

"Cheat sheet" to read Gregorian Notation, singing 1-2-3-4-5 as do-re-mi-fa-so

<p>C4</p> <p>DO RE MI FA SO LA TI DO RE</p> <p>- - - - 1 2 3 4 5</p> <p>1 2 3 4 5 1 2</p>	<p>C3</p> <p>SO LA TI DO RE MI FA SO</p> <p>- - - - 1 2 3 4 5</p> <p>1 2 3 4 5 1</p>
<p>C2</p> <p>SO LA TI DO RE MI FA SO</p> <p>- - - - 1 2 3 4 5</p> <p>1 2 3 4 5 1</p>	<p>F3</p> <p>TI DO RE MI FA SO LA TI-</p> <p>- 1 2 3 4 5 - -</p> <p>3 4 5 1 2 3</p>
<p>Cb4</p> <p>DO RE MI FA SO LA TE DO-</p> <p>5 - - - 1 2 3 4 5</p> <p>1 2 3 4 5</p>	<p>Cb3</p> <p>FA SO LA TE DO RE MI FA SO</p> <p>4 5 - - 1 2 3 4 5</p> <p>1 2 3 4 5 1</p>

Sing the scale down with "Joy to the World"

Joy to the world, the Lord is come-

DO TI LA SO FA MI RE DO

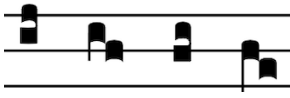
4 3 2 1 5 4 3 2 1

RECOGNIZING INTERVALS:


In Gregorian Chant, only four types of intervals are used: 2nd, 3rd, 4th and 5th. Seconds (2nd) and (3rd) can be either “minor” or “major”. In total, memorizing only 6 intervals is necessary to sight-read Gregorian Chant. How do we recognize these intervals?

“Seconds” (2nd) mean that on the staff, there are two (2) line or space covered by the interval. They look


like this on the staff:



“Thirds” (3rd):

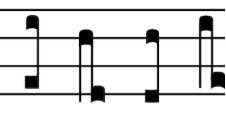


“Fourths” (4th):



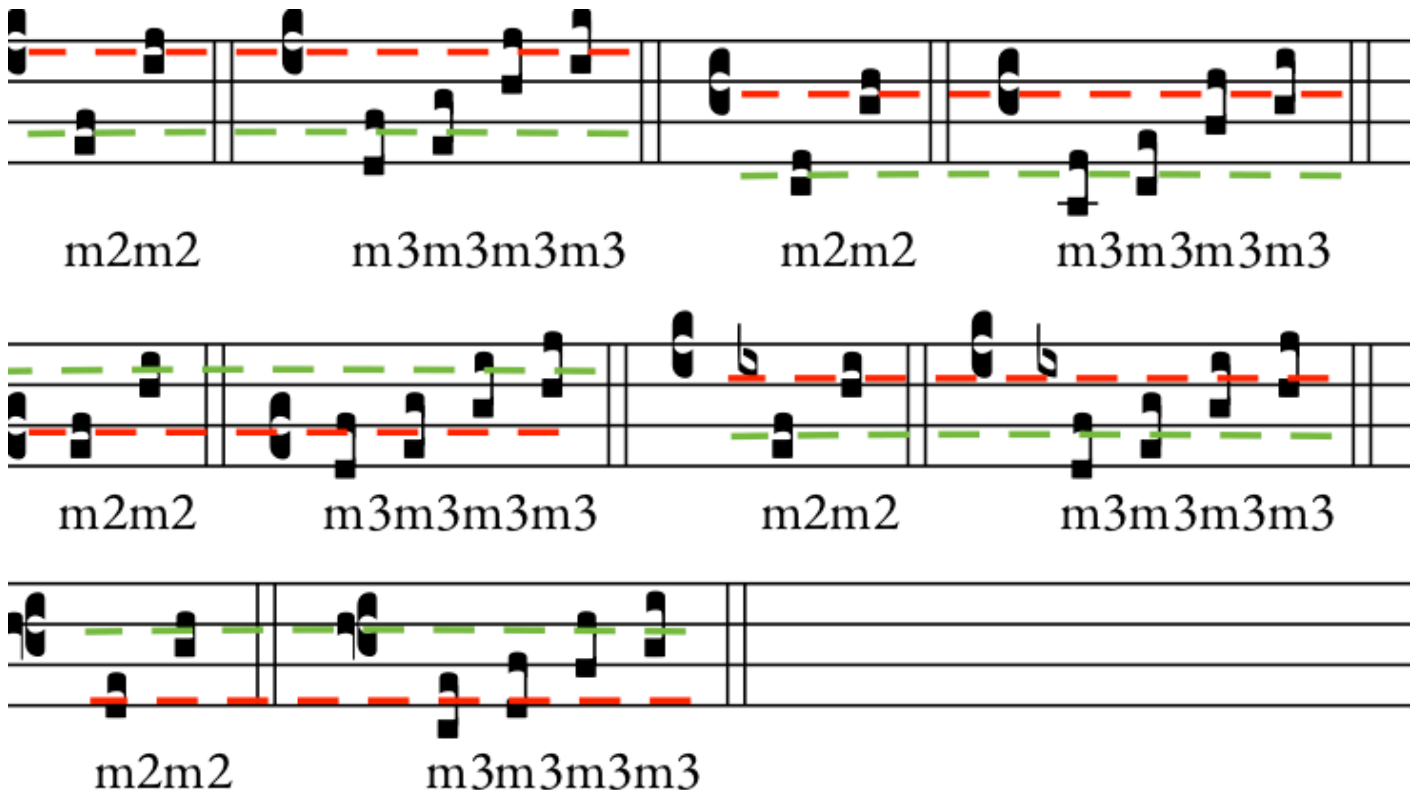
The only kind of 4th found in Gregorian Chant is the “Perfect 4th”

