

CRASH COURSE IN CHANT

ST. ANTHONY MARY CLARET CATHOLIC CHAPEL

KELVIN AND ANNIE SANDIGO

SUMMER 2024



Beginning of the Introit of Easter from the *Matthias Graduale*, c. 1480

YOUR NAME:



Crash Course in Chant © 2024 by Kelvin Sandigo is licensed under CC BY-SA 4.0.

To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>

Contents

1	Neums and Latin Pronunciations	1
1.1	Neums	1
1.1.1	One-note Neums	1
1.1.2	Two-note Neums	2
1.1.3	Three-note Neums	2
1.1.4	Compound Neums	3
1.1.5	Special Notations	3
1.2	Latin Pronunciations	4
1.2.1	Vowels	4
1.2.2	Diphthongs	4
1.2.3	Consonants	5
1.3	Bringing it All Together	6
1.4	Homework	6
2	Reading the Staff and Picking Pitches	7
2.1	Solfege	7
2.2	The Staff and Clefs	8
2.3	“Movable” Do	9
2.4	Counting, Bars and <i>Custos</i>	10
2.5	The Accidental and Incidental	11
2.6	Bringing it All Together	13
2.7	Homework	14
3	Psalm Tones	15
3.1	When Psalm Tones are Used	15
3.2	The Form of a Psalm Tone	17
3.3	Psalm Tone I ^f	18
3.4	Psalm Tone II	18
3.5	Psalm Tone III ^a	18
3.6	Psalm Tone IV ^E	19
3.7	Psalm Tone V	19
3.8	Psalm Tone VI	19
3.9	Psalm Tone VII ^a	20
3.10	Psalm Tone VIII ^G	20
3.11	Homework	20

4	Chants of the Mass	21
4.1	The <i>Missa Cantata</i>	21
4.2	Overview of the Ordinary	22
4.3	<i>Asperges Me</i> and <i>Vidi Aquam</i>	23
4.4	<i>Kyrie XI</i>	24
4.5	<i>Gloria XI</i>	25
4.6	Gospel	26
4.7	<i>Credo I</i>	26
4.8	Preface Dialogue	27
4.9	<i>Sanctus XI</i>	28
4.10	<i>Pater noster</i>	28
4.11	<i>Pax Domini</i>	28
4.12	<i>Agnus XI</i>	29
4.13	<i>Ite XI</i> and <i>Benedicamus II</i>	29
4.14	Homework	30
5	The Eight Modes	31
5.1	Modality in Gregorian Chant	31
5.2	Mode I: Dorian	33
5.3	Mode II: Hypodorian	34
5.4	Mode III: Phrygian	36
5.5	Mode IV: Hypophrygian	38
5.6	Mode V: Lydian	39
5.7	Mode VI: Hypolydian	40
5.8	Mode VII: Mixolydian	41
5.9	Mode VIII: Hypomixolydian	42
5.10	Homework	42
6	Special Topics	43
6.1	Genres of Chant, from the Office of Corpus Christi	43
6.1.1	Invitatory	43
6.1.2	Hymn	43
6.1.3	Antiphon	44
6.1.4	Responsory	45
6.1.5	Introit	45
6.1.6	Gradual	46
6.1.7	Alleluia	46
6.1.8	Tract	47
6.1.9	Sequence	47
6.1.10	Offertory	48
6.1.11	Communion	49
6.2	Advanced Considerations	49
6.2.1	Tone Painting	49
6.2.2	Shifting of the Clef	50
6.2.3	Syllabic Illusions	50

6.2.4	Alternate Melodies	51
6.2.5	Harmonization	52
6.2.6	Litanies	53
6.2.7	Passion Endings	53
6.3	Appearance of Chant in Other Arts	54
6.3.1	Literature	54
6.3.2	Film	55
6.3.3	Polyphony	55
6.3.4	Classical Music	56
6.4	Resources	57
6.4.1	Your Friendly Neighborhood Choir Director	57
6.4.2	Essentials	57
6.4.3	For the Beginner	58
6.4.4	For the Intermediate	58
6.4.5	For the Enthralled	60
6.4.6	Recommended YouTube Channels	61

Chapter 1

Neums and Latin Pronunciations

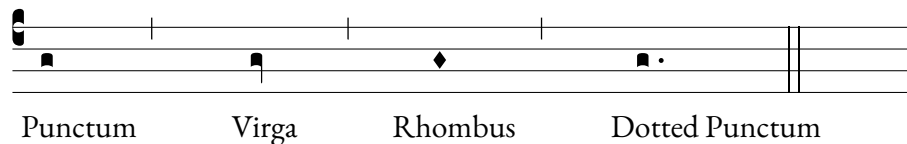
A congregation that is devoutly present at the sacrifice, in which our Savior together with His children redeemed with His sacred blood sings the nuptial hymn of His immense love, cannot keep silent, for “song befits the lover” (Saint Augustine, *Serm.* 336, n. 1.) and, as the ancient saying has it, “he who sings well prays twice.”

—Pope Pius XII, *Mediator Dei* ¶193, 20 November 1947

1.1 Neums

At first glance these square notes may appear as esoteric as Egyptian hieroglyphs, but once broken down it really is a very simple musical notation. The following is adapted from [A Plain and Easy Introduction to Gregorian Chant](#) by Dr. Susan Treacy.

1.1.1 One-note Neums



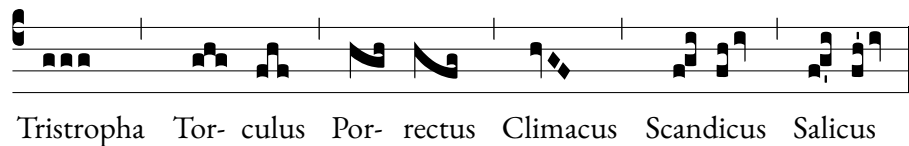
- ***Punctum*** is the simplest neum and is **held for one count**
- ***Virga*** is a *punctum* with stem
- ***Rhombus*** means “diamond” and is a *punctum* on its side
- **Dotted *Punctum*** is **held for two counts**, getting quieter on the second half

1.1.2 Two-note Neums



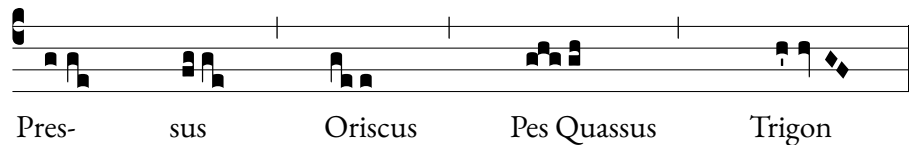
- *Bistropa* or *Distropa* is made of two *punctums* and is **held for two counts**, getting louder on the second half
- *Bivirga* is made of two *virgas* and is **held for two counts**, getting louder on the second half
- *Clivis* comes from the Latin for “inclined” and is composed of a *virga* and a *punctum*; it is sung **high–low**
- *Podatus* comes from the Latin for “foot” and is composed of a *punctum* and a *virga*; it is sung **low–high**

1.1.3 Three-note Neums



- *Tristropa* is made of three *punctums* and is **held for three counts**, getting louder on the second half
- *Torculus* comes from the Latin for “to twist” and is sung **low–high–low**
- *Porrectus* comes from the Latin for “to stretch” and is sung **high–low–high**
- *Climacus* comes from the Latin for “ladder” and is sung **high–lower–lowest**
- *Scandicus* comes from the Latin for “to ascend” and is sung **low–higher–highest**
- *Salicus* is a *scandicus* with an vertical *episema* (discussed shortly below) on the middle note which calls for an expressive lengthening of that note (most especially when the vertical *episema* is above the note); it is sung **low–higher (with slight hold)–highest**

1.1.4 Compound Neums



- **Pressus** comes from the Latin for “to press” and is composed of either a *punctum* or a *podatus* with a *clivis*
- **Oriscus** comes from the Greek for “horizon” and is composed of a *clivis* with a *punctum*
- **Pes Quassus** comes from the Latin for “foot shake” and is composed of a *torculus* with a *podatus*
- **Trigon** comes from the Latin for “triangle” and is composed of a *punctum* with a *climacus*
- In all of the above cases, when two *punctums* appear next to each other the note is **held for two counts** (like a *bistropa*)

1.1.5 Special Notations



- **Ictus** is the first note of a binary or ternary grouping of notes and is notated with the **Vertical Episema**
- **Horizontal Episema** is a horizontal line over a note and signifies an expressive lengthening; when it is across multiple notes, the first notes get lengthened more than the latter
- **Quilisma** comes from the Greek for “rolling” and is the squiggle in the middle of a three-note ascending neum; it is a note in of itself, and the note preceding it gets an expressive lengthening; it is sung **low (with slight hold)–higher–highest**
- **Liquescent** is a small teardrop note that signifies a certain part of a word to be articulated; it is used to separate:
 - the vowels of a diphthong (*Al-le-lu-ia*, *Lau-da-mus*)
 - consonants (*San-ctus*, *tol-lis*, *Ho-san-na*, *et lux*)

1.2 Latin Pronunciations

Like the placard nailed to the top of the Cross, the Mass communicates in several languages: Hebrew (*Amen, Alleluia, Sabaoth*), Greek (*Kyrie eleison, Christe eleison*) and, of course, Latin. Ecclesiastical Latin is quite distinct from other forms and has a host of special rules governing proper pronunciation. The following is adapted from the *Liber Usualis* (N^o 801 in Latin-English, 1961), pages xxxvj–xxxix.

1.2.1 Vowels

Each vowel has one sound; a mixture or sequence of sounds would be fatal to good Latin pronunciation; this is far more important than their exact length.

- **A** as in *father*, never as in *can* (e.g. *Pater*)
- **E** as in *red, men, met*, never as “ay” in *ray* (e.g. *Jesus*)
- **I** as “ee” in *feet*, never as in *milk* or *tin* (e.g. *Filio*)
- **O** as in *for*, never as in *go* (e.g. *fortis*)
- **U** as “oo” in *moon*, never as in *custom* (e.g. *Spiritu*)
- **Y** is treated as the Latin **I** (e.g. *martyr*)

1.2.2 Diphthongs

As a general rule when two vowels come together each keeps its own sound and constitutes a separate syllable (e.g. *Dei, diei, filii, eorum, prout, ait*). However, there are the following exceptions:

- **AE** and **OE** are treated as the Latin **E** (e.g. *saecula saeculorum, caeli* or *coeli*); this applies also if it appears as **Æ** and **Œ**
- In **AU**, **EU** and **AY** the two vowels form one syllable but both vowels must be distinctly heard (e.g. *Lauda, eumdem* and *Raymundus*)
- **Q** or **NG** followed by **U** and a vowel keeps its normal sound and is uttered as one syllable with the vowel which follows (e.g. *qui, quae, quod, quam, sanguis, sanguine*)
- **Cui** is pronounced with two syllables, but in certain hymns it may be treated as one on account of the metre


1.2.3 Consonants

The consonants must be articulated with a certain crispness; otherwise the reading becomes unintelligible, weak and nerveless.

- **C** before **E, AE, OE, I** or **Y** is pronounced like “ch” in *church* (e.g. *caelum, Cecilia*)
- **CC** before the same vowels is pronounced like “T-ch” (e.g. *ecce*)
- **SC** before the same vowels is pronounced like “sh” in *shed* (e.g. *ascendit, descendit*)
- Except for the above cases **C** is always pronounced like the English *K* (e.g. *caritas, corpus, esca, saecula saeculorum*)
- **CH** is always like *K* (e.g. *Christi, chorus, Cherubim, brachium*)
- **G** before **E, AE, OE, I** or **Y** is soft as in *generous* (e.g. *Regina, magi, genitum, agimus*)
- **G** in all other cases is hard as in *government* (e.g. *ego, vigor, Gloria, gaudia*)
- **GN** has a softened sound like “ny” in *canyon* (e.g. *Dignum, Agnus, Regnum, Magnificat*)
- **H** in *mibi* and *nihil* is pronounced like the English *K*
- **H** in all other cases it is silent (e.g. *homo, bodie*)
- **J** sometimes appears as **I** and is pronounced like the English *Y* (e.g. *Jesu, jam, Alleluia, major*)
- **PH** is always like the English *F* (e.g. *Propheta*)
- **R** before another consonant should be slightly rolled like in *three* (e.g. *carnis*); do not bring the **R** sound into a preceding syllable (e.g., *Kyrie, Sapere, Diligere, Maria*)
- **S** is hard like in *sea* (e.g. *Sanctus*), but if it is between two vowels it is slightly softened like in *misery* (e.g., *misericordia, Hosanna*)
- **TI** after any letter (except **S, T** or **X**) and before a vowel is pronounced “tsee” (e.g. *patientia, gratia, constitutio, laetitia, laudatio*)
- Otherwise **T** is always like the English *T* (e.g. *termino*)
- **TH** is always like *T* (e.g. *Thomas, catholicam*)
- **X** is pronounced “ks”, slightly softened when coming between two vowels (e.g. *exercitus*)
- **XC** before **E, AE, OE, I** or **Y** is pronounced “ksh” (e.g. *excelsis*)
- **XC** before other vowels is pronounced “ksc” (e.g. *excussorum*)
- **Z** is pronounced “dz” as in the end of *stands*, but not as “z” in *zebra* (e.g. *azymus, zizania*)
- All the rest of the consonants **B, D, F, K, L, M, N, P, Q** and **V** are pronounced as in English
- Double consonants must be clearly sounded (e.g. *bello, Abbas, Joannem, Innocens, piissime, terra*)

1.3 Bringing it All Together

Without being too concerned about “reading” the music, let’s try our hand at chanting a well-known prayer following the neums along with the words and keeping our pronunciation in check.

6. 
G ló-ri- a * Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. Si-cut e-rat in princí-pi- o, et nunc,
et semper, et in sæcu-la sæcu-ló-rum. Amen.

1.4 Homework

Practice slowly pronouncing the words of Psalm 116 in Latin. This will be very relevant in a future lesson. It is always a good practice to have the translation of a Latin piece handy so that you know exactly what you’re praying.

1. Laudáte Dóminum, omnes Gentes: *
laudáte eum, omnes pópuli :
2. Quóniam confirmáta est super nos miser-
icórdia ejus: * et véritas Dómini manet in ætér-
num.

1. O praise the Lord, all ye nations: praise
him, all ye people.
2. For his mercy is confirmed upon us: and
the truth of the Lord remaineth for ever.

Also, if you’re one to recite your *Pater*’s and *Ave*’s in Latin, check to see that your pronunciations are up to par.

Chapter 2

Reading the Staff and Picking Pitches

Now it is evident that the human soul is moved in various ways according to various melodies of sound, as the Philosopher states (*Polit.* viii, 5), and also Boethius (*De Musica*, prologue). Hence the use of music in the divine praises is a salutary institution, that the souls of the faint-hearted may be the more incited to devotion. Wherefore Augustine says (*Confess.* x, 33): “I am inclined to approve of the usage of singing in the church, that so by the delight of the ears the faint-hearted may rise to the feeling of devotion”: and he says of himself (*Confess.* ix, 6): “I wept in Thy hymns and canticles, touched to the quick by the voices of Thy sweet-attuned Church.”

—Saint Thomas Aquinas, *Summa Theologiæ*, II-II, q. 91, art. 2

2.1 Solfege

As most are familiar with the show tune “Do-Re-Mi” ([Part 1](#) and [Part 2](#)) from the 1959 Rodgers and Hammerstein musical *The Sound of Music*, it will serve as a good warm up.

