times ascends to the top-limit of the scale, and then in descending, appeals to the mercy of the Mother of God, becoming surprisingly tender and suppliant.

223. What is meant by expression of intense faith?

We designate thereby the deep spirituality which produces in tones, what the soul has conceived in the light of faith, as we discover, *e.g.*, in the sixth sentence (et Jesum), where the mystery of the Incarnation is profoundly adored, and again in the last three "O"-invocations, where we find an imitation of the best Gregorian models, such as "O crux benedicta."

CATECHISM OF GREGORIAN CHANT

224. Does the SALVE REGINA possess all the qualities of a master-piece?

Yes, it does.—Each sentence is an admirable musical portrayal of the words, and everywhere we find wise moderation and most perfect naturalness.—Consummate art knows no higher laws.

225. Along what lines has the simple melody of the Salve Regina been conceived?

The simple melody, dating from the 17th century, has been composed for convenience sake, at a period when chant was declining. It appeals to modern tone-perception principally through the medium of the Lydian tonality.—The tonal steps are the very opposite of the ancient idea; instead of bowing low, the singer throws a kiss-hand heavenward.

226. What special features are connected with the simple version?

The composition is syllabic, *i.e.*, one note for each syllable; it possesses throughout a vein of tenderness; at the three "O"-invocations it suddenly becomes melismatic, so that a small phrase becomes paramount to a whole sentence; the double bars indicate that each invocation must be set off by a whole pause.

We now submit for careful study the time-hallowed melody of the Middle Ages, and its modern substitute.

SALVE REGINA

Modern Melody (17th Century).

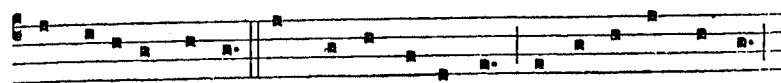
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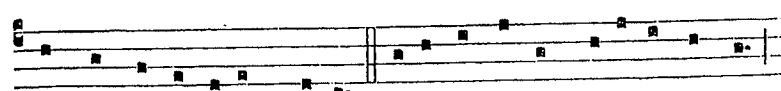
Alve Regína, * Má-ter mi-se-ri-córdi-ae : Ví-ta, dul-



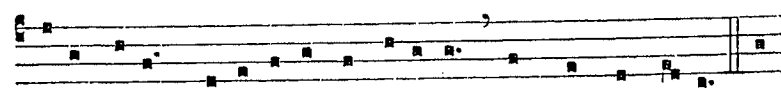
cé-do, et spes nóstra, sálve. Ad te clamámus, éxsu-



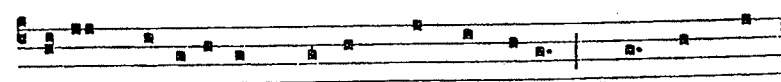
les, fl-li-i Hévae. Ad te suspi-rámus, geméntes et fléntes



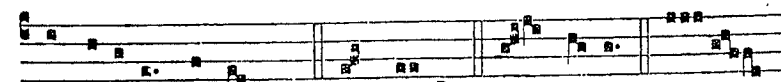
in hac lacrimárum välle. E-ia ergo, Advocá-ta nóstra,



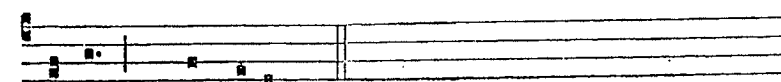
illos tú-os mi-se-ri-córdes ócu-los ad nos convérte. Et



Jésum, benedíctum frúctum véntris tú-i, nóbis post hoc



exsí-li-um osténde. O clémens, O pí-a, O



dúlcis Vírgo Ma-rí-a.

CATECHISM OF GREGORIAN CHANT

Ancient Melody (12th Century).

A primis Vesperis Festi Ss. Trinitatis usque ad Nenam Sabbati ante Adventum inclusive.

Ant.
1.

