

## Singing a plainchant tone:

1. Find the notes:
  - Identify the clef – is it a Do Clef (“C”) or a Fa Clef (“C” with a neume attached to the back of it)? Choose a note for “do.” Sing up and down the major scale, and determine where your starting note is in relation to “do” or “fa.” Sing through the tone.
2. **Sing the intonation** – first three notes of the tone. Sing one syllable per note. The intonation is sung ONLY on the first verse of a Psalm or Old Testament canticle. The intonation is sung on every verse of New Testament canticles (Magnificat, Nunc Dimittis, Benedictus Dominus, Deus Israel)
3. Sing all remaining syllables before the dot on the **reciting note**.
  - If the first half of the verse is very long, a flex will be marked (with a “dagger”). Depending on the syllable stress, there will be one of two markings indicated before the flex.
    - A straight line (-) indicates your voice stays on the same note.
    - An upside-down caret (∩) indicates the voice will go down either a second or a minor third (to the second note of the intonation).
4. On the first note after the dot, leave the reciting note, and begin the **mediation**. Sing one syllable per single note. Where notes are connected with a stem or in a group, sing all connected notes on one syllable. You will sing all remaining syllables up to the asterisk on the mediation.
  - Punctum mora (dotted note = “dying note”) – Depending on how many syllables are in the mediation, you can end the mediation/first half of the verse on either the first or second dotted note in the mediation (if there are two).
  - The hollow (ghost) note may or may not be used, depending on how many syllables you need to sing. The hollow note may be skipped, or sung for as many syllables as you need it.
  - Accent marks show where accented syllables should be placed. There may be one or two accents. In the case of one, place the last accented syllable on the accent. If there are two, the last two accented syllables should be placed on the accents.
5. Asterisk (\*) = Caesura – a generous pause to take a leisurely breath in. This corresponds with the full bar line in the tone.
6. **Reciting tone** again, to sing all syllables up to the next dot.
7. Immediately after the dot, leave the reciting note, and begin the **Ending/final cadence**. Rules for the hollow note, accents, and syllables are the same as in the mediation.
8. Lead directly into the **reciting tone of the next verse (if a Psalm or OT canticle)**, or into the **intonation of the next verse (if a NT canticle)**.