

# Chapter 1

## Basics of Chant Notation; Single Neums

We shall begin our study of Gregorian chant with the rudiments of staff notation and introduce the various types of single neums, referred to here as notes. First steps in reading and chanting from chant notation will follow, using as examples some of the acclamations and responses of priest and people from the Mass.

### 1.1 - The Staff

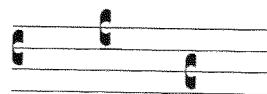
Unlike most music you are familiar with, which has a staff of five lines and four spaces, Gregorian chant uses a staff of only four lines and three spaces.<sup>3</sup>



### 1.2 - Clefs

A clef is a symbol found on a staff line, before any notes are entered, which indicates the name of any note that may be on that line. With that knowledge, then, you can figure out what the other notes are. Gregorian chant uses two clefs, pictured below.

**DO Clef** -- The DO Clef is really a stylized letter C, and the staff line enclosed by the arms of the C is the line on which the note DO is to be found.



**FA Clef** -- The FA Clef is really a stylized letter F, and the staff line enclosed by the arms of the F is the line on which the note FA is to be found.



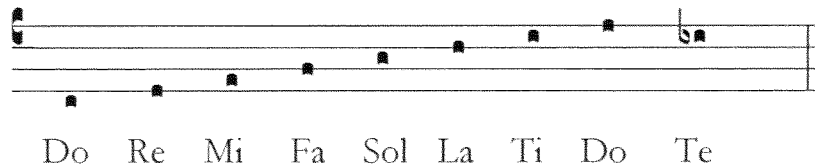
### 1.3 - Note Names

Note names used in Gregorian chant are the familiar DO-RE-MI system we all know from the song of the same name from Rodgers' and Hammerstein's *The Sound of Music*. This system, however, is much older, dating from the 11<sup>th</sup> century, when a Benedictine monk, Guido of Arezzo (d. 1050) hit upon the idea as a way to teach his students how to read notation.<sup>4</sup> This system is referred to by

<sup>3</sup> Why four lines and not five? Gregorian chant melodies usually do not have a wide range (*ambitus*), and so four lines can accommodate most chants. The use of ledger lines above or below the staff is somewhat uncommon.

<sup>4</sup> Guido took these note names from the hymn *Ut queant laxis*, for the feast of St. John the Baptist (24 June). The first note of each line of text is one of the steps of the six-note scale that Guido called the hexachord. UT was the original

either its French name, *solfege*, or its Italian name, *solfeggio*, and is further distinguished by the term “movable DO system.” Since Gregorian chant is meant to be sung with no instrumental accompaniment, and since the notes do not stand for exact pitches, the DO clef simply lets you know where DO is on the staff. As mentioned above, from there you can figure out the other notes. DO could be C, D, F, G, or any other note, depending upon who is leading the chanting; thus, moveable DO. There is only one accidental in Gregorian chant—the flat—and TI is the only note which can be flatted, as a result of which TI is called TE.



## 1.4 - Basic Concepts of Gregorian Notation

The notation in modern chant books, including the official Vatican *editio typica*, is a stylized square notation, based on the square notation widely used during the 13th and 14th centuries. This square notation, in turn, developed from earlier styles of chant notation, which descended from accent and punctuation marks which were employed in literary texts of antiquity and the Middle Ages.<sup>5</sup> In Gregorian chant, each single neum (note) or neum group corresponds to one syllable of text.



Ky-ri- e e- lé- i-son.  
(SOL LA TI TI SOL LA DO LA TI SOL LA SOL FA MI)

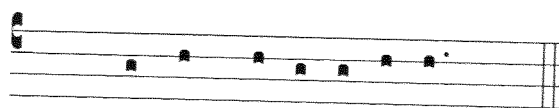
### 1.4.1 - Single Notes (Neums)

For the sake of clarity, single neums will be referred to as notes, even though they are also neums, in order to distinguish them from neums of more than one note. Each note goes with one syllable of text, and is worth one pulse, or beat.

name of the note DO, which did not come into use until the 17<sup>th</sup> century. SI (now known in the U.S. as TI) is derived from S (ancte) and I(oannes; I was interchangeable with J), the first two letters of St. John's name. "UT queant laxis REsonare fibris MIRA gestorum FAmuli tuorum, SOLve polluti LABii reatum, Sancte IOannes." ("So that your servants may sing of your wondrous deeds in good voice, forgive us for any sin through a careless tongue, Holy John.")

<sup>5</sup> Cardine, Dom Eugène. *Beginning Studies in Gregorian Chant*, translated and edited by William Tortolano. Chicago: G.I.A. Publications, Inc., 1988, p. 9.

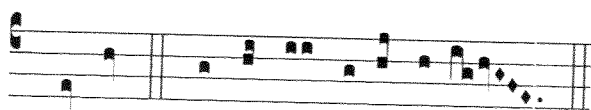
### Punctum



Et cum spi- ri- tu tu- o.  
(SOL LA LA SOL SOL LA LA)

**PUNCTUM** -- The punctum is the basic unit (note) in Gregorian chant, and is worth one pulse. It cannot be divided, but it can be lengthened, which will be discussed below. Only the punctum may be used alone. All other notes are used in combination with other notes.

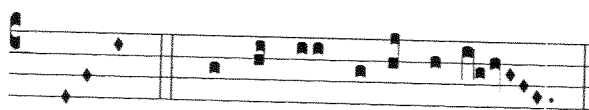
### Virga



(MI LA) Ky- ri- e e- lé- i- son.

**VIRGA** -- It is really a stemmed punctum, and is therefore worth one pulse, but is used only when combined with other neums. Most commonly, it is part of the *climacus* (See Chapter 3 for a discussion of the *climacus*). The stem can be on either side of the note.

### Rhombus



(RE FA TI) Ky- ri- e e- lé- i- son.

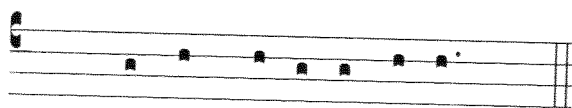
**RHOMBUS** -- The word means "diamond," and this note is diamond-shaped. It is used only in melodic descents. Most commonly, it is part of the *climacus* (See Chapter 3 for a discussion of the *climacus*).

## 1.4.2 - Lengthened Notes

In Gregorian chant there are not many different time values for single notes, as there are in modern music, with its eighths, quarters, etc. In chant here are two types of lengthening of notes, time lengthening and expressive lengthening.

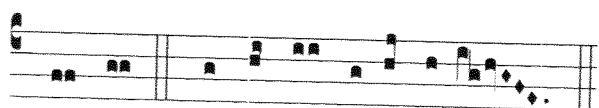
### 1.4.2.1 - Time Lengthening

In time lengthening, the note is lengthened by an exact value, either doubled or tripled.



Et cum spi- ri- tu tu- o.

**DOUBLE IN LENGTH** -- A *dotted punctum*. You should also get softer (>) on the second half (*mora vocis* - dying of the voice).



Ky- ri- e e- lé- i- son.

**DOUBLE IN LENGTH** -- A *bistropha*, or *distropha* -- two notes of the same pitch. You should also get louder (<) on the second half.

(SOL RE) (DO SOLLAFARE MIFASOL)  
O dúl-cis\*

TRIPLE IN LENGTH -- A *tristropa* - 3 notes of the same pitch.

(a) (b) (c)  
(FA TILA FA SOL FA SOL)  
(LA TILA SOL SOLLA LA LA)  
Laus ti-bi, Chris-te.

**PRESSUS** -- New neums, the result of a **fusion** of

- (a) 2 or 3 notes of the same pitch, e.g., *bistropa, tristropa*.
- (b) a punctum either before or after a neum,
- (c) 2 neums ending and beginning with the same pitch “fused” together.

**Result:** the fused notes become a single sound of two or three pulses.

### 1.4.2.2 - Expressive Lengthening

In expressive lengthening, the note is not lengthened for an exact value. Instead, for expressive purposes, hold the note slightly and then resume the usual note value, as with *tempo rubato* in modern music.

Ky-ri-e e-lé-i-son.

SLIGHTLY LENGTHENED -- A *horizontal episema* over a note signifies an *expressive lengthening*.

### 1.4.3 - Simple Recitation Tones -- *Recto tono*

The simplest chants are recitation tones (*recto tono*) sung as a monotone, i.e., on one tone (“rectilinear melody”)<sup>6</sup>. These are the simplest options among the priest/people dialogues (acclamations, responses, versicles), as in the example below.

<sup>6</sup> Marier, Theodore, and Justine Bayard Ward. *Gregorian Chant Practicum*. Published for the Centre for Ward Method Studies. Washington, D.C.: Catholic University of America Press, 1990, p. 109.



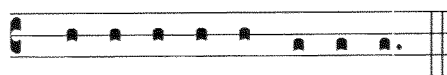


V. Os-ten-de no-bis, Dó-mi-ne, mi-se-ri-cór-di-am tu-am.  
*Lord, show us your mercy.*



R. Et sa-lu-ta-re tu-um da no-bis.  
*And grant us your salvation.*

### Acclamations of the Faithful at the Gospel



or



Gló-ri-a ti-bi, Dó-mi-ne.

Gló-ri-a ti-bi, Dó-mi-ne.

Some other types of simple tones are the **oration tones** and the **lection tones**. Oration tones are the simple tones that are used to chant prayers; perhaps you have heard a priest chant the Opening Prayer (Collect) at Mass. Lection tones are less frequently heard; these can be used to chant Scripture readings. Some samples of these tones can be found in Appendix Seven.

From these single notes (neums) and types of simple recitation tones, let us proceed to the simple two-note neums (binary neums) and three-note neums (ternary neums). Chapter Two will also introduce some compound neums.