Do, a deer, a female deer

Re, a drop of golden sun

Mi, a name I call myself

Fa, a long, long way to run

So, a needle pulling thread

La, a note to follow So

Ti, a drink with jam and bread

That will bring us back to Do

So, Do, La, Fa, Mi, Do, Re

So, Do, La, Ti, Do, Re, Do

When you know the notes to sing

You can sing most anything

The precedent for learning the scale this way was set nearly 1000 years prior by the Benedictine monk Guido d'Arezzo. He used the established hymn *Ut queant laxis* from the Office of St. John the Baptist, composed 400 years prior by fellow Benedictine Paul the Deacon, to teach his students relative pitch, serving also as the basis for notating chant.

Hymn. 2.
U T que- ant la-xis re-soná-re fibris Mi- ra ge-stó-rum fámu-li tu-ó-rum, Sol- ve
 pollú-ti lá-bi- i re- á-tum, Sancte Jo- ánnes.

- DO changed from *Ut*
- RE from *resonáre*
- MI from *Mira*
- FA from *fámuli*
- SOL from *Solve*
- LA from *lábi*
- TI from SI, the first letters of *Sancte Joánnes*

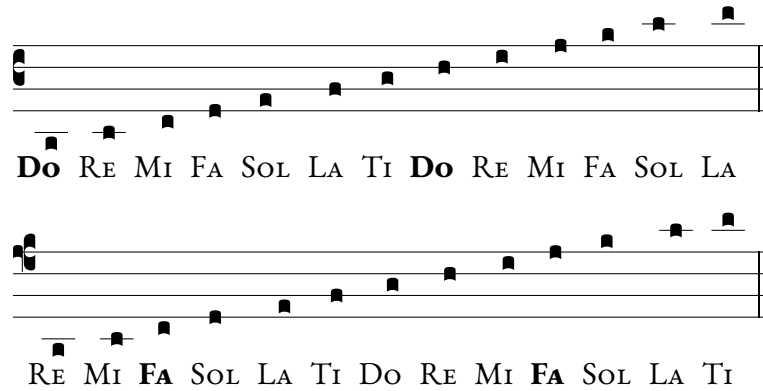
2.2 The Staff and Clefs

Chant is notated on a four-line staff with the notes being placed either on the lines or spaces. Pitches go from low to high as you travel up the staff vertically. A clef on the beginning of any staff denotes the relative intervals between the notes. There are two kinds of clefs: the DO clef looks like a “C” and shows on which line DO is located, and the FA clef looks like a fancy “F” and shows on which line FA is located.

LA TI **Do** RE MI FA SOL LA TI **Do** RE MI FA

FA SOL LA TI DO RE MI **FA** SOL LA TI DO RE

The two clefs are shown above in their typical positions. Without additional markings, there will always be a half-step (or semi-tone) between MI–FA and TI–DO while all the other adjacent intervals are whole steps. The clefs can be placed on different lines of the staff and relative intervals move along with it.



2.3 “Movable” DO

Chant operates on what’s called “Movable” DO, but that’s not referring to placing the clef on different lines as was shown above. It means that you are free to assign any pitch to DO (or FA) and all that changes is what key you’re singing in. The position of the whole steps and half-steps remain the same. This makes transposing to adjust the range very easy. The two tables below shows how the pitches in the scale change for different assignments of DO, with each column being its own scale.

Do	A	A# Bb	B	C	C# Db	D
TI	G# Ab	A	A# Bb	B	C	C# Db
(TE)	G	G# Ab	A	A# Bb	B	C
LA	F# Gb	G	G# Ab	A	A# Bb	B
	-	-	-	-	-	-
SOL	E	F	F# Gb	G	G# Ab	A
	-	-	-	-	-	-
FA	D	D# Eb	E	F	F# Gb	G
MI	C# Db	D	D# Eb	E	F	F# Gb
	-	-	-	-	-	-
RE	B	C	C# Db	D	D# Eb	E
	-	-	-	-	-	-
Do	A	A# Bb	B	C	C# Db	D

Do	D# Eb	E	F	F# Gb	G	G# Ab
Ti	D	D# Eb	E	F	F# Gb	G
(Te)	C# Db	D	D# Eb	E	F	F# Gb
La	C	C# Db	D	D# Eb	E	F
-	-	-	-	-	-	-
SOL	A# Bb	B	C	C# Db	D	D# Eb
-	-	-	-	-	-	-
FA	G# Ab	A	A# Bb	B	C	C# Db
MI	G	G# Ab	A	A# Bb	B	C
-	-	-	-	-	-	-
RE	F	F# Gb	G	G# Ab	A	A# Bb
-	-	-	-	-	-	-
Do	D# Eb	E	F	F# Gb	G	G# Ab

Sometimes, the selected pitch for Do corresponds to the key for the piece (for example, if Do is A, then the chant is in the key of A-major). However, this is not a hard and fast rule as the Modes and the accidental muddy the water, so always consult your personal music theorist for an accurate diagnosis.

2.4 Counting, Bars and *Custos*

Unlike other forms of music, chant is primarily concerned with the words and secondarily about the melody. This is the main reason why there is no time signature in chant as is present in modern notation.

The words of the chant are broken up into syllables and these syllables have various groups of neums applied to them (composed of at least one note to 48 or more!). The chant as a whole is divided up into different phrases each separated by a bar. The kind of bar used dictates how the flow of the singing is broken up.

To study these concepts further, let's look at the Offertory for the 2nd Sunday after Epiphany.

Offert. 1.

J Ubi-lá-te * De-o u-ni-vér-sa ter-ra: ju-bi-lá-
 te De-o u-ni-vér-sa ter-
 ra: psalmum dí-ci-te nó-mi-ni e-jus: ve-ní-te, et
 audí-te, et nar-rábo vo-bis, o-mnes qui ti-mé-tis De-um, quanta



As discussed in the first lesson, each note has a count of “one” unless there is an indication that it should be expressed or held for longer. Breaking up the syllables of the first two words we see:

- **Ju** has a *punctum* and gets one count
- **bi** has a *punctum* and gets one count
- **la** has a *salicus* and gets three counts, with the middle slightly lengthed
- **te** has a *punctum* and gets one count
- **De** has a *torculus* and gets three counts
- **o** has a *torculus* combined with a *clivis* and gets six counts, with the last two notes getting two counts each

Chant has four kinds of bars, each communicating something particular to the singer:

1. A **quarter bar** is a little tick mark on the top line that divides one small grouping of neums from another and signifies that a short breath could be taken if absolutely necessary
2. A **half bar** is a vertical line in the middle of the staff that divides a sentence and signifies that a short breath could be taken
3. A **full bar** is a vertical line across the whole staff that comes at the end sentence and signifies a natural rest that should be taken before commencing the next phrase
4. A **double full bar** is two full bars that comes at the end of a completed section (like a verse)

The *custos*, or guide, is the little half-sized *punctum* at the end of each staff. This note is not sung, but it “guides” the reader as to what pitch the first note of the next staff will have.

2.5 The Accidental and Incidental

There is only one accidental in chant: a flat (b) on T̄I changing it into T̄E. What this does is transfer the half-step from T̄I–DÓ to L̄A–T̄E. The flat is quite common in chant, though Introit of the 23rd Sunday after Pentecost stands out for having occurrences of of T̄E at both ends of the octave.

Intr. 6.

D I- cit Dó- mi- nus : * Ego có- gi- to co- gi- ta- ti- ó- nes pa- cis,
 et non affli-cti- ó- nis : invo-cá- bi- tis me, et e-go ex-áu-di- am vos :

et redú-cam capti-vi- tá-tem ve- stram de cunctis lo- cis. *Ps.* Be-ne-di-xí-sti Dómi-ne
 terram tu- am : * a-vertí-sti capti-vi- tá-tem Ja-cob. Gló-ri- a Patri. E u o u a e.

When the flat is marked in the main body of the chant, the TE is carried until one of the following appear:

- Another word
- A bar (even a quarter bar)
- A natural sign (♮)

An example of a natural sign occurs at the end of the *corpus* of the Gradual for the 8th Sunday after Pentecost. Within the one word *facias* is seen TE-TI-(quarter bar)-TI-TE.

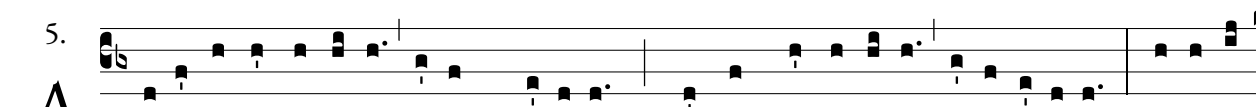
Grad.
 5.
E - sto mi-hi * in De- um pro- te- ctó- rem, et in lo- cum
 re- fú- gi- i, ut sal- vum me fá- ci- as.

Some chants are composed in such a way where all TI notes are flattened. In order to minimize the instances of writing flats in the score, the flat symbol moves to be right next to the Do clef. Familiar chants where this occurs are both versions of *Regina Cæli Lætare* and *Ave Verum Corpus*.

Do RE MI FA SOL LA *TE* **Do** RE MI FA SOL LA

2.6 Bringing it All Together

Let's look at a well-known chant and put some of these elements into practice.

5.  **A** D-ó-ro te de-vó-te, la-tens Dé- i-tas, Quae sub his fi-gú-ris ve-re lá-ti-tas: Ti-bi se
cor me- um to-tum súbji-cit, Qui- a te contémplans to-tum dé-fi-cit. 2. Vi-sus, tactus, gustus
in te fál-li-tur, Sed audí-tu so-lo tu-to cré-di-tur: Credo quidquid di-xit De- i Fí-li- us:
Nil hoc verbo ve-ri-tá-tis vé-ri- us. 3. In cru-ce la-té-bat so-la Dé- i-tas, At hic la-tet simul
et humá-ni-tas: Ambo tamen cre-dens atque cónfi-tens, Pe-to quod pe-tí-vit latro paé-
ni-tens. 4. Pla-gas, sic-ut Thomas, non intú-e-or: De-um tamen me-um te confí-te-or:
Fac me ti-bi semper ma-gis cré-de-re, In te spem ha-bé-re, te di-lí-ge-re. 5. Ó memo-ri- á-le
mortis Dómi-ni, Pa-nis vi-vus vi-tam praestans hómi-ni, Praesta me-ae menti de te ví-ve-re,
Et te il-li semper dulce sá-pe-re. 6. Pi- e pel-li-cá-ne, Je-su Dómi-ne, Me immúndum munda
tu-o sán-gui-ne, Cu-jus una stil-la sal-vum fá-ce-re To-tum mundum quit ab omni scé-le-re.
7. Je-su, quem ve-lá-tum nunc aspí-ci-o, Oro, fi- at il-lud quod tam sí-ti-o: Ut te re-ve-lá-ta
cernens fá-ci-e, Vi-su sim be-á-tus tu-ae gló-ri-ae. A-men.

Before attempting to sing it, let's break this chant up into its different components:

- This is a hymn, a specific type of chant which has repetitive verses
- There are seven verses, and by studying just the first we have a good idea of approaching the rest
- The bars create eight phrases per verse: it's divided in half by a full bar, in half again by half bars, and in half again by quarter bars
- Each verse could be sung with two big breaths or four normal breaths
- Each verse start and end on the same note, and this note is the lowest note
- The lowest note is a fifth below DO, which is FA
- The highest note occurs just after the middle and is a fourth above DO, which is also FA
- Thus, the range is an octave and we can easily pick where we want to sing; let's start and end on C
- Referring to the pitch table above, a FA of C corresponds to a DO of G
- TI in this scale is F#, but since there's a flat next to the DO clef it gets flattened to a TE, which is F
- We find ourselves in the C-major scale and can play this with just the white keys on the piano
- Looking at the neums, most are *punctums* with the occasional *podatus* and *clivis*, and a dotted *punctum* at the end of each phrase
- The eight phrases have a pitch pattern of ascent → descent → ascent → descent → stay high → descent → descent → stay low

Skipping the phase of plucking this on the piano, at this point we've deconstructed the chant enough to give a go at singing it.

2.7 Homework

With the piece above or with another chant that you're familiar with, practice singing it several times each with a different starting note. Does starting higher make it easier or harder? How about starting lower? Can you figure out your vocal range; the lowest and highest pitches you can comfortably sing?

Also, check out *Adoro Te Devote* #129 in the red hymnal. Do you notice the difference in the clef? What changes would you make in approaching the chant notated this way?

Chapter 3

Psalm Tones

All our Scripture, both the Old and New, is divinely inspired and useful for doctrine, as it is written ... The Book of Psalms, like a paradise containing in itself all fruits gives forth songs, and with them also shows its own songs in psalmody ... To me it seems that the psalms for him who sings them are as a mirror in which he may contemplate himself and the movements of his soul and, under this influence, recite them.

—Saint Athanasius, *Epist. ad Marcell. cit.*, n. 2., as quoted by Pope Saint Pius X, *Divino Afflatu*, 1 November 1911

3.1 When Psalm Tones are Used

There are many different tones that a portion of text can be set to, the majority of which are reserved for a priest during Mass or a religious during the Divine Office. As the name implies, “Psalm Tones” are those typically applied to verses of psalms that are recited in occasions like:

- The Verse of the *Asperges Me* or *Vidi Aquam*
- Verses following the Introit, Offertory or Communion
- Verses of hymns like in *Adoremus in Æternum*
- Verses of the *Pueri Hebræorum* on Palm Sunday
- Communal recitation of Vespers or Compline (or any other Hour)

Additionally, Decree No. 3697 issued by the Sacred Congregation of Rites on 7 December 1888 allows the simplification of difficult parts of the Mass (i.e., the Propers):

Dubium V. Utrum tolerari positus usus Missam cantandi modo quasi psalmodico, seu semi-tonato?

Resp. ad V. “Retineri posse”.

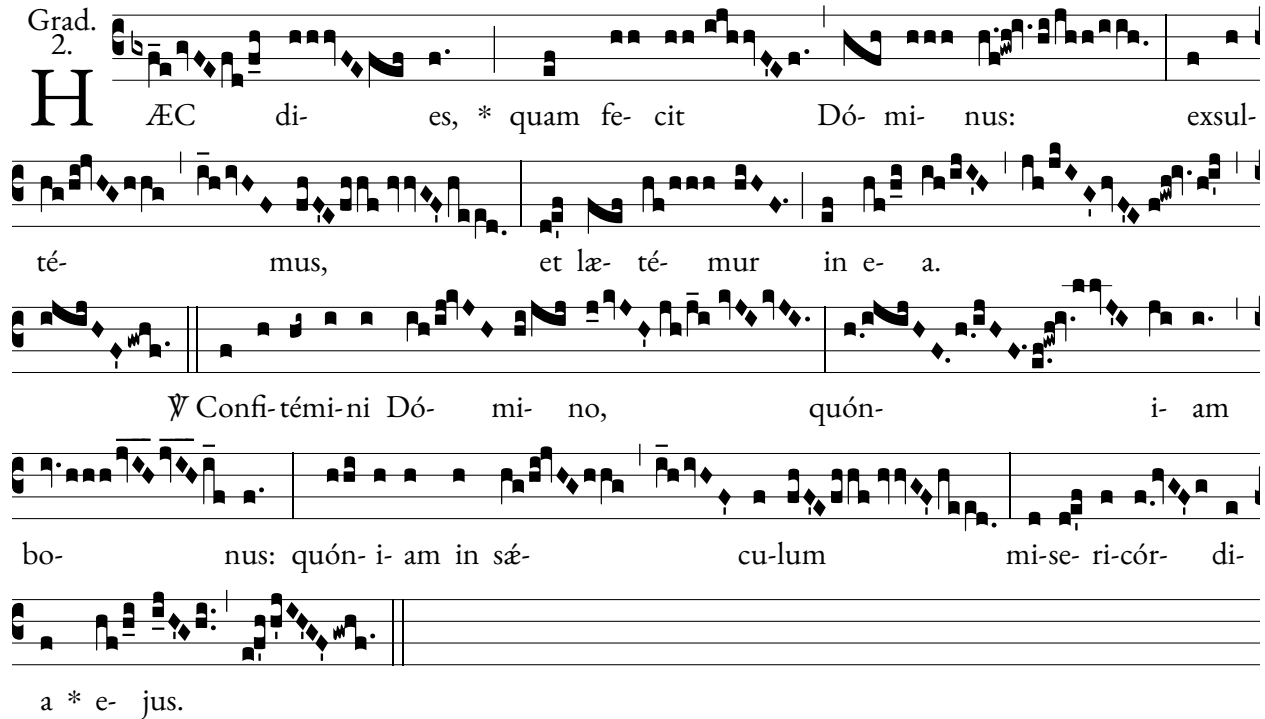
Question 5. Can the practice of singing the Mass in a psalmodic, or semi-toned, manner be tolerated?

