



Gregorian Chant

Intensive Workshop

7/11/2026

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Director of Sacred Music

Workshop Goals:

- Grasp the foundational concepts of Gregorian Chant: history, liturgical use, staff reading, rhythm interpretation, intro to chant modes, and vocal technique for effective chanting.
- Learn several chants throughout the workshop.
- By the end of the workshop, attendees will have the knowledge to successfully “work out” any new chant in front of them with practice.



Abbreviated History

- Ancient Jewish practice of singing psalms, and Canonical Hours
- Early 4th Century desert monks sang complete cycle of psalms each week, and antiphonal psalmody spread
- “Schola Cantorum” established in Rome, existed by 5th Century
- What we know as “Gregorian Chant” really developed from the 5th-9th Centuries



History, cont.

- Pope St. Gregory I (540 – 604) worked to organize chants and their assignments in the liturgical calendar
 - Hence, “GREGORIAN” chant
- Tradition transmitted orally until around 930, when early neumatic manuscripts were notated in St. Gall, Laon, and St. Martial, etc.
- 11th Century Monk, Guido of Arezzo, systematized staff notation (and solfege!)



History, cont.

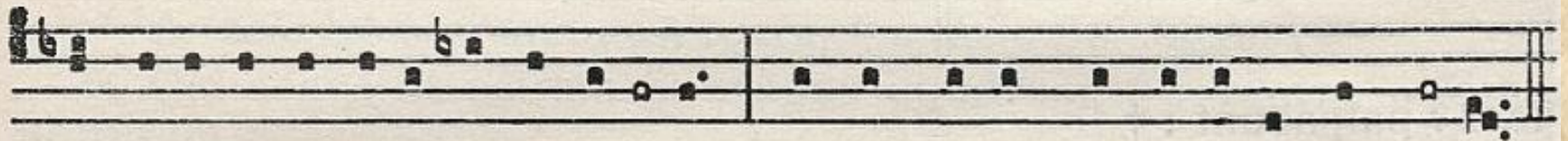
- In the ensuing centuries, constant back & forth of modernization / restoration
- Council of Trent insisted on intelligibility
- In the 19th Century, monks at Solesmes reformed, restored, and standardized chant
- In the early 20th Century, Pope St. Pius X endorsed the Solesmes interpretation
 - Liturgical chants compiled into then-authoritative *Liber Usualis*
- *N.B. Today's workshop will generally follow the Solesmes interpretation*



Tonus Peregrinus.

Mediatio unico constans accentu tribusque syllabis antecedentibus.

Terminatio unico constans accentu
unaque syllaba antecedente.



1. In éxi-tu Isra-el de Aegý-pto, * dómus Jácob de pópu-lo bárbaro :

Chant in the Liturgy

- In both forms of the Roman Rite, Gregorian Chant is regarded by the Church as the ideal form of Sacred Music
- Despite its relative decline since the liturgical reforms, chant is still to hold “pride of place” in the liturgy (SC 116)
- We find it in the form of Hymns (e.g. Adoro Te Devote), Antiphons (e.g. Introit), Psalms (e.g. at Vespers)
- Usually in Latin, though vernacular translations may be used in OF



Chant in the Liturgy

- At Mass: Propers and Ordinary
- Propers are those parts of a sung Mass which are *proper* to the day
 - Introit/Entrance Antiphon, (Sequence), Gradual/Tract/Psalm, Alleluia, Offertory Antiphon, Communion Antiphon
- The Ordinary are those parts of a sung Mass which are common, or *ordinary*, rather than prescribed for the day
 - Kyrie, Gloria, Credo, Sanctus, Agnus Dei



Vatican II on Chant

“The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.” –*Vatican II, Sacrosanctum Concilium 116*

“Above all, the study and practice of Gregorian chant is to be promoted.” –*Vatican II, Musicam Sacram 52*



What say the popes?



“Devote yourselves better to song as an integral part of the Liturgy, with Gregorian chant inspiring you as the first model.” –*Pope Francis, 2019*

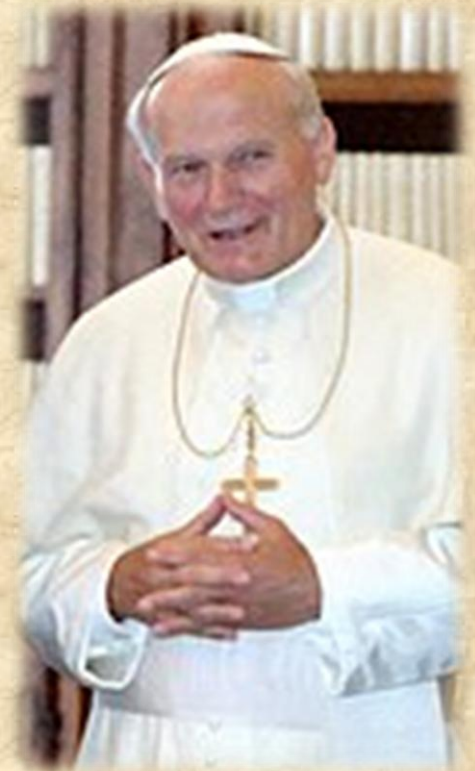


“I desire that, in accordance with the request advanced by the synod fathers, that Gregorian chant should be suitably esteemed and employed as the chant proper to the Roman liturgy.” –*Pope Benedict XVI, 2007*



What say the popes?

“Among the musical expressions that correspond best with the qualities demanded by the notion of sacred music, especially liturgical music, Gregorian chant has a special place, [and] continues also today to be an element of unity in the Roman Liturgy.” –*St. John Paul II, 2003*



What say the popes?



“The liturgical reform does not and indeed cannot deny the past. Rather does it ‘preserve and foster it with the greatest care.’ [...] Hence it is that those who are trying to improve the quality of congregational singing cannot refuse to Gregorian chant the place which is due to it.” –*Sacred Congregation for Divine Worship at the behest of St. Paul VI, 1974*



What say the popes?

Pope Leo XIV's robust singing of chants like Regina Caeli, Salve Regina, and the Pater Noster inspired the Pontifical Institute for Sacred Music to launch an educational initiative, "Let's Sing with the Pope."

Marking Palestrina's 500th birthday in 2025: "His compositions, solemn and austere, inspired by Gregorian chant, closely unite music and liturgy."

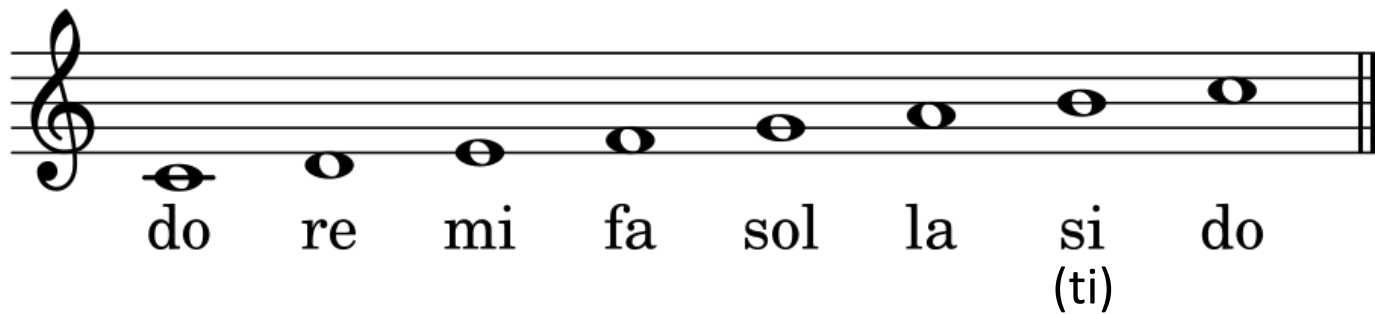
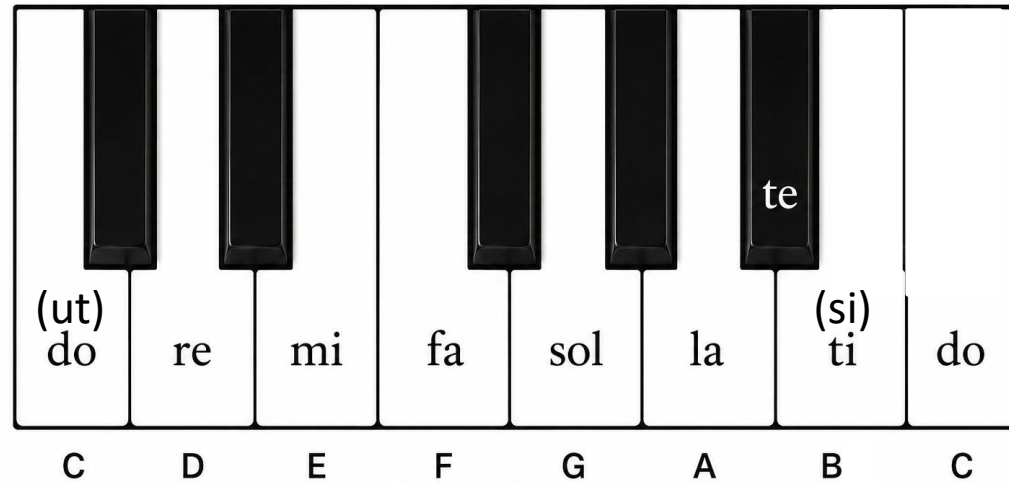




Staff Reading



Solfege



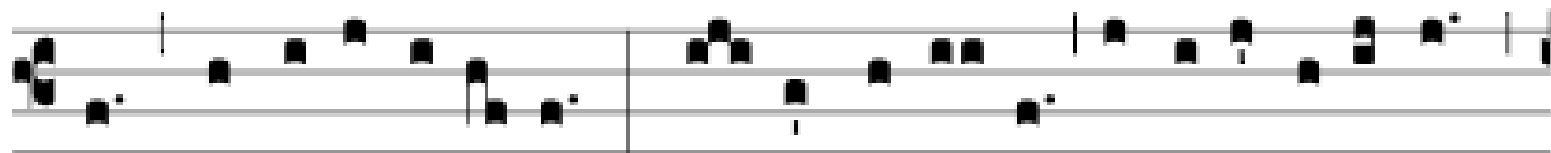
Solfege – Its Chant Roots

Hymn.

2.
U



T que-ant la-xis re-soná-re fibris Mi-ra gestó-

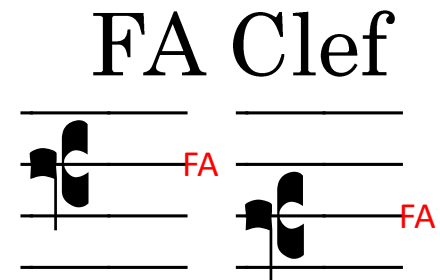
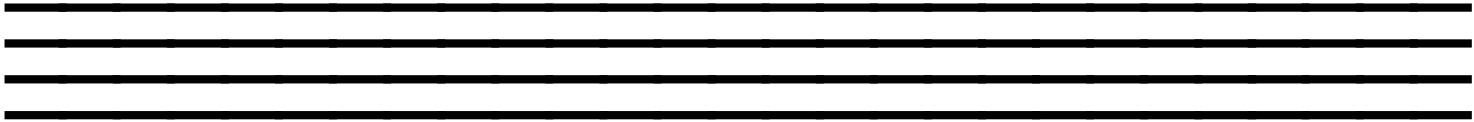


rum fámu-li tu-ó-rum, Sol-ve pollú-ti lá-bi-i re-á-tum,

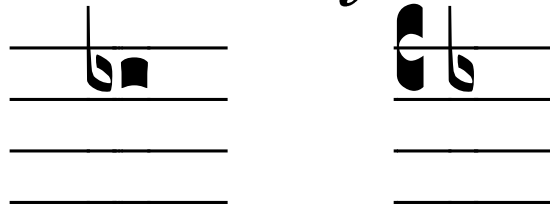


Sancte Jo-ánn'es.

