

Introduction to Organ Playing

Part III

Chant-based Accompaniment

By Angela Lim

Saturday, 7th November 2020
2:30pm

What we will learn today

- Introduction to chant
- How to accompany chant
- Other chant-based accompaniment

Examples of types of chant

- Ambrosian chant
- Gregorian chant
- Sarum rite
- Anglican chant
- Byzantine chant

Ambrosian chant

<https://youtu.be/OYrffh5-HE8?t=5>

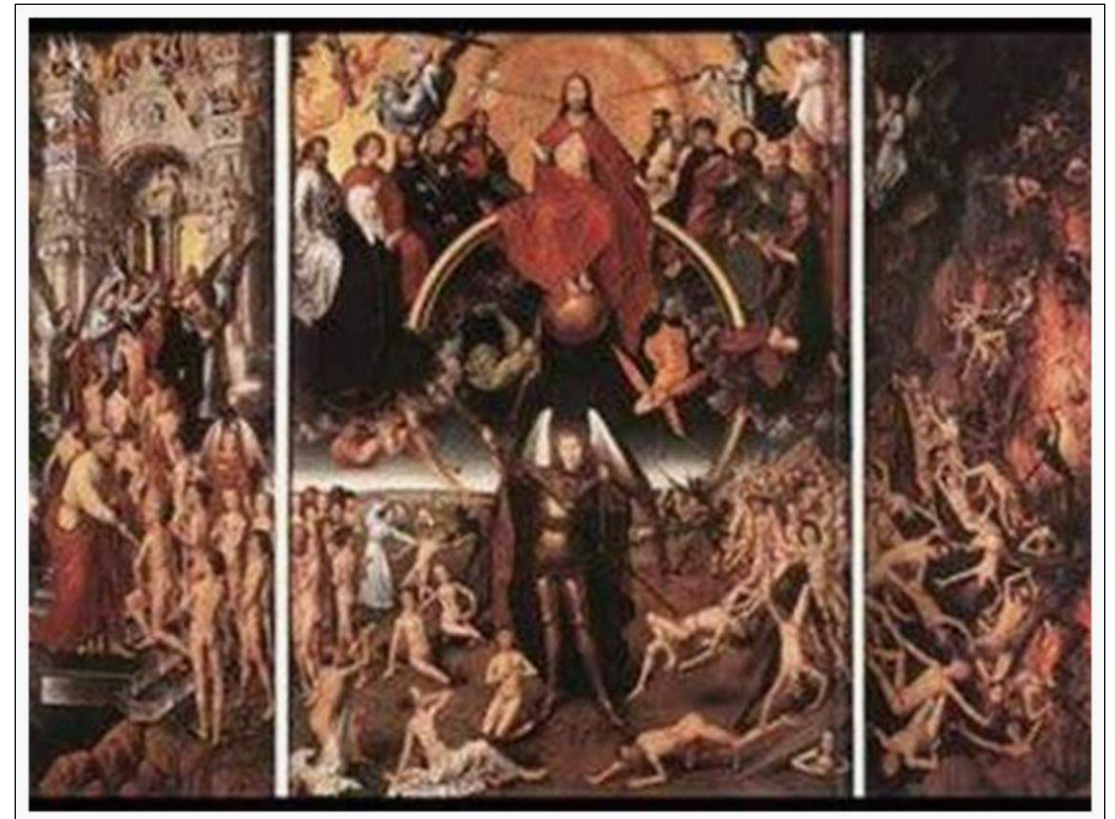


Qui se-des ad dexte-ram Patris, mi-se-ré-re no-bis. Quóni- am
tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altíssimus,
Je-su Christe. Cum Sancto Spí-ri- tu, in gló-

The image shows a musical score for Ambrosian chant. It consists of three staves of music with square neumes. The lyrics are written below the staves. The first staff begins with 'Qui se-des ad dexte-ram Patris, mi-se-ré-re no-bis. Quóni- am'. The second staff continues with 'tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altíssimus,'. The third staff ends with 'Je-su Christe. Cum Sancto Spí-ri- tu, in gló-'. The music is written in a simple, square-note style on a four-line staff.