## Chapter 4

### Modes & Modality in Chant

**M**ost music with which we are familiar is **tonal** music, based in **tonality**. That is to say, it is based on the major and minor scales. Gregorian chant, however, is **modal** music, based in **modality**. Chant is based on the eight medieval scales known as **modes, Church modes, or ecclesiastical modes**, and it is the reason for the special, mysterious sound of chant melodies. Actually, the major and minor scales themselves were once part of the modal system, although they were not among the original eight modes. The major scale is the same as the DO Mode (also known as the Ionian Mode), and the LA Mode (Aeolian) corresponds to the natural minor scale.

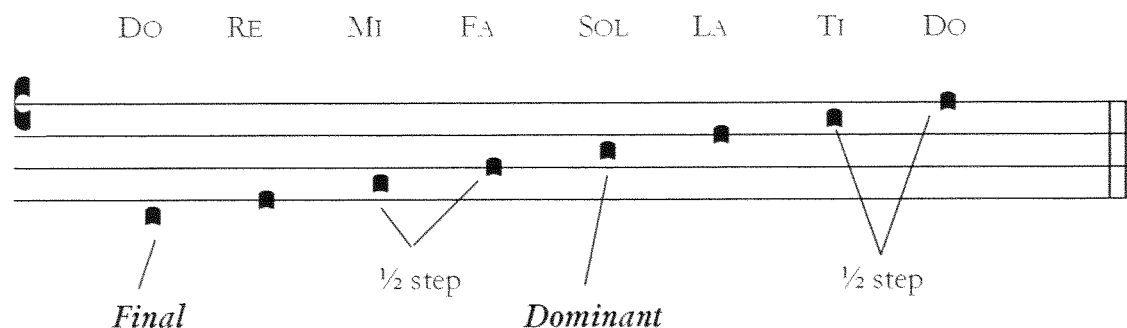
Medieval musicians thought they were basing their modes on the ancient Greek modal system, but there is not an exact correspondence with what we know of the Greek modes. The Medieval modes were developed as a way of organizing Gregorian chant so that the chants could be remembered more easily. The modes were organized according to their finals, i.e., the note on which the chant ends. Thus, the **final** (*finalis*, also called the tonic) became the most important note in a chant, and the one towards which a melody naturally seems to return; it could also be called the “home” note. The second most important note in a mode is the **dominant**, for this is the note around which much of a chant melody is composed. The dominant is also the same note as the **recitation tone** of the corresponding psalm tone (Cf. Chapter 5, or Recitation Tone in the Glossary).

Gregorian chant is usually sung unaccompanied, and a baritone might begin a chant at a different pitch level than a soprano, so the notes of the modal scales do not represent exact pitches. But for purposes of learning the modes and their characteristic sounds, we *could* learn them by associating them with scales played on only the white keys of the piano. Modes, like the major and minor scales, are also composed of a series of whole and half steps, but each mode has a different arrangement of these whole and half steps. To begin with, let us compare the major scale, or DO Mode (not found in chant), with RE Mode, also known as Mode I (or Dorian<sup>21</sup> Mode). To get an idea of the sound of DO Mode, go to a keyboard instrument, start on C, and play all white keys up an octave (C-D-E-F-G-A-B-C).

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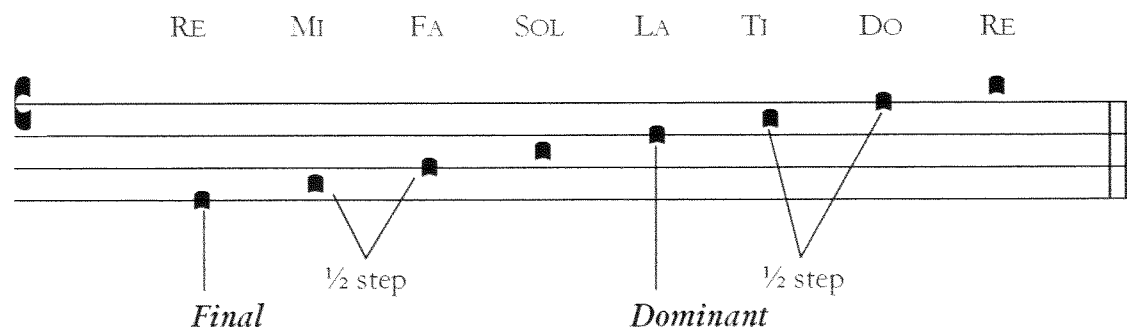
<sup>21</sup> The name Dorian, and the other mode names we shall encounter (Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, Mixolydian, and Hypomixolydian) come from the ancient Greek modes, which are not the same in sound and pitch content as the eight Church modes. For a brief discussion on this, see Willi Apel. *Gregorian Chant*. Bloomington: Indiana University Press, 1958, 1990, pp. 133-134.

## 4.1 - DO Mode



## 4.2 - Mode I - Dorian (RE Mode: Authentic Range)

Mode I is the authentic version of the RE Mode, and as you can see from the example below, RE, the final, is at the bottom of the scale, which extends the full octave above it to RE. LA, as you already know, is the dominant, or recitation tone. To get an idea of the sound of RE Mode, go to a keyboard instrument, start on D, and play all white keys up an octave (D-E-F-G-A-B-C-D).



## 4.3 - Authentic & Plagal Modes

So far, we have looked at the DO Mode (Ionian), which is the same as the Major Scale, and the RE Mode, which we have called Mode I. Gregorian chant typically revolved around four tonal centers – RE, MI, FA, and SOL. Medieval music theorists then organized the chants around these four **finals** and ultimately developed the eight Church Modes, i.e., four pairs of modes, each pair having the same final. For a Summary Table of the modes, showing their finals and dominants (or recitation tones), see Appendix Two.

With each pair of modes the odd-numbered mode (I, III, V, VII) is called **authentic**, while the even-numbered modes (II, IV, VI, VIII) are known as **plagal**.<sup>22</sup> But what is the difference between authentic and plagal? It actually has to do with the range, or *ambitus*, of each mode. The **authentic**

<sup>22</sup> This term comes from the Greek word *plagios*, which means slanting, sideways, or subsidiary.

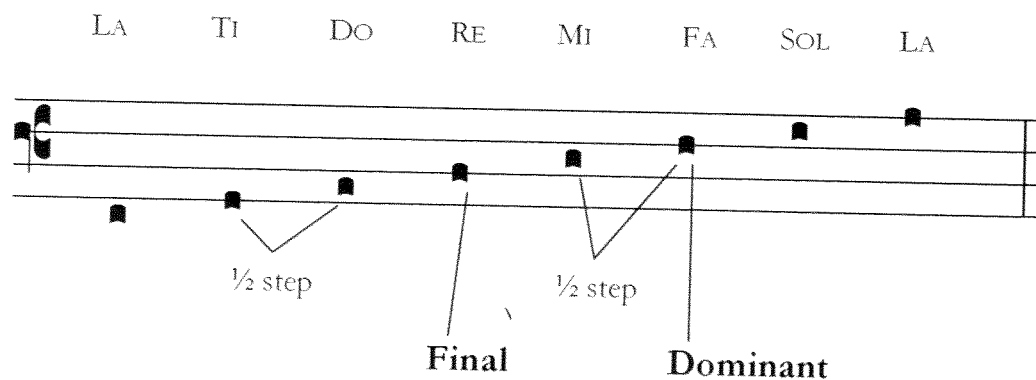


mode begins with the final and extends the entire octave above, while the **plagal** version starts a fourth below the final and ends a fifth above it. Because some chant melodies frequently go below the final, the upper four notes (or **tetrachord**) of the mode are moved below the lower five (or **pentachord**), and thus a new mode is derived. The final of both modes is the same, but they have different dominants. The relationship is a little like that between relative minor and major scales.

Here is simple formula to help you in identifying the dominants (recitation tones) of the authentic and plagal versions of the modes. In authentic modes, the dominant is a fifth (i.e., five notes) above the final. In a plagal mode the dominant is a third (i.e., three notes) below the dominant of its corresponding authentic mode. For example, in the authentic version of RE mode, the dominant is LA; in its plagal version, the dominant is FA, a third below LA.

#### 4.4 - Mode II - Hypodorian (RE Mode: Plagal Range)

In the plagal version of the RE Mode—Mode II—the final is still RE, but it is no longer the lowest note of the mode. The upper tetrachord has been moved below the lower pentachord, so that LA is now at the bottom, and the scale extends up an octave to LA. Now the dominant is not LA, but FA. Chant melodies in Mode II will generally be pitched lower than those in Mode I, and in fact, the FA Clef is customarily used in order to accommodate these lower pitches below the staff. To get an idea of the sound and the arrangement of whole steps and half steps, you can use the white keys of the piano by starting on A and playing up an octave (A-B-C-D-E-F-G-A). A chant that is in Mode II is *Sanctus XI*.<sup>23</sup>



Now that you have been introduced to the basic concept of modality and to RE Mode in its authentic and plagal forms, the next chapter will introduce the concept of psalm tones. The succeeding chapters will present each mode and its corresponding psalm tone.

