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THE
MODAL ACCOMPANIMENT
OF
PLAIN CHANT

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THE
MODAL ACCOMPANIMENT
OF
PLAIN CHANT

A PRACTICAL TREATISE

BY

EDWIN EVANS, SENR, F.R.C.O.

Author of "Technics of the Organ," "Handbook to the Works of Brahms," "How to Compose within the Lyric Form," "The Relation of Tchaikovsky to Art Questions of the Day," "How to Accompany at the Piano," etc.

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INTRODUCTION.

INTRODUCTION.

OBJECT OF THE WORK. GENERAL STATEMENT OF THE SUBJECT. ISOLATION OF THE QUESTION FOR PURPOSES OF STUDY. KNOWLEDGE ASSUMED. THE AVOIDANCE OF DIGRESSIONS. PROPOSED METHOD OF TREATMENT.

1. THIS little book does not propose to deal with the subject of plain chant generally, but only with its (accompaniment) Plain chant itself is essentially the property of the Church; and not only questions relating to it fall therefore more properly under ecclesiastical jurisdiction, but they also naturally rest upon the traditions which she has preserved. It is otherwise with the question of accompaniment; because, to begin with, plain chant was not originally accompanied at all, so that tradition in this case does not apply; and, secondly, because when once the scale or

*Scale only
with accompaniment*

*Plain-chant proper
of Church
accompaniment*

comp. up to musician
mode in which a Gregorian melody is cast becomes known, the question of its strictly modal accompaniment is (obviously one of musicianship alone).

complete in itself
2. The circumstance of Gregorian music having been originally unaccompanied naturally implies that it is (complete in itself). No accompaniment in anything like the sense in which we now understand it would have been even possible at the time of its introduction, / when the vocations fulfilled by our leading chords—such as dominating the key during the course of a composition, or stating it at the close—were represented melodically. Such being the conditions then prevailing we cannot be surprised that the beauties of Gregorian music still remain more apparent *without* accompaniment; and that the only justification for its addition is either that it assists the voices, or that it relieves, by the introduction of harmony, the effect of what our modern prejudices might otherwise incline us to regard as crude. Therefore, not respect for ecclesiastical authority alone, but the fact also that an accompaniment is a mere (addition) causes us to separate the latter from the subject of plain chant itself.

*Chords accompany melody
2. State at close.*

3. Advanced students of this question easily perceive that the beauties of plain chant are really obscured by accompaniment. The reason why this is not generally observed is that people nowadays have become so accustomed to the use of harmony that their (melodic perceptions are dulled) in proportion. A melody unharmonised seems to them to have lost much of its attraction; because they cannot realise the mental effect of each interval in the same way as they would be able to do if they had not the (habitual assistance of harmony). This being taken away they can no longer fully appreciate a melody unless they happen to be familiar with it; and the modern tendency is even to make melody largely dependent upon harmony in the form of progressions, sequences and modulations. In default of these our melodies are in fact often of such a nature that all interest in them would cease; so that, although we may grandly compare our achievements with the humble efforts of our forefathers, there are just one or two respects in which we have not progressed, and our common defect of (melodic perception) is a case in point.

4. Now, by way of making this plainer, let us

suppose ourselves suddenly compelled, by the absence of harmony, (to take greater pains in both observing and effecting the intonation of each note of our melodies.) The first result would be that we should trace their expression not in the actual notes but in the mental effect produced by the various *intervals*. The more this faculty developed the more we should feel independent of accompaniment; and the austerity to school ourselves to these ideas is wanted if we are to appreciate the nature of plain chant, because without it we can neither hope to realise how its melodies appeared to our forefathers, nor claim to possess the slightest judgment of their merits.

5. These considerations have a very powerful bearing upon the question of accompaniment; because, the mental effect of the (intervals) being all that was originally relied upon, it follows that if we accompany plain chant correctly we shall do nothing to obscure that. The test of our accompaniment must ever be that the mental effect of each interval is to remain the same as if unaccompanied; and the only way to do this is to accompany strictly within the mode, any change in

which is a change not merely of harmony but of essential melodic attributes.

6. The absurdity of introducing modern chromatic harmonies is apparent in the fact that (all Gregorian modes are based upon natural notes alone), modulation being therefore entirely foreign to them. The only legitimate material for their harmonisation consists accordingly of the triads formed from the simple diatonic scale; applied in such a way as to give to certain of them a prominence corresponding to the melodic prominence appertaining to the same notes in the modal scale.

7. There is, of course, a great temptation to the ordinary player to be satisfied with his accompaniment providing it is of pleasant effect according to modern ideas; but if, at the onset, he will follow a spirit of conscientiousness in adhering closely to the ancient scales he will, in the end, find that he has acquired the power of accompanying with far greater ease; besides having become quite certain of retaining the genuine characteristics of each mode, and of at all times securing a reverent and church-like organ part. In the use of this book he is assumed to already possess an acquaintance with Gregorian notation as well

(as sufficient knowledge of harmony to enable him to play and to transpose ordinary progressions.) Such stipulations do not, of course, apply to those who may happen to read these pages with the object of merely making a survey of the subject, and for whom it is believed that the textual descriptions will amply suffice.

8. There was in writing this book some temptation to treat the ancient scales as basis for composition; but this, by releasing the student from orthodox restriction, would have weakened the effect of the instruction. It is, however, right to point out that modern music presents many indications of the neglected fertility of these scales; and, as instances of this continue to increase in number and importance, it would be difficult to predict (how far such claims may ultimately become recognised) It is conceivable that works of the first order written in the ancient scales may one day excite the wonderment of all mankind; so that the student of these pages may reasonably look upon increased facility in the use of the modes as adding more to his general qualification than the mere power of accompaniment.

9. It is not uncommon to find those musicians

who are the most vehement in their dislike of the ancient scales also the most warmly in favour of certain national melodies based upon them. Such illogical demeanour should cause them to reflect that, although *they* may find such scales to be unnatural, untutored folk in all ages have felt differently. To demonstrate this at length was also a temptation to be avoided for the sake of closer adhesion to our main subject.

10. It will be obvious to the student that, independently of this course of modal instruction, some practical experience will be necessary in order to enable him to render his accompaniment subservient to purposes of the ritual; musical aptitude in that case requiring to be allied with appreciation of the text to be accompanied. Granting that condition, however, the information herein contained should be ample for every need.

11. With regard to those who may consider that fidelity to the mode has herein been carried too far, and that there was no necessity, for example, to elevate the Gregorian dominants to the degree of importance claimed on their behalf, it may be said that, as the Gregorian dominants are largely characteristic of the modes melodically,

it seems impossible to err in giving to their harmonies a corresponding position. By doing so we atone as far as possible for the anachronism of accompanying plain chant at all; and obtain the support which it is the proper vocation of an accompaniment to give, combined with the nearest approach to an unconsciousness on the part of the singers that they are otherwise than perfectly free.

12. The present lines being merely introductory various matters here touched upon must necessarily recur in course of the work. It is the scarcity of literature upon this subject which renders it so necessary to make the student thoroughly aware of the sense in which the question is approached; and the same cause having greatly restricted the opportunity of comparison with the ideas of others may also have rendered this little treatise the more rigid in its adherence to modal conditions.

13. All examples are given in the fewest possible notes. Super-clever musicians will therefore look in vain for examples of musical profundity, and may even smile at the extreme simplicity of illustrations, the practical applica-

tion of which they may not find to be at all simple; deeper students being well aware that the attainment of this apparent simplicity is precisely the one great difficulty, with our task of enabling the reader to surmount which we will now proceed.

PART I.—THEORETICAL.

THE MODAL ACCOMPANIMENT OF PLAIN CHANT.

PART I.—THEORETICAL.

CHAPTER I.

IMPORTANCE OF THE STUDY. ITS TWO-FOLD APPLICABILITY. DIFFERING VIEWS AS TO ACCOMPANIMENT. CHOICE OF HARMONY WITHIN THE MODAL SCALES.

14. THE subject of ancient scales is one which, however lightly passed over by the present-day musician as a rule occasionally arrests his serious attention; when the thought of how stupendous would be the effect if, after all, the moderns should be mistaken in their estimate of them is only stilled by reflecting that no such revolution is likely ever to happen.

15. The idea of such a possibility is also held in abeyance by various other interests. The subject of ancient scales is so bound up with the history of the

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early stages of music and is so surrounded by holy associations that the temptation to dwell upon these features naturally hinders its practical exploitation in the modern sense.

16. Another cause of inaction lies in the fact that we have grown so habited to the use of two modes that our minds are not sufficiently free to enter upon the subject with the necessary impartiality. Our major and minor modes are, however, but two amongst many; and surely the question should interest us of knowing why it is that only these two modes have actively survived, and whether our enterprising modern musicians are right in suffering the restriction to such a narrow choice.

17. The answer which the average musician would give may be easily stated. He would say that this is merely a case of survival of the fittest. In other words he begs the question and would find himself immediately out of his depth if called upon to demonstrate his own statement.

18. The great modern creative musicians have, however, not been so exclusive, and works exist which evidence the fact that the question of ancient scales was one which appealed to them; though for the many amongst ourselves to whom it is of interest it must be admitted that the facilities for studying it are insufficient to enable a progress to be attained commensurate with the amount of labour involved.

19. The study of the modal accompaniment of plain chant proves to be in this connection of a two-

fold utility. It is practical in character as enabling the church organist to fulfil his duty consistently; and it also forms the first stage in the speculative enquiry to which we have alluded.

20. The student must thoroughly realise that Gregorian scales not only still live; but, as the appointed liturgical music of the Church, they will continue to do so. Far from being in a state of decadence they remain in everyday use. Thus they quite *demand* our recognition; and we dare no more take for example an Antiphon written in the first mode and play it in the modern minor than transfer a piece written in the modern minor to the first Gregorian. Both compositions would, of course, be utterly distorted by such treatment, but one not more so than the other. This by way of stating the importance of an accompaniment *within* the mode.

21. But if, on the one hand, the fact of Gregorian music being the appointed liturgical music of the church imposes upon us the obligation of studying these scales, it also provides us with the opportunity of doing so; and every musician should be thankful that we possess them in this condition of vitality, as constituting a most valuable link with the past and as enabling us to realise features of ancient art which would otherwise have remained in the dead letter.

22. This reflection, however, is not unmixed with regret; for our knowledge of the whole subject would have been far greater if, on the introduction of

Gregorian music, notation had been in a less primitive condition; if the practice of harmony had been more advanced; and finally if instrumental music had also then been in a state of higher development.

23. The result of these drawbacks shows itself at once in the fact that plain chant was at first entirely unaccompanied; and, though the date of its introduction alone would lead us so to conclude, it is still better to rely upon melodic features of construction, which show that in its inception no account whatever was taken of instrumental support.

24. This being the case there are many at the present day who rightly hold that it should remain unaccompanied, and that from the purely historical standpoint an accompaniment is an intrusion. After everything possible has been said in favour of accompaniment it is still an anachronism; and the broad fact must ever remain that however modal, however subordinate and however sympathetic with the text, plain chant is perfectly complete without it.

25. To this as to most questions, however, there are two sides. In the majority of instances the support derivable from an accompaniment is not only a practical necessity, but we have also to remember that as our free use of harmony has somewhat dimmed our perception of the mental effect of melodic intervals, it would seem but right that harmony should replace what it has caused us to lose. In these few words the true

vocation of plain chant accompaniment is entirely stated.

26. The object being, therefore, to invest the melodic intervals with the greater interest which lies in reproducing the mental effect which formerly attached to them, it follows that unless the accompaniment be *strictly modal* it not only does not do that but prevents us from understanding Gregorian melodies altogether. Hence, it is far better to have no accompaniment at all than one conceived in opposition to the mode in which the melody is cast; and which presents each note to us in a relation to the others which it was never intended to bear.

27. It would be wrong, however, to imagine that these scales, of themselves, restrict the choice of harmony. They do not do so. If a modern sonata, for example, were written in one of them we should not only be free to adopt whatever harmonies we pleased but we should also find that the nature of the scale interposed no difficulty. It would be possible, therefore, to produce new compositions within the mode and yet make free use of modern progressions. But these progressions cannot be applied to ancient music; whether plain chant or no.