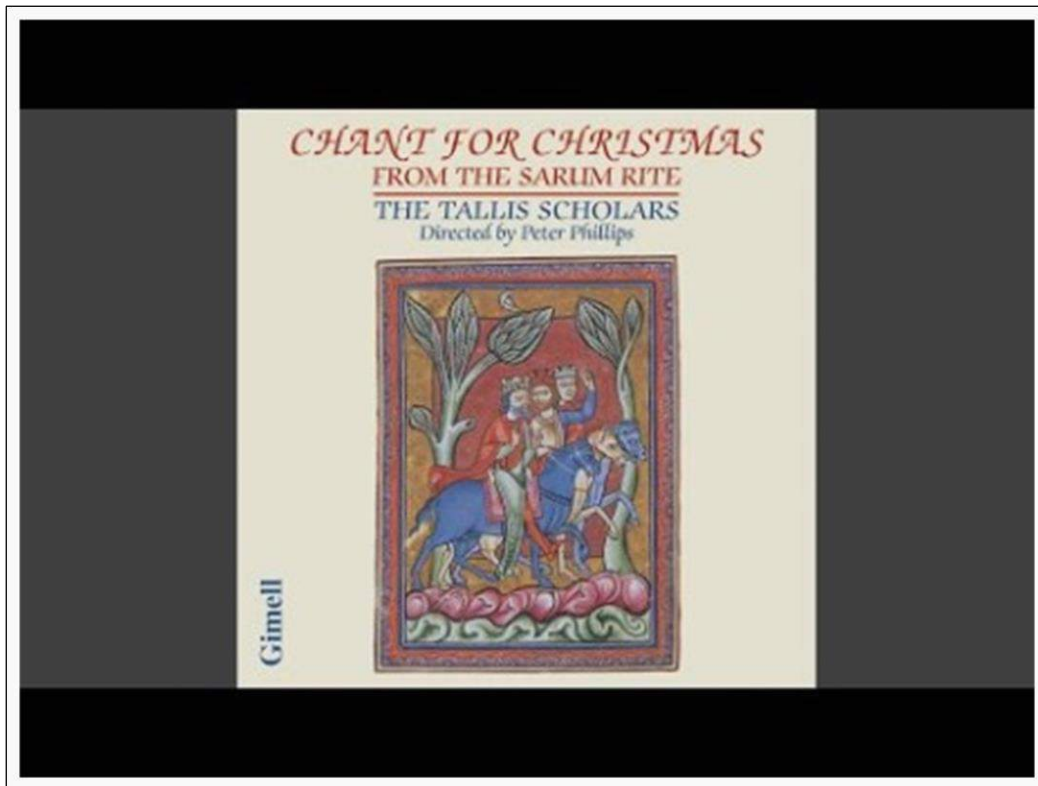
Gregorian chant

<https://youtu.be/Dlr90NLDp-0>



Sarum rite

<https://youtu.be/caLpJZTyMYo>



Anglican chant

<https://youtu.be/2MDCaPYg9GA>



Byzantine chant

<https://youtu.be/4Q8i0CYs-CM>



What is Gregorian chant?

- Tradition of the early Western church
- developed in the 9th and 10th centuries
- text in Latin, sometimes Greek
- was sung in both unison and pure harmony
- without accompaniment or instruments
- free rhythm, without meter or time signature
- in the ~16th century, major and minor keys were introduced
- this forced tonality on chant melodies and rhythm, changing its nature

When is Gregorian chant used today?

