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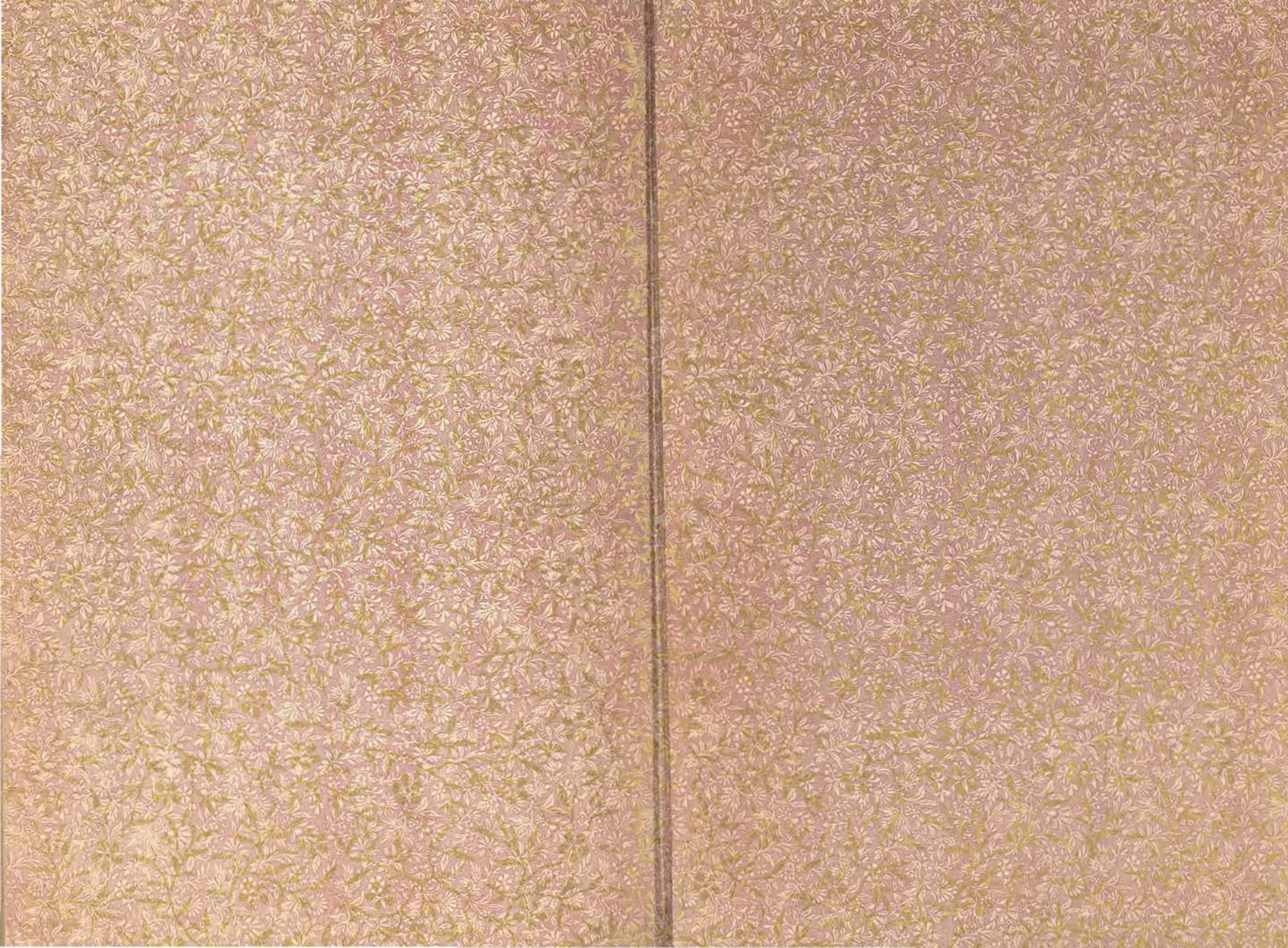
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Dom. Plain Chant

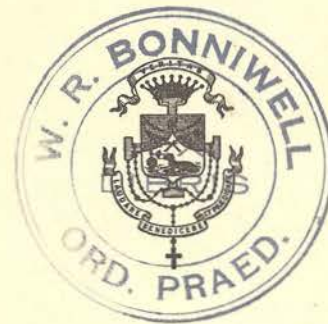
Donovan

PRIMER *&*
CHURCH MUSIC



A Primer of Church Music

For use in Dominican Convents
and Churches.



BY THE
Reverend Vincent C. Donovan
Order of Preachers

NIHIL OBSTAT :

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IMPRIMI POTEST :

Fr. J. R. Meagher, O. P., S. T. Lr.

To the
Novices

Past, Present, and Future

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A PRIMER OF CHURCH MUSIC.

PREFACE.

This PRIMER OF CHURCH MUSIC has been prepared chiefly to standardize and simplify for the Dominican Novices and Fathers the apparent intricacies of liturgical chant. However, we have striven to treat our subject in such a way that everyone interested in it can get a working knowledge of Church Music in general.

It is a "Primer" because our sole object has been to give the a b c's of Church Music. Most Plain Chant manuals are too technical or too detailed for the musically uneducated. Because of this, beginners often give up its study in despair. And consequently abuses in Church Music increase instead of diminish. It is to meet this difficulty that we have presumed to present this "Primer."

But since it is only a "Primer" we have left much unexplained. Should, however, the knowledge obtained from this work beget a love of ecclesiastical music, those interested can find innumerable sources to water the seed herein planted. And though it is only a mustard-seed we pray it may grow into a great tree of usefulness from whose branches will ascend songs of Divine praise which will find eternal echoes in the celestial choirs.

The author, in conclusion, acknowledges his debt of gratitude to the many kind friends who have contributed towards

A PRIMER OF CHURCH MUSIC

the production of this book. He wishes especially to thank the Misses Cronyn of St. Joseph's Old Cathedral, Buffalo, by reason of whose interest he, in early years, was led to love the liturgical melodies. Next he is deeply indebted to Dr. Abel Gabert, professor of Ecclesiastical Music at the Catholic University of America. Dr. Gabert has at all times unselfishly placed his rare musicianship at the disposal of the Order and the author, who has had the privilege of being a pupil of his. To Father John Petter of St. Bernard's Seminary, Rochester, thanks is due for his training while the author was a student there and also for his assistance, as well as that of the Misses, Cronyn, in preparing the list of Masses and Motets in the Appendix. Mrs. Justine Ward has also graciously contributed from her store of successful experience in teaching Ecclesiastical Music, and we sincerely thank her for her interest. To my many Dominican brethren who kindly read the manuscript for critical purposes, the author is grateful. Of these does he especially thank the Very Reverend Raymund Meagher, O.P., S.T.Lr., Provincial, and the Very Reverend E. G. Fitzgerald, O.P., ST.Lr., Prior of the Dominican House of Studies, who have enthusiastically given every encouragement to this effort to further the glory of God, the Church, and the Order of Friars Preacher.

VINCENT C. DONOVAN, O.P.

Dominican House of Studies,
Washington, D. C.,
June 29th, 1918.

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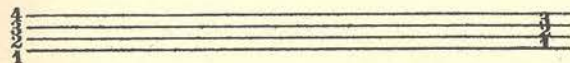
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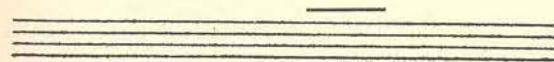
Bibliography

A PRIMER OF CHURCH MUSIC

CHAPTER I—Notation.



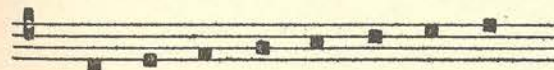
These four lines are called LEDGER LINES. On such lines and in the spaces between them are written the notes of Gregorian Chant. When notes go above or below these, supplementary lines are used, e. g.



These lines help us to determine the intervals or distance between different notes of the scale.

A scale is a succession of tones from tonic to octave arranged according to some fixed plan.

The scale used in Plain Chant consists of five tones and two half-tones. A scale of this kind is called DIATONIC or "through the tones or degrees of a scale." In this natural scale, there is



only one note on every successive line and space of the scale,

and not two notes on one line or







space (chromatic scale) as we find in modern music, which we shall see in PART II.

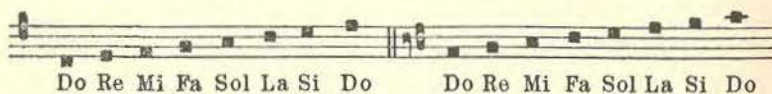
CLEFS.


To give a name to the various notes as well as to determine their pitch, we are given keys or signs, called CLEFS, at the beginning of every piece, e. g.,



The clefs are two, DO or UT  which is found usually on the third or fourth line; and the FA  clef, which is generally found on the third line. They may be found, however, on the second line, though the aforesaid positions are the most common. The note on the line where  is, is Do; and that where  is, is Fa. With this indication the other notes of the scale are easily found.

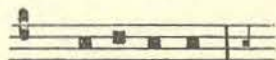
By means of these lines, spaces, and clefs we can now read and sing the various scales.

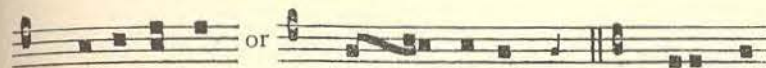




Let the student learn these and work out for himself and learn too the scales in other positions of the clef, e. g., Do  on third line.

GUIDE NOTE AND ACCIDENTALS.





When, as in the Proper and Common of the Mass, or other pieces of more than a line's length or when the position of the clef is changed, a GUIDE NOTE is placed at the end of the line or section to indicate the pitch of the first note on the next line

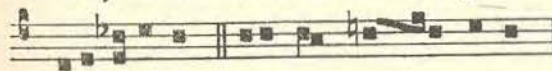
or after the new clef sign, e. g. 



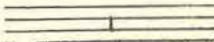
In this latter case the guide note indicates that the Fa, or first note of the part on  clef on the third line, has the same pitch as the Fa or last note of the part of  clef on the fourth line.

These various clefs determine the pitch of the notes and the position of the tones and half-tones of the scales. Thus, below

 or Do and  or Fa there is always a half-tone, that is to say, between Mi-Fa and Si-Do there is always a half-tone. In Plain Chant there is only one exception to this and it is putting a FLAT sign  before Si, which we then call Sa. This flat, which lowers the tone one-half, in ordinary Gregorian chant holds good for only the word or group of notes before which it stands and after which sometimes a NATURAL  sign is found, to indicate that the Si has lost the Flat. But in the Dominican liturgical chant books this Flat affects Si on the line on which it happens to be, unless at Natural sign be placed before a Si following the one affected by the ACCIDENTAL Flat, e. g.

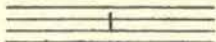


BARS.

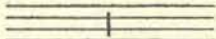
We Dominicans have also a distinctive system of indicating pauses and prolongations, e. g. Bar B 

implies only a distinction and not a separation, prolongation, or pause. The tendency will be to stop at this sign. But this must not be done. This bar must neither interrupt the words nor the flow of the melody, but simply warns us to make clear the distinction between the neums or syllables. In the latest editions of

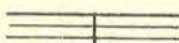
the GRADUALE a small space takes the place of this bar.

Bar C  tells us that the note im-

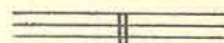
mediately preceding it, must be lengthened and, in some cases, even doubled. But no breath is to be taken or pause made unless it be absolutely necessary. Instead connect the lengthened note before it with the one immediately following this kind of bar.

Bar D  indicates both a pro-

longation and very often a doubling of the note or group of two notes immediately preceding it, and a slight pause, during which breath may be taken.

Bar E  denotes a more complete

stop. The note or group of notes (if two) before it is doubled and there is a rallentando or gradual slowing up on the few notes before this bar at which a longer pause than at Bar D is made and at which, also, a breath is taken.

The double Bar A  indicates the

end of a section or a whole piece. And in the beginning of a piece it tells where the choir comes in after the intonation of the cantors. In pieces like the GLORIA and CREDO or hymns and sequences, it marks the place where the choirs or the cantors and choir alternate.

NOTES.

■ punctum quadratum † virga.

The Punctum and Virga, developed from the grave and acute accents used in the ancient days when lines and clefs were unknown, are the fundamental forms whence the other variously shaped notes come.

The Punctum has another shape ♦ and as such is called a Rhombus or Punctum Inclinatum to distinguish it from the square punctum.

Another kind of note which is seen in all ordinary Plain Chant books but only in the most recent Dominican ones, is the Quilisma ♦

The shape of a note does not determine its time value. As far as shape goes every note is of equal time value.

NEUMS.

In Plain Chant a group of two, three, or more notes is called a NEUM. There are various kinds of neums, which we append. While their names are given it is not to be insisted that they be memorized. But it is imperative for practical purposes that the groups themselves be learned to such an extent that students can easily recognize them in pieces and so render them with the proper rhythm and expression.

NEUMS OF TWO NOTES.