Four-Line Staff



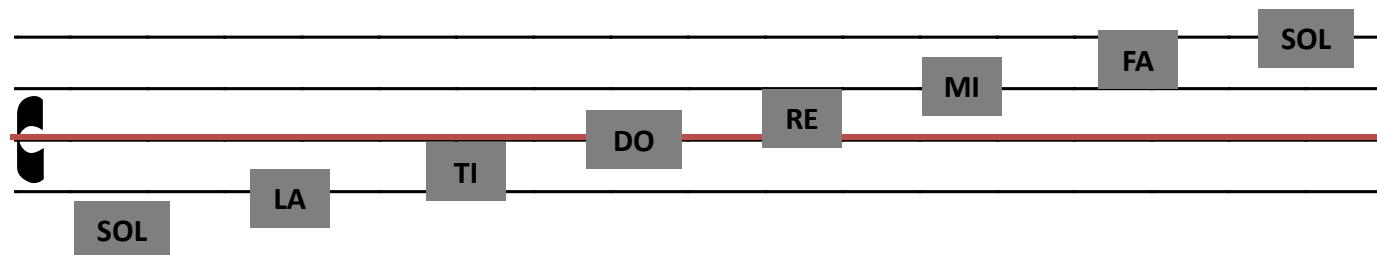
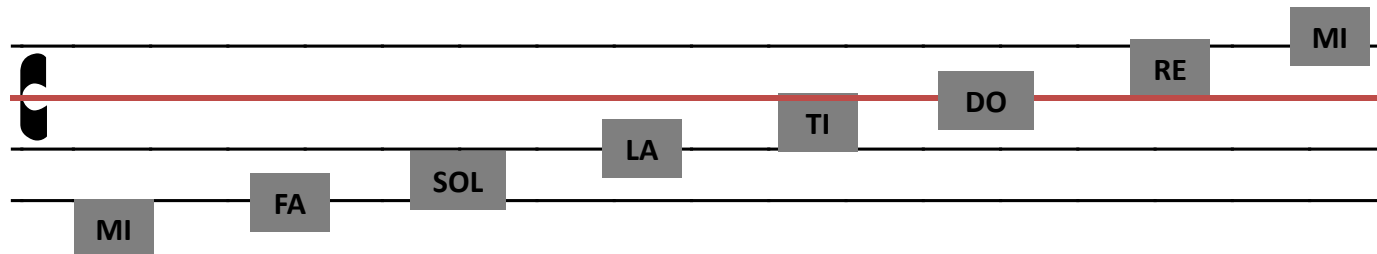
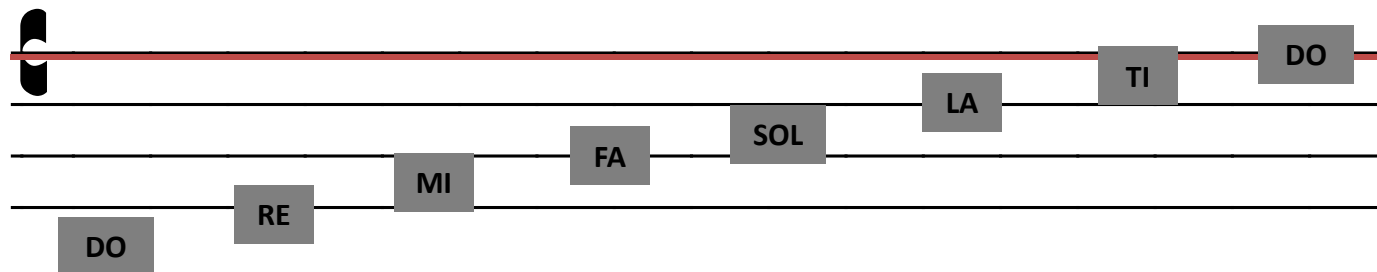
TE is the *only* accidental



NOTE: TE can be notated at the beginning of the piece, like a key signature, or it can appear as and accidental.

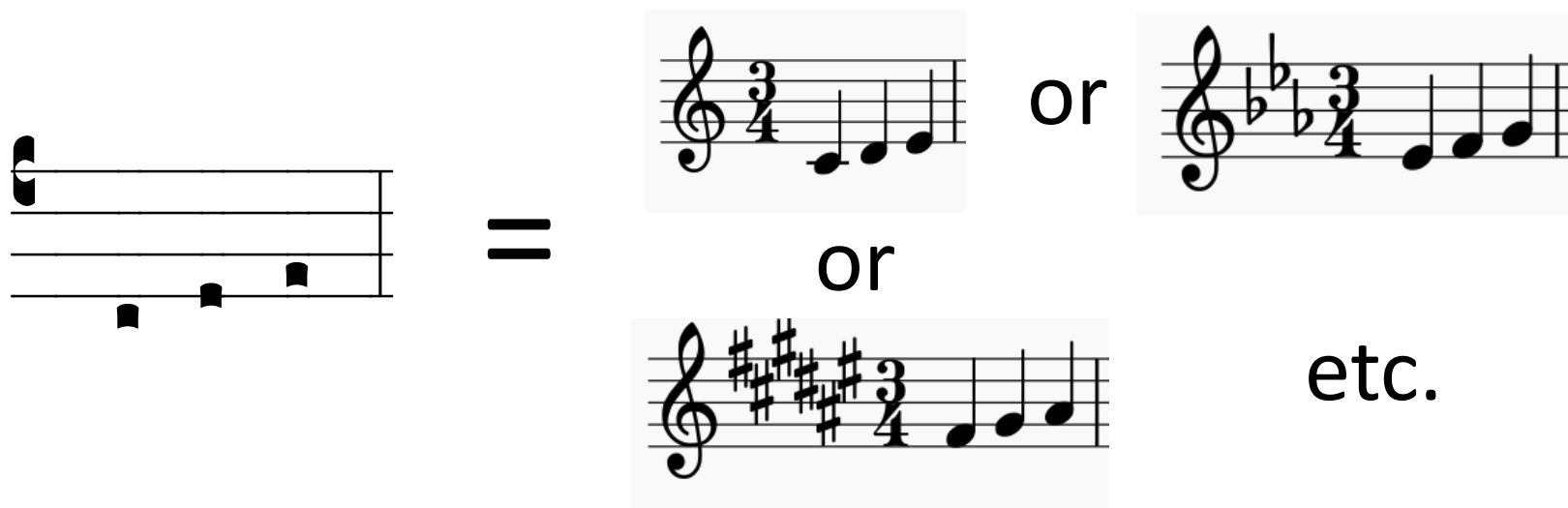
When TE appears as an accidental, it is cancelled out by any bar line, the beginning of the next word, or a natural sign.





Moveable “DO” in Chant

In Gregorian Chant, DO can be any pitch. Do-Re-Mi in chant notation could start on any of the 12 notes, so long as the note relationships in the DO-DO scale remain intact. For example:



The diagram illustrates the concept of a moveable 'DO' in Gregorian Chant. On the left, a single note on a five-line staff is shown, with an equals sign following it. To the right of the equals sign are three musical examples, each consisting of a treble clef, a 3/4 time signature, and a three-note scale (Do-Re-Mi). The first example is in C major (no sharps or flats). The second example is in D major (two sharps: F# and C#). The third example is in E major (three sharps: F#, C#, and G#). The word 'or' is placed between the first and second examples, and 'etc.' is placed to the right of the third example. The word 'or' is also placed below the second example.

Moveable “DO” in Chant (cont.)

**We are, therefore, free to sing
the chant in whatever vocal
range is comfortable for our
singers.**

**Note: In psalm recitation, A has been
found to be most comfortable for the
widest variety of singers!**



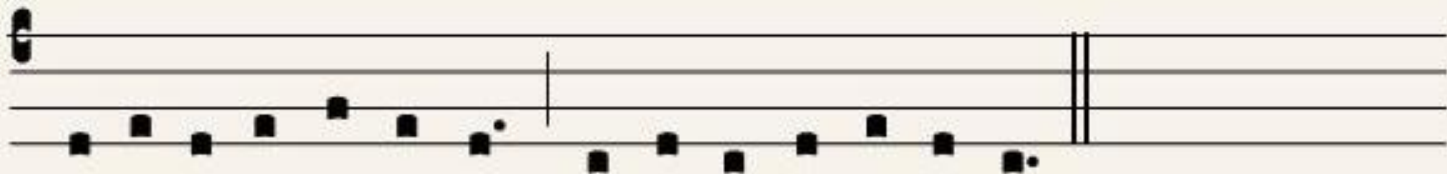
SOLMIZATION EXERCISES

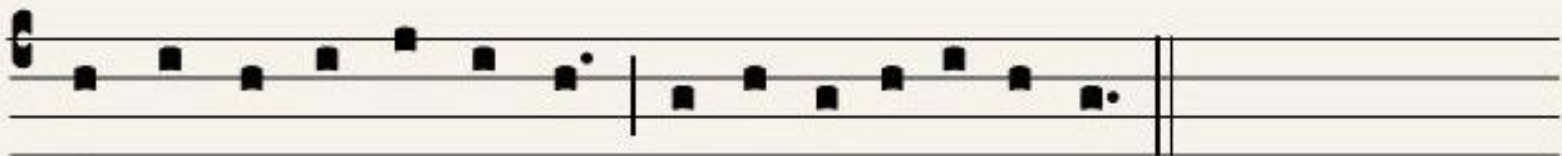
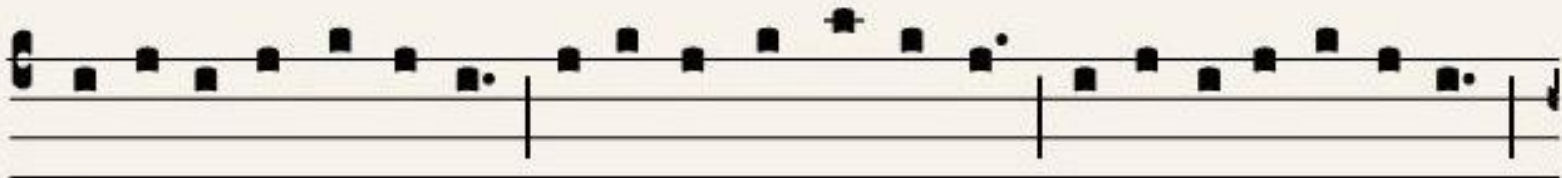
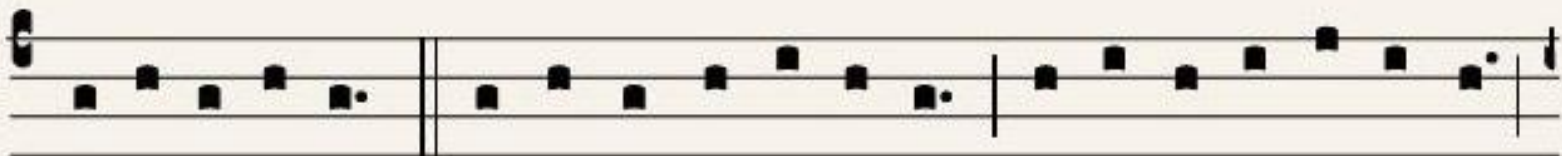
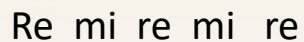
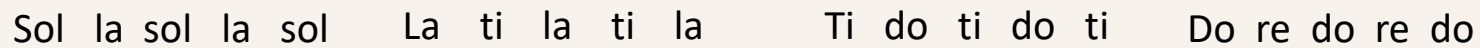