S AL-VE, *Re-gi-na, ma-ter mi-se-ri-córdi-ae: Vi-ta,
dul-cé-do, et spes nostra, sal-ve. Ad te clamá-mus,
éxsu-les, fi-li-i He-vae. Ad te suspi-rá-mus, geméntes et
flen-tes in hac lacrimá-rum valle. E-ia ergo, Advo-cá-
ta nostra, il-los tu-os mi-se-ri-cór-des ó-cu-los ad nos con-
vér-te. Et Jesum, be-ne-dí-ctum fructum ventris tu-i,
no-bis post hoc exsíl-ium os-ténde. O cle-mens: O
pi-a: O dulcis * Virgo Ma-rí-a.

LESSON XVI.

SURVEY OF THE DIFFERENT "BENEDICAMUS"
MELODIES—THEIR ASSIGNMENT TO LAUDS
AND VESPERS THROUGHOUT THE YEAR

227. Which official publications contain the authentic melodies for the BENEDICAMUS DOMINO?

The CANTORINUS (containing the TONI COMUNES); it was published by order of Pope Pius X, April 3, 1911.—It was followed in 1912 by the ANTIPHONER (ANTIPHONALE SACROSANCTAE ROMANAE ECCLESIAE), declared authentic by the Sacred Congregation of Rites.

228. Under how many headings are the BENEDICAMUS melodies grouped together?

They are grouped under nine headings:—1) Solemn Feasts; 2) Duplex Feasts; 3) Semi-duplex Feasts; 4) Lesser Feasts of the Blessed Virgin; 5) Sundays throughout the year; 6) Simple Feasts, and the Office of the Blessed Virgin on Saturdays; 7) Weekdays [outside of Easter-Time]; 8) Sundays of Advent and Lent; 9) Paschal Time.

229. How are "Solemn Feasts" indicated in the Ordo?

They are indicated in the Ordo (*i.e.*, Ecclesiastical Calendar) by the term FIRST CLASS OR SECOND CLASS feasts.

230. How many melodies have been provided for solemn feasts?

Four melodies have been provided:—one for First Vespers; another for Lauds, and two for Second Vespers.—The melody for Lauds is sung also after Matins, when High Mass follows immediately, *e.g.*, on Christmas Night.—The same melody may

CATECHISM OF GREGORIAN CHANT

be used in Tierce when followed by Pontifical High Mass.—In Second Vespers choice is left between two melodies; local traditions assign the simple melody to Second Class, and the more elaborate one, to First Class feasts.—(It will be readily inferred from heading No. 4 that the solemn melodies are to be sung also on all First and Second Class Feasts of the Blessed Virgin.)

- Toni v. Benedicamus Domino.

Ad Laudes et Vesperas

In fine Laudum (Matutini si separetur a Laudibus), et Vesperarum, v. Benedicamus Domino cantatur a Cantore vel Cantoribus in uno ex tonis infra positis, prout qualitas diei vel Festi requirit. Eodem modo respondetur a Choro Deo gratias.

I. - In Festis Solemnibus.

In Primis Vesperis.

II.

gr. De- o grá- ti- as.

Ad Laudes.

v.

gr. De- o grá- ti- as.

THE "BENEDICAMUS" MELODIES

In II. Vesperis.

VI.

gr. De- o grá- ti- as.

Vel alio modo:

v.

gr. De- o grá- ti- as.

231. How many melodies have been provided for Duplex Feasts?

One for First Vespers, another for Lauds, and a third for Second Vespers.

II. - In Festis Duplicibus.

In I. Vesperis.

II.

gr. De- o grá- ti- as.

In Laudibus.

v.

gr. De- o grá- ti- as.

CATECHISM OF GREGORIAN CHANT

In II. Vesperis.



232. How many melodies have been set apart for Semi-duplex Feasts?

One for Lauds, and one for First and Second Vespers.

