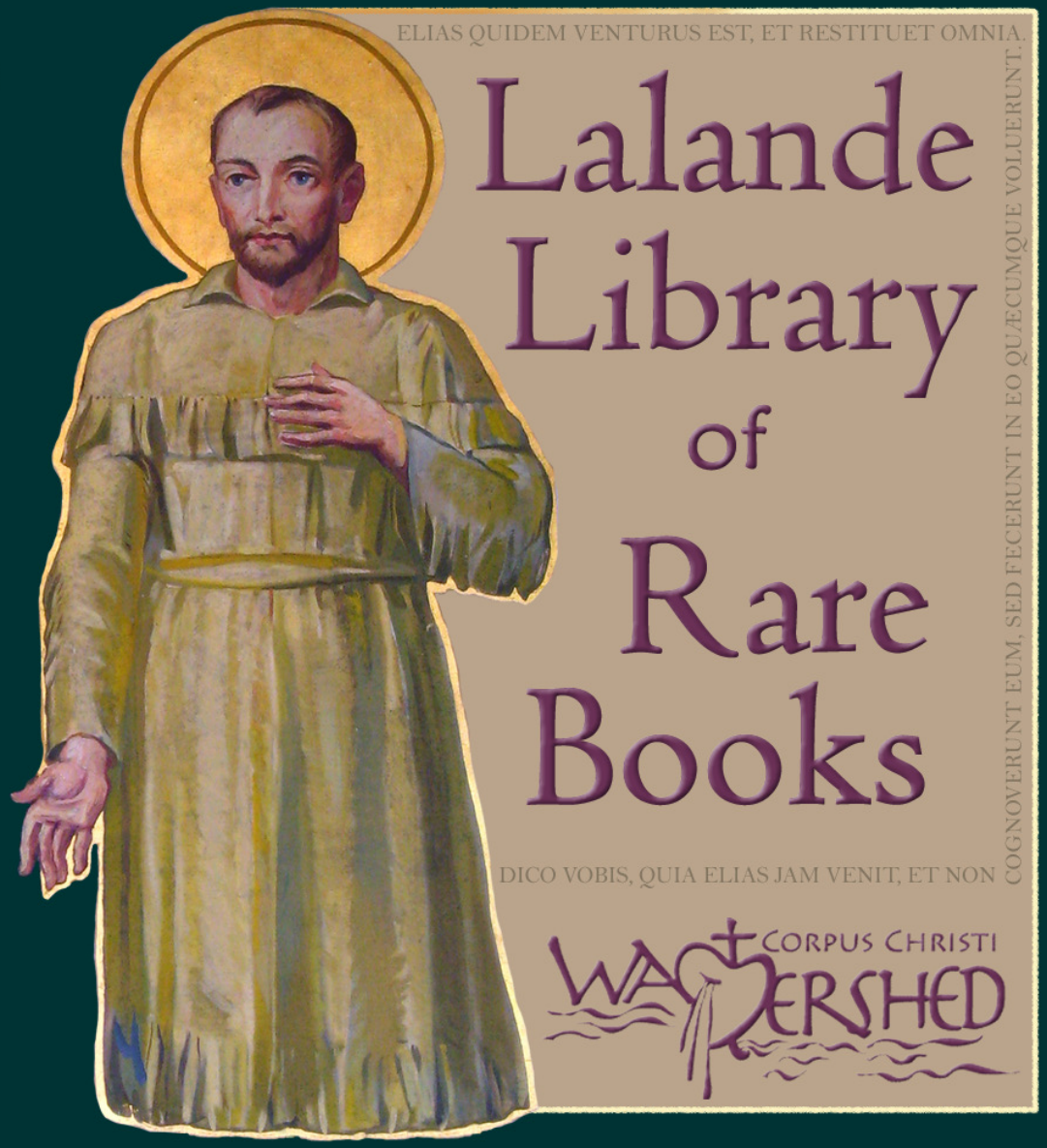
Saint Jean de Lalande, pray for us!



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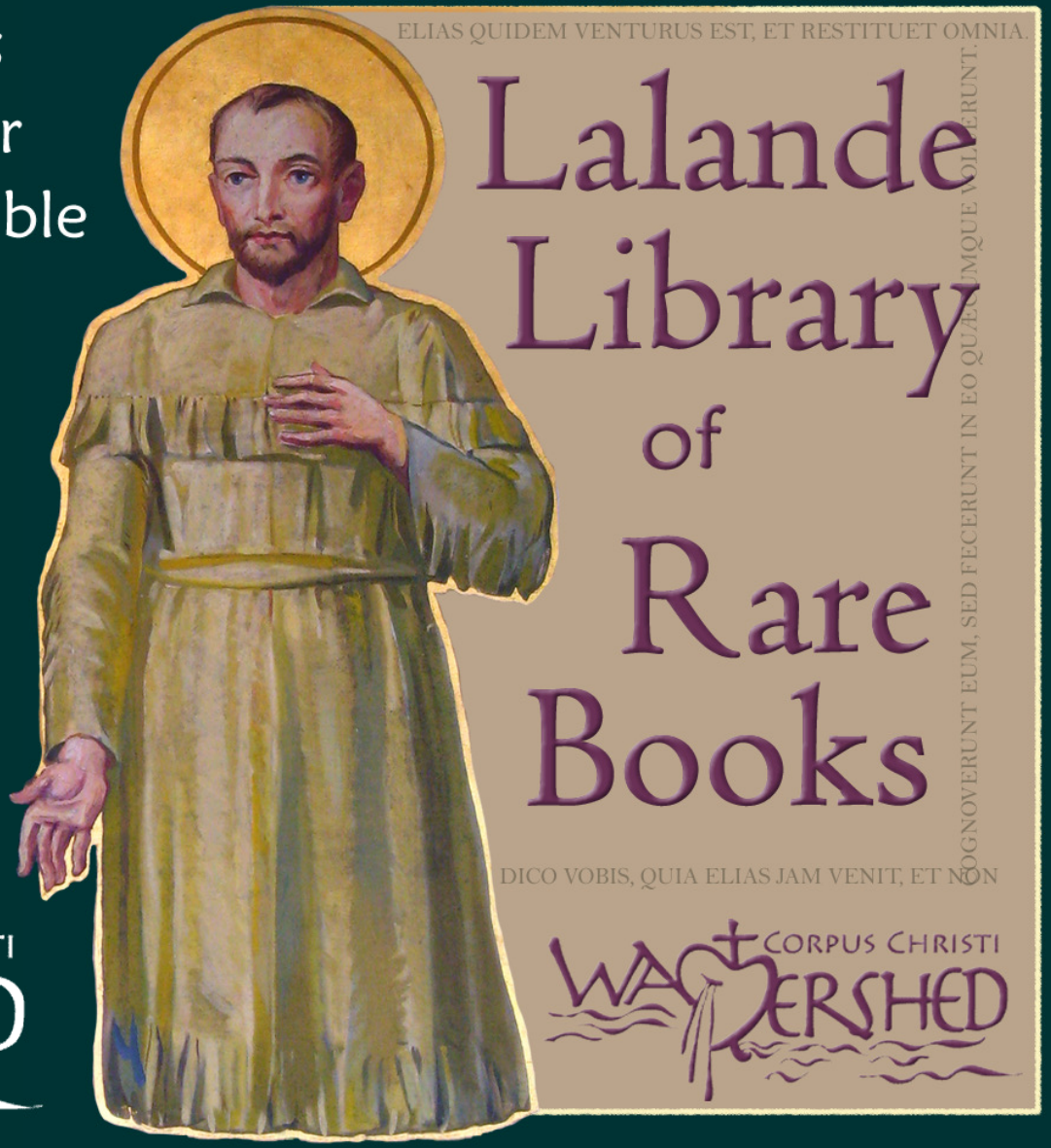


The art of accompanying plain chant,

Max Springer

238 p.

New York, J. Fischer & bro.,

1908 Max Springer "ART of ACCOMPANYING PLAIN CHANT"

FISCHER EDITION No. 3050

THE ART
OF
ACCOMPANYING PLAIN CHANT

BY

MAX SPRINGER

ORGANIST OF THE ROYAL ABBEY OF EMAUS, PRAGUE

TRANSLATED FROM THE GERMAN
BY THE
BENEDICTINE FATHERS
CONCEPTION, MO., U. S. A.

PUBLISHED BY

J. FISCHER & BRO., NEW YORK

J. FISCHER & BRO., BIRMINGHAM
3, NEW STREET

PRINTED IN THE U. S. A.

To the Rev. Alban Schachleiter, O. S. B.,
of the Abbey of Emaus, Prague.

Episcopal approbation is hereby given to the book entitled *"The Art of Accompanying Plain Chant"* which your Reverence has presented to us. Permission is also granted to print the following recommendation :

> Eminent musical talent, artistic proficiency in Gregorian Chant, and unremitting diligence have enabled the author to produce a work, that bids fair to stand alone in the field of manuals for singing and accompanying Plain Chant. Since our Holy Father has decreed that Choral, as the chant pre-eminently liturgical, is to receive special cultivation and propagation, we feel no hesitation in acknowledging the talents and diligence of the author in recommending his work most warmly to all friends of Gregorian Chant, and in expressing our hope that it may find wide-spread recognition, and contribute its share towards restoring Choral to the position that is rightfully hers in the sphere of Church Music.

LEO, CARDINAL DE SKRBENSKÝ,
Prince-Archbishop.

PRAGUE, April 14, 1906.

To His Holiness Pope Pius X.

THE GREAT RESTORER OF GREGORIAN CHANT

THIS WORK IS

REVERENTLY AND GRATEFULLY DEDICATED

PROFESSOR MAX SPRINGER,
Organist of the Royal Abbey of Emaus, Prague, Austria.

Dear Sir:

I am happy to inform you that the Holy Father has been pleased to accept the dedication of your work, entitled "The Art of Accompanying Plain Chant" (*"Die Kunst der Choralbegleitung"*). Pius X. in sending you his blessing is pleased to observe how completely you have entered into his ideas regarding the revival of Gregorian Chant.

Allow me to add my felicitations to those of the Sovereign Pontiff.

A hasty glance into your beautiful work convinced me that it is not an ordinary manual, but rather a solid treatise from the standpoint both of science and art.

I gave special attention to, and derived particular pleasure from, that part of your work which treats of the accompaniment of the Gregorian Chant.

Not long since in the preface of Abbe Moreau's "Practical Manual of Gregorian Chant" I wrote as follows: *The accompaniment must correspond exactly to the Gregorian tonality, a tonality which, besides its general character, carries a peculiar physiognomy that varies with each mode.*—This thought I find developed in your book with rare competence of judgment and delicacy of esthetic perception.

Let me also add my approval of the moderation with which you treat the Theory of Gregorian Rhythm and its graphical expression.

You have happily avoided certain unimportant and subtle questions, which, since they are often arbitrary and sometimes even false, are, in my opinion, the more dangerous as they open the way on the one side to exaggeration and on the other to error, either of which is as dangerous as the other.

I have the best hopes that your excellent work may be translated into many languages and find the widest circulation in those countries which have at heart the revival of liturgical chant.

Repeating once more my good wishes and the expression of my sincerest regard, I am,

Yours truly,

DOM LAWRENCE JANSSENS, O. S. B.,
Rector of St. Anselm's College at Rome,
Member of the Papal Commission for the *Editio Vaticana.*

ROME, Feast of Sts. Peter and Paul, 1906.

PREFACE

THE purpose of this work is to enable the organist to provide Gregorian melodies with a correct and artistic accompaniment. Such an accompaniment supposes more than the ability of writing out a series of suitable chords. The organist must be capable of developing an irreproachable accompaniment with no other guidance than that afforded him by the melodies themselves as represented in our Plain Chant books. Such ability presupposes, it is evident, that the organist has penetrated far into the beauties of Choral, and thoroughly grasped the nature of its most characteristic element, its unrivalled rhythm. It presupposes further, that he has learned to appreciate and love our holy Liturgy and is imbued with profound reverence for its sacred text.

1. Our first task, it is clear, must be to acquaint the organist with the elements of Plain Chant. Just as the beauties of Homer or of Virgil cannot be fully appreciated by him who has not mastered Greek or Latin, so the sacred melodies cannot be suitably accompanied by the organist, who has not learned how Choral is to be sung.

2. The great problem in harmonizing Choral is to preserve its rhythm. The solution of this problem lies in supporting two or more notes that belong together by one and the same accord, and in making proper use of passing dissonances. There are many organists, as we know by experience, who are well versed in chord progressions and yet have but a nominal acquaintance with passing dissonances, as indeed these latter, properly speaking, are to be treated in counterpoint. Their importance in the accompaniment of Choral demands for them special treatment in a manual like the present.

3. The arts, that of music included, must be at their best in order to be admitted into the Sanctuary at all. We deem it necessary, in consequence, to acquaint the organist with the most important rules of counterpoint, to warn him against unallowable fifth and octave parallels, and to teach him how to develop a smooth and calm progression of the bass, thus enabling him to avoid those cacophonies so often met with in Choral harmonizations that are otherwise excellent.

4. Choral can never be properly appreciated till the laws that govern its development are understood. We hope that the detailed analytical studies, which we present in Part Third, will bring the student to admire and love the spirit that from such unpromising elements develops a structure of such splendid proportions and majestic grandeur.

5. We had intended to add, in an appendix, various exercises suited for gradually familiarizing the organist with Plain Chant accompaniment, as well as a

complete harmonization of the chants requiring accompaniment in one entire High-Mass and Vespers. Want of space having prevented the execution of this plan, we will supply the need in an independent work.

6. Our musical examples, in as far as they were not already harmonized, are taken from the Vatican Edition. The slight variations that occur in other examples (from the *Liber Antiphonarius* and *Gradualis* of Solesmes) exert no influence on the accompaniment.

7. On parallel lines with the Choral notation we present a transcription in modern notes, intending the latter as a stepping-stone to familiarity with the former.

8. For representing the value of Choral in terms of modern music, we have chosen the eighth note as unit of measure. The eighth note has three advantages over the whole or half note formerly in vogue. It has an appearance of lightness and flexibility, which suits it for symbolizing the easy, gentle flow of Choral rhythm. It can, with slight modifications ( , , ), represent a great many different values, and thus facilitates mental synthesis. Above all, it is used in groups for representing connected tones ( , ), an advantage, the full benefit of which will appear in the following chapters.

9. The author has sat at the feet of the patriarch of traditional Choral, the Right Reverend Abbot of Emaus, Dr. B. Sauter, O. S. B., and his only desire is to apply to the accompaniment of Choral the principles which the latter has so often expressed orally and which he has reiterated in his splendid little work entitled "*Der liturgische Choral.*" That his attempt at applying these principles leaves much to desire the author is well aware. He will be very thankful, therefore, to the friends of Plain Chant for any suggested amendments. He takes the occasion to tender his vote of thanks to the monks of Emaus, whose theoretical and practical mastery of Choral has been for him the source of manifold stimulation.

May this little work contribute its share towards advancing the knowledge and love of Plain Chant, and thus mark a step forwards in the great work of reform inaugurated by His Holiness, Pope Pius X.

THE AUTHOR.

PRAGUE (Emaus), Christmas, 1905.

CONTENTS.

C. Development of the Accompaniment.

PART III.

Analyzed Melody the Source of Artistic Accompaniment.

INTRODUCTION.

IT is not our intention to dwell here on the historical development or the importance of an accompaniment of Gregorian Chant. Such a discussion would lead us too far, and may be the more easily omitted, as not tending directly to the scope aimed at by the following work.

What occupies our attention here is the question so hotly disputed, whether Gregorian Chant allow an harmonic accompaniment at all, it being admitted that this Chant originated at a period when harmony in the modern sense of the term was something entirely unknown. Reasons favoring a negative answer to this question are not wanting. Choral having developed into a masterpiece of art on a principle of unity peculiar to itself, exposes its unity, and in consequence its beauty, to the greatest danger, by the very fact of its attempting to assimilate an element seemingly so foreign to its nature as harmony. If, then, there be reason to fear, that harmonization will but hamper, or even destroy, that free, declamatory movement, which characterizes choral melodies, and which cannot submit to the mathematical measure of modern music without forfeiting beauty and strength, we must concede that in the present question there is room for *cons* as well as for *pros.* So much we readily admit, that these light and airy strains when linked by a merely exterior bond to a naturally heavy and measured accompaniment, lose as much as does the imperial bird, when from his ethereal home, where, high above the glistening Alpine peaks, he was wont to soar in untrammeled freedom, he is dragged down to this sordid earth and imprisoned within the narrow confines of a cage; as does the noble racer attached to a heavy plow; or the heaven-born genius bound by the unnatural measures of some conventional law. Far different, we affirm, is the case, where the accompanying accords *originate in, spring from,* the melody itself. Then they are no longer a hindrance to the elastic, swinging movement, but become an enthusiastic suite of courtiers, through whose obedient ranks, melody, as queen, sweeps onward free and unimpeded, whithersoever she will.

God be thanked! The times are passed, when melody was subordinated to the accompaniment, when with her delicate, fairy-like foot she was forced to take heavy, elephant-like steps, all in order to enable the middle voices to indulge in monstrous runs, when she, the free-born daughter of a heavenly muse, was compelled to disavow her origin, to exchange her royal mantle for the cloak of a slave, in order that her appearance should be more on a level with the servile character of the accompaniment.

It cannot, then, be doubted, that in the long series of efforts made to reform Church music, not the last place is occupied by the works of those distinguished men, whose labors have been directed with such eminent success towards developing a congenial and artistic accompaniment of Gregorian Chant. We need but mention the names of Schneider, Mettenleiter, Fröhlich, Dr. Fr. Witt, Oberhoffer, etc., whose fundamental labors were continued and perfected by P. Piel, Schmetz, Dr. P. Wagner, P. M. Horn, O. S. B., Dr. F. X. Mathias and the Benedictines of Solesmes. A more detailed discussion of the works written by these men, however interesting and instructive it might be, would detain us too long. We must content ourselves with having referred to them[1].

In our days all authorities on Chant are agreed as regards accompaniment, and answer decidedly in the affirmative. A self-understood presumption is, that the accompaniment be in every respect adapted to fulfill its purpose, and in no regard detrimental to the melody.

[1]For the benefit of those who take particular interest in the matter we mention the following works:

a) Gregorianische Gesänge, ausgewählt und für die Orgel harmonisiert von Ludwig Schneider. Frankfurt a. M. Hamacher.
b) Acht Choralmessen, diatonisch begleitet v. J. G. Fröhlich. Regensburg, H. Pawelek.
c) Oberhoffer, H., Schule des Kath. Organisten. Trier, Lintz. English Edition of the same work pub. by Fr. Pustet & Co.
d) Van Damme, Ordinarium Missae. Gaud, Poelman.
e) P. Piel, Op. 64, Harmonielehre. Düsseldorf, L. Schwann.
f) Schildknecht, Jos., Op. 33, Orgelschule mit besonderer Rücksicht auf das Orgelspiel beim Kath. Gottesdienste. Verb. u. verm. von F. J. Breitenbach, Regensburg, H. Pawelek.
g) Schildknecht, Jos., Op. 34, Allerleichteste Begleitung zum Ordinarium Missae für Orgel oder Harmonium. Regensburg, H. Pawelek.
h) P. Schmetz, Die Harmonisierung des gregorianischen Chorals. Düsseldorf, L. Schwann.
i) Dr. P. Wagner, Orgelbegleitung zum Kyriale. Graz, Styria.
j) P. M. Horn, Ordinarium Missae organo concinente. Sekkau, Steiermark.
k) Benedictins de Solesmes: Chants ordinaires de la Messe. Transposés et harmonisés, Solesmes.
l) F. X. Mathias, Orgelbegleitung zu den gebräuchlichen Mess-, Vesper- und Segensgesängen.

Rev. Ambrose Kienle, O. S. B., in his "Choralschule,"[2] expresses himself thus:

"Spite of the fact that the choral melodies were moulded without the aid of harmony, and lay no slight difficulties in the way of harmonization, an organ accompaniment is still indispensable. Without accompaniment Choral is an exotic plant. The melody does not, indeed, stand in need of harmony; but if it would avoid presenting a foreign appearance, it must be content to clothe itself with the robe of harmony. A disapproval of all attempts at harmonizing Chant, would betray a one-sided artistic standpoint, a standpoint whose partisans show no insight into the real requirements of divine service in our days.

"*The accompaniment* must be *subordinated* to *the melody*, the organist to the singers. Harmonization must exclude whatever is *foreign to the melody*, must legitimately develop from melody as its germ, must in other words be diatonic. Its construction should be simple, to let it glide smoothly along with the easy flowing melody. Suspensions should not occur too frequently, as they render the harmony too sterile. The organist must accommodate himself to the Chant, spread, as it were, a carpet for the melody."

D. Benedict Sauter, O. S. B., Abbot of Emaus (Prague), the well-known "first choirmaster" of Beuron, the "blind Nestor of monastic chanters," insists still more strongly on the necessity of an accompaniment. In the excellent little book entitled "Der liturgische Choral,"[3] coming to speak of the imperishable principles he had already so often laid down, he sums them up once more as follows:

"Choral ought really to be sung without an organ accompaniment; yet without such accompaniment, it would be, in our days at least, generally unsatisfactory.

"Let me illustrate this double assertion by a comparison. The first man in his pure and innocent naturalness, with body and soul ennobled by grace, was a beautiful figure to look upon—without a bodily garment and yet not 'naked,' because flooded, as it were, from within by the supernatural light of grace. Choral I would compare to Adam, youthful with the youth of Paradise, transparent with grace, begirt with light, transporting us by his unequalled beauty and vigor. 'Twas only when he fell, that his bright and simple garment of light had to be supplied by *material* raiment, formed of the dull and multiform elements of earth.

"We are compelled to clothe Choral with an artificial garb, because we are no longer able to appreciate its simple, supernatural beauty. In the case of most men, Choral stands in the same relation to its accompaniment, as in our present state the human body does to its raiment. The nude human form has for us earthly men something repulsive, because we no longer see with the eyes of innocence. A worldly, unrefined ear experiences something similar, when it listens to unaccompanied Choral. We must never forget that this accompaniment is a concession to our weakness, and that the ideal would be, to have a heart and ear of such Eden-like purity, so tuned to the supernatural, as would enable us to imbibe and appreciate the heavenly beauty of unaccompanied Choral. But such a privilege can be ours only in Heaven, where, too, our beatified bodies will be arrayed, no longer with earthly habiliments, but with garments of glory. Yet ever here on earth some advancement towards this ideal state is possible, an advancement which will be proportionate to the zeal with which we sanctify and spiritualize ourselves, to the measure in which we have died to the world and are living and breathing in the atmosphere of grace."

[2] [3] B. Herder, Freiburg i. B.

Not only aesthetic, but also practical considerations speak in favor of an accompaniment. The venerable author touches this point too:

"Choral in particular derives from the organ a number of advantages, which often seem to remain unheeded, but which there is no reason for concealing. A perfect organ accompaniment, without doubt, enhances the solemnity of Choral melodies, and introduces them arrayed, as it were, in vestments of triumphal splendor. The organ, moreover, is a welcome support to the average chanter, and—but this we would have whispered only—serves often to cover the defects and weak points of a choir."

With these defects and weak points every director and organist is so well acquainted, that explicit mention of them is superfluous.

From what has been said results clearly, what great difficulties are to be overcome in attaining to an accompaniment that shall be in every respect satisfactory. We must not delude ourselves by imagining that any sort of accompaniment will suffice, provided it be at least harmonically correct. We must seek for such an accompaniment as will not only be no hindrance to the melody, but will on the contrary share in the latter's rhythmic flow, its light and swinging movement.

By "harmonic accompaniment of Choral" we mean a harmonization of choral melodies, developed according to the generally acknowledged rules of progression and the principles of exact, four-voiced instrumental music. The soprano carrying the melody, the remaining voices, as a natural consequence, must be content with a subordinate position, and exclude whatever is foreign to the melody, whatever would be injurious to, or obscure its peculiar character, whatever would present a too great contrast thereto, or exert a hemming influence on its rhythm. From this standpoint it becomes easy to determine the laws that condition a correct and appropriate accompaniment of Choral.

1. The melody being built on a basis exclusively diatonic, *diatonic chords alone* may be employed for the accompaniment. *Chromatic chords, of which modern music is so fond, are in consequence never admissible.*

2. The lofty beauty of these melodies, their profound depth and inspiring sublimity, their purity and holiness, affect, aye, overwhelm one, who has occasion to hear them appropriately rendered. *This purity and holiness, this calm sublimity, must characterize also the accompanying harmony.* Soft, luxurious chords, therefore, which flatter the passions are forbidden.

3. Each of the eight modes has *its own peculiar character;* this character must exert *a predominating influence on our choice of chords.*

4. *Rhythm* is the principle that gives life to Choral. Without rhythm, the most beautiful of these melodies becomes as soulless as a marble statue. The ac-

companiment may not, then, contain anything contrary to this most essential element, which alone can invest the melody with life, light and color.

5. The subordination we mentioned as characterizing the accompaniment, holds good, not only for the melodic and rhythmic, but also for the dynamic element. The accompaniment should never be over-loud, but should be proportionate to the number of chanters, to the size and architecture of the church, to the quality of tone and the strength of the organ itself. Everything must be avoided that might prove injurious to the clear enunciation of the text, or might prevent the chanters from giving free expression to the feelings with which text or melody may inspire them.

These five rules seem to us to express the principles that condition a perfect accompaniment.

The accompaniment, it will be seen, is not as important as the melody. The latter can exist without the former, as the soul can without the body, but not *vice versa*. The harmonization, moreover, is contained in the melody as in its germ; it must arise from the melody, as the plant from the seed, the fragrance from the flower. The organist must be ever mindful of the subordination he owes to text and melody. He must know that his accompaniment is in importance *but the third factor*. First and foremost comes the *text*. The text is, as it were, king, to whom by the closest of bonds is united *melody* as queen. From this unison, to retain our metaphor, springs a family of royal blood, namely, the accompanying diatonic chords, a family of princes, burdened with the discharge of truly princely duties. Mindful that they are called to heighten, not to obscure, the splendors of the imperial court, they will observe a consequent and loyal subjection towards their royal parents, and will refuse to enter upon any relationship that could sully their noble origin, or disgrace their illustrious family.

We have seen how great the difficulties are that beset a good accompaniment. It is only by earnest and continued efforts that we can hope to overcome them.

PART I.

Elementary Principles.

CHAPTER I.

1. **A Tone** is a sound of definite pitch, produced by the regular vibration of a body. In music, the entire tone material is limited to seven fundamental tones, which, in their natural succession, form the diatonic major scale.

1.	2.	3.	4.	5.	6.	7.
c	d	e	f	g	a	b
do (ut)	re	mi	fa	sol	la	si

(The letters are used in modern music; the monosyllables, in Plain Chant.)

By raising the 1., 2., 4., 5. and 6. of these seven fundamental tones a chromatic half step, we obtain the intermediate semitones; the same result is attained by lowering the 2., 3., 5., 6. and 7. a half step. The fundamental tones are called *natural;* the others, *derived* (artificial) tones, which latter do not come into consideration in Plain Chant, the change on *b* excepted.

2. **Notation.** To represent the tones and their difference in pitch, we employ notes, staves, clefs and accidentals.

A note (*notare* = to manifest by sign) is a character used to represent a tone in writing. There are many such characters in Plain Chant. The various shapes and combinations in which they occur, may all be reduced to one primary form, namely, the full square, which appears either as *Punctum* or as *Virga*. The Virga ▮, standing alone, denotes the *acutus, i. e.*, a syllable to be pronounced with a rising of tone; in combination with other notes, it marks the upper limit of an ascending melody. The Punctum ■—sometimes also diamond-shaped ♦—signifies descending movement of the melody. This note may stand alone or joined with others.

The combination of several notes is termed a group (also formula, figure, neum), which, according to the number and position of the combined notes, assumes different forms and names. We distinguish among the most frequent combinations in Plain Chant:

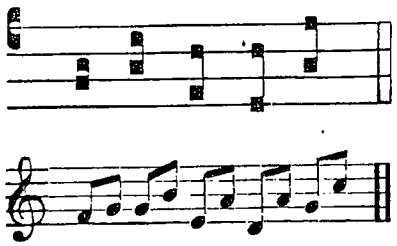
A. Groups of Two Notes.

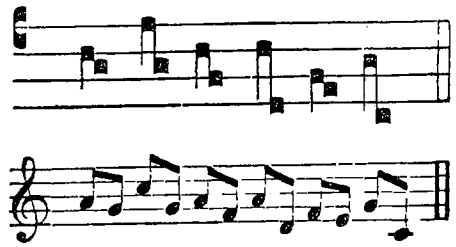
To this class belong:

a) The *Podatus* , a combination of a lower tone with a higher; it carries the melody upward.

b) The *Clivis* , a combination of a higher tone with a lower; it indicates descending movement of the melody.

The two notes of the Podatus or of the Clivis may be any distance apart.

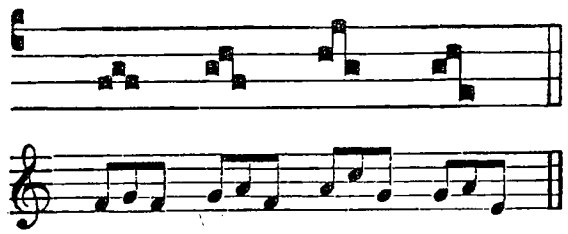
1. 

2. 

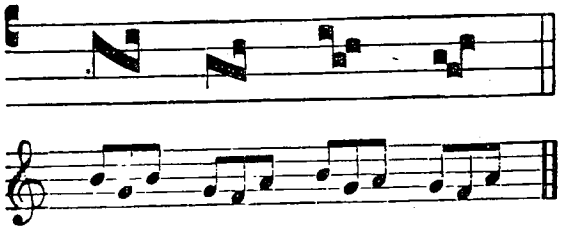
B. Groups of Three Notes.

To this class belong:

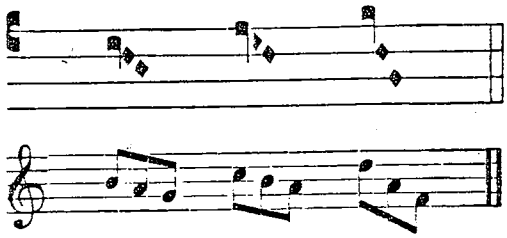
a) The *Torculus* , a combination of three notes of which the middle one is the highest.

3. 

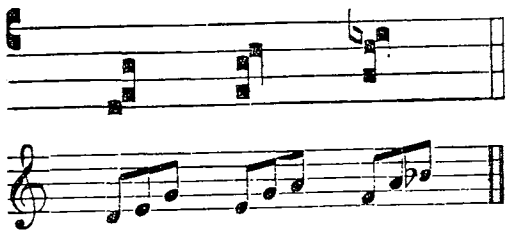
b) The *Porrectus* , , consisting of three notes of which the middle one is the lowest.

4. 

c) The *Climacus* , a group of three notes in descending movement of the melody.

5. 

d) The *Scandicus* , , a group of three notes in ascending movement. This form, in reality, is only an extension of the Podatus.

6. 

C. Groups of more than Three Notes.

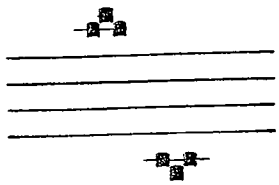
These are treated alike by the organist and the singer: they are subdivided into groups of two and three notes. These figures have special names; their enumeration, however, might become to the student a source of confusion rather than profit. Examples of this kind are:

7. 

D. Ornamental Notes.

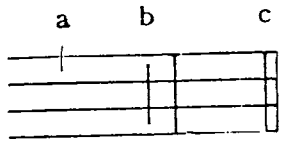
The *Cephalicus* , the *Epiphonus* , and the *Quilisma* .

3. **The Staff** used in Plain Chant differs from that of modern music by having only four lines. When the melody goes two or three notes beyond the staff, small horizontal lines (leger lines) are added.

8. 

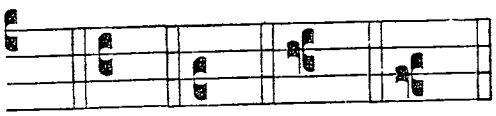
Vertical lines (single bars) in this system indicate the pauses. They vary in size according to the length of the pauses (*a*, *b*). A double bar marks the close of a melody (*c*).

9.



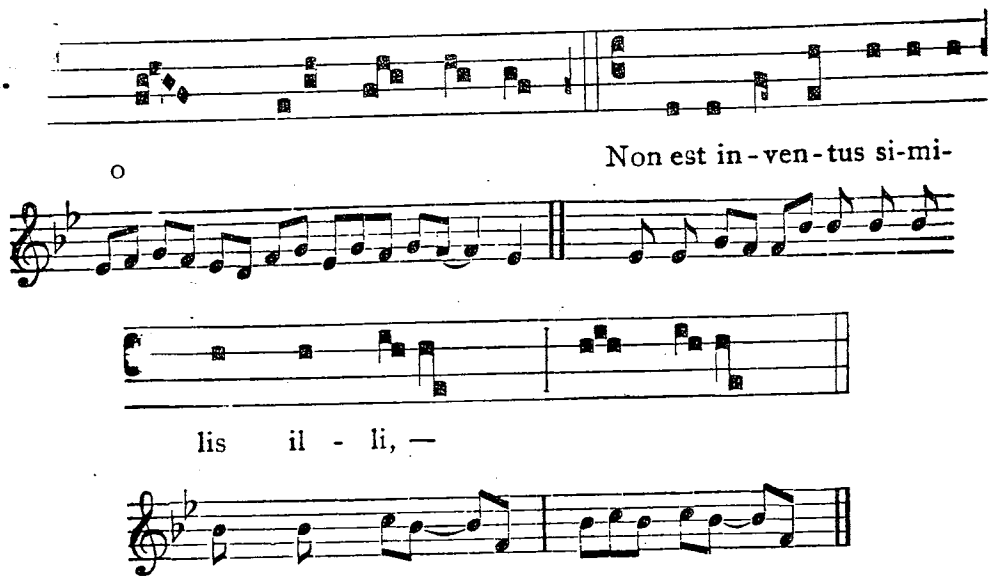
4. The Clef determines the tone, or rather, its pitch. There are two clefs: the *Do* (*c*) clef and the *Fa* (*f*) clef. They can be placed on different lines, but do not indicate the absolute pitch of melody; they merely show the distance between the single tones.

10.



The note on the clef line is *Do* (*c*), resp. *Fa* (*f*). Sometimes the clef changes within a melody, in order to avoid leger lines. When such a case occurs, the altered clef is preceded by a small note called *Custos* or *Guide*. This is placed on the line where the subsequent note would stand if the clef remained unchanged. The Custos, therefore, is not sung, but serves simply for the ready guidance of the singer. It has a similar purpose at the end of each line, namely, to call attention to the first note of the next line.

11.

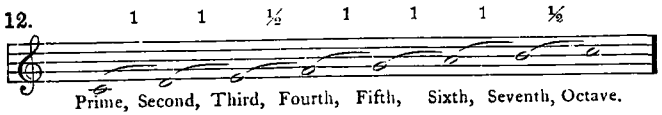


5. Accidentals. Regarding the use of accidentals, there is an essential difference between Plain Chant and modern music. While the latter admits chromatic raising or lowering of every tone in the scale, Plain Chant knows only the flat before *si* (*b*), which then becomes *sa* ($b^\natural$). The flat usually continues to the next bar or to the end of the respective word.[4]

The sign used for cancelling the flat is the same as in modern music: ♮.

6. Intervals. The distance between two tones, when considered according to the number of tone steps, is called interval (*intervallum*, intermediate space, degree). The name of the interval, however, is not determined by the intermediate space, but by the number of steps. Thus the tones of the diatonic major scale present themselves as follows:

12.



Of these intervals, Prime, Fourth, Fifth and Octave are termed perfect; Second, Third, Sixth and Seventh are called major or minor.

Owing to its harshness and difficult intonation, the augmented Fourth (tritone *f*—*b*), which comprises three whole steps, is usually changed to a perfect Fourth by lowering the *b* (*si*).

CHAPTER II.

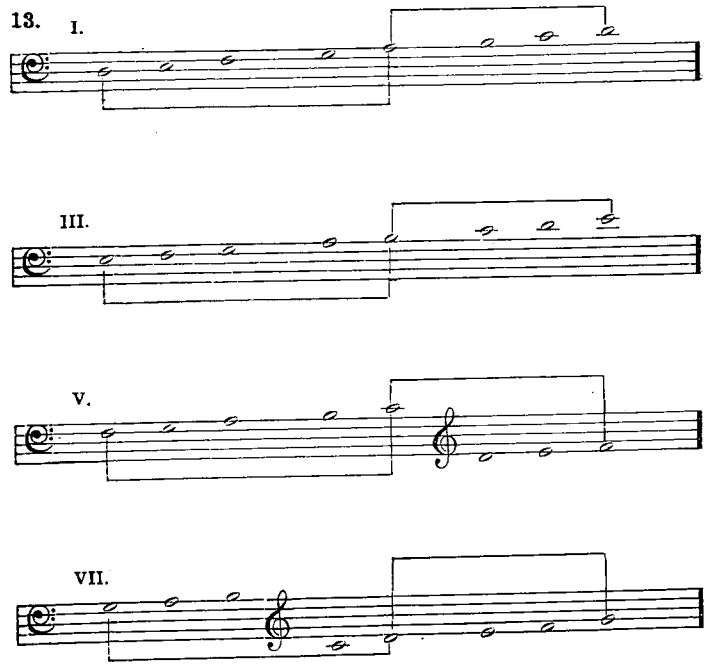
7. The Modes. From the normal structure of the scales in diatonic succession arise relations of the several tones to the fundamental tone and to themselves which lend to the choral melodies a stamp of peculiarity. This characteristic mark is called *Mode* (*modus*, *tonus*).

Originally four fundamental modes were distinguished in the Gregorian melodies. Their names were borrowed from the theory of Greek music: Dorian, Phrygian, Lydian and Mixolydian.

[4] In the Vatican Edition it affects only the note with which it is found.—*Transl.*

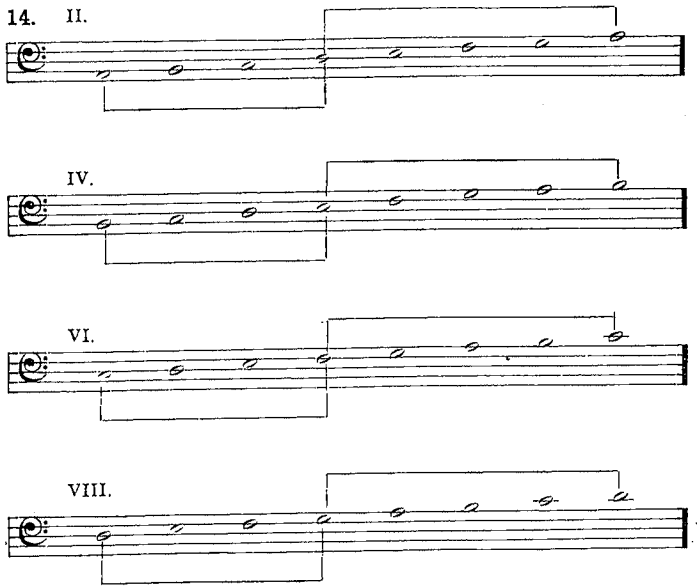
The scale of the Dorian mode starts with - - *re* (*d*) I.,
That of the Phrygian with - - - - - *mi* (*e*) III.,
That of the Lydian with - - - - - *fa* (*f*) V.,
That of the Mixolydian with - - - - *sol* (*g*) VII.

13.



Every scale has two constituent parts: a lower series of five tones (Pentachord) and an upper series of four tones (Tetrachord). Consequently, there was a possibility of forming four other modes. The Tetrachord was placed below the Pentachord, whereby new modes, or rather, new forms of the four modes then in use were obtained.

14.



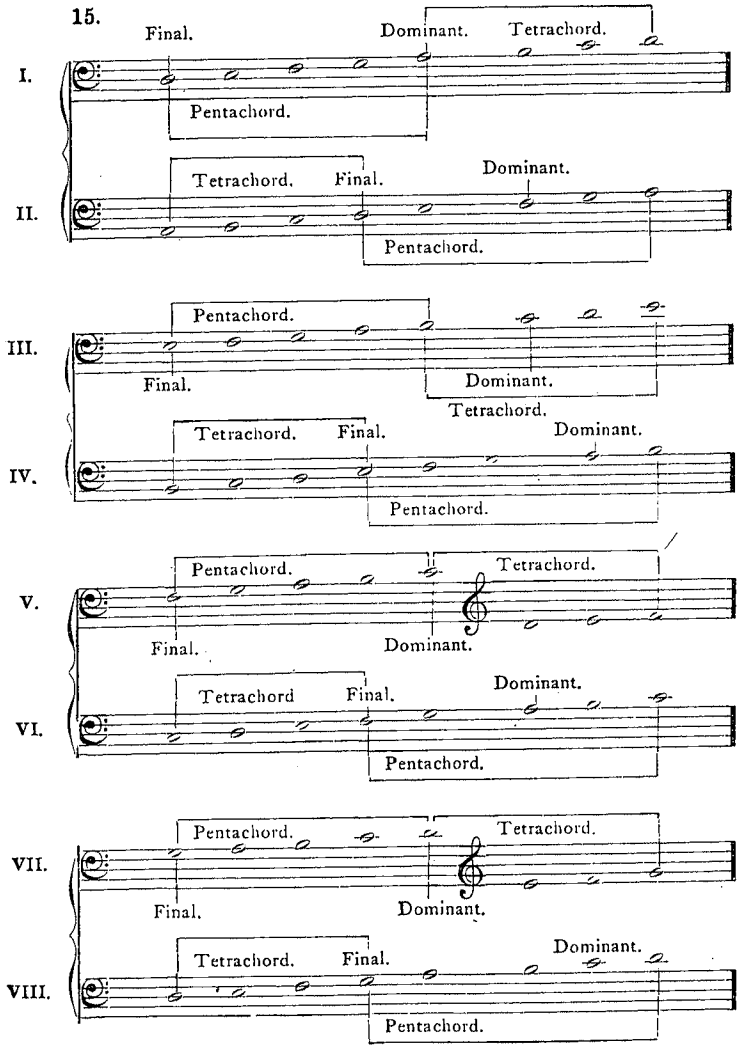
These new forms of the original modes are distinguished only by lower position. Hence the preposition hypo (ὑπό = under) was prefixed to the Greek names, and we hear of a Hypodorian (II.), Hypophrygian (IV.), Hypolydian (VI.) and Hypomixolydian (VIII.) mode. The four primary modes are called *authentic* (*i. e.*, original), the four secondary modes, *plagal*.

In every mode, two tones are of especial importance: the *Final* and the *Dominant*. The final (*finire* = to finish) is the tone with which the authentic mode both closes and begins. The dominant (*dominare* = to rule, to play the master) forms the center around which the tones are principally grouped. It occupies among the tones of the melody the position of mistress and queen, to whom all other tones, even the final, yield in importance.

The final of the authentic and the plagal modes is identical. The dominant of the authentic modes lies a fifth above the final, that of the plagal modes a third below the dominant of the authentic mode, with the exception that *do* (*c*) takes the place of *si* (*b*). It is obvious that the changeable *b* (*si*) cannot assume the character of a dominant and main-stay.

The following table facilitates a better understanding:

15.



8. The Range (*ambitus*) of the melodies is generally determined by the scale. There are, however, many compositions in which the range is extended by one note (in the authentic modes generally downward; in the plagal modes, upward). Such tones are called *auxiliary tones*.

It often happens that a melody exceeds its real range by several tones and moves in the authentic as well as its relative plagal mode. A melody of this kind belongs to the so-called *mixed mode* (*tonus mixtus*).

9. Characteristics of the Modes. The modern scales are easily recognized by the signature at the beginning of a piece, the final chord and the entire structure of the composition. In the choral modes, the accidentals are wanting, because their scales are purely diatonic. There remain, therefore, of the distinguishing marks mentioned above only final and structure. The final of the authentic modes is the same as that of the plagal modes; the ambitus indicates to us which one of the two we have before us. A melody that ascends to the octave of the final, or nearly so, belongs to the authentic mode; a melody that descends to the fourth, or almost to the fourth, from the final belongs to the plagal mode. The manner in which the mode is construed serves often as a third characteristic. Every scale has a number of easily recognizable, entirely peculiar initial tones and typical progressions which soon attract the notice of the singer and leave him no doubt about the mode he has to deal with.

Finally, we must mention the so-called *repercussions* (*repercutere* = to strike repeatedly, to reappear), *i. e.*, typical groups connecting final with dominant, which, being especially characteristic of the mode, indicate it with certainty.[5]

The foregoing remarks will suffice for the present. Explanations of the general principles and their applications in Plain Chant will be given whenever necessary.

[5] In choral books we find sometimes a IX., X., XI., XII., XIII. and XIV. mode mentioned. These date back to the middle ages and were called: Aeolian (IX.), Hypoaeolian (X.), Ionian (XI.), Hypoionian (XII.) with *a* (*la*) and *c* (*do*) as finals, etc.

Some theorists formed two additional modes with *b* (*si*) as final, which were found unsuitable for melodic formations on account of the augmented fourth (tritone *f*—*b*).

Recent Plain Chant methods no longer use these designations, wherefore they are of no importance to the student.

PART II.

Fundamental Laws for the Accompaniment of Plain Chant and their Practical Application.

A. Choice of Accompanying Harmonies.

CHAPTER III.

10. Fundamental Law. The harmonic accompaniment should be essentially of the same character as Plain Chant itself; in other words: Only then will the harmonic accompaniment fully correspond in essence and character to the melodies of Plain Chant, when it roots in the very nature of Plain Chant and logically develops from the latter. An accompaniment without inner connection with the melodies, though it might be perfect according to the laws of modern harmonization, will never serve the purpose.

The essence of Plain Chant lies in *modulation* and *rhythm*. By modulation we must understand melody in a wider sense. The first principle of melody is the diatonic element; the first principle of rhythm is text-declamation.[6]

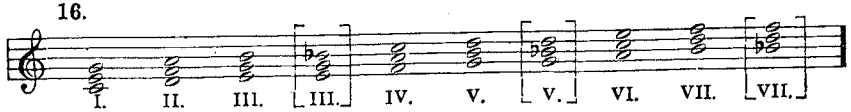
We begin with the melody.

11. The Law applied to Melody. As the first principle of melody is the *diatonic element*, we lay down as first fundamental law:

Regarding the choice and application of harmonies for the accompaniment of Plain Chant, only diatonic chords can come into consideration; *i. e.*, the tonality of Plain Chant, being purely diatonic, must be strictly preserved in its harmonization; in other words, the means for accompanying the Gregorian melodies must be drawn from the same tone material as the melodies themselves.

Now, if we muster the chords which this fundamental law leaves at our disposal, we find the following triads and chords:

16.



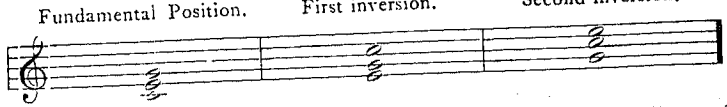
[6] Kienle, Choralschule, page 58.

12. Triads.

a. Major triads on the I., IV., V. degree;
b. Minor triads on the II., III., VI. degree;
c. Diminished triad on the VII. degree.

The triads on the I., IV. and V. degree (tonic, subdominant and dominant) re called principal triads; on the II., III. and VI. degree (supertonic, mediant nd submediant) are called secondary triads. The accidental (♭) of frequent oc- urence in some modes enables us to form three other triads besides those just nentioned; namely, a diminished chord on the III. degree; a minor chord on he V. and a major chord on the VII. degree. All chords mentioned above may ppear in their inversions as chords of the sixth and of the sixth-and-fourth first and second inversions).

17.



13. Chords of Four Tones. (Chords of the Seventh.) By adding a major or minor third above the fifth, as the respective mode may require, we can construct on each interval of the scale a diatonic chord of the seventh.

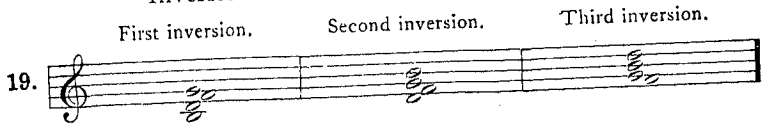
18.

Thus we have:

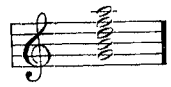
1. A chord of the dominant seventh on the V. resp. the I. degree, composed of a major triad and a minor seventh.
2. A collateral chord of the seventh on the I., IV. (VII.) degree, composed of a major triad and a major seventh.
3. A collateral chord of the seventh on the II., III. (V.), VI. degree, composed of a minor triad and a minor seventh.
4. A collateral chord of the seventh on the (III.) VII. degree, composed of a diminished triad and a minor seventh.

Inversions of the Chord of the Seventh.

19.



14. Chords of the Ninth. Earlier theorists speak also of chords of the ninth, even of collateral chords of the ninth. Such a chord was generally constructed on the dominant seventh alone. We put it here for the sake of completeness:



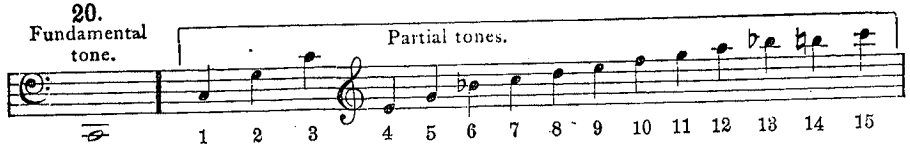
In reality, however, this chord is nothing else than a suspension over the octave.

CHAPTER IV.

15. Influence of the Diatonic Element on the Choice of Chords. A closer examination of the characteristics of the diatonic element considerably limits our choice in the chords enumerated above. This element results from the natural succession of tones, the recital of which produces in the hearer a pleasant feeling of repose and satisfaction. That the diatonic scale is founded on nature can easily be proved by experiment. No matter how uncultured in music, a man of musical hearing will always sing the diatonic scale with unerring certainty.

Hence, *naturalness* is the first characteristic of the diatonic system. From this naturalness, since it includes simplicity, clearness and repose, springs *independence*. It remains for us, therefore, to determine the influence which these two attributes exercise in the choice of chords. The interesting experiments and calculations to which the two-fold vibrations of a musical string has been subjected (it swings namely as a whole and also in its aliquot parts), have led to most astounding results. Besides the *principal*, fundamental tone of the chord, a series of *secondary* tones may be distinguished, the most prominent of which are the tones of the diatonic major triad. These higher tones accompanying the fundamental tone (which, therefore, is not a single tone, but a chorus of harmonic tones) are called secondary tones (overtones, partial tones, harmonics) and sound along in progressive order as follows:

20.



In applying this grand chord of nature to our triads, we may observe that the major triad is the most natural and most agreeable in sound, for it con-

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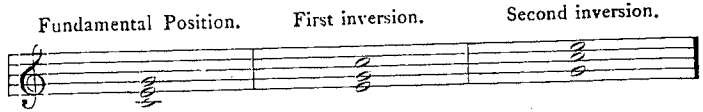

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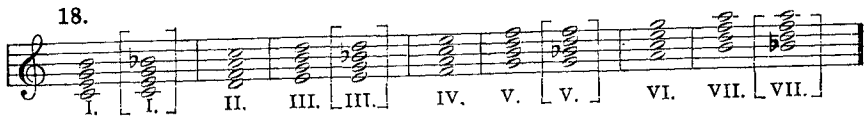

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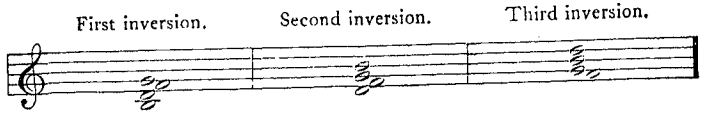

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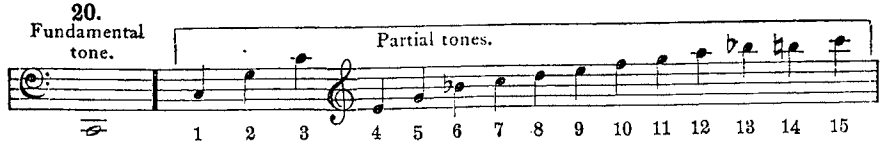

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sists of the first four partial tones (1, 2, 3, 4). The minor triad appears as natural chord only in the partial tones 5, 6, 8.

There are three major triads in the diatonic scale, on the I., IV. and V. degree. Dominant and subdominant triads are most closely related to the tonic and themselves, because the tonic is the connecting link of both. These three are called principal triads; they contain all the tones of the scale, so that by themselves they suffice for the accompaniment of any simple melody which remains within the limit of the scale.

The most natural pieces of music, as dances, marches, simple folk-songs, etc., seldom have any other harmony than the principal triads.

The naturalness of the diatonic element clearly directs our choice to the chords most appropriate for the accompaniment, namely, in the first place, to the principal triads, next to the secondary triads of the diatonic normal scale and, of course, also to their inversion. Hence, the more simple, clear and tranquil the harmonies are, the more suitable they will be for the accompaniment. It was chiefly by the use of triads in their root positions, intermingled with chords of the sixth, which were more closely connected by suspensions and passing chords, that the old masters (Palestrina, Viadana, Vittoria, Gabrieli, Orlando de Lasso, etc.) attained that wonderful harmony which characterizes their compositions and which exerts such an extraordinary devotional effect upon the heart of the hearer.

16. This principle of simplicity, clearness and tranquility, peculiar to the scale, forbids the use of discords. *Concords* (primary, fundamental or principal chords) we commonly designate triads which consist of a major or minor third and a perfect fifth, hence only consonant intervals; *discords* (secondary chords) triads which contain a dissonant interval. Among the discords, the principal one is the chord of the seventh, which, like all other discords, requires a resolution in a concord (chromatic chords are excluded *a priori* according to the first fundamental law). The law forbidding sevenths allows, as we shall see later on, some modifications. After these remarks, we may formulate the inference from the first fundamental law as follows:

I. Corollary. The naturalness and independence of the diatonic element direct us to the triads and their first inversions as most suitable for the accompaniment of Plain Chant and exclude discords as less becoming; or: *natural melodies call for natural harmonies.*

This law admits of reasonable exceptions, provided the diatonic element be preserved. "*Exceptions confirm the rule. Principles must be laid down clearly and distinctly; their application in specific cases must be governed by discreetness, prudence and moderation.*"[6]

[6] Kienle, Choralschule, page 4.

17. Pure Four-Part Harmony. The student of harmony has devoted himself chiefly to the construction and regular connection of chords over a figured bass and has acquired the rules for a quiet and connected progression of the middle parts. The upper voice (soprano) came into consideration only in as far as the general rules of chord connection influenced its formation. To construct a bass to a given melody was a matter of secondary importance.

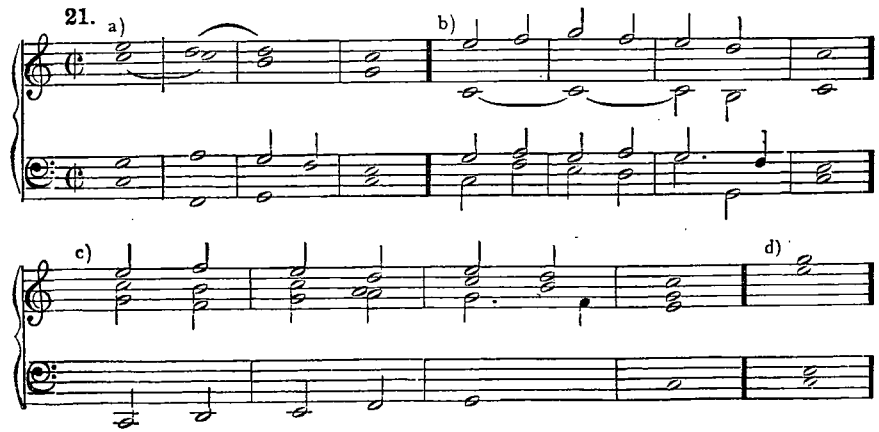
Starting from the fundamental law: "*For the sacred melodies, the best accompaniment is just good enough,*" we require that the principles of pure four-part harmony be strictly applied to the accompaniment of Plain Chant. Here we have occasion to put briefly before the student the most important rules for a good progression of parts. We further intend to dwell upon the application of certain chords and the conditions under which they may be introduced inasmuch as such chords influence the rendition of the Chant and are depending upon a befitting progression of the bass.

CHAPTER V.

18. The different parts should not be too far apart. Excessive distance prejudices the euphony and tone color of the chords and renders them apparently hollow and severe. It will be well, then, not to have more than an octave between the upper parts. Should they occasionally pass over this limit, measures must be taken to reduce the distance as soon as possible.

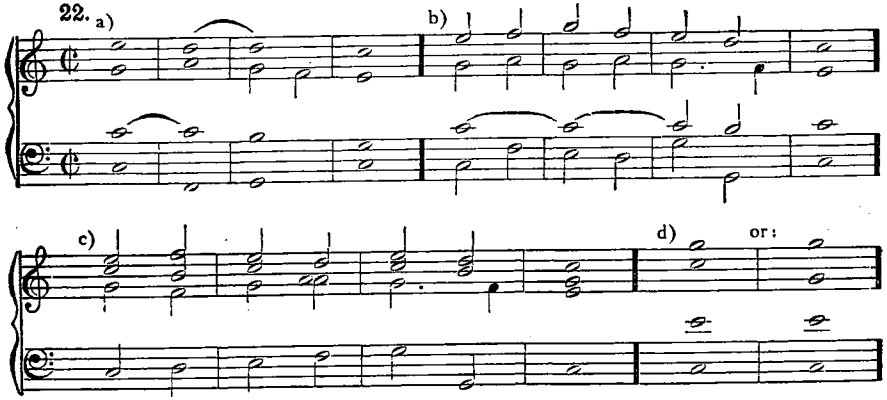
Examples as shown in No. 21 produce a bad effect:

21.



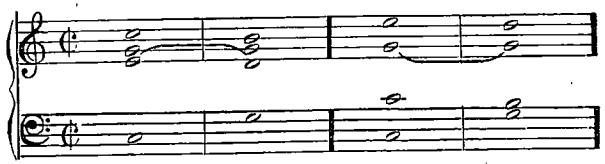
These examples are to be condemned, notwithstanding the correct progression of parts. At *a* the distance between the middle parts is faulty, because it is too great; at *b* the distance between soprano and alto; at *c* between tenor and bass. The effect produced is very bad when the middle parts are very far apart, *d*. We can easily avoid such drawbacks by properly transposing the respective parts, as may be seen from examples 22 *a* and *b*.

22.



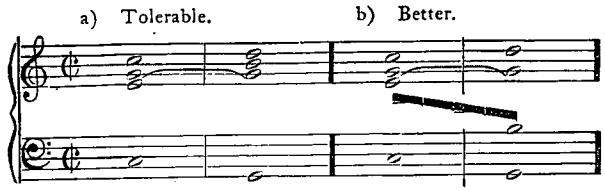
19. **A tone common to two chords** to be connected is best retained in the same part, whilst the other parts move to the nearest tone of the new chord. The observance of this rule contributes much to a smooth and natural progression of the parts.

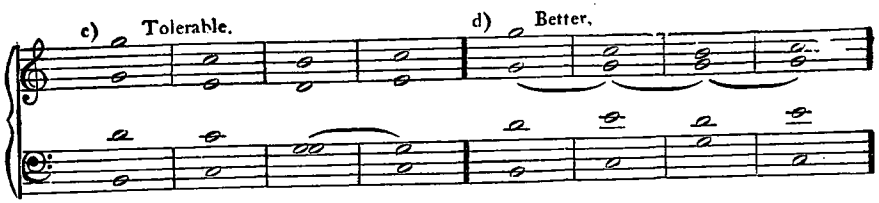
23.



Often a change from close to open position and *vice versa* will be advisable.

24.





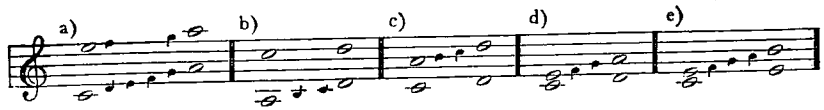
In Ex. 24 *b* and *d* are decidedly better, as they further the interests of a correct movement of the parts.

20. **Movement of the Parts.** Parallel motion in the parts should be carefully avoided. The reason for this restriction is apparent, for such a progression of chords begets many faulty successions, which could easily be remedied by oblique and contrary motion. These faulty successions consist chiefly in hidden consecutive octaves and fifths. We are thus compelled to enter upon a discussion of this often-treated theme.

A free and natural chord connection without hidden consecutive octaves and fifths is an impossibility. Only such hidden consecutive octaves and fifths are to be avoided as produce a bad effect.

Hidden consecutive octaves and fifths arise, when two parts move in similar motion from different intervals to an octave or fifth; *e. g.*:

25.

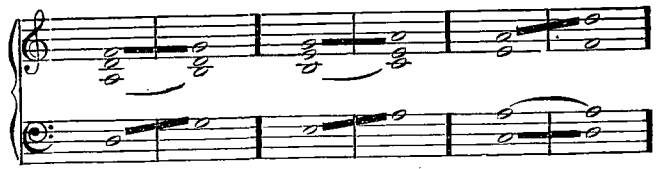


In Ex. 25 we have at *a* hidden octaves entering *disjunctly* (by skips); at *b* and *c* hidden octaves in which one part proceeds to the octave *conjunctly* (by steps of a second) and the other disjunctly; lastly, we have hidden fifths at *d* and *e*.

21. **Hidden consecutive octaves** in the outer parts are out of place when one part ascends a whole step, and should be evaded if possible.

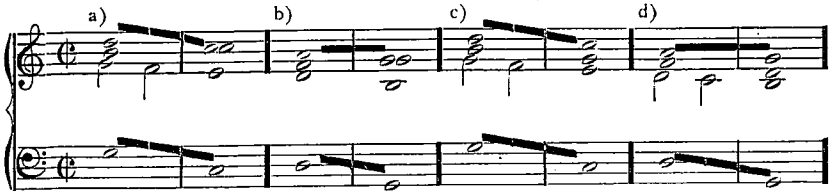
Not advisable.

26.



When the upper extreme descends a whole step, the hidden octave is less offensive, provided the progression of parts be otherwise faultless.

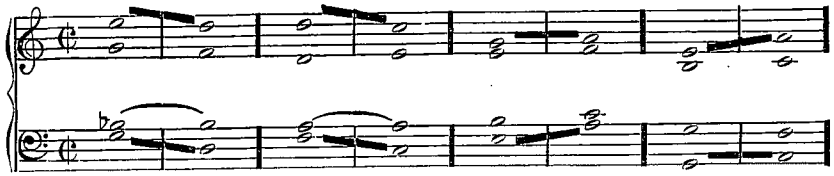
27.



In Ex. 27 *a* and *b* are allowable, *c* and *d* not good, on account of the parallel movement between the parts.

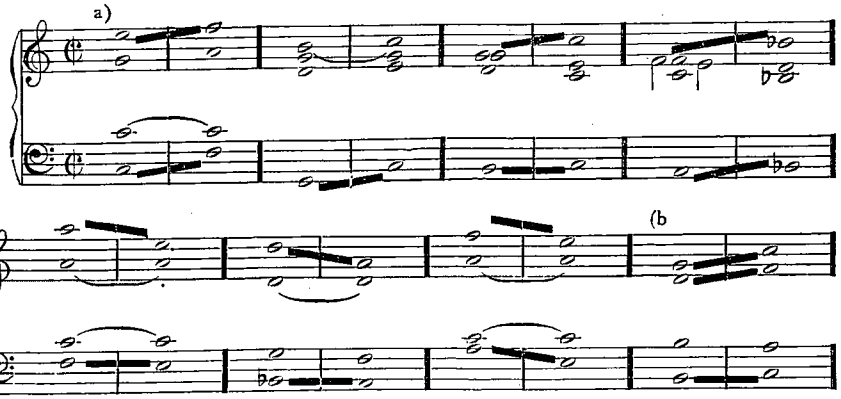
When one extreme descends conjunctly to the first or second inversion, whilst the other moves disjunctly to the octave of the bass, the ensuing hidden octave produces a very bad effect. Progressions as in Ex. 28 are not allowable.

28.



Allowed, however, are all hidden consecutive octaves, when one extreme moves by a half step to the root or the fifth of the chord, to which the other proceeds disjunctly.

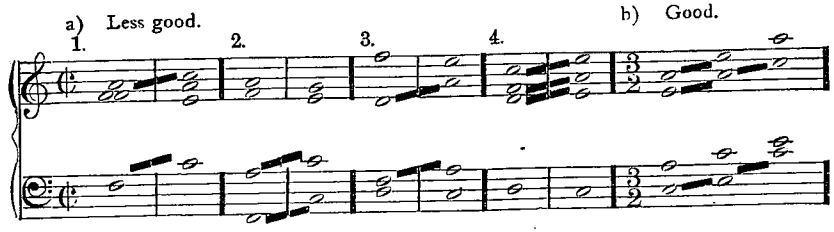
29.



In Ex. 29 *a* is good, *b* less good, on account of the hidden consecutive fifths in disjunct movement.

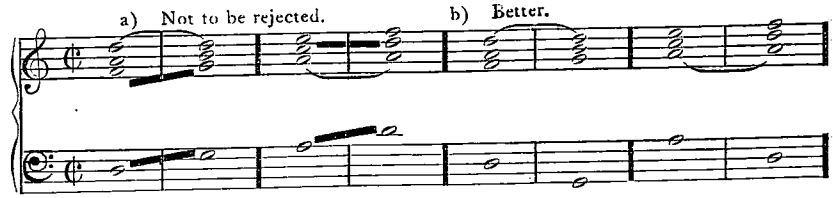
Hidden consecutive octaves which move disjunctly should be avoided in all parts. The change to different positions of the same chord is allowed, in spite of the parallels which may result.

30.



Hidden octaves between an *inner* and an *outer* part are to be rejected when the former proceeds to the octave of the bass conjunctly. Contrary motion in the bass produces a better effect.

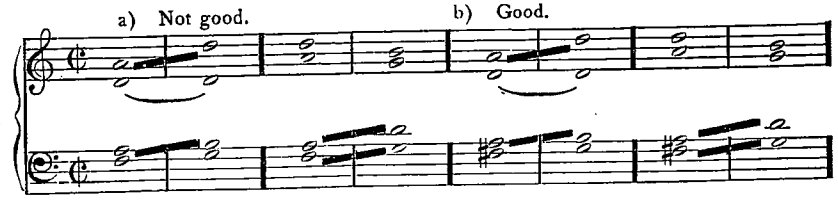
31.



22. Hidden consecutive fifths should be avoided whenever two parts proceed disjunctly to a perfect fifth, as in Ex. 30 *a* 4. The consecutive fifth in 30 *b* is allowed by the same rule as the consecutive octaves.

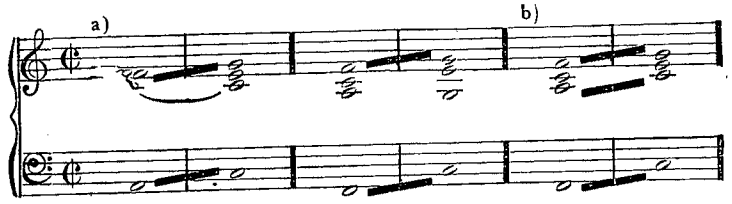
Hidden consecutive fifths should, as a rule, be avoided when the upper part proceeds to the perfect fifth by skips and the lower by a whole step. They are allowable when the lower part moves only a half step.

32.



When the upper part moves conjunctly to the fifth and the lower part disjunctly, the fifths thus arising may be unhesitatingly admitted, provided the movement of parts be otherwise correct.

33.



In Ex. 33 *a* is good, *b* less good, on account of the ascending parallel movement in all parts and the hidden octaves between tenor and bass.

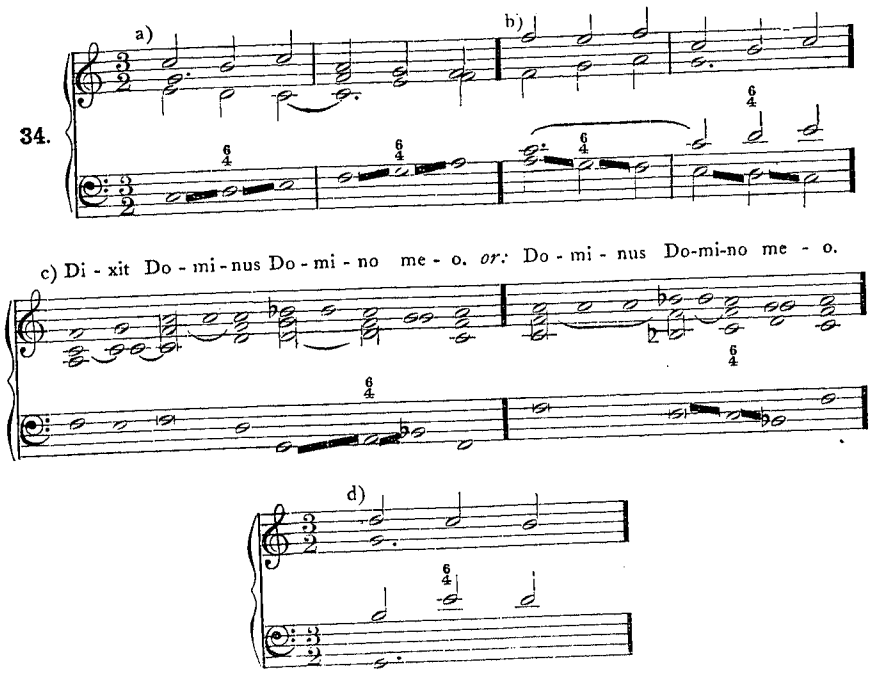
The above remarks about hidden consecutive fifths and octaves extend only as far as it is deemed necessary for our purpose. Absolute rules for the admittance or rejection of similar parallels in four-part instrumental harmony cannot be given. Such progressions are allowable when they sound well, and are to be avoided when they sound bad. The faulty progressions pointed out above should be avoided as much as possible. After all, refined musical taste and mature experience will strike the golden mean.

23. The Second Inversion. In the first corollary (page 18) we laid particular emphasis on: "The triads and their first inversions." We must add the following: Second inversions (chords of the *sixth and fourth* or $\frac{6}{4}$) are somewhat soft and imperfect in tone character, and hence are less suitable for the accompaniment of melodies so full of strength and vigor as those of Plain Chant. The second inversions, therefore, should be used only in rare instances, and even then with caution. As their unprepared appearance on the accented beat always produces the impression of a final cadence, they should, as a rule, occur only as *passing chords.*

The second inversion has the character of passing harmony:

1. When the root of the inversion has been prepared;
2. When the fifth of the original chord appears as a passing note.

34.



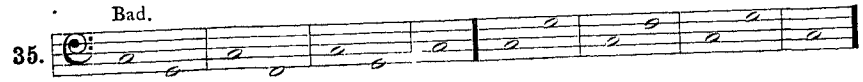
Occasionally it may also be employed over a stationary bass (compare Ex. 34 *d*).

Ex. 34 *c* shows how the second inversion may be used in the accompaniment of Plain Chant.

24. Progression of the Bass. Special attention must be given to a good progression of the bass, which is the foundation for a correct movement of the parts. We make it a general rule that in the bass all intervals may occur which are allowed in singing. The more melodious the progression of the bass is, the more beautiful and excellent will be the accompaniment.

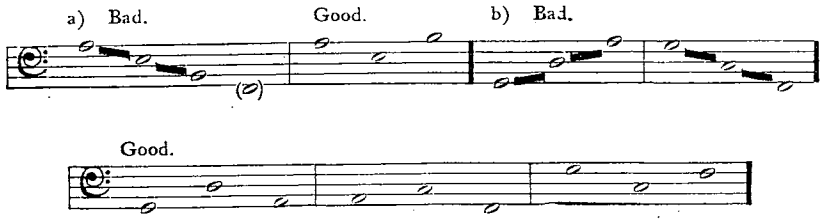
Hence we must avoid above all: Successive skips by fourths or fifths, either upward or downward from the tonic. Such skips produce monotony and a poor succession of harmonies.

35.



The succession of three notes descending by fourths is not advisable, neither is the succession of three notes descending or ascending by fifths. Such skips are contrary to the acknowledged rules of melodious progression and can easily be evaded, as may be seen in Ex. 36.[1]

36.



CHAPTER VI.

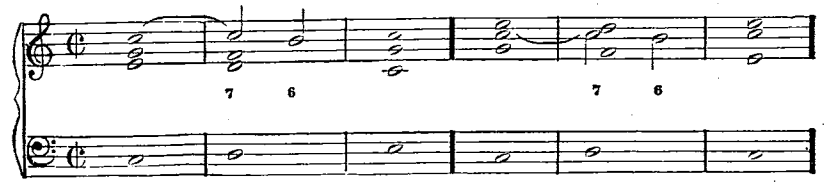
Discretion in the Use of Diatonic Dissonances.

25. Regarding the avoidance of secondary harmonies, we may add the following hints:

a. Owing to its smooth and dignified character, the *diminished triad* on the VII. degree of the major scale is well suited for choral accompaniment. Hence it is often found in the sacred compositions of the older masters. This triad is commonly employed only in its first inversion, because it sounds best in that position; the second inversion cannot be used for our purpose.

b. Dissonances, as is well known, produce not only agitation, emotion, tenderness, etc., but they often *serve to enrich the composition with a more solemn character, a livelier rhythm and a closer connection of chords.* It has never yet entered the mind of theorists to question the appropriateness of suspensions in the accompaniment of Plain Chant, although they are essentially dissonant. Why, then, should dissonant chords that can be treated as suspensions be rejected? To forbid their use would be inconsequent. As proof, we adduce the following example:

37.



[1] For an example of a smooth melodic progress of the bass see the Gradual *Misit Dominus* and particularly the Verse *Confiteantur*, Chapter XXIX., Ex. 253.

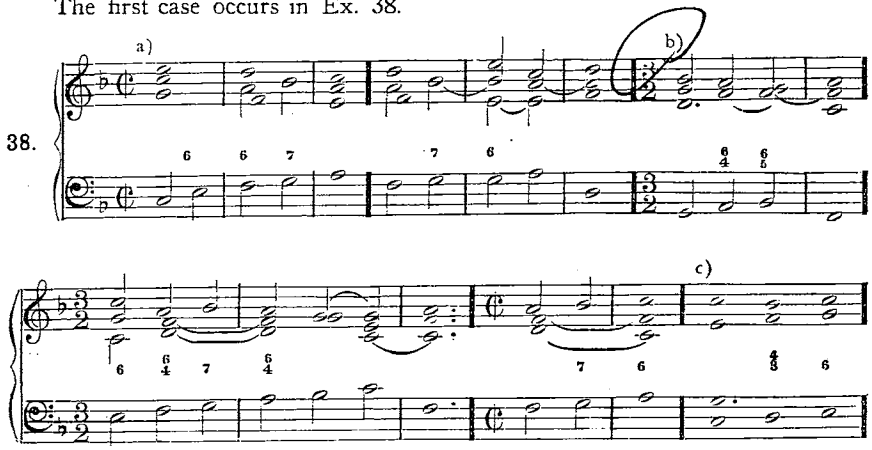
The *d f c* over the bass note *d* is, in reality, nothing but a seventh harmony on the II. degree, with the fifth omitted. Hence it matters not, whether *c* is explained as a seventh or as a suspension. Both must be treated alike; being dissonances, both must be prepared and resolved. We are of the opinion that *diatonic dissonances* of this kind, introduced for the purpose of producing a smooth connection of chords, *are not always to be rejected* and accordingly lay down the following rules:

Secondary seventh harmonies (the dominant major seventh is to be avoided as much as possible on account of its soft, insinuating character) composed of a minor triad and a minor seventh, may be used occasionally:

1. When they are prepared and introduced by passing chords and resolve into a diatonic triad;
2. When their effect approaches that of a well prepared suspension.