28. The great distinction between old and new lies not only in choice of mode, but also in the excessive use of modulation to which the command of harmony has given rise. To allow this command to intervene to the distortion of work conceived upon a different basis

is about as feasible as would be the exclusion of modulation from modern composition; and it is difficult to see why there should be any temptation to perpetrate incongruities in Gregorian music, the absurdity of which would be at once manifest if applied to that of the present day.

CHAPTER II.

THE GREGORIAN DOMINANT. ITS VARYING SITUATION. COMPARISON WITH THE MODERN DOMINANT. EXCLUSIVE USE OF TRIAD HARMONY. PERMISSIBLE MODIFICATIONS. IMPORTANCE OF ORGAN-POINT. THE MODERN CADENCE.

29. IT is impossible for us to know with certainty the exact degree to which the hearts and minds of the people were formerly attuned to the points of rest in their scales: whether the tonic, for example, had with them the same power and strength as with us. The word "final" as applied to it does not favour this view; and our belief that this "final" was equivalent to our tonic is strengthened rather by observation of the use made of the ancient dominant.

30. The Gregorian dominant is supposed, according to what we are continually told, to have been something quite different to ours, in that it merely marked the point to which frequent melodic return was made. How

this could have been otherwise, before the introduction of harmony we are not told. Let us ask ourselves the question: If we of the present day were suddenly deprived of harmony, how could we better in single notes fulfil the vocation of our dominant than by frequent return to it? And would not an analysis of any average composition of the present day show that it is precisely to this chord that the most frequent return is made? Hence it is that we here ascribe to the Gregorian tonic and dominant the same force which they exercise in our own scales.

31. It does not follow however because the function of their dominant was the same as ours that its power was so also; the question of its degree of power being secondary to that of its existence. Even amongst the Gregorian modes themselves there are differences of degree. Those placed on the fifth, for example, are stronger as a rule, but their strength is diminished if the triad within the mode happen to have a minor third, and so on. Such variations do not affect the question whether they had a dominant in our sense of the word or not.

32. This leads us to speak of the situations occupied by Gregorian dominants. These being various it is somewhat excusable to imagine that such dominants must have been entirely different from ours in vocation. Our notion of the situation of tonic and dominant is so fixed that we cannot realise what is meant by a tonic otherwise than on the first or a dominant other-

wise than on the fifth of the scale; so that the horror of a modern musician at the thought of a change in the situation of the dominant in connection with existing works can easily be imagined.

33. It is not only the situation of tonic and dominant, however, respecting which we are so convinced, for we give our dominant a major third, and are so anxious that it should have one that we even inflict an accidental upon one of our modes for this purpose.

EX. 1.



In Gregorian music we know nothing of any such necessity. If the modal scale provides the dominant naturally with a major third, well and good. Otherwise it must go without; precisely the same as any other triad.

34. Theorists also explain the accidental in the modern minor scale as proceeding from the necessity for a leading note. This necessity must indeed have been most dire to excuse the second accidental, which also occurs in a common form of this scale. The student of Gregorian music has no concern with such matters; the dominant, like every other chord, possessing only such intervals as are provided by the modal

scale; the scale, in its turn, possessing only such intervals as are provided by the succession of natural notes.

35. But there are other qualities which we ascribe to our dominant which are absent in the case of the Gregorian. We form it, for instance, into a tetrad by addition of the seventh; after which, of course, as it is now a discord, we have to provide for its resolution. Tetrads were not thought of at the institution of Gregorian music; and, as the melodies themselves bear evidence of a resistance to the progressions thereby induced, we have nothing to do with tetrads, confining ourselves entirely to the triad and its modifications.

36. The modifications of the triad usually permitted are (besides its inversions) suspensions, passing and changing notes, organ-point, etc.; as, for example:



References:
 (1) Changing note.
 (2) Organ point.
 (3) Suspension.
 (4) Passing note

37. The use of the suspension and of changing notes is rendered somewhat difficult of application in consequence of Gregorian being an unmeasured notation. As there are therefore no bars (in our sense of the word) so there are also no accented and unaccented beats. Accordingly, a suspension to be correctly applied

must coincide with some situation where the text and melody combine to give the *impression* of an accented beat for its percussion.

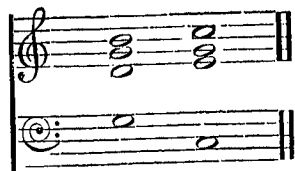
38. On the other hand, the organ-point is almost constantly available. It not only enables the accompaniment to be phrased in accordance with the text, but it gives the player the power to select for prevalence whatever harmony he may deem suitable; besides which it imports richness into his combinations, and enables him to dispense with certain notes of the triad harmonies, whereby their scope of application is largely increased; as will be explained hereafter. Take, for example, the scale in first mode:



39. The use of modifications of the triad for all purposes is not only in contrast to the employment of a greater variety of chords but also to the manner in which triads themselves are used in modern music.

Take, for example, the inveterate use of the dominant in the modern cadence :

Ex. 4.



The monotony caused by the continual use of this becomes quite distressing after close familiarity with ancient scales; beautiful compositions being disfigured by it to a degree the more difficult to account for when we reflect that the duties of the dominant are nearly always fulfilled before the cadence is approached.

40. In Gregorian music we use the dominant at the cadence if suitable, and not otherwise. The question of its suitability does not even always arise; for there are modes in which the usual fall to the tonic prevents its use altogether; in which case the cadence is usually a tonal progression. Take, for instance, the following in eighth mode; where the dominant, being C, is excluded in this way.

Ex. 5.



41. It is in this connection not so much with the use as with the abuse of the modern tonic and dominant

that the Gregorian system is at variance. Every musician is aware of the flood of trash put forward at the present day, the composers of which never trouble themselves to use any other chords; the result being a perpetual alternation of these two. This, however, is merely the *reductio ad absurdum* of the modern idea of cadence. A cadence ought to continue the thought of the composer to the very last note, in music of whatever school or description. There are, of course, occasions when the dominant is the most appropriate cadence to be employed; and, if these are numerous, that is so much the more reason why they should be held to be sufficient.

CHAPTER III.

MODERN ERRORS OF EXPRESSION. EXAMINATION OF THE TWO MODES IN USE. VARIATIONS OF THE MINOR SCALE. THE MODERN SUBDOMINANT.

42. We thus see how the study of Gregorian music gives us a greater knowledge of our own system and why even on that account alone it is deserving of more attention than it generally receives. The marking of differences between the two is of especial value to us in drawing nearer to our special subject, which we will therefore resume with another case of modern mis-application of means.

43. We speak, for instance, quite incorrectly of our scales when we say "scale of G"; "scale of D," and so forth. There is no scale of G; there is only the scale *at* G; for it is the same scale over again. Similarly if the scale were minor we have only "the minor scale at G." Thus described, the fact is constantly brought before us that we have only two scales; which we already know perhaps, but do not sufficiently realise. If we were to

14

speak of Gregorian scales in the same way there would be ninety-six of them; viz., eight in the natural key and eight more for each remaining semitone in the octave.

44. Let us now examine our own two scales before proceeding to consider the eight Gregorians. They each consist of two tetrachords and move round a circle of twelve tonalities; a fifth apart, thus comprising the conventional divisions of the octave.



45. We now collect and compare the features presented by these two modes:

MAJOR MODE.

1. Each scale consists of two tetrachords, the semitones of which always occur between the third and fourth degrees.

Each tetrachord is common to two scales; forming the first half of one, or the second half of the preceding.

3. The tonic of each scale is the beginning of its first and the dominant the beginning of its second tetrachord.
4. The dominant bears a major third.

MINOR MODE.

1. Two tetrachords; but semitones not between third and fourth degrees. They do not even occur in *any* constant situation.

2. The tetrachords are not in common between two succeeding scales.

3. The same.

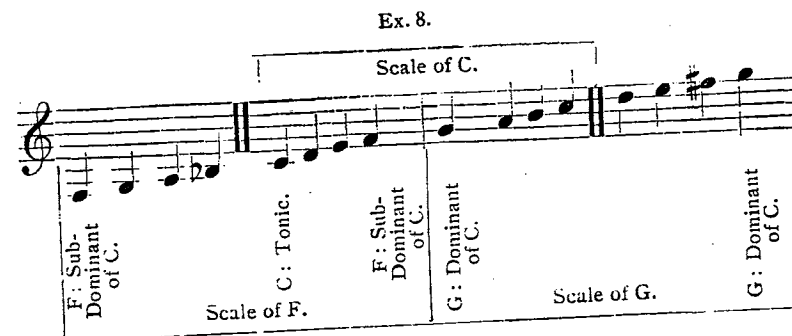
4. The dominant bears a minor third.

46. We have here of course taken the genuine minor scale to the exclusion of that containing a factitious leading note, the result being that the minor scale is presented as having a minor dominant. Had we included the three formations of the second tetrachord of the minor scale which are in use, thus :



it might have been useful in pointing out the unreasonableness of moderns in finding eccentricity in Gregorian tones, but that is all. The correct view is that there is one minor scale, and two corruptions of it.

47. In the modern system a large influence is ascribed to the subdominant, and with good reason; because it is in reality a kind of second dominant standing in the same relation to the preceding key as the dominant to the following one.



48. This is obviously a consequence of the fixed dominant; and it constitutes a feature which we must not expect to find repeated in the Gregorian system. The result is that whereas the moderns use the subdominant to complete the harmonies of the scale there is no preference of it in Gregorian modes. It is simply a related triad and takes its rank with others of the same nature.

49. Gregorian music is all in the natural scale. It may, of course, be transposed into any key; and, in practice has to be placed in whatever key is most suitable for the voices. That, however, has nothing to do with its inception; so that in all which follows reference will be made only to the succession of natural notes. The student must be careful, however, not to confound the natural key in a Gregorian mode with the modern key of C. It is merely a coincidence that the latter consists of natural notes also; and in the whole round of Gregorian tones, notwithstanding that only

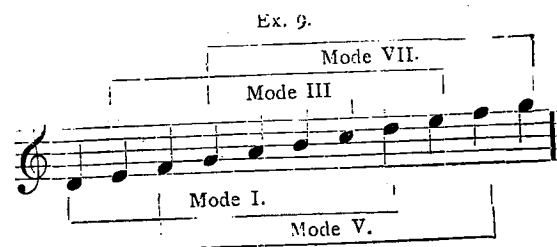
natural notes are recognised, there is not one which has C for its tonic.

50. It has been said that Gregorian music has to be transposed to suit the convenience of the voices. It may be appropriate here to mention that, in addition to the convenience of the voices, we have sometimes to consider whether the words are of exultant or penitential character, as a somewhat higher key is better suited to the former and a lower key more expressive in the latter case.

CHAPTER IV.

THE GREGORIAN TONES AUTHENTIC AND PLAGAL.
DIFFERENCE BETWEEN THEM EXPLAINED. DIVISION OF
THE OCTAVE. COMPARISON WITH TONAL FUGUE.

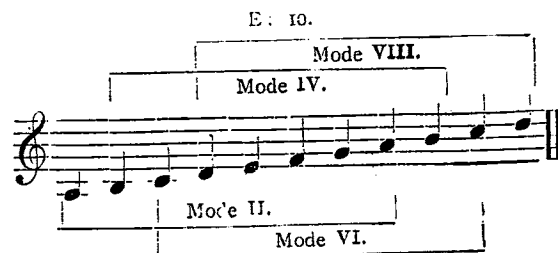
51. THE Gregorian tonics are exclusively D, E, F and G—that is to say they are always so written and referred to; the actual notes, of course, depending upon the pitch at which the music is performed. As only natural notes are employed it follows that the scales formed upon the above tonics are as under:



52. These are called the "authentic modes," and are numbered 1, 3, 5 and 7 respectively, to allow for

the interspersing of the four remaining modes to which they bear a relation.

