























Preface to the Vatican Edition of the Roman Chant. xj.

as the norm for modern Editors. The following tables give the principal forms of these notes or neums along with their names :

			
Punctum	Virga	Bivirga	Punctum inclinatum (Diamond)
			
Podatus or Pes	Clivis or Flexa	Epiphonus	Cephalicus
			
Scandicus	Salicus	Climacus	Ancus
			
Torculus	Porrectus	Torculus resupinus	Porrectus flexus
			
Pes subpunctis	Scandicus subpunctis	Scandicus flexus	Climacus resupinus
			
Strophicus	Pes strophicus	Clivis strophica or Clivis with an Oriscus	Torculus strophicus or Torculus with an Oriscus
			
Pressus	Other Pressus or apposed neums		Trigon
			
Quilisma	Longer or compound Neums		

To avoid all error and doubt in the interpretation of the above notation, the following observations are to be noted :

1. Of the two notes of the *Podatus*, the lower one must be sung before the upper note immediately above it.



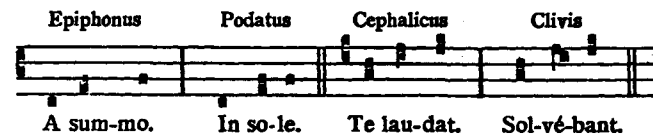
xij. Preface to the Vatican Edition of the Roman Chant.



2. The heavy slanting line of the *Porrectus* stands for the two notes which it links together, so that the first note is given at the top of the line and the lower note at the lower end of the line :



3. The half-note, which terminates the *Cephalicus* and the *Epiphonus*, only occurs at the end of a syllable when the next syllable leads on to the combination of two vowels like a diphthong, as e. g. ... *Autem, eius, alleluia* : or to the juxtaposition of several consonants, e. g. *omnis, sanctus*. For in such cases the nature of the syllables obliges the voice, in passing from one to the other, to flow or become "liquescent", so that, being confined in the mouth, it does not seem to end, but to lose half its force rather than its duration. (Cf. Guido. *Microl.* Cf. XV.)

When, however, the nature of the syllables requires a sound which is not liquescent but emitted in full, the *Epiphonus* becomes a *Podatus*, the *Cephalicus* a *Clivis* :



It sometimes happens that two notes follow another higher note or *Virga* in the manner of a *Climacus*; they may then be liquescent, at any rate the last of them. In this case they are represented by two diamond shaped notes of smaller size  , or they are changed into a *Cephalicus* following below the *Virga*  . This kind of neum, which is akin to the *Climacus*, is called an *Ancus*.

4. When several simple notes as in the *Strophicus* or the *Pressus* or the like are in apposition, that is to say, so written on the same line as to be near one another, they must be sustained for a length of time in proportion to their number. There is, however, this difference between the *Strophicus* and the *Pressus*, that the latter should be sung with more intensity, or even, if it be preferred, *tremolo*; the former more softly, unless the tonic accent of the corresponding syllable require a stronger impulse.

5. There is another kind of *tremolo* note, i. e., the *Quilisma*, which appears in the chant like a "melodic blossom". It is called "*nota volubilis*" and "*gradata*", a note with a trill and gradually ascending. If one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the *Quilisma* rather than quicken it.

6. The tailed note which marks the top of the *Climacus*, *Clivis* and *Porrectus*, is a distinguishing characteristic of these neumatic forms as they have been handed down by our forefathers. This particular note often receives a stronger impulse, not because it is tailed, but because it is not joined to any preceding note, and therefore it gets a direct vocal impulse. The little line which

RULES FOR INTERPRETATION.

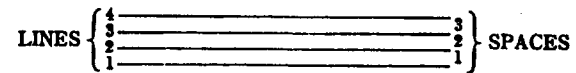
There are two notations in actual use in Plainsong: the square traditional notation and its modern transcription on the five-line staff; we put them side by side.

Musical notation, to be practical, must represent both melody and rhythm. Melodic signs or notes represent the relative pitch of sounds; rhythmic signs, the length of sounds and the rhythmic movement of the melody. The only notes used in Plainsong are those of the Diatonic Scale of *Doh* with the sole addition of the flat.