Do re do re do Re mi re mi re Mi fa mi fa mi Fa sol fa sol fa

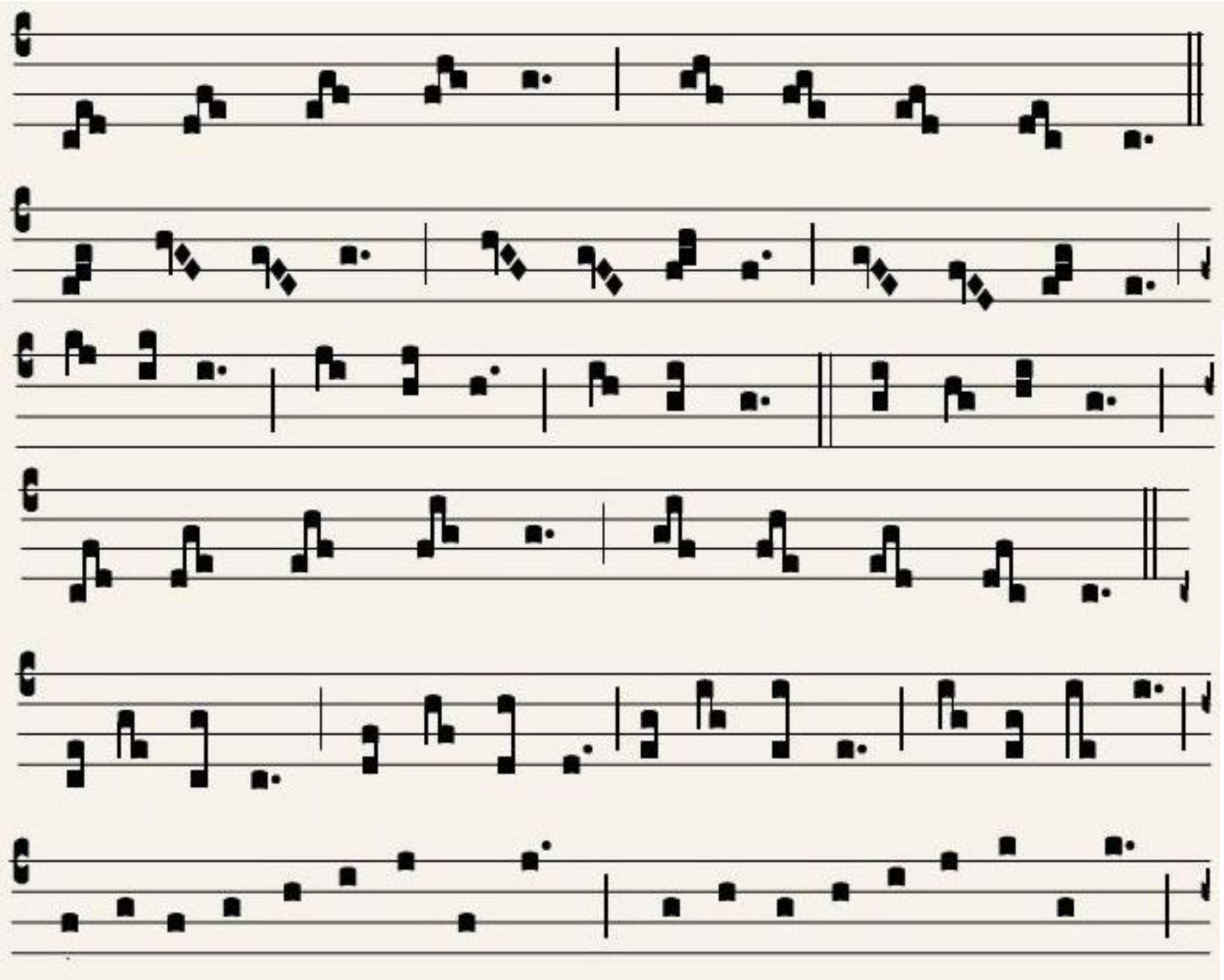


Sol la sol la sol





SOLMIZATION EXERCISES



SOLMIZATION EXERCISES



fa so la ti do re mi fa so

SOLMIZATION EXERCISES



la ti do re mi fa so fa mi re do ti la

The image displays five staves of musical notation for solmization exercises. The first staff contains a single melodic line with square notes and a key signature of one sharp (F#). Below the notes are the syllables 'la ti do re mi fa so fa mi re do ti la'. The subsequent four staves show more complex rhythmic patterns, including eighth and sixteenth notes, and various rests, all written in a square-note style. The notation is presented on a five-line staff with a key signature of one sharp.

SOLMIZATION EXERCISES

Hymn. 3. **P**

Mi mi fa mi re sol sol la do do

Ange lingua glo-ri-ó-si Córpo-ris mysté-ri-um,

Sangui-nisque pre-ti-ó-si, Quem in mundi pré-ti-um Fructus

ventris gene-ró-si Rex effú-dit gén-ti-um. 2. No-bis da-tus,



ENTRANCE CHANT

Do re re la te la

Ps 17 (16): 15 · GR, RM

A S for me, I will appear before you in righteousness;

I will be sat- is- fied when your glo- ry is made man- i- fest.

Ps 17 (16): 1

1. O LORD, hear a cause *that is just*; *
pay heed to *my cry*.

Turn your ear *to my prayer*: *
no deceit is on *my lips*.

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Dozens of practice exercises with recordings
available at:

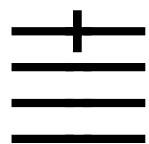
fsspolgs.org/download-chant-exercises



Bar Lines

Gregorian Chant is not mensural.

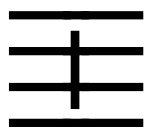
Bar lines separate *phrases*, not *measures*



Quarter Bar

Divides *incises*

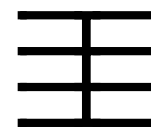
Usu. no breath



Half Bar

Divides *members*

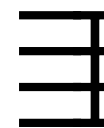
Short breath,
without losing
time



Full Bar

End of phrase

Full choral
breath



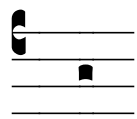
Full Bar

End of piece,
or major section

Full choral
breath

Basic Neumes

A *neume* is a group of two or more notes sung to a single syllable



PUNCTUM – Single note, sung for a single beat. A **DOTTED PUNCTUM** is held for 2 beats. *Note that single notes are not “neumes” as defined above.* Two punctums together form a *bi/distropha*, three a *tristropha*. These crescendo.



VIRGA – Single note with tail, sung for a single beat. A **DOTTED VIRGA** is held for 2 beats. Used only when two or more notes are beside each other.



PODATUS – Bottom note is sung first. Top note may be subtly softer.



CLIVIS – Top note is sung first. Bottom note might be subtly softer.



TORCULUS – Notes sung left-to-right. Middle note might be subtly softer.



PORRECTUS – Three notes, middle note at end of “swoop.” Do not slide voice!



Basic Neumes (cont.)



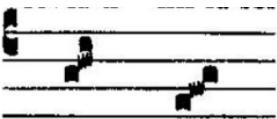
CLIMACUS – Descending neume beginning with a *virga*. The diamond notes which follow are each a *rhombus*, sung subtly more softly (and arguably a bit faster) than the *virga*.



SCANDICUS – Ascending neume sung from the bottom up, first note might be subtly louder than the rest.

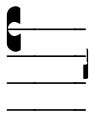


SALICUS – Ascending neume sung from the bottom up, middle note is *ictic* (more in rhythm section) and slightly elongated (this is a point of some debate!!!).



QUILISMA – Ascending neume sung from the bottom up. The jagged middle note is one beat. The first note is expressive, or slightly elongated (another point of debate!!!).

The Custos



CUSTOS – A small note added to the end of a line indicating the next note to be sung at the beginning of the next line. IMPORTANT: the *custos* is NOT sung, only used as an indicator of the next note!

Identify the Neumes:

ENTRANCE CHANT

Ps 17 (16): 15 · GR, RM

I
E - go au-tem cum ius-tí- ti- a ap- pa- ré- bo
in conspéc- tu tu- o: sa- ti- á- bor, dum ma-
ni- fes- tá- bi- tur gló- ri- a tu- a.

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emíology

*U*rbilate deo uniuersa ter' ra iubila
te deo uniuersa ter'
ra psalmum dicite' nomini eius
yemite & audite & narrabo uob omnia
quanta fecit dominus & mme
meo alle

Gregorian Semiology

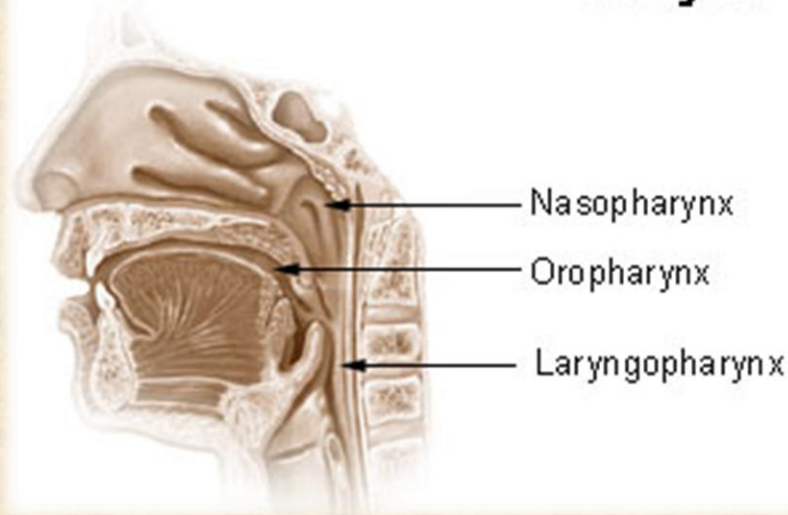
- Renewed study of oldest manuscripts since mid-20th century
- Different rhythmic and expressive details
- Becoming popular among academic circles and highly experienced scholars
- Solesmes remains a foundational, coherent, accessible, and beautiful interpretative framework





Vocal Technique

Pharynx



Posture

- Tall, but not stiff (Marionette)
- Feet shoulder-width apart
- Relaxed

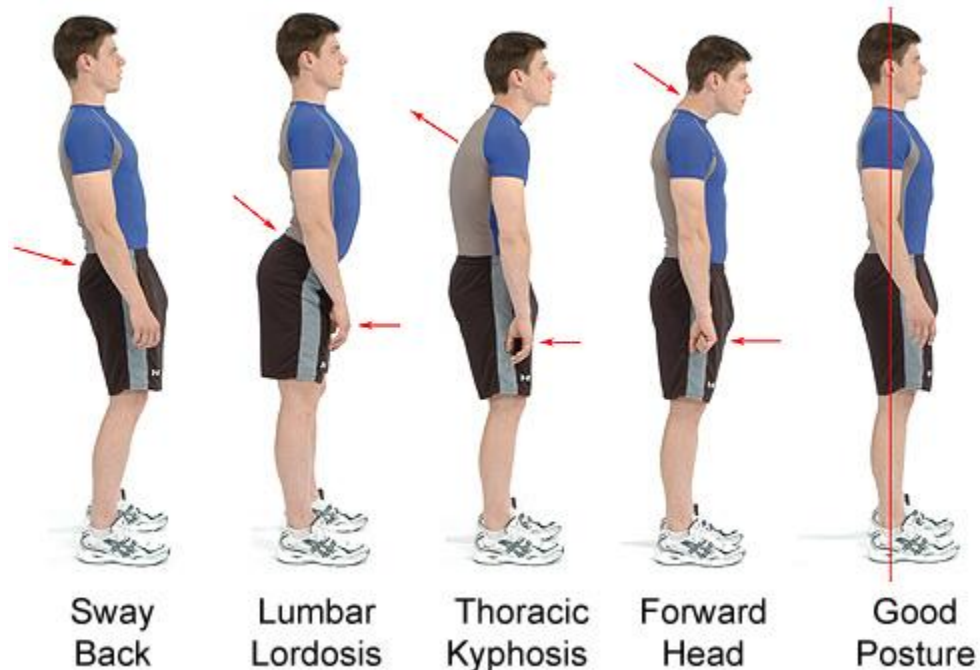


Image source: completesingers.com

Breathing

- Lungs are like balloons to fill up
- Inhale silently
- Shoulders should stay down
- Ribs and abdomen should expand as you take the breath
- Release breath in steady stream, don't force it out
- *Exercise: Hands on rib cage, inhale & feel cavity expand from the bottom up*

Breath Support

- Don't push out with abdomen
- Don't deflate
- Let abdominal muscles gradually engage as air is released – controlled airflow, not muscular effort
- Imagine keeping a feather floating with a steady stream of air
- *Exercise: Hold even 'sss' for 8, 12, 16 cts*



Phonation: Starting the Sound

- Begin the tone clearly
- Avoid breathy onset
- Avoid glottal attacks
- Effortless tone, not manufactured tone
- *Exercise: good low breath, begin gentle 'ooo', then repeated 'ooo'; then words: speak first, then sing*



Resonance

- Think: “space behind the sound,” not “singing louder”
- Relax jaw
- Lot of space in pharynx
- Raised, flexible soft palate (think yawn)
- *Exercise: yawn-sigh*
- *Exercise: hum until lips vibrate, then open to ‘ah’ without losing the buzz*



Vowels

- Vowels. Are. Everything.
- Pure vowels – leave accents behind!
- Consistent shape
- Minimal jaw movement between vowels
- Modify vowels slightly at high pitches when needed
- *Exercise: scales on ah, oh, oo, ee; listen and unify*



Consonants

- Crisp, clear, & precise
- Not percussive
- Together!
- *Exercise: rhythmic speaking to line up consonants, then sing*
- *Exercise: sing “Patris” & “sunt”, extend last vowel, release together*



Registers

- The voice should ascend and descend its range like a smooth slide, not like steps
- Aim for a seamless transition between chest voice and head voice
 - Chest Voice: vocal register that corresponds to your speaking voice; rich, warm, resonant in chest
 - Head voice: upper part of the vocal register, lighter, flute-like, vibrations felt in face/head
- *Exercise: glide low to high and back on 'oo'*



Intonation

- Accurate pitch/tuning requires: good breath, unified vowels, listening, harmonic awareness
- Flat (too low) singing is often caused by insufficient energy or dark vowels
- Sharp (too high) singing is often caused by excessive tension or overdriving
- *Exercise: make major triad, wait for it to “lock in”*



Blend

- Goal: “una voce” (with one voice) sound
- No single voice stands out
- Match: vowels, timbre, dynamics, timing, intonation
- *Exercise: eyes shut, sing simple sanctus, 100% focus on una voce blend*

Dynamics

- Volume changes come from changes in airflow, not throat tension
- Soft singing must remain energized with good breath support and resonance, not weak or breathy
- Loud singing should not be shouting
- *Exercise: vowel shifts crescendoing and decrescendoing*



Listening

- Singing requires as much listening as producing sound
- Constantly monitor: your own tone, the full ensemble, your section (if singing in parts)
- *Exercise: while singing simple agnus Dei, listen and match director exactly (vowels, timbre, dynamics)*

Sing with Pedagogical Focus:

Hymn.

