

MECHANICS OF THE CHANT

as compiled by PAUL SALAMUNOVICH

CLEF:



-Doh Clef:

-is placed sometimes on the second line, often on the third line and very often on the fourth line.



-Fah Clef:

-is placed, as a rule, on the third line, rarely on the fourth line.

***This shifting of the clef is merely to enable melodies of different range to be written on the staff.

GUIDE: (Custos)



-is found at the end of each stave, indicating in advance the first note of the following stave.

FLAT: (7th only)

Holds good:

a) for a whole word b) as far as the first bar line, or c) until cancelled by a natural

SINGLE NOTES:

• -punctum, ♯ -virga, ◆ -rhombus, ¶ -quillisma,

┆ -liquescent (Printed in smaller type and must be sung lightly. They occur when two vowels form a diphthong [AUtem, EUge] or at the junction of certain consonants [HosaNNa, toLLis, muNDi, etc.]).

***All these notes receive one count, but only the punctum may be written alone.

SIMPLE NEUMS:



-PES (or podatus): an ascending melody of two notes; the higher note is sung gently.



-CLIVIS: descending melody of two notes.



-SCANDICUS: an ascending melody of three notes.



-CLIMACUS: a descending melody of three notes.



-TORCULUS: A three-note neum of which the middle tone is the highest, and should be gently rounded off.



-PORECTUS: a neum of three notes, the first two of which are placed at the extremities of the thick oblique stroke.

SPECIAL NEUMS:



-QUILISMA: this jagged note is always preceded or followed by one or several notes and must always be rendered lightly. The note immediately before the quillisma should be notably *lengthened*, and be the most *emphasized* of the group.



-SALICUS: (not to be confused with the scandicus) the second note is marked with an *ictus*. The note thus marked should be emphasized and lengthened slightly. In the case of a salicus having the interval of a 5th between the first two notes, the upper note with the ictus should be notably lengthened.



-PRESSUS MINOR: formed by placing a punctum before a neum on the same pitch as the first note of the neum. The first note of the pressus always takes the ictus in spite of any other rules.



-PRESSUS MAJOR: formed by the joining of two neums. The last tone of the first neum and the first tone of the second neum must be on the same pitch. The first note of the pressus always takes the ictus in spite of any other rule.

EPISEMA:

- VERTICAL EPISEMA: called the ICTUS, is a small vertical line placed over or below a note or a note of a neum. It indicates the beginning of a binary or ternary group division (groups of two or three). The ICTUS marks the count of "one".
- HORIZONTAL EPISEMA: straight line drawn over a neum or single note. This episema means that the note or notes over which it is written should be slightly prolonged. If placed under a PES, generally only the first tone is prolonged. If placed over a PES, generally both are prolonged.

CHIRONOMY:

is the art of directing Gregorian Chant and is the means of conveying the rhythm of the chant to the singers.

ACCENT: has to do with the proper pronunciation of the text.

ICTUS:

is a rhythmical touching point. May be strong or weak depending upon position in text or melody. The *ictus* must never be confused with *accent*.

CHANT IS BEAUTIFUL WHEN BOTH THE ICTUS AND ACCENT ARE GIVEN THEIR PROPER ATTENTION. IT IS FATAL TO CONFUSE THEM.

ARSIS: or "rise group", designates *elan* part of the rhythmic wave.

THESIS: or "fall group", shows the relaxation phase of the rhythmic wave.
AT EVERY ICTUS, you must decide upon the use of an *arsis* or a *thesis*.

GENERAL RULES GOVERNING THE ARSIS AND THESIS

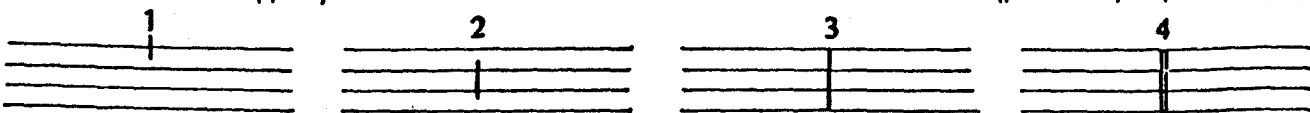
Every time group is either arsic or thetic (1-2 or 1-2-3)

ARSIS (Rise-Elan)	THESIS (Fall-Repos)
<ol style="list-style-type: none"> 1. When ictus and accent come together. 2. A beginning. 3. A rise of melody. 	<ol style="list-style-type: none"> 1. Last syllable. 2. Ending. 3. Fall of melody.

COUNTING RULES:

Every time group is counted either "1-2" or "1-2-3".

1. Every note marked with an *ictus* is counted "1". (The count of one is the *ictic* note even when the ictus is not marked.)
2. All long notes get the count of "1". (Ex., dotted note, pressus type, etc.)
3. Generally speaking, the first note of a neum is counted "1".
4. A single punctum between two neums is counted with the preceding neum.
5. If no other rule applies, count back two from the last known ictus for the count of 1 (particularly in psalm singing).



1. **INCISE** or $\frac{1}{4}$ bar: no breath unless word demands it—no extra time.
2. **MEMBER** or $\frac{1}{2}$ bar: no breath unless needed. If taken, time must be taken from the preceding note—no extra time.
3. **FULL BAR:** corresponds to full stop in punctuation—breath is obligatory to the value of one count.
4. **DOUBLE BAR:** end of chant or principle part.

If the melody after the full bar begins on the count of "1", the rest is understood before the bar and is counted as "3" in the time group which begins on the last dotted note.

If the melody after the double bar begins on the count of "1", the rest is understood after the bar and is counted as "1".