<sup>23</sup> AH, No. 219; BC 4, p. 4 (modern notation); GM, p. 115; GR, p. 750; LC, No. 49; LU, p. 47

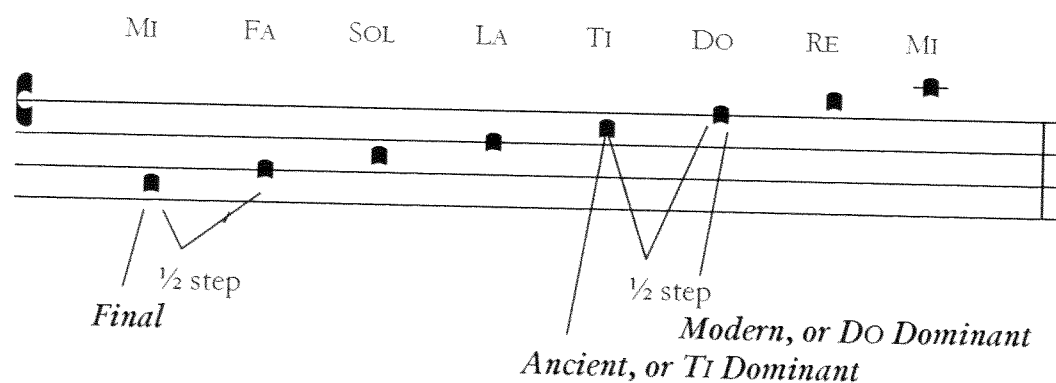
# Chapter 6

## MI Mode

Mode III is the authentic version of the MI Mode, and as you can see from the example below, MI, the Final, is at the bottom of the scale, which extends the full octave above it to MI. To get an idea of the sound of MI Mode, go to a keyboard instrument, start on E, and play all white keys up an octave (E-F-G-A-B-C-D-E). Mode III, however, has *two* Dominants, a situation that developed gradually through time. TI, a fifth above the Final, is the more ancient Dominant, but DO is also often found in Mode III chants as a Dominant. It is believed that these Mode III chants with the DO Dominant come from a later era. The example below indicates both the modern and ancient Dominants.

A chant that is in Mode III is *Kyrie XVI*,<sup>27</sup> which has a TI Dominant. A well-known chant in Mode III, but with the DO (modern) Dominant, is *Tantum ergo Sacramentum* or *Pange lingua*.<sup>28</sup>

### 6.1 - Mode III – Phrygian (MI Mode: Authentic Range)



#### 6.1.1 - Psalm Tone IIIa

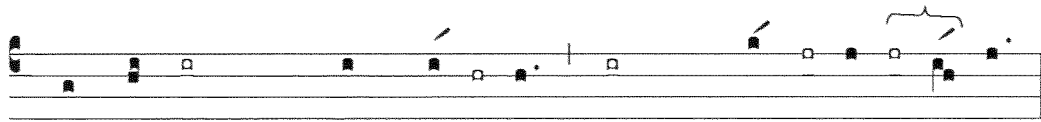
Psalm Tone III is so called because it corresponds to Mode III, the Authentic version of MI Mode. There are six different Final Cadences, or Terminations, for Tone III. For this lesson we shall focus on Tone IIIa. Recall that the lower case *a* signifies that the tone ends on LA, which is *not* the same as the mode's **final**, normally MI.

As with Mode III, there are two different forms of the Dominant – the Ancient Dominant on TI, and the Modern Dominant on DO. Therefore, the accent patterns are somewhat different for the two versions of Tone IIIa. The accent pattern is the same in both versions for the first half of the psalm verse, with two accents at the Mediant Cadence, including an anticipation of the second accent, to be used when there are dactyls. The differences occur at the Final Cadence, where in the version with the Ancient Dominant there are two accents. In the version with the Modern Dominant there is one accent, with one preparatory syllable.

<sup>27</sup> *AH*, No. 205; *GM*, p. 128; *GR*, p. 763; *LC*, No. 4; *LU*, p. 59

<sup>28</sup> *LC*, No. 97; *LU*, p. 958

### 6.1.1.1 - Psalm Tone IIIa (with TI, or Ancient Dominant)



Tone III be-gins thus, with **this** flex (†), and has **this** me-di- á - tion; \*



it continues thus and has **this** ter-mi- ná - tion.

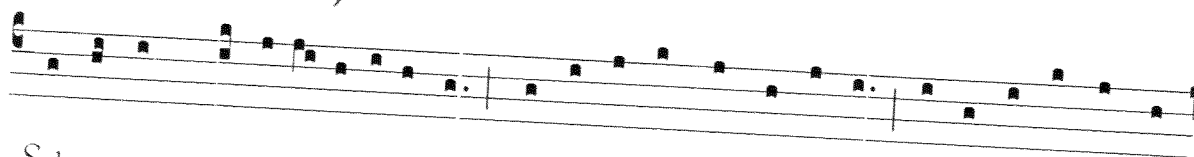
A good example of the use of Psalm Tone IIIa with the Ancient Dominant is the *Nunc dimittis*, the Gospel Canticle for the Office of Compline, or Night Prayer. This is the canticle proclaimed by Simeon in Luke 2: 29-32, when the Holy Spirit allowed him to recognize the infant Jesus as the Messiah as Joseph and Mary presented Him at the Temple.

As an introduction to the pairing of psalms (and canticles) with antiphons, the antiphon for the *Nunc dimittis* is included; it also is in Mode III. The antiphon “frames” the canticle, being chanted before and after the *Nunc dimittis*. Notice how the melody revolves around TI, and how it ends on MI, signs which identify the mode. The abbreviation T.P. refers to *tempore paschali*, the Latin for Paschal Time, or Eastertide, and shows the ending of the antiphon to be sung during the Easter season.

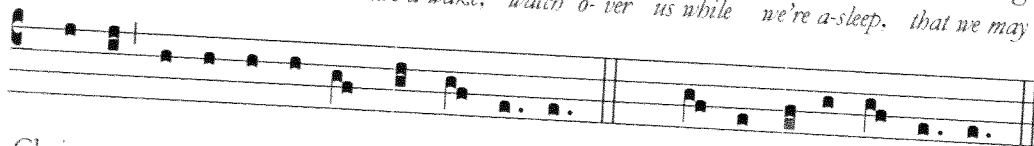
When chanting canticles (as opposed to psalms), you should generally begin each and every verse using the *initio* (or intonation, or preparation tones), rather than beginning on the recitation tone after the first verse is intoned. The only exception in this canticle is Verse 3, in which the first half of the verse (*Quod parástu*) is so short that you should begin it right on the Mediant Cadence, on the note RE.

# Canticum Evangélicum

## Antiphon (Mode III):

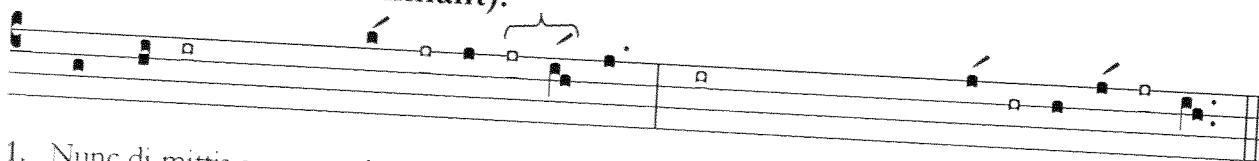


Sal-va nos \* Dó-mi-ne, vi-gi-lán-tes, cus-tó-di nos dor-mi-én-tes, ut vi-gi-lé-mus cum  
*O guard us, \* Lord, while we are a-wake, watch o-ver us while we're a-sleep, that we may watch with Our*



Chris-to et re-qui-es-cá-mus in pa-ce. T.P. † in pa-ce, al-le-lú-ia.  
*Lord Christ & that we may rest safe-ly in peace. -ly in peace, al-le-lú-ia.*

## Tone IIIa (Ancient Dominant):



1. Nunc di-mittis servum tú-um, Dó-mi-ne, \* secúndum verbum tu-um in pá-ce:

1. Nunc dimíttis servum túum, Dómine, \*  
 secúndum verbum túum in páce,

*Now thou dost dismiss thy servant, O Lord,\* according  
 to thy word in peace,*

2. Quia vidérunt óculi méi \* salutáre túum,

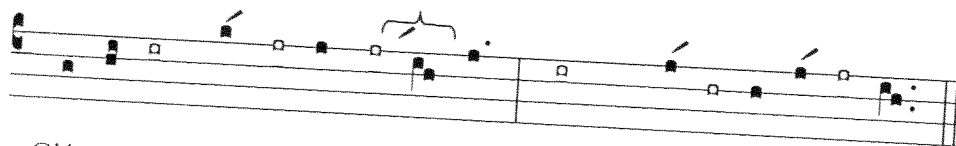
*Because mine eyes have seen \* thy salvation,*

3. Quód parásti \* ante fáciem ómnium pópulórum:

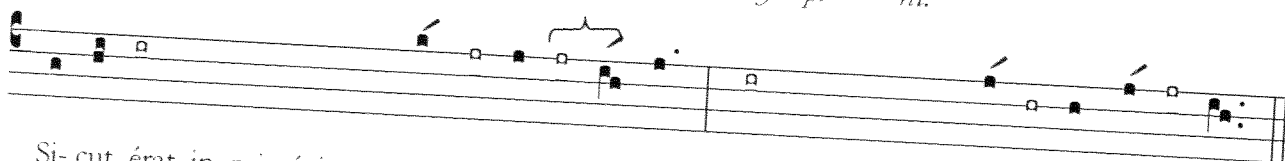
*Which thou hast prepared \* before the face of all people,*

4. Lumen ad revelatiónem géntium \* et glóriam  
 plebis túæ Israel.

*A light to enlighten the gentiles,\* and the glory of thy  
 people Israel.*



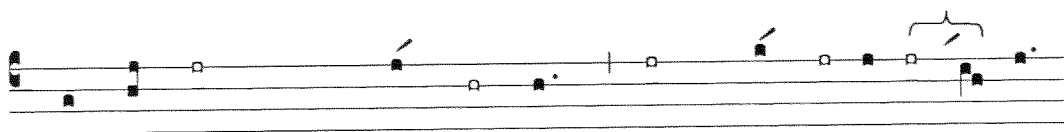
Gló-ri-a Pá-tri, et Fí-li-o, \* et Spi-rí-tu-i Sánc-to.  
*Glo-ry be to the Father & to the Son, \* & to the Ho-ly Spi-rit.*



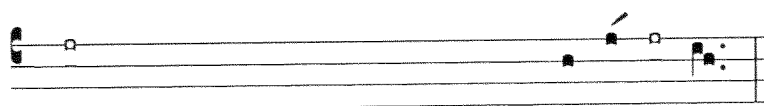
Si-cut érat in princípío, et núnc, et sém-per, \* et in sáecula sæcu-ló-rum. A-men.  
*As it was in the be-gin-ning, is now, \* and will be for-ev-er. A-men.*

Repeat Antiphon.