53. The other four modes are called "plagal" and their scales commence with the notes A, B, C and D; the result being here shown :



54. The tonics of the plagal modes are the same as those of their relative authentic, being D, E, F and G for the second, fourth, sixth and eighth modes respectively. The plagal tonic is therefore on the fourth of the scale, thus dividing the octave into a fourth and fifth—that is to say, a fourth to move below the tonic and return to the cadence, and a fifth upwards to complete the compass to which the melody extends.

55. We now group the modes in pairs, each consisting of one authentic and one plagal, which is the way in which we shall have practically to deal with them.

Ex. II.

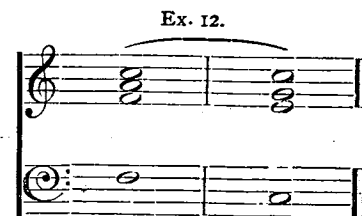
Diagram illustrating the eight modes, grouped into Plagal and Authentic pairs. Each mode is shown as a scale starting on its tonic, with the tonic marked above the first note. The modes are arranged in four rows, each representing a pair of modes (Plagal and Authentic) sharing a common tonic. The modes are: Mode II (A to A), Mode I (D to D), Mode IV (B to B), Mode III (E to E), Mode VI (C to C), Mode V (F to F), Mode VIII (D to D), and Mode VII (G to G).

56. Students are very often puzzled to discover what can possibly be the difference between two scales which consist of the same notes and have the same tonic. That is because they unconsciously conclude that the tonics being the same the dominants must be

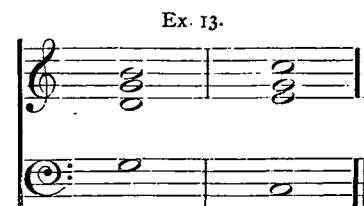
the same also. But, once get rid of the idea of a fixed dominant, and it is easy to see what a different influence is cast over the melodies in one mode as compared with those in the other. The influence of the plagal dominant, which is always lower, coincides with the lower pitch of the plagal scale, and the two features combine to give to the mode its special character.

57. Gregorian melodies are all supposed to be comprised within the octave; and although, as time went on, this condition was not strictly observed, this does not affect the question from the student's point of view. It pleases some modern writers to doubt the reality of the difference between the division of the octave in the plagal scale by the intervening tonic, and its division in the authentics into two tetrachords. These writers never had to accompany plain chant or they would have held a different view, the reality of the difference being perpetually evident in practice as will appear in course of this instruction.

58. Such views do great injury to the study of plain chant, and generally it is better to avoid a reference to them; but we make an exception in this instance on account of the importance to the student of clearly understanding the difference between authentic and plagal. No doubt he will be already familiar with the difference between the "plagal cadence"



which divides the octave at F (or in other words into a fourth and fifth) and the full cadence



which divides the octave at G, or into a fifth and fourth. The contrast between the gentleness of the former cadence and the masculine character of the latter is too marked to require more than mention.

59. We do not expect every reader of this work to have already studied Fugue, but those who have done so will also be aware of the varying nature of the relation between Dux and Comes, or subject and answer. If the subject extends from tonic to fourth, the answer accepts that division of the octave and completes it by occupying the wider interval of fourth to eighth.

Modal Accompaniment of Plain Chant.

Ex. 14. (Bach).



60. But if the subject extends from first to fifth of the scale the answer then accepts that division, and replies with the necessary fourth to complete the octave.

Ex. 15. (Bach).



61. The boldness of the reply in the first of these two examples and its gentleness in the second reproduce the same idea. In the latter example, as it returns to the tonic, the subject might have been replied to with a fifth; but mark the difference in effect produced by the alteration of this one note.

Ex. 16.



Real and Tonal Fugue.

62. Moreover the names borne by the different kinds of fugue strongly remind us of the analogy between the two cases. Those which divide the octave between subject and answer are called "tonal"; but those which, like the authentic modes, recognise only the two tetrachords of their scale and therefore reply with exact intervals, are called "real"; terms which bear a strong family likeness to those which we are now discussing. We will therefore now take for granted that the student accepts the reality of the distinction and proceed.

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CHAPTER V.

GREGORIAN DOMINANTS. THEIR SITUATION. MELODIC FEATURES OF THE GREGORIAN SCALES. COMPARISON OF MODAL INTERVALS. THE PECULIARITIES OF EACH TONE.

63. THE dominants of the authentics are situated as a rule on the fifth of their scales, those of the corresponding plagals being a third lower; some exceptions to this arrangement being caused, however, by the intense objection anciently entertained against the use of the tritone F to B. The interval, as such, of the augmented fourth from F to B never occurs; but the objection to its use remained even when the intermediate space was occupied by other notes, and even though the melody might proceed by grades from one of these notes to the other. The dislike to this interval was even more pronounced if F happened to be the tonic; whilst, in the case of B, it prevented its use as a tonic altogether.

Situation of Gregorian Dominants.

64. The exceptions alluded to are as follows: The note B, which would in ordinary course have become the dominant of the third mode, was raised to C, involving a similar change in that of its corresponding plagal; which means that the dominant of the fourth mode was therefore raised from G to A, in order to follow the rule of remaining a third lower than the dominant of its relative authentic. Even this rule, however, gave way if its observance resulted in alighting upon the note B; as, for example, in the eighth mode, the dominant of which is C (merely a tone below that of its authentic) because a third lower would have involved the use of the obnoxious degree. No objection to F as dominant in the second mode appears to have been felt, probably because the scale extends only to A, and the completion of the tritone would therefore lie outside its range.

65. It will be obvious that the student must acquire this by heart; and, in order to enable him to do so he can either make use of the following formula:

Tonics in Authentic Scales first (in Plagals fourth) of the scale.	
Dominants	" " fifth (except third mode, Dominant C).
" Plagal	" third lower than relative authentic (except eighth mode, Dominant C).

or he may accustom his fingers to the following exercise.

Ex. 17.

The image displays a musical exercise titled "Ex. 17." It consists of four systems of music, each featuring a treble staff and a bass staff. The first system is in C major, the second in F major, the third in D major, and the fourth in A major. Each system includes a sequence of notes with fingerings indicated by numbers 1-5 below the notes.

One bar of the above will be sufficient for memory purposes, the remainder being supplied for reference. Within the first four crotchets everything contained in the formula is shown musically. Thus, in each of the chords the

Upper note gives the Authentic dominant
Middle note gives the Plagal dominant
Bass note gives the Tonic for both modes
Figures give the two modes

66. It is almost superfluous to add that whilst for the eight tones there are only four tonics, there are eight dominants.

67. The contrast in melodic feature between the modes must next engage our attention; and, in considering this we have to take into account the nature of all the intervals in the scale, counting from both tonic and dominant. As all the fifths are perfect and the sixths and sevenths are merely inversions of thirds and seconds we have only to consider seconds, thirds and fourths.

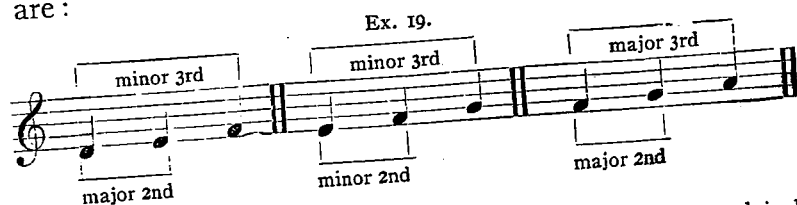
68. Of these the fourths are nearly all perfect, so that our attention to them will be confined to the few exceptions; whilst in order to trace the modal effect of seconds and thirds these may be taken in combination in order to enable us to classify the scales more readily, by which means the whole thing is rendered comparatively easy.

69. The fourths which, instead of being perfect, consist of the obnoxious tritone, are only three, viz.:

Mode II. From the Dominant F.
This has already been mentioned as unimportant owing to the upper note of the tritone lying outside the modal scale.

Modes V and VI. From the Tonic F.

Of seconds and thirds the *possible* combinations are :



major 2nd

70. There can be no minor second and major third, as this would involve the use of an augmented second, thus :

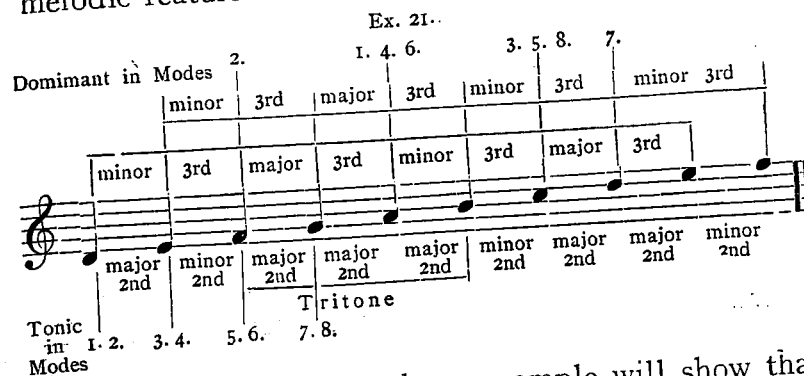
Ex. 20.



besides which no such succession can be formed with natural notes.

71. The minor third is rarely compassed by the succession of semitone and tone; this never occurring from dominant, and only twice from tonic; namely, in third and fourth modes.

72. The following is the distribution of these melodic features.



73. A glance at the above example will show that the combinations appear as under:

Minor second with minor third occurs
twice from Tonic, viz., in Modes III, IV.

Major second with minor third occurs six times, viz.:
twice from Tonic in Modes I, II,
four times from Dominant in Modes
I, IV, VI, VII.

Major second with minor third occurs six times, viz.:
twice from Tonic in Modes I, II,
four times from Dominant in Modes
I, IV, VI, VII.

Major second with major third occurs eight times, viz.:
four times from Tonic in Modes V,
VI, VII, VIII.
four times from Dominant in Modes
II, III, V, VIII.

Tritone occurs three times, viz.:
 once from Dominant in Mode II,
 twice from Tonic in Modes V, VI.

74. A scrutiny of this kind amply repays the necessary trouble, as by its aid we arrive at many important facts. We see at once, for example, that there are no two modes alike and we can instantly trace exact degrees either of distinction or resemblance. Rare

features give, generally speaking, a distinct individuality to their mode; for which reason traits of frequent occurrence are of less importance. The third from tonic is an important interval because of its practicality in deciding the character of the mode as compared with our major and minor; and we see by the above that the first four modes are "minor" and the last four "major" in the modern sense.

75. But there is henceforward no limit to our power of observation. Thus we now see that modes V and VIII have both major tonics and dominants; and we instantly perceive that there must be a great resemblance between our major and mode V on that account, but that the same does not happen with mode VIII, as its dominant is at a fourth from the tonic.

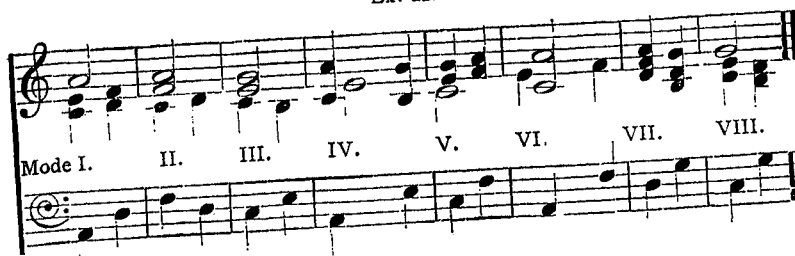
76. We see also that modes I and VII, having their dominants on the fifth, would greatly resemble our minor and major respectively but for the fact that their dominants are minor.

77. We can also group the associations of tonic and dominant. Thus:

Minor Tonic with Minor Dominant in Modes I, IV.
" " " Major Dominant " " II, III.
Major Tonic with Minor Dominant " " VI, VII.
" " " Major Dominant " " V, VIII.

This is important, for it goes a long way towards fixing the individuality of the modes in our minds; and the student will do well to remember the subjoined example of Gregorian tonics and dominants.

Ex. 22.



78. We could easily extend our observations on this subject, but sufficient has been said to show the bearing of a study of the melodic features of these scales upon the question of modal accompaniment.

