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Gregorian Chant

GREGORIAN CHANT ACCOMPANIMENT

A New and Simple Approach
According to the Theory of the
Basic Modal Intervals

by

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INTRODUCTORY LESSON

A very small number of choirs in the Catholic Church – notably those in Benedictine Abbeys and in a few other Orders – can sing Gregorian Chant artistically without any accompaniment. Everywhere else Gregorian Chant must be accompanied. But it should be accompanied only with special kinds of chords for various reasons pertaining to its style and to its destination, which is the Liturgy of the Church and Divine Worship.

It is generally admitted today that there are certain chords which liturgical organists should absolutely avoid: chords expressive of concert halls, of theaters, of the numerous types of dances, and generally speaking of common entertainment. Such music must be barred from our churches because it creates an atmosphere unsuitable to the sanctity of the House of God.

Gregorian accompaniment is an art in itself. It is a distinctive branch of music due to its special type of harmony derived from the Greek modes. These modes or scales, frequently used by famous composers of all times, differ from our modern major and minor. The difference in their color is remarkable. At first hearing, they impress the ear by their profoundness and their solemnity. They are unsurpassed for creating church atmosphere.

Every musician worthy of the name should know these ancient scales. They have enriched a good many masterpieces from the time of Bach down to our time. Church musicians, all the more, should be fully aware of the deep impressions that may be created through the daily practice of ancient modality.

No one would think of criticizing the regulations whereby military bands play patriotic songs or the National Anthem in such a way that the accompaniments or arrangements never detract from their dignified style. For instance, what impression would be created if, at a patriotic meeting, some conductor played the Star Spangled Banner in this manner:



This accompaniment sounds false, common, and ineffective because it uses too many arpeggios, a device which is essentially operatic.

If secular musicians are bound to follow such strict laws in the harmonization of their music, no one ought to be astonished if the liturgical organist has his own definite rules to follow. A great cause of the poor state of music in our churches is precisely the fact that few seem to pay attention to so serious a necessity. The chant is too often accompanied with chords which are cheap, unfit, and totally out of the proper style. And it is often in the name of the richness of the harmony that this very style is spoiled. For instance the *Tantum Ergo* from the *Pange Lingua* is often heard this way:



This harmony may be all right for a common harmony class; but because it is not expressive of the words and of the true rhythm of Gregorian Chant, it is not good accompaniment for the Church. It contains too many chromatic chords, does not observe the modality in which the motet was written, punctuates weak beats as well as strong beats with chords, spoils the right harmony phrasing by note-to-note harmony, and lastly, changes the character of the piece by using many seventh Dominants. For all these reasons, the preceding example does not give forth a real churchlike atmosphere as the following example does:



The curved line over the melody is Chironomy. It indicates the flowing rhythm, the legato, and the phrasing of the chant. Even famous conductors in Europe today sometimes express the free rhythm of their orchestral music with this Gregorian device.

This second kind of accompaniment is obviously better. The chords are simple, and are taken from the very notes of the third mode. There are no sharps or flats in the accompaniment – in fact, there is only one permitted flat, the B flat in the whole Gregorian repertoire. The rhythm flows with the legato evenness which is distinctive of religious music. Hence, it is correct for church use. We repeat that if the chant is harmonized in the way of an ordinary secular song, it misses its influence and effect on the mind. The real church organist must be, for the faithful, a sort of translator and interpreter of the modal and liturgical significance of the Gregorian melodies. Then Gregorian accompaniment is a distinctive art because it is expressive of definite feelings of the soul. We shall try to define and teach this art in the twenty lessons of this textbook.

QUESTIONS

1. Is Gregorian accompaniment an art in itself?
2. Can you use any kind of harmony in chant accompaniment?
3. On what reasoning do you base your opinion?
4. Do you think it appropriate in church use to enrich chords with chromaticism?
5. Is the use of the arpeggios operatic or churchlike?

MATERIAL CHARACTERISTICS OF THE CHANT

Every mood or sentiment of the soul has its proper musical expression. Gregorian Chant has an effective way of expressing religious sentiments. This is achieved through its rich modality.

In modern secular music, we know of two states of Modality: the *Major* and the *Minor*. Gregorian Chant has eight different scales or modes, derived from the Greek modes which have been more or less transformed, as we shall see below, for the purpose of expressing the Liturgy of the Church. This is such a fine element of eloquence and expression that even secular masters have used the modes to give added color to their own masterpieces and compositions.

Gregorian modes are numbered from 1 to 8, and each piece of chant is carefully marked in the *Liber Usualis* according to the scale mode it adopts.



The first example is composed in the scale of the first mode, the second in the sixth, and the third example in the second mode. We shall explain later each of the eight modes and the individual characteristics which give each one a specific color of harmony. First we must list and explain the essential information which any chant composition contains to enable the organist to accompany it properly. We should be able to detect immediately:

1. The mode used by each melody. (This is easy as it is marked very clearly at the beginning of each piece.)
2. The measure and rhythm which the melody adopts.
3. The equivalence in modern notes of the Gregorian notation in order to compose our accompaniment in modern typed music.

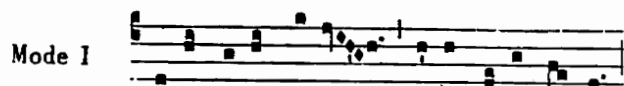
One thing further about the mode of each piece: an accompaniment is said to be modal when its chords contain no other note than the degrees of the scale marked. This is the first and most important rule one must understand to be worthy of the name of church organist. This means that no borrowing should be made from our modern tones which, while built up in likewise manner, use some occasional sharps or flats. In Gregorian no use should be made of the black keys except the B-flat, and only under the conditions that will be explained below. Gregorian Chant is by no means chromatic. It is even more strictly diatonic than our modern music. So the numeral placed at the left of the first line of a Gregorian antiphon indicates the kind of accompaniment it requires, and only that kind of harmonization will fully express the mood and the liturgical meaning of the melody itself. This shows what an important element Modality is in the art of accompanying Plain Chant. Without it, chant cannot be solemn and dignified and of really soul-inspiring style.

The second thing the organist must be trained to note immediately is the right measure. Too many organists and church musicians have responsible positions in large parishes and yet do not know that Gregorian Chant, although it is not divided with measure bars, uses successive $2/8$ and $3/8$ measures, and that this measuring is the very life of its melody. While the organist generally does not have to sing, he must know those beats in order to place chords and harmonic intervals on the first beats of the rhythm, which is the rule most of the time. Hence, the necessity to read the text properly, with the right succession of *strong* and *low* beats. This may be

studied thoroughly with the help of some chant master or textbook. For the present, it will be sufficient to point out how to find the first beats in any melodic phrase of chant. The following rules, are sufficient for locating the first beats:

1. On the first note of each group or neum (or the first of two or three puncta in succession).
2. On every note bearing a vertical episma.
3. On every dotted note.
4. On the pressus group.

Let us take the short phrase, Ave Maris Stella (page 4, first example). In applying the preceding rule we have:

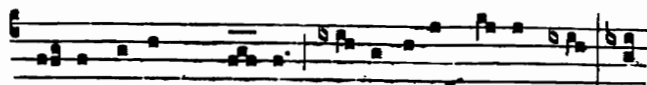


(1) 2 12 3 | 12 3 | 12 | 12 | 1 2 | 12 3 | 12 | 12

Application of rule: I | I | II | III | II | I | I | III

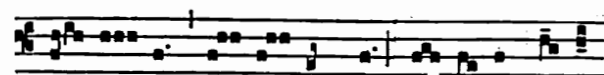
(1) At the very beginning, an isolated punctum preceding a first or strong beat is always counted 2, never 3.

The following example contains the rule of the pressus also:



Application 123 | 1 2 3 | 123 | 12 | 12 | 1 2 3 | 12 3 | 12 | 12
of rule: IV | I | I | III | I | I | I | I | I

The third example given in this lesson is also easily counted by same rule:



Application 12 | 12 | 12 3 | 12 | 3 12 | 3 12 | 12 | 12 | 123 | 12 3 | 12 | 12
of rule: I | I | I | III | I | I | I | III | I | I | I | I

The modern notation equivalent can now be seen. Each punctum in Gregorian Chant is represented by the eighth note. The dotted punctum, being equivalent to the double of its value, will be expressed by the quarter note. The strong and the weak beats will be expressed by those two principal signs in connecting them in binary or ternary rhythms. The ternary never has the value of a triplet. All beats in Gregorian Chant are even and of the same value. The transcription of the Christmas Introit will then be, for the sake of accompaniment:

Intr.
2



The above transcription, although useful when composing an accompaniment, is not acceptable for publication. "According to Decree No. 4166 of the Sacred Congregation of Rites, the transcription of Gregorian Chant from the traditional (four-line) notation to the modern (five-line) notation can be tolerated, provided that the order of the notes and neums of the Vatican Edition is carefully preserved.

Although the distinctive Gregorian best represents the special character of the chant, giving both a fixed melody and a graphic representation of the rhythm, students . . . will inevitably find occasion to use books with the modern transcriptions of the ancient melodies. These books, in particular, are the various accompaniment manuals to the Proper and the Ordinary of the Mass. Students, likewise, who will write their own accompaniments, will find it necessary to observe the customary, accepted rules for transcription that the modern notation will preserve the exact delineation of the original neums and the rhythm they represent."

The composition in chant notation is shown below and the official modern transcription follows it.

Intr. 2.
D O-mi- nus * dñ- xit ad me : Fí- li- us mé- us
es tu, é- go hó- di- e gé- nu- i te. *Ps.* Qua- re
fre- mu- é- runt géntes : * et pó- pu- li me- di- tá- ti sunt in- á-
ni- a? Gló- ri- a Pátri. E u o u a e.

(M.M. ♩ = 152.)

Intr. 2.
(rit./a) Dó- mi- nus * dñ- xit ad me : Fí-
li- us mé- us es tu, é- go hó- di- e
gé- nu- i te. *Ps.* Qua- re fre- mu- é- runt gé-
ntes : * et pó- pu- li me- di- tá- ti sunt in- á- ni- a?
Gló- ri- a Pátri. E u o u a e.

QUESTIONS

1. What indication is there in the Liber Usualis to point out the mode or scale in which a piece is composed?
2. What is the most important rule to follow in rendering the true modality of a melody?
3. Is there some kind of measure to follow in the Chant? How can you trace it?
4. What is the most common note value used in transcription? Are there any triplets in Gregorian measure?
5. Is there an Official transcription of Chant imposed by Rome?

LESSON TWO

THE ART OF ACCOMPANYING

Gregorian accompaniment is the art of (a) presenting to modern listeners, (b) with proper harmonies, (c) the modal diatonic melodies composed centuries ago which are still used by the Church in its liturgy. This definition contains the essential elements which constitute the true style of liturgical music. We shall explain them carefully before beginning the study of each individual mode.

(a) "*presenting*" the melody, i.e. rendering more obvious, bringing to light, imparting more fully.

In the ordinary harmony class harmonization, the melody or Soprano part is used as a pretext for invention. The more brilliant the harmonization, the more numerous the borrowings to other enriching tones and modulations, the more excellent the result. In Gregorian Chant the melody comes first; it must predominate — not its harmonization. Words which sound too modernistic, dissonant, or worldly are out of place. They spoil the text. The organist, therefore, must lose the habit of treating such a melody as a "given Soprano" to be harmonized. He must avoid anything that may be sensational or attract attention upon the musician's talent rather than to the expression and meaning of the Liturgy.

(b) "with proper harmonies".

The point to decide is what kind of harmony is the right one to use. It is easier now than ever before. For centuries it seemed almost impossible to choose appropriate harmony. From the Renaissance down to the XIX Century, modern harmony was in the making and organists thought it their duty to make Gregorian Chant benefit from the newly discovered chords. It was a great mistake. The Gregorian melody, being older and coming from a time when neither counterpoint nor our system of chords existed, it soon lost its own peculiar style, its proper flavor. It became meaningless, dull-sounding, and commonplace. It entered into a period of decadence which lasted until some seventy-five years ago, when the monks of Solesmes

succeeded in restoring to the Chant its original purity, and at the time giving harmonists the taste for ancient modal harmonies and rhythm.

(c) "*the modal and diatonic melodies*"

Gregorian Chant is diatonic and modal. Diatonic means that it proceeds step by step on a fixed scale. Modal is a term of the same nature. It means — and this is indeed important to our study — that the order of tones and semi-tones in each scale is established differently from one scale to another, and that the musician must respect and obey each of those successions. He must not change the succession or order of tones and semi-tones, nor use any chromaticism when he fancies to do so. The richness which Gregorian modality lacks in keys and tones is greatly compensated by the profoundness, the depth of expression, and the spirituality that the modes can produce when used properly and according to the true traditions. The Church has preserved these Oriental modes because the Church found in them a deeper and more instinctive expression of the human soul, and accordingly, of religious feeling.

Here are a few comparative points to sum up the elements of our definition:

MODERN MUSIC

Rich in tones

Measured Rhythm

Dissonant Harmony
(*extensively*)

GREGORIAN MUSIC

Rich in Modes

Free Rhythm

Consonant Chords
(*almost exclusively*)

This comparison proves at a glance that Gregorian music is not to be disdained. It has a system of its own. It is not inferior; it is different.