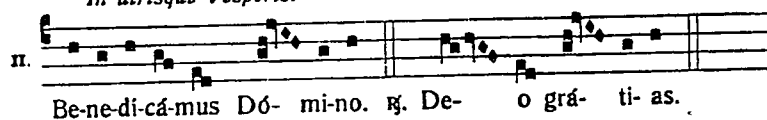
III. - In Festis Semiduplicibus

In Vigilia Epiph., in Dom. infra Oct. Nativit., Epiphaniae et Corporis Christi, et diebus infra Octavas quae non sunt de B. M. V. (Praeter Octavas Paschae, Ascensionis et Pentecostes)

Ad Laudes.



In utrisque Vesperis.



233. Which days are especially mentioned as employing the Semi-duplex tone?

The Vigil of the Epiphany, the Sundays within the octaves of Christmas, Epiphany and Corpus Christi, and the days within the octaves of feasts which are not of the Blessed Virgin.—From this rule are excepted: Easter Week, which has its own melody; Ascension and Pentecost Weeks, which employ the melody proper to Paschal Time.

According to this regulation the Blessed Virgin tone is no longer to be used during the Christmas and Corpus Christi octaves.

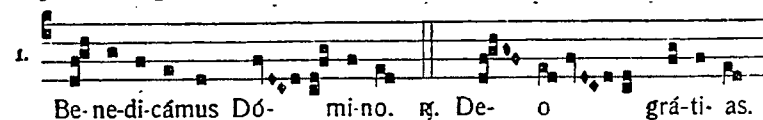
THE "BENEDICAMUS" MELODIES

234. What melody is to be sung on the lesser feasts of the Blessed Virgin?

On the lesser feasts of the Blessed Virgin, on the octave (of her greater feasts), and on the days within the octaves, the subjoined melody is used at Lauds and in both Vespers.

IV. - In Festis B. Mariae Virginis.

In Festis B. Mariae Virginis majoribus cantatur Benedicamus Domino ut in aliis solemnibus Festis. In Festis ejusdem B. M. V. minoribus, in Diebus Octavis et infra Octavas ejusdem, ad Laudes et Vesperas ut sequitur:

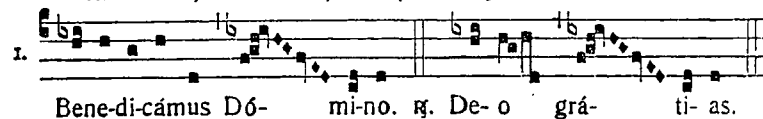


235. What tone is prescribed for the Sundays throughout the year?

On the Sundays throughout the year, including Septuagesima, Sexagesima, and Quinquagesima, the following tone is used at Lauds and in both Vespers:

V. - In Dominicis per annum

et in Dom. Septuagesimae, Sexagesimae et Quinquagesimae. Ad Laudes, et ad utrasque Vesperas si fiunt de Dominica.




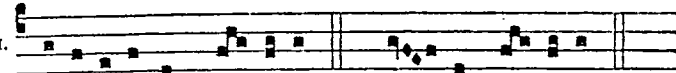
236. What provision has been made for Simple Feasts and for the Saturday-Office of the Blessed Virgin?

Simple Feasts terminate with None, and consequently have no Second Vespers. The first melody here given is used at First Vespers of a simple feast; the second melody is used on Fridays, whenever Vespers are sung "a capitulo de S. Maria in Sabbato," i.e., from the Chapter on "of the Saturday Office of the Bl. Virgin."

CATECHISM OF GREGORIAN CHANT

VI. - In Festis Simplicibus.

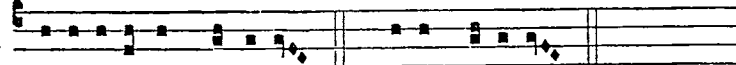
I. 
Bene-di-cá-mus Dó-mi-no. R. De-o grá-ti-as.
In Officio B. M. V. in Sabbato.

VIII. 
Bene-di-cá-mus Dó-mi-no. R. De-o grá-ti-as.

237. What melody is sung on week days?
On week days throughout the year, including Advent and Lent, and excepting Easter time only, the following melody is sung:

VII. - In Feriis.

(extra Tempus Paschale).