80. This is obviously wrong, because the final of second mode is D, whereas the above would read as A. Still, providing the note F does not appear in the melody no harm could arise; because, the difference between the two clefs being a fourth or fifth, the intervals would all remain the same. If that note appeared, however, the difference would become a diminished fifth or augmented fourth, and thus expose the error. This is mentioned, however, merely as a safeguard, for it must be admitted that such errors do not often occur.

81. As the clefs have no significance beyond the indication of a letter, they are used indifferently. The pitch therefore being C, the C clef may be used on fourth line or the F clef on second line, as both come to the same thing; to which we may add that, in reading in any other tonality than the natural key, the relation in point of signature will be the same as in modern music. For example, if we wish to transpose a piece from the natural key with C on fourth line into that a tone higher with D in the same place, the signature will be two sharps; and so on.

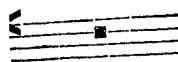
82. As the Gregorian stave consists of four lines only, its extent is convenient for Gregorian scales of an octave; and we must expect, therefore, to find the notes constantly in nearly the same positions, the requirements of the various modes being provided for by changing the clefs, thus:

CHAPTER VI.

THE USE OF GREGORIAN CLEFS. THE GREGORIAN STAVE. ON FIXING THE REQUIRED SIGNATURE. ON RELATED TRIADS.

79. IN Gregorian music two clefs are employed; those of C and F. They have no significance beyond that of indicating the situation of the notes whose names they bear. Even in that sense they are not always correctly applied; and the accompanist must verify them by a reference to the "final" or tonic. Probably the old copyists were satisfied if the clef they applied secured a proper intonation of the melody. Take, for instance, the second mode, and say that the C clef is placed upon the fourth, or upper line of the stave, the final appearing on the third line, thus:

Ex. 23.





83. But whichever clef we use or whatever situation we give it, the object is always the same, that of comprising the melody to be written as conveniently as possible within the four-line stave.

84. One of the difficulties which the accompanist must encounter is: Granting a certain mode and pitch, to fix the signature; this being never the same as it would be in the modern key of similar tonic and character. The instruction given in ¶81 will enable him to ascertain the required signature mechanically from music already before him, and many students will probably be content with that. But, for those who desire to possess a more intelligent appreciation of the question, we append the following table, which gives a ready means of settling this with accuracy, and renders the student independent of any error in the application of the Gregorian clef.

85. Let us say, for example, that he is playing in the fourth mode and that the final or tonic is F sharp. He knows that in the fourth mode the tonic is minor, and therefore that the key will appear to be F sharp minor. But it is not really so; as the following table will show.

Ex. 25.
MODES I AND II.

Tonic.	Modern Signature.	Gregorian Signature.	Rule for Gregorian Signature as compared with Modern.
D minor	1 flat	Natural key	One flat less or one sharp more.
D# (or Eb) minor	6 sharps or 6 flats	7 sharps or 5 flats	
E "	1 sharp	2 sharps	
F "	4 flats	3 flats	
F# "	3 sharps	4 sharps	
G "	2 flats	1 flat	
G# "	5 sharps	6 sharps	
A "	Natural key	1 sharp	
Bb "	5 flats	4 flats	
B "	2 sharps	3 sharps	
C "	3 flats	2 flats	
C# "	4 sharps	5 sharps	

MODES III AND IV.

Tonic.	Modern Signature.	Gregorian Signature.	Rule for Gregorian Signature as compared with Modern.
E minor	1 sharp	Natural key	One sharp less or one flat more.
F "	4 flats	5 flats	
F# "	3 sharps	2 sharps	
G "	2 flats	3 flats	
G# "	5 sharps	4 sharps	
A "	Natural key	1 flat	
Bb "	5 flats	6 flats	
B "	2 sharps	1 sharp	
C "	3 flats	4 flats	
C# "	4 sharps	3 sharps	
D "	1 flat	2 flats	
D# (or Eb) minor	6 sharps or 6 flats	5 sharps or 7 flats	

MODES V AND VI.

Tonic.	Modern Signature.	Gregorian Signature.	Rule for Gregorian Signature as compared with Modern.
F major	1 flat	Natural key	One flat less or one sharp more.
F# (or Gb) major	6 sharps or 6 flats	7 sharps or 5 flats	
G "	1 sharp	2 sharps	
Ab "	4 flats	3 flats	
A "	3 sharps	4 sharps	
Bb "	2 flats	1 flat	
B "	5 sharps	6 sharps	
C "	Natural key	1 sharp	
Db "	5 flats	4 flats	
D "	2 sharps	3 sharps	
Eb "	3 flats	2 flats	
E "	4 sharps	5 sharps	

MODES VII AND VIII.

Tonic.	Modern Signature.	Gregorian Signature.	Rule for Gregorian Signature as compared with Modern.
G major	1 sharp	Natural key	One sharp less or one flat more.
Ab "	4 flats	5 flats	
A "	3 sharps	2 sharps	
Bb "	2 flats	3 flats	
B "	5 sharps	4 sharps	
C "	Natural key	1 flat	
Db "	5 flats	6 flats	
D "	2 sharps	1 sharp	
Eb "	3 flats	4 flats	
E "	4 sharps	3 sharps	
F "	1 flat	2 flats	
F# (or Gb) major	6 sharps or 6 flats	5 sharps or 7 flats	

86. Or, those students who have a partiality for employing what is sometimes called "the memory of the fingers" may use the following :

Ex. 26.

The musical notation for Example 26 shows four groups of tonics. Each group consists of a treble clef staff with a key signature and a bass clef staff with a scale. The tonics are indicated by numbers 1 through 7 above the treble staff notes. The groups are: 1. Treble: F major (1 flat), Bass: F major scale. 2. Treble: G major (1 sharp), Bass: G major scale. 3. Treble: A major (3 sharps), Bass: A major scale. 4. Treble: B major (5 sharps), Bass: B major scale.

The tonics are in the bass; and overhead we have two accidentals. These show the particular feature which distinguishes the various Gregorian scales from the modern scales they most resemble. The upper accidentals apply to modes I, II, V and VI; the lower to III, IV, VII and VIII. To apply this, take for example the first group of tonics and we see that :

Tonic D.	1st and 2nd mode has	B \sharp	} to distinguish it from the modern scale having similar tonic.
" F.	5th and 6th	" " B \sharp	
" E.	3rd and 4th	" " F \sharp	
" G.	7th and 8th	" " F \sharp	

and so on throughout the exercise.

Let us now suppose that the mode is not indicated and that the player is obliged, until he discovers the final as well as the dominant, to depend upon the mere position of the clef. The melodic inflections may, indeed, in that case, give so strong a presumption in favour of their requisite harmonies that he may decide to run the risk; but by far the best plan is to play in unison until the mode is discovered.

87. It will be remembered that, in connection with the harmonisation of the scale, reference was made to "related triads." It will now be necessary to describe this relation as concerning plain chant accompaniment. Triads have the greatest mutual relationship when they have most notes in common. A triad being composed of two superadded thirds, it follows that there are always two other triads having two out of these three notes in common with it. Thus:

Ex. 27.



the triad of F is closely related to the triads of D minor and A minor, each of which has two notes in common with it.

88. The triads produced by the next added third would possess only one note in common with that of F. These would be considered as standing merely in simple relationship with it; whilst the relationship of other triads lying beyond would, of course, be more or less remote.

89. In using related triads to complete the harmony of the scale and to join together the harmonies already provided by the tonic and dominant, it does not always follow that we are to choose the most nearly related. In the absence of any reason to the contrary, however, it is reasonable to prefer these as offering the smoothest progression.

CHAPTER VII.

ON SOSTENUTO HARMONIES. HARMONISATION OF THE MODAL SCALES NOTE BY NOTE; ALSO WITH VARYING ACCENTS, SOSTENUTO. MIXED PROGRESSIONS. TREATMENT OF INTERVALS. USE OF INCOMPLETE CHORDS.

ORGAN-POINT. TECHNICAL SIMPLICITY OF A GOOD ACCOMPANIMENT.

90. ALL our references to harmonisation hitherto have been made upon the assumption that each note of the melody was to be recognised in the accompaniment. This, however, merely concerns the elementary stage. As soon as the student is aware of the controlling harmonies in each mode and is able to harmonise the scale both ascending and descending,* starting from each of the twelve semitones of the octave, he must proceed to the sostenuto; which should

* The student's requisites as described in this chapter correspond with what is given in the second part of this work, to which reference must be made.

at all times form the basis of his accompaniment; changes of harmony being reserved for divisions of the sense, and thus serving as a sort of musical punctuation.

91. The triads so sustained should be the tonic and dominant principally, and after that the nearest related triads. It is well to *avoid* a free use of the triad representing the dominant of the relative authentic or plagal, as the fact of the tonic being the same in both cases renders it desirable that the dominants should be kept as far as possible distinct. Say that the student is playing in the first mode. A too frequent use of the triad F would give a suspicion of second mode to his harmony, and the same description of fault would happen were he to dwell upon the chord of A minor when playing in second mode.

92. Up to this point we are speaking of harmonisation by sustained triad as far as the melodic inflections will allow. That, however, will never be very far; and, certainly, never enough to enable us to retain the bearings of the mode; a fact which is the cause of indifferent accompanists being so often compelled to use chords which they know are irregular, but to the use of which they are compelled.

93. We all know how in modern composition it is possible to cast the influence of any certain chord over a lengthy passage containing the most complicated figurations. Nothing of that kind of course will apply in the present instance; but in plain chant it is necessary for us to have some corresponding resource; some-

thing to enable us, while not actually using a certain chord, to make the hearer feel *that* to be the prevailing harmony for the time being nevertheless. The resource in question is organ-point to which we have already alluded (§38) when giving an example of its application to first mode.

94. A similar practice of all the modal scales is required* in the first instance to enable the student effectively and simply to accompany all passing notes. As these move by grades, his skill consists in selecting the right moment to change his harmony, not only in sympathy with the sense, but also while the melody is still lingering upon some integral note of the chord he has in view; as, otherwise, he may produce the effect of an unprepared or unresolved discord.

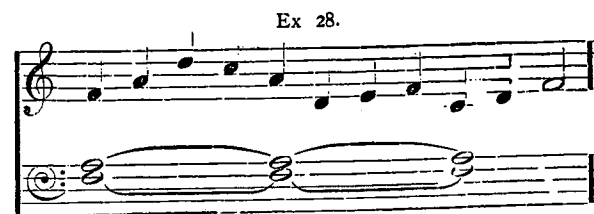
95. Having practised the scales in this manner he must proceed to the accompaniment of mixed progressions, and although there seem to be many species of intervals, a systematic examination reduces their number very considerably.

96. To begin with the second. This is merely an interval in the theoretical sense; because, so far as accompaniment is concerned, it is a movement by grades already provided for. The third and fourth have to be treated specially it is true; but that is all, as after that the inversions begin, the fifth being the same as the fourth, the sixth the same as the third, and so on. The

* It is provided in Part II,

two notes forming a fourth or fifth compel us to the use of one particular triad, and this interval is therefore somewhat difficult; but it is the only one presenting this special difficulty, as with the third we have always the choice of two triads.*

97. In order to enlarge the use of the triad the accompanist may sometimes resort to the plan of giving it incompletely, a process which, by depriving it of such pronounced tonality, enables it to fulfil the office of two distinct chords. Thus, in the triad on F, if he omit the C the remaining notes F, A, being common to the triads both of F and D minor, the melody is free to move with the use of any intervals within the range of either of those two chords. Say, for example, that the melody comprises the intervals:



the omission of C from the chord of F would enable the harmony to sustain throughout.

98. Although the accompaniment of plain chant is confined to the triad harmonies, the actual combinations produced by the introduction of organ-point are

* For illustration refer to the exercises on the accompaniment of mixed progressions given in Part II,

so varied that the severity of the restriction need not be felt. Generally speaking, very few notes above the pedal will suffice, so that the left hand should be perfectly capable of the mechanical execution of all that is required, leaving the right hand free to double the melody at any moment in case of flatness or hesitation of the voices, or to increase the force of the harmony at the incidence of any phrase in the text which may seem to require it.

99. Generally speaking, however, it is far more impressive to play in unison for a *fortissimo* than to increase the fullness of the harmony, and the student is strongly recommended to intersperse his accompaniment with the unison at all intonations and elsewhere as his experience may suggest.