I. — The Staff, the Clef, the Guide, the Flat.



The Staff.

In the traditional notation the Staff is of four lines only; lines and spaces are counted upwards thus:

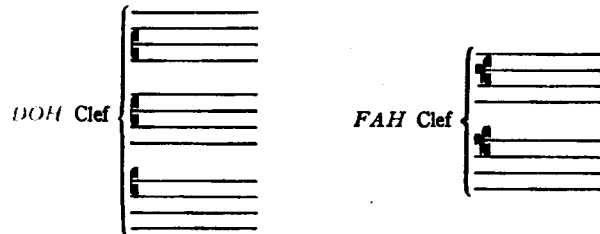


When, as in figured music, the notes go beyond the staff, small lines (leger lines) are added, but never more than one, above or below the staff.

The Clef.

The Clef written at the beginning of the staff gives the name and place of the notes on the staff. There are two clefs in use: the *Doh* Clef:  marking the place of the *Doh*; the *Fah* Clef:  marking the place of the *Fah*.

These are simply the archaic forms of C and F. The *Doh* clef is placed sometimes on the second line, often on the third line and very often on the fourth line. The *Fah* Clef is placed, as a rule, on the third line, rarely on the fourth line (e. g.: offert. *Veritas*, p. 1203).



This shifting of the Clef is merely to enable melodies of different range to be written on the staff. Once the note indicated by the Clef is known, the reading of the other notes is only a matter of practice. For the fluent reading of Plainsong and the transposition of the melody at sight, the Tonic Sol-fa system is invaluable — almost indispensable — for the ordinary reader.

The Guide.

At the end of each staff line is a sign called the Guide indicating in advance the first note on the following staff. This sign is also used in the course of the same line when the extended range of the melody requires for its writing on the staff a change in the place of the Clef. Here the guide shows, in relation to the previous notation, the actual pitch of the first note after the change.



In this example the *Doh* following the change is sung at the same pitch as the *Doh* of the Guide; there is a change of Clef only, not a change of pitch. See Antiph. *Cum appropinquaret*, p. 584, in which a change in the position of the Clef occurs three times.

The Flat.

In the Vatican Edition the Flat holds good: a) for a whole word; b) as far as the first bar line — even quarter-bar — which occurs after it. The *Ta* returns to its natural state with a new word, after any bar-line and, of course, whenever a natural (\natural) is placed before it. In a few pieces the Flat is placed near the Clef on each section of the staff; it then makes flat every *Te* or *B* in the piece unless contradicted by a natural.

II. — The Modes, the Choice of Pitch, Bar-Lines.

For the benefit of those accustomed to modern music only, and in order to avoid any misunderstanding in the reading of Plainsong, a few remarks may here be made on the Modes, the choice of Pitch, and Bar-lines.

The Modes.

In modern music there are only two Modes or Scales in general use: the Major Scale built upon *Doh*, and the Minor Scale built upon *Lah* as the key note. The various keys in which these two Scales can be played or sung, affect only the pitch of the notes; they remain the same Scales, only at a different pitch. A cursory glance at the Plainsong melodies, whether in the old or in the modern notation, might easily give the impression that they are in the Scale of *Doh*. Indeed they are read and treated as such by the ordinary singer. But this is only an optical or auricular illusion which a further glance at the tonic, or the characteristic intervals would dispel. While it is true to say that the melodies use only the material of the diatonic Scale of *Doh*, (with the important exception of *Bb*), we must not therefore conclude that they are necessarily or even frequently in the Scale or Mode of *Doh*. The numeral placed at the beginning of each piece would tell us otherwise. Apart altogether from the question of transposition, each note in this simple material of the scale of *Doh*, can become in its turn a modal tonic, provisional or final, regardless of where the semitone falls. Hence — if we also mention the difference of range and the modulations — a variety in mode or scale of which even the medieval theory of eight Modes gives an imperfect idea. In this respect the resourcefulness and variety of Plainsong far outstrip modern music. The following example in which each little formula makes us hear a different modal tonic and gives the impression of a different

Explanation :

Column 1. In this column, the single notes without rhythmic signs have the value of a quaver in modern music. And as in modern music we usually have two or three quavers to the beat, so likewise in Plainsong, we have two or three single notes forming a compound beat or rhythmic group.