Answer to 5. “It can be retained”.

An example of this kind of simplification is shown below for the Gradual of Easter Sunday.

Ps 117: 24, 1

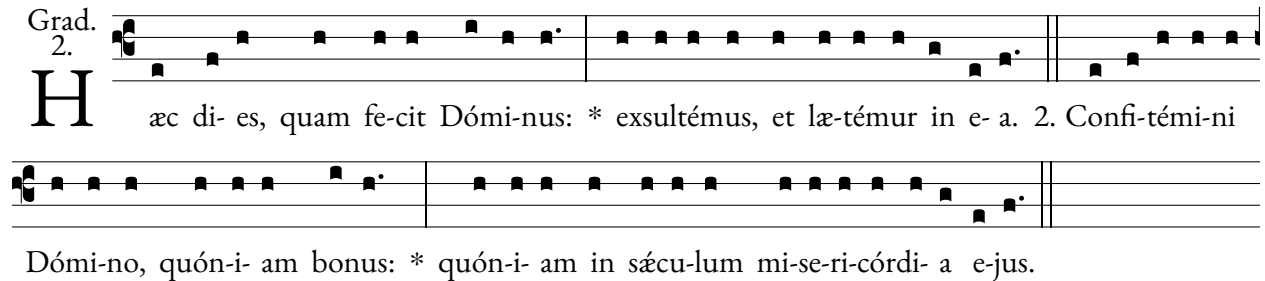
Grad.
2.



H ÆC di- es, * quam fe- cit Dó- mi- nus: exsul-
té- mus, et læ- té- mur in e- a.
† Confi- témi- ni Dó- mi- no, quón- i- am
bo- nus: quón- i- am in sǣ- cu- lum mi- se- ri- cór- di-
a * e- jus.

Ps 117: 24, 1

Grad.
2.



H æc di- es, quam fe- cit Dómi- nus: * exsultémus, et læ- témur in e- a. 2. Confi- témi- ni
Dómi- no, quón- i- am bonus: * quón- i- am in sǣcu- lum mi- se- ri- córdi- a e- jus.

3.2 The Form of a Psalm Tone

Psalm 1.

4.g

B e- á-tus vir, qui non áb-i it in consí-li o impi- ó-rum, † et in vi- a pecca-tó-rum non ste- tit, * et in cáthedra pesti-lénti- æ non se- dit:

A psalm tone can be divided into the following parts (adapted from *A Plain and Easy Introduction to Gregorian Chant* by Dr. Susan Treacy):

1. **Annotation** refers to the number and letter directly preceding the chant; the number (Roman or Arabic) is the Tone / Mode and the letter designates the Final Cadence.
2. **Intonation** is the first couple of notes that clue you in on which mode (i.e., numbered tone) is being used, that raise up to the Recitation Tone.
3. **Recitation Tone** is the pitch that the majority of the verse will be on, and is also the Dominant (or Tenor) of the corresponding mode.
4. **Flex** is used when a text is long and the recitation needs to pause briefly (signified by †); the pitch drops before returning to the Recitation Tone.
5. **Mediant Cadence** signifies the end of the first half of the verse with a short melody, resuming the Recitation Tone afterwards.
6. **Preparatory Syllables** sometimes come before the Final Cadence.
7. **Final Cadence** is how the psalm tone ends for a given verse; some modes have multiple Final Cadence options.
8. **Epenthetic Notes** are the little white notes in the cadence sections denoting the pitch inbetween accents.


Sometimes the Cadences have the syllables with inflection denoted in **bold** and *italic*. This is not always the case, and is usually reserved for when only the first verse of a psalm is given in chant notation, while the subsequent verses are simply-formatted text.

There are eight Psalm Tones which correspond to the eight Modes. Some Psalm Tones have multiple Final Cadences possible, which are differentiated by their last note with a letter (“c” for DO, “d” for RE, etc.). If the last note happens to be the Final (or Tonic) of the Mode, then this letter is capitalized (as in Psalm Tone VIII G).

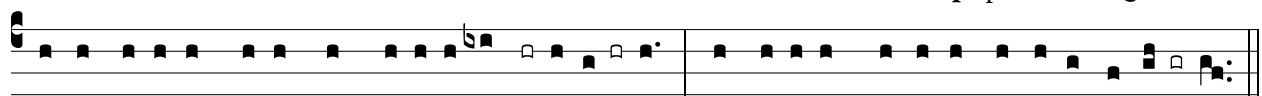
3.3 Psalm Tone If

There are 10 different Final Cadences for the First Tone.

Psalm 116.

1.f 

L audá-te Dómi-num, **om**-nes **Gen**-tes: * laudá-te e-um, *omnes* **pópu**-li: 2. Quón-i- am




confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net in æ-tér-num.

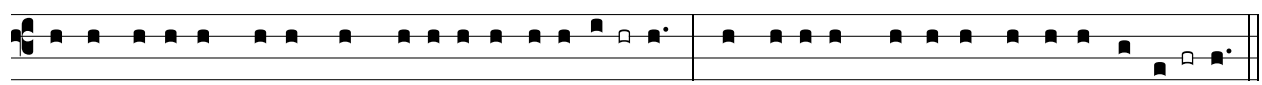
3.4 Psalm Tone II

There are 2 different Mediant Cadences and 1 Final Cadence for the Second Tone.

Psalm 116.

2. 

L audá-te Dómi-num, omnes **Gen**-tes: * laudá-te e-um, *omnes* **pópu**-li: 2. Quón-i- am




confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net in æ-tér-num.


3.5 Psalm Tone IIIa

There are 5 different Final Cadences for the Third Tone.

Psalm 116.

3.a 

L audá-te Dómi-num, **om**-nes **Gen**tes: * laudá-te e-um, *omnes* **pópu**-li: 2. Quón-i- am con-

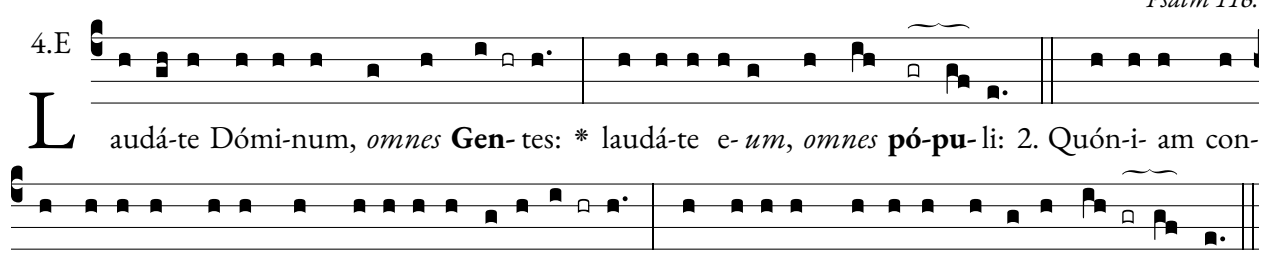


firmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net in æ-tér-num.

3.6 Psalm Tone IVE

There are 2 different positions, 4 different Mediant Cadences and 5 different Final Cadences for the Fourth Tone.


Psalm 116.

4.E 
L audá-te Dómi-num, *omnes* **Gen-**tes: * laudá-te e-um, *omnes* **pó-pu-**li: 2. Quón-i- am con-
firmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net in æ- **tér**num.

3.7 Psalm Tone V

There are 2 different Mediant Cadences and 1 Final Cadence for the Fifth Tone.


Psalm 116.

5. 
L audá-te Dómi-num, *omnes* **Gen-**tes: * laudá-te e-um, **om-**nes **pó-pu-**li: 2. Quón-i- am
confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net **in** æ-**tér**-num.

3.8 Psalm Tone VI

There are 2 different positions, 3 different Mediant Cadences and 1 Final Cadence for the Sixth Tone.


Psalm 116.

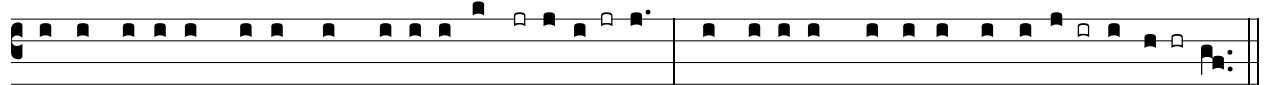
6. 
L audá-te Dómi-num, **om-**nes **Gen-**tes: * laudá-te e-um, *omnes* **pó-pu-**li: 2. Quón-i- am
confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net *in* æ-**tér**-num.

3.9 Psalm Tone VIIa

There are 5 different Final Cadences for the Seventh Tone.

Psalm 116.

7.a 


L audá-te Dómi-num, **om**-nes **Gen**-tes: * laudá-te e-um, **om**-nes **pópu**-li: 2. Quón-i- am


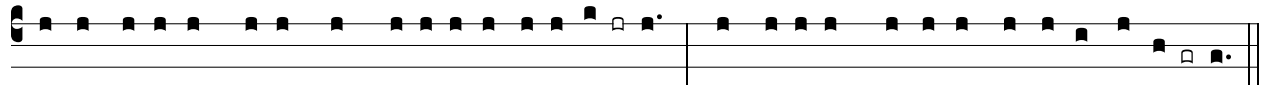
confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net **in** æ-tér-num.

3.10 Psalm Tone VIII G

There are 2 different Mediant Cadences and 3 different Final Cadences for the Eighth Tone.

Psalm 116.

8.G 

L audá-te Dómi-num, omnes **Gen**-tes: * laudá-te e-um, *omnes* **pópu**-li: 2. Quón-i- am


confirmá-ta est super nos mi-se-ri-córdi- a e- jus: * et vé-ri-tas Dómi-ni ma-net *in* æ-tér-num.

3.11 Homework

The *Liber Usualis* (N° 801 in Latin-English, 1961) starting on page 112 has a section titled “The Ordinary Chants of the Office” with descriptions on each variation of the Psalm Tones. See if you can set a verse or two to a specific tone following their instructions.

The website and app *Chant Tools*, which defaults to the “Propers Tool”, is a great resource for toggling between Full and Psalm Tone versions of Propers. There is another tab on the top titled “Psalm Tone Tool” that applies any tone to any psalm (and even non-psalm text, too). Play around with various Final Cadences of a tone and find one that’s particularly easy or pleasant to you.

Chapter 4

Chants of the Mass

If I could only make the faithful sing the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus* and the *Agnus Dei* ... that would be to me the finest triumph sacred music could have, for it is in really taking part in the liturgy that the faithful will preserve their devotion. I would take the *Tantum Ergo*, the *Te Deum*, and the Litanies sung by the people over any piece of polyphony.

—Giuseppe Cardinal Sarto (future Pope Saint Pius X), *Letter to Msgr. Callegari*, 1897

4.1 The *Missa Cantata*

Whether it's a ballet, opera, film or show, the music surrounding it is an indispensable element. The same goes for the Mass; something feels missing without chant. The Pearl of Great Price is nevertheless present at a Low Mass, but chant provides the most appropriate setting for this Jewel. Even its strongest rival, polyphony, has to admit defeat in terms of propriety.

Several parties have their chanting roles, and yes, that includes YOU!

- **Father** has his fair share of chanting throughout: the Lesson and Gospel, various prayers and dialogues, intonations of some parts of the Ordinary
- **The Choir** chants the Ordinary and sings hymns (some of which are also chants)
- **The Schola** is a subset of the choir comprised of men who chant the Propers
- **The Congregation** is free to chant or sing whatever parts the Choir is doing

The table below gives a top-level glance of the volume of singing involved in a typical High Mass (for those counting, a choir member is responsible for at least a dozen unique pieces of music!). In this lesson, we'll mostly be focusing on the Ordinary, specifically what we sing during Time of the Year (i.e., after Epiphany or Pentecost).

	Hymn	Ordinary	Proper
Processional	X		
<i>Asperges Me</i>		X	
Introit			X
<i>Kyrie</i>		X	
<i>Gloria</i>		X	
Gradual			X
Alleluia			X
<i>Credo</i>		X	
Offertory	X		X
<i>Sanctus</i>		X	
<i>Agnus</i>		X	
Communion	X		X
<i>Ite</i>		X	
Recessional	X		

4.2 Overview of the Ordinary

The “Ordinary” is so-called because it is a set of texts that are “ordinarily” recited at every Mass. Proper, on the other hand, are “proper” to a feast and change day-to-day, week-to-week. The Ordinary for Sundays includes the *Asperges Me* (or *Vidi Aquam*), the Mass (also called *Kyrie*) and the *Credo*. The last two are designated on the letterboard next to the altar rail as “M” and “C”, respectively. Since there are 18 standard Masses and 6 standard *Credos*, the typical combinations you’ll see at our chapel are:

- **Anytime:** Mass VIII (*De angelis*) and *Credo* III
- **Advent:** Mass XVII (with *Kyrie* B: Mode 6) and *Credo* III
- **Christmas:** Mass IX (*Cum jubilo*) and *Credo* IV
- **Time after Epiphany:** Mass XI (*Orbis factor*) and *Credo* I
- **Lent:** Mass XVII (with *Kyrie* A: Mode 1) and *Credo* III
- **Easter:** Mass I (*Lux et origo*) and *Credo* IV
- **Time after Pentecost:** Mass XI (*Orbis factor*) and *Credo* I
- **Feasts of Our Lord:** Mass II (*Kyrie fons bonitatis*) and *Credo* IV
- **Feasts of Our Lady:** Mass IX (*Cum jubilo*) and *Credo* IV

We also have at our chapel what we call a “split choir” (other places say antiphony, antiphonal singing or call-and-response). This means that one or two members of the schola cantor some parts of the Ordinary followed by the choir and congregation. The rules of the back-and-forth change for each chant of the Ordinary, and will be discussed in their respective sections below.