“Fifths” (5th):



The only kind of 5th found in Gregorian Chant is the “Perfect 5th”

Now, how do you recognize *minor* 2nd and 3rd from *major* 2nd and 3rd? By looking at the DO clef and FA clef. When there is no “flat” (b), the **minor seconds (m2)** are the intervals just under the DO, or the FA. All other seconds are **major seconds (M2)**. Likewise, the **minor thirds (m3)** are thirds that include that interval just under the DO or the FA. All other thirds are **major thirds (M3)**.



m2m2 m3m3m3m3 m2m2 m3m3m3m3

m2m2 m3m3m3m3 m2m2 m3m3m3m3

m2m2 m3m3m3m3

EXERCISE 1: write DO, RE, MI, FA or SO under each note, matching the position on the staff.

II

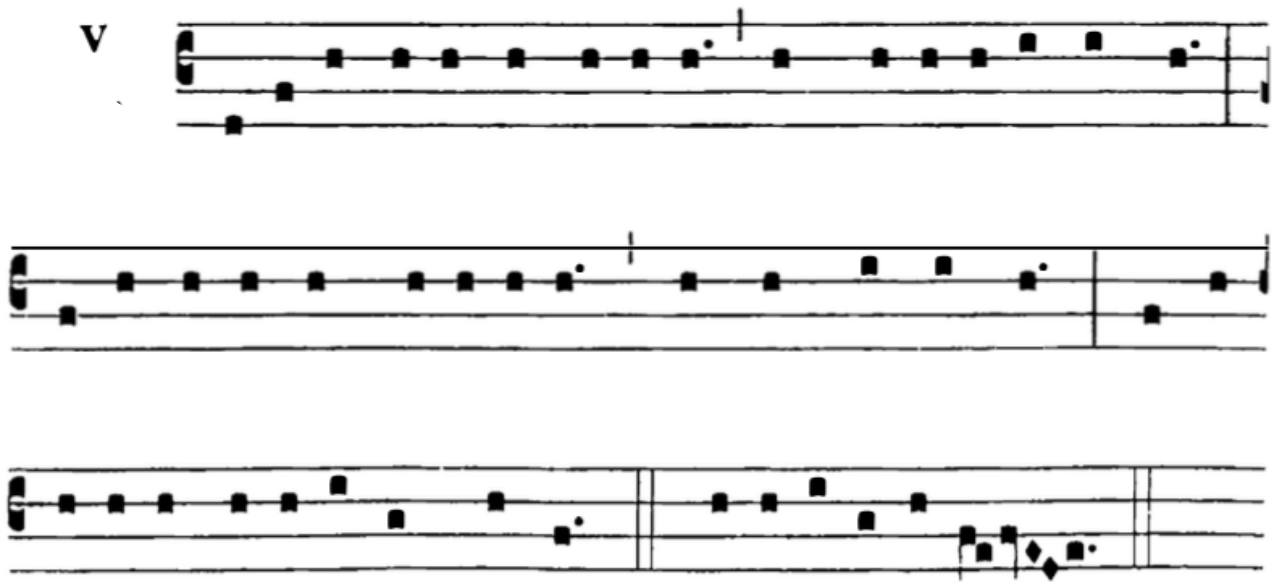
Three staves of musical notation for Exercise 1, Part II. The first staff contains 15 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The second staff contains 15 notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. The third staff contains 15 notes: G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9.

