

TO THE MOST blessed and beloved Brother Michael, Guido, by many vicissitudes cast down and strengthened:

Either the times are hard or the judgments of the Divine ordinance are obscure when truth is trampled upon by falsehood and love is trampled upon by envy, which rarely ceases to accompany our order; by this means, the conspiring of the Philistines punishes the Israelitish transgression, lest if anything should promptly turn out according to our wishes, the mortal soul should perish in its self-confidence. For our actions are good only when we ascribe to the Creator all that we are able to accomplish.

Hence it is that you see me banished from pleasant domains and yourself suffocated so that you can scarcely breathe. In which plight I say that we are much like a certain artisan who presented to Augustus Caesar an incomparable treasure, namely, flexible glass. Thinking that because he could do something beyond the power of all others, he deserved a reward beyond all others, he was by the worst of fortunes sentenced to death, lest, if glass could be made as durable as it is marvelous, the entire royal treasure, consisting of various metals, should suddenly become worthless. And so from that time on, accursed envy has deprived mortals of this boon, as it once deprived them of Eden. For since the artisan's envy was unwilling to teach anyone his secret, the king's envy could destroy the artisan along with his art.

For which reason, moved by a divinely inspired charity, I have brought to you and to as many others as I have been able a grace divinely bestowed on me, the most unworthy of men; namely, that those who come after us, when they learn with the greatest ease the ecclesiastical melodies which I and all my predecessors learned only with the greatest difficulty, they will desire for me and for you and my other helpers eternal salvation, and by the mercy of God our sins will be remitted, or at least from the gratitude of so many will come some prayer for our souls.

For if at present those who have succeeded in gaining only an imperfect knowledge of singing in ten years of study intercede most devoutly before God for their teachers, what think you will be done for us and our helpers, who can produce a perfect singer in the space of one year, or at the most in two? Even if the customary baseness of mankind should prove ungrateful for such benefits, will not a just God reward our labors? Or, since this is God's work and we can do nothing without Him, shall we have no reward? Forbid the thought. For even the Apostle, though whatever is done is done by God's grace, sings none the less: "I have fought a good fight, I have finished my course, I have kept the faith. Henceforth there is laid up for me a crown of righteousness."

Confident therefore in our hope of reward, we set about a task of such usefulness, and since after many storms the long-desired fair weather has returned, we must felicitously set sail.

But since you in your captivity are distrustful of liberty, I will set forth the situation in full. John, holder of the most high apostolic seat, who now governs the Roman Church, hearing of the fame of our school and greatly wondering how, by means of our Antiphoner, boys could know songs which they had never heard, invited me through three emissaries to come to him. I therefore went to Rome with Dom Grunwald, the most reverend Abbot, and Dom Peter, Provost of the canons of the church of Arezzo, by the standards of our time a most learned man. The Pope, accordingly, was greatly pleased by my arrival, conversing much with me and inquiring of many matters. After repeatedly looking through our Antiphoner as if it were some prodigy, and reflecting on the rules prefixed to it, he did not dismiss the subject or leave the place where he sat until he had satisfied his desire by himself learning to sing a verse without hearing it beforehand, thus quickly finding true in his own case what he could hardly believe of others.

What need I say more? I was prevented by illness from remaining in Rome even a short time longer, as the summer heat in places swampy and near the sea was threatening our destruction. We finally came to the agreement that I should return later, at the beginning of winter, at which time

I should reveal this work of mine more fully to the Pope and his clerk, who had enjoyed the foretaste of it.

A few days after this, desiring to see your spiritual father Dom Guido, Abbot of Pomposa, a man highly endeared to God and men by the merit of his virtue and wisdom, and a beloved friend, I paid him a visit. When he with his clear intelligence saw our Antiphoner, he at once recognized its value and had faith in it. He regretted that he had once given counte-

nance to our rivals and asked me to come to Pomposa, urging upon me that monasteries were to be preferred to bishops' residences, especially Pomposa, because of its zeal for learning, which now by the grace of God and the industry of the most reverend Guido ranks foremost in Italy.

