

CANTOR NOTATION

BLACK SYLLABLES ARE SPOKEN TONES

RED SYLLABLES ARE INTONED TONES

THEY ARE DETERMINED BY THE SOUND OF THEIR RESPECTIVE VOWELS.

OVER SOME RED SYLLABLES THERE WILL APPEAR BLACK CANTILLATION MARKS WHICH REPRESENT VOCAL CONTOURS OF INDETERMINATE PITCH, LENGTH, AND BREADTH

CANTILLATION MARKS ALWAYS OCCUR AFTER THE SOUND OF THE VOWEL IS CLEARLY INTONED

THERE IS NO TEMPO; RHYTHMIC RATE IS DETERMINED BY THE WORD

WHERE THERE IS NO WORD, THE LENGTH OF SHORT AND LONG IS TO BE DECIDED BY THE PERFORMER

WHERE THERE IS A BREAK, THE PAUSE SHOULD BE INDETERMINATE

IN THE CASE WHERE A CANTOR CANNOT PERFORM, THE ROLE CAN BE FULFILLED BY ANYONE WITH SUFFICIENT KNOWLEDGE OF SOLFEGE

IN AN INSTRUMENTAL SETTING THE CONDUCTOR, CONCERTMASTER, OR PERFORMER WITH THE MOST POWERFUL VOICE SHOULD FULFILL THE ROLE



PLAINCHANT NOTATION

WHEN THERE IS A FOUR LINE STAFF, THE SQUARE NEUME IS THE BASE VALUE, IN REFERENCE TO SOLESMES NOTATION; ITS PITCH IS DETERMINED BY WHERE THE **C CLEF** IS PLACED ON THE FOUR LINE STAFF

CANTOR OR **PLAINCHANT** WILL BE WRITTEN ABOVE THE PART TO DESIGNATE IF THE LINE IS FOR SOLO OR GROUP
THE CANTOR ALWAYS SINGS

WHEN THE **PLAINCHANT** GROUPING IS SPECIFIED, A **WHITE NEUME** DESIGNATES AN **OPTIONAL DRONE** TO BE HELD UNTIL ANOTHER WHITE NEUME OR THE END OF THE SECTION

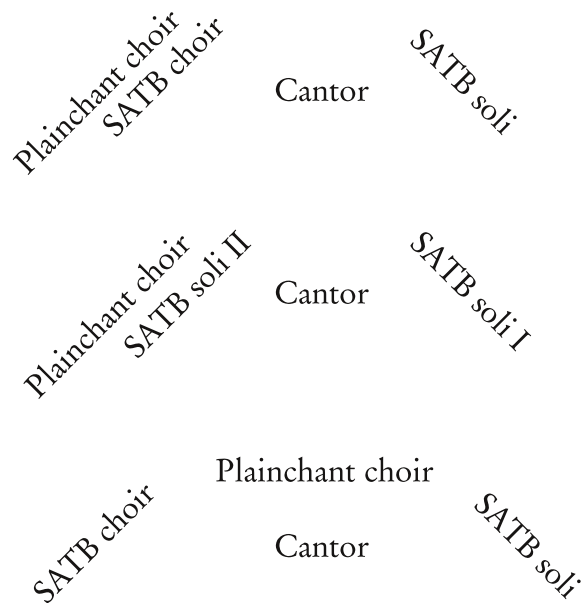
THE **PLAINCHANT** GROUPING IS AD HOC; HOWEVER, THREE GROUPINGS ARE RECOMMENDED:

SPLITTING OFF WEAKER SINGERS WHO HAVE TROUBLE WITH CHROMATIC MUSIC INTO A **PLAINCHANT CHOIR**

SPLITTING OFF THE MAJORITY OF THE CHOIR INTO A **SOLI-PLAINCHANT** CONFIGURATION

DIRECTING INSTRUMENTALISTS TO FORM A **UNIQUE PLAINCHANT CHOIR** WHEN TACET

(Assuming all vocal groups are employed)



VOICE NOTATION

POLYPHONIC VOICES ARE PLACED ON THE FIVE LINE STAFF IN DIAMOND NEUME NOTATION

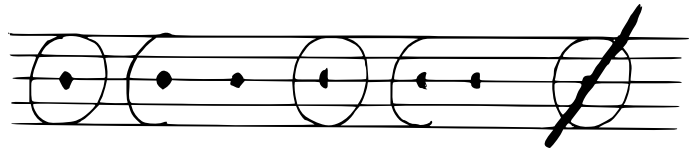
THESE ARE AT A 2:1 RATIO:
1 BEAT TO BLACK, 2 BEATS TO WHITE



A SHORT LINE DENOTES A REST, WHICH IS EQUIVALENT TO 1 BEAT. MULTIPLE RESTS IN A ROW ARE DENOTED BY A NUMBER WRITTEN BELOW A REST

