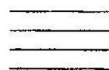
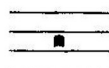


GREGORIAN CHANT NOTATION

4-line staff



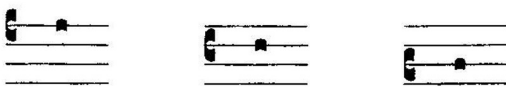
Punctum



A single indivisible note having the time-value of one beat.

Do Clef

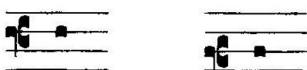
3 positions



do do do

Fa Clef

2 positions



fa fa

Whole and Half Steps



do re mi fa sol la ti do la te do
W W H W W W H H W

The only flat in Gregorian chant is *te*.

The flat sign applies to each *te* in a word, or as far as a bar line.

Moveable Do
versus
Fixed Do

In Gregorian chant, pitches are never fixed as in modern music. The assignment of a pitch to *do* is determined solely by the range of the melody and voices. This system is commonly known as "moveable *do*."

Bar lines



quarter bar half bar full bar double bar

Breathing

As in all choral music, breathing must be carefully considered and planned. A "choral breath" occurs when everyone breathes at the same time. In the chant, there is no perceived choral breath anywhere except at a half bar, full bar and double bar. No breath is taken at a quarter bar.

Rests

Rests occur in the chant only at a full bar or at the beginning of a chant. Because there are no signs for rests in chant notation, an eighth-note rest and a quarter-note rest from modern notation are used in this book to indicate a one-beat and two-beat rest respectively.



When the first note of a chant is on an up-beat, a one-beat rest comes before it.



When the note after a full bar is on an up-beat, a one-beat rest comes before it.



When the note after a full bar begins on a down-beat, a two-beat rest is added before the full bar.

Custos



A half-note at the end of the staff that shows what the first note is going to be on the next line.

<i>Podatus</i>		An ascending two-note neum: the <i>bottom note</i> is sung first and is ictic; the top note is softened.
<i>Clivis</i>		A descending two-note neum: the first note is ictic.
<i>Bistropha</i>		A long note consisting of two beats: the first note is always ictic; the bistropha is sung with a slight crescendo.
<i>Tristropha</i>		A long note consisting of three beats: the first note is always ictic; the tristropha is sung with an ample crescendo.
<i>Dotted Punctum</i>		A long note of two beats: the first note is always ictic; the second beat is sung softly.
<i>Climacus</i>		A descending neum of three or more notes: the first note, called a <i>virga</i> , is ictic and is followed by diamond-shaped notes. The diamond-shaped note, called a <i>rhombus</i> , has the same time-value as a punctum.
<i>Torculus</i>		A three-note neum that rises to the second note, then descends to the last note: the first note is ictic.
<i>Porrectus</i>		A three-note neum (the curved line represents two notes) that descends to the second note, then rises to the last note: the first note is ictic.
<i>Scandicus</i>		An ascending three-note neum: the first note is ictic.
<i>Salicus</i>		An ascending three-note neum that looks the same as a scandicus except for the ictus on the second note, which is always printed on this neum: the ictic note is sung expressively.
<i>Quilisma</i>		An ascending three-note neum recognized by the jagged note in the middle. The jagged note has the value of a punctum. The note before the jagged note is ictic and is sung expressively.
<i>Pressus</i>		A long note of two beats formed when the last note of one neum fuses with the first note of the next neum. The first note of the pressus always receives the ictus. The pressus is sung firmly for two beats, without a diminuendo.
<i>Episema</i>		A horizontal line above or beneath a neum, the episema is a sign telling the singer to sing the neum with expression.