4.3 *Asperges Me* and *Vidi Aquam*

On Sundays, after the Procession and before the start of Mass, Father blesses the faithful with water while everyone sings the *Asperges Me*. Father intones it and everyone else continues the antiphon. Then at the psalm verse, we begin implementing the “split” choir where one or two schola members cantor the first half of the verse and the congregation responds with the second half. This “split” is repeated for the *Gloria Patri*. Then everyone sings the antiphon again.

Ps 50: 9, 3a

Ant.
7.

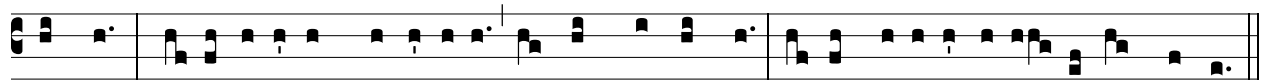
A-sper- ges me, * Dó-mi- ne, hyssó-po, et mundá- bor: la-vá- bis me, et su- per ni-
vem de- albá- bor. *Ps. 50.* Mi- se-ré-re me- i, De- us, * se-cúndum magnam mi-se-ri-cór-di- am
tu- am. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto: * Sic- ut e- rat in princí- pi- o,
et nunc, et semper, et in sácu- la sácu- ló- rum. A- men.

Between Easter Sunday and Pentecost inclusive, the *Vidi Aquam* replaces the *Asperges Me*. The structure is the same, except that our choir opts for a psalm tone version of the antiphon the second time around due to time.

Ez 47: 2, 9

Ant.
8.

VI- di a- quam * egre- di- én- tem de tem- plo, a lá- te- re dex- tro, al- le-
lú- ia: et omnes, ad quos pervé- nit a- qua is- ta, sal- vi fac- ti sunt, et
di- cent, al- le- lú- ia, al- le- lú- ia. *Ps. 117.* Confi- témi- ni Dómi- no quón- i- am bonus: *
quón- i- am in sácu- lum mi- se- ri- cór- di- a e- jus. Gló- ri- a Patri, et Fí- li- o, et Spi- rí- tu- i



Sancto. * Sic-ut e-rat in princí-pi-o, et nunc, et semper, et in sá-cu-la sá-cu-ló-rum. Amen. *Ez 47: 2, 9*



Ant. 8. **V** I-di aquam egre-di-éntem de templo, a lá-te-re dextro, al-le-lú-ia: 2. et omnes, ad quos



pervé-nit aqua ista, salvi facti sunt, et di-cent, al-le-lú-ia, al-le-lú-ia.

A short dialogue between the priest and faithful follows. This is the same for all Sundays of the year, except that *Alleluia* is added to the end of the first two lines during Easter.



O -sténde no-bis, Dómi-ne, mi-se-ri-córdi-am tu-am.



℟. Et sa-lu-tá-re tu-um da no-bis.

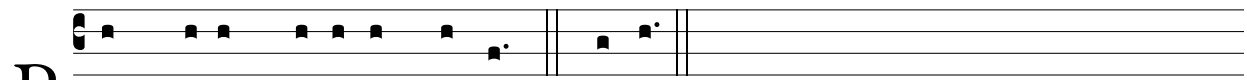


℣. Dómi-ne exáudi o-ra-ti-ónem me-am. ℟. Et clamor me-us ad te vé-ni-at.



℣. Dómi-nus vo-bíscum. ℟. Et cum spí-ri-tu tu-o. ℣. O-remus.

Father proceeds with a prayer, after which we respond with a simple (two-note) form of the *Amen*. This and the *Et cum spiritu tuo* are very common responses throughout Mass.

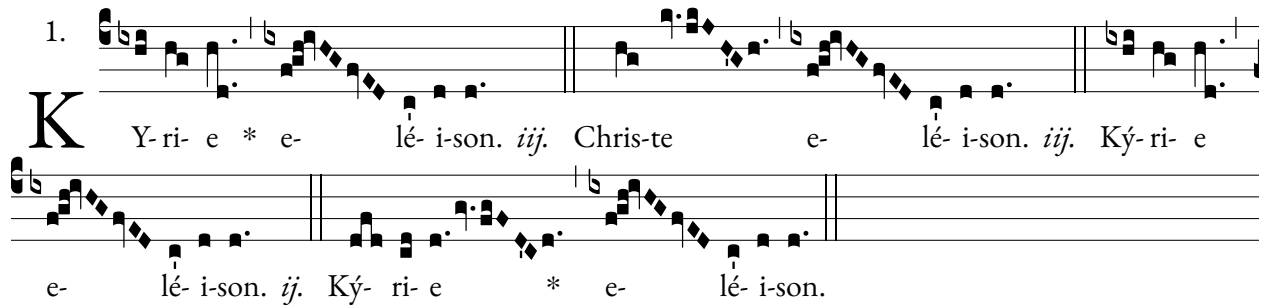


Per Christum Dómi-num nostrum. ℟. Amen.

4.4 *Kyrie XI*

After the Introit and once Father has ascended the altar steps, the *Kyrie* begins. This is performed as a “split” choir with schola members cantoring the first *Kyrie*, the faithful responding with the second *Kyrie*, and so on. Here the *ijj.* after the *Kyrie* and *Christe* means these sections are said three times, then the *ij.* on the following *Kyrie* means this section is said twice.

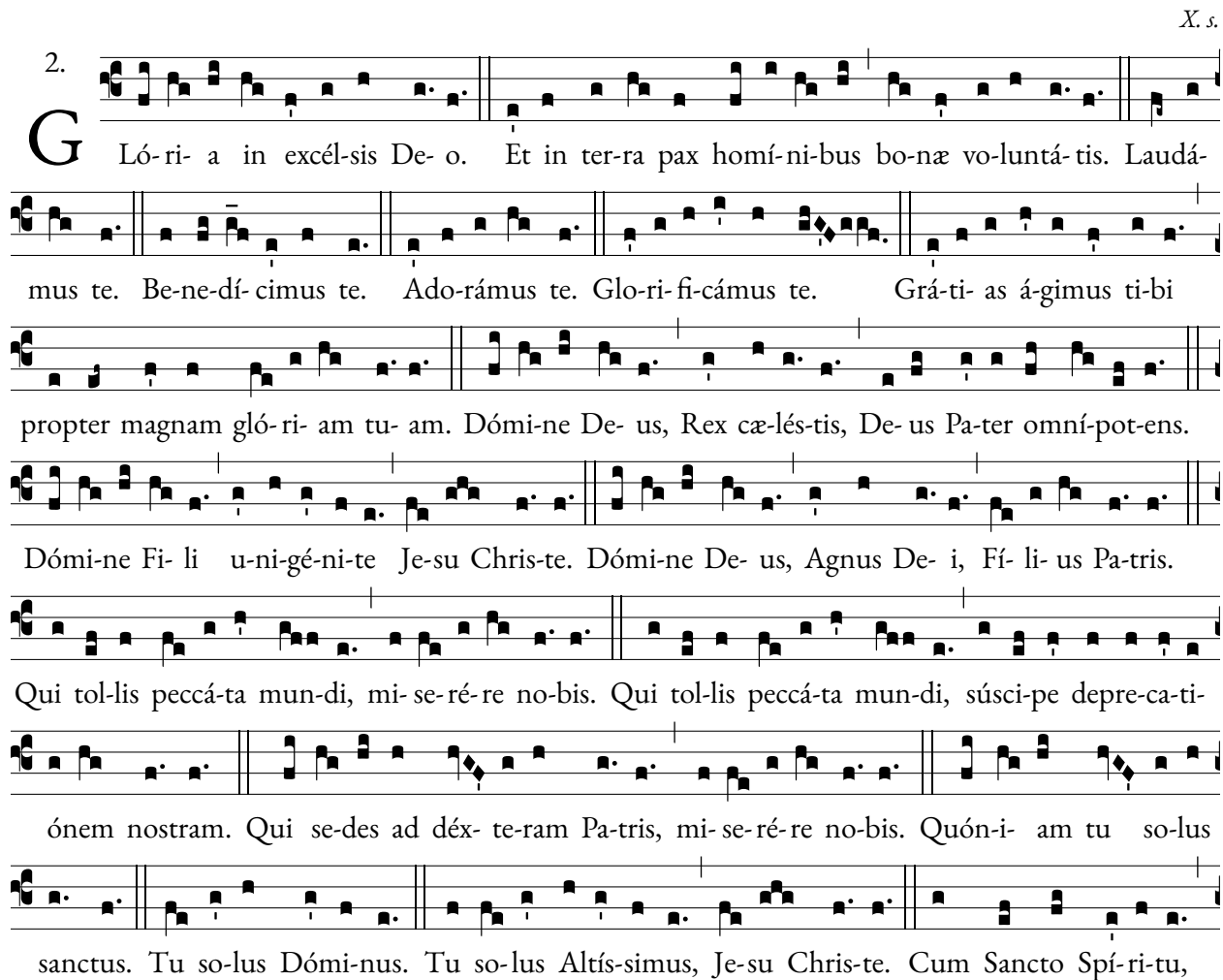
By the ninth *Kyrie*, the cantor begins the *Kyrie* and everyone joins in after the asterisk. Sometimes there are multiple asterisks; just join in when you hear the full choir.

1.  Musical notation for the beginning of the Kyrie. It consists of two staves. The top staff is for the cantor, starting with a large 'K' and the lyrics 'Y-ri- e * e- lé- i-son. iij. Chris-te e- lé- i-son. iij. Ký- ri- e'. The bottom staff is for the choir, starting with 'e- lé- i-son. ij. Ký- ri- e * e- lé- i-son.' The asterisks indicate where the choir joins in.

4.5 *Gloria XI*

After the *Kyrie*, Father intones the *Gloria*. Being “split” choir again, the cantors continue singing the second phrase. Once they reach the double-bar, the third phrase begins and the faithful respond. At the next double-bar it goes back to the cantors, and this alternation continues until the concluding *Amen* when everyone comes together. Note that during Advent and Lent there is no *Gloria* apart from major feasts.

X. s.

2.  Musical notation for the Gloria. It consists of ten staves. The top staff is for the cantor, starting with a large 'G' and the lyrics 'Ló-ri- a in excél-sis De- o. Et in ter-ra pax homí-ni-bus bo-næ vo-luntá-tis. Laudá-'. The subsequent staves show the cantor's line and the choir's response. The lyrics continue: 'mus te. Be-ne-dí-cimus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti- as á-gimus ti-bi propter magnam gló-ri- am tu- am. Dómi-ne De- us, Rex cæ-lés-tis, De- us Pa-ter omní-pot-ens. Dómi-ne Fi- li u-ni-gé-ni-te Je-su Chris-te. Dómi-ne De- us, Agnus De- i, Fí- li- us Pa-tris. Qui tol-lis peccá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis peccá-ta mun-di, sú-sci-pe depre-ca-ti- ónem nostram. Qui se-des ad déx- te-ram Pa-tris, mi-se-ré-re no-bis. Quón-i- am tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altís-simus, Je-su Chris-te. Cum Sancto Spí-ri-tu,'

in gló-ri- a De- i Pa- tris. A- men.

4.6 Gospel

Before the reading of the Gospel, Father and the faithful have the following dialogue.

D Omi-nus vo-bíscum. *R.* Et cum spí-ri-tu tu-o.

Sequénti- a sancti E-vangé-li- i se-cúndum Matthaé-um. *R.* Gló-ri- a ti-bi Dómi-ne.

4.7 *Credo* I

After the Gospel and sermon, Father ascends to the altar and intones the *Credo*. The intonation shown is common to all *Credos* except for *Credo* III. The flow of is identical to that of the *Gloria*.

XI. s.

4. **C** Redo in unum De- um, Patrem omni-pot-éntem, factó-rem cæ-li et terræ, vi-si-bí-
 li- um ómni- um, et invi-si-bí- li- um. Et in unum Dómi-num Je-sum Christum, Fí- li-
 um De- i u-ni-gé-ni-tum. Et ex Patre na-tum ante ómni- a sæ-cu- la. De- um de De- o,
 lumen de lúmi-ne, De- um ve-rum de De- o ve-ro. Gé-ni-tum, non factum, consubstanti- á-lem
 Patri: per quem ómni- a facta sunt. Qui propter nos hómi- nes, et propter nostram sa-lú-tem
 descéndit de cæ- lis. Et incarná- tus est de Spí-ri-tu Sancto ex Ma-rí- a Vír-gi- ne: Et homo

factus est. Cru-ci-fí-xus ét-i am pro no-bis: sub Pónti-o Pi-lá-to passus, et sepúl-tus est.

Et re-surré-xit térti-a di-e, se-cúndum Scriptú-ras. Et ascéndit in cæ-lum: se-det ad dèx-
te-ram Patris. Et í-te-rum ventú-rus est cum gló-ri-a, ju-di-cá-re vi-vos et mórtu-os:
cu-jus regni non e-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num, et vi-vi-fi-cántem: qui ex
Patre Fi-li-óque pro-cé-dit. Qui cum Patre et Fí-li-o simul ado-rá-tur, et conglo-ri-fi-cá-tur:
qui lo-cú-tus est per Prophé-tas. Et unam sanctam cathó-li-cam et apostó-li-cam Ecclé-si-am.

Confí-te-or unum bap-tísma in remis-si-ó-nem pec-ca-tó-rum. Et expécto re-surrecti-ó-nem mor-
tu-ó-rum. Et vi-tam ventú-ri sá-cu-li. A-men.

4.8 Preface Dialogue

A little after Father turns to the faithful and says *Orate fratres*, the Preface Dialogue begins. In this and two more instances (the *Pater noster* and *Pax vobis*) the *Amen* that is said is of a more solemn (three-note) form.

PER ómni-a saécu-la saecu-ló-rum. R̄. Amen. V̄. Dómi-nus vo-bíscum. R̄. Et cum spí-ri-tu
tu-o. V̄. Sur-sum corda. R̄. Ha-bé-mus ad Dómi-num. V̄. Grá-ti-as a-gá-mus Dómi-no De-o
nostro. R̄. Dignum et justum est.

4.9 *Sanctus XI*

At the end of the Preface, Father says *dicentes* and this cues up the *Sanctus*. Only the first word is intoned by the cantors. The rest is sung by everyone.

XI. s.

2.

S Anctus, * Sanc-tus, Sanctus Dómi-nus De- us Sá-ba-oth. Ple-ni sunt cæ- li et ter-
ra gló- ri- a tu- a. Ho-sánna in ex- cél-sis. Be-ne-díctus qui ve-nit in nó- mi-ne
Dómi-ni. Ho-sánna in ex- cél-sis.

4.10 *Pater noster*

After the Consecration, Father and the faithful have the following dialogue before and at the end of the *Pater noster*.

P ĒR ómni- a saécu-la saecu-ló-rum. R̄. Amen.
Ps̄. Et ne nos indú-cas in tenta-ti- ó-nem. R̄. Sed lí-be-ra nos a ma-lo.

4.11 *Pax Domini*

Right before the *Agnus Dei*, Father and the faithful have the following dialogue.

P ĒR ómni- a saécu-la saecu-ló-rum. R̄. Amen.
Ps̄. Pax † Dómi-ni sit † semper vo-bís-†cum. R̄. Et cum spí-ri-tu tu-o.

4.12 *Agnus XI*

As a “split” choir, the schola members cantor the words *Agnus Dei* and the faithful immediately follow to complete the phrase. This form is repeated two more times.