### 6.1.1.2 - Psalm Tone IIIa (with DO, or Modern Dominant)

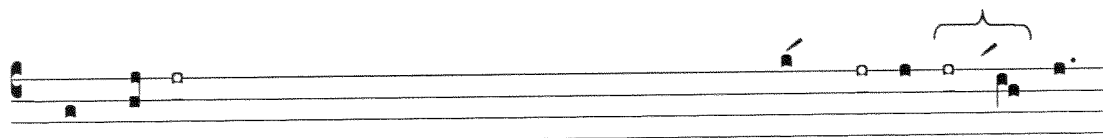


Tone III begins thus, with **this** flex (†), and has **this** me-di - á - tion; \*

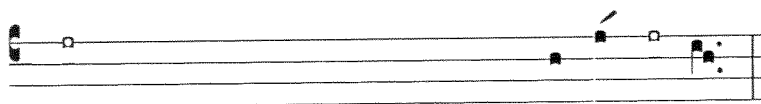


it continues thus and has this ter- *mi*-ná - tion.

### 6.1.1.3 - Psalm 116 (117) Set to Tone IIIa (Modern Dominant)



1. Lau- dá- te Dóminum	óm - nes	gén-tes *
2. Quóniam confirmáta est super nos miseri-	cór - dí - a	é - ius: *
Glória	Pá - tri et Fí - li - o,	*
Sicut erat in princípío, et	núnc et	sém-per, *



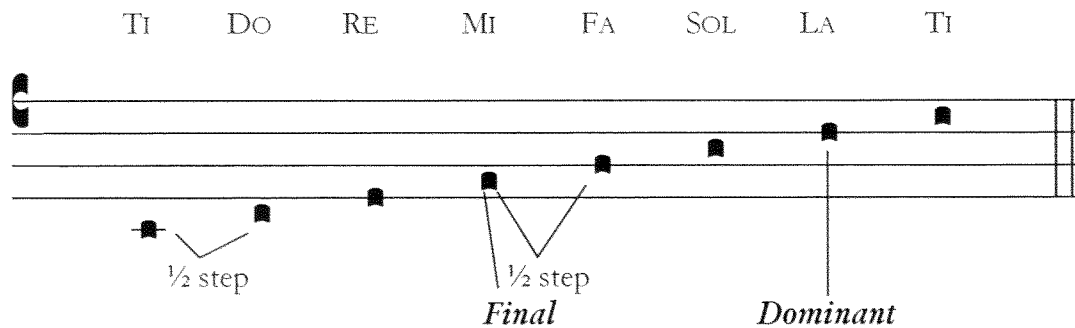
1. collaudáte eum	om- nes pó- pu- li.
2. et véritas Dómini manet	in <i>ae</i> - tér - num.
et Spi-	rí - tu - i Sánc - to.
et in saecula saecu-	ló - rum. A - men.

## 6.2 - Mode IV - Hypophrygian (MI Mode: Plagal Range)

In the plagal version of the MI Mode—Mode IV—the final is still MI, but it is no longer the lowest note of the mode. The upper tetrachord has been moved below the lower pentachord, so that TI is now at the bottom, and the scale extends up an octave to TI. Now the dominant is not TI or DO, but *LA*, which is located a third below the DO dominant.<sup>29</sup> The flat is frequently added to TI in Mode IV chants. To get an idea of the sound of this mode and of the arrangement of whole steps and half steps, play on the piano an octave up from B, using only white keys (B-C-D-E-F-G-A-B).

Chants which are in Mode IV are *Glória XV*<sup>30</sup> and *Credo I*.<sup>31</sup> *Conditor alme siderum*—a Mode IV chant and an Office Hymn for Advent Vespers—is also in Mode IV.<sup>32</sup> You can find it in Appendix Seven.

### 6.2.1 - Mode IV



<sup>29</sup> There are some chants that show SOL as the dominant of Mode IV; SOL is a third below the more ancient TI Dominant we learned about for Mode III. The LA Dominant is more often encountered in chants, however.

<sup>30</sup> *AH*, No. 206; *GM*, pp. 125-127; *GR*, pp. 760-762; *LC*, No. 5; *LU*, pp. 57-58

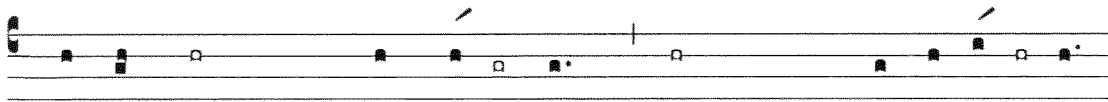
<sup>31</sup> *AH*, No. 207; *GM*, pp. 134-136; *GR*, pp. 769-771; *LC*, No. 13; *LU*, pp. 64-66

<sup>32</sup> *AH*, No. 308; *BC 1*, p. 3 (modern notation); *LC*, No. 78; *LU*, pp. 324

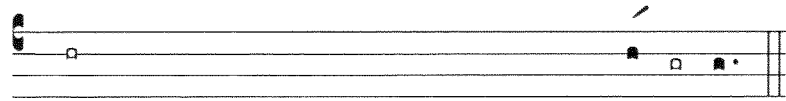
## 6.2.2 - Psalm Tone IV

Psalm Tone IV is so called because it corresponds to Mode IV, MI Mode in the Plagal version. There are five different Final Cadences, or Terminations, for Tone IV. For this lesson we shall focus on Tone IVg, which has the simplest termination. Recall that the lower case *g* signifies that the tone ends on SOL, which is *not* the same as the mode's **final**, normally MI. The Mediant Cadence has one accent and two preparatory syllables; the Final Cadence has one accent.

### 6.2.2.1 - Tone IVg



Tone IVg begins thus, with **this** flex (†), and has this *me-di-á-tion*; \*



it continues thus and has this *ter-mi-ná-tion*.

### 6.2.2.2 - Psalm 116 (117) Set to Tone IVg



- |                                     |                   |                                |
|-------------------------------------|-------------------|--------------------------------|
| 1. Lau- dá- te Dóminum              | <i>om- nes</i>    | <b>gén</b> - tes *             |
| 2. Quóniam confirmáta est super nos | <i>misericór-</i> | <i>dí- a</i> <b>é</b> - ius: * |
| Gloria                              | <i>Pa- tri et</i> | <b>Fí</b> - li- o, *           |
| Sicut erat in princípío, et         | <i>nunc et</i>    | <b>sém</b> - per, *            |



- |                               |             |                     |
|-------------------------------|-------------|---------------------|
| 1. collaudáte eum             | omnes       | <b>pó</b> - pu- li. |
| 2. et véritas Dómini manet in | ae-         | <b>tér</b> - num.   |
| et Spíri-                     | tu - i      | <b>Sanc</b> - to.   |
| et in sáecula                 | saeculórum. | <b>A</b> - men.     |

# Chapter 7

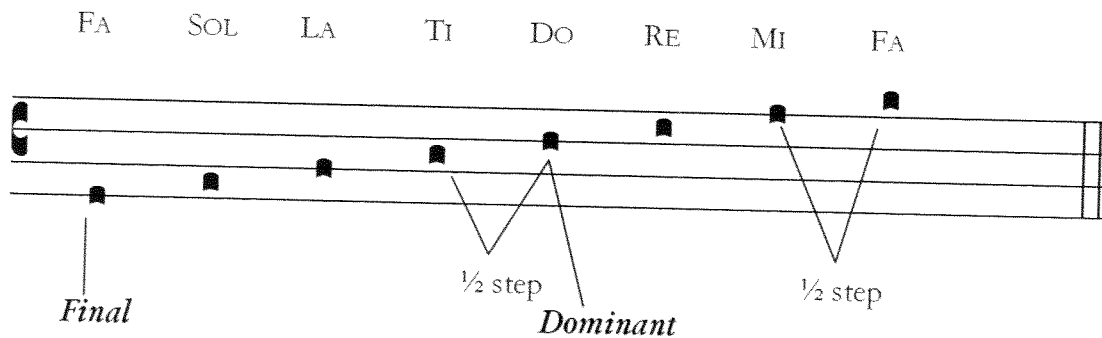
## FA Mode

### 7.1 - Mode V - Lydian (FA Mode: Authentic Range)

Mode V is the authentic version of the FA Mode, and as you can see from the example below, FA, the Final, is at the bottom of the scale, which extends the full octave above it to FA. DO, a fifth above the Final, is the Dominant. To get an idea of the sound of Mode V, go to a keyboard instrument, start on F and play all white keys up an octave (F-G-A-B-C-D-E-F). The result sounds rather like an F-major scale, but with the Bb missing—another example of what, to us, sounds somewhat exotic, compared to a major scale.