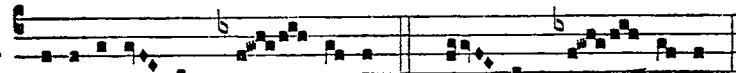
IV. 
Bene-di-cá-mus Dó-mi-no. R. De-o grá-ti-as.

238. What tone is used on the Sundays of Advent and Lent?

On the Sundays of Advent and Lent, unless a feast should occur, the following tone is used at Lauds and in both Vespers:

VIII. - In Dominicis Adventus et Quadragesimae.

Ad Laudes, et ad utrasque Vesperas si fiunt de Dominica.

VI. 
Bene-di-cá-mus Dó-mi-no. R. De-o grá-ti-as.

Pro Tempore Paschali, quando Officium fit de Tempore v. Benedicamus Domino notatur propriis locis in Antiphonario.—In Festo Ascensionis, in Festo Pentecostes et duobus dieb. seq., cantatur ut in Festis solennibus.

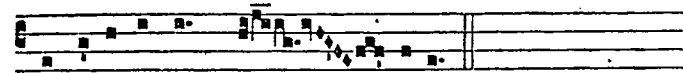
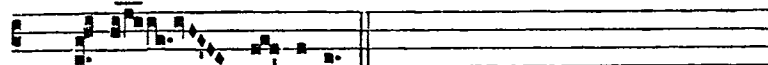
THE LECTONS AND PROPHECIES

239. What special rules hold good for Easter time?

Whenever the Office is said of the Paschal Time, Sundays and week days alike, take the melody proper to that season:

IX. — In Dominicis Temporis Paschalis.

(Quando Officium fit de Tempore).

7. 
Bene-di-cá-mus Dó-mi-no.

R. De-o grá-ti-as.

On Ascension Day as well as on Pentecost Sunday, Monday, and Tuesday the solemn melodies are to be taken.

LESSON XVII.

THE LECTONS AND PROPHECIES—HOW THEY ARE SUNG

By Lectons we here designate selections of Scripture, such as are read in the Divine Office, e.g., at Christmas Matins, at the Tenebrae, or at the Office of the Dead.—By Prophecies we designate selections from Scripture read in connection with certain Masses, e.g., on Holy Saturday, and on the Ember Days.

CATECHISM OF GREGORIAN CHANT

240. How many sets of melodies have the Vatican Books provided for the singing of the Lectures?

They have provided three sets of melodies: the COMMON TONE (TONUS COMMUNIS), the SOLEMN TONE (TONUS SOLEMNIS), and the ANCIENT TONE (TONUS ANTIQUUS); we limit ourselves here to the common tone.

241. How are the Lectures introduced in the festive performance of the Divine Office?

The lector bows low to the superior and asks the blessing, thus:

Lector. Pro Prima Lectione, Benedictio.

Jube Domne bene-di-ce-re. Bene-dicti-o-ne perpé-tu-a * bene-

di-cat nos Pa-ter ae-ternus. R. A-men.

This blessing is not given in the Office of the Dead, in the Tenebrae, nor before Prophecies at Mass.

242. How many tonal inflections are observed in the Common Tone?

At the end of each sentence the PUNCTUM is observed, *i.e.*, the drop of a fifth. In the case of short sentences no further inflection is made; if the sentence is rather long, the flexa, *i.e.*, the depression of one semitone, is to be made at the major division, where a comma, a colon, or semicolon is used, thus:

THE LECTONS AND PROPHECIES

V. - Tonus Lectionis.

Tonus communis.

Jube Domne benedicere. Benedictio, ut supra.
Titulus.

De Acti-bus Aposto-ló-rum. De libro Eccle-si-ásti-ci.

Flexa.

S A-PI-ENTI-AM ómni-um antiquó-rum exquí-ret sá-pi-ens, et

Punctum.

in prophé-tis va-cá-bit. Narra-ti-ónem vi-ró-rum nomi-na-tó-rum

conservá-bit, et in versú-ti-as pa-rabo-lá-rum simul intro-í-bit.

