

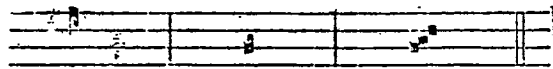
(d) The *Scandicus*, an enlargement of the *Po-datus*, an ascending note figure of three notes, as:



3. GROUPS OF MORE THAN THREE NOTES, though in theory they are classified by terms, are practically made up from the figures already mentioned. We consider it, therefore, unnecessary to speak further of such larger groups of notes. It may suffice to give a few examples:*



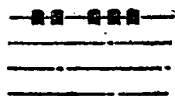
4. ORNAMENTAL NOTES, as used in the latest plain song books, may in a similar manner be traced to fundamental groups, as for instance:



Cephalicus Epiphonus Quilisma



The *Strophicus*:

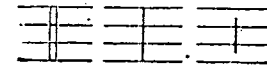


originally sung vibratim or tremolo; it is now usual to sustain the one same sound for the value of a group of the same number of notes.

* The practical rendition we will meet with later.

II. The Staff.

The staff of Plain Chant is distinguished from that of the modern note system by containing one line less. The melodies seldom exceed an octave. When a melody goes a third or more above or below the staff, leger lines are used. The PAUSES are indicated by double bars, bars and half bars in the staff.



It is obvious that the half bar indicates a short pause, the bar, however, a good one.

The double bar indicates the end of a melody. We shall see later of what great value the pauses are.

III. The Clefs.

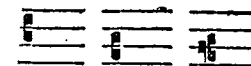
Two clefs are used in Gregorian Notation, the Do (C) clef



and the Fa (F) clef



The latter is distinguishable from the former by the little note placed before it.* It is to be observed that the clef of the Plain Chant Notation has the peculiarity of changing its position.



* The interval from clef line to the note immediately below is always a half tone. The other half tone is, in the C clef, from the upper Third to the Fourth, and in the F clef from the upper Fourth to the Fifth.