Mode V chants, however, often appear with an added flat on TI, now called TE. The TE in the mode changes its sound and makes it sound like DO Mode, which, as we learned earlier, is the same as the major scale. Some parts of the Mass Ordinary which are in Mode V are *Kyrie VIII*,<sup>33</sup> *Gloria VIII*,<sup>34</sup> *Credo III*,<sup>35</sup> and *Agnus IX*,<sup>36</sup> all of which have a flatted TI (TE). Another Mode V chant is the Marian antiphon *Alma Redemptoris mater*.<sup>37</sup>

#### 7.1.1 - Mode V



<sup>33</sup> AH, No. 210; GM, p. 103; GR, p. 738; LC, No. 39; LU, p. 37

<sup>34</sup> AH, No. 201 (also at No. 211); GM, pp. 103-105; GR, pp. 738-740; LC, No. 40; LU, pp. 37-38; BC 4, p. 8 (modern notation);

<sup>35</sup> AH, No. 202; GM, pp. 139-141; GR, pp. 774-776; LC, No. 54; LU, pp. 68-70; BC 4, p. 16 (modern notation);

<sup>36</sup> AH, No. 217; GM, p. 109; GR, p. 744; LC, No. 46; LU, p. 42

<sup>37</sup> AH, No. 537 (in modern notation); BC 1, p. 2 (modern notation); LC, No. 68; LU, p. 273 (solemn tone), p. 277 (simple tone)



### 7.1.2 - Mode V with flatted TI (TE)

FA    SOL    LA    TE    DO    RE    MI    FA

*Final*                       $\frac{1}{2}$  step                      *Dominant*                       $\frac{1}{2}$  step

### 7.1.3 - Psalm Tone V

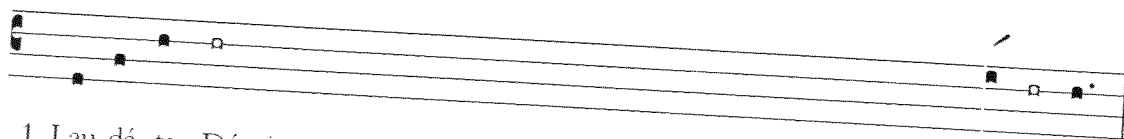
Psalm Tone V is so called because it corresponds to Mode V, FA Mode in the Authentic version. There is only one Termination for Tone V. The Mediant Cadence has one accent and the Final Cadence has two accents.

#### 7.1.3.1 - Tone V

Tone V be-gins thus, with **this** flex (†), and has this me-di-á - tion; \*

it continues thus and has **this** ter-mi-ná - tion.

### 7.1.3.2 - Psalm 116 (117) Set to Tone V



1. Lau-dá- te Dóminum  
 2. Quóniam confirmáta est super nos  
 Glória  
 Sicut erat in princípio,

om-nes  
 misericórdia  
 Pa- tri et  
 et nunc et

gén - tes \*  
 é - ius: \*  
 Fí - li - o, \*  
 sem - per, \*



1. collaudáte eum  
 2. et véritas Dómini manet  
 et Spi -  
 et in sáecula

om - nes pó - pu - li.  
 in ae - tér - num.  
 rí - tu - i Sanc - to.  
 saecu - ló - rum. A - men.

## 7.2 - Mode VI - Hypolydian (FA Mode: Plagal Range)

Mode VI is the plagal version of the FA Mode, and as you can see from the example below, FA is still the Final, but it is no longer the lowest note of the mode. The upper tetrachord has been moved below the lower pentachord, so that DO is now at the bottom, and the scale extends up an octave to DO. LA, a third above the Final, is the Dominant. To get an idea of the sound of Mode VI, go to a keyboard instrument, start on C and play all white keys up an octave (C-D-E-F-G-A-B-C). The result sounds exactly like a C-major scale. Like Mode V, Mode VI also often appears with an added flat on TI.

Some chants of the Mass Ordinary that are in Mode VI are *Sanctus VIII*,<sup>38</sup> *Agnus VIII*,<sup>39</sup> *Kyrie XVIII B*,<sup>40</sup> all of which have a flatted TI (TE). Some other Mode VI chants are *Ubi caritas*<sup>41</sup> and the Marian antiphons *Ave Regina caelorum*<sup>42</sup> and *Regina caeli*.<sup>43</sup>

<sup>38</sup> AH, No. 212; BC 4, p. 10 (modern notation); GM, p. 105; GR, p. 740; LC, No. 41; LU, p. 38

<sup>39</sup> AH, No. 213; BC 4, p. 11 (modern notation); GM, p. 105; GR, p. 740; LC, No. 42; LU, p. 39

<sup>40</sup> AH, No. 221; GM, p. 132; GR, p. 767; LC, No. 56; LU, p. 1807

<sup>41</sup> AH, No. 390; BC 3, p. 7 (modern notation); GM, p. 293; GR, p. 168; LC, No. 100; LU, p. 675

<sup>42</sup> AH, No. 537 (in modern notation); BC 2, p. 4 (modern notation); LC, No. 74; LU, p. 274 (solemn tone), p. 278 (simple tone)

<sup>43</sup> AH, No. 546 (in modern notation); BC 2, p. 16 (modern notation); LC, No. 92; LU, p. 275 (solemn tone), p. 278 (simple tone)

### 7.2.1 - Mode VI

DO RE MI FA SOL LA TI DO

1/2 step Final Dominant 1/2 step

### 7.2.2 - Mode VI with flatted TI (TE)

DO RE MI FA SOL LA TE DO

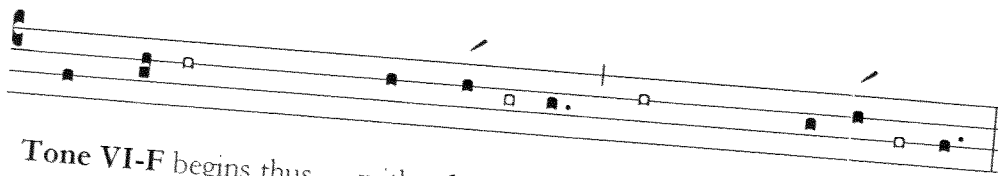
1/2 step Final Dominant 1/2 step

### 7.2.3 - Psalm Tone VIF

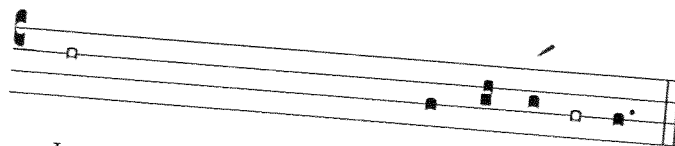
Psalm Tone VIF is so called because it corresponds to Mode VI, and because FA is the last note of the psalm tone. When the last note of a psalm tone *is* the same as the **Final** of its corresponding mode, it is signified by a capital letter, as here with Tone VIF.

This tone has two possible Mediant Cadences, one of them virtually identical with Tone I, and one termination (or Final Cadence). In the version shown below, the Mediation (or Mediant Cadence) has one accent and one preparatory syllable, while the Termination (or Final Cadence) has one accent with two preparatory syllables. In order to help us understand and distinguish Tone VIF from Tone I, we shall concentrate on learning the version of the tone given below.

7.2.3.1 - Tone VIF

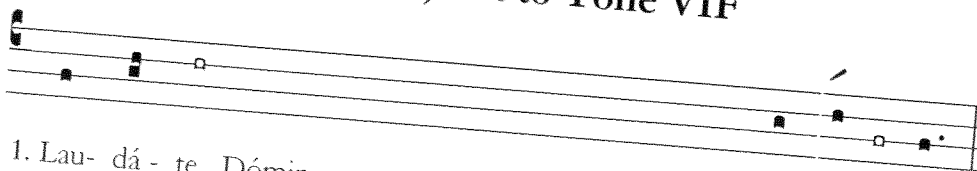


Tone VI-F begins thus, with **this** flex (†) & has this me-di-á - tion; \*



It continues thus & has this ter-mi-ná - tion.

7.2.3.2 - Psalm 116 (117) Set to Tone VIF



1. Lau- dá - te Dóminum

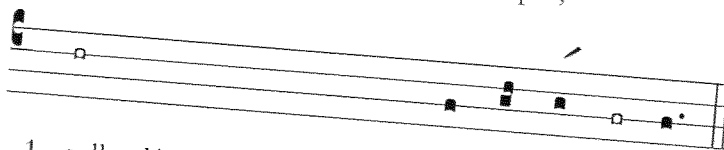
2. Quóniam confirmáta est super nos misericórdi-a om - nes **gén** - tes \*

Glória

Pa - tri et **Fí** - li - o, \*

Sicut erat in princípio,

et nunc et **sém** - per, \*



1. collaudáte eum

2. et véritas Dómini manet

et Spi-

et in saécula

om- nes **pó** - pu - li.

in ae - **tér** - num.

rí - tu - i **Sanc** - to.

saecu - **ló** - rum. **A** - men.

# Chapter 8

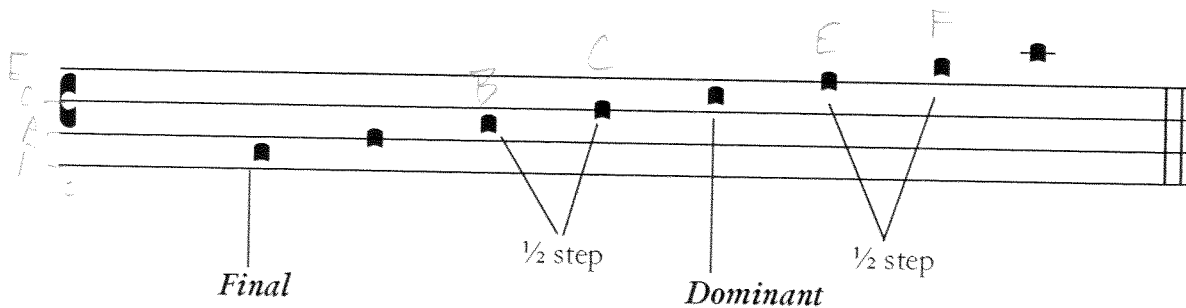
## SOL Mode

### 8.1 - Mode VII-Mixolydian (SOL Mode: Authentic Range)

Mode VII is the authentic version of the SOL Mode, and as you can see from the example below, SOL, the Final, is at the bottom of the scale, which extends the full octave above it to SOL. RE, a fifth above the Final, is the Dominant. To get an idea of the sound of Mode VII, go to a keyboard instrument, start on G and play all white keys up an octave (G-A-B-C-D-E-F-G). The result sounds rather like an G-major scale, but with the F# (the raised-7th leading tone) missing—another example of what, to us, sounds somewhat exotic, compared to a major scale. In Mode VII, the DO Clef is on the third line up, sometimes on the second line, because the *ambitus* (range) of this mode is higher.