XIV. s.

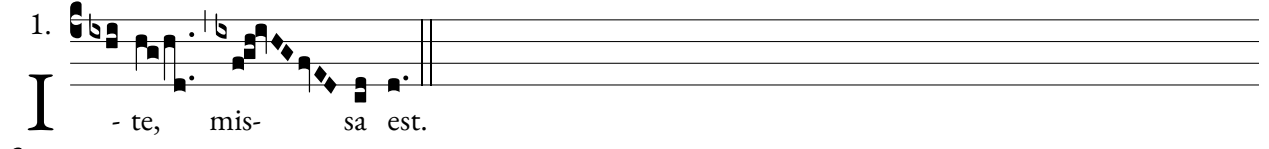
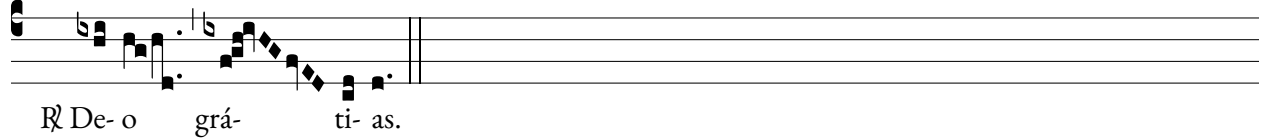
1. 
A - gnus De- i, * qui tol- lis pec- cá- ta mundi: mi- se- ré- re no- bis. Agnus De- i, *

qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis. Agnus De- i, * qui tol- lis pec- cá- ta

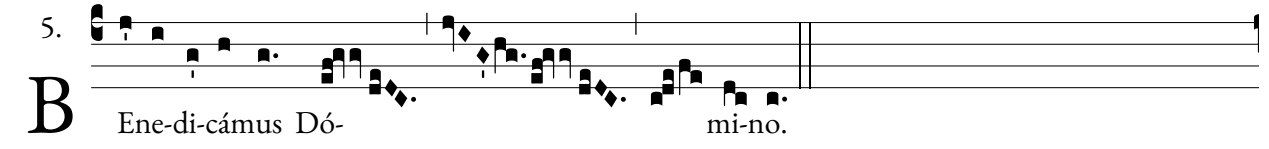
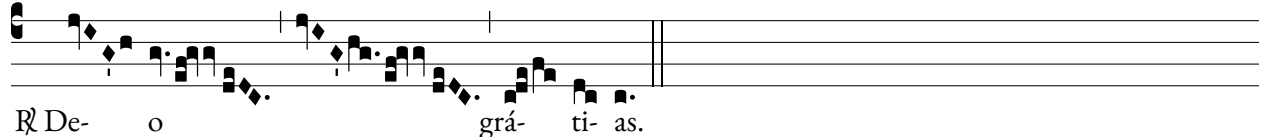
mundi: dona no- bis pa- cem.

4.13 *Ite XI and Benedicamus II*

The *Ite* at the end of Mass is intoned by Father and usually follows the melody of the *Kyrie* (Mass XVII during Advent and Lent is a common exception). The faithful respond with *Deo gratias*.

1. 
I - te, mis- sa est.

℞ De- o grá- ti- as.

When a procession follows Mass (Maundy Thursday, Corpus Christi, Christ the King), the dismissal is instead the *Benedicamus* following the tone from Masses II and III.

5. 
B Ene- di- cá- mus Dó- mi- no.

℞ De- o grá- ti- as.

4.14 Homework

From either your missal, hymnal or the Internet ([Chant Tools](#), [Square Note](#), [CCWatershed](#)), find the chant notation for an Ordinary you are familiar with, such as Mass VIII (*De angelis*). Then find a recording and see how well you can follow along with the choir. Then try your hand a chanting with the recording, and finally chanting by yourself with only the chant notation in front of you.

If you're feeling extra adventurous, follow the above instructions for an Ordinary you are unfamiliar with, such as *Credo* II.

Chapter 5

The Eight Modes

This chant, because of the close adaptation of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy and brings delight to the minds of the hearers. It does this by the use of musical modes that are simple and plain, but which are still composed with such sublime and holy art that they move everyone to sincere admiration and constitute an almost inexhaustible source from which musicians and composers draw new melodies.

—Pope Pius XII, *Musicae Sacrae* ¶43, 25 December 1955

5.1 Modality in Gregorian Chant

The mode of a chant corresponds to the scale in which it is written. Although there exists a plethora of modes for music around the world, Gregorian chant has eight modes. These are based on the four ancient Greek modes: *Dorian*, *Phrygian*, *Lydian* and *Mixolydian*. Each of these modes corresponds to a unique *Final* (or *Tonic*): RE, MI, FA and SOL, respectively. Though not commonly used, their names in Latin are *Protus*, *Deuterus*, *Tritus* and *Tetrardus*, respectively.

Gregorian chant has two forms for each of these: *Authentic* (odd-numbered modes) and *Plagal* (even-numbered modes). The Authentic modes have a *Scale* (or *Range*) that starts on the Final, while the Plagal modes have a Scale that starts a fourth below the Final. Plagal modes have the prefix *Hypo-* appended to their Greek names.

Each of these eight modes has a unique *Dominant* (or *Tenor*). Authentic modes have a Dominant a fifth above the Final, and the corresponding Plagal mode has a Dominant a third below the Authentic Dominant. Modes III and VIII are exceptions to these rules because of the instability of TI, so the Dominant for both is DO.

Mode	Latin Name	Greek Name	Final (Tonic)	Dominant (Tenor)	Scale (Range)	Ison	Flectus
I	Authentic Protus	Dorian	RE	LA	RE-RE	RE	DO
II	Plegal Protus	Hypodorian	RE	FA	LA-LA	RE	DO
III	Authentic Deuterus	Phrygian	MI	DO*	MI-MI	DO or MI	RE
IV	Plegal Deuterus	Hypophrygian	MI	LA	TI-TI	DO or MI	RE
V	Authentic Tritus	Lydian	FA	DO	FA-FA	FA	
VI	Plegal Tritus	Hypolydian	FA	LA	DO-DO	FA or DO	
VII	Authentic Tetrardus	Mixolydian	SOL	RE	SOL-SOL	SOL	FA
VIII	Plegal Tetrardus	Hypomixolydian	SOL	DO	RE-RE	DO	

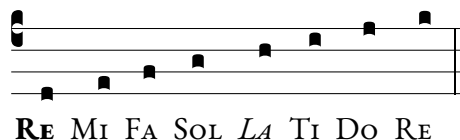
*For Mode III, the Modern Dominant is DO while the Ancient Dominant is TI.

While it's true that each mode has a characteristic or "feel" which differentiates it from the others, most commentators are hesitant to stick their neck out there and classify them with emotional descriptors. In this light, appreciation is due to Jacques Perrière of "[Gregorian Books](#)" for providing the labels used in the examples below. And gratitude is also owed to Jonathan M. Kadar-Kallen of "[The Ictus](#)" who created [a handy booklet on the modes](#) of which the above is an abridgement.

At the end of the table has been appended recommendations for the *ison* and *flectus* for use in adding a drone to chant, taken from Mr. Joseph Ahmad's article '[Droning at Mass](#)'. This topic of chant harmonization will be revisited in the next lesson.

5.2 Mode I: Dorian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
I	Authentic Protus	Dorian	RE	LA	RE-RE	RE	DO



This mode is described as **serious** and examples include *Credo IV*, *Victimæ paschali laudes*, *Veni, Sancte Spiritus*, *Dies iræ*, *Jesu Dulcis Memoria* and *Tota Pulchra Es Maria*.

1. **P** Arce Dómi-ne, parce pópu-lo tu-o: ne in ae-térnum i-rascá-ris no-bis. *R.* Parce.

1. Flectámus i-ram víndi-cem, Plo-rémus ante Jú-di-cem; Clamémus o-re súppli-ci, Di-cámus omnes cérnu-i: *R.* Parce. 2. Nostris ma-lis offéndimus Tu-am De-us cleménti-am Effúnde no-bis dé-super Remíssor indulgénti-am. *R.* Parce. 3. Dans tempus acceptá-bi-le, Da lacrimá-rum rí-vu-lis La-vá-re cordis víctimam, Quam laeta adú-rat cá-ri-tas. *R.* Parce. 4. Audi, be-nígne Cón-di-tor, Nostras pre-ces cum flé-ti-bus In hoc sacro je-jú-ni-o Fu-sas quadra-ge-ná-ri-o. *R.* Parce. 5. Scru-tá-tor alme córdi-um, Infírma tu scis ví-ri-um; Ad te re-vérsis éxhi-be Remis-si-ónis grá-ti-am. *R.* Parce.

5.3 Mode II: Hypodorian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
II	Plegal Protus	Hypodorian	RE	FA	LA-LA	RE	DO



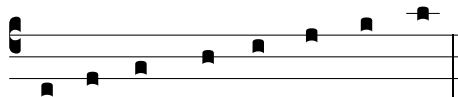
This mode is described as **sad** or **content** and examples include *Gloria XI*, *Sanctus XI*, *Stabat Mater dolorosa* (Solemn Tone), the O Antiphons, *Ut queant laxis* and *O filii et filiae*.

2.

O quam glo-ri-fi-ca * lu-ce co-rúscas, Stirpis Da-ví-di-cae ré-gi-a pro-les! Sublímis
ré-si-dens, Virgo Ma-rí-a, Supra cae-lí-ge-nas aéthe-ris omnes. 2. Tu cum vir-gí-ne o
ma-ter ho-nó-re, Angeló-rum Dómi-no pé-cto-ris au-lam Sacris viscé-ri-bus casta pa-rá-sti;
Na-tus hinc De-us est córpo-re Chri-stus. 3. Quem cunctus vé-ne-rans orbis ad-ó-rat, Cui
nunc ri-te genu flé-cti-tur omne; A quo te, pé-timus, subve-ni-én-te, Abjé-ctis té-nebris,
gáudi-a lu-cis. 4. Hoc largí-re Pa-ter lúmi-nis omnis, Na-tum per próp-ri-um, Flá-mi-ne
sacro, Qui te-cum ní-ti-da vi-vit in ae-thra Regnans, ac mó-de-rans saé-cu-la cuncta. A-men.


5.4 Mode III: Phrygian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
III	Authentic Deuterus	Phrygian	MI	DO*	MI-MI	DO or MI	RE

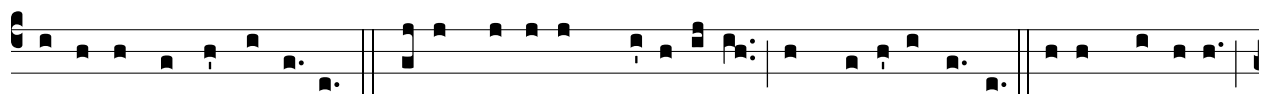


MI FA SOL LA TI DO RE MI

This mode is described as **mystic** and examples include *Pange Lingua* and both tones of the *Te Deum*.

3. 

TE De-um laudá-mus: * te Dómi-num confi-témur. Te ae-térnum Patrem omnis terra
ve-ne-rá-tur. Ti-bi omnes Ange-li, ti-bi Cae-li et u-ni-vérsae Pot-está-tes: Ti-bi Ché-ru-bim
et Sé-raphim incessá-bi-li vo-ce proclámant: Sanctus: Sanctus: Sanctus Dómi-nus De-us
Sá-ba-oth. Ple-ni sunt cae-li et terra ma-jestá-tis gló-ri-ae tu-ae. Te glo-ri-ó-sus Aposto-ló-rum
cho-rus: Te Prophe-tá-rum laudá-bi-lis núme-rus: Te Márty-rum candi-dá-tus laudat ex-érci-
tus. Te per orbem terrá-rum sancta confi-té-tur Ecclé-si-a: Pa-trem imménsae ma-jestá-tis:
Ve-ne-rándum tu-um ve-rum, et ú-ni-cum Fí-li-um: Sanctum quoque Pa-rácli-tum Spí-ri-tum.
Tu Rex gló-ri-ae, Chri-ste. Tu Patris sempi-térnus es Fí-li-us. Tu ad li-be-rándum susceptú-rus
hó-mi-nem, non horru-í-sti Vírgi-nis ú-te-rum. Tu de-vícto mortis a-cú-le-o, a-pe-ru-í-sti cre-

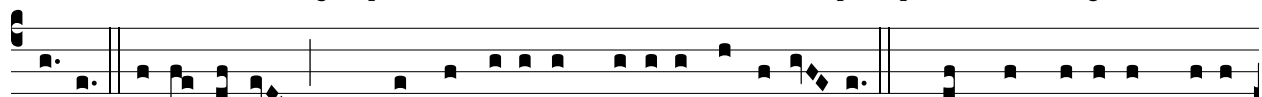


dénti-bus regna cae-ló-rum. Tu ad dexte-ram De-i se-des, in gló-ri-a Pa-tris. Judex cré-de-ris

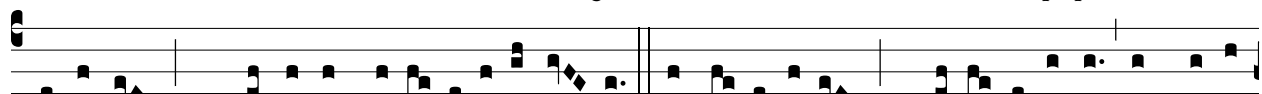
All kneel while this verse is sung.



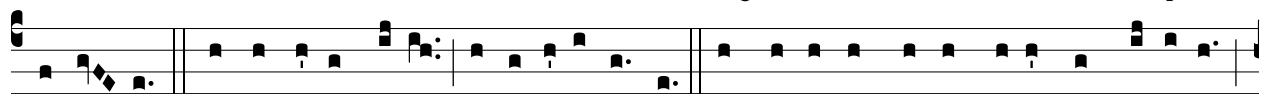
esse ventú-rus. Te ergo quaésumus, tu-is fámu-lis súbve-ni, quos pre-ti-ó-so sán-gui-ne red-e-



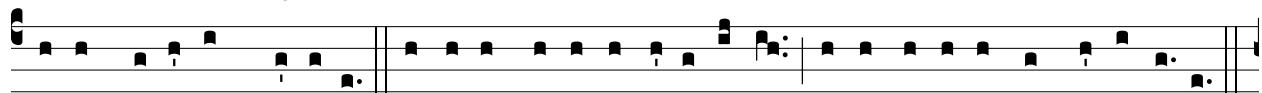
mí-sti. Æ-térna fac cum Sanctis tu-is in gló-ri-a nume-rá-ri. Salvum fac pópu-lum tu-um



Dómi-ne, et bé-ne-dic he-re-di-tá-ti tu-ae. Et re-ge e-os, et extól-le il-los usque in



ae-tér-num. Per síngu-los di-es, be-ne-dí-cimus te. Et laudá-mus nomen tu-um in saécu-lum,



et in saécu-lum saécu-li. Digná-re Dómi-ne di-e i-sto si-ne peccá-to nos custo-dí-re.



Mi-se-ré-re nostri Dómi-ne, mi-se-ré-re nostri. Fi-at mi-se-ri-córdi-a tu-a Dómi-ne super nos,



quemádmódum spe-rá-vimus in te. In te Dómi-ne spe-rá-vi: non confúndar in ae-tér-num.

5.5 Mode IV: Hypophrygian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
IV	Plegal Deuterus	Hypophrygian	MI	LA	T̄I–T̄I	DO or MI	RE



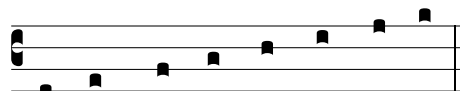
This mode is described as **harmonious** and an example is *Credo I*.