100. It is well to take the unison also as a preparation when the prevalence of any particular harmony is desired. We can then await a favourable moment for commencement of the organ-point. One of the principal faults of inexperienced accompanists is that they have a persistent desire to harmonise everything; forgetting that the temporary cessation of the harmony has as much significance as rests in a modern composition.

CHAPTER VIII.

ON ACCIDENTALS. OMISSION OF THE THIRD. THE LAW OF CONSECUTIVES AS APPLIED TO PLAIN CHANT. GREGORIAN CADENCES.

101. THE subject of accidentals is somewhat foreign to our theme, but, as the B flat or "lyric semitone" is an innovation of ancient date, and is therefore met with very frequently in Gregorian music, especially in the fifth and sixth modes, we must regard it as an accomplished fact.

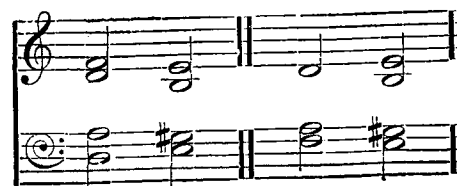
102. The accompanist, wherever he is *able* to treat this B flat as a passing note or suspension, should accept it as a transient modulation, and return to the mode as quickly as possible. No matter if he perceives that the B flat is shortly about to recur. Let him return to the mode nevertheless; and not graft the B flat on to his tonality, as is so frequently done. He should also allow the B flat to remain as much as possible ex-

clusively in the voice part. And it will frequently happen also that by the use of incomplete chords in the accompaniment he will be enabled to retain his *sostenuto* undisturbed. To accompany the B flat without sacrificing the mode requires much experience.

103. It is singular that we moderns have such a persistent desire for the presence of the third in every chord. Formerly, however, there were practically three triads in use; viz., the major, the minor and the triad with omitted third, the neutrality of which combination produced an effect quite distinct in character from either of the two others. In plain chant accompaniment it is desirable to accept the most natural flow of the progression; never straining either to include the third or to avoid it.

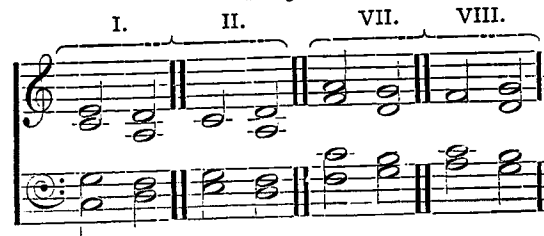
104. The circumstance that plain chant was originally unaccompanied, is sufficient to show that, strictly speaking, there can be no obligatory form of cadence. The obligation at the cadence is precisely the same as elsewhere: viz., to conform to the mode. Still, there are undoubtedly some forms of cadence so sanctioned by long usage as to have grown to be associated in the popular mind with certain modes, and which we can scarcely afford to disregard. A corruption of this kind occurs in the third and fourth modes, for example, where, notwithstanding the exclusion of accidentals, it is usual to allow a major third at the close:

Ex. 29.



105. The peculiarity here is the fall of a minor second to tonic (171) the converse of which happens in fifth and sixth modes, where we have a similar rise to tonic—a leading note, in fact. With these two exceptions all the modes have a major second each way, which causes a frequent use of the tonal progression.

Ex. 30.

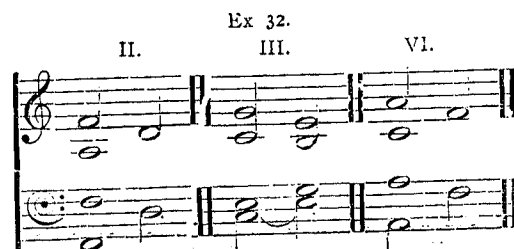


106. Dominant cadences may be readily ascertained by a reference to the harmonies in Ex. 22.

107. Gregorian melodies do not always approach the tonic by grades, such forms as the following being frequently met with; in which, however, as the last two notes fall within the tonic triad, no trouble can arise.



108. As these consist of the fall of a third, they practically invite the use of the dominant in the cases of modes II, III and VI. Thus:



109. While speaking of cadences, it may be as well to remind the student not to expect the cadences of the Psalm tones to conclude upon their finals, because, being intended to be followed by the Antiphon, it is only the latter which is required to form the cadence.

110. There is some question amongst musicians as to whether the law relating to consecutives is entirely applicable to plain chant accompaniment; some seeing no reason for relaxation of the rule, whilst others claim that both the character and history of the subject render it exempt from the operation of precepts origin-

ating at a much later date and having a totally different system in view.

111. The case appears to be one in which a privilege exists which it would be wiser not to exercise. Undoubtedly the law as to consecutives may justifiably be relaxed in plain chant accompaniment; but to what advantage? To take this liberty would in the first place deprive students of useful exercise in the manipulation of tonal progressions, besides contributing to a general habit of carelessness which would be highly prejudicial to their efforts in the modern field. It would also tend to remove the peculiar zest in performance which all earnest players experience as a consequence of the peculiar dangers of modal harmonisation, and incidentally deprive the whole subject of one of its most improving features and special attractions.

PART II.—PRACTICAL.

PART II.—PRACTICAL.

CHAPTER IX.

MANNER OF PRACTISING THE EXERCISES. PLAN TO BE FOLLOWED IN EACH MODE. USE OF LEFT HAND AND PEDAL. USE OF RIGHT HAND. TREATMENT OF ACCIDENTALS. MODULATION.

112. THE first part of this work being properly understood the exercises which follow may be trusted to speak for themselves by the aid of the comment we have now to make, which is essential to enable the student to make proper use of them.

113. Firstly, every exercise is to be practised round the circle of keys. It is by no means sufficient to be theoretically familiar with the matter as applied to the natural key; for there is no possibility whatever of reaping the desired advantage otherwise than by becoming equal to instantaneous transpositions.

114. The operation of transposition being irksome

to many, the greatest pains have been taken to confine the accompaniments to bare essentials, by which means this labour is considerably lightened. Besides this the scale has been so largely used that in the majority of the exercises the transposition of the *melody* can present no difficulty whatever. The student can afterwards amplify the harmonies by himself: it is only for the outline that he requires help.

115. He should occasionally copy out the Cantus of an exercise; and then, having added the accompaniment according to his own idea, compare it with the one here given. He will generally find (at all events at first), that the harmonies can be managed with less effort than he finds necessary. Therein lies the gist of the whole matter. The progressions are for the most part laughably simple; but it is the old story of Columbus and the egg. Anyone can do it after it has been done; and the student may rely that those who condemn an accompaniment on account of its simplicity, are precisely those who cannot attain to the effective use of simple means.

116. The plan of the exercises is as follows:

1st.—Two harmonisations of the scale, note by note, one to relieve the other and enable the student to carry on his practice longer without fatigue.

2nd.—The scale with imaginary accented syllables in various situations of it, set to a sostenuto based in turn upon various triad harmonies.

3rd.—Melodic successions with frequent recurrence of the intervals third and fourth.

4th.—Illustrations with accidentals consisting of actual examples taken from the service books.

5th.—Other examples as necessary.

117. The above plan is adopted for each mode in succession; and, the exercises being numbered, easy reference can be made to them. The small bracketed figures refer to points worthy of remark, to avoid the necessity for repetition of which a general list is given, to which the student can refer (p. 123).

118. The exercises can be performed either by left hand alone or by left hand and pedal. The right hand will thus be free for the melody. When the student is nearing proficiency, he will naturally also use the right hand to amplify the harmony. The difficulty is to *define* the harmonies; there is none in amplifying them. All that the student requires in the latter respect is a caution not to attempt it too soon.

119. Gregorian melodies dwell greatly upon the dominant, with the result that the accompanist has never any difficulty in giving prominence to this chord. On the other hand, this frequency offers a splendid opportunity to a bad accompanist to display his complete ignorance of the mode; a circumstance which the student will do well to remember. Hereby hangs many a tale perhaps better left untold.

120. The prominence thus referred to can scarcely be emphasised in exercises based merely upon the scale

and in which the dominant occurs only in passing. Besides that, even were it possible, it would scarcely have been desirable to dwell too greatly upon any one chord in exercises designed to increase the student's fertility of resource.

121. Where small notes occur in the accompaniment the assumption is that the voices are either alone or that the plain chant is being played in unison.

122. In modes V and VI we have adhered to the natural scale, notwithstanding that the B is almost invariably flattened wherever these modes are employed. The exercises in them are therefore more to be regarded as studies; in which sense they are extremely valuable on account of the frequency of the tritone.

123. In the exercises on accidentals it is only the "lyric semitone," or B flat, which we shall encounter. The liability of this to take the inexperienced accompanist right out of the mode, gives it a sort of negative importance; and the instruction already given in ¶102 may profitably be added to in this place.

124. All modes are subject to the flattening of the B wherever F has shortly before preceded it. This assumes an ascending series to B, or descending series to F. The converse—viz., a descending series to B or ascending series to F, also occurs, though rarely; and mostly in second mode, on account of the dominant in that case being F and the scale extending downwards to A. Another instance worth mentioning is

that of a rise from A to B flat and immediate return to A, which is of rather frequent occurrence in first mode.

125. In the latter case the accompanist would generally allow A to be the fifth in his triad, and by omitting that note in his accompaniment, leave the voices to deal with the B flat. The difficulty really arises where it cannot be treated in any such way and must be accepted as a transient modulation. This does not mean a modulation into the next modern key but into the next key of the mode.

126. Suppose, for example, that he is playing in first mode and that the continual repetition of B flat compels him to modulate. His tonic being at present D minor, this would mean passing into G minor. But this G minor, unlike the modern key, has only one flat. Therefore, unless the student is very careful, he will find himself taking E flat as well as B flat into his accompaniment. The triads of C and A minor are his best defence, as the influence of the E natural which they contain is to re-assert the mode. But after all this is the same as to say that practice alone can compass the difficulty.

PRACTICAL SCHOOL OF
PLAIN CHANT ACCOMPANIMENT

FROM
"THE MODAL ACCOMPANIMENT
OF PLAIN CHANT"

PRELIMINARY OBSERVATION.

THIS entire collection of exercises is designed for transposition; and the modern notation in them is purposely devoid of all marks and signs which could possibly be dispensed with. There is therefore no attempt to render the exact countervalue of the Gregorian notes; which are also in their turn merely exercises in varying accent and mixed progressions respectively.

The illustrations (which are mostly taken from the Vesperale) stand on an entirely different footing and should besides being transposed be phrased in accordance with the text.

Two notes in combination with the melody constitute the entire accompaniment throughout.

The student's attention is drawn to the two-fold use of the sign ♮; which serves as "flat" in the Gregorian and as "natural" in the modern notation. Also to the fact that this character in Gregorian notation frequently precedes by several notes the one to which it actually applies.

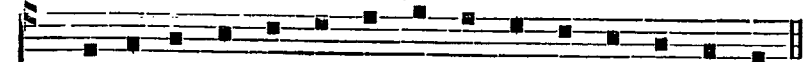
ERRATA.

Occasionally the use of ♮ in its ordinary signification has crept into the Gregorian line. This, though an error, can cause the student no embarrassment,

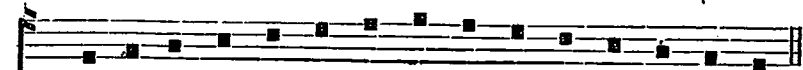
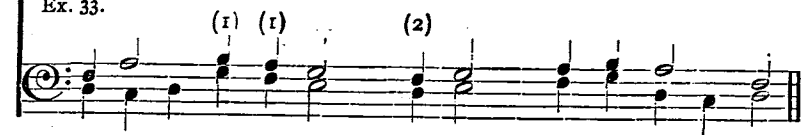
PRACTICAL SCHOOL OF PLAIN CHANT ACCOMPANIMENT.

MODE I. (EXERCISES).

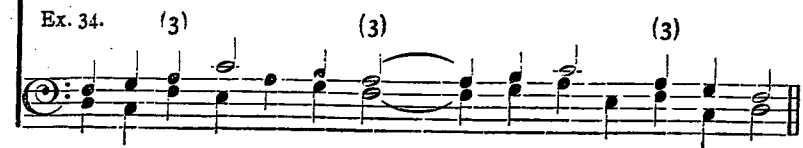
A. Harmonizations of the Scale - note by note.