EXERCISE 2: write SO, LA, TI, DO or RE under each note, matching the position on the staff.

III

Three staves of musical notation for Exercise 2, Part III. The first staff contains 15 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The second staff contains 15 notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8. The third staff contains 15 notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10.

EXERCISE 3: write FA, SO, LA, TI, DO or RE under each note, matching the position on the staff.



EXERCISE 4: write FA, SO, LA, TI, DO or RE under each note, matching the position on the staff.

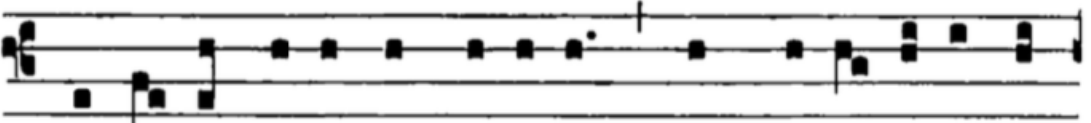


FOR ALL FOUR MUSIC PIECES BELOW

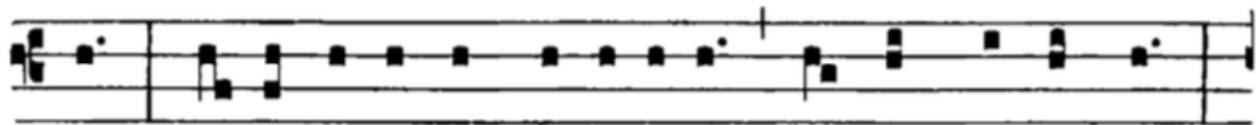
EXERCISE 1: play on the keyboard using the DO-RE-MI of KEYBOARD SCALE 1, then play on the keyboard using the DO-RE-MI of KEYBOARD SCALE 2, then play on the keyboard using the DO-RE-MI of KEYBOARD SCALE 3.

EXERCISE 2: complete writing the intervals under each staff (m2, M2, m3...)