Hymn.
4.
C

Re-á-tor alme sí-de-rum, Ætérna lux cre-dénti-um, Je-su, Red-émptor ómni-um, In-ténde vo-tis súppli-cum. 2. Qui daémo-nis ne fráudi-bus Per-í-ret orbis, ímpe-tu Amó-ris actus, lángui-di Mundi me-dé-la factus es. 3. Commúne qui mundi ne-fas Ut expi-á-res, ad cru-cem E Vírgi-nis sacrá-ri-o Intácta pro-dis víctima. 4. Cu-jus pot-éstas gló-ri-ae, Noménque cum primum sonat, Et caé-li-tes et ínfé-ri Treménte curvántur genu. 5. Te depre-cámur, últimae Ma-gnum di-é-i Jú-di-cem, Armis supérnae grá-ti-ae De-fénde nos ab hósti-bus. 6. Virtus, honor, laus, gló-ri-a De-o Patri cum Fí-li-o, Sancto simul Pa-rácli-to, In saecu-ló-rum saécu-la. A-men.

5.6 Mode V: Lydian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
V	Authentic Tritus	Lydian	FA	DO	FA-FA	FA	



FA SOL LA TI DO RE MI FA

This mode is described as **glad** and examples include *Benedicamus* II, *Kyrie* VIII, *Credo* III and *Corde Natus Ex Parentis*.

5.

A *l*-ma * Red-emptó-ris Ma-ter, quae pérvia cae-li porta ma-nes, Et stel-la ma-ris,
succurre ca-dénti súrge-re qui cu-rat pópu-lo : Tu quae genu-í-sti, na-tú-ra mi-ránte, tu-um
sanctum Ge-ni-tó-rem : Virgo pri-us ac posté-ri-us, Gabri-é-lis ab o-re sumens il-lud Ave,
pecca-tó-rum mi-se-ré-re.

5.7 Mode VI: Hypolydian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
VI	Plegal Tritus	Hypolydian	FA	LA	DO-DO	FA or DO	



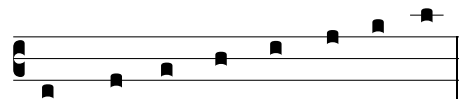
This mode is described as **devout** and examples include *Stabat Mater dolorosa* (Simple Tone), both tones of the *Ave Regina Caelorum* and both tones of the *Regina Caeli Lætare*.

6.

A - ve ve-rum * Corpus na-tum de Ma-rí- a Vírgi-ne: Ve- re passum, immo-lá-tum
in Cru-ce pro hómi-ne. Cu-jus la-tus perfo-rá- tum flu-xit aqua et sángui-ne: E-
sto no-bis praegustá- tum mortis in ex-ámi-ne. O Je-su dul- cis! O Je-su pi- e!
O Je- su fi-li Ma-rí- ae.

5.8 Mode VII: Mixolydian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
VII	Authentic Tetrardus	Mixolydian	SOL	RE	SOL-SOL	SOL	FA



SOL LA TI DO RE MI FA SOL

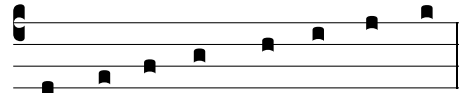
This mode is described as **angelic** and examples include *Asperges me*, *Gloria IX* and *Lauda, Sion Salvatore*.

Ant.
7.

H O-sánna * fí-li- o Da-vid : be-ne-dí- ctus qui ve- nit in nó-mi-ne Dó-mi-ni. Rex Is-
ra- òl : Ho-sánna in excél-sis.

5.9 Mode VIII: Hypomixolydian

Mode	Latin	Greek	Final	Dominant	Scale	Ison	Flectus
VIII	Plegal Tetrardus	Hypomixolydian	SOL	DO	RE-RE	DO	



RE MI FA **SOL** LA TI DO RE

This mode is described as **perfect** and examples include *Vidi aquam*, *Kyrie I* and *Veni Creator Spiritus*.

Hymn. 8.

V Erbum su-pérnum pró-di-ens, Nec Patris linquens déxte-ram, Ad opus su-um éx-i-ens, Ve-nit ad vi-tae véspe-ram. 2. In mor-tem a di-scí-pu-lo Su-is tra-déndus aému-lis, Pri-us in vi-tae fércu-lo Se trá-di-dit di-scí-pu-lis. 3. Qui-bus sub bi-na spé-ci-e Carnem de-dit et sánqui-nem: Ut dúpli-cis substánti-ae To-tum ci-bá-ret hómi-nem. 4. Se na-scens de-dit só-ci-um, Convéscens in e-dú-li-um, Se mó-ri-ens in pré-ti-um, Se regnans dat in praémi-um. † 5. O SA-LU-TÁ-RIS HÓSTI-A, Quae cae-li pandis ó-sti-um, Bel-la premunt hó-stí-li-a, Da ro-bur, fer au-xí-li-um. 6. Uni tri-nóque Dómi-no Sit sempi-térna gló-ri-a, Qui vi-tam si-ne térmi-no No-bis do-net in pátri-a. A-men.

5.10 Homework

Flip through a red hymnal from the chapel or a good chant source (*Chant Tools*, *Square Note*, *Parish Book of Chant*) and find a piece written in chant notation that you're familiar with. Sing through the piece and see if points made above about its mode ring true (Mode V feels glad, Mode VI ends on MI, etc.).

Chapter 6

Special Topics

Hardly ever is there a word of praise or a mark of distinction for the singers of Gregorian chant; perhaps it will even be a matter of suffering persecution for the sake of justice and for that which the Church loves and desires. If this be the case, then the heavenly choir and its singing should be our model; then will we immerse our heart in this atmosphere of joy and relieve it, set it free, and revivify it.

—Dom Dominic Johnner, *The Chants of the Vatican Gradual* pg. 494

6.1 Genres of Chant, from the Office of Corpus Christi

Just like how chant in of itself imbues the Mass with a special character, the specific liturgical actions wherein it is sung give rise to qualitative genres of chant. Here is a snippet of the beautiful Propers for one of the principle feasts of the year.

6.1.1 Invitatory

Matins, the nocturnal Hour, begins with a special type of Antiphon call the Invitatory which is repeated throughout the chanting of Psalm 94.

4.

Christum Re- gem ado-rémus, domi-nán- tem génti-bus: * Qui se mandu-cán- ti- bus dat Spí- ri-tus pin- gué-di-nem.

6.1.2 Hymn

Most people think of “song” when they hear the word “hymn,” but in chant it has a specific meaning. A Hymn is a piece where the text of the verses are written to metre and contain some rhyming, and the melody is repetitive and relatively simple (compared to other chants). This is the Hymn for Vespers.

Hymn.

3.
P Ange lingua glo-ri-ó-si Córpo-ris mysté-ri-um, Sangui-nisque pre-ti-ó-si, Quem in
mundi pré-ti-um Fructus ventris ge-ne-ró-si Rex effú-dit génti-um. 2. No-bis da-tus, no-bis
na-tus Ex intácta Vírgi-ne, Et in mundo conversá-tus, Sparso verbi sémi-ne, Su-i mo-ras in-
co-lá-tus Mi-ro clau-sit ór-di-ne. 3. In suprémae nocte coenae Re-cúmbens cum frátri-bus, Ob-
servá-ta le-ge ple-ne Ci-bis in le-gá-li-bus, Ci-bum turbae du-odénae Se dat su-is má-ni-bus.
4. Verbum ca-ro, pa-nem ve-rum Verbo carnem éf-fi-cit: Fitque sanguis Chri-sti me-rum, Et si sen-
sus dé-fi-cit, Ad firmándum cor sincé-rum So-la fi-des súf-fi-cit. * 5. Tantum ergo Sacraméntum
Ve-ne-rémur cérnu-i: Et antíquum do-cuméntum No-vo ce-dat rí-tu-i: Praestet fi-des supple-
méntum Sénsu-um de-féctu-i. 6. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o, Sa-lus, honor,
virtus quoque Sit et be-ne-dícti-o: Pro-ce-dénti ab utróque Compar sit lau-dá-ti-o. A-men.

6.1.3 Antiphon

Except for the Marian ones at the end of Compline, Antiphons are chant pieces sung at the beginning and end of psalms and canticles. An Hour can have between one and six Antiphons, with the ones for the *Benedictus*, *Magnificat* and *Nunc dimittis* generally being the most ornate.

It is the Antiphon, through its annotation, that determines the specific tone the associated psalm will have. Most chant books assume the reader can tell from the Psalm Tone number what the Mediant

Cadence is. Since the Final Cadences are more varied, it is usually notated at the end of an Antiphon with the letters *Euouae*. These are the vowels from the end of the *Gloria Patri* (*saeculorum. Amen.*)

This is the third Antiphon for Lauds.

3. Ant.
3. a



P Inguis est * pa-nis Chri-sti, et prae-bé-bit de- lí-ci- as ré-gi-bus, al-le- lú- ia.




E u o u a e.


6.1.4 Responsory

In Matins, the Nocturns end with three Lessons, each with its own Responsory. On major feasts there are three Nocturns, resulting in nine Lessons and Responsories. This is the sixth Responsory.

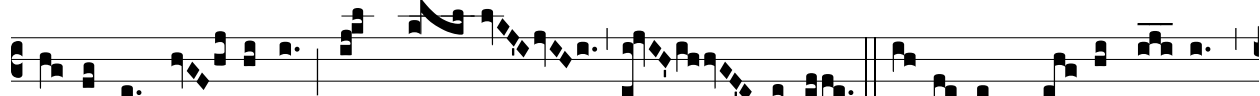
Resp. 6.
7.




E-go sum * pa-nis vi- tae: pa-tres vestri mandu-ca-vé- runt man- na in



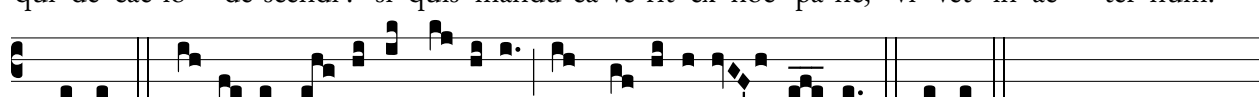
de-sérto, et mór- tu- i sunt: * Hic est pa- nis de cae- lo descén-dens, ut si quis



ex ipso man- dú-cet, non mo- ri- á-tur. Ψ . E-go sum pa- nis vi- vus,



qui de cae-lo de-scé-ndi: si quis mandu-cá-ve-rit ex hoc pa-ne, vi- vet in ae- tér-num.



* Hic est. Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Hic est.

6.1.5 Introit

The Introit is sung at the start of Mass. It is comprised of an antiphon, a psalm verse and a *Gloria Patri* (note how only the beginning and ending are provided), after which the antiphon is repeated. Additional psalm verses can also be added from the *Versus Psalmorum et Canticorum*.

Intr.
2.

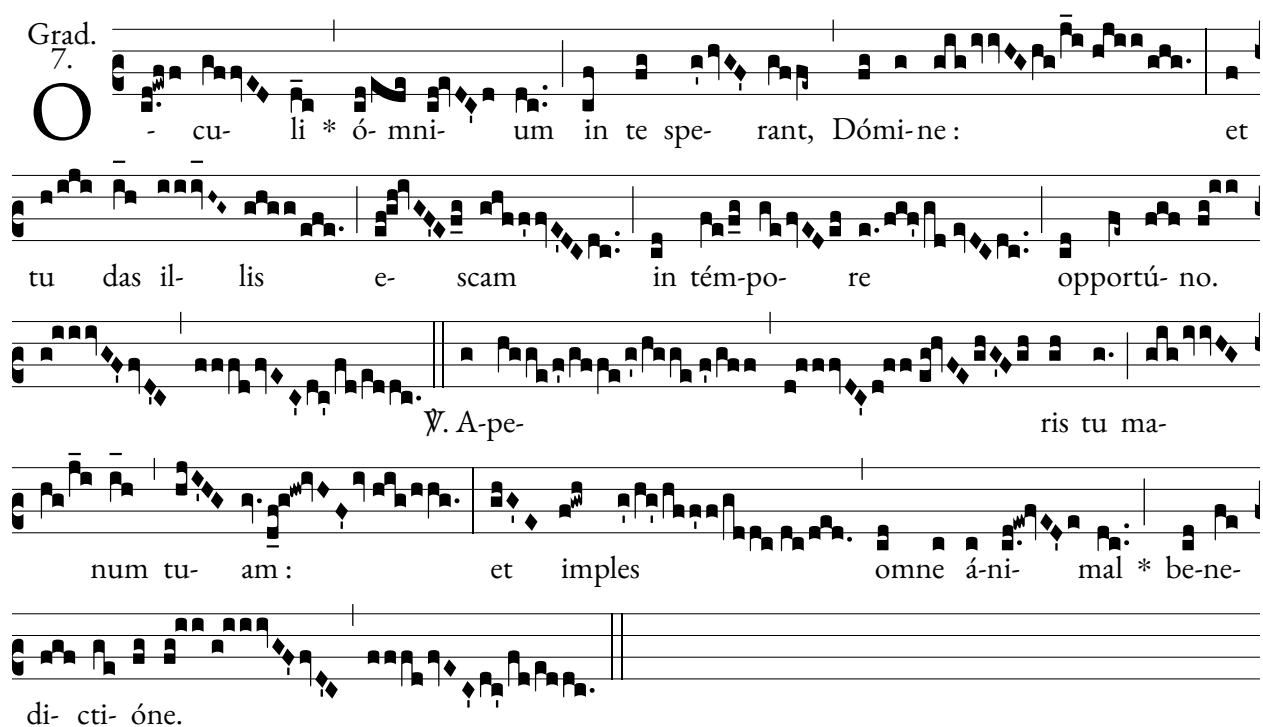


C I- bá- vit e- os * ex á-di- pe frumén- ti, al-le- lú- ia: et de pe- tra, mel- le sa-tu-rá- vit e- os, al-le-lú- ia, al- le- lú- ia, al- le- lú- ia. *Ps.* Exsul- tá-te De- o adju- tó- ri nostro : * ju- bi- lá- te De- o Ja- cob. Gló- ri- a Patri. E u o u a e.

6.1.6 Gradual

The Gradual follows the reading of the Epistle and is comprised of a *corpus* and a verse. Together with the Alleluia, these are the more complex Mass Propers. During Easter, it is replaced by an additional Alleluia.

Grad.
7.

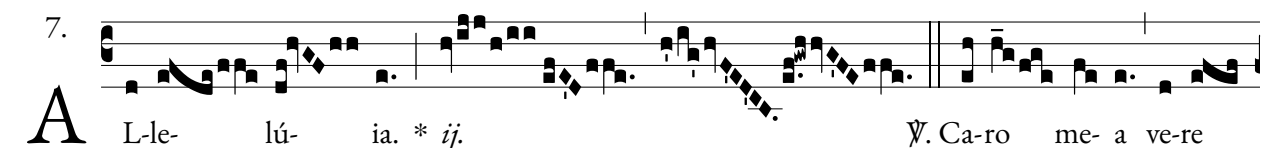


O - cu- li * ó- mni- um in te spe- rant, Dómi- ne: et tu das il- lis e- scam in tém- po- re oportú- no. *Ps.* A- pe- ris tu ma- num tu- am: et imples omne á- ni- mal * be- ne- di- cti- óne.