While Gregorian modes originated with the Greeks, they have been altered and bent to their new and sublime mission. As our demonstration progresses, we shall see that some modes, such as the third and the eighth, have changed even their Dominants. And certainly the eighth Gregorian mode, in which most of the great hymns of the Church are expressed is no longer a Lydian mode: it is a Christian mode, and so distinctive that it is considered even more major to the ear than our modern major scale of C. Gregorian music, then, is a

scale of C (Do). Gregorian music, then, is a music of mysticism and inner life. These Oriental Modes, enslaved, we might say, to express Occidental spiritualism, actually prove to be extremely useful to missionaries in Eastern or Tropical countries. The Chinese or the Hindu neophytes do not hear, for instance, the Lutheran Chorales — which are set to modern major and minor modes. But on the other hand, they understand the Gregorian Modes which are less remote — some perhaps contemporary — to their own modes and music. Conversions are thus facilitated by Gregorian music. *Gregorian is the most universal, the most catholic expression of the human soul.*

An important consequence of all that has just been stated is the following principle, which now will appear obvious: not *all* music is fit and suitable for the expression of the Liturgy.

Another consequence refers to the organists themselves: *true church musicians must be able to create church atmosphere.* An organist may have a thorough musical training and a sound or even a remarkable technique at the organ and yet not be efficient at the service of the Liturgy. At the same time, organists of less preparation and skill may possess the instinctive taste and *acquire the true sense of prayer-like music* and thereby become first-class Church-organists. It is a current notion among the masters that the power of any music is to put the listener in a definite state of mind or in a certain attitude of feeling.

QUESTIONS

1. Give the definition of Gregorian Accompaniment.
2. What is the difference between the Gregorian melody and the "given soprano" of modern harmony?
3. What is the meaning of the word Diatonic? What is the sense meaning of Modal?
4. Give the fundamental differences between modern and Gregorian.
5. What kind of impression must any true church musician be able to create in playing?

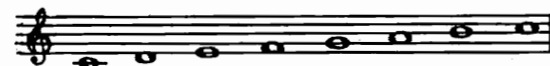
LESSON THREE

MODES IN THE CHANT

The Gregorian repertoire, in use in Catholic Churches, is numerous and of great variety. In the Liber alone, a good fifteen-hundred pieces are represented. Although the pieces are not all equal in value, such a collection, nevertheless, is an artistic treasure of universal music. Our modern system comes from this venerable and early form of melodies. It is rich in a few elements that our present style has not preserved, the first and most important of which is *Modality*.

Each mode in Gregorian modality has its own tonal flavor. Think of the tonal flavor difference between a major scale and a minor scale and you will visualize more clearly how each Gregorian mode has a characteristic mood or tonal flavor. *Modality* means a different successive order of tones and semi-tones; whereas *Tonality*, which is a modern concept, refers to the scales which are characterized by a fixed order of tones and semi-tones. Thus, we see that the major and minor of our modern music are two different *modes*, each of which is subdivided into scales (tones), while there are eight different ones in Gregorian. Do not be confused with the use of the word "scale" in both Gregorian and modern. In modern the term "scale" is used interchangeably with the word "key". scale of C - key of C. In Gregorian the term "scale" means the same as the word "mode", and there are no "keys" in this ancient music.

On our modern pianos, we can begin a scale on each degree and transpose it higher or lower due to the black keys. If we have a scale in C major,



we need add only two sharps to obtain the same succession one tone higher:



Here we have reproduced in the same order the tones and semi-tones of the former scale: 1 - 1 - $\frac{1}{2}$ - 1 - 1 - 1 - $\frac{1}{2}$. The Greeks and Christians of the first centuries were not able to do so, because their keyboards — when such a thing was invented — had no other keys than the white ones! So in transposing one degree higher a scale of C, for instance, they could not find the same placing of tones and semi-tones, as we did above, and therefore, they did not produce the same scale! Instead of a new key, they found a new mode. By this mathematical breakdown, we observe that *all* major scales have this identical enumeration. And it is important to understand that when the order or succession of tones is altered (different enumeration), we get a new modal flavor. This should explain why there occurred so many more musical expressions in Modality than we have with the plain major and minor expressions of modern music.

The complete Gregorian range is composed of about two and a half octaves starting at one-fourth below middle C and continuing up to one-fourth over our treble staff:



The first octave is written in capital letters A. B. C., etc.; the second octave in small letters a. b. c., etc.; the rest is expressed by double small letters: aa bb cc dd. Note that the lower note of the scale has been designated by the Greek letter Gamma γ (equivalent to the English G), as was the custom formerly. The term *gamut*, which we use to signify a series of recognized musical notes, or specifically the major scale, is derived from this letter used in early times.

From the preceding succession of nineteen or twenty degrees, how did the early masters find eight modes? Consider first how we people of today instinctively refer to the scale in Do major whenever we think of music. The moment we have to deal with musical matters, it is the first tone that comes to mind. Such thinking is a phenomenon of the last few centuries only, and stems from the invention of modern music a little before the Renaissance. Before that, from time immemorial, music was *minor in color rather than major*, and the best-known degree or note was not our Do but Re, the letter D.

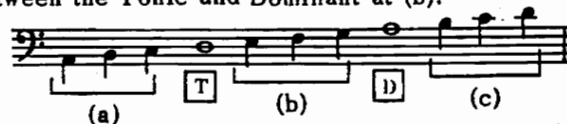


It is on this letter D that was built the most famous mode of all times, the most used in Greek music, the one so highly celebrated by Plato and other great educators: the Dorian Mode. This mode is also the most frequent of Gregorian modes, and it is numbered *one*. We shall study the Dorian Mode in detail later. First let us continue to see how all the modes have been found theoretically, and how we can rebuild them today.

In any kind of music a scale never produces anything artistic unless some degrees are adopted as root degrees for melody writing. In the Greek-Christian system, two degrees are adopted: the Tonic and the Dominant, the first degree being the basis, and the second the point of attraction. The Dominant is generally found in Occidental music at an interval of a fifth over the Tonic. Let us build a mode on D. First write D on the staff, then A, its Dominant:



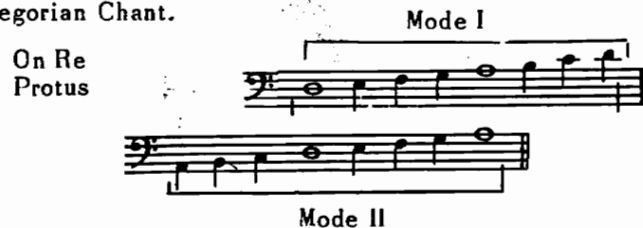
Around these two interesting points we write three degrees below the Tonic at (a), three degrees over the Dominant at (c), and three degrees between the Tonic and Dominant at (b):



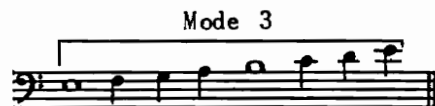
Here we have a very rich scale of eleven degrees, which is sometimes referred to as the Protus (Latin word for First), this being the Ambrosian name for the degree on D.

On *Mi* we shall build later the same succession of eleven degrees, called the Deuterus (second); on *Fa*, the Tritus, we shall obtain another series of eleven notes called the Tetrardus. Observe that each of these scales does not produce the same air, or rudiment of melody. In singing number 2 or 3 or 4, the singer must change his mind and place tones and semi-tones differently.

From these four scales are derived the eight modes. used in Gregorian Chant.

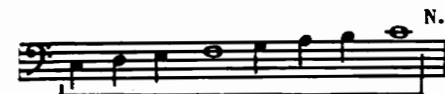
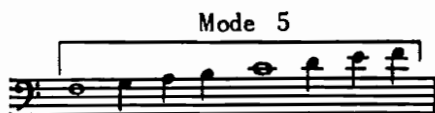


On Mi
Deuterus



Mode 4

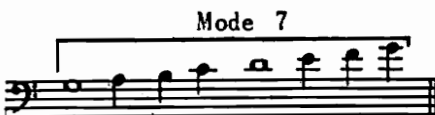
On Fa
Tritus



Mode 6

N.B. We shall see in the next lesson that the Dominant of the Deuterus has changed in modern times.

On Sol
Tetrardus



Mode 8

Each one of these scales has provided the notes of the pieces corresponding to the numerals to be found in the Liber. The composers have added sometimes one more note under the mode or over it, but seldom more than one. The student should open a Liber now and check on this very important observation. It will help to familiarize him, too with the ambitus — or extension G of each *mode* and the melodies written on each of the scales.

QUESTIONS

1. What is the difference between modality of our modern music and that of the Gregorian system? Write the scale of each of the eight modes and indicate the succession of tones and semi-tones for each.
2. What is the difference between a modern key and a Gregorian mode?
3. Write the complete Gregorian scale and describe the clever system followed to find eight different modes in it.
4. What is the meaning of Protus? — Deuterus? — Tritus? — Tetrardus?
5. What is the ambitus of a Gregorian *Introit* numbered *one*? Of an *Alleluia antiphon* numbered *five*?

LESSON FOUR

THE BASIC INTERVALS

The student may remark that in our survey of the modes we have given the Tonic and the Dominant of only four of the eight modes, those marked 1, 3, 5, 7, the odd-numbered modes, generally given as the Authentic or principal modes. The modes marked 2, 4, 6, 8, the even-numbered ones, are generally called Plagal modes and need some special remarks. They begin, as we have seen, one fourth under what we have given as the Tonic of the Protus, the Deuterus, the Tritus, and the Tetrardus, and they always end their written melodies on the same Tonic as the Authentic modes. So, the lower notes are *leger degrees* for the composer to use and he never concludes any of his compositions on one of them. The eight modes have but four concluding degrees: *Re, Mi, Fa, Sol*.

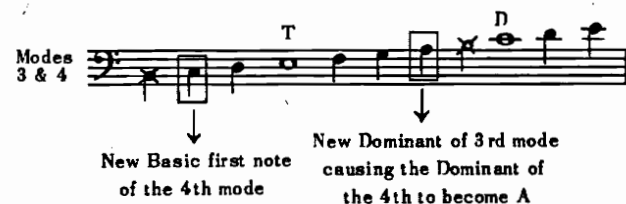
Now, since the even-numbered modes have a complete octave (see preceding chapter), let us see how they comply to the rule of choosing the two prominent degrees on which any musical scale whatsoever is built.

The first degree of a Plagal scale is considered important (e.g. *A* for the Second Mode).

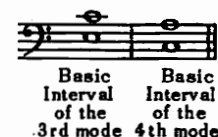
The Dominant of all the even modes – this indication is given by a close study of all the pieces bearing the numeral 2 – is always found one-third *below* the odd number mode Dominant, and is the second of the prominent degrees. The following chart exemplifies this.



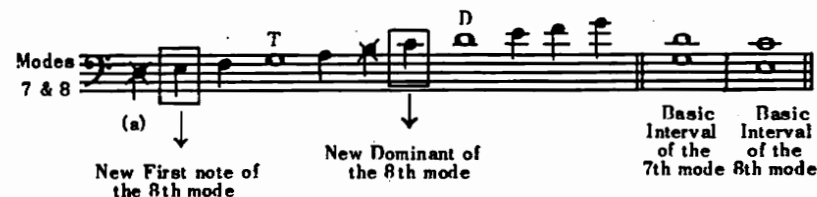
General exception in the establishing of those two prominent degrees: *every time the First degree of a scale of a Dominant falls on Ti (B)*, the law of the weakness of the modern leading tone is applied and such degree is fixed on the degree following Ti, hence on Do. Two groups of modes 3 - 4 and 7 - 8 fall under this law.



This has an important consequence on the Dominant of the Fourth Mode which, instead of *G*, is to be fixed on *A* - So the whole Deuterus scale will be built on the two sixths:

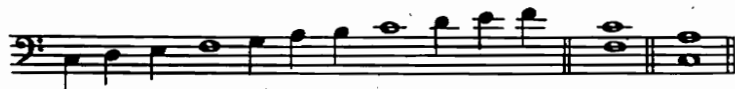


The Seventh and Eighth modes are also subservient to this principle:



In order to prove how the whole *modality* is built like our modern *tonality* on Basic Intervals, the first degree *D* follows the ascending law of the Dominant and climbs to *Mi* (see letter(a) in the preceding example.

Only two other modes have not been examined according to the law of prominent degrees: the Tritus mode or the Mode on F.



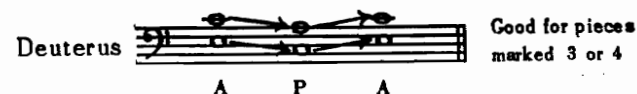
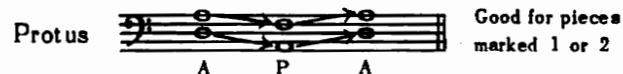
From this Tritus modality comes our modern scale of C Major, and we shall see when studying the fifth and sixth modes individually, how it may be rendered Gregorian despite its modern major air.

Now let us put together those basic interval notes:

Protus	Deuterus	Tritus	Tetrardus
D + a	E + C	F + c	G + d
A + F	C + a	C + a	E + c

It is historically established that the ancient people would hear music in *succession*, and never as we do — several notes sounding together. They could not understand harmony as we know it today. What they called Harmonia was the ancestor of our system, and it was constituted by the succession of notes around principal degrees in such a manner that *the mind would sum up the notes and build up the harmony affinity of the resulting impression*. Even in modern times great masters have composed music of this type. Bach wrote the *Concerto For One Cello* in this manner. If you disregard the fact that it is played by only one instrument, you get the impression that the essentials *are there* and you do not feel the bareness of the one melody.

In *alternating* the two Basic Intervals of the Authentic mode and of the Plagal mode, the accompanist gets the skeleton of the whole modal harmony, as is shown below:



Let us take as example the well known piece, the Veni Creator, mode 8. The Basic Intervals in the Tetrardus are:



Now, let us place the melody *over* those two intervals:



It is evident that all the first incisa is built on the *basic interval* of the Eighth Mode, and that the second incisa after beginning in the same field, goes to its Dominant D; hence the use of the other interval which contains that Dominant. Likewise, for each piece to harmonize, we shall always alternate the two intervals which are proper to its complete scale of eleven degrees.