Bistropa

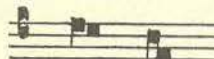
■ ■ Two puncta on the same pitch and sung like one note with double value. This "double value" is emphasized because many sing it as an ordinary note. In the days when these melodies were written, manuscript was too precious to waste by copying an unnecessary note. So when you see two such notes know that it means what it says—one note of double value.

Pes or Pondatus



The lower note is always sung first.

Clivis



NEUMS OF THREE NOTES.

Three puncta on same pitch. Like one note sung with triple value.

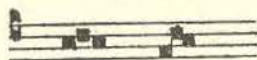
Porrectus



The second

note is lower than the third. The heavy stroke connecting the first and second notes comes from the days when there were neither lines nor notes to indicate pitch and intervals. This group was made up, then, of two acute accents connected by a grave accent. In writing this it was easier for the copyist to make this downward stroke than to take more time and write the first and second notes separately.

Torculus



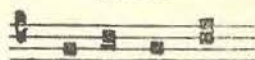
The second note is

higher than the first and third.

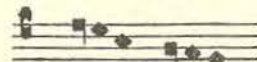
Scandicus



*Salicus



Climacus

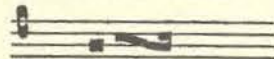


*Note that this differs from the Scandicus by the first note being a little apart from the following notes. The 2nd Note of the Salicus receives the accent.

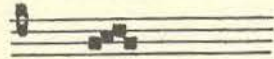
These diamond notes must not be hurried nor slid down; they have the same value as the ordinary Puncta or Virga.

NEUMS OF FOUR OR MORE NOTES.

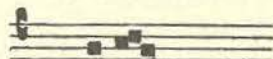
Porrectus Flexus



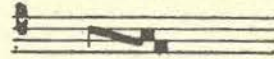
Salicus Flexus



Scandicus Flexus



Torculus Resupinus



Climacus Resupinus



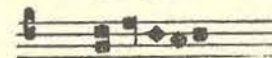
Scandicus Subbipunctis



Podatus Subbipunctis



Scandicus Subbipunctis Resupinus



The names of these neums are self-explanatory, e. g., "flexus" added to a Porrectus or scandicus means a bending which is done by means of the fourth note lower than the other three of the group. "Resupinus" means a sort of coming back or resuming and is expressed by the fourth note which returns from the lower pitch of the third note to the pitch of the second of the group. The "subbipunctis" means two puncta under or descending lower than the other notes of the group.

LIQUESCENT NEUMS.

CEPHALICUS EPIPHONUS ANCUS

TORCULUS LIQUESCENS

ETC.

Occasionally, as in the SALVE REGINA (Page 90, PROCESSIONALE), we find this kind of note. It is a Cephalicus or Epiphonus without the small punctum. But while the liquescent (lm, nr, etc.) syllable, over which it is, is pronounced, ONE note is sung and not two as some believe the little dash signifies.

The Gregorian melodies are made up of these various neums and notes both in elementary and combined forms. It is necessary to be able to recognize them so as to be able to give them the proper rhythm and dynamic coloring.

EXERCISES.

What do the CLEFS mean? How many are there?
How many bars in Dominican chant and how do they differ?

Name the notes with DO on the fourth line; on third line. With FA on third line. Sing these up and down the scale using the names of the notes.

What are the most common shapes of Gregorian notes?

Why is it they differ? Is their time value the same?



What are BISTROPHA and TRISPROPHA and how are they sung?

What is a PODATUS? A CLIVIS? How do they differ?

What is a TORCULUS? How does it differ from a PORRECTUS?

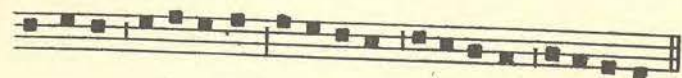
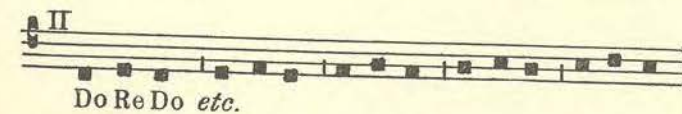
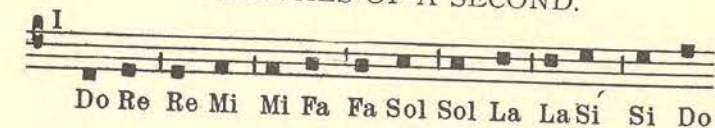
What is the important difference between the SCANDICUS and SALICUS?

Is a neum like the CLIMACUS sung hurriedly?

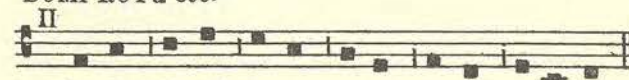
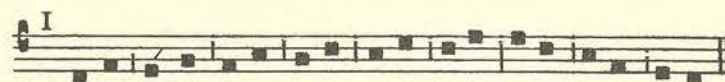
What is   ? How many notes are sung?

Sing softly and slowly the following intervals:

INTERVALS OF A SECOND.



INTERVALS OF A THIRD.



INTERVALS OF A FOURTH.



INTERVALS OF A FIFTH.



Name the intervals, and then sing them.



Name and sing the intervals of the SALVE, O LUMEN, INVIOLETA (pages 89, 76 and 94 respectively, PROCESIONALE), and CREDO, AGNUS DEI, KYRIE, GLORIA on pages 119*, 122*, 123* and 131* respectively of the GRADUALE.

EXAMPLES OF THE INTERVALS, PRESSUS AND BISTROPHA FROM GRADUALE S. O. P.

Second and Thirds.

	Page
Kyrie (Simplex)	127*
Kyrie (M.D.)	115*
Agnus Dei (M.D.)	116*
Dies Irae (First two verses)	110*
Officium (M.D.)	105*
Sequentia (Laetabundus)	36
Officium (Exsurge)	60
Officium (Esto)	64
Verse (Popule meus)	181
Agnos and Sanctus	182
Vers. (Quia and Quid)	183
Offertorium (M.D.)	114*

Wider Intervals.

Officium (Gaudeamus)	52*
Alleluia and Verse	55*
Offertorium (Filiae)	56*
Alleluia and Verse	557
Sequentia (In coelesti)	557
Officium (Sacerdotes)	12*
Resp. (Inveni)	12*
Officium (Spiritus)	252
Sequentia (Veni Sancte)	254
Offert. (Confirma)	253
Communio.	256
Sequentia (Lauda Sion)	273
Gloria	131*

Pressus.

Resp. (Prope est)	22
Alleluia and Verse	23
Resp. (Speciosus)	40
Tractus (Domine)	73
Tractus (Qui habitat)	80

Bistropa and Pressus.

Resp. (Tu es Deus)	65
Resp. (Miserere)	72
Resp. (Angelus)	78-79

FOOTNOTE.—All exercises in this book are merely directive for private study and given as examples of the kind of exercises to be practised in class. The student should refer to larger manuals for thorough practice in such exercises. A list of a few excellent books for both Plain Chant and modern music is given in the BIBLIOGRAPHY.

CHAPTER II—Rythm.

Rythm is defined as "order in movement." It is FREE or MEASURED. Modern rythm is measured, which is to say that the strong or accented beat comes at regular intervals, e. g. $\frac{2}{4}$, $\frac{3}{4}$. Free rythm is that which we find in speech. We notice that accents come at intervals of two or three syllables, e. g., "Díxit Dóminus Dómino íneo." This is the rythm of Plain Chant; it is free. But free rythm does not mean that the singer can dispose the accents, which are the soul of rythm, arbitrarily. The melodic accent or downbeat will come regularly at every second OR third note, an ordinary note being the rythmic unit, be the notes single or in groups. No two accents can immediately succeed each other; they must be so arranged that no less than one and no more than two unaccented notes will intervene between every accented one. The freedom about the rythm consists in the fact that this disposition of accents is not always one-two, one-two-three, as in modern music, but we may have a binary (one-two) rythm succeeding a ternary (one-two-three) rythm, and vice versa, or two ternarys and a binary, or two binarys and a ternary, etc., ad infinitum. These are the primary or elemental forms to which the rythm of all elaborated neums or succession of single notes must be reduced. So that in groups of four notes, we divide the rythm into two binary beats; in a group of five, one binary and a ternary or vice versa; and in a

group of six we can divide it into two ternary or three binary.

In their delivery these accented notes are distinguished from the unaccented by a greater or less impulse or ictus of the voice but not necessarily by prolongation. The accent, in other words, signifies intensity rather than duration. Yet this distinction seems hard for some to grasp; they cannot see how a note can be intensified in production by the voice without lengthening it. It is a matter of breath or diaphragmatic force, just as the punch of a man gets its intensity from the power or muscle behind it. Which takes the longer, a straight-from-the-shoulder, well-delivered blow in the jaw, or a caress of the same cheek? The same principle underlies the distinction between intensity and duration. They are by no means contradictory.

What is contradictory, though, to a beginner in the study of Plain Chant is the melodic accents (those on the notes) very often not falling on the text accents. In rendering the chant the melodic accent is of prime importance to the rythm; this is the accent we must watch. Yet, at the same time, the verbal accents must be given due prominence. This *de facto* is done by all good choirs without interfering with the flow of the melodic rythm.

There are, however, two kinds of chants about which we must consider the rythm—SYLLABIC and MELISMATIC. A Syllabic chant is one which has one note on every syllable. Here the verbal and melodic accents coincide. But, of course, because of monosyllables and the like sometimes occurring, secondary accents may have to be used. For we must never forget the a b c of rythm—binary or ternary succession of accents. A Melismatic chant is one with two or more notes or groups of notes on single syllables. Several features enter into the rythm of such a style of chant. First of all, in analyzing a piece for its rythm we should consider the arrangement of the neums, remembering that the first note of every group

receives an accent and that accents must come at every second or third note. And when we find a single note over an unaccented syllable or even on an accented one, it rhythmically belongs to the preceding neum, so that if a group of two notes precedes it, the added note makes the rhythm ternary instead of binary; and if the group be of three notes, the fourth added changes the rhythm from one ternary beat to two binaries, e. g.:



As regards single notes at the beginning of a piece or phrase, should it be on an unaccented or accented syllable and be followed by a group of two notes or more, it is counted as an up beat, i. e., imagine it the unaccented note of a binary beat. If, however, two unaccented syllables, each having a note, begin this phrase, they are considered as a binary movement and the first receives an accent,

The QUILISMA, PRESSUS and ORISCUS also influence the rhythm, notably the Pressus. The note preceding a Quilisma is somewhat emphasized, making the Quilisma itself weaker. This preceding note is also prolonged. And if a group of two notes precedes, the first of these is doubled, with a slight slowing or prolongation on the second.

The Oriscus, which is a punctum forming a group with the last note of a preceding neum (■ ■ ■), is always sung softer than the first note, which receives the accent.


The Pressus, too, is formed by two notes on the same pitch. The Pressus differs from the Oriscus in that it is a group of two notes on the same pitch with a lower note on the same



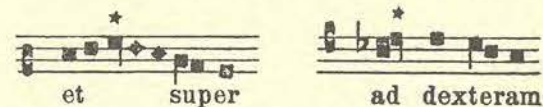
The two notes of like pitch are sung as one intensified, accented, prolonged note. The first of these notes always gets the accent and any notes preceding it must be counted in the preceding beat. The Pressus as one note is double the value of an ordinary note. And while its intensity is always greater than that of the surrounding notes, it must be regulated according to the prominence of the group in the phrase or section.

A Salicus of this form ■ ■ receives a like treatment.

Other modifiers of rhythm are the pauses or bars, and, in ordinary chant books, the MORA ULTIMAE VOCIS or the last note before a notable space between it and the following group. As the Dominicans who prepared our chant books believed the use of bars more accurate and less easy to overlook than spaces between groups of notes, the only time we who sing Dominican chant need bother about a space is when a virga ■ stands alone before and a little apart from the

following group of notes, e. g.,  For in this

case the virga is doubled in time value. This is not the case, however, with what Dom Mocquereau, O.S.B., calls the "culminant virga," i. e., one in the middle or at the end of a group of notes and terminating that part of the phrase, e. g.,



While such a virga receives the accent it should not be doubled as in the case of it standing alone.

As regards the pauses, we have already seen how the note or notes before them are prolonged or doubled, except the

smallest bar which practically, as far as rythm is concerned, must be ignored.

These various kinds of notes or groups and the pauses lend variety to Plain Chant rythm. Yet it is always the quiet steady flow of natural speech, so in harmony with liturgical services. Furthermore, the accent coming regularly on every second or third note gives soul to the melody. But the coloring, the really artistic effect, the expression of the melodies comes from the unexpected lengthenings and varying dynamic force denoted by the bars and different kinds of notes and neums. Without all these rythm is not rythm, nor does the composition convey any message from on high to us.

EXERCISES.

What is rythm? How does free rythm differ from measured?

Where do the accents come in Plain Chant rythm? Name the exceptions and tell how they are treated.

How do the bars affect rythm?