1.

A

- ve ma- ris stella, De- i Ma- ter alma, At-

que semper Virgo, Fe- lix cae- li porta. 2. Sumens illud

Ave Gabri- é- lis o- re, Funda nos in pa- ce, Mu- tans

Hevae nomen.

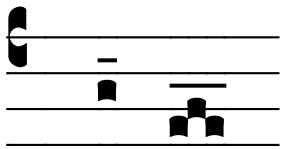


chant Rhythm

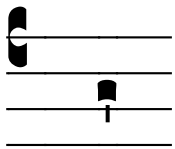


Chant Rhythm

Gregorian Chant uses a *free rhythm*. Unlike “modern” music, chant rhythm is not metered (it does not organize beats into measures). Instead, groups of 2 and 3 beats are freely arranged.



EPISEMA – A horizontal line above or below a note or neum which indicates that the note or neum should be sung *expressively*, i.e. slightly elongated (more than one beat, LESS THAN TWO BEATS!!!)

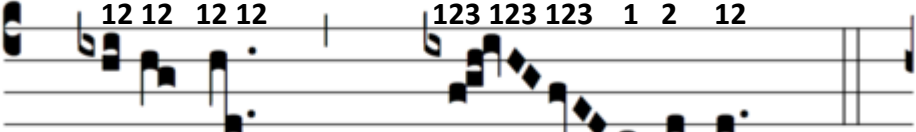


ICTUS – A vertical line indicating the location of beat one. Beat one is not always notated with an ictus. When it is not notated, its placement is determined by a set of rules.



Kyrie XI.

(Orbis Factor)

1. **K**  *(X.) XIV.-XVI. s.*
Y-ri- e * e- lé- i-son. *ij.*


Chrís-te e- lé- i-son. *ij.*


Ký-ri- e * e- lé- i-son. *ij.*


Ký- ri- e * e- lé- i-son.

Practical Ictus Placement Guidelines

(in order of precedence)

1. Any note with a notated Ictus
2. The first beat of “notes of length” (dotted punctum/virga, bistropha, tristropha, pressus)
3. The first note of a neume (often, not always)
4. Retrograde counting from next known ictus
5. “Director’s Prerogative”



Rule 1: Notated Ictus **Kyrie XI.**

(Orbis Factor)

(X.) XIV.–XVI. s.

1. **K** Y-ri- e * e- lé-i-son. *ij.*

Chrís-te e- lé- i-son. *ij.*

Ký-ri- e * e- lé-i-son. *ij.*

Ký- ri- e * e- lé- i-son.

Rule 2: Notes of Length

Kyrie XI. (Orbis Factor)

(X.) XIV.–XVI. s.

1. **K** Y-ri- e * e- lé- i-son. *ij.*

Chrís-te e- lé- i-son. *ij.*

Ký-ri- e * e- lé- i-son. *ij.*

Ký- ri- e * e- lé- i-son.

Rule 3: First note of a neume

Kyrie XI. (Orbis Factor)

(X.) XIV.–XVI. s.

1. **K**

Y-ri- e * e- lé- i-son. *ij.*

Chrís-te e- lé- i-son. *ij.*

Ký-ri- e * e- lé- i-son. *ij.*

Ký- ri- e * e- lé- i-son.

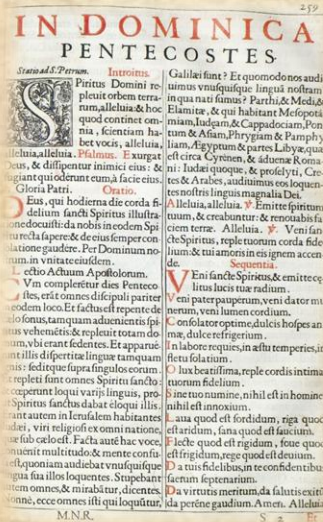
The Pressus

A *pressus* occurs when two neumes join together on the same pitch to form a note of length:





Latin Texts



Text in Chant

- Chant = sung prayer
- The text is foundational, and should be clear and intelligible (see Council of Trent)
- The melody clothes the text
- Rhythm doesn't come directly from the text, but phrasing is shaped by the text
- Latin accent is respected, but not overemphasized (Solesmes tends to smooth)
- Rhythm is free, flowing, living
- The melody and rhythm illumine the meaning of the text



Pronunciation Crash-Course

LATIN PRONUNCIATION GUIDE

adapted and updated from 'Proper Of The Mass: Liturgical Pronunciation of Latin' by Carlo Rossini

The following rules are for Ecclesial/Liturgical Latin.

VOWELS

A— ah - open as in *Father*
sanctam (sahngk-tahm)

E— eh - as in *Blessed*
bene (beh-neh)

I and **Y**— ee - as in *Redeemer*
fili (fee-lee-ee)
Kyrie (kee-ree-eh)

O— oh - as in *Forgiveness*
omnia (ohm-nee-ah)

U— oo - as in *crucifix*
unum (oo-noom)

ACCENT MARKS

An Accent Mark (á, é, í, ó, ú, ý) shows where a vowel should be stressed or slightly lengthened.

María (name) (mah-REE-ah)
Mária (sea) (MAH-ree-ah)

J— as y in Yes

Jesus (Yeh-soos)

R— "R" is pronounced by tapping the tongue (^) against the palate
orbis (OR^ - bees)

carnis (CAR^ - nees)

The (^) notation is used here for illustration only and is not found in Latin texts.

X— as ks

Lux (loo-ks), *Rex* (reh-ks), *Dixit* (deeks-eet), *Eréxit* (eh-REHKS-eet),
Déxteram (DEHKS-teh-ram)

Z— as dz (not ds)

Názareth (NAH-dzar-ehth)

EX - (alone) pronounced ehks

If ex is the beginning of a word: when combined with a Vowel, is pronounced like the English egg's

Exáudi (egg's-OW-dee), *Exémplum* (egg'-SEM-ploom), *Exivit* (egg's-ee-veet)

When combined with a Consonnant, is pronounced ehks:

Excélsis (ehks-CHEL-sees - NOT ek-shell-sis), *Exspécto* (ehks-PEH-cto), *Extra* (ehks-trah)



Pronunciation Crash-Course

The vowels "A" and "I" remain pronounced as "ah" and "ee."

DIPHTHONGS

Diphthongs are sounds formed by the combination of two vowels in a single syllable.

AE and **OE**—pronounced like Latin **E** (as in *Bed*), unless the word contains two dots above a vowel, then both vowels are pronounced.

Israël (ees-rah-ehl), *Noë* (noh-eh), *Coeli* (cheh-lee)

AU—as *ou* in *House*

Laudate (laoo-dah-teh)

EI, **EO**, **EU** and **OU** are not diphthongs but are pronounced as if separate syllables, as two separate vowels. The same rule holds for **UI** (*cu-i*, *hu-ic*) except when preceded by *q* (*qui*, *qui-dam*).

Cui (koo-ee)

Qui (kwee)

CONSONANTS

C—before *e*, *i*, *y*, *ae*, *oe*, as *ch* in *Church*; in all other cases is like *K*.

Caeli (cheh-lee)

Credo (kreh-doh)

G—before *e*, *i*, *y*, *ae*, *oe* is soft as in *Gentle*; in all other cases is hard as in *Govern*.

Regina (reh-jee-nah)

Glória (GLOH-ree-ah)-ree-ah)

H—is mute, except in the words *Mihi* and *Nihil* where it is pronounced like *K*

mihi (mee-kee), *nihil* (nee-keel)

Hosanna (oh-sahn-nah)

TI—when followed by a Vowel, sounds like *tsee*

étiam (EH-tsee-am), *patiéntia* (pah-tsee-EN-tsee-ah), *póntio* (PON-tsee-oh)

If the *ti* is preceded by *s* is pronounced as ordinary *t* (and in all other cases)

Hóstia (OHS-tee-ah), *Hóstium* (OHS-tee-oom), *Petitiónem* (peh-tee-tsee-OH-nem)

TH—*h* is mute, therefore pronounced as *t*

Cathólicam (Cah-TOH-lee-cam)

CH—always as *k* (again *h* is mute)

Chorus (koh-roos), *Chérubim*, (KEH-roo-beem)

GN—has a liquid sound similar to how you'd say *gn* in *lasagna* or *ni* in *Dominions*

Agnus (Ah-nyoos), *Magnam* (mah-nyahm), *Magníficat* (mah-NYEE-fee-caht)

SC—before *e*, *i*, *y*, *ae*, as *sh* in *Shell*

Descéndit (deh-SHEN-deet), *Súscipe* (SOO-shee-peh), *Sciat* (shee-aht)

in all other cases is pronounced like *sk*

Scriptúra (Skreep-TOO-rah), *Schola* (skoh-lah), *Scápolis* (SKAH-poo-les).

Double consonants must actually be doubled in their intensity; thus: *Tollis* (tohl-lees), *Peccáta* (pehc-CAH-tah), *Ecce* (etch-cheh), *Hosánna* (oh-SAHN-nah), *Allelúia* (Ahl-leh-LOO-yah), not: *tolis*, *Pecata* *Hosana*, *Aleluia* etc

Dactylic words like *Glória*, *Filium*, *Etiam*, *Grátiam*, etc., consist of three syllables which are to be pronounced distinctly:

GLOH-ree-ah, *Fee-lee-um*, *EH-tsee-am*, *GRAH-tsee-am* not: *Gló-ria*, *Fi-lium*, *é-tiam*, *Grá-tiam*)