Let us take now another example of the Protus scale, to prove that the preceding application is not a simple coincidence. Suppose the sequence Victimae Paschali Laudes to be harmonized for Easter Sunday:



QUESTIONS

1. What is the general name for the odd-numbered modes? The name for the even-numbered modes?
2. What are the two Principal notes in the scale of the First Mode? In the scale of the Second Mode?
 ... the Third?
 ... the Fourth?
 ... the Fifth?
 ... the Sixth?
 ... the Seventh?
 ... the Eighth?
3. Can you find an important note in some scales on the modern leading tone Ti? — What are you to do in such a case?
4. What is the difference between Harmony as we know it and the Harmonia of the ancient authors?
5. What do you call a Basic Interval in Gregorian Accompaniment? Name them for the four complete scales of eleven degrees.
6. What is the result in alternating the Intervals in the numbered pieces of our Liber Usualis?

LESSON FIVE

CADENCES

The cadence is a very important element. It is not studied enough in modern music. Even musicians who are good instrumentalists very often cannot explain what a cadence is. Cadences are as numerous and important in use in Gregorian Accompaniment as in modern music. In fact, they are part of the Modality and they are sometimes used in the course of incisas, and they should be given the right color they require. In the fifth and sixth modes, the importance of the Plagal cadence will be found such that without extensive and systematic use of it, it is almost impossible to get the church atmosphere out of the scale. Hence, the necessity of studying this device very carefully in this course.

What is a cadence? Essentially, a cadence is a set of two chords, one of movement, the other of repose, which punctuate the musical phrases, either transiently (half cadences, quarter cadences etc). or express a complete close or a final point. In Gregorian we meet with four typical cadences: one for each complete scale. Each cadence is used for two modes — those formed out of the now well-known eleven-degree scale.

It is erroneously believed, generally, that a cadence is a design of the Soprano part, meaning an ending or a suspense. For instance, the leading tone concluding on the Tonic (Perfect cadence).



On the contrary, the Soprano has nothing to do with an essential cadence. You find many leading tones proceeding to the upper Tonic degree in the course of a melody, but they do not form a cadence for that reason.

A cadence is, first of all, a movement in the Bass part. Although the Soprano or any other upper part of the harmony may change if the lower part stays V - I, as in the preceding example, the cadence will always be a Perfect cadence. We might mention here that the Perfect cadence is modern music's *characteristic cadence*. We shall avoid it as much as we can, therefore, and you will note frequent mention of this caution in subsequent lessons.

There is another cadence which is also used in secular music, and which adopts the Bass degrees IV - I instead of V - I. It is called the Plagal cadence, and it is used extensively by all the Masters. As its name indicates it comes from the Gregorian, and for that reason it is also called "religious cadence".



As we have stated at the close of Lesson 4, we shall use this IV - I cadence in Gregorian systematically, in place of the V - I which should be avoided as often as possible. The IV - I Plagal cadence is the first ranking harmonic element of religious atmosphere that may be used. It comes in major melodies and we shall have recourse to this excellent device, even in the run of an incisa, to give additional modal flavor to our harmony.

We cannot resist giving here an example of the defective results that are commonly obtained by organists in using Perfect cadences V - I in the accompaniment of major ending psalm tones. For instance, at Sunday Vespers, the fifth psalm *In exitu Israel*, especially when the C termination is imposed, suggests to the untrained or too literal organist a set of two Perfect cadences for each of the 29 verses.

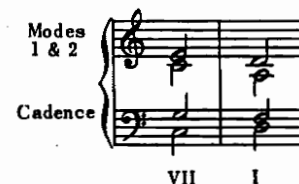


Repeat the foregoing example 58 times in succession and you will have one of the reasons why the Vesper Service has practically disappeared from every church in America.

In a subsequent lesson we shall give easy formulae for accompanying Psalm Tones with chords that induce prayer and do not spoil the style of religious music.

Let us come back now to the four typical Gregorian cadences which are used to conclude all the liturgical melodies. We have stressed several times now that the Plagal cadence is the most important of all existing cadences for closing any melody in the common major modality (scale of C major - scale of the 5th and 6th Modes).

The cadence of the Protus (modes 1 and 2) is the most important (and the oldest) cadence for minor sounding music. Even secular folk songs use it extensively. It is also known under the name of Dorian cadence.



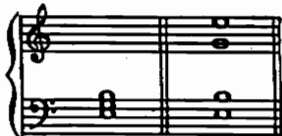
Note carefully in this example that there is a full tone between the seventh degree and the Tonic. That is why it is typically Gregorian - the modern scale of C or even our minor scales using a semi-tone between all the seventh and Tonic degrees. The Dorian cadence is used to close the melodies bearing numerals either 1 or 2 in the Liber Usualis.

The cadence for the Modes on Mi (marked 3 and 4) is as follows:



There we find at the bass the same relation IV - I. Observe also that due to its change of Dominant (see lesson 8), this no longer

terminates on Mi. The reason is that if we would use Mi minor:



the Dominant would stay *Ti*, and we already know that *Do* has become the Dominant in the Authentic 3, and has also become the first degree of the scale in the Plagal 4.

The cadence used for the two modes on *F* is the *Plagal cadence*, as previously established. The scale being on *Fa*, it must be remembered that it will be one-fourth higher than the example we have given on page 24. It will read as follows:



Even if there is no *Bb* in many 5th mode antiphons, pieces marked 5 or 6 will always end that way. Never end such melodies with a Perfect cadence since, we repeat, this kind of cadence spoils the character of those two modes. The following examples prove this. In the *Ave Verum* a perfect cadence spoils not only the right harmony, but also the rhythm.



We have only to play those two examples one after the other to decide which is the better of the two. Moreover, in the second instance, the stubborn intention of inserting a Perfect sequence before the asterisk (*) causes the rhythm to be disjunct, the weak beat being made a heavy one. If this practice would generalize, the melody would, little by little, be lost again as it was lost before the Solesmian reformation. More will be said about the abuses of the Perfect cadence in studying the 5th and 6th modes individually.

The cadences for the 7th and the 8th modes are definitely major in color, even more major than our modern major. Because of the full tone degree between the Tonic degree, the cadence runs similar, at least visually, to the Dorian cadence.



Most of the pieces of the Gregorian books are written in the first or in the eighth modes — at least 2/3 of the whole repertoire. Hence, the importance of these two cadences.




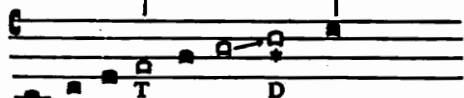

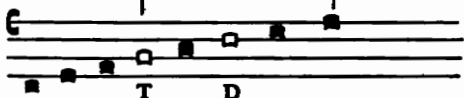

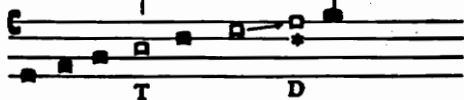
Remember that cadences may be used freely throughout phrases, not only at the end of them, to give the individual character to the cantilens. As a good example of this, let us complete the first verse of the *Victimae Paschali laudes* begun:

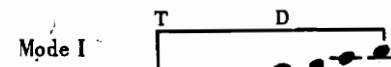
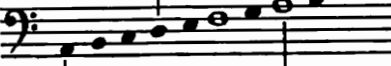


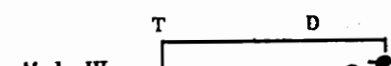


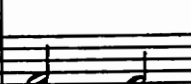
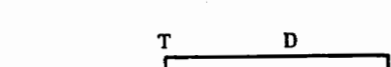


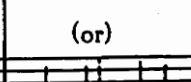

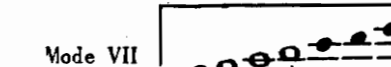




The student must already see that in using the basic intervals with confidence, and with the help of the cadences, he is immediately aware of the modal color of a piece. Even without other melodic notes — the study of which will be made in *Part Two* of this textbook — the accompaniment of the Chant is already possible with simply these unchangeable fixed elements: (1) the individual scale of each mode (and using no other degree or accidental); (2) the basic intervals of the two modes; (3) lastly, the cadences which are four in number and which either punctuate the melodic phrase or give more of the right modal atmosphere to the accompaniment.


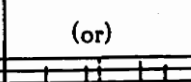
The fixed elements may be reviewed in the following chart, which the student should learn by heart, in order to retain its material for use when he must write or improvise an accompaniment for the church.

THE EIGHT GREGORIAN MODES

Protus Re	I Authentic:	
	II Plagal:	
Deuterus Mi	III Authentic:	
	IV Plagal:	
Tritus Fa	V Authentic:	
	VI Plagal:	
Tetrardus Sol	VII Authentic:	
	VIII Plagal:	

		Basic Intervals	Cadences
<p>T: tonic D: dominant</p> <p>Mode I </p> <p>Mode II </p>			
<p>Mode III </p> <p>Mode IV </p>			
<p>Mode V </p> <p>Mode VI </p>			
<p>Mode VII </p> <p>Mode VIII </p>			

(or)

			
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We shall now proceed to study the art of accompanying pieces assigned to each different mode. We shall continue to group them, two by two, that is, the Authentic and the responding Plagal of each Basic Degree.

QUESTIONS

1. What is a cadence? Prove its importance in music in general, and in Gregorian style in particular.
2. Is it the Soprano part which constitutes a cadence? Explain.
3. Which is preferable to use extensively in Gregorian: the Perfect cadence or the Plagal?
4. Write the four cadences used in modal Gregorian harmony. Do you use them only to conclude the phrases or to end the melodies, or do they have some other practical effect?
5. Name the three fixed elements of Gregorian accompaniment. What is their effect in the search of the modal color of the pieces and antiphons?

LESSON SIX

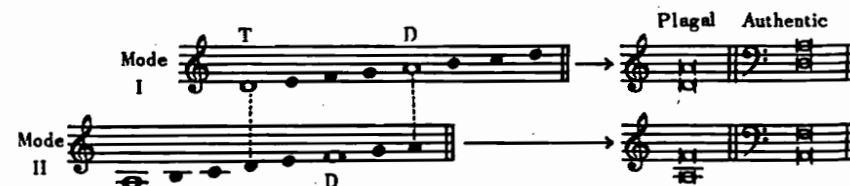
MODES I AND II



The scale of the First Mode is the most antique and venerable of all existing modes. It was for the Greek-Latin people the equivalent of our scale of C major or Do. The Church has preserved it for its expressive qualities. It has grandeur, solemnity, and can build up deep-sounding chords.

To obtain the true expression of this mode — and the meaning of the others likewise — the accompanist must be careful to fulfill and apply the following principle: *No other notes should appear in the accompaniment than those constituting the scale.* This is the first condition in *modality composing*.

To obtain the proper movement of the melody, we must make use of the Plagal Mode of this first scale that is Mode 2. It is partly for such a purpose that plagal modes have been invented according to the old law of *comparity* — the law of alternating the *acute* and the *lower* parts of every eleven-degree scale.



The first Basic interval (Tonic and Dominant) is Re - La. The Plagal Interval is La - Fa.⁽¹⁾ Again we repeat that those two Basic Intervals are essential to the accompaniment of any piece written in the first mode, (and to any piece written in the second mode, as well). Example: Kyrie XI

Mode I

Interval I
Element of Repose

Interval II
Element of Motion

Cadence
Element of Punctuation

In using the intervals, the beginning student may be uneasy in selecting the right one to be used first, since it may be either the Authentic or the Plagal. Generally, a close examination of each incisa gives the answer. In the preceding example, the melody starts from La, and after a few grace notes around that La goes down on Re. It is evident that such a melodic pattern has the interval Re-La (first interval) for its *harmonia* (intervals in succession). In the second incisa, on the contrary, the interval of motion is found effective to provide and express the flowing of the melody to its culmination, and then the cadence brings a natural close.

Kyrie IX

Interval I
Repose

Interval II
Motion

Cadence

N.B.
The first incisa is written in Basic Interval I; the second in the Plagal interval. No problem.

This melody, however, provides a few particulars which need comment. Between the first interval and the first chord of the cadence, there appear two consecutive fifths (between the Tenor and Bass). We shall leave them there uncorrected. *Consecutive fifths are allowed in Gregorian* because there is *no leading tone*, or Seventh degree enslaved to resolve itself on the Tonic. Provided these consecutive fifths were not between the Soprano and the Bass, far from being prohibited, they add to the modal flavor of the modes. Gregorian music, due to this particular, is very near to the freedom modern music itself has adopted lately.

(1) The student must be very careful to read and quote the notes of intervals or chords from the bottom up. Otherwise, he will become confused.

Another point to bring out about the preceding example, is the structure of the cadences and the new unexpected chord they form by being subservient to this law of the strong beat: *No chord shall be placed except on strong beats*. This means that if a cadence is to be sub-written to the descending formula Fa - Mi - Re, because we have no right to put the first chord of the cadence on Mi (weak beat), we shall be forced to put it under Fa; and this gives birth to a new chord, which is very Gregorian-like - because of its *apoggiatura* - and which we should not have found otherwise.

Regular cadence:

Every time the student uses Basic Intervals or cadences in accordance with the principle of the strong beat, he will be rewarded with an effect which is sometimes very novel and always very churchlike. In fact, very few works in the music field provide so much pleasure and interest as this system of finding what basic interval contains a given melody. The right chord is constructed under his very eyes, so to speak, chords which sometimes one would never have thought possible with such simple elements. It is the adjunction of those basic intervals under the melody that creates the accompaniment. And the harmony comes to life in the same way that it was historically created: a melody walking on intervals and forming the natural chords. We do not need to choose those chords. *The intervals choose them for us!*

Let us take the Sequence "Veni Sancti Spiritus". Sequences are very handy to use as examples since they always contain the two modes, Authentic and Plagal, of one of the generalizing degrees.