243. How are the Lectures concluded?

After each Lecture (in the festive performance of the Divine Office) the lector makes a profound inclination towards the altar and says TU AUTEM DOMINE MISERERE NOBIS, thus:

Conclusio.

Tu au-tem Do-mi-ne mi-se-ré-re no-bis. R. De-o gra-ti-as.

The reader humbly asks God's pardon for any defects he may have committed in the reading; the listeners endorse his petition by saying AMEN; they also ask to be forgiven in case they did not listen

CATECHISM OF GREGORIAN CHANT

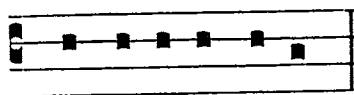
to the sacred reading with sufficient attention and devotion.

244. How often should the flexa be employed?

When a sentence is fairly long, the flexa should be made about the middle of the sentence; in case of a very long sentence, the flexa is employed at the principal divisions, generally set off by colons or semicolons.

The flexa consists in the lowering of the last syllable ONLY, thus:

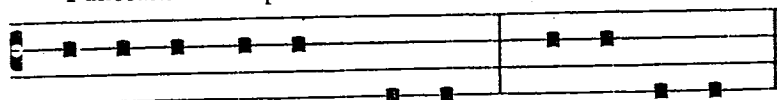
Flexa cum superv.



In il - lo tem-po-re . . .

At the punctum, however, both short syllables are lowered when a dactyl occurs at the end, thus:

Punctum cum supervenienti.



li - li - um con - val - li - um. Et re - li - qua.

245. How is the flexa sung over a monosyllable or a Hebrew word?

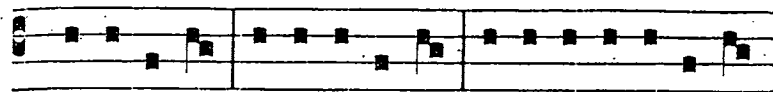
The second last syllable descends a minor third, and the monosyllable (or last syllable of the Hebrew word) is sung to a clivis, thus:

In monosyllaba vel' hebraica voce:

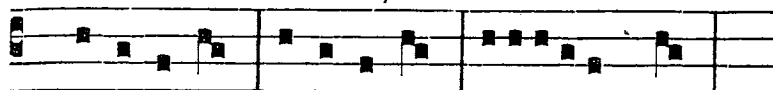


justi-fica-tus sum. propter vos. me-um ad te.

THE LECTIONS AND PROPHECIES



De-i Ja-cob. in Je-ru-sa-lem. hu-mi-li-a-tus est vir.



consci-us sum. spi-ri-tus est. susti-nu-imus te.

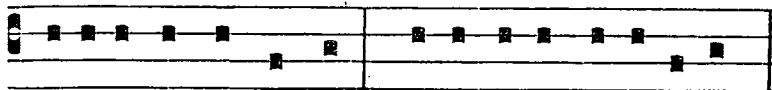
When a dactyl occurs before the last syllable, the melody moves step-wise, as will be seen from the last three examples: CONSCIUS SUM, ETC.

246. How is the punctum sung over a monosyllable or a Hebrew word?

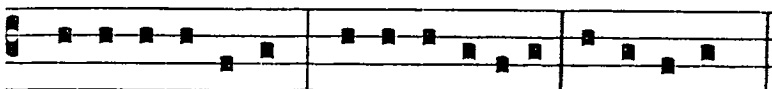
The second last syllable descends a minor third, and the last one ascends a whole tone, thus:



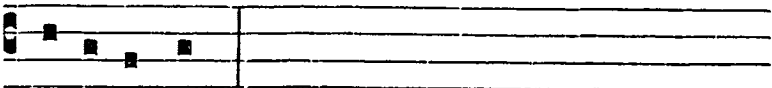
lo-cu-tus est verbum hoc. saecu-lo-rum. Amen. domu-i Jacob.