The first case occurs in Ex. 38.

38.

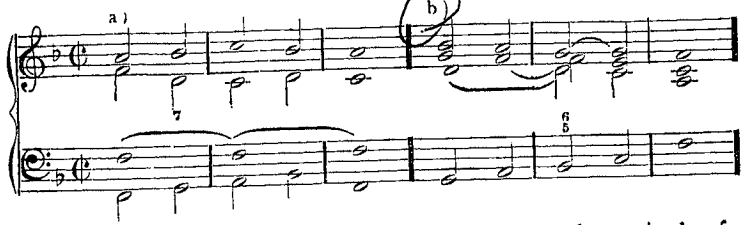


We notice how the resolution of the seventh, which has been prepared and introduced conjunctly, is effected in *a* by the seventh descending according to rule; in *b* by the seventh being sustained; in *c* by the seventh ascending conjunctly.

When a seventh harmony with the seventh sustained is resolved into a diatonic deceptive cadence, the dissonance of the seventh vanishes almost entirely, and progressions, such as occur in Ex. 38 *b*, may be admitted without hesitation. When the bass of a chord of the seventh progresses upward to its resolution, it is often well to allow the seventh to ascend. (Compare Ex. 38 *c*.)

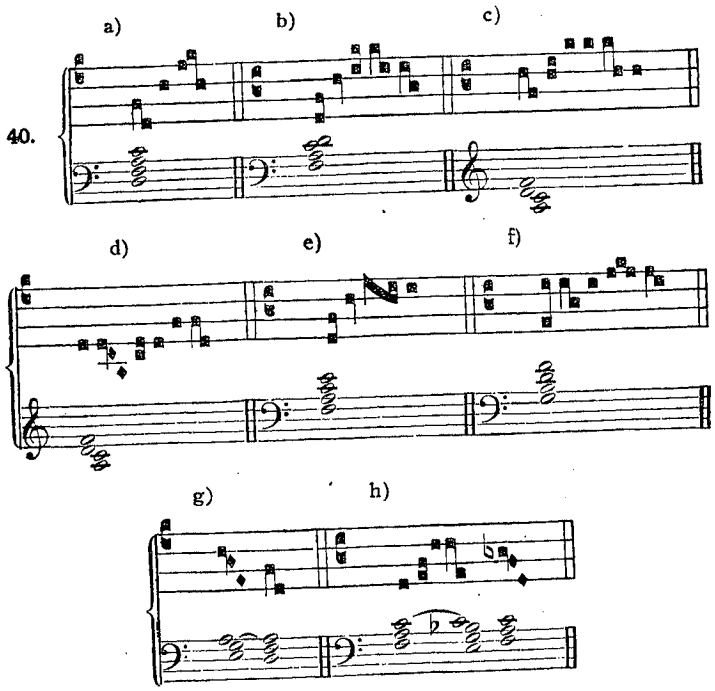
The following example, 39 *a*, illustrates the second, and 39 *b* the third case. No objection can be raised against such successions of chords.

39.



That chords of the seventh, well prepared and used sparingly, form no heterogeneous element in the harmonic accompaniment of Plain Chant, is proved by the undeniable fact that Plain Chant melodies not seldom outline harmonic forms which are nothing else than broken chords of the seventh. Seventh harmonies on the II., IV. and V. degree of the *C* major scale are often sounded by the melodies and in many cases even properly resolved.

40.



We do not intend to say thereby that dissonant harmonies of the diatonic scale are based upon the nature of the diatonic element; we merely wish to point out the fact that they are not in opposition to the Plain Chant melodies. The chords of the seventh really existed in the fancy of the old composers, even though they were not quite conscious of the fact.

The application of passing dissonances will be treated elsewhere.

CHAPTER VII.

II. Corollary.

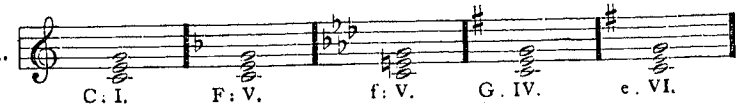
26. We have laid down as a principle that the character of the melody conditions also the character of its accompaniment. We have applied this fundamental law theoretically and practically to the Plain Chant accompaniment, insisting on the diatonic element of the melody, its naturalness and self-sufficiency. This would sufficiently explain the diatonic element of the melody as such, but not its essence in as far as it is found peculiar to the different *modes of Plain Chant*. We, therefore, put up another corollary as follows:

The peculiar character of the different modes must be preserved also in the harmonic accompaniment.

We have said on page 10 (Elementary Principles) that the melodies of the eight Church modes make use of one and the same tone material, namely, the tones of the diatonic major scale, including the change to *b flat*, allowed in order to avoid the unpleasant augmented fourth (*tritone*). This being so, how can we account for the undeniable fact that the melodies of the various modes differ so characteristically from one another?

This phenomenon rests principally upon the position of the whole and half steps in the scale, a position which varies according to the mode to which the melody belongs; in other words, it depends upon the relation of the intervals to one another. It is evident that the *harmonic signification* of a tone or group of tones is affected by a change of the final. Consequently, the accompanying chords, constructed, as they are, from the same tone material, will have a different coloring in the different modes. This manifold signification of a chord appears clearly in modern music. Thus, *e. g.*, the triad *c e g* may be taken for the triad on the tonic of *C major*, on the dominant of *F major* or *f minor*, on the subdominant of *G major*, and lastly, as triad on the submediant of *e minor*.

41.

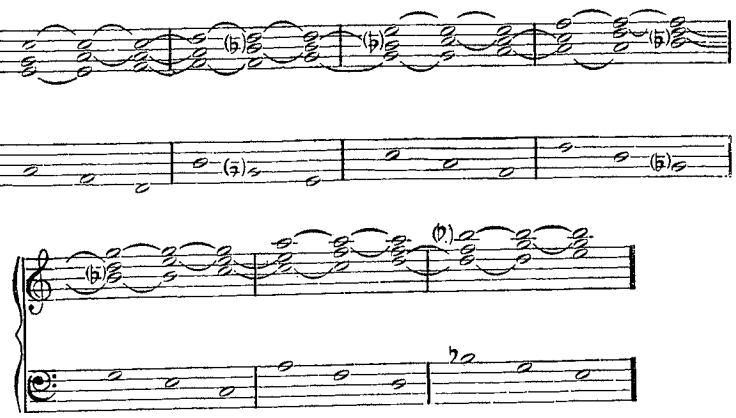


The timbre and harmonic bearing differ in each instance.

It now becomes our task to examine more closely these characteristics and their value for the harmonization of Plain Chant.

As the plagal modes are in reality only a subdivision, or, rather, an extension of their respective authentic modes, we need not make any distinction with regard to their harmonization. On considering the diatonic scale, we observe that every tone may belong to three different triads; hence, they may be accompanied in three different ways (leaving out of question inversions, chords of the seventh, etc.).

42.



Here the question arises, which chords in each mode best represent its character. This question, too, has its answer in the structure of the Plain Chant melodies. That the Gregorian melodies have not been conceived and developed on a harmonic basis is indisputable, but this does not render a harmonic background incompatible. On the contrary, harmony itself has its foundation in the very essence of the tones.

We have pointed out on page 17 that a sound which we call tone is not a mere tone in the present sense of the word, but a powerful chord of nature. The harmonic accompaniment is only a more or less perfect expression, an interpretation for the human ear, of the accompanying partial tones, which are physically audible in the fundamental tone. Although the composers of the ancient Gregorian melodies had no system of harmony with definite and fully developed forms, yet they possessed an instinctive feeling for it; just as a man utterly untrained in music, but possessed of a musical ear, feels the laws

of the diatonic element and unconsciously applies them in singing. The melodies of Plain Chant show this quite plainly. Not unfrequently, they appear in the form of broken chords and show such melodic successions constructed on a clearly definable chord. The analysis of such harmonic figures or groups of tone (peculiar to their respective mode) into the harmonies on which they are based, enables us to choose the right chords, which the tonality of the mode requires for a natural accompaniment.

CHAPTER VIII.

Dorian and Hypodorian Mode.

27. The character of a melody depends on the final and on the relations which arise between the different intervals. The *final*, therefore, since from it are derived the characteristics of the mode, is the most important tone in each scale. Next in importance come the *dominant* and the so-called *repercussions*, *i. e.*, characteristic groups between final and dominant.

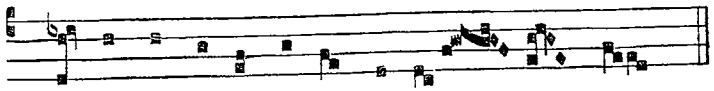
Accordingly, we have three principal tones in the Dorian and Hypodorian mode: the final and the dominant of both (*d a f*). The chord constructed on the final, since it includes the dominants of both the authentic and plagal mode, is the most important of all the chords that may be used for the accompaniment of these modes. It is the closing and fundamental chord. To find other chords characteristic of the mode, we need but glance into the Gradual, and we will observe that the melodies of the first mode are based principally on the chords of *d minor* and *F major;* those of the second mode, on the chord of *C major* (*a minor*). As the melodies show now *b* natural, now *b* flat, we must add two other chords for the accompaniment of these two notes. *B natural* may be accompanied with *e minor* or *G major* chord; *b flat* with *g minor*, or *B flat major*. The choice often depends on the movement of the melody; *G major*, however, will be found preferable, as it is more closely related to *d minor*, the principal chord.

To impress the character of each mode upon the student, the old masters composed eight formulas or typical progressions of melodies. A glance at these formulas,[8] which so graphically present typical progressions and so skilfully illustrate the importance of each tone by the choice of the tones selected, as well as by the number of times each tone occurs, will corroborate our statement.

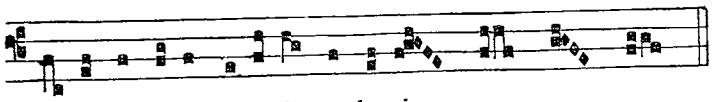
[8]Pothier, *Les Melodies Gregoriennes*, page 289.

I. Mode

43.



II. Mode



In formula I., we may notice at once over the word *Primum* the chord of *d minor*, over *quærite* the chord of *a minor* (resp. *C major*); *(re-)gnum Dei* again *d minor*. The second neum over the syllable *(De-)i* shows us a well-formed chord of *F major*, whilst the close rests again on *C major* (resp. *a minor*) and *d minor*.

Formula II. is composed entirely of *d minor* and *C major* chord.

A purely mathematical analysis of the formulas above will surprise us with the same results. In formula I. *c* occurs once, *d* 4 times, *e* 6 times, etc., and in formula II. *c* occurs 5 times, *d* 15 times, *e* 8 times, as appears from the following diagram:

Mode	c	d	e	f	g	a	b	b♭
I.	1	4	6	5	7	6	—	1
II.	5	15	8	6	—	1	—	—
I. and II.	6	19	14	11	7	7	—	1

d as principal and fundamental tone of both modes occurs 19 times.

If we combine the tones to chords, we have:

Mode	C maj.	d min.	e min.	F maj.	G maj.	g min.	a min.	b dim.	B♭ maj.
I.	14	15	13	12	11	12	13	9	10
II.	13	22	8	12	15	15	14	21	21
I. and II.	27	37	21	24	26	27	27	30	31

The result will be for the I. Mode: *d minor* 15, *C major* 14, *a minor* 13, *F major* 12, *g minor* 12, *G major* 11.

For the II. Mode: *d minor* 22, *a minor* 14, *C major* 13, *G major* 15. It may be observed that *d minor* (22) has greater importance in the II. Mode than in the I. (15). In fact, most of the melodies of the II. Mode rest almost exclusively on the harmonic basis of *d minor*.

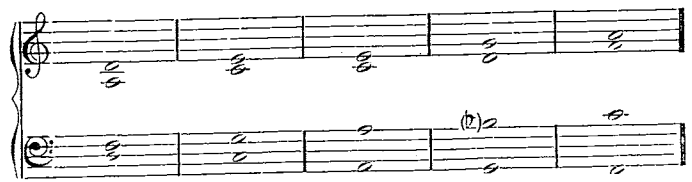
If we put together the chords of both modes (a distinction is not necessary for the harmonization), we arrive at the same result as pointed out above:

C	C maj. (27), a min. (27), F maj. (24)	C maj., a min.
D	d min. (37), B maj. (31), G maj. (26), g min. (27)	d min.
E	e min. (21), C maj. (27), a min. (27)	C maj., a min.
F	F maj. (24), d min. (37), B♭ maj. (31)	d min.
G	G maj. (26), g min. (27), e min. (21), C maj. (27)	g min., C maj., G maj.
A	a min. (27), F maj. (24), d min. (37)	d min.
B	G maj. (26), e min. (21)	G maj.
B♭	B♭ maj. (31), g min. (27)	B♭ maj.

The preceding diagram shows how each tone of the two modes may be accompanied, and which chord in single cases best corresponds to the character of the respective interval. Sometimes also the diminished chords *e g b flat* (22) and *b d f* (30) may be used.

Our investigation has proved in different ways that the following chords should be preferred in the accompaniment of the Dorian and Hypodorian modes:

44.



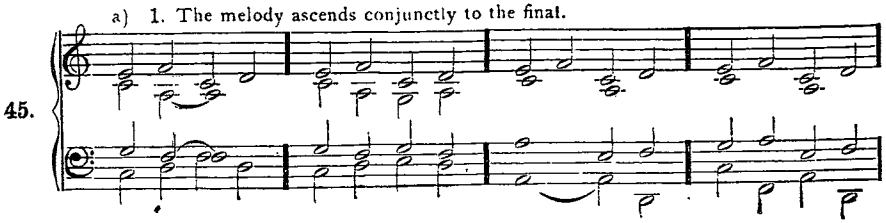
These chords are also well adapted to form the final cadences of each mode.

The following, often-recurring cadences should be memorized by the student.

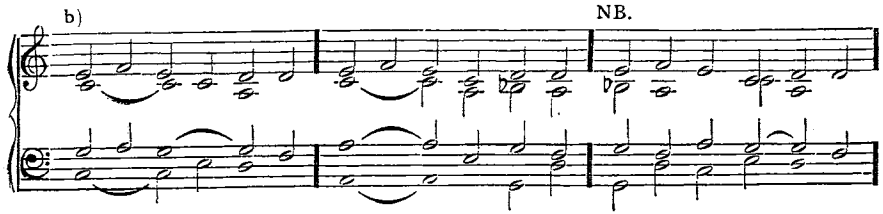
28. Final Cadences of the I. and II. Mode.

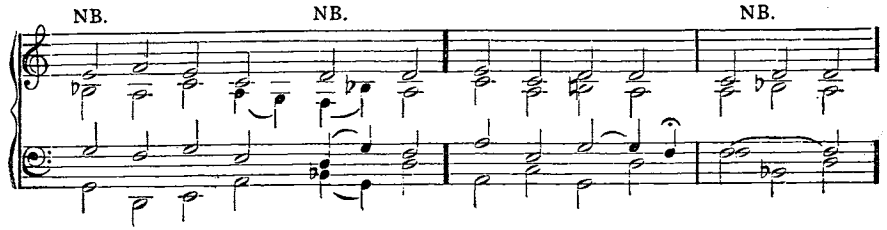
a) 1. The melody ascends conjunctly to the final.

45.



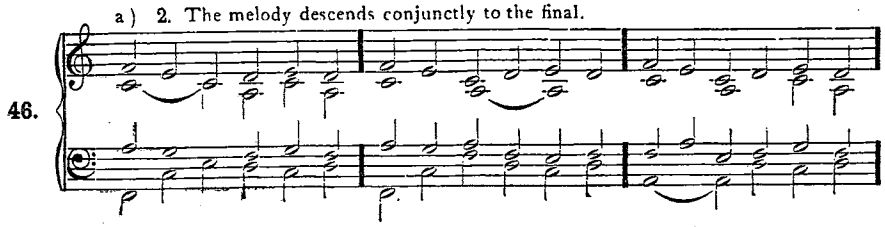
b)

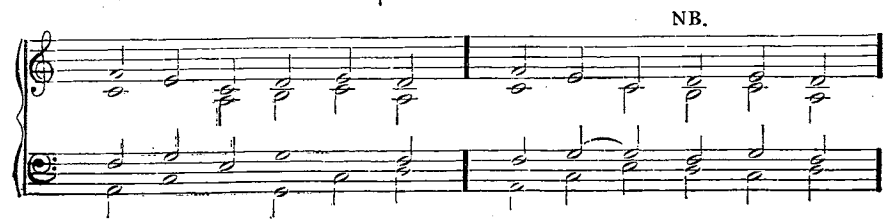




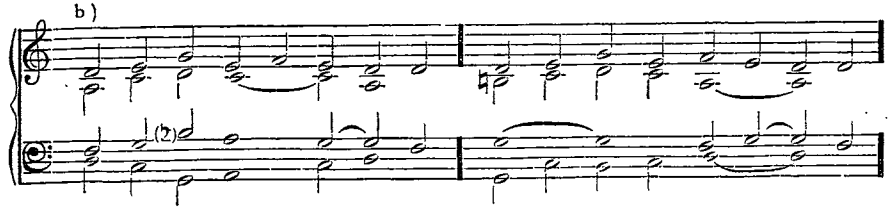
a) 2. The melody descends conjunctly to the final.

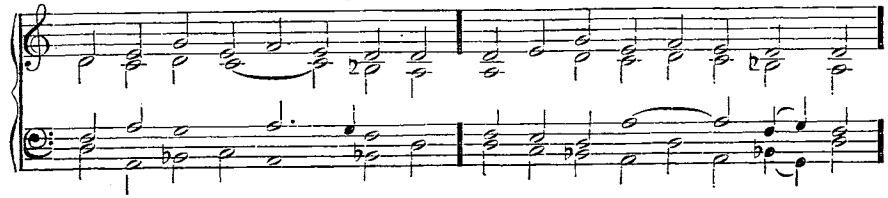
46.

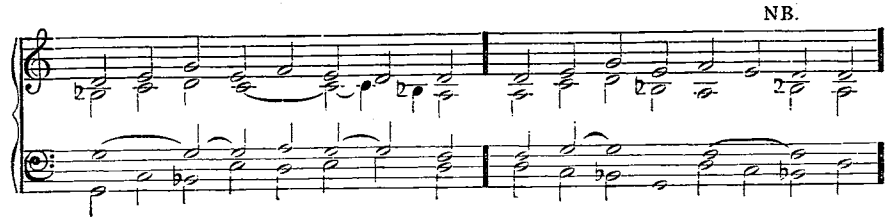




b)

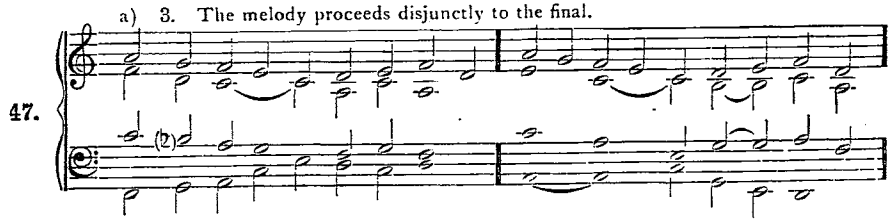


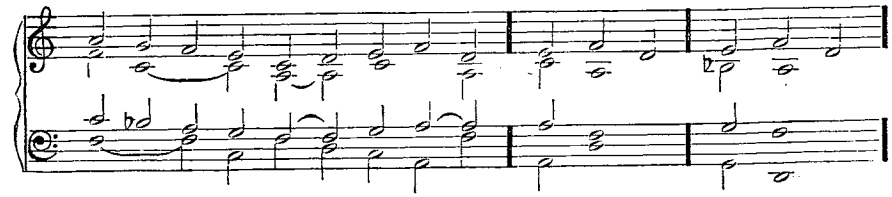


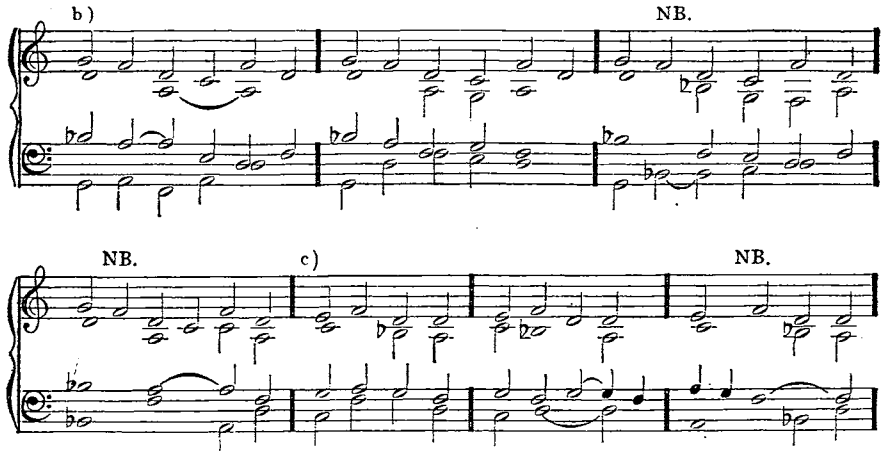


a) 3. The melody proceeds disjunctly to the final.

47.







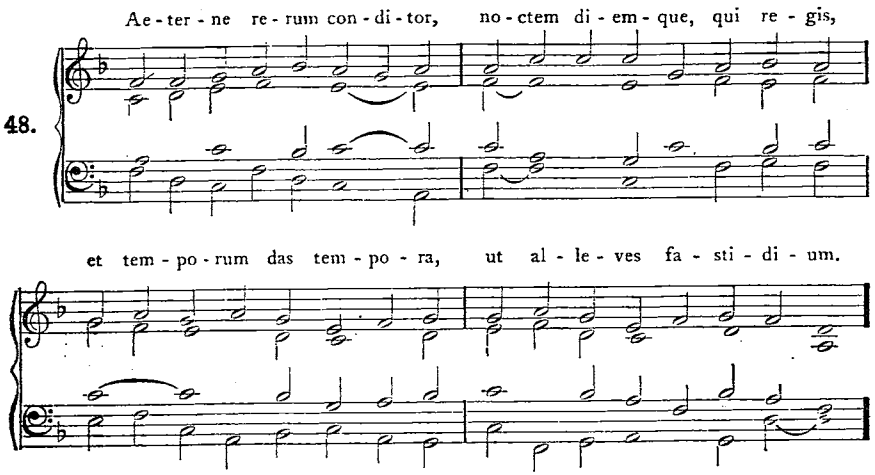
The student may notice that for the formation of cadences the series of chords in Ex. 44 has been used almost exclusively. At *NB.* there appears a diminished chord of the sixth or the chord of *B flat major.*

Illustrations.

29. The following examples may serve as a guide how to accompany choral melodies with the given chords.

I. Mode (*Dominica ad Laudes, Hymnus.*)

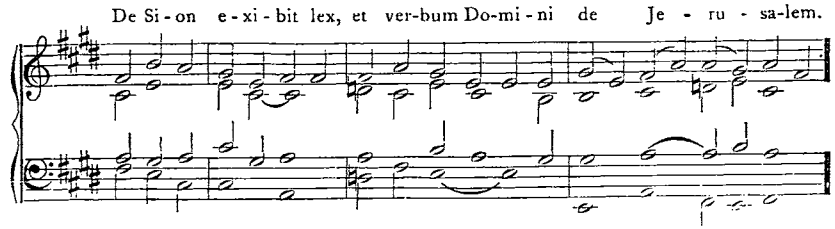
48.



Regarding the pitch of the melodies, see pages 121 and 177; concerning the variable signature compare Chapter XXVIII., 115, page 193.

II. Mode, Antiphon. Wednesday after the first Sunday of Advent, for the Benedictus. (*Feria IV. infra hebdom. primam Adventus, ad Benedictus.*)

49.



We advise the student to practise the accompaniment of the I. and II. Mode *without attending to the rhythm of the respective melodies.* It will be found that Vesper Antiphons and Hymns are best suited for the purpose. The student should work them out on paper and on the instrument and transpose them higher and lower.

Exercises.[9]

For the I. Mode, we recommend:

1. *Et omnis* . . . Antiphon, Vespers of Tuesday (*Fer. III. ad Vesperas*).
   Immense coeli . . Hymn (*Fer. II. ad Vesperas*).
2. *Tantum ergo* . . Hymn, Vespers of Corpus Christi or Appendix.
   Te Joseph . . . Hymn, Feast of St. Joseph (March 19).
3. *Deposuit* . . . Magnificat Antiphon, Vespers of Saturday (*Sabbato ad Vesperas*).
   Ave maris . . . Hymn, *in Festis B. M. V. ad Vesperas.*

For the II. Mode:

1. *Juste* . . . . . Antiphon, III. Sunday of Advent (*Dominica III. Adventus, ad Laudes*).
   Jam lucis . . . Hymn, Prime of Sunday (*Dominica ad Primam*).
2. *Per signum* . . Antiphon, *Suffragia, Commem. de Cruce.*
   Nunc sancte . . Hymn, Tierce of Sunday (*Dominica ad Tertiam*).
3. *Benedicamus* . . *In Festis I. classis.*
   O gloriosa . . . Hymn, *in Festis B. M. V. ad Laudes.*

[9] The author quotes from the 2nd Solesmes edition of the *Liber Antiphonarius,* 1897. In some cases the *Medicea* and other editions will be found to agree with the chants referred to.

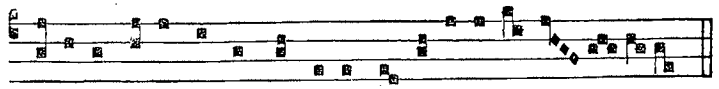
CHAPTER IX.

Phrygian and Hypophrygian Mode.

30. The typical formulas for these modes are:

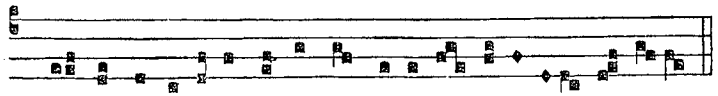
III. Mode

50.



Tér-ti-a di-es est quod haec fa-cta sunt.

IV. Mode



Quar-ta vi-gi-li-a ve-nit ad e-os.

These typical illustrations of the III. and IV. Mode are based on the chords of *C major, F major, a minor, d minor, G major, e minor.*

The same chords are pointed out by the following diagram:

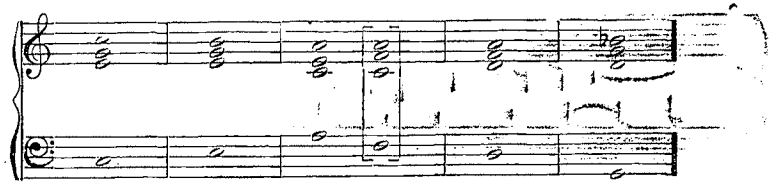
Mode	c	d	e	f	g	a	b	b♭
III.	6	2	4	1	10	7	2	—
IV.	2	6	9	11	5	—	—	—
III. and IV.	8	8	13	12	15	7	2	—

Arranged in chords:

Mode	C maj.	d min.	e min.	F maj.	G maj.	a min.	b dim.	B♭
III.	20	10	16	14	14	17	5	—
IV.	16	17	14	13	11	11	17	—
III. and IV.	36	27	30	27	25	28	22	—

the result will be that the III. Mode calls for the triads of *C major* (20), *a minor* (17), *e minor* (16); the IV. Mode for *d minor* (*b dim.*) (17), *C major* (16) and *e minor* (*e dim.*) (14); both together for *C major, e minor, a minor, d minor,* (*F major*), *G major* (for the accidental ♭ *g minor*).

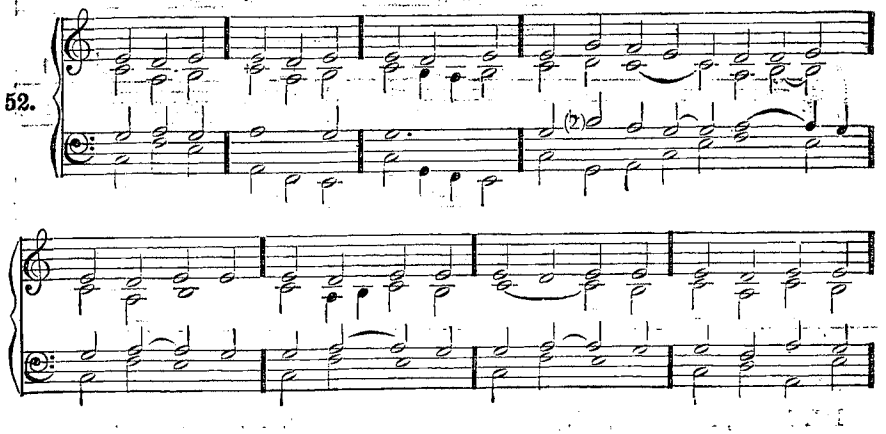
51.



31. Final Cadences of the III. and IV. Mode.

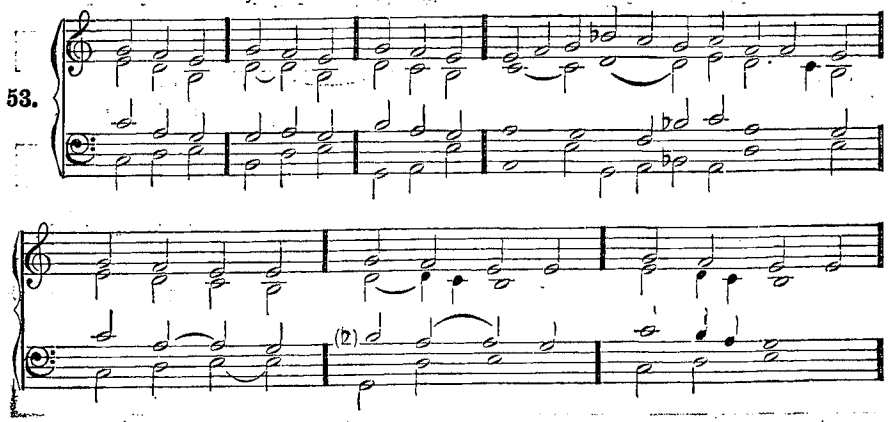
1. The melody ascends conjunctly to the final.

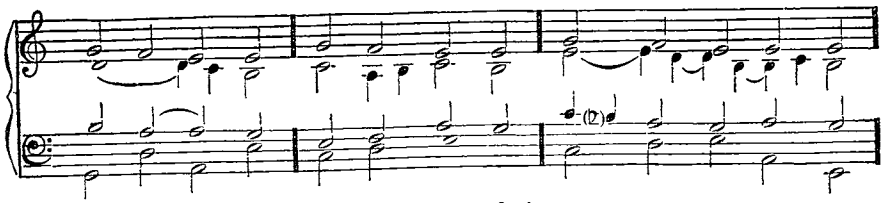
52.



2. The melody descends conjunctly to the final.

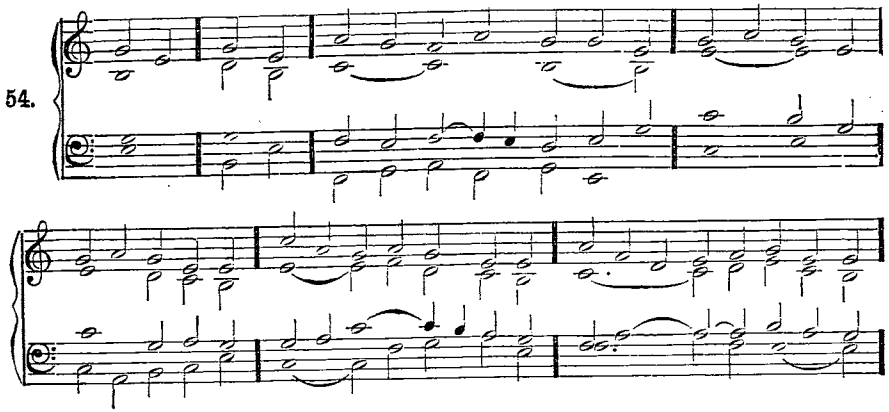
53.





3. The melody proceeds disjunctly to the final.

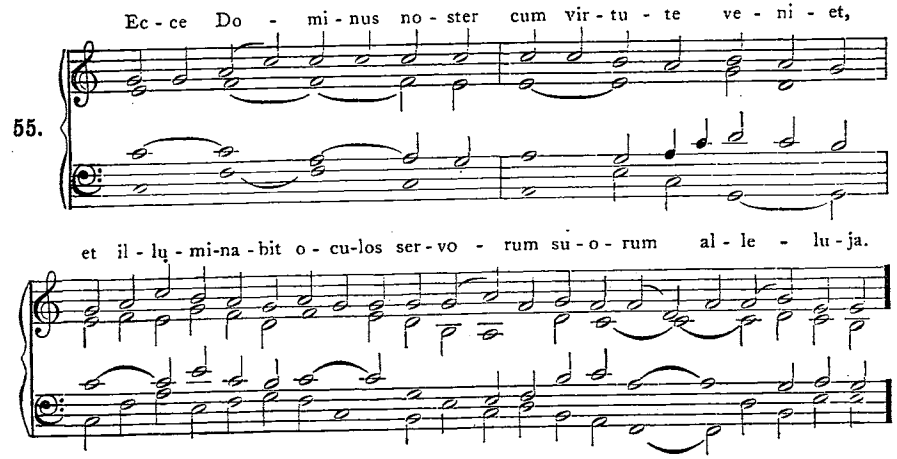
54.



32. Illustrations.

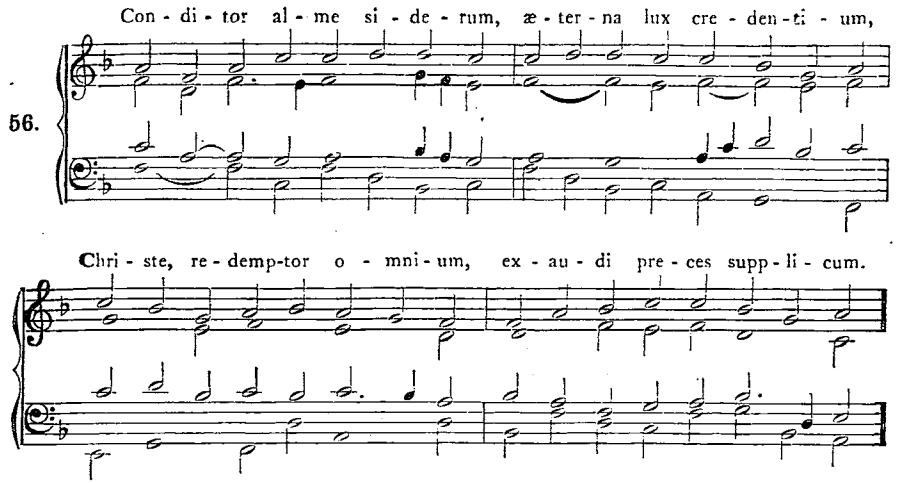
III. Mode, Antiphon, II. Sunday of Advent *(Dom. II. Adventus)*.

55.



IV. Mode, Hymn, Saturday before the I. Sunday of Advent *(Sabbato ante Dom. I. Adventus)*.

56.



Exercises.

For the III. Mode:

1. *Hic est* . . . . Antiphon, I. Vespers of St. John Ap. (Dec. 27).
   Quaerentes . . . Magnif. Antiphon, Friday after II. Sunday of Lent (*Fer. VI. infra hebdom. II. Quadrag.*).
2. *Quoniam* . . . Antiphon, Vespers of Wednesday (*Fer. IV. ad Vesp.*).
   Custodes hominum Hymn, Feast of the Guardian Angels (*SS. Angelorum Custod.*, Oct. 2).
3. *Erit sanguis* . . Bened. Antiphon, Feast of the Most Precious Blood (*Pret. Sanguinis*, Dom. I. Julii).
   Martyr . . . . Hymn, Vespers of St. Venantius (May 18).

For the IV. Mode:

1. *A viro* . . . . Antiphon, Vespers of Thursday (*Fer. V. ad Vesperas*).
   Ecce iam . . . Hymn, Lauds of Sunday (*Dom. ad Laudes*).
2. *Alleluia* . . . Antiphon, Vespers of Thursday, Paschal Time (*Fer. V. ad Vesperas T. P.*).
   Angularis . . . Hymn, Dedication of the Church (*Dedicatio Ecclesiae*).
3. *Sanctissime* . . Antiphon, Vespers of St. Benedict (March 21).
   Salvete . . . . Hymn, *Pret. Sanguinis* (Dom. I. Julii).

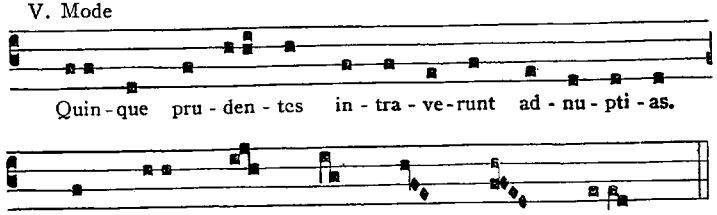
CHAPTER X.

Lydian and Hypolydian Mode.

33. The formula of the Lydian Mode presents itself thus:

V. Mode

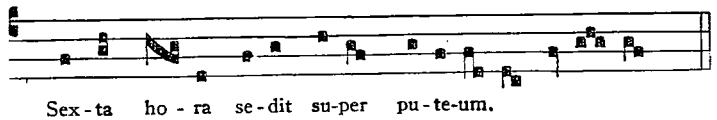
57a.



The Hypolydian Mode:

VI. Mode

57b.



We readily distinguish in these melodies the chords of *F major, C major, a minor* (*d minor*) for the formula of the V. Mode; *d minor, F major, G major* (*g minor*) for that of the VI. Mode.

The following diagram speaks for the same chords:

Mode	c	d	e	f	g	a	b	bb
V.	8	3	1	6	6	10	1	—
VI.	1	3	—	8	8	4	—	—
V. and VI.	9	6	1	14	14	14	1	—

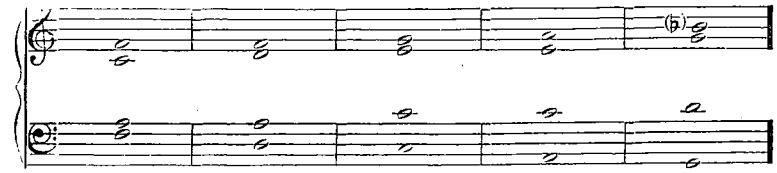
The triads show the following numerical relation:

Mode	C maj.	d min.	e min.	F maj.	G maj.	a min.	b	bb
V.	15	19	8	24	10	19	10	9
VI.	9	15	8	13	11	5	11	11
V. and VI.	24	34	16	37	21	24	21	20

Consequently we have for the V. Mode the triads: *F major, d minor, a minor, C major;* for the VI. Mode: *d minor, F major, G major* (*g minor*); for both: *F major, d minor, C major, a minor, G major* (*g minor*).

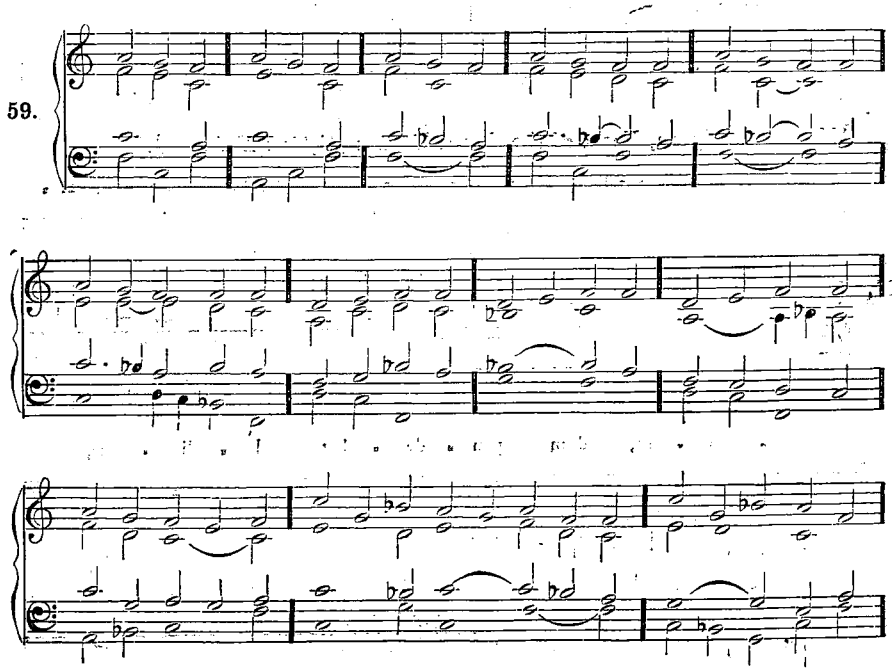
Represented in notes:

58.



34. The final Cadences of V. and VI. Mode are similar to the diatonic cadences of the modern scales. Some illustrations follow for the sake of completeness:

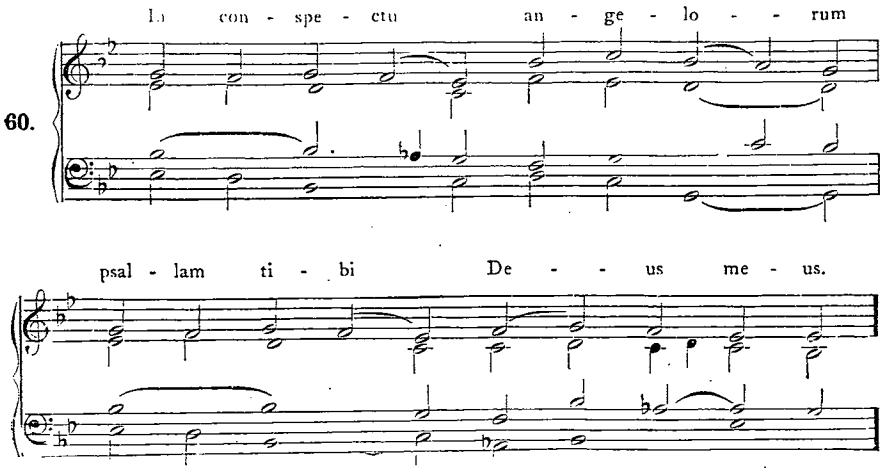
59.



35. Illustrations.

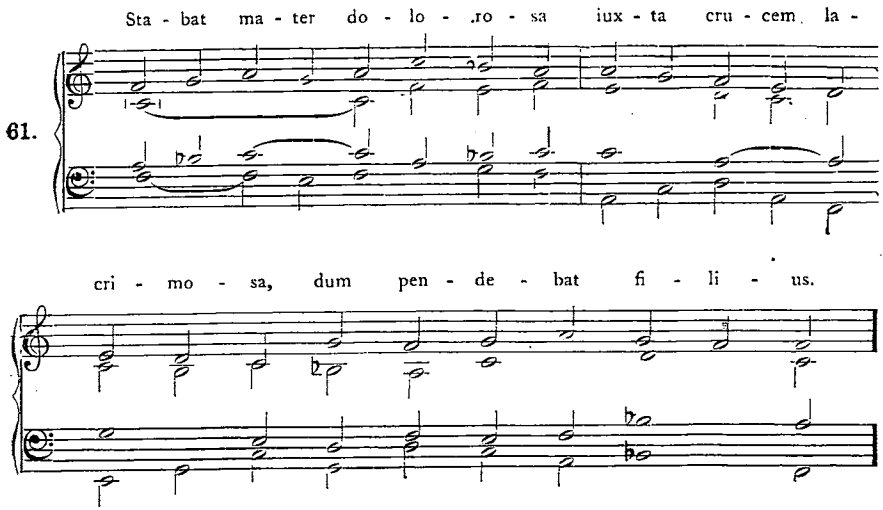
V. Mode, IV. Antiphon, Vespers of Wednesday *(Feria IV. ad Vesperas)*.

60.



VI. Mode, Hymn, Feast of the Seven Dolors *(Septem Dolorum)*.

61.



Exercises.

For the V. Mode:

1. *Exultet* . . . . Magnif. Antiphon, Tuesday (*Fer. III. ad Vesperas*).
   Vox clara . . . Hymn, Lauds of 1st Sunday in Advent (*Dom. I. Adventus ad Laudes*).
2. *In conspectu* . . Fourth Antiphon, Vespers of Wednesday (*Fer. IV. ad Vesperas*).
   Salve Regina . . Anthem in hon. of the Blessed Virgin (after Compline).
3. *Alma* . . . . Anthem in hon. of the Blessed Virgin (after Compline).
   Jam bone . . . Hymn, Vespers of Sts. Peter and Paul (June 29).

For the VI. Mode:

1. *Miserere* . . . First Antiphon, Vespers of Monday (*Fer. II. ad Vesp.*).
   Regina coeli . . Anthem in honor of the Blessed Virgin *T. P.* (after Compline).
2. *Crucifixus* . . . Antiphon, *Suffragia*, *Commem. Crucis T. P.*
   Ave Regina . . Anthem in hon. of the Blessed Virgin (after Compline).
3. *Gloriosi* . . . . Antiphon, *Suffragia*, Sts. Peter and Paul.

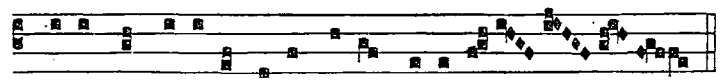
CHAPTER XI.

Mixolydian and Hypomixolydian Mode.

36. The principal harmonies of these two modes are clearly portrayed in their melodic formulas.

VII. Mode

62.



VIII. Mode

G major, F major, a minor, d minor are easily discovered in the first; *F major, C major, a minor* (*G major*) in the second formula.

Consulting again the numerical proportions of the chords, we obtain the same results:

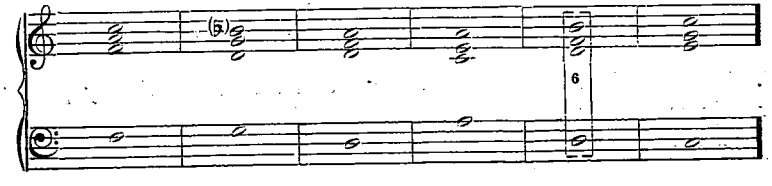
Mode	c	d	e	f	G	a	b
VII.	7	8	1	1	4	9	7
VIII.	6	1	—	5	8	8	5
VII. and VIII.	13	9	1	6	12	17	12

Arranged in chords:

Mode	C maj.	d min.	e min.	F maj.	G maj.	a min.	b dim.
VII.	12	18	12	17	19	17	16
VIII.	14	14	13	19	14	14	11
VII. and VIII.	26	32	25	36	33	31	27

The corresponding accompaniment of the mixolydian and hypomixolydian melodies may be accomplished with the following series of chords:

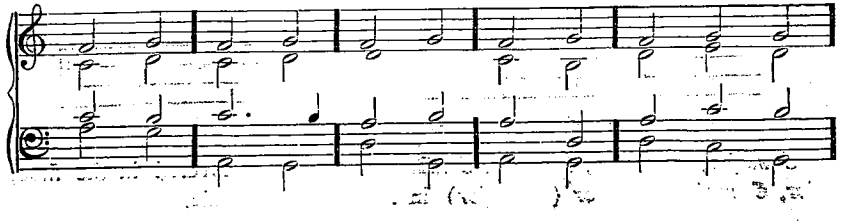
63.

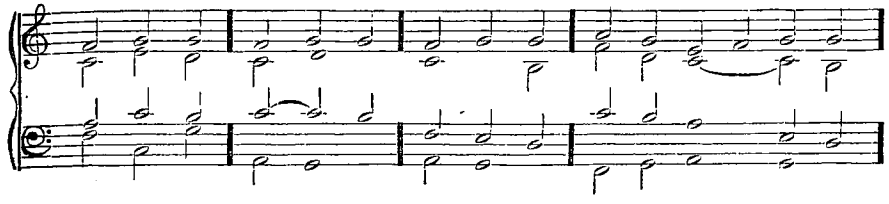


37. Final Cadences of the VII. and VIII. Mode.

The melody ascends conjunctly to the final.

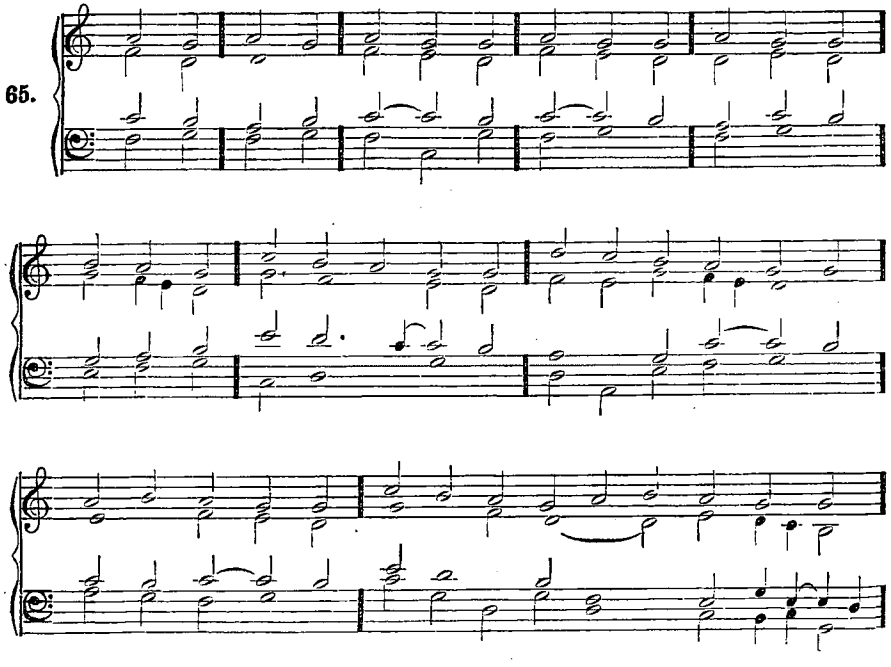
64.





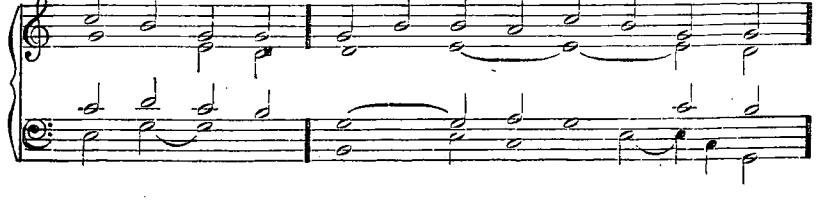
The melody descends conjunctly to the final.

65.



The melody proceeds disjunctly to the final.

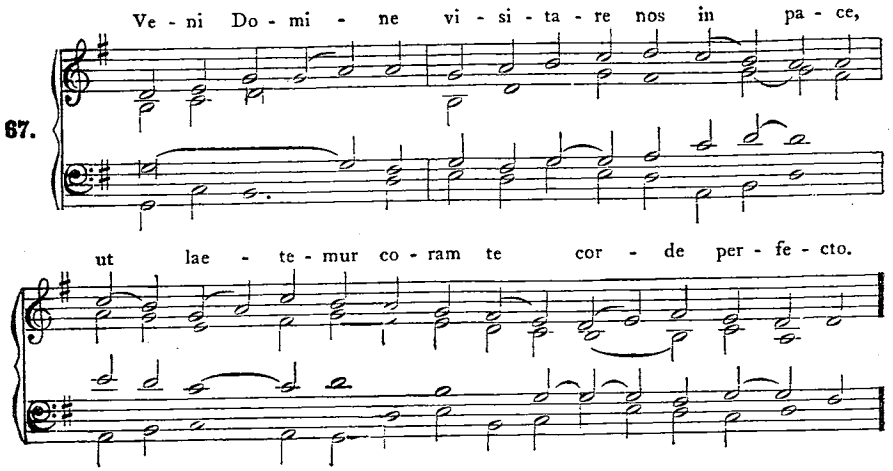
66.



38. **Illustrations.**

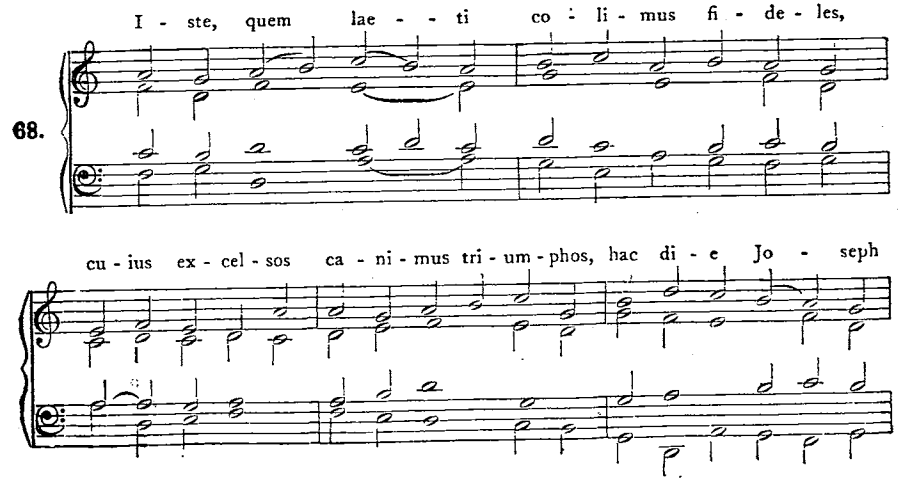
VII. Mode, Magnif. Antiphon, I. Vesp. of II. Sunday in Advent *(Sabbato ante Dom. II. Adventus)*.

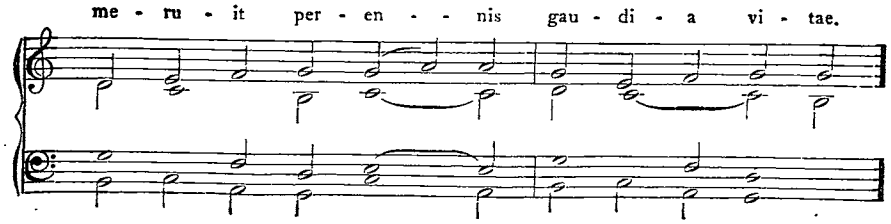
67.



VIII. Mode, Hymn on the Feast of St. Joseph, March 19.

68.





Exercises.

For the VII. Mode:

1. *Si manseritis* . . Magnif. Antiphon, II. Vesp. of Sts. Philip and James (May 1).
   Veni sponsa . . Magnif. Antiphon, II. Vesp. *Commune Virginum.*
2. *Regnum tuum* . I. Antiphon, Vesp. of Saturday *(Sabbato ad Vesp.)*.
   Sub tuum . . . Antiphon in honor of the Blessed Virgin.
3. *Fac Deus* . . . Magnif. Antiphon, Thursday *(Fer. V. ad Vesp.)*.
   Gabriel . . . . Benedictus Antiphon, Feast of St. Gabriel (March 18)

For the VIII. Mode:

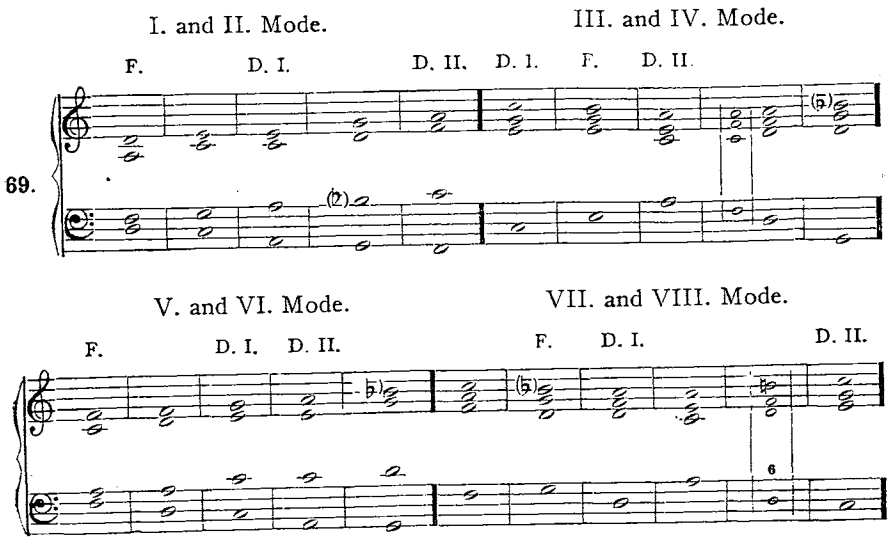
1. *Portio mea* . . . I. Antiphon, Vesp. of Friday *(Fer. VI. ad Vesp.)*.
   Nunc sancte . . Hymn for Tierce on Simplex Feasts *(Ad Tertiam in Festis Simplicibus)*.
2. *Ecce fidelis* . . . Antiphon in honor of St. Joseph.
   Te lucis . . . . Hymn for Compline.
3. *Petrus* . . . . Magnif. Antiphon during the Octave of Sts. Peter and Paul.
   O lux . . . . Hymn, Vesp. of Saturday *(Sabbato ad Vesp.)*.

CHAPTER XII.

Practical Conclusions.

39. Summing up the explanations of the last three chapters, we have the following harmonic material for the characteristic accompaniment of the eight modes:

69.



D. I. = Triad on the dominant of the authentic mode.
D. II. = Triad on the dominant of the plagal mode.
F. = Triad on the final.

In each of the four chord successions we find the principal triads: *C major*, *G major* and *F major*. These triads, since they are built on the tonic, the dominant and the subdominant, contain all the tones of the *C major* scale, and thus define the natural diatonic element of this scale, an element which is common to all the modes (page 6). These principal triads should be just as predominant in Plain Chant as they are in modern music. The other chords serve partly to give prominence to the intervals most peculiar of the mode, partly to form characteristic cadences in conjunction with the chord on the tonic.

40. Our second corollary may now be formulated more fully, as follows:

III. **Corollary.** The individuality of a mode is maintained chiefly by the employment of the principal triads of the respective tonality, as well as by the frequent use of such chords as give prominence to the characteristic tones of each mode.

A too great dependence on mechanical rules should be avoided. As we cannot find a universal law underlying the melodies of Plain Chant, so too we

can formulate ~~no unexceptionable~~ rules for their harmonization. For genius rises above laws and pursues its course regardless of restrictions. The student should not be over anxious to make exclusive use of the chords here mentioned. For then his efforts might result not in a good and natural progression of parts, but in one that is stiff and awkward. In most cases the very movement of the melody will suggest what chords we ought to choose and how we are to apply them properly.

B. Combination of Harmonies for Accompaniment.

CHAPTER XIII.

41. **Rhythm** in general is motion regulated by the laws of order and symmetry. It arises from proportionate division, *i. e.,* from such a succession of contrasted elements as will call forth sensations of artistic pleasure.

Rhythm is of two kinds, one based on natural laws, the other based on artificial laws. When the laws are artificial, *i. e.,* when the elements of the symmetrical movement that constitute rhythm are fixed and invariable, we say that the rhythm is *measured* or *metrical.* If, on the contrary, these elements are free and variable, the rhythm is called *free* or *oratorical.*

In accordance with the scope of this treatise, further treatment of metrical rhythm (prosody and metre, rhythm of measured music) is omitted, and we concentrate our attention on *oratorical rhythm, the rhythm of Plain Chant.*

42. **The Rhythm of Gregorian Chant** constitutes its very life and essence. Without rhythm the most beautiful of Gregorian melodies would lose its right to the very name of melody. It would be simply a series of tones following one another mechanically, and, deprived itself of the pulsating warmth of life, would be incapable of kindling the heart of either singer or listener into enthusiasm. Rhythm it is, then, which gives these melodies their pleasing, perfect, symmetrical form, characterizes them, in short as works of art.

Unity, symmetry, proportion, and the beauty thence arising—such are the qualities we require in a masterpiece of art. The purpose of rhythm is to invest Gregorian melodies with these characteristics, and thus to demonstrate their right to recognition in the world of art. It is from rhythm that the elements of these melodies derive their proper arrangement, their correct proportions, their consequent development, their organic unity, and their perfect subordination to the higher idea that permeates the whole composition.

Choral as an art is not metric, but free. It resembles oratory so closely that the laws which govern one may be applied to the other. In both we find the same freedom of movement, the same accents, the same pauses, the same symmetrical division of parts, in short, the same unhampered external form, that refuses to be bound by mechanical exactness, but delights in variety of appearance. Not that these forms are arbitrary. Nature with a few bold strokes has marked their limits. Hence they are not by any means uninfluenced by laws. They develop according to the most perfect laws, the spontaneous laws of natural freedom.

Plain Chant rhythm is the free, flowing, natural rhythm of speech (free oratorical, or speech rhythm). It is of the greatest importance for the student to gain an insight into the laws of rhythm. A thorough, comprehensive knowledge of them will enable him to discover the artistic proportions of the melodic structure, and to grasp the inherent connection of its parts. Unless he has this elementary knowledge, it will be impossible for him to understand the rhythm of the Chant, or to give expression to it in singing or in accompanying a melody.

From the general principles of rhythm, we have now to develop the rules and laws upon which the Chant forms are constructed and to show how the rhythmical connection and separation of the various melodic groups, and in consequence the elastic swing of the entire melodic movement, may be harmonically realized.

FUNDAMENTAL LAWS OF PLAIN CHANT FORMS.

43. With Rev. P. Birkle O. S. B.[10] we distinguish three fundamental laws of Chant Forms:

I. Law:—*The elements of Plain Chant Forms are groups (motifs) of two or three notes.*

Hence the rule:—Every second or third note following an accent must receive a new accent.

II. Law:—*The succession of these motifs cannot be regulated by any mechanical law.*

III. Law:—*The succession of these motifs must be governed by the laws of proportion.*

(Compare also *"Choral und Liturgie"; "Der liturgische Choral,"* by Dr. Benedict Sauter, p. 58; *Choralschule*. by Rev. P. Ambrose Kienle, p. 56-70.)

[10] Katechismus des Choralgesanges.

As a practical application of the above laws, we give the rules that govern accents, pauses, and the duration of notes.

CHAPTER XIV.

44. Accents. As in oratory, so also in Plain Chant, we distinguish three kinds of accent:

a) the tonic (word accent);

b) the oratorical (logical or sentence accent);

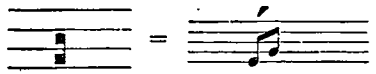
c) the pathetic (emotion accent).

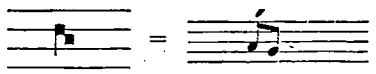
a) *The tonic accent* combines the syllables of a word into one connected whole. In syllabic chants it generally coincides with the word accent; in melismatic (rich, ornate) chants it is governed by the note groups. What holds good for the accent in free oratorical delivery applies also to the accent in Plain Chant.

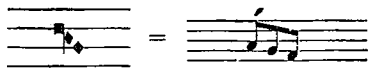
Words of two syllables have one principal accent. Polysyllables have a principal accent and a secondary accent. But as there is no regularity about the recurrence of these accents, care must be taken to prevent the movement from becoming jerky or uneven. The tone must increase steadily until the principal accent is reached and then gradually decrease. The singer must also guard against prolonging the accented syllables. In Plain Chant, syllables are distinguished as accented and unaccented, but *not* as long and short.

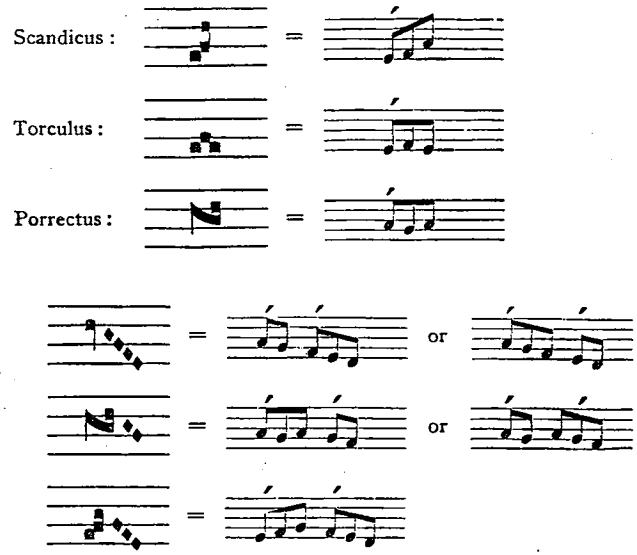
In *Neums* (note-groups) of two or three notes, the first note always receives the tonic accent. When the Neums consist of more than three notes, there will be also a secondary accent.

70.

Podatus: 

Clivis: 

Climacus: 



b) An orator will not deliver every sentence with the same expression or emphasis. He gives to each sentence the expression, the coloring as it were, that will best interpret the idea presented. *Oratorical accent* then is the accentuation of the word or words in a sentence for which the *idea to be expressed* demands a special emphasis. The accent of the musical sentence (*period*) should be quite as prominent as the accent of the oratorical sentence. The word that commands the logical accent must come into prominence also in chanting, so that the accentuation given it may be sufficient, even in a long period, to set it forth in bold relief.

c) Closely related to the oratorical accent is the *pathetic accent*. This pathetic accent proceeds from the dominating emotion of the sentence (joy, sorrow, pain, etc.).

In the accompaniment of Plain Chant the oratorical and pathetic accents are of minor importance, and have been mentioned here simply for the sake of completeness. To a certain extent expression may be given to the pathetic accent, if the organist be capable of adapting his registration to the character of the feast that is being celebrated.

45. Pauses. We have said before that melody, being the handmaid of the liturgical word, must consider the sacred text as her mistress. Consequently, the enunciation of the text should receive the attention its importance deserves. The singer must learn the proper medium between an exaggerated distinctness that would require a breath after every word and a blurred indistinctness which runs consonants and vowels together and sacrifices the text completely.

Bars of unequal length indicate breathing places. The time allowed for breath-taking may be more or less extended according to the length of this bar. The double bar indicates the completion of a musical sentence.

In ornate (melismatic) melodies, a series of Neums sometimes occur in which the breath of a singer is severely taxed. Sometimes only a specially-trained singer could execute these in one breath. In these cases, the singer is allowed to take breath before reaching the bar. But he must never do so before a *new* syllable. Consequently, the organist must, in the accompaniment of such melodies, be careful not to anticipate the singer.

46. Duration of Notes. In modern music notes have a definite length value determined by the meter-signature. In the free rhythm of Plain Chant there is no mechanical law, no fixed measure to be observed. Two notes having the same outward form do not necessarily demand the same time even in the same period. "What the duration of each tone shall be is determined by the syllable of the text with which it is connected."[11]

The following rules regarding the duration of notes are generally observed:

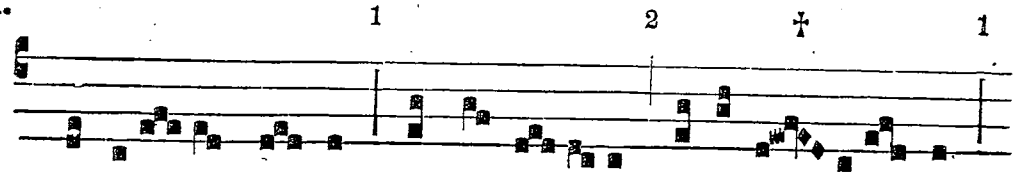
A pause is to be preceded by a *ritardando*. In syllabic chants this retarding movement affects not only the last syllable, but also those immediately preceding, if the last word be a polysyllable; in melismatic chants the entire group before the breath mark is retarded. At the close of a melody the ritardando is to set in with the last tonic accent.

In the course of a *melisma* (a rich group of notes) there often occur points of rest, where, however, it is not necessary to take breath. In such cases (generally there is also a transition from one neum to another), a slight retarding of the movement, a momentary resting on the last tone of the group preceding, will be sufficient.

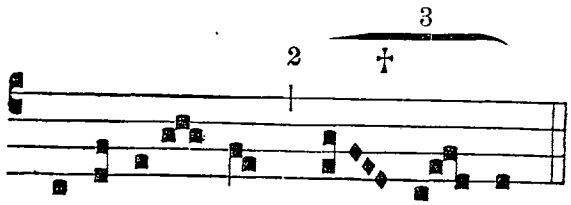
In observing the ritardando the organist must cling closely to the interpretation of the singer. The following example may serve as an illustration of our remark:

[11] Wagner, Greg. Mel.

71.



A - gnus De - i, qui tol - - lis pec-cá - ta mun - di,



mi-se-ré - re no - bis.

In this illustration we have a ritardando:

1) before a breath mark;

2) before an important melodic member;

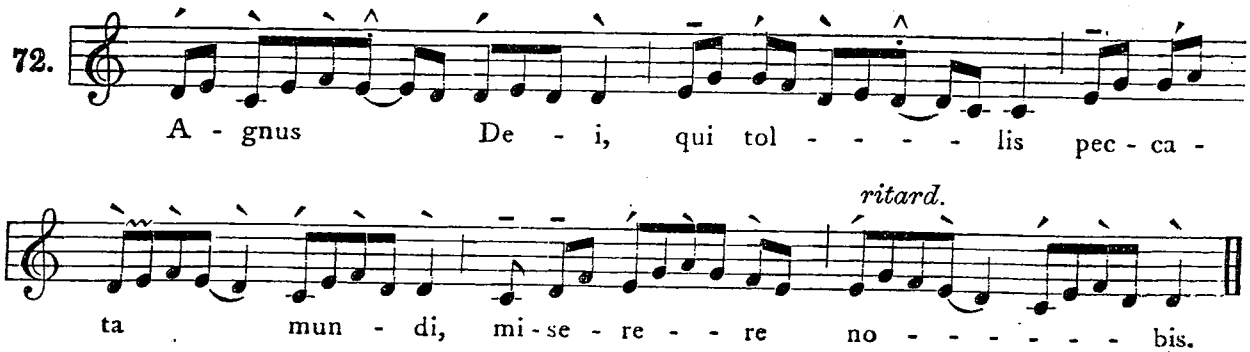
3) at the end of a melody.

† This sign signifies the passage from one neum to another. The voice remains for a moment hanging, as it were, on the closing note of the neum which it is just leaving.

In cases like No. 2 it is allowed to take breath, though it is better not to do so.

In modern notation the foregoing example has the following appearance:

72.



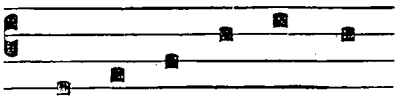
CHAPTER XV.

47. Melody as Imaginary Counterpoint.—We remarked above, in the introduction of this work, that each Plain Chant melody is to be considered as the soprano of a counterpoint,[12] to which the bass as a *cantus firmus* is to be added. This granted, it follows that the single notes, according as their melodic and harmonic importance is greater or less, may be regarded as suspensions, anticipations, auxiliary, passing, or changing notes.

The importance or value of a note depends, as is well known, on its (musical) accent, which accent in its turn, depends either on the position of the note in a musical group (in melismatic melodies), or (in syllabic melodies) on the syllable of the text over which the note is placed.

We treat respectively then: *a*) syllabic, *b*) melismatic melodies.

48. Syllabic Chants. For the accompaniment of such melodies we may lay down as a general rule that every tone can be supported by a distinct chord. We say as a general rule, because cases occur where its observance disturbs the rhythmical movement so characteristic of Choral. But even in such cases the supporting of each syllable by a new chord cannot be absolutely forbidden, as is shown by the fact that in the accompaniment of the so-called *"Kirchenlied"* such a mode of harmonization does not create unpleasant sensations. Yet it must be observed that just in rhythm lies the principal difference between the *"Kirchenlied"* and Choral; the rhythm of the former being mensurable (measured, mathematical), while that of the latter depends on the idea expressed in the text, and consequently on the relative importance of the single syllables of which the text is composed. Now if the idea expressed by the text is the source of the rhythm of Choral melodies, it must also be the factor that determines whether delivery is to be faster or slower. Consequently, as syllabic chants in general move more rapidly than others, it is advisable to consider them as composed of musical groups defined by the tonic accents of the text, and to provide them with corresponding harmonies.

Thus the melody here given:  is best represented

Glori - fi - cá-mus te.

as follows: 

[12] Counterpoint is not taken here in its strictest sense. In counterpoint, so understood, all parts enjoy equal rights, while in Choral all other parts are subordinated to the highest part.

49. Tone Groups. This is the most important and also the most interesting point in the accompaniment of Choral. The rhythm must be preserved in the harmonization. The smooth flow and easy glide of the melody must be reflected in the chords of the accompaniment.

We have already remarked that the fundamental principle of the rhythm of Choral is oratorical rhythm (text-declamation, elocution), and that the rhythm of oratory (or for that matter every kind of rhythm) is founded on such a succession of contrasted elements as will call forth sensations of pleasure. In the case of Choral (oratory), the elements so contrasted are: Strong in contrast to weak; rise (*arsis*) to fall (*thesis*); accented to unaccented; principal accent to secondary accent. In No. 44, we have seen that the principal accent in a group rests on the first note, and that in consequence, the remaining notes are, as it were, carried by the first note, subordinated to it, and are inferior to it in importance. The question now arises: How are the mutual relations between these contrasted elements to be brought out and expressed in the accompaniment?

50. Musical Accent. There are two ways in which a modern composer may invest with greater intensity and power the tones he considers of more importance and thus produce a musical accent. He may, in the first place, make use of what we will call dynamic accentuation. Dynamic accentuation is brought about either quantitatively, by simply increasing the number of instruments, or qualitatively, by assigning to each tone its proper station in that long line of force running from the most delicate pianissimo to the most passionate fortissimo.

The second means at the disposal of the composer for expressing accent is the skillful use of harmonic progressions. The harmonic climax embodied in a consequently developed chain of chords can never fail to express a musical thought (period) in a most effective and overpowering manner. The accentuation thus effected is a result of the irritation produced in the nerves of hearing by the abrupt, precipitous nature of chord progressions. This irritation increases in proportion as the relationship between two succeeding chords becomes more distant. From this it follows that the sharpest accent of all will be effected by dissonances. Dissonances give a most powerful impetus to the melodic stream, and send it plunging, as it were, down the rapids, to resume its calm and tranquil flow when it once more glides into the smooth and level bed of consonances below. The oscillations of dissonances, following one another in such rapid succession, striking upon, and penetrating one another, produce on the ear the impression of a series of swiftly repeated musical blows.

The accent produced by appropriate chord progressions is much sharper, sinks much deeper into the soul, than that produced by dynamic aid alone. The repetition of one and the same chord, however varied it may be dynamically, will never make more than a faint and feeble impression upon the listener. And not merely by reason of its ineffectiveness is such a mode of accompaniment to be discountenanced, it is objectionable also on other grounds. It can be realized only by making free use of the swell pedal and echo organ. Now such a use would, on the one hand, destroy the essence of organ music, which loves a calm, majestic stream of tone, on the other oppose an awkward barrier to the light and rhythmic flow of Choral melody.

Chord progression, then, is the only means left at our disposal for expressing musical accent. But this method, once well mastered, can never fail us. The almost unlimited number of combinations and degrees of relationship which exist between the chords of the scale enable the organist to vary his accents and introduce suitable variety. The skip from the bass tone to its octave, for instance, though a very slight variation, is sufficient to give clearness and distinction to a musical accent.

CHAPTER XVI.

51. Chord Progressions. In order that the accompaniment shall reflect the rhythm of the melody we lay down the following (fundamental) rules:

1) *Tone groups, not single tones, are the elements to be harmonized.*
2) *If feasible, the new chord should enter with the first note of the tone group.*
3) *The last note of a group of three tones, as well as every prolonged note, may be supported by a new chord.*

A few remarks may be of service to the student in making a practical application of these rules.