Interval 2

Interval 1

(x)

etc.

When the use of the cadences causes the incoming consecutive octaves between the Soprano and the Bass (x) the first chord of the

cadence has to be reversed:



Consecutive octaves between two same parts are not permitted in Gregorian harmony. Consecutive fifths are permitted provided they do not appear between the Soprano and the Bass parts.

Up to now, except in the cadences, we have dealt only with three notes to form our chords: the Soprano part being added over the two parts of the Basic Intervals (Bass and Tenor). Four-part harmony may be had in a very convenient way. In most cases, we need only add the third of the Bass note to the Alto.

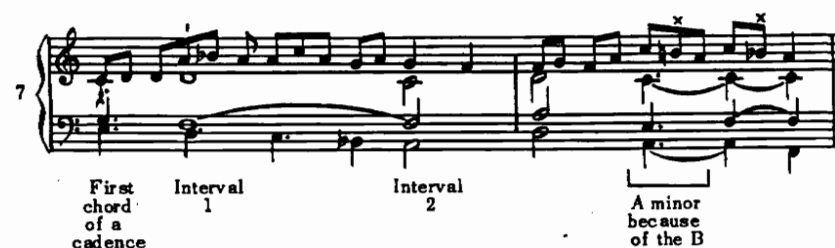


However, it is not necessary that the student consider himself bound to follow four-part harmony throughout (or three-part). He may change freely, provided the modal color is assured. In the last cadence of the preceding example (+) four-part harmony is abandoned even in the cadence to avoid the two consecutive octaves which would have been caused by the two chords in their original state.

Along with the fixed elements of the Gregorian melody, we must take into account another case that presents itself in any mode: the passage to either B-natural or B-flat in pieces or incisas which are naturally without either of those accidentals. The rule to follow then is very simple, and with it we shall have our complete collection of possible fixed elements to use:

Every time the B is natural in the melody, use A minor.

Every time the B is flat, use G minor.



When both B-natural and B-flat come in the context, the following formula takes care of the problem without using chromaticism.



This solution may be used in the eight modes since the case may occur in any one of them.

When the last two notes of a Gregorian piece reads as in the first measure of the following example, the cadence may be changed for a Plagal IV - I (shown in the two next measures), which certainly adds a Gregorian-like atmosphere to the ending.



One additional remark about the first mode is that it very often intones with a characteristic formula. That is:

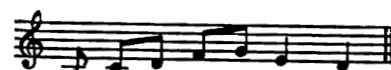


The student must accept the harmony of this intonation as it is. In Part Two of this book, we shall explain the passing tones and the inversions of intervals which are used more commonly.

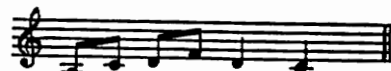
MODE TWO

Plagal of the First Degree

The second mode uses the same modal intervals as the first. Its scale runs lower but it usually does not utilize all the degrees given. Very seldom do we notice the appearance of B-natural in the lower register. For that reason the second mode is considered defective (lacking degrees). Even its typical intonation formula skips over the D:



Dic nobis Mari - a



De profun - dis

The following example will prove sufficiently that the second mode is harmonized by the same modal intervals as were used for the first mode.

Agnus XII

Mode 2

Interval 2 Cadence Interval 2 Interval 1

Passing tone Interval 1 reversed half of cadence (idem) Interval 2 Cadence minor - plagal

QUESTIONS

1. In accompanying pieces of the first mode, have you the right to enrich the degrees of the scale with flats and sharps in the harmonies chosen?
2. What can direct you to use the right basic interval in the first incisa of any melody?
3. Are consecutive fifths or octaves allowed in Gregorian? If so, in what cases?
4. Explain this phrase: by using the basic intervals and the exclusive elements of the melody, chords are built by the Modality; they are not invented by the accompanist.

LESSON SEVEN

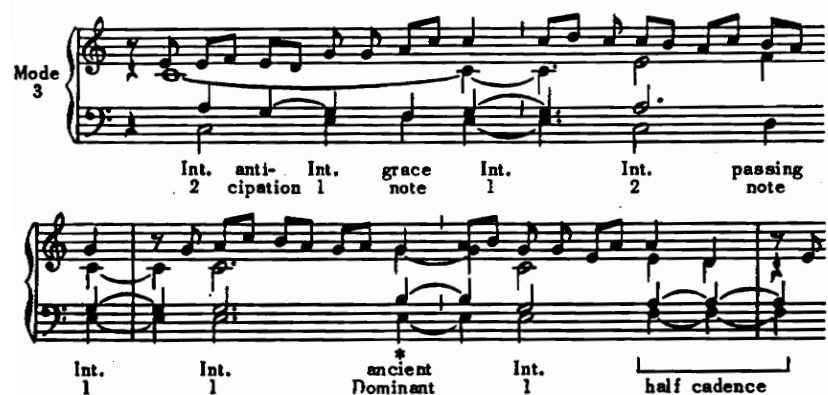
MODES III AND IV

The two scales formed over the Deuterus or Mi are:



We shall deal in this lesson with two sixths. This causes the modality to have a special color of its own. The exchange of two intervals of this kind is unique in Occidental music. The third mode is the Phrygian Mode of the Greeks without Ti as its Dominant. Nevertheless, in ancient music, we occasionally meet with this Dominant Ti. Also, in the course of the incisas, we shall use Ti to add ancient flavor to the harmony. Ti is therefore called the ancient Dominant.

Let us harmonize with the typical intervals a third mode piece. Note the effect of the *Ancient Dominant* when used to vary the harmony in the tenor part. For an example of this Dominant see the *Tantum Ergo* from the Pange Lingua which follows.

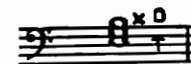


MODE THREE

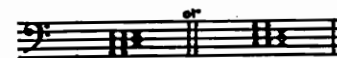
It is now time to explain why, in a mode of the Deuterus (Mi) the final chord of the cadence does not adopt the *Mi Minor triad* notes — as is observed in the cadence of all the modes (D=D minor F=F major etc.). It is important that this point be understood. We know quite a few European musicians who never have consented to adopt the theory of Solesmes, and who have deprived their own accompaniments of the proper modal flavor of the modern third mode.

In fact, as we have said before, this mode is no longer a Greek Mode due to the change of the Dominant Ti to that of Do. And this is the very reason for changing the final conclusive chord to harmonize the ending of the third mode melodies properly.

It is a principle of musical esthetics that a chord, in order to give the impression of a basic conclusive or static triad *must* contain the Tonic and the Dominant of any scale. So the chord of Mi Minor which was a normal fundamental triad with Ti Dominant



is no more a true final chord now that its Ti is no longer the modal Dominant. Two chords may then be substituted — which contain both the Mi Tonic and the Do Dominant. These are:



It is then permissible to end the preceding *Tantum Ergo* in major:



We have, nevertheless, always given a preference to A Minor for the important reason that Gregorian music, like that of the very ancient, is more minor than *major*, the latter being a modern characteristic. In all doubtful cases of the kind we have always used a minor chord instead of a major, finding that with such a simple process, we effect more easily the church atmosphere which is to be pursued by every possible means.

The B-natural is part of the scale in the third mode melodies. It comes in the natural succession of the Authentic Basic Interval. The change of the Dominant *Ti* to *Do* has caused the mode to sound more major than minor, and so the B-natural is absorbed by the interval *Mi - Do*. As there are very few cases of B-flat in the third mode, the passing of the *Ti* is no problem with this mode.

Its scale does not have the solemnity nor the gravity of the two first modes, but it is by far more enthusiastic, active, and ardent. This is well exemplified by its typical intonation:



It usually starts on *Mi*, the tonic of its scale, and climbs to the Dominant by leaps as if it were anxious to reach it. The intonation of the first mode reaches its Dominant with a leap also, but it is immediately suppressed by the B-flat which altogether changes the mood of the melody. (Bear this in mind: change of *Mode* - change of *soul-mood*).

While on the study of the third mode, we should like to point out two examples of melodies which have totally changed their harmonic atmosphere by the change of merely *one semi-tone* after the adoption of the new Dominant *Do*.



The first one has finally become a *Tantum Ergo* of the 1st mode, known as the "Italian Tantum Ergo". Note carefully here that all the notes preceding the last two remain the same, and that due to

the changing of only one semi-tone in the end, their whole color is altogether different. This is *Modality*, and it is very important that one should take utmost care to fulfill its compulsive exigencies. Otherwise, the melodies will again be changed or lost, as they previously were more than once.

MODE FOUR

We have seen in studying the Plagal scale of the Protus (Mode 2) that it is *defective*. Except for the Plagal eighth mode, which is as regular and practical as an Authentic mode, all the Plagal scales are somewhat limited and defective. This is especially true of this fourth mode. Composers do not seem to be perfectly at ease when they write in this scale. It would take too long here to try to explain the various reasons for this. Consider at any rate, that all the pieces which are marked 4 adopt the apparent modality of some other Authentic mode, e.g. the first (D minor) or the fifth. The cadence, of course, remains that of the Deuterus (A minor). The best example of this, is the Introit of Easter Sunday, "Resurrexi". Were it not for the final cadence in the 3 - 4 modes, we should suppose it to be composed in the Dorian scale. The occasional B-flat that is observed in the antiphons marked 4, and the rather limited extension of its melodies, has brought the Gregorian theorists to mix the first mode tone with the major F (to be studied in the next lesson). This brings more light and added interest to the somewhat deceptive melodies bearing the numeral 4 in the Liber.

M. Henri Potiron in his well-known "Treatise on the Accompaniment of Gregorian Chant", explains the practical aspect of the fourth mode with this very clear and short phrase: "The fourth mode, in spite of certain features peculiar to it, covers the same ground as the first and sixth modes and has D or F as true tonic notes".

A good hint for the student, accordingly, will be this: every time in any kind of chant the theoretical principles do not seem possible to apply, try D minor. In almost every case, that most ancient of modes will be of help. Again we are reminded that all music previous to our modern systems has been more or less influenced by the Dorian Mode. This is even true of our modern minor, as folk-songs in every country easily prove.

The fourth mode, weak as it may be for the melodies written by the Gregorian composers, is very colorful and deep-sounding in

Psalmody. Indeed, this seems to be its own field. There it recovers all its independence and its strength of expression. We shall study this phase of our subject later in the lesson devoted to Psalm Tones.

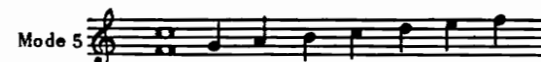
QUESTIONS

1. Explain why there are two Dominant degrees in the third mode. Is one used as frequently as the other?
2. Why is it that in the third mode the A minor cadence is preferred to the C major, and these two to the E minor cadence?
3. Can you give an example of the importance of one Dominant or another for coloring the modality of a whole scale?
4. What do you know of the modality of the fourth mode? By what modes is it complemented? Is the cadence the same?
5. Is the Dorian Mode important in either ancient or modern music? Give an example to prove your opinion.
6. In what special form of music is the fourth mode most effectively used?

LESSON EIGHT

MODES V AND VI

Modes 5 and 6 are taken from the eleven degrees of the scale of F.



These two scales are very difficult to treat modally – that is to say, from the points of view of Gregorian style and of church atmosphere. The reason is obvious: our modern C major scale with its leading tone has been derived from the Tritus, and the exact similitude of our modern scale with it causes the average organist to harmonize the melodies marked 5 or 6 as they would do with secular songs. (Perfect cadences – Imperfect cadences – leading tone ending forcibly on the Tonic – tonality substituted for modality, etc.).

How can we correct these disastrous habits? We must first examine the two Basic Intervals found in the Tritus scale.



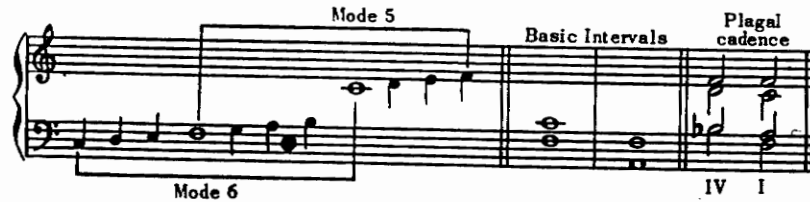
The Basic Interval of mode 6 (+) due to the tyrannic influence of the C major scale – with which its degrees coincide – can no longer be taken for a motion interval. It sounds like a rest interval (reversed), almost of the same source as the Basic Interval of mode 5. Dominant *La* will never sound to modern ears like a Dominant. It sounds like a mediant (3rd degree), *Fa* being in the background.

We shall be required, then, to find some other secondary interval – a motion basic interval – and there is only one way of finding one. Since it is the impression of repose that is to be avoided, we then

shall have to "substitute a chord of the sixth for the chord in root position."⁽¹⁾ Hence, our interval will become:



The complete chart of fixed elements for the fifth and sixth modes will be:



Why the Plagal cadences? Because it is the ancient cadence. We shall adopt it and never use, if possible, the Perfect cadence. It is the only means we have at hand, in the Fifth and the Sixth Modes, to create church atmosphere out of such a modern-sounding scale. Let it then be a compulsive rule for the church organist never to use the perfect cadence,

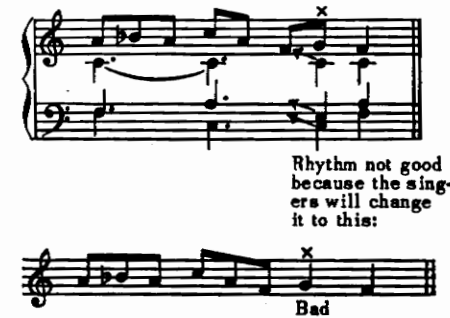


but to use in its stead the Plagal cadence, which is called even by modernistic composers, the Religious cadence:



(1) Potiron - Opus Cit., page 90

The extensive use of the Perfect cadence has caused the Angels Mass (Mass VIII), and especially Credo III, both of the 5th mode, to lose not only their church Gregorian atmosphere, but even their rhythm. This should be controlled carefully by the student. The following example is only one of the instances where it occurs:



Rhythm not good because the singers will change it to this:

Now, let us compare the preceding distorted harmony with the smooth and natural expression of the rhythm attained with the use of the "religious cadence".