In the context of Roman rite worship:

- the Propers - antiphons, psalms, etc.
- the Ordinaries - *Kyrie, Gloria, Sanctus*, etc.
- liturgical hymns - *Veni Creator Spiritus*

Role of the organ in accompanying chant

- to support the cantor(s)
- to lead the congregation

Priorities

1. Text
2. Melody
3. Accompaniment

Examples of registrations

- Cantors: soft Flutes or Strings, weak 8' Principals
- Choir: stronger 8' Flutes, Strings, Principals
- Congregation: add 4' or even 2' if necessary

Things to consider when registering

- Weak choir needs more support; melody may have to be played
- Well-trained singers only accompaniment needed
- Other factors the no. of singers, size of congregation, size and properties of the building

Suggestions for accompaniment

- Use only diatonic chords



- Avoid chromatic chords



Suggestions for accompaniment

- Secondary sevenths harmonies

The image displays two systems of musical notation, each with a treble and bass staff joined by a brace. The first system, labeled 'a)' and 'b)', is in 4/4 time. Example 'a)' shows a treble staff with a whole note chord and a bass staff with a half note chord, both highlighted in yellow. Example 'b)' shows a treble staff with a whole note chord and a bass staff with a half note chord, both highlighted in yellow. The second system, labeled 'c)' and 'd)', is in 3/4 time. Example 'c)' shows a treble staff with a whole note chord and a bass staff with a half note chord, both highlighted in yellow. Example 'd)' shows a treble staff with a whole note chord and a bass staff with a half note chord, both highlighted in yellow. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

a) A

b)

c) C

d)

Suggestions for accompaniment

- Should not contradict rhythm
- Avoid restricting the free style and expression of chanters

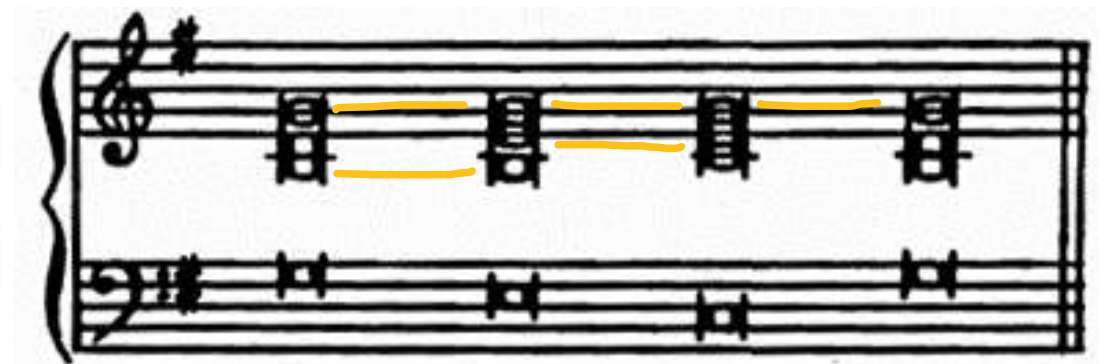


Suggestions for accompaniment

- Use triads and their inversions



- Use common tones



Suggestions for accompaniment

- Different parts should not be too far apart

The image displays two musical examples, labeled 21 and 22, each consisting of a grand staff (treble and bass clefs) in common time (C). Example 21 is divided into two parts: (a) and (b). Part (a) shows a piano accompaniment for a melody in the treble clef, with the bass clef providing a simple harmonic support. Part (b) shows a more complex accompaniment, with the bass clef playing a more active role, including a melodic line that mirrors the treble clef's melody. Example 22 is also divided into two parts: (a) and (b). Part (a) shows a piano accompaniment for a melody in the treble clef, with the bass clef providing a simple harmonic support. Part (b) shows a more complex accompaniment, with the bass clef playing a more active role, including a melodic line that mirrors the treble clef's melody.

Suggestions for accompaniment

- Pedal point

The image shows a musical score for piano accompaniment. The music is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are "Ký - ri - e e - - - lé - i - son." The melody is marked with a slur and two asterisks (*). The bass staff features a pedal point, indicated by a bracket and a fermata symbol, which is a sustained note (likely the tonic) that is held throughout the phrase. The tempo is marked with a common time signature (C).