As the new chord is the accented element in the accompaniment, it should, in general, accompany the first note in a tone group, since it is this note that carries the accent. We say in general, because cases may occur where a natural, symmetrical, well-rounded progression of chords can be realized only by allowing a change of harmony at some less important point of the melody. Thus in a group of three notes, it is permissible to provide the last tone with a new chord, which however should be of a somewhat lighter character. This exception has its foundation in the manner in which the singer interprets such groups. The first note, being accented is, as it were, a spring from which with light, rhythmic flow the two following notes naturally purl forth. Yet the last of the

three notes will generally be of more importance than the second. The second tone having more the nature of a passing note, may be considered as a channel serving to transmit the melodic power developed by the accent, to the third note, while this third note accumulates the harmonic power before passing it on to the following group, where strengthened by new accents it produces once more the same effect. This exception will hold good almost universally in cases where this third note which already as transmitting factor has such importance, serves at the same time as the accentuation of a new syllable.

In groups of two notes such a departure from the general rule will be seldom admissible, since the second tone of such groups is generally but a mere echo of the first, welling up, as it were, from the newly accented melodic stream.

Yet even here we must guard against scrupulosity. Practical necessity or advantage will often suggest some modification in the demands of theory. The *Podatus,* since its first note lies lower than its second, is the figure where such exceptions may occur most easily. If the second tone be only a step removed from the first, it will generally have the character of a passing tone and will be too light to bear a separate chord. But the farther it is removed, the greater will be its importance and the more suitable it becomes for bearing a new harmony.

This view is borne out by considering such a Podatus in its subjective aspect, in the emotional effect it has upon the singer. The farther removed the second tone is from the first, the more sudden and intense will be the contraction of the vocal chords. Such a contraction presupposes a greater degree of physical exertion, which involves a corresponding increase of emotional activity. The stronger such emotion grows, the more important becomes the second note of the Podatus. Yet, since it can never have the same importance as an accented point of the melody, it will be advisable to provide it with a lightly gliding, onwards tending chord.

Seldom, if ever, will a change of harmony be permissible on the second half of the *Clivis,* this tone being by its very position inferior in power and emphasis to the higher lying first note.

Another remark seems in place here. We have already observed that there are different classes of accents. These different classes vary in value according as they represent more or less important elements of the underlying idea.

From this standpoint the tonic accent (in syllabic chants the tonic accent coincides with the word accent and in melismatic chants with the group accent)

is not as important as the oratorical (logical, word accent), or as the pathetic (intensified, oratorical) accent.

In melismatic chants where the simple text no longer suffices to indicate the relative value of the various tone groups, the oratorical and the pathetic accent generally serve to support and to interpret correctly the rich forms into which the melodic stream is crystallized. Thus it often happens that a completely developed melodic theme is required to give expression to one single syllable. In such cases the neums must be divided into principal and secondary groups. The group corresponding to an emphasized syllable must be distinguished by its stronger accent from the less important groups. Also the group following a breathing-place, since with it the melody sets in afresh, requires more emphasis than the remaining groups of the division. The same holds good of the last group, since it serves to link the elements of the text together and is generally characterized by a stronger word-accent.

This leads us to a practical conclusion for the organist: *In order that the inner connection of the neums be reflected also in the accompaniment, it is often better to give the entire passage a common harmonic basis than to introduce a change of chords on every tonic accent.*

52. We must, at least briefly, make mention here of *organ-point,* one of the most serviceable forms of accompaniment. Organ-point arises by sustaining the bass upon one tone, while the other parts are allowed to continue their harmonic movement without regard to the sustained tone. In this sort of accompaniment even the lightest tone of a group can bear a distinct chord, as the steady, ponderous stream of tone in the bass form a sufficient counterpoise to the bright and sparkling flow of the upper parts. How to make effective use of the organ-point in the accompaniment of Choral is a question which will occupy us later.

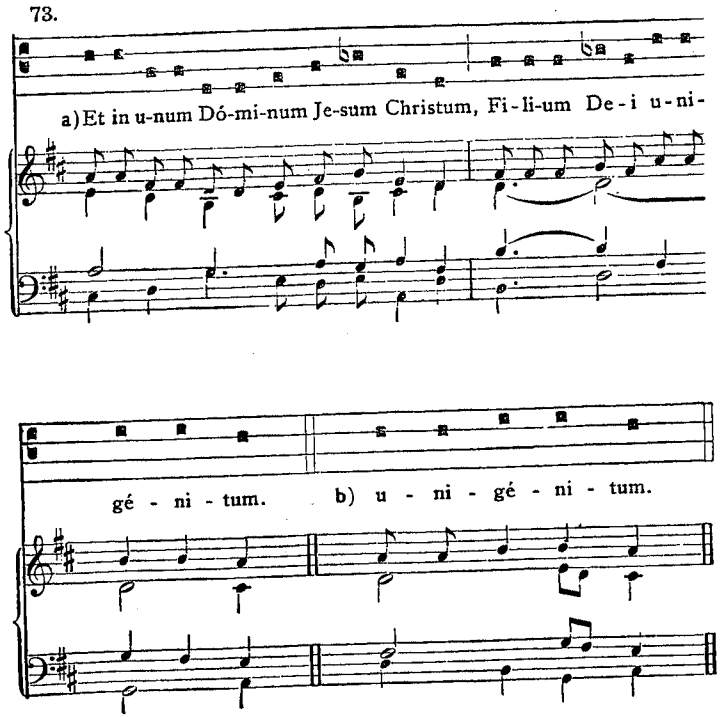
53. **Prolonged Tones.** It remains for us to show how the so-called *prolonged tones* should be harmonically treated. These may feasibly be divided into two classes: *Combined tones* and *ritardando tones.* Combined tones arise from two or more successive tones occurring on the same interval. This may take place in two ways, according as the notes concerned do or do not belong to different neums. In the first case, the combined tone results from the last note of the preceding neum and the first of the following (*Pressus*). In the other case the single note is simply repeated, either once (*bistropha*) or twice (*tristropha*). Ritardando tones arise with the slower movement that sets in with the last accented syllable or with the last note-group. Another possible place for a prolonged tone is the last note before a *Quilisma.* It is true we have no

definite knowledge as to how the Quilisma is to be rendered. It seems probable, however, that it was sung with the *vibrato*. If this be the case, and if in order to obtain the vibrato effect it be necessary to prolong the note preceding the Quilisma, no objection can be raised against providing this note with harmonic accentuation.

Also in syllabic chants it will often happen that melodic tones lying on the same interval may be considered by the organist as one prolonged tone. The following rules may be laid down for the harmonization of prolonged tones:

1. *Every prolonged tone is a convenient point for introducing a new chord.*
2. *The harmony with which we introduce the prolonged tone should be retained to the end, unless by a judicious change we can heighten the general elegance or effectiveness of the harmonization.*

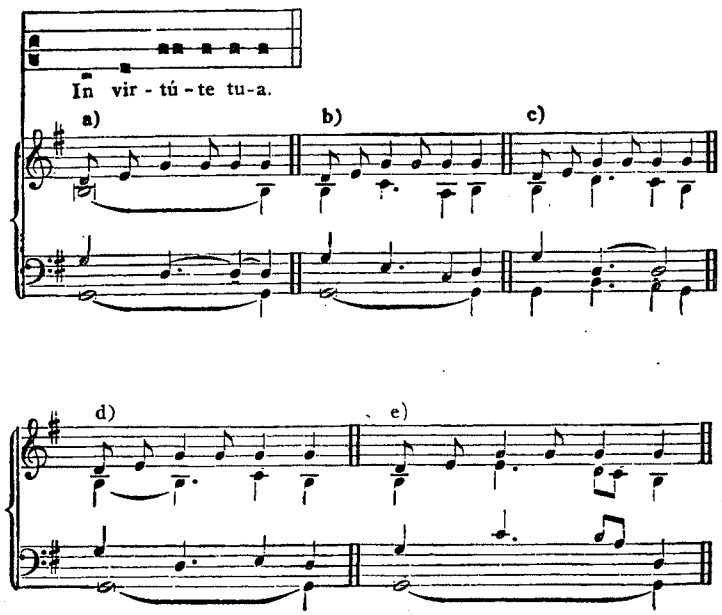
73.



The above example needs no explanation. The slight harmonic modification occurring on the syllable *"ni"* is due to the effect which the ritardando exerts upon each single tone of the final cadence. A still better effect may in many instances be obtained if the second tone be emphasized by an entirely new chord (*b*).

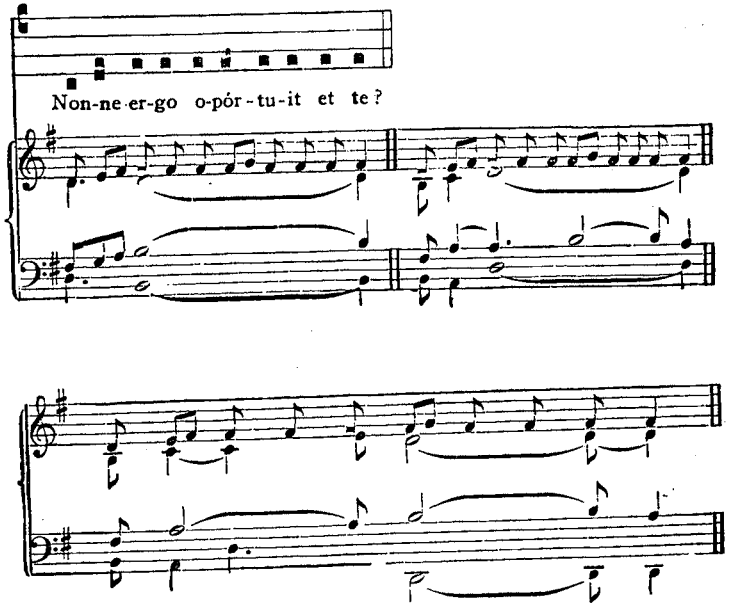
As the following example shows, a change of harmony (*b, c, d, e*) often results in a bright and lively accompaniment, whereas the retention of one and the same chord (*a*) would leave it dull and ineffective.

74.



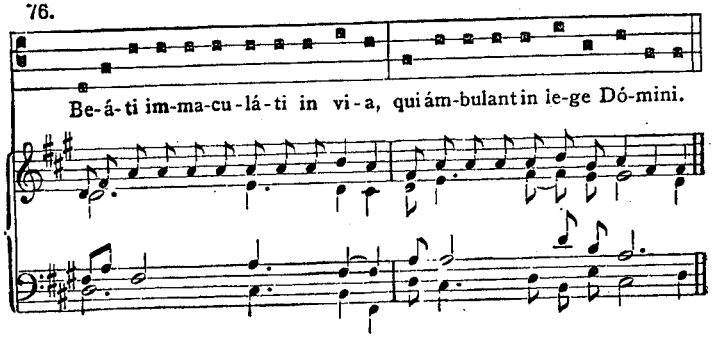
Example 74 speaks for itself. Still greater care in the accompaniment is required when the series of notes on the same interval becomes more numerous or is interrupted by only one tone.

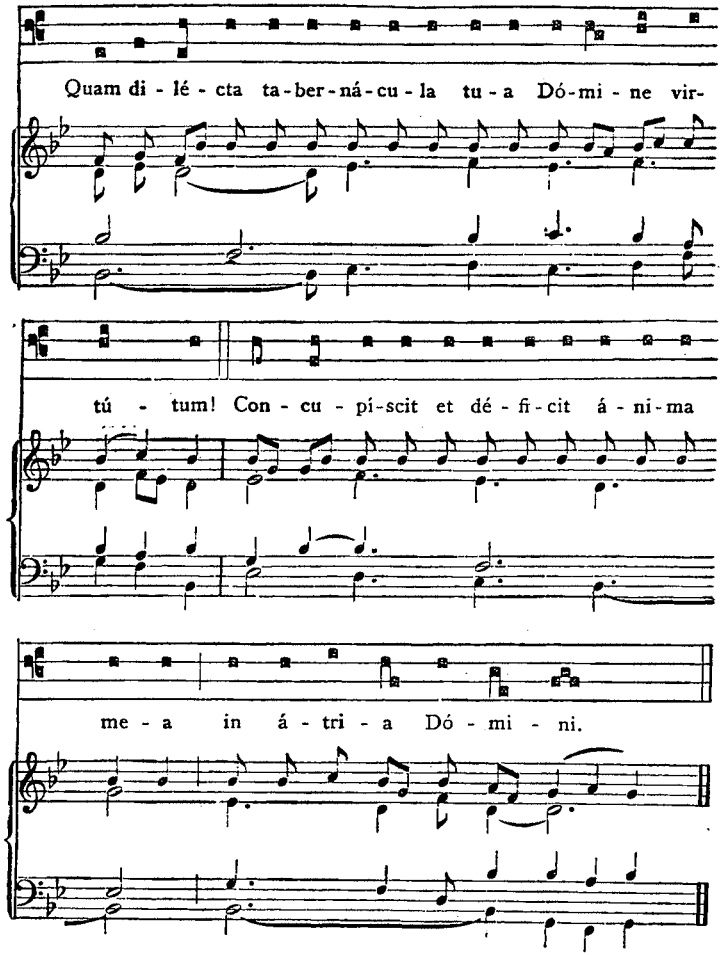
75.



Such a series of tones occurs in the Psalm verse of almost every *Introit*.

76.



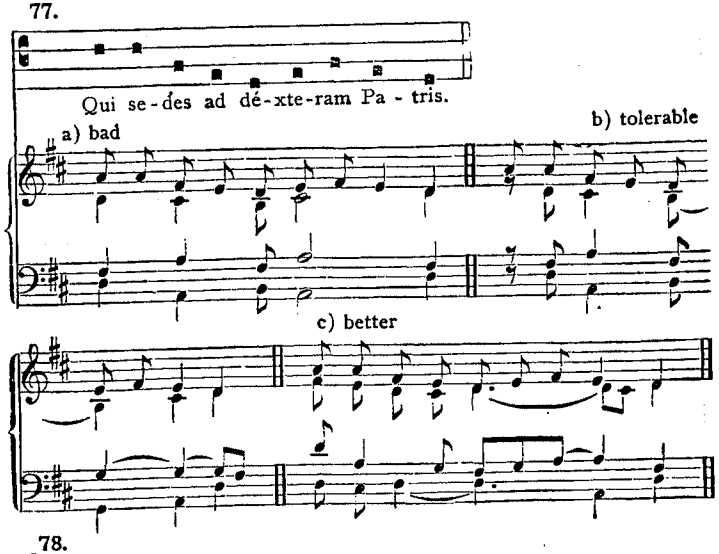


Farther on we will give more definite instruction on accompanying the Psalms and other recitative portions of the liturgy.

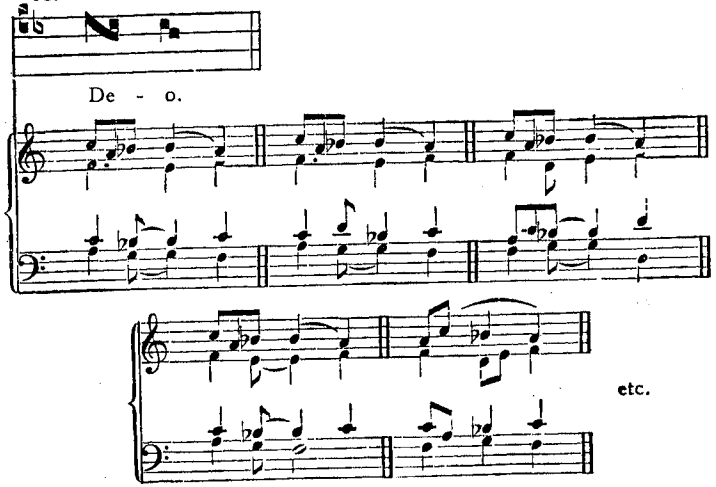
There is one case, however, where two notes of the same pitch cannot be treated as a prolonged tone. This occurs whenever the second tone carries the tonic accent. The reason for this is evident, since such a treatment would be directly opposed to our fundamental rule. The accompaniment in Ex. *77, b,*

is at least tolerable, since the tonic accent on the syllable *"se"* is given sufficient prominence by the simultaneous entrance of the harmony. As has been already observed (Ex. 73) each single tone in a final cadence is to be provided with a distinct harmony.

77.

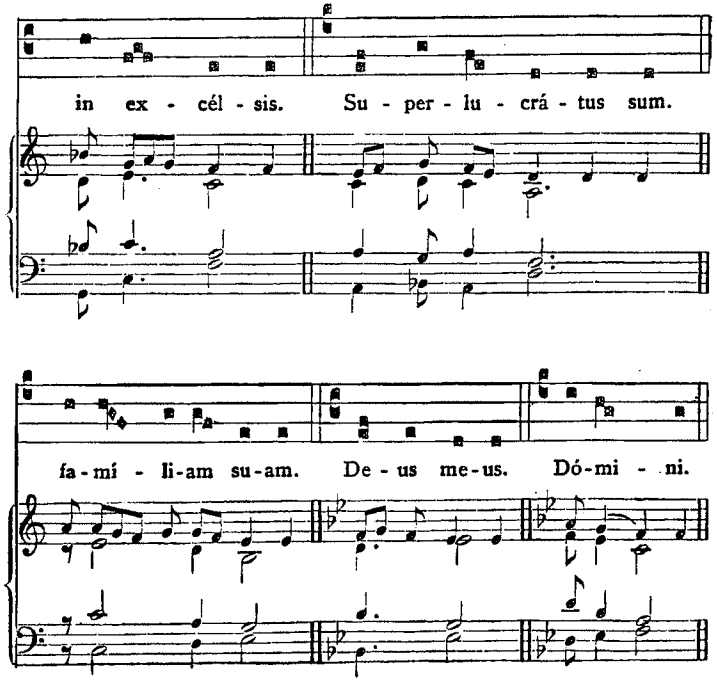


78.



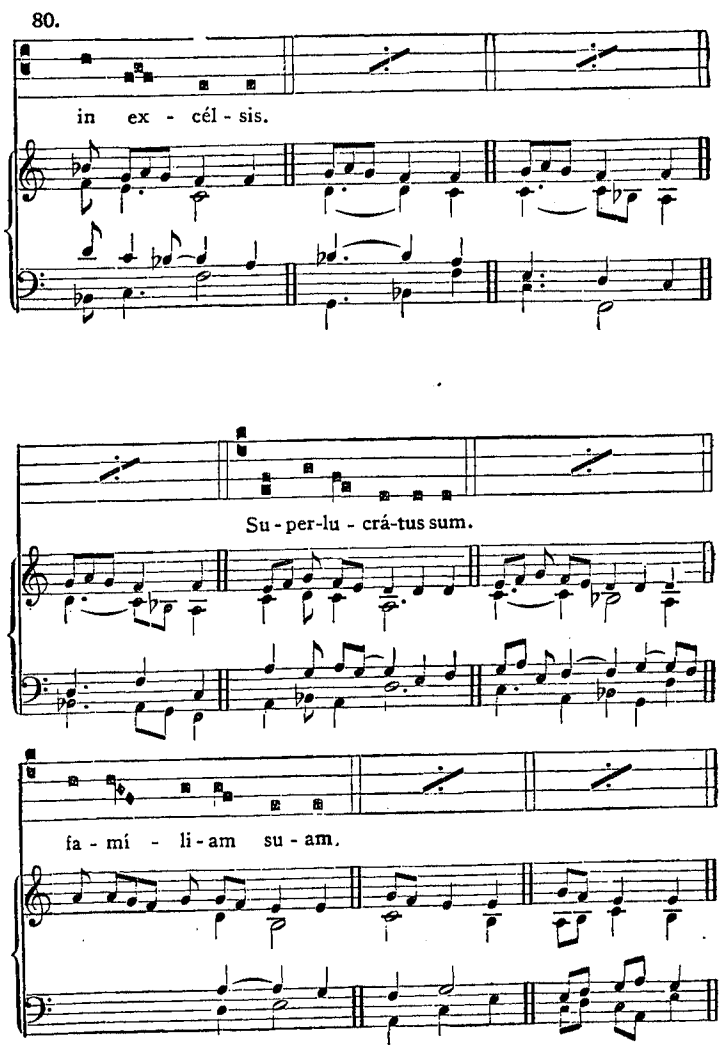
In regard to final cadences, in which the obligatory ritardando and the consequent prolongation of tones demand a change of chords over each note, another remark must be added. This rule of giving a distinct chord holds good, not only of the accented note, but especially of the last syllable of the text. Thus the accompaniment in Ex. 79 is not commendable; it affects us like an imperfect cadence, setting in on the fourth beat of common time and closing on the first beat, a very unsatisfactory and ineffective form of cadence.

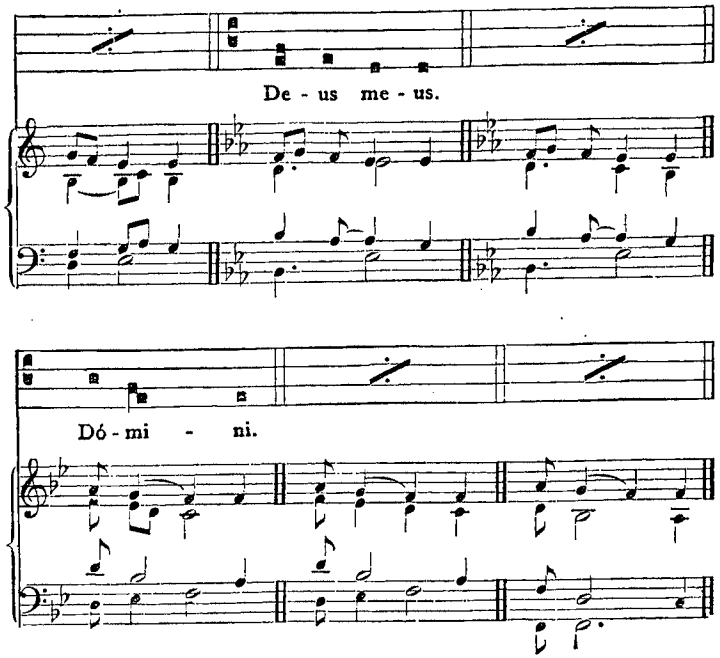
79. Not good



Ex. 79 under an improved form, will appear as follows:

80.





A careful study of Ex. 80 will teach us, more clearly than words can, how to overcome the deficiencies of the accompaniment in Ex. 79. We see what good effect can be produced by suspensions, passing notes, change of chords, etc.

We have yet to show how in the accompaniment of neums adequate expression may be given to the delicate rhythm that characterizes these figures.

CHAPTER XVII.

Rhythmic Harmonization of Note Groups.

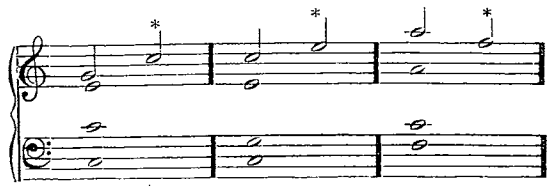
A. Harmonic Means of Accompaniment.

54. In groups of two notes the tonic accent rests on the first note, to which in consequence the second note is subordinated. Various means are at the disposal of the organist for giving expression to this subordination.

The second note, considered in its relation to the common bass, may be:

1. *A skip to another interval of the same chord.* Such tones are known as bye-tones.

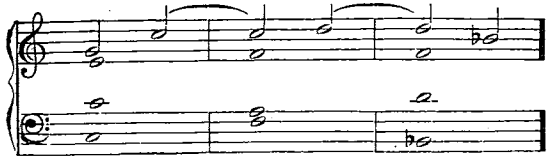
81.



The notes marked by an asterisk are bye-tones.

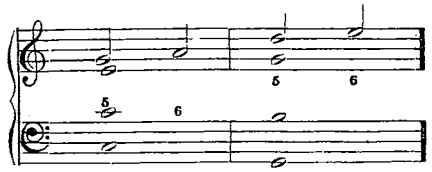
2. *A connecting link between its own chord and the one immediately following, if it occur on the same interval in both.*

82.



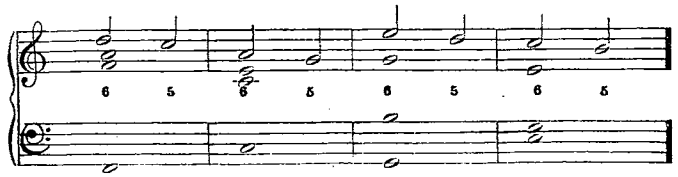
3. *The sixth of a chord of the sixth, when it proceeds conjunctly from the fifth of a triad.*

83.



4. *The fifth of a triad, when it proceeds conjunctly from the sixth of a chord of the sixth.*

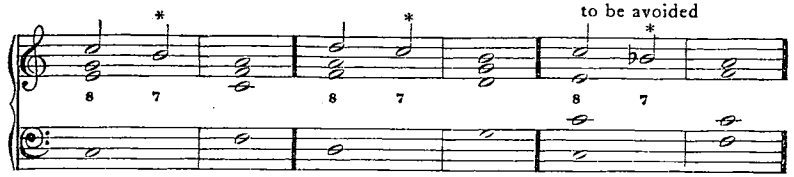
84.



(No. 4 is an inversion of No. 3.)

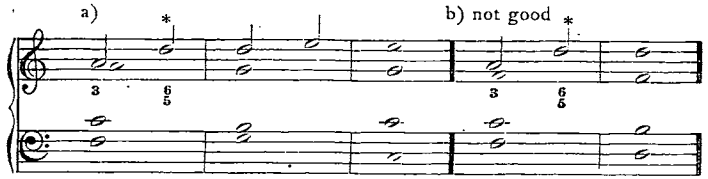
5. *A seventh, major or minor, descending conjunctly from the octave.* The dominant seventh, being too soft, should be excluded, or at least be employed but seldom.

85.



6. *The sixth of the first inversion of a collateral seventh-chord.*

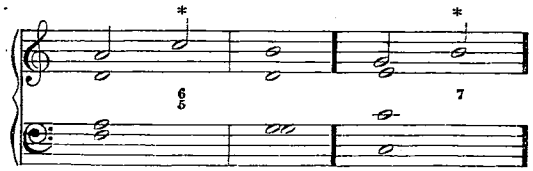
86.



In order that all the intervals of the inverted seventh-chord may appear, the third of the first chord should be doubled. Ex. 86, *b* sounds badly because the fifth is wanting and the third is doubled. It will not happen very often that the second note can be treated in this manner.

7. *A skip to the minor seventh of a collateral seventh-chord.* Here too the dominant-seventh is to be avoided. The skip to a major seventh should be made use of but seldom, and then with great caution.

87.



B. Non-Harmonic Means of Accompaniment.

55. In the modes of accompaniment so far mentioned each group has a common bass, common tenor and common alto. When, however, it seems desirable to render the progression of parts more rich and lively, and the danger of overloading the unaccented note can be avoided, it will be advisable to allow either the bass or one of the middle parts to progress with the melody.

Another characteristic of the modes of accompaniment mentioned above is, that each group-tone is always an element of a distinct chord. This does not hold good of the two following modes.

Suspensions and anticipations though dissonances, do not yet contribute to form a dissonant chord and are, in fact, elements of no chord whatsoever. They play an important role in Choral accompaniment, particularly in the middle parts, since they enable the organist to imitate the unity, vivacity and ornament of the melody. They deserve, therefore, somewhat more attentive consideration and more extensive treatment.

8. Suspensions.

56. A suspension, as is well known, is a note which, having formed an essential part of a chord upon an unaccented beat, is sustained or repeated over a second chord which occurs upon an accented beat, of which second chord the suspended note forms no part whatever.[13]

In making use of suspensions the following rules should be observed:

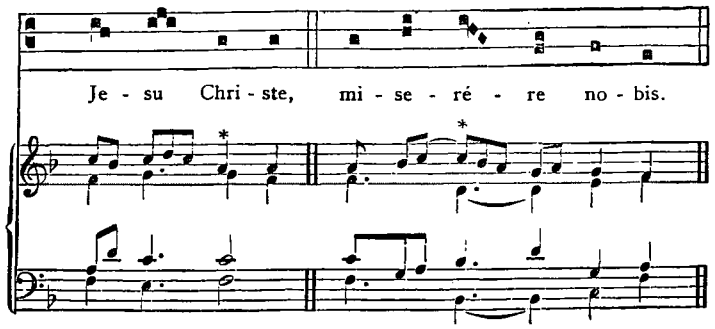
1. *A suspension must be prepared in the same part;*
2. *It resolves upon an unaccented beat by descending one degree (or, rarely, by ascending one degree).*
3. *The note which forms the resolution should not be present in any other part except the bass.*
4. *Parallels in the octave do not become permissible even when delayed by a suspension.*

Suspensions may occur before the third and the octave in all the parts. They should, however, be employed but seldom in the soprano or in the bass, since in the first case it is too liable to disturb the singer; in the second it gives too dissonant a character to the entire chord.

[13] Mansfield, The Student's Harmony, p. 135.

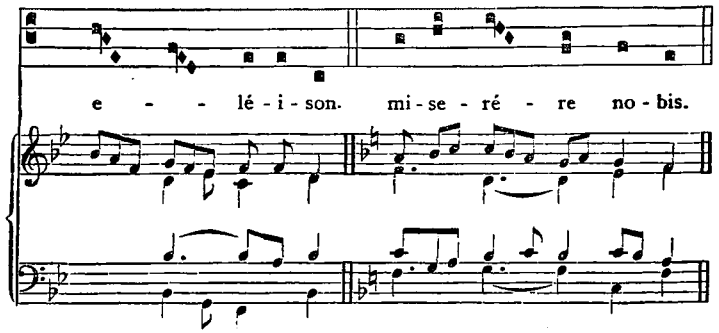
Suspension before the octave.

88.



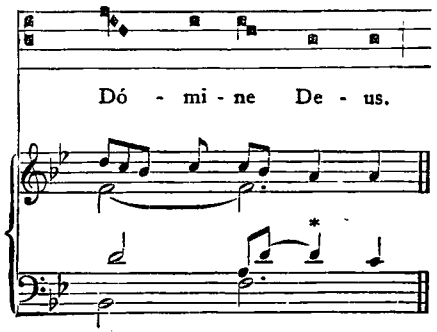
Suspension before the third.

89.



Suspensions cannot occur before the fifth of a triad, no dissonance being possible here.

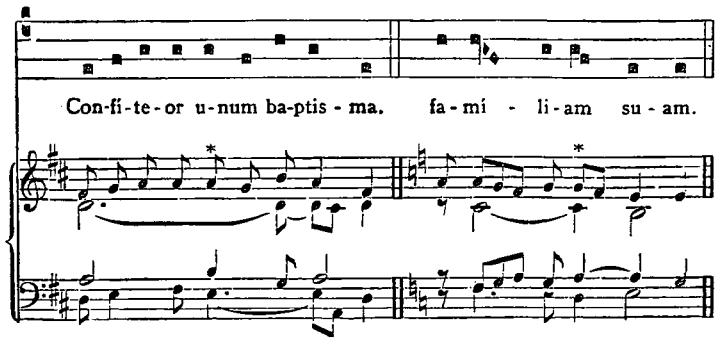
90.



In the above example the 6th, D, forms with the other notes a consonant chord, and has no effect that in the least resembles a suspension. Before the fifth of a *seventh chord*, however, a suspension is well possible. The suspension of the octave is seldom available for our purpose.

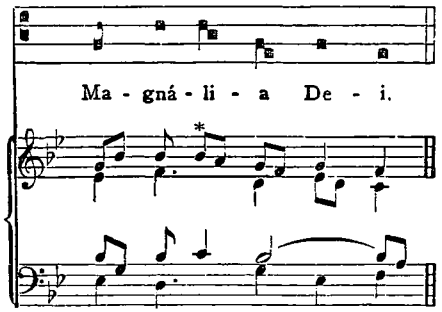
Suspension before the third.

91.



The suspension before the fifth is not very commendable.

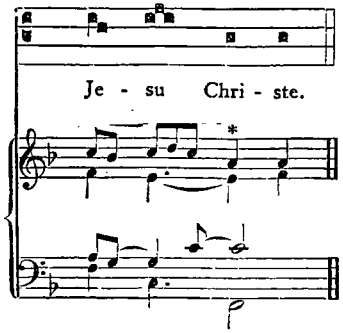
92.



There is one case where a suspension before the seventh is possible, but it cannot be made use of in accompanying Choral.

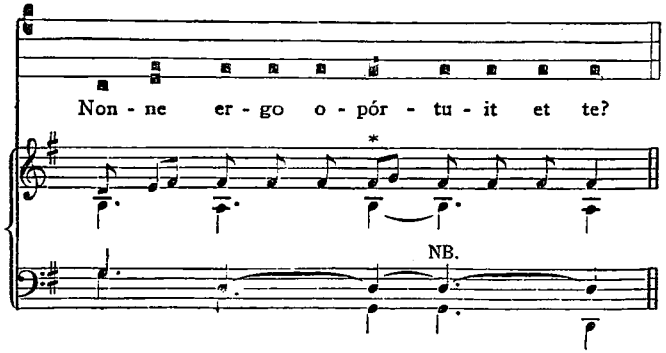
A suspension generally resolves, as we said before, by descending a degree. If it resolves by ascending, it can never advance more than a half step.

93.



Such a resolution is seldom available in the accompanying of Choral. In the soprano, where any dissonantal effect becomes much more prominent, suspensions should be used only in order to attain some very special effect:

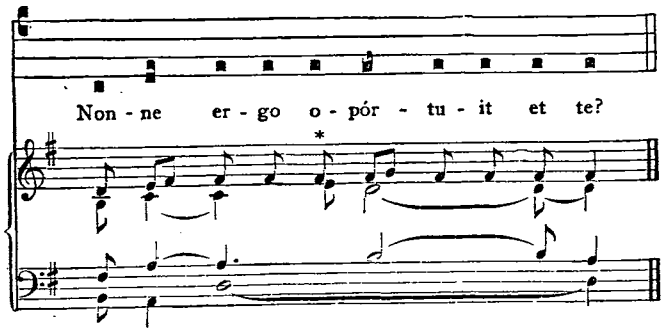
94.



In the above example the powerful upward impulse exerted by the suspension serves to express most vividly the earnest, insisting tone of the question. (See also Example 99.)

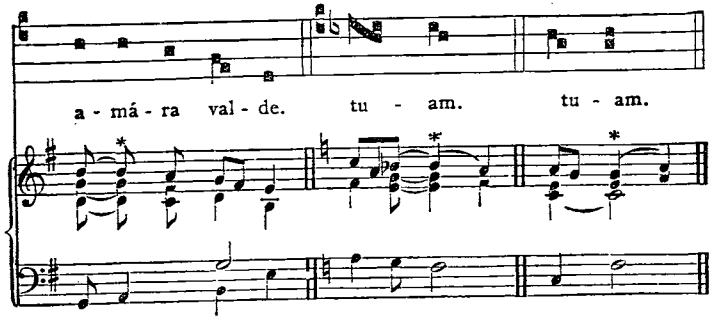
Between the suspension and its resolution one or more tones may enter, even if they be foreign to the melody.

95.



In four-voiced accompaniment suspensions may enter in two or three parts simultaneously. Yet this mode of procedure is seldom available. In individual cases it will serve to give distinction to a cadence or prominence to an unusually strong accent.

96.



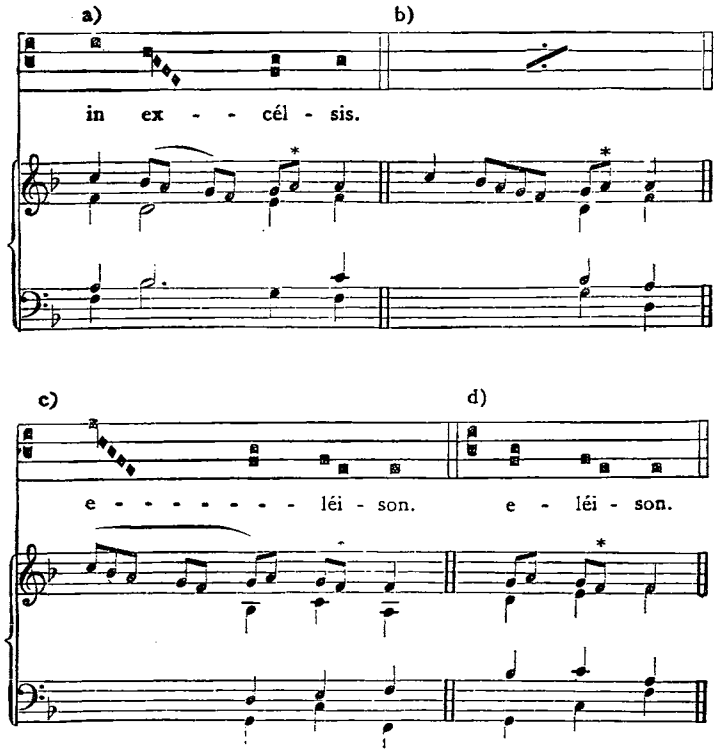
Lengthy sustaining of a suspension, being prejudicial to the beauty of pure four-part harmony, is not allowable.

The insertion of one or more tones, whether harmonic or foreign, between the suspension and its resolution, is a question that will occupy us again when we come to treat of the use of passing tones.

9. Anticipations.

57. Anticipations are the contrary of suspensions. One or more tones of a chord are sounded in the chord preceding. Anticipations occur most frequently at the cadence.

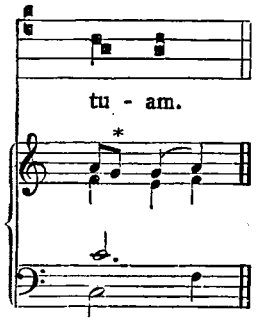
97.



In final cadences, as at *c*), it is well to have the 3rd of the chord on the dominant nine degrees removed from the 5th.

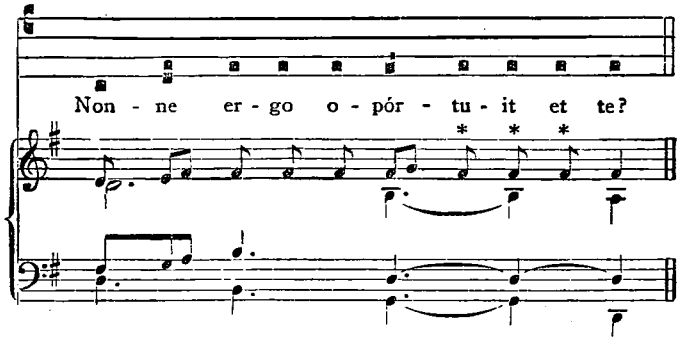
The harmonization of example *c*) sounds better than that of example ***d*)**. Anticipations are not, however, restricted to the cadence; they are available elsewhere in the musical sentence.

98.



The anticipated tones should not be longer than the remaining tones of the chord, since it is only in somewhat rapid tempo that anticipations have a favorable effect. Examples like the following sometimes warrant an exception.

99.



The prolonged anticipation on *f sharp* (bearing the three syllables *"tu-it et"*) is here allowable, since this tone, from having served as a suspension in the chord immediately preceding, still lives vividly in the ear, and in consequence calls for a strong accentuation. Such licenses are not, however, commendable. Anticipations in the bass will not serve our purpose.

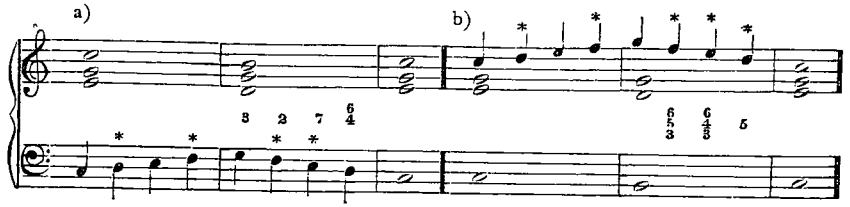
10. Passing Notes.

58. In the foregoing we have been considering almost exclusively such notes as were elements of the chord with which they stood connected, or at least of the chord that immediately preceded or immediately followed. A well developed accompaniment, however, requires that the essential elements of the chord succession be seasoned with tones foreign to the harmony. These tones are divided into two classes: *Passing Notes* and *Auxiliary Notes*. The principle of classification is the manner in which they enter.

Passing notes are such as connect conjunctly two accented harmony notes. Passing notes, as a rule, are foreign to the harmony and consequently dissonant in character. They may ascend or descend, diatonically or chromatically. That chromatic passing notes are unavailable for Choral purposes is self-understood.

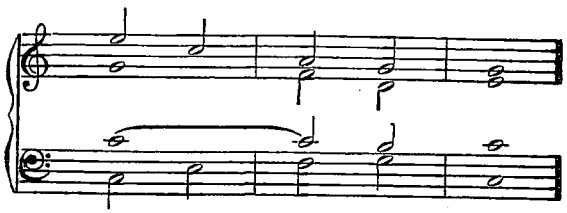
The importance of passing tones may be estimated by considering that they render the accompaniment more free and flowing, remembering at the same time that the essence of Choral accompaniment is a perfect reflection of the free and easy flow that characterizes Plain Chant melodies.

100.



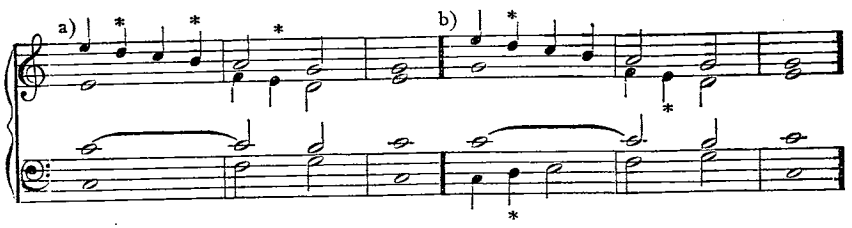
In the first measure of each of the examples *a*), *b*) here given the tones *d* and *f* are passing notes. They are inserted conjunctly, *d* between *C* and *E* of the chord on *C*; *f* between *E* of the chord on *C* and *G* of the chord on *G*. In the second measure the passing notes descend conjunctly, thereby producing, as shown by the figured bass, a new, richer and more closely interrelated succession of chords. The seventh, when it descends conjunctly from the octave, has, as we saw above (*Chapter XVII*, § 54, *No.* 5), the character of a passing note. Regular passing notes occur always upon the unaccented beat.

101.



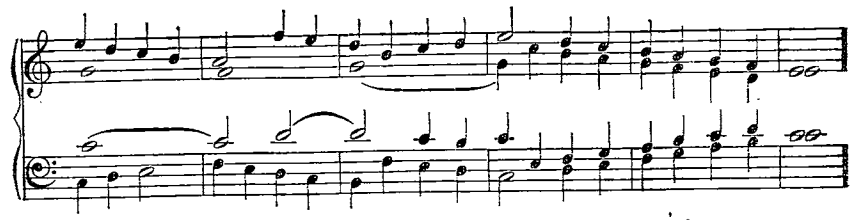
Each part of this musical phrase can be enriched by passing notes.

102.



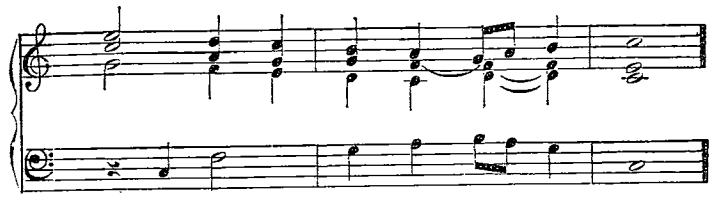
Passing notes may occur in two or more parts.

103.



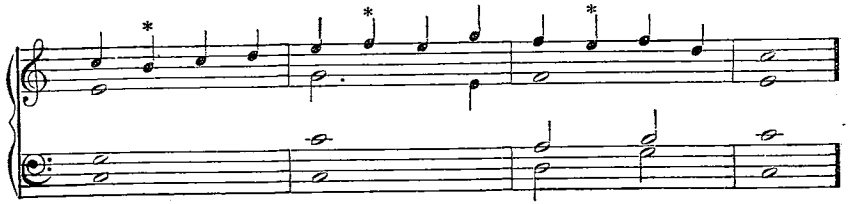
Entire chord formations may be similar in character to a passing note.

104.



10a. **Auxiliary Notes** are a variation of passing notes. They ascend or descend conjunctly like passing notes, but, unlike the latter, return to the interval from which they proceeded.

105.



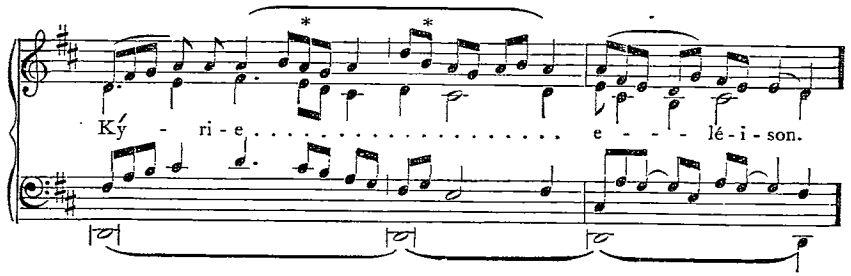
Somewhat related to passing chords is the peculiar variety or harmonies called:

11. Organ Point.

59. An organ-point is a succession of chords, partly harmonic, partly foreign, over a sustained bass, which chords are indeed closely interrelated, but often proceed without regard to the sustained tone. Only the first and the last chords of the organ-point must be chords of which the sustained bass, or, as it is often called, the pedal, forms a part. The chords foreign to the pedal should not follow one another too frequently as this would inevitably produce an unsatisfactory result. An organ-point derives its unity from the part next above the pedal becoming for the time being the real bass. The notes usually selected for pedals are the tonic and the dominant. Sometimes both are sustained simultaneously.

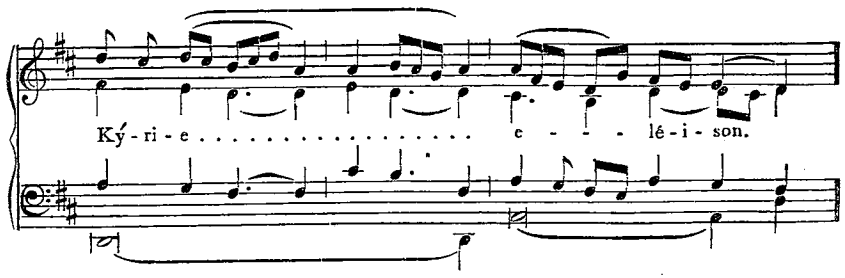
The reason why organ-point is so important in the accompaniment of Choral is, that it is suited to bring out the unity that underlies connected groups of notes, as well as to enable the upper voices to proceed with greater freedom of movement. It is, as it were, the bed of the musical stream, a well-built canal, in which the melodic waves glide along with light and unimpeded flow. The continuous sounding of the pedal will often enable the organist to introduce a change of chords even on an unaccented beat without in any way disturbing the rhythm.

106.



Ex. 106 is an organ-point on the tonic. The chords seem to proceed arbitrarily and without any regard to rhythmic accentuation. A closer inspection shows that the tenor takes the place of the bass. The chords marked by the asterisk enter on unaccented beats. Yet even here it is advisable to have, as far as possible, the new chords introduced on accented beats, as shown in the following example:

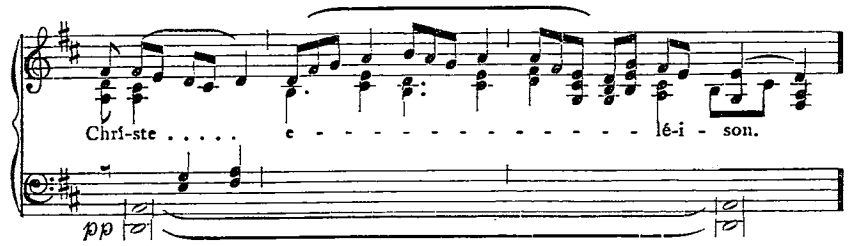
107.



In this example the tonic as pedal note is succeeded by the dominant. Such is the general rule in organ-point, it being natural that the tonic leads the way, while the dominant enters for the purpose of introducing the cadence.

In the following example we have an organ-point on tonic and dominant simultaneously.

108.

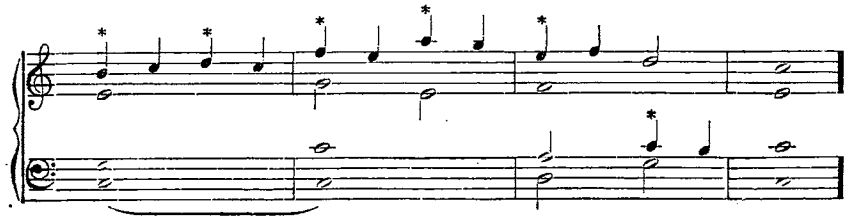


Double organ-point is seldom available in the accompaniment of Choral. When employed, it requires very soft stops. It will thus form a most peculiar contrast to the lightly undulating stream of harmony above.

12. Appoggiaturas.

60. An appoggiatura is a tone foreign to the harmony, occurring upon an accented beat, and proceeding conjunctly upward or downward in its resolution. It has the effect of an unprepared suspension.

109.



The notes marked by asterisks are appoggiaturas.

The following rules will guide the organist in selecting, among the means at his disposal, those most suited to his purpose:

1. *The first note of each musical sentence must be a harmony note, i. e., must be an element of the chord with which it is connected.*
2. *Passing notes may enter by conjunct motion between two notes belonging to the harmony.*
3. *Appoggiaturas must be employed with caution, since they form sharp dissonances, especially when they occur in the soprano.*

As the soprano, being identical with the melody, is already given, the organist, to attain a suitable accompaniment, must proceed analytically. He must seek for the first accented tone of a note group, and provide it with a chord to which it belongs, either as a component part, or then as a suspension or an appoggiatura.

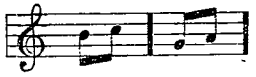
The unaccented, lighter tones he will treat either as passing notes, or as resolutions of a suspension, or as tones following an appoggiatura, according to the varying importance of the first note of the group.

In accompanying groups of two notes all of these twelve means are available. For accompanying groups of three notes, in which as a general rule the two light notes that follow the accented tone will not bear a change of harmony, passing notes are the only means left at the disposal of the organist. When the third tone is important enough to bear an independent chord, the first two tones are, of course, treated like any other group of two notes.

CHAPTER XVIII.

61. Groups of Two Tones. Such are: The *Podatus* and the *Clivis*. The second note of a Podatus always ascends, and that either conjunctly or by skip.

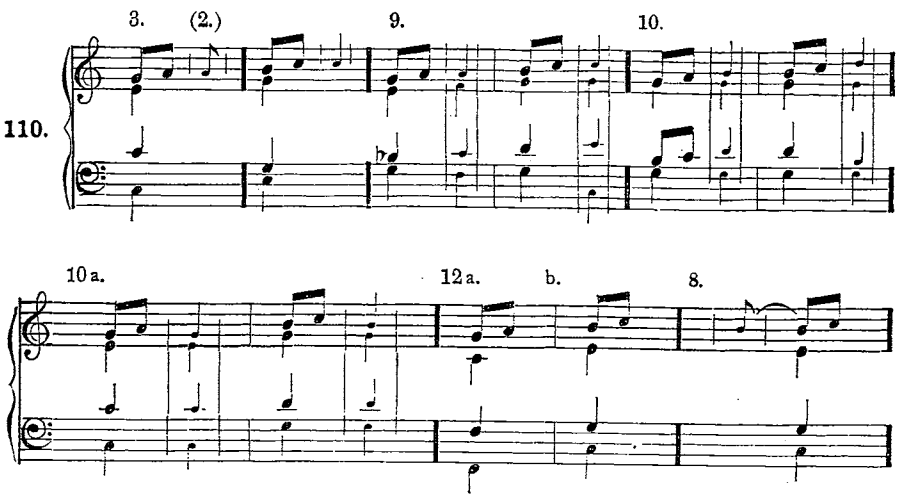
a) The means best suited for accompanying the *conjunctly ascending*



Podatus are those mentioned under Nos. 2, 3, 8, 10, 10a, and 12 of the preceding chapter. Which of these is to be used in each individual instance depends

upon the value attached to the note that connects the Podatus, either with the foregoing portion of the melody, or, as the case may be, with the following.

110.



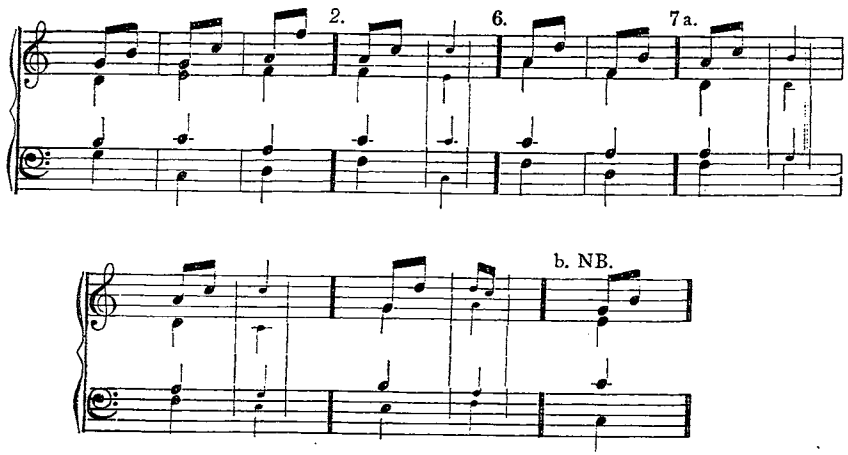
The figures in this example refer to the numbers in the foregoing chapter; the tiny notes in brackets indicate the first tone of the note group that follows (or the last tone of the group that precedes). We observe that when there is question of providing group tones with a suitable accompaniment, these tones are not to be considered singly, as isolated elements of the musical stream, but as modified and determined by the preceding and the following group. In harmonizing Gregorian Chant, consequently, it is of the greatest importance to study thoroughly the arrangement and grouping of its motifs, and the general structure of its melodic formations. Only by such thorough study will the organist be able to develop a system of accompaniment, in which the single chords will follow each other as easily and naturally as do the notes which they support, will imitate by their light and rhythmic flow the beautiful symmetry of the melody itself. This principle must henceforth be kept ever in mind.

Suspensions are available for accompanying this species of Podatus only when the latter ascends a half degree. The difference of the accompaniment of the Podatus marked 12b from that of the same Podatus at 8 is, that in the former case the appoggiatura has no introduction, and produces the effect

of an unprepared suspension, while in the latter the suspension is well prepared. That the binding of the last note of the Podatus with the first note of the following group (see Ex. 110, No. 8) presupposes that both notes are on the same degree is evident.

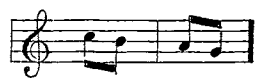
b) For the accompaniment of a *Podatus that ascends by skip,* neither suspensions, nor anticipations, nor passing notes, nor auxiliary notes, nor appoggiaturas are available. The organist is restricted to the means mentioned at Nos. 1, 2, 6, 7.

111.



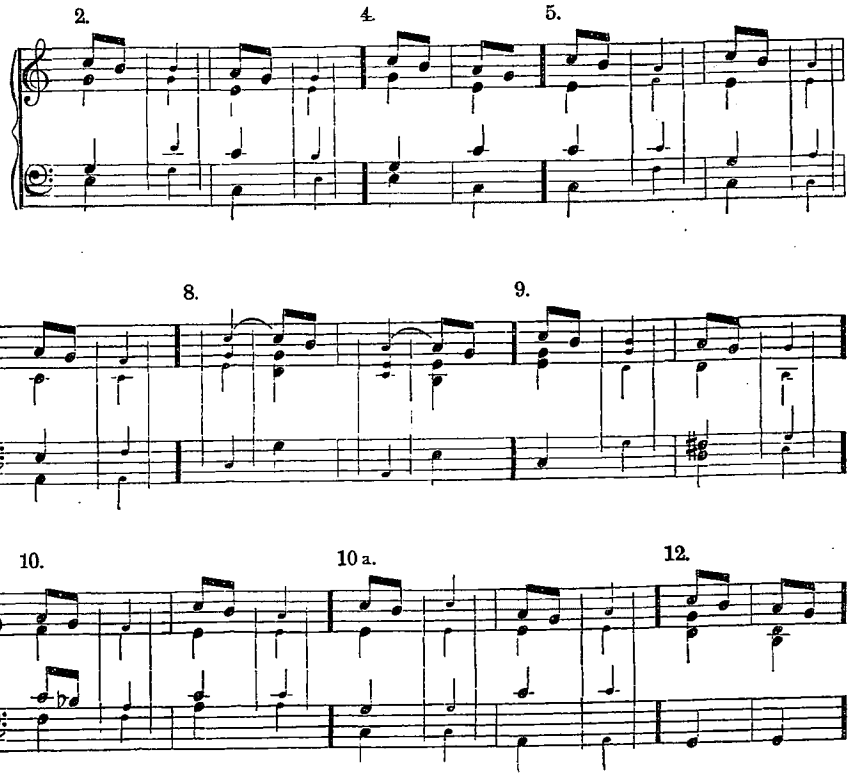
No. 6 will, as a rule, be available only when the melody ascends by a skip of a fourth. No. 7b is not commendable; it will serve at best to characterize a tritone.

The second note of a Clivis always descends, and that either conjunctly or by skip.



c) The means at the disposal of the organist for accompanying the *conjunctly descending Clivis* are given under Nos. 2, 4, 5, 8, 9, 10, 10a, 12.

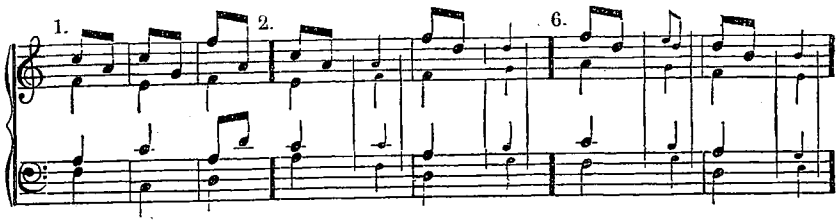
112.



The above examples will become more intelligible in the sequel.

d) The means for accompanying the Clivis that *descends by skip* are reduced to a minimum, just as in the case of the skipping Podatus.

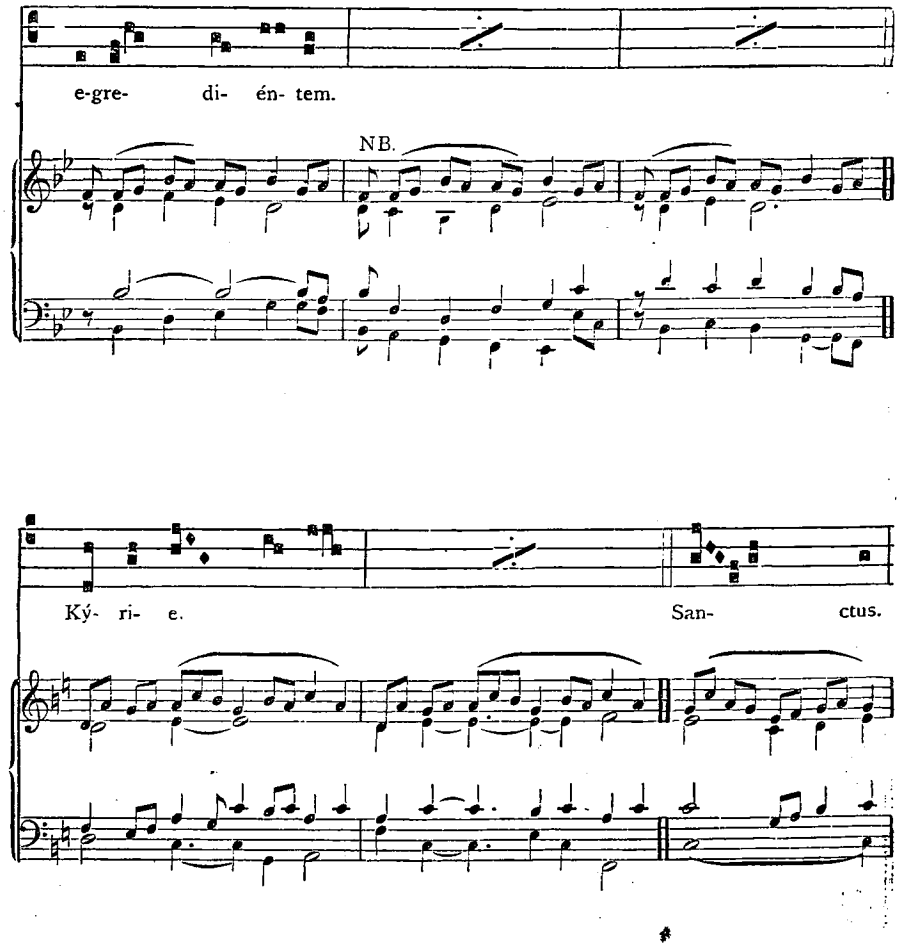
113.

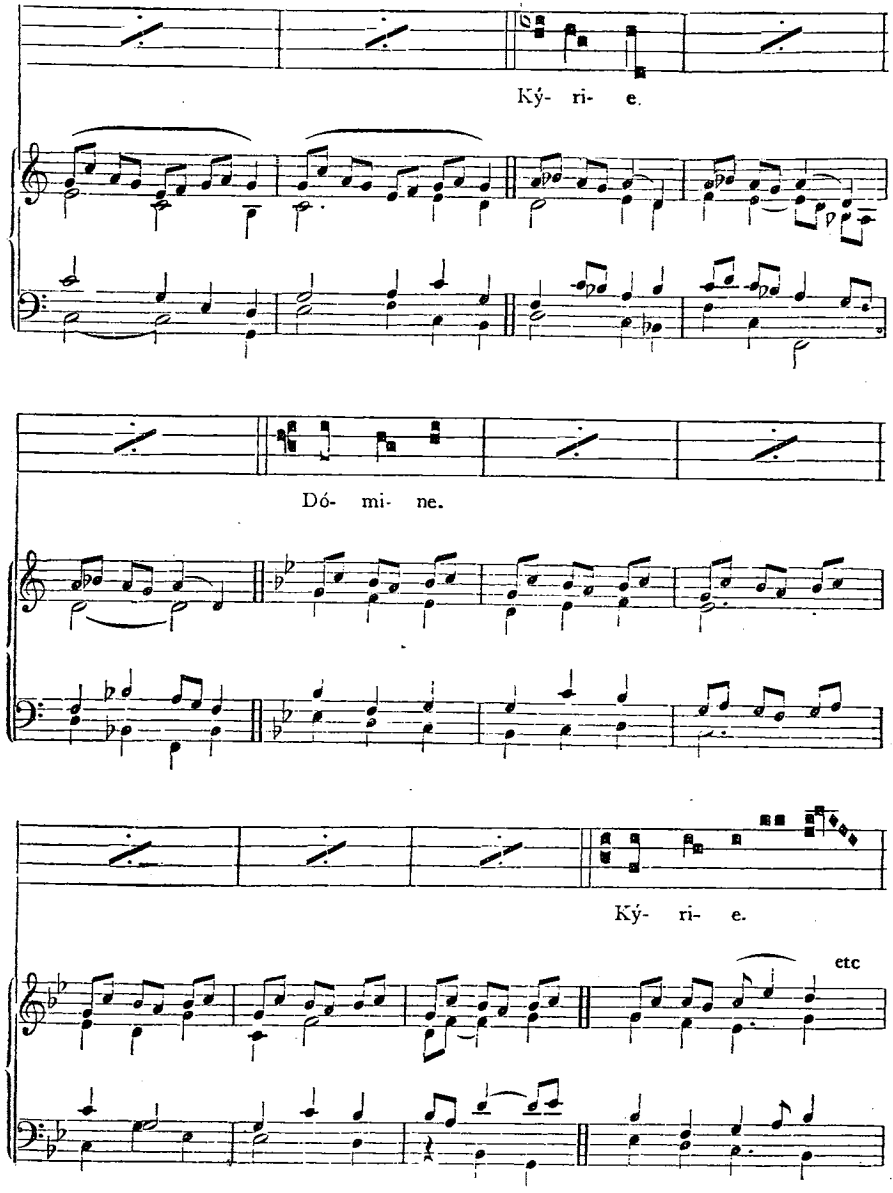


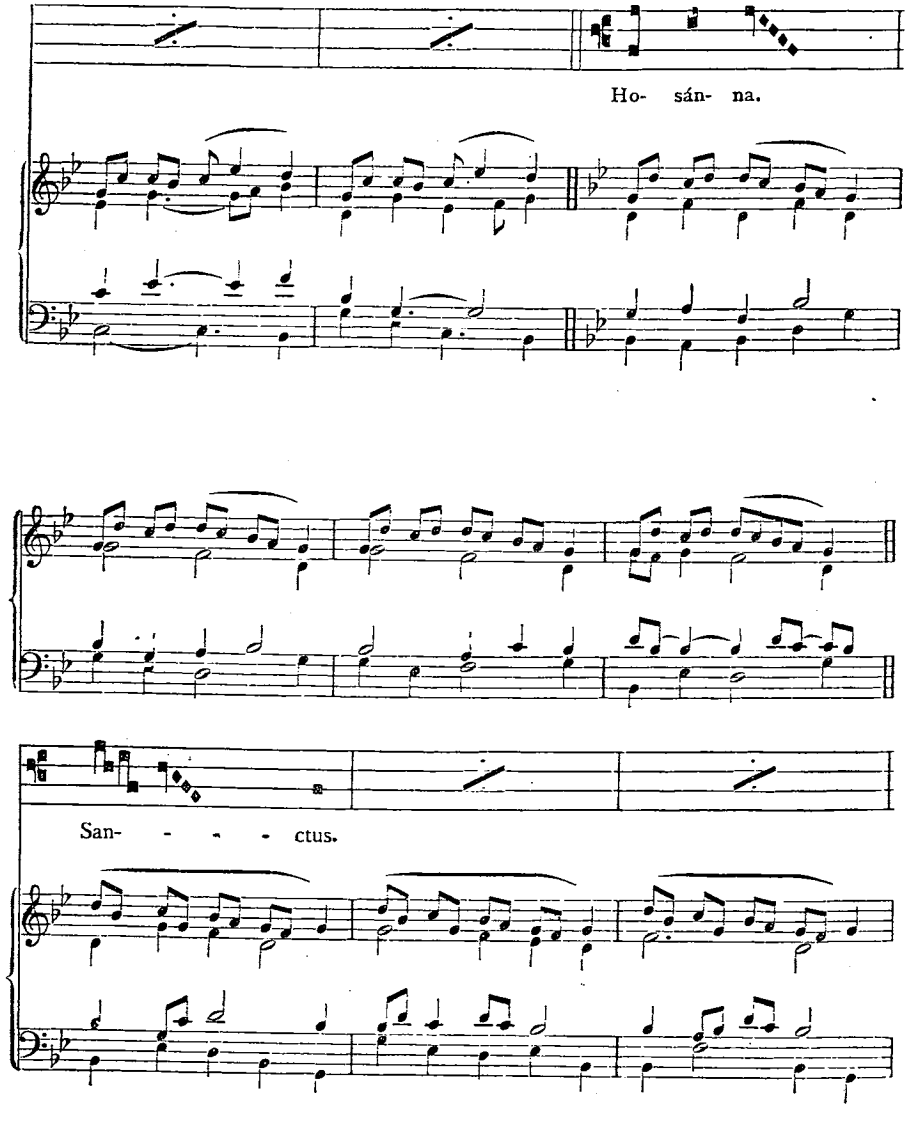
The student should analyze the following examples, and be able to give an account of the various harmonic means employed.

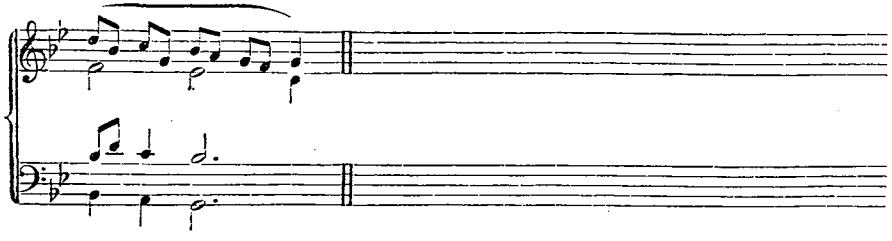
62. Examples of Choral Accompaniment.

114.

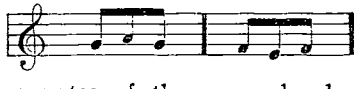
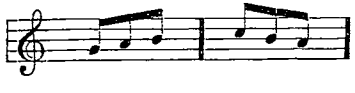


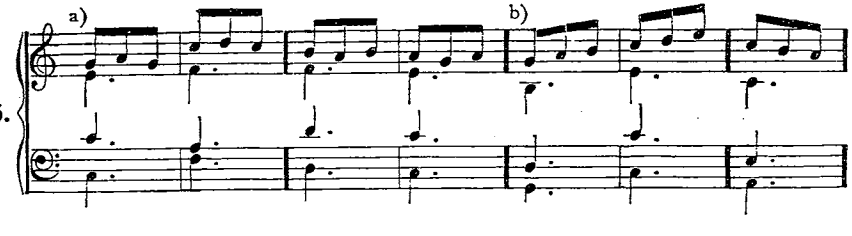






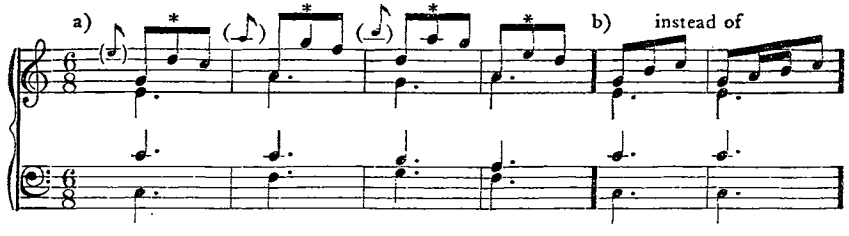
63. Groups of Three Notes. Such are the *Torculus*, the *Porrectus*, the *Climacus* and the *Scandicus*.

In the following we have in view principally such cases in which the second and third notes of a figure flow in a natural decrescendo from the chord chosen to accompany the first note. This takes place particularly when the figures develop conjunctly. The Torculus and the Porrectus may be treated as harmonic circumlocutions,  the Climacus (and the Scandicus ditto) as two notes of the same chord connected by a passing note. 

115. 

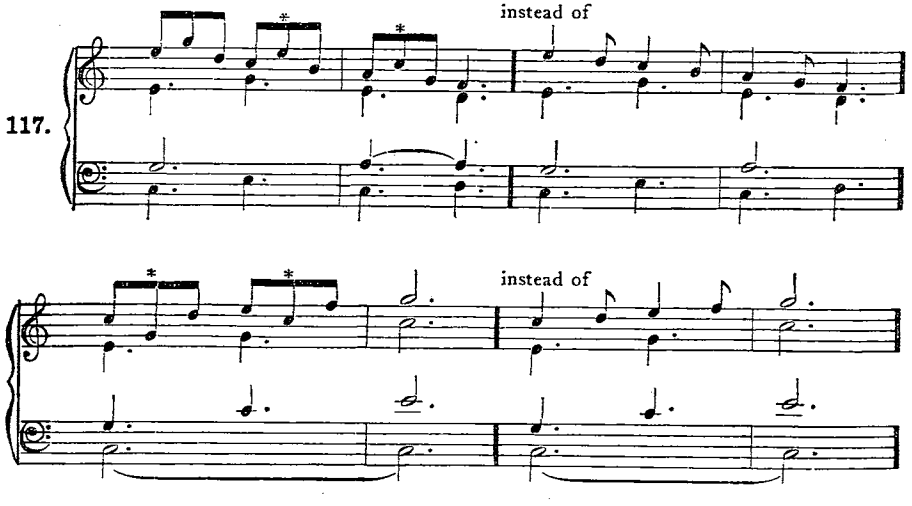
Our task becomes more difficult when the notes proceed by skip. To obviate this difficulty we must have recourse to a freer use of passing and auxiliary notes.

64. 1. When treating of passing notes we said that they must enter conjunctly. When they do enter by skip, the skip is merely apparent. The passing note enters conjunctly from a tone, which, though not sounded, is contained in the respective chord.

116. 

Sometimes the note from which the apparently skipping tone really proceeds conjunctly, is another passing note, not sounded, but contained in the chord *(b)*.

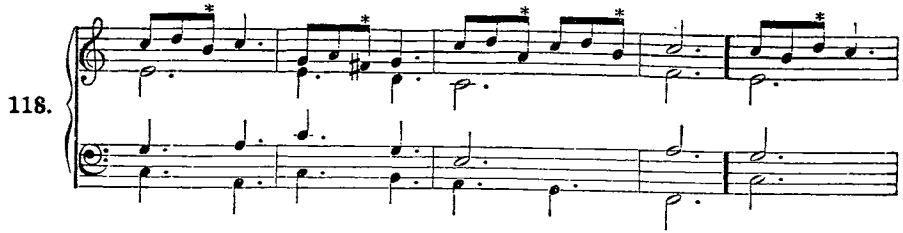
2. A retarding note, similar to one often occurring between a suspension and its resolution, may often enter between a harmony note and a passing note.

117. 

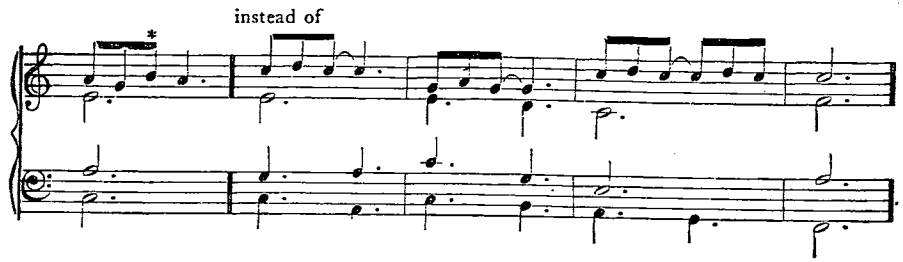
This retarding note, however, should always belong to the same chord as the harmony note from which it proceeds.

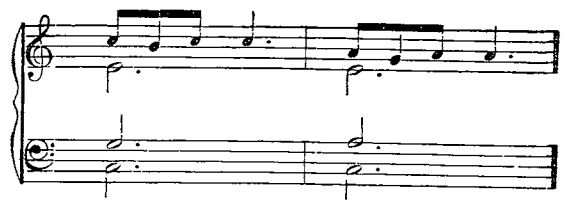
3. A retarding note may enter likewise between an auxiliary note and the note to which it proceeds. It may be non-harmonic, but must resolve on the chord tone whence the auxiliary note proceeded.

118.



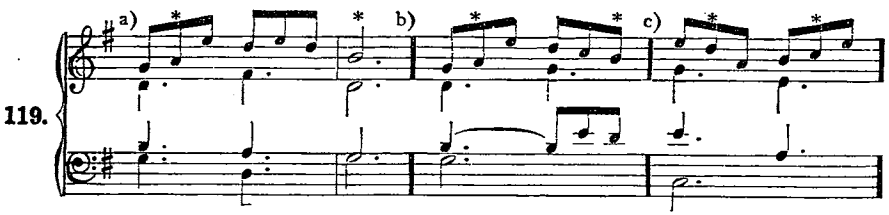
instead of





4. Even the conjunct movement of passing notes is sometimes interrupted by a skip. This skip may be either to a harmonic or to a non-harmonic tone, but the harmony note which thereby falls out must appear in one of the following groups.

119.

