




SCANDICUS — each successive note higher than the preceding.

It may have more than three notes : 



SALICUS — each successive note higher than the preceding, with a slight prolongation and the rhythmic support on the second last note.



TRISTROPHA — all three notes on the same pitch.

c) Neums of four notes :



TORCULUS RESUPINUS — torculus with fourth note higher than the third.



PORRECTUS FLEXUS — porrectus with fourth note lower than the third.



CLIMACUS RESUPINUS — climacus with fourth note higher than the third.



SCANDICUS FLEXUS — scandicus with fourth note lower than the third.



PES SUBBIPUNCTIS — podarus followed by descending rhombus notes.

d) Special notes and neums :



The **QUILISMA** is found in ascending passages. The note immediately preceding this jagged note must be distinctly prolonged and emphasized.



The **PRESSUS** is the meeting of a punctum and a group, and then the punctum is before the neum, or a group and a group on the same pitch.



The **ORISCUS** is the meeting of a group and a punctum on the same pitch and then the punctum is at the end of the neum.



LIQUESCENS neums are those in which the last note is printed smaller than the note or notes which precede it. This small note has a duration equivalent to that of the other note. Its function is merely to facilitate the pronunciation of words at the juncture of vowels or certain consonants.

2) RHYTHM

Rhythm is the organizing element or factor of music which keeps the melody moving, flowing from one point to another until a certain resting point is reached. Rhythmic effect is produced or caused by establishing a relation of dependence between groups of two or three sounds (notes) to other groups of two or three sounds. Rhythm, therefore, is the welding or synthetic influence in music.

In Gregorian chant the rhythm is free, that is, the fundamental groups are not all of equal size, but the groups of twos and threes are intermingled freely. The ictus gives the rhythmic support to the melody and the elan to the movement. This means that the singer must be able to recognize which notes bear the rhythmic ictus in order to secure the order of movement essential to the very notion of musical rhythm. Practically speaking, the ictus is nothing else than the place where the fundamental groups of twos and threes begin. The following rules are therefore absolutely essential for the placing of the ictus in a chant melody. The *vertical episema* [|] is used to indicate the place of the ictus, but since it is not always printed in the chant melodies, the following simple set of rules must be applied. The three main rules are listed here in the order of their importance and in the order in which they must be used. The count of "one" or ictus belongs to:

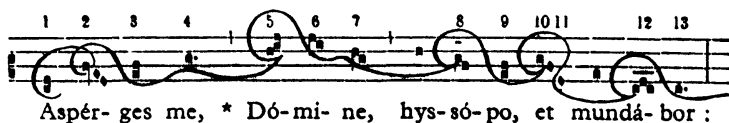
1. Notes with the vertical episema marked in the musical text.
2. All notes that are sustained at least two pulses over the same syllable, such as the *distropha*, *bivirga*, *tristropha*, *pressus*, dotted notes; and the note before the *quilisma*.
3. Any note which begins a group (simple neum). This third rule holds only when it does not conflict with either of the first two above. In syllabic chant, i. e. passages where there is only one note to a syllable, there are two possibilities. The ictus may be placed on the note over the last syllable of each word, or you may count back by twos from the next known ictus found by the use of the three rules given above. The accent of the dactyl ordinarily attracts the ictus.

It is a common fault to assimilate the ictus to the accent of the words and give it their value. The rhythmical touching-point (ictus) may be relatively strong or weak depending upon its position in the text or melody. The ictus must never be confused with accent. *Ictus* has to do with the rhythm of the melody. *Accent* has to do with proper pronunciation of the text. Chant is beautifully and correctly sung when *both* these different things have been given their full measure of attention, but it is fatal to confuse them.

While the ictus determines the beginnings of groups of two or three notes, the actual rhythm is not achieved until these groups of twos and threes are related to each other on the basis of the *arsis* and *thesis*, i. e. the "rise" and "fall" elements of the complete rhythmic wave. The rhythmic wave is pictured by the *chironomy*. *Chironomy* is the art of conducting or directing the chant by gestures of the hand. It outlines or pictures the rhythm of the melody for the choir. Rhythm is a *synthesis* realized by means of successive steps: words, sections, members, phrases; each of these units being formed by a relationship of rise and fall, *elan* and *repos*, tension and release, activity and a coming to rest. The *ARSIS* or "rise group" designates the elan part of the rhythmic wave. The *THESIS* or "fall group" shows the relaxation phase of the rhythmic wave. The first and simplest rule of *chironomy* is that the *arsis* is used for rising melody and the *thesis* for descending

melody and cadence. The arsis is frequently used for accents of words when they occur on the ictic note, or even off the ictic note when a thesis is not already in process. In the latter case an *undulation* is used to lift an accent which occurs after the ictus in a thetic group. Last syllables of words are generally thetic unless the melodic formation over the last syllable distinctly calls for an arsis.

It is essential to note that the arsis or thesis begins in every case on the ictic note. Hence, at every ictus there must be the beginning of either an arsis or a thesis. This is to say that the arsis and thesis bind together the binary and ternary groups throughout the phrase, so that at every ictus you must decide on the use of an arsis or thesis. For example :



Aspér- ges me, * Dó-mi- ne, hys-só-po, et mundá-bor :

1. An arsis because the beginning of a word and rising melody.
2. Another arsis to pick up the accent of the word.
3. A thesis because it is the end of the word.
4. A thesis because of the cadence effect of the dotted note at end of incise.
5. Arsis because of **accent and rising** melody and new incise.
6. Thesis because of descending melody and penultimate syllable of dactyl.
7. Thesis : descending melody and end of word. Note that this thesis includes the syllable "hys-" of the next word in order to arrive at the next ictic note which is on "so-".
8. Arsis to pick up the accent of the word.
9. Thesis on the end of a word.
10. Arsis on "et" because it is beginning a new phrase, and the melody lies higher than the preceding.
11. The next group of two suggests a complete rhythmic wave of arsis and thesis.
12. Arsis on the accent of the word.
13. The end, of course, is thetic.

In syllabic chants we often require the use of the **UNDULATION** in order to pick up a primary (or even a secondary) accent which is in a thesis and *not* on the ictic note. This happens especially when you give the words their natural rhythm, i. e. put the ictus on the note over the last syllable. The classic example is the "Dies irae".



Dí- es í- rac, dí- es . il- la, Sól- vet saécium in fa- vil- la :