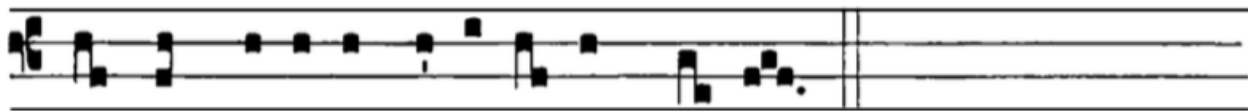
II



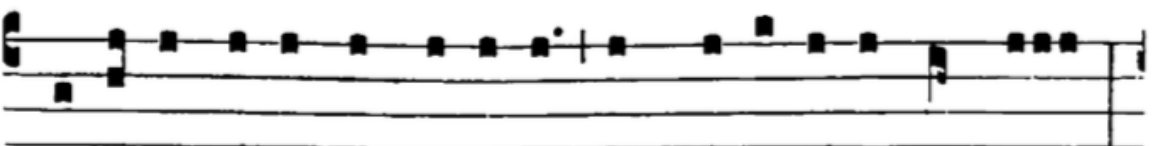
M2 M2 P4 m2m2 M2 M2M2M2



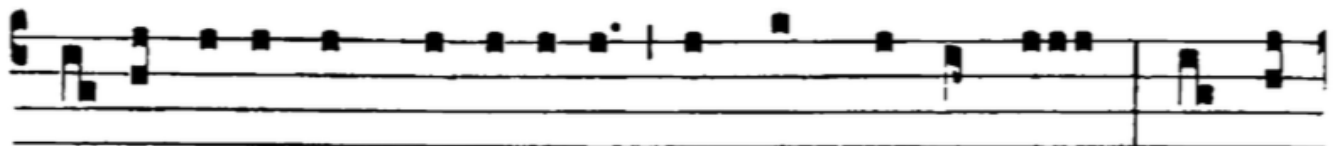
m3 m3



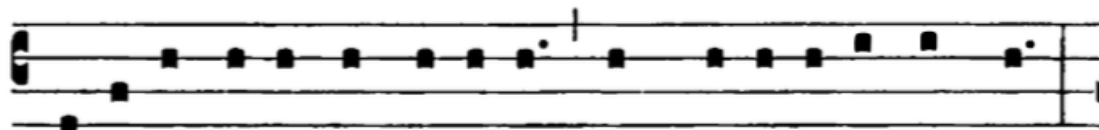
III



M2 m3 M2 M2 m2 M2 m3



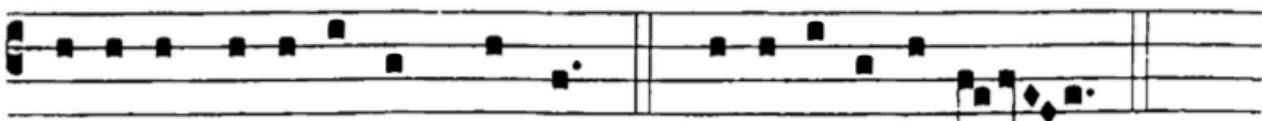
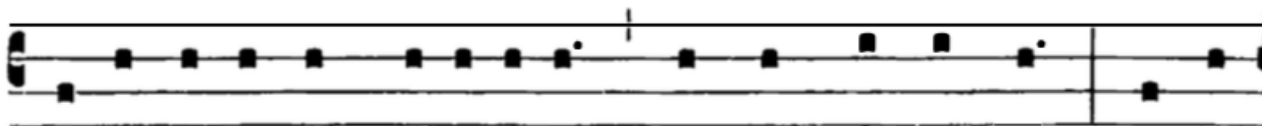
V



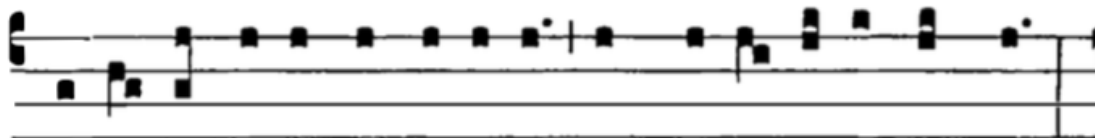
M3 m3

M2

M2

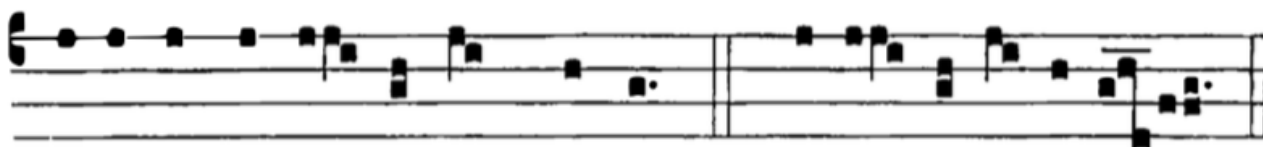
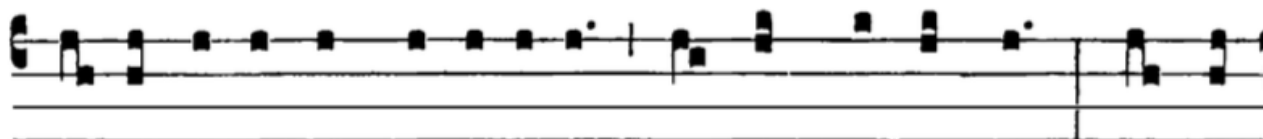