Accompanying Propers

Puer natus est nobis

(Introit for Christmas Day)

Intr. 7.
P U-er * ná-tus est nó- bis, et fí- li- us dá-tus est
nó- bis : cú-jus impé- ri- um super hú- me-rum é-
jus : et vocá- bi-tur nómen é- jus, mágni consí-
li- i Ange- lus. Ps. Can-tá-te Dómino cánti-cum nó-
vum : * qui- a mi-rabí- li-a fé- cit. Gló- ri- a Pátri.



MESSE DU JOUR

Introit

Pu- er * ná- tus est no- bis, et fí-
li- us da- tus est no- bis : cu- ius im- pé-
ri- um su- per hú- me- rum e- ius :
VII

Solesmes, 1984

<https://youtu.be/Zt5wJ8vTMqY?t=1367>

Accompanying Ordinaries

msm METHODIST SCHOOL OF MUSIC

organ-point on the tonic

double organ-point –
 playing the tonic and dominant together.
 This should be used with soft stops

Tonic is succeeded by the dominant.
The dominant introduces the cadence

V
K

Y-ri- e * e- lé- i-son. *bis* Chri-
ste e- lé- i-son. *bis* Ký-ri- e
e- lé- i-son. Ký-ri- e * **
e- lé- i-son.



https://youtu.be/LdmN4tQ_WjA

Mass VIII (de Angelis)

285

KYRIE ELEISON

15th–16th century Mode V

Ký-ri - e * e - lé - i - son. *twice*
Chri - ste e - lé - i - son. *twice*
Ký-ri - e e - lé - i - son.
Ký-ri - e * ** e - lé - i - son.

Accompanying Liturgical Hymns

69

101 Veni Creator

Vé. ni Cre. à. tor Spí. ri. tus, Mén. tes tu. ó. rum ví. si. ta:

Im. ple su. pér. na grá. ti. a Quae tu cre. á. sti pé. cto. ra.

The image shows a musical score for the hymn 'Veni Creator'. It is written for a piano accompaniment, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin and are written above the notes. The score is labeled 'VIII' on the left side.



<https://www.youtube.com/watch?v=IKtXhfxEgpg>

Psalms

Types of psalms

- Gregorian psalm tones
- Modern psalm tones

Characteristics of psalm tones

- similar to Gregorian chant
- free rhythm
- repeated melodic ideas
- Gregorian modes
- two measures, but sometimes more

Examples of 2-measure psalm tones

Second Mode

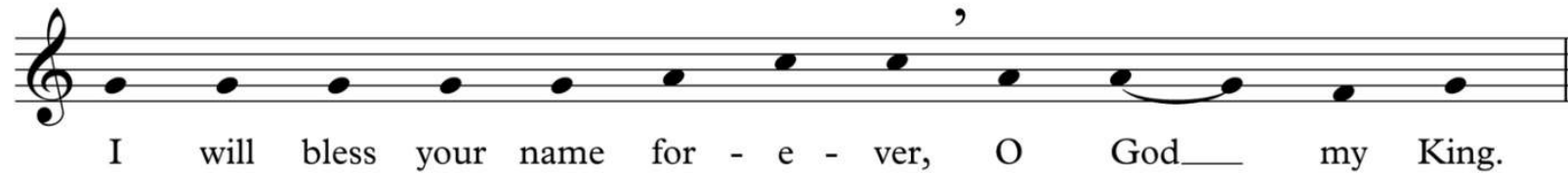


Third Mode



Fourteenth Sunday in Ordinary Time (Year A)

Response



Psalm Tone



G , G G A C
I will give you glory, O God my King,
A B GG
I will bless your name for ever.
G G G A C
I will bless you day after day
A B GG
and praise your name for ever.