6.1.7 Alleluia

The Alleluia follows the Gradual. Melismatic segments from the *jubilus* (the *-ia* syllable) usually get repeated in the verse. During Lent it is replaced by a Tract, and during Easter there are two Alleluias.

7.



A L-le- lú- ia. * *ij.* *Ps.* Ca- ro me- a ve- re

est ci- bus, et san- guis me- us ve- re est po- tus : qui mandú- cat
 me- am carnem, et bi- bit me- um sán- gui-nem, in me ma-
 net, et e- go * in e- o.

6.1.8 Tract

The Tract follows the Gradual and is like it in structure but with more verses. This is the Tract from the 4th Sunday in Lent.

Tract.
 8.
 QUI confí- dunt * in Dó-mi-no, sic- ut mons Si- on :
 non commo- vé- bi- tur in ae- tér- num, qui há- bi- tat in
 Je- rú- sa- lem. V. Mon- tes in circú- i- tu e- jus :
 et Dómi- nus in circú- i- tu pópu- li su- i,
 ex hoc nunc et us- que * in saé- cu- lum.

6.1.9 Sequence

The Sequence is so-called because it follows the Alleluia *en sequencia* (in sequence, or subsequently). The blog post [‘What the heck is a Sequence, and does it really matter today?’](#) from the International Chant Academy covers its history well. The Roman Rite has five sequences:

1. *Victimæ paschali laudes* for Easter and its Octave
2. *Veni, Sancte Spiritus* for Pentecost and its Octave
3. *Lauda, Sion Salvatorem* for Corpus Christi
4. *Dies iræ* for All Souls Day and Requiems
5. *Stabat Mater dolorosa* (Solemn Tone) for Our Lady of Sorrows (Passion Friday and September 15)

The Sequence is structured like a hymn except that the melodies repeat in pairs as opposed to all throughout. These are the first four out of twenty-four verses of the Sequence.

Seq.
7.

Lauda Si-on Salva-tó-rem, Lauda du-cem et pastó-rem, In hymnis et cánti-cis. 2. Quantum pot-es, tantum aude: Qui-a ma-jor omni laude, Nec laudá-re súf-fi-cis. 3. Laudis thema spe-ci-
á-lis, Pa-nis vi-vus et vi-tá-lis Hó-di-e propó-ni-tur. 4. Quem in sacrae mensa coe-nae,
Turbæ fratrum du-odénae Da-tum non ambí-gi-tur.

6.1.10 Offertory

The Offertory follows the *Credo* and can be sung antiphonally with psalm verses from the *Offertoriale*.


Offert.
4.

Sacer-dó-tes * Dó-mi-ni incén-sum et pa-nes óffe-runt
De-o: et íd-e-o sancti e-runt De-o su-o, et non pól-lu-ent
no-men e-jus, al-le-lú-ia.

6.1.11 Communion

The Communion follows the *Domine, non sum dignus* and can be sung antiphonally with psalm verses from the *Versus Psalmorum et Canticorum*.

Comm. 7.



Uo-ti- escúmque * mandu-cá- bi-tis pa-nem hunc, et cá- li-cem bi-bé- tis, mor-tem Dó-mi-ni annunti- á-bi-tis, do- nec vé-ni- at: í-taque qui-cúmque mandu-cá- ve-rit pa-nem, vel bí-be-rit cá-li-cem Dómi-ni indí- gne re- us e- rit córpo- ris et sán-gui- nis Dó- mi- ni, al-le- lú- ia.

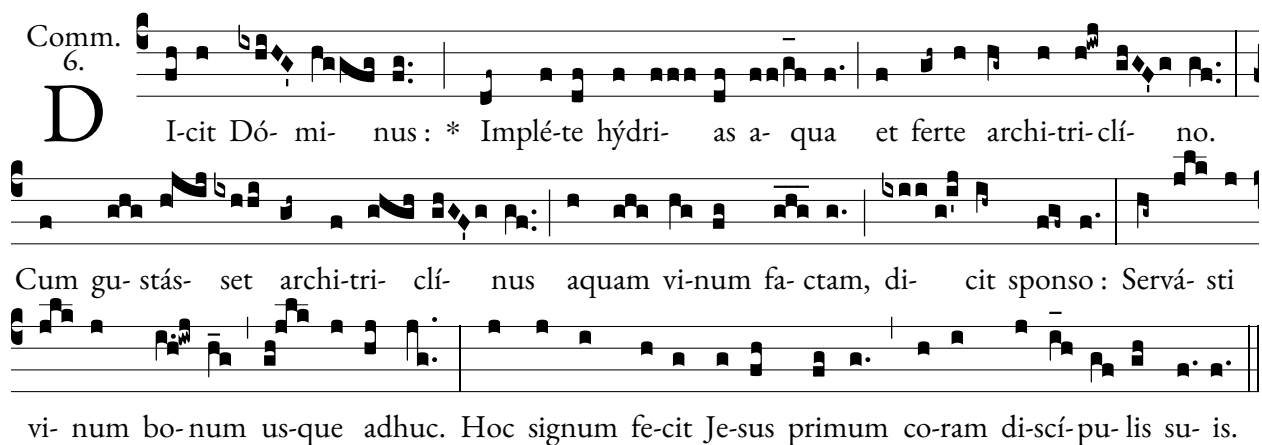
6.2 Advanced Considerations

The more you're exposed to chant, the more peculiar scenarios pop up that warrant some special attention and compels some genuine admiration.

6.2.1 Tone Painting

Also known as word or text painting, this refers to how the shape of the melody helps to convey the message of the text. There's a [lesser-known interview](#) (1957) with the erudite Benedictine liturgist Dom Ludovic Baron wherein he expertly expotulates on this topic, choosing for his examples the Christmas Midnight Mass and the Communion for the 2nd Sunday after Epiphany. See how distinct the compositions are for the voices of narrator (middle), Our Lord (low) and the chief steward (high).

Comm. 6.



I-cit Dó- mi- nus: * Implé-te hýdri- as a- qua et ferte archi-tri-clí- no. Cum gu- stás- set archi-tri- clí- nus aquam vi-num fa- ctam, di- cit sponso: Servá- sti vi- num bo-num us-que adhuc. Hoc signum fe-cit Je-sus primum co-ram di-scí- pu- lis su- is.

6.2.2 Shifting of the Clef

For the Gradual (and possibly other genres as well) the clef sometimes shifts in order to accommodate an expansion of pitch range for the subsequent verse. It is very important to note that the key does not change, and the *custos* at the transition is your best friend. The Gradual of the 7th Sunday after Pentecost has the Do clef shift down one line between the *corpus* and verse.

Grad.
5.

V Ení-te fí-li-i, * audí-te me: timó-rem Dómi-ni do-cébo vos.

P. Accé-di-te ad e-um, et il-lumi-ná-mi-ni: et fá-ci-es vestrae * non con-fundéntur.

The Gradual for the 1st Sunday of Advent has a very interesting shift where the FA clef in the *corpus* changes to a Do clef in the verse (though the shift is the same magnitude as the previous example).

Grad.
1.

U-ni-vér-si * qui te expéctant, non confundéntur, Dómi-ne.

P. Vi-as tu-as, Dómi-ne, no-tas fac mi-hi: et sé-mi-tas tu-as * é-do-ce me.

6.2.3 Syllabic Illusions

That's just a fancy phrase meaning a contraction of the ending and beginning syllables of two adjacent words. In one of the few occasions in chant where the text is sacrificed to the melody, excess syllables get "swallowed up" in order to fit the phrase within the set number of notes. This is typical for hymns of the Divine Office, like the *Veni Creator Spiritus* (see verses 3 and 4) which we sing as part of the conditions for a plenary indulgence on Pentecost and New Years' Day.

Hic genuflectitur.

Hymn. 8. **V**

Eni Cre- á-tor Spí-ri-tus, Mentés tu-ó-rum ví-si-ta: Imple su-pérna grá-ti-a
 Quae tu cre-ásti pécto-ra. 2. Qui dí-ce-ris Pa-rácli-tus, Altís-simi do-num De-i, Fons vi-vus,
 i-gnis, cá-ri-tas, Et spi-ri-tá-lis úncti-o. 3. Tu septi-fórmis múne-re, Dígi-tus pa-térnae
 déxte-rae, Tu ri-te promíssum Patris, Sermó-ne di-tans gúttu-ra. 4. Accénde lumen sénsi-bus,
 Infúnde amó-rem córdi-bus, Infírma nostri córpo-ris Virtú-te firmans pérpe-ti. 5. Hostem re-
 pél-las lóngi-us, Pa-cémque do-nes pró-ti-nus: Ductó-re sic te praévi-o, Vi-témus omne
 nó-xi-um. 6. Per te sci-ámus da Patrem, Noscámus atque Fí-li-um, Teque u-tri-úsque Spí-
 ri-tum Cre-dámus omni témpo-re. 7. De-o Pa-tri sit gló-ri-a, Et Fí-li-o, qui a mórtu-is
 Surré-xit, ac Pa-rácli-to, In sae-cu-ló-rum saécu-la. A-men.

6.2.4 Alternate Melodies

Because chant has such a long history, a mixing and matching of melody and text have arisen. There are times when it pays to be specific. When someone says, “the *Salve Regina*,” are they referring to the Simple Tone or the Solemn Tone? Are you sure Father will recognize your rendition of *Ad Cenam Agni Providi* when his Breviary has *Ad Regias Agni Dapes* instead? See what differences you can spot between the Roman *Veni Creator Spiritus* above with the Monastic one below.

Hymn.
8.
V

Eni Cre- á-tor Spí- ri- tus, Méntes tu- ó-rum ví- si- ta: Imple su- pérna grá- ti- a
 Quae tu cre- ásti pécto- ra. 2. Qui Pa- rá- cli- tus dí- ce- ris, Donum De- i al- tís- si- mi, Fons vi- vus,
 i- gnis cá- ri- tas, Et spi- ri- tá- lis úncti- o. 3. Tu septi- fórmis mú- ne- re, Déxtrae De- i tu
 dí- gi- tus, Tu ri- te promíssum Patris, Sermó- ne dí- tans gúttu- ra. 4. Accénde lumen sénsi- bus,
 Infúnde amó- rem córdi- bus, Infírma nostri córpo- ris Virtú- te firmans pérpe- ti. 5. Hóstem re-
 pél- las lón- gi- us, Pa- cémque do- nes pró- ti- nus Ductó- re sic te prae- vi- o, Vi- témus omne nó- xi-
 um. 6. Per te sci- ámus da Pa- trem, Noscámus atque Fí- li- um, Te u- tri- úsque Spí- ri- tum
 Cre- dámus omni témpo- re. 7. Gló- ri- a Pa- tri Do- mi- no, Na- tóque, qui a mórtu- is Surre- xit,
 ac Pa- rá- cli- to, In sae- cu- ló- rum saé- cu- la. A- men.

6.2.5 Harmonization

It is popular in some choral circles to apply a simple harmonization to a chant via the *ison* (or drone), usually done by holding the Final (or Tonic) note throughout (though this rule is not consistent for all the Modes, and the *flectus* adds further variation). Another more complex harmonization technique is the use of the *organum* of which there are many different styles, sometimes consisting in singing the same melody transposed down a fourth, fifth or octave.

A great overview of the history and rules for these techniques was provided by Mr. Joseph Ahmad in a series of articles on “New Liturgical Movement” ([Ison](#), [Organum: Part 1](#) and [Organum: Part 2](#)), and [this video](#) presents a rendition of *Sanctus XI* using both. In the chant below maintaining the *ison* of RE (the first note) adds a strikingly beautiful resonance.

1.



T O-ta pulchra es, Ma-rí- a! To-ta pulchra es, Ma-rí- a! Et má-cu-la o-ri-gi-ná-lis



non est in te. Et má-cu-la o-ri-gi-ná-lis non est in te. Tu, gló-ri- a Je-rú-sa-lem. Tu,



læ-tí-ti- a Isra- el. Tu, hono-ri- fi-cénti- a pópu-li nostri. Tu, advo-cá-ta pecca-tó-rum.



O Ma-rí- a! O Ma-rí- a! Virgo prudentís-sima! Ma-ter clementís-sima! O-ra pro no-bis.




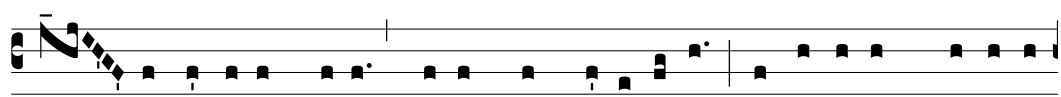
Intercé-de pro no-bis ad Dómi-num Je-sum Chri- stum.

6.2.6 Litanies

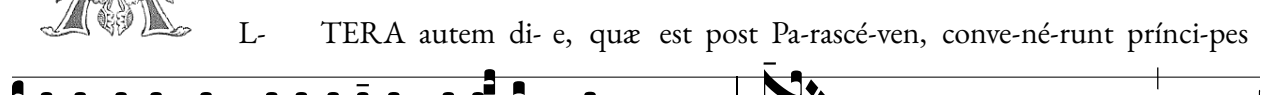
There are various occasions which call for a Litany, like the Easter Vigil, First Fridays and Saturdays and the Feasts of the Sacred Heart and Christ the King. If you're in the pews you'd only have to concern yourself with the responses (*Miserere nobis*, *Ora(te) pro nobis*), but if you're in the choir and cantoring you'd also have to be concerned with the variable-length invocations. The red hymnal includes notated Litanies for the Sacred Heart (#94), Our Lady (#203 & 204), St. Joseph (#250) and the Saints (page 421).

6.2.7 Passion Endings

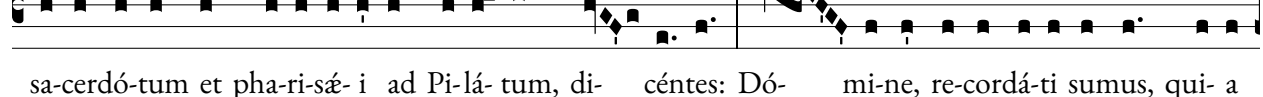
Although the SSPX follows for the most part the rubrics of the "Restored" Holy Week, there are [a handful of pre-1955 elements](#) that get worked in. The very florid endings to the Passion readings are a prime example, being taken from older versions of the *Cantus Passionis*. You won't even find the text for the Palm Sunday ending in your Angelus Press 1962 Missal!

L- TERA autem di- e, quæ est post Pa-rascé-ven, conve-né-runt prínci-pes



sa-cerdó-tum et pha-ri-sæ- i ad Pi-lá- tum, di- céntes: Dó- mi-ne, re-cordá-ti sumus, qui- a



sedúctor il-le di-xit adhuc vi-vens: Post tres di- es re- súrgam. Ju- be ergo custo-dí-ri

sepúlcrum usque in di-em térti-um: ne forte vé-ni-ant discí-pu-li e-jus, et fu-réntur e-um,
 et di-cant ple-bi: Surré-xit a mórtu-is; Et e-rit no-vís-simus error pe-jor pri-ó-re.
 A-it il-lis Pi-lá-tus: Ha-bé-tis custó-di-am, i-te, custo-dí-te si-cut sci-tis. Il-li
 autem a-be-úntes, mu-ni-é-runt sepúlcrum, signántes lá-pi-dem, cum cu-stó-di-bus.

6.3 Appearance of Chant in Other Arts

Gregorian chant has been a staple of Western Civilization for about 1500 years, so it's no wonder it has had an influence on the other arts.