VIII

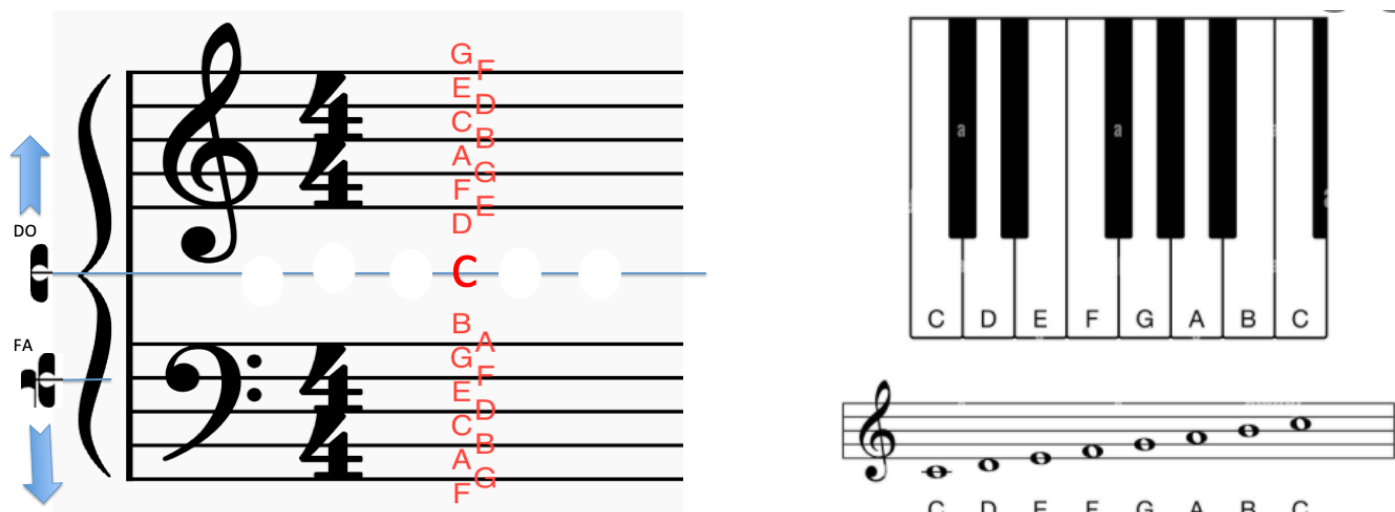


M2 M2 P4

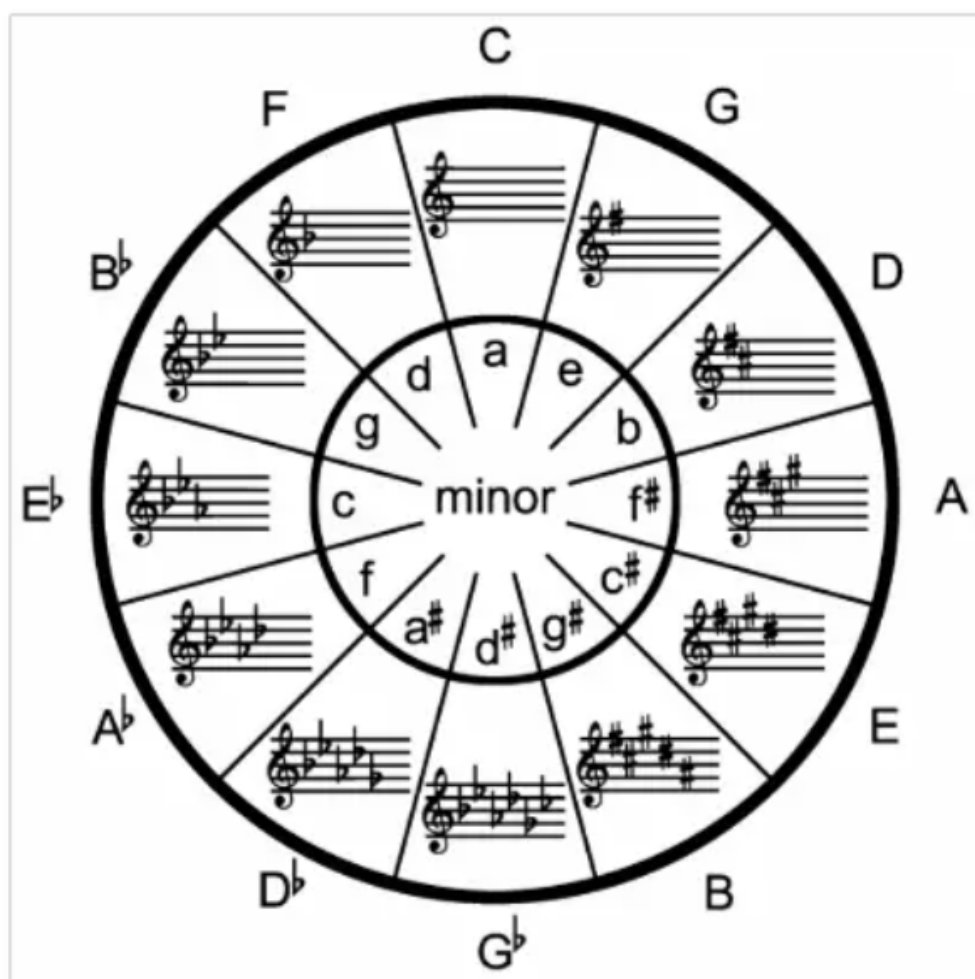
m2m2M2 M2 M2



In Gregorian Notation (square notes), the DO and FA Clefs can move up and down the 4-line staff...
...Just like singers can easily “transpose” a melody up or down in pitch.
 In modern Notation (below), the G (treble) and F (Bass) clefs are fixed, always in the same position...
...just like the white and black keys on a keyboard are “fixed”.