That must be sufficient proof that the Plagal cadence is the most excellent cadence to use in the fifth and sixth modes. In fact, it is the only one which is religious-like and liturgical in major scales having a semi-tone between their seventh and eighth degrees.

The B-natural in the scale of the fifth mode will be dealt with in the usual A minor exception and this will be a welcome opportunity to mix major and minor modalities thus bringing additional Gregorian atmosphere to a doubtful scale.

SIXTH MODE

Everything said about the fifth mode may be repeated for the modality of the sixth. Due to the B-flat in most of the melodies of the sixth mode, the major atmosphere is taken for granted by our modern ear. Furthermore the use of the perfect cadence absolutely ruins the proper modality. This becomes more obvious by the fact that the melodies marked 6 in the Liber are usually of a very short extension (ambitus). So when they are harmonized modernistically they become a succession of perfect cadences which are simply unbearable in Catholic Churches. Let us take, as an example, the famous and oft-played melody of the Requiem. Harmonized in the modern way, we get this result:

Mode 6

Re - quem * ae - ter - - - nam do - -
na e - is - - - Do mi - - - ne

Most of the ordinary organists do even worse than that for they not only use the perfect cadence of the consonant harmony, but they add to it a more distractive element - the dissonant Seventh Dominant chord. Here is what happens:

Mode 6

Re - quem * ae - ter - - - nam do etc.

No seventh Dominant should be used in Gregorian accompaniment, no ninths, no elevenths; in brief, none of the dissonant harmony list of chords. Such chords are unfit for church use, at least for liturgical use. They must be totally prohibited. The student accordingly, may become a good Gregorian accompanist even if he knows only the consonant harmony. And perhaps it were better if he knew no other!

The modern atmosphere is most difficult to avoid in the sixth mode antiphons when the melody closes with the Tonic preceded by the leading tone on a strong beat as in the well-known A-men:



Shall we then completely sacrifice the Plagal cadence and adopt the Perfect cadence here? Some authors believe so. But we do not. At least, if we are forced to comply with a Dominant triad for the first chord of the cadence, let us make use of some device to lessen its effect, for instance a pedal-point harmony, or a retardation at the alto or some other melodic notes (preferably the appoggiatura).

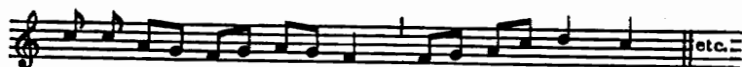
Modes 5 & 6

or

Every effort of the kind will be rewarded in the finding of occasional good church modal chords. And the student will grow in discerning taste to develop an almost instinctive feeling for the correct and most artistic rendition of Gregorian accompaniment.

QUESTIONS

1. What causes the fifth and sixth modes harmony to be easily secular in effect?
2. By what process is the Plagal basic interval changed from an element of repose to an interval of motion?
3. Write extensively about the Plagal cadence, and its qualities regarding church atmosphere.
4. Harmonize the Gloria VIII (5th mode), up to and including *Adoramus te* with the two cadences (Perfect and Plagal), and state what bad effects the modern perfect cadence has even in the keeping of its true rhythm.



5. What chords are prohibited in Gregorian Modality? Why?

LESSON NINE

MODES SEVEN AND EIGHT

The modes on Sol are very important in the Liturgy of the Church. Even the eighth mode, which as a Plagal mode would be expected to be secondary, is non-defective, personal, and has a major-like quality and directness that surpasses even our modern major. In fact, the eighth mode melodies are extremely frequent and numerous among the melodies contained in the Liber. They are second only to those of the first mode in this respect. Most of the great hymns of the Liturgy are set in the scale of this eighth mode.



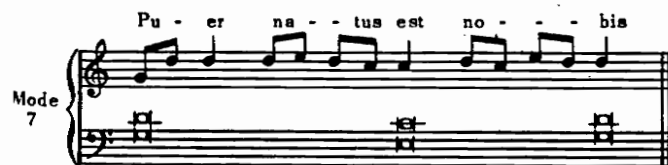
Since both these two intervals are major in modality, the pieces written in either the seventh or the eighth modes will retain a special character of expression.

MODE SEVEN

The seventh mode is the one which the Liturgy seems to adopt for expressing admiration, confidence, and joy. When a piece contains a message from Heaven to earth, or tells of an astonishing event, it uses the seventh mode:



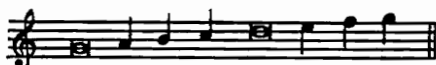
And the two basic intervals of the Tetrardus interpret this text most efficiently as if by the sounding of a herald trumpet:



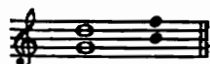
The Communion of Pentecost Sunday is just as remarkable an example from that point of view. This piece, *Factus Est Repente*, furnishes us with a special melodic feature for describing further the seventh mode.



Why do we have to use a D minor for the treatment of the acute F (syllable *so* of *sonus*)? We had better look carefully again at the seventh mode scale.



The Basic interval Sol - Re has naturally a major modality. No modern ear supposes a fifth to be a minor in tone. Hence, if we play F-natural over this fifth, we get as a result a seventh dominant chord.



This chord is to be avoided. Recourse to D minor is quite Gregorian in quality, and it permits us to mix a minor-sounding element to that otherwise wholly major scale.

Every time a seventh mode melody climbs to this F, we shall use D minor.

Note carefully that this F is natural. The seventh degree in this mode, if followed by the Tonic of the scale, produces a full tone. This is another feature to bear in mind. Nothing is so distortful of Gregorian atmosphere as to change this F-natural to an F-sharp, as is done continually by some singers and choirs. Melodies which are masterpieces of modality lose all their charm by such an abuse. For instance, the *Ecce Panis* of the Lauda Sion (in fact, the whole sequence) is a victim of that kind of vandalism!



It should be boldly played and sung:



Do not consider it as a piece written in Sol major with F sharp as a leading tone. It is a piece of the seventh mode and it must be accompanied with proper modal harmonies.



The whole design of the melody is in the field of the basic fifth. So this fifth has to be maintained at the bass and tenor. The problem of passing such an apparently difficult degree as F-sharp is easily mastered by only a walking tone between the fifth and the third. The modal charm that the melody acquires or retains in doing so is definite proof of the usefulness and the indispensability of using the basic intervals of each mode to accompany the pieces written in them.

The F-natural ending on G is the principal esthetic element of the clear-sounding cadence of the group:



PART TWO

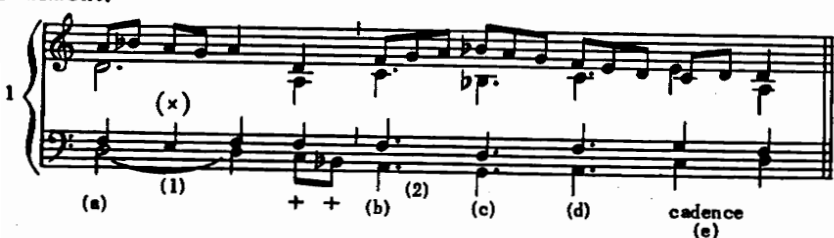
LESSON TEN

THE MELODIC NOTES

In the first part of this book, we studied mostly the fixed elements to be found in or extracted from the melodies of the chant. Those elements are to more or less accepted as they are. We shall now study a more artistic material which calls upon the taste and choice of the student: the *Melodic Notes*. They are used as connecting links between the Basic Intervals. Gregorian accompaniment is an art. If its elements would be exclusively fixed and somewhat mechanical in their use, it would be a game rather than an art worthy of the attention of career musicians. The Melodic Notes in Gregorian music have the same nature, definition, and function they have in secular music. The old masters were marvelous melodists, and they have used extensively this kind of device to embellish, ornate, or articulate their musical phrases. The presence of the melodic notes in the chant is an argument, and a good one, for us to use them in the accompaniment. Let us analyze a simple phrase of chant, taken from *Kyrie XI*.



In these two incisas, we notice notes which are essential to the mode, and some others which are rather ornamental. Generally, the Basic Intervals are placed on the essential degrees in the accompaniment.



In the Bass part, between the two incisas, we have inserted two

passing tones (+) which act admirably as a connecting link from the first interval to the second interval. Previously, in the very first notes of the intonation, we used a lower grace note ("broderie") to give some assistance to the long "turn" (∞) which the melody designs. This accompaniment will then appear complete as it is. The number of elements is not considerable, as may be seen: interval one (a); interval two (b); chord of G minor for the B-flat (c); interval two (d); cadence (e). The melodic notes amount to three in all: a lower 'broderie' at the tenor (x) and two passing tones at the Bass (++) . We infer from this that the embellishments should not be numerous, but that they must be well-chosen. The quality of the accompaniment will be higher if the chords, intervals, or melodic notes do not crowd the lower three parts. *There must not be harmony (or chord) on each beat.* The melody would be hampered thereby in its progression. It would seem heavy although it were a masterpiece in lightness. In general, a good plan for each incisa is:

One synthetic chord —

two at the most, especially if there is also an incoming B natural or B-flat;

One cadence at the end —

or some move of the harmony to punctuate the phrase; a few *melodic notes* to oppose or comment the line of the melody.

Sometimes the Melodic Note (or notes) assumes the cadential move:



The passing third in (a) is of that type and also the upper broderie D (at the tenor) in (b).

The authors have assigned different names and terms to the Melodic Notes. In some textbooks even the term *appoggiatura* is used for every kind of embellishment (Kufferath: School of Choral Writing). For some others, a grace note designates a totally different material than is commonly thought. One school follows the Italian tradition; another one follows the French or the German vocabulary. We shall try to be as clear as possible in our definitions of the most used

Melodic Notes in the chant.

The Appoggiatura

This name must be kept in its Italian origin. It is the most important Melodic Note with which to create church atmosphere. A modal interval, a modal Plagal cadence, and an appoggiatura in the same short phrase (or *incisa*), and one gets the right style of liturgical music. Let us try to give a practical definition of such outstanding material.

The *appoggiatura* is a diatonic, non-harmonic note or tone which precedes an essential degree in order to put it in full light. It is always degree-wise to the latter, and may be either higher or lower. It acts as a kind of *springboard* to the note that it precedes. A good example may be given in harmonizing the intonation formula of the third mode.

Mode 3

appoggiatura at Tenor & Bass Interval

appoggiatura

Example of a good lower appoggiatura:

Mode 1

Lower appog. Int.

The Retardation

The *retardation* is a prolongation of one degree, or more, of a chord upon the chord following it, resolution issuing on the weak beat of the latter rhythm. It proves to be the second in importance among the Melodic Notes as far as expression is concerned. It is not as frequent as some of the following notes, but it must be given here for its religious quality. We recommend its use to lesson the modernistic flavor of some unavoidable Perfect cadences.

leading Tonic tone

Mode 6

Retardation of the Tenor note over last chord

It may prove to be of great efficacy in connecting two incisas:

Mode 1

app. Int. modal cadence Int. passing notes cadence in (a)

retardation

It is also first-hand material for expression:

As - per - ges - me - etc.

Mode 7

(a) Excellent example of an expressive retardation at the Tenor

In this last example, the retarded G at the tenor makes one whole phrase out of the two incisas.

Sometimes the retardation also connects very efficiently the

two members of a Psalm tone (mediant note):

Mode 6

retardation at the Tenor

etc.

The auxiliary notes or tones – the “Broderie” of the French school – may be either under or over an essential degree from which it comes and to which it returns. It is an *appoggiatura* preceded by the same note that follows. That is why Kufferath makes an *appoggiatura* of it.

Mode 1

over La under La

It may be very expressive at the Bass part in contrary motion with the melody.

Mode 8

x auxiliary tone

Example of an auxiliary higher tone:

The B-flat at the alto is a very definite auxiliary tone.

QUESTIONS

1. Do the Melodic Notes in Gregorian accompaniment differ from the Melodic Notes in secular music? What is their utility?
2. What are the three essential elements which each incisa may contain?
3. What name refers to the most important of the Melodic Notes? Define this term.
4. What is the definition of a retardation?
5. Tell what you know of an auxiliary note. What name does the French school give it?

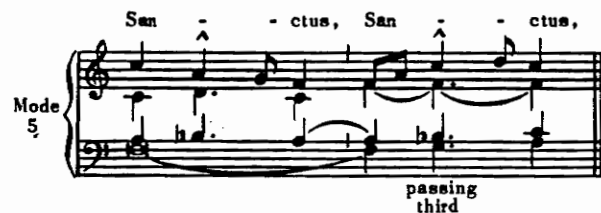
LESSON ELEVEN

THE MELODIC NOTES (continued)

The passing tone or walking tone is a non-harmonic link between two notes of a third.



It is the most common of Melodic Notes, and has more than a transient utility. It may become most expressive, especially when it is used in thirds in the interval of a fifth mode.

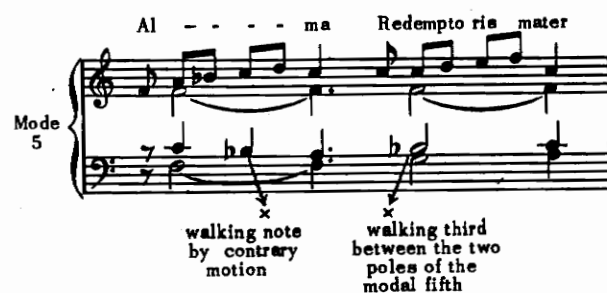


N.B. This accompaniment of the Sanctus of Mass XVII will be very improperly treated if done in a modernistic way.