6.3.1 Literature

This modern example comes from Evelyn Waugh's *Brideshead Revisited* (1945), where the faithful adolescent Cordelia is relating to the hardened college graduate Charles the closing of her family chapel:

'... [T]he priest came in—I was there alone. I don't think he saw me—and took out the altar stone and put it in his bag; then he burned the wads of wool with the holy oil on them and threw the ash outside; he emptied the holy-water stoop and blew out the lamp in the sanctuary, and left the tabernacle open, and empty, as though from now on it was always to be Good Friday. I suppose none of this makes any sense to you, Charles, poor agnostic. I stayed there till he was gone, and then, suddenly, there wasn't any chapel there any more, just an oddly decorated room. I can't tell you what it felt like. You've never been to Tenebrae, I suppose?'

'Never.'

'Well, if you had you'd know what the Jews felt about their temple. *Quomodo sedet sola civitas*...it's a beautiful chant. You ought to go once, just to hear it.'

'Still trying to convert me, Cordelia?'

'Oh, no. That's all over, too. ...'

"How doth the city sit solitary that was full of people!" This is the beginning of the first Lesson of Maundy Thursday. Later on it's revealed that Charles did actually get to hear it:

‘Here I am,’ I thought, ‘back from the jungle, back from the ruins. Here where wealth is no longer gorgeous and power has no dignity. *Quomodo sedet sola civitas*’ (for I had heard that great lament, which Cordelia once quoted to me in the drawing-room of Marchmain House, sung by a half-caste choir in Guatemala, nearly a year ago).



I N-ci-pit Lamentá-ti- o Je-remí-ae Prophé-tae. A-leph. Quómodo se-det so-la cí-vi-tas
 ple-na pópu-lo : facta est qua-si ví-du- a dómi-na Génti- um : princeps pro-vinci- á-rum facta
 est sub tri-bú-to. Beth.

6.3.2 Film

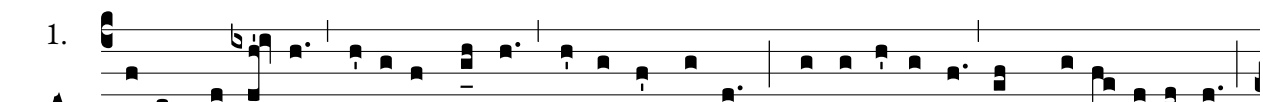
Arguably, the *Dies iræ* (“Day of Wrath”) can be considered the most famous chant of all-time. Films since the Silent Era have been incorporating its beginning melody into their scores to invoke a sense of fear or foreboding. Two short documentaries on this subject are well worth viewing: CBC Music’s ‘[Exit Music](#)’ (2014) and Vox’s ‘[Why this creepy melody is in so many movies](#)’ (2019). The latter features an interview with Dr. Alex Ludwig who has made a passion-project out of finding the *Dies iræ* in film and television, with the running list on [his website](#) currently sitting at 261 references.





Seq.
 1. **D** I- es i-rae, di- es il-la, Solvet saeclum in fa-víl-la : Tèste Da-vid cum Si-býl-la.
 2. Quantus tremor est fu-tú-rus, Quando ju-dex est ventú-rus, Cuncta stri-cte discussú-rus!

6.3.3 Polyphony

Many times polyphony seeks to embellish the chant it’s derived from rather than supercede it. *Ave Maria à 4* (late 16th c.) composed by the Slovenian Jacobus Gallus [Händl] ([usually misattributed](#) to his Spanish contemporary Tomás Luis de Victoria) is a case of the former, while *Ave Maria à 8* (1572) composed by Victoria is a case of the latter.

1. 


A-ve Ma-rí- a, grá-ti- a ple-na, Dómi-nus te-cum, be-ne-dícta tu in mu-li- é-ri-bus,

 et be-ne-díctus fructus ventris tu- i, Je-sus. Sancta Ma-rí- a, Ma-ter De- i, o- ra pro no-bis

 pecca-tó-ri-bus, nunc et in ho- ra mortis nostrae. Amen.



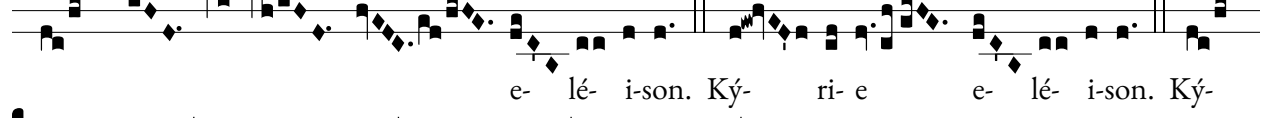

Revisiting the topic of Tenebrae, Early Music Sources’s [excellent study](#) on the influence of chant in Orlando di Lasso’s *Lamentations* is highly recommended, especially their 20-minute [video essay](#) (2023).

6.3.4 Classical Music

Italian composer Ottorino Respighi’s famous *Pines of Rome* (1924) is a tone poem which paints a picture in sound of different corners of the Eternal City across time. The second movement, titled “[Pines near a Catacomb](#),” takes the listener to a hidden chapel where Mass is being celebrated by early Christians. Respighi’s Catholicism is betrayed as he borrows melodies from *Kyrie ad libitum* I (*Clemens Rector*) and the *Sanctus* from Mass IX (*Cum júbilo*). Credit goes to Michael Kurek who featured Respighi in Season 2, Episode 8 of his [Catholic Adventures in Great Music](#) radio program.

X. s.

1. 

KY- ri- e * e- lé- i-son. Ký- ri- e e- lé- i-son. Ký- ri-

 e e- lé- i-son. Chri- ste e- lé- i-son. Chri- ste

 e- lé- i-son. Chri- ste e- lé- i-son. Ký- ri- e

 e- lé- i-son. Ký- ri- e e- lé- i-son. Ký-

 ri- e * * * ** e- lé- i-son.

5.

S An-ctus, * San-ctus, San-ctus Dómi-nus De-us Sá-ba-oth. Ple-ni sunt
 cae-li et ter-ra gló-ri-a tu-a. Ho-sán-na in excél-sis. Be-ne-díctus qui ve-nit
 in nó-mi-ne Dó-mi-ni. Ho-sánna in ex-cél-sis.

6.4 Resources

As a parting gift, below are some useful aids for growing in proficiency and love of chant.

6.4.1 Your Friendly Neighborhood Choir Director

Kelvin Sandigo is probably the biggest chant nerd within a 100-mile radius of St. Anthony Mary Claret, and anything he can't answer (especially music theory and best practices for singing) can be tackled by his illustrious and musically-qualified wife Annie.

1. You can catch us in-person before or after Mass, or call / text if you have our phone numbers.
2. Email choir@spxnwfl.com to ask a question or request joining the mailing list with weekly updates.
3. Sit in on a practice; an hour before any High Mass in the St. Dominic Savio room or every two weeks at a choir member's house.
4. Visit the [Google Drive](#) for access to the sheet music the choir uses.

6.4.2 Essentials

1. *Chant Tools* App | [Webpage](#) | [Google Play](#) | [Apple Apps](#)
2. *Square Note* App | [Homepage](#)
3. Church Music Association of America | [Homepage](#) | [Older Musica Sacra site](#)
 - (a) *Parish Book of Chant* | [Download PDF or Purchase Book](#) | [Appendix: Guide to Singing Chant PDF](#)
 - (b) Gregorian Chant Notation | [Download PDF](#)
 - (c) Chant Resources | [Webpage](#)
 - (d) Teaching (Learning) Resources | [Webpage](#)
 - (e) Full Resource List | [Webpage](#)

4. *A Plain and Easy Introduction to Gregorian Chant* by Dr. Susan Treacy | [Purchase Book](#)
5. CCWatershed Kyriale | [Webpage](#)
6. *Kyriale* by Justitias Books | [Purchase Book](#)
7. Verbum Gloriam | [Homepage](#)
8. Gregorian Chant Hymns | [Neum and Pronunciation Guides](#) | [Hymns](#)
9. *Essential Latin Hymns* by Angelus Press | [Purchase Book](#)

6.4.3 For the Beginner

1. Floriani | [Homepage](#)
 - (a) *Chant School* Podcast | [Webpage](#)
 - (b) Gregorian Chant Academy | [Courses](#) | [Older Homepage](#)
2. Brandt Lab | [Homepage \(scroll down to Projects\)](#)
3. *An Idiot's Guide to Square Notes* by Arlene Oost-Zinner and Jeffrey Tucker | [Download PDF](#)
4. *The Eight Gregorian Modes: A Handy Booklet* by Jonathan M. Kadar-Kallen | [Download PDF](#)
5. *A Bond of Unity: Introductory Workshop on Gregorian Chant* by Carl Neimeyer | [Download PDF](#) | [Original Forum Post](#)
6. *A New School of Gregorian Chant* by Dom Dominic Johner | [Read Online](#) | [Purchase Book](#)
7. *The Fundamentals of Gregorian Chant* by Lura F. Heckenlively | [Read Online](#)
8. *Square Notes* by Angelus Press | [Purchase Book](#)
9. *Laus in Ecclesia* by Clear Creek Abbey | [Purchase Book](#)
10. *Traditional Catholic Hymnal* by Angelus Press | [Purchase Book](#)
11. The Monastic Choir of St. Peter's Abbey of Solesmes | [CD Catalog from Paraclete Press](#)
12. *Children's First Chants* by Pueri Publications | [Purchase Book](#)

6.4.4 For the Intermediate

1. Mass of the Ages Propers | [Webpage](#)
2. CCWatershed Propers | [Webpage](#)
3. SanctaMissa.pl Propers | [Webpage](#)
4. Organ Accompaniments

- (a) *Traditional Catholic Hymnal* by Angelus Press | [Purchase Book](#)
 - (b) Three Kyriales (Bragers, Rossini and Nova Organi Harmonia) in One | [Download PDF of NOH Kyriale](#) | [Purchase Book \(Choose Vol. 1\)](#)
 - (c) Bragers Propers | [Download PDFs](#) | [Purchase Book](#)
 - (d) Rossini Propers in Psalm Tone | [Download PDF](#) | [Purchase Book](#)
5. *Liber Usualis* (N° 801 in Latin-English, 1961) | [Download PDF](#) | [Purchase Book](#)
 6. *Liber Brevior* (N° 813 in Latin-English, 1954) | [Download PDF](#) | [Purchase Book](#)
 7. *Chants Abrégés* | [Download PDF \(1926\)](#) | [Download PDF \(1955\)](#)
 8. *Versus Psalmorum et Canticorum* | [Download PDF](#) | [Purchase Book](#)
 9. *Offertoriale* | [Download PDF](#) | [Purchase Book](#)
 10. *Cantus Selecti* | [Download PDF](#)
 11. *Cantus Varii* | [Download PDF](#)
 12. *Chants of the Church* | [Download PDF](#) | [Purchase Book](#)
 13. *Ad Communionem* by Justitias Books | [Purchase Book](#)
 14. *Holy Week Chants* by Justitias Books | [Purchase Book](#)
 15. Gregobase | [Homepage](#)
 16. Barroux Chant | [Homepage](#)
 17. Compline
 - (a) *Completorium* App | [Webpage](#) | [Google Play](#) | [Apple Apps](#)
 - (b) Booklet by Veronica Brandt | [Download PDF and Listen to mp3](#)
 - (c) Booklets by Verbum Gloriam | [Download PDF of Chant](#) | [Download PDF of Organ Accompaniment \(v2.0\)](#)
 - (d) Booklet by Angelus Press | [Purchase Book](#)
 - (e) Listen to SSPX Seminarians | [YouTube Stream](#)
 - (f) Listen to Iglesia del Salvador de Toledo - España | [YouTube Stream](#)
 - (g) Booklet (pre-1912) by Gerhard Eger of “Canticus Salomonis” | [Purchase Book](#)
 18. *Breviarium Gregorianum* | [Homepage](#)
 19. GABC Chants (Includes Vespers and Tenebrae) | [Download PDFs or Purchase Books](#)
 20. *Divine Office* by Angelus Press | [Purchase Book](#)

6.4.5 For the Enthralled

1. *Square Notes* Podcast | [Homepage](#)
2. Church Music Association of America | [Homepage](#) | [Older Musica Sacra site](#)
 - (a) *Parish Book of Motets* | [Download PDFs or Purchase Book](#)
 - (b) Musical Shape of the Liturgy | [Download PDF](#) | [Purchase Book](#)
 - (c) Musica Sacra Forum | [Homepage](#)
 - (d) Chant Cafe Forum | [Homepage](#)
 - (e) New Liturgical Movement | [Homepage](#)
3. CCWatershed Chant Glossary | [Webpage](#)
4. International Chant Academy | [Blog](#) | [Chant Lexicon](#)
5. Catholic Institute of Sacred Music | [Homepage](#)
6. Chant Blog | [Homepage](#)
7. Renegade Trads | [Homepage](#)
8. Society of St Bede | [Homepage](#) | [Cantus Varii \(Temporal\)](#) | [Cantus Varii \(Sanctoral\)](#)
9. Canticum Salomonis | [Homepage](#)
10. Gregorian Books | [Homepage](#)
11. The Ictus | [Homepage](#)
12. *The Music of Christendom: A History* by Dr. Susan Treacy | [Purchase Book](#)
13. *Chants of the Vatican Gradual* by Dom Dominic Johner | [Read Online](#) | [Purchase Book](#)
14. *The Sacramentary* by Ildefonso Schuster, O.S.B. [Read Online](#) | [Purchase Books](#)
15. *The Liturgical Year* by Dom Prosper Guéranger | [Download PDF \(1GB\)](#) | [Purchase Books from Loreto Publications](#) | [Purchase Books from Preserving Christian Publications](#)
16. *L'Expression du chant grégorien* by Dom Ludovic Baron | [Links to Excerpts \(search for "Baron" in page\)](#) | [Purchase Book \(import from France\)](#)
17. *A Manual of Gregorian Chant* by Paul Delatte, O.S.B. | [Read Online](#)
18. *Antiphonale Romanum* | [Download PDF](#) | [Purchase Book \(import from Spain\)](#)
19. *Antiphonale Monasticum* | [Download PDF](#) | [Purchase Book](#)
20. *Nocturnale Romanum* | [Homepage](#)
21. El Salvador de Toledo | [Homepage](#)

22. Schola Sainte Cecile | [Homepage](#)
23. Gregorio | [About Gregorio](#) | [Use online with Overleaf](#) | [Install full version of TeX Live \(8GB\)](#)
24. IsoGrego | [Webpage](#)

6.4.6 Recommended YouTube Channels

1. [Benedictines of Mary, Queen of Apostles](#)
2. [Sisters of Aquinas](#)
3. [Stephan George](#)
4. [W8inG4DeatH](#)
5. [Graduale Project](#)
6. [Cantuale](#)
7. [Eduardo SV](#)
8. [CCWatershed](#)
9. [Views from the Choir Loft](#)
10. [Catholic Chant](#)
11. [Iniciativa Condor](#)
12. [OPChant](#)
13. [Veronica Brandt](#)
14. [TradOrganist](#)
15. [Harold Rutila](#)
16. [I video di Alessandro Franzoni](#)
17. [Sancta Cecilia](#)
18. [SSPX Seminary - USA](#)
19. [Verbum Glorise](#)
20. [Iglesia del Salvador de Toledo - España](#)
21. [Ite Missa Est](#)
22. [Catholic Institute of Sacred Music](#)
23. [Early Music Sources](#)