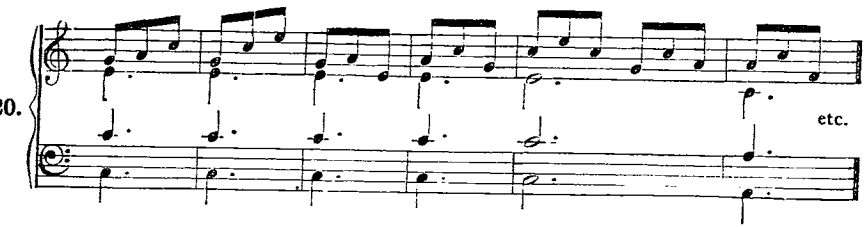


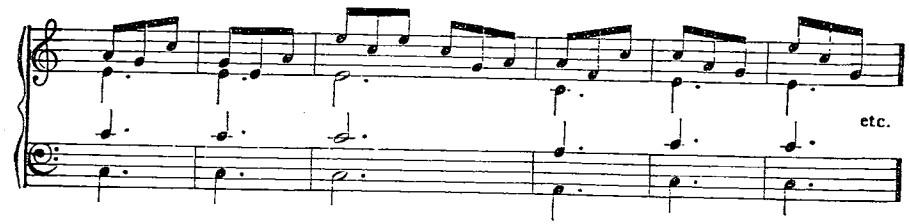
In the above example, the harmony note *b* reappears at *a)* in the second measure, at *b)* after three, and at *c)* after two inserted tones.

5. According as the notes of these groups are more or less distant from one another, they can be harmonized in different ways:

a) As elements of a chord, either in its root position or in its first inversion.

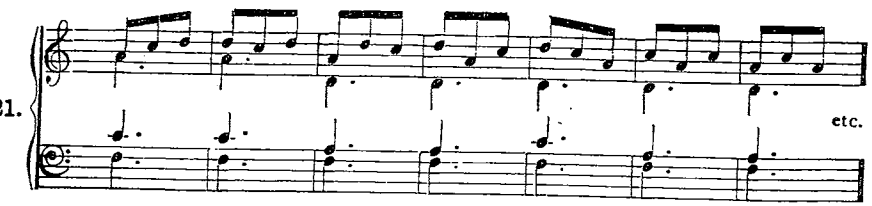
120.





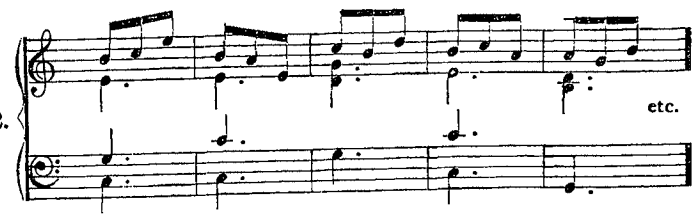
b) As elements of seventh chords.

121.



c) As an appoggiatura (generally), followed by two harmony notes.

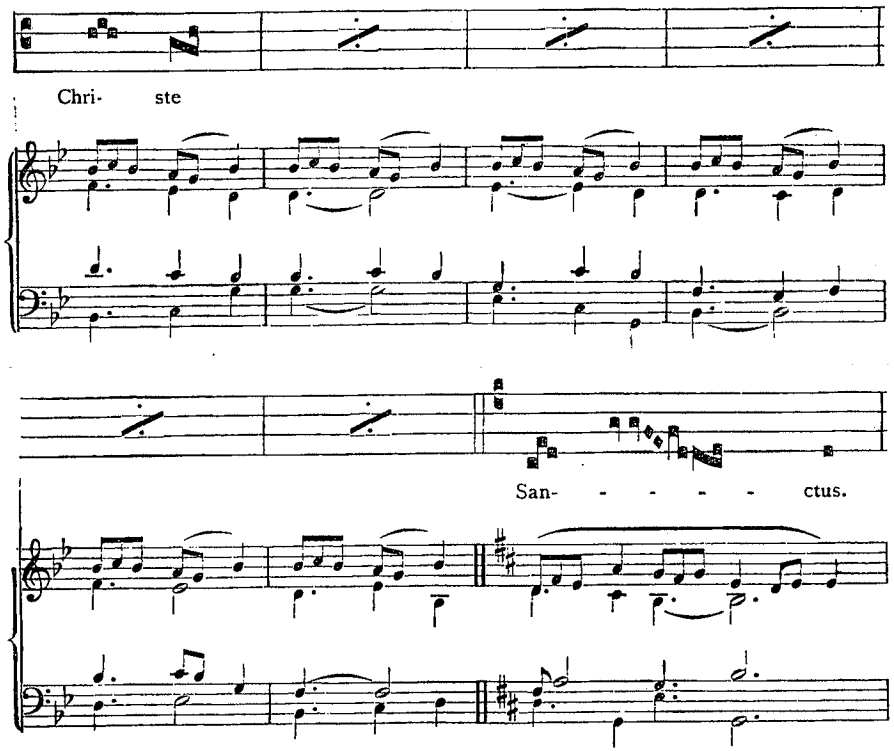
122.

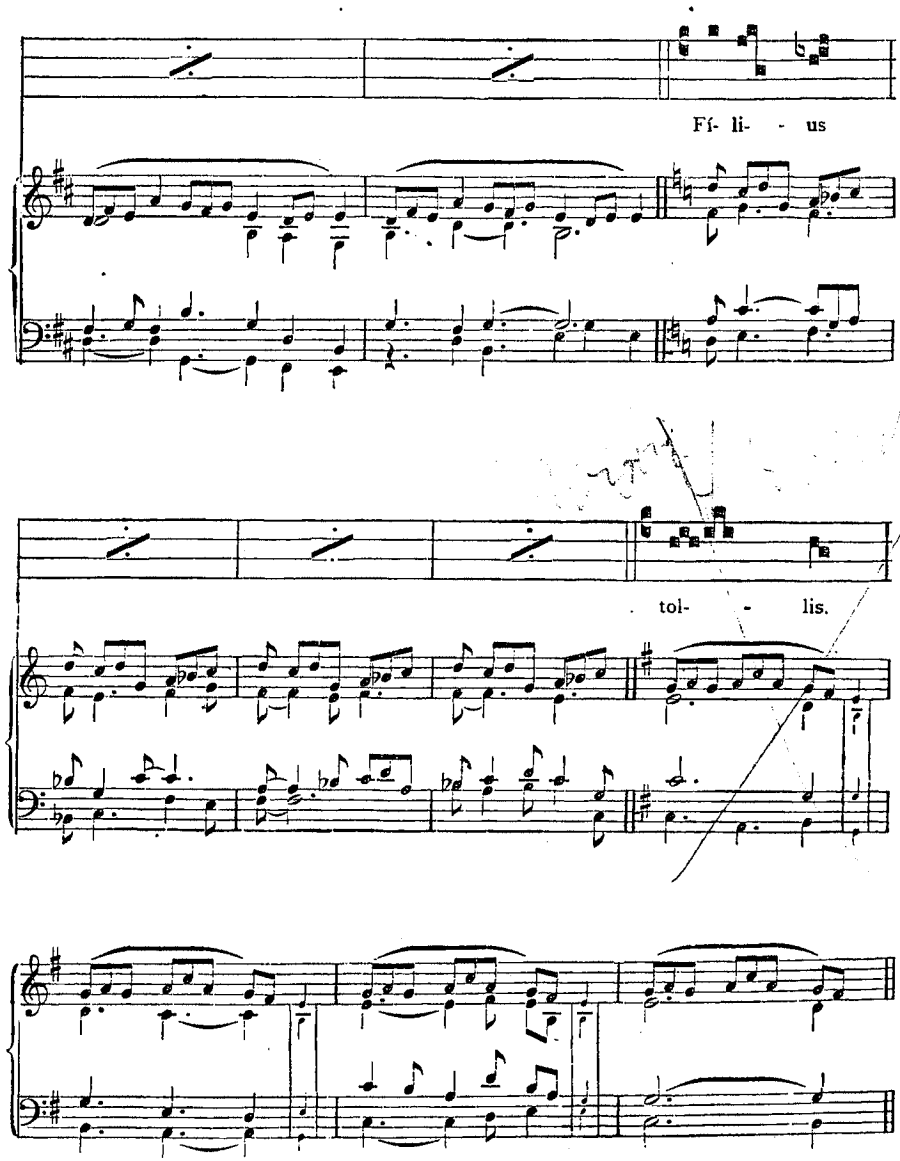


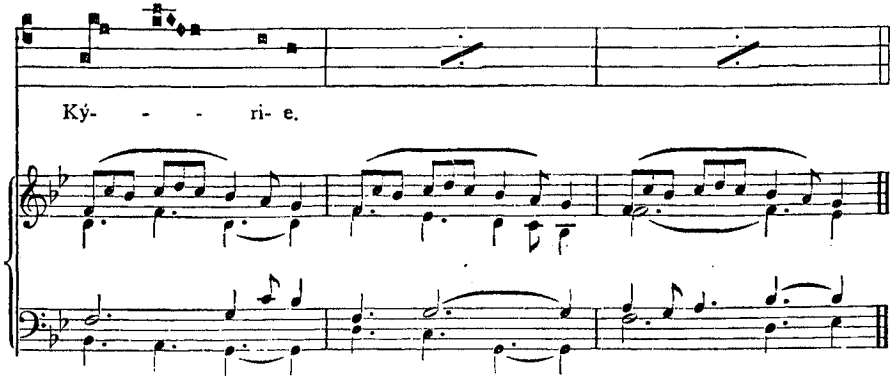
65. Examples of Choral Accompaniment.

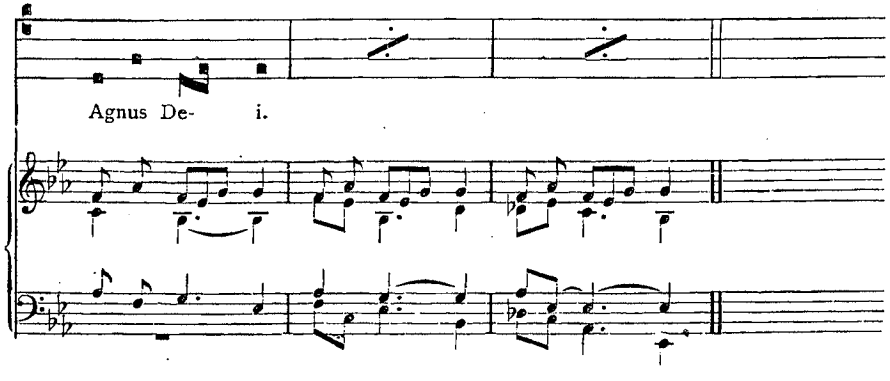
a) Torculus and Porrectus.

123.



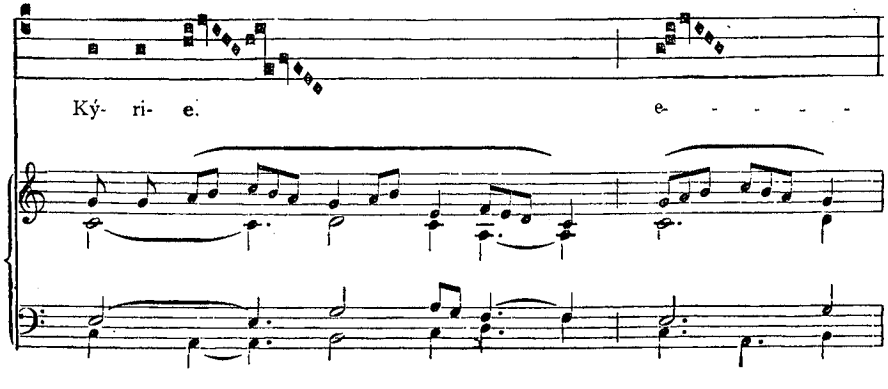


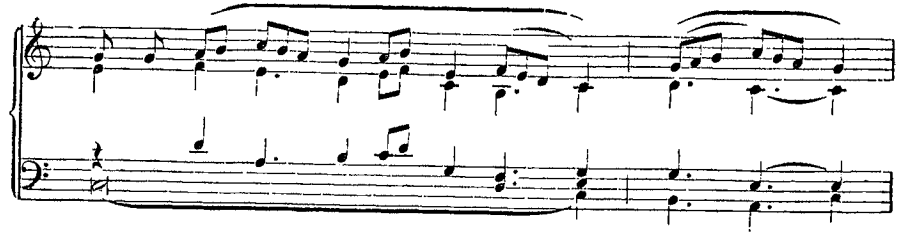


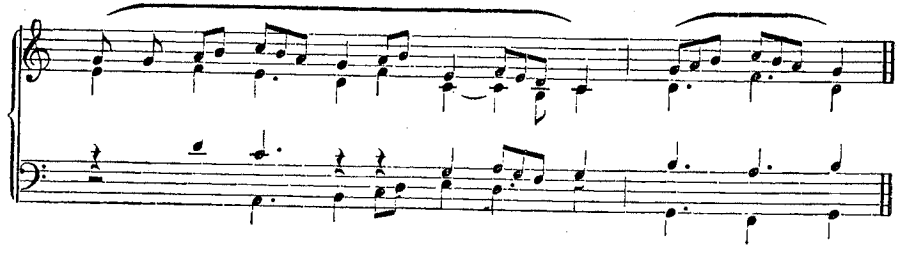


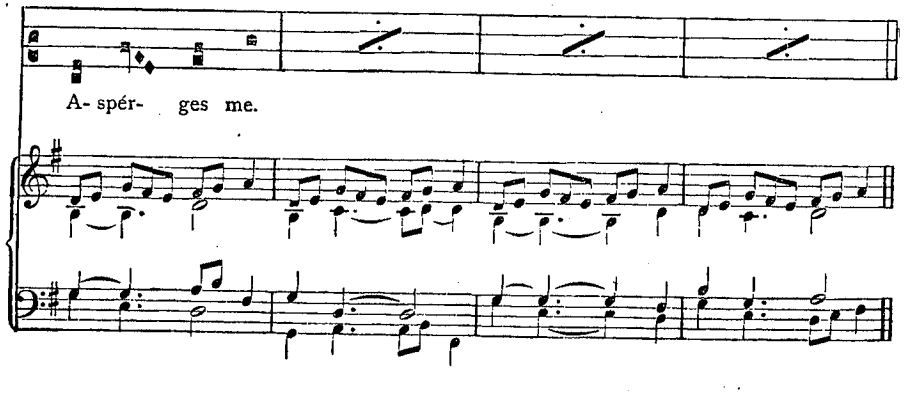
b) Climacus and Scandicus.

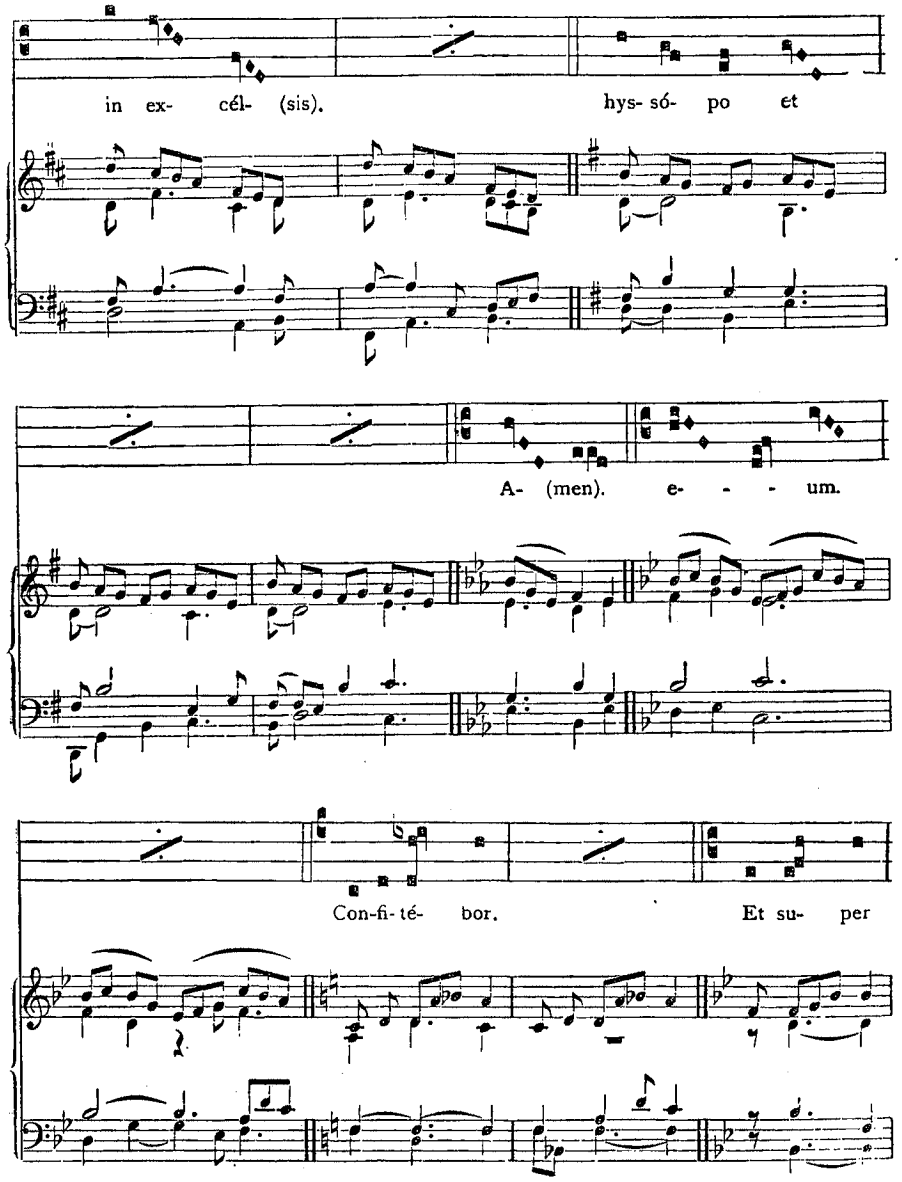
124.

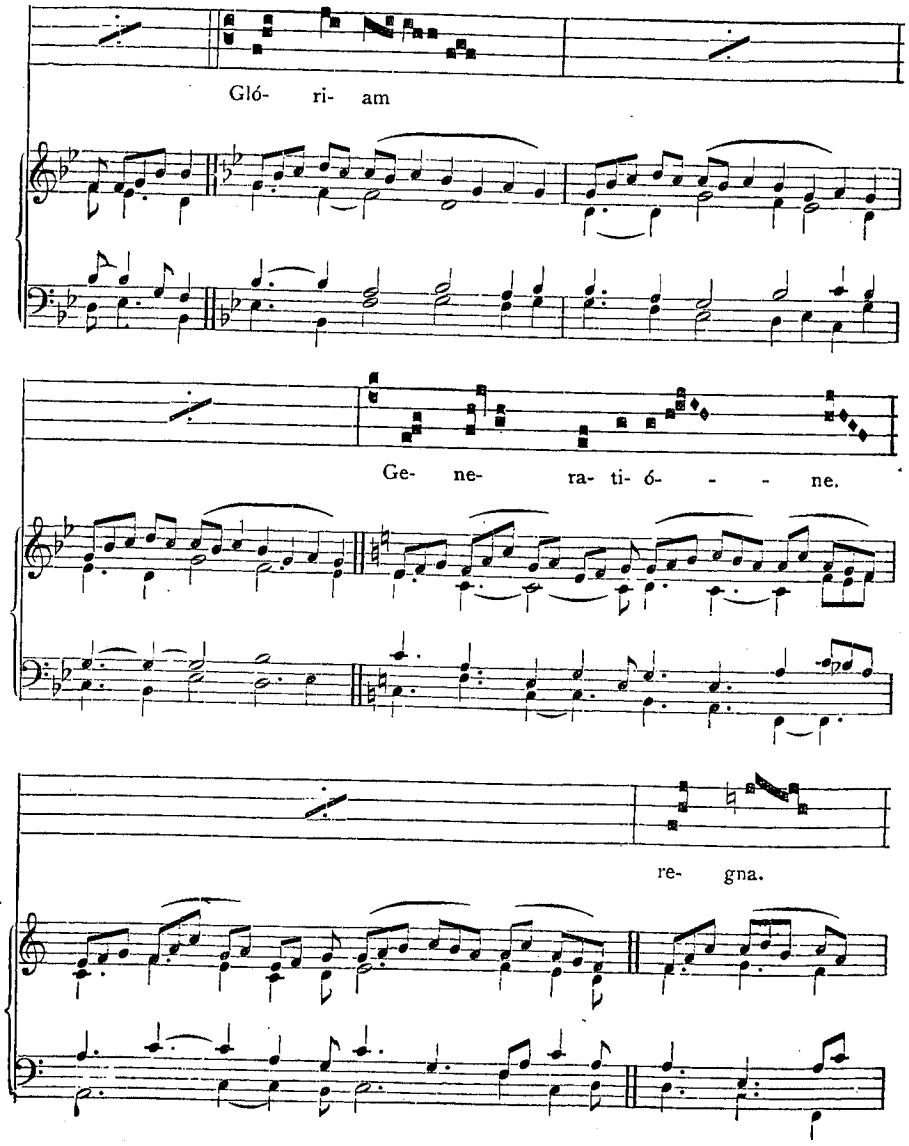


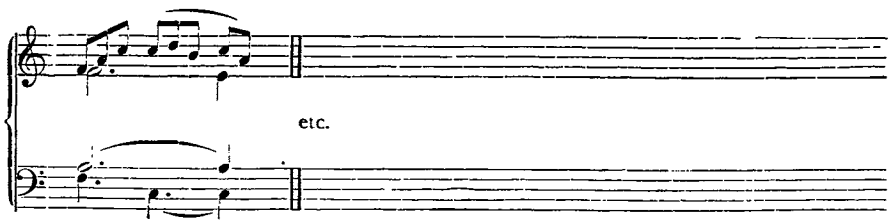






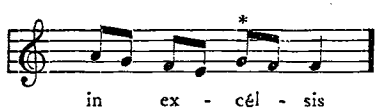






CHAPTER XIX.

66. Dissonances. It seems necessary to add a few more remarks on the use of dissonances in accompanying Choral. We have shown that dissonances, since they are particularly suited to express musical accent, are one of the principal means at the disposal of the organist for bringing out clearly and forcibly the rhythm of Choral melodies. But just their suitableness for this purpose may lead the organist to employ them too freely and too frequently—a practice which would disturb the placid flow, sully the pristine purity of the melodic stream. This danger is especially great when dissonances are connected with accented melody notes; in the other parts the danger is not so great. Yet we dare not forget that, if the accompaniment is to mirror forth the light, free rhythmic flow of the melody, which, as we have shown, is the first and principal purpose of Choral accompaniment—then the use of dissonances is absolutely indispensable. Nor do they, when suitably employed, impair in any way the noble calm and the dignified sublimity of these holy melodies. So far from it, that the melody itself, as we have seen elsewhere, often contains the germs of dependent, dissonant chords. Even unprepared dissonances are not at all an unknown element of the melody. It is true, that in by far the greater number of cases where a Gregorian note demands a dissonant chord, our modern ear will instinctively lead us to construct this chord according to the laws of dissonance. Yet it is difficult to deny that the note *g* in the following example (and a glance into the Graduale will discover an unlimited number of such instances) has the effect of an unprepared suspension or appoggiatura.



While it is true that dissonances are not based on the essence of the diatonic scale, the foundation of the Choral melodies, it is equally true that this scale does not reject them as an incompatible element. They are rendered more tolerable by the fact that the mechanical element of an ideal Choral accompaniment is of a soft, retiring character, is entirely subordinated to the chanter, and consequently keeps dissonances from becoming too sensible. The organist, then, need feel no hesitation in using dissonances to make his accompaniment reflect the life-giving element of Choral, its rhythm. The golden mean, however, here as everywhere else, must constantly be kept in sight.

We lay down, then, the following rules for employing dissonances:

1. *The first accented note of a period must be a harmony note.*
2. *For accentuating a melody note concords are preferable to discords.*
3. *Discords should not follow one another too closely.*
4. *The rhythm must be brought out at all costs, even at the expense of consonance.*

CHAPTER XX.

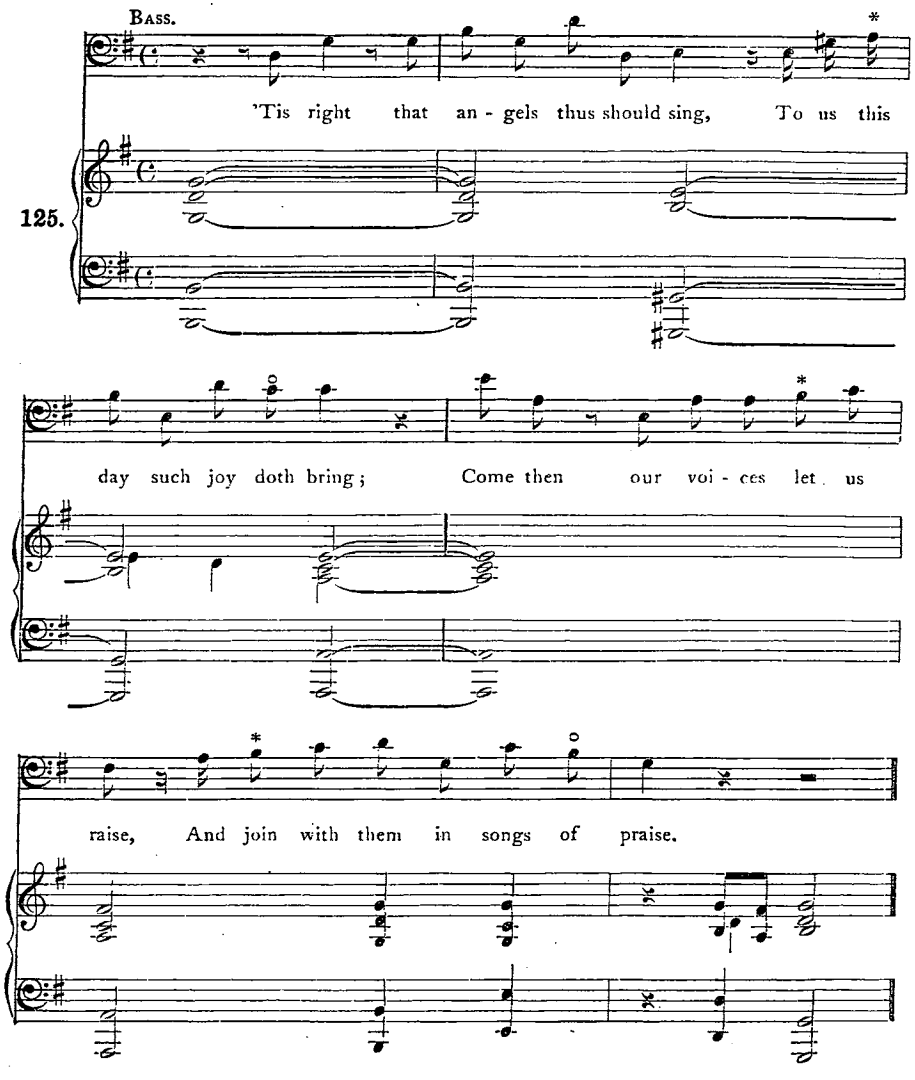
67. A Simple Harmonic Basis as Accompaniment. The foregoing remarks must be supplemented by referring to that species of accompaniment, which, like the so-called Recitative in opera music, does no more than provide the melody with a simple harmonic basis. In this mode of accompaniment the soprano is no longer identical with the melody; it is merely a component part of the chord on which, as on its harmonic basis, rests a more or less numerous group of melody notes. Such a mode of procedure has many advantages. In a higher degree than any other species of accompaniment, it enables the chanter to bring out the free, easy naturalness that characterizes Gregorian melodies. But if such an ideal accompaniment is to be attended with success, both the chanters and the organist must have attained a high degree of artistic development. For the chanter, the accompaniment is no longer a support, but rather a mere embodiment of the chords implicitly contained in the melody he is rendering. The greater advantage of this embodiment accrues to the listener; the chanter uses it as a basis, it is true, but as a basis on which he must develop an independent movement. The organist must be capable of gathering at a glance the value of the note groups before him; of grasping on the instant their harmonic connection and their points of division; of changing his chords at the proper place. Furthermore, he must be extremely careful

lest the dynamic element become too prominent. This holds good in a special manner of those cases, often unavoidable, where the melody descends below the soprano of the accompaniment. If a heavy registration is employed in such cases, the interrelations of sound between the soprano and the melody may easily become unsatisfactory.

68. It must not be imagined that this mode of accompaniment is something new. A glance into the works both of classic and of modern masters shows that they made use of it in creating declamatory music. Since Choral is preëminently declamatory song, and its inner essence consists in melodious declamation, it follows that Choral is closely related to the classic and to the modern recitative, or rather that the modern recitative resembles Choral. This being so, it follows that the rules which guided the composers of recitative, will hold good, in principle, also in the accompaniment of Choral. Will hold good, we say, in *principle;* not every species of recitative is available in harmonizing Plain Chant. Those arias in which the rhythmic movement of the accompaniment is more extended than that of the song itself must be excluded, as they evidently run counter to the fundamental purpose of Choral accompaniment. We are restricted, then, to the simple recitative and the modern song. And even here we must leave aside all such elements as go beyond providing the melody with a simple harmonic basis, *e. g.*, tone colorings, figurations, etc.

It may seem proper here to apologize for going to the opera for the means of developing a rhythmic accompaniment of Choral. But it cannot be denied that Choral accompaniment has suffered immensely from being modeled on the works of the early composers for the church (the School of Palestrina). The essence of Choral, monodia, has no relation at all to the style of Palestrina, which is based on polyphonia. The absolute disregard for the monodial character of Plain Chant has destroyed the free rhythm of Choral. One who considers that the adoption of a *c sharp* or a *g sharp* in the accompaniment and often in the melody (an unavoidable usage in Palestrina music) has prejudiced in no slight degree the pure tonality of Choral, will have no difficulty in understanding our reference to classical and to modern composers. These remarks do not, strictly speaking, belong within the limits of this chapter, as we are here concerned with rhythm only. We add them, however, to cover all details of the work.

Let us return to the consideration of recitative. It may be defined as speech declaimed in non-metrical tones. Preparatory to showing how it may be employed in the accompaniment of Choral, we give the following example, taken from J. S. Bach's Christmas Oratorio:

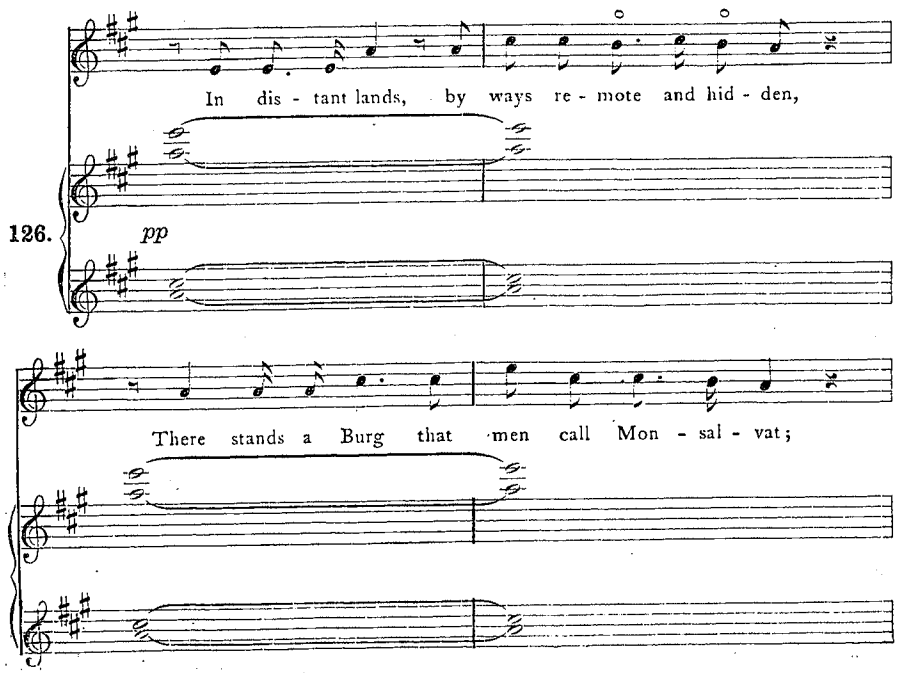


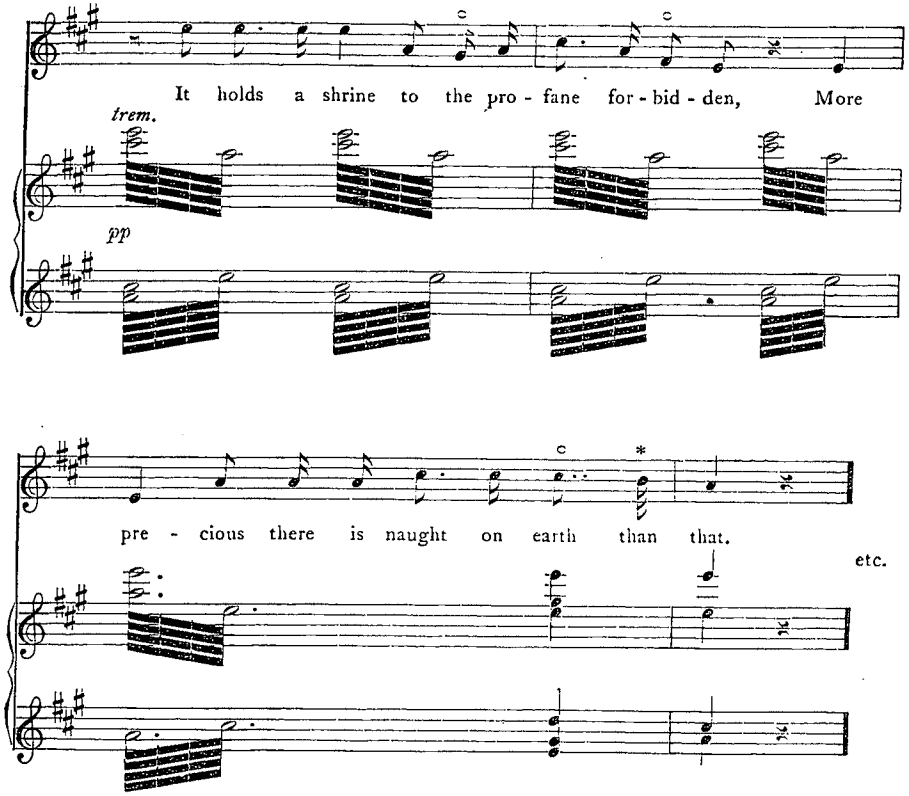
Six chords (the major triad on *g*, the major triad on *e*, the minor triad on *a*, a diminished triad on *f sharp*, a major triad on *g*, and a major triad on *c*)

form the basis for the numerous melody tones of this selection. If we examine what relation the melody notes bear to the chords on which they rest, we find that by far the greater number are essential tones of the chords; the first seven, *e. g.*, are elements of the major triad on *g*. A passing note, (marked by an asterisk) occurs in the second measure, another in the fourth and still another in the fifth. In the third measure and in the fifth an anticipation appears (o). This last note might also be regarded as a free passing note (*a* being omitted). The accompaniment here shows a passing note in the third measure.

Wagner, the real founder of modern declamatory music, the creator of the music-drama, composed his dramatic music on fundamentally the same laws that guided Bach and Handel in writing their recitatives. Yea, he goes even further and often neglects harmonization altogether, keeping one chord sounding through several measures.

126.



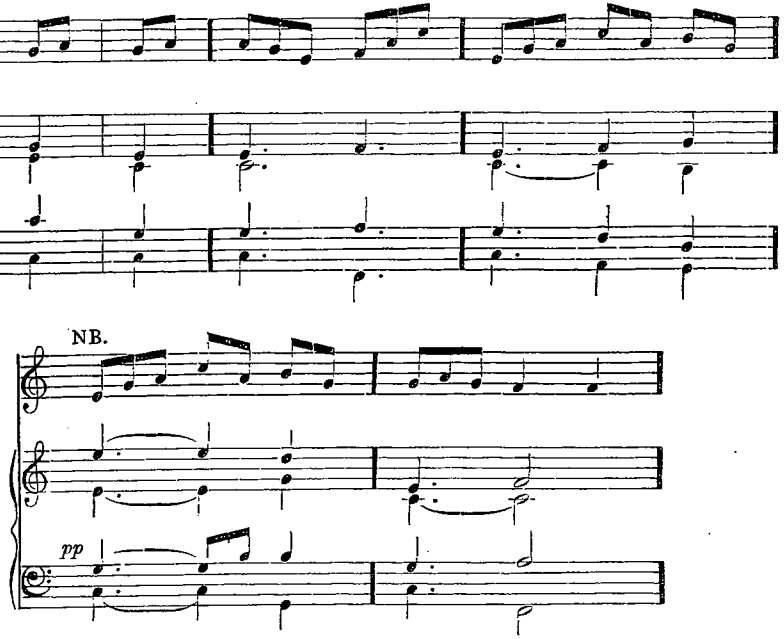


The major triad on *a* accompanies the melody throughout seven measures, with the exception of the last beat, where the dominant seventh produces a pleasing variation. The melody, if we except a few passing notes (*) and appoggiaturas (o), is composed of the harmonic elements of the *A major* triad.

69. From these preliminaries we derive the following rules for the accompaniment:

1. The tones of the melody need not appear in the accompaniment; it suffices to hold the chord to which they belong.

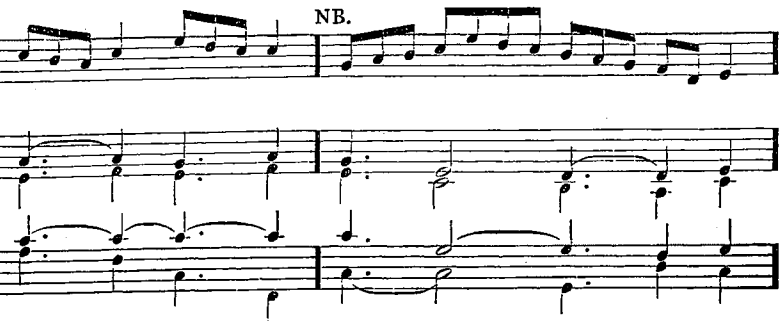
127.



NB.: Discretion is necessary when making use of chords in which the soprano is higher than the melody.

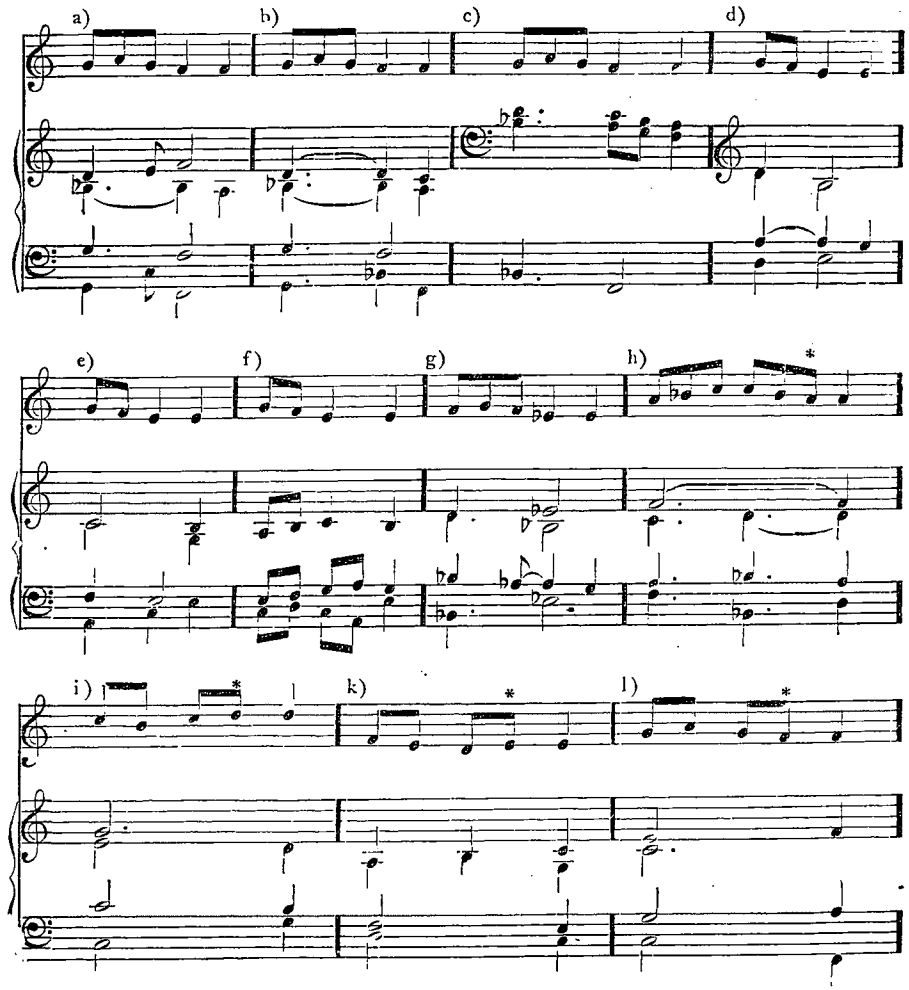
2. In the case of passing notes it suffices to accompany the tones between which they mediate.

128.



NB.: A change in the position of a chord will often suffice to give distinction to an accent.

3. The melody may be provided with a harmonic basis, to which its single tones will have the relation, either of appoggiaturas, or of auxiliary notes, or of suspensions, or of anticipations.

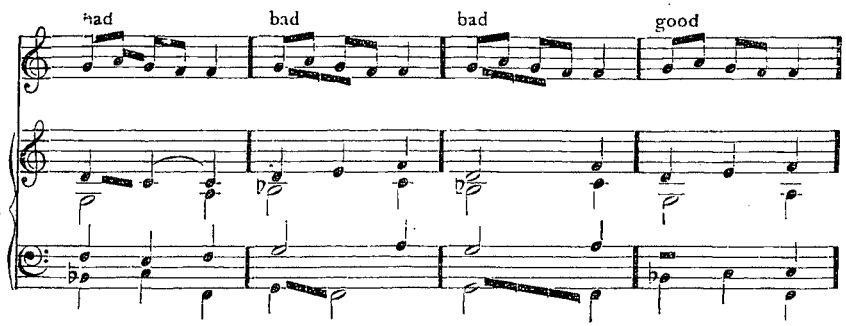


At *a*), *b*), *c*), in this example we have auxiliary notes. The third note at *a*) has a new chord. At *d*) and *e*) occur appoggiaturas. At *f*) and *g*) the

melody is omitted in the harmony, though the various tones of the melody are elements of the chords used. Under *a*), *d*), *g*), there are suspensions in the accompaniment; under *h*) there is a suspension in the melody. In *h*), *i*), *k*), *l*), the asterisk marks an anticipation.

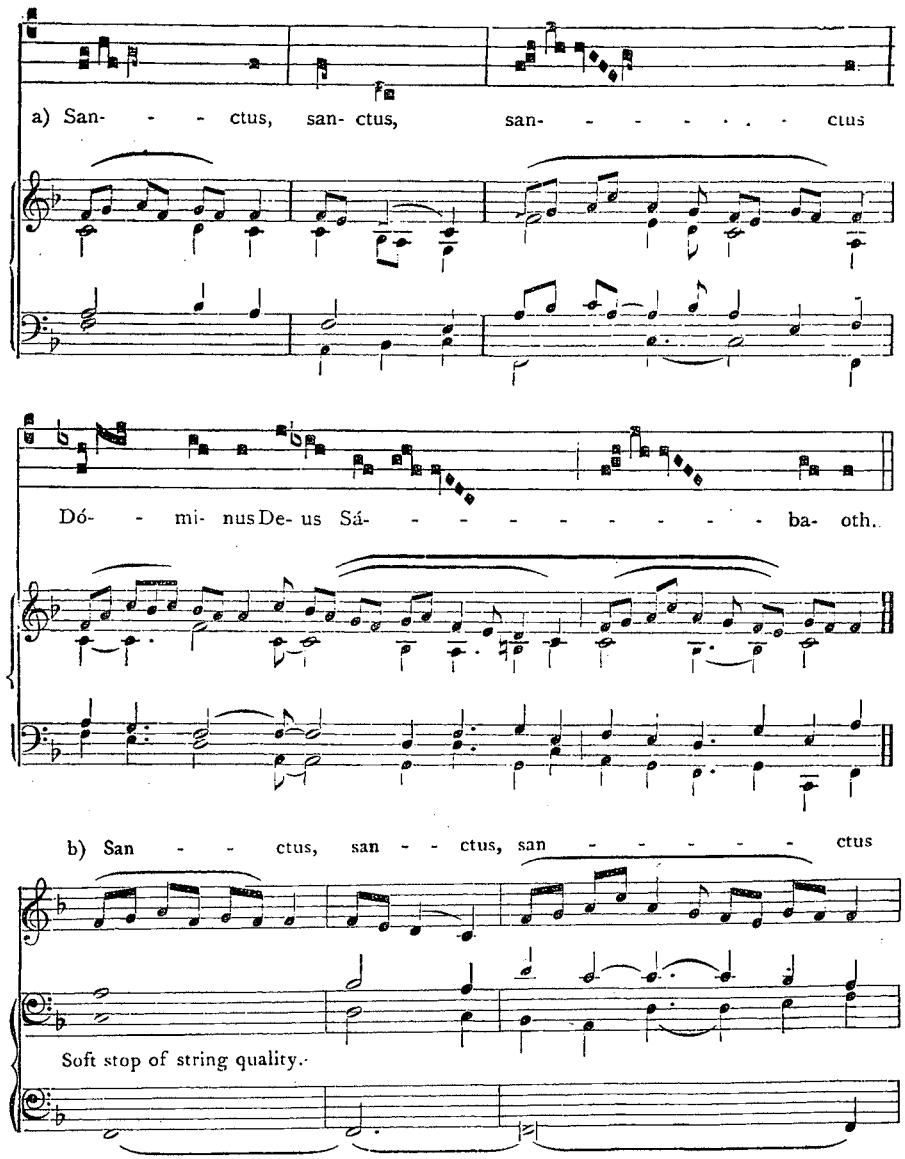
It may be seen from the above examples that the harmonic basis may, notwithstanding the relation it has to the melody, still make use of suspensions, passing notes, etc., in order to bind its single chords more closely together. The law requiring a change of chords under accented notes remains in force. Since the danger of false progressions between the melody and one or other of the accompanying parts is very great in this mode of harmonization, it seems proper to remind the organist that here also hidden fifths and octaves are forbidden; the latter, it is true, are forbidden only when they occur between melody and bass, while between the melody and the upper parts of the accompaniment they are sometimes allowed.

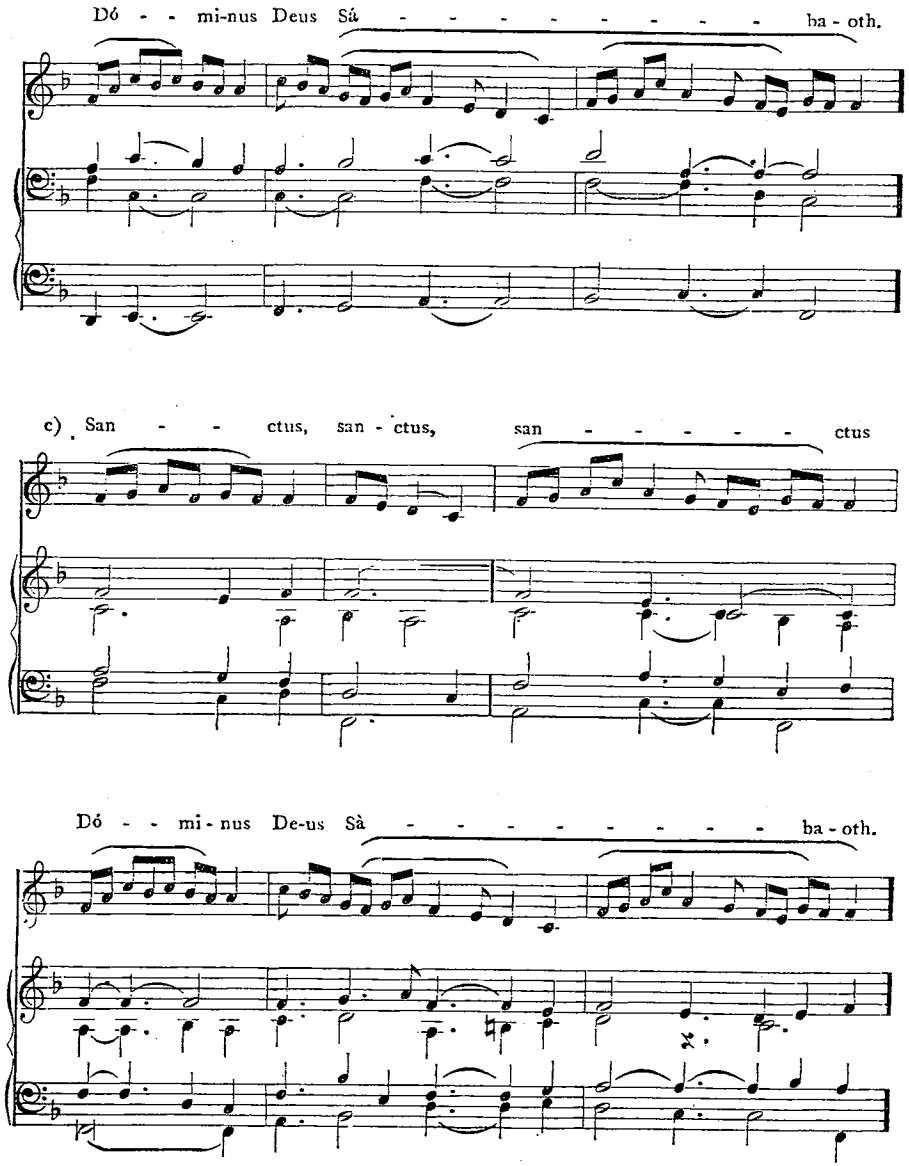
129.

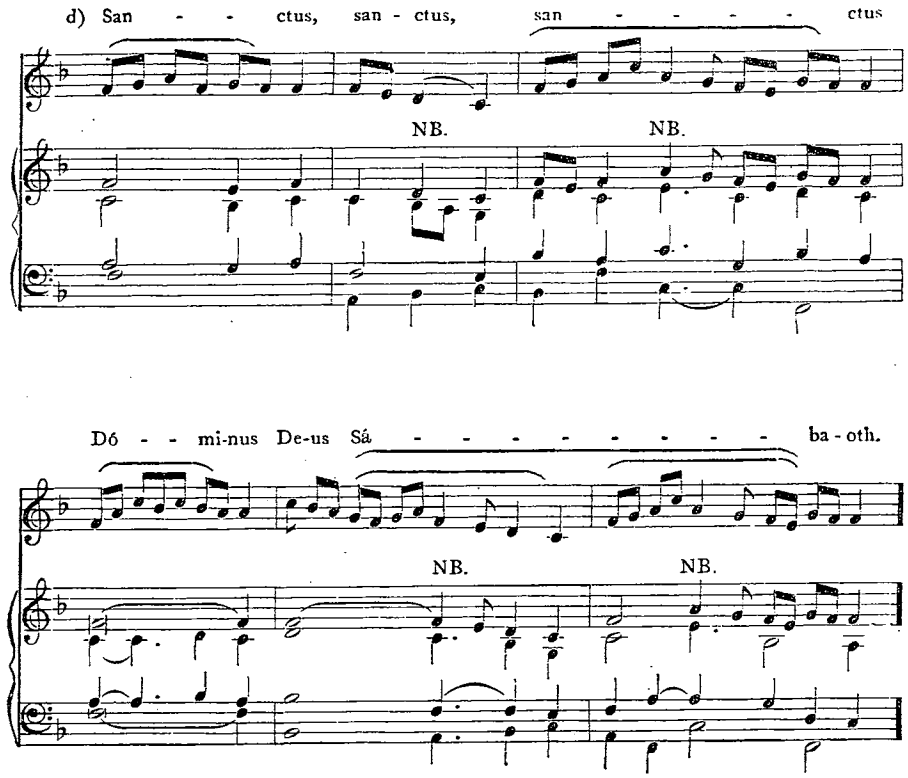


Care should be taken not to hold the single chords too long, otherwise the accompaniment may become monotonous and insipid. Neither should the organist imagine that, having once begun to accompany a melody in this manner, he is under any obligation to continue this style of harmonization throughout. On the contrary, the law of variety will often recommend a return to the ordinary mode of accompaniment. The following example may serve the student as a model.

130.



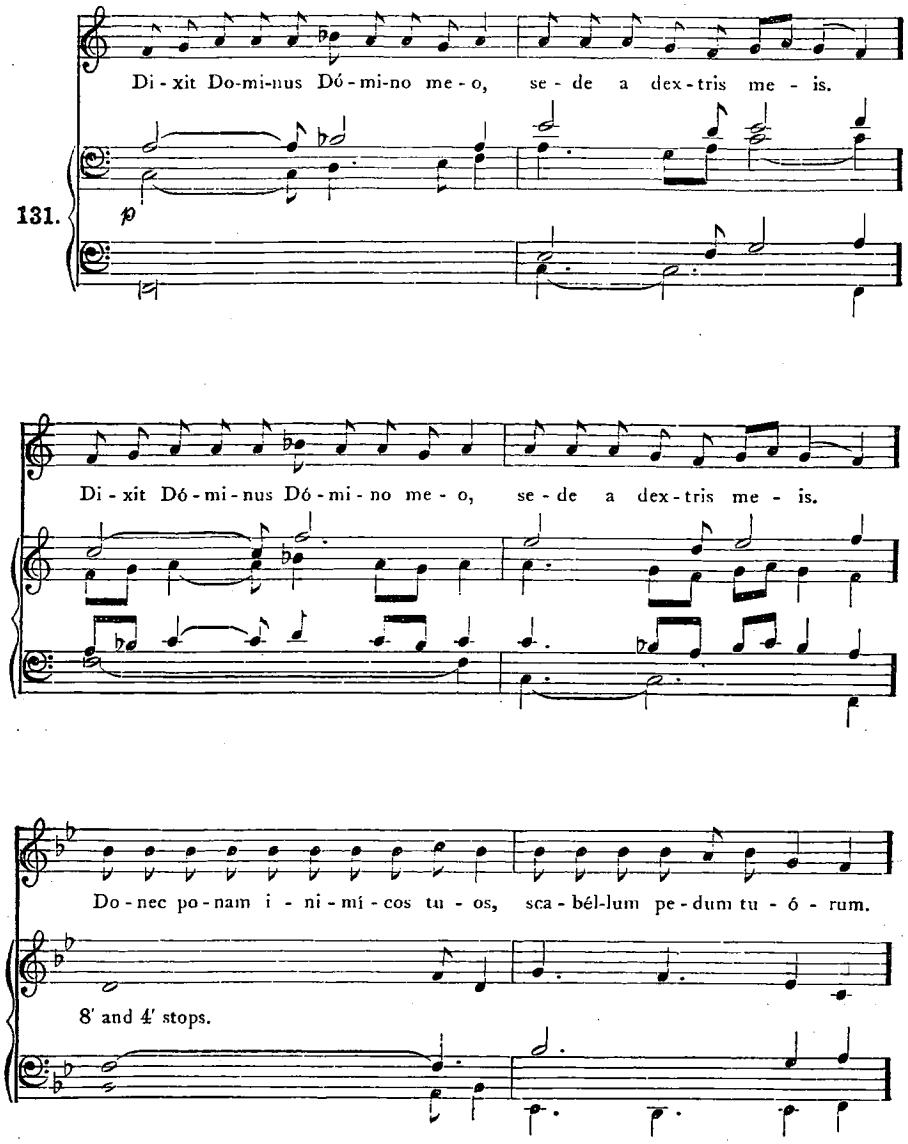


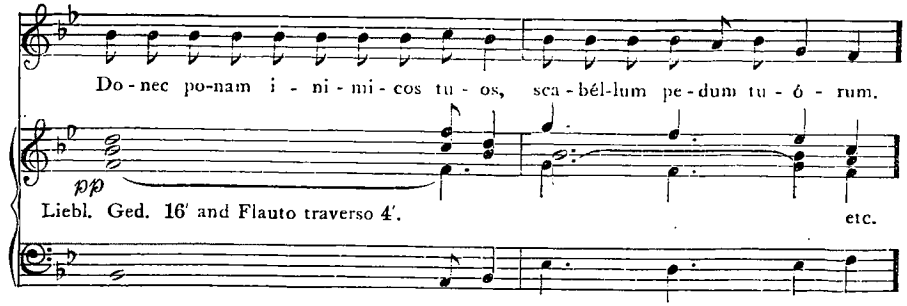


The ordinary mode of accompaniment is illustrated in this example at *a*). In the first three measures of *b*) we have an organ-point. The accompanying chords are held as long, and move as quietly, as possible. In the last three measures the bass also progresses. At *c*) the accompaniment becomes somewhat richer, while at *d*) the soprano of the harmony sometimes (as at *NB.*) coincides with the melody. Such an interruption of the sustained chords is always commendable.

70. A pleasing variation in the accompaniment of the Psalms consists in using the melody at one time as the tenor, at another as the alto of the harmony.

131.



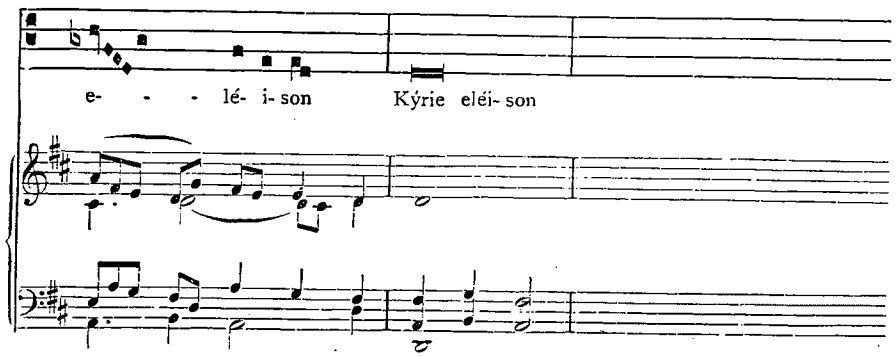


CHAPTER XXI.

71. **Recitation of the Text.** This mode of accompaniment is the exact contrary of the one treated in the foregoing chapter. There we had long-sustained chords over which with light and rhythmic motion the melody pursued her way; here melody altogether disappears and the accompaniment proceeds independently. As the organist will often be called upon to accompany such recitations, the best mode of doing so must be treated briefly here.

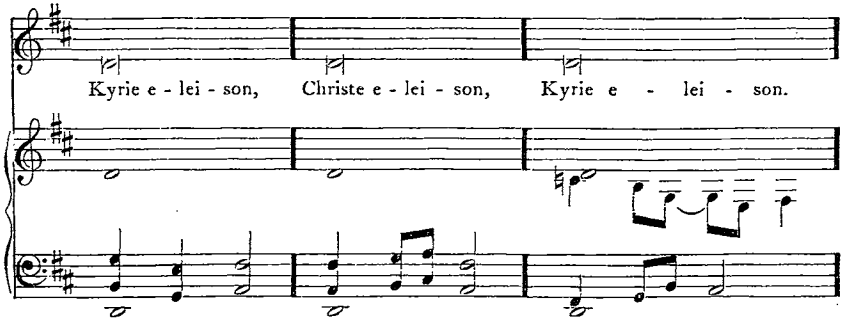
Two classes of Recitations may be distinguished: The Shorter and the Longer. The principal example of the former is furnished by those portions of the *Kyrie* which are recited when the whole is not sung. They are generally repeated on the tonic. Here it will suffice, while holding the tonic, to pass from the chord on the tonic to that on the dominant and return.

132.



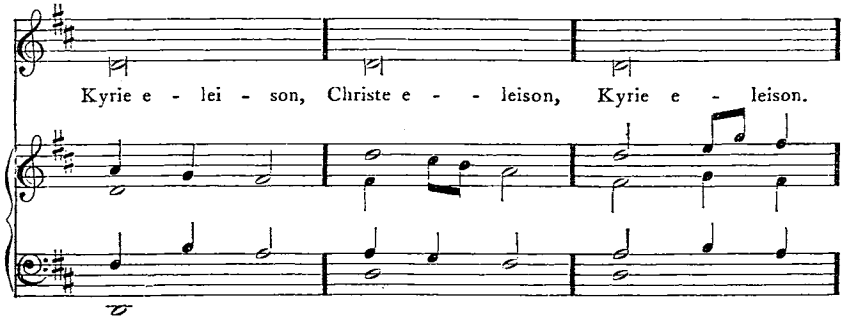
A better result may be obtained by adorning the two chords with ornamental notes.

133.



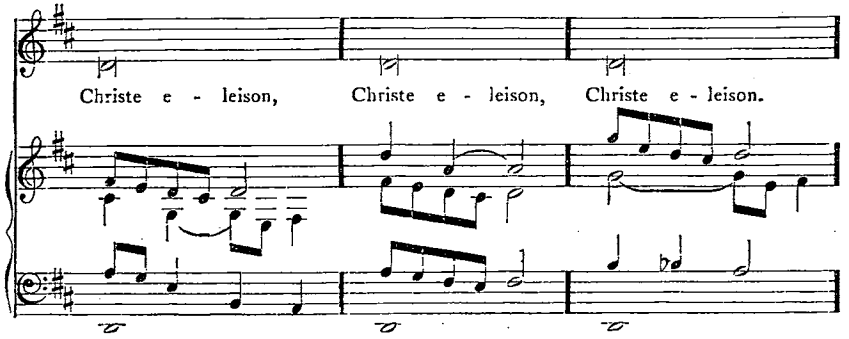
Example 134 acquaints us with greater harmonic liberties. It is self-understood that in such cases the registration must be judiciously selected. We will treat later on of the art of registration.

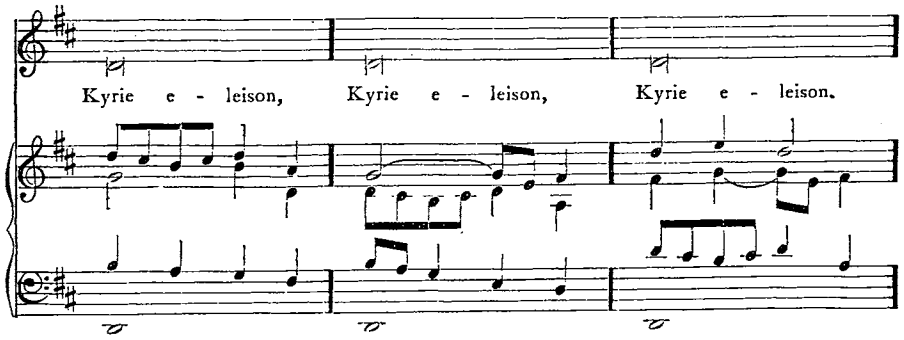
134.



A very charming effect results from employing reminiscences of the melody just sung. The following is an example:

135.

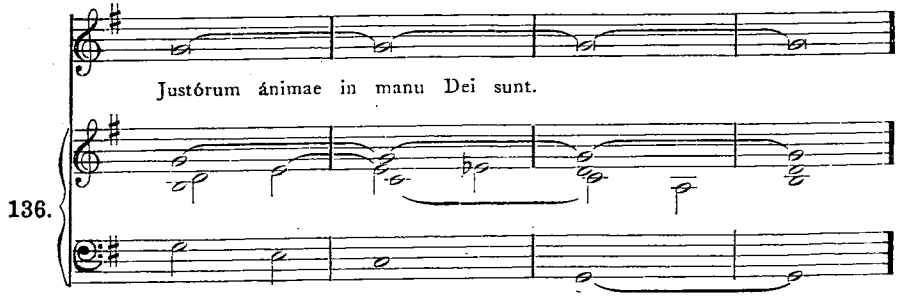




A too frequent use of such liberties is not, however, to be recommended.

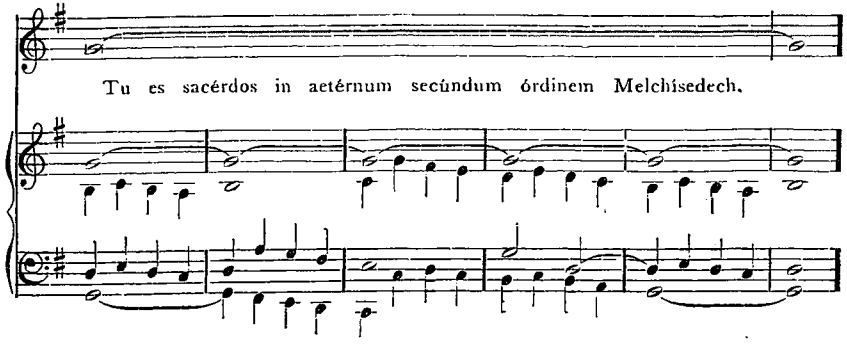
72. **Sustained Parts.** The most common specimens of long recitations are the repetitions of the Introit, the Gradual and the Alleluia. The time required for reciting being more extended, the movement of the accompaniment is less hampered and allows greater variety of treatment. It may rest, more or less strictly, either upon an organ-point or upon sustained parts. Sustained parts arise when any one of the three upper parts is held for a longer period while the other parts move on freely. The simplest form of such accompaniment results from the soprano being both the sustained part and the reciting tone. The bass may remain stationary on the octave or proceed independently. The following example will serve as illustration:

136.



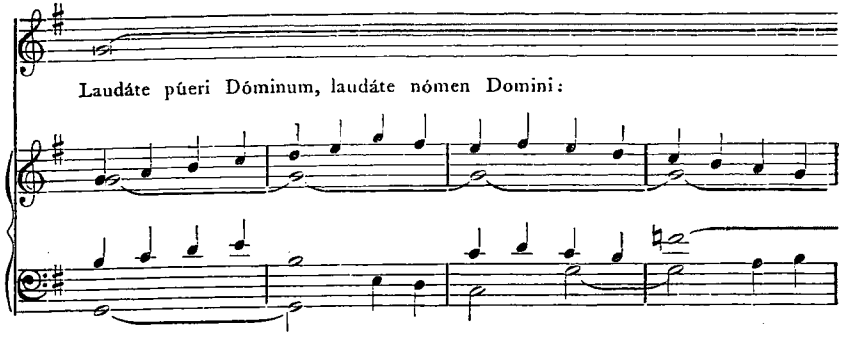
This example shows the simplest form of chord progressions. In the following the harmonization is enriched by passing notes.

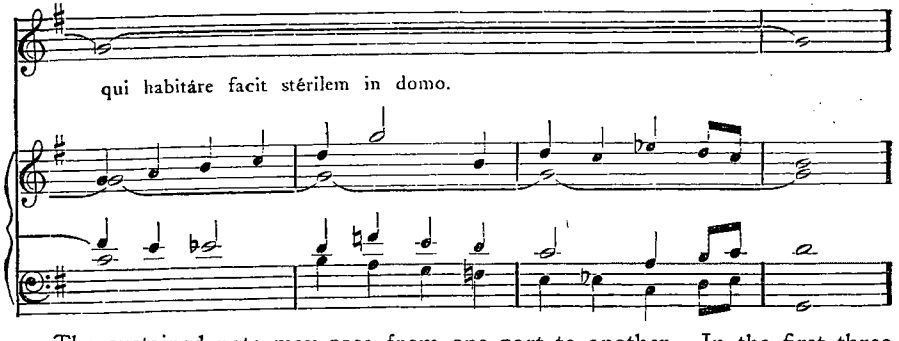
137.



A still greater variation arises when either alto or tenor is the sustained part. Modulatory progressions, discreetly used, will often be effective.

138.

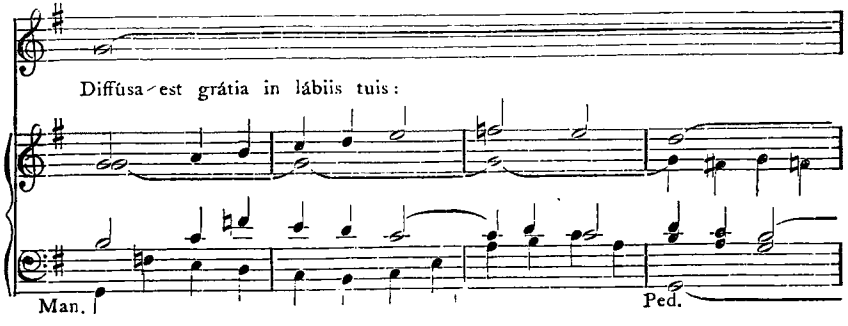


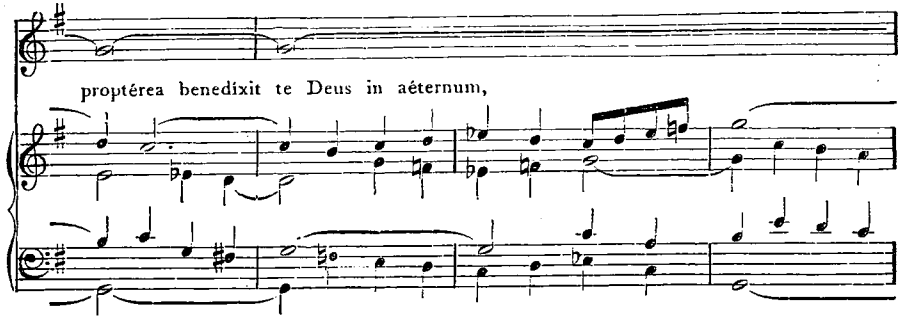


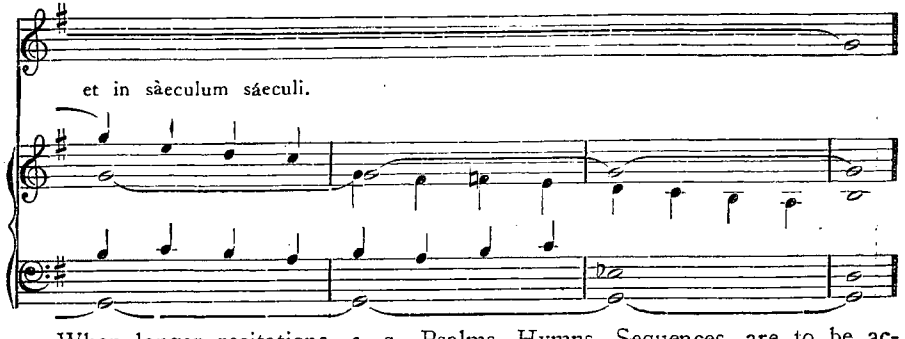
The sustained note may pass from one part to another. In the first three measures of the following example it is in the alto, in the fourth and fifth it

is taken up by the bass, in the sixth and seventh by the tenor, in the eighth it returns to the bass, where it remains to the end, reinforced in the last three measures by the soprano two octaves higher.

139.





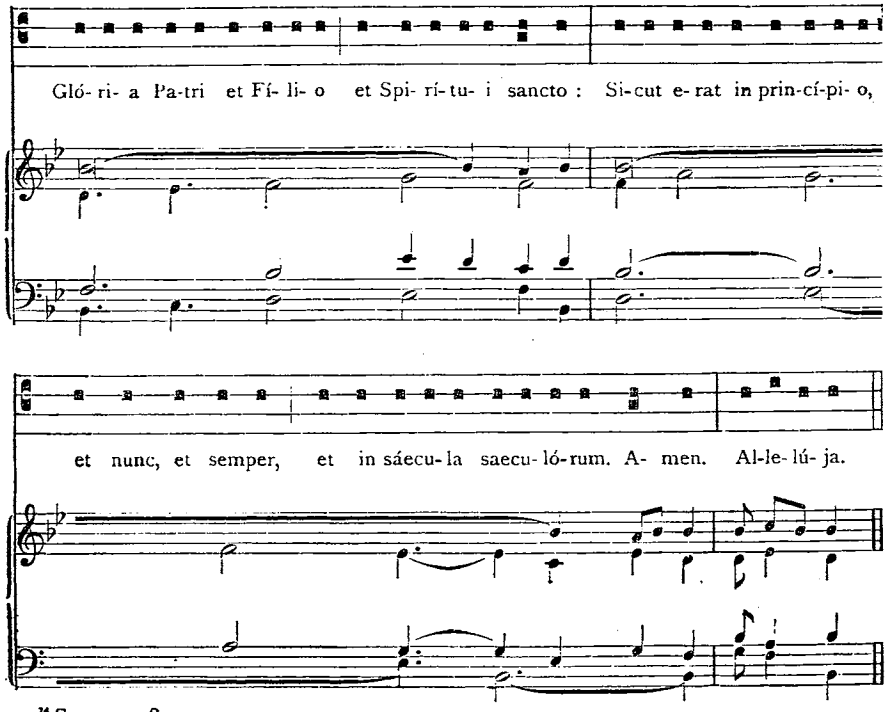


When longer recitations, *e. g.*, Psalms, Hymns, Sequences, are to be accompanied, it is best to adopt an organ-point, in order to profit by all the lib-

erties which such a mode of treatment allows: Passing Notes and Chords, Anticipations, Suspensions, Appoggiaturas, etc.[14] Unity may be rendered more emphatic by thematically developing appropriate motives that have been carefully selected from the melody. The organ-point need not be kept up to the end; on the contrary, it is advisable to interrupt it now and then, allowing the bass to carry the motive or an imitation of it while another part takes up the reciting tone.

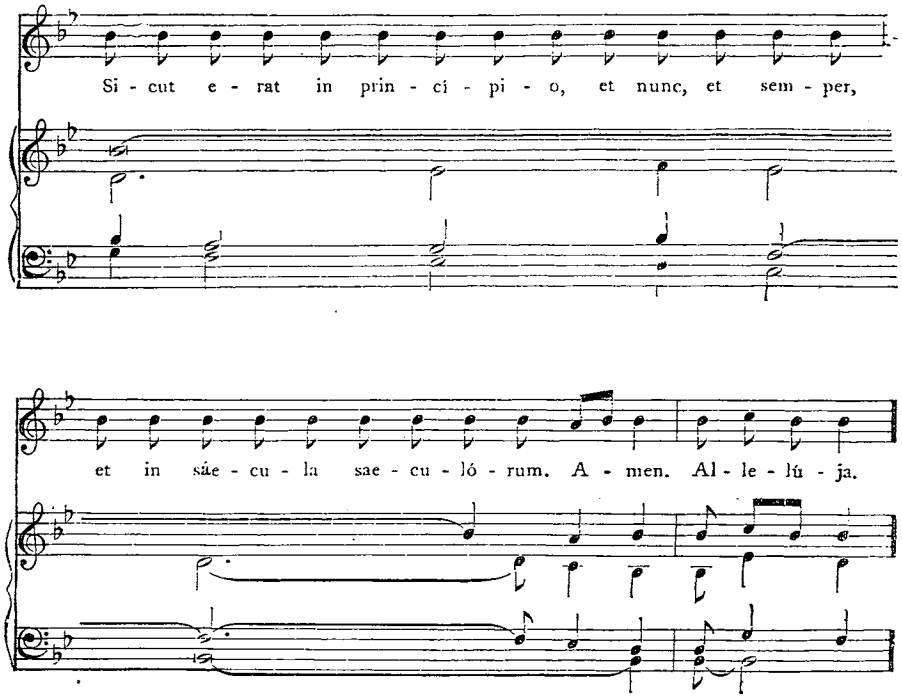
73. Mention must be made also here of the Psalms, since they are recited on one tone (the dominant), from the intonation to the cadence. In a greater degree than anywhere else is a change of chords necessary here to prevent monotony. The change need not necessarily enter under an accented syllable. We give as an example the accompaniment of the *"Gloria Patri"* sung at Vespers immediately after the *"Deus in adjutorium."*

140.