John Goss

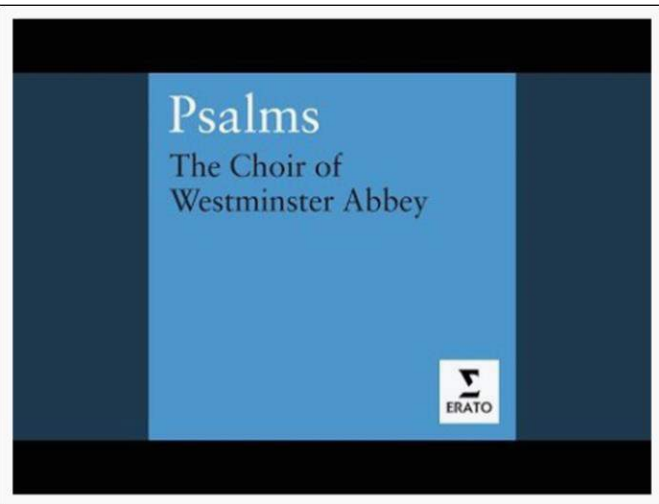


PSALM 47.

Omnes gentes, plaudite

O CLAP your hands together, all ye people : O Sing unto God with the voice of melody.

2 For the Lord is high, and to be feared : he is the great King upon all the earth.



<https://youtu.be/AflosZ4j9eQ>

Gelineau tones

- responsorial structure
- the verses have a regular metre



<https://youtu.be/TcqG4nAwkp4?t=2>

PSALM 23: MY SHEPHERD IS THE LORD

Antiphon 1

My shep-herd is the Lord, noth-ing in-deed shall I want.

Psalm 23: 1-3a, 3b-4, 5, 6 / 31
(Mode: Doh, Tonic: E^b)

1. The LORD is my shepherd; there is nothing I shall want.
 2. He guides me a - long the right path, for the sake of his name.
 3. You have pre - pared a table be - fore me in the sight of my foes. My
 4. Surely goodness and mercy shall follow me all the days of my life. In the

Taizé

- similar to Gregorian chant antiphons
- has rhythm and meter
- has choral harmony
- has instrumental accompaniment

Alleluia di Taizé

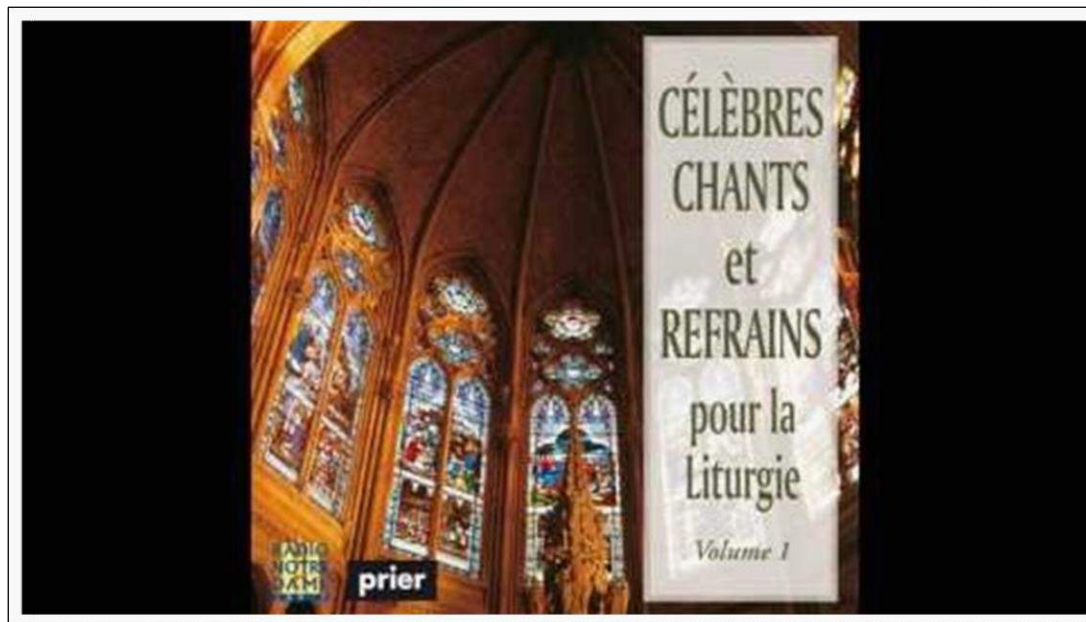
(bicordi dx e sx a parti strette)

Organ

D A B- F#- G D A A7

Org.