Three rhythmic signs may be added to these single notes; hence in

Column 2. The vertical episema, (a) which marks the beginning of a compound beat and the rhythmic step of the movement, (see further on § VI).

Column 3. The horizontal episema which indicates a slight lengthening of the note. This stroke may also cover a whole group, but in such cases, the lengthening must not be too marked, in order to maintain the rhythmic unity of the group.

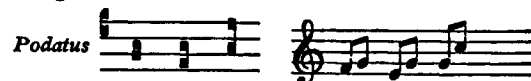
As regards the value of the lengthening, a good rule is: the oftener it occurs, the less we must mark it and vice versa. Notice also that, while the note lengthened by the horizontal episema may often be strong from its position in the melody or text, more frequently perhaps it must be weak; intensity is not inherent in any rhythmic sign.

Column 4. Here both the vertical and the horizontal episema are attached to the same note, thus indicating at once the beginning of a rhythmic group and a slight lengthening during which the voice dies away in order to mark the conclusion of a small melodic phrase.

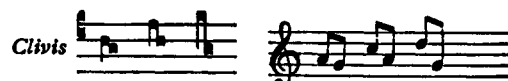
Column 5. Here the dot doubles the note which precedes it.

B. — NEUMS OR GROUPS OF TWO NOTES.

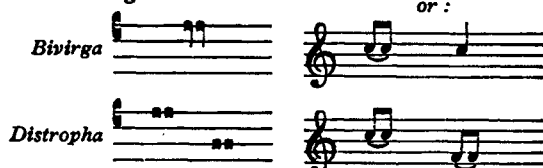
1. Ascending :



2. Descending :



3. On the same degree :

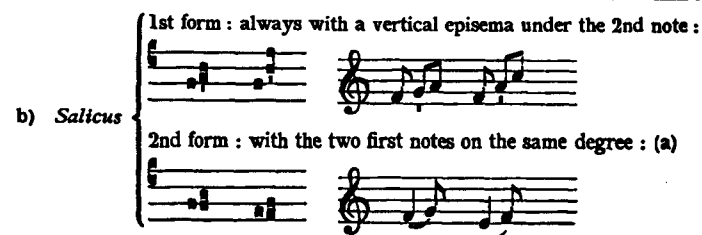


C. — NEUMS OR GROUPS OF THREE NOTES.

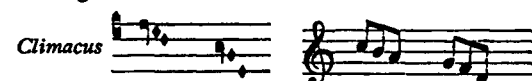
1. Ascending :



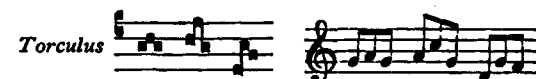
(a) Episema, a Greek word, meaning mark or sign.



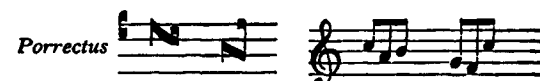
2. Descending :



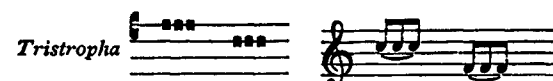
3. With the 2nd note of the group higher than the two others :



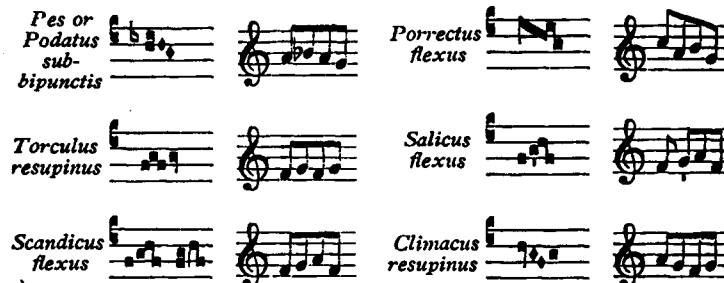
Lower than the two others :



4. On the same degree :



D. — COMPOUND NEUMS OR GROUPS OF MORE THAN THREE NOTES.



(a) For practical purposes this second form of Salicus will be treated as a pressus (see note on this group).