

JAN 13 1994

A

SERIALISTIC ANALYTICAL APPROACH

TO THE

COMMUNION GREGORIAN CHANTS

A THESIS

PRESENTED TO THE GRADUATE FACULTY

OF WESTERN CONNECTICUT STATE COLLEGE

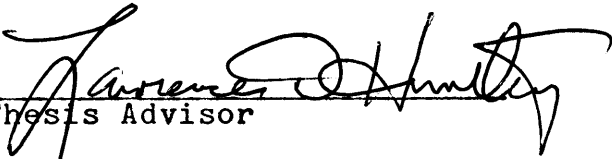
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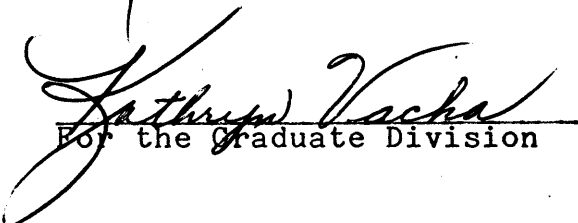
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IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF SCIENCE


Thesis Advisor


For the Graduate Division


Date

This study is concerned with the analysis of motivic developments in the Communion Chants of the Mass. These chants are taken from the Liber Usualis which is a collection of Gregorian Chants sung at the presentation of the Mass.

Chapter two traces the evolution of Gregorian Chant from the earliest written manuscripts known to historians. Emphasis is given to the historical development of the chant in individual countries and how the different styles have merged to establish a standard format for the presentation and interpretation of the chants.

The Gregorian Chants have adapted a standard form of notation called neumatic notation. Chapter three defines this system of notation and how it will be analyzed. The Schenker system is a twentieth century technique of studying music in a melodic sense rather than harmonic. Also needed in the analysis is the employment of serialistic composing techniques.

The first section of Chapter Four is a written description of the analysis. The second section contains charts in which the chants appear in their original notation. The last section is manuscripts with the transcription of each chant.

The original objective in this study was to investigate and identify any musical evidence that would show that the Communion Chants were written as one entity. Research and analysis did not reveal any links among the chants. Once the motives and their developments were identified it was possible to assign different functions to some motives. Many times they served as cadential figures. Finally, each chant, although composed in a linear, non-harmonic manner, involves intricate and complex musical techniques.