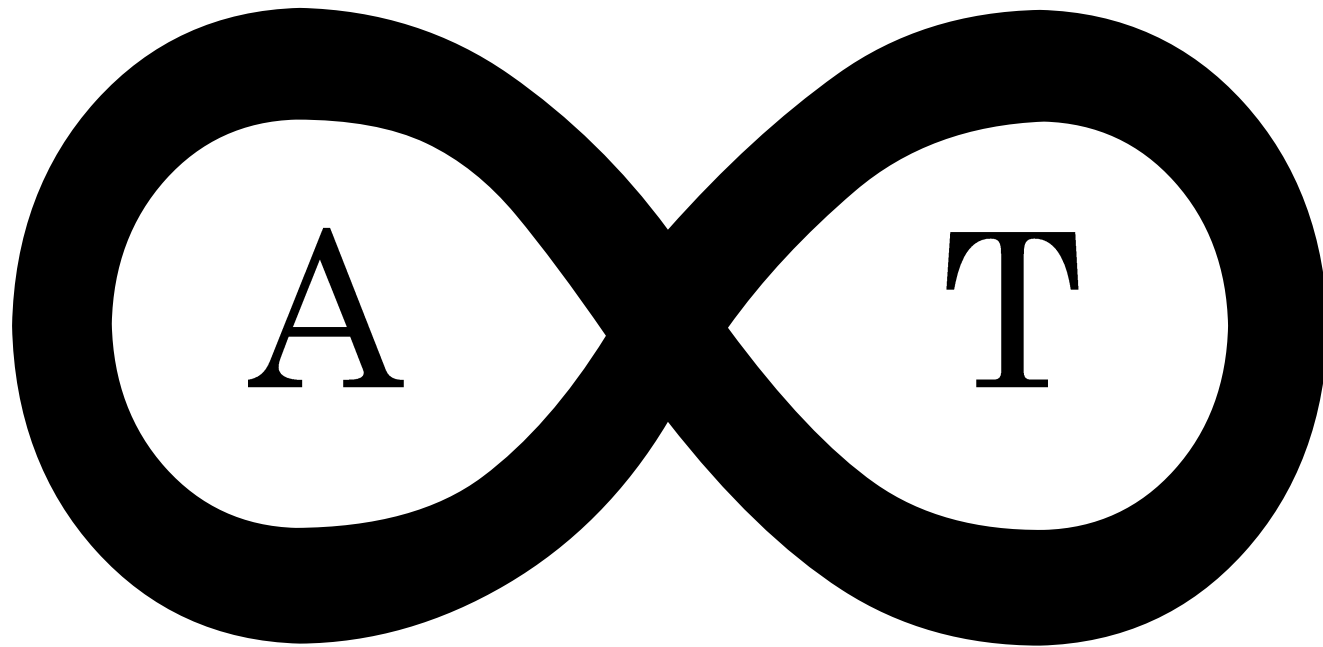
hironomy and Phrasing

Chironomy

- Chironomy is the art of directing/conducting Gregorian chant
- The goal is to clearly communicate rhythm, dynamics, and phrasing
- Classic Solesmes chironomy = arsis & thesis (i.e. rise & fall, or impulse & rest)



Chironomy



Chironomy

1 2

1 2

1 2 3

1 2 3

1 2 3

1 2

1 2

1 2 3

1 2

1 2 3

1 2 3

1 2

1 2

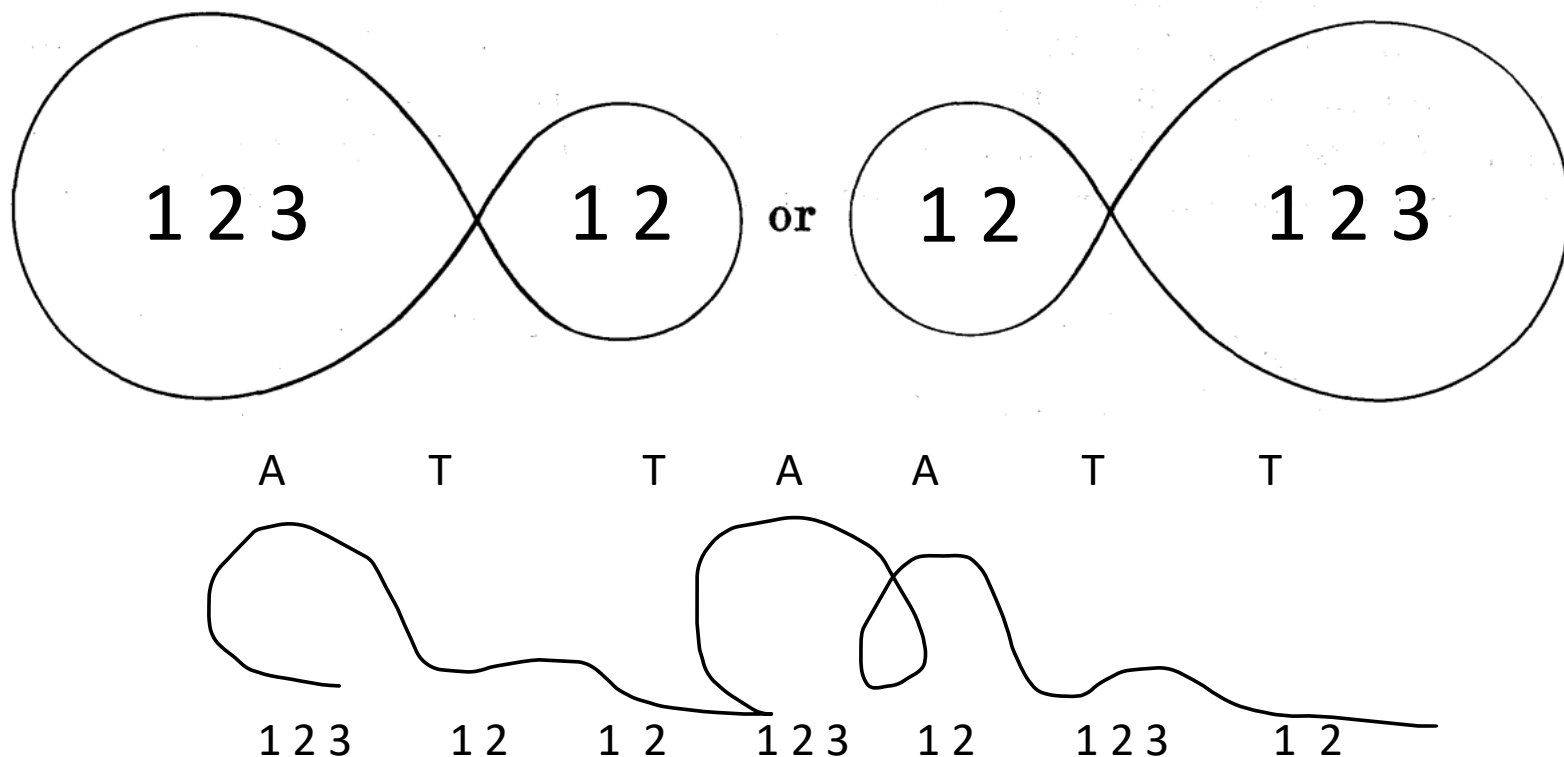
1 2

1 2

1 2 3

Chironomy

- Gesture size communicates 2 vs 3 beat patterns:



Chironomy

A	T	A	T
1 2	1 2	1 2 3	1 2 3
A	T	T	A
1 2 3	1 2	1 2	1 2 3
T	A	A	T
1 2	1 2 3	1 2 3	1 2
T	A	T	T
1 2	1 2	1 2	1 2 3

Phrasing

- Phrasing is the art of identifying and communicating the sense of “motion” in a musical phrase
- Dynamics
- Tempo
- Rise and fall across both small and larger phrases
- Sense of “going somewhere” rather than just plodding along note-by-note



Kyrie XI.

1. **K**

Y-ri- e * e- lé- i-son. *ij.*

Chrís-te e- lé- i-son. *ij.*

Ký-ri- e * e- lé- i-son. *ij.*

Ký- ri- e * e- lé- i-son.

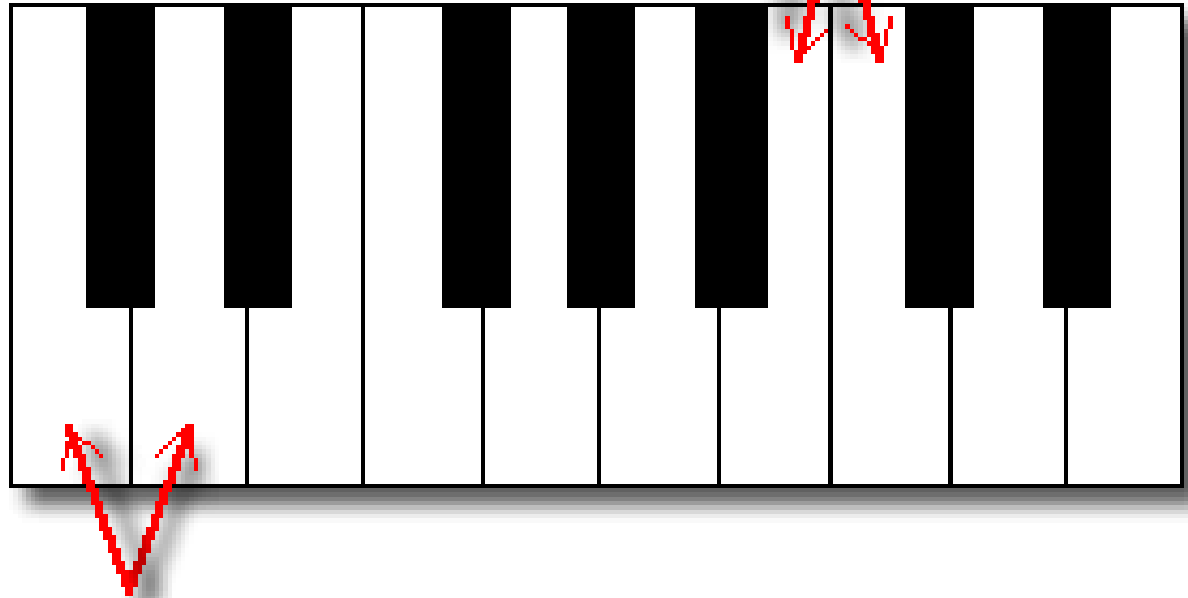
A T T T 12 12 12 12 A A T T (X.) XIV.-XVI. s. 123 123 123 1 2 1 2



Introduction to Chant Modes

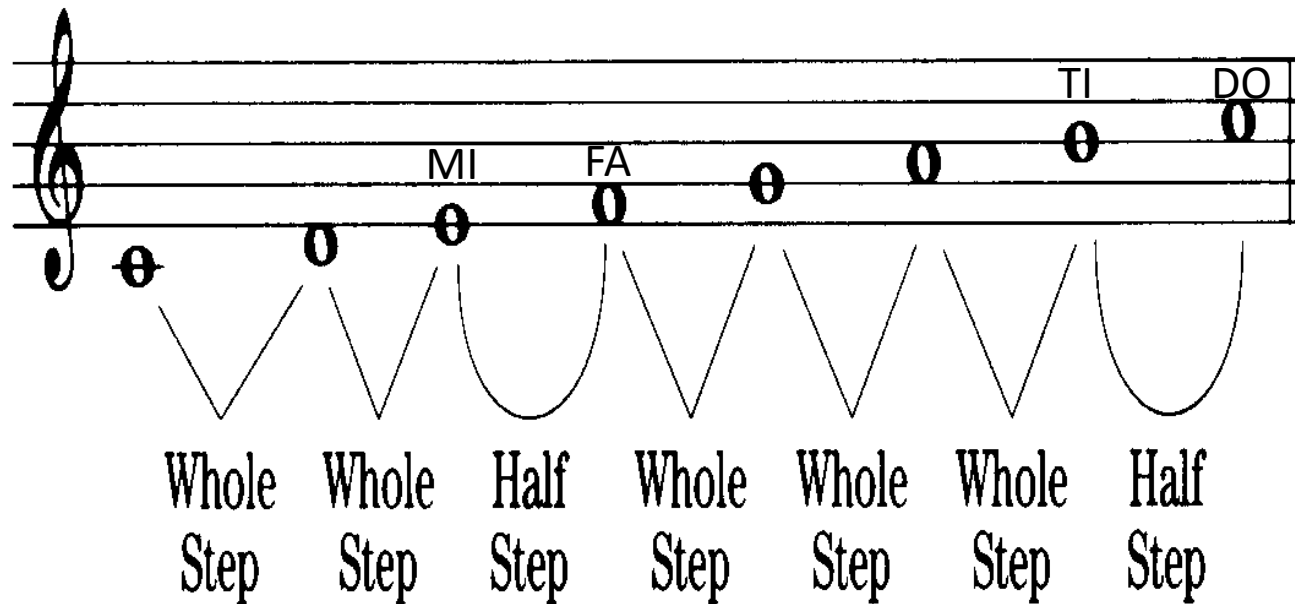
Whole & Half Steps

A half-step from B to C



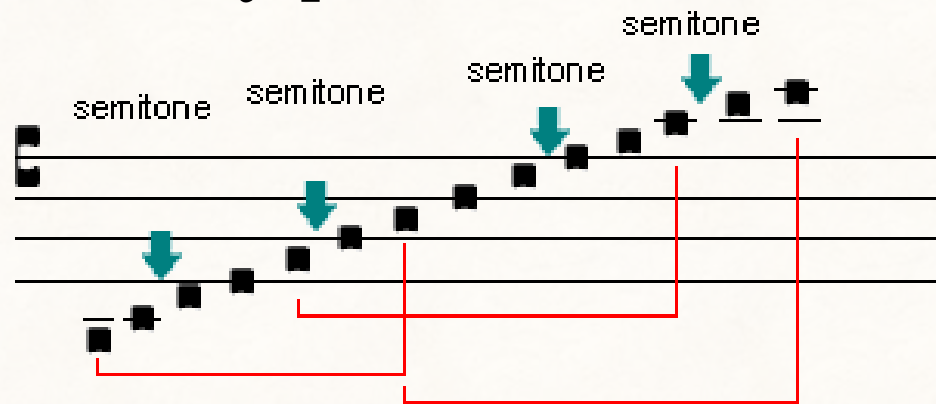
A whole step from C to D

Diatonic Scale



Chant Modes

- Each Chant is set in one of eight *modes*
- A *mode* is the way in which the whole and half steps lay in the scale
- Modes are constructed beginning on a particular degree of the diatonic scale (semitones stay put!)