A chant of the Mass Ordinary that is in Mode VII is *Gloria IX*.<sup>44</sup> The following are Mode VII chants as well: *In paradisum*<sup>45</sup> and *Asperges me*.<sup>46</sup>

#### 8.1.1 - Mode VII



#### 8.1.2 - Psalm Tone VIIa

Psalm Tone VII is so called because it corresponds to Mode VII, SOL Mode in the Authentic version. There are five different Final Cadences, or Terminations, for Tone VII. For this lesson we shall focus on Tone VIIa, which is often used and has the simplest termination. Recall that the lower case *a* signifies that the tone ends on LA, which is *not* the same as the mode's **final**, normally SOL.

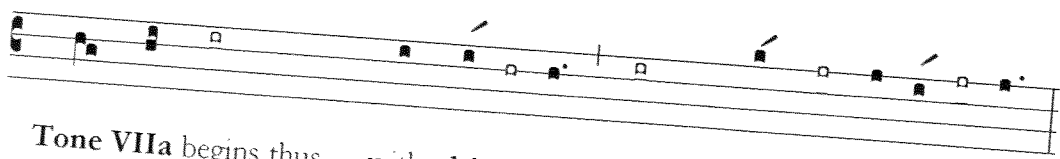
As a matter of fact, none of the Final Cadences for Tone VII ends on the final of the Mode. Both the Mediant Cadence and the Final Cadence have two accents and no preparatory syllables.

<sup>44</sup> *AH*, No. 215; *GM*, pp. 107-108; *GR*, pp. 742-743; *LC*, No. 44; *LU*, pp. 40-42

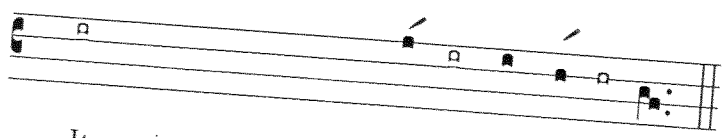
<sup>45</sup> *AH*, No. 572; *GM*, p. 698; *GR*, pp. 697, 881; *LC*, No. 59; *LU*, p. 1768

<sup>46</sup> *AH*, No. 100; *GM*, pp. 70-71; *GR*, pp. 707-708; *LC*, No. 28; *LU*, pp. 11, 13

8.1.2.1 - Tone VIIa

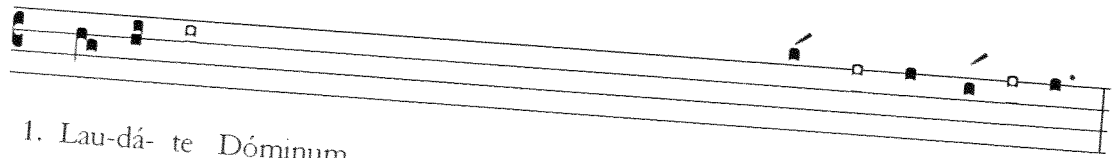


Tone VIIa begins thus, with **this** flex (†) & has **this** me- di- á - tion; \*

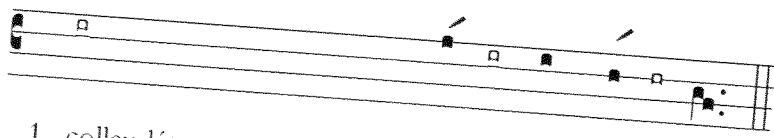


It continues thus & has **this** ter- mi - ná - tion.

8.1.2.2 - Psalm 116 (117) Set to Tone VIIa



1. Lau-dá- te Dóminum  
 2. Quóniam confirmáta est super nos miseri - **om** - nes **gén** - tes \*  
 Glória **cór** - di - a **é** - ius: \*  
 Sicut erat in princípio, et **Pá** - tri et **Fí** - li - o, \*  
**nunc** et **sém** - per, \*

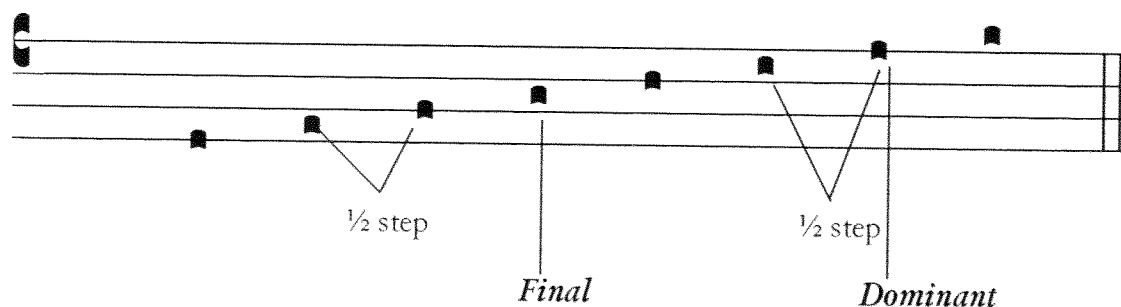


1. collaudáte eum **om** - nes **pó** - pu - li.  
 2. et véritas Dómini manet **ín** ae - **tér** - num.  
 et Spi- **rí** - tu - i **Sanc** - to.  
 et in saécula saecu- **ló** - rum. **A** - men.

## 8.2 - Mode VIII - Hypomixolydian (SOL Mode: Plagal Range)

Mode VIII is the plagal version of the SOL Mode, and as you can see from the example below, SOL is still the Final, but it is no longer the lowest note of the mode. The upper tetrachord has been moved below the lower pentachord, so that RE is now at the bottom, and the scale extends up an octave to RE. DO, a fourth above the Final, is the Dominant. To get an idea of the sound of Mode VIII, go to a keyboard instrument, start on D and play all white keys up an octave (D-E-F-G-A-B-C-D). The result sounds just like Mode I, the Authentic version of the RE Mode, but because of the DO Dominant, the characteristic melodic patterns of Mode VIII do not really sound like Mode I. Some chants that are in Mode VIII are *Vidi aquam*<sup>47</sup> and *Veni Creator Spiritus*.<sup>48</sup>

### 8.2.1 - Mode VIII



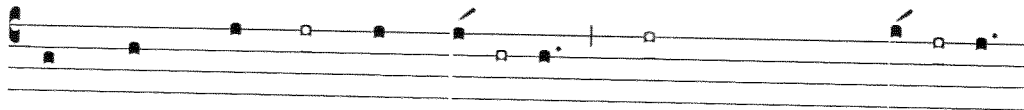
<sup>47</sup> *AH*, No. 102 (modern notation); *GM*, pp. 71-72; *GR*, p. 708; *LC*, No. 29; *LU*, p. 12

<sup>48</sup> *AH*, No. 441 (modern notation); *BC 3*, p. 10 (modern notation); *GR*, p. 848; *LC*, No. 101; *LU*, p. 885

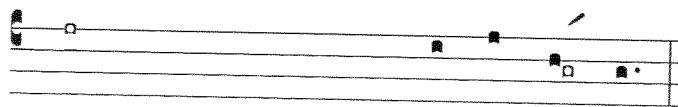
## 8.2.2 - Psalm Tone VIIIIG

Psalm Tone VIIIIG is so called because it corresponds to Mode VIII, and because SOL is the last note of the psalm tone. When the last note of a psalm tone *is* the same as the **Final** of its corresponding mode, it is signified by a capital letter, as here with Tone VIIIIG. Tone VIII has three possible Terminations. In the version shown below, the Mediation (or Mediant Cadence) has one accent, while the Termination (or Final Cadence) has one accent with two preparatory syllables.

### 8.2.2.1 - Tone VIIIIG

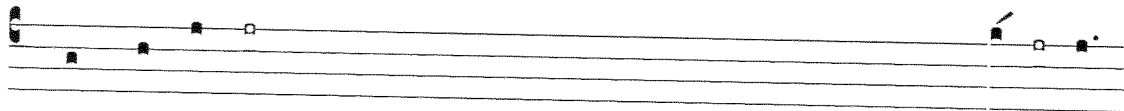


Tone VIIIIG begins thus, with **this** flex (†) and has **this** me-di-**á** - tion;\*



It continues thus & has this *ter*- mi - **ná** - tion.

### 8.2.2.2 - Psalm 116 (117) Set to Tone VIIIIG



1. Lau - dá - te Dóminum om - nes **gén** - tes \*
2. Quóniam confirmáta est super nos miseri-cór-di-a **é** - ius: \*
- Glória Pá - tri et **Fí** - li - o, \*
- Sicut erat in princípio, et nunc et **sém** - per, \*



1. collaudáte eum om - nes **pó**- pu - li.
2. et véritas Dómini manet in ae - **tér** - num.
- et Spi - rí - tu - i **Sanc** - to.
- et in saécula saecu - lo - rum. **A** - men.



### 8.3 - Discerning the Modes

Now that all the modes have been presented, you may be wondering how it is possible to tell one mode from another. The printed chant books show at the beginning of each chant a Roman numeral that indicates the mode. Also, if you look at the end of a chant you will see the final note, the *finalis*, that will be either RE, MI, FA, or SOL—one of the four finals. Next, look for the lowest and highest notes in the chant to discover the range (*ambitus*), and you will know whether it is the authentic or plagal version of the mode. In addition, if you examine the chant to see which notes are used most often, or which notes most of the chant revolves around, you will be able to determine the dominant. Finally, each mode has characteristic melodic turns of phrase, and the more familiar you become with Gregorian chants, the more you will be able to recognize the modes by their characteristic melodic types. Consider, for example, Kyrie XI below.