[14] See page 81.

or:



With this chapter, our remarks on the *"Harmonic Accompaniment of Choral,"* properly speaking, on the correct selection and artistic progression of appropriate chords, come to a close. The following chapters have the purpose of showing how the accompaniment is to be reduced from the abstract to the concrete, how it is to be developed and played. In doing this, the first step necessary is to determine at what pitch each melody is to be sung, and how this pitch is to be ascertained (Transposition and Modulation). The second step is to define exactly what position the organ occupies in the accompaniment of Plain Chant: how it is to introduce the various melodies, support them, and fill out the pauses between them. It is evident that a correct solution of the questions with which we are here concerned is of great importance for the artistic perfection of the entire accompaniment.

C. Development of the Accompaniment.

CHAPTER XXII.

74. Transposition of Choral. In modern music Transposition is a change of key, or the performance of a musical composition at a different pitch from that in which it is originally written. Transposition of Choral, strictly speaking, is the notation of the Gregorian Melodies, either a fifth above or a fourth below their true pitch. As the tones and half-tones of the transposed scale must correspond exactly to those of the original position, it is clear that only such melodies may be transposed as are modified by a permanent *b flat*. In the seventh and the eighth mode such melodies occur very, very seldom. Transpositions are thus restricted, almost without exception, to the first six modes. The corresponding scales are as follows:

I. Mode	d e f g a b♭ c d	Dorian
	a b c d e f g a	Aeolian
II. Mode	a b♭ c d e f g a	Hypodorian
	e f g a b c d e	Hypoæolian
III. Mode	e f g a b♭ c d e	
	b c d e f g a b	
IV. Mode	b♭ c d e f g a b♭	
	f g a b c d e f	
V. Mode	f g a b♭ c d e f	Lydian
	c d e f g a b c	Ionian
VI. Mode	c d e f g a b♭ c	Hypolydian
	g a b c d e f g	Hypoionian

For the singer this change in notation has no consequences; it has no influence in determining the pitch, and introduces no variation in the intervals. But for the organist it is important. It furnishes him an explanation of the unusual finals he sometimes meets with; it reveals to him how closely the Modes on *d, e, f,* are related to those on *a, b, c,* respectively, and leads him to preserve this relationship in his accompaniment.

Another species of transposition sometimes found in medieval chants was necessitated by the unsuitable character of the system of notation at that time

in vogue for representing chromatic variations, such as *e-flat* or *f-sharp*. The only variation which that system could express was that of *b* lowered a half tone.

Transposition in the modern meaning of the term is far more important for the organist than either of the above species. Only by being master of the art of transposition will it be possible for him so to pitch his melodies as best to correspond with the range of voice at the disposal of the respective chanters.

Choral notation, while it resembles modern notation in representing to the eye the reciprocal relations existing between the tones that compose the respective musical composition, differs from it in not expressing the pitch at which the respective melody is to be sung. When we therefore, in spite of this fact, speak of the *C* clef and the *F* clef in Choral as representing also the pitch of our modern scales, *C* and *F* respectively, we are availing ourselves of a concession to a musical conception arising from our present system of notation. As far as practical purposes are concerned, the organist may consider the entire tone system of Choral as composed of the *C major* (*a minor*) scale, and transpose accordingly. A double question must be answered:

a) How is transposition to be effected?
b) What pitch is to be chosen?

75. Considered from the standpoint of our modern conceptions, Choral melodies are composed of the tones of the diatonic scale on *C major,* and are consequently to be transposed by the same laws as are modern melodies in *C*. To transpose a melody one tone higher, for instance, I use the tones of *D major* and prefix two sharps as a signature; one tone lower, the tones of *B♭ major* and two flats as signature. The distance a given melody has been transposed is that of the final of the transposed scale from the final of the same scale before transposition. When a melody of the First Mode ends in *e,* it has been transposed a whole tone higher, and has the same signature that a modern melody in *c* has after being raised a whole tone—namely, two sharps. Thus we have the general rule:

A transposed Choral scale has the same signature as the transposed modern scale of *C major,* the distance of transposition being supposed equal in both cases.

Hence the signature for transposing

a minor second higher is - - - -	5 flats
a major second higher is - - - -	2 sharps
a minor third higher is - - - - -	3 flats

a major third higher is	4 sharps
a perfect fourth higher is	1 flat
an augmented fourth higher is	6 sharps
a diminished fifth higher is	6 flats
etc.	
a minor second lower is	5 sharps
a major second lower is	2 flats
a minor third lower is	3 sharps
a major third lower is	4 flats
a perfect fourth lower is	1 sharp
an augmented fourth lower is	6 flats
a diminished fifth lower is	6 sharps
etc.	

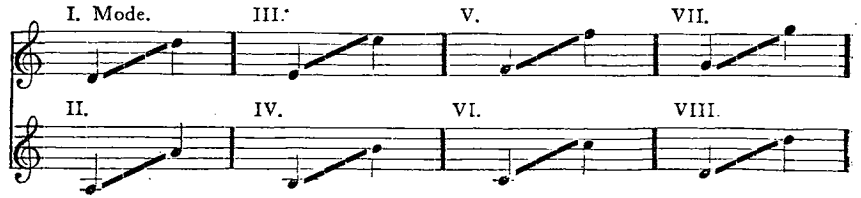
It is self-evident that the flat (♭) and the natural (♮), used as accidentals, retain their value in the transposed melody. If this melody have sharps for signature, the flat (♭) appears as a natural (♮), the natural itself as a sharp (♯).

76. A practical hint may not be out of place here. Many writers advise the organist to draw an imaginary line above the four lines used in Choral. By doing this, the entire tone series is transposed a major second higher. We must protest earnestly against this method, since from lack of uniformity it renders absolute security in note reading impossible. If the *C* clef stand on the highest of the four lines, the organist must transpose from *D major,* if on the third line, from *B♭ major*. To increase his torture, he must to his imaginary line add an imaginary clef, and that not the clef used in Choral, but another, either soprano, or tenor, or alto, or bass, as the case happens to require. Such theories condemn themselves. Let the student make himself well acquainted with the four-line system of Choral, let him read the notes just as they stand, *do* (*ut*) as *c, re* as *d, mi* as *e, etc.,* and transpose them in the manner explained above. With this method he will soon become familiar. Since the distance which melodies are to be transposed depends on their range, and since this range in general does not undergo much variation, each note will soon become for the organist a symbol, not only of the relative value of the tone it represents, but also of the absolute place which that tone will occupy in any required transposition.

77. The pitch to be chosen must be determined in general by the normal compass of the human voice. The voices of women and of children usually range between $\overline{c}$ (*b*) and $\overline{\overline{d}}$ ($\overline{\overline{e}}$); of men between the same tones in the great octave. As a rule, then, the melodies should be pitched so as to remain within this compass.

The scales of the various Modes are represented in the following example; generally these scales mark the limits within which the melodies range:

141.



That these Modes may quadrate with the compass of the human voice as determined above, they must be transposed:

The I. Mode	not at all *(C major)*
The II. Mode	a fourth higher *(F major)*
The III. Mode	a major second lower *(B♭ major)*
The IV. Mode	a minor third higher *(E♭ major)*
The V. Mode	a minor third lower *(A major)*
The VI. Mode	a major second higher *(D major)*
The VII. Mode	a fourth lower *(G major)*
The VIII. Mode	not at all *(C major)*

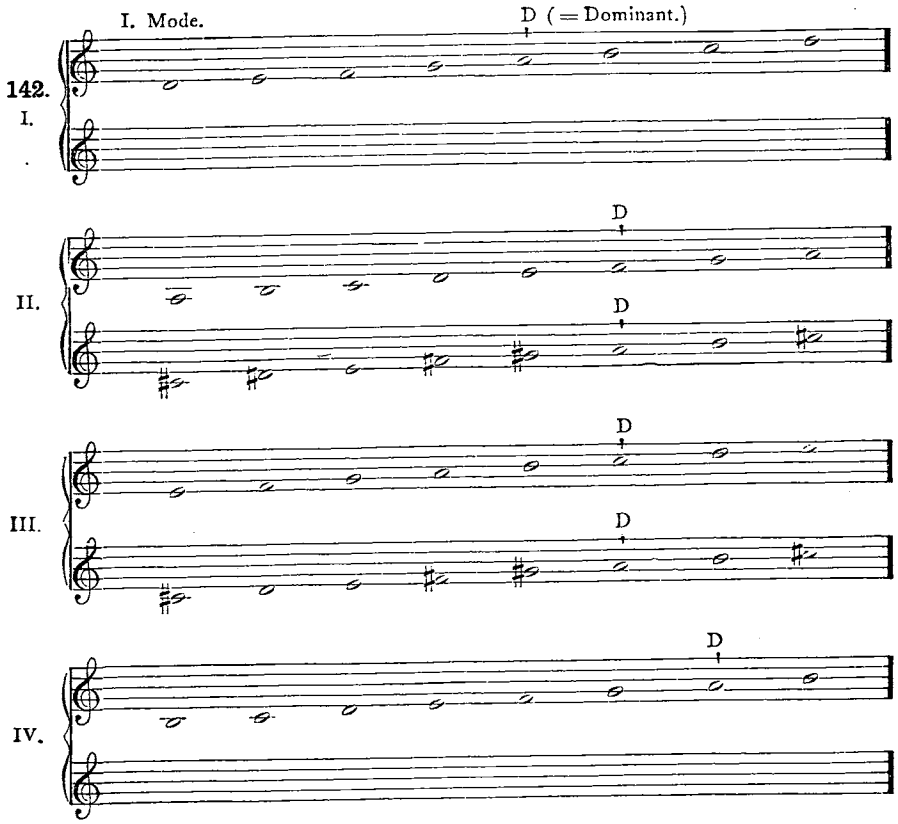
If we decide on *c—c* as the normal range the whole series must be lowered a whole tone; if on *e—e,* it must be raised a whole tone. The above diagram is not intended as a standard; circumstances will often warrant variations. Principal among these circumstances is an abnormal range of melody. Some melodies do not exceed an ambitus of five tones. When such melodies move in the lower portion of the scale, it will be of advantage to transpose them higher, and *vice versa.* Other melodies have indeed a normal range, but yet move generally in the high portions of the scale, descending only occasionally to the lower portion, or *vice versa.* In such cases, too, a variation is justified.

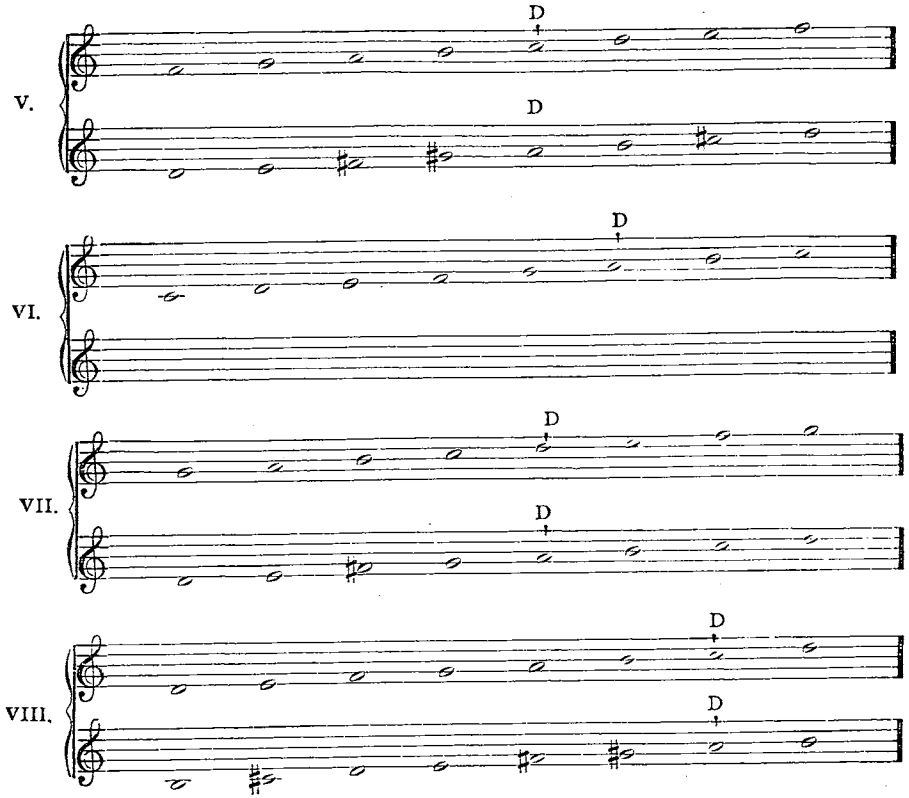
The regulation of pitch depends also on other artistic considerations, particularly on the sad or joyous nature of the melodies. Sparkling, jubilant melodies, reflecting in endless exultation the glowing enthusiasm and the holy joy aroused by some grand mystery of faith, soar aloft by their very nature (*Alleluia* in the *Missa "Statuit"*). The earnest, measured character of sorrowful, lamenting melodies requires a lower pitch (*Requiem*).

78. Transposition of the Psalms for Vespers requires special mention. Unity, an indispensable element of beauty, requires that all the Psalms be maintained at a uniform pitch. In the Psalms, however, uniformity of pitch means a uniform dominant. The dominant is the principal tone in chanting the Psalms,

far surpassing in importance even the final, so that its pitch is the real pitch of the Psalms and of the corresponding Antiphons. It forms the center for the remaining elements of the melody, intonation namely, and cadence. This center must be invariabe if tonal unity is to be realized. All dominants, therefore, must have a common pitch. This pitch must not be too high, as long-continued singing at a high pitch wearies the chanter. *A*, *b*♭, *b* (seldom *c*) are suitable dominants. The character of the feast will in general determine the organist's choice; *g* or *g*♭ seems proper at Vespers for the Dead.

The following example represents the scales of the eight Modes, first at their ordinary pitch, secondly, transposed when necessary, with *a* as a common dominant.





The following table illustrates the transpositions necessary for pitching the dominant of each Mode:

Dominant *a*	Dominant *b*♭
I. Mode — *C major*	*D*♭ *major* (5♭)
II. Mode — *E major* (4♯)	*F major* (1♭)
III. Mode — *A major* (3♯)	*B*♭ *major* (2♭)
IV. Mode — *C major*	*D*♭ *major* (5♭)
V. Mode — *A major* (3♯)	*B*♭ *major* (2♭)
VI. Mode — *C major*	*D*♭ *major* (5♭)
VII. Mode — *G major* (1♯)	*A*♭ *major* (4♭)
VIII. Mode — *A major* (3♯)	*B*♭ *major* (2♭)

CHAPTER XXIII.

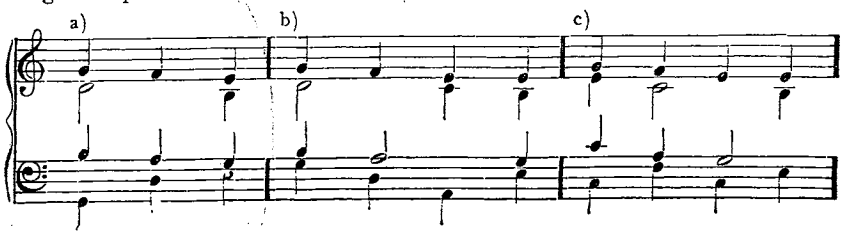
79. Sharps in the Accompaniment of Choral. There has been much discussion on this subject. Those who hold the Choral system to be absolutely diatonic will not admit the use of sharps, giving as a reason that in the vast majority of cases sharps are excluded by the very movement of the melody. Their opponents insist that the use of sharps is inseparable from a rational accompaniment.

We do not, however, wish to decide here whether they are right in affirming that sharps are indispensable for producing a satisfactory cadence. One who judges Choral accompaniment by the norms of modern music, will condemn minor cadences formed without *c-sharp* or *g-sharp* as hard, abrupt, displeasing; but he who is accustomed to listen to Choral, who has lived himself into its melodies, will scarcely notice what to a modern ear seems insupportably harsh. From a purely musical standpoint, we are of the opinion that *c-sharp* and *g-sharp* are incompatible with the diatonic nature of Choral and consequently to be excluded; but that *f-sharp* is unhesitatingly to be allowed for the purpose of forming satisfactory cadences. Its use effects a sort of modulation into the dominant, a modulation in no wise opposed to the diatonic element. On the contrary, certain peculiarities of some melodies point directly to a chromatic raising of the tone *f*.

Abstracting altogether from the fact that melodies exist which have *f-sharp* instead of *f*,[15] there are many chants in which the tone *f* does not occur at all. The accompaniment need not scruple to interpret such harmonic indeterminateness in its own favor.

80. The so-called Phrygian close remains to be mentioned. When the melody closes by the conjunct step *f—e*, it cannot be denied that a cadence closing in a minor chord sounds harsh and unsatisfactory; it can hardly be said to make the impression of a real cadence, a perfect close, at all. Particularly is this true also when the tone *f* is supported by a minor chord, as at *a*) in the following example.

143.



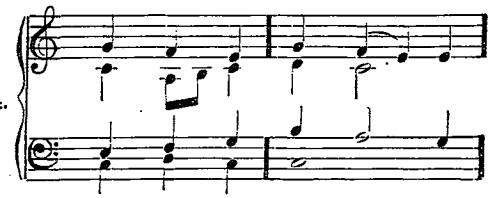
[15] Comp. Kienle, Choralschule, p. 44.

This apparent want is still more marked when the final chord is preceded by two minor chords, as at *b*). It is more tolerable when preceded by a chord on *C major*, as at *c*).

Without wishing exactly to break a lance for the Phrygian major close, we think that at the end of a musical composition it is not to be forbidden absolutely. In the middle of a musical sentence, we dare not recommend it, as in that position its intrinsic dissociability with the diatonic nature of Choral becomes too prominent.

Sometimes it will be advisable for avoiding the Phrygian close, to make use of the chord on *C major* with its third, *e*, in the melody.

144.



This species of cadence is at all events preferable to the real Phrygian close. It will, in the majority of cases, leave the same closing impression as the cadences of unaccompanied Choral melodies.

Finally, it has not yet been proved that the want of a complete closing impression is such a great evil as it is often assumed to be. One who is not familiar with Choral will find that its melodies, when unaccompanied, though they seldom result in that full measure of satisfaction arising from a perfect harmonic cadence, still affect him as the expression of complete and definite musical thoughts. The most modern among modern masters close in countless instances without any harmonic cadence whatever, concluding, *e. g.*, in minor scales with the dominant triad, and that often not in the octave position, but with the third or the fifth in the soprano. Is this mode of producing a special effect considered censurable? Custom and fashion play here the same rôle that they do everywhere else, and an attentive listener will soon begin to appreciate the austere beauty and chaste reserve of what he at the first hearing condemned as unmusical. And it must not be forgotten that science is yet in its infancy regarding the tonality of Choral, and that consequently in the present matter it is presumptuous to attempt to dictate an absolute decision.

CHAPTER XXIV.

Modulation. Modulation is the art of passing harmonically from one scale into another. Modulation within the limits of any single Mode is not pos-

sible, since the eight tones which compose the Mode are all taken from the scale of *C major*. The passage to the subdominant, arising from the chromatic alteration of a flat, is not a modulation in the strict sense of the word. In Choral modulation we must consider two cases:

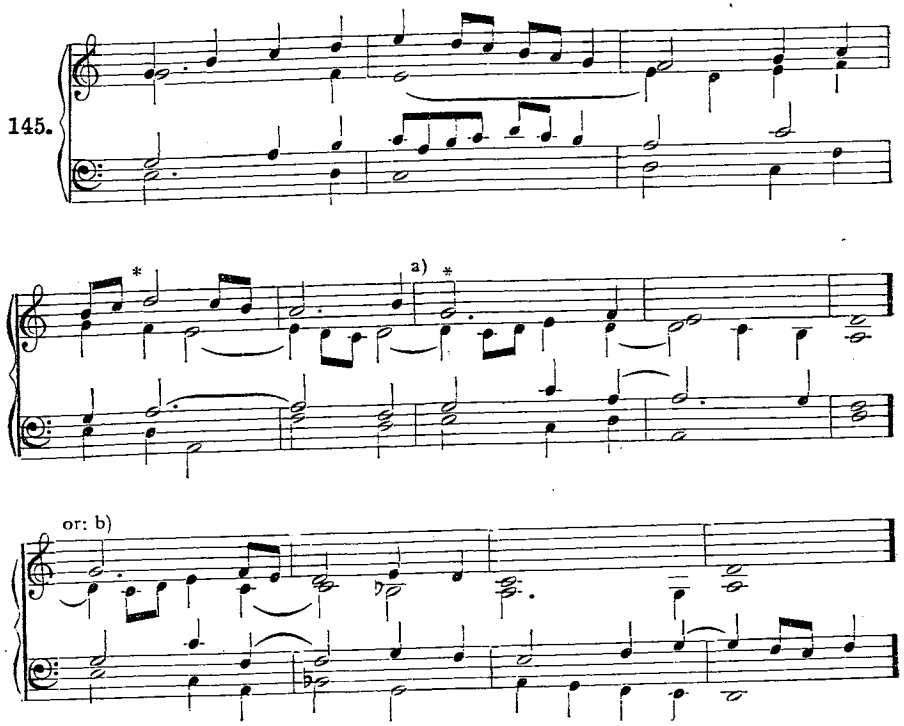
1. Neither Mode is transposed;
2. The second Mode at least is transposed.

1. MODULATION WHEN NEITHER MODE IS TRANSPOSED.

81. Such modulation consists in passing by correct progressions from the one Mode to the triad on the final of the other. But the modulation, to be complete, must introduce the final by some cadence characteristic of the new Mode.

The following example modulates from the Third Mode to the First:

145.

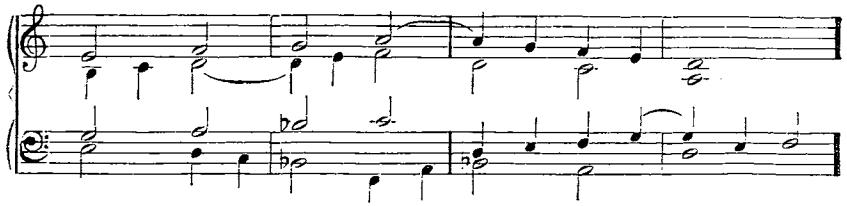


The place where the new Mode enters is marked by the first asterisk; that where the characteristic cadence begins, by the second. The alternative cadence at *b*) makes use of *b-flat*.

The modulation need not be spun out to great length.

Ex. 146 shows how it may be effected by comparatively few chords.

146.



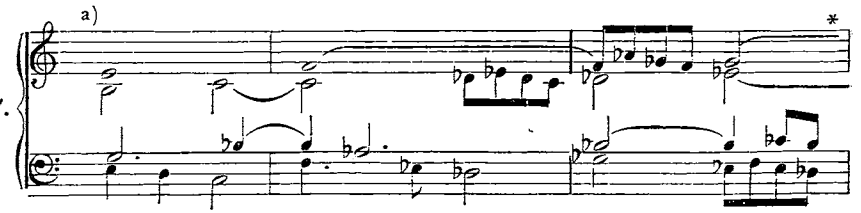
With these examples as models, the pupil should diligently practise modulating in different ways from each Mode into all the others.

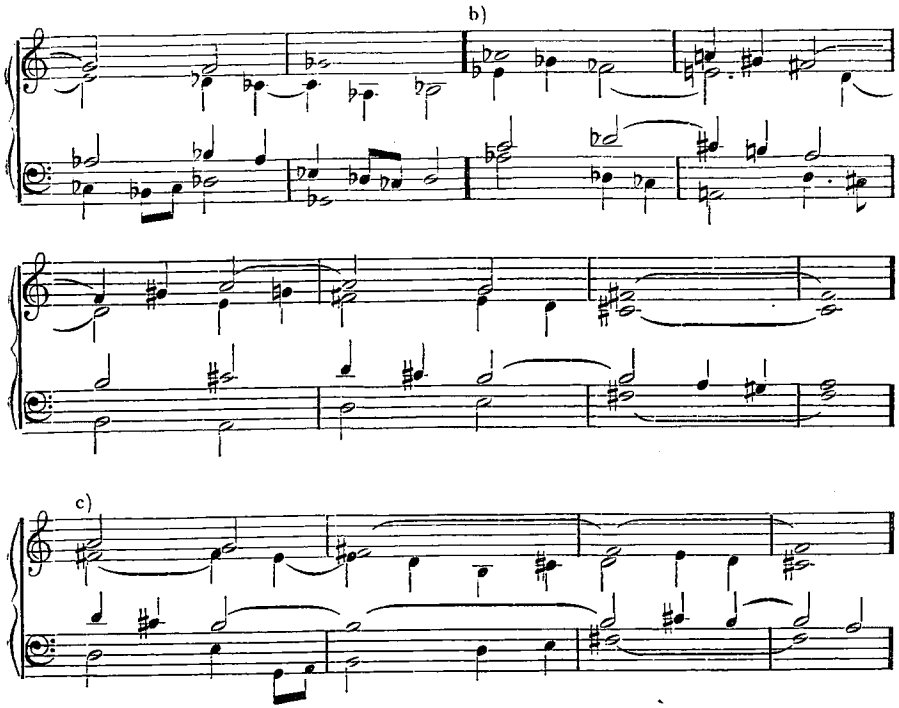
2. MODULATION WHEN AT LEAST THE SECOND MODE IS TRANSPOSED.

82. A new factor has to be considered here, the passage into the scale from which the tones of the transposed Mode are taken. Unity of modulation requires that this passage be effected as much as possible in Choral style, *i. e.*, by pure triads. The modulation proceeds in the following manner. From the triad on the final, which is to be considered as the chord on the tonic of a major or a minor scale and at the same time as the first chord in the modulation, the musical stream presses on into the scale of the transposed Mode, and through some characteristic cadence pours itself into the triad on the new final.

The following example will serve as illustration:

147.





At *a*) in Ex. 147 we have a modulation from the First Mode transposed a whole tone higher to the Sixth Mode transposed a half tone higher. The *terminus a quo* is the tonic triad on *e minor;* the second and third measures lead by a series of pure triads, united more closely and ornamented by passing notes, to *D♭ major*, at which point begins the characteristic cadence of the Sixth Mode.

At *b*) we have a similar modulation from the Eighth Mode raised a minor second to the Fourth Mode raised a major second. The modulation starts from *A♭ major,* passes in the following two measures (comp. *a*) to *D major,* and by means of the chords on *D major, e minor* and *f-sharp minor* closes with the characteristic cadence of the Fourth Mode. Between *e minor* and *f-sharp minor, b minor* might be introduced (comp. *c*).

83. As the above examples make use of pure triads only, they are Choral modulations in the strict sense of the word. Yet it cannot be denied that, from their independence, pure triads have but little driving power, and no inner impulse to form a union with other chords, and, in consequence, are devoid of modulating energy. Discords are much more suited for modulating purposes, since they energetically demand resolution and point so unmistakably to various scales. Leading as they do so definitely and surely to the desired scale, they evoke in the singer a clear consciousness of its characteristics, and are thus more suited for modulation than pure triads. In making use of them, however, care must be taken to have the first note clear and distinct. Thus in Dorian melodies, *e. g.,* the organist may modulate to *d minor* or *F major,* often to *a minor* even; in Phrygian melodies to *G major, e minor;* in Mixolydian, to *G major* or *C major.* Our assertion that modern modulations often prove effective and suitable in the accompaniment of Choral, is borne out by extended experience and by the approval of all masters in this line of music.

These few remarks will suffice for giving the student the necessary hints for modulating effectively between transposed Ecclesiastical Modes. The matter being of such importance, it is advisable for him to be zealous in practicing these modulations. He should proceed from the original position, both upwards and downwards, to all possible transpositions. These mastered, let him take up modulating between transposed modes, using at first only pure triads, but proceeding then to the freer method with discords.

CHAPTER XXV.

The Organ.

The organ is well called the king of instruments. "No other approaches it in depth and power of tone, no other speaks such a varied language. It possesses almost infinite shades of power and expression: from the soft and tender whisper of the aeoline to the thunder of the trombone-bass; from the delicate flute to the shattering trumpet, from the tender solo-stops to the shrill mixtures and quints. The same instrument that at the entrance of the bishop fills the aisles of the immense dome with its mighty resonance, quiets down like some giant forgetting his resistless power, and is for a time but an humble servant of the sacred melodies. Anon it is again independent. Quiet at first, soft and devotional, its stream of tone begins to wax louder, develops power in a hundred varied degrees, flashes forth beauty in a hundred different colors; louder yet it becomes and more inspiring, till it bears away the congregation on its broad bosom, and carries their enthusiastic chorus on its mighty waves; its inspiring strains consecrate the closing moments of divine service, when its pealing chords fade away into hallowed silence." [16]

[16] Kienle, Kleines kirchenmusikal. Handbuch.

As appears from the foregoing extract. the organ has a twofold office to fulfil: a) in the accompaniment, b) as a solo instrument.

a) Office of the Organ in the Accompaniment.

84. Long before any other instrument the organ enjoyed the privilege of being used in church. In the course of centuries it has become so closely interwoven with the liturgical life of the church, that, far from being merely tolerated, it is often prescribed and thereby sanctioned. Its earnest character, its majestic calm, its noble objectivity, make it the most adapted of instruments for church music. For the accompaniment of Gregorian Chant, in particular, the organ could not be more suited had it been invented for that special purpose. It alone can provide Choral with the support and carrying power, with the harmonic foundation and the solemnity it requires.

But just because the organ occupies such an exceptional position in the house of God and performs such honorable service as servant of the sacred melodies, it must be guarded with severity from usurping the roll of its mistress, from prejudicing the melody, or in any way forcing the latter into the background. This consideration leads us to the question of artistic management of the organ, and in the first place to the method of registering.

85. One of the first requisites in an organist is, that he possess an exact knowledge of his instrument. Only thus will he be able to discover the registration most effective in each particular case. Registration is the art of arranging stops of varying power and color so as to give forth an harmonious volume of sound. It is well-known what an important rôle is played in modern music by what is termed tone-color. Tone-color is the principal factor in expressing subjective sentiments and conditions of soul, and is sometimes indulged in to such an extent as to check the musical development in order to exert an undiluted influence upon the listener. This lack of tone-color in Plain Chant melodies—unless we hold that it derives some such quality from the varying tone-color of the human voice—must be supplied by the organ and its registers. Care must be taken, it is true, not to overdo the thing, not to mistake the means for the end and study out intricate minglings of tone-color simply for their own sake. Yet it cannot be denied that the sensation arising from an intelligent use of tone-color is one of peculiar pleasure. How delightful, *e. g.,* is a melody accompanied in the mellow, well-rounded tones of the flutes and the closed registers (which have such a peculiar character, particularly in the lower positions), or in the noble, earnest tone of the *Dolce* carried by the tender, fondling strains of the *Salicional,* by the *Vox Coelestis,*

or by the veiled, darksome tones of a delicate 16-ft. register. Nor is there in this mode of registering anything tending to withdraw the mind from the liturgical melody and prayer; on the contrary, it agrees so well with the character of Plain Chant that text, melody and accompaniment mingle and form one unified whole. Whence it appears how important skillful registration is for producing an effective and artistic accompaniment. But it is not possible to lay down general rules for registration, as no two organs have the same power or the same tone-color. The suggestions that follow are simply suggestions, and make no pretence to be universal. Success in individual cases depends upon the artistic instinct and intelligence of the respective organist.

Registration is necessary above all in regulating the dynamic element of an organ. The first principle to be observed here is: The accompaniment must be subdued in character, and subordinated to the melody. Hence frequent use must be made of the soft registers. For the cantors, *e. g.,* the 8-ft. *Echo flute,* the 8-ft. *Salicional,* the 8-ft. *Dolce,* the soft 8-ft. *flutes,* eventually a weaker 8-ft. *Principal,* etc., are available. On the corresponding key-board for the choir, *e. g.,* a somewhat stronger 8-ft. *Dolce,* an 8-ft. *Flute,* an 8-ft. *Gedackt,* perhaps also an 8-ft. *Gemshorn* or a *Viola d'amore,* or, if that be wanting, an 8-ft. *Salicional* or a somewhat weaker *Gamba,* etc., will prove serviceable. How loud the accompaniment should be will depend on varying circumstances. A choir with little practice, which looks upon the organ as guide or even as dray-horse, naturally demands a more powerful registration than a band of well-trained singers, for whom the accompaniment is but the ethereal shadow of their own voices, or the delicate, transparent carpet upon which they move with grace and fragrance. Other circumstances influencing the dynamic element of the accompaniment are the number of singers, the size and style of the church, the multitude of people present—circumstances which vary with varying time and place.

86. There are some registers which require special attention. The string-toned stops, as a simple experiment will show, sound best in middle and lower positions, becoming shrill and displeasing in higher. The flutes, on the contrary, have a pleasing tone in middle and higher positions, sounding dull, hollow and indistinct in lower. The flutes by reason of their full, well-rounded flow of tone, should form the groundwork of the accompaniment, while the string-toned stops penetrate into this groundwork, ennobling it and conferring upon it more seriousness and dignity. The most beautiful combinations arise from mingling stops of different timbre. Some characteristic and effective combinations may be here mentioned. The union of 8-ft. with 4-ft string-stops

has a very good effect in lower positions. In higher positions a very peculiar effect results from the combination of a 16-ft. stop with one of 4-ft.; *e. g.*, a 16-ft. *Lieblich Gedackt* with a 4-ft. *Flauto Traverso*. In combinations of this latter nature, it will be found profitable to have the three upper voices in close proximity one to another, as the tenor when far removed from the other voices sounds too dull and indistinct, resulting in an effect similar to that of two pedal-stops combined and sustained within the limits of an octave. Combinations suitable for solo-music do not belong to this chapter.

Choral, we have seen, derives its tone-coloring from the accompaniment. There is yet another respect in which the accompaniment is important, namely, the influence it exerts upon the tempo of Choral. A correct regulation of the tempo is admittedly of the highest importance for an artistic rendering of melody. It is self-evident that a general use of complete chords, as well as frequent changing of harmonies, must tend to retard the melody, while a less frequent change of chords does not at all prejudice the easy nimbleness of the Chant, and dissonances entering on an accented beat, by reason of their onwards-rushing nature, accelerate the tempo.

On regulating the pitch we have spoken at length elsewhere.

From several different standpoints we have considered the importance of the organ in the accompaniment of Choral: it furnishes the harmonic basis, assigns the pitch, supplies the wanting tone-color, and regulates the tempo. Being such a useful servant, it must be ruled with caution. The greater the service it renders when properly managed, the greater also the damage resulting from its improper management. Clumsily operated it can hem and disturb and even destroy the agile flow and swinging movement of Choral melodies.

87. To know which chants are to be accompanied and which not, observe the following rules:

1. Accompany the chants which are sung by the choir.
2. It is better not to accompany the chants sung by the celebrant.
3. To accompany a recitation, either develop a series of chords consonant to the reciting tone, or then treat the reciting tone as the pedal note of an organ-point.

b) The Organ as Solo Instrument.

88. In this capacity the organ steps forward from the hidden background, and begins to display its full beauty and wondrous magnificence of tone. It is no longer a servant; it is a king, fitted out with royal pomp, dignified and majestic. No other instrument, probably, requires of its player such genuine

musical talent, such consummate development in all the artistic elements of music. The organist must be able to rule in the kingdom of tones. The organ is a complete orchestra, in which the organist occupies the position, not of director merely, but also of performer. In both capacities the ideal organist must be master. It is self-evident that the purpose of this chapter is not to treat of the organ as a solo-instrument in the modern sense of the term, in which sense it requires a virtuoso for its management. These lines are intended simply to show how the organ is to be treated when it emancipates itself from the chant and proceeds on its own individual course.

89. It is principally in the *preludes*, the *interludes* and the *postludes* that the organ appears in its individuality. But this individuality has its degrees. Sometimes these preludes, etc., are closely connected with the melodies of the chant, either introducing them, or mediating between them, or ushering them out. In such cases it is evident that the organ, in character and tonality, must observe complete subordination to the respective melody.

The organ becomes more independent when the interludes are more extended. While it is true that even here a Choral motif or theme is preferable to a non-Choral one, the development, at least, should proceed on the general laws of organ music. It is a matter of indifference whether such development preserves the strictly diatonic character of Choral, or be conducted on the principles of classic or modern counterpoint: the essential requirement is that it be adapted to lift the worshipper's heart and soul from the cares and trials of everyday life to the serene heights of intercourse with God. Can modern music, even at its best, perform this office? Father Molitor gives us the answer to this question in the following beautiful words: "We are well aware that a great number of critics will not approve our opinion. The first duty of an organist, they say, is to be strictly diatonic, to cling conscientiously to the Church Modes and avoid every suspicion of chromatic coloring. For, so they further affirm, to accomplish much with restricted means is the criterion of a master. Why then these modern chords, why this distinction between major and minor, why all these mechanical contrivances and display of artificialities? Our answer is: We do not object at all to diatonic playing when the organist is a master therein. It is true, indeed, that the term diatonic is in itself not more ecclesiastical than the term chromatic. Ecclesiastical Mode is a concept that has more importance from an historical standpoint than from a practical. Yet, we repeat it, let the master in diatonic music play diatonically as often as he pleases. On the other hand, it seems to us: Restriction of means, while it is a good test of mastership, should not be urged to such an extent as to re-

duce the artist to beggary—pauperism in the elements of expression being ruinous in any art, and particularly in ecclesiastical art.

"The Church, in taking music into her service, admits into the sanctuary an art; and she expects from such an art the offering that art alone can give. It is then a fundamental law—a law approved by the Church herself—that music in order to be sacred and religious must be truly and really artistic. Let us then, one and all, each according to his powers, strive to become artists. Choral itself is art and genuine art: artistic, then, should be the singing, artistic, last, not least, the *music of the organ.*"

90. These words express the inmost conviction of many a musician. There was a time when any piece of music that was not modern was considered religious, even if it was entirely devoid of melody. As a consequence of such ideas a style of organ playing came into vogue, so worthless in every respect and so devoid of taste, as to be absolutely unworthy of the holy place in which it was displayed. Modern music was excluded on the plea that the *emotions* it arouses have little tendency to increase devotion. But it must be remembered that the emotions are neither the main purpose nor the principal content of musical expression. This thought is clearly developed by Hanslick in his pamphlet, *Vom Musikalisch-Schönen* (The Beautiful in Music): "The scale of human emotions has been very generally assigned as the content of music. This theory arose from the notion that the emotions are the exact contrary of distinct apprehension, the ideal of the plastic and the poetic arts. The tones then and their artistic union are, in this theory, simply the material, the means of expression, which the composer moulds into a representation of love, or of courage, of devotion or of rapture. These emotions, with all their rich variations, are the idea, which, donning the terrestrial garb of tone, wanders over the earth as a musical masterpiece. What delights us in a pleasing melody or in thoughtful harmony, is not the melody or the harmony in itself, but rather the meaning of either: The whisper of tenderness, the impetuous rush of daring.

To attain solid footing in this matter we must mercilessly resolve into their elements these time-consecrated metaphors. Music *whispers?* Yes, but it is not the whisper of tenderness. It *hurries onward?* Yes, but its rush is not that of daring. Music contains one element, not the other; it can whisper, it can rush along, it can roar—love, anger is carried into it by our own heart. The representation of a feeling or emotion is beyond the power of the art of music.

To understand this we must consider that the emotions are not isolated elements of psychic life, and that consequently they are not fitted to be, as it

were, separately held up to view, even by that art, which, from its incapability of representing other activities of mental life, might seem most adapted for this purpose. The emotions depend on physiological and pathological presuppositions, and are conditioned by the imagination and the judgment, in short, by the whole province of intelligent and reasonable thinking, a province which we are prone to consider as the *antithesis* of the emotions."

Comparing the Church Modes one with another, we find that each of them can express the calm earnestness of penance, as well as the pleasantries of child-like innocence. But it is not the melodies themselves that lament or exult, that are earnest or playful; it is the subjective mood of the singer, a mood that, as a rule, has its origin in the text, which causes one and the same melody to express such divergent emotions.

The most characteristic turns of our festive melodies are to be found also in the Requiem. The same melody which soars aloft with such exultation in the Introit *Gaudeamus,* how touchingly it laments in the *Stabat Mater.* The playful triumph of St. Scholastica over her brother (Antiphon *Egredere modo frater*) and the sublime dignity of the High-priest are portrayed, each of them beautifully, by one and the same melody.

This truth may be illustrated by referring to the music made by bells. From one year's end to the other their music never varies. Yet one day the bells rejoice and the next day they weep; the nuptial chimes of to-day become the funeral hymn of to-morrow. Here again, not the sound of the bell, but the heart of the listener, is the bearer and content of the emotion.

There is then no valid reason for asserting that modern music ought to be excluded from divine service just because it is modern. Neither is it admissible on that ground alone. Arias from operas, for instance, or such as are familiarly associated with secular songs, are naturally to be excluded. Yet it cannot be denied, that even in this class of music compositions are to be found of a character far more sacred than those meaningless, lifeless productions that are often so loudly advertised as particularly suited for divine service.

91. Incredible as it may seem, we often hear authorities in all earnest make the statement, that organ playing to be religious must be devoid of all expression. All mechanical swells, for instance, should be banished from the church and relegated to the concert-hall. The expressiveness of Gregorian Chant is a favorite theme in our Church music magazines, and yet expressive organ-music is ostracized. When harmonized music is to be rendered by our choirs the regulation of the dynamic element and the blending of colors are attended to with extreme care. Why should not the organ be managed on the

same plan? We are of opinion that the swell and the echo, intelligently managed, contribute much towards rendering organ-playing beautiful and artistic, and that particularly in tender, delicate passages which require a certain flow and ebb for their characterization. Berlioz, the author of the world-renowned *Art of Instrumentation,* has some very instructive remarks, developed, it is true, in genuine French fashion, on the value of the crescendo and decrescendo contrivances of the organ: "Some writers of considerable authority in musical matters, and who otherwise show excellent judgment, condemn such contrivances as opposed to the character and the religious scope of the organ. We do not wish here to occupy ourselves with the question so often asked, whether expression be admissible at all in religious music, a question which simple, healthy, unprejudiced common-sense would solve in a moment without any difficulty. But we take the liberty of reminding the supporters of uniform music, of the *Cantus Planus,* of the expressionless organ (as if union of the loud, of soft and of variously-colored registers did not make organ music expressive by its very nature), we remind them, we say, that they are the first to break forth in loud admiration when the rendering of a piece of sacred music by the choir is characterized by fine shading, by delicate crescendo and decrescendo, by well-proportioned *chiaro-oscuro,* by a harmonious ebb and flow of the entire tone-stream—in short, by all the qualities which heretofore were wanting in the organ and which this invention was intended to supply. Thus these men evidently contradict themselves—unless they wish to affirm (and indeed they are capable of doing so) that the shadings of expression which are so appropriate, religious and catholic when portrayed by the human voice, suddenly become irreligious, unorthodox and godless when mirrored by the organ. Is it not singular that these critics, who are so conservative in matters of sacred music, who insist, and rightly insist, that genuine religious feeling is the only fountain of such music (though they forbid, of course, any expression of the variations of such feeling)—is it not singular, I repeat, that these critics have never stumbled on the idea that the fugues of swift tempo, which form the basis of all organ-schools, should be excluded on the very principles which they uphold so strenuously. Do the themes of such fugues, often quite valueless in themselves, and sometimes almost comical even, become sacred and dignified by the sole fact that they appear in fugue-style, *i. e.,* in a form which allows them to be repeated *ad infinitum* and to be presented in every possible variation? Does this conglomerated mass of tones, this succession of canonical imitations, this chaos of fragmentary, disjointed phrases, pursuing, fleeing from, dancing along upon one another, this model of confusion, which excludes every resemblance of melody, the

chords of which press so closely upon one another's heels as to be unrecognizable, this evident disorder, this continual interrupting of one voice by another, this harmonic series of detestable tomfooleries, which would be well suited for symbolizing the drunken feast of a crowd of savages or the bewildering dance of a band of demons—do these associated elements of chaos and confusion, I ask, become transformed into a *non plus ultra* representation, into a solemn, a grand, or a calm, or an humble, or a dreamy expression, either of devout prayer, or of quiet meditation, or even of holy fear and religious horror, solely and simply from the fact of their being transmitted through the pipes of the organ? Peculiarly constituted, indeed, must be the musical faculties of him who holds such a theory. The critics mentioned above do not, it is true, go to such extremes. They have not even affirmed that these animated organ fugues are religious in character. But at least they have not condemned the inappropriateness and insipidity of this class of music. What has prevented them from so doing seems to be an exaggerated reverence for a long standing custom, a reverence which is reinforced by the deference due to the example set by even the greatest musicians in composing such an abundance of this species of music, and deepened by a prejudice, widespread among writers on religious art, that the invariability of the Divine element in the organism of the Church exerts such an influence upon the human element as to render any change in the latter incompatible with the stability of the former. Our own opinion is, to return to our subject, that these crescendo contrivances would really perfect the organ as an exponent of the true religious style in music."

What has been said of the interludes holds good in a still higher degree of festive preludes and postludes. Here the organ reigns supreme, and has full room for all its degrees of power, from the most ethereal *delicatissimo* to the mightiest *fortissimo.* Its powerful tone-stream clasps the worshipper to its broad bosom, and carries him upward and onward, until its closing chords die away into silence and leave him entranced on the boundless ocean of uncreated, never-ending harmony.

PART III.

Analyzed Melody the Source of Artistic Accompaniment.

CHAPTER XXVI.

92. The foregoing chapters have acquainted the student with the materials which are at his disposal for the accompaniment of Plain Chant, as well as with the art of so connecting the chords formed from these materials as to support the rhythm of Choral and set off its melodies to the best advantage. But our task is still only half accomplished. A good accompaniment of Choral presupposes much more than the ability of forming legitimate chords and of conducting progressions correctly. Such ability might indeed suffice for the harmonization of single tone-groups considered apart from their context, but not for an accompaniment worthy of the harmonious series of tones that gives to Gregorian melodies such perfect forms and pleasing proportions. It might result in an harmonization that would satisfactorily represent the notes of Gregorian Chant considered in their mechanical juxtaposition, but never in an accompaniment capable of mirroring forth the fresh and vigorous life that is embodied in these wonderful melodies.

The task still before us, then, is to produce an accompaniment that will represent the melody as melody, not simply as a series of tones. *The only bridge to such an accompaniment, it is evident, is a thorough analysis of the melody itself.* It is only by attaining to a full understanding of the essence and nature of Choral melody, by mastering its forms down to the last details, that the organist will be able to produce an accompaniment based on the principles developed in Part Second.

The fundamental principle governing the formation of Plain Chant is, as we have shown elsewhere, that of *bipartite and tripartite motifs freely yet symmetrically interwoven.* But Choral melodies, though one and all resting on this fundamental law, fall nevertheless into various species. Of these species we must now treat.

The species of a Choral melody is determined by its text.[11] There are consequently as many species as there are forms of text that differ from one another fundamentally. We may distinguish two such forms: The *Syllabic* and the *Melodic.* Simplicity characterizes the former, richness the latter. This division does not mean that any given Gregorian composition must be, either exclusively syllabic, or exclusively melodic. As a general rule, both species occur in reciprocal succession.

[11] In assigning the text as dividing principle we are yielding to the force of custom. This principle is not based on the essence of Gregorian melodies; it simply marks the more or less extended development of ornamental neums. A more correct division, based on the form of the melodies, would be: The *Psalmodic* and the *Antiphonal* Comp. "Der Einfluss des tonischen Akzentes auf die melodische und rhythmische Struktur der Greg. Melodien von den Benediktinern zu Solesmes" (Herder, Freiburg).

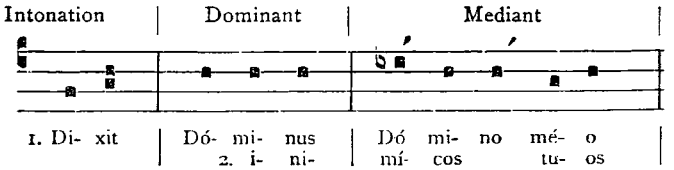
Syllabic chants are such as show complete coincidence of the tonic and the melodic accent, the rhythm of which, consequently, is determined by the text alone. To this class belong the so-called Liturgical Recitatives, to wit: the *Lesson,* the *Chapter,* the *Prayer,* the *Epistle,* the *Gospel,* the *Preface,* the *Pater noster,* and the *Versicle.* These show the simplest forms of Choral, being in general content with a simple declamation of the text. For the organist they come into consideration only in as far as they are responded to by the choir. Of far more importance to him are the Psalms. These occupy such a prominent position in the liturgical life of the Church as to deserve more detailed treatment.

93. **Psalmody.** The melodic form of the Psalms consists of three parts: The *Intonation,* the *Dominant* (with the *Mediant*), and the *Final Cadence.* These three parts vary in structure, approaching at one time the style of syllabic chants, at another that of melodic. Just at present we are concerned with the simple form of Psalmody: the melodic form will come in for consideration later.

Counting the *Tonus Peregrinus* (stranger mode, irregular mode), there are nine forms of Psalmody, the remaining eight corresponding to the eight Church Modes.

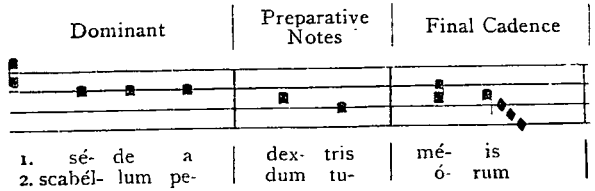
94. **The First Mode.**

148.



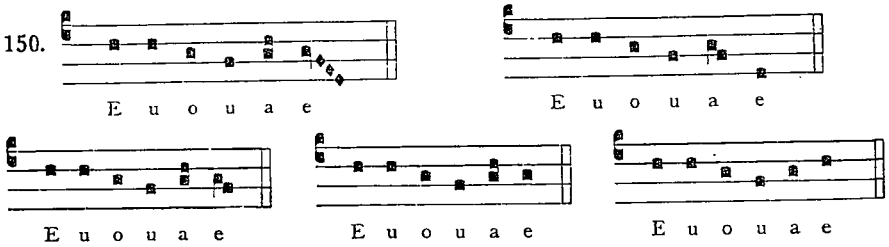
The Intonation is a transition from the Final of the Antiphon to the Dominant of the Psalm. It occurs as a rule only with the first verse of a Psalm, the other verses beginning then immediately on the Dominant. In the first mode the Mediant includes two tonic accents.

149.



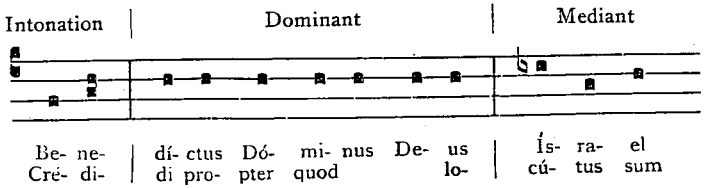
The Final Cadence has but one accent. Between the Dominant and the Final Cadence occur two notes that serve to prepare the latter. The I., III., IV., VII. and VIII. Modes have more than one final formula, the II., V. and VI. Modes have only one. This formula is sometimes indicated by writing under its notes the letters *E u o u a e,* the vowels, respectively, of the words *"saeculorum Amen."* The following are the closing formulas of the First Mode:

150.



The Mediant becomes shorter when a proper noun or a monosyllable occupies the end of the first half of the verse. In the Magnificat it disappears entirely.

151.



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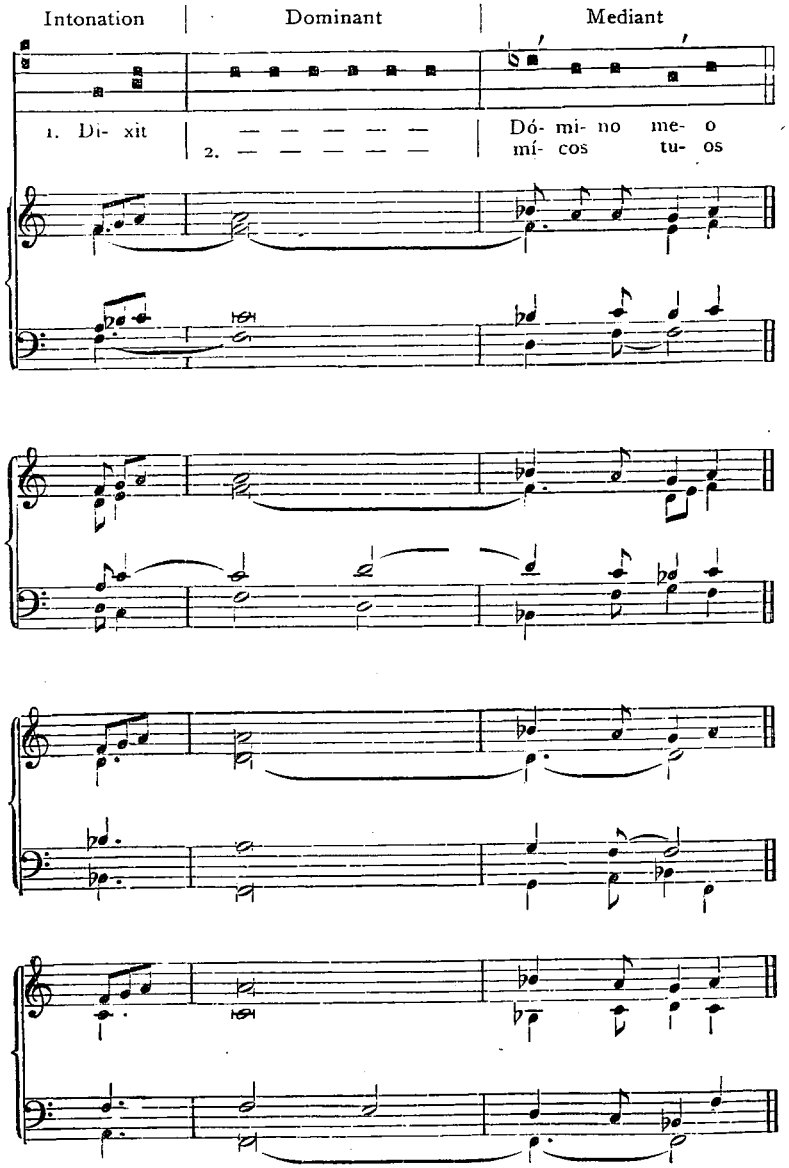
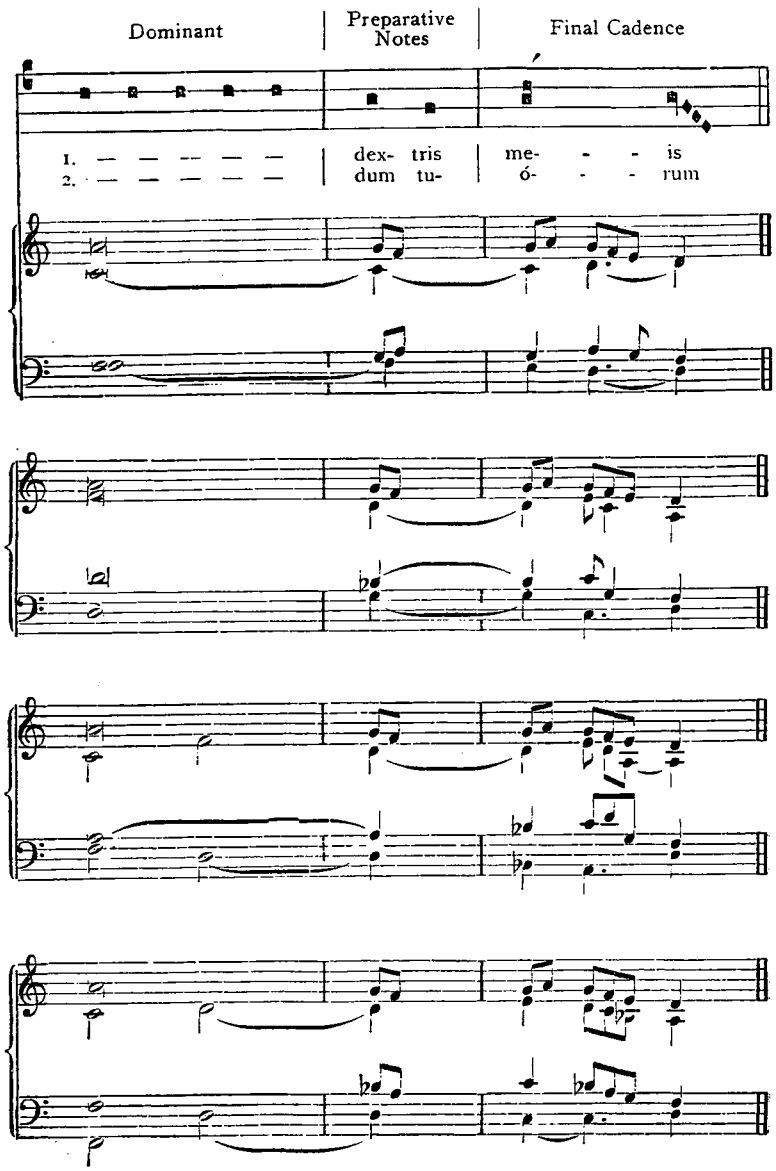
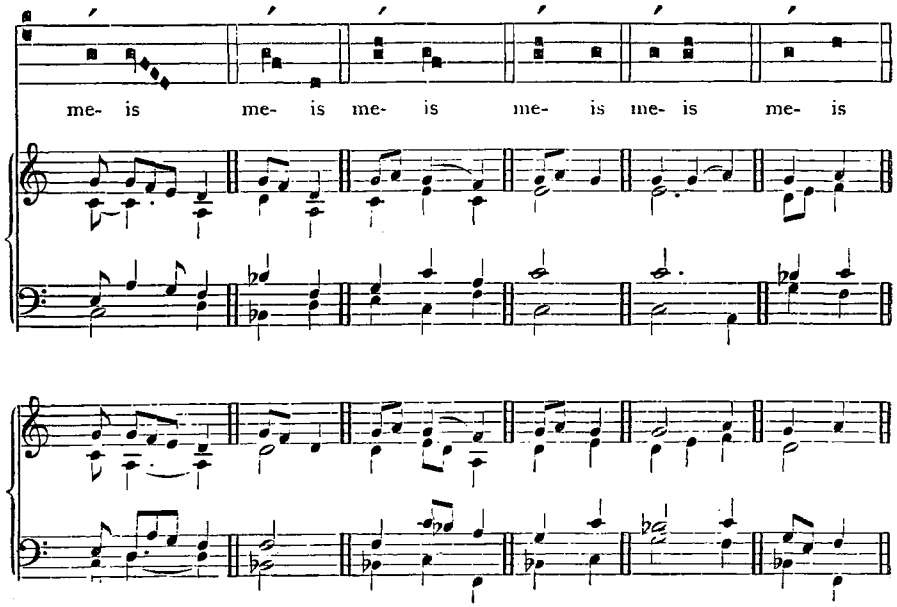


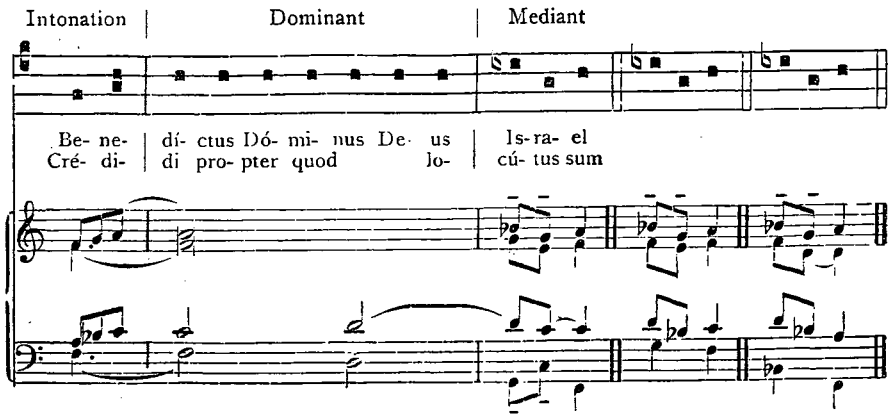


Final Cadences:

153.



154.



95. The Second Mode.

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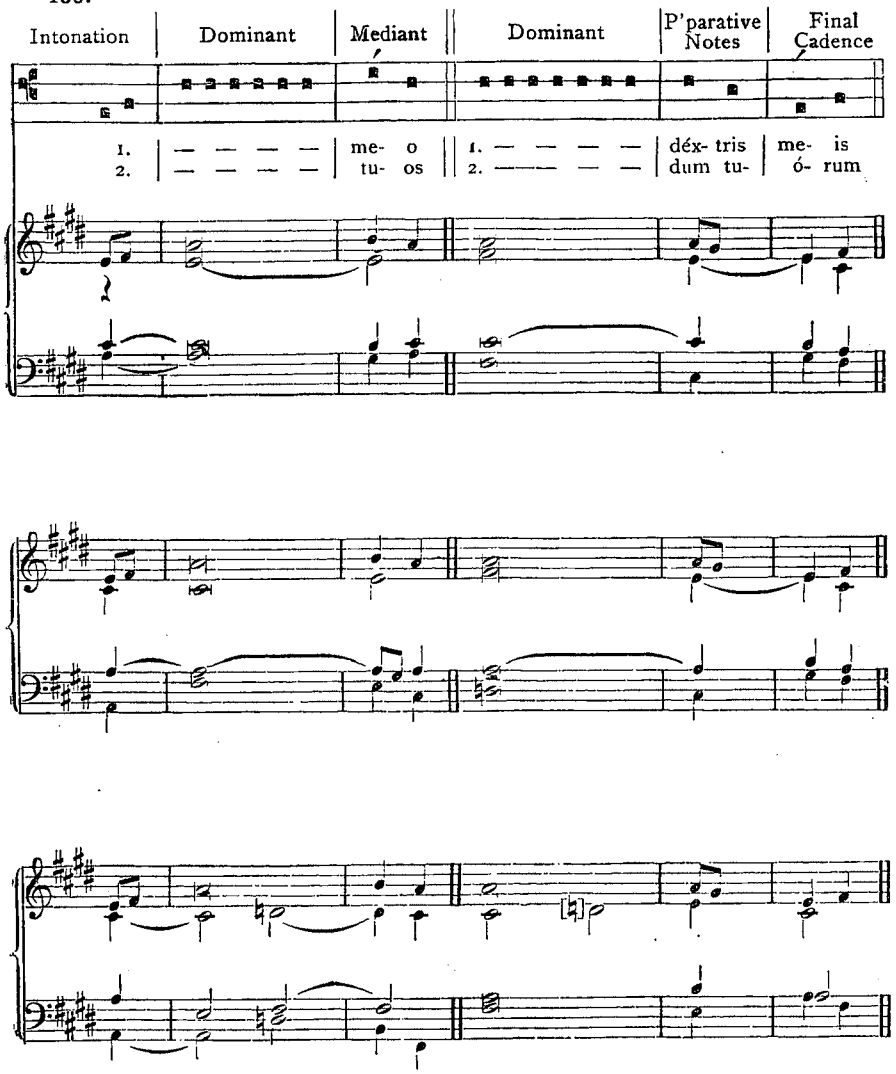
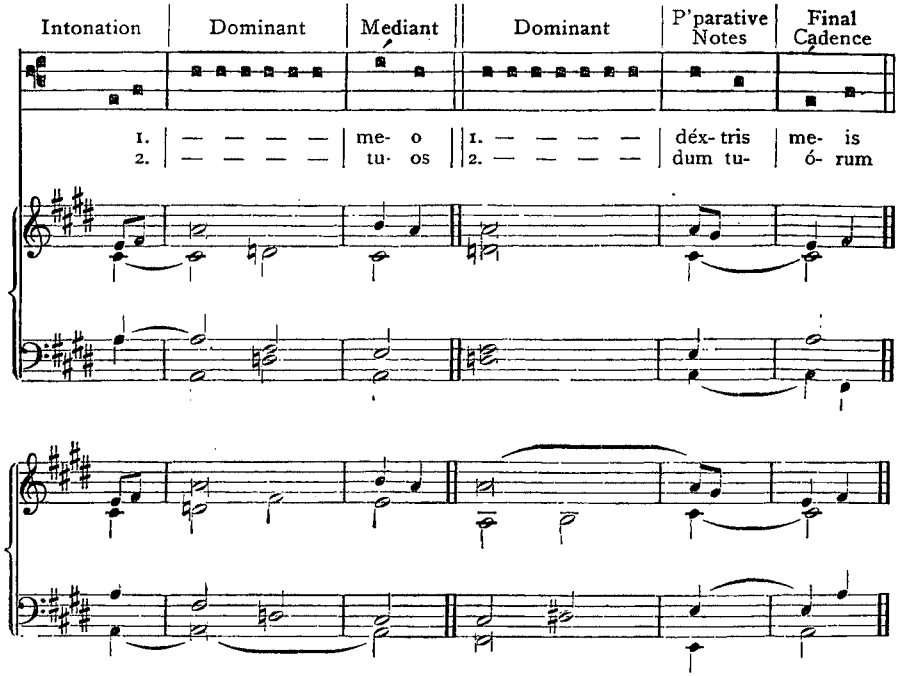
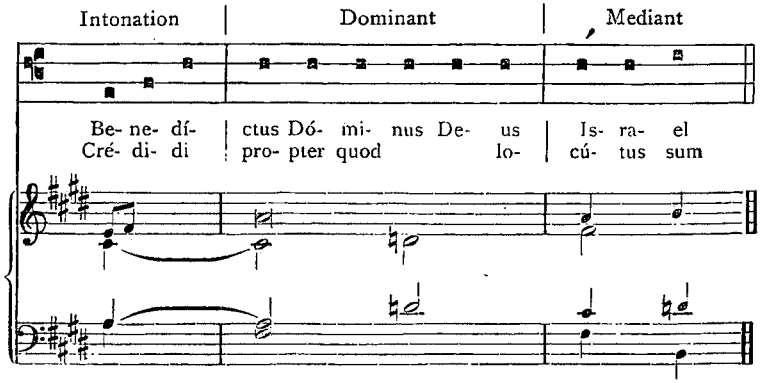




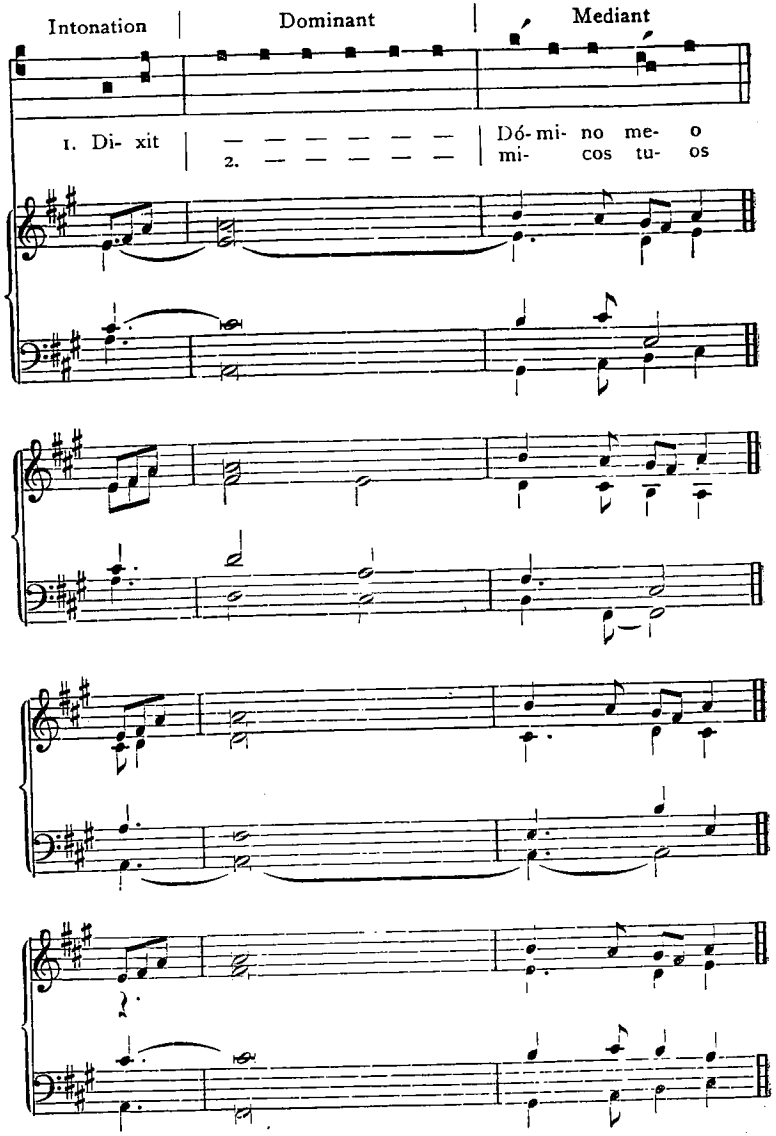
Both the Medial Cadences and the Final are limited to one accent. When connected with proper names or with monosyllables, the Mediant appears as follows:

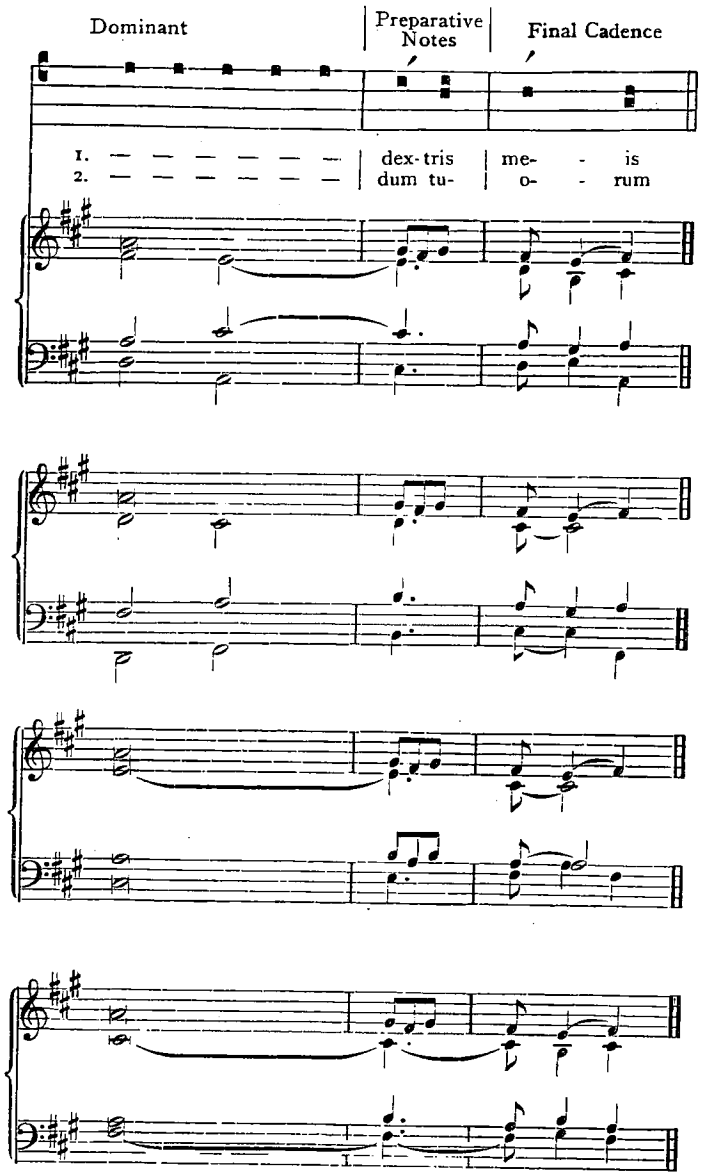
156.



96. The Third Mode.

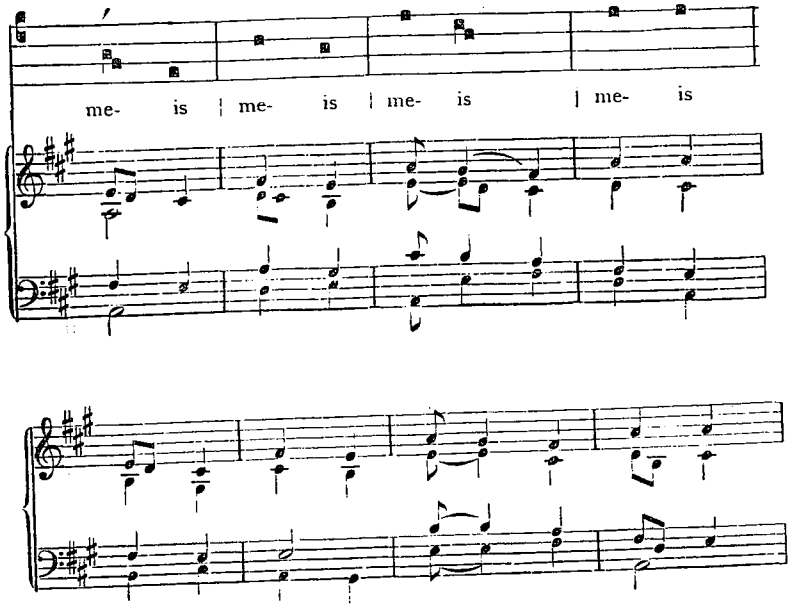
157.





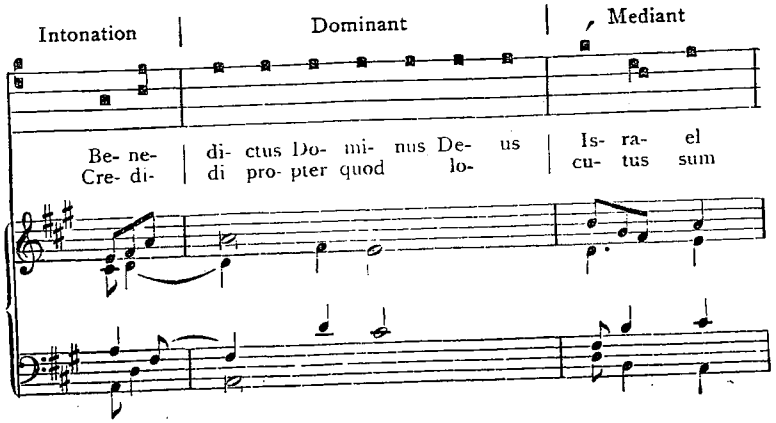
Final Cadences:

158.