Swayed by the prayers of so eminent a father, and obeying his instructions, I wish first, God helping me, to confer distinction upon so notable a monastery by this work and further to reveal myself to the monks as a monk. Since nearly all the bishops have been convicted of simony, I should fear to enter into relations with any of their number.

As I cannot come to you at present, I am in the meantime addressing to you a most excellent method of finding an unknown melody, recently given to us by God and found most useful in practice. Further, I most reverently salute Dom Martin, the Prior of the Holy Congregation, our greatest helper, and with the most earnest entreaties commend my miserable self to his prayers, and I admonish Brother Peter, who, nourished by our milk, now feeds on the rudest barley, and after golden bowls of wine, drinks a mixture of vinegar, to remember one who remembers him.

To find an unknown melody, most blessed brother, the first and common procedure is this. You sound on the monochord the letters belonging to each neume, and by listening you will be able to learn the melody as if from hearing it sung by a teacher. But this procedure is childish, good indeed for beginners, but very bad for pupils who have made some progress. For I have seen many keen-witted philosophers who had sought out not merely Italian, but French, German, and even Greek teachers for the study of this art, but who, because they relied on this procedure alone, could never become, I will not say skilled musicians, but even choristers, nor could they duplicate the performance of our choir boys.

We do not need to have constant recourse to the voice of a singer or to the sound of some instrument to become acquainted with an unknown melody, so that as if blind we should seem never to go forward without a leader; we need to implant the differences and qualities of the individual sounds and of all descents and ascents deep in the memory. You will then have a most easy and approved method of finding an unknown melody, provided there is someone present to teach the pupil, not merely from a written textbook, but rather by informal discussion, according to our practice. For after I began teaching this procedure to boys, some of them were able to sing an unknown melody before the third day, which by other methods would not have been possible in many weeks.

If, therefore, you wish to commit any note or neume to memory so that it will promptly recur to you, whenever you wish, in any melody whatever, known or unknown to you, and so that you will be able to sound it at once and with full confidence, you must mark that note or neume at the beginning of some especially familiar melody; and to retain each and every note in your memory, you must have at ready command a melody of this description which begins with that note. For example, let it be this melody, which, in teaching boys, I use at the beginning and even to the very end:

Hymn.
2.
U T qué-ant láxis re-soná-re ffrbis Mí-ra gestó-
rum fámu-li tu-ó-rum, Sól-ve pollú-ti lábi-i re-á-tum.
Sánte Jo-ánes. Amen.

Do you not see how, in this melody, the six phrases begin each with a different note? If, trained as I have described, you know the beginning of each phrase so that you can at once and confidently begin any one you wish, you will be able to sing these notes in their proper qualities whenever you see them. Then, when you hear any neume that has not been written down, consider carefully which of these phrases is best adapted to the last note of the neume, so that this last note and the first note of your phrase are of the same pitch. And be sure that the neume ends on the note with which the phrase corresponding to it begins. And when you begin to sing an unknown melody that has been written down, take great care to end each neume so correctly that its last note joins well with the beginning of the phrase which begins with the note on which the neume ends. To sing an unknown melody competently as soon as you see it

I afterwards adapted short fragments of melody to the single sounds in order. Closely examining the phrases of these, you will rejoice to find at the beginnings of the phrases all the ascending and descending progressions of each note in turn. If you succeed in singing at will the phrases of each and every one of these fragments, you will have learned, by a rule most brief and easy, the exceedingly difficult and manifold varieties of all the neumes. All these matters, which we can hardly indicate in any way with letters, we can easily lay bare by a simple discussion.

The few words on the form of the modes and neumes which I have set down, both in prose and in verse, as a prologue to the Antiphoner will perhaps briefly and sufficiently open the portals of the art of music. And let the painstaking seek out our little book called *Micrologus* and also read the book *Enchiridion*, most lucidly composed by the most reverend Abbot Odo, from whose example I have departed only in the forms of the notes, since I have simplified my treatment for the sake of the young, in this not following Boethius, whose treatise is useful to philosophers, but not to singers.