A singer can easily find the “moveable DO” in modern notation, thanks to the “CIRCLE OF FIFTH”:



EXAMPLES: FINDING THE “MOVEABLE DO” for HYMNS ...

... and thus be able to sing them using the do-re-mi-fa-so scale

Eternal Father: no #, no b therefore, "DO" = C (Key of C Major)

1 E - ter - nal Fa - ther, strong to save, Whose arm doth bind the rest - less wave,

(Top line): DO MI MI SO SO LA LA SO SO DO RE TI SO SO FA# SO

(2nd line): do do do mi mi fa fa mi so so fa# so mi re re re

Faith of our fathers: one # therefore, "DO" = G

1 Faith of our fa - thers, liv - ing still, In spite of

(Top line): MI RE DO DO TI DO RE LA TI DO DO TI LA ...

(2nd line): SO SO SO SO so la so so la so fa ...

Panis Angelicus: two # therefore, "DO" = D

5 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; Dat pa - nis coe - li - cus

MI MI MI SO FA MI LA SO FA MI MI RE RE RE RE RE FA MI MI ...

Comfort, Comfort ye : one b therefore, "DO" = F

1 Com - fort, com - fort ye my peo - ple, Speak ye peace, thus saith our God;

(Top line): DO RE MI RE DO TI LA SO DO RE MI FA MI RE DO

(2nd line): so ti do ti la so fa mi la ti do do do ti do

O Salutaris : four b therefore, "DO" = A b

1. O sa - lu - ta - ris Ho - sti - a, Quae coe - li pan - dis o - sti - um:

(Top line): SO LA SO DO SO LA LA SO SO DO MI RE TI DO TI LA SO ...

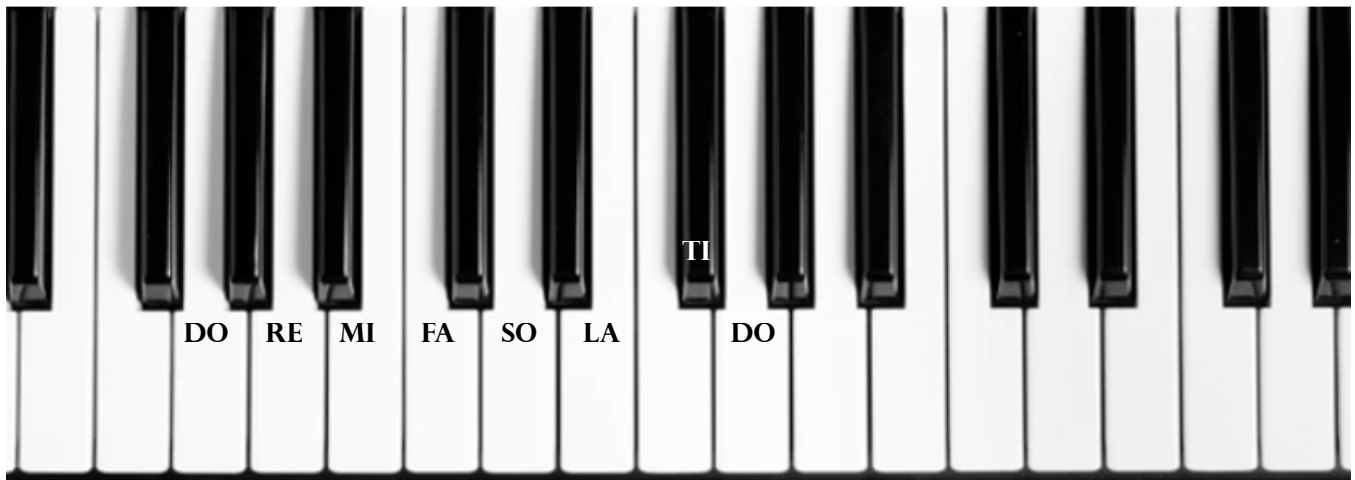
(2nd line): mi fa mi mi mi fa fa mi mi mi so so so so fa# so