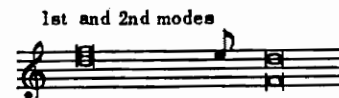
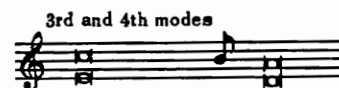


It is obvious that the first is the better because the second example uses the leading tone as such, and also adds the Perfect cadence.

Sometimes a very long incisa is taken care of, in the accompaniment, with only one passing note or third. In Sanctus IX we have:



The intervals may sometimes be exchanged from one to another by that simple walking note.



Passing tones may be two or even more in succession:



We shall give more examples of the extension use which is made of passing or walking tones in Lesson 12, *Psalm Tones Accompaniment*.

The Pedal Point, although not precisely a melodic note device, may be studied here. It is very useful in church music. Essentially, the intervals may be considered most of the time as pedal point harmony. They always harmonize a succession of notes — sometimes a very long succession. The essential element of the *Organ Point* — mostly the pedal one — is a note held at the Bass part over which a succession of chords are written, some being harmonic and some being melodic and foreign. Organists are familiar with this kind of harmonization. They often hold a note with their left foot and improvise many, many measures without changing it. The name comes from this common practice.

The importance of the melodic notes in Gregorian accompaniment may at times give the impression that dissonant chords are quite extensively used in the style despite what we have said up to now. It is a fact that the retardation, the appoggiaturas, or the passing tones especially, cause some agglomeration of sounds that are dissonant. They are permissible provided they do not form a seventh Dominant or a seventh of the leading tone.



Good when they are caused by Melodic Notes between the Intervals or cadences.



In those cases, the student does not have to analyze harmonically what occurs in the harmony. The Gregorian sense he soon will acquire will tell him at once when a seventh Dominant or ninth appears in the agglomeration. Harmony is made by the use of the Intervals, the Melodic Notes, and the cadences. The student must abandon the practice of referring to the science of modern harmony of putting a numeral under each chord. The sooner he loses this conception, the sooner he will realize Gregorian atmosphere in his accompaniment.

QUESTIONS

1. State what a passing or walking tone is. Is it the same when are used at a time as a walking third, for instance?
2. Write two examples of the use of a walking tone between intervals or between the two notes of a cadence.
3. What is a Pedal Point? What is the origin of its name?
4. What kinds of sevenths are permissible in Gregorian accompaniment?
5. What attitude might the student assume in dealing with permissible sevenths?

LESSON TWELVE

PSALM TONES ACCOMPANIMENT

The Psalm Tones are nine in number, one for each of the eight modes, and an additional one called the Peregrinus Tone, which is the combination of the sixth and the first Tones. Along with their individual harmonization, we shall review the whole modality of Gregorian accompaniment.

The student must be very careful to use the proper intervals previously described for each corresponding tone. This principle is not generally observed. For instance, at a funeral, when the priest intones the *Miserere Mei Deus*, one most frequently hears the accompaniment to the verses this way:



The numeral affixed to this psalm tone is 1: it is a formula of the First Mode. Instead of the above, we should hear:



This particular modality has been chosen by the Church for the liturgy at this exact moment, and we have no right to change it to a modern, so-called more brilliant Major with a perfect cadence to end. The tone appears deeper and more fitting if played in the second manner.

The Psalm tones formulae are divided into the following parts:



The conclusion may be expressed for some tones as much as in eleven different ways. Also not mentioned in the above diagram is the *flexa* degree, invented for times when the recitation is too long and apt to become monotonous, if done on the same dominant. When the essential principles are mastered, the various endings and the *flexa* break will easily be taken care of by the accompanist.

The pattern of Psalm recitation is a most vital part of our study. In fact, the whole repertoire of Gregorian music is derived from it. The following lesson discusses this matter in greater detail; but for now let it be sufficient to say that Psalm Tones accompanying is the key to any kind of Gregorian harmony.

In the preceding melody of the *First Psalm Tone*, we discover two symmetrical parts separated by an asterisk (at the Mediant). Each of them shows a reciting tone on the Dominant. What would be the best method for the choir to make the pause at the Mediant? Should the organ stop playing during the breathing of the singers, or should it continue to play? How long should the organist have to hold playing, if this should be the case, and what would he play? These questions need to be answered before giving the formulae for correct harmonization.

We do not recommend that the organ stop playing at the asterisk. If the organist stops, it creates a feeling of uncertainty in either the choir or the organist about resuming the singing together in perfect tempo. We favor a more practical and at the same time much more artistic solution. Since the choir must breathe the length of a double punctum, the organist may proceed to the second interval with one or two passing tones or other Melodic Notes in such a way that the choir knows perfectly when to start anew. Moreover, this will be interesting for the organist who is always on the alert to improvise a good melodic design at the bass or at some other part.



Because of the number of verses that have to be sung in succession, this formula can be alternated every two or three verses by the formula given on page 65. After a while with this kind of practice, the organist will be able to write his own Melodic Notes and cadences in a different way without sacrificing the Modality to be observed.

Formula for the Second Psalm Tone will adopt the Basic interval of the Plagal mode of the Protus. In fact, the recitation is done on the Dominant of the interval (F).



There is only one conclusion for this Psalm tone. In order to add some variety, the last chord may be treated suspensively between some of the verses (from conclusion of one to intonation of the next):



This is a very handy way to connect two verses and renew the harmonic background. Johann Sebastian Bach, in his famous Passacaglia and Fugue in C minor, has connected two of the first harmonic variations of his theme in the same way.

Of course, we can understand the student objecting that this is too low to be sung as it is. It has to be transposed in three sharps or in B-flat:



Nevertheless, the student must always first write his intervals in the tone of the chant. It is enough of a problem to find good ones in the proper modality without troubling the mind with additional sharps or flats.

Third Tone Psalm does not differ much from the second tone except for its ending or conclusion. The eighth mode formula will be of the same form. The student should then pay attention to the following.



Fourth Tone Psalmody is the best material that this mode possesses, as we mentioned on page 42. . At Sunday vespers, for instance it must be closely watched in order to assure it the proper deep-sounding modality along with the magnificent appoggiatura it invites at its conclusion:



Psalm Tone 5 has the peculiarity that one of its conclusions is deceptive to the modern ear. What harmonization of this psalm tone with the incoming B-natural will be proper for church? Note the following solution:



When the melody concludes on F, as in the well-known *Laudate*, the

Plagal cadence is the obligatory element.

Lau da te . . . * Laudate eum omnes . pop u li

Psalm Tone Six has the Plagal cadence also as its principal modal feature.

6

Or —
Plagal cadence
on pedal Fa

The Seventh Tone may be treated in several ways:

7

Second Verse

Chant: for choir alone — organ not to play this line

Organ

Chant: for choir alone — organ not to play this line

Organ

The above are sufficient to show the possibilities of the Seventh Tone.

Psalm Tone Eight is subject to a rhythmic mistake in its treatment by the average organists. The accent in the conclusion is usually placed on the weak beat causing the two last notes of the cadence to be deprived of their lightness.

8

NOT:

The cadence
here is good
but badly
placed.

Choir

Organ

appoggiatura at the Alto

Tone of the Peregrinus:

Modes 6 & 1

The well-known *Cor Jesu*, marked 1 in the Liber, is really a Peregrinus. It must be accompanied in the following way:

Modes 6 & 1

cadence

QUESTIONS

1. Is it right to accompany the *Miserere Mei Deus* at the funeral service in F major? Write the correct way of harmonizing it according to its modality.
2. Give the different part of a Psalm tone verse. Is it necessary for the organ to stop with the choir at the Mediant?
3. Is it advisable to compose the accompaniments in transposed tones? If not, why?
4. Write the two psalm tones of the Deuterus; of the Tritus.
5. Is it necessary to follow the soprano in Psalm tones? Give an example taken from the Seventh tone, and another from the Eighth.

LESSON THIRTEEN

THE PSALMODIC PATTERN and THE MELODIES

At the origin of the Church, the music of the Liturgy was merely Psalmodic. The Christians of the Apostolic Age used the Davidic Psalmody in chanting the Office and especially the Mass. Little by little a more ornate style developed until the Gregorian composers wrote elaborate and embellished antiphons as we know them today.

In most of the phrases of the chant, we can trace by analysis the psalmodic pattern, and even detect which part of the melodic line is derived from the *Intonation*; which, from the *Recitation Tone* or Dominant; and which, from the *Conclusion*: there are the three organic and constitutive divisions of the Psalm Tone.

Vex il - la Re - - gis prod - e nunt

Intonation Body or Recitation section where the composer creates Conclusion

Sometimes, whole Psalm Tones formulae are inserted, but in such a clever way that we cannot notice their presence: for instance, Psalm tone three is traced degree for degree in the Pange Lingua:

Pan ge lin gua glo ri o - si Cor - poris mysteri um

Psalm Tone 3

Nothing is more interesting and instructive than to get acquainted with this specific character of the chant. We shall see in the next lesson that the placing of the chords becomes very easy when a phrase can be dissected in this manner. Let us study a few more examples typical of this method which has so inspired the Liturgical

composers.

As - per - ges me, Do - mi - ne, hyssopos, et -
 La - va - bis me, et - su - per ni - vem - de - etc.

Mode 8

Second phrase

Intonation Invention around Dominant reciting tone Conclusion

Sometimes the Psalm Tone is in full notes at the beginning of a phrase and its immediate conclusion is such as to prevent us from detecting or tracing the real pattern.

A do ro te de vo - te la tens De i tas

Mode 5

Psalm Tone

Lau da te Dominum gen tes Om nes po pu li

Composers have also discarded one section or another in order to attain an artistic effect. In omitting the intonation in the *Parce Domine*, a more vehement imploration is obtained.

Par ce Do mi ne Par ce po pu lo tu - o

Mode 1

Recitation section Repeat Conclusion

Examples of invention on the intonation part:

Ma ri - a Ma ter gra - ti ae

Mode 2

Mode 2 in la

The middle part or recitation section of a psalm tone is always the part where the inventive sense of the composer gives itself the

greater latitude:

At ten de Do mi ne et mi se re re qui a pec ca vi mus ti - bi

Mode 5

Intonation and part of recitation Inventive effort (Dominant twice used) conclusion

Reiteration expressed

It is mostly that middle part which is traced in the elaboration of longer pieces of Gregorian Chant with occasional returns of intonations and cadences to give life to the phrases and to articulate them as in the spoken language.

QUESTIONS

1. What is the musical form which is evident as the origin of Gregorian Chant? From what people did that form come?
2. Name the three parts of a Psalm Tone which the Liturgical composers seem to have in mind when they write for the Church.
3. Select a hymn in which a complete psalm tone formula can be traced. Write the two examples in order to show the parts.
4. Prove that the *Asperges* is composed over a double psalmodic pattern.
5. Do the composers always utilize the three sections of a Psalm Tone? When do they act otherwise?
6. What is the one section of the Psalmody with which the composers take more freedom in their writing?

LESSON FOURTEEN

PLACE OF THE CHORD
IN THE MELODIC PHRASE

The student is furnished now with all the constitutive elements of chant accompaniment. They are:

- A. The eight *Modes*, their Basic Intervals, the Cadences;
- B. The *Melodic Notes* connecting the preceding or commenting upon the rises and falls of the melody;
- C. The *Psalmodic pattern* of almost every kind of possible phrases.

Let us now study what use is to be made of all this material. This can be summed up, in short, by solving the important problem of the *placement of chords and melodic notes under the melodic line*.

It must be kept in mind, first of all, that the chant should never be harmonized as a *given part*, which principle is the root of modern harmony. Gregorian melodies have to be accompanied by their own material, not by the fancy of the harmonist. They do not need to be *enriched* by modernistic discoveries in the field of chords and counterpoint. And so it is that the important problem pertaining to the art of Gregorian accompaniment is to find the appropriate location, in the course of the melodic phrases, at which to place and insert Basic Intervals, the Melodic Notes, and the occasional triads. When an accompaniment is completed, the melody should remain the only flowing element: the rest is there to assist it, to insure its rhythm and modal presentation to our too modernistic ears.

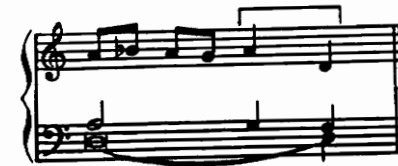
There will not be much to say on the subject of placing the chord or melodic note in the small rhythm. The rule in that case is primary: *any chord should go on the ictus*, never on the weak beat. If, for a particular reason any note or move appears to be necessary on a weak beat, there must be an immediate chord on the following first beat. (If there is a chord of this nature on the second beat of a ternary rhythm, there also must be one on the third beat of the same rhythm and again a new chord or interval on the following ictus.)⁽¹⁾ But all

the ictuses are not important and therefore *there should not be a chord on every ictus* or strong beat. Otherwise, it would be so heavy that the chant would never emerge in full light.

The secret of a good accompaniment lies, accordingly, in the ability of the organist to analyze the melody. Whether complete or incomplete information is obtained from his analysis will answer to whether the accompaniment will be good or bad.

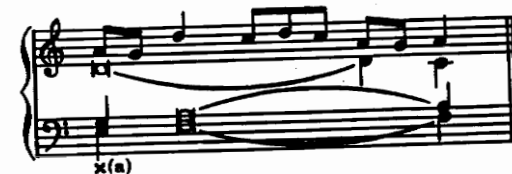
There are twelve main principles to be considered when making an analysis. We have already studied each in detail, and they are presented in this and the following lesson in summary form:

1. - In every incisa the place of the cadence and its nature is the first information to get. The last two notes, or at least the last note of any incisa, should bear a chord or move of the harmony to punctuate the phrase or a part of it:



2. - The Basic interval should be placed as soon as possible under the melodic line.