The Guidonian heptachord consists of the 1st six notes of our Major Scale: C-sol, D-re, E-mi, F-fa, G-sol, A-la. The "ut" was later changed in the 17th cent. to the more singable "doh", and the B-si was added when musicians thought more in terms of octaves and tonality rather than of heptachords and modality.

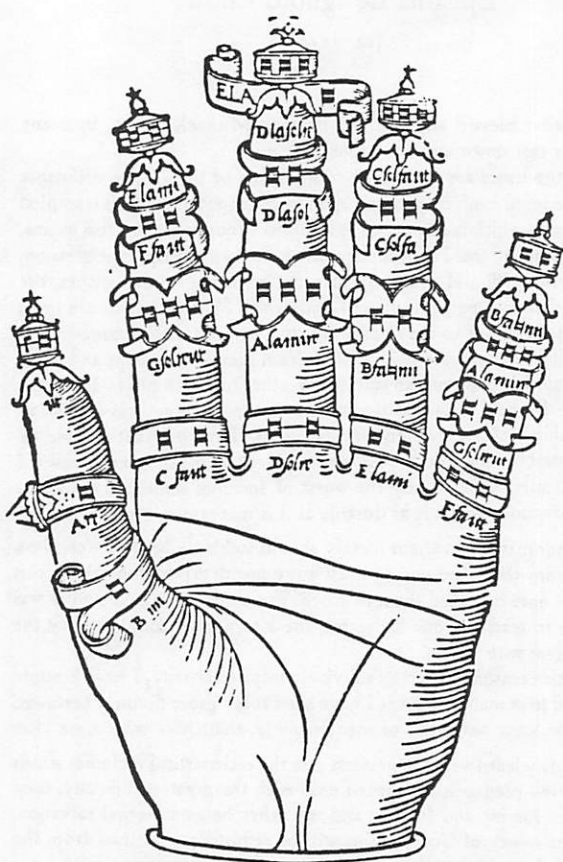
As we first see Guide's method it applies only to the notes $C^{\text{TT}} D^{\text{TT}} E^{\text{ST}} F^{\text{ST}} G^{\text{TT}} A$, the "natural" hexachord. But it was readily extended to the notes $F^{\text{TT}} G^{\text{TT}} A^{\text{ST}} B^{\text{ST}} C^{\text{T}} D$, the "soft" or "mollis" hexachord and $G^{\text{T}} A^{\text{T}} B^{\text{S}} C^{\text{T}} D^{\text{T}} E$, the "hard" or "durum" hexachord. Hence it included both the

and $G \neq C \neq E$, in short. Hence it included both the disjunct and conjunct systems from the tribes. This close association of G with F and C caused the addition of the G -clif to the other two privileged origin points of F and C .

Not only does a tone have its unique pitch (quantity) and its unique letter name, as given by Odo, but it now has a functional name (quality) associated with it that relates the tone intervallically within the major hexachord. Each tone has a unique position within the major hexachord and hence a unique relationship with all the other notes of that hexachord. The complete name of a note, say middle G, is given as "G sol re ut", or for low C as "C fa ut" etc.

Modulation. If in singing one had to cover a range greater than a hexachord one had to modulate or change one's hexachordal frame of reference. Suppose one were to sing the notes C D E F G a b c d. One would think of C as ut, D as re, E as mi and F as fa. But on G one would 1st think of it as sol and then modulate and think of it as ut. Then one could proceed to navigate through A re, b mi, c fa and d sol. If instead of a b one were to sing a b, one would modulate at F from fa to ut. With practice b become associated with mi and b with fa. Does a fa sound the same as on ut?

EXERCISE Design the Guidonian syllables to Chant d of Exercise . Show modulations.



The System of Hexachords or GAMUT (gamma-ut)

