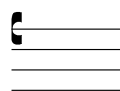
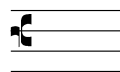


# A GUIDE TO GREGORIAN NOTATION

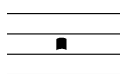
Neumes = notes sung on a single syllable



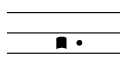
Do clef: Indicates where Do is on the staff.



Fa clef: Indicates where Fa is on the staff.



Punctum: Single note with time value of 1 beat.



Dotted punctum: Long note with time value of 2 beats. Second beat sung softly.



Bistropa: Long note with time value of 2 beats. Sung with slight crescendo.



Podatus: Bottom note is sung first; followed by the top note which is softened.



Clivis: 2 descending notes; read from left to right.



Liquescent: Pronounce diphthong (a-u) or a voiced consonant (l, m, n, etc.) on small note that ends syllable.



Scandicus: Ascending 3 notes



Quilisma: Ascending 3 notes noted by jagged line in middle. Middle note sung lightly, moving towards the top note.



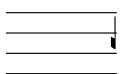
Torculus: 3 notes, rise to second note, then descends to last note.




Porrectus: 3 notes, middle one lowest. Drawn simply with a line to connect notes.

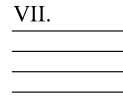



Climacus: Descending neum 3 or more notes. All notes same value (1 beat each).

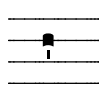


Custos: Indicates what the first note will be on the next line.

 Flat: Remains in effect for as long as the word lasts, up to the next bar line of any kind, or until cancelled by the natural sign (whichever comes first).

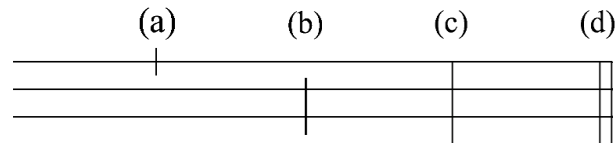
VII.  Mode: Roman numeral indicates mode (the medieval system of scales). There are eight modes in Gregorian chant.

 Horizontal episema: Horizontal line above or beneath a neume suggesting that the neume be sung expressively. Used in some of the music in many publications, but now being removed from Solesmes publications.

 Vertical episema (ictus) (vertical line beneath a neume): Rhythmic sign indicating the place of count one in binary and tertiary groups of simple beats. Found in some music; now being removed from Solesmes publications.

An asterisk (\*) within text indicates one singer/choir followed by another singer/choir. Most often used in this booklet to show when the cantor begins the piece, followed by all.

Bars (signs of pause)



The following are guidelines. The text actually dictates phrasing and determines when choir should take a breath.

- (a) Quarter bar: Separates clauses in the text. No breath, unless necessary
- (b) Half bar: Separates members of phrase. Almost always implies taking breath.
- (c) Full bar: Separates phrases. Slight slowing of movement before bar. Silence of brief duration after bar.\* Take breath.
- (d) Double bar: Indicates end of a piece or one of its principal parts. Also used to mark place where 2 choirs alternate. Silence of brief duration after bar.\* Take breath.

\* There may or may not be a rest (1 or 2 count) after a full or double bar. Rules vary. Follow choir director.

Notation at the end of section of text:

*bis* : Latin word meaning twice. Sing the section twice.  
*ij* : Latin numeration for twice. Sing the section twice.  
*ijj* : Latin numeration for three times.

This is often found in the Kyrie. Note that the number of repetitions may differ depending upon the Form of the Mass.