Chant Modes (cont.)

- Each mode has a *final* (a.k.a. *tonic*) a *dominant*, and a *range*
 - *Final* = the note that the chant rests and ends on (and commonly begins on)
 - *Dominant* = the note around which the melody will mostly center
 - *Range* = the distance from the lowest to the highest note in the scale
- From four scales (*protus*, *deuterus*, *tritus*, and *tetrardus*) we get eight modes, a *Plagal* and an *Authentic* mode for each scale

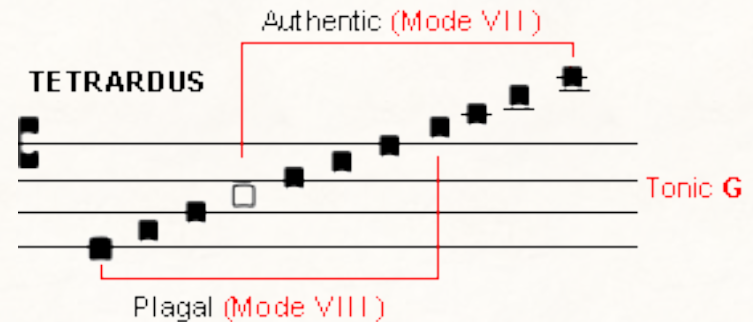
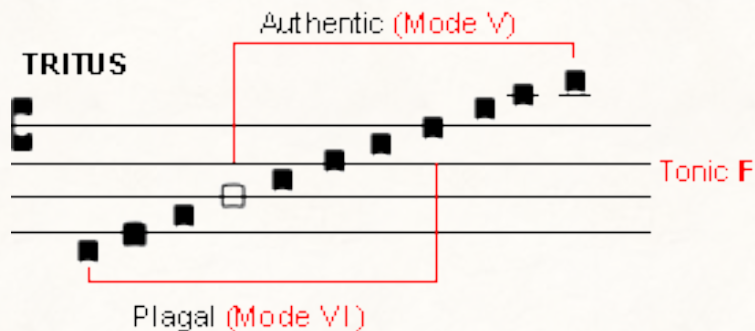
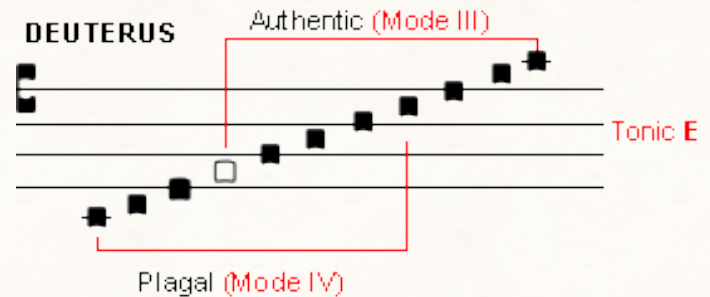
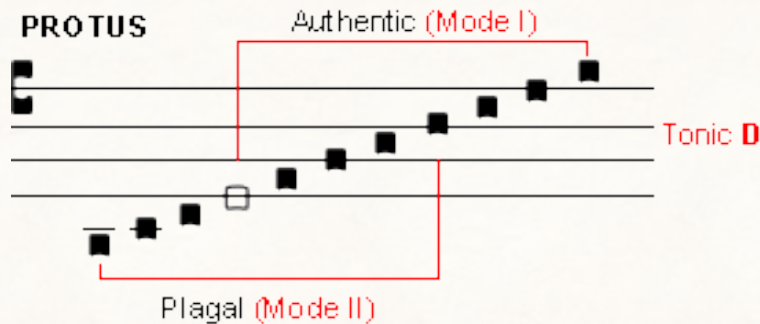


Chant Modes (cont.)

- Modes 1, 3, 5, and 7 are Authentic
- Modes 2, 4, 6, and 8 are Plagal
- Each Authentic mode has a corresponding Plagal mode which shares the same final, but has a different dominant
- The Plagal mode is constructed from the three notes immediately below the Authentic mode, plus the first five notes of the Authentic modal scale



Chant Modal Scales



Finding the Dominant

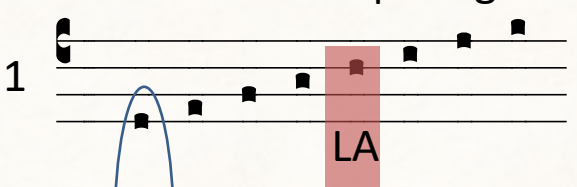
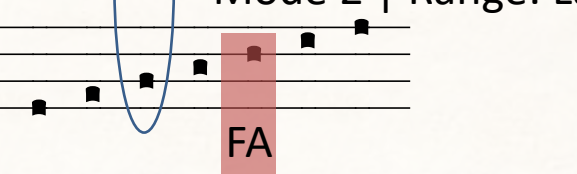
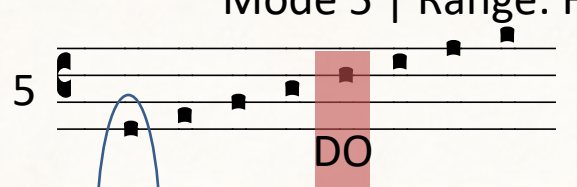
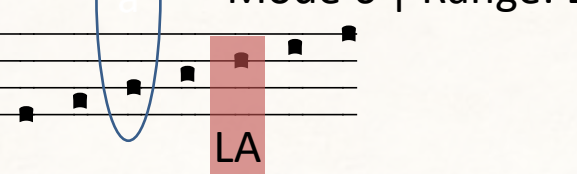
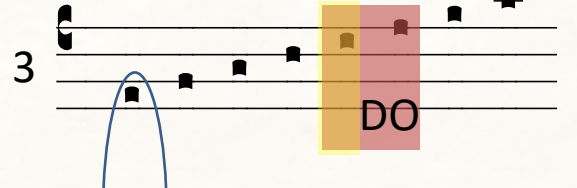
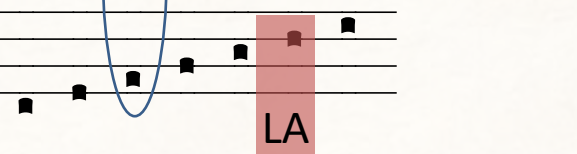
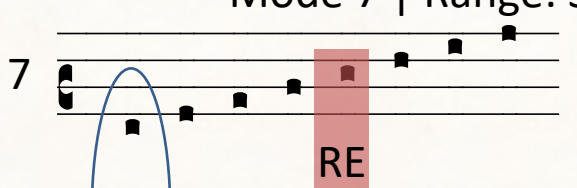
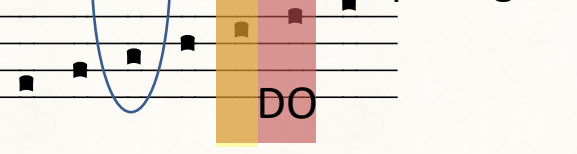
- The *Dominant* of a mode is the “center of gravity” in the mode, and is found on the fifth degree of the modal scale in Authentic modes*
- The *Dominant* of a Plagal mode is found by counting back three notes* from the Authentic Dominant
 - *For example, in Mode two, the relative Plagal mode to mode one, the Dominant is Fa, three back from La*

**There are exceptions to this where the dominant would fall on Ti, an unstable dominant because it is sometimes changed to Te. In these cases, Ti is the “ancient” dominant, and the “modern” dominant is moved up to Do. This affects modes 3 and 8.*



The Eight Gregorian Modes

The *final* is circled, and the *dominant* is indicated in red

Dorian 1 Mode 1 Range: Re-Re  RE 2 Mode 2 Range: La-La  FA	Lydian 5 Mode 5 Range: Fa-Fa  FA 6 Mode 6 Range: Do-Do  LA
Phrygian 3 Mode 3 Range: Mi-Mi  MI 4 Mode 4 Range: Ti-Ti  LA	Mixolydian 7 Mode 7 Range: Sol-Sol  SOL 8 Mode 8 Range: Re-Re  DO

Psalm Tones

- Each of the 8 modes has a corresponding Psalm Tone for the singing of the psalms
- Psalm tones are a formula:
 - Intonation → Tenor (and flex) → Mediant → Tenor → Termination
- Flexes occur in especially long verses to supply a brief rest/breath
- Most psalm tones have multiple possible terminations

Psalm Tones

First Tone.

Terminations.

Mediant of 2 accents.

Terminations of 1 accent with 2 preparatory syllables. (In the termination D², the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Int. Tenor and Flex¹ Mediant Tenor

† *

D

D

D²

f

g

g²

g³

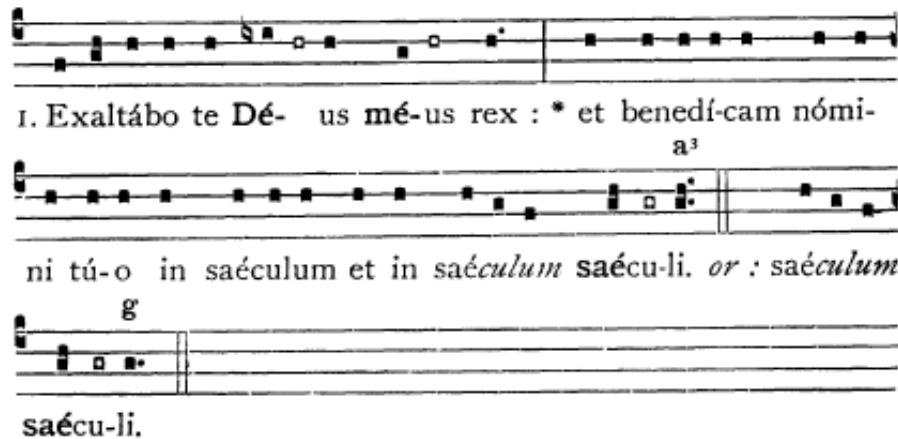
a

a²

a³

Psalm Tones

Psalm 144. I.



1. Exaltábo te Dé- us mé-us rex : * et benedí-cam nómi-
ni tú-o in saéculum et in saéculum saécu-li. *or* : saéculum
saécu-li.