(or : so b so b)

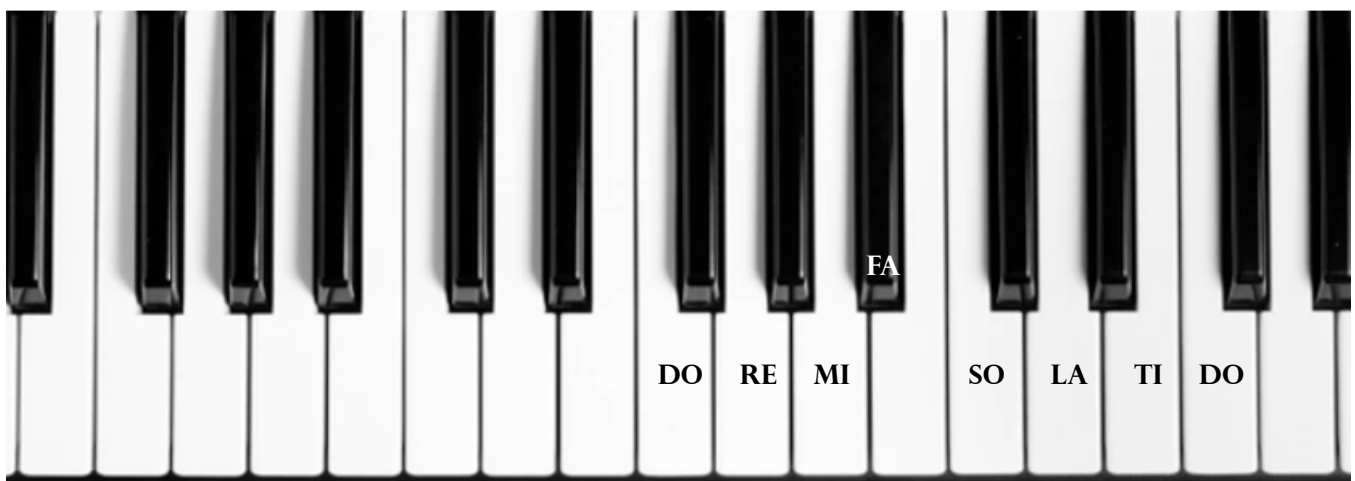
KEYBOARD SCALE 1 :



KEYBOARD SCALE 2 :



KEYBOARD SCALE 3 :



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longbeachchant.com/sing/

Long Beach Chant

Taught and sung, not bought and sold.

Elementary Music Literacy Chant and the Mass Liturgy of the Hours Questions?

Elementary Music Literacy

Learning Chant is another term for learning Elementary Music Literacy. There are three pillars to music literacy:

- Encouragement. Encouragement is not praise. Music literacy suffers from "music marketing" which positions music literacy as reserved for talents. It is not. Chant is for everyone. So is music literacy.
- Adequate instruction (see Introduction to the Movable DO method, or Long Beach 7AM mass). A path to music literacy should be taught in every Catholic parish. Ask your pastor or music director if/why that is not the case. If they say it is impossible, do not believe them.
- Practice: at least weekly, daily if possible (consider chanting Compline every day).

The videos below are an **ENCOURAGEMENT** to make your first step towards music literacy.

VIDEO 1: GUIDO D'AREZZO AND THE ORIGINS OF MUSIC LITERACY

CHANT IS ELEMENTARY MUSIC LITERACY (1965)

Watch later Share

longbeachchant.com/sing/sp/

Long Beach Chant

Taught and sung, not bought and sold.

Elementary Music Literacy Chant and the Mass Liturgy of the Hours Questions?

Introduction to the MOVABLE DO method to read the music of the mass

The music of the mass, as defined by the liturgy books, is sung a-cappella. The scope of our introduction is to teach the necessary knowledge to sing and rehearse a-cappella.

First, take the 30-second test: Test yourself: could you learn to read music with the "Movable Do" method?

100+ exercises you can do at home are summed up here: MOVABLE DO EXERCISES - Sum-up. The below suggests in which order these exercises can be taken. **Scroll down, or click on shortcuts below:**

Before you start: Introduction Part 1, Introduction Part 2, List of exercises for week 1.

After Week 1: Music and Mathematics, Archaic modality in the tones of the mass, List of exercises for Week 2.

After Week 2: Major Triad - Accord Parfait, List of exercises for Week 3.