Ky-ri- e e- lé- i- son. *bis* Chri- ste e- lé- i- son. *bis*

Ky- ri- e e- lé- i- son. Ky- ri- e e- lé- i- son.

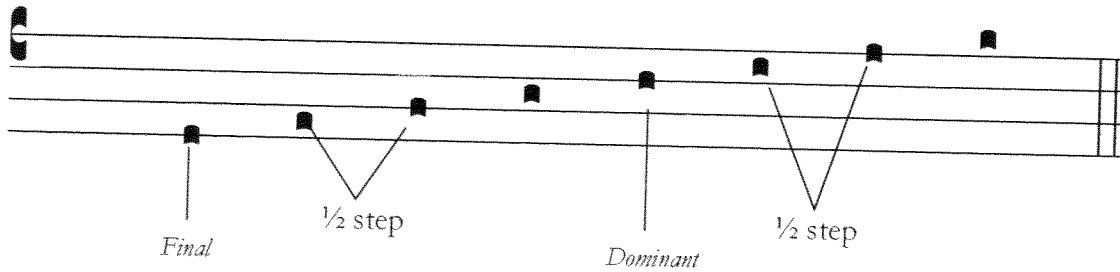
1. What is the final note (*finalis*) of the chant? \_\_\_\_\_
2. What is the lowest note? \_\_\_\_\_
3. What is the highest note? \_\_\_\_\_
4. Around which note or notes is the melody centered? \_\_\_\_\_

Kyrie XI is a Mode I chant. One characteristic of Mode I is that sometimes the flat is used on TI. Also, sometimes the range (*ambitus*) of Mode I is extended one note below the *finalis*, to DO, and the cadences will often have a RE-DO-RE melodic pattern. Much of the melody revolves around the note LA, which is the dominant. Examine other Gregorian melodies following the four criteria above, and you will learn more about the modes. But the more melodies you get to know, the more you will start to recognize characteristic melodic formulas for each mode.

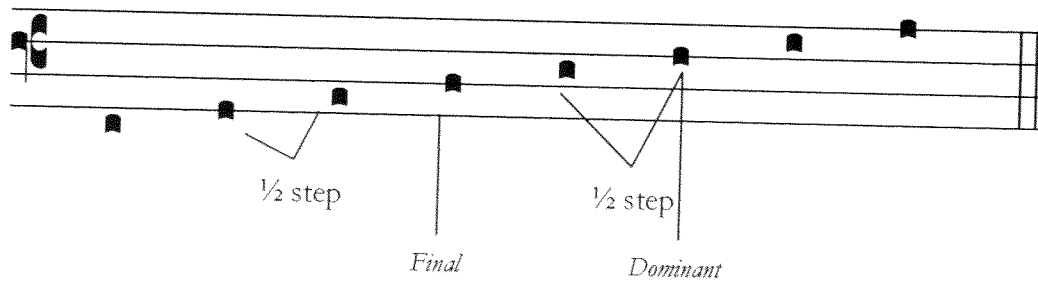
# Appendix Three

## Summary of the Church Modes

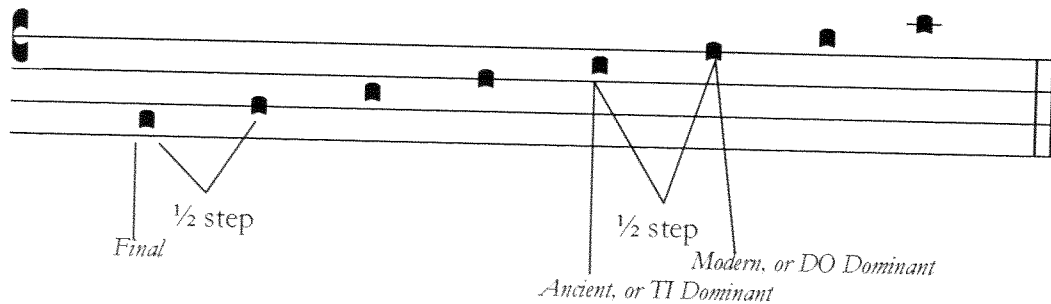
### MODE I (DORIAN) RE Mode: Authentic Range



### MODE II (HYPODORIAN) RE Mode: Plagal Range



### MODE III (PHRYGIAN) MI Mode: Authentic Range



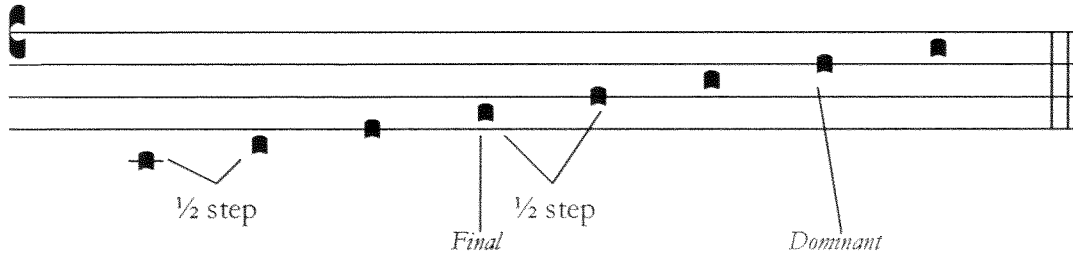
## Appendix Two

### Summary Table of Finals & Dominants of the Church Modes

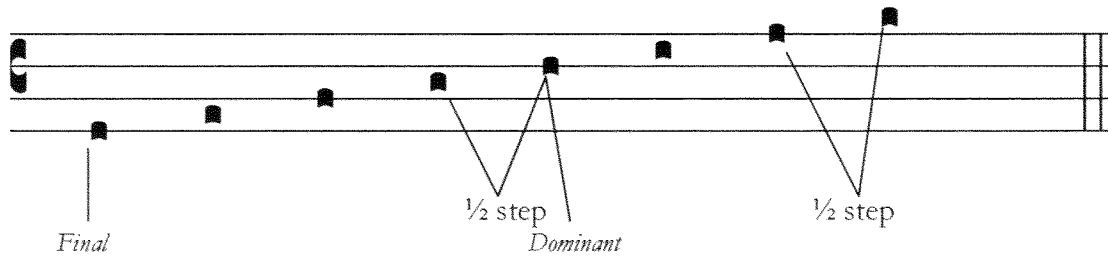
		MODE	FINAL	DOMINANT	RANGE
<b>Protus</b>	{	I	RE	LA	re-re
		II	RE	FA	la-la
<b>Deuterus</b>	{	III	MI	Ti (ancient)	mi-mi
		III	MI	DO (modern)	mi-mi
		IV	MI	LA	ti-ti
<b>Tritus</b>	{	V	FA	DO	fa-fa
		VI	FA	LA	do-do
<b>Tetrardus</b>	{	VII	SOL	RE	sol-sol
		VIII	SOL	DO	re-re

The terms *protus*, *deuterus*, *tritus*, and *tetrardus* are older terms, derived from Greek, to designate the four finals—RE, MI, FA, SOL.

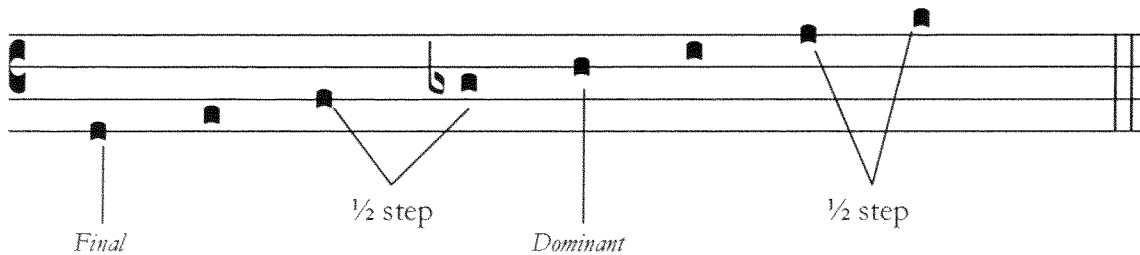
**MODE IV (HYPOPHYRYGIAN)**  
**MI Mode: Plagal Range**



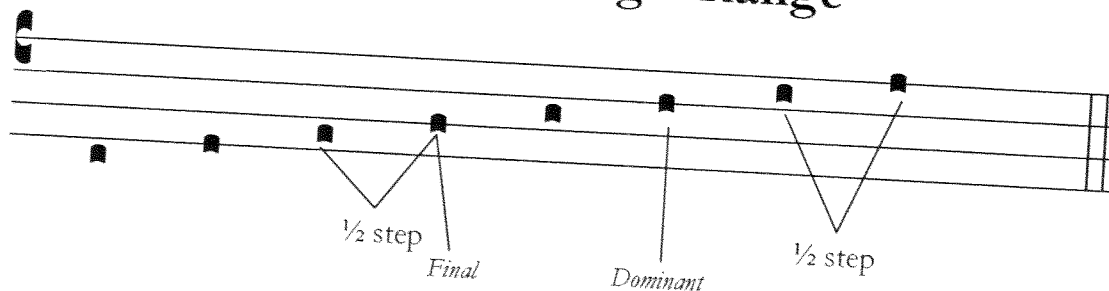
**MODE V (LYDIAN)**  
**FA Mode: Authentic Range**