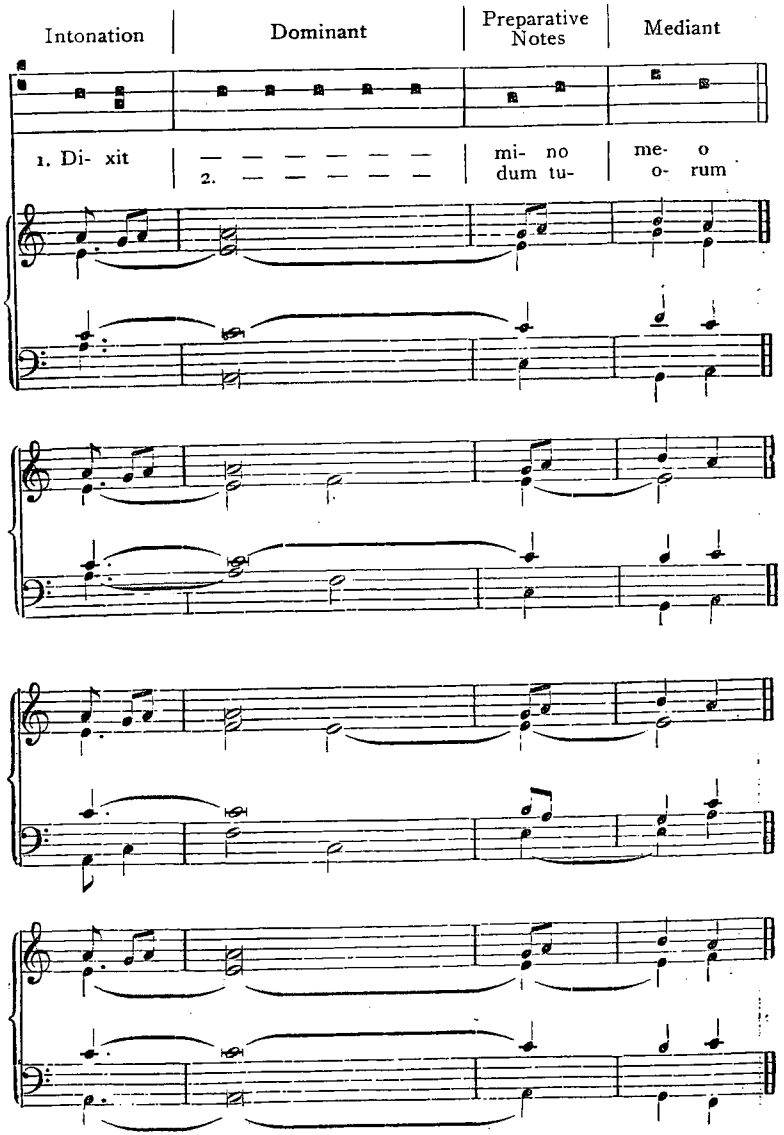
The Curtailed Mediant.

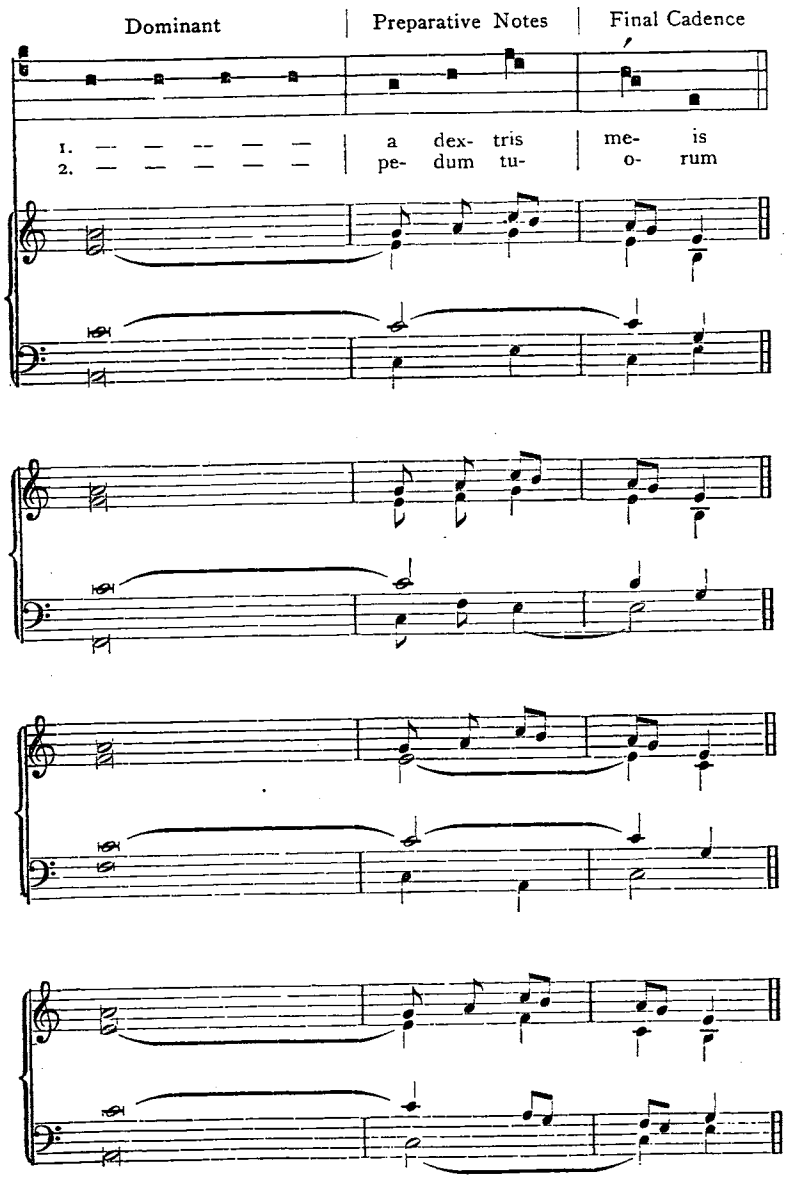
159.



97. The Fourth Mode.

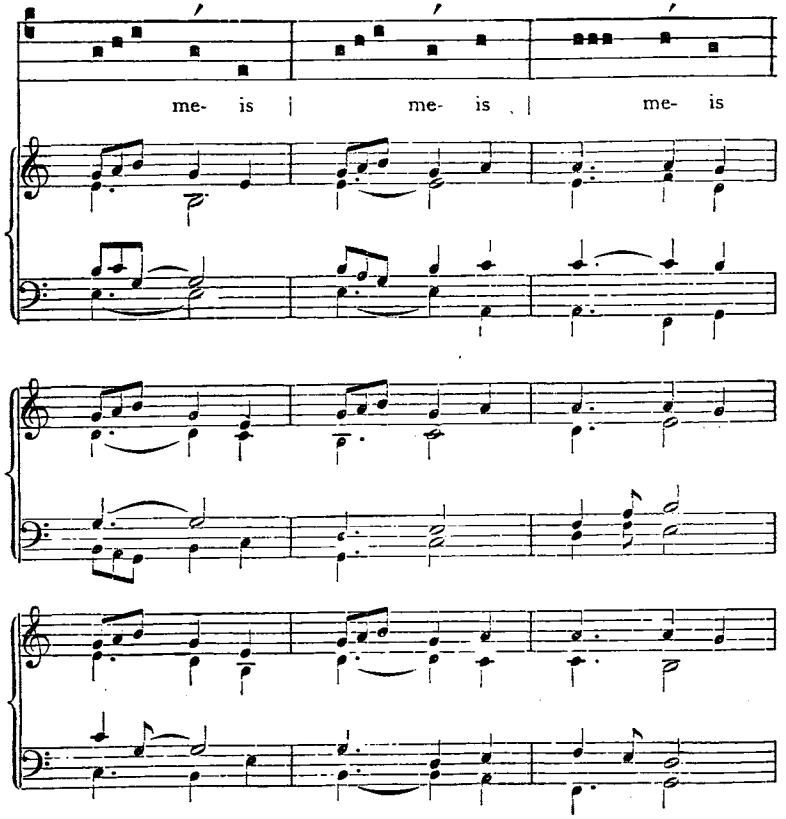
160.





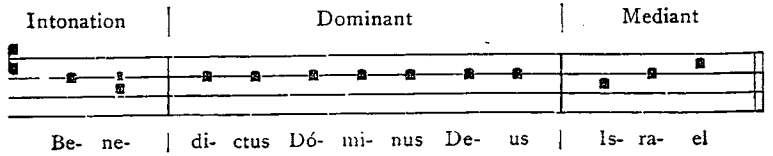
Final Cadences:

161.



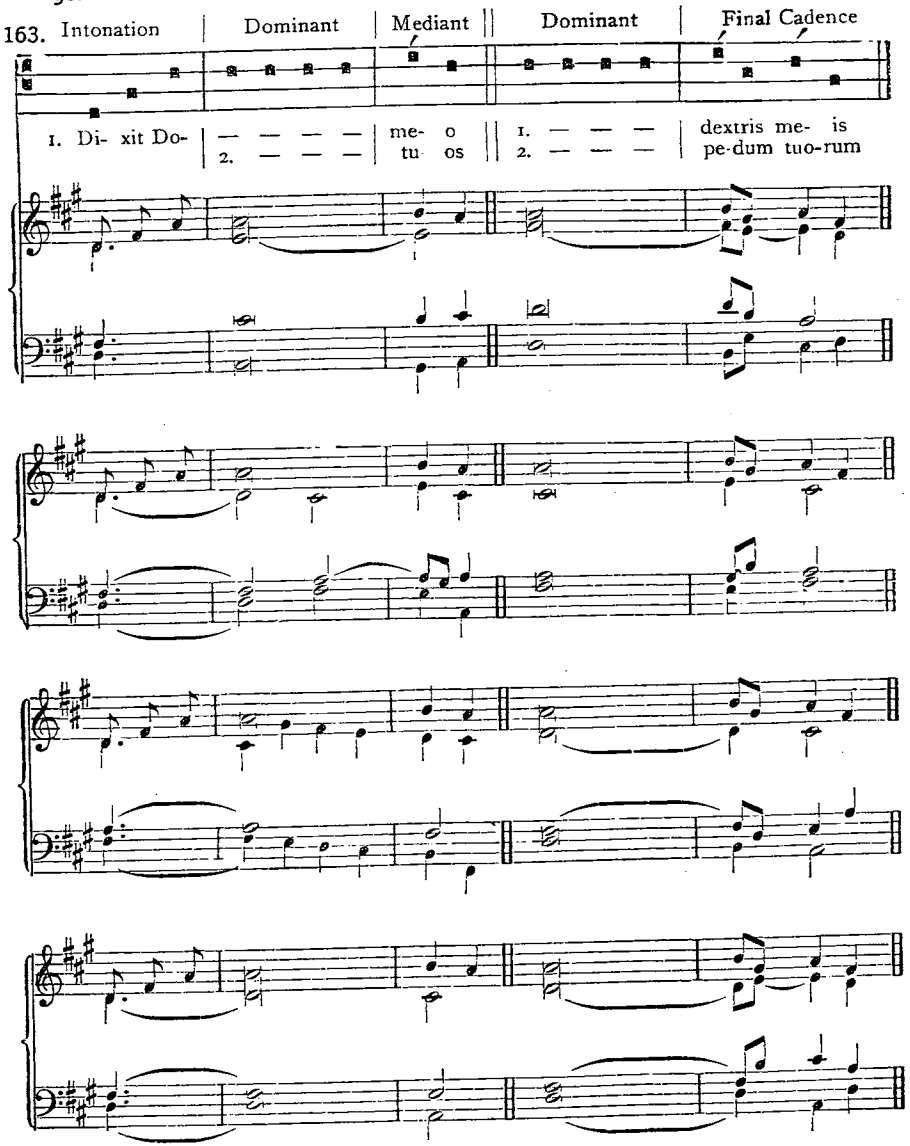
The Curtailed Mediant.

162.



98. The Fifth Mode.

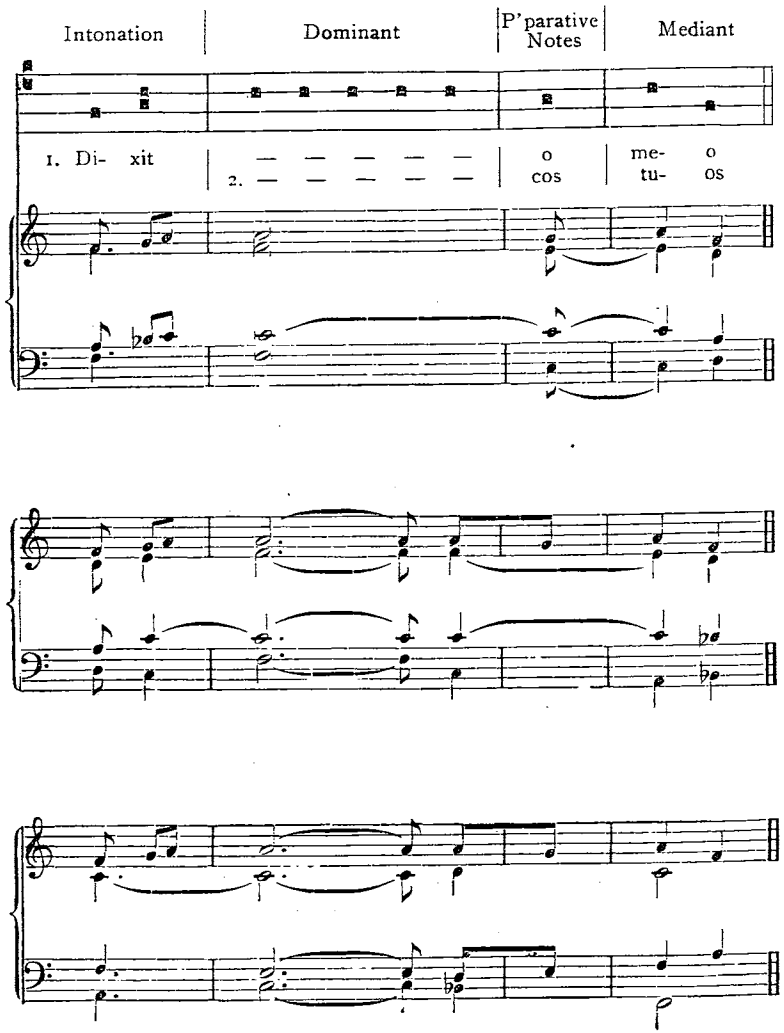
163.

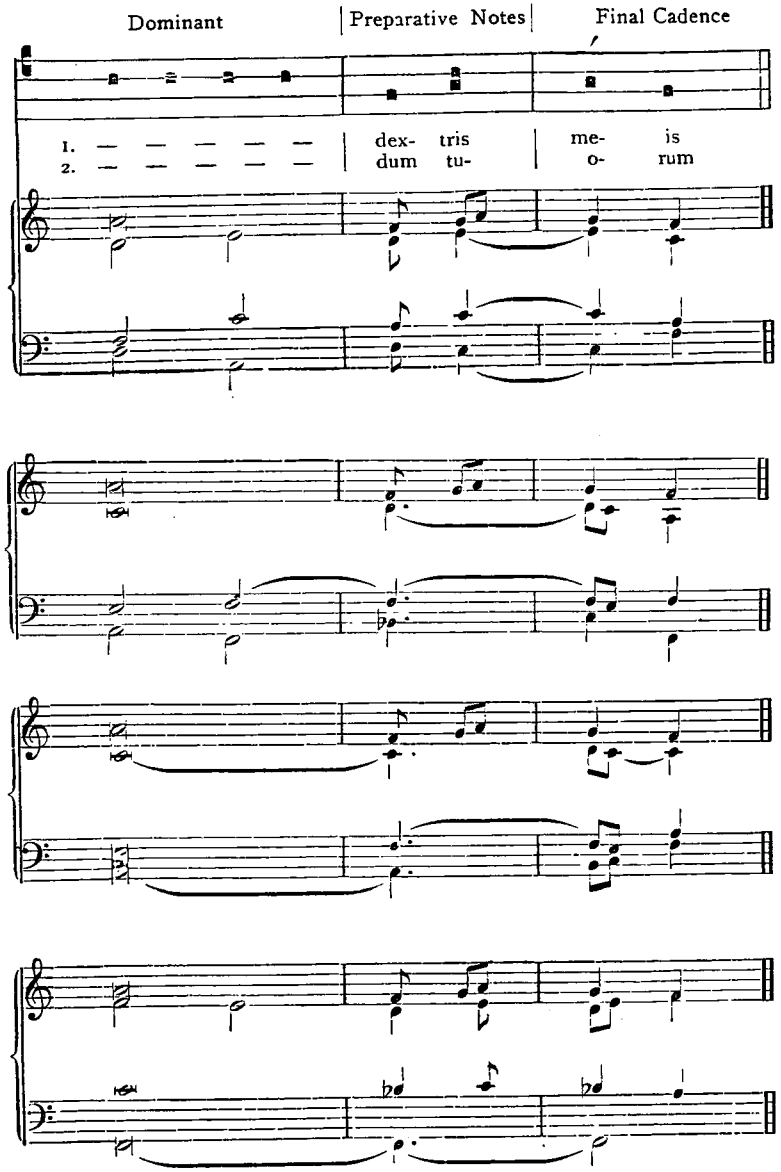


The Curtailed Mediant of the V. Mode is the same as that of the II. Mode.

99. The Sixth Mode.

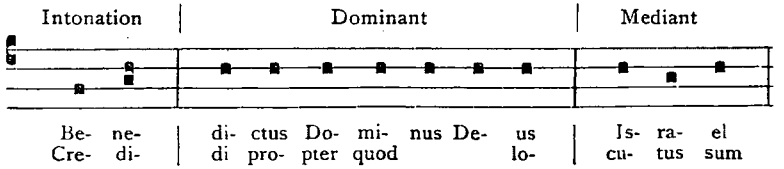
164.





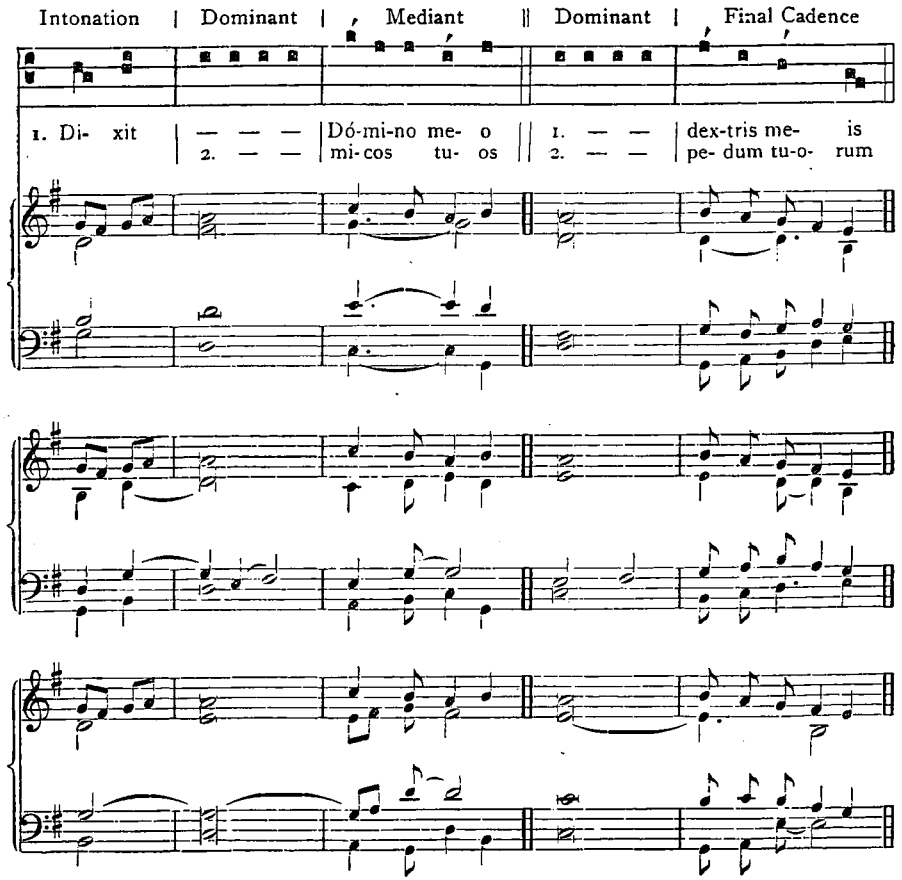
The Curtailed Mediant.

165.

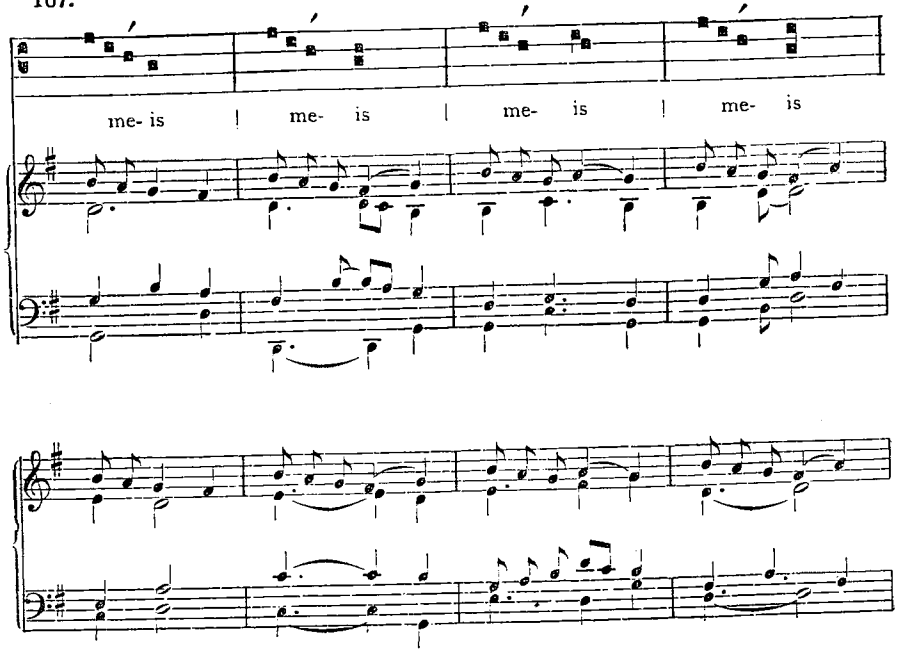


100. The Seventh Mode.

166.

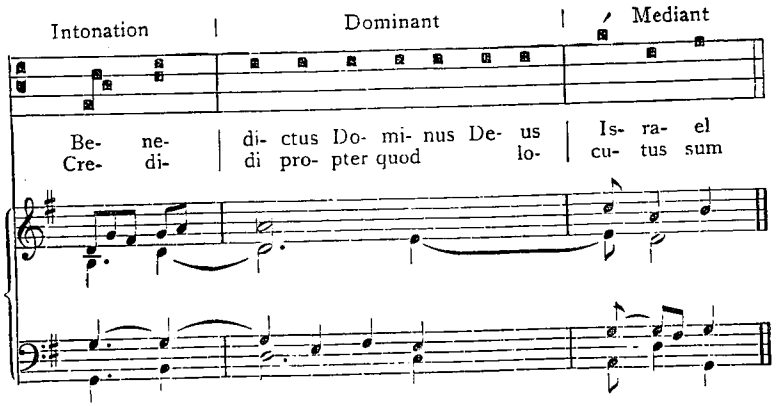


167. Final Cadences:



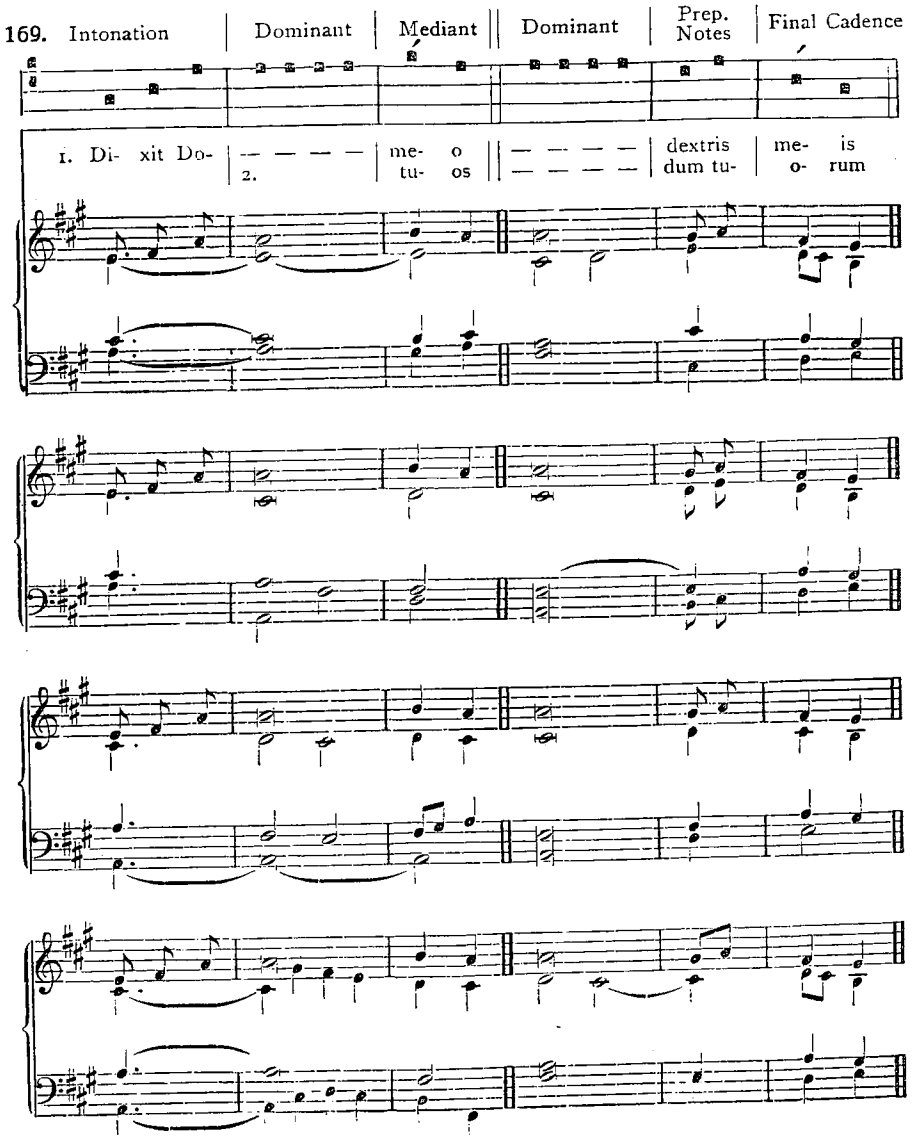
The Curtailed Mediant.

168.



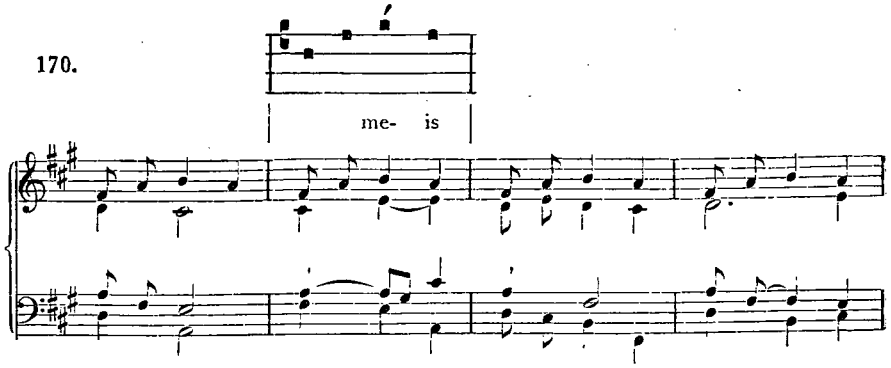
101. The Eighth Mode.

169.



Final Cadence.

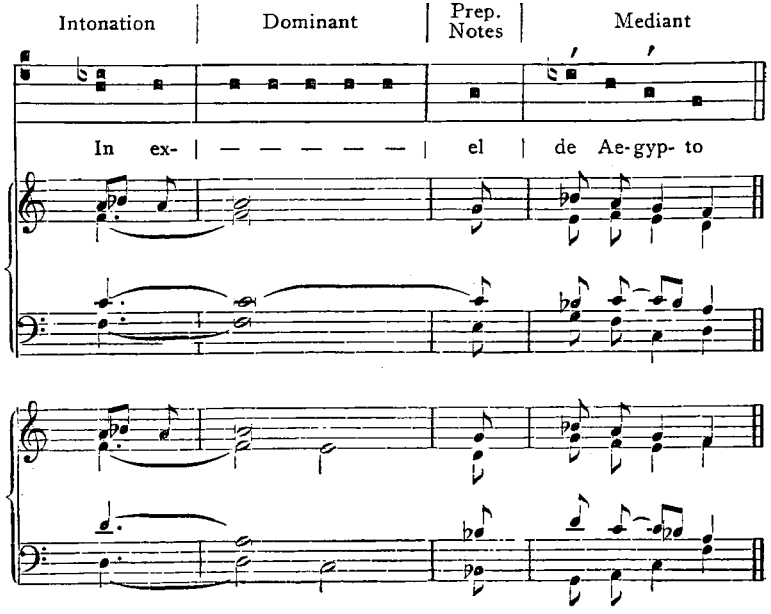
170.

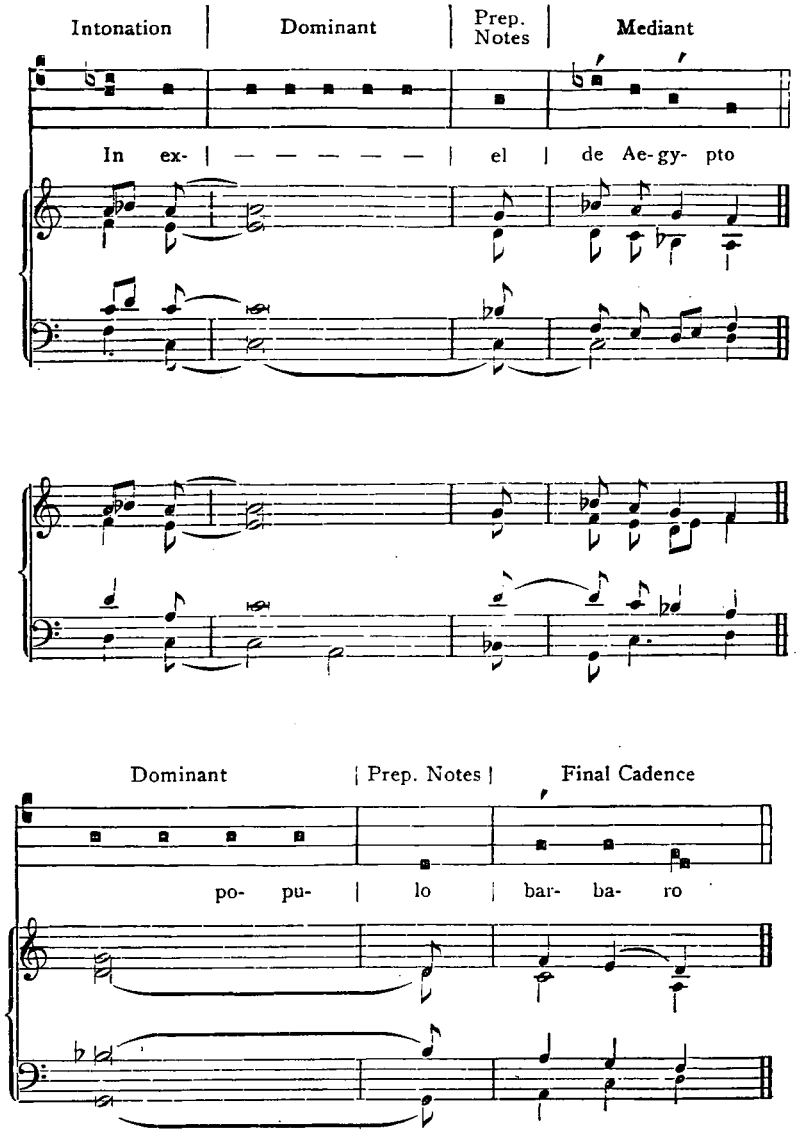


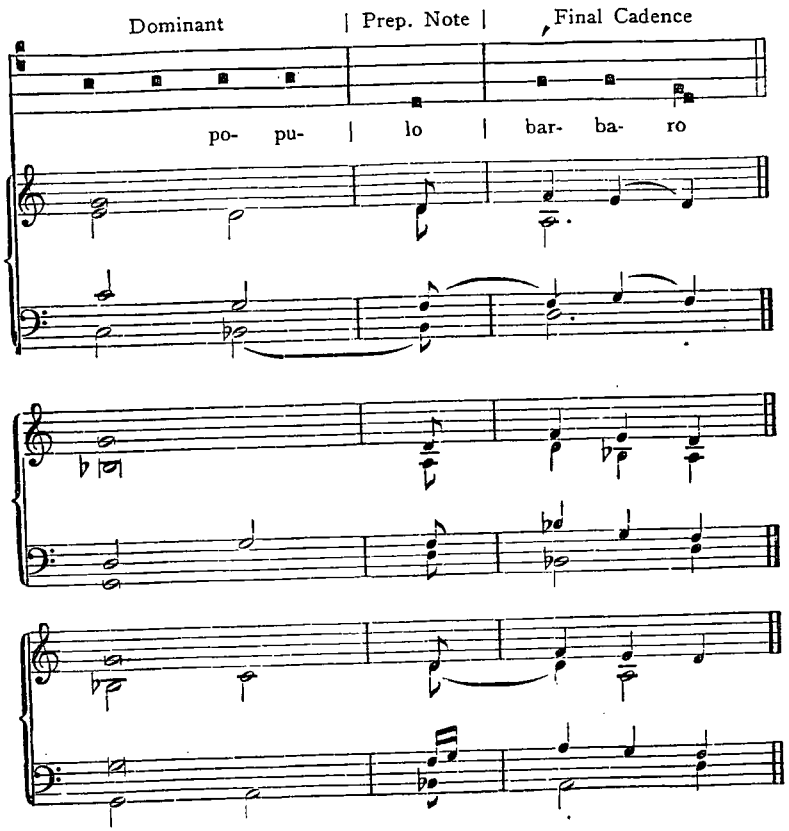
The Curtailed Mediant is that of the II. Mode.

102. The Tonus Peregrinus.

171.

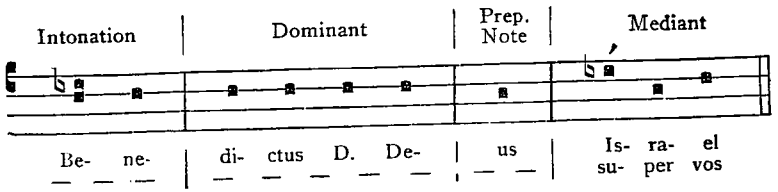






The Curtailed Mediant.

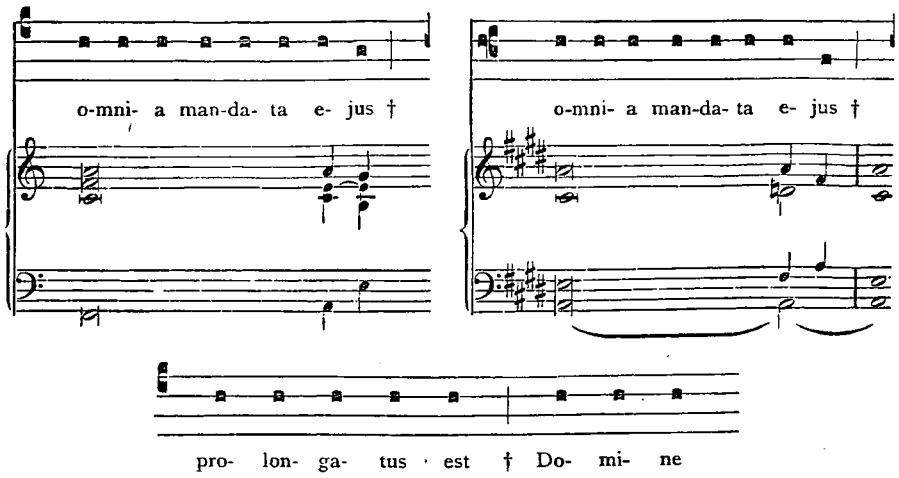
172.



Besides the asterisk (*) there occurs another dividing sign called *flexa* (†). This sign indicates simply a short pause, when the preceding word is a monosyllable; when the preceding word is polysyllabic, it indicates that the syllable

following the accent of this word has a fall, either of one degree (in the V., VI. and VII. Modes), or of a minor third (in the II., III., V., VIII. Modes).

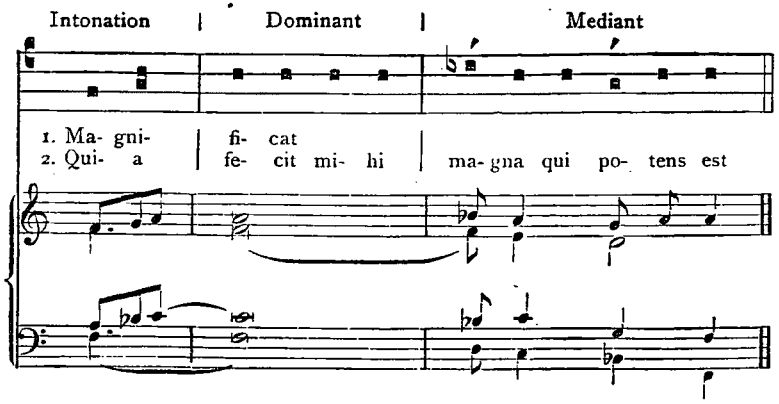
173. I. Mode Flexa II. Mode Flexa



103. **The Magnificat.** This Canticle from the Gospel is treated as a Psalm, with the sole distinction that each verse has the Intonation. The brevity of the first verse, as already remarked, excludes the Mediant. The following is the ordinary form of the first half-verse in the I. Mode:

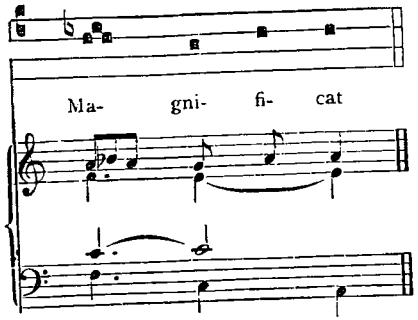
I. Mode

174.



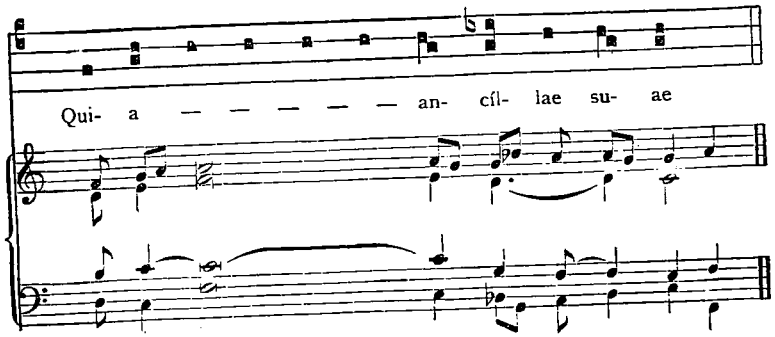
On ferial days the melody of the first half-verse consists simply of the Mediant; Intonation and Dominant fall out.

175.



The Mediant of the solemn Magnificat is still richer.

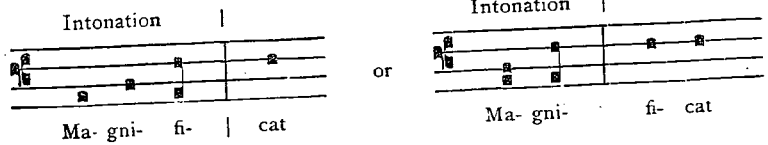
176.



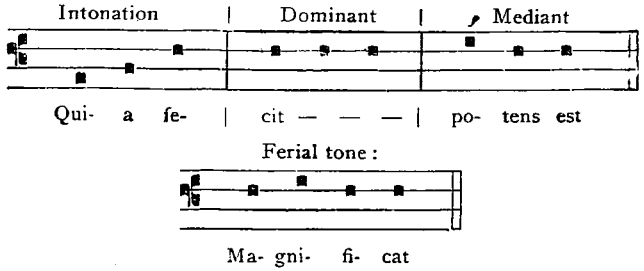
As the harmonization of the Magnificat in the other Modes proceeds on the same lines, the above example will suffice. For the sake of completeness we give here the form which the melody of this Canticle assumes in the different Modes:

II. Mode

177.

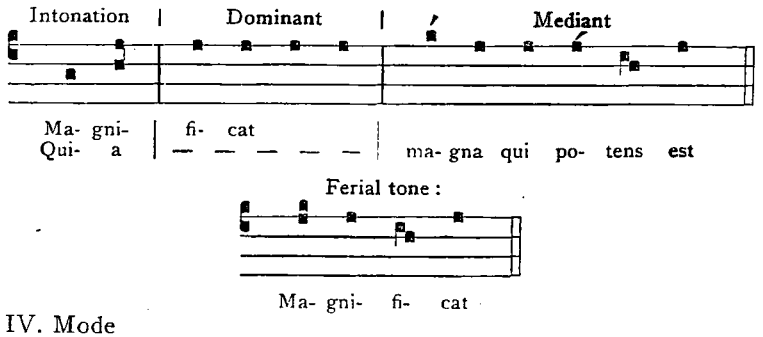


The Intonation of the remaining verses is more simple:



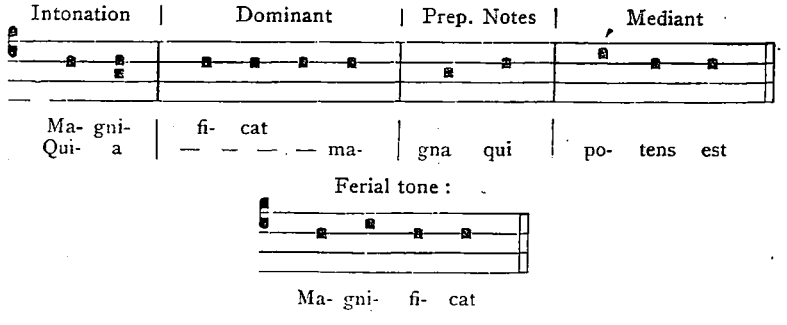
III. Mode

178.



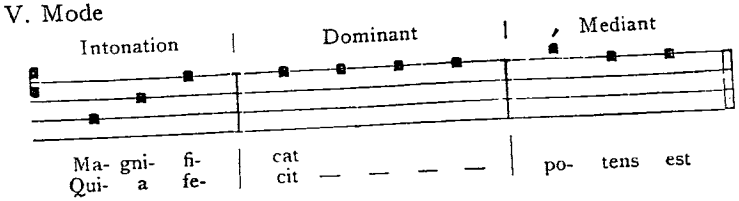
IV. Mode

179.

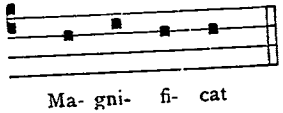


V. Mode

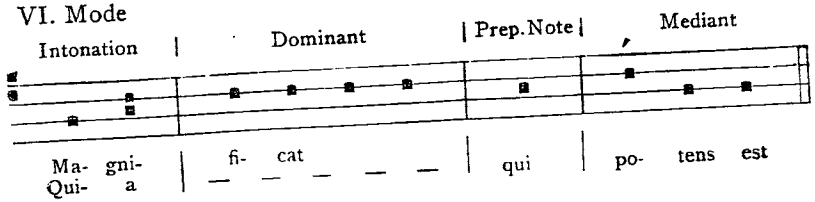
180.



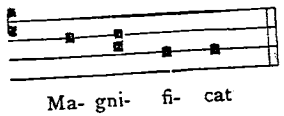
Ferial tone :



VI. Mode

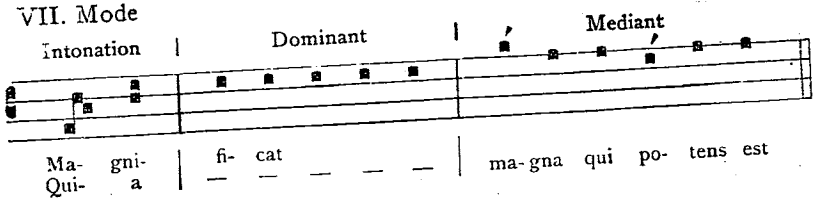


Ferial tone :

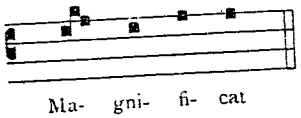


VII. Mode

182.

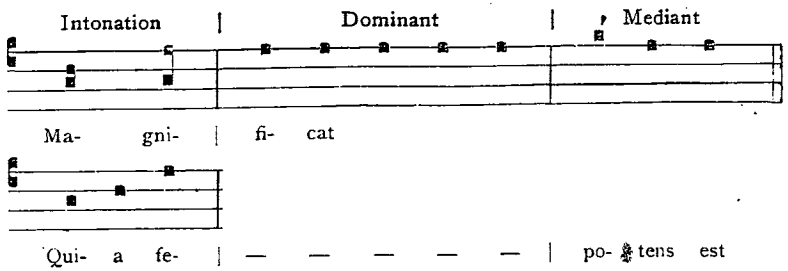


Ferial tone :

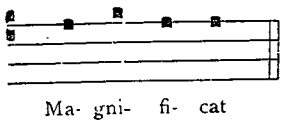


VIII. Mode

183.



Ferial tone :



The Magnificat does not occur in the Tonus Peregrinus.

104. Hymns. Hymns, since they are distinguished from other chants simply by their rhythmic accent being regulated by metric norms, offer no new difficulty to the organist. One eventuality, however, should be noticed. In cases of conflict between the tonic accent and the metric, the latter prevails. Thus it may often be advisable to introduce a change of chords on a metric accent, even though the respective syllable, considered as part of the text, be unaccented. The following are specimens of the metric accent predominating over the tonic: *"Jesú redémptor ómnium"* instead of *"Jésu redémptor ómnium"*; *"Veni Creátor Spíritus,"* instead of *"Véni Creátor Spíritus"*; *"Tristés erant Apóstoli"* instead of *"Trístes érant Apóstoli."*

We turn now to the freer forms of melody, beginning with the analysis of Simple Chants.

CHAPTER XXVII.

105. Simple Chants. *The determining element in syllabic chants is the tonic accent of the text.* The tonic accent is the melody or music of language, differing from the melody of song only by having no determinate pitch. The notes depend, as regards number and kind, on the requirements of the text. The few places in which a group of notes occupies the place of one note are exceptions which prove the rule. The laws that govern the rendering of these chants, then,

are those of the natural music of language. Both organist and singer, therefore, must be able to read the text, *i. e.*, properly to distribute principal and secondary accents. But proper reading presupposes a mastery of the thoughts to be expressed.

In reading poetry, it is true, such mastery is not so absolutely indispensable as in reading prose. The recitation of poetry being governed by relatively invariable laws, one who has mastered these laws may apply them, at least with partial success, to verses of whose meaning he is ignorant. But oratorical rhythm, the rhythm of speech, is regulated by thought directly, without any intervening mechanical law.

The consequences are clear. Correct pronunciation, mastery of the thought, declamation of the text, are presuppositions of a correct rendering of the melody. A thorough analysis of melody, we said above, is the only bridge to proper accompaniment. Now, to retain our metaphor, *the only way leading to this bridge is a thorough understanding of the text.*[18]

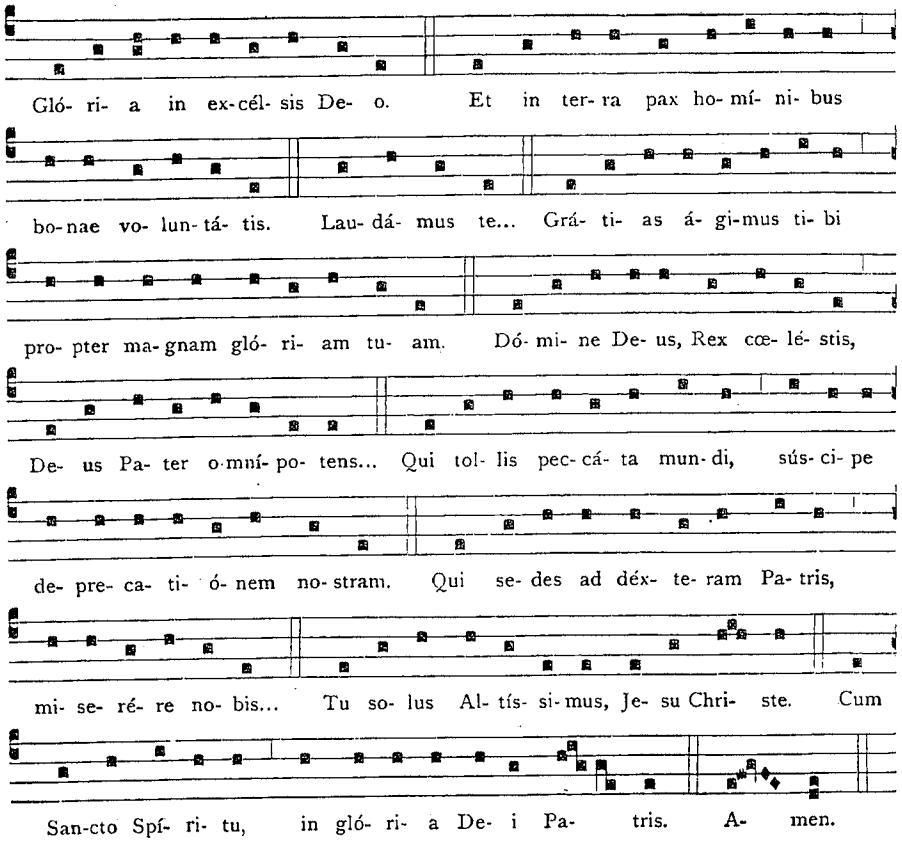
When we spoke above of proceeding to an analysis of Gregorian Chant, we did not wish to intimate that such analysis should be absolute and radical. It would take us too long to show the student how these melodies start from tiny elementary motifs and develop with beautiful symmetry till they reach the acme of perfection. We must content ourselves with remarking that these magnificent strains, so powerful and so devotional, arise from motifs that are often quite insignificant, and which in no wise allow us to anticipate the magnificent grandeur of the masterpiece that follows. As a rule such motifs consist of one or more small note-groups, groups which admit manifold modifications, such as addition or subtraction of notes, change of position, inversion, etc. We often meet with so-called *Leitmotive* (guiding themes), that are developed with great skill. As the expression, either of strong faith, or of trust in God, or of charming gracefulness, or of heart-felt devotion, they deeply affect the souls of both chanter and listener, and present an immense field for musical meditation. We stand astounded on beholding the masterpiece starting from altogether insignificant motifs, developing each part with unerring proportion, and finally blossoming into a musical flower whose simple beauty and perfect symmetry hold us enchanted. Never does the outward form of these chants discover anything

[18] How important, then, is the knowledge of Latin for Church musicians. If our schools for Church Music find time for all possible branches of knowledge, principal and secondary, why should they not be able to assign one or two hours a week to Latin? We do not demand, of course, that systematic instruction in grammar which is given in humanistic schools. Our musicians are not expected to be perfect in Latin grammar or rhetoric. We are satisfied if they master the pronunciation and the meaning of the words they must deal with.

resembling carelessness. On the contrary, it is in point of perfection the perfect counterpart of the idea it portrays.

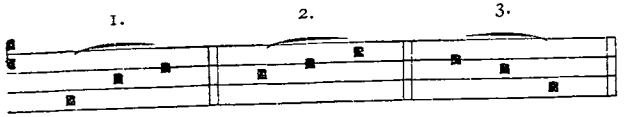
106. An exhaustive analysis, we have said, is beyond the scope of the present work. All we can do here is to unfold the harmonic importance underlying the accents of text and melody. We select as an example the *Gloria Dominator Deus* sung in *Festis Simplicibus.*

184.



We perceive at a glance that the three motifs of the phrase *Et in terra pax hominibus bonae voluntatis* underly the whole composition.

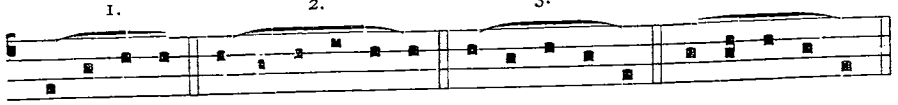
185.



These three motifs are closely interrelated, the second and the third being modifications of the first. The second is the first with its compass narrowed and its position changed. It represents the highest development of the melody, which descends hence to its starting point by means of the third motif, a simple inversion of the first. The manner in which the motifs are introduced is worthy of a master. In the phrase *Gloria in excelsis Deo* the first and the third combined form a most appropriate motif for the Deity, the Alpha and Omega, the Beginning and End of all things. Now the glory of God is manifested principally in giving peace to poor, sinful man. And so the second motif, the connecting link between the first and the third, enters in to illustrate the *pax hominibus,* the joyful announcement with which the Angels greeted the birth of the Son of God, the Prince of Peace.

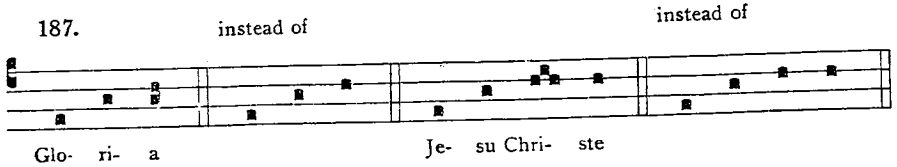
Naturally these motifs are not characterized by mechanical stiffness. They are animated by a living principle which allows them to undergo a number of pleasing variations, sometimes melodic, sometimes dynamic in nature. The most common form of variation is affected by reduplicating either one or both of the notes *sol* (*g*) and *la* (*a*), which occur in all three motifs. Sometimes the two notes are condensed into a Podatus.

186.



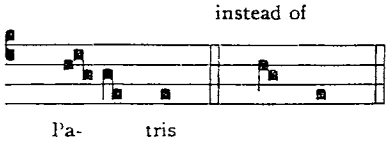
The last note of the motif is lengthened into a Podatus at the word *Gloria* in the beginning of the composition, into a Torculus at the word *Christe* towards the end.

187.

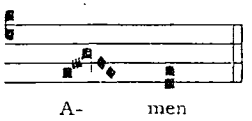


The word *Patris,* the last in the Gloria, is distinguished by an unusual development, a development which is the more effective from the final motif being at this point connected with the first without the mediation of the second. The first note becomes a Torculus, the second a Clivis, a variation which is equivalent to a complete change of the fundamental form.

188.

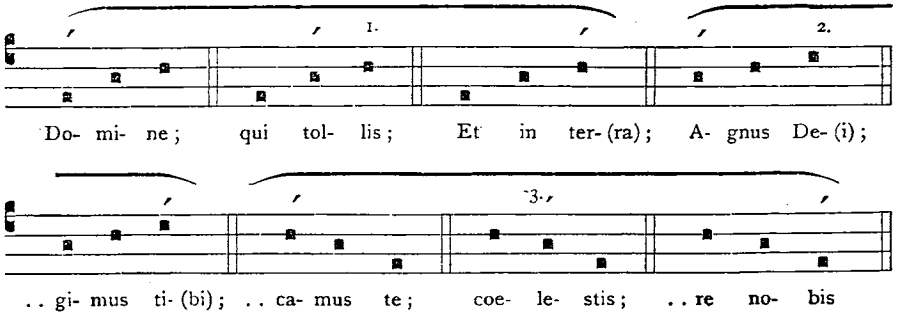


It is interesting to observe how the initiating and the final motif penetrate into and mingle with each other in the word *Amen.* The composer apparently intended the melody to be what the word is, a recapitulation of the whole foregoing composition. He starts with the first motif, but turns before reaching its highest tone to the final motif.



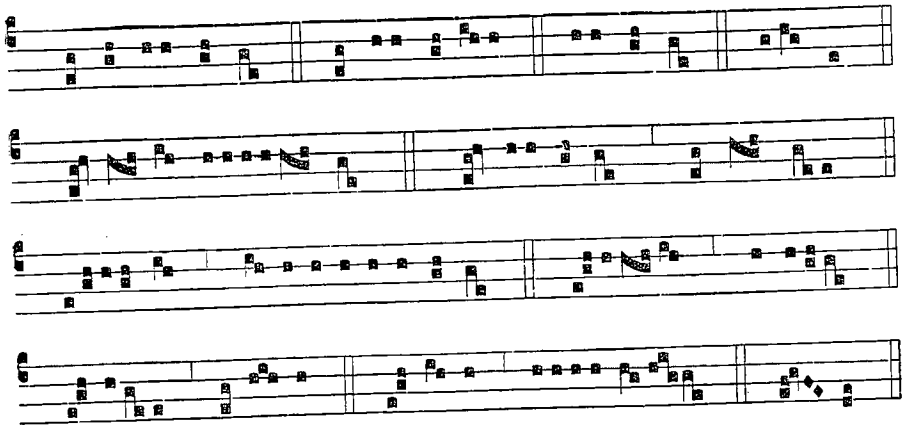
The dynamic changes are still more varied.

189.



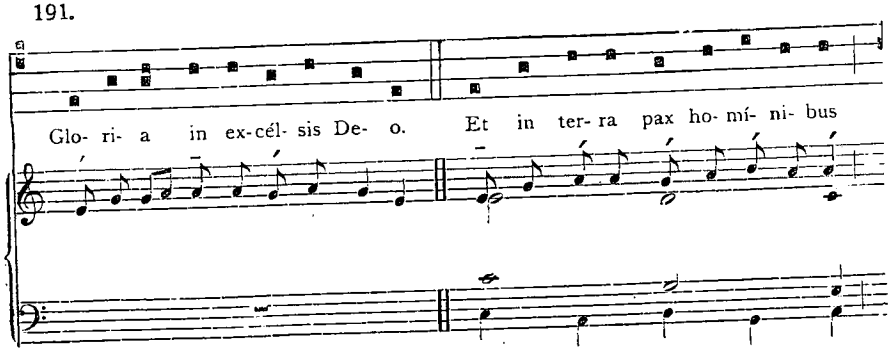
107. With these remarks the *rules for rendering syllabic chants* are already laid down. Only a clear determination of the fundamental motifs will enable the student to bring out the artistic unity that pervades the whole. For the singer or the organist this Gloria would assume the following form:

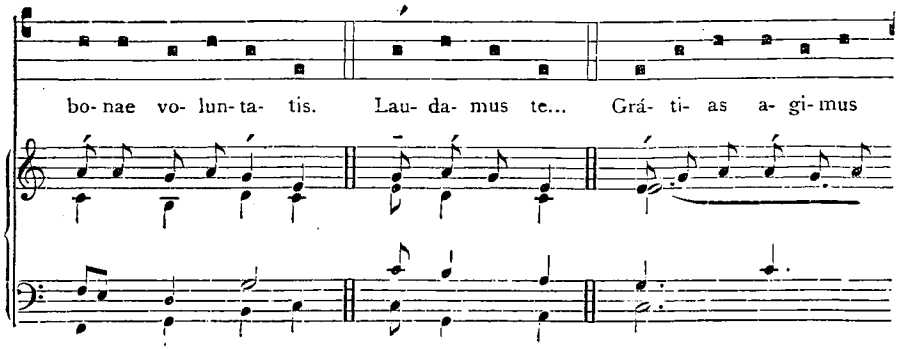
190.

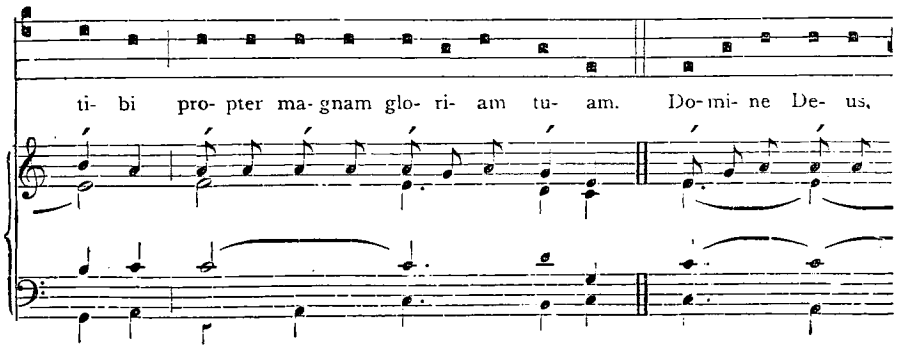


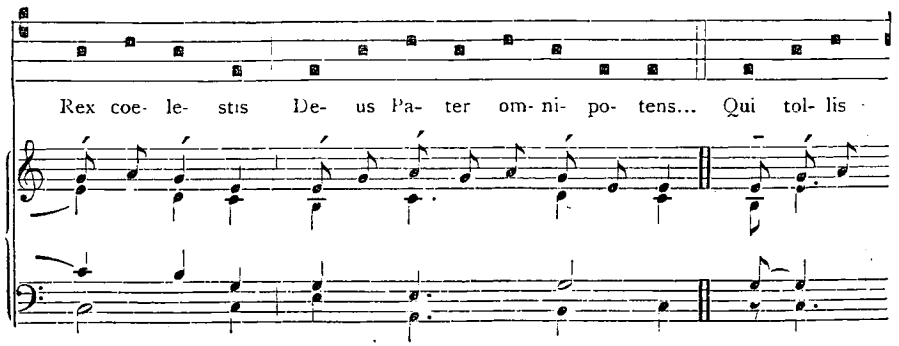
In this condensed form the thematic organism of the whole composition is still more striking. How fundamental the above motifs are appears from the fact that they compose the structure of the skeleton itself.

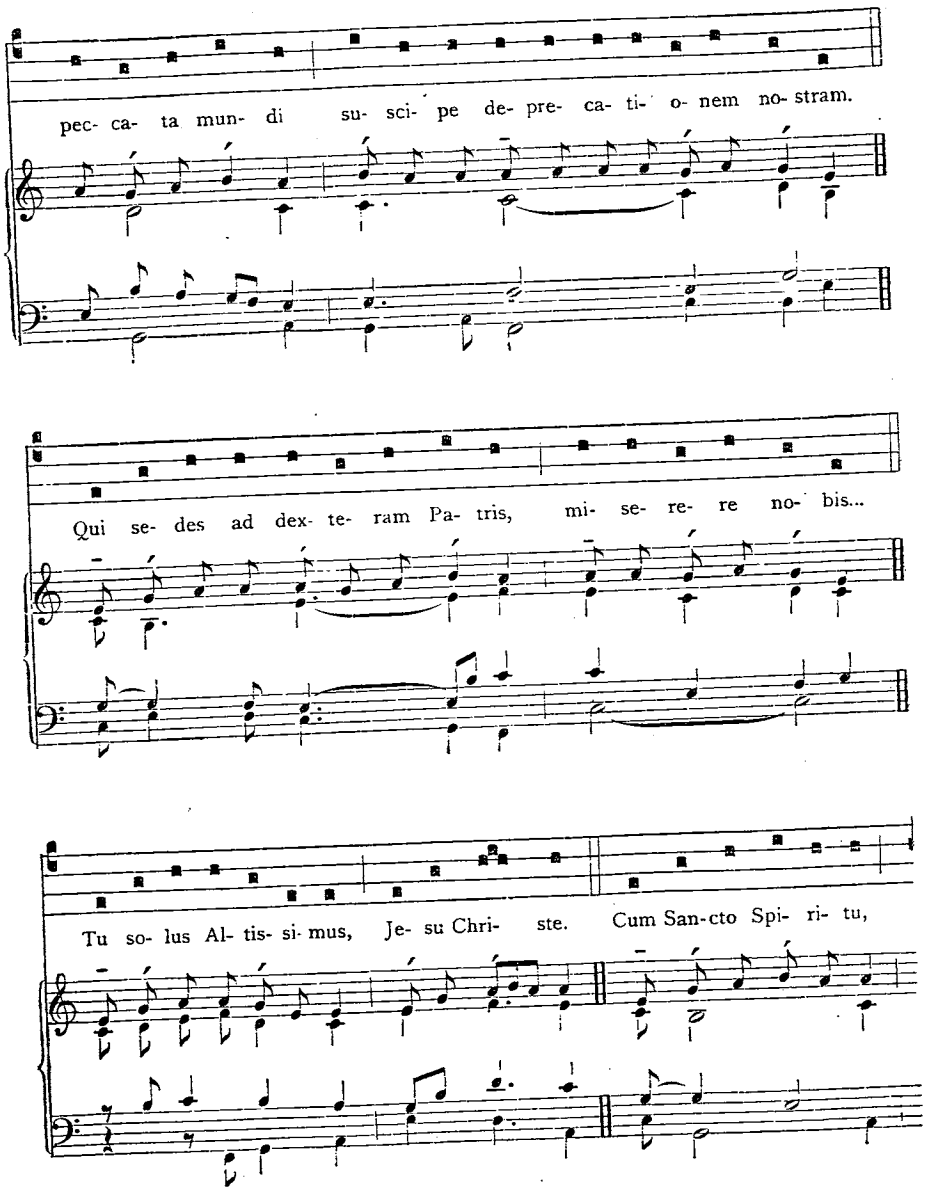
191.

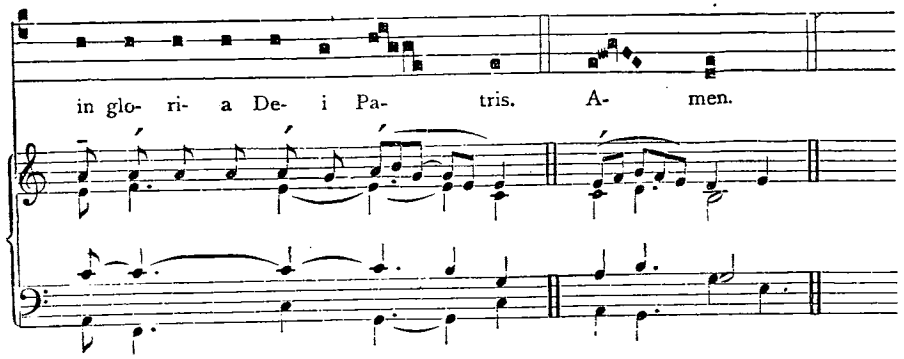








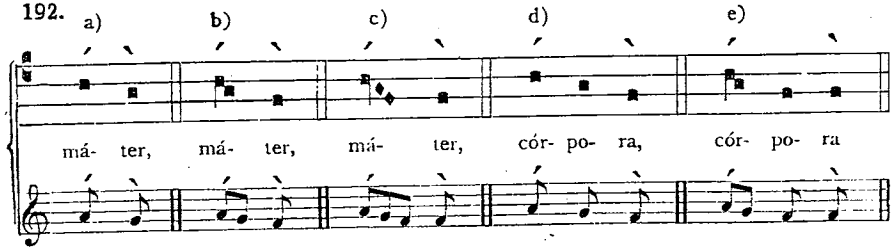




The principal accents in this example are marked by the Acute (´), the secondary by the Grave (`) or Long (—).

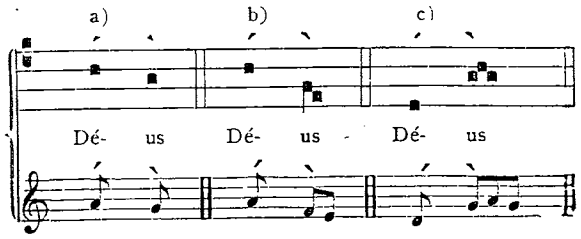
108. A few remarks on tonic accents seem advisable here. These accents are either principal or secondary. The distinction between the two originates in the nature of verse, which presupposes a regular recurrence of rise and fall, of more important and less important syllables. The unit in the metrical system is the short syllable (*mora*=♪). The union of two or more units results in a metric foot, which consists of a rise (*arsis*) and a fall (*thesis*). On the arsis rests both the metrical and the tonic accentuation. Arsis thus comes to have the meaning of accented syllable, thesis of unaccented.

192.



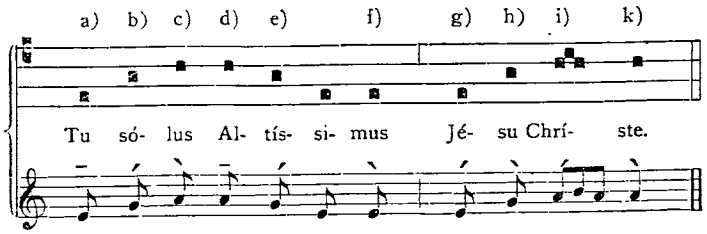
The arsis at *a*) in example 192 consists of one beat, at *b*) and *d*) of two, at *c*) and *e*) of three.

193.



The thesis at *a*) in Ex. 193 consists of one beat, at *b*) of two, at *c*) of three.

194.



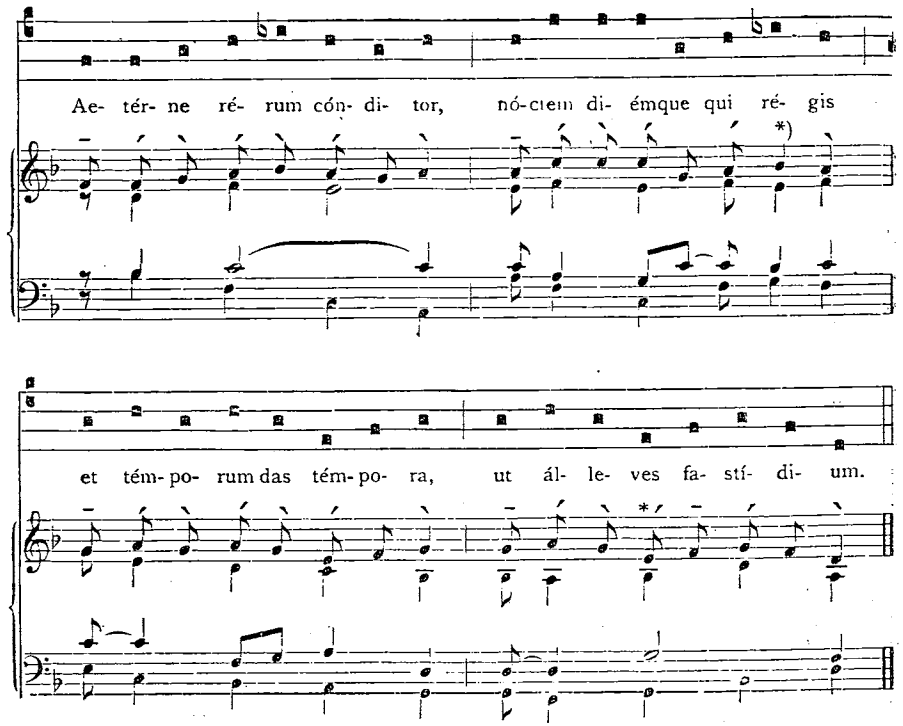
The rhythmic motion of Ex. 194 is as follows:

b) an arsis of one beat;
c) a thesis of one beat;
e) an arsis of two beats;
f) a thesis of one beat;
g) an arsis of one beat;
h) a thesis of one beat;
i) an arsis of three beats;
k) a thesis of two beats.

At *a*) and *d*) we have a note which does not belong to either arsis or thesis. Such notes preceding the arsis are known by the name of *Anacruse*. The rhythmic value of the anacruse is less than that of the arsis, and about equal to that of the thesis. It has its counterpart in the upbeat of metrical music. Just as the upbeat must be considered as the remnant of an imaginary whole measure, so the anacruse may be looked upon as a thesis originating in an imaginary arsis. The anacruse consists of either one, or two, or three, or even four syllables: *Tu sólùs; Et in térrà; Inviolátà; Deprecatiónem*. It is indicated by a short horizontal line (—).

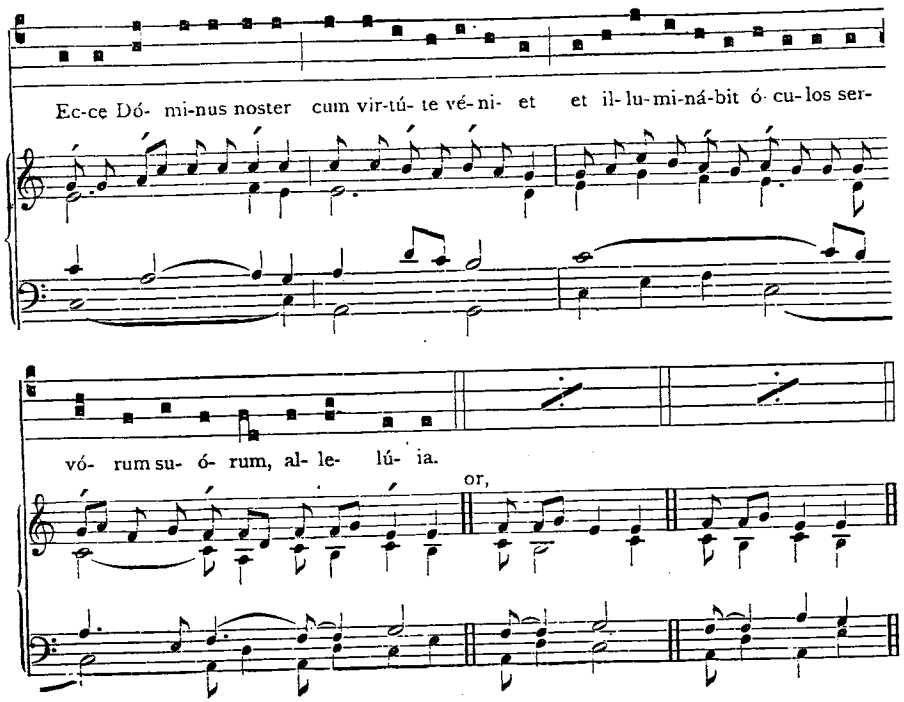
109. The following examples will illustrate our principles. A harmonization of these melodies has been given already in Part Second.[19] The student should go over all other melodies there presented, treating them in the light of the principles with which we are at present occupied. It will be advisable for him to begin with metrical chants (the hymns especially), since in these the regular recurrence of rise and fall makes it easier to decide where a change of chords is in place. When by practice his powers have been developed, he may proceed to those syllabic chants whose structure is characterized by greater freedom.

195. I. Mode

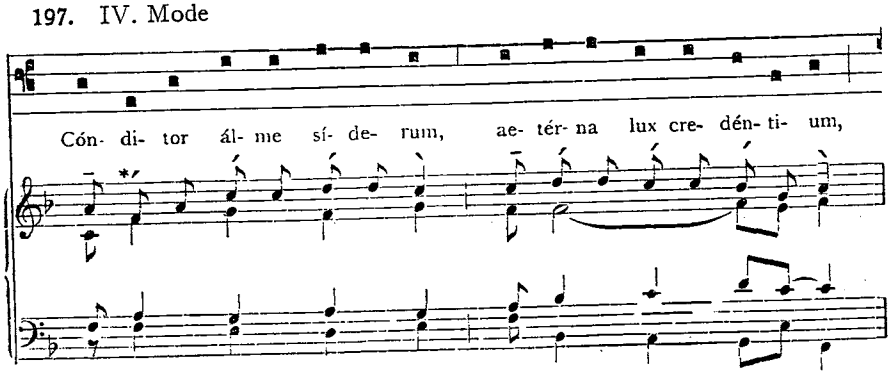


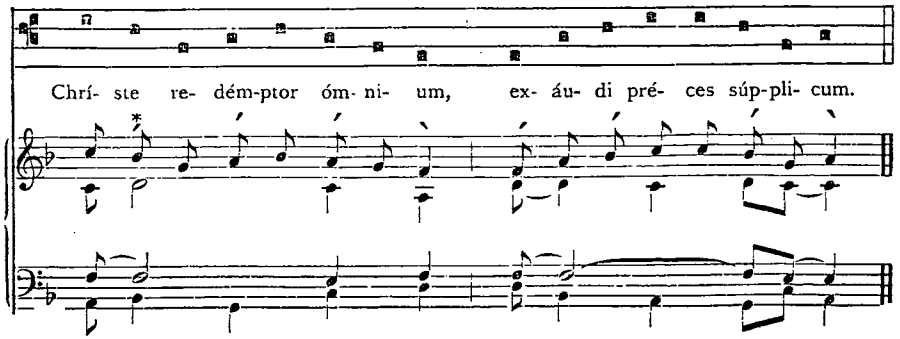
[19] See page 36.