Are prolongation and doubling the same? Name some instances of both.

Go over the parts of some Proper or Common making a small vertical line at every accent or downbeat. Sing the notes now with their scale names (do, re, mi, etc.). Then sing them again exaggerating the stress on the accent, without, however, prolonging the accented notes which do not require it. Frequent practice of this kind will develop a sense of rythm. But in actual performances while the rythm should always be palpable it should never be obstrusive and never hammered. So after practicing with exaggerated stress, sing the melody again with the text, accenting the latter but, like an artist, concealing the rythm which you put into it. Once you have developed a sense of rythm this touch will come of itself.

N. B.—Prolongation means a lengthening not quite equal to doubling.

CHAPTER III—Expression.

In singing we cannot give true expression to the message our song is meant to bear if every note, phrase, or section is rendered in the same way. These are the words, phrases, and sentences of music. They couch the ideas just as does the phraseology of language. No two ideas are alike, and this difference should find expression. In music we do it by what is called PHRASING. Phrasing is to music what distinction of ideas is to reading. Just as a reader may enunciate every syllable and pronounce correctly and yet not read intelligently, so a musician may have a colorless interpretation of the composition. Both are monotonous. As in intelligent reading this monotony is borne away by carefully distinguishing and yet unifying the ideas by means of pitch, inflection, and pause, so a musical composition is rendered intelligible and delightful by cutting its phrases distinctly, yet connecting them into one perfect whole.

Or, as a French authority on Plain Chant says: "One word expresses one idea; several words or several ideas form a proposition, render one thought; and one union of several words or several thoughts form a discourse. But these elements must be united and distributed in such a manner that each of them can be distinguished easily by the ear and their union and connection known. Hence the necessity of knowing how to distinguish and how to unite the parts of a discourse." The same holds good for a musical discourse. We must distinguish and unite its parts.

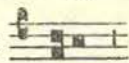
This looks paradoxical. But in reality it is very simple.

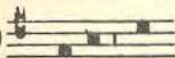
For practical purposes we need retain only a few fundamental notions in this matter of expression, and the results will prove that Plain Chant is not the hopeless mess of notes one is naturally led to judge it from the muddled, bellowed, and altogether inartistic rendering it so frequently receives in this land of syncopation and jazz-bands. Plain Chant is not appreciated at its musical or devotional worth because its calumnious murderers seem to imagine that it is not subject to the rules of ordinary musical expression. Yet, it really is affected by them more than modern music. Because the principles of expression are from nature. And no music is so natural, such an outpouring of the heart in its many moods as Plain Chant. If, then, we first analyze the text and the melody of every Plain Chant composition we may begin to see it has much demanding expression.

This analysis must come first; then the synthesis. Since the music expresses the ideas of the text, our analysis should first be directed to the words. Probe their meaning; in cases of choirs ignorant of Latin, the choir director should explain the text to them. This done, look for the phrases and sentences; see what words and what phrases must be linked together in order to give intelligent expression to the whole composition. Having clear ideas regarding the text, and imbued with its spirit, set about analysing the melody.

This analysis is more intricate because of the many notes and neums that have to be dissected, as it were. Yet upon this analysis depends the rythm. And rythm is the soul of music in any form. But we cannot have Plain Chant rythm until we know where to accent the notes. In the chapter on "Rythm" we have endeavored to show clearly where this accent should come. Where the chant is accompanied it is on these accented notes that the chords should come. It is not necessary, however, that every such note have a chord, and still less should every note have one. But when a chord is placed it should be on an accented note. This rythm is essential for Plain Chant.

Perhaps the best example of how essential it is to expression is the effect of the prolonging, doubling, and intensifying

of notes. Take, for instance, Bar C . The note before this is prolonged and sung somewhat softer than the preceding notes; yet there is no pause but this note must be sung LEGATO or carried to the next note without a break in the melodic flow, and if a breath has to be taken it must be deduced from the value of the prolonged note. To show this connection it is suggested that after having comparatively softened and prolonged this note, an ictus or impulse be given to carry it to the next note. This dynamic effect brightens and enlivens the melody and acts as a bridge between the notes on either side of the bar. It would be well, too, to strive for a similar effect, but not nearly so noticeable, in regard to

Bar B) ) The note before this bar must not be prolonged nor must there be a pause there; the note is sung with only relative lightness or with a hint of softening, and with a slight impulse is immediately connected with the following note. It is only at Bars A, D and E that the last note or group is prolonged, or doubled. With this doubling the RALLENTANDO or slowing down movement on about the last accented group of notes (about the last two or three notes), there should be always a gradual softening so that the end seems to melt away, though the last note and syllable should be distinctly audible.

This slowing down and softening at the end of phrases and sections marked by the larger bars is a natural movement. When one is coming to the end, where he is to rest, unless he be racing he naturally slackens the speed and takes things easier. We have the same thing in oratory; for a speaker or reader always slightly prolongs and lowers the last syllable or two. If he does not and keeps rushing on in a high pitch to the very end, he and his listeners stop suddenly and wonder

what it all has been about and where they are; they instinctively feel something is wrong. They have the same sensation as passengers on a train which comes snorting and clanging into a railroad terminal at full speed and then without any warning the brakes are put on. The passengers are badly jolted. So, too, in music, when we do not prepare a termination by a gradual slowing down and softening our sensibilities are jarred. On the contrary, to follow out this fundamental principle of all music is to make the hearers experience the ease and pleasure akin to those which come at the end of a journey.

The same thing should be said of a CRESCENDO (gradual increase of volume) and DECRESCENDO (gradual diminishing). These vary and color a melody. They also bring out the more prominent notes or neums, and by so doing help towards an intelligent rendering of a piece. It is to this crescendo and decrescendo especially that the term "phrasing" is applied in music. For every musical phrase is supposed to be colored and distinguished by such dynamics. It is by this means, along with the aforesaid prolongations into which the decrescendo usually leads or terminates that every phrase is not only made clear in itself but also, by the varying strength of the volume on the different phrases, the more important parts of a piece are made to stand out. For this increase and decrease of volume must not be the same for every phrase any more than the force or intensity of every pressus or other prominent note is of the same degree. Dynamics, which are so necessary for Plain Chant expression, demand that these things, like the slowings down and prolongations, be in proportion to the importance of the particular part it aims to bring out. As a general rule, however, it can be stated that one should always increase as one ascends to relatively higher notes in a passage and decrease as one descends. But as all of these higher notes are not of equal importance, in his analysis one must determine what parts require greater promi-

nence and regulate the degree of volume and intensity accordingly. So, too, must he settle what notes must be accented and where his rallentando must begin. These principles are the a b c of musical expression, and where they are to be applied in a melody must be determined in the analysis of a piece. No attempt to render a Plain Chant number should be made until such an analysis is made.

Having done this, the synthesis or intelligent delivery of it is a simple matter. In fact, the synthesis is included, as it were, in the analysis. Because by determining in our analysis what is to be done, there remains only the actual doing of it. Though we have cut the whole into distinct parts, yet by determining the pauses, prolongations, and dynamic forces, we have united the parts into a beautiful whole. Having analyzed, everything take care of itself. Then is our performance intelligent and intelligible, a symmetrical synthesis colored by the lights and shadows of rythm and dynamics. And surely only such a rendition is worthy of the house of God and Divine worship.

EXERCISES.

Sing the exercises already given and suggested with expression as outlined in this chapter.

Sing some familiar Gregorian melody as you are accustomed to render it; then repeat it according to the foregoing principles. Note the difference.

CHAPTER IV—Psalmody.

Perhaps the most fascinating and at the same time the most elevating form of song used in the liturgy is psalmody. This is true whether the Divine Office be sung or only recited on one tone. Its simple regularity has a spell all its own. The ordinary faithful love it because it creates such a devotional atmosphere. As said St. Augustine, "All the affections of our soul have in the voice and singing, modes proper to their diversity but by what hidden intimacy they may be excited, I do not know." Neither can we explain the charm of Gregorian modes or psalm-tones. It is in the form of psalmody particularly that Plain Chant has called forth spontaneous admiration from such a noted composer as Wagner. At any rate, psalmody is certainly the form of chant, most in accord with our idea of the celestial choirs who alternate in singing, "Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth, pleni sunt caeli et terra gloria tua, hosanna in excelsis." What a privilege and what a responsibility to be the earthly counterpart of the angelic choirs—to chant in time the praises we hope to sing for eternity!

But in order that we may serve a good apprenticeship here in this regard, certain fundamentals must be learned. We must get an idea of Gregorian tonality or the modes and the psalm-tones built on them and also the rhythm and pauses which are a great part of the charm of psalmody. First of all come the eight modes upon which every Plain Chant melody is based. These modes differ by reason of the position of tones and half-tones. In this the eight scales are unlike the major and minor scales of modern music. These latter al-

ways have their tones and half-tones in the same position; in the major scale the semi-tones come between the third and fourth and seventh and eighth steps of the scale; in the minor they are between the second and third and seventh and eighth ascending and between the sixth and fifth and third and second descending. Now in Plain Chant we have what might be called four major scales or modes and four corresponding minor ones in everyone of which though the half-tones are always between mi-fa and si-do, they are at different stages of the scale in every mode. The major scales are called AUTHENTIC and the minor PLAGAL. The Authentic are the odd numbered modes—I, III, V, VII; the Plagal are the even—II, IV, VI, VIII. The first tones of the respective authentic modes are: re(I), mi(III), fa(V), sol(VII); of the Plagal, la(II), si(IV), do(VI), re(VIII). We thus get the following scales, those of the Plagal modes being formed or "derived" by placing the four upper notes of the authentic scales below or before the lower five. (Half-tones marked by a slur; "4" over the bar marks the notes placed under unmarked bar to compose the Plagal modes.)

Mode	Scale
I	$\begin{array}{c} \text{re} \quad \text{mi} \quad \text{fa} \quad \text{sol} \quad \text{la} \quad \text{si} \quad \text{do} \quad \text{re} \\ \text{4} \end{array}$
III	$\begin{array}{c} \text{mi} \quad \text{fa} \quad \text{sol} \quad \text{la} \quad \text{si} \quad \text{do} \quad \text{re} \quad \text{mi} \\ \text{4} \end{array}$
AUTHENTIC	
V	$\begin{array}{c} \text{fa} \quad \text{sol} \quad \text{la} \quad \text{si} \quad \text{do} \quad \text{re} \quad \text{mi} \quad \text{fa} \\ \text{4} \end{array}$
VII	$\begin{array}{c} \text{sol} \quad \text{la} \quad \text{si} \quad \text{do} \quad \text{re} \quad \text{mi} \quad \text{fa} \quad \text{sol} \\ \text{4} \end{array}$
II	$\begin{array}{c} \text{la} \quad \text{si} \quad \text{do} \quad \text{re} \quad \text{mi} \quad \text{fa} \quad \text{sol} \quad \text{la} \\ \text{4} \end{array}$

PLAGAL

IV $\overbrace{\text{si do re mi}}^4$ $\overbrace{\text{fa sol la si}}^4$

VI $\overbrace{\text{do re mi fa}}^4$ $\overbrace{\text{sol la si do}}^4$

VIII $\overbrace{\text{re mi fa sol}}^4$ $\overbrace{\text{la si do re}}^4$

The first note of these scales, which is called the FINAL, Tonic or Fundamental, and the DOMINANT, called the TENOR, are the most important notes of the scale. As regards the Final, it is the same for both Authentic and Plagal modes, i. e.: I and II—re, III and IV—mi, V and VI—fa, VII and VIII—sol.

But the Dominant might be called an assertive note. It appears with greater frequency than the others which play and develop around it. It also closes the middle cadence. It is prominent in psalmody especially since it is the note on which most of the psalm is sung. Moreover, the psalm-tones seldom end on the Final.

In the two modes the Dominants differ. In the Authentic modes the Dominant is a fifth (counting extremes) above the Final, **except in III** which shifts its Dominant from **si** (a variable note) to **do**. In the Plagal the Dominant is a third above the Final, **except in IV** (la not sol), and **VIII** (do not si). Another difference between the Authentic and Plagal is that in the former the melody moves up and beyond and even below the Final. But in the latter it moves around and below it. While an idea of these characteristics help us to get a better understanding of Gregorian pieces, beginners, especially, left to the sole guidance of these peculiarities, would more than likely be confused. As it is, in all liturgical chant books this difficulty is forestalled by placing at the beginning of every piece, of whatever form, a ROMAN NUMERAL (e. g., VIII) to indicate the MODE in which it is written. And in compositions of antiphonal and psalm form (e. g., the

Officia and Antiphons with their psalms) a small ARABIC NUMERAL is placed after the Roman (e. g., VIII 1., or VIII 2) to indicate that it is the eighth mode or psalm-tone with the first or second ending or difference. For some of the psalm-tones have several ways of ending.