3. - If the climax, or general accent of the line, occurs at the very beginning and is only preceded by an intonation of some kind, it indicates that a Melodic Note or interval must precede the interval. This is most expressive and serves the rhythm.



Note that the appoggiatura in (a) adds motion to the intonation notes before the high D. A simple modal interval there on the first rhythm would be too static.

Observe also that the move of the alto (b) at the end of the first incisa, is the necessary cadential element which must be supplied there. It may sound major, being the chord of F, but it is really an anticipation of the following and proves very useful in a piece like a Kyrie, the phrases of which are repeated and cannot be presented always in the same color. The modal harmony which follows will certainly please the purists:



4. - In the seventh mode pieces, we have seen (page 50) that a chord in D minor should be given the high F every time the melody climbs to it. It is then an indication of the placing of chords in the seventh mode only.

5. - The Psalmic pattern of the Gregorian phrase permits a helpful selection of the ictuses. It is certainly easier to feel the strong rhythmic ictuses and the weak ones when the elements are already classified in *intonation*, *recitation*, and *conclusion*. For instance, all the middle ictuses of an intonation will be presumed to be transitory and of no importance for the conveyance of a new harmony - unless some notes bear the 'mora vocis' sign or have been doubled intentionally by the composer. In the intonation of the Tract *Abso*lve,



It is clear that ictus number 1 has to receive the Basic interval, that ictus number 2 is a minor pacing of the melodic curve, but that the pressus on number 3 is important, calling for the first note of the modal cadences completed with ictus number 4. No Gregorianist will ever try to invent a chord for that B, however "rich" it might be. A chord would spoil the whole rhythm of the incisa. This is

additional evidence that Gregorian accompaniment is an art and a very delicate one. Likewise, in the *Dies Irae*, it would be a mistake to accompany the intonation:



It is much more fluent and natural sounding with:



It should become clear now to the student that the two last notes of an incisa almost generally receive an harmony or some move on the penult to insert a cadence - or part cadence - of some kind. Therefore, we repeat here that generally the intonation-like incisa may be treated only with one basic interval and a cadence at the end - which must not be too definite, but rather presented in some form of motion (x).



The importance of the successive ictuses is here will established. If the singers know how to sing this properly, the right and proportionate selection of the musical elements will certainly improve the rendition.

6. - The long notes and some particular neums should receive a chord. This will be studied in Lesson 15.

QUESTIONS

1. Divide into three parts the constitutive elements of Chant accompaniment.
2. Is the Gregorian melody to be treated as a given soprano?
3. Generally speaking, where should a chord be placed in harmonizing the Chant?
4. Where do you place the Basic Interval in the incisa?
5. Give a few rules for the placement of chords.

LESSON FIFTEEN

PLACE OF THE CHORD (continued)

THE LONG NOTES

In his analysis and survey of the melody of any piece to be harmonized, the student must pay particular care to the long notes, and also to the neums with a prolonged note. If he is properly aware of their influence, he will never miss the right place to distribute the accompanying material he has at hand. Let us analyze the following *Alleluia* of the 8th mode. It is taken from the Feast of the *Blessed Virgin Mary, Paschal Time*.



The first Sol in the intonation will certainly receive the basic interval; the second Sol has no importance compared with it. In the second incisa, we have as first note a pressus; as third, rhythm, a pressus again, itself followed by a dotted note. This would be a different case in ordinary harmony. It isn't so here due to the Basic Interval approach and the intonation character of the first notes:



Let us follow step by step the analysis which produced the harmonization in this example:

- A. To properly prepare the function of the second G, which is a long anticipation of the third one, and *appoggiatura* on D is certainly found to be advantageous.
- B. To fill the long gap without new chords between the interval and the cadence, we exploit the presence of the *Ti* giving some touch of the ancient Dominant of the mode.

- C. The cadence begins on the next ictus. It is preferable, also, to put the chord on this antepenult rhythm due to the length of the phrase.
- D. Instead of using the final chord of the cadence, we return here to the interval, because it is not a definite cadence and the interval fulfills the transient character of the punctuation.
- E. Although the two following *pressi* are long notes and call for some harmony, the intonation is evident until the lower G. So the Melodic Notes will be the right elements to respond to the melody, and therefore the retarded C and the lower appoggiatura on A are properly used, and this difficult passage is very easily disposed of.

We now continue the listing of principles necessary to the analysis of a melody from the preceding chapter:

7. - The *quilisma* is a point of interest in our general study of the placement of chords in the chant accompaniment: it points out a place in the melody where two chords have to be used. The note preceding the *quilisma* very often receives a dissonant chord which resolves itself on the note following the *quilisma*.

The dissonance above is only a passing tone, and it serves magnificently the purpose involved. Sometimes the resolution is projected on a further ictus.

Example of a projection maintained by a sixth chord:

When two *quilismas* occur in succession, it might be impossible to find a proper dissonance for the second one. Then a simple auxiliary note may assure the arsic ictus of its resolution. In all cases where the dissonance is difficult to realize, this middle term will prove useful.

8. - At the cadence, when two long notes follow one another, it often occurs that the second note should not be given an individual chord. Such long notes frequently form a feminine cadence. The first note is then an appoggiatura to the last one and must be treated accordingly:

Psalm Tone 4

The appoggiatura accompanied by a sixth chord is perhaps the best of material to create church atmosphere.

9. - Generally speaking, it is better to begin a new incisa with the same chord which has ended the preceding one. The reason is that the intonation notes usually used are then in the same color as those that have already been heard. Thereby retaining their intonation-function, which is decidedly less colorful than the rest.

When an incisa uses a different interval than the preceding one, there is always an occasion to insert a passing tone between them. We have given examples of that case in studying the Melodic Notes (Lesson Ten, second example: Kyrie XI).

10. - Some Gregorian cantilenas bear a numeral of one and intone with degrees of another mode. We shall treat this situation more extensively in Lesson Seventeen. These foreign intonations are sometimes very akin to the intervals that follow such intonations. The problem created very often is only the result of ignorance of the

kind of melodic note to use. Daily analysis of the chant will make the student more familiar with such cases. It is because we always think of Gregorian accompaniment in terms of modern harmony ('given soprano') that we are so thoughtless in terms of intervals and Melodic Notes.

11. - All that has been said in the last two lessons about the important subject of the right placing chords may be excellently put into practice in the hymn tunes. Because their literary text is poetry, and therefore of a fixed meter, the ear gets trained to feel the right ictuses, where to insert the first chord of the cadences, and even the exact point at which to place the intervals.

In the *Lucis Creator optime* (Liber, page 256), this is clearly exemplified:



As we have seen previously, there should be a cadence or a move of the bass, plus a last chord, at the end of each incisa. Sometimes the penult ictus is too far from the interval. It creates a gap which has to be filled. Such a feeling will be corrected by passing the melodic note (a) on the ante-penult ictus instead of on the penult (b). In incisa number 2, the gap is not existing, and the first note of the cadence comes on the penult strong beat (d). It would be too soon to insert it on (c).

In both examples, the intonation notes are clearly felt, and the interval can be delayed to its natural place by a simple appoggiatura. It would sound premature if we placed it on the first ictus:



The *Veni Creator* already studied constitutes another good exercise for studying the optional placing of the cadential chords and the intervals. The sequences *Victimae Paschali laudes*, *Veni Sancti Spiritus*, *Lauda Sion Salvatorem* are also good drilling material since the Gregorian form of the *Sequence* always carries both neighboring modes in the same piece: some verses having been written in the Authentic scale and some others in the Plagal.

QUESTIONS

1. Why must the student pay attention to the presence of long notes in the chant?
2. Is it necessary to use the cadences at the end of each incisa in their definite conclusive form? Explain.
3. Do you think it is possible to harmonize long notes and pressi in an intonation form in keeping the character of this intonation? What special material is then preferred?
4. 'The quilisma points out a place in the melody where two chords have to be used.' Prove this rule.
5. What is one of the best ways of creating church atmosphere?
6. Write the *Ave Maris Stella* and accompany it first with only the basic intervals and cadences.
7. Write the same hymn tune with melodic notes - as an example separate from that above.

LESSON SIXTEEN

TRANPOSED MODES

The student will come across some Gregorian Chant composition which he will not be able to treat with the basic intervals of the mode with which the piece is marked. The reason is that a few of the melodies are transposed. It would be impossible, for instance, in the case of the following *Tantum Ergo*, although the piece is assigned to mode 5, to accompany it with the fifth mode intervals and cadence.



The piece is in C major. Hence, the basic intervals in F do not fit, nor does the cadence. Primarily it is not a C major composition: it is a fifth mode transposed in C, for the purpose of facilitating the singing. To be sure of accompanying it properly, it should be returned to its proper scale of F, which will be a useful exercise for the student. Then of course, the usual material will accompany the melody.



The student must consequently be careful to look at the end of such pieces by which precaution he will never be wrong about the mode of the pieces and their occasional – in fact, rather rare – transposition. Every piece of chant ends on its tonic (except for one or two examples in all, the best-known of which is the hymn *Jesu Dulcis Memoria*, which ends on its Dominant). So it is very easy to control the state of the modality in connection with the tone it is written in.

The *Alma Redemptoris Mater* is also written in C, and so is the *Blue Regina*. If the student is called to harmonize them at sight, he should never forget to use the Plagal cadence in C all the way

TRANPOSED MODES

through, and never use the modern Perfect cadence, which is so theatrical. The Plagal cadence in C is:



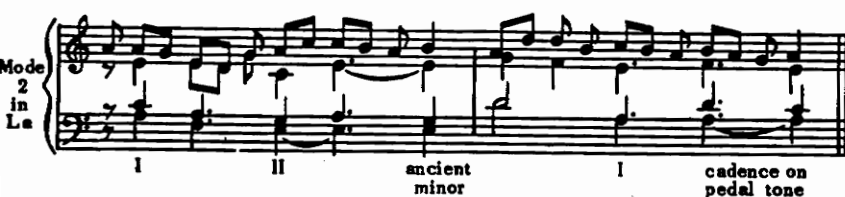
There are also examples of sixth modes which are written in C (C clef second line). The same should be done for this Plagal mode as for its Authentic, just discussed. Provided the Plagal cadence is systematically used, there will not be much encroachment upon the general modality.

The first and second modes transposed on La are to be given more care. Just their last note may indicate for sure that they are transposed, and it must be kept in mind that even then it can also be a first mode cantilena which ends on its Dominant. However, this occurs only in a very limited number of pieces. The following conclusion at the Dominant is worth harmonizing.



Many Graduals are transposed, or rather originally written, in a 19th mode. The *Angelis suis mandavit de te* of the First Sunday in Lent is an example of this. If such a piece is played in D (one-fifth lower to make it obey the rule of the intervals), we find an incoming E-flat in the modality. That is the reason it appears in *La* and has its cadence on that note. It would also be impossible to sing in D due to the low pitch. The student has only to transpose the scale, intervals, and cadence in *La*:

Modes 1 and 2 in *La*



The student now has a general outline of transposed modes and how to treat them.

QUESTIONS

1. What is meant by the expression transposed modes?
2. Does the transposition of modes change the laws of their modality?
3. In modes of the Protus, is the final note *La* a positive sign that the transposition exists? Is there not another case where this *La* is found?
4. In trying to replace a Second mode melody from *La* to *Re*, is there an accidental which occurs in the modality? What will you do then?
5. Write the scale, the intervals, and the cadence of a transposed Second mode on *La*.

LESSON SEVENTEEN

MODAL UNITY OF THE CHANT

The Chant has more modal unity in each of its cantilenas than perhaps has been thought up to the present day. Instead of interpreting as a change of mode every remote degree on which an incisa terminates, let us try to find a way of harmonizing those occasional degrees more in conformity with the mode marked, that is, more in harmony with the general background and atmosphere of the piece.

In brief, our theory tends to deal less and less with possible modal modulations in the course of the same piece. All the cadential degrees punctuating a melody should be forced to serve and strengthen the function of the numeral. In our modern scale of C major, nobody is inclined to consider that the tone of the melody has changed or modulated because it has occasional semi-cadences on *Mi* or on *La*. Why act differently when we are in Gregorian music? If we believe that the Chant melody modulates because of so simple a break, we are forced to believe that some numerals are affixed to certain pieces only because of their last notes! Surely the composers who have written so many masterpieces could not have been so inconsiderate. The mode signature (the numeral) has appeared at the top of Gregorian compositions since the very first centuries of Christian civilization, and when they were not in use, some other signs were employed to impose a definite scale.

We may not have found the entire truth, but certainly not all of it is in the other way of thinking. Pointing out the logic of this reasoning is the fact that, when we are doubtful and suspicious about the general theory that the Chant modulates freely, we discover new colors which are not remote and which even help to introduce in a very natural way the Basic Intervals. Let us give an example of this. Suppose the following melodic line is presented to a Gregorian harmonist without any affixed numeral:



It may be in the first mode, in the sixth, or in the seventh or eighth modes. It all depends upon what numeral the author has chosen and how he wants our mind to modalize it.

We shall try to interpret in terms of mode 8 the apparently remote intonation in D. We have only to find what would be acceptable as an *arsic incisa* to the eighth mode basic intervals: in fact, D minor in the background because D is the degree just under the Basic interval of the eighth mode. The schematic plan which the composer has followed is certainly the following:

The first D minor effect is no longer at the beginning of the piece. It becomes an appoggiatura to the basic interval of the mode. We use momentarily D minor at the end of the same incisa, but in such a way that it is not conclusive. It is only a point where the melody, its appoggiatura Sol - Fa takes a firm hold at the starting-point from where it leaps to the general accent of this magnificent phrase. We do not present this harmonization as a masterpiece, but we do think it is superior to the primary D minor chords followed by F major, which we hear generally in accompaniments for this feast. At least the constant preoccupation of observing the exclusive material of the modal scale marked will induce the harmonist to be more analytical, more conscious of the true Liturgical character of the pieces.