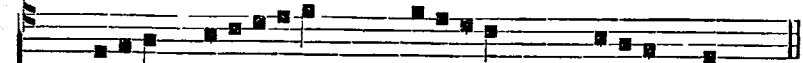
Ex. 33.



Ex. 34.



B. The Scale with accents in various situations.



Ex. 35.



For explanation of small notes see par. 121.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 36.

Ex. 37.

Ex. 38.

Ex. 39.

Ex. 40.

Ex. 41.

Ex. 42.

C. Mixed progressions with 3rds.

Ex. 43.

Ex. 44.

Ex. 45.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 46. (15)

Ex. 47.

Ex. 48.

D. Mixed progressions with fourths and fifths.

Ex. 49.

Ex. 50.

Ex. 51.

Ex. 52.

Ex. 53.

Ex. 54.

For Notes to the Examples and Illustrations see pages 123 to 132.

MODE I. (ILLUSTRATIONS).

Ex. 55.

Querite primum regnum De-i - - - et justitiam ejus

(21) (4)

et hoc omnia adjicien - tur vo - bis

(19)

Ex. 56. See also Example 233.

Vexilla Regis prodeunt: Fulget cru - cis myste - ri - um

(20) (19) (21)

Qua vita mor - tem per - tu - lit et mor - - - te vitam pro - tu - lit

(10) (21) (24) (21)

Ex. 57.

A - ve ma - ris stel - la - - - De - i ma - ter - al - ma

(22)

At - que semper Vir - go - - - Fe - lix coe - li por - ta

(15) (25)

MODE II. (EXERCISES).

A. Harmonizations of the Scale. Note by note.

Ex. 58.

Ex. 59.

(15)

For Notes to the Examples and Illustrations see pages 123 to 132.

B. The Scale with accents in various situations.

Ex. 60.

Ex. 61.

Ex. 62.

Ex. 63.

Ex. 64.

Ex. 65.

Ex. 66.

Ex. 67.

C. Mixed progressions with thirds.

Ex. 68.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 69. (27)

Ex. 70.

Ex. 71. (16)

Ex. 72. (19)

Ex. 73.

D. Mixed progression, with fourths and fifths.
(30)

Ex. 74. (31)

Ex. 75.

Ex. 76.

Ex. 77.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 78.

Ex. 79. (32)

Ex. 80. MODE II. (ILLUSTRATIONS). (35)

O - - - mnes gen - tes ve - ni - ent di - cen - tes:

Glo - ri - a ti - bi Do - - - - - mi - ne (8)

Ex. 81. (34)

O quot un - dis la - cri - ma - rum Quo do - lo - re vol - vi - tur

Luc - tu - o - sa de cruen - - - to Dum re - vul - sum sti - pi - te

Cer - nit ul - nis in - cu - ban - tem Vir - go ma - ter Fi - li - um

Ex. 82. (37)

Je - su co - ro - na Vir - gi - num, Quem ma - ter il - la con - ci - pit,

For Notes to the Examples and Illustrations see pages 123 to 132.

(37)

Quæ so - la Vir - go par - tu - rit: Hæc vo - ta cle - mens ac - ci - pe.

MODE III. (EXERCISES).

A. - Harmonizations of the Scale Note by note.

40

Ex. 83. (41)

Ex. 84. (27) (41)

B. The Scale with accents in various situations.

(42)

Ex. 85.

Ex. 86.

Ex. 87.

Ex. 88.

Ex. 89.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 90.

Ex. 91. (43)

Ex. 92. (43)

C. Mixed progressions with thirds.

Ex. 93. (44)

Ex. 94. (45)

Ex. 95.

Ex. 96.

Ex. 97.

Ex. 98. (7)

D. Mixed progressions with fourths and fifths.

Ex. 99.

For Notes to the Examples and Illustrations see pages 123 to 132.

(46)

Ex. 100.

(47)

Ex. 101.

Ex. 102.

Ex. 103.

Ex. 104.

(48)

MODE III. (ILLUSTRATIONS)

Ex. 105.

(49) (10)

Ni-gra sum sed formosa, fi-li-æ Je-rusalem: i-de-o di-le-xit me Rex

et in-tro-dux-it me in cu-bi-cu-lum su-um

Ex. 106.

Pan-ge lin-gua glo-ri-o-si Cor-po-ris my-ste-ri-um - -

San-guin-is-que pre-ti-o-si Quem in mundi pre-ti-un.

For Notes to the Examples and Illustrations see pages 123 to 132.

Fruc - tus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um

Ex. 107.

Cus - to - des ho - mi - num psallimus An - ge - los Na - tu - ræ fra - gi - li

quos Pater ad - di - dit Cæ - les - tis co - mi - tes in - si - di - an - ti - bus

Ne suc - cum - beret hos - ti - bus.

MODE IV. (EXERCISES).

A.—Harmonizations of the Scale—note by note.

Ex. 108.

Ex. 109.

B.—The Scale with accents in various situations.

Ex. 110. (72)

Ex. 111. (72) (12)

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 112. (72)

Ex. 113. (50)

Ex. 114.

Ex. 115. (51)

Ex. 116.

Ex. 117. (52)

C. Mixed progressions with thirds.

Ex. 118. (10)
(4)

Ex. 119. (53)

Ex. 120. (54)

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 121.

Ex. 122.

Ex. 123.

D. Mixed progressions with fourths and fifths.

Ex. 124.

Ex. 125.

Ex. 126.

Ex. 127.

Ex. 128.

Ex. 129.

For Notes to the Examples and Illustrations see pages 123 to 132.

MODE IV. (ILLUSTRATIONS).

Ex. 130.

Te... De-um to to cor-de et o-rè... con-fi-te---mur,

lau-da---mus at-que be-ne---di---ci---mus:

ti--bi glo-ri-a in sæ-cu-la.

Ex. 131.

Ex-sul-tet or-bis gau-di-is Cæ-lum re-sul-tet lau-di-bus: (21) (19)

A-pos-to-lo-rum glo-ri-am Tel-lus et as-tra con-ci-nunt.

Ex. 132.

De co-ra-lux æ-ter-ni-ta-tis au-ream Di-em be-a-tis (10) (10)

ir-ri-ga-vit ig-ni-bus A-pos-to-lo-rum quæ co-ro-nat Prin-ci-pes

Re-is-que in as-tra li-be-ram pan-dit vi-am.

MODE V. (EXERCISES)

A.—Harmonizations of the Scale—note by note.

(58)

Ex. 133.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 134.

B.—The Scale with accents in various situations.

Ex. 135.

Ex. 136.

Ex. 137.

Ex. 138.

Ex. 139.

Ex. 140.

Ex. 141.

Ex. 142.

C. Mixed progressions with thirds.

Ex. 143.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 144. (12)

Ex. 145.

Ex. 146. (37) (37)

Ex. 147. (6)

Ex. 148. (50)

D. Mixed progressions with fourths and fifths.

Ex. 149.

Ex. 150. (6)

Ex. 151. (30)

Ex. 152.

Ex. 153.

For Notes to the Examples and Illustrations see pages 123 to 132.

(60)

Ex. 154.

MODE V. (ILLUSTRATIONS).

Ex. 155.

Ex - - - quo om - ni - a per quem om - ni - a

(59)

in quo omnia ip - si . . glo - ri - a in . . sæ - cu - la.

(63)

Ex. 156. (61) (62)

Te splendor et vir - tus Pa - tris Te vi - ta Je - su, cor - di - um

ERRATUM.—The \sharp in conclusion of Ex. 155 is in several instances erroneously placed one space too high.

Ab - o - re qui pen - dent tu - o Lau - da - mus in - ter An - ge - los.

Ex. 157.

(64)

Su - a - - vis Do - - - mi - nus u - ni - ver - sis et mi - se - ra - ti -

o - - nes e - jus su - per om - ni - a o - - pe - ra e - jus.

MODE VI. (EXERCISES).

A.—Harmonizations of the Scale—note by note.

Ex. 158.

For Notes to the Examples and Illustrations see pages 123 to 132.

(65)

Ex. 159.

B.—The Scale with accents in various situations.

Ex. 160.

Ex. 161.

Ex. 162.

(66)

(68)

Ex. 163.

(67)

(69)

Ex. 164.

Ex. 165.

Ex. 166.

Ex. 167.

(7)

For Notes to the Examples and Illustrations see pages 123 to 132.

C. — Mixed progressions with thirds.

Ex. 168. (55)

Ex. 169. (30)

Ex. 170. (12)

Ex. 171.

Ex. 172.

Ex. 173.

D. Mixed progressions with fourths and fifths.

Ex. 174.

Ex. 175. (70)

Ex. 176. (71)

For Notes to the Examples and Illustrations see pages 123 to 132.

(72)

Ex. 177. (50)

Ex. 178.

Ex. 179.

MODE VI. (ILLUSTRATIONS).

Ex. 180.
(73)

Pa - - - ter fi - de - i nostræ, A - bra - ham summus

ob - - - tu - lit ho - lo - caustum supral - - tare pro - - fi - li - o

Ex. 181.
(75) * * * (74) * * *

Sta - bat , Ma - ter do - lo - ro - sa Jux - ta - cru - cem

* * *

la - cri - mo - sa, Dum pen - de - bat Fi - li - us.

Ex. 182.
* * * * *

Ave Re - gi - na cœ - lo - rum Ave Do - mi - na An - ge - lorum

For Notes to the Examples and Illustrations see pages 123 to 132.

*
Salve radix, salve porta, Ex qua mun-do lux est orta.

* *
Gaude Virgo glo-ri-o-sa Super omnes spe-ci-o-sa

* * * *
Va-le-o val-de deco-ra Et pro nobis Christum exo-ra

MODE VII. (EXERCISES).

A.—Harmonizations of the Scale—note by note.

(76)

Ex. 183.

Ex. 184.

B.—The Scale with accents in various situations.

Ex. 185.

Ex. 186.

Ex. 187.

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 188.

Ex. 189.

Ex. 190.

Ex. 191.

Ex. 192.

C.—Mixed progressions with thirds.

Ex. 193.

Ex. 194.

(16)

Ex. 195.

(57)

Ex. 196.

(57)

For Notes to the Examples and Illustrations see pages 123 to 132.

Ex. 197. (57)

Ex. 198.

D. Mixed progressions with fourths and fifths.

Ex. 199.

Ex. 200.

Ex. 201.

Ex. 202.

Ex. 203.

Ex. 204.

MODE VII. (ILLUSTRATIONS).

Ex. 205.

Exsul - ta - vit cor meum in Do mi - no et ex - al - ta - tum est

cornu meum in Deo meo quia lætata sum in sa - lu - ta - ri tu - o

Ex. 206.

Te lu - cis an - te ter - mi - num Re - rum Cre - a - tor pos - ci - mus,

Ut pro tu - a cle - men - ti - a Sis præsul et cus - to - di - a. A - men.

Ex. 207.

Mæ - ren - tes o - cu - li spargite la - cri - mas, et luc - tu resonent

intima cordium: Il - la - tas re - fer - o Numini ab im - pi - is

Pœ - nas et fe - ra vul - ne - ra.

MODE VIII. (EXERCISES).

A.—Harmonizations of the Scale—note by note.

Ex. 208.

Ex. 209.

B. - The Scale with accents in various situations.

Ex. 210.

Ex. 211.

Ex. 212.

Ex. 213.

Ex. 214.

Ex. 215.

Ex. 216.

Ex. 217.

C. - Mixed progressions with thirds.

Ex. 218.

Ex. 219.

Ex. 220.

Ex. 221.

Ex. 222.

Ex. 223.

D. Mixed progressions with fourths and fifths.

Ex. 224.

Ex. 225.

Ex. 226.

Ex. 227.

Ex. 228.

Ex. 229.

MODE VIII. (ILLUSTRATIONS).

Ex. 230.

Cumque in-tu-e-ren-tur in cœ-lum eun-em illum,

dixerunt, al-le-lu-ia.