But before we consider the psalm-tones as such, it might be well to call attention to the fact that some claim there are twelve or fourteen instead of eight modes, since there are some pieces which do not end on the Finals mentioned. However, any such exception is merely one of the eight modes transposed a fourth or a fifth to make the writing or singing of the melody easier. The positions of the tones and half-tones in the transposed are the same as in the untransposed scales, showing that they are not new modes.

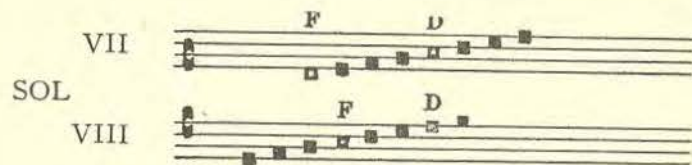
For the convenience of the student we append a diagram of the eight modes with their Finals and Dominants.

THE GREGORIAN MODES.

The Finals are in the margin; the Dominants are the white notes marked D.

The diagram shows the eight Gregorian modes, each with its scale and the positions of the Final (F) and Dominant (D) notes. The modes are listed on the left: I, RE, II, III, MI, IV, V, FA, VI. The scales are written on five-line staves. The Final (F) is marked with a black square on the first line of each staff. The Dominant (D) is marked with a white square. The scales are as follows:

- I: $\text{re mi fa sol la si re}$ (F on C1, D on G4)
- II: $\text{re mi fa sol la si re}$ (F on C1, D on G4)
- III: $\text{re mi fa sol la si re}$ (F on C1, D on C5)
- IV: $\text{re mi fa sol la si re}$ (F on C1, D on E4)
- V: $\text{re mi fa sol la si re}$ (F on C1, D on G4)
- VI: $\text{re mi fa sol la si re}$ (F on C1, D on G4)



Thus far our considerations of the modes have been general, applying to all forms of Plain Chant. But in psalmody the modes have a peculiar form, and in their eight varieties are known as Psalm-Tones. There is also a special one (Tonus Peregrinus) which has two different Dominants—*la* in the first half, and *sol* in the second. An ordinary psalm-tone has several parts: the INTONATION, TENOR, MIDDLE CADENCE, TENOR, and FINAL CADENCE. The Intonation is one either of two or three notes, and in the latter case the third note is either single or forms a group of two notes with the preceding. As regards single notes, the two or three first syllables, as the case may be, have each a note. In the other case—a single note and a group of two—the second syllable has the group. The Intonation is sung only at the first verse in the psalms but at every verse in the Canticles; the other verses begin with the Tenor or Dominant. This, the RECITING-NOTE, continues from the Intonation to the Middle Cadence. There, at the asterisk, comes a pause. Then the Reciting-Note comes again until the Final Cadence. So much for the structure of the psalm-tones.

As for their peculiarities, all we need for practical purposes is a few guides. Some of the psalm-tones, as we have said before, have several different endings or final cadences. Their notation can be found in our PROCESSIONALE. In the Compline books the psalm-tones are written in *extenso* to facilitate their rendering. Where we have not this ideal condition there is liable to be confusion unless some general rule be laid down stating where the middle and final cadences should be made, determining the rhythm, the length of the pauses, the time, and, in the case of recitation, the tone. It

is imperative for unity that these things be determined.

The rhythm, of course, being the soul of the chant, is most important. Especially is this true in psalmody, where because of the simple recitation (*recto tono*) there is great danger either of rushing or dragging, according to the whim of the individual choristers. But individual interpretation in chant, as in theology, begets disorder. We must have some unifying force if we desire the smoothness requisite for a devout rendition of the chant. As regards rhythm, this unity is secured by the accents of the words, both tonic or principal and secondary. It is in psalmody especially that the natural free rhythm of one-two, one-two-three is in evidence—or should be. Hence, both the principal and secondary accents should receive an impulse sufficient to give them prominence. The principal accent of every word must, of course, receive greater stress than any secondary accents, because this accent is what makes order out of a chaos of syllables. Giving a slight ictus to these accents makes not only for unity but also for distinct enunciation. For you will note when practicing it that giving stress to the accents forces every syllable to be recited clearly and with equal duration. Moreover, the stress on the accents becomes a kind of rallying-ground for the choristers; they all—whether tending sixty or to five miles an hour—are checked at this ictus and make an examination of conscience. It holds back the lightning-bugs and enlivens the snails. Of course, the accents must not be hammered nor must the rhythm be made staccato or choppy. The stress should be enough only to distinguish the accented syllables from the unaccented and in no way deter from an easy legato rendering of the psalms. This lends distinction and dignity to the recitation and makes the hearers realize that indeed rhythm is “order in movement.”

The pause is another feature of rhythm. It is, in fact, as much a part of it as is a syllable. For unless everyone makes a distinct pause of the same length, ending the first half and beginning the second of the verse **together**, our regularity of

syllables is practically useless. Hence the rule is given that the pause at the middle of a verse should be the length of the last prolonged accent, i. e., of two doubled notes or of one or two ordinary and one doubled note, e. g.:



A similar pause should be made between verses and before the antiphon is reintoned in order to prevent one side rushing in before the other has finished. This pause at the asterisk is for breath—of ordinary length. The time necessary for this is about the same as for the last prolonged accent. For this reason, it seems more practical to the writer that for beginners, at least, this “take an ordinary breath” should be the rule rather than the “last prolonged accent.” It seems to be a surer and more universal guide. Moreover, it takes every normal man about the same time to do this—when he does it correctly. In addition, it helps to make the choristers “cut the tails” or not cling unduely to the last syllables.

There are a few other things to note about the pause. There is more than one kind. A pause is never made in the first part of a verse. But in unusually long verses there is a “flexio” or bending of the voice in the middle of the second part. Both when singing and simply reciting the psalms this MINOR pause (the other is MAJOR or great) is always, as its name signifies, shorter than the one in the middle of the verse. It is about equal to a quick breath. In singing this must be taken from the time value of the prolonged note before the sign denoting the “flexio.” This pause, however, must be regulated in proportion to the length of the Major. In singing the psalms this pause is prepared for by the slight

softening required for all musical terminations. The Major pause is of greater or lesser length according as one or two accents precede it (following the rule of “first prolonged accent”), or whether it be a feast of greater or less solemnity. As regards the latter, the spirit of the occasion is a reliable guide; a solemn feast almost inevitably begets a more dignified delivery and we unconsciously make our ordinary breath longer. Accordingly, we believe for unity and practicability we ought to hold fast to the rule: All pauses are the length of a breath—ordinary or quick as indicated by the asterisk or “flexio.”

In the same way, for practical purposes, we summarize all the theory regarding where to make the cadences to a general principle for every tone. This principle, while in the case of every verse, will not prove theoretically exact, by following some such guide, however, we attain practically the end of the theory—unity. Every psalm will have one or several peculiar verses demanding special attention. It is for the instructor or choir-director to foresee these and determine for his singers where to make the cadences. Yet, even in most of these cases, experience has proved this simple rule for every psalm-tone to work satisfactorily. This rule refers to the accents terminating both middle and final cadences. In some psalm-tones (II, IV, VIII, *tonus peregrinus*) there is only **one accented note or neum** in both cadences. Others (I, III, V, VI) have **two accented notes or neums** in one of the two cadences. And one only (VII) has **two accented notes** in both cadences. In all of these there are sometimes one, two or three preparatory notes before reaching the accented one. This accented note of the cadence, by the way, must not give way to the text accent, which in this part of the psalm is subordinate. Our rule for the cadences tells where the first of these preparatory notes is sung (when they exist) or on what accent the cadence is begun. We give a list of the eight psalm-tones with the cadence guide for everyone. But let it be noted again that this

does not excuse the choir director from studying every psalm to be sung and determining for his choristers exactly where the changes are to be made.

WHERE TO MAKE THE CADENCES IN THE PSALM-TONES.

- I. Tone—Second last accent * Two syllables before last accent.
- II. Tone—Last accent * One syllable before last accent.
- III. Tone—Second last accent * One syllable before last accent.
- IV. Tone—Two syllables before last accent * Three syllables before last accent.
- V. Tone—Last accent * Second last accent.
- VI. Tone—Second last accent * Two syllables before last accent.
- VII. Tone—Second last accent * Second last accent.
- VIII. Tone—Last accent * Two syllables before last accent.

The Arabic numeral after the Roman at the beginning of the psalm's antiphon and the notes over "e u o u ä e" (vowels of "saecula saeculorum, Amen") at the end of the antiphon will tell what ending is to be sung.

It may help towards a better rendering of the psalms, when sung, to remember that every psalm-tone has a character peculiar to itself. And it might be well, for this reason, for every chorister to memorize the summary given by Dom Ambrose Kienle of Beuron Abbey. He said: "The first is grave, the second sad, the third mystic, the fourth harmonious, the fifth joyous, the sixth devotional, the seventh angelic, the eighth perfect."

But even in the "grave" or "sad" or "devotional" our rate of time must not be a dirge. Some pious folk seem to believe that music is not any of the aforesaid, and so not in keeping with the spirit of religion, if it be not dragged and drawled out of its true tempo (time). The piety and faith of such souls is

really questionable. Because the Christian religion is one of hope. Its faith is the sterling type that pierces the clouds and sees the brightness behind them. Its piety is joyous, for the Lord's "yoke is sweet and His burden light." Just as sanctity does not consist in never smiling, so neither is Church music characterized by gloom. Though Holy Mother Church has the tear in her songs, it always glistens with the rays of a smile. Even a "Requiem" is not a prolonged wail of despair; it hopefully beseeches eternal peace for the departed loved one. So, too, though in the Mass we immolate a Beloved Victim, shortly before this we cry out with the Church, "Sursum corda"—"Lift up your hearts!" Surely we have reason at all times to lift them up in praise, thanksgiving and petition to the Lord of Hosts. But this should beget joy rather than sorrow. And this we should express by singing in an animated though dignified manner. The sublimity of our office in praising God forbids our rushing pell-mell through the psalms or any other form of chant. But it likewise precludes our laboring through them like a heavily laden lumber wagon rumbling over cobble stones. Perfection in art as in morals is always in the happy mean. Hence in singing or reciting the psalms or performing any other kind of Church music, always keep a moderate, respectful, dignified, yet animated tempo. Our songs of Divine praise should be as sweet and spontaneous and tempered as that of the birds that warble for the pure joy of it. This, as well as the other points on which we have touched, pertain to psalmody sung or recited.

If, moreover, we chanted Divine Office for the joy of it, the indifference to the reciting-tone would cease. Aside from the accents, keeping the tone is the best way of injecting animation into the chant. It is this, together with the regularity of rhythm obtained by accentuating the accents, that makes the recitation of the Office a living, soulful burst of praise. To secure this, therefore, a definite tone (for men not lower than E above middle C nor above F# (should be

determined on as a standard. Those who have to give out any part of the Office should have a pitch-pipe, tuning-fork, or some other means of always striking the standard tone, unless their ears be so attuned to it that they are morally certain of intoning on it. Being the standard every part of the Office, whether given out by individuals or recited by either or both choirs, should be chanted on this tone. But this is impossible if, to begin with, the choirs do not take up the tone given out or taking it fail to keep it throughout the psalm. Moreover, versicularians and lesson-readers should strive to strike as near as possible the tone given out by the cantors or hebdomadarian, who are supposed always to give the standard tone. This continual reiteration of the tone forces it on the choir. It rings so persistently in their ears that they cannot get away from it. Yet it is almost inevitable that they should drop from it if a careless chorister takes a tone of his own making. One man can pull down a tone, but one cannot keep it up. For, by reason of something evidently in our fallen nature, the individual who takes a lower tone is always sure to be followed by the choir, who seem utterly oblivious of the tone given by the cantor. This can be noticed especially after a versicularian finishes a response and the cantor immediately gives out a psalm. Usually the former will have adapted himself to a lower tone. And it will be exceptional when the choir will not take up the psalm on that supposedly easier tone rather than on the one given by the cantor. For E or F is an excellent reciting tone for the ordinary male voice. And to go below this, instead of making the chant easier for even rebel basses, renders it harder. Because the choirs, once having dropped from the standard tone, keep dropping on every verse until the chanting becomes a lifeless grunt. Scale practice, to be sure, is excellent exercise for the voice; but during recitation of Divine Office is not the time for such vocal gymnastics. Really, there need never be a drop in the tone—or at least not more than a half-tone by the time the end of a psalm

is reached—if EVERYONE pay attention to the tone the cantor or hebdomadarian (when he knows his business) gives out, and then make a little effort to take it. This effort should consist of emitting the tone by means of diaphragmatic impulse; and at the middle and end of verses instead of inflecting the voice, as some tend to do, to give a sort of upward turn to the tone. Again, their alternate verses should be watched by the respective choirs, so that they will **always** take them up, on the cantor's tone rather than that to which the opposite choir may have dropped. Especially is this so regarding the second and third verses. Because the start determines the whole psalm; and just as soon as one choir drops the other is sure to follow the bad example. But this dropping—like every other fault in chanting—is due to individuals. If every individual, therefore, chants in the belief that the proper recitation or singing of a psalm depends on his always holding the tone, making the pauses, and giving stress to the accents, choir duty will be something to be looked forward to with joy and not a penance to be avoided or got through in the quickest possible manner.