The chant has been composed and compiled by St. Gregory 'after manner a cento, that is to say, one of those works constructed stringing together passages borrowed from other contexts....'⁽¹⁾

Gene Aigrain, "Religious Music", translated by Rev. C. Vulcahy, London, Sands & Co.

Some of those passages may be traced in pieces of different modality. Is it not evident, then, that modality can be a means of unifying all those dissimilar melodic elements?

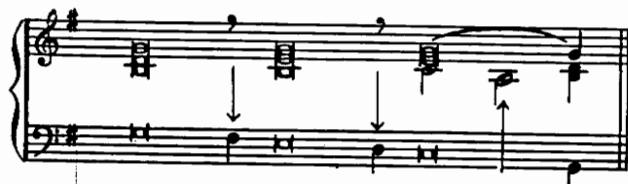
We believe, accordingly, that by the extensive and almost exclusive use of the modal Basic Intervals, it is possible to harmonize The Chant more in accordance with the mode signature of each piece, that is, with the numeral affixed to it.

Since a change of mode causes a change of mood for the faithful, we must be all the more careful not to change what the Church has accepted from the composers for the mode of each chant composition. The chart on the following page describes the mood evoked by the use of each particular mode. This should be studied carefully, for if we consider it only as a document, we shall overlook the spiritual and determined effect that modality has on our mind.

QUESTIONS

1. What is meant by the expression "to create the modal unity for each piece of chant according to its numeral"?
2. Can you give a logical argument against the tendency to find many modes in the same piece?
3. What benefit can be had by the unification of all the incisas of a cantilena around its modal intervals and cadences?
4. How was the Chant composed and compiled by St. Gregory?
5. Describe briefly the general mood created by each of the eight modes.
6. Which modes are the most used? Which are given as expressing exaltation? Which express deprecation?





Preferable to Recto Tono reciting is the custom of using a Psalm tone formula, especially the second tone or the eighth tone. The notation is less tedious and the atmosphere of the Church more fully preserved.

QUESTIONS

What is the best liturgical way of accompanying the Responses?

How many chords are sufficient to accompany the Response, *Et cum Spiritu tuo*?

A given degree may be part of how many triads? What Melodic Notes may bind them?

A given degree may be part of how many triads? What Melodic Notes may bind them?

LESSON NINETEEN

TRANSPOSITION

Every student desiring to master the problem of transposing Chant melodies must own a Liber Usualis with Gregorian notation and rhythmic signs. It will prove to be easier to transpose from the four-line staff than from the five-line. This is also a very short and efficacious way of getting used to the reading of clefs on different lines. Even the handling of orchestral scores will afterwards benefit by such acquired facility.

Choirmasters are generally too unaware of the impossibility of transposing same pieces of chant in such keys as would be convenient for every type of voice in their choir. Accordingly, they often think their organist to be insufficiently trained in transposition, while in fact they themselves ignore that the Chant is meant to be *antiphonal*, i.e. has to be sung by two different choirs, the tenors singing higher phrases and the basses the lower ones. Let us take for instance the Sequence "Lauda Sion Salvatorem" of Corpus Christi Feast. It cannot be lowered more than one tone because it then reaches B-flat in the bass, which note is too low for the tenor voices. On the other hand, even with this lowering it still climbs to high F, which is too high a note for the basses to sing. If the higher verses were properly given to the tenors and the lower ones to the basses — every thing would become easy and natural. Transposing is rendered more simple with antiphonal singing and requires but a few changes of clefs, the notes stay on the same lines and spaces which they occupy on the original Gregorian Staff.

Before pointing out the principal and most usual keys to use in transposing, we must quote certain oddities quite common with church singers.

It is currently observed that a choirmaster with a bass voice will always ask his organist to transpose in tones which are too low for the higher vocalists or vice versa if such choirmaster has a beautiful tenor voice. Provided the organist knows his part, he must be left to judge what is the right key to be adopted.

Another oddity to mention is certainly the fact that the singers in every choir will love to sing modern music up to high G or high A and will resent it bitterly if the organist dares to impose on them to sing D or an E-flat when chanting. Even if unison singing proves to be much heavier, there is an exaggeration with singers not to sing at ease up to D or reciting on C third space. Let it be understood that this may be caused by lack of interest or some unconscious laziness or may also be the result of an inconvenient placing of the voice. In fact, not many choirs know how to sing a light legato melody which must be the style of Gregorian chanting. This being so, let us try to determine the average mediant tones according to which the organist should decide on his transpositions. How can it be judged by sight, in opening the Liber, if a piece is too high or too low?

Again, the Basic fifth of the ancient Dorian mode, with one or two degrees over it and one or two under it proves to be the most conservative range of tones for the average male choirs in which to sing at ease:



If the whole piece evolves around C third space of the treble clef, must be given to the higher voices. If it has to be sung by baritone or basses, it will have to be lowered at least one tone. In the same way, if the melody adopts the lower section from C to F, it will have to be given to the lower voices or transposed one degree higher.

The clefs used in chant compositions are: 1. C on the fourth line; 2. C on the third line; 3. C on the second line; 4. F on the third line. There is a practical way of transposing Gregorian chant melodies without changing the place of the notes on the four-line staff.

Leger Lines

In the transposing of any sort of melody, the organist must first ascertain if leger lines are used under or over the four-line staff of treble key is used.

If the leger lines are over only, the piece usually has to be lowered. If they are under the staff, chances are the melody must be

raised. But if the leger lines are both over and under the staff, sometimes it would be well to leave the piece in the original pitch and antiphon it with convenient voices alternating.

The Clefs in Gregorian Notation

The second thing to determine is the kind of key signature the piece has. We must first explain what seems a mystery to many: why the cantilenas so often come in a key which is impossible to sing. The reason is briefly given in the *Rules for Interpretation* contained in the Preface of the Liber (Desclee 801, page xix): "It must be clearly understood that in Plainsong the notation is not and was never meant to indicate the absolute but only the relative pitch of the melodic intervals. The two clefs of Doh and Fah, and their different positions, have no other aim than to make possible or easier the writing of the melodies on the stave...". The student must naturally know that the absence of black keys in the Gregorian Age rendered it somewhat difficult to write any kind of melody on the staff. They had to be fitted on the lines and spaces as they were, and so the writing at the time was only a matter of preserving the exactness of the melody as it was sung. Hence, the five or six kinds of clefs used, of which the Liber Usualis contains four.

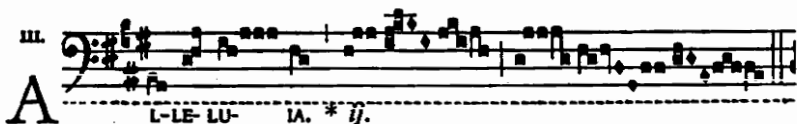
Changing the Clefs for Practical Use

When C clef is on the fourth line, pieces occasionally have to be raised or lowered. If they have to be raised, add a fifth line to the four-line staff, use the treble clef, and read the notes as they are placed on the staff, using two sharps for a signature. (When B-flat appears in the original, drop one sharp.)



If the piece has to be lowered, add a fifth line under the four-line staff, use the modern bass clef, and read the notes as they are placed, using three sharps. (When the B-flat appears, drop one sharp.)

Some intonations or low passages are evidently to be given to the basses.

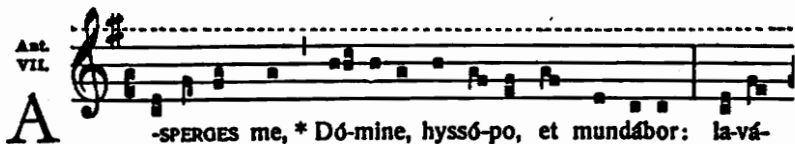


When C clef is on the third line, the piece never has to be raised, but very often must be lowered. Use the fifth line over the staff, add a treble clef, and use two flats for the signature – (one more flat if B-flat appears in the original).



If more lowering is needed, use C fourth line with three sharps or four flats (adding one more flat in the latter case, or dropping a sharp in the former instance, when B-flat appears in the melody).

When C clef is on the second line, the piece should never be lowered, but has to be raised. Use fifth line over, treble clef, and only one sharp for a signature.



When F clef is on the third line, these pieces sometimes have a large ambitus, as may be seen by observing the Tracts of Holy Week and those of some Lent Sundays. They can be treated with a fifth line, a treble clef, and two flats for the signature. In the second mode, the *Mi* first line of the new staff is to be played natural, unless

otherwise marked. By the transposition above, the melodies are raised to a proper medium range (one-fourth higher); lower voices are given low passages; and the tenors often have to climb to E-flat or an occasional F, which, of course, they can do very easily.



Change of Clefs in the Original Pieces

There is a last case which might confuse the organist: the long Graduals or other elaborate cantilenas which suddenly change their clef when the verse comes and are set to the Dominant key. The best-known piece of the kind is the *Christus factus est* of Maundy Thursday.

The first part of this Gradual stands with the C clef on the fourth line, whereas its verse is written with the C clef on the third line. To read the degrees of both these parts without changing them on the staff, we should use:

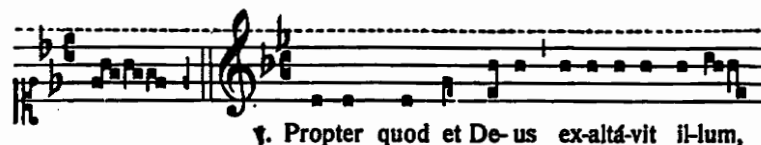
A. First Part:

An additional fifth line over the staff; a C clef on the bottom line, as is used in conservatories of music for the four-part harmony; and read the notes with two flats.



B. Second Part:

When the Verse begins, the C clef is changed to a treble clef and the signature remains the same.



QUESTIONS

What is the advantage of getting used to the reading of clefs on different lines?

What abuses should choirmasters avoid?

What is the average range of tones for the ordinary male choir?

How many clefs are used in the Liber, and what are they? What key is to be used to raise a piece written on a staff with C on the fourth line?

When C clef is on the third line, what are the two ways of lowering the melody?

LESSON TWENTY

UNUSUAL CASES

MODERN HARMONY UTILIZATIONS

CONCLUDING REMARKS

We have often said throughout this textbook that there is no leading tone attraction in Gregorian Chant. All the degrees of the scale are ground degrees. None of them is slave to any other. The melody has to determined attraction: the accompanist himself has to create the attraction according to the melodic line. The great material for realizing this inner affinity of the chant are the *Melodic Notes*. They answer the "call of the notes" to quote a Father of the church: "Musica est quaedam sonorum appellatio" – Music is like a mutual call of notes. In the XIth Kyrie, we find one example of that kind of attraction which the harmonist may create (xx).



This is a much more interesting work than always bearing in mind an obligatory leading tone and a theory of *weak* degrees opposed to *good* degrees as in the modern scale.

Gregorian Chant is so opposite to the ways of modern music that one almost gets its flavor in merely contradicting the latter's principal features:

A. Instead of having the leading tone of the sixth mode resolve on F, make it go down and you suggest more a submissive atmosphere.

B. The second, the third, and the sixth degrees of the modern scale are weak degrees: *force them to become ground degrees* in using them as minor fundamental triads, and immediately you get a flavor of antiquity.

C. Avoid the use of so-called rich modern chords, with their attractive degrees and you obtain an impression of virile music and deep-sounding chords which are typical of the Gregorian style.

The leading tone Ti is always treated as a Dominant in Gregorian or else it is merely ignored. The proof of the banning of the leading tone attraction lies in the well-known fact that the Gregorian melodies never use the diminished fifth or the four degrees of the Dominant Seventh in the melodic line. This constitutes a problem for only a few unusual cases. For instance, the *Alleluia* of the third Sunday in Advent, runs this way at the third incisa of its verse:



"One fact stands out clearly", writes M. Henri Potiron, "that, in Gregorian Chant, the diminished fifth never exercises an attraction force".

There is no more attraction when the text gives in succession the four notes of a Dominant Seventh. It occurs a few times in the Seventh mode and it must then be accompanied as follows:



N.B. The succession of these two modal chords are much more pleasant and deep-sounding than any seventh Dominant chord would have procured.

What the true Gregorianist borrows from modern music is just the material of the Consonant Harmony, the fundamental position of chords, their inversions, and some laws of their succession. He is trained to interpret them in a modal way, and because he does not admit a leading tone, he may write two fifths in succession, provided they are not between the outer parts. When he uses the

Melodic Notes which are also an important part of the science of chords, he considers them merely as consonant harmony, *the notes of which are marching* and always in progression. It is the best way to get rid of undue *chord-consciousness*. It is better to become and to train oneself to be *interval-conscious*.

Our master, Dom Desroquettes, used to say in his course in Solesmes - and also when he came to America in 1922, "There are four things which are necessary to become a good Gregorian accompanist: 1. Consonant Harmony; 2. the free-rhythm intelligence of the chant; 3. the legato touch at the organ; 4. the Gregorian sense or taste."

We have incidentally commented upon these conditions throughout the twenty lessons of this book with one exception: the *legato touch* which the organist must possess. In truth, the best accompaniment may be spoiled if played pianistically on the keyboard of the organ. The habit of "rolling" the notes of the chords one after the other as if they were played on a harp is to be suppressed by all means. Nothing is more dignified and church-like than good Gregorian harmony, the chords of which are played "all notes simultaneously" and with the proper legato touch to connect them. The greatest organists of the world do not aim to attain higher in the domain of their magnificent art.