Dominus lo-cu-tus est. nomen e-jus Emmanu-el.



in di-e Ma-di-an. exspectanti-bus te séque-re me.



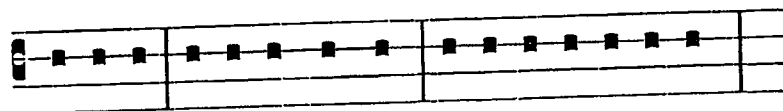
Domi-nus est.

CATECHISM OF GREGORIAN CHANT

If a dactyl precedes the last syllable, the melody moves step-wise, as will be seen from the last three examples.

247. When should the flexa be omitted?

The flexa should be omitted at a colon (:) introducing direct speech; in this case the voice is merely sustained on the same pitch, thus:

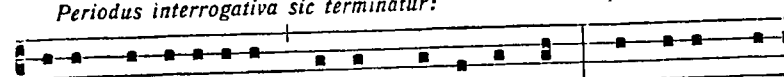


Et di-xit: Sic-ut scriptum est: Audi-te domus Da-vid:

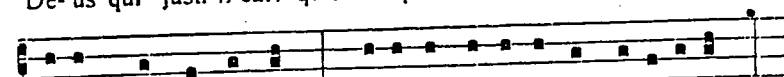
248. How are interrogative sentences sung?

The last part of an interrogative sentence is sung on the semitone below the clef-line (si); the third last syllable descends from there to lá; the second last syllable ascends one whole tone to si, and a podatus leads the voice back to the original tone (do), thus:

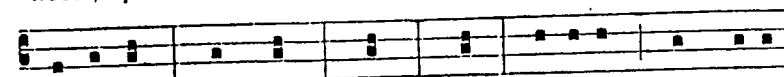
Periodus interrogativa sic terminatur:



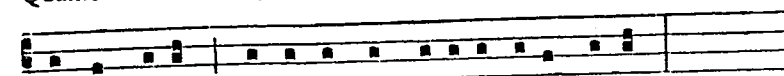
De-us qui justí-fi-cat: quis est qui condémnet? Si De-us pro



nobis, quis contra nos? o-dísse póssumus et di-lí-ge-re?



Quamóbrem? Sed quid? Quae? Quis? clamá-bat: Quid mi-hi



est in coelo? et a te quid vó-lu-i super terram?

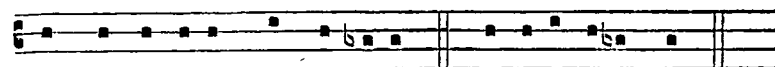
THE LECTIONS AND PROPHECIES

The modulation of interrogative sentences has precedence over punctum and flexa; it must be employed also with the last sentence of a lection whenever the TU AUTEM DOMINE is used.

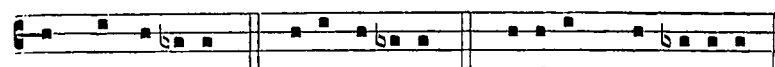
249. How are the Lections concluded when the JUBE DOMNE is not used?

In the Office of the Dead, in the Tenebrae, and with Prophecies, the following pattern is used:

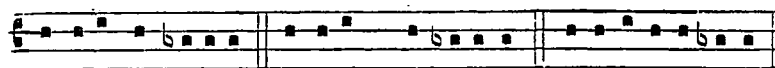
Lectiones in Officio Defunctorum, Lectiones II. et III. Nocturni ultimi Tridui Majoribus Hebdomadae, et Prophetiae Missarum (nisi concludendae sint recto tono) terminandae sunt ut sequitur (etiam si finiantur interrogativo modo):



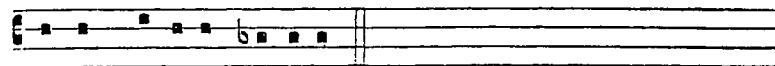
Et mundus e-um non cognó-vit. firmá-ret exémplo.



absque peccá-to. De-o vi-vénti? nésci-unt quid fá-ci-unt.