In reality these three things—accents, pauses, and tone—are only synonyms for “digne, attente ac devote.” And it is “digne, attente ac devote” that our “opus Dei” must be chanted. There should never be any excuse why it is not, even where the choristers have pastoral duties awaiting them. For a rushed Office is never going to benefit our work among souls. Irreverence does not call down God's blessing. Moreover, Divine Office should be nourishment to the soul. Nourishment comes only from good digestion. But haste works havoc with it—corporal or spiritual. Hence, if we desire our Office to be the source of merit and comfort it is meant to be, we should strive to recite it with care and reverence. This we shall manifest by paying attention to the pauses, accents and tone. The accents make the rhythm which lends dignity to the chant. The regular, clean-cut, noticeable pauses give evidence

of recollection and attention. And so does our keeping the tone, which, moreover, by its sweet and bright unchangeableness envelops the chant in that indescribable atmosphere of devotion which perforce elevates our minds and hearts to God. This is real prayer. And being prayer we should recite Office in this fashion at all times. We are chanting it for God, not man. But as even a man of rank demands respect in our whole attitude, all the more so do we owe it to God. In attendance at some court we would not dare stand on one leg or hold up a wall or lean against a piece of furniture. Why do we do it in the August Presence of the King of kings? These are the things that make or mar the chanting of Divine Office. It is only when we do them properly that we are rendering God praise "digne, attente ac devote."

EXERCISES.

How many modes are there? How do they differ?

Name the Finals and Dominants of them.

What do the Roman and Arabic numerals mean?

How are the psalm-tones constructed?

Analyze the pieces already given for exercises for their modes; and point out the parts of the psalm-tones as they are noted in the Compline books.

How many kind of cadences are there? Tell what tones fall on the different divisions of cadences, i. e., one accent, two accents, etc.

What are the important things to keep in mind in chanting Office? Practice them on the TE DEUM, BENEDICITE, MAGNIFICAT.

CHAPTER V.—RULES FOR LESSONS, ETC.

The "digne, attente ac devote" manner of recitation or singing holds good too in the various parts of the Office or Mass that individuals have to render. Prayers, Lessons and the like are not to be sung on the lowest possible tone or with the greatest possible speed or with a grand tumble over syllables. They, too, are prayers, and as such demand a reverent rendition. The REGULAE CANTUS of our PROCESSIONALE aid us towards this in giving us the notation and telling us where the different inflections are to be made in the various parts of the Office or Mass when sung.

Like our summary for the psalms, the ones given here do not pretend to be theoretically perfect. But when one has not time to refer to the PROCESSIONALE or desires a little help towards retaining its rules, we believe the following will prove practicable.

GENERAL RULE.

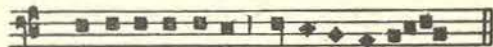
The various inflections are supposed to be alternated between the members of the Capitula, Prayers, etc. In the Capitula, for instance, a flexio should not succeed another flexio nor a mediatio another mediatio.

CAPITULA.

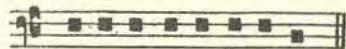
These are divided into parts according to the sense of the words. They have two changes—a "flexio" and a "mediatio," or an inflection and a mediation. The former is made in the first and every alternate part on the syllable or syllables following the accent of the last word. The "mediatio" takes place on the two syllables preceding the accent of the last word of its part. The flexio sign is ζ or a comma or semi-colon or period. The mediation is the colon.

VERSICLES.

In the versicles in Vespers, Lauds, Compline, Matins and the Hours, when sung, no pause is made; there is simply a prolongation of the note before the bar, e. g.,



In the versicles for memories, before Lauds, Processions, and whenever sung by the priest (e. g., Benediction, SALVE, and O LUMEN) no pause is made in the middle, e. g.:

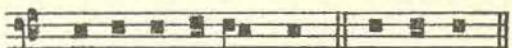


RESPONSES.

The responses sung at Mass, Office or at any other liturgical function are not to be dragged as though every note were doubled or prolonged. They should be snappy, yet smooth and dignified. This is attained by attacking the first note together and singing the rest legato, bringing out the accents, all of which largely depends on force of breath. The last note or, in groups of two, the last two notes should be doubled. And no pause is made during the response, only doubling the note before bars.

PRAYERS.

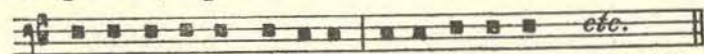
The Prayers are divided into two classes: those in Vespers, Lauds and Mass forming one class, and those outside of these three comprising the other. In both classes there are two inflections. The interval (semi-tone) of both inflections of the first class of prayers is the same. It is the same interval that is in the "Dominus vobiscum" and "Oremus", for these prayers, e. g.:



Dominus vo-bis-cum O-re-mus

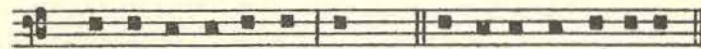
But at the ζ or semi-colon the inflection of this semi-tone (fa-mi) is made on the syllables after the last accent and all

the syllables between the last accent and the following accent are sung on Mi, e. g.:



li-be-ra-ri tris-ti-a, et aeterna pertrui laetitia.

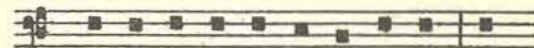
At the colon this same semi-tone comes two or three (when the word preceding the last accent has the antepenult accented) syllables before the last accent; and the syllables between the second last accent and the last are sung on Mi, returning to the original Fa on the last accent, e. g.:



Sa-lu-te gaudere: et etc. perfrui lae-ti-ti-a

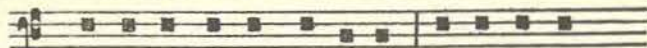
The length of the prayer must determine the number of times and the order in which these inflections will be made. Where the length of the prayer permits, the colon ending should be at the beginning of a prayer. But it must always come at the end before the "Per Dominum," etc.

For prayers of the second class, or those outside Vespers, Lauds and Mass, e. g., Benediction, the inflections are the same as for the Capitula. That is, at the colon the change is made two syllables before the last accent, e. g.:



cor-po-ris sa-lu-te gau-de-re: et etc.

And at the flexio (ζ) or comma or semi-colon or period it is the syllables after the last accent, e. g.:



li-be-ra-ri tris-ti-ti-a; et ae-ter-na etc.

This inflection is made for the "Dominus vobiscum" and "Oremus," too. The colon inflection must always come at the end just before the "Per Dominum," etc.

LESSONS.

The lessons are divided according to sentences or verses. These are subdivided into three parts. The first of these as

at ζ (flexio) comma, or semi-colon, (inflect syllables after

last accent), e. g.: 

in - te - ne - bris etc.

The second is at a colon (mediation), (inflect two syllables

before last accent), e. g.: 

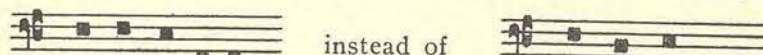
i - na - nis et va - cu - a

The third is at a period (termination), (begin change one or two syllables before last accent), e. g.:



For - tes in ti - de

(For exceptions see page 410, Processionale). The first two, in longer verses, are alternated according to the sense of the words. In short sentences either or both may be omitted. As regards the third or termination, when the syllables preceding the last accent are accented, one note (Re) is omitted, e. g.:



et non a - li - us

instead of



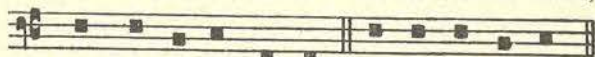
et non a - li - us

But if the very last syllable be accented, the preceding syllable is so inflected (Fa-Re) and the last syllable is sung on Mi in-

stead of La, e. g.: 

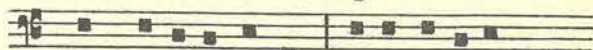
A - pud te est

When the words of the person speaking are referred to directly, i. e., when he himself is about to deliver them, e. g.:



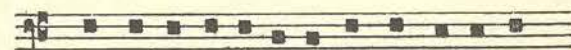
Haec di - cit Do - mi - nus. Et di - xit ad me:

and at Scripture quotations (even unfinished) in the Commentaries or Homilies of the Fathers, e. g.:



"Tunc a - bi - it, in - quit" "U - nus de duo de - cim"

the third or period ending is given as seen in the above examples taken from the PROCESSIONALE (pages 411 and 412). However, such passages once having been delivered, and then later referred to, even interrogations, the colon or second ending is given, e. g.:



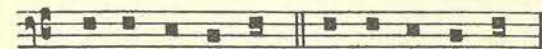
Et non dixit e - i Je - sus: non mori - tur

Interrogations begin at the word determining the question and in the course of it only a flexio (ζ) is made, if necessary, while the termination is like the mediation except that the last accent has Mi instead of Fa, e. g.:



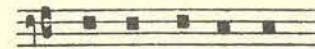
Quid etc. eum aut etc. e - um cor tu - um

Should the last word be a monosyllable or Hebrew, the Mi-Fa are joined into a group, e. g.:



e - du - xis - ti me? de - um A - che - ron?

At the end of the lesson, when not terminated by "Tu autem," etc., or "Haec dicit," etc., the inflection is a semi-tone—Fa-Mi—with Mi on the last accent, e. g.:

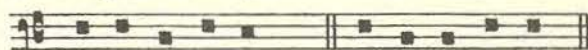


In sem - pi - tér - num

EPISTLE.

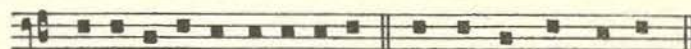
The Epistle has two inflections—mediation and termination. The former is begun at the unaccented syllables immediately preceding the second last accent (principal or secondary). These unaccented syllables are the one, two or three, as the

case may be, between the second last and the preceding accent. They are sung on Re, e. g.:



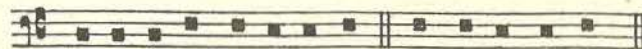
be-á-ti Pau-li *etc.* O-le-i non est *etc.*

The second last accent returns to the original note, Fa. Then the syllables intervening between that and the last syllables are inflected a half-tone (Fa-Mi), and on the last syllable we return again to Fa, e. g.:



be-á-ti Pau-li A-pósto-li Doctri-nam scrip-ta sunt

Where an accent immediately precedes the second last accent, as in the case of a monosyllable, it is raised from Re to Fa, e. g.:



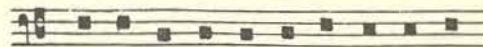
Je-ru-sa-lem li-be-ra est Qui ex-hor-ta-tur

Hebrew words of three syllables or Latin words of four syllables with a long penult, or of five syllables with a short penult, have **two** accents should they terminate a mediation, e. g.:



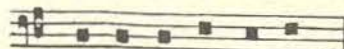
Ex tri-bu Néph-tali: Tu autem pérmanébis Vobis metípsis

Should they be longer, there is never a third accent, e. g.:



in pó-pu-lo ho-no-rí-fi-ca-to

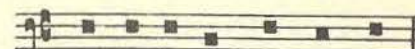
But if these words do not terminate a mediation, they have only **one** accent, e. g.:



Zo-ro-ba-bel an-tem:

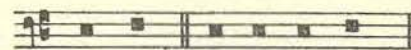
Prepositions, Conjunctions and the like, which receive no

accent, must have one if they are immediately before a final word of one accent, supposing, however, that there be at least one syllable intervening between the two accents, e. g.:



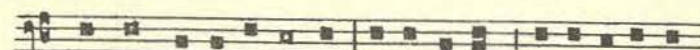
Mo-ra-ren-tur in Si-chem.

The beginnings



Fratres Ca-ris-si-mi *etc.*

and endings



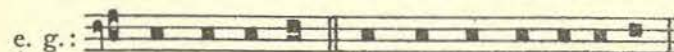
hoc *etc.* (pg. 416, *Processionale*)

must

always be sung, even though there be a mediation in the same sentence.

The second inflection or ending of the Epistle is made at a period and when, as in the Lessons, the speaker's words are about to be delivered directly in his person, or terminating Scriptural quotations from the Homilies and Commentaries of the Fathers. This inflection begins at the **second last accent**, the subsequent notes being disposed to the remaining syllables as seen in the examples in the PROCESSIONALE (e. g., page 417).

Interrogations begin, like in the Lessons, at the word or particle determining the question, this and the rest of the syllables to the last exclusive being sung on Mi, and the last being raised to Fa; or in the case of a monosyllable or Hebrew word this last syllable has the group Mi-Fa, as in the Lessons,

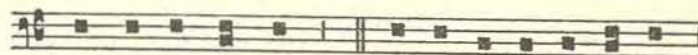


e. g.:

Quis con-tra nos? Numquid non au-di-é-runt?