2. Per singulos dies benedicam tibi : * et laudábo nómen túum in saéculum et in saéculum saéculi.

3. Mágnum Dóminus et laudábilis nimis : * et magnítudinis éjus *non est finis*.

4. Generátio et generátio laudábit ópera túa : * et poténtiam túam *pronuntiábunt*.

5. Magnificéntiam glóriae sanctitátis túae loquéntur : * et mirábilia túa *narrábunt*.

6. Et virtútem terribílium tuórum *dícent* : * et magnítudinem túam *narrábunt*.

7. Memóriam abundántiae suavitátis túae *eructábunt* : * et justítia túa *exsultábunt*.

8. Glória Pátri, et Filio, * et Spíritui Sáncto.

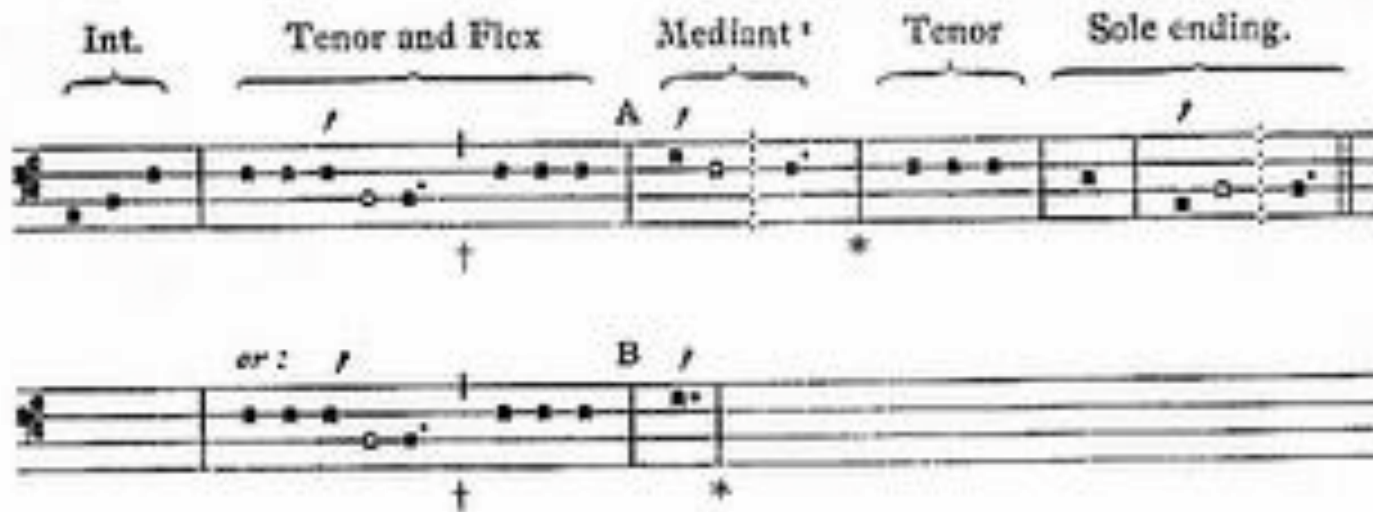
9. Sicut érat in princípío, et núne, et sémper, * et in saécula saeculórum. Amen.

Psalm Tones

Second Tone.

Mediant of 1 accent.

Termination of 1 accent with 1 preparatory syllable.

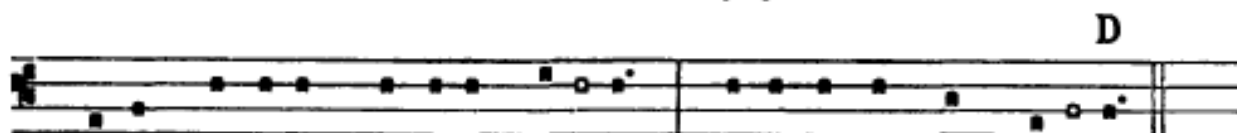


Psalm Tones

Tone 2. D.

Mediant of 1 accent.

Ending of 1 accent with 1 preparatory syllable.



1. Dí-xit Dóminus Dómino mé- o : * Séde a dextris mé- is.
2. Donec pónam inimicos túos, * scabéllum pedum tuórum.
3. Vírgam virtútis túae emíttet Dóminus ex Sion : * domináre in médio inimicórum tuórum.
4. Técum princípium in díe virtútis túae in splendóribus sanctórum : * ex útero ante lucíferum génuí te.
5. Jurávit Dóminus, et non paenitébit éum : * Tu es sacerdos in aetérnum secúndum órđinem Melchisedech.
6. Dóminus a dextris tús, * confrégit in díe irae súae réges.
7. Judicábit in natióibus, implébit ruínas : * conquassábit cápita in térra multórum.
8. De torrén-te in vía bíbet : * proptérea exaltábit eáput.
9. Glória Pátri, et Fílio, * et Spirítui Sáncto.
10. Sicut érat in princípio, et nunc, et sémper, * et in saécula saeculórum. Amen.

Psalm Tones

Third Tone.

Mediant of 2 accents (the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Terminations of 1 accent with 1 preparatory syllable, a, b, — with 2 preparatory syllables, a², g, — with 3 preparatory syllables, g².

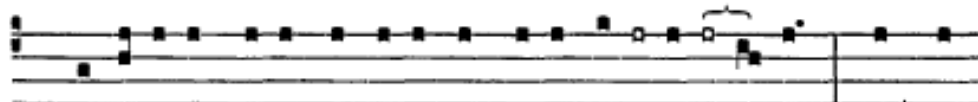


Terminations.

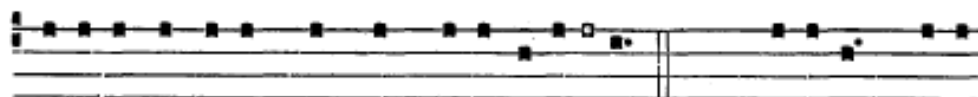


Psalm Tones

Psalm 110.



1. Confitébor tibi Dómine in toto cór-de mé- o : * in con-



si-li- o justórum, et congrega-ti- ó-ne. *Flex* : su-órum, †

2. Mágna ópera Dómini : * exquisita in ómnes voluntátes éjus.

3. Conféssio et magnificéntia ópus éjus : * et justítia éjus mánet in saéculum saéculi.

4. Memóriam fécit mirabílium suórum, † miséricors et miserátor Dóminus : * éscam dédit timéntibus se.

5. Mémor érit in saéculum testaménti súi : * virtútem óperum suórum annuntiábit pópulo súo :

6. Ut det illis haereditátem géntium : * ópera mánuum éjus véritas et iudícium.

7. Fidélia ómnia mandáta éjus : † confirmáta in saéculum saéculi : * fácta in veritáte et aequitáte.

8. Redemptiónem misit pópulo súo : * mandávit in aetérnum testaméntum súum.

9. Sánctum et terríbile nómen éjus : * inítium sapiéntiae tímor Dómini.

10. Intelléctus bónus ómnibus faciéntibus éum : * laudátio éjus mánet in saéculum saéculi.

11. Glória Pátri, et Fillo, * et Spiritui Sáncto.

12. Sicut érat in princípio, et nūne, et sémper, * et in saécula saeculórum. Amen.



Psalm Tones

Fourth Tone.

Mediant of 1 accent with
2 preparatory syllables.

Terminations of 1 accent
with 2 preparatory syllables.
(In the Termination B, the
additional note of the
dactylic cadence is antici-
pated with the accented
syllable and precedes the
clivis.)

Int. Tenor and Flex Mediant Tenor

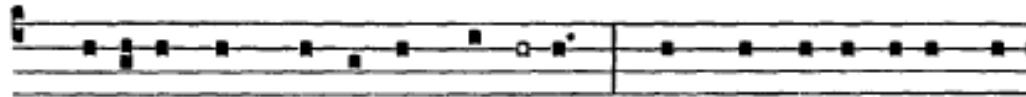
The image displays musical notation for the Fourth Tone, organized into two main sections. The first section shows the 'Terminations' of the tone, which are divided into four parts: 'Int.' (Introductory), 'Tenor and Flex', 'Mediant', and 'Tenor'. Each part is represented by a staff of music with notes and rests. The 'Terminations' section includes two staves, labeled 'G' and 'B', which show the final notes of the tone. The second section, labeled 'Another position of the same tone', shows two staves, labeled 'A' and 'A*', which show the tone in a different position. The notation includes various musical symbols such as notes, rests, and accidentals, and is accompanied by descriptive text and labels.

Terminations.

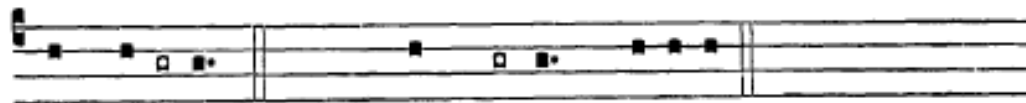
or 2

Another position of the same tone.

Psalm Tones



1. Be-átus vir qui *timet* Dóminum : * in mandá-tis éjus vó-



let ní- mis. *Flex* : cómmodat, †

2. Pó tens in térra érit *sémen* éjus : * generátio rectórum benedicétur.

3. Glória et divítiae in *dómo* éjus : * et justítia éjus mánet in saéculum saéculi.

4. Exórtum est in ténebris *lúmen* réctis : * miséricors, et miserátor, et jústus.

5. Jucúndus hómo qui miserétur et cómmodat, † dispónet sermónes súos *in judicio* : * quia in aetérnum non commovébitur.

6. In memória aetérna érit jústus : * ab auditióne mála non timébit.

7. Parátum cor éjus speráre in Dómino, † confirmátum est cor éjus : * non commovébitur donec despiciat inimicos súos.

8. Dispérsit, dedit paupéribus : † justítia éjus mánet in saéculum saéculi : * córnú éjus exaltábitur in glória.

9. Peccátor vidébit, et irascétur, † déntibus suis frémet *et tabéscet* : * desidérium peccatórum peribit.

10. Glória Pátri, et Fílio, * et Spiritui Sáncto.

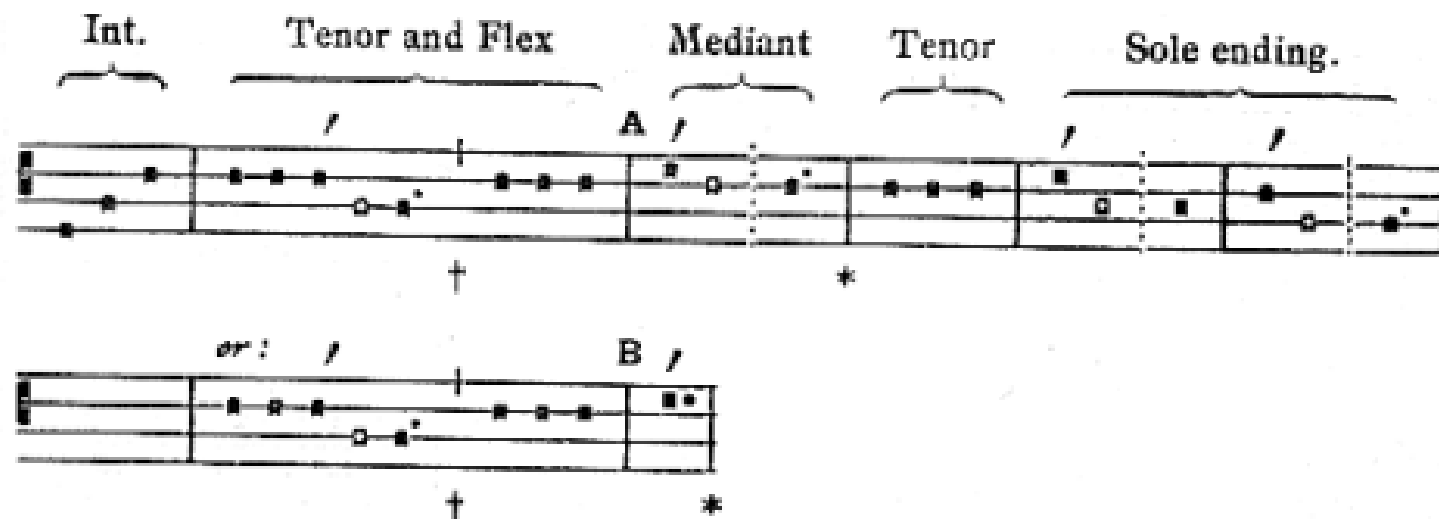
11. Sicut érat in princípío, et *nunc*, et *sémper*, * et in saécula saeculórum. Amen.

Psalm Tones

Fifth Tone.

Mediant of 1 accent.

Termination of 2 accents.

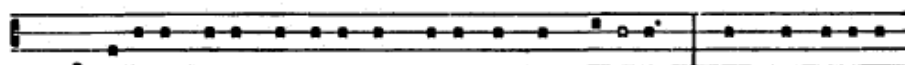


Psalm Tones

Tone 5. a.

Mediant of 1 accent.

Ending of 2 accents.



Psalm Tones

Sixth Tone.

Mediant of 2 accents — or of 1 accent with 1 preparatory syllable.

Termination of 2 accent with 1 preparatory syllable.

Int. Tenor and Flex Mediant

Another formula.