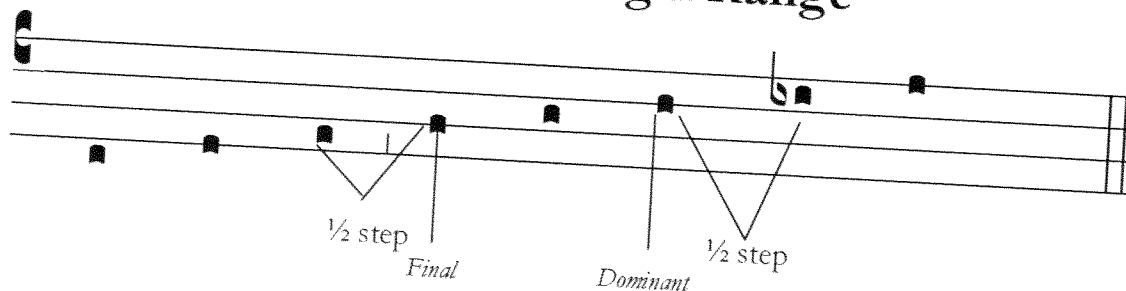
**MODE V – WITH FLATTED TI (TE)**  
**FA Mode: Authentic Range**



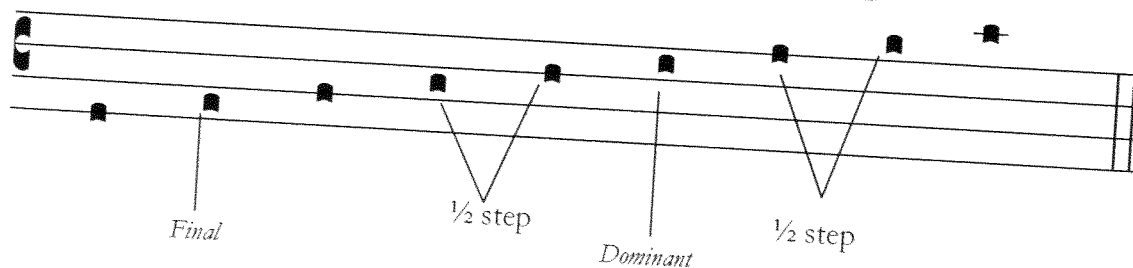
**MODE VI (HYPOLYDIAN)**  
**FA Mode: Plagal Range**



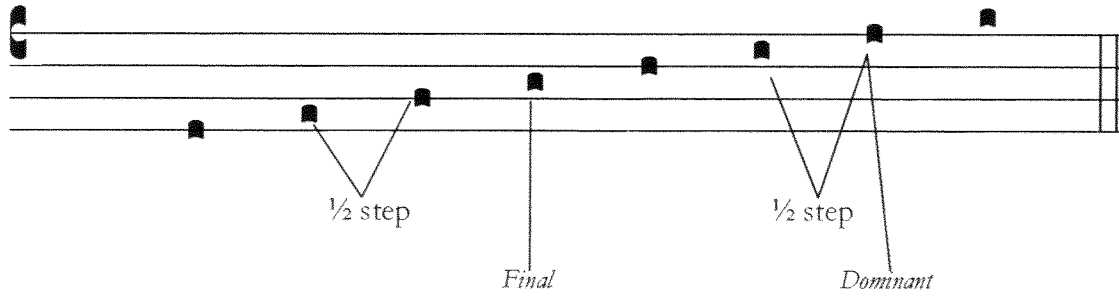
**MODE VI – WITH FLATTED TI (TE)**  
**FA Mode: Plagal Range**



**MODE VII (MIXOLYDIAN)**  
**SOL Mode: Authentic Range**



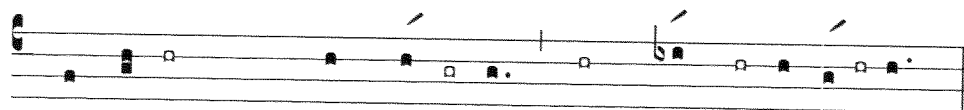
**MODE VIII (HYPOMIXOLYDIAN)**  
**SOL Mode: Plagal Range**



# Appendix Four

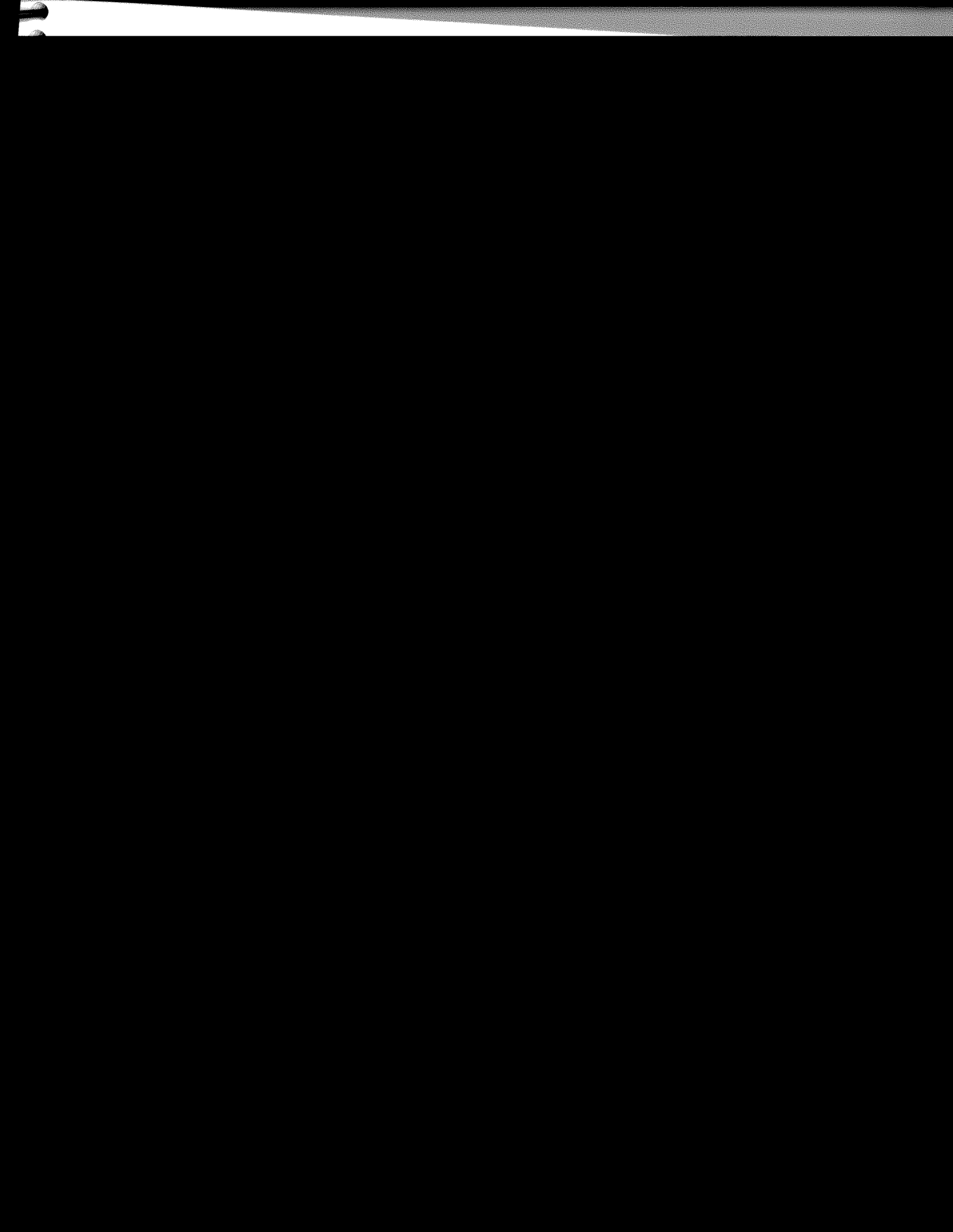
## A Summary of the Psalm Tones (Featuring the Final Cadences Studied in This Book)

### Psalm Tone If

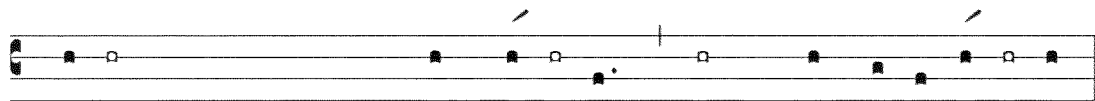








### *Tonus in Directum*

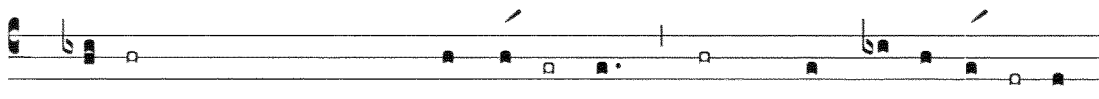


*To-nus in directum* begins thus, with **this** flex (†), and has this me-di-á - tion;

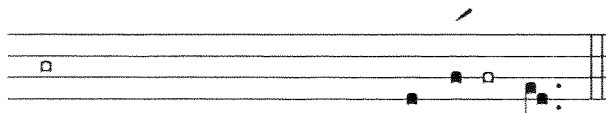


\* it continues thus and has this termi-ná - tion.

### *Tonus Peregrinus*

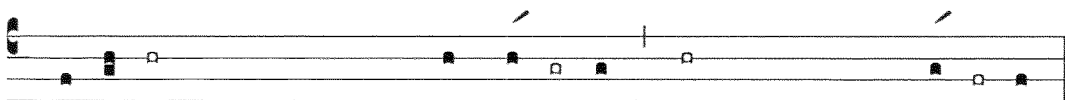


*To-nus peregrinus* begins thus, with **this** flex (†), and has this me-di-á - tion;

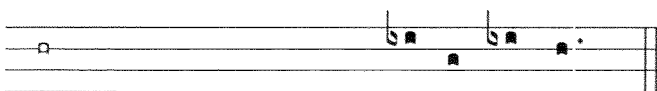


\* it continues thus & has this ter- mi- ná - tion.

### *Tonus Irregularis*



*To-nus irregularis* begins thus, with **this** flex (†), and has this me-di-á - tion;



\* it continues thus & has this ter- mi- na- tion.