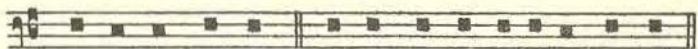
The final modulation, sung on the last sentence or phrase, according to the length, is divided by a pause into two parts. The termination of the first part begins at the syllable after

the second last accent before the pause. All the syllables between this accent and the last are sung on Re, while on the last accent is sung the group Re-Fa, and the syllables remaining before the pause are sung on Fa, e. g.:



Per Je-sum Christum etc. Il-li-us e-nar-ra-bit

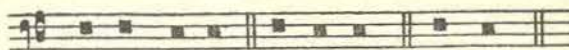
The second part, which consists of the few words after the pause, also begins at the syllable immediately following the second last accent, all the unaccented syllables between that and the last being sung on Mi, while the last accent with its subsequent syllables has Fa, e. g.:



Do-mi-num nostrum omnis eccle-si-a sancto rum

GOSPEL.

The Gospel, like the Epistle, has two inflections or endings. The first (*mediatio*) is like that of the Epistle, following its rules and notation. The second ending is like that given for the Lessons which are not terminated with "Tu autem," etc., or "Haec dicit." It consists in the last accent and the following syllables, it being sung on Mi, e. g.:



Dicunt e i Et di-xit Non sum etc.

The final modulation of the last sentence or part thereof is like that of the Epistle.

PREFACE AND PATER NOSTER.

Their Manner of Rendering.

These beautiful samples of liturgical chant should not be ruined by making them dirge-like, by singing them off key, or too high, or too low, by singing them staccato, nor in any other way that would mar their simple beauty. In these, as in the Prayers, Lessons, Epistle and Gospel, we must take a

tone on which we feel perfectly at ease and from which we are sure we shall not waver. The tone-deaf or nervous, or defective breathers (any of which faults may cause falsity of pitch) should not appeal to the organist for help. For it has been forbidden time and again for the organist to accompany anything sung by the ministers. Moreover, those who feel the need of organ support are the very ones who usually are not able to profit by it. They need confidence and training, not an organ. Again, one must not be so scrupulous about getting every note as to sing them choppy. The relation of one to another should be shown by holding one note until you have touched the next. This gives the legato or smooth rendering. And this is one of the elements of good singing. For as the old Italian Masters used to say: "He who does not join his notes cannot sing." Also, the theme of the PREFACE is "Sursum corda!" It is a song of thanksgiving. Do not, therefore, sing it as though you weepingly begrudged the Lord this praise. Neither should the PATER NOSTER be a wail of despair; Christ gave us this prayer as a kind of second rainbow. It is alive with hope and confidence, which we should show in our earnest delivery.

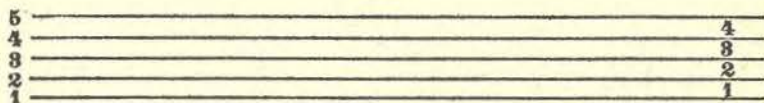
Very special attention, too, ought to be paid to the words of all these things, keeping in mind the foundation of rhythm-accent. Finally, the bars and other aids to rhythm and expression should not be neglected in these solos. One must not overdo; for art conceals itself. A natural, easy singing of these, with due attention to the fundamentals exposed in this book, will attain the end of all Church music—the praise and glory of God and the elevation of men's minds and hearts to the Center of our worship.

PART II..

MODERN MUSIC—VOCAL CULTURE—SPIRIT OF
CHURCH MUSIC.

CHAPTER I.—Modern Music.

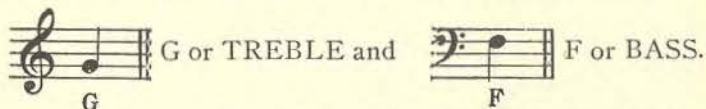
Notation.



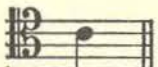
In modern music we have FIVE ledger Lines and FOUR Spaces instead of the four and three respectively of Plain Chant. Supplementary lines are also added when the notes ascend or descend, above or below the five lines.

CLEFS.

The clef signs in modern music are commonly two—



There are other clef signs used by the older composers for voice, so as to preclude the use of too many supplementary

lines, e. g.:  C or TENOR clef. But as these

will seldom if ever be met by the ordinary singer, we refrain from confusing the beginner.

As in Plain Chant these clef signs give us the pitch and names of the notes on the lines enclosed by the curve of

the clef sign



We find the other

notes with the aid of these signs or keys, e. g.:



Note that as in Plain Chant the scale is Re Mi Fa Sol La Si Do Re, or Mi Fa Sol, etc., etc., so in modern music it is always A B C D E F G A, B C D E F G A B, etc., etc.

NOTES.

Modern notation is not as simple as Plain Chant. There are various kinds of notes, all of different duration or time




value, e. g.:









Whole Note Half-Note Quarter-Note Eighth-Note






Sixteenth-Note Thirty-Second-Note, etc.

 = Two  or Four  etc.

 = "  "  "

 = "  "  " or doubled Plain Chant Note.

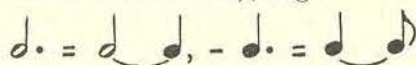
 = "  "  " or ordinary Plain Chant Note.

Corresponding to these notes there are RESTS, which have the same duration as their respective notes, e. g.:




Whole Half Quarter Eighth, Sixteenth, Thirty-Second.

The notes are **lengthened half their value** by a DOT after a note, (in Plain Chant editions with expression signs, the Dot doubles the value of the note), e. g.:



etc. A Dot laced under a note, however, indicates that it is to be cut short and disconnected from the next, i. e., STACCATO, in contradistinction to LEGATO or holding of one note until the next is attacked.



A PAUSE or HOLD  placed under or over a note shows we may hold that note indefinitely.


MEASURE OR TIME.

The exact duration of these notes and rests is determined by the figures or fraction which is found after the clef sign at the beginning of a piece. The clef sign, the fraction, and, in case of sharps or flats these too, constitute the SIGNATURE, e. g.:




This example means


that there are four quarter-notes or their equal (Two  or Eight ) in a MEASURE or BAR, which is the name

given to the space between two bars, 
Bar or measure




= Two  notes or their equal in a measure, each note getting a beat.



= Three  notes or their equal, etc.



= Six  notes or their equal, etc.

The lower figure gives us the kind of note used as a unit for beating time; and the upper tells us how many such notes (or their equal) are in a bar, as the above examples show.



Thus we see **Measured** rythm as distinguished from the Free rythm of Plain Chant. But as in the latter the first note of every group or every second or third note receives a stress or accent, so in modern music the first beat is always stronger than the others, and a stress comes at every second or third note according to the rythm, e. g.: In $\frac{4}{4}$ time the first and third are stronger than two and four; in $\frac{3}{4}$ the first of every measure is accented, etc.

Sometimes this accent is shifted from the strong to the weak beat by reason of a TIE or Rest, e. g.:



This coming in after a beat is called SYNCOPATION and is characteristic of "ragtime."

The rate of time is determined by such signs as LENTO, ADAGIO—Slow; ANDANTE—not so slow as Adagio; MODERATO—moderately fast; ALLEGRO—fast or briskly; ACCELERANDO (accel.)—increasing speed; RITAR-DANDO (rit.) or RALLENTANDO (rall.)—gradually slowing down.

Other signs are:  SLUR OR TIE, which tells us the notes embraced by it are to be closely united, if different and over one syllable (Slur), or sung as one sustained note when the notes affected by this sign are the same (Tie). And in the case of Triplets  three notes coming on


one beat) this sign, with or without the 3, tells us what they are.


pp—PIANISSIMO, very soft.

p—PIANO, soft.

mf—MEZZOFORTE, moderately loud.

sf—SFORZANDO, strongly and quickly accented, also indicated by Λ to be accented over the note

 or **Crescendo**, denotes a gradual increase of volume.

 or **Decrescendo**, denotes a gradual decrease of volume.

ff—FORTISSIMO, very loud.

f—FORTE, loud.

ACCIDENTALS.

While in Plain Chant we have only one accidental (\flat) used on Si only), and the (\natural) Natural, bringing it back to its original state, in modern music we have a sharp (\sharp) too. And the sharps and flats are sometimes doubled (\times $\sharp\sharp$). These accidentals signify that a tone is raised or lowered a half-tone or a whole tone (in the case of double sharps and flats). The half-tone is the smallest interval (difference in pitch) we have. It exists between the two nearest notes, e. g.:



A whole tone is composed

of two of these half-tones, e. g.:



This can be seen clearly if worked out on a piano. Between every white key and the black key nearest it there is a half-

tone. If you play the white key just beyond the black, you have a whole tone which is made up of the two half-tones—from the first white key struck to the nearest black and from this black key to the next white key. Between B and C and E and F, however, there is no black key. These intervals are

half-tones, whereas if you put a sharp before C



you make a whole tone or if you put a flat before B



you likewise have a whole tone.

When these Accidentals do not appear in the Signature at the beginning of a piece, but come only accidentally in the course of it, they hold good only for the bar in which they are. In the next bar a natural sign (\natural) is unnecessary.

SCALES AND KEYS.

The scales or modes of modern music are only two, as against the eight of Plain Chant. These two are MAJOR and MINOR. As in Plain Chant, however, they differ in the arrangement of the tones and semi-tones which constitute them. The Major scale has half-tones between the third and fourth steps and the seventh and eighth, e. g.:



The Minor has two forms—HARMONIC and MELODIC. The former has the half-tones between the second and third, fifth and sixth, seventh and eighth, e. g.:



The latter has them between the second and third, and seventh and eighth ascending, and descending they come between the sixth and fifth, and third and second steps, e. g.:



The Melodic is the one usually used in singing.

The Third degree of the Minor scale is always a half-tone lower than that of the Major.

From these two scales are developed various KEYS, which differ only in pitch and not in the places where the tones and half-tones come, as do the modes of Plain Chant. The key of C is the one without any sharps or flats. Counting up five from C, we get the next key—G, which has one sharp (F). And counting up four or down five we get another key—F—which has one flat (B). By thus counting five or four up or five down from one key to another, we can easily find the next key, which will always have one more sharp or flat according as it is written in sharps or flats. Thus from C we have found G with one sharp (F), and F with one flat (B). Now counting G A B C D gives us D which is the next key with sharps. As G has one sharp, D, from what we have said above, must have two. We know in the Major scale the half-tones come between Three-Four and Seven-Eight. So we go up



But we notice that there is a whole tone between Seven-Eight (C-D). So we sharp C, and we then have our scale of D, e. g.:



By going on in this way in both the keys with flats and those with sharps, we circumscribe a circle (CIRCLE OF FIFTHS), returning to C.



We notice that the sharps and flats have a regular order—sharps, F, C, G, A, D, etc.; flats: B, E, A, D, etc.

If we have not memorized this Circle of Keys, so as to be able to tell what key a piece is in from its signature, we can

work it out in another, and perhaps simpler way. In the case of sharps, note the line or space immediately above the last sharp and you will have the key in which the piece is written,



The note just above this sharp is G,

which is the key of the piece.



The last sharp here is C. The note

just above it is D—the key for which we are looking.

With flats, the key is a fourth below the last flat, e. g.:



This flat is B. Counting down four from

this—B A G F—we get F.



The last

flat here is E. Counting down four—E D C B—we get Bb, our key.

Generally, too, we can find what key a piece is in by looking at the last note or chord. This is helpful especially when a piece is in the relative Minor of a Major key. This RELATIVE MINOR, which is a A THIRD DOWN FROM THE MAJOR, has the same signature as its Major, but the scale is different, as we have explained above.

EXERCISES.

- What are the notes used in Modern music?
- What is a Rest? A Slur? A Tie? A Hold?
- What is a Signature in Modern music?
- Name some expression signs.
- Explain the fraction in the Signature.
- What is Syncopation?

How many scales are there and how do they differ?

How can you tell what key a piece is in?

How is the Circle of Keys circumscribed?

How do you find the Relative Minor of a Major key?

Read the scale* (Re, Mi, etc.), and the pitch (A, B, C, etc.), names of some hymns. Sing them in the same order, beating time; then use the text.

* The key in which a piece is written, E, G, C, A, F, etc., is always the DO of the scale. Hence in this exercise first find the keys of the hymns.

CHAPTER II.—Voice Production.

In virtue of their office, choristers should strive to elevate and, in a certain sense, please their hearers. This they never will do if they sing through the nose or constrict the throat or otherwise injure the tone. Hence they should have the fundamental notions, at least, of how to produce tone correctly.

The object of vocal culture is to bring about this correct production. It consists in what is called "placing the voice." This idea is manifold. It embraces breathing, the vocal cords themselves, and the resonance chambers. All of these being in right order and co-ordinating we have good tone production. Thus, using the diaphragm as a bellows, which is balanced by the ribs, we take in a breath. Moved by the will this breath is impelled up the wind pipe and plays on the vocal cords or ligaments, which are on the top of it, like wind on harp strings. It is here that the tone proper is produced.

But that this tone be even from the lower to the higher extreme of a singer's range, we must bridge the "break" which comes in about the middle of everyone's range of voice. Like violin strings or organ pipes our vocal ligaments have a shorter length and are tenser for high tones, while for the low they are comparatively slack. If we were to jump from one of these extremes to the other without some sort of preparation or a gliding, the resulting tones would be anything but pleasing; the so-called "break" would be marked. Hence with a little attention even the untrained can cover this and by so doing not only obtain better tones, but increase their range upward. The secret of this is the "closed tone."