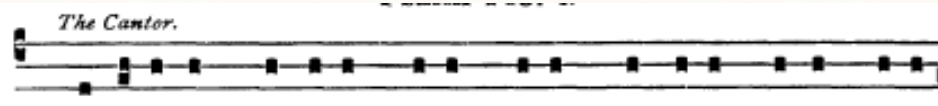
Int. Tenor and Flex Mediant

or 2 A B

Tenor Sole ending.

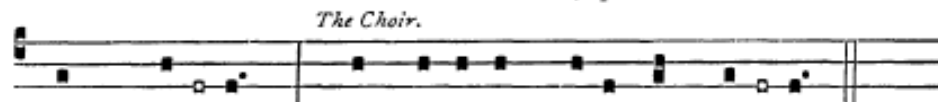
Psalm Tones

The Cantor.

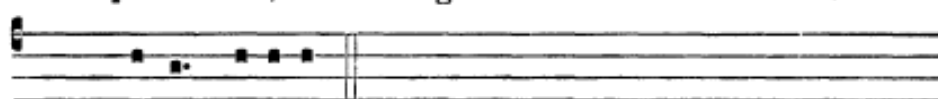


1. Benedíctus Dóminus Dé-us mé-us, qui dócet mánu mé-as

The Choir.



ad praéli-um, * et dí-gi-tos mé-os *ad* bél-lum.



Flex : alto, †

2. Misericórdia méa et refúgium méum : * suscēptor méus et liberátor méus :

3. Protēctor méus et in ipso *sperávi* : * qui súbdit pópulum méum sub me.

4. Dómine, quid est hómo, quia innotuísti éi? * aut filius hóminis, quia *réputas* éum?

5. Hómo vanitátisímis factus est : * díes éjus sicut úmbra *praetēreunt*.

6. Dómine inclína caélos túos, et *descēnde* : * tänge móntes, et *fumi-gábunt*.

7. Fúlgura coruscationem, et dissipábis éos : * emítte sagíttas túas, et conturbábis éos.

8. Emítte mánum túam de álto, † éripe me et libera me de *áquis múltis* : * de mánu filiórum *allenórum*.

9. Quórum os locútum est *vanitátem* : * et *déxtera* eórum, *déxtera iniquitátis*.

10. Glória Pátri, *et* Filio, * *et* Spiritui Sámcto.

11. Sicut érat in princípío, et nunc, *et* sémper, * *et* in saécula saeculórum. Amen.



Psalm Tones

Seventh Tone.

Terminations.

Mediant of accents. Terminations of accents.

Int. Tenor and Flex Mediant Tenor

The diagram illustrates the Seventh Tone in musical notation. On the left, a single staff shows the progression of the tone with various accents. Above the staff, labels indicate the 'Mediant of accents' and 'Terminations of accents'. Below the staff, labels indicate the 'Int.' (Introit), 'Tenor and Flex' (Tenor and Flexa), 'Mediant', and 'Tenor'. The staff is divided into measures by vertical lines, with a cross symbol at the end. On the right, a group of five staves labeled 'a', 'b', 'c', 'c'', and 'd' show different terminations of the tone. Each staff has a bracket above it labeled 'Terminations.' and a cross symbol at the end.

Psalm Tones



1. DÍXIT Dóminus Dómino mé- o : * Séde a dÉxtris mé- is.

2. Donec pónam inimicos túos, * scabéllum pèdum tuórum.

3. Vírgam virtútis túae emittet Dóminus ex Sion : * domináre in mé-
dio inimicórum tuórum.

4. Técum princípium in die virtútis túae in splendóribus sanctórum : *
ex útero ante lucíferum gēnui te.

5. Jurávit Dóminus, et non paenitébit éum : * Tu es sacérdos in aetér-
num secúndum órđinem Melchisedech.

6. Dóminus a dÉxtris tuis, * confrégit in die irae súae rÉges.

7. Judicábit in natió nibus, implébit ruinas : * conquassábit cápita in
térra multórum.

8. De torrén te in via bibet : * proptérea exaltábit eáput.

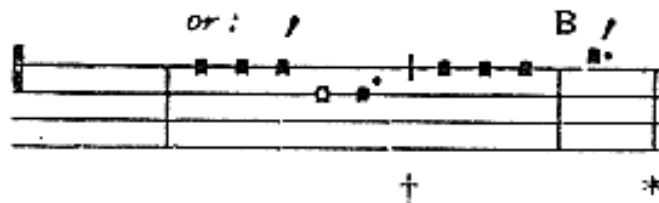
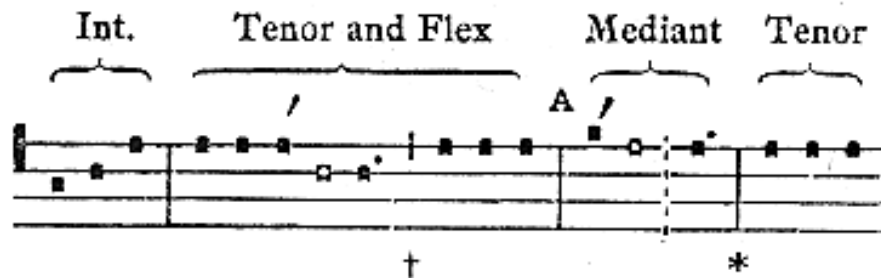
9. Glória Pátri, et Filio, * et Spíritui Sáncto.

Psalm Tones

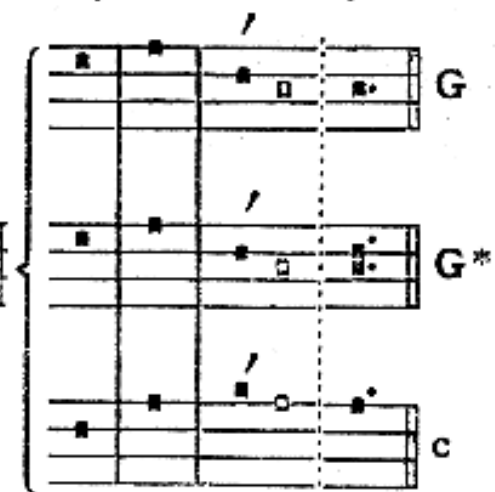
Eighth Tone.

Mediant of 1 accent.

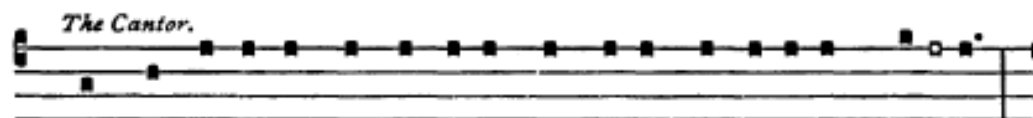
Terminations of 1 accent
with 2 preparatory syllables.



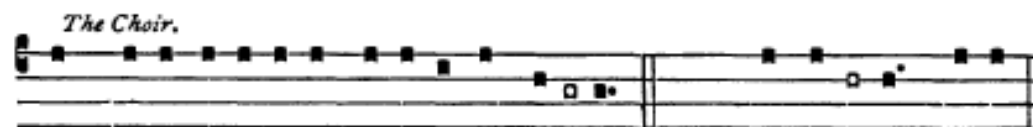
Terminations.



Psalm Tones



I. Cum invo-cá-rem exaudivit me Dé-us justí-ti-ae mé- ae : *



in tribu-la-ti-óne di-latásti mí- hi. *Flex* : peccá- re : †

2. Miserére méi, * et exáudi oratióⁿem méam.

3. Filii hóminum, úsquequo grávi eórde? * ut quid dilígitis vanitátem et quaéritis mendácium?

4. Et scitóte quóniam mirificávit Dóminus sánc-tum súum : * Dómi-nus exáudiet me cum clamávero ad éum.

5. Irascímini, et nolíte peccáre : † quae dicitis in córdibus véstris, * in cubílibus véstris *compungimini*.

6. Sacrificáte sacrificium justítiae, † et speráte in Dómino. * Múlti dícunt : Quis osténdit *nóbis* bóna?

7. Signátum est super nos lúmen vúltus túi Dómine : * dedísti laetítiam in córde méo.

8. A frúctu fruménti, víni et ólei súi, * *multiplicáti* sunt.

9. In páce in idípsum * dórmiam et *requiès*cam.

10. Quóniam tu Dómine singuláriter in spe * constituísti me.

11. Glória Pátri, et Filio, * et Spiritui Sáncto.

12. Sicut érat in princípío, et nunc, et sémper, * et in saécula saecu-lórum. Amen.





Common Beginner Mistakes



Common Chant Mistakes

- Singing everything at the same volume/speed
- Singing every chant softly, slowly, without energy
- Introducing dramatic dynamic/tempo changes
- Taking breaths mechanically at bar lines
- Over-emphasizing the ictus
- Ignoring the rhythmic pulse
- Sliding between notes
- Punching each note
- Forgetting/ignoring primacy of text





A Method for Learning A New Chant



Step-By-Step

- Read the Latin text aloud, find any tricky spots and recite them
- When possible, read a translation
- Identify the mode
- Look at the clef, internalize DO location
- Solmize **slowly**
- Identify ictus location and practice rhythm
- Add phrasing
- Add text
- Remember: it's sung prayer, so **pray** it!



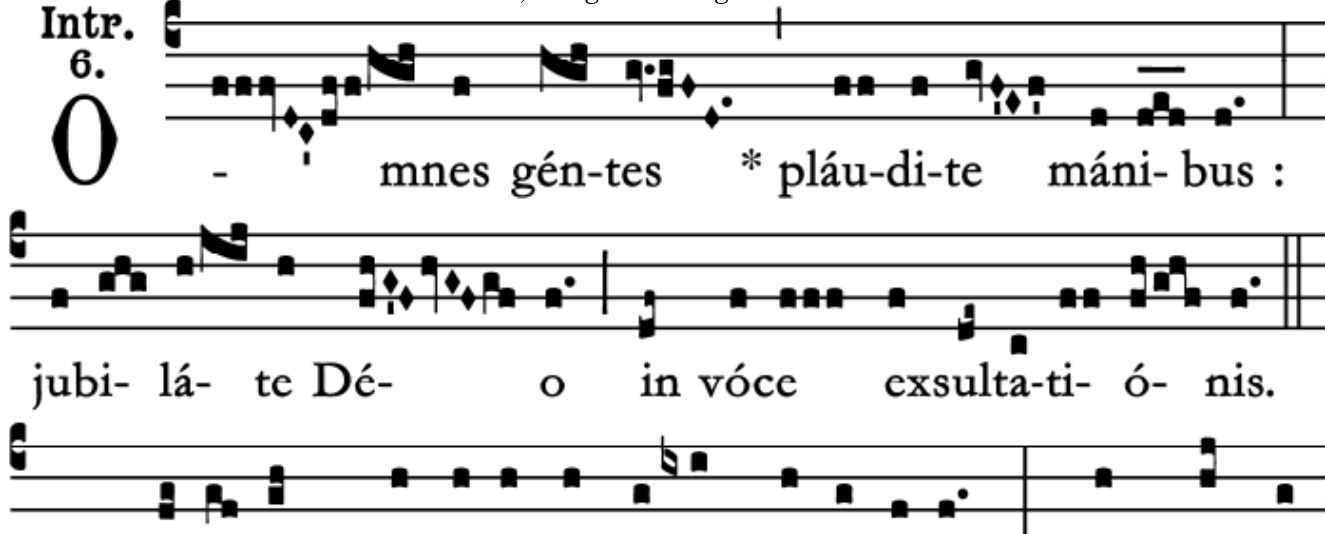
Let's try it on an introit:

7th Sunday after Pentecost

Introit

All ye nations, clap your hands; rejoice unto God with the voice of exultation. For the Lord Most High is awesome, the great King over all the earth.

Intr.
6.
O



mnes gén-tes * pláu-di-te máni-bus :
jubi- lá- te Dé- o in vóce exsulta-ti- ó- nis.
Ps. Quóni- am Dóminus excélsus, terrí-bi-lis : * Rex mágnus
super ómnem térram. Gló-ri- a Pátri. E u o u a e.

Thank



you!

Resources

Chant Talk on YouTube: https://short.do/_BFzoI (or search “Chant Talk”)

<https://fsspolgs.org/learn-chant/solfege-introduction/>

<https://churchmusicassociation.org/chant/>

<https://www.floriani.org/podcast>

<https://youtube.com/@squarenotes>