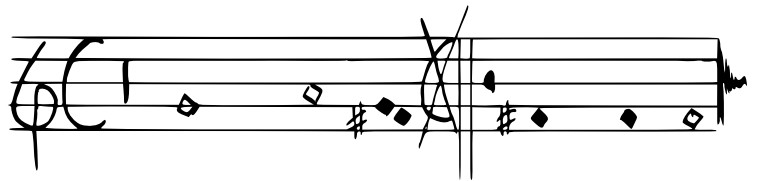
NOTES ARE MODIFIED BY MENSURATION SIGNS, A DOT FOR BLACK, A CIRCLE FOR WHITE. RESTS IGNORE MENSURATION

NO SIGN IS NORMAL LENGTH
HALF IS DOUBLE LENGTH
FULL IS TRIPLE LENGTH
CROSSED OUT VOIDS THE CURRENT SIGN



A SIGN IS CONSIDERED VALID IN EVERY FOLLOWING MEASURE UNTIL IT IS EITHER CROSSED OUT OR IS REPLACED BY ANOTHER SIGN

$\text{♩} \approx 100$



QUARTER NOTE = X WILL DETERMINE THE TACTUS

ALL WORDS ARE ENCLOSED BY DOUBLE BAR LINES TO DENOTE THAT EACH WORD IS A SEPARATE SECTION.

THE PERFORMANCE DOES NOT MOVE ON TO THE NEXT WORD UNTIL ALL INSTANCES OF THE CURRENT WORD OCCUR

THEREFORE, THE TACTUS BEGINS FOR A WORD AND ENDS WHEN ALL VOCAL PARTS HAVE EXPRESSED THE WORD. THE TACTUS THEN BEGINS FOR THE NEXT WORD, AND SO ON

INSTRUMENTAL NOTATION

THE INSTRUMENTAL FORCES ARE DIVIDED INTO TWO GROUPS, PLACED IN SPATIAL RELATIONSHIP TO THE TEXT IN A "HARMONIC WELL"

THE TOP IS THE **EFFETTO**, WHICH INCLUDES INSTRUMENTS THAT PRODUCE SOUNDS THAT ACT AS SUSTAINED HARMONICS AND OVERTONES, E.G. FLUTE, OBOE, HORN, BOWED STRINGS, ETC

THE BOTTOM IS THE **ARMONIA**, MADE UP OF INSTRUMENTS THAT PRODUCE SOUNDS THAT IMMEDIATELY DECAY, E.G. KEYBOARD, PLUCKED STRINGS, PERCUSSION, ETC

A SMALL FIVE LINE STAFF, THE **FIRMUS**, MAY APPEAR, WHICH IS PERFORMED BY INSTRUMENTS THAT CAN PRODUCE ALTERNATIVE PITCH INTONATIONS

THESE ARE ANCHORED TO THE TEXT THEY ARE SET IN RELATIONSHIP TO

THEY OCCUR ACCORDING TO THE TEXT, NOT THE PULSE

THE **ARMONIA** WILL DECAY NATURALLY, BUT THE **EFFETTO** WILL LAST FOR THE LENGTH OF THE LINE IN RELATION TO THE TEXT, SO IT COULD BE THE FIRST SYLLABLE, THE WHOLE WORD, OR EVEN UP TO THE FOLLOWING WORD

— effetto —
— armonia —



EFFETTO

THE ROOT PITCH IS PERFORMED ACCORDING TO THE TEXTURAL MODIFICATION

WHEN MULTIPLE OPTIONS ARE APPLICABLE, THE CHOICE IS UP TO THE PERFORMER

ALL SOUNDS SHOULD BE AT A DYNAMIC LEVEL THAT **MELDS INTO THE SOUND OF THE WORD**, AS MUCH AS THE EFFECT ALLOWS. THE MUSIC SHOULD BE EMBEDDED WITHIN THE WORD AS **ONE COMPLEX HARMONIC TEXTURE**

natural harmonic

artificial harmonic, specified according to 3rd/4th/5th

harmonic series

alternative articulation, defined by comment

multiphonic or multi stop

B°

$E^{\circ 3}$

E^{harm}

$E^{\text{alt like air}}$

E^{chord}

ARMONIA

THE HARMONIC VALUES ARE WRITTEN ACCORDING TO STANDARD CHORD NOTATION (I.E. AS ON A LEAD SHEET)

THE VOICINGS ARE TO BE FIGURED AND PERFORMED AT THE **DISCRETION** AND ACCORDING TO THE **TASTE** OF THE PLAYERS

A PITCH SHOULD HAVE AN **EMPHASIZED ATTACK** AND THEN BE ALLOWED TO **DECAY NATURALLY**

FIRMUS

ALL OF THESE NOTES HAVE RECOMMENDED **ALTERNATIVE INTONATION** DESIGNATED IN **CENT DIFFERENCE FROM EQUAL TEMPERAMENT**

THESE HARMONIZE THE INTONATION OF THE CANTOR, AND SHOULD BE PLAYED AS A **PURE TONE**

Handwritten musical notation for Firmus, consisting of four staves. The first two staves are treble clefs with notes and cent differences: +7.82, +41.05, +17.59 on the first staff; +4.77, -23.46 on the second staff. The third staff contains a complex rhythmic pattern with a cent difference of +15.64 - 7.82. The fourth staff contains a complex rhythmic pattern with a cent difference of +7.82. The notation is highly stylized and includes various symbols and markings.