

# TABLE OF NEUMES

Abbreviations: c=cursive, C=St. Gall Cantatorium 359, E=Einsiedeln 121, L=Laon 239, M=Messine/Metz, nc=non-cursive, pc=partially cursive, SG=St. Gall, V=Vatican edition

N.B.: All ornamental notes come before the beat and take their value from the preceding note. The ornamental notes are the *quilisma*, probably signifying a rising *portamento*; the *initio debilis* (weak beginning) note, normally an example of *anticipazione della sillaba* and possibly also indicating a *portamento* approach to the following note; and white/hollow notes representing passing tones or upper auxiliary notes. The *oriscus* has its own upper auxiliary, also subtracting its value from the preceding note.

## Single Notes

	M (L)	SG (C, E)	V	Neographical Forms	Modern
1. tractulus or uncinus (M)					
2. virga					
3. punctum					
4. oriscus*					

The *oriscus* may be either short or long, according to context. The last two columns show only the short form.

5. quilisma					
6. strophicus					

The *strophicus* is included among the single notes here because it typically occurs as a rearticulated (repercussed) unison note, as in the above illustration, a *tristropa*. The third note in M is variously called an *uncinus*, *tractulus*, *lineola*, or simply *stroke*; the hooked *tractulus/uncinus* (1) is rarely used in this context.

## Liquescent Notes

7. epiphonus					
8. cephalicus					
9. ancus					

The liquescent *torculus* (not illustrated) is sometimes called a *pinnosa*. The liquescent forms of the *stropa* and *oriscus* are also not illustrated here.

## Two-Note Groups


	M (L)	SG (C, E)	V	Neographical Forms	Modern
10. pes quadratus (nc)					
11. pes rotundus (c)					
12. pes quassus (nc/pc)					
13. quilisma pes					
14. pes initio debilis or virga urgens					
15. clivis (long/nc)					
16. clivis (short/c)					
17. clivis (short-long/pc)					

## Alphabetical Signs (Significative Letters)

*c* or *n* = short



*a* or *t* = long



The broadened *c* and *t* are written over several notes together.

The following groups of more than two notes are given in their cursive (short) or partially cursive forms. The analogous non-cursive (long) forms should be easily recognizable to anyone who has diligently studied the single notes and two-note groups.

### Three-Note Groups

	M (L)	SG (C, E)	V	Neographical Forms	Modern
18. scandicus					
19. quilisma scandicus					
20. salicus					
21. climacus					
22. torculus					
23. porrectus (cf. 27)					
24. torculus initio debilis special torculus or clivis urgens					
25. pressus major (authentic)					

In most contexts, comparative analysis of the tenth- and eleventh-century manuscripts suggests that all three notes of the *pressus major* ought to be interpreted as long.

26. pressus of assimilation cf. porrectus flexus (34)					
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Clearly, this is a four-note figure. It is presented here for the purpose of comparison with the *pressus major*, *clivis strophica*, and *clivis* with *oriscus*.

27. clivis strophica (cf. 23)					
28. clivis with oriscus					
29. trigon					

## Four- and Five-Note Groups

	M (L)	SG (C, E)	V	Neographical Forms	Modern
30. pes subtripunctis					
31. scandicus subbipunctis					
32. torculus resupinus					
33. torculus resupinus initio debilis (torculus initio debilis resupinus) or porrectus urgens					
34. porrectus flexus					
35. M also has a single figure for the combination of <i>clivis</i> + <i>pes</i> :					

Longer compound neumes are named in a similar manner to nos. 30–34, with the adjectives *strophicus*/-a, *subpunctis*, *resupinus*, or *flexus* added to the basic neume name, along with *praepunctis* to indicate a unison note at the beginning, also called a *disaggregate neume* in English.

## Six-Note Group

36. scandicus subbipunctis resupinus					
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The interpretation given here is that of Jan van Biezen as described on p. 39 of “The Rhythm of Gregorian Chant” in *Rhythm, Meter and Tempo in Gregorian Chant* (trans. K. Rooney; Glendale, CO: Lancelot Andrewes Press, 2016). Remarkably, none of the extant manuscripts from the tenth or eleventh century has this common cadential formula notated as *scandicus* + *porrectus*, and L consistently has a notably elongated *virga* for the third note.

Summary of principal differences from the Solesmes method:

- there are no ternary compound beats; the rhythm is strictly binary
- the horizontal *episema* indicates doubling rather than nuanced lengthening
- the normal syllabic value is long; one syllable set to a single short note is the exception rather than the rule
- long-short forms of the *pes* and *clivis* are practically nonexistent
- the *virga* (top note) of both *scandicus* and *salicus* is normally long
- the *oriscus* (middle note) of the *salicus* is normally short
- all ornaments (*quilisma*, *initio debilis*, white/hollow notes, and the upper auxiliary of the *oriscus*) come before the beat and take their value from the preceding note