196. III. Mode

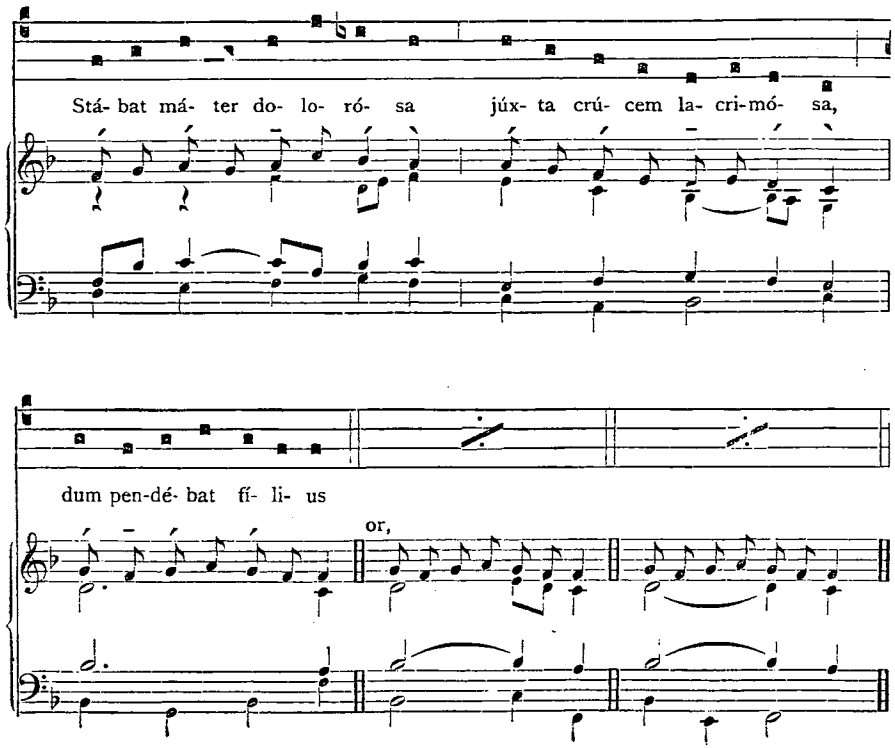


197. IV. Mode

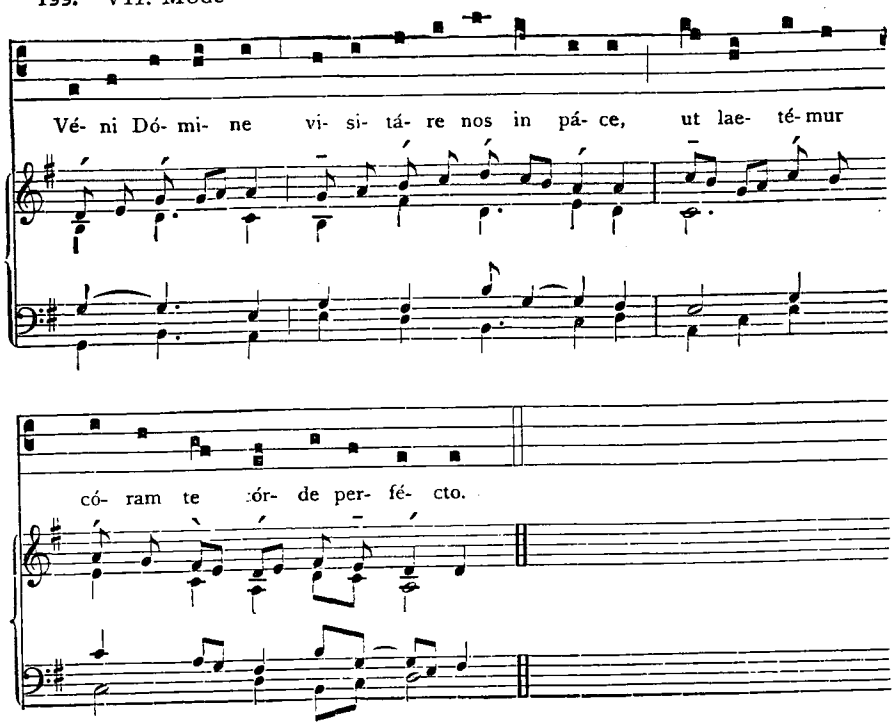




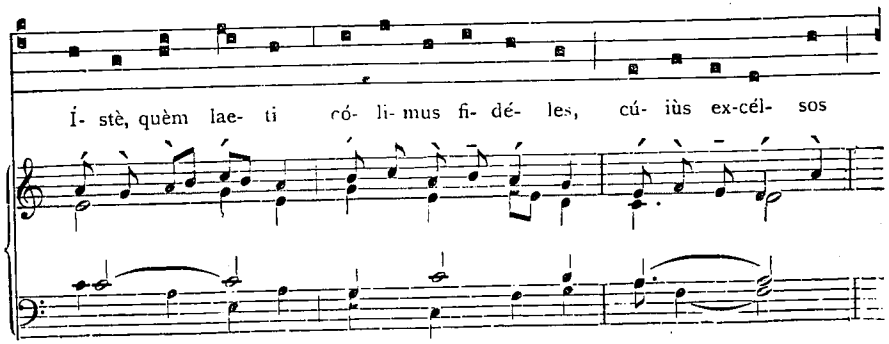
198. VI. Mode

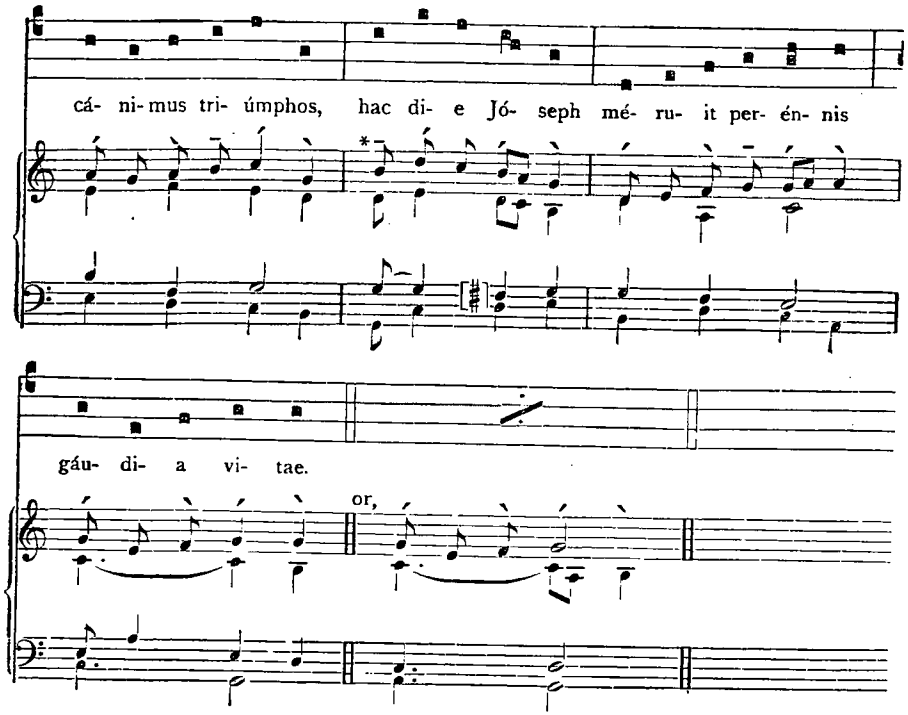


199. VII. Mode



200. VIII. Mode





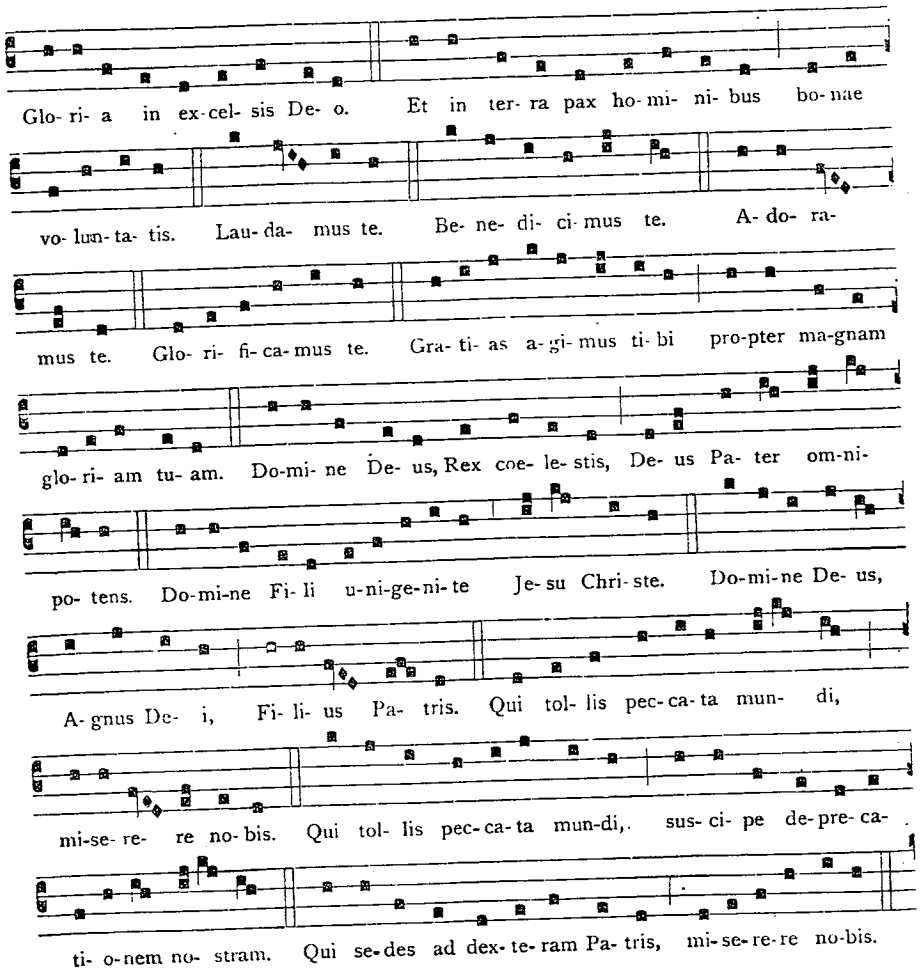
CHAPTER XXVIII.

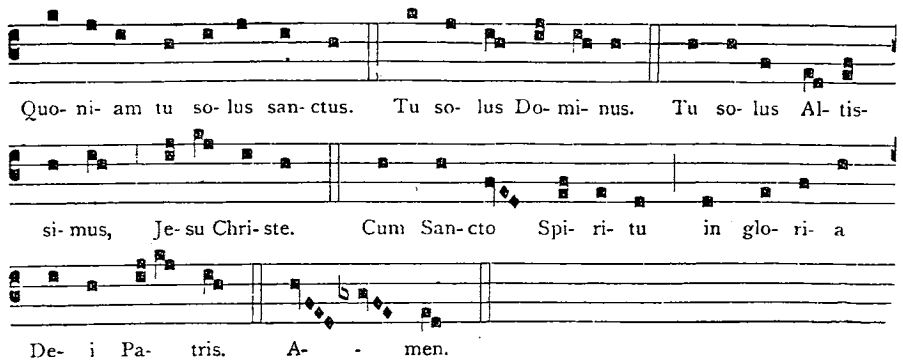
110. **Ornate Chants.** It is probable that the chants in use throughout entire antiquity were exclusively syllabic. At least no sign of melismatic formations is discoverable in the few fragments of ancient Greek hymns which have come down to us (*e. g.*, in the first eight verses of the first Pythian hymn of Pindar). This observation leads us to seek for the origin of those rich melodic formations that appear in Gregorian and particularly in Ambrosian compositions.

It can scarcely be doubted that even the richest melismas of our most jubilant *Alleluia* germinate from those Compound notes (Podatus, Clivis, Torculus, Scandicus) which, as we observed above, appear sporadically in chants essentially syllabic. These groups are the key to the laws that govern the development of melismatic art.

111. To discover the essence of a thing, we seek for the unvarying elements in its varying phenomena. When we have brushed off as accidental

everything that varies, we obtain the essential substratum common to all individuals of the class. Proceeding on this principle to analyze the more ornate melodies of Gregorian Chant, we begin with the Gloria of the Mass *De Angelis*. From its illustrating the development of one compound note into two or more, this Gloria is particularly suited for our purpose.

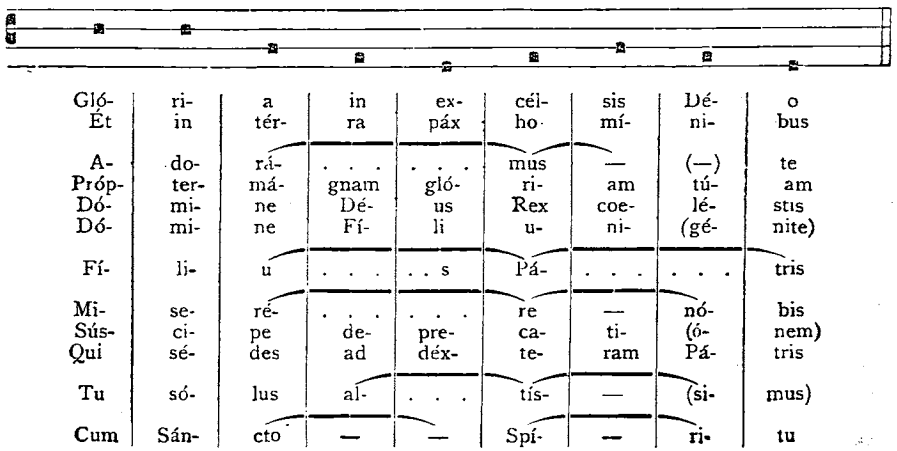




This Gloria is composed of three melodic sentences. A melodic sentence is a series of tones expressing a complete musical thought. Like its verbal counterpart, it is sometimes independent, sometimes combined with another sentence.

Ex. 201 shows us the first of these three sentences:

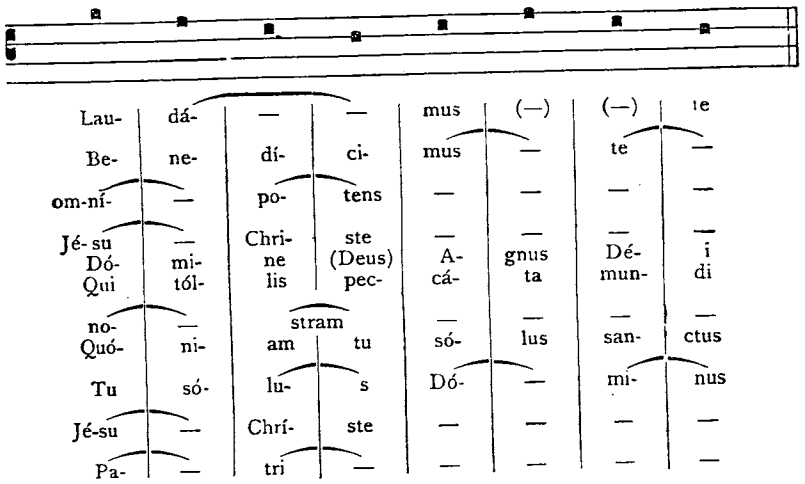
201.



Gló-	ri-	a	in	ex-	céi-	sis	Dé-	o
Ét	in	tér-	ra	páx	ho-	mí-	ni-	bus
A-	do-	rá-	. . .	. . .	mus	—	(—)	te
Próp-	ter-	má-	gnam	gló-	ri-	am	tú-	am
Dó-	mi-	ne	Dé-	us	Rex	coe-	lé-	stis
Dó-	mi-	ne	Fí-	li	u-	ni-	(gé-	nite)
Fí-	li-	u	. . .	. . s	Pá-	. . .	. . .	tris
Mi-	se-	ré-	. . .	. . .	re	—	nó-	bis
Sús-	ci-	pe	de-	pre-	ca-	ti-	(ó-	nem)
Qui	sé-	des	ad	déx-	te-	ram	Pá-	tris
Tu	só-	lus	al-	. . .	tís-	—	(si-	mus)
Cum	Sán-	cto	—	—	Spí-	—	ri-	tu

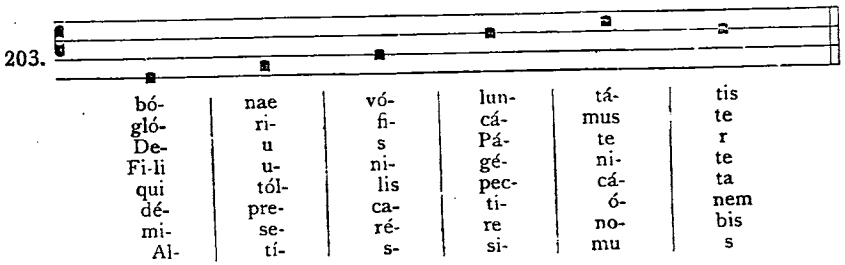
The third sentence appears in Example 202:

202.



The second sentence, the connecting link between the first and the third, is as follows:

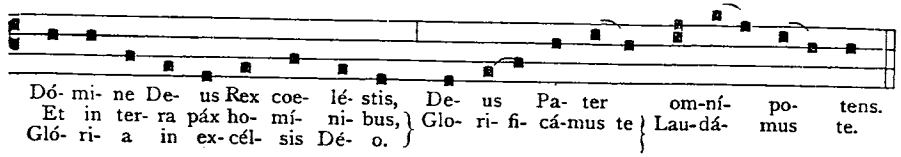
203.



The first sentence descends from the Dominant to the Final; the second ascends from the Final to the Dominant; the third moves within the limits of the fourth above the Dominant. The first breathes forth joy and devotion; the second is full of life and power; the third resembles the gladsome warble of the lark. It is natural that the third sentence appears in the passages most suited for deep emotion; *e. g.*, at the words *Jesu Christe* (twice) and *Tu solus Dominus.*

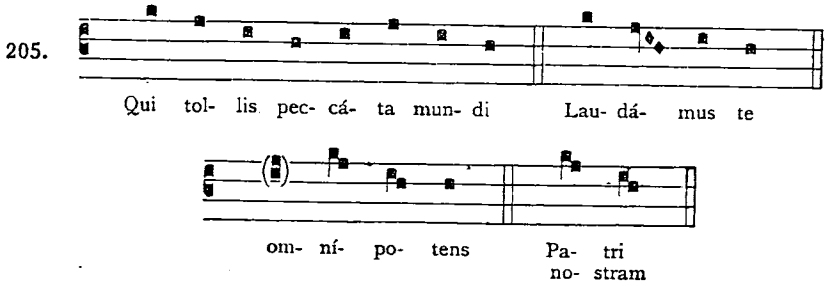
112. We compared the musical sentence with its prototype, the verbal sentence. Let us pursue the analogy into its details. The elements of a verbal sentence may be either simple or modified; the same holds good of the musical sentence. An independent and complete verbal sentence may under certain circumstances become a subordinate member of some more important expression of thought: so, too, a musical sentence may be united with others of its kind, partially sacrificing its accentuated prominence to the welfare of the whole. Rhetoricians commend the beauty of a period by saying it is *melodious;* how well chosen the term is appears from the following *melodic* period formed by the union of the three musical sentences mentioned above.

204. First Sentence — Second Sentence — Third Sentence



When we said that these three sentences are the elements of the composition, we did not intend to say that their form is invariable. Each of them varies with circumstances. It expands or contracts with the needs of the text. Ex. 205 will serve as an illustration.

205.

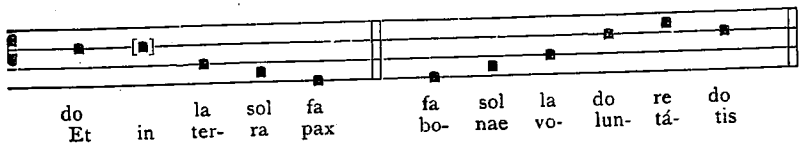


We must pursue the analogy still further. The subject is the primitive element of the verbal sentence; it is the germ of the predicate, the epitome of the essential elements of the thought expressed. The subject is the thought in its essence, the predicate is the same thought in its development. What the subject is in the verbal sentence, that the motif is in the melodic: determining

element, originating germ. The subject may be illustrated by synonyms, defined by contraries, developed and widened by comprehensive predicates. The motif, too, may be illustrated by a form of similar content or of homogeneous structure, be rendered more definite by its contrary, or be developed into a broad and comprehensive musical thought.

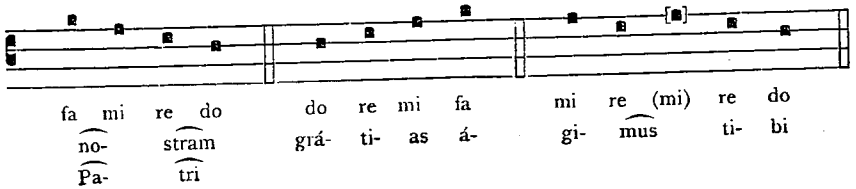
113. Ex. 206 gives the first principal motif with its inversion and development.

206.



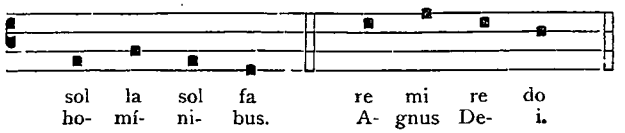
This is the fundamental motif of the whole composition. It well expresses the joyful emotion of the soul in consecrating itself to some high and ennobling thought. The second motif, represented by the first measure of Ex. 207, is the fundamental motif inverted, thrown into a more compressed form, and carried a fourth higher.

207.



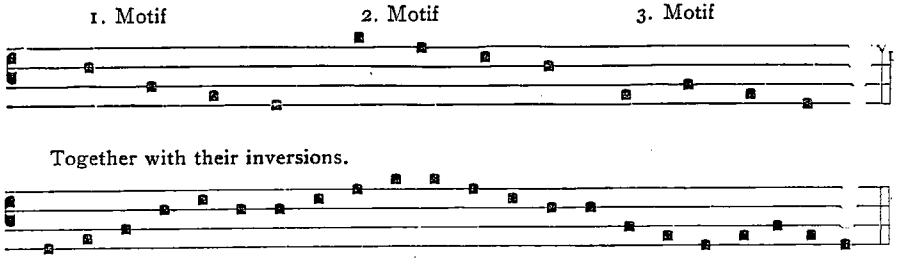
This second and secondary motif is the emphatic expression of admiration. The thought is more concentrated than in the first motif. Joy has developed into enthusiasm, devotion has flamed into burning zeal. The third motif, given in Ex. 208, results from the union of the other two, is, as it were, their dying echo.

208.



These three motifs, each of four members, compose the entire Gloria. The combination of all three is distinguished by unity and symmetry.

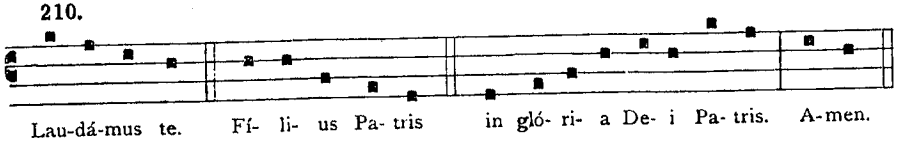
209.



This beauty of structure exerts its influence upon us when we hear this Gloria sung, even when we cannot assign just the deepest reason for the pleasure we experience. It is a common experience that the soul is unable to find the ultimate cause, the essence, of the beauty that flashes in upon it through eye and ear. What is that mysterious something that forces us to cry out in admiration in presence of some creations of painting, of sculpture, of architecture, and the absence of which makes other specimens of the same arts cold and uninteresting? It is unity in multiplicity, the mysterious interrelations of numbers. Sculpture is embodied proportion, painting is reflected symmetry, architecture is congealed geometry. And the mysterious beauty which strikes the eye in these arts speaks to the ear in music. This higher unity pervading all the arts appears in the very terms we use in speaking of them. Tones are colored, and colors are toned, and some grand cathedral is a mass of frozen music.

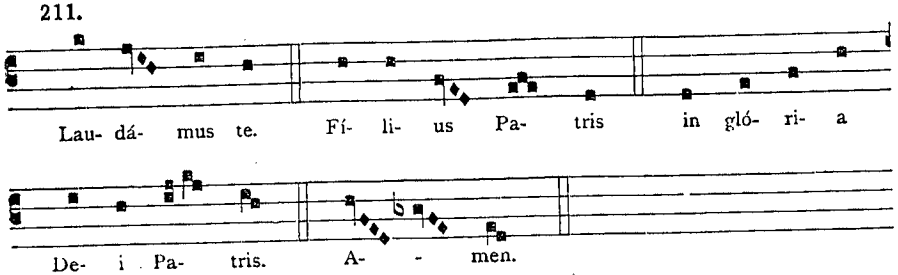
Let us observe our specimen somewhat closer. That the simple unadorned motifs would form a satisfactory melody is apparent from Ex. 210.

210.



What caused the composer (Example 211) to develop some of these notes into compound notes?

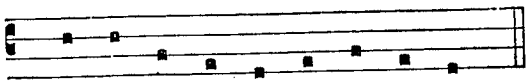
211.



To answer this question we must premise that there is one quite numerous class of phrases in the Gloria each specimen of which has nine syllables; and another of which each specimen has but six syllables. Examples of the first class are: *Gloria in excelsis Deo; et in terra pax hominibus; Domine Deus Rex coelestis; qui sedes ad dexteram Patris.* Of the second: *bonae voluntatis; glorificamus te; qui tollis peccata; miserere nobis; in gloria Dei.* We remark further that the first two phrases of the Gloria belong to the first class, the third to the second class. Now the form of melody which the composer adopted to express these first two phrases is the combination of the first and the third motif; to express the third, the inversion of the first motif. This done, it follows from the nature of the text as developed above, that these two melodic forms become classic for the entire composition. But what is to be done when the form of eight or nine tones is to be connected with a text of fewer syllables, such as: *cum Sancto Spiritu* or *Adoramus te?*

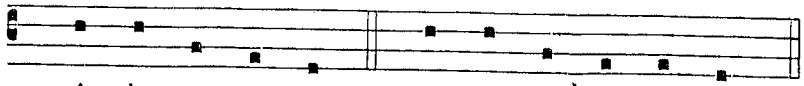
The composer had sung as follows:

212.



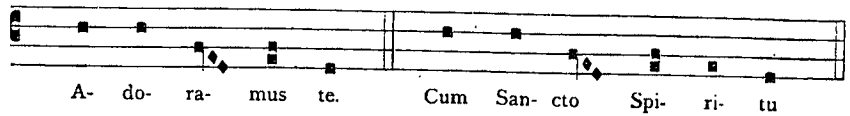
This melody, a song without words, rings continually in his ears. He does not even feel tempted to sing thus:

213.



Instead he pronounces the words and distributes with unconscious art his eight or nine tones as follows:

214.

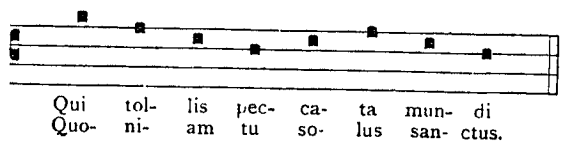


The note *sol* which we would expect on the syllable *te* was probably omitted as unessential, or as a relief to monotony, this close occurring quite often.

The artistic instinct of the composer appears also in the skill with which he prevents monotony by transposing his motif a fifth higher. The unity which, in the composer's mind, characterizes the combination of the first and the third motif, is equally inviolable in the union of the second with the third on the upper fifth. This second resultant melody is a repetition of the first, only intenser in character and more elevated in position.

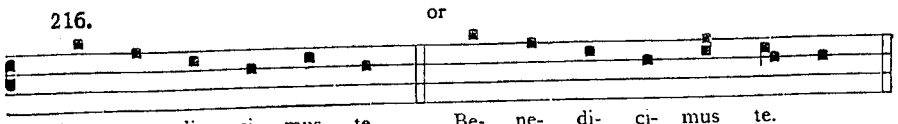
The second motif alone, consisting as it does of four members, would have been a satisfactory expression of the four syllables of the phrase *Laudamus te.* It even seems probable that the composer intended at first to rest content with the tones *fa mi re do.* But in endeavoring to avoid monotony, and, particularly, to accommodate the melody to the text, he was compelled to adopt the motif to words which did not harmonize, either with the simple motif of four, or with the compound motif of eight members. Phrases of eight syllables were sung as follows:

215.



When the phrase had six syllables he could either partially repeat the simple motif (Ex. 216, first measure), or group the notes of a compound motif (Ex. 216, second measure).

216.



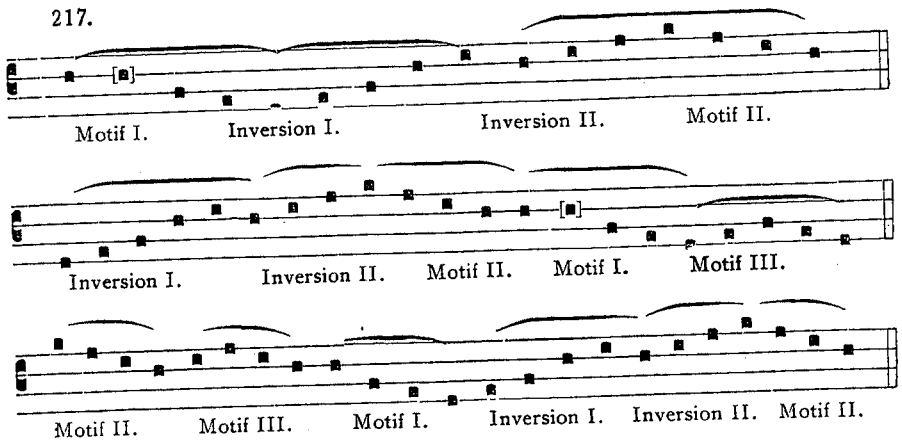
What moved him to choose the latter course was evidently a reluctance to sacrifice the compound motif. But the reason for the full form not appearing in *Laudamus te* lies in the necessity of avoiding monotony. The phrase *Benedicimus te* has a full round close in its Clivis and Podatus. For variety's sake the following phrase *Adoramus te* loses one note of its close, while the preceding phrase *Laudamus te* is not only curtailed at the close, but drops two other notes in its course.

The composition has no foreign elements. Its motifs combine so well that no connecting link is necessary.

The richer development of simple into compound notes in this Gloria rests on the fact that its motifs consist of four members. When the motifs are of three members, as in the preceding Gloria, there is seldom occasion for a compound note. Even when secondary and principal motifs are combined, there does not generally result a superabundance of tones. On the contrary, one and the same tone must often be repeated in order to meet requirements.

Some classic combinations of motifs are illustrated by the following example (comp. *Tu solus Altissimus* —and *Qui tollis*—).

217.



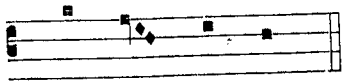
The *Amen* discovers what is apparently a new element. But only apparently; for the four notes *sa la sol fa* are nothing but the second motif transposed a fifth lower. The *Amen* is a sketch, an epitome, of the whole magnificent edifice. Its structure reveals once more the masterhand. Its elements decrease in importance in the following order: 5, 3, 2, 1. To make this clear it must be considered that *do* in the first motif has double value, and that the penult likewise has always to be lengthened.

114. We hope the detailed analysis into which we have entered will enable the student to succeed in similar work. We hope also that the wonderful artistic beauty which has been unrolled before his eyes will enkindle in him a love and enthusiasm for Choral. We are now going to pursue this purpose still further by examining the excellences of the Gloria *De Angelis* from the standpoint of Aesthetics.

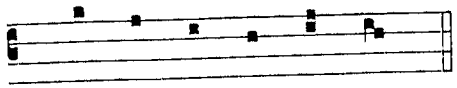
The chief merit of this composition lies in its admirable simplicity. This simplicity it is which enables it to set off to such advantage the beautiful figure and the dignified motions of the text. The melody has no occasion for trifling ostentation; no room for brilliant forms devoid of content. Her every step is guided by reflection and consideration, by continuous consciousness of the high purpose she has to accomplish. A true-born daughter of the sanctuary, she discovers no coquetry in her manner, no skittishness in her bearing. She stands absorbed in contemplating the altar, a perfect picture of repose and innocence.

It is the song of the Angels. How gladsome the tidings of peace that resound from on high:

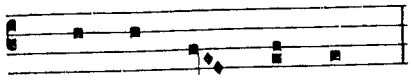
Peace is promised only to those of good will. Man shows his good will in striving for the things that are above (*quae sursum sunt sapite*). The melody in *bonae voluntatis* was apparently intended to illustrate this upward movement of the heart. Then in alternate choirs, men and angels begin to praise the Almighty.



is the heavenly burst of exultation,



its earthly echo. Falling on their faces the Cherubim sing with unutterable reverence:



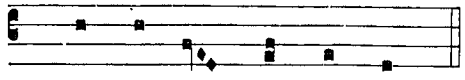
Rising, the court of heaven chimes in with

and redeemed mankind with a deep feeling of gratitude continues:

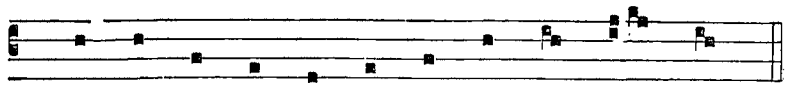
The next two phrases occupy the highest point in the development of the text. The Gloria is a Christmas hymn; it celebrates the glory of God in the Incarnation. The Omnipotence, Wisdom, Justice, Love, Goodness which shone forth so brightly in the Creation, have become self-transcendent, as it were, in the Re-creation. The work of Redemption, the infinite self-annihilation of the Incarnation, is the most resplendent of all creative acts, the crown of all God's wonders. This being so, it is natural that the melody imitate the climax of the

text. In a noble endeavor to symbolize the infinite mystery, it scales the distance between heaven and earth, only to realize at last that its object is incomprehensible to the human spirit, beyond the power of human expression.

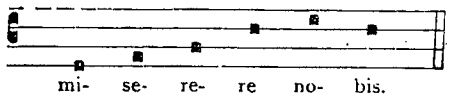
Once more the choirs take up their alternate lays. The earth-born sons of men vie with the happy spirits in celebrating the mercies of the Redeemer. To the "Lamb of God" of the Angels re-echoes the plaintive cry of mankind:

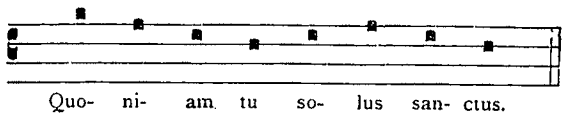


Their plea is reinforced by the insistent petition of their heavenly guardians:



and once more resounds their own persistent, hopeful cry for mercy:



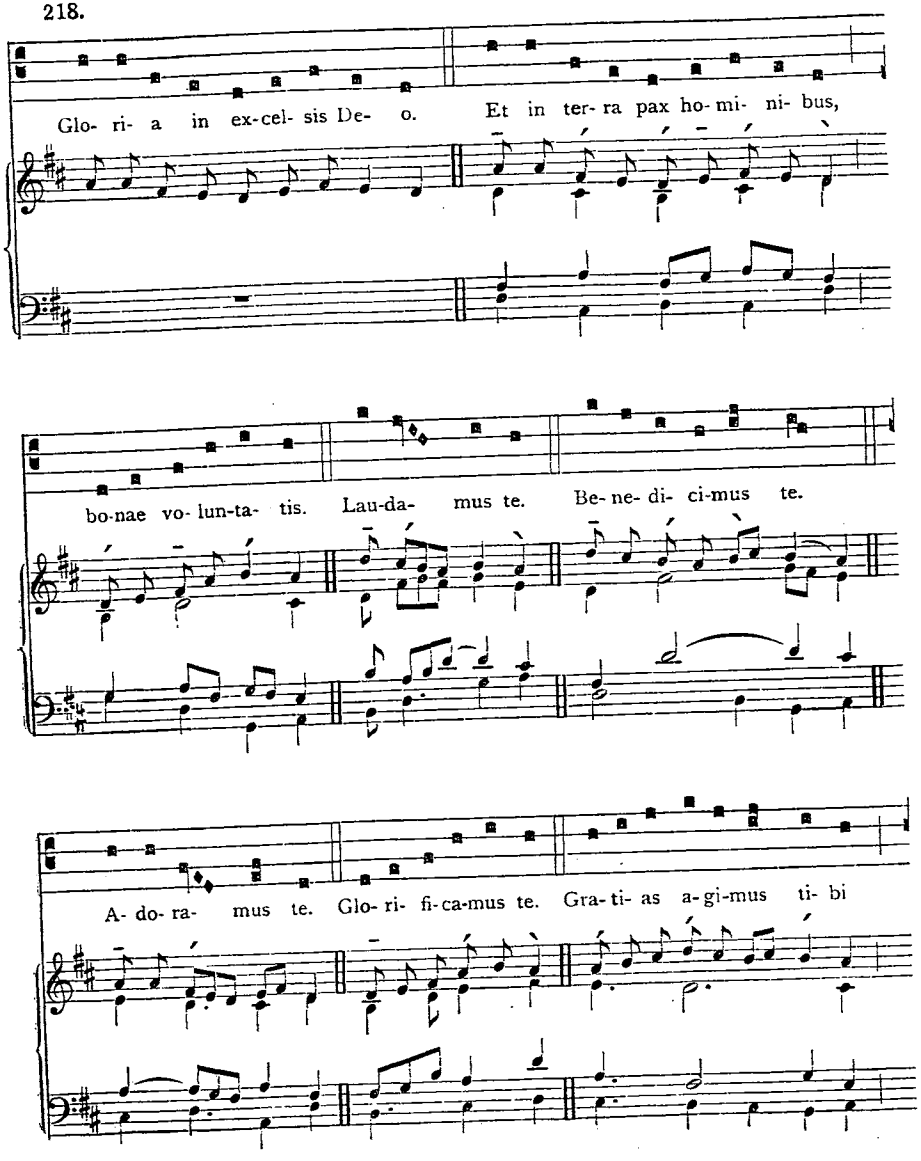


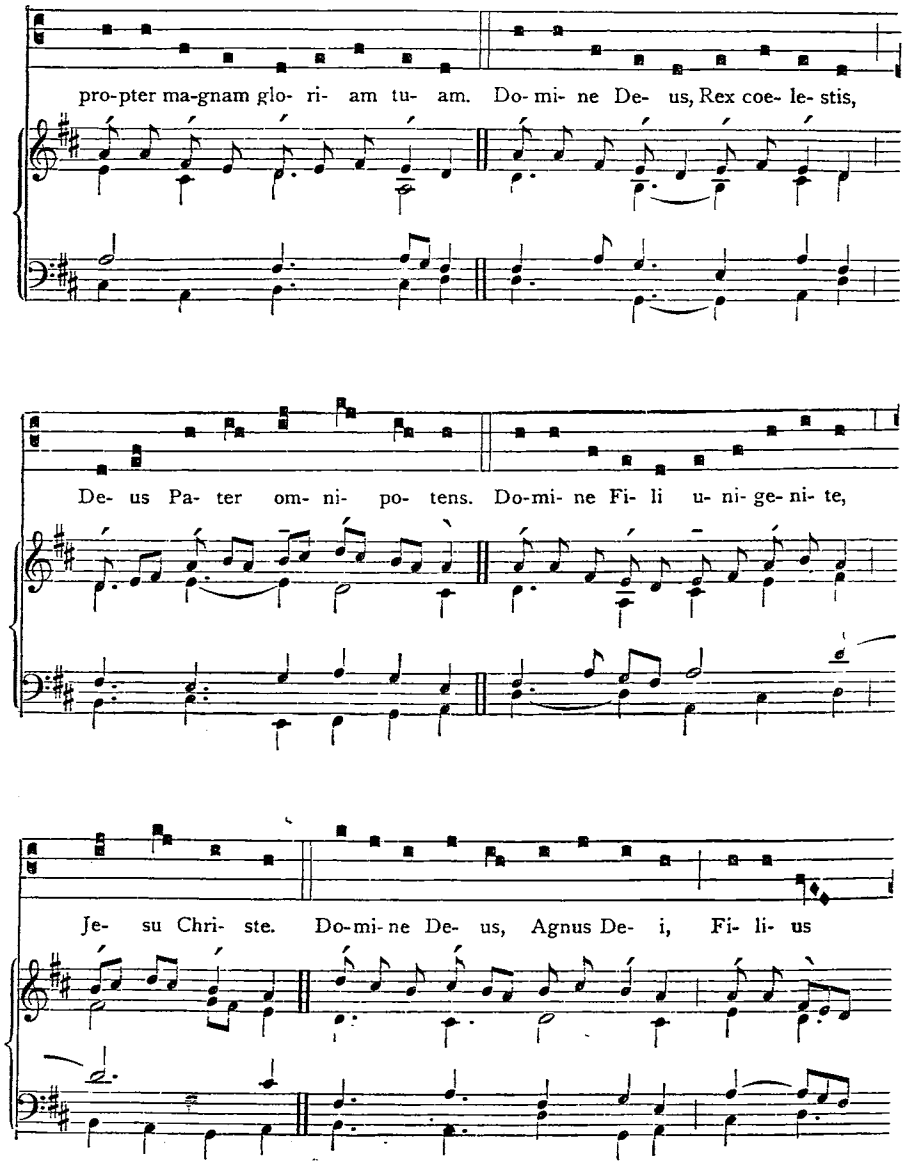
"For Thou alone art holy"

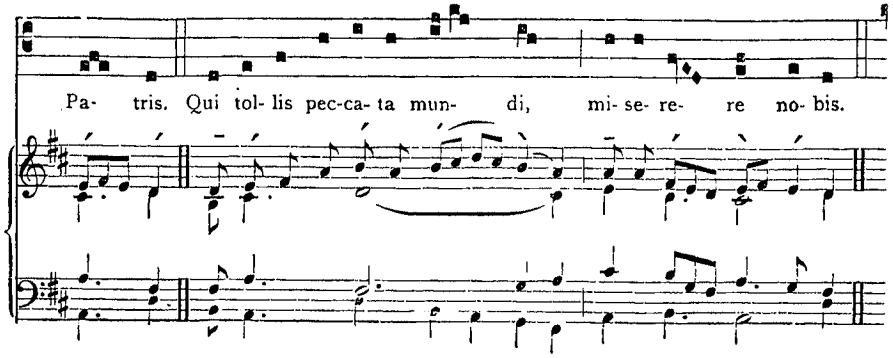
continues the heavenly choir, and "Thou alone art the Lord," is the earthly refrain. And now both choirs unite and the whole universe exults unto Him, who is the centre of all thoughts, Jesus Christ, and through Him a jubilant burst of praise resounds unto the Most Blessed Trinity.

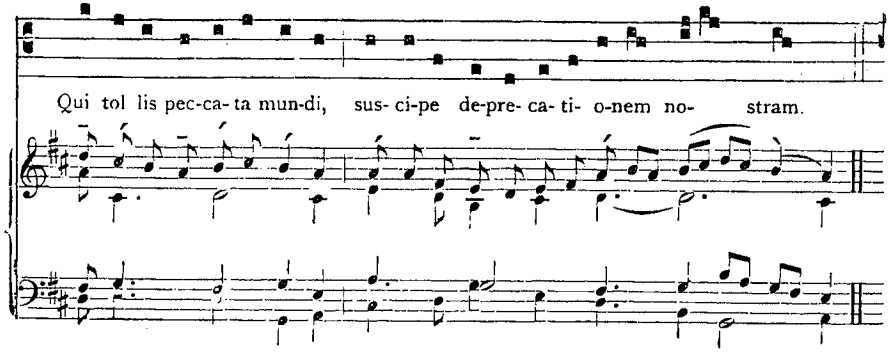
115. We give here an accompaniment of the Gloria *De Angelis,* developed in accordance with the foregoing principles.

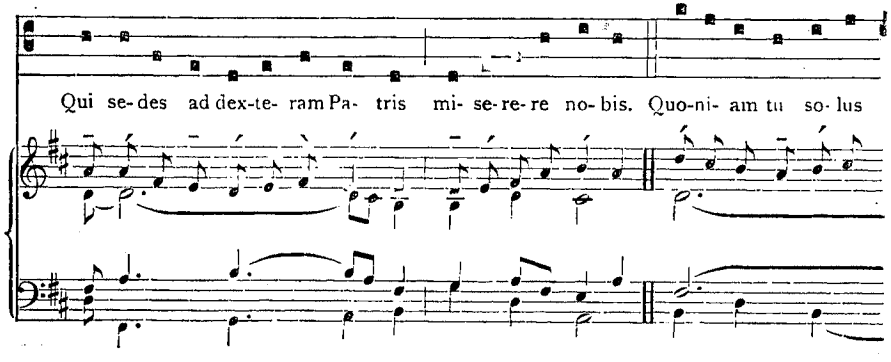
218.

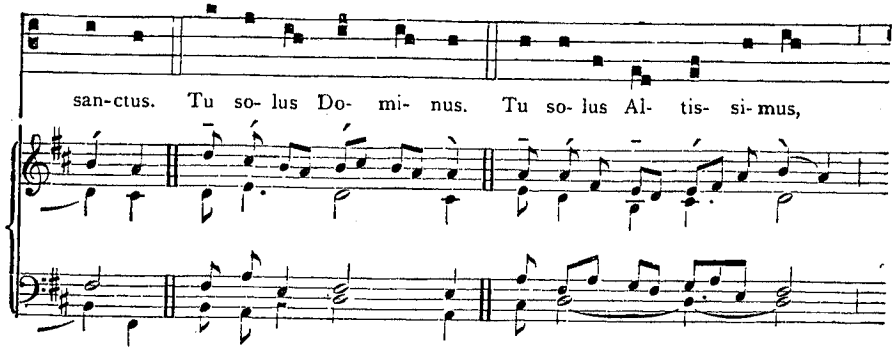


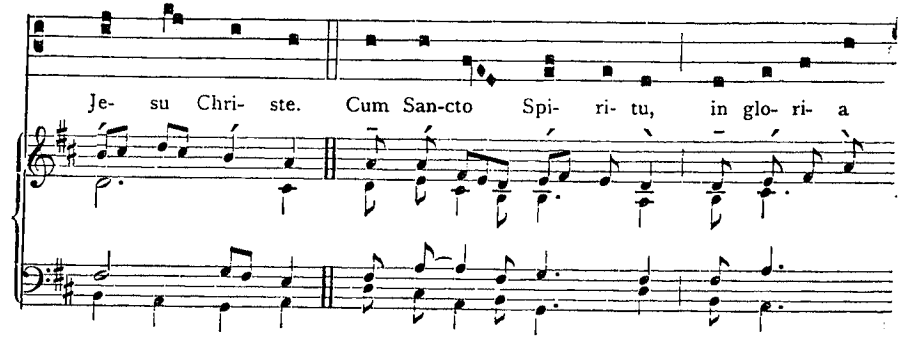


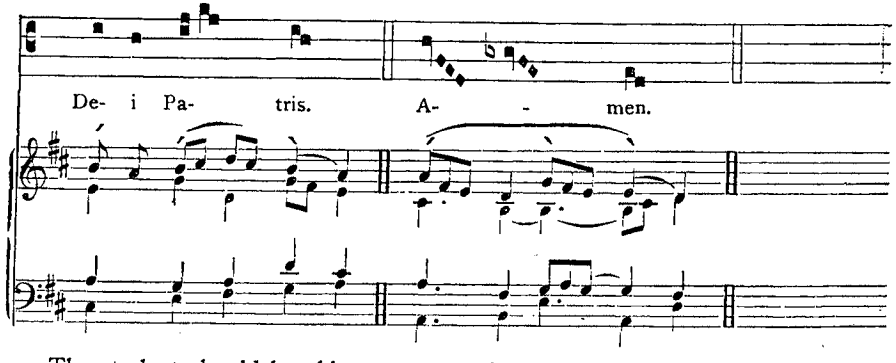








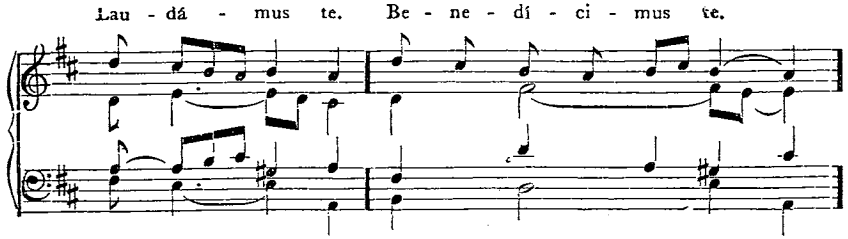




The student should be able to account for every element in the accompaniment. As our accompaniment lowers the melody a minor third, we would expect three sharps as signature. But as the only *b* that occurs is flat the *g*

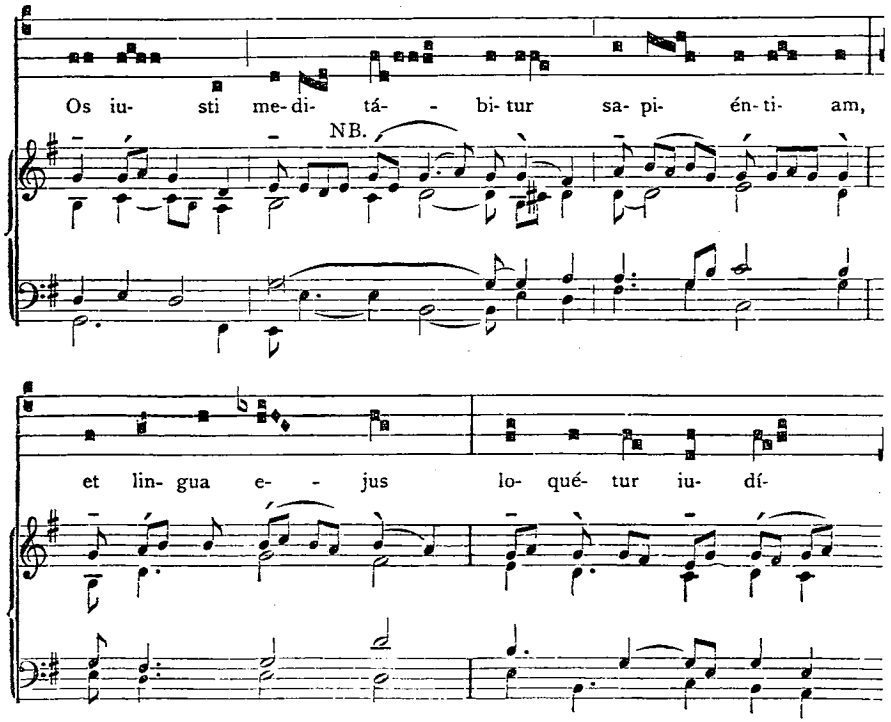
in our transposition seems preferable to *g-sharp*. This the more, as in the corresponding Credo *b♭* constantly takes the place of *b*. Yet there is nothing to hinder us from making use of *g-sharp* in our case, and the following specimens of accompaniment are quite legitimate.

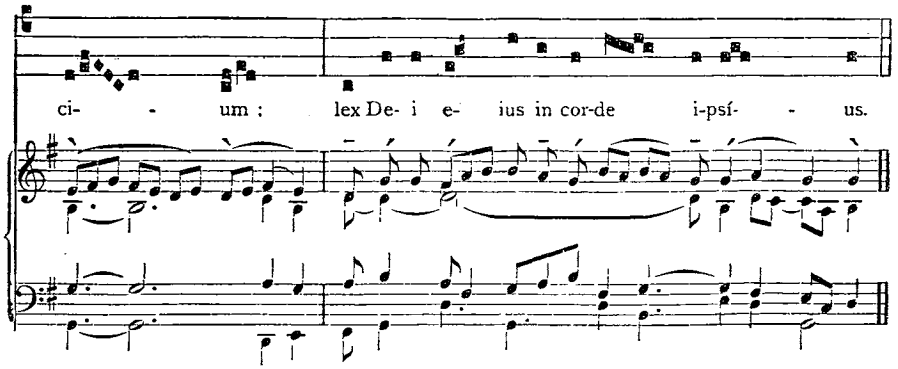
219.



116. The subjoined harmonizations of some of the more ornate melodies will serve to make our principles still clearer.

220. I. Mode

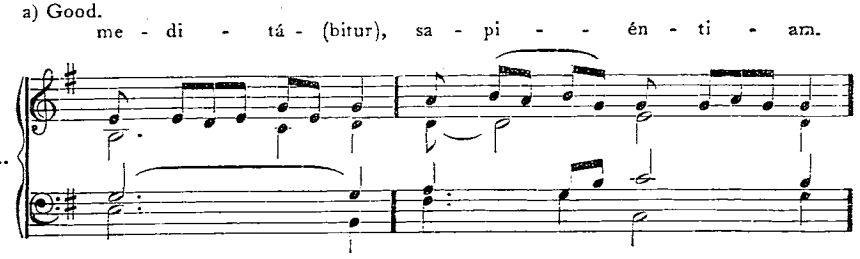




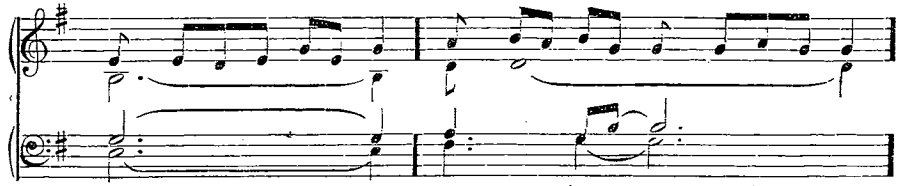
NB.: When in a polysyllabic word the accent does not rest on the first syllable, then the accented syllable should have a chord distinct from that on the Anacruse.

a) Good.

221.

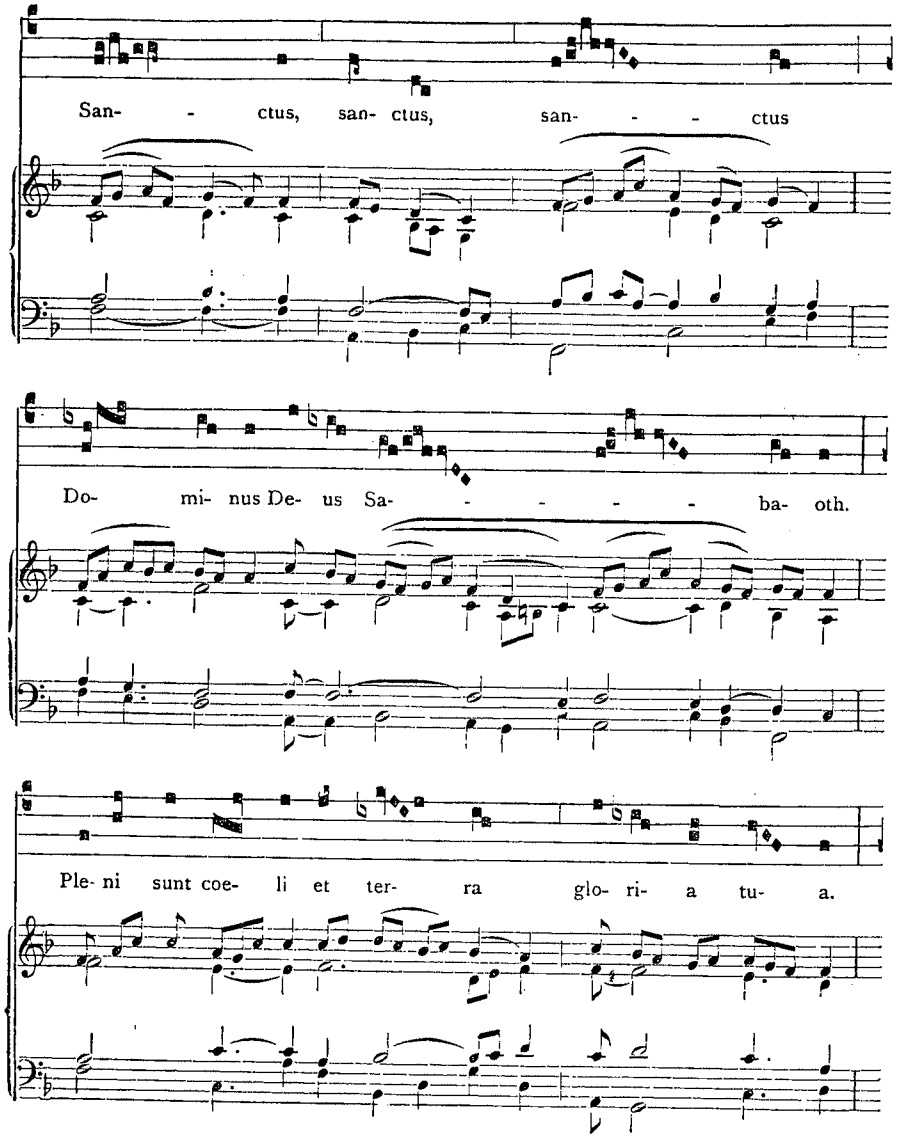


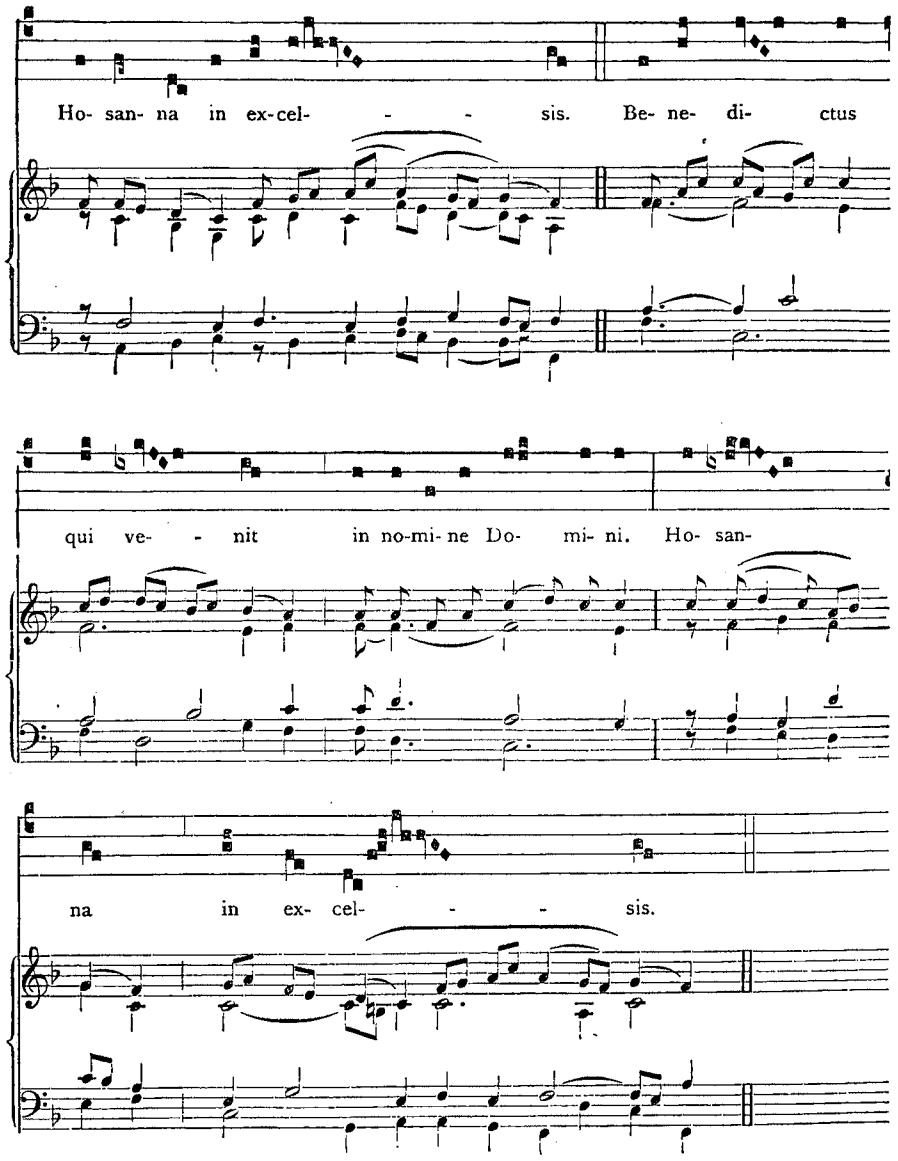
b) Less good.



The sustaining of the chord at *b*) produces a feeling of flatness and dullness.

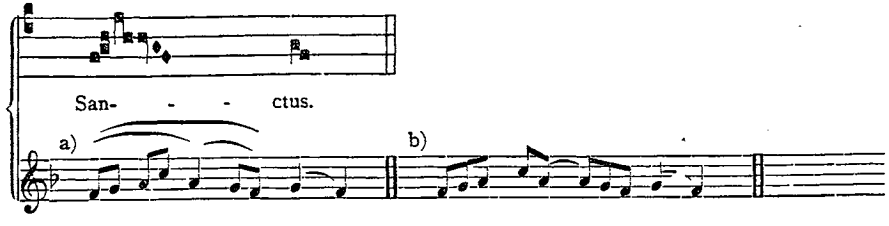
222. VI. Mode





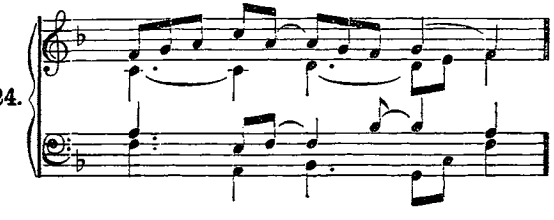
The above melody recedes still further from syllabic chants and is almost melismatic in character. Observe closely the beauty of its organism. The notes on the first syllable of the third Sanctus lead us to a further observation. We observe that the end note of the highest note-group (Clivis) has combined with the first note of the following Climacus to form a sustained note (Pressus). When this takes place, the preceding figures undergo mutation.

223.



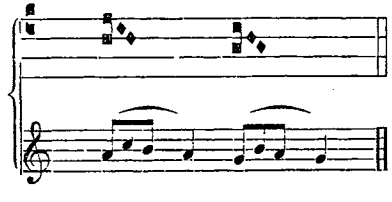
At *a*) in Ex. 223 we observe a double Podatus formed by the Scandicus and the first note of the following Clivis. To treat the Scandicus as such, the notes must be written as at *b*). Such sustained notes admit, often even demand, a double change of chords.

224.



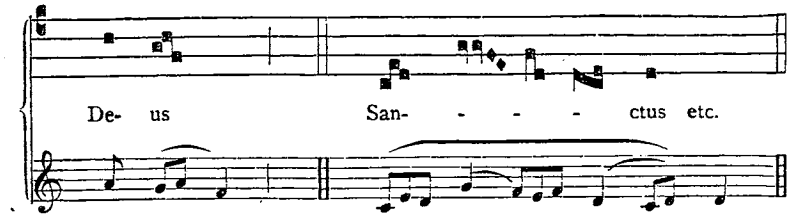
Another element affecting the form of groups is the so-called *mora vocis*, the pausing of the voice on the last note of such a group.

225.



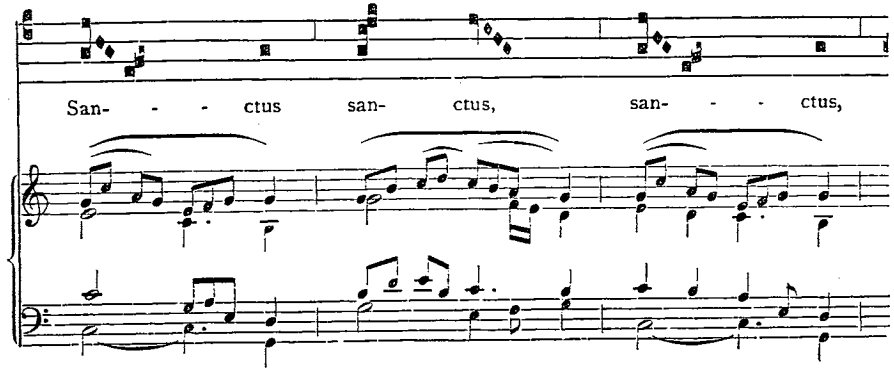
Compare also Ex. 226.

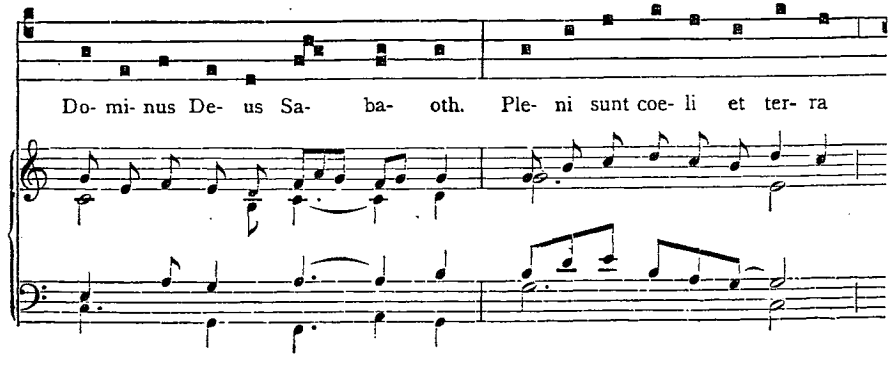
226.

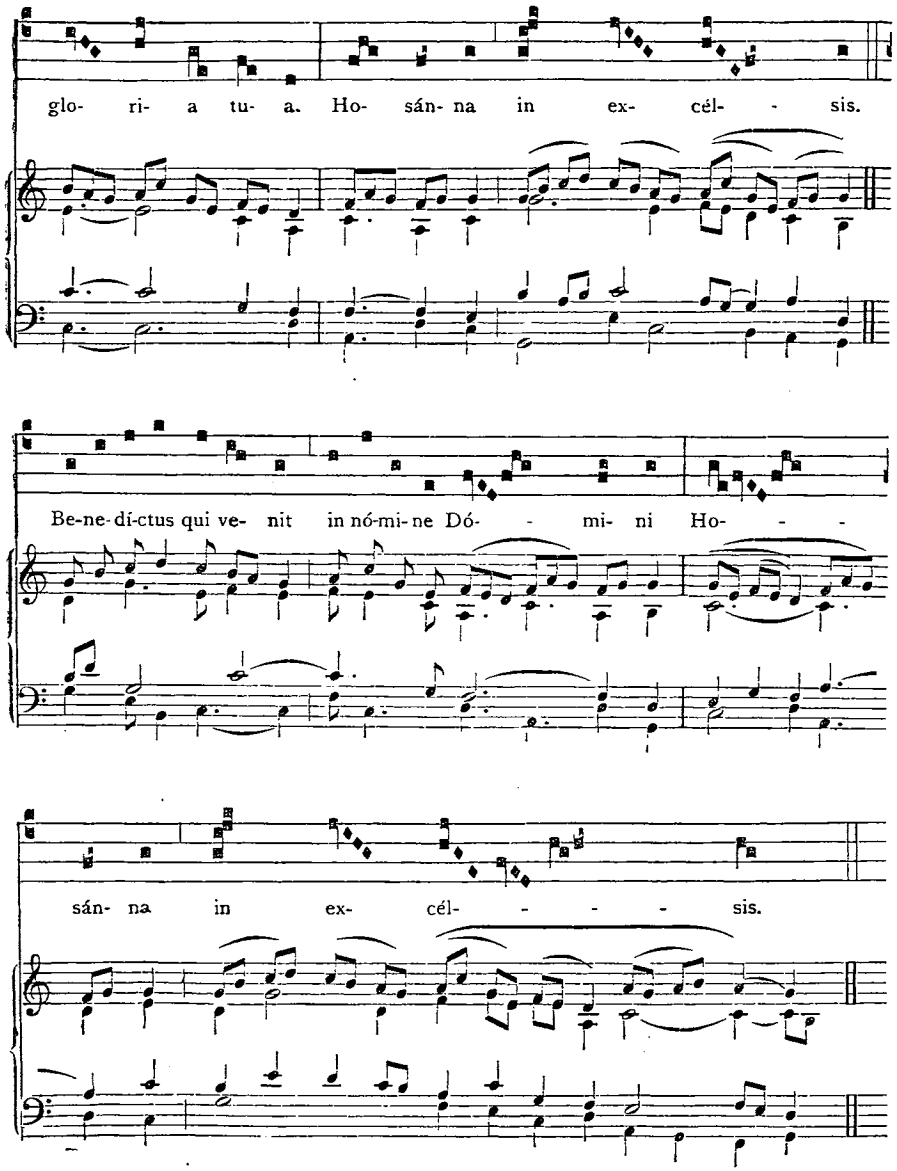


The two samples of harmonization with which we close this chapter are commended to the student for independent analysis.

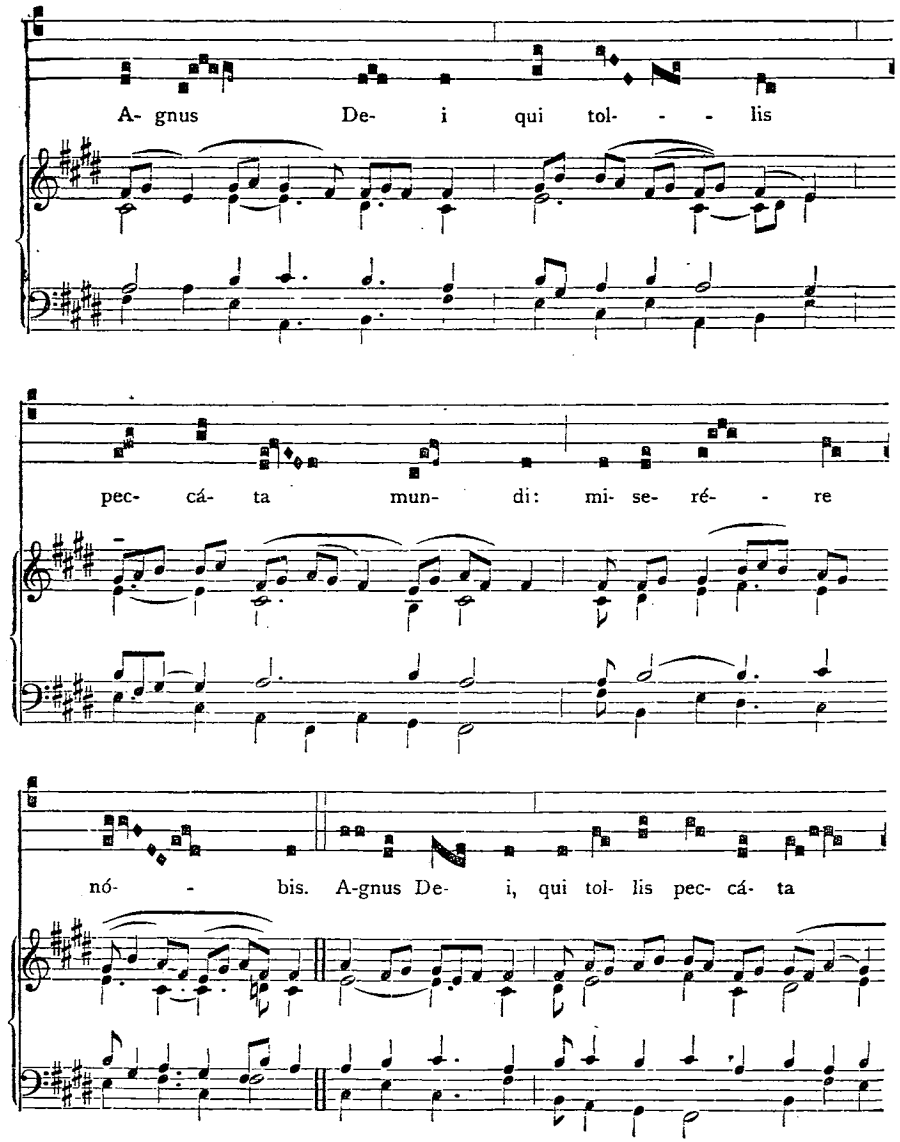
227. VIII. Mode

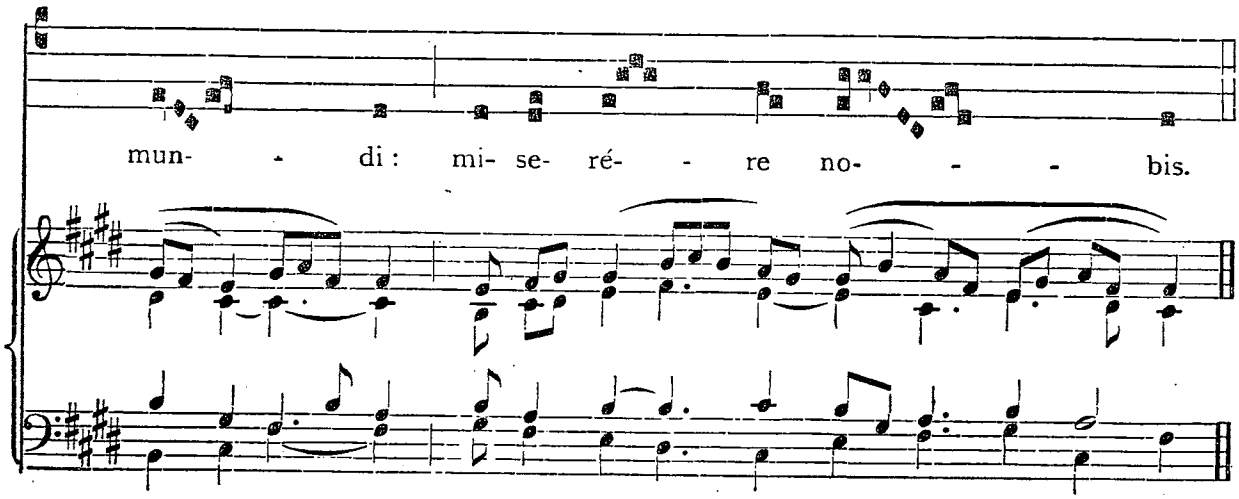






228.

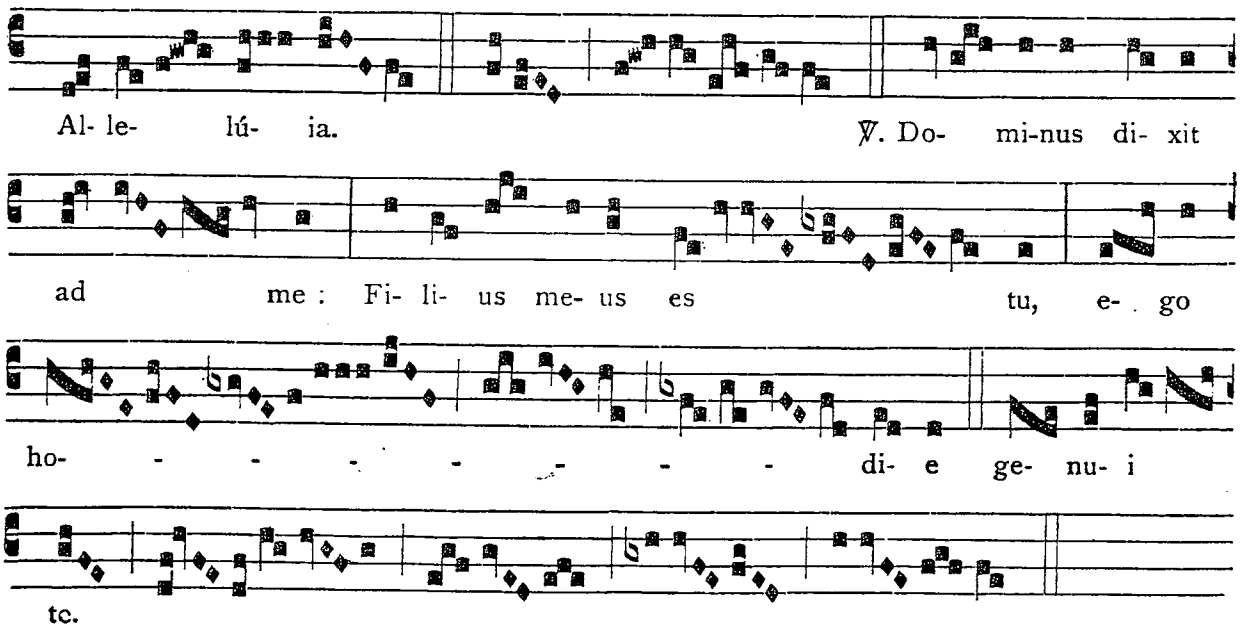




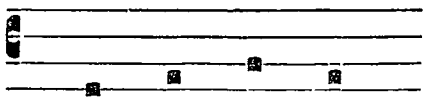
CHAPTER XXIX.