Dóminus omnípotens. órđinem Melchí-sedech. ha-bi-tá-ti-o e-jus.



id est tránsi-tus Dómi-ni.

The PROPHECIES are sung like the Lections, but there is neither a JUBE DOMNE BENEDICERE at the beginning, nor a TU AUTEM DOMINE MISERERE NOBIS at the end. The Lections close according to the foregoing pattern. Whenever the last sentence of a Lection announces a canticle, e.g., the fourth prophecy on Holy Saturday, the lector omits the tonal inflection, and merely protracts the last syllables "RECTO TONO."

CATECHISM OF GREGORIAN CHANT

LESSON XVIII.

EPISTLE—GOSPEL—PRAYERS—FLECTAMUS
GENUA—HUMILIATE CAPITA—
MARTYROLOGY

The inflections of the Capitulum or "Little Chapter" have been given in Lesson XIV.

250. How is the Epistle sung?

According to the more recent usage the Epistle is sung straightforward, without any inflection; questions alone are modulated, in the same manner as given above in the Lections.

In places where tradition has established the use of a special tone for the Epistle, the custom may be retained. The same holds good with regard to the Gospel and the Prayers.

251. How is the Gospel sung?

The voice descends to the minor third on the fourth last syllable of each sentence; interrogative sentences are modulated in the same way as in the Lections.—In the last sentence the final cadence is introduced by an ornamental scandicus (containing the quilisma). Two syllabic feet are required for the formation of this cadence, *i.e.*, not more than six, and not less than four syllables.—The first note of the scandicus is emphasized and retarded; the syllables following come under the musical law of ritardando and diminuendo.

EPISTLE—GOSPEL—PRAYERS

IV. Tonus Evangelii

Dóminus vo-bíscum. R. Et eum spí-ri-tu tu-o. Sequénti-a

sancti Evangé-li-i secúndum Matthæ-um. R. Gló-ri-a ti-bi

Dómi-ne. In il-lo témpo-re: Di-xit Je-sus di-scíp-u-lis su-is:

Vos estis sal terræ. Quod si sal eva-nú-e-rit, in quo sa-li-

é-tur? Ad ní-hi-lum va-let ultra, ni-si ut mit-tá-tur fo-ras,

et conculcé-tur ab homí-nibus... qui autem fé-ce-rit et do-

cú-e-rit, hic magnus vocá-bi-tur in re-gno cœ-ló-rum.

252. How are the Prayers sung in High Mass?

On Sundays, and whenever there is a duplex or semi-duplex feast, the prayers are sung in the festive tone. The inflections used in the festive tone are metrum and flexa. It will be seen from the example given below that in the body of the oration the metrum precedes the flexa, and that in the conclusion of the oration the flexa comes first.

CATECHISM OF GREGORIAN CHANT

1. Tonus festivus.

Hic tonus servatur quando Officium est duplex, vel semiduplex, vel de Dominica.

D ó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o.

O - ré-mus. De-us, qui ho-di-ér-nam di-em, A-po-sto-
ló-rum tu-ó-rum Pe-tri et Pau-li mar-tý-ri-o con-se-crá-sti:
da Ec-clé-si-æ tu-æ e-ó-rum in ó-mni-bus sequi præcéptum,
per quos re-li-gi-ó-nis sumpsit ex-ór-di-um. Per Dó-minum
no-strum Je-sum Chri-stum Fí-li-um tu-um: qui te-cum vi-vit
et re-gnat in u-ni-tá-te Spí-ri-tus San-cti De-us, per ó-
mni-a sæ-cu-la sæ-cu-ló-rum. R. A-men.

EPISTLE—GOSPEL—PRAYERS

The festive tone is used in like manner with the prayers that occur in Vespers, Matins, Lauds, and Pontifical Tierce.—The prayers that precede High Mass; e.g., at the Asperges, are sung straight forward as far as the last word of the prayer; there the last syllable (two syllables in dactylic words) drops to the minor third; the same is done in the conclusion of the oration. In this manner body and close of the oration, are set off in clear phrasing.