D A B- F#- G D A D



Taizé Halleluja

Sopran

C Em F C F C G G7

Chor

Orgel

Bass

5 C Em F C F C G C

S.

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja

Ge - het nicht auf in den Sor-gen die-ser Welt, su - chet zu-erst Got-tes Se - gen;
Ihr seid das Licht in der Dun-kel-heit der Welt. Ihr seid die Hoff-nung der Er - de.

Laudate Dominum

Keyboard, Guitar / Clavier, Guitare / Orgel, Gitarre (arpeggio)

♩ = 116

Am E Am G C G Am F Dm⁶ E Am Dm E Am



Flute / Flûte traversière / Querflöte

I

II

Oboe / Hautbois

I

II

<https://youtu.be/Qt9keI9ws1Q?t=67>

<https://youtu.be/08J9K80-qHY>

Acknowledgements

Music:

14th Sunday in Ordinary Time Year A Responsorial Psalm

Alleluia (Taizé)

Gloria de Angelis

Kyrie de Angelis

Laudate Dominum (Taize)

Puer Natus Est

Psalm 23: The Lord Is My Shepherd

Scores (Gregorian chant accompaniment)

Hymnary.org – A comprehensive index of Hymns and Hymnals

IMSLP - Public Domain Music Scores

Musescore.com – Free sheet music catalog

Books

Breaking Bread, *Oregon Catholic Press*

Kyriale

Songs from Taizé: Instrumental Parts

The Anglican Psalter

The Catholic Hymn Book by Gracewing

In case you missed it...

Past Webinars and Online Teaching Videos

INTRODUCTION TO THE KING OF INSTRUMENTS -- Evelyn Lim

Slides: <https://tinyurl.com/The-King-of-Instruments>

INTRODUCTION TO THE LITURGICAL YEAR – Evelyn Lim

Slides: <https://tinyurl.com/The-Liturgical-Year>

EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (ADVENT TO EPIPHANY) – Isaac Lee

Slides: <https://tinyurl.com/Easy-Organ-Music-Part-I-S> / Recording: <https://youtu.be/Hp4POAkHrjs>

EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (LENT TO PENTECOST) – Isaac Lee

Slides: <https://tinyurl.com/Easy-Organ-Music-Part-II-S> / Recording: <https://youtu.be/C137mntPQVw>

INTRODUCTION TO ORGAN PLAYING (PT 1) – Angela Lim

Slides: <https://tinyurl.com/Intro-to-Organ-Playing-S> / Recording: https://youtu.be/sfYir_zZ2nk

INTRODUCTION TO ORGAN PLAYING (PT 2a) Hymn-Leading Basics - Evelyn Lim

Slides: <https://tinyurl.com/Hymn-Leading-Basics> / Recording: https://youtu.be/z_m7zlmSe3c

INTRODUCTION TO ORGAN PLAYING (PT 2b) Hymn styles & Introductions - Evelyn Lim

Slides: <https://tinyurl.com/Hymn-styles-and-Intro> / Recording: <https://youtu.be/9a5SlxP-Lj0>

HOW TO DO IMPROVISATION – Isaac Lee

<https://www.facebook.com/MethodistSchoolOfMusicMSM/videos/244921293545241/>

How to improvise

Part 2-Hymn Introductions

Presented by Isaac Lee

This free webinar explores improvisation techniques that support creative hymn playing. Learn to create concise and interesting introductions that enliven the worship experience.

Date: Saturday, 21st November 2020

Time: 2:30-3:30 pm

Registration link: <https://forms.gle/7s7RexDqHRgrRA1B6>

Closing date to register: Friday, 20th November 2020, 7:30 pm

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Under Ref. No. please type "*Introduction to Organ Playing - Part 3*"