So as not to make too abrupt a change in attacking high notes, these should be prepared by singing our medium tones half open and half closed. This is a sort of dove-tailing. For the lower tones are open, the middle half and half, and the higher more and more closed the higher we ascend. The high notes themselves—tenors please note!—should be attacked closed and with comparative softness, not screeched or shouted with a tight throat. Once the high note has been thus attacked and our grip on it secured, as only a closed tone can secure it, the muffled character of this tone can immediately be opened into a brilliant and even piercing tone. And such will be our control of a tone thus taken that we can return to our soft, smothered tone with fine effect. This, of course, is very difficult and only steady practice can accomplish it. But it is well worth the effort of every singer, especially high voices. And the whole thing amounts practically to changing temporarily the vowel sound. Thus "ah" takes on the color of "oo". Once the tone is secured with this "oo", which will naturally be soft and covered, we can change it gradually into "ah", "o" or any other vowel we wish. "I" is in most cases closed of itself. "E", which should always be sung like "eu" if we desire a rich tone with carrying power, takes temporarily at least the character of "oo" from the "u" added to the thin "e" itself. And so with all the vowels. In fact, the "oo" sound as in "who" can be taken as a sort of model in voice placing and especially as regards closed tones. For by means of this vowel sound we approximate the target of the breath in voice production.

For the aim has not been the vocal cords alone. The diaphragm forces the breath to play on them that it may then

carry it to the front of the mouth, just above the front teeth. There it is colored and beautified by reverberation in the various resonance chambers of throat, chest, head and nose. And by being placed so far forward, and supported by diaphragmatic effort, the throat is left perfectly free and open and the tone itself is endowed with remarkable carrying power with the least amount of effort and fatigue. For this reason too, is it beneficial to preachers or public speakers of any other type. It prevents "preachers' sore throat" and enables them to cultivate a full, rich tone which even whispered will carry to remote corners of large buildings.

Another advantage such vocal training has for speakers, as well as singers, is that it frees the parts of the body upon which depend enunciation. For it is a primary law of singing that the tongue and the jaw, not to mention the throat, should be perfectly free. Moreover, the lips, particularly the upper, should be flexible. The freedom of these parts leaves unimpeded to the tone the resonance chambers, where the tone, being colored and brightened, is helped to carry farther. Now these are the elements which play such an important part in distinct utterance. A man cannot talk anymore than he can sing with a mouth closed, and locked by a rigid jaw; nor with a tongue which is too big or uncontrolled to fulfil its office properly; nor with a throat so constricted that it hurts him to speak. Freedom of all these parts is necessary. And this freedom is what vocal culture develops. It is essential to good tone production.

Yet the foundation and secret of all good tone production is correct breathing. When unconscious of the act of breathing, as in sleep, every normal man breathes as all singers are taught to do. Yet ignorant people believe vocal training of any description is unnatural and begets affectation. On the contrary, it **restores abused nature**. If everyone used his voice naturally, singing teachers would have to seek a living in other lines, except, of course, that they could always develop nature's vocal powers, just as children's intellects are

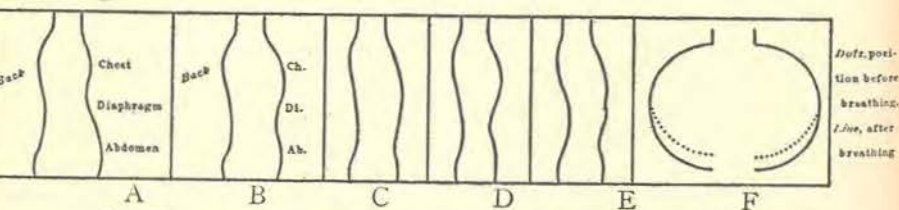
trained. Is this latter unnatural? So neither is vocal culture. It, at least as taught by the old Italian Masters, is based on nature. Following its principles means not only good voice but much better health. This is why it is recommended by physicians.

They know that breathing is one of the secrets of health as well as of singing or speaking. Hence it behooves us to have correct ideas concerning it. A sure sign of incorrect notions is when one raises the shoulders in breathing. He imagines he has really taken a big deep breath; but the truth is he has taken in the smallest amount possible. The reason is that the lungs are triangular in shape with the apex towards the shoulders. This lung space, as can readily be seen, is very small. So, too, is the whole chest enclosure of the lungs. The lungs themselves not being muscles cannot force air into themselves; they need an exterior power. Nature does this by means of a muscular membrane called the diaphragm. This divides the chest from the stomach and it is attached to the ribs. Since the diaphragm acts as a floor to the chest, when the diaphragm is depressed, as in inspiration, this enlarges the chest capacity. At this intake of the breath, therefore, not only the little apex but all the lungs are filled, the diaphragm acting as a bellows. To balance this and prevent it from going down too far, the ribs expand. This co-ordination of diaphragm and rib breathing makes not only for greater lung capacity but what is of tremendous importance—breath control. What is the use of being able to take a big breath if we cannot control it? Breath control is the secret of vocal art. For on it depends tone. And beauty of tone is the end of vocal culture.

This is something choristers should ever keep in mind. They should strive not for bigness but beauty of tone. By contenting themselves with a good tone, sung with comparative softness, with daily practice the volume will gradually develop. And the reason of this is—breath control. For just as our biceps or any other muscles are strengthened and the

most beneficial results obtained by regular rather than vehement exercise, so the muscles controlling the breath are developed by practicing softly and gradually rather than by painful imitations of Caruso's robust tone. Especially is this true for those who sing Plain Chant. For in this liturgical song, what is called the "half-voice" is the orthodox and much-to-be-desired mode of emitting the tones.

However, this "half-voice" or even pianissimo singing demand as much breath and more control than a loud tone. The only difference is that the intensity varies. This intensity must not cause any tightness of the throat or neck. If effort must at any time be made in emitting or strengthening or increasing a tone, let the strain be felt at the diaphragm where no ill results will follow. Whenever, therefore, one feels inclined to squeeze the tones out by means of the throat muscles, let him immediately transfer the energy to his diaphragm. All this will undoubtedly be made clearer by means of a diagram.



A—Gives an idea of the torso in the position careless people usually stand.

B—Shows the difference after they have been told how to straighten before breathing. This consists not in raising and pulling back the shoulders but in merely pulling in the abdomen.

C—Gives an idea of how the diaphragm becomes distended, especially just below the breast bone, in the act of inspiration. Here it should be noted, particularly for conscious practicing, that when a breath is taken in the diaphragm goes out, and not in as some are liable to imagine, and as does happen when

they raise the shoulders in chest breathing.

D—There we see how the diaphragm goes in when the breath is expelled or gradually exhaled.

E—Shows the bulge under the breast bone for a quick intake of breath and added impulse. The rest of the diaphragm is tense.

F—Shows the expansion of the lower ribs in correct breathing.

As has already been said, every normal man does all this naturally when he is not thinking about it. But as soon as he is asked to breath, self-consciousness leads him into the error of chest-breathing, as we have explained our use of the term. Evidently, then, psychology plays no small part in this a b c of singing. In fact this is recognized and met by all good vocal teachers. To strengthen our diaphragm, therefore, to acquire breath-control, and so take the first and all-important step in vocal production, our practice of these principles should be conscious—but not self-conscious!—and frequent.

Indeed correct breathing is in a sense correct singing. For breathing, provided nature has given us good vocal cords and has not otherwise impeded the emission of the breath in tone, will do away with defective production. A breath playing on the vocal cords and directed to the front of the mouth, with the essentially flat, free tongue, loose lower jaw, and smiling upper lip—all imperative and fundamental for good tone—will of itself naturally reverberate in the resonance chambers with beautiful effect and not be forced by a rigid tongue or jaw up the nasal cavity or strangled in the abused throat. And instead of hearing the disagreeable "scoop" or sliding up to a tone, there will be a direct, sure and vigorous attack of the note to be sung. In other words, tone, like the nail, should be hit on the head. This feature is of special importance for choristers as a body, since it is imperative for unity and good effect that everyone start and end together. Such faults are due to defective, labored breathing. From what we have said, therefore, we can get an idea of what the old Italian Master,

Crescentini, meant when he said, "The art of singing is looseness of the neck and the voice above the breath, i. e., neither the neck nor any part of it." By way of conclusion, then, if we wish the full, free tone so in keeping with the joy of God's service, we must learn to breath correctly.

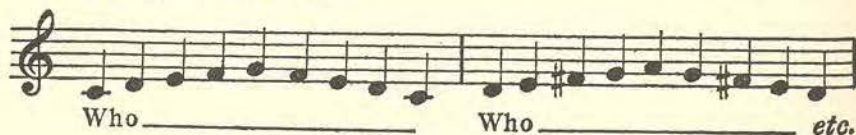
EXERCISES.

Having taken several deep breaths by means of diaphragmatic effort, breath now as though moved to some exclamation of surprise, joy, sorrow, etc., (ah, oh, oo, etc.), but though you open the mouth, with free jaw and flat tongue, do not emit any sound. Try this on all the vowel sounds (mental sounds, of course), and with all the passions. Then do them over again, emitting the sounds.

Take a deep breath and hold it while you count three, five, etc., increasing the count as you go on and feel greater control. Count mentally.

Having taken a deep breath, let is begin gradually to go out; then take a quick inspiration without losing the breath you already have. Note the distension or tightening of the flesh under the breast bone when this is done correctly.

Sing "who" very softly and very round on five successive tones of the scale, going up and back three times and gradually going up the scale.



Beginning at the highest note of your range, sing down the scales on "wa".



Beginning at the lowest note of your range, sing up the scales on "ah", closing (changing "ah" to "oo") as you approach the top tones, holding the highest, and then coming back the scale on "ah" again.



Beginning on the higher tones come down the scales on "re", i. e., "ray". Then sing up the scales on "e" (i. e., "eu"). Come down again on "Reu".



Starting with the lower tones, jump to their respective octaves and come down the scale, on the first note singing "o", on the octave closing it to "oo", and coming down the scale on "o".



In the medium range start and with single notes come down the scale by singing on each of these "e", sounding as though it were nasal and trying to feel a vibration in the vicinity of the nose; change this to "eu", bringing it forward and down from the head at the same time.



Begin in the middle of your range and come down the scale on "ah," making it big and round.



Sing all the vowels softly and distinctly, letting one merge into the other, without injuring the enunciation, as though they all had the same tone color—"oo". Sing these on every note of the scale going up.



CHAPTER III.—The Spirit of Church Music.

The service of God consists in exterior as well as interior religion. In fact the exterior signs are an aid to interior devotion. Because, being of limited intellect we must rise to Infinite Truth by means of tangible signs. Interior religion, on the other hand, prompts these exterior expressions of devotion. They are, therefore, mutual aids. And this is why the Church has given music such a notable place in her liturgy. She has realized that music has the greatest of external influences. It so affects the soul that it really takes on a moral aspect. This is one reason why we should be very wary of the "popular" trash, as well as of all profane music which is attempted in church. This latter does entertain. And when Luther and his disciples banished the crucifix and denied the Real Presence, how could they expect to get a congregation except by methods of entertainment? But we who kneel in adoration and raise our voices in praise and supplication before our Creator's Eucharistic Throne are not drawn to church to be entertained or amused. We go there to pray and to be drawn closer to God. Anything in church that hinders this should be banished. And those responsible for the abuses should be driven with stinging lash from God's desecrated temple with the reprimand, "My house is a house of prayer!"

All music, then, in use in our churches should be of such a nature as to rouse devotion, aid prayer, and elevate us to the God in whose honor the music is rendered. Plain Chant, of course, being the prescribed liturgical music, should hold first place. But the Church does not forbid figured or part music. This, however, has to be chosen and used with discretion.

Classically as well as devotionally the polyphonic style of Palestrina ranks next after Plain Chant. But as this is beyond ordinary choirs, we may have recourse to simpler and more modern compositions. In choosing these we ought to peruse the text to see it is orthodox and without repetitions. Then we should consider its musical character; and if it savors of the theatrical, sensational, or is just sentimental, throw it out. Use nothing, whether in Masses, motets, or any other form, except that which will inspire devotion and be in strict accord with the many Papal decrees, notably Pius X's "Motu Proprio." However, even using modern music for the Ordinary of the Mass, we must recite, at least, (i. e., *recto tono*), the Proper. This "*recto tono*," let it be noted in passing, is a real chant recognized and approved by the Church. It follows the general rules of rhythm and expression already given. To resume, the choristers must not forget that they are performing a liturgical function and joining very intimately with the celebrant in the celebration of the Sacred Rites.