Ex. 231.

Rex glo-ri-o-se Præ-su-lum, Co-ro-na confi-ten-ti-um,

Qui respu-entes terre--a-- Perducis ad cœ-les-ti-a.

Ex. 232.

Lu-cis Cre-a-tor op-ti-me Lu cem di-e--rum pro-fe-rens

Pri-mor-di-is lu-cis no-væ Mun-di-pa-rans o-ri-gi-nem.

SUPPLEMENTARY ILLUSTRATIONS.

(Second harmonization : See also Ex. 56.)

Ex. 233.

I

Ve-xilla Re-gis prod-e-unt Ful-get Cru-cis mys-te-ri-um,

Qua vi-ta mor-tem per-tu-lit Et mor-te vi-tam pro-tu-lit.

Ex. 234.

II

Ut que-ant la-xis re-sona-re fibris Mi-ra ge-sto-rum

famuli tu-o-rum, Sol-ve pollu-ti la-bi-i re-a-tum

Sancte Joannes.

Supplementary Illustrations.

119

Ex. 235.

III

Tri-stes e-rant A-pos-to-li De Christi a-cerbo funere -

Quem morte cru-de-lissi-ma Ser-vi ne ca-rant im-pi-i

Ex. 236.

IV

Te lu-cis an-te ter-minum, Re-rum Cre-a-tor posci-mus,

Ut pro tu-a cle-men-ti-a Sis prae-sul et cus-to-di-a.

Ex. 237.

V

Di-co v - bi: gau-di-um est An-ge-lis De - i su - per u - no

pec-ca-to - re pæ-ni-ten-ti - am a - gen - - te.

Ex. 238.

VI

Auc-tor be-a - te sæ - cu - li Chris-te Re-dem-p-tor om-ni-um

lu-men Pa-tris de lu - mi - ne . . . De-us - que ve-rus de De-o

Ex. 239.

VII

A - sperges me Do - mi - ne hyssop - o et . . munda - bor:

la - va - bis me et su - per ni-ven - de - al - ba - - bor.

Ex. 240.

VIII

I - - ste Confessor Do-mi-ne co-ten-tes Quem pi-e laudant

popu-li per or-bem Hac di-e læ - tus meru - it beatus

Scan - - dere sedes.

NOTES

Corresponding to the reference figures in the exercises comprising the PRACTICAL SCHOOL OF PLAIN CHANT ACCOMPANIMENT.

- (1) Incomplete chords which in amplifying give the choice of two harmonies.
- (2) Incomplete chord; but without alternative harmony (see ¶129).
- (3) In a harmonisation of the scale this is permissible, but in ordinary use the dominant of relative plagal or authentic must be employed sparingly (see ¶91).
- (4) The lightness produced by a passing note in the accompaniment in fifth or octave with the melody is appropriate for unaccented syllables.
- (5) This unison would be too thin if the influence of D minor triad were not cast over the whole phrase and therefore felt throughout.
- (6) Passing note in inner part during a sustained note of the melody: a usual manner of changing position whilst preserving the legato.
- (7) Sustained note in inner part. Subject to same rules as organ-point.
- (8) Lengthening of the cadence for conclusion.
- (9) This unison favours the progression of inner part and is of too short duration to be objectionable.
- (10) Changing note: effect of suspension.
- (11) This progression is justified by the pedal. Refer to note 16.
- (12) Substitution of another note of same chord during continu-

ance of melody for better progression of inner part (compare note 6).

- (13) Unison during influence of E minor triad (compare note 5).
- (14) Changing note.
- (15) Omission of third.
- (16) Discord against pedal; justified by middle part. The actual combination resulting from the use of the pedal is not taken into account (refer to ¶98).
- (17) Moving from a $\frac{4}{2}$: there is no objection to this providing the bass moves by grades.
- (18) Gives the effect of $\frac{6}{2}$. Not really this chord, however, as the combination results from melodic progressions. A distinction must be drawn between resultant combinations and integral chords (compare note 50).
- (19) Rising or falling on same harmony by aid of a tied note. Very useful in many cases.
- (20) The B flat in the melody of "Vexilla Regis" is treated merely as a melodic inflection. Still, the return is rendered more gradual by omission of the third in G major triad.
- (21) Re-assertion of the modal scale after accidental. The student is reminded of the two-fold use of the sign \sharp . See "Preliminary Observation," page 63.
- (22) Change of chord not necessary for harmonisation, but used as rhythmical punctuation.
- (23) The accidental is here purposely allowed to lead to the use of plagal's dominant by way of showing the danger. Refer to Ex. 233 where this is avoided.
- (24) The note A might have been used in middle part instead of C; by which means this chord could have been taken as that of D minor and use of plagal's dominant avoided. Incomplete chords are often valuable as being capable of two readings. In this example it is the C which asserts the chord of F. Otherwise it would have remained consistent with the tonic, and therefore perfectly regular.
- (25) Tonal progression instead of dominant cadence. A neutral effect. May be used for either authentic or plagal providing in either case that the dominant has already been sufficiently asserted.
- (26) A simple form of cadence in second mode consisting of the melody rising from fifth to sixth on sustained first and third of dominant triad which are also third and fifth of

that of tonic. (The same thing happens in sixth mode, but not with the same effect: see note 69.)

- (27) It must not be supposed that the omission of the third is a necessity owing to the small number of notes employed. Two notes with the melody are always numerically sufficient for the triad, and there is never any difficulty in giving the chord sufficiently complete. The third is omitted for the boldness and decision of the effect as well as for the sake of variety.
- (28) Neutral cadence. Used also in first mode. See note 25.
- (29) This exercise in which the triad of A minor is prevalent is included for completeness as the triads are selected in turn to govern the progressions. But A minor is the dominant of the relative authentic and as such ought not to have prominence in second mode. We are obliged, however, to treat the triads impartially in the exercises. Refer to ¶119 and ¶120.

The same remark applies, of course, to various other exercises in the collection, but there is a vast difference between scale exercises and actual plain chant melodies; because in the latter the dominant is already melodically prominent.

The authentic dominant runs a risk of being harmonised with the plagal dominant triad in three cases out of the four. Thus:

Mode I. Dominant A can be harmonised by plagal dominant F.

Mode III. Dominant C can be harmonised by plagal dominant A.

Mode V. Dominant C can be harmonised by plagal dominant A.

But in Mode VII the Dominant D cannot be harmonised by plagal dominant C.

- (30) Sequences may be said to be absent from plain song melodies. This exercise therefore is not intended for such application. If the rising and falling of the scale appears in sequence it is merely to show that each degree admits of similar treatment.
- (31) The $\frac{4}{2}$ here was not necessary, but is an instance that next to a sustained bass one moving by grades is always to be desired.
- (32) A minor triad is prevalent throughout this exercise. Hence the unison. Refer to note 5.

- (33) Quick return to the Mode after use of accidental. Refer to ¶102.
- (34) Accidental treated as suspension; one of the means referred to, ¶102.
- (35) Instances of the low B flat can scarcely occur otherwise than in second mode and even then are rather rare. Consequently, though we hear a great deal of the tritone, its inversion, the diminished fifth, escapes attention. The same objection, however, applies.
- (36) Sostenuito in middle part, against which melody strikes a second. This is perfectly permissible and of good effect. (Refer to note 7).
- (37) Prepared suspension.
- (40) Each note of the scale represents a separate chord notwithstanding the sostenuto of the accompaniment. Notice that the chord of A minor (the dominant of the relative plagal) is entirely absent. This is one of the cases referred to in note 29.
- (41) The usual cadence. See ¶104.
- (42) Very frequent use of contrary motion will be observable. This is not only a safeguard against consecutives, but by imitating the melody in inversion yields a sympathetic accompaniment without a slavish adhesion to it, such as that of successive chords of the sixth. The latter are, however, extremely useful and effective providing they never exceed three, or, at the utmost, four in succession. They also provide immunity from consecutives when played simply. If doubled in the octave, however, consecutives immediately result. This progression therefore should be generally reserved for a softening close, or the like effect.
- (43) All elaboration is, as a rule, to be absolutely rejected. But in approaching the close it is permissible to fill up a close interval, such as the third, with passing notes.
- (44) Effect of suspension.
- (45) Change of note on same harmony—optional. Refer to notes 6 and 12.
- (46) This exercise has only the compass of its melody to show that it is in mode III. Refer to note 29, which must be constantly borne in mind.
- (47) Although this progression in which the melody is allowed to strike a major seventh against the pedal is justifiable (see note 16) it nevertheless calls for some exercise of judg-

- ment. There would be a difference in effect according to the amount of training of the choir, the height of the passage and the nature of the syllable happening to fall to the discord.
- (48) There is theoretically no restriction in the movement of inner part with reference to the pedal. The approach to within a semitone of distance, however, should be but sparingly allowed.
 - (49) The student will be by this time thoroughly aware that the accompaniment should be placid at all times. The various feelings indicated by the sense of the text have to be helped in expression by sympathetic harmonies and progressions, but entirely without demonstration. Notwithstanding the presence of the accompaniment, the *ideal* plain chant remains as it was originally; namely, independent and complete. It is purely vocal and must not lose any of its character through being accompanied. This will explain many features in the illustrations.
 - (50) By the rise of the melody to B a combination is produced which exactly resembles a common form of the chord of the dominant seventh in the modern system. Coincidences of this kind are, of course, inevitable, and no one knowing anything of the subject would construe them to be an actual use of the modern chord. Providing these combinations result by a gradual motion of parts the student need not trouble himself to avoid them simply because they resemble modern chords. He should have no concern with regard to the latter, either way.
 - (51) This exercise represents a fairly just limit to which a succession of chords of the sixth may be taken.
 - (52) The left hand accompaniment may boldly skip an octave at a division of the sense of the text; especially when the accompanist foresees a progression in contrary motion to recover the position.
 - (53) This is an instance of the gradual approach to the triad to which it is intended to give prevalence during the phrase.
 - (54) This long-continued succession of sixths between melody and inner part against a pedal, reveals a form of accompaniment which, if not abused, is smooth and effective where many notes are sung to one syllable of the text or where, at all events, no mark of punctuation or division occurs. It is obvious that, with a movement either of thirds

or sixths, only one note of the triad is missing, which the *sostenuto* in the bass goes a long way to supply. Like a succession of chords of the sixth, its facility is likely to lead to its being overdone. Otherwise there is no objection.

- (55) A succession of mingled thirds and sixths with the melody and accompanying pedal may be tolerated somewhat longer than either thirds or sixths alone; but it is ultimately subject to the same objection.
- (56) This is an instance of a liberty which only a skilful accompanist should allow himself; and even he but rarely. To a light syllable in the text and in favour of a progression otherwise in full sympathy with the melody it may be used; not otherwise.
- (57) This form of accompaniment gives the melody the effect of recitative and should be used with that intention.

The following supplementary instruction is given for the benefit of the more earnest and advanced students.

- (58) The exercises in this and the following mode are given rather as studies in the tritone (see ¶122). From the frequency of the flattened B in Gregorian melodies in these modes as well as the fact that in the service-books instances of their use are comparatively rare, we might conclude that they were never very greatly in favour. However that may be, it is worthy of notice that melodies in mode V which frequently return to the tonic abound with the accidental, whereas those which do not do so, but, on the contrary, remain with the dominant until the approach of the final, seem not to require it. This seems to indicate that a feeling existed of the two halves of this scale being in what we should call different keys. Accordingly, we sometimes find the flat employed when the extremes of the tritone are too distant from one another to form an objection; and, on these occasions, the melody is invariably drifting towards the tonic. Something of the same kind happens with our major scale, the two halves of which belong equally to other tonalities; so that a harmonisation of this kind may sometimes be met.



Our dominant is harmonic, not melodic as is the case with the Gregorian. Let the student, however, imagine it as melodic in order to bring his mind to bear upon the subject impartially. In that case, we might expect the following; or something tantamount:



We are already aware of the importance the moderns attach to a "leading note" (see ¶34). We may therefore be sure that, had a melodic vocation been ascribed to their dominant they would have approached it with a semitone, as in the example just given. But in that case their scale would have been purely in fifth mode. Let the student compare the last example, say, with No. 144 or 146, and he will see at once that they are practically the same and that the scales on which they are constructed are identically so.