117. Melismatic Chants. How a simple motif may develop into a rich melisma is well illustrated by the *Alleluia* of the First Christmas Mass.

229. VIII. Mode



The motif consists of the four notes that initiate the melody: *fa sol la sol.*



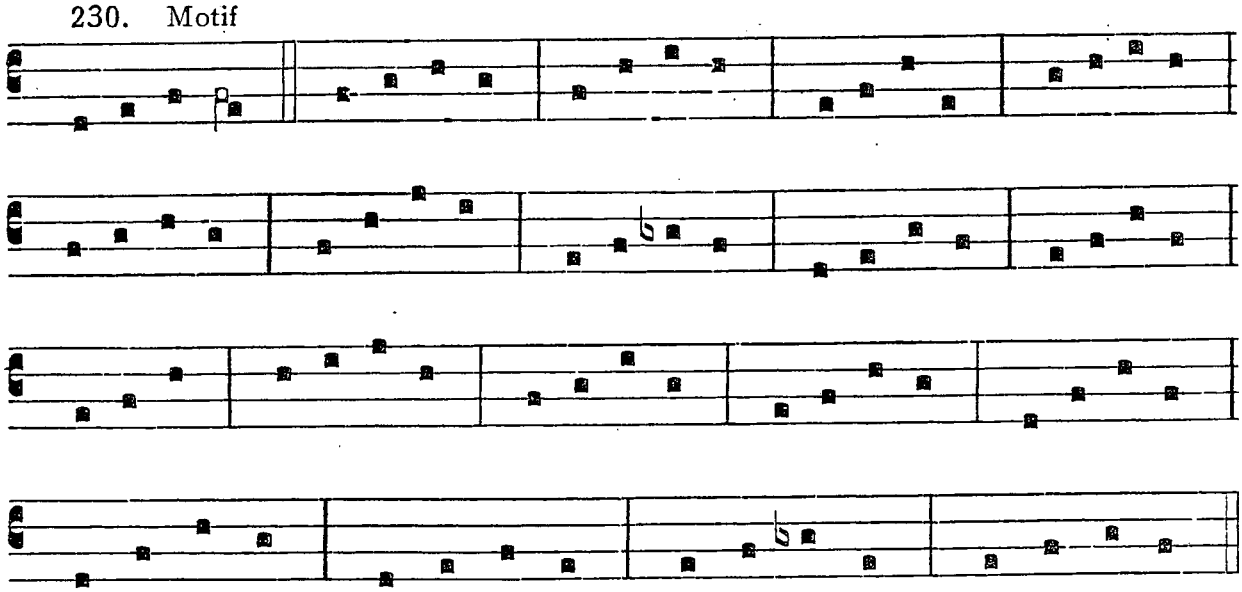
This motif undergoes both melodic and dynamic variations. Melodic variations are: 1. The motif ascends by one or two thirds instead of two seconds;

2. The motif assumes another position, higher or lower (in which cases the step *sol-la* is often lowered a half-tone); 3. The motif itself and its derivatives are inverted.

Also the dynamic variations betray how artistic was the instinct that guided the composer in infusing the spirit of life into what might otherwise have been a more or less mechanical series of tones.

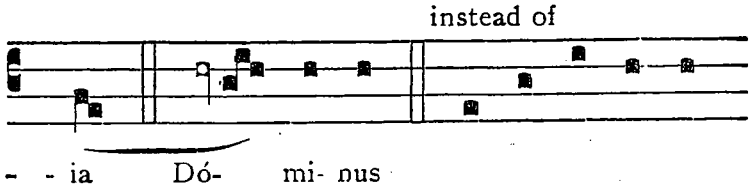
118. Ex. 230 represents the motif with its inversions.

230. Motif

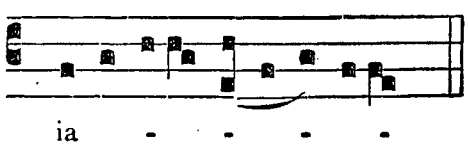


A pleasing variation arises from interrupting the normal structure of the motif by some tone not included in its ordinary scale. This is the case in passing from the Alleluia to the Versicle. The ordinary development would be: *sol, si, re, do.* But in order to bring out more forcibly the sublimity of the following Messianic verse, the composer has, with admirable skill, introduced the Dominant on the first syllable of the important word *Dominus* with which it begins.

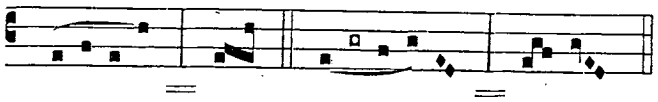
instead of



A similar principle exerted its influence in the preceding group, where, in the interests of a fuller close, the note *do* is repeated.

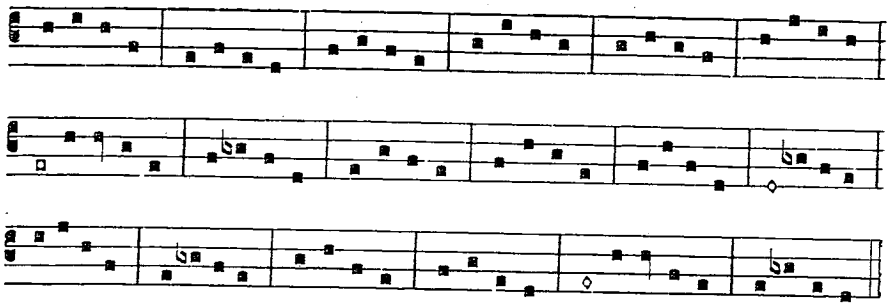


This extra tone is sometimes inserted after the second degree of the scale of our motif. Being an unaccented element, it renders the motif more light and flexible.



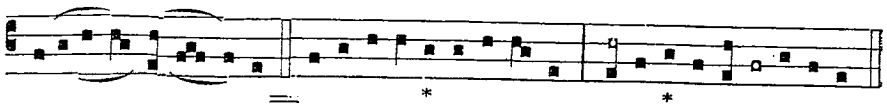
Ex. 231 shows the inversion of the motifs already given.

231.



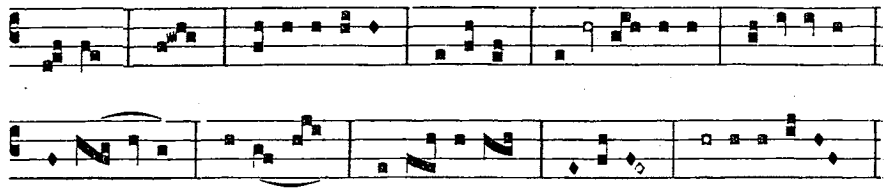
Also in the inversions the intermediate tones are a favorite means of producing variation. Yet we must not be too quick in deciding such and such a tone to be outside the normal scale of the motif. Where ascending and descending melodies are closely interwoven, tones which a first glance would set down as mere connecting links, will upon sharper inspection be recognized as integral elements of the motifs themselves.

232.

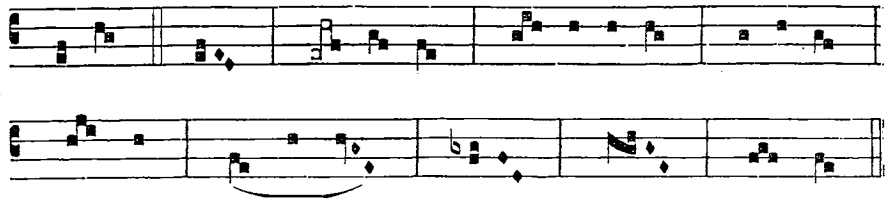


The appearance of stiffness which clings to the strictly balanced melodic figure is counterbalanced by rich variations of the dynamic element. As a result, the tonic norm of these figures is sometimes obscured, their ordinary features being hidden under the ornaments with which they are adorned.

233.

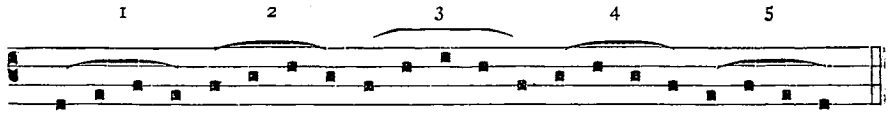


The same holds good of the inversions.



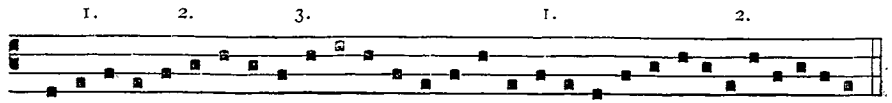
The Alleluia shows in some parts a structure of perfect symmetry. In others the regularly recurring ascending and descending lines are interrupted by some new figure, which, like a picturesque tower rising above the surrounding walls, prevents the monotony otherwise unavoidable. A strictly symmetrical development of the Alleluia would have the following appearance:

234.



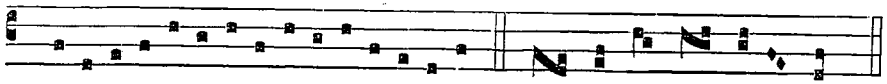
The composer inserted a new element *sol la do* after the third group, removed the fourth group (corresponding to the second) to the sixth place, and thus, by means of a more developed secondary motif, prepared the way for the requisite final *sol:*

235.



Again, we find melodic symmetry strictly observed, the ascending line corresponding exactly to the descending. This is the case in the melody of the words *genui te,* although the dynamic stamp of the passage makes it difficult to recognize its symmetrical character.

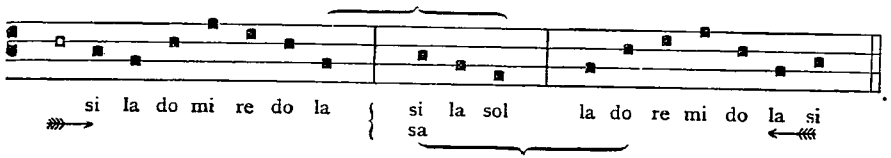
236.



etc.

The beautiful period on *Filius meus es* reappears in a mirrored inversion after *sa* in *hodie.*

237.

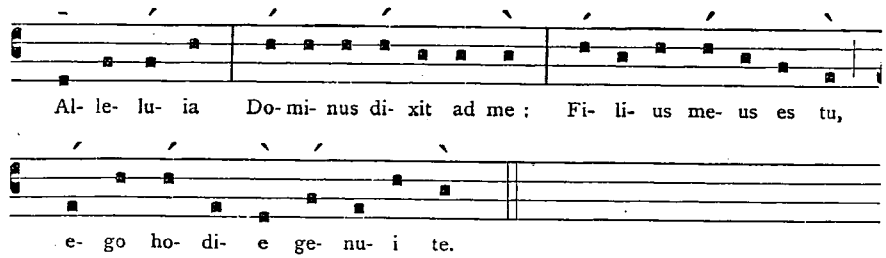


119. This Alleluia breathes a majestic sublimity, worthy of the infinitely deep and mysterious words of which it is the melodic texture. Every syllable is weighed on the scales of meditation, its contents are analyzed, its value determined. The tongue seems to glide hesitatingly from one syllable to another, till finally it finds the balancing point of the melody in *hodie* (to-day). The Son of God, begotten from all eternity, enters into our world to-day. As God He knows one never-ending to-day, as Man He has a temporal *hodie,* and this *hodie* is the centre of the world's history. His eternal existence as the Son of God (*filius meus*) seems incompatible with an entrance into time (*hodie*) as the Son of Man. But the infinite Person of the God-Man unites in holy bonds even such infinite extremes as time and eternity. How natural, then, that the melody on *hodie* should be but the mirrored reflection of that on *filius meus es.* Whether intended by the composer or not, the stream of tone over *genui te* (I have begotten Thee) is marked by the most perfect beauty and symmetry. The Father says: "I have begotten Thee"; and the Son whom He addresses is the brightness of His glory and the figure of His substance. This substantial reflection of the Father in His Eternal Word is mirrored in the melody.

The entire composition is a beautiful combination of burning emotion and sublime power. The singer is lost in contemplating the unsounded depths of the Divinity; what his soul sees his imagination bodies forth, and what his heart feels his tongue endeavors to express.

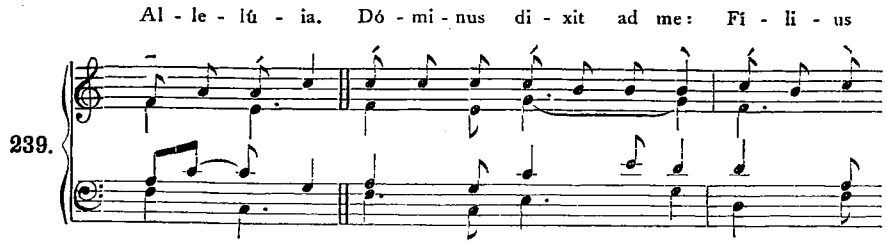
120. The avowed purpose of the foregoing attempts at analysis was to enable the student to understand and correctly to render, with voice and with instrument, these richly ornamented melodies. The most important means to attain this purpose is a mastery of the principal and the secondary accents. Such mastery can be reached only by discovering the foundation of the organic structure of the melody. The following example shows us the skeleton of our Alleluia when deprived of its melodic ornament.

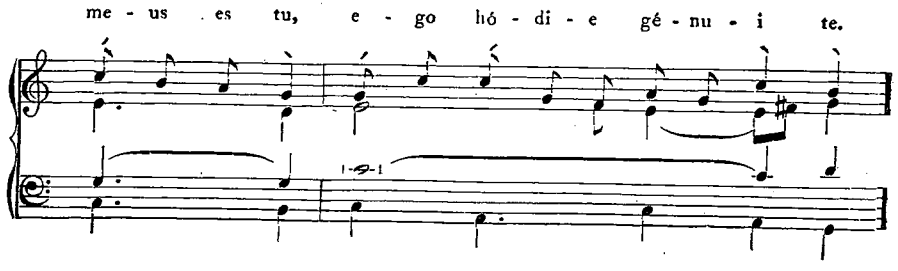
238.



Even in this, its simplest form, the melody still shines with characteristic beauty. The accentuation is unsurpassed in simplicity. The accents of the melody coincide without exception with those of the text, principal with principal, secondary with secondary.

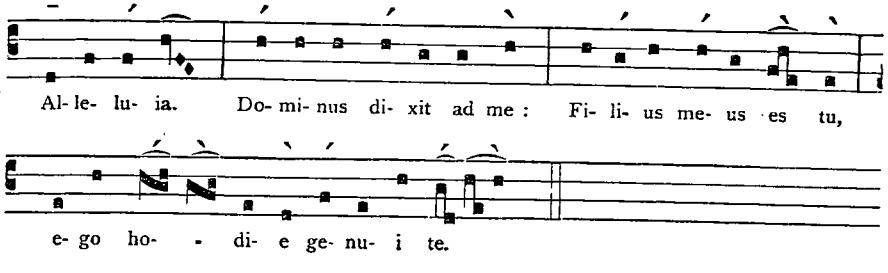
239.



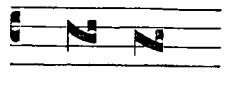


Ex. 240 is a development of Ex. 238.

240.



Single notes have grown, some into bipartite, some into tripartite groups. But the melody is still to be rendered by the laws of syllabic chants. An exception occurs over the syllable *ho* (in *hodie*), which has developed into a musical word, and has, in consequence, its own arsis and thesis.

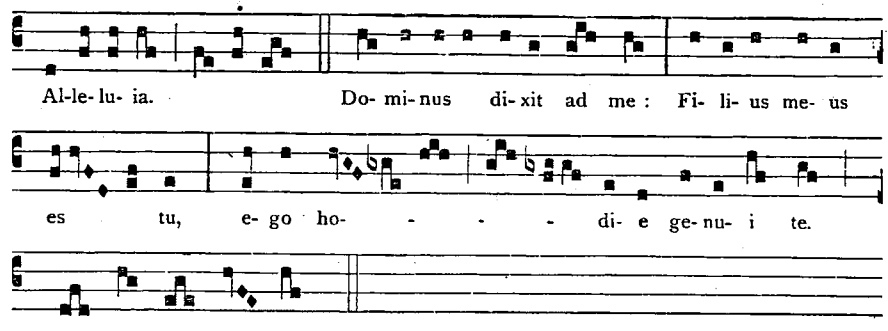


The same holds good of the final monosyllabic word *te*.

The general law governing the development of Gregorian Melodies is: *Single notes grow into groups, groups into neums.*

A third stage in the development of Ex. 238 might be as follows:

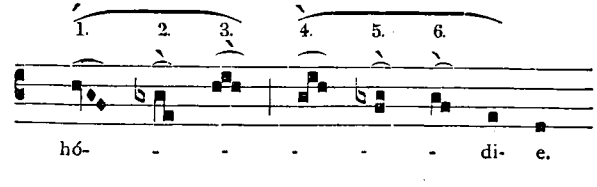
241.



We observe how the groups of this example have grown out of single notes, while the groups have developed into neums. The text syllables are represented by musical words, the text words by musical sentences. The musical word, naturally, has two or three accents, the musical sentence all the principal and secondary accents that may occur in a complete verbal sentence. But it must be remembered, that in gaging the relative importance of the members of such a musical sentence, the text is ever the determining factor. *In consequence, the first group of such a neum, being directly connected with the accented text-syllable, is foremost in importance,* is the center whence the other groups radiate.

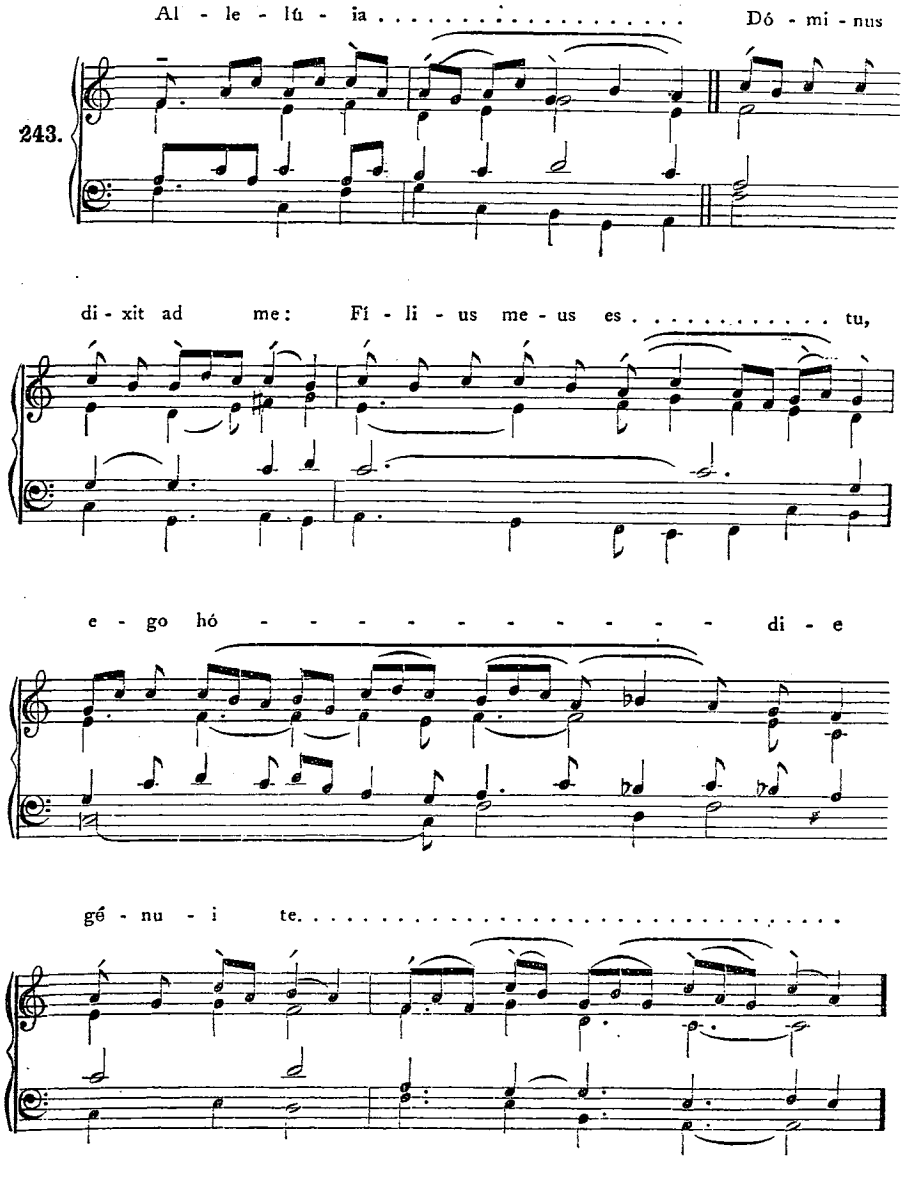
Consider, for instance, the following representation of the musical sentence on the word *hódiè*.

242



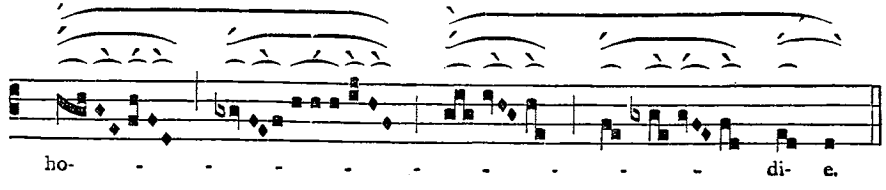
The sentence is composed of a principal clause and a dependent clause, each consisting of three groups. The principal clause has three accents. It corresponds to a trisyllabic word accented on the first syllable. The same holds good of the dependent clause. The accompaniment, then, of Ex. 241 might be effected as follows:

243.

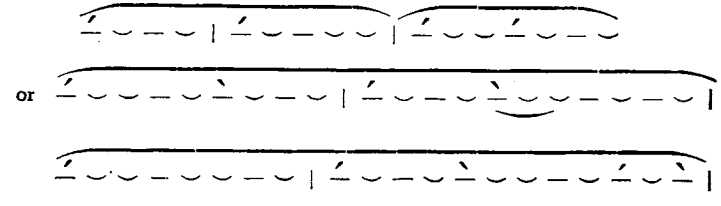


The final stage of development is represented by the complete Alleluia given in Ex. 229. The melodic sentences have developed into complicated periods. The six groups of fifteen notes on the syllable *ho* in Ex. 242 have grown into sixteen groups of thirty-seven notes.

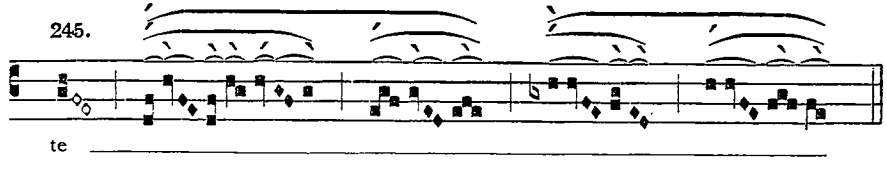
244.



Metrically the sentence might be represented as follows:



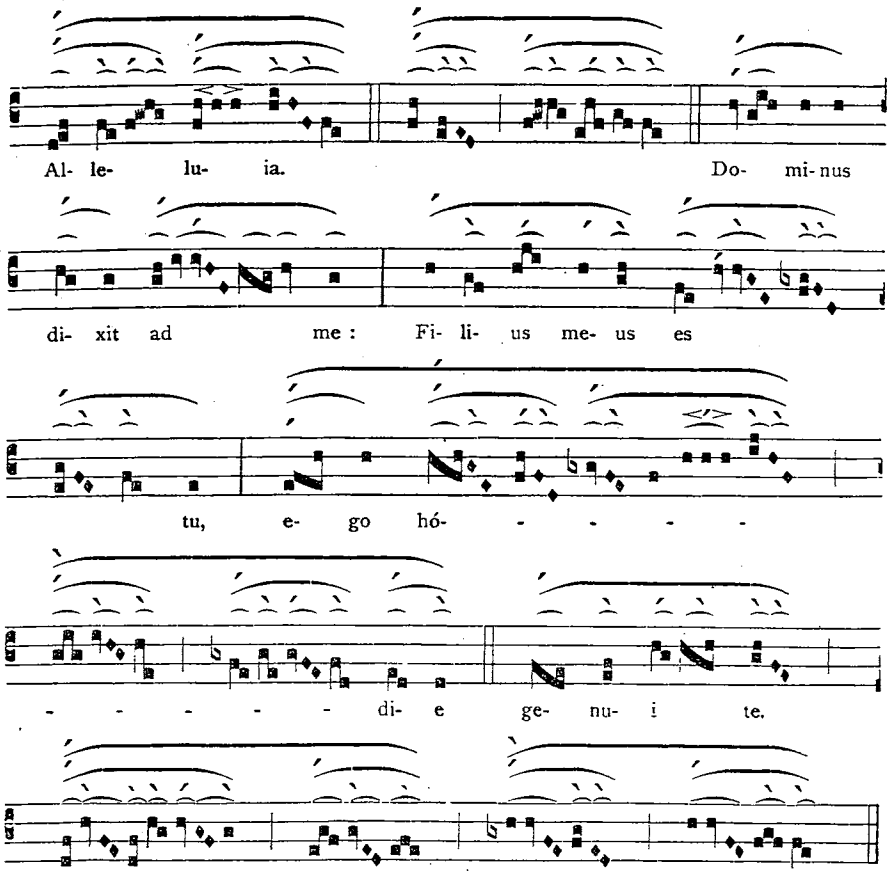
245.



Ex. 245 illustrates the development on the syllable *te*.

121. Accent is here, as everywhere else, the polar star of the singer and the organist. If accent is well observed, the melody naturally subsides into its proper divisions and subdivisions. The influence of the tonic accent is almost double that of the melodic. Their relation is approximately that of the circumflex (^) to the acute (´). The following scheme of representation will, we hope, prove of service. Yet no system of signs, however perfect, will interpret the beauty of these masterpieces to a singer devoid of delicate taste and artistic instinct.

246.



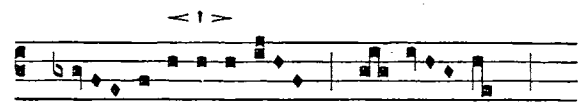
The dynamic element in the foregoing composition is somewhat more difficult to analyze. The following remarks may serve to throw some light on the subject:

Just as a verbal sentence may have several principal accents, *i. e.*, words which from their closer connection with the idea deserve a special prominence, so every melodic sentence discovers in its development more important and less important elements, characteristic forms intermingled with more or less accidental ornaments. And the same holds good of the members of a melodic

sentence, of the neums: the tone-period is to be treated as a sentence, its groups (Podatus, Torculus, etc.), as words. This thought must be kept in mind when determining the relative dynamic value of the elements of a melody.

When the melody is perfectly proportioned to the text, the culminating point of the former coincides with the centre of gravity in the latter. But since complete correspondence cannot always be expected, and since where it is absent the text confuses rather than illustrates, it is advisable to detach the melody from the words and to sing it for itself alone, on the syllable *la,* for instance, or by means of the Choral scale *do, re, mi, fa,* etc. One who follows this method will soon master the structure of the melodic members, in short, the entire development of the composition he has in hand.

The highest melodic development of our Alleluia is, undeniably, the passage between *sa* and *sa* in the period over the word *hodie;* and the culminating point in this development is the Strophicus on *do* with the following Podatus.

247. 

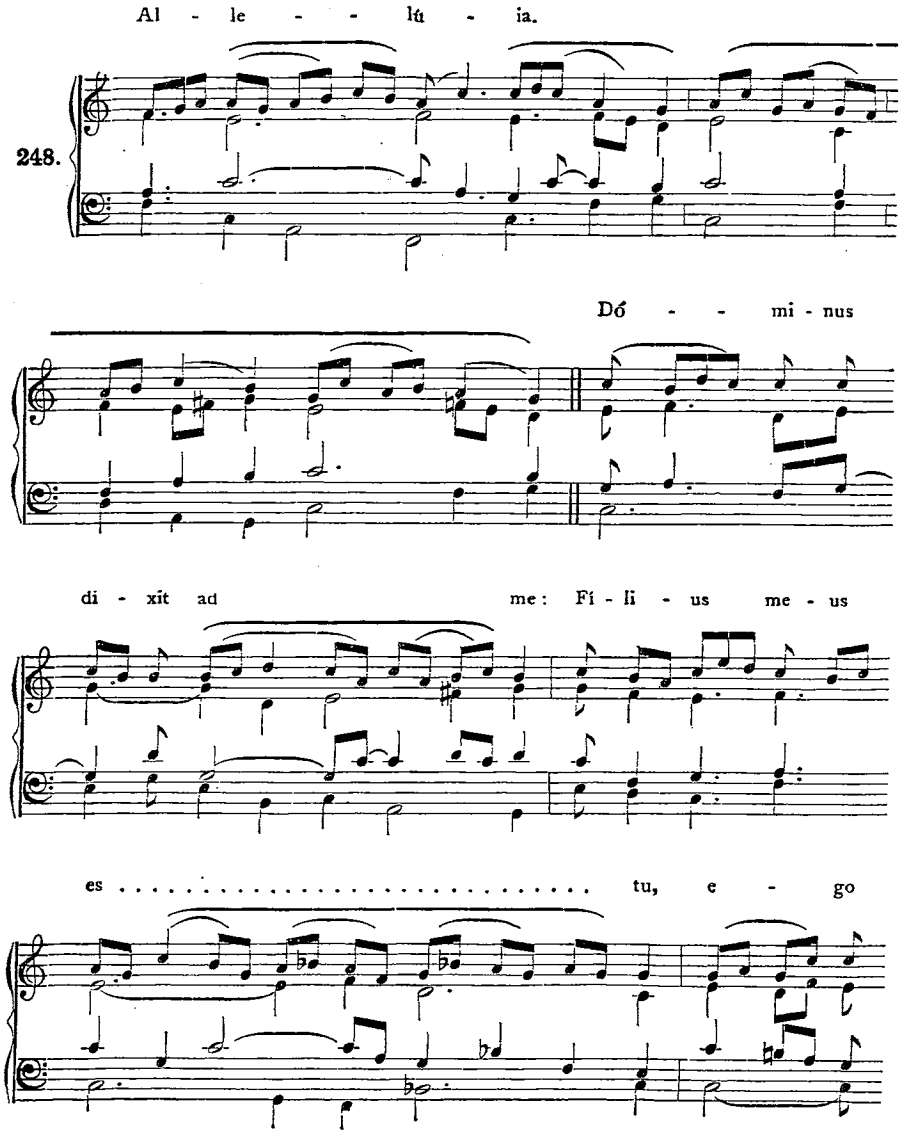
If we observe a little more closely we find that this passage lies about in the midde of the composition. The whole chant consists of three portions which are related to one another in the following proportion: 46:45:53; that is, are about equal in length. Our passage, it will be noticed, occurs just in the centre of the middle portion. Now it is a rule of rhetoric that a sentence, to be well arranged, must have its weightiest element in the centre.[20] From the standpoint of structure, then, our composition is truly a masterpiece. And its beauty is highly emphasized by the fact that the melodic accent coincides absolutely with the tonic accent: "The Lord said to Me: My Son art Thou, *to-day* have I begotten Thee."

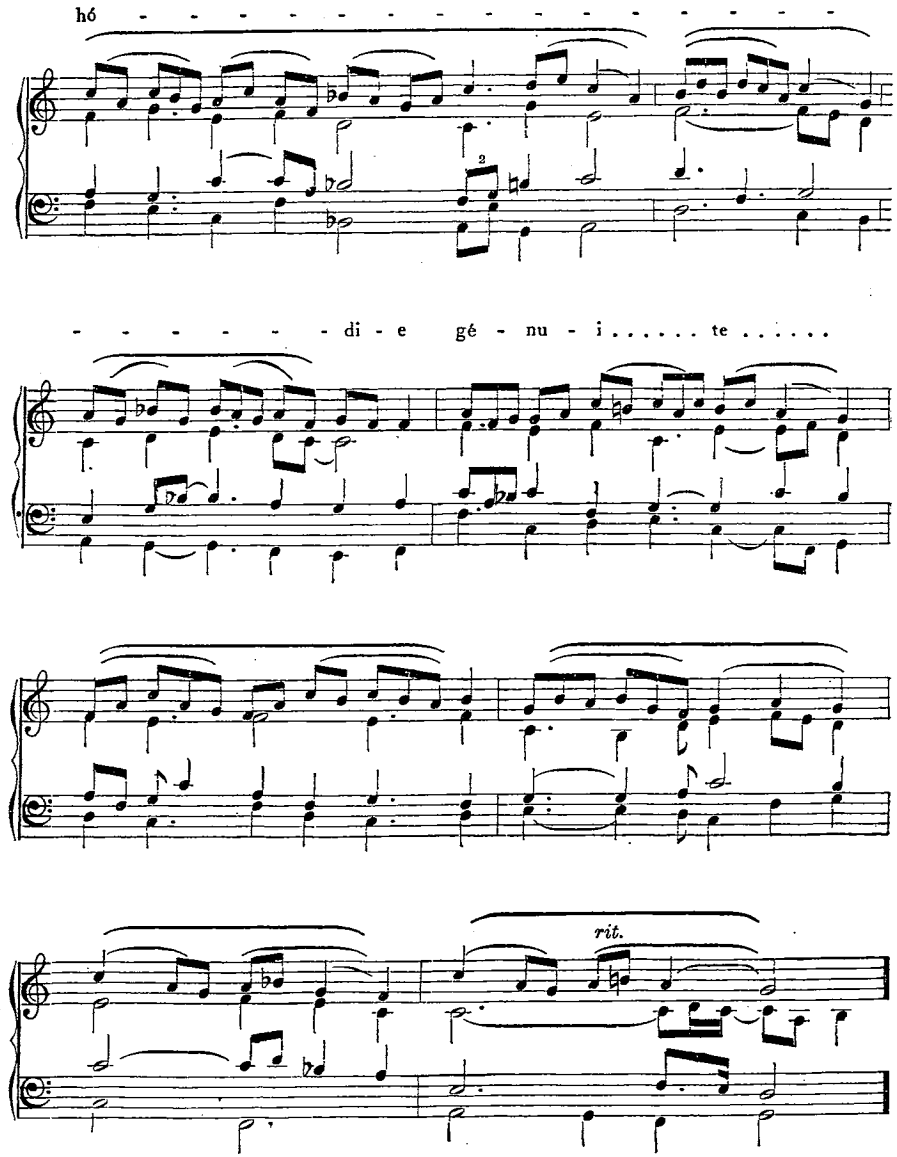
Of the secondary melodic accents, some coincide with the tonic accents, others do not. Examples of the former class are: The note *do* over *Dominus;* the note *sol* on *ego;* the note *do* on *es* (Pressus), *etc.* Of the latter: The note *re* (Pressus) on *ad* (unemphatic prepositions are not treated as accented elements); the note *do* of the Torculus on (*Fili*)*-us,* etc.

[20] Comp. the expression "center of gravity."

VIII. Mode

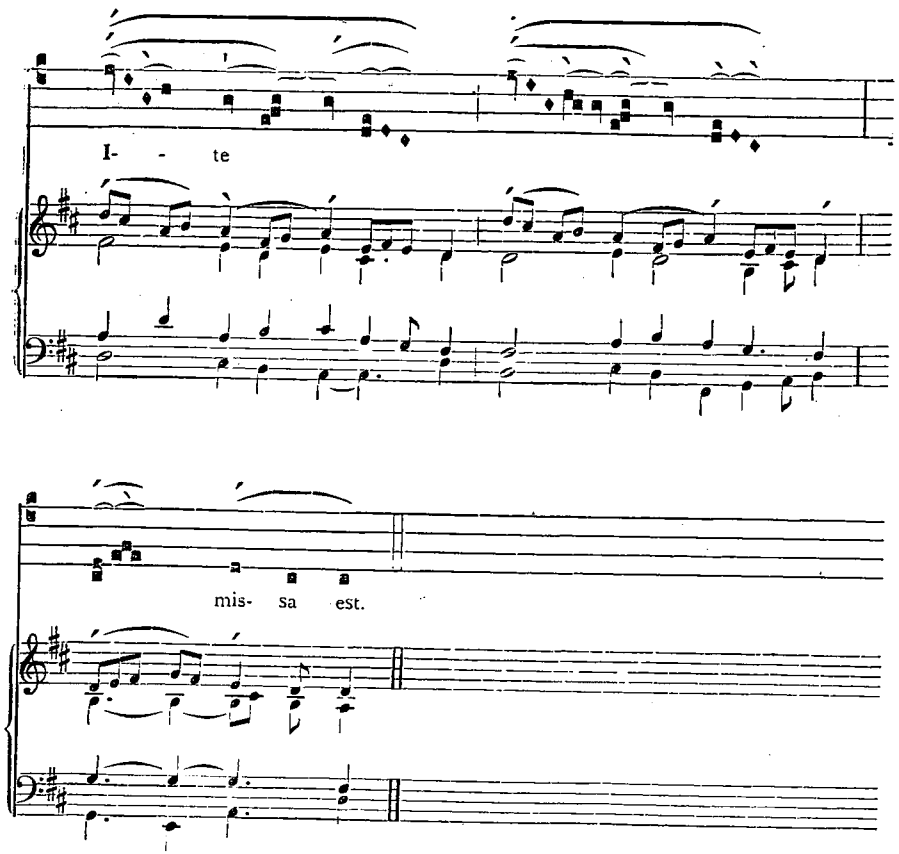
248.





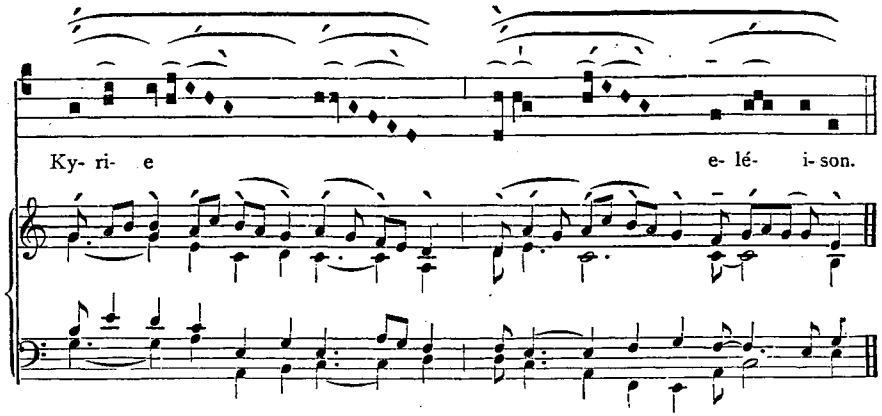
122. Additional illustration is afforded by the following examples:

249. V. Mode



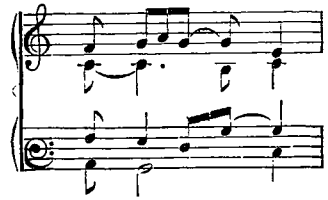
Where, as in the above example, the melody repeats itself, it is desirable to vary the harmonization.

250. III. Mode



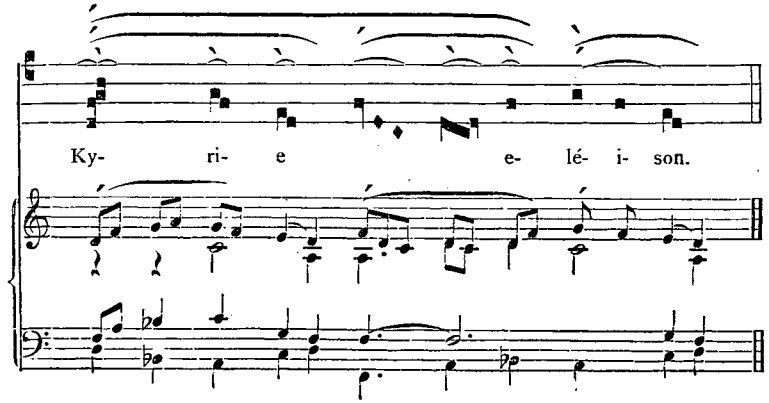
C major might be used as close instead of *e minor*. (Comp. Ex. 144.)

251.



I. Mode

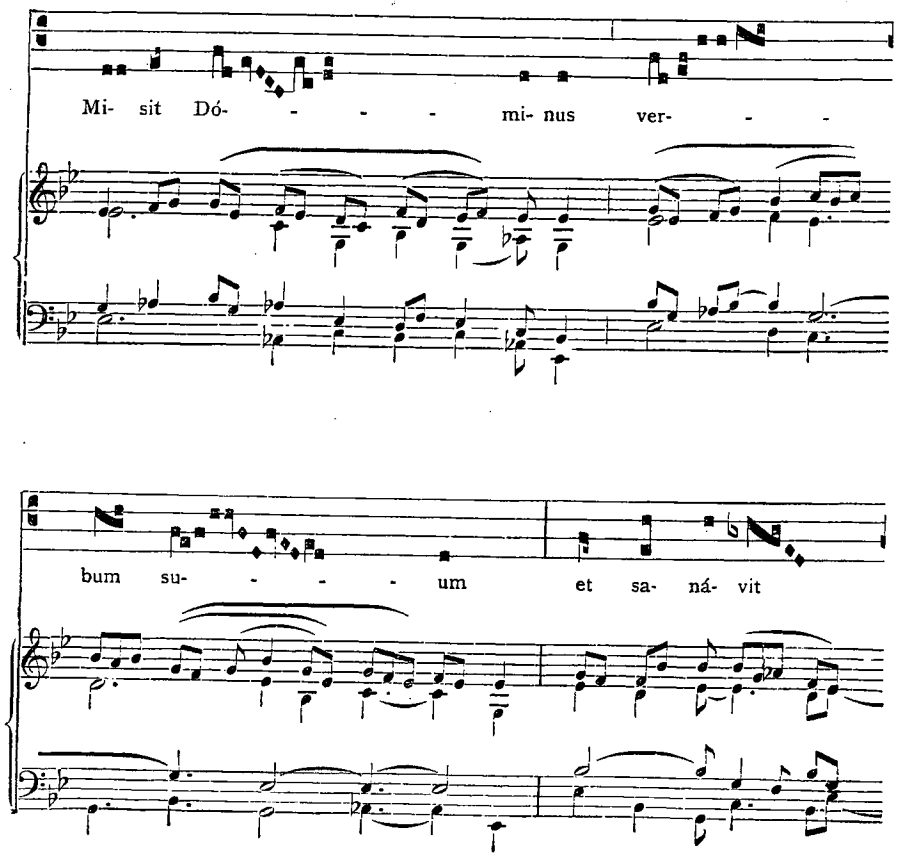
252.

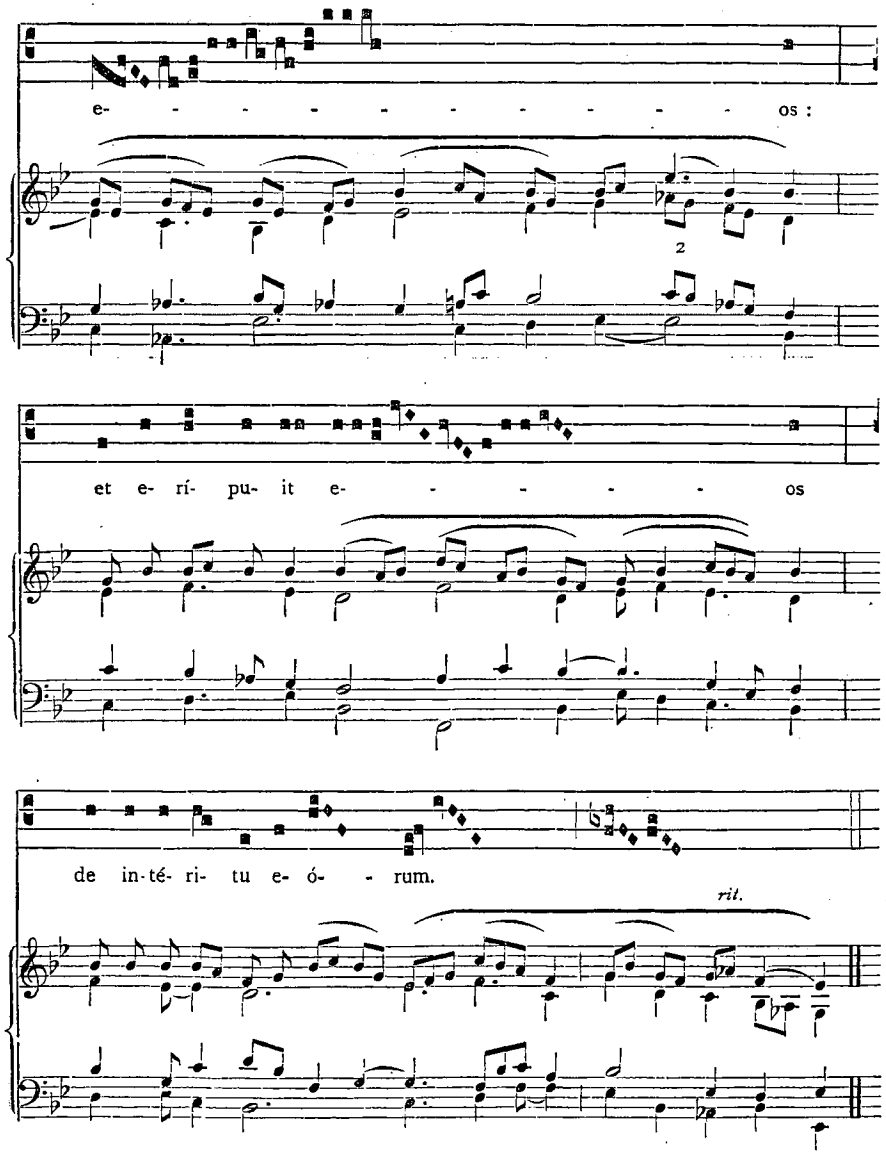


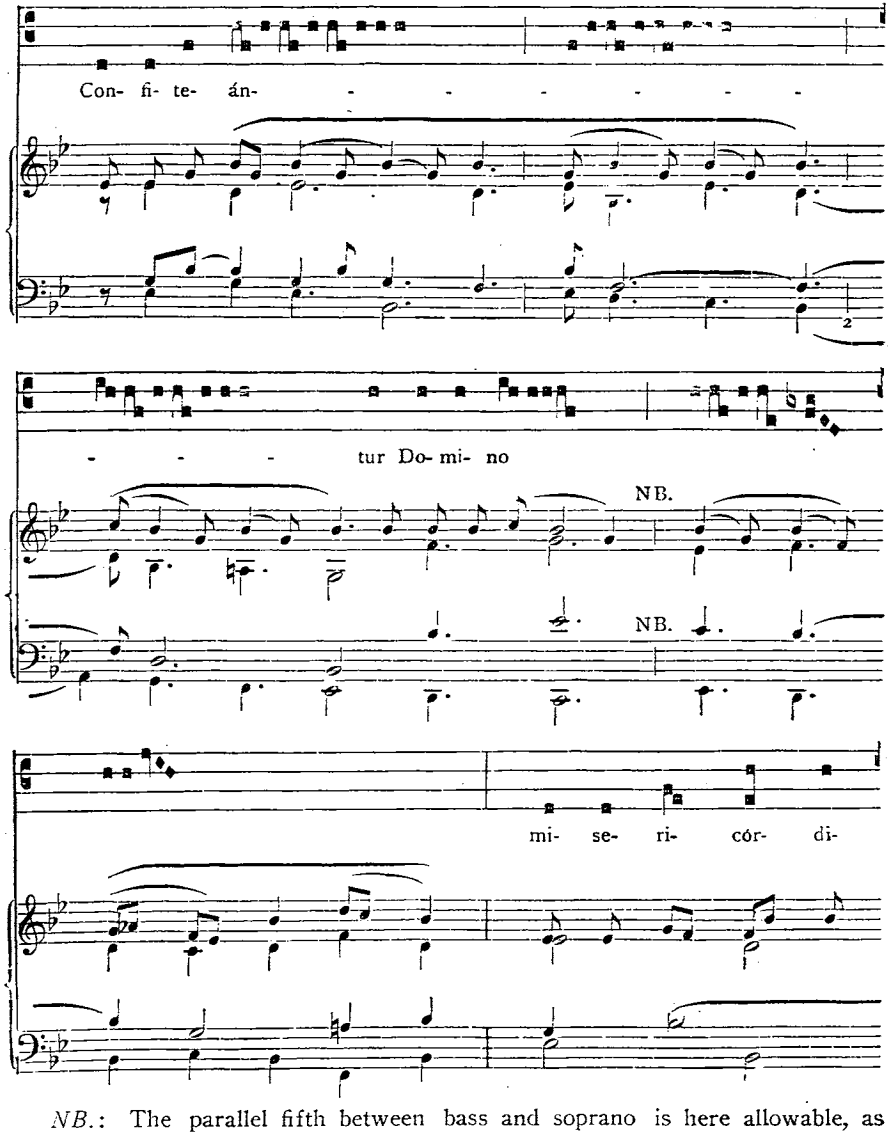
The following examples are commended to the pupil for individual analysis.

Gradual *Misit Dominus* (Second Sunday after Epiphany).

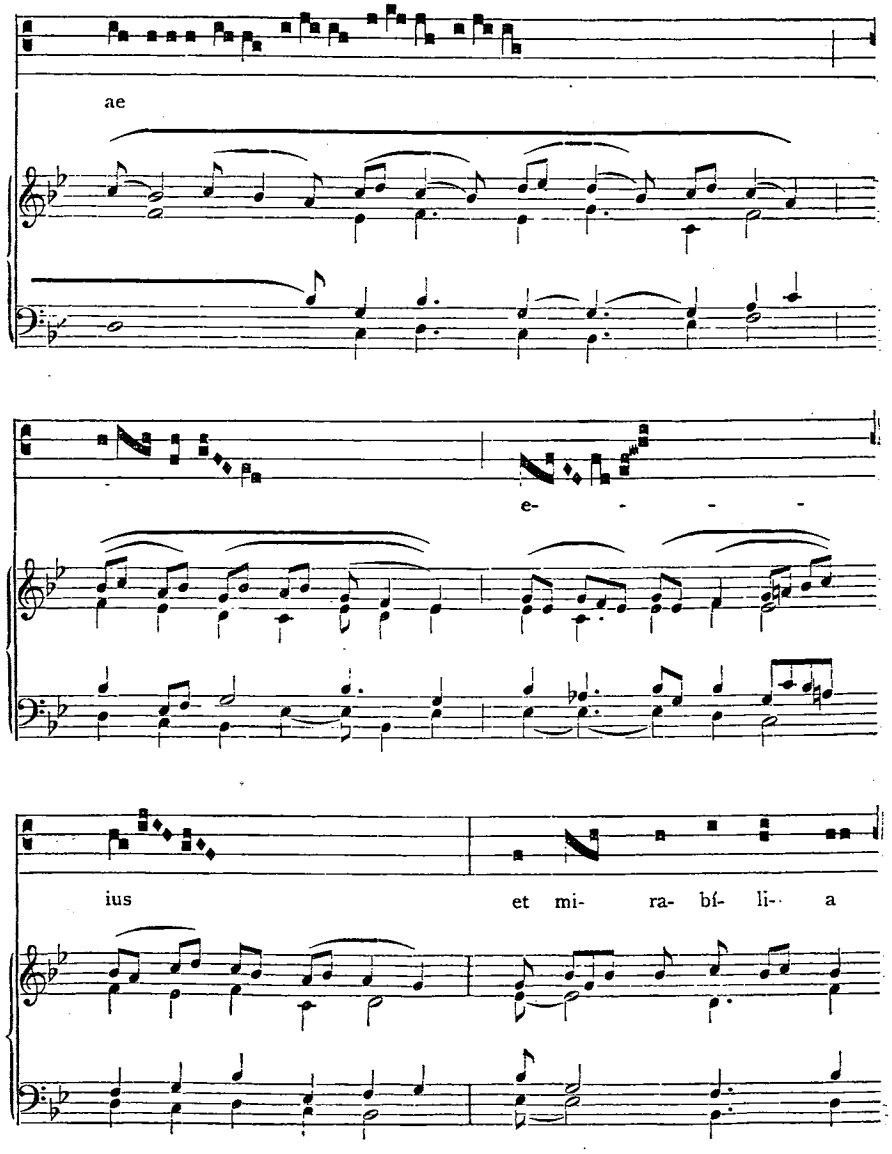
253. V. Mode

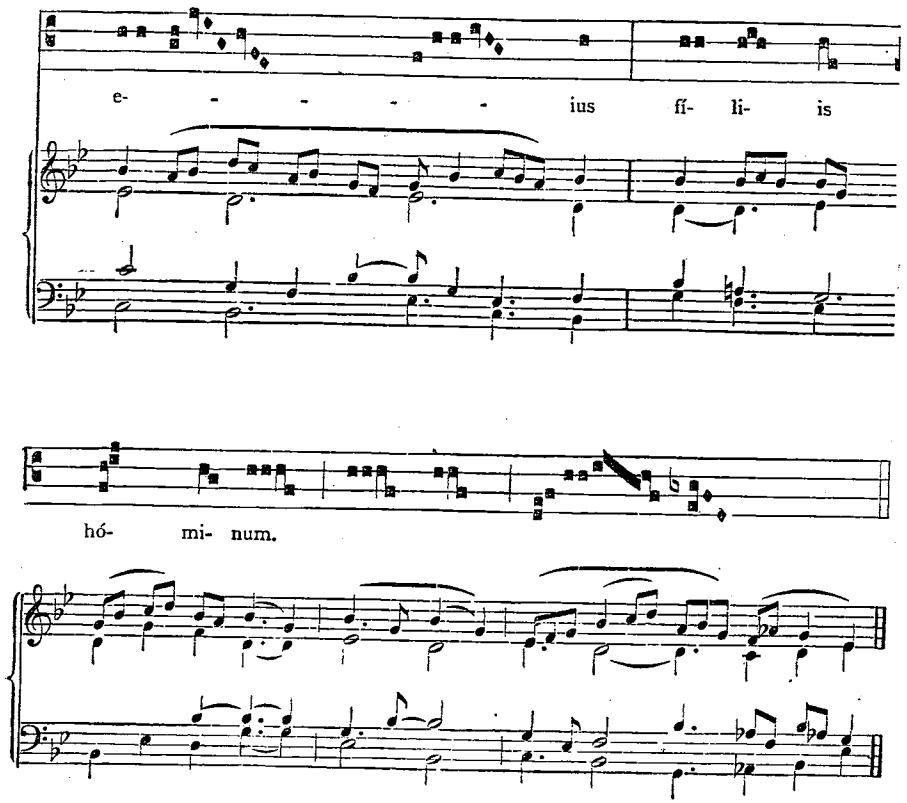






NB.: The parallel fifth between bass and soprano is here allowable, as the progression is between two positions of the same chord.

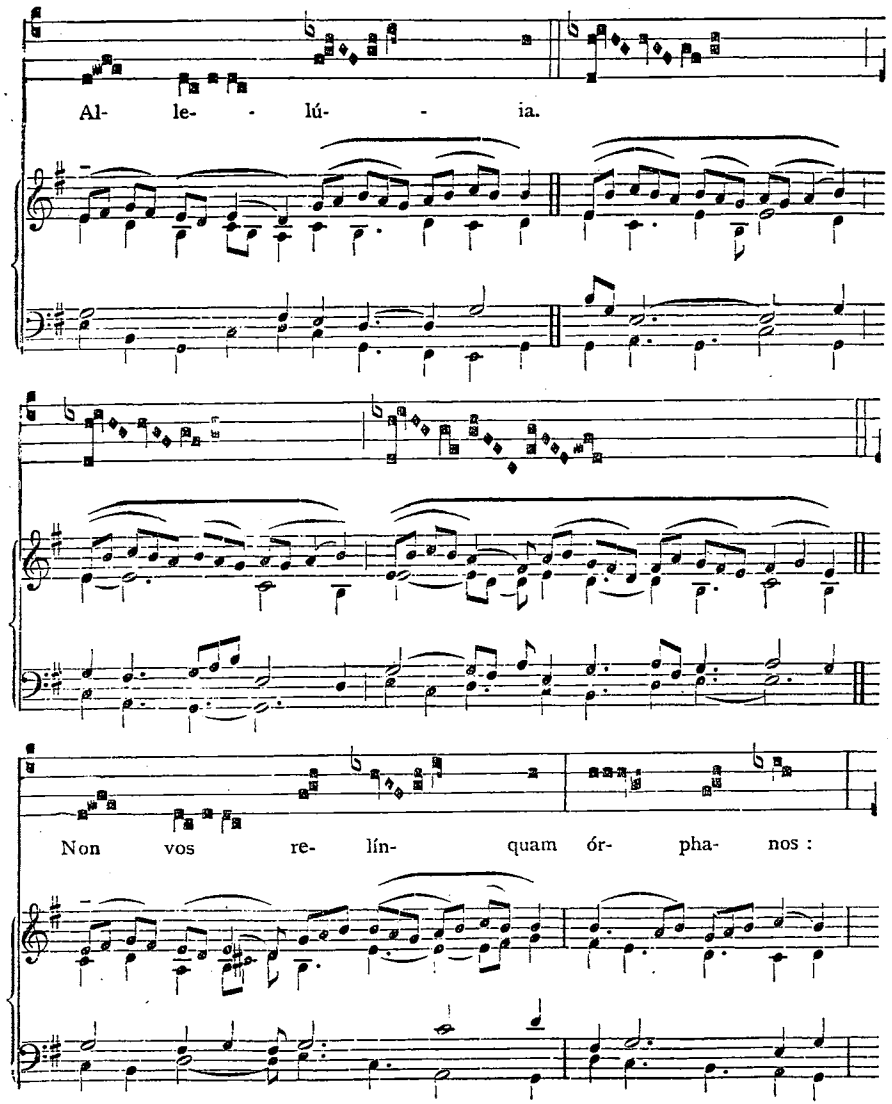


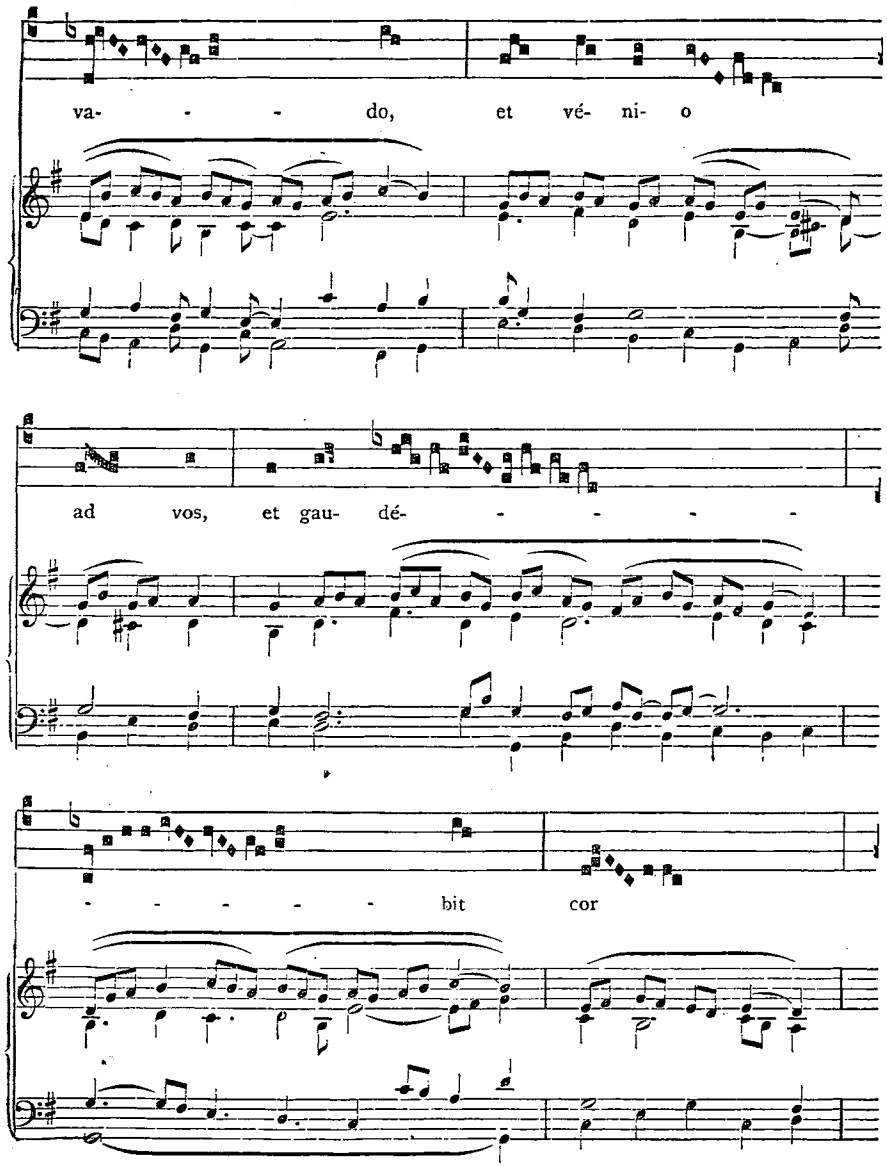


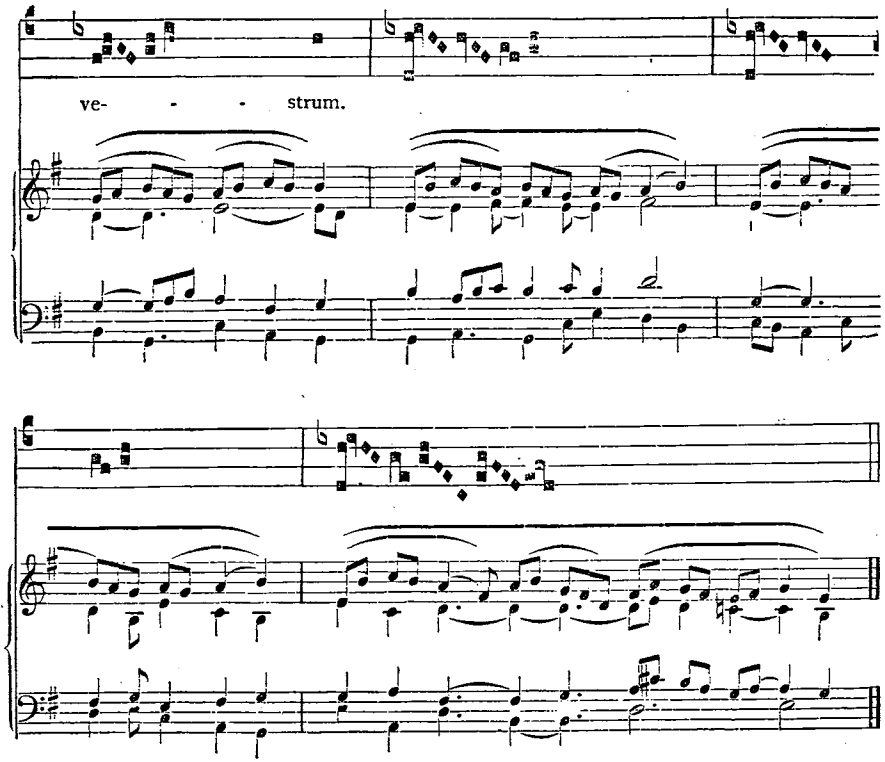
Observe closely the masterful treatment of motifs. How jubilantly the beautiful, passionate hymn soars from the singers' breast to the throne of heaven. What we said above on varying the harmony of a reiterated melody, holds good especially for the oft-repeated Clivis on *Confiteantur*.

Alleluia *Non vos relinquam* (Sunday within the octave of Ascension).

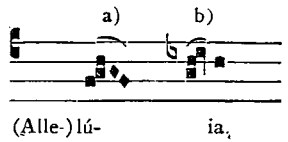
254. I. Mode





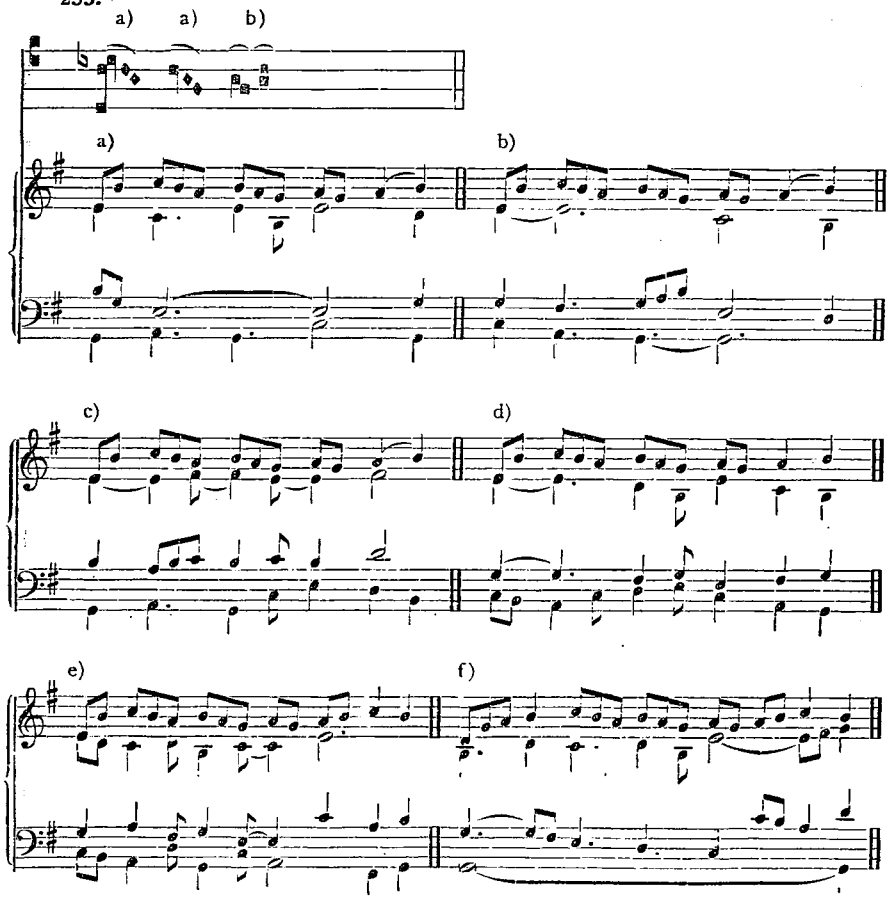


This example is very instructive. For one thing, the oft-repeated principal motif consists of three members. Now the student should learn to accompany such figures,  having the accent on the first syllable, so as not to injure or destroy their rhythm. Further, the principal melodic sentence itself is often reiterated. This circumstance allows us to illustrate the multiplicity of ways at the disposal of the organist for bringing out the full rhythm of any given melody. Finally, the beauty of structure that characterizes the composition cannot be overlooked. The principal motif has three members, the secondary, two (generally a Podatus followed by a Clivis). The development is masterly. Both motifs occur already at the beginning.



The principal melodic sentence appears not less than six times. Observe the varying harmonization.

255.



Compare also the different harmonizations of one and the same melody over *Alleluia, Non vos relinquam,* and *cor vestrum.* But the pupil is not to imagine that any and every repetition of melody requires a new accompaniment. To demand this would often expose him to the danger of drifting into some stiff and unwieldy progression of chords. When such a danger exists, it is better for him to limit his choice to two or three specifically different harmonizations.

CHAPTER XXX.

123. **Practical Rules for Singing.** The student who has mastered the foregoing principles and illustrations will be capable of proceeding independently. One word of advice we would give him on his way: Let him learn to sing well. The better his singing, the more perfect also his playing. Security in singing is the fountain whence correct chords, the elements of the harmonic stream, glide at the right moment spontaneously into the fingers. It is advisable to sing without any accompanying instrument. If one be used, let it be a string instrument, as being by its more spiritual sound better adapted for interpreting the beauty of Gregorian melody. It is self-evident that such exercises, if they are to have full value, presuppose exact study of the text. The mastery of content and pronunciation is indispensable.

In his *Choralschule,* Kienle has some excellent suggestions on the present subject: "Each tone should be one brief, even, steady, unsustained impulse of breath. If this is observed, the entire series falls spontaneously into the proper rhythm. All syllables are short except the last, which, by reason of its position, demands greater length. The rhythm of such a series of short and equal tones is always round, smooth, fluent. No sharp corners or projecting angles should mar its symmetrical flow. The melody winds onward in noble swelling curves, comparable to the full, clear-cut lines of artistic arabesque. The absence of these noble curves, with their full sweep and gentle swell, deprives the melody of one of its chief beauties.

The following exercises will be serviceable in attaining to the above ideal:

1. Sing the melody with absolutely even, equal tones. The resulting movement will be good as far as it goes, but lifeless from want of accentuation. When the melody has been well practiced in this way, begin to accent by allowing your mental impulses to deck it out in more lively colors.

2. If, after often singing a melody, you still fail clearly and distinctly to catch its rhythm, sing it without the text. Unhindered by the latter, you will find it easy to draw out the pure, clear, transparent rhythm.

3. Separate the melody into its elements, its rhythmical feet, and practice each for itself.

4. Sing the entire melody in recitative form. This will aid you so to dress the text with the garment of melody as to set off its beauty to the best advantage.

Continued practice produces astounding facility in interpreting symbols, lightning-like rapidity in passing through signs to the thing signified. As her power increases, the soul forgets all names. She sees the whole at a glance. Rules are crutches, to be thrown away when our limbs are strong enough for independence.

Only when he has thus mastered both text and melody, is the pupil capable of developing a proper accompaniment. Let him not be discouraged by the great difficulties he will at first meet with. Honest labor will soon bear fruit, and he will be surprised at the facility with which he overcomes obstacles which at first sight seemed insurmountable. One very commendable practice is to learn by heart, in different keys, well developed harmonizations of typical melodic figures, samples of which are to be found on every page of the Graduale.

CONCLUSION.

124. Pope Pius X. and his predecessors have contributed much towards restoring Choral to its lawful position in the liturgy of the Church. Time and again they have repeated, in unmistakable terms, that Choral is the preëminently liturgical chant; that as such it dare not be treated as a step-child, but must receive the special care due to a true-born daughter of the sanctuary. The Benedictines have shown their wonted zeal in examining and comparing the oldest and most reliable manuscripts, and have thus accomplished the great task of restoring Choral to its native and authentic form.

But how does the modern world approach these remarkable melodies? Its position is that of the gardener who has received from a foreign land a flower of rare and wondrous beauty. If he be ignorant of the laws that govern its existence, if he depend on guesses, opinions, experiments, and other species of haphazard, no one will be surprised when the victim of such maltreatment dwindles and dies. Only the treatment that flows from a clear understanding of its nature and of the circumstances that condition its development, will cause it to bloom forth into its native magnificence. For the modern musician Gregorian Chant is a plant from a foreign land. It is a fragrant flower of Paradise, a noble bud from the garden of Eden. And only where the breath of Eden plays around its tender shoot will it thrive and flourish, only where

the dew of heaven bathes its blooms will it emit the fragrance that delights the heart of God Himself. It is a modest, retiring flower, unable to endure the hot and feverish breath of worldly music. In such an atmosphere it withers and fades away, like a lily scorched by desert wind.

The venerable bards of the Old Testament often inscribed their Psalms: "According to the Lilies." This obscure expression has a very deep meaning. The lily does not shine with the glowing colors of tropic flowers. Her garment is simple, yet of wondrous grace and charm. From the green sepals of the stem rises, harmonious in its proportions, and as white and dazzling as if it were woven of snow, the magnificent calyx, upon which the sun pours out its fragrant enamel. Its anthers reach out in longing to the light, and the golden ray sprinkles them with the saffron-yellow pollen, till they seem to be a case of glittering jewels. No wonder that in the depths of this chalice the dew of heaven gleams and sparkles with more than crystal clearness.

Choral, too, spurns the sensuous coloring of passion. Her melodic texture is woven from the lily tones of chaste love, of blissful hope, of true and fiery faith. This it is that makes her a symbol of the favor of heaven, the chalice which holds the dew-drops of benediction.

This being the case, it might seem presumptuous in us to attempt laying down rules for this sublime art of the sanctuary. And we must acknowledge that we approached the task, with reverential awe indeed, yet not without a certain anxiety of heart. Two considerations finally conquered our hesitation. One of these was the desire to correspond with the request so often urged upon us by warm friends and devout admirers of Gregorian Chant. The other was the reflection that our treatise would be but a development of the theoretical and practical knowledge acquired during many years of familiarity with acknowledged masters in Gregorian Chant, the brothers in religion of St. Gregory himself.

The confidence placed in us by these masters will, we confidently hope, serve as recommendation for the present work. Considering that we have been pursuing a high and noble ideal, that we have been endeavoring to the best of our ability to do justice to our sublime object, that we have been prepared for the task by an apprenticeship of many years under the most expert masters—considering all this, we believe that we have served the holy cause by publishing our work.

Lest our organists become discouraged by the toil which attends the mastering of these melodies, let them remember what a precious jewel has been confided to their care. These inspiring strains have been handed down to us

by our fathers through hundreds, aye, through thousands of years. They are a happy, devout, childlike interpretation in human language of those heavenly melodies which the Prophets of the Old Law and the Seers of the New listened to at the gates of eternity. They affect us like the distant strains of David's harp. Their sacred tones, now sad and mournful, now devout and enthusiastic, resound in the Supper-Room where the Saviour is leaving us our Divine Inheritance. From the depths of the Catacombs they steal soft and low up to the light of day, grow brighter and more jubilant during the glorious times of the Church, and swell into triumphant exultation in the aisles of magnificent basilicas. They flow from the lips of numerous holy popes, they die away on the tongues of martyrs to awake to eternal triumph on the shores of eternity, they form the last sigh of confessors and virgins as they pass over the threshold of everlasting light.

The organist who approaches Choral from this standpoint will never be tempted to shrink from the labor that awaits him. He will think his burden light, his yoke sweet, when he considers the fruits that will spring from his toil. Where Choral blooms in her pristine integrity, she is just as truly an educational factor to-day as she was in the days of old. She ennobles the emotions, hallows the affections, elevates the soul, and inspires the heart. Her touch is gentle, but she leaves varied and lasting impressions. She does not, like modern music, rush with tempestuous violence upon the inner man. She does not hold the imagination in a state of excitement, nor the nerves in feverish tension, till finally, when the senses recover from their inebriation, shame-faced reason is forced to acknowledge that will has been carried on the magic wings of music a captive into the empire of sound. 'Tis not in the roar of the storm, but in the soft whisper of the wind, that the Spirit enters the soul, bringing peace and quiet and devotion and consolation.

Let all who study this work be reminded that Gregorian Chant is to be treated with the greatest reverence. Let our organists, in particular, be fully conscious of the importance of the task entrusted to them. That task is nothing less than the suitable enshrining of a venerable relic from gray antiquity. No gewgaws, however glittering, will suffice here; our best and most noble efforts will be barely good enough.

Gregorian Chant, thus treated and thus adorned, will speak loudly and effectively to the hearts of the faithful, will edify them and increase their devotion, while all appearances of triviality in the accompaniment turn what is holy into mockery and ridicule, and are therefore abominable before God and man.

INDEX.

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No. 2892

Manual of Plain Chant

A Text-Book for The Singer and Organist

By

Rev. Sisbert Burkard, Ph.D.

Benedictine of Conception Abbey, Mo., U.S.A.

J. FISCHER & BRO., NEW YORK

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