253. How are the prayers sung in the Requiem High Mass?

They are sung straight forward, without any inflection whatsoever.

The orations are sung in the same manner at Ferial High Masses; on simple feasts, and at the Little Hours.

254. In what manner is the FLECTAMUS GENUA to be sung?

According to the Vatican Books it is sung as given below. It will be noticed that the whole tone sol-la occurs three times; the tendency of singing g sharp for sol should be suppressed with due care.

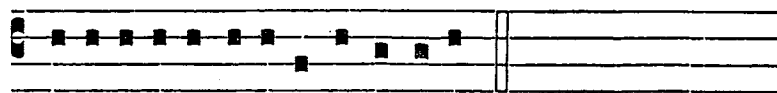
Quando præmittenda est monitio: Flectámus gēnua

| | | |
|----------|--------------------|-------------|
| Sacerdos | Diaconus | Subdiaconus |
| Orémus. | Flectamus gēnu- a- | Leva- te. |

255. What melodic formula is now prescribed to introduce the last oration ("Prayer over the faithful") in Lenten High Masses on week days?

CATECHISM OF GREGORIAN CHANT

The Vatican Books give the following version:

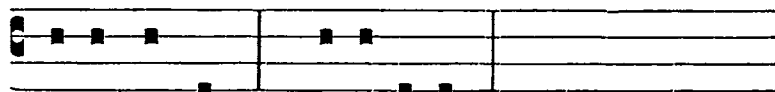


Humili-a-te ca-pi-ta vestra De-o

256. How is the MARTYROLOGY sung at Prime?

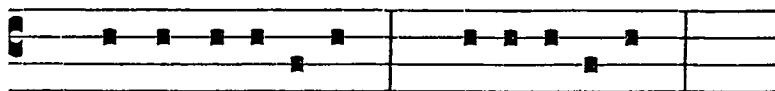
It is sung in the same manner as the Lessons at Matins. The Edition of 1922 says, "that all sentences may use the drop of a fifth at the last syllable, or in the case of monosyllable and Hebrew words, the voice may descend to the minor third on the second last syllable, and revert to the tonic on the last syllable."

This form may be used throughout:



Lu-na pri-ma. . . re-co-li-tur.

Optional form for monosyllables and Hebrew words:



... pal-mam a-de-pta est. . . No-mi-nis Je-su.

Concluding Remarks

1). Plain Chant is a finished product of art, not a tentative beginning of some musical development. It is classical music; it borrowed from antiquity beauty of form; into this form the early Christians breathed the vigor of spirituality. (Ballmann, O. S. B.)

2). Chant is "prayer in music"; it is diatonic, *i.e.*, written in God's own scale, leaving out the chromatics of human passions; it moves in free rhythm, not in playful verse. When man is face to face with his God, it behooves him to be very simple.

3). The music of the world rests on a different basis: the dance, the march, and the glee song, all of which imply measured tones and poetic substructure; these music-forms are influenced by the ever changing whims and views, fashions and passions of the succeeding ages. The music of the Church rests on the never changing basis of the spoken word in prayer and oratory. Hence it is ever simple and natural, and pre-eminently qualified to accompany the sacred liturgy.

4). It is unbecoming of a Christian to go to church merely for the sake of eartickling music; this would mean to seek one's own pleasure rather than spiritual gifts from God. We beg to quote once more the trenchant saying of a shrewd observer: "When Old Nick saw that he could not harm Our Lord, he went into the gallery to make music" (and thus insult the Lord by luring away from Him the minds of the faithful).

5). At Our Lord's Bloody High Mass—on Good Friday—the Jews furnished the music; it consisted of mockeries and false accusations. At every High Mass Mother Church wants her singers to make atonement by a never-ending song of love.

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The Catechism of Gregorian Chant contains so much incidental material that an alphabetical index has been considered a necessity.

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