Having realised this comparison, let the student now try to imagine a plagal constructed from our major in the same way that the Gregorian plagals are constructed from their relative authentics. And, as the dominants vary in situation, let us say that this shall follow the ordinary rule of being a third lower than that of its relative. The result would be equivalent to the following:



or, in other words, an exact reproduction of sixth mode. Lest the student should fail to realise this we here subjoin Ex. 161 accommodated to the above in point of time, but otherwise unchanged.



- (59) As remarked in note 58, as soon as a return to the tonic is contemplated the accidentals begin. In this case it is evidently not the actual, but the potential, tritone which is the cause.
- (60) The two last notes falling within the tonic triad are treated as one. (Compare ¶107.)
- (61) Although this B is unflattened it cannot be counted as an integral note of the scale; being merely a semitonal melodic inflection.
- (62) Where it is impossible to return immediately to the mode care should at least be taken not to repeat the accidental in the accompaniment.
- (63) The B flats are treated either as passing-notes between A and C or as either suspensions or melodic inflections of A. Therefore they are not recognised in the accompaniment.

- (64) This is an excellent illustration of what was advanced in note 58: viz., that melodies in fifth mode which remain mostly with the dominant do not seem to require the accidental.
- (65) We are so accustomed to consider that the harmonisation of the melodic tonic must necessarily consist of a \sharp^5 built upon itself that it may be well again to remind the student that we are dealing with a melodic system in which the use of harmony is not contemplated at all. Any reason put forward for the harmonisation of the tonic by itself could therefore only apply to it in its capacity as "final."
- (66) We object to the recognition of the accidental in accompaniment altogether, but think it right, nevertheless, to give an instance of the most excusable situation for it: that, namely, between two instances of tonic in the melody where one of them is the final.
- (67) The harmony is here changed from F to A minor by treating the inner part as a suspension.
- (68) Where the final is repeated at the close an effective cadence is to lead to a \sharp^4 and reserve tonic bass for final syllable.
- (69) A cadence similar to that of second mode mentioned in note 26. But it is not so effective on account of the rise to tonic being only a semitone and the change of harmony consequently less distinct.
- (70) This exercise enforces the distinction between the accidental when used as the melodic inflection of another note and when used in substitution of B natural in the scale. In the latter case a harshness ensues if the return to the modal scale is made too rapidly; but in the former it may be made practically at once. This is what happens here. The flow of harmony in the accompaniment involves the use of B natural almost immediately after the B flat has occurred in the melody.
- (71) In this exercise a longer time is required before the appearance of B natural in the accompaniment, because the B flat in the melody appears as an independent note.
- (72) In this case the B flat, being treated as a suspension of A, admits of re-instatement of the mode immediately after the resolution.
- (73) In mode VI, the dominant being A, creates an even greater liability to the accidental. A is the dominant in two other cases (viz., in modes I and IV) and in each of these the

liability to the accidental owing to the situation of the dominant is evident. But in mode VI there is already, as we know, a predisposition to the accidental on account of the tritone in the scale. The result is that it is rare to find a pure example in this mode. This makes it all the more necessary for the accompanist to treat the B flat as a melodic inflection. But where he cannot do that he can, by allowing it to be the third in a minor triad, pass immediately to the dominant by a tonal progression (see following note).

- (74) In this example we have an illustration of the previous note. Let the student try the alternative chords of B flat and F and he will perceive how the sad expression of the word "dolorosa" is completely spoiled because of interference with the character of the mode.
- (75) In these examples the recurrences of the dominant are specially marked (*) in order to show the student how easily he may conform to the necessities of the mode.
- (76) From this point no further observations will be considered necessary as the melodic features presented by modes VII and VIII are well provided for by the preceding instruction. The pitch of mode VII is such that its melodies are rarely sung in the natural key; but all our accompaniments are arranged as far as possible to serve for the whole circle of keys without any inversion or re-adjustment of the parts, which is another great advantage of simplicity of form. The question of transposition should be ever in mind, and only such progressions adopted as can be readily taken from one key to another. This is the only way to remain in accord with the true spirit of plain chant and to obey the wish of the Church with regard to it. But it is also the best way to be of practical service to the voices, besides being the only form of accompaniment which can lay claim to artistic conception.

CHAPTER X.

CONCLUSION. RESUMÉ OF MATERIAL. APPLICATION OF MODAL SCALES TO TECHNICAL PRACTICE. SPECIAL USES OF THE RIGHT HAND. QUALITIES OF A GOOD ACCOMPANIST. FALSE IDEAS OF PLAIN CHANT. APPLICATION OF ANCIENT SCALES TO MODERN COMPOSITION.

127. IT now only remains to bring our subject to a close. By way of resumé, therefore, we recall the extreme simplicity of the material with which we have had to deal, consisting merely of the natural notes:

A, B, C, D, E, F, G,

and their triads; and, the nature of the chord formed upon any particular note being invariable, it follows that there must be the same proportion of major and minor triads in each mode, the entire difference consisting in their order of succession.

128. The major triads fall upon C, F, G, and the minor upon A, D, E. The proportion is, therefore, always equal; because B is prevented from bearing a chord by its diminished fifth B to F.

129. Where B does not intervene to prevent it we

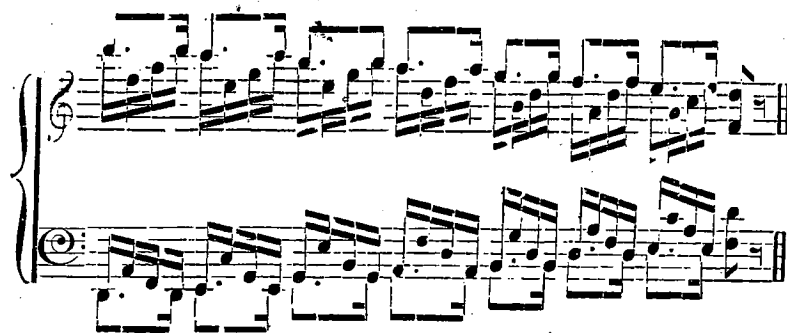
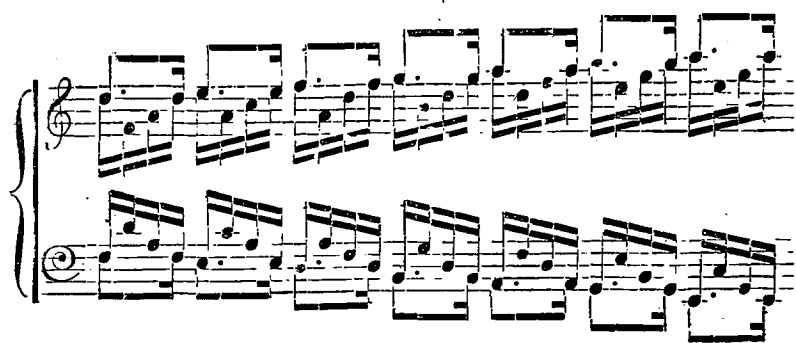
have the choice of three triads for the harmonisation of any note of melody. But B does prevent it in three instances out of the seven. It prevents it in the case of D, for example, which we cannot use as a third; and in the case of F which we cannot use as a fifth. The whole material of plain chant accompaniment, therefore, is here shown:

Ex. 241.



130. Students of the piano may profitably graft on the harmonisations of the modes to their daily practice, and the skilful player will need no instruction to elaborate modal harmonies in the direction of any special technical difficulty which he may wish to overcome. But, in order to convey this idea more clearly, we give an example in Mode I:

Ex. 242.



131. By this means he will not only become master of the modes intellectually but be led to extend to them a greater sympathy; besides which he will find the substitution of old modes for the ordinary major and minor a great relief in technical practice generally.

132. In actual accompaniment the freedom of the right hand is of the greatest service, as the slightest defect of the voices, whether in intonation or reading, may by its means be instantly corrected. Where not required for such assistance it may be used for rounding off the progressions; for giving the effects of crescendo and decrescendo, as well as for phrasing and for amplifying the harmony wherever desirable.

133. A good accompanist may always be detected by this all-sufficiency of his left hand and pedal, by the small number of notes with which he produces the effect of a complete harmony, by the skilful application of organ-point during the continuance of the phrases, by his power of giving prevalence to the various triad harmonies in turn, so that by a sufficient

recurrence of the dominant harmony and by a well rounded approach to the final he preserves the character of the mode, and finally by his skill in making intra-modal provision for accidentals.

134. Among the false ideas extant respecting plain chant there is none so pernicious as that of its being devoid of expression. Those who hold this view are unaware that Gregorian notation is superior to our own in many respects. Our slavish division into equal time portions very frequently causes modern composers to change the bar value; thus showing that, in order to express their emotions with fidelity to nature, they want the very freedom which Gregorian music already enjoys. If the latter, therefore, be not delicately expressive it is entirely the fault of the performers. But it may be admitted that better ideas are gaining ground and that ultimately such untenable notions seem likely to disappear.

135. At the outset of our endeavour we gave as our ideal the application of the ancient scales as a basis for modern composition. It is natural to wish to see the prospect of this improve; but, on the other hand, the world has so long been accustomed to the use of only two modes, and modern musical creations for which these are exclusively employed are so grand and so absorbing that the revival must necessarily remain long in the condition of a forlorn hope. There are, however, indications of the possibility of its ultimate realisation, and were it not for

the difficulty of obtaining efficient illustration progress would undoubtedly be more rapid. Some of the reasons for the popular reluctance to give attention to this question were familiarly set forth some time ago in the author's essay in the "Musical Standard" on "The Instructiveness of Teaching" and may be here quoted with advantage by way of conclusion. The description runs as follows:

"It is now many years since I made my first important experience of a kind to explain which to the reader I must first mention my life-long conviction that modern music, in its entirety, is needlessly restricted by the use of only two modes. To indulge in extemporaneous short pieces founded upon the ancient scales was, therefore, with me not only a favourite amusement, but one of two-fold effect; for it yielded not only the pleasure directly derivable from the pastime itself, but the further gratification of observing the various sensations produced upon such listeners as deigned to give me their attention.

"The outcome was always the same. My critics had invariably made up their minds beforehand that, although interesting from the antiquarian point of view, all modes other than the two with which we are all familiar had become practically obsolete. I could feel no surprise, therefore, in having the first effects of my performance recorded as "barbarous." In the same vein I have also heard people describe the Frenchman's animated conversation as "gibberish";

and, that any language should produce this effect upon those who do not understand it, is only too conceivable.

"But it was with the next stage in the process of conversion that my amusement began. A slight initiation invariably resulted in the charge of "barbarity" being reduced to one of "crudity"—or some such expression. On further acquaintance, however, these archaic progressions were neither barbarous nor crude: they were simply "quaint": even as "delightfully quaint" I have heard them sometimes described by those self-same sinners who, but a short time before, had spoken of them so disrespectfully. And so on; from one degree to another; until quite an enthusiasm was reached, totally inconsistent with the first expressions of opinion.

"Time after time have I escorted listeners along this path with constantly the same results. My experience, therefore, leads me naturally to the conclusion that the ancient scales are just as natural and as fertile for purposes of composition as those which we have in use; though we have grown so accustomed to the latter as to be hopelessly wedded to them. We have, in fact, carefully manufactured for ourselves a splendid incapacity for the appreciation of the beauties of other modes; and, having done so, we proceed to settle the matter by denying those beauties altogether. The case is precisely analogous to that of language; in which, though every man's mother-tongue is the most natural

to *him*, there is, in reality, no one language any more natural than another."

In conclusion the reader may profitably refer to the author's "Quaint Dance in Phrygian Mode" as an illustration of the application of one ancient scale; and it would doubtless need but slight encouragement to call forth elaborate work of convincing character (such as sonatas or even symphonies) with a like basis. Should, therefore, this little treatise, in addition to being a guide to the strictly modal accompaniment of plain chant, also contribute to the interest already existing in such questions it will to that extent have incidentally assisted in the attainment of an even greater object than the one immediately in view.

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