Neither the celebrant himself nor any other of the ministers should be assisted by organ accompaniment. This has been forbidden by decree after decree. In fact, organ accompaniment for Plain Chant is more of a toleration than anything else. For Plain Chant is of a purely melodic character and comes to us from a day when the harmonic effects of modern times were unknown. If this be true of community singing of the chant how much more so is it in regard to the priest at the altar. He is not there, like an opera singer on the stage, in a dramatic role to enhance which the organ accompaniment must be used. He stands there alone as God's anointed to praise, to thank, to satisfy and to supplicate for the people. It is most unbecoming that he and they be disturbed by a fanciful organist.

At no time must the subordinate nature of music in the liturgy be so noticeable as when the ministers chant their part of the various offices. And both the ignorant among the priests as well as the organists cannot be admonished too

strongly in this regard. Custom as a reason for this abuse, as for the many others regarding Church music, is no excuse. The decrees have been promulgated to abolish such unbecoming customs. Neither, too, should the unsteadiness of the celebrant be offered as a reason. For the laws were made by wise men fully cognizant of such a contingency. Moreover, a priest who would not be sure without the organ would not be sure with it. In fact, it might add to his difficulties, especially when the organist is a virtuoso. At any rate, so few priests sing on key that it is distressing to hear them wobbling along in one or various keys and the organist accompanying in another. Anyway, it is forbidden by Papal authority. And this should be enough for any priest or any faithful layman.

The law also has decreed that women be banished from our choirs, and boys substituted for them. Of course, in some places, men choristers are at a premium. Where it is almost impossible to get them, or only a few, women may be tolerated. But then they must be separated from the men. Too, often, however, scarcity of men is offered as an excuse when in reality they, if properly encouraged, could be induced into lending their talent. The trouble is that having been so accustomed to hear female voices in the organ loft they have no idea that their services would be welcome. But even granting the lack of men, it is a poor parish that does not boast of a large number of boys. And especially where parish schools exist, there is every reason for and none against their being trained to sing not only the Ordinary but, if necessary, the Proper, too. Of one thing we can be sure, with boys in the choir instead of women, we would not be distracted with some of the startling effects now inflicted on our congregations by women and sometimes, too, by vain men, who look on the Sacrifice of the Mass as a setting for their vocal display. The thought seems almost blasphemous. But facts are facts. Our choir-lofts far too often resemble concert platforms.

More than one flagrant instance of this is known to the writer. In fact who cannot walk into a church any Sunday

and find many such abuses? One, however, seems to me typical. In a certain beautiful city of this country, at the Offertory of a nuptial Mass, a young lady had the audacity to sing, "Believe me, if all those endearing young charms." Such people—and they are not all of the female species!—are to be pitied, to be sure. But they should also be rebuked. If we cannot have any singers other than this type, let us banish music from the church.

What is needed is enlightenment fortified by a sense of the fitness of things and by obedience. The faithful are willing and eager to be instructed in this as in other matters pertaining to Divine worship. We can be morally certain that they will welcome a change in the right direction. For they come to church to find God. And they will be pleased when they no longer have to play hide and seek with Him through the fantastic devices of profane music. They have a sense of the fitness of things, too. Hear them describe the music of their church! And they are obedient to a fault—they tolerate the musical desecration of the house of God because their pastors permit it. It rests with the priests, therefore, to guide them in this as in other duties.

The priests must elevate their own taste before they can attempt to improve that of others. Perhaps an individual priest may prefer "Over There" to a Beethoven sonata. As an individual this is his private concern, just as if he would prefer "Diamond Dick" to a volume of Thackeray or Dickens. But as an anointed of the Lord he is bound to strive for the upbuilding of his character and his personal sanctification so that he may lead others to God. And cheap music will surely have as detrimental effect on his moral character as bad literature. When it comes to Church music, however, he loses all freedom in taste; the Church has chosen for him here. She, wise with the wisdom of the Holy Ghost and centuries of experience with fickle nature, does not dare to trust her liturgical music, any more than she does her liturgical language, to the idiosyncracies of individual priests. The Church gives us a standard chant.

Negatively, she excludes everything in the musical line that bears the taint of the world, no matter how wonderful a bit of art it may be. For as said the great operatic composer, Gluck, "The greatest beauties of music and harmony become faults and imperfections when they are not in their proper place." Love songs are not in keeping with the Eucharistic Presence. A full orchestra supporting mercenary artists in a grand operatic Mass is not in harmony with the tinkle of the Sanctus bell. Orchestras, by the way, or instruments of any kind other than the organ, are forbidden except by permission of the Ordinary for an extraordinary occasion.

How are the people to realize all this if they are not taught, especially by example? And whose duty is it to teach them but the priests? Of course, not even a majority of priests are expected to be thorough enough musicians actually to teach Plain Chant or any other kind of music. And it is a sort of axiom with singing teachers that priests are horrible vocalists. Gifts of this kind God bestows where He wills. And individuals are not to be blamed nor excluded from the priesthood for their lack of them, since the priest is to deal with souls and not with voices. But precisely because it is his duty to train souls in the path of perfection is he obliged to remove all obstacles to their coming closer to God. And it is in his capacity as Shepherd and not as choir-director that he should exercise a strict censorship over the music rendered in his church. If he is not capable of it himself, let him appoint someone who is. For though Pius X ordered Diocesan Music Commissions for this work, judging from the still wide-spread abuses they either are not working or are not competent. So it really rests with the pastors.

Furthermore, a priest should have enough self-respect and devotion sufficient to make him desire to do his part of the liturgical singing to the best of his ability. In most cases, however, he has neglected the opportunities given, in fact, forced on him, in his years of training, having looked on Plain Chant and Church music in general as something useless and

purely an effete accomplishment. At most he thinks it of use only to the contemplative monks and nuns. This attitude explains the abuses which prompted Pius X to issue his decree on Church music.

It is well for us priests to remember that this saintly Pontiff's motto was, "To restore all things in Christ." He was no respecter of persons when it came to doing his duty and attaining this aim of his. In the "Motu Proprio" on Church music he commanded his priests to be the same in this particular regard. For, musician and saint that he was, he fully realized that all things could not be restored in Christ so long as the pastors permitted the wolf of worldliness to ravage the flock and desecrate the Eucharistic Fold by its profane howling.

In conclusion, it is the prayer of the author that this humble effort of his will further the mission so ardently reinaugurated after the example of his predecessors by the late Holy Father. He trusts it will prove a help to all who seek enlightenment on the subject of Church music. Furthermore, he hopes it will prove an incentive to them to go beyond the bare fundamentals herein exposed. It is his wish that the clergy in particular be aided by this little work, so that they may have sufficient knowledge of the principles of Church music by which to educate the people aright, and so enhance the beauty of the Lord's service. But it is very specially to his Dominican brethren that he sends out this message. He gives it to them with the earnest plea that they may learn it well themselves so that they can impart it to those entrusted to their spiritual ministrations. By so doing will they further the Church's mission on earth, to unite souls to God, and send down to posterity in glorious echo the solemn triumphant chant of the Order of Truth.

SUGGESTIVE LIST OF MASSES AND MOTETS.

Unison Masses.

- Beltjens, J.—Missa Quarta (very easy), J. Fisher & Bro.
 Biedermann, J.—Missa in honor of B. V. M. (rather easy), J. Fisher & Bros.
 Botazzo, L.—Short Mass in unison (rather easy), Boston Music Co.
 Dobici, C.—Unison Mass in D (rather easy), Boston Music Co.
 Gubing, J.—Mass in G (rather easy), Fischer.
 Schaller, F.—Mass in honor of B. V. M. (rather easy), Fischer.
 Montani, N. A.—Missa Orbis Factor (easy), Schirmer.

TWO-PART CHORUS.

Equal Voices.

- Bischoff, J. C.—Mass in honor of Holy Innocents (easy), Fischer.
 Stein, J.—Mass in honor of Sacred Heart (easy), Fischer.
 Witt, F. X.—Missa Exultet, op. 9a. (rather easy), Fischer.

Equal Male Voices Only.

- Botazzo-Manzetti—Missa in honor of SS. Ros. B. V. M. (rather easy), Herder.
 Bottigliero, E.—Mass in honor of St. Rose of Lima (medium), Fischer.
 Ferrata, G.—Missa in honor of SS. Ros. B. V. M. (medium), Fischer.
 Mitterer, I.—Missa in honor of S. Nominis Mariae (medium), Fischer.
 Ravenello, O.—Missa in honor of S. Joseph Calasantii (medium), Fischer.
 Perosi—Missa in honor of B. Caroli (easy), Pustet.

UNEQUAL OR MIXED VOICES.

(Suitable for boys and men.)

- Eder, P. V.—Mass in honor of St. Michael (easy), Fischer.

Dobici, C.—Missa in honor of B. Jacobi Viter (medium) Boston Music Co.

THREE-PART CHORUS.

Equal Voices (Male).

Becker, R. L.—Mass in honor of St. Catherine (rather easy), Fischer.

Cicognani, G.—Missa in honor of S. Caeciliae (medium), Schirmer.

Dethier, E.—Mass in honor of St. Ignatius.

Perosi, L.—Messa a tre voci d'uomo (medium), Fischer.

Ravenello, O.—Messa Solenne, op. 83 (rather difficult), Fischer.

Singenberger, J.—Mass in honor of St. Stanislaus (very easy), Fischer.

UNEQUAL VOICES OR MIXED.

Gubing, J.—Mass in G (rather easy), Fischer.

Perosi, L.—Missa Pontificalis (medium), Fischer.

Singenberger, J.—Easy Mass in D (very easy), Fischer.

Singenberger, J.—Mass in honor of St. Aloysius (very easy), Fischer.

Yon, P. A.—Messa Melodica (medium), Fischer.

FOUR-PART CHORUS.

Equal Voices (Male).

Diebold, J.—Messe Grosser Gott (easy), Pustet (unaccompanied).

Ebner, L.—Missa Cantantibus Organis, op. 59 (medium), Fischer.

Gabert, A.—Mass in honor of Immac. Concep. (2 choirs), (rather difficult), Schirmer.

Gruber, J.—Mass in honor of Immac. Concep. (rather easy), Fischer.

Hamma, Fr.—Missa Sursum Corda, op. 8 (easy), Fischer.

Koenen, F.—Missa Jubilaei, op. 56 (rather difficult), Fischer.
Perosi-Manzetti—Mass Hoc est Corpus Meum (medium), Herder.

Stein, J.—Short and Easy Mass, op. 4, Fischer.

Witt, F. X.—Mass in honor of St. Fran. Xav. (medium), Fischer.

Mixed Voices.

Bonvin, L.—Mass in honor of SS. Cordis Jesu (rather difficult), Fischer.

Dobici, C.—Missa Solemnis in D (difficult), Boston Music Co.

Gruber, J.—Mass in honor of St. Gregory (medium), Fischer.

Gruber, J.—Mass in honor of St. Peter (rather easy), Fischer.

Gruber, J.—Missa in honor of SS. Angel. Cust., op. 78 (rather easy), Fischer.

Kaim, A.—Missa in honor of S. Henrici, op. 9 (easy), Fischer.

Haller, M.—Missa Tertia (easy), Fischer or Pustet. (Also arranged for 2 equal voices.)

Mitterer, I.—Missa in honor of S. Thom. Aquin., op. 10 (easy), Fischer.

Mitterer, I.—Missa in honor of S. Nom. Mariae, op. 141b (medium), Fischer.

Singenberger, J.—Mass in honor of St. Joseph (easy), Fischer.

Stehle, J.—Missa brevis in honor of B. V. M. (easy), Fischer.

Stehle, J.—Missa Salve Regina (rather easy), Fischer.

Perosi, L.—Missa Patriarchalis, op. 11 (medium), Fischer.

Turton, R. A.—Missa Solemnis No. 1 (rather easy), Fischer.

Witt, F. X.—Missa Exultet, op. 9b (rather easy), Fischer.

Witt, F. X.—Mass in C for 4 voices, op. 12 (medium), Fischer.

N. B.—Masses by Battmann, Concone, Farmer, Haydn, Millard, Marzo, Mozart, Rossini, Wiegand, etc., etc., should not be tolerated. They are not in keeping with the spirit of the Church. On the other hand, Masses by Koenen, Bonvin, Gabert, Singenberger, Perosi, Palestrina, Witt, etc., etc., are done in the proper spirit.

MOTETS.

- Arcadelt—Ave Maria, Schirmer (4 voices).
 Gabert, A.—Recordare, Virgo Mater, Schirmer (duet for 2 male voices).
 Haller, M.—Hymni et Cantus (4 and 5 voices), (collection, op. 59a and 59b), Pustet.
 Haberl—Offertoria Totius Anni (3 and 4 voices), Pustet.
 Witt, F. X.—Cantus Sacri (3, 4, etc., equal voices), Pustet.
 Hoffmann, J.—Cantiones Selectae (Offertories, etc.), Fischer.
 Bonvin, L.—Cantemus Domino (Offertories, etc.), Herder.
 Cantate Domino—Collection published by Fischer.
 Vade Mecum—2 vols. (